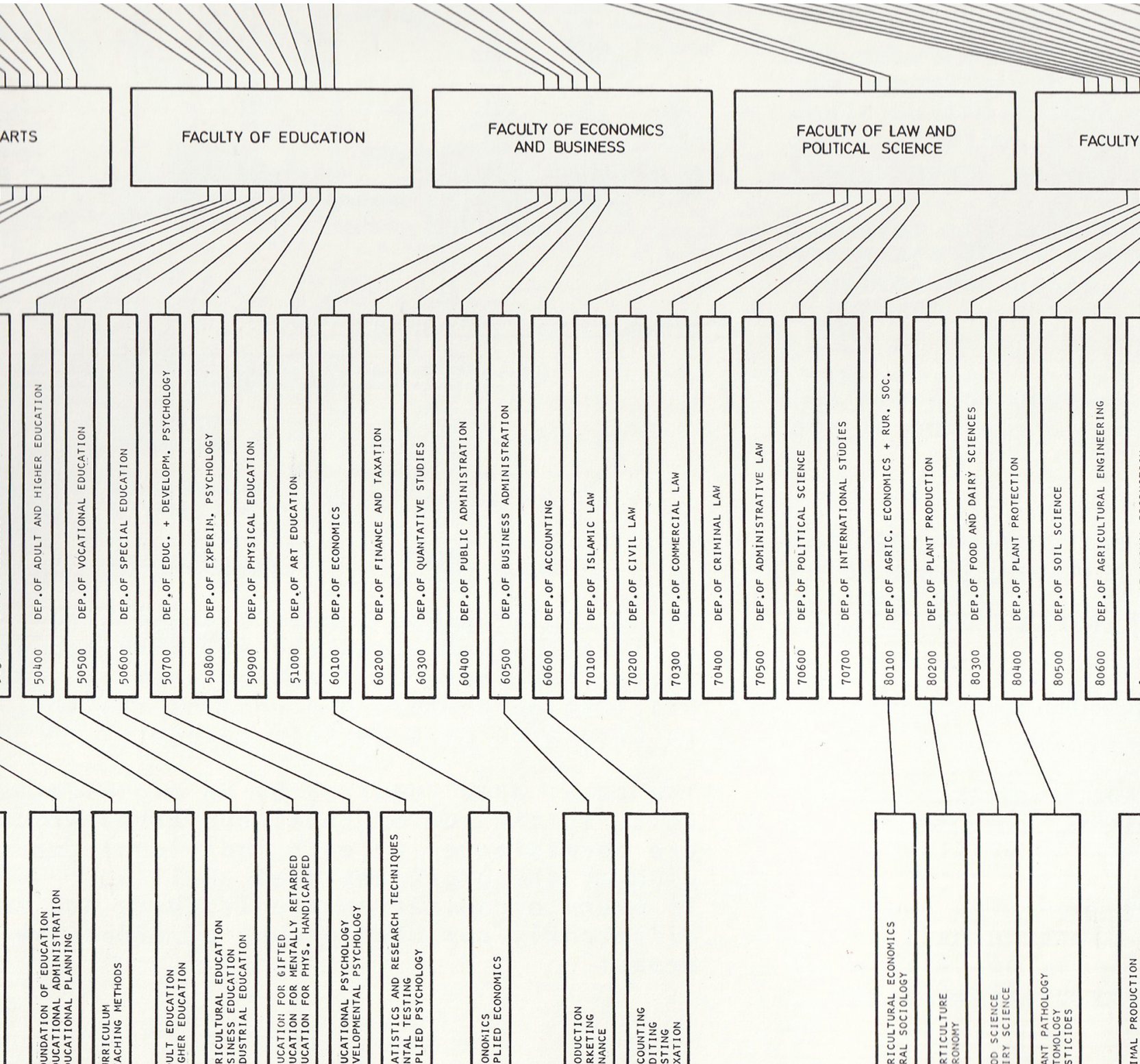
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UNIVERSITY OF RIYADH MASTERPLAN

0.

Karl SCHWANZER (1918 – 1975).
University of Riyad. Masterplan 1974. Final Report. Copy Nr. 66.
جامعة الرياض المخطط الرئيسى ١٣٩٤ه
Vienna: June 12, 1974.

Oblong small folio (29,5 x 42 cm / 11.6 x 16.5 inches), title page, [4 pp.], title on green paper, 9 pp.,title on green paper, 47 pp., title on green paper, , 149 pp, title on green paper, 39 pp., title on green paper, 9 pp., [4 pp.], inserted original guide to the final report on loose card, green endpapers, illustrated covers, originally covered with foil, **folding map inserted in a pouch in the inner side of the rear board** (colour lithograph, 88 x 118 cm / 34.5 x 46.4 inches) (minor water staining with warping in the upper part of first pages, foil of the covers lightly warped on edges with discrete sporadic dents).

An extremely rare final report of a master-plan for the university campus in Riyadh, Saudi Arabia, created in 1974 by the renowned Austrian architect Karl Schwanzer and dedicated to King Faisal bin Abdulaziz Al Saud.

3.200 EUR

The esteemed Austrian architect Karl Schwanzer (1918–1975) is primarily recognized today for his iconic BMW administration tower in Munich, Germany, which was constructed between 1968 and 1972, just in time for the 1972 Summer Olympics. This was followed by the adjacent BMW Museum, completed in 1973 and popularly referred to as the "Salad Bowl."

During the same period, starting in 1968, Schwanzer dedicated the subsequent years to his most ambitious project: a master plan for the university campus in the rapidly developing city of Riyadh, Saudi Arabia. The university was established in 1957, and during the early 1970s, the oil boom in Saudi Arabia created a demand for new development projects and city expansion.

In this comprehensive work, the architect not only harnessed his creativity but also leveraged modern technologies, including advanced computer capabilities, to calculate and illustrate the plans for this ultra-modern complex, while ensuring a harmonious integration with local traditions and customs. In the introduction, Schwanzer outlines the key points taken into account while creating the master-plan:

- *The Arab concept, representing a concerted attempt to comprehend the elements of Arab tradition and culture which have to be carefully trans-lated into the language of our day and age;*

- *The international concept referring to the pooling of know-how on an international plane, thus planning methodically, in general, and planning a University, in particular, in keeping with modern technology and standards;*

- *The urban concept aiming at the integration*




N
0 100 200 300 400 500 600 METRES
RIYAD — MASTERPLAN
المخطط الرئيسى لمدينة الرياض
LAND UTILIZATION إستعمال الأرض
جامعة الرياض
المخطط الرئيسى ١٣٩٤هـ
UNIVERSITY OF RIYAD
MASTERPLAN 1974 A.D.
PLANNING CONSULTANT PROF. DR. KARL SCHWANZER مستشار التخطيط الأستاذ الدكتور كارل شفانتسر
المنطقة المركزية
CENTRAL ZONE
امتداد المنطقة المركزية
CENTRAL ZONE EXTENSION
مبانى الكليات لعدد ١٥٠٠٠ طالب
DEPARTMENTAL AREA BUILT UP FOR 15000 STUDENTS
منطقة الكليات
DEPARTMENTAL AREA
منطقة للتوسع فى البحث والدراسة
TEACHING AND RESEARCH EXTENSION
منطقة الخدمات
SERVICE AREA AND ANCILLARY FACILITIES
امتداد منطقة الخدمات
SERVICE AREA EXTENSION
صناعات خفيفة وأبحاث
INDUSTRY AND RESEARCH
منطقة إسكان الطلبة
HOUSING – STUDENTS
امتداد منطقة إسكان الطلبة
HOUSING – STUDENTS EXTENSION
إسكان هيئة التدريس والموظفين
HOUSING – STAFF AND OTHERS
إسكان بشروط خاصة
HOUSING WITH SPECIAL POLICY
مساحات مفتوحة وخضراء
OPEN SPACE AND GREEN AREAS
إمتداد المساحات الخضراء
GREEN AREAS EXTENSION
حدود موقع الجامعة
BOUNDARY OF UNIVERSITY SITE
طريق حر
FREEWAY
طريق سريع
EXPRESSWAY
طريق رئيسى
PRIMARY DISTRIBUTOR
طريق ثانوى
SECONDARY DISTRIBUTOR
طريق خدمة
SERVICE ROAD
منطقة مشاة رئيسية
MAIN PEDESTRIAN AREA
منطقة إنتظار سيارات
PARKING LOT
منطقة خاصة لإنتظار السيارات
INTEGRATED PARKING
تقاطع طرق
JUNCTION
تقاطع على مستويات
INTERCHANGE
ترفيه
RECREATION
الملاعب الرياضية
SPORTS
مركز رياض اقليمى
REGIONAL SPORTS CENTRE
مدخل الكليات
FACULTY ENTRANCE
المدخل الرئيسى
MAIN ENTRANCE
مدخل الخدمات
SERVICE ENTRANCE

of the City and the University, the smooth interweaving of academic and everyday life;

- The functional concept, defining the qualitative and quantitative composition of functional units, locations and interrelationships, but also including aims such as the pedestrian University and traffic segregation.

- The environmental concept attempting the integration of local conditions such as the climate, terrain and topography;

- The identification concept, striving for the creation of an expressive and symbolic solution for the spirit and endeavours of the whole country, as well as for the most distinguished moral and intellectual aims of the University;

- The entity concept, aiming at unique homogeneity and uniformity of buildings, as well as diversity in detail, in order to promote the solidarity of all students and teachers within the large academic family;

- The growth concept, providing for the open-ended dynamism of modern science, extensibility and flexibility;

- The economic concept, storing not necessarily the cheapest solution but the derivation of maximum benefits with minimum costs, thus deriving a rational mode of implementation;

- The creative concept, taking into account that it is not a computer that churns out the optimum solution, but creative man, has to identify himself with his work and to think with his brain and his heart.

- This basic spirit has imbued the elaboration of the Masterplan and is reflected in the principles of the solution.

- However, the Masterplan can only fully prove its mettle through a careful implementation according to its intention.



- It is sincerely hoped that the joint endeavours of the University and the country's eminently qualified specialists, assisted by the Consultants' resources, will succeed in bringing this challenging undertaking to a fruitful solution.

- Thus, the Masterplan as conceived by the Planning Consultant may lead to the physical reflections of the University's desires and aime and will ensure the University development, a successful future.

As a result, the masterplan was meticulously prepared and is presented in this publication with numerous charts, statistics, and plans, organized into chapters with titles printed on green paper, the traditional color of Islam. It also includes a giant folding map, showcasing the campus. The latest computer technologies were used to process the data gathered over seven years and to present the final results effectively. **As a tribute to Middle Eastern mathematics, the pagination includes the use of the number 0.**

"Many of the aspects of his work that have so often been referred to as contradictory become understandable through the closer examination and analysis of his concepts and forms and through taking time to comprehend the images and contexts." (Rudolf Kohoutek, 1969-75 Höhepunkt und Überschreitung, Leidenschaftlich modern – Karl Schwanzer und seine Architektur / Passionately Modern – Karl Schwanzer and His Architecture. Eine Anthologie in Fotografien / An Anthology in Photographs 1947–75, 2020, p. 285)

The Project in Saudi Arabia

Schwanzer's architectural plan was developed starting in 1968, concurrently with the comprehensive master plan for the whole city of Riyadh, which was orchestrated by the Greek architect Constantinos A. Doxiadis (1913–1975). Doxiadis was appointed by the Department of Municipal Affairs, which later evolved into the Ministry of Municipalities and Housing, and his master plan received official approval in 1972.

On June 12, 1974, Karl Schwanzer presented the finalized master plan to the University of Riyadh, dedicating the work to King Faisal bin Abdulaziz Al Saud (1906–1975). Tragically, less than a year following this presentation, King Faisal was assassinated by his nephew on March 25, 1975. Soon after, on August 20 of the same year, architect Karl Schwanzer took his own life.

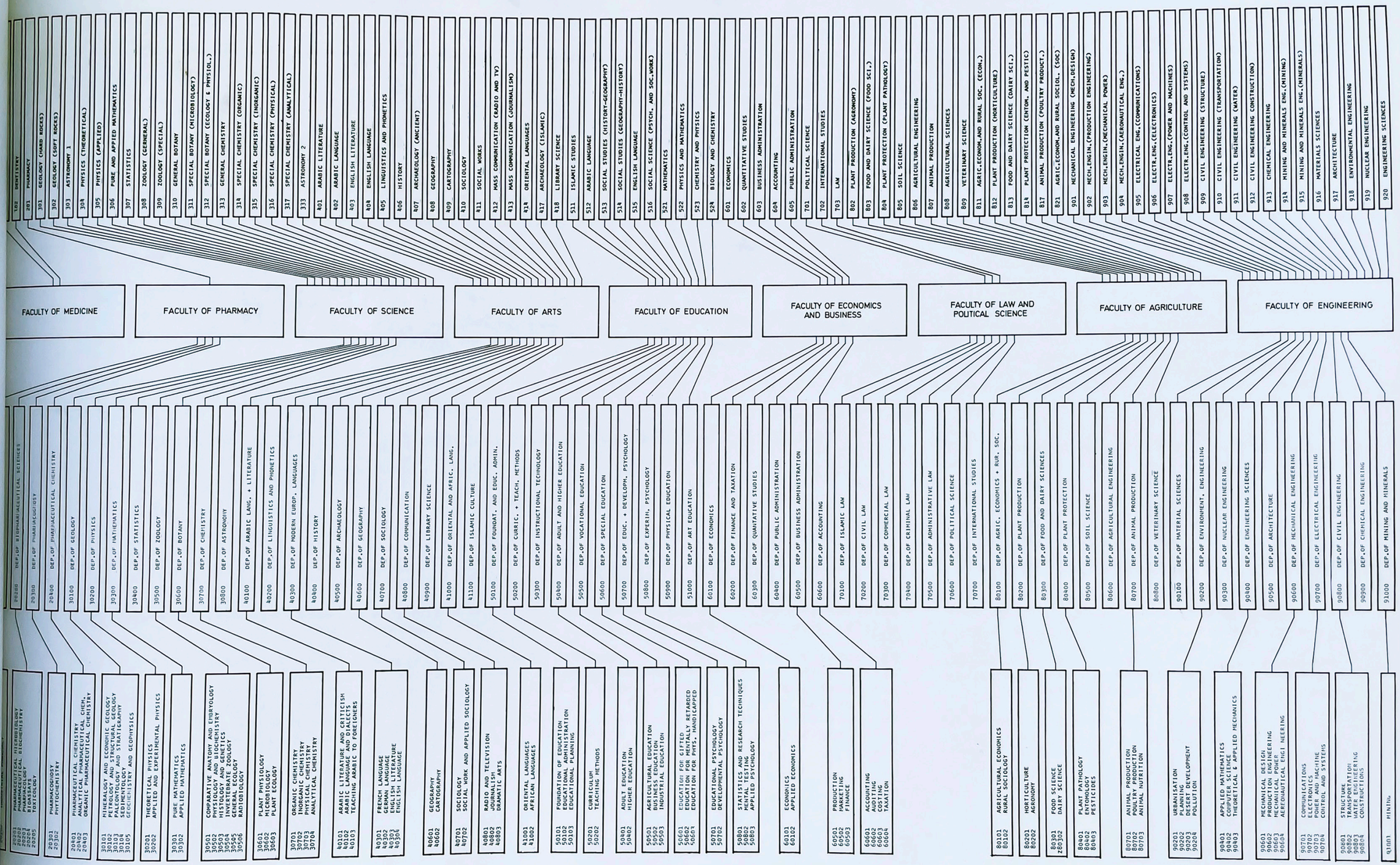
Subsequently, the development of the university campus was entrusted to the American architectural firm Hellmuth, Obata + Kassabaum (HOK Group, Inc.), which adhered to and preserved Schwanzer's foundational ideas and structural concepts.

The Note on Rarity

The publication is exceedingly rare. It was never intended for sale and was only produced as examples to be given to the members of the board of the University of Riyadh and for Schwanzer's architectural bureau. Our example is numbered with 66.

It is likely that many copies were discarded after the architect's death in 1975, when the project was transferred to HOK Group and the plans were altered.

We could not trace any institutional examples on Wordcat nor in KVK. The Austrian National Library does not hold an example.


FACULTY OF MEDICINE
FACULTY OF PHARMACY
FACULTY OF SCIENCE
FACULTY OF ARTS
FACULTY OF EDUCATION
FACULTY OF ECONOMICS AND BUSINESS
FACULTY OF LAW AND POLITICAL SCIENCE
FACULTY OF AGRICULTURE
FACULTY OF ENGINEERING
102 DENTISTRY
201 PHARMACY
301 GEOLOGY (HARD ROCKS)
302 GEOLOGY (SOFT ROCKS)
303 ASTRONOMY 1
304 PHYSICS (THEORETICAL)
305 PHYSICS (APPLIED)
306 PURE AND APPLIED MATHEMATICS
307 STATISTICS
308 ZOOLOGY (GENERAL)
309 ZOOLOGY (SPECIAL)
310 GENERAL BOTANY
311 SPECIAL BOTANY (MICROBIOLOGY)
312 SPECIAL BOTANY (ECOLOGY & PHYSIOL.)
313 GENERAL CHEMISTRY
314 SPECIAL CHEMISTRY (ORGANIC)
315 SPECIAL CHEMISTRY (INORGANIC)
316 SPECIAL CHEMISTRY (PHYSICAL)
317 SPECIAL CHEMISTRY (ANALYTICAL)
333 ASTRONOMY 2
401 ARABIC LITERATURE
402 ARABIC LANGUAGE
403 ENGLISH LITERATURE
404 ENGLISH LANGUAGE
405 LINGUISTICS AND PHONETICS
406 HISTORY
407 ARCHAEOLOGY (ANCIENT)
408 GEOGRAPHY
409 CARTOGRAPHY
410 SOCIOLOGY
411 SOCIAL WORKS
412 MASS COMMUNICATION (RADIO AND TV)
413 MASS COMMUNICATION (JOURNALISM)
414 ORIENTAL LANGUAGES
417 ARCHAEOLOGY (ISLAMIC)
418 LIBRARY SCIENCE
511 ISLAMIC STUDIES
512 ARABIC LANGUAGE
513 SOCIAL STUDIES (HISTORY-GEOGRAPHY)
514 SOCIAL STUDIES (GEOGRAPHY-HISTORY)
515 ENGLISH LANGUAGE
516 SOCIAL SCIENCE (PSYCH. AND SOC.WORK)
521 MATHEMATICS
522 PHYSICS AND MATHEMATICS
523 CHEMISTRY AND PHYSICS
524 BIOLOGY AND CHEMISTRY
601 ECONOMICS
602 QUANTITATIVE STUDIES
603 BUSINESS ADMINISTRATION
604 ACCOUNTING
605 PUBLIC ADMINISTRATION
701 POLITICAL SCIENCE
702 INTERNATIONAL STUDIES
703 LAW
802 PLANT PRODUCTION (AGRONOMY)
803 FOOD AND DAIRY SCIENCE (FOOD SCI.)
804 PLANT PROTECTION (PLANT PATHOLOGY)
805 SOIL SCIENCE
806 AGRICULTURAL ENGINEERING
807 ANIMAL PRODUCTION
808 AGRICULTURAL SCIENCES
809 VETERINARY SCIENCE
811 AGRIC.ECONOM.AND RURAL SOC. (ECON.)
812 PLANT PRODUCTION (HORTICULTURE)
813 FOOD AND DAIRY SCIENCE (DAIRY SCI.)
814 PLANT PROTECTION (ENTOM. AND PESTIC)
817 ANIMAL PRODUCTION (POULTRY PRODUCT.)
821 AGRIC.ECONOM.AND RURAL SOCIOL. (SOC)
901 MECHANICAL ENGINEERING (MECH.DESIGN)
902 MECH.ENGIN.(PRODUCTION ENGINEERING)
903 MECH.ENGIN.(MECHANICAL POWER)
904 MECH.ENGIN.(AERONAUTICAL ENG.)
905 ELECTRICAL ENG.(COMMUNICATIONS)
906 ELECTR.ENG.(ELECTRONICS)
907 ELECTR.ENG.(POWER AND MACHINES)
908 ELECTR.ENG.(CONTROL AND SYSTEMS)
909 CIVIL ENGINEERING (STRUCTURE)
910 CIVIL ENGINEERING (TRANSPORTATION)
911 CIVIL ENGINEERING (WATER)
912 CIVIL ENGINEERING CONSTRUCTION)
913 CHEMICAL ENGINEERING
914 MINING AND MINERALS ENG.(MINING)
915 MINING AND MINERALS ENG.(MINERALS)
916 MATERIALS SCIENCES
917 ARCHITECTURE
918 ENVIRONMENTAL ENGINEERING
919 NUCLEAR ENGINEERING
920 ENGINEERING SCIENCES
202001 PHARMACEUTICAL MICROBIOLOGY
202002 PHARMACEUTICAL PHYSICS
202003 PHARMACEUTICAL BIOCHEMISTRY
202004 BIOASSAYS
202005 TOXICOLOGY
202301 PHARMACOGNOSY
203302 PHYTOCHEMISTRY
204001 PHARMACEUTICAL CHEMISTRY
204002 ANALYTICAL PHARMACEUTICAL CHEM.
204003 ORGANIC PHARMACEUTICAL CHEMISTRY
301001 MINERALOGY AND ECONOMIC GEOLOGY
301002 PETROLOGY AND VOLCANOLOGY
301003 PALEONTOLOGY AND STRATIGRAPHY
301004 SEDIMENTOLOGY
301005 GEOCHEMISTRY AND GEOPHYSICS
302001 THEORETICAL PHYSICS
302002 APPLIED AND EXPERIMENTAL PHYSICS
303001 PURE MATHEMATICS
303002 APPLIED MATHEMATICS
305001 COMPARATIVE ANATOMY AND EMBRYOLOGY
305002 PHYSIOLOGY AND BIOCHEMISTRY
305003 HISTOLOGY AND GENETICS
305004 INVERTEBRATE ZOOLOGY
305005 GENERAL ECOLOGY
305006 RADIOBIOLOGY
306001 PLANT PHYSIOLOGY
306002 MICROBIOLOGY
306003 PLANT ECOLOGY
307001 ORGANIC CHEMISTRY
307002 INORGANIC CHEMISTRY
307003 PHYSICAL CHEMISTRY
307004 ANALYTICAL CHEMISTRY
401001 ARABIC LITERATURE AND CRITICISM
401002 ARABIC LANGUAGE AND DIALECTS
401003 TEACHING ARABIC TO FOREIGNERS
403001 FRENCH LANGUAGE
403002 GERMAN LANGUAGE
403003 ENGLISH LITERATURE
403004 ENGLISH LANGUAGE
406001 GEOGRAPHY
406002 CARTOGRAPHY
407001 SOCIOLOGY
407002 SOCIAL WORK AND APPLIED SOCIOLOGY
408001 RADIO AND TELEVISION
408002 JOURNALISM
408003 DRAMATIC ARTS
410001 ORIENTAL LANGUAGES
410002 AFRICAN LANGUAGES
501001 FOUNDATION OF EDUCATION
501002 EDUCATIONAL ADMINISTRATION
501003 EDUCATIONAL PLANNING
502001 CURRICULUM
502002 TEACHING METHODS
504001 ADULT EDUCATION
504002 HIGHER EDUCATION
505001 AGRICULTURAL EDUCATION
505002 BUSINESS EDUCATION
505003 INDUSTRIAL EDUCATION
506001 EDUCATION FOR GIFTED
506002 EDUCATION FOR MENTALLY RETARDED
506003 EDUCATION FOR PHYS. HANDICAPPED
507001 EDUCATIONAL PSYCHOLOGY
507002 DEVELOPMENTAL PSYCHOLOGY
508001 STATISTICS AND RESEARCH TECHNIQUES
508002 MENTAL TESTING
508003 APPLIED PSYCHOLOGY
601001 ECONOMICS
601002 APPLIED ECONOMICS
605001 PRODUCTION
605002 MARKETING
605003 FINANCE
606001 ACCOUNTING
606002 AUDITING
606003 COSTING
606004 TAXATION
801001 AGRICULTURAL ECONOMICS
801002 RURAL SOCIOLOGY
802001 HORTICULTURE
802002 AGRONOMY
803001 FOOD SCIENCE
280302 DAIRY SCIENCE
804001 PLANT PATHOLOGY
804002 ENTOMOLOGY
804003 PESTICIDES
807001 ANIMAL PRODUCTION
807002 POULTRY PRODUCTION
807003 ANIMAL NUTRITION
902001 URBANISATION
902002 PLANNING
902003 DESERT DEVELOPMENT
902004 POLLUTION
904001 APPLIED MATHEMATICS
904002 COMPUTER SCIENCE
904003 THEORETICAL & APPLIED MECHANICS
905001 MECHANICAL DESIGN
905002 PRODUCTION ENGINEERING
905003 MECHANICAL POWER
905004 AERONAUTICAL ENGINEERING
907001 COMMUNICATIONS
907002 ELECTRONICS
907003 POWER AND MACHINE
907004 CONTROL AND SYSTEMS
908001 STRUCTURE
908002 TRANSPORTATION
908003 WATER ENGINEERING
908004 CONSTRUCTIONS
910001 MINING
802000 DEP.OF BIOPHARMACEUTICAL SCIENCES
203000 DEP.OF PHARMACOGNOSY
204000 DEP.OF PHARMACEUTICAL CHEMISTRY
301000 DEP.OF GEOLOGY
302000 DEP.OF PHYSICS
303000 DEP.OF MATHEMATICS
304000 DEP.OF STATISTICS
305000 DEP.OF ZOOLOGY
306000 DEP.OF BOTANY
307000 DEP.OF CHEMISTRY
308000 DEP.OF ASTRONOMY
309000 DEP.OF LIBRARY SCIENCE
310000 DEP.OF ORIENTAL AND AFRIC. LANG.
311000 DEP.OF ISLAMIC CULTURE
501000 DEP.OF FOUNDAT. AND EDUC. ADMIN.
502000 DEP.OF CURRIC. + TEACH. METHODS
503000 DEP.OF INSTRUCTIONAL TECHNOLOGY
504000 DEP.OF ADULT AND HIGHER EDUCATION
505000 DEP.OF VOCATIONAL EDUCATION
506000 DEP.OF SPECIAL EDUCATION
507000 DEP.OF EDUC. + DEVELOPM. PSYCHOLOGY
508000 DEP.OF EXPERIM. PSYCHOLOGY
509000 DEP.OF PHYSICAL EDUCATION
510000 DEP.OF ART EDUCATION
601000 DEP.OF ECONOMICS
602000 DEP.OF FINANCE AND TAXATION
603000 DEP.OF PUBLIC ADMINISTRATION
604000 DEP.OF BUSINESS ADMINISTRATION
606000 DEP.OF ACCOUNTING
701000 DEP.OF ISLAMIC LAW
702000 DEP.OF CIVIL LAW
703000 DEP.OF COMMERCIAL LAW
704000 DEP.OF CRIMINAL LAW
705000 DEP.OF ADMINISTRATIVE LAW
706000 DEP.OF POLITICAL SCIENCE
707000 DEP.OF INTERNATIONAL STUDIES
801000 DEP.OF AGRIC. ECONOMICS + RUR. SOC.
802000 DEP.OF PLANT PRODUCTION
803000 DEP.OF FOOD AND DAIRY SCIENCES
804000 DEP.OF PLANT PROTECTION
805000 DEP.OF SOIL SCIENCE
806000 DEP.OF AGRICULTURAL ENGINEERING
807000 DEP.OF ANIMAL PRODUCTION
808000 DEP.OF VETERINARY SCIENCE
901000 DEP.OF MATERIAL SCIENCES
902000 DEP.OF ENVIRONMENT. ENGINEERING
903000 DEP.OF NUCLEAR ENGINEERING
904000 DEP.OF ENGINEERING SCIENCES
905000 DEP.OF ARCHITECTURE
906000 DEP.OF MECHANICAL ENGINEERING
907000 DEP.OF ELECTRICAL ENGINEERING
908000 DEP.OF CIVIL ENGINEERING
909000 DEP.OF CHEMICAL ENGINEERING
910000 DEP.OF MINING AND MINERALS

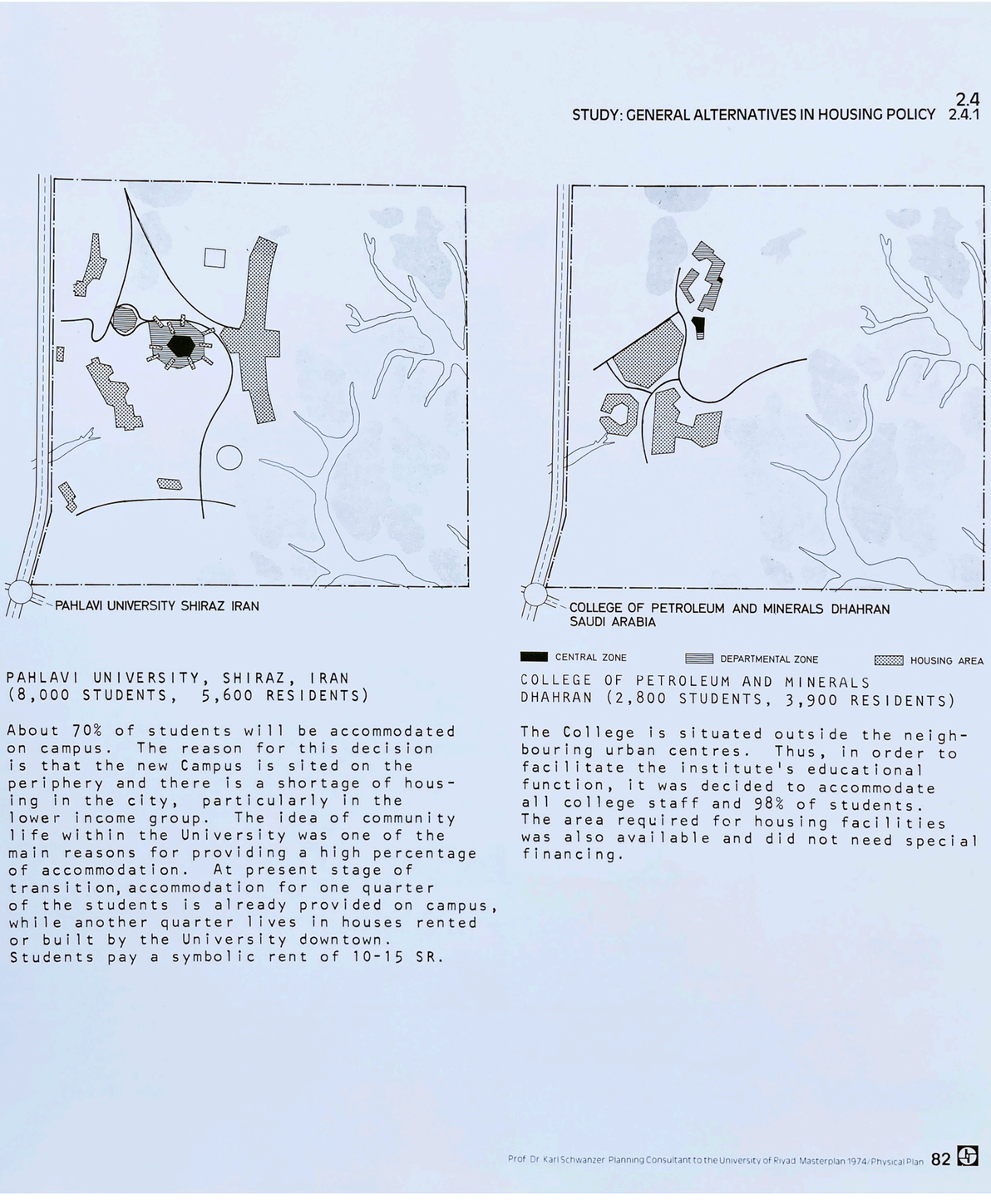
Der österreichische Architekt Karl Schwanzer (1918–1975) ist vor allem für den ikonischen BMW-Verwaltungsturm in München bekannt, der zwischen 1968 und 1972 für die Olympischen Sommerspiele 1972 errichtet wurde, sowie das angrenzende BMW-Museum, das 1973 fertiggestellt wurde.

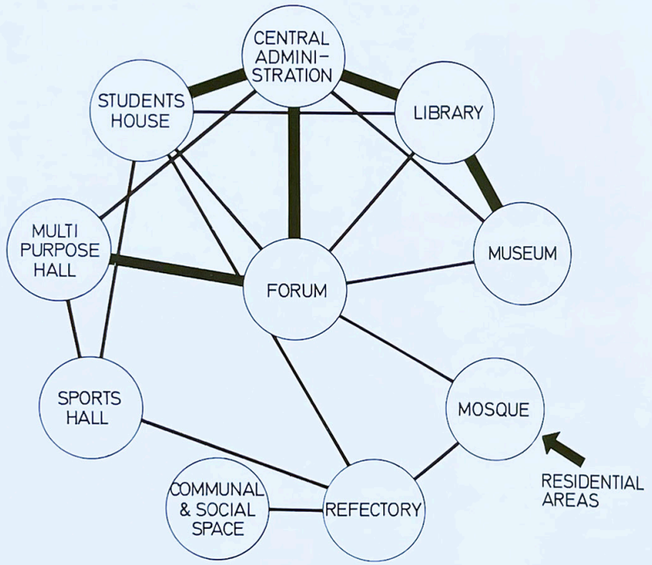
Parallel dazu arbeitete Schwanzer ab 1968 an einem ambitionierten Masterplan für den Universitätscampus in Riad, Saudi-Arabien, der im Zuge des Ölbooms des Landes entstand. Er setzte moderne Technologien, einschließlich fortschrittlicher Computertechniken, ein, um ein Design zu schaffen, das lokale Traditionen integriert.

In seiner Einleitung hob Schwanzer die zentralen Überlegungen für den Masterplan hervor, darunter arabische und internationale Konzepte, urbane Integration, funktionale Effizienz, Umweltbewusstsein und wirtschaftliche Tragfähigkeit. Er betonte die Notwendigkeit von Kreativität, Zusammenarbeit und Anpassungsfähigkeit im Gestaltungsprozess. Der Masterplan wurde in einer Publikation sorgfältig zusammengestellt, die Diagramme, Statistiken und eine große Karte enthält und mit fortschrittlicher Technologie die Ergebnisse von sieben Jahren Arbeit präsentiert. Schwanzers Konzepte zielten darauf ab, die Bestrebungen der Universität widerzuspiegeln und eine erfolgreiche Zukunft zu gewährleisten. Seine architektonische Vision steht im Einklang mit dem umfassenden Stadtentwicklungsplan für Riad, der von dem Architekten Constantinos A. Doxiadis geleitet wurde.

Am 12. Juni 1974 stellte Karl Schwanzer den Masterplan für den Universitätscampus in Riad offiziell vor und widmete das Projekt König Faisal bin Abdulaziz Al Saud. Nach der Ermordung König Faisals am 25. März 1975 und dem Tod Schwanzers im selben Jahr wurde die weitere Entwicklung des Campus an das amerikanische Architekturbüro Hellmuth, Obata + Kassabaum (HOK) übergeben, das wesentliche Elemente von Schwanzers originärem Entwurf beibehielt.

Die Publikation ist äußerst selten, da sie ursprünglich hauptsätzlich für die Mitglieder des Vorstands der Universität Riad und das Architekturbüro von Schwanzer vorgesehen war. Unser Exemplar trägt die Nummer 66. Viele Exemplare wurden wahrscheinlich nach dem Tod des Architekten im Jahr 1975 entsorgt, als das Projekt an die HOK Group übertragen und verändert wurde. Weder in WordCat noch im KVK konnten institutionelle Exemplare gefunden werden, und auch die Österreichische Nationalbibliothek besitzt kein Exemplar.





INTERRELATIONSHIP OF CENTRAL FACILITIES

GROUPING OF CENTRAL FACILITIES

In respect of grouping the Central Facilities, manifold criteria had to be optimized:

CRITERION 1: INTERRELATIONSHIP OF CENTRAL FACILITIES

Central facilities are strongly interrelated, yet one may distinguish between relationships of major or minor importance. The Central Adminstration has close links with the student house as well as the library. Obviously one would wish to locate the Central Adminstration on the forum. This also applies to the multi-purpose hall, because of the crowds of people gathering there. The library has close liaison with the museum, and both functions could be located in one building. The Friday Mosque should also be oriented towards the residential areas.

CRITERION 2: INTERRELATIONSHIP OF CENTRAL FACILITIES TO THE FACULTIES

There is no preference in respect of this criterion, except for the library and the multi-purpose hall, which may be used more by art students(Arts, Education, Economics, Law).

The criterion of population density in the Departmental Zone applies to all Central Facilities: by far the highest proportion of students/staff to built-up areas is also to be met in the arts group (south of the Central Zone core).

CRITERION 3: REPRESENTATIVE FUNCTION

The degree of representative function towards the City was studied having its impact on the prominence of location in the Central Zone.

The following facilities were considered to have dominant representative character:

Central administration, library, multi-purpose hall, museum.

Also contributing to the representative character of the Central Zone are:

Student house, Mosque, sports hall.

CRITERION 4: PHASING OF UNIVERSITY DEVELOPMENT 1)

The phasing of the Central Facilities and Departmental Facilities are closely interrelated. The primary concern is that the core of the Central Zone should be developed first, so as to guarantee representative access from the south(Salbuk Road) in the first phase (viable nucleus).

As for later phases, the time sequence of the buildings is less important: if the pedestrian spine along the departmental area is properly developed, building lots for central facilities may be reserved and built at later stages without creating major conflicts.

Therefore, the primary demand from the aspect of phasing must be seen in locating the central adminstration and student house in the centre, oriented towards the access from the south.

CRITERION 5: REQUIRED LOT AND VISUAL CHARACTER

The size of the building also has an impact on the grouping. Large buildings should preferably be located in the centre. Not only has the required lot been taken into consideration, but also whether it will be a multi-storey or one storey building.

The largest buildings are the library and the multi-purpose hall. The Central Administration and student house will gain in their visual importance through a multi-storey design and architectural prominence.

1) *See also Masterplan Item 2.3.10*
See also Masterplan Chapter 1, Programme

CENTRAL FACILITIES \ CRITERIA	REPRESENTATIVE FUNCTION	PHASE OF UNIVERSITY DEVELOPMENT	REQUIRED LOT	VISUAL CHARACTER
CENTRAL ADMINISTRATION + COMPUTER CENTER + TELEPHONE CENTER	●	●	▨	▮
STUDENTS HOUSE + HEALTH CENTER	▨	●	○	▮
LIBRARY	●	▨	●	▮
MULTIPURPOSE HALL	●	▨	●	▮
MUSEUM	●	○	▨	▮
MOSQUE	▨	▨	▨	▮
REFECTORIES	○	● ○	▨ ▨	▮
SPORTS HALL	▨	○	▨	▮
COMMUNAL & SOCIAL SPACE	○	○	○	▮
LEGEND	● high ▨ medium ○ low	● in early phase ▨ in medium phase ○ in final phase	● large ▨ medium ○ small	▮ multi storey ▮ single storey ▮ hall

CRITERIA FOR GROUPING OF CENTRAL FACILITIES

Prof. Dr. Karl Schwanzer Planners Consultant to the University of Riyad Masterplan 1974-Physicalplan

THE FOUNDATIONAL DOCUMENT FOR MODERN CARTOGRAPHY IN THE OTTOMAN EMPIRE

1.

Pierre M. LAPIE (1777 or 1779 – 1850), Author of the Printed Template; Mekteb-i Harbiye Mansure [Imperial Military Office], Authors of the Manuscript in Ottoman.

اوروپا و آسیا و افریقا قطعه نده وآقع ممالك عثمانیه حریطه سی اولوب مکتب حربیه منصوره ده ترسیم و ترجمه اولنمشدر فی ١٢٥٤ سنه ١٥ ح

[Map of the Ottoman Empire Situated in the Continents of Europe, Asia, and Africa was Calligraphed (*lit.* Drawn) and Translated at the Imperial Military Office in the Year 1254, 15 h. [probably June, i. e. 1838 or 1839].

[Paris:] 1248 Hijri Calendar - 1833 Gregorian Calendar, printed template – [Istanbul]: Mekteb-i Harbiye Mansure [Imperial Military Office] 1254 Hijri Calendar [1839 Gregorian Calendar]- handwritten text.

Copper engraving with original hand colour and manuscript in Ottoman language 76,5 x 105 cm (30.1 x 41.6 inches), contemporarily dissected in 32 segments and mounted on green silk, housed in a contemporary deep green Morocco folder and a slipcase, 20 x 14 cm (7.8 x 5.5 inches), both with gold tooling with floral margins and Sultan's tughra, the folding case additionally decorated inside with green silk and hand-painted gold decoration (minor abrasions to the silk in the folds and to the corners of the slipcase, but overall in a good condition).

Possibly one of the first maps issued by the newly founded Imperial Military Office of the Ottoman Empire combines European map-making and Ottoman traditional calligraphy. This remarkable map was printed in Paris and featured no text. The title and names of places were added in manuscript form in Ottoman language in Istanbul. Originally mounted on green silk it is housed in a contemporary green Morocco slipcase, which has the Sultan's tughra embossed in gold on the covers.

This magnificent object represents a significant link between the European map-making industry and the development of modern Ottoman cartography.

14.500 EUR

The map is based on a printed template of the French map, Carte de l'Empire Ottoman en Europe, Asie et Afrique, created in 1816 by cartographer Pierre M. Lapie. This popular map was reprinted multiple times over decades. It appears, that the blank version for the present map was ordered from Paris and brought to Istanbul, where



بحر سیاه

بحر خزر

بحر احمر

بحر ابیض

بحر قزوین

بحر فارس

بحر عمان

بحر قلزم

بیان الوان

المقیاس

اوروپا و آسیا و افریقا

خلاصه‌ایه واقع من الاسم عثمانیه

حرره‌الفقیر احمد مکرم زینی مدیره

رسم و رتبه اولمشدر

فی ۱۳۰۹

an Ottoman calligrapher meticulously added hundreds, if not thousands place names, keys, and titles by hand.

We have encountered only one similar practice: a French copper-engraved template with its titles added later by a manuscript in Istanbul. The map titled "*Map of the Ottoman Boundaries...*" was printed in Paris by Phillipe Buache (1700 – 1773) or his associates around 1770 and subsequently filled with Ottoman manuscript inscriptions in Istanbul during the early part of the Russo-Turkish War of 1768 to 1774. This map, which we owned in 2019, is currently housed in the Library of Congress.

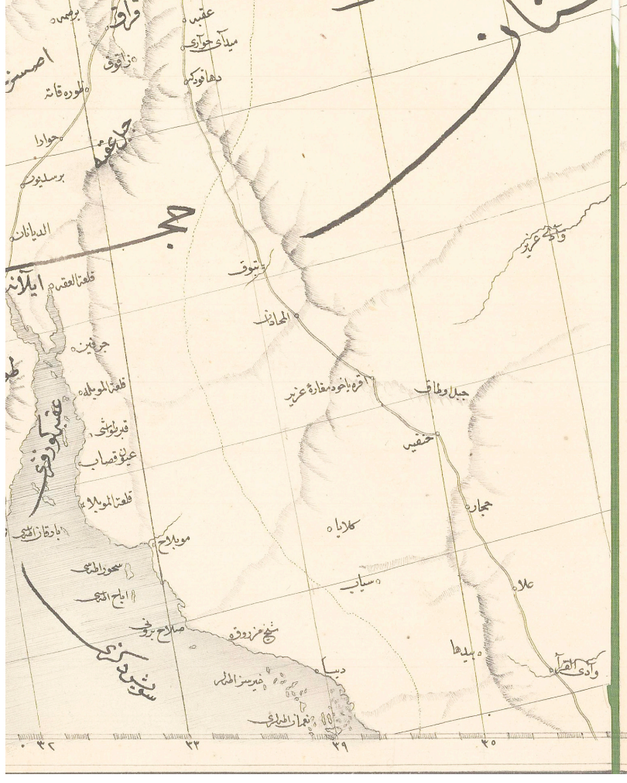
The Map in Focus

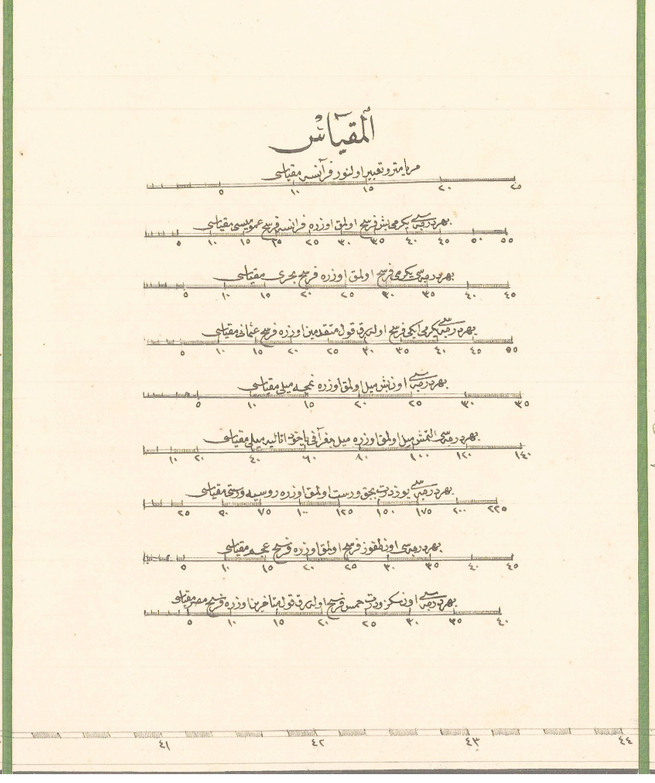
The map covering the region between the Balkans, Caucasus, Iran, northern part of the Arabian Peninsula, and northeastern African coasts provides essential information about its creation in two brief texts on the right side. The manuscript sign above the cartouche reads:

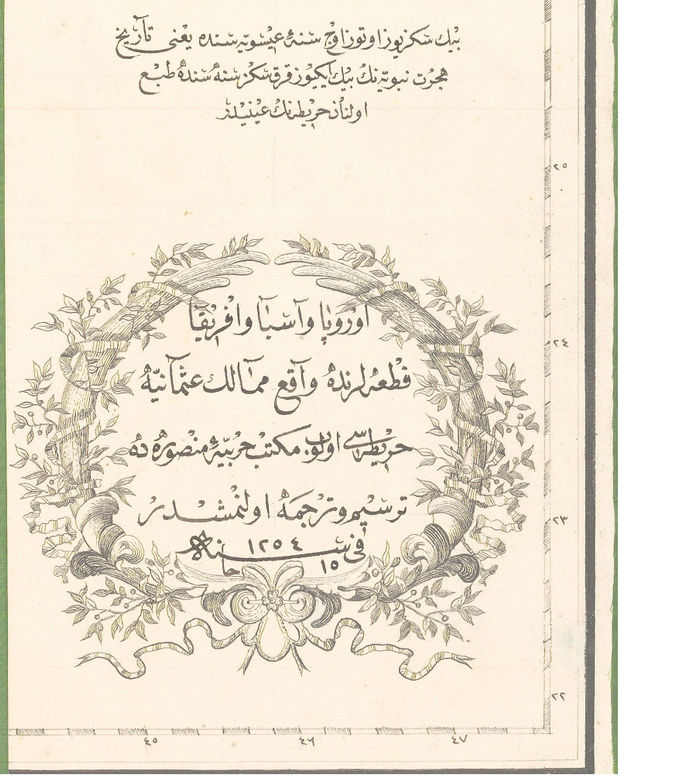
بيك سكزيوز اوتوز اوج سنه عيسويه سنك يعنى تاريخ هجرت
نبويه نك بيك ايكيوز قرق سكز سنه سنده طبع اولنان حريطه نك
عينيدر

meaning, that first map was printed in 1833 of the Gregorian calendar and 1248 of the Hijri calendar. This probably refers to the printed template.

The text in the cartouche below provides additional information. It states that the map was translated, calligraphed, and issued by the Military Office in 1254 Hijri, which corresponds to the years 1838 or 1839 in the Gregorian calendar. This information is significant as it places the map among the earliest known creations by the Ottoman Military Office. It is important to note that during this period, there were no printers in Istanbul capable of producing copper-engraved maps. The map represents the pinnacle of Ottoman cartography at the time, with even the names of places—never before included on an official map—having to be carefully discussed and rendered in Ottoman script.







Under the reforms of Sultan Mahmud II, aimed at modernizing the declining Ottoman Empire, the Military Office, known as Harbiye Mekteb-i or Mekteb-i Harbiye Mansure, the “Victorious Military Office”, was established in 1834. Recognizing that officers were not sufficiently knowledgeable about the Western world, between 1835 and 1838, 26 officers were sent to Paris, London, and Vienna for education. Upon their return, they were appointed as teachers at the military school. In 1836, Helmuth Karl Bernhard von Moltke (1800-1891), who was serving in the German army, came to Istanbul to contribute to the development of organization and education within the army. He ultimately produced one of the most detailed and impressive maps of Istanbul.

The current map was created following the return of officers who studied in Europe. It serves not only as a bridge between European cartography and the developing Ottoman understanding of map-making but also as a foundational document for modern military cartography in the Ottoman Empire.

The map is originally mounted on dark green silk, a color that holds significant meaning in the Islamic world, symbolizing paradise, purity, and prosperity. It is housed in a folder and a slipcase of the same dark green hue, both adorned with the tughra of Sultan Mahmud II (1785-1839). The inner side of the folder is additionally embellished with dark green raw silk fabric, featuring hand-painted floral gold ornaments along the margins. The quality of the craftsmanship, the decoration, and the overall elaborate ensemble suggest that this object was created within the circle of the Imperial court.

The map highlights the new borders established with the Ottoman Empire, particularly the significant borders with Greece, which the Ottoman Empire was compelled to recognize under the Treaty of Constantinople in July 1832.

The borders are coloured with especially fine colours, which are explained in the cartouche below. In Lapie’s maps, printed in Paris the *"Explication des Couleurs,"* or *"Explication of Colours,"* was printed separately and was mounted on the left side of the map. This is evident in the map from the David Rumsey collection, titled *"Carte de l'Empire Ottoman en Europe, Asie et Afrique Dressee en 1816...."* Some versions of the map were sold without this additional explanation. This practice allowed the map to be printed from the same plate in various editions, with the lines indicating changing borders adjusted according to the current situation.

On the present map the *"Explication des Couleurs"* from the original French version, have been translated into Ottoman as بيان الوآن. The color scheme is as follows: pink represents the borders of the Ottoman Empire, green denotes Russia, yellow indicates the Austrian Empire, orange stands for Persia, blue is used for Greece, and apricot represents the United States of the Ionian Islands.

The Austrian Empire is referred to, instead of the usual Ottoman word Avusturya or Avustriya, with the word *“Nemça”* نمجه, which is a Proto-Slavic word for Germany, meaning “the land of the mute”, word for Germany, meaning “the land of the mute”, marking lands where Slavic nations could not understand the language. While "Nemça" is sometimes used on Ottoman maps to denote Germany, its application to Austria is quite unusual.

The orange color similarly represents the borders of the Persian Empire, referred to as ولايت عجم (Vilayet Acem), which also translates to "land of the mute." The Ottoman term "Acem" originates from Arabic “Ajam”. In a similar vein, as the Slavic words “nem” or “njem”, it describes neighboring nations whose languages were not understood, also implying a sense of muteness.

SPANISH EMPIRE – MARITIME NAVIGATION

2.

José Ignacio de la SIERRA.
“Compendio de Navegacion para el uso del Segundo Piloto del num.o de la Armada Dn. José Yg.o Sierra.”
Manuscript, [Spain, perhaps Málaga, circa 1815].

12° (13.5 x 9 cm): [1 f., illustrated watercolour title], [196 pp., unnumbered], in very neat black pen with section headings in red, including 25 geometric diagrams and 1 statistical table imbedded in text and 16 pp. of statistical tables, plus 1 folding statistical table and 3 folding diagrams, bound in contemporary full tree calf with gilt title and elaborate tooling to spine (Very Good, overall highly attractive, some light tide-marking and faint stains in places, some minor marginal worming to some leaves in the middle of text, some short closed tears to margins of a few leaves; binding with some splitting at foot of spine, otherwise just slight shelf wear).

A lovely little gem – being an exquisitely rendered original manuscript guide to maritime navigation by the Spanish Navy Pilot (later Captain) José Ignacio de la Sierra, a veteran of the Argentine War of Independence; of the most elegant penmanship with a pictorial watercolour title and richly embellished with geometric diagrams and statistical charts, it outlines the principles of course setting and correction, map reading, and celestial navigation; while Sierra’s work features much novel content, it is in essence an effort to breathe new life into the great Jorge Juan y Santacilia’s masterly but outdated ‘Compendio de navegación’; while unrecorded, the manuscript was clearly intended for publication.

7.500 EUR

José Ignacio de la Sierra was a career Spanish naval officer who was trained as a navigation specialist, becoming a ‘piloto’ (pilot). With the rank of ‘Segundo Piloto’, he served in Uruguay and Argentina as part of the Royalist (Spanish) forces during the Campaña Naval de 1814, one of the two decisive operations of the Argentine War of Independence. There, Sierra was the commander of the gunboat Lima in the squadron of Captain Jacinto de Romarate, playing a key role in their victory at the Battle of Arroyo de la China (March 28, 1814), fought near the city of Concepción del Uruguay. While the Royalists thrashed the Argentines at the Arroyo, they lost the overall campaign. Sierra is recorded as accompanying Captain Romarate on his return to Spain, whereupon they arrived at Málaga, aboard the merchant frigate Perla, on April 3, 1815. Subsequently, Sierra worked his way up the ranks, becoming a Frigate Captain in 1839.

At some point around the time of Sierra’s return to Spain from South America, he wrote the present





work which endeavours to be a comprehensive, practical guide to maritime navigation. The dating attribution relies on the fact that the title mentions that Sierra held the rank of 'Segundo Piloto' at that time, while the latest date given in his statistical charts regarding recorded (as opposed to predictive) data is '1813'.

At its essence, Sierra's work seeks to update, streamline and modernize Jorge Juan y Santacilia's *Compendio de navegación para el uso de los cavalleros Guardias Marinas…* (Cadiz, 1757), one of the most internationally revered 18th century works of its kind. Juan was a legendary mathematician, astronomer and naturalist, who was most famous for co-executing an arc measurement of the Equator in South America as part of the French Geodesic Mission to the Equator (1735-44).

To be clear, Sierra's present manuscript is an original work, as while it derives some of its structure (including some section titles) and some passages from Juan's tome, it features a great deal of novel content predicated upon Sierra's own professional experiences. Notably, it employs different practical examples, or case studies, of the practical applications of theories, many different diagrams, as well as updating chronologically sensitive data (i.e., solar declination tables, etc.) to the contemporary times. Not to detract in any way from Juan's masterpiece, but by 1815 its style would have been considered rather Baroque, or verbose, while here Sierra provides a refreshingly crisp delivery, with a fine economy of expression, in line with his times.

With the present work, Sierra breathe new life into a classic of maritime scientific literature, making it relevant for his generation of pilotos. The quality of the presentation of the manuscript is extraordinarily high, as the penmanship (in black pen with headings in red) is unusually crisp and elegant, seeming mimicking fine engraving, and must had taken many days of painstaking effort to physically produce. Its beautiful watercolour title, featuring

a ship of sail, is an uncommon feature for such a work, while its numerous diagrams and statistical tables are drafted by an amazingly skilled hand. While the manuscript is seemingly unrecorded, Sierra clearly intended it for publication.

Focussing on the content, it should be noted that 24 points in the text correspond to the diagrams that appear on the three final (folding) leaves, while some sections are illustrated with copious geometrical diagrams.

In his introduction "Compendio de Navegacion" pp. 1-2, Sierra, echoing Jorge Juan y Santacilia, writes:

"Navigation is the art that teaches how to steer and navigate ships from one place to another on the surface of the waters. They are divided into theory and practice. Theory is the science that teaches the rules and precepts necessary for this art, and practice is putting these precepts into action. This entire art is reduced to four quantities: Course, Distance, Latitude, and Longitude, which mariners call the terms of navigation. [pp. 1-2]

Sección I: De la Aluja de marear, y del Rumbo q.e sique el Navío [Of the Ship's Sailing and the Course it Follows] [pp. 2-5], while Sección II is De la Corredera, y Distancia que camina el Navío [Of the Track, and Distance that the Ship Travels] [p. 5-13]

Sección III: De las Cartas [Of Maps] [p. 13-30], is quite intriguing as it concerns the use of sea charts and maps of various kinds while at sea, including sub-sections, such as Of Planographic Maps; Of Spherical Maps or Reduced Maps; and About the World of Mapping with Spherical or Reduced Maps.

Sección IV: De la resolución de los problemas de Navegación por el por el cálculo; y ordenación del día rio p.a llevar la cuenta de la derrota del Navío [On the resolution of navigation problems by calculation…] [p. 30-55], features the sub-sections Establishing the ship's position by two bearings taken from two points; By two bearings taken from a single point; By bearing and latitude diversion, or bearing and estimated distance; How to keep the point; and On the error resulting from combining the courses.

Sección V: De los casos en que debe hacerse correcciones del Corrientes [Cases in which corrections should be made to the Current] [p. 55-63], discusses matters, such as
Comparing the Estimate with the Landfall.

Sección VI: Del Octante y observaciones que se hacen con él [Of the Octant and observations made with it] [pp. 63 -], has the sub-sections On Geometry; On the graduation of the Octant; On the rectification of the aforementioned instrument and practicing observations with it; On the corrections that must be made in the altitudes of the stars; On the use of declination tables; Curious and exhaustive methods to determine the declination of the Sun…; Elementary notions on the way of observing Longitude by Lunar distances; Arrangement of Clocks; Calculation of Longitude by Clock; and On some curious problems applied to Navigation. This is followed by 14 'Problems' or practical examples of calculations regarding the featured topics.

The text continues with Método de resolver los triángulos de la Navegación por vía de Aritmética [Method of solving navigation triangles by means of arithmetic], with 3 practical examples. Next, is Siguen los Probelmas curiosos de la Navegación resueltos por trigometria y Asimétrica [Curious problems of navigation solved by trigonometry and asymmetry], featuring 12 practical examples.

There then follows a grand suite of full-page statistical charts of the Declination of the Sun (anchored to the meridian of the island of El Hierro, and not Cadiz as was the case with Juan's charts) and the Amplitude of the Stars, updated to contemporary times, where appropriate, along with practical examples of how to use this data (ex. Finding the True Place of the Sun). There is also a double-page chart, Uso de las tabula siguientes de ascensión recta el Sol en un egemplo [Use of the following tables of right ascension of the Sun in an example].



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The work concludes with three folding leaves featuring diagrams corresponding to 24 points referenced in the text, including geometric diagrams, a sample map and a compass rose.

References: N/A – Manuscript seemingly not recorded.

3.

MISSIONS PAVIE. / BUREAU TOPOGRAPHIQUE DE L'ETAT-MAJOR DES TROUPES DE L'INDO-CHINE (HANOI).
Carte de l'Indo-Chine française. Dressée au Bureau topographique de l'Etat-Major. Comprenant les Régions explorées par les Membres de la Mission Pavie. / Echelle de 1/1.000.000 / Membres de la Mission ayant fourni des documents topgraphiques…
[Hanoi]: [Imprimerie Zincographique du Bureau topographique de l'Etat-Major des troupes de l'Indo-chine], 1891.

Colour zincograph, a couple words in subtitle added in contemporary manuscript, printed on 8 sheets but here joined and dissected into 80 sections and mounted upon original linen (Good, even toning, a few minor surface abrasions, some wear to linen backing along folds, old tack marks to corners), 178 x 96 cm (70 x 38 inches).

A seemingly unrecorded variant of an extremely rare, colossal 'Headquarters Map' of French Indochina (modern day Vietnam, Cambodia and Laos) that was the blueprint for the imminent French colonial control takeover of Laos; the map was made in the immediate wake of the Third Mission Pavie (1889-91), led by the brilliant eccentric diplomat-explorer August Pavie that secured the pathway for making Laos a French Protectorate, while extensively mapping large areas of the hitherto largely enigmatic country's centre and south for the for time; the grand production was one of the first maps issued by the newly-created 'Imprimerie Zincographique du Bureau topographique de l'Etat-Major des troupes de l'Indochine', in Hanoi, the printing office of the French Army in Indochina, and is seemingly the first printed map to detail the discoveries of the Third Mission Pavie; 1 of only 3 known examples, the map was issued in only a very small print fun for the restricted use of senior French military officers, diplomats and political leaders; the tack marks in the corners of the present example indicate that if was once hung on the walls of a French HQ in Indochina.

7.500 EUR

In 1887, France declared the creation of the colony of Indochine française, which then comprised all Vietnam and Cambodia. However, France had ambitions to extend its dominion over what would become Laos. Paris considered control of Laos to be necessary so that it could serve as a buffer against Siam and China, two nations that were usually at odds with French interests.



CARTE DE L'INDO-CHINE FRANÇAISE

DRESSÉE AU BUREAU TOPOGRAPHIQUE

DE L'ÉTAT-MAJOR

Comprenant les Régions explorées par les Membres

de la Mission **PAVIE**

Echelle de 1.000.000

MEMBRES DE LA MISSION

ayant fourni des documents topographiques

Monsieur PAVIE Consul de France 1887-88-89-90-91

Monsieur CUPET Capitaine 1887-88-89-90-91

MM. NICOLON Capitaine, 87-88-89

MASSIE Pharmacien Major, 88-89-90-91

COGNARD Capitaine 90-91

DE MALGLAIVE d° — d° —

RIVIÈRE — d° — d° —

MM. DUGAST Sᵗ Lieutᵗ 90-91

LEFÈVRE PONTALIS Attaché d'Ambassade, 90-91

LUGAN, Commis de Résidence, 90-91

COUNILLON Naturaliste

DE COULGEANS

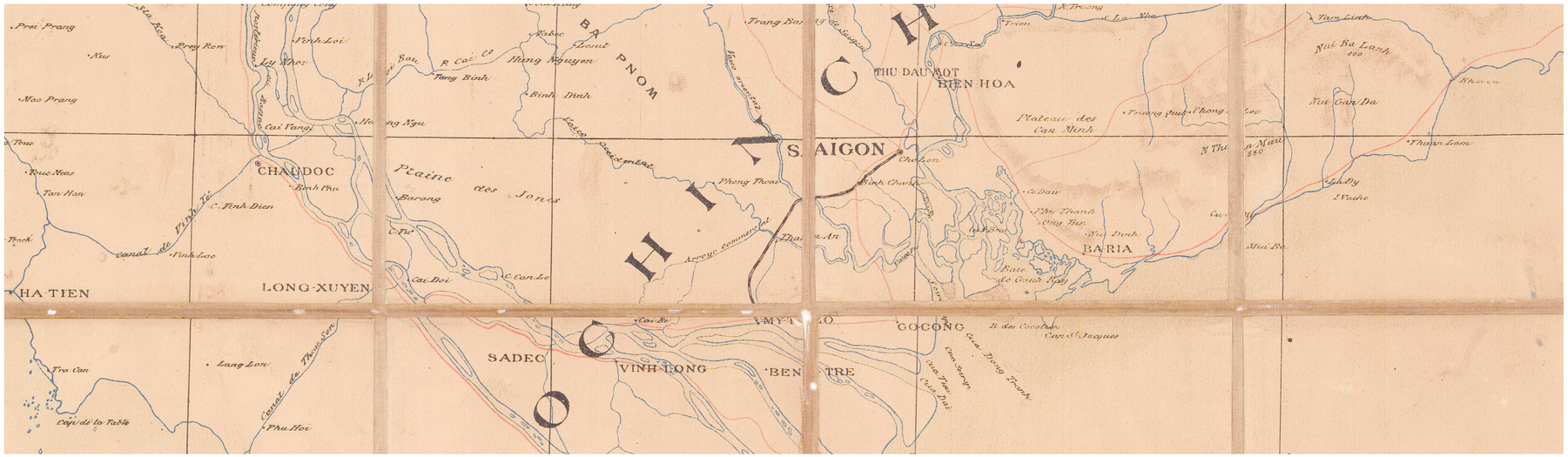
Since the early 18th century, the once great Lao Kingdom of Lan Xang was divided into three parts, being the weak kingdoms of Vientiane and Champasak, which were Siamese puppet states, while the Kingdom of Luang Prabang retained its independence. During the late 19th century, the northern regions of Luang Prabang were constantly threatened by Chinese renegade armies.

Taking over the Lao lands was easier said than done, especially as even the upper regions of Cambodia, the gateway to Laos, were not well known, let alone effectively controlled by the French. Moreover, geographically, most of the Lao lands remained an enigma to Europeans, with its river passages blocked by impassible rapids, while it the rugged, jungle-covered terrain made for difficult travel. Indeed, many reasonable people would likely have considered French efforts to take over the Lao lands to be "Mission Impossible".

Yet, France would be served by a singular figure, of the type that sometimes appears to uniquely meet a daunting challenge.

August Pavie (1847 – 1925), a diplomat-explorer who was then serving as the French consul in Luang Prabang, was a dazzlingly charismatic eccentric of extraordinary skills and stamina. He instantly mastered even the most difficult ingenious languages, while perfectly learning (and often adopting) local customs, such that some of his colleagues remarked that had "gone native". He was trusted, and even beloved by Lao and Cambodian stakeholders and managed to somehow make a French imperialist takeover of their lands seem soft and inviting. If it were not for Pavie, there would have been no chance that France would have gained control over Cambodia and Laos, at least not during that era.

Since 1879, and continuing until 1895, Pavie led a series of four audacious exploring expeditions into the interior of Indochina that were collectively known as the 'Missions Pavie'. All these expeditions were combined diplomatic, espionage, cross-cultural exchange and map-making endeavours that somehow managed to penetrate and scientifically



map areas that no European had ever dreamed of visiting due the assumed level of difficulty and danger. Pavie's success not only lay in his own quirky genius, but in his ability to select the best and brightest officers from the French Army in Indochina, and to draw out their finest efforts, with many of these figures later becoming renowned in their own right.

The First Mission Pavie (1879-85) explored Cambodia and Siam; the Second Mission (1886-9) charted Upper Laos and then the transmontane route to Hanoi; the Third Mission (1889 - 91) ascended the Mekong from Saigon up to Luang Prabang and extensively mapped southern and central Laos; while the Fourth Mission (1894-5) explored the 'Golden Triangle' and the Chinese-Laos borderlands. Obviously, only the first three of these expeditions are relevant to the present map, which was published in 1891.

Of the Third Mission Pavie, in addition to is sweeping geographical discoveries, it was notable for producing a diplomatic breakthrough. In 1889, Pavie, who had long cultivated a close relationship with the King of Luang Prabang, convinced him to allow his state to become a French protectorate (Luang Prabang feared encroachment from Siam, as well as attacks by Chinese renegade armies far more than French imperial influence). This marked the first milestone towards the French domination of Laos.

To carry out his Third Mission, Pavie recruited an all-star team of explorer-cartographers, from the ranks of the French Army in Indochina. These figures included Captain Pierre-Paul Cupet (1859-1907), a graduate of the École spéciale militaire de Saint-Cyr, where he was trained in military surveying. After fighting in Algeria and in the Tonkin Campaign, in 1887 he became a key member of the Franco-Siamese boundary commission. He came to the attention of Pavie, who made him his righthand man during his Third Mission. Subsequently, Cupet returned to France, where he served as a lieutenant colonel of the Zouaves.

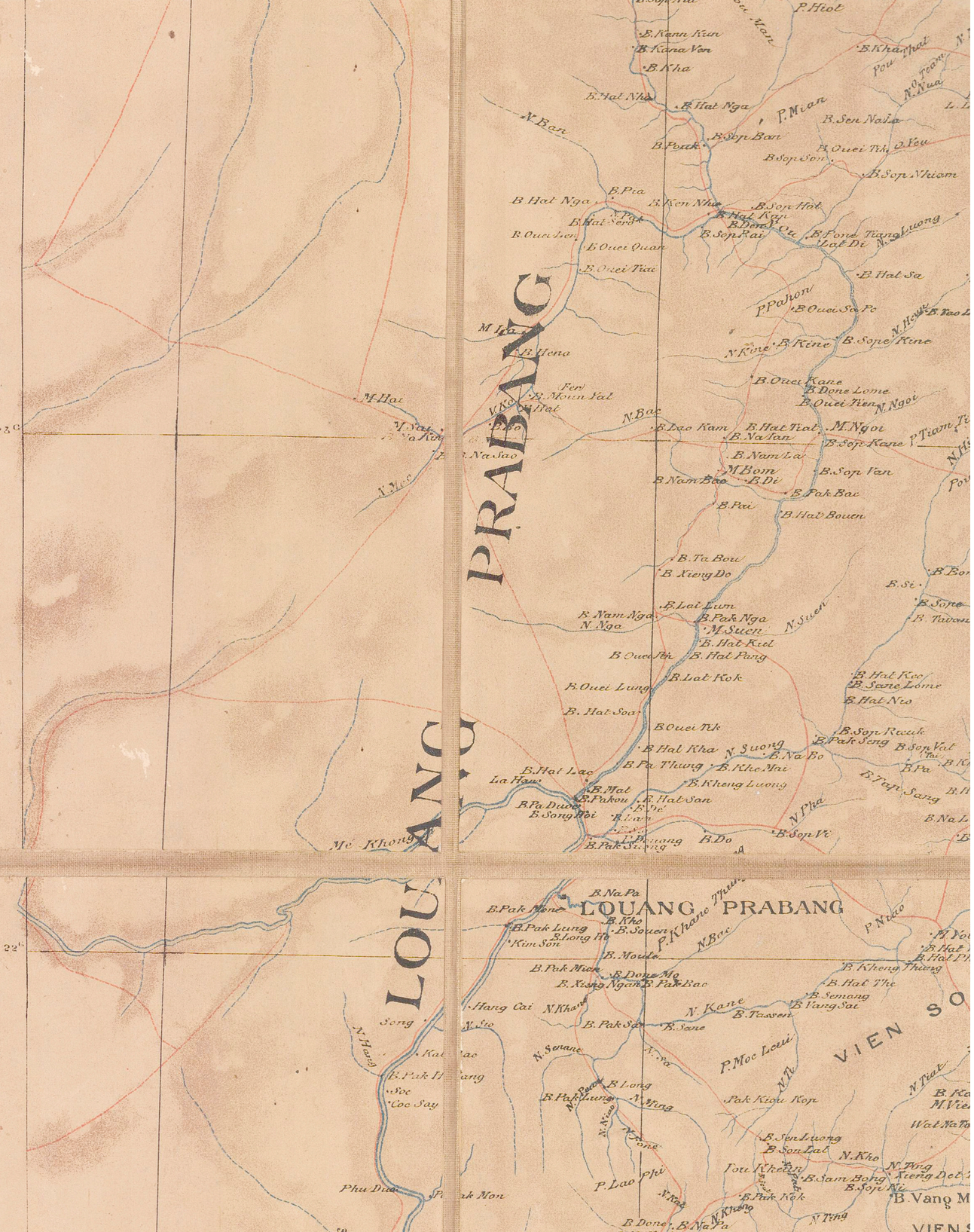
Another lead on the mission was Joseph de Malglaive (1862 - 1914), who was likewise an alumnus of the St Cyr, as well as a veteran of combat in Egypt and Tonkin and a skilled mapmaker. An amazing frontier warrior and pathfinder, he was instrumental in providing the Third Mission Pavie with its military muscle. Sadly, Malglaive was killed in action while leading his men as an infantry Lieutenant Colonel on the Western Front during the early days of World War I.

The Present Map in Focus

This monumental map of Indochine française, plus Laos, and adjacent lands, was made in only a handful of examples to serve as a 'Headquarters Map' for use by senior French military officers, diplomats and political figures (the present example bears tack marks to the corners, as it was obviously hung upon the wall of an HQ or government bureau), so as to serve as a the blueprint for the imminent French colonial takeover of what would become Laos. Issued in the immediate wake of the Third Mission Pavie (1889 - 1891), it is almost certainly the first printed work to feature the expedition's great discoveries, such that it literally re-draws the map of much of Laos.

It was published by the recently established Imprimerie Zincographique du Bureau topographique de l'Etat-Major des troupes de l'Indochine, the army's printing house in Hanoi. It is one of the first maps to come off its press, and printed on 8 large sheets, it is almost certainly its first large-scale production.

The map is attractively rendered in conventional contemporary French style, with tan shading indicating contours of elevations, and blue frosting



making the seacoast. Whie the map features a title of elaborate typography, indicative of it having been printed in Hanoi, its technical quality can be described as delightfully crude, at least compared to that of such maps made in Paris.

While the map's scope encompasses most of Vietnam and Cambodia, its emphasis is upon its groundbreaking charting of Laos, in part due to the Second Mission Pavie (1886 – 1889), but more interestingly because of its successor expedition. Previously, much of southern and central Laos was a Tabula rasa to Europeans. Here, the excessively rugged interior beyond the eastern banks of the Mekong, going up north as far as Luang Prabang, is for the most part richly detailed, marking hundreds of villages, the paths of roads, the courses of many rivers and the general contours of the terrain, all revealed to Westerners for the first time. The empirical nature of the work is supported by the fact that areas that were unexplored by the mission, or that were otherwise unknown, are left blank, while the conjectural courses of rivers uncharted are shown as dashed lines.

Below the title, headed by the line "Membres de la Mission ayant fourni des documents topgraphiques' [Members of the Mission who provided topographic documents], is a list of the eleven members of the Missions Pavie who contributed to the map (plus, Pavie himself). These figures include Cupet, Malglaive, as well as a pharmacist (to discover the medicinal uses of indigenous plants, and to treat tam embers) and a naturalist (to study Laos's rich flora and fauna).

The Attribution of Hanoi as the Place of Publication

While the map bears no imprint, nor any remarks as to where it was issued, it was clearly published in Hanoi by the Imprimerie Zincographique du Bureau topographique de l'Etat-Major des troupes de l'Indochine, the printing office of the French army mapmakers stationed in Indochina. This printing house was established in 1890, while prior to that time the Bureau topographique (itself founded in 1886) subcontracted their map publishing needs to Paris, work carried out by either the Service géographique de l'Armée or the private firm of Augustin Challamel (indeed, even after 1890 many of the Bureau's maps were still made in Paris).
The Imprimerie Zincographique in Hanoi issued maps in only very limited print runs for restricted, high-level official use, and, often, when urgency was required (i.e., when stakeholders in Indochina needed maps to be 'done stat', as opposed to waiting for manuscripts to travel Paris to be printed, and then back).

While the Imprimerie Zincographique in Hanoi was provided with a fine equipment and trained staff, it simply could not hope to match the technically stellar production standards of the major Paris printing establishments and, as such, the Hanoi issues, while quite competent, are of a noticeably cruder print quality. For instance, the neatlines along the centre right of the present map do not join properly, while names of many villages are printed in a slightly clumsy way, with overprinting, smudging and the crowding of letters (something almost never seen on map by a top Parisian printer). Yet the Hanoi issues had their own virtues, having a more authentic, handcrafted character, in addition to being closer to history, as maps of Indochina, made in Indochina.

For comparison, please see the, in part, derivative map, the *Carte de l'Indo-Chine / Dressée sous les auspices du Ministre des Affaires étrangères & du Sous-sécrétaire d'Etat des Colonies…*, published in Paris by Augustin Challamel in 1893 (the technical nature of the printing is markedly different), link courtesy of the Bibliothèque nationale de France:

https://gallica.bnf.fr/ark:/12148/btv1b53248086r

In 1899, the Imprimerie Zincographique was superseded by the significantly upgraded printing establishment of the Service Géographique de l'Indo-Chine (Hanoi), the new ultra-modern and efficient official French mapping bureau in Southeast Asia and the Far East. It soon became one of


M THOURAKHOME
NONG KAY
Xieng Cang
KENE TAO
M.Leui
Mt Pha Houn
Mt Bang
Mt Pou Vieng
M. Kamata Sai
Pou Khio Pou
Natham Teng
Sampana
Pou Kay Pour
Pou Sent
Pou Neui
Pou Hon
Mt Kong
M.Khoung
M Met
M Puong
B. Na Ten
B. Na Mon
B. Nong Mong
B. Pak Pho
B. Hat Khouang
B. Na Khouong
B. Nong Keo
B. Na Ang
B. Na Mai
B. Phon Ngoa
B. Na Phong
B. Na Poum
B. Hon Na
B. Na Pang
B. Na Khop
B. Nong Khoune
B. Na Kham
B. Pak Han
B. Nam Mo
B. Nam Kom
B. Na Kan
B. Van Mai
B. Mac
B. Phoung
B. Na Le
B. Na Hat
B. Na Seng
B. Na Nac
B. Nam Pha
B. Van Sang
B. Na Phab
B. Mo Kon
B. Khao
B. Kham
B. Na Sua
B. Na Nian
B. Pot Hao
B. Na Keng
B. Phon Keo
B. Hin Khan Na
B. Moun
B. Mone
B. Nong Mong
B. Phome
B. Nam Mon
B. Na Muong
B. Pak Moung
B. Phon Ho
B. Phon Keo
B. Hat Dai
B. Seume Dé
B. Phone Ngua
B. Hat Lek
B. Phou Ten
B. Hat Xé Tiab
B. Veine Xon
B. Houi Toun
B. Houi Noil
B. Hong Noil
B. Sapé
B. Na Mone
B. Na Phome
B. Hine Kane
B. Na Ar
B. Na Luong
B. Na Mai
B. Phon Ngoa
B. Don To
B. Hon Na
B. Phon Keo
B. Na Muong
B. Phon Ho
B. Hat Soua
B. Na Sua
B. Tan Keo
B. Na Lao
B. Phon Mi
B. Na Muong Tan
B. Pak Moung
B. Phou Ten
B. Hat Xé Tiab
B. Veine Xon
B. Houi Toun
B. Hong Noil
B. Sapé
B. Na Mone
B. Na Phome
B. Hine Kane
B. Na Ar
B. Na Luong
B. Na Mai
B. Phon Ngoa
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B. Phon Keo
B. Hin Khan Na
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B. Nong Mong
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B. Nam Mon
B. Na Muong
B. Pak Moung
B. Phon Ho
B. Phon Keo
B. Hat Dai
B. Seume Dé
B. Phone Ngua
B. Hat Lek

4.

José Maria BOMTEMPO (1774 - 1843).
Compendios de materia medica feitos por ordem de Sua Alteza Real e Organizados por José Maria Bomtempo, Medico da Sua Real Camara.
Rio de Janeiro: Na Regia Officina Typographica, 1814.

8° (18 x 13 cm): xv, [1], 243, [1, errata] pp., bound in early 20th century black morocco with front cover bearing gilt debossed presentation inscription addressed to Dr. Alfredo do Nascimento e Silva, President of the National Academy of Medicine of Brazil and a circa 1930s bookplate of 'Adir Guimarães' to inside front cover (Good, light to moderate toning throughout, a few leaves with worming costing some letters, some minor faded stains in places, binding with edgewear and imperfections to head and tail of spine).

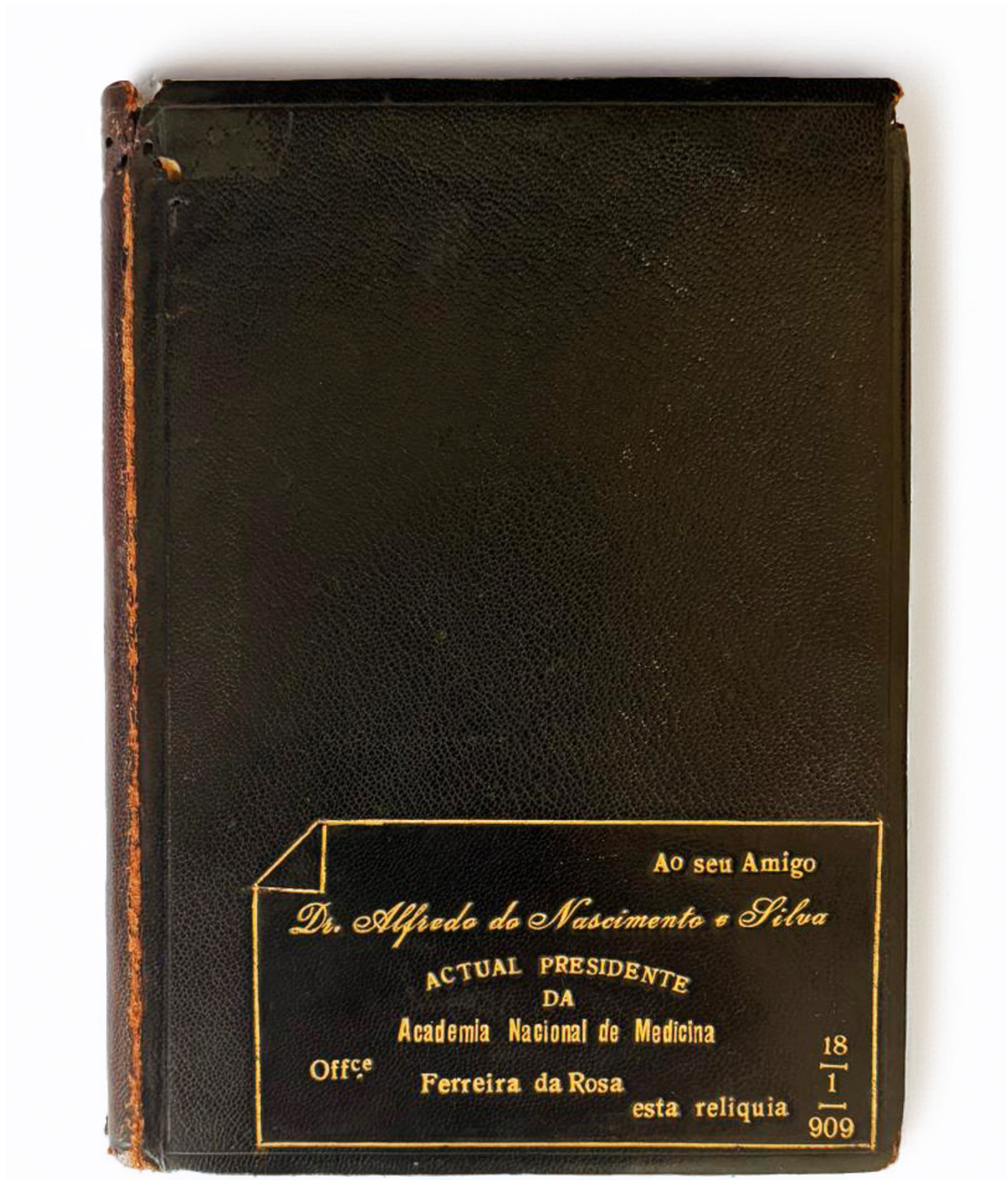
9.500 EUR

Very rare and historically significant – "the first Brazilian pharmacological handbook", published in Rio de Janeiro, and authored by José Maria Bomtempo, the chief physician to the Portuguese-Brazilian royal court and an internationally-renowned authority on tropical medicine; the fascinating and surprisingly readable work was intended to educate military doctors working in the field in Brazil on how to identify flora, fauna and minerals that could be used to make medicines, along with instructions on how to create healing concoctions, all infused with Bomtempo's extensive pharmacological experience in Angola and Brazil; the present example holds stellar provenance, as it is custom bound in full black morocco featuring a gilt debossed presentation inscription (dated 1909) addressed to Dr. Alfredo do Nascimento e Silva, then President of the National Academy of Medicine of Brazil.

In 1808, in the wake of Napoleon's invasion of Portugal, the Portuguese royal court departed in exile to Rio de Janeiro, making Brazil the centre of the Portuguese Empire (representing the first time that an American colony held pre-eminence over its mother country, turning imperialism on its head!). This move had a revolutionary effect upon Brazil, as the regime of the Prince Regent Dom Pedro (later King Pedro IV of Portugal and Emperor Pedro I of Brazil) established many first rate European-style institutions in Brazil, including universities, medical schools, libraires, museums, miliary colleges, and the Impressão Régia (the first printing press in Brazil, established in 1808). These institutions formed the basis of a Brazilian national identity, giving rise to Brazil's independence in 1822.

Brazil's role at the centre of a pluricontinental empire made it a nexus of intellectual discovery, as there many newly well-funded scientists were able


COMPENDIOS
DE
MATERIA MEDICA
FEITOS POR ORDEM
DE
SUA ALTEZA REAL
E
ORGANIZADOS POR
JOSÉ MARIA BOMTEMPO,
MEDICO DA SUA REAL CAMARA.
RIO DE JANEIRO 1814.
NA REGIA OFFICINA TYPOGRAFICA.



to experiment with, often exotic and little studied, natural materials from places such as the Brazilian Amazon, Angola, Mozambique, India and the Far East. This formed the basis of Brazil's transformation from a intellectual backwater into an academic superpower.

The Present Work in Focus

This is "the first Brazilian pharmacological handbook", made specifically for use by doctors working in the field in Brazil. Published in Rio de Janeiro by the Impressão Régia [here referred to by its alternate name, the 'Regia Officina Typographica'], it was authored by José Maria Bomtempo, the Royal Physician to Dom Pedro, a founding professor or principal at several of Brazil's new medical institutions, and the former chief doctor of Angola. He was a foremost authority on the medical uses of tropical plants and, beyond his duties at court, his main preoccupation was developing curricula for doctors in Brazil, with special emphasis on pharmacopeia based on locally obtainable natural materials. As the present work reveals, Bomtempo was vastly knowledge of European medicine and chemistry, and aptly adapted this to the New World. In this sense, he personified the spirit of the resurgent Brazil.

The work, while technically meticulous, its surprisingly readable for a medical text, and Bomtempo's descriptions of how to make pharmacological concoctions out of items such a jungle plants is quite engaging, even for a reader with no background in health sciences.

In the 'Prefação', Bomtempo recalls that the genesis for the book came when he was appointed by Dom Pedro as the founding 'Chair of Materia Medic' (essentially the first Brazilian pharmacology programme) by the Royal Decree of April 12, 1809. Specifically, his mandate was to "instruct the Surgeons of the Army and Royal Navy in the general principles of this science [pharmacology]".

Key to this endeavour was writing a manual, or pharmacopeia, for the use of student doctors, which was to be of a practical nature, so allowing them to employ natural materials commonly available in Brazil. Bomtempo notes that while he completed the manuscript for the work in September 1810, supposedly due to administrative delays, it was not printed by the Impressão Régia until 1814.

In his introduction, or 'Plano da Obra', Bomtempo writes that he seeks to create a "General Pharmacopoeia", and so to allow it to be practically useful in the field, he has "reduced the description of drugs to a small number" while forming their classification "in alphabetical order", as this "conciliates greater brevity" and ensures "less work for the mind".

In the 'Secção Primeira' (pp. 1-25), entitled 'Lectures on materia medica', Bomtempo remarks that "Materia Medica is that knowledge which in itself contains the means to contribute to the reestablishment, or restoration of health. The object of this experience is different bodies from the three Kingdoms of Nature [animals, plants, and minerals], both in the simple state and combined through Medical Chemistry". The section introduces the elements of medical chemistry, so described in the 'General Catalogue of all Seven Classes of Remedies'.

The 'Secçao Segunda' (pp. 26-137) features a thorough "Description of the substances extracted from the three Kingdoms of Nature, and most frequently used in the practice of medicine". This comes in the form of an alphabetical catalogue of natural substances, mostly from the tropical world, that had pharmacological utility. This includes some exotic and fascinating items from Africa, the Americas and Asia, that reveal Bomtempo's vast expert knowledge obtained in Angola and Brazil.

In the 'Secçao Terceira' (pp. 138-165) Bomtempo describes the 'Generalities of Pharmacy', remarking that "Pharmacy is a part of Materia Medica that teaches how to know, choose, prepare, and combine the various medicinal substances".

The 'Secçao Quarta' (pp. 166-243), entitled the 'Art

of Formulating', is a Pharmacopoeia containing a "Description of the Preparations contained in the Secção Primeira". Here Bomtempo notes that "The art of formulating is that part of the Materia Medica which teaches how to combine and graduate the doses of medicines". It features the intriguing subsection, 'Preparations and Compounds contained in this Treaty, their Sounds and Voices' (pp. 170-243).

Provenance

The present example of Bomtempo's work has a stellar provenance, as, in 1909, it was gifted to Dr. Alfredo do Nascimento e Silva, the President of the Academia Nacional de Medicina (of Brazil) by Dr. A. Ferreira da Rosa, who we gather was a prominent Brazilian epidemiologist. Thus, the present example of the work was written by Brazil's first chief doctor, and then given to the country's then chief doctor almost a century later!

The book's bespoke black full morocco binding is gilt debossed, on the front cover, with the dedication: *'Ao seu Amigo Dr. Alfredo de Alfredo do Nascimento e Silva, Actual Presidente da Academia Nacioal de Medicina / Off.ce Ferreira da Rosa, esta reliqua 18/1/[1]909'.*

Alfredo do Nascimento e Silva (1866 – 1951) was a prominent Brazilian physician who specialised in military medicine and epidemiology (especially combatting tuberculosis). Born in Rio, he graduated with a doctorate in medicine from the Faculdade do Rio de Janeiro in 1888. From 1890, Nascimento e Silva taught biology, botany, zoology, chemistry and physics at the Escola Superior de Guerra, the Escola Militar da Praia Vermelha and the Escola Militar do Realengo. He held the military rank of Major and was an honourary doctor in the Army Health Corps. Nascimento e Silva also taught at the Liceu Literário Português, Ginásio Pio-Americano, the Externato Aquino and the Policlínica de Botafogo.

Nascimento e Silva became a member of the Academia Nacional de Medicina in 1892, serving as its President from 1908 to 1909. He was also the President of the Brazilian League against Tuberculosis and variously a board member of the Museu Nacional, the Instituto de Docentes Militares and the Instituto Histórico e Geográfico Brasileiro.

A Note on Rarity

The present work is very rare, like pretty much all Impressão Régia imprints. We can trace examples in 8 institutions, being the Biblioteca Nacional do Brasil, John Carter Brown Library, Harvard University, National Library of Medicine (Bethesda), New York Academy of Medicine Library, Wellcome Library, Staatsbibliothek zu Berlin and the Biblioteca Nacional de Portugal (2 examples).

José Maria Bomtempo: Brazilian & Portuguese Royal Doctor and Pioneering Pharmacologist

José Maria Bomtempo (1774 - 1843) was a highly consequential figure in the field of medicine and pharmacology in the Portuguese Empire and Brazil. Born in Lisbon to an affluent noble family, he graduated in medicine from the University of Coimbra in 1798. The following year, he was made físico-mor (essentially chief medical officer) of Angola, a post he held until 1807. During that time, Bomtempo became fascinated by the pharmacological properties of African plants, and how key species could be introduced to Portugal and Brazil. Importantly, while many such plants had been investigated by laymen missionaries and explorers, Bomtempo was often the first to analyse them scientifically for their medicinal value.

Bomtempo returned to Lisbon upon the French invasion of Portugal, determined to serve his country in any way possible. The Prince Regent Dom Pedro hugely admired Bomtempo for his work in Angola and appointed him to join the medical team of the royal court as it left Portugal for exile in Rio de Janeiro.

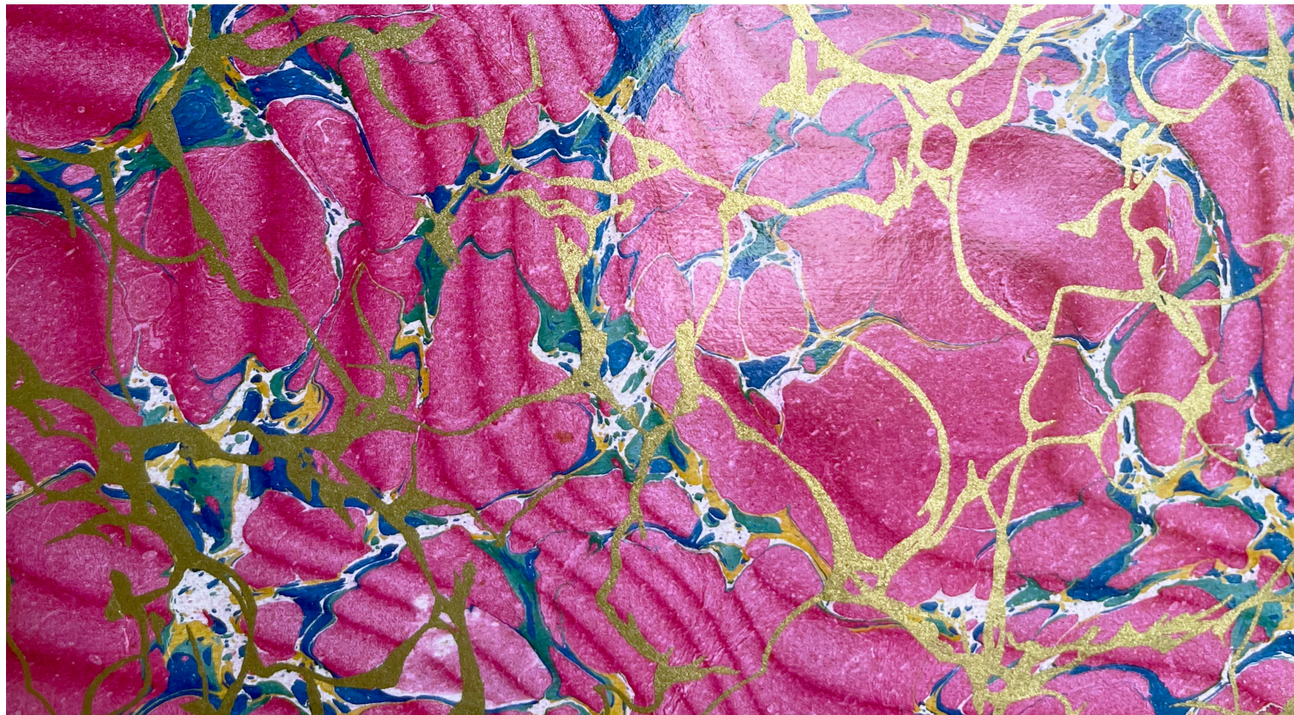
In Brazil, Bomtempo's career thrived as the royal court established many new medical institutions, providing him with opportunities for leadership and scientific experimentation that would never have been available in Europe.

Bomtempo became the *Medico da Sua Real Camara* (chief doctor) to the royal court of Dom Pedro (later King-Emperor of Brazil and Portugal), Professor at the Escola Anatômica, Cirúrgica e Médica do Rio de Janeiro, the Interim Director of the Academia Médico-cirúrgica, and the Chair of the Matéria Medica (pharmacological) commission.

Bomtempo became a world-renowned authority on tropical medicine and the pharmacological use of plants, of both African and South American origin. This led him to publish a trio of highly important tomes which are foundational works of Brazilian medicine, including the present *Compêndios de matéria médica…* (Rio de Janeiro, 1814); the *Compêndios de medicina prática, feitos por ordem de Sua Alteza. Real…* (Rio de Janeiro, 1815); and *Trabalhos médicos, oferecidos à majestade do Sr. D. Pedro I…* (Rio de Janeiro, 1825). Francisco Guerra remarked that "Bomtempo's publications on Pathology and Therapeutics show a degree of maturity, rarely found in the European medical literature of that period" (Guerra, p. 8).

Becoming a Brazilian citizen in 1824, he remained in Rio for the rest of his life. While he formally retired in the late 1820s, he remained a senior advisor to the Brazilian Emperor, while continuing his medical-botanical experiments.

References: John Carter Brown Library: C814 .C736d; Harvard University: Rare Books RS153 .B63; National Library of Medicine: WZ 270 / B695co 1814; Wellcome Library: EPB/AM/B.15; Staatsbibliothek zu Berlin: Jl 4932; Biblioteca Nacional de Portugal (2 examples): S.A. 47307 V. and S.A. 9137 P.; OCLC: 1029932888, 252909867, 1238110885; Ana Maria de Almeida CAMARGO & Rubens Borba de MORAES, Bibliografia da Impressão Régia do Rio de Janeiro, vol. 1, no. 390, p. 134; Francisco GUERRA, Bibliografia medica Brasileira, Período Colonial 1808-1821 (New Haven, 1958), no. 29 (p. 30); INOCÊNCIO, Diccionario bibliographico portuguez, vol. V, p. 23.



OTTOMAN ETHNOGRAPHIC MAP OF THRACE

5.

ANONYMOUS.
شرقی ترکیا خریطه سی
[Map of Eastern Thrace]
[S. l., S. d, but probably Istanbul: 1913].

Colour lithograph, 60 x 77 cm (24 x 30.4 inches), (soft folds with tiny partly repaired tears and holes, light staining, trimmed to margins).

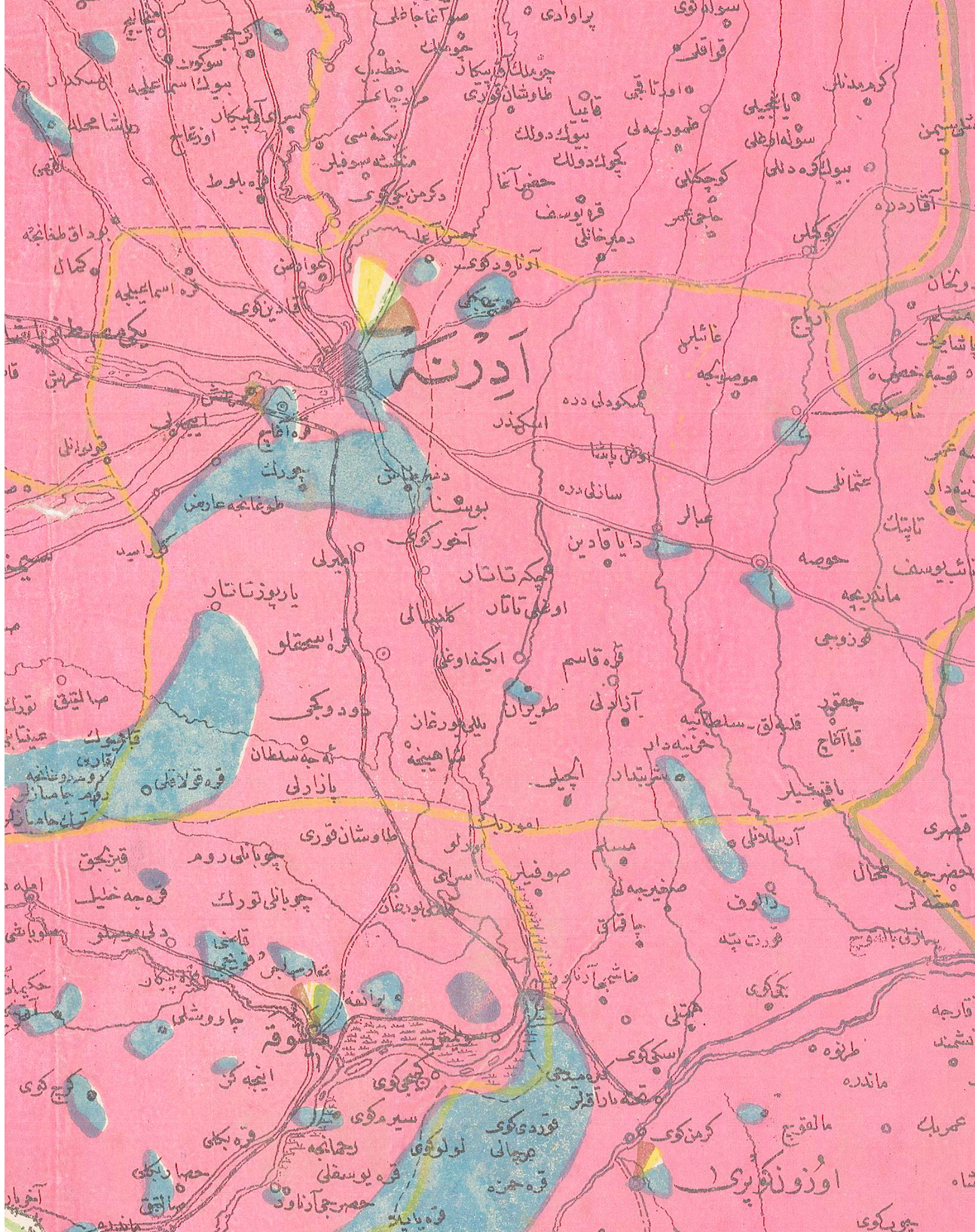
An Ottoman ethnographic map of Eastern Thrace, the European part of Turkey, from 1913, marking the definitive moment when the borders between Bulgaria and Turkey were established at the Treaty of Constantinople.

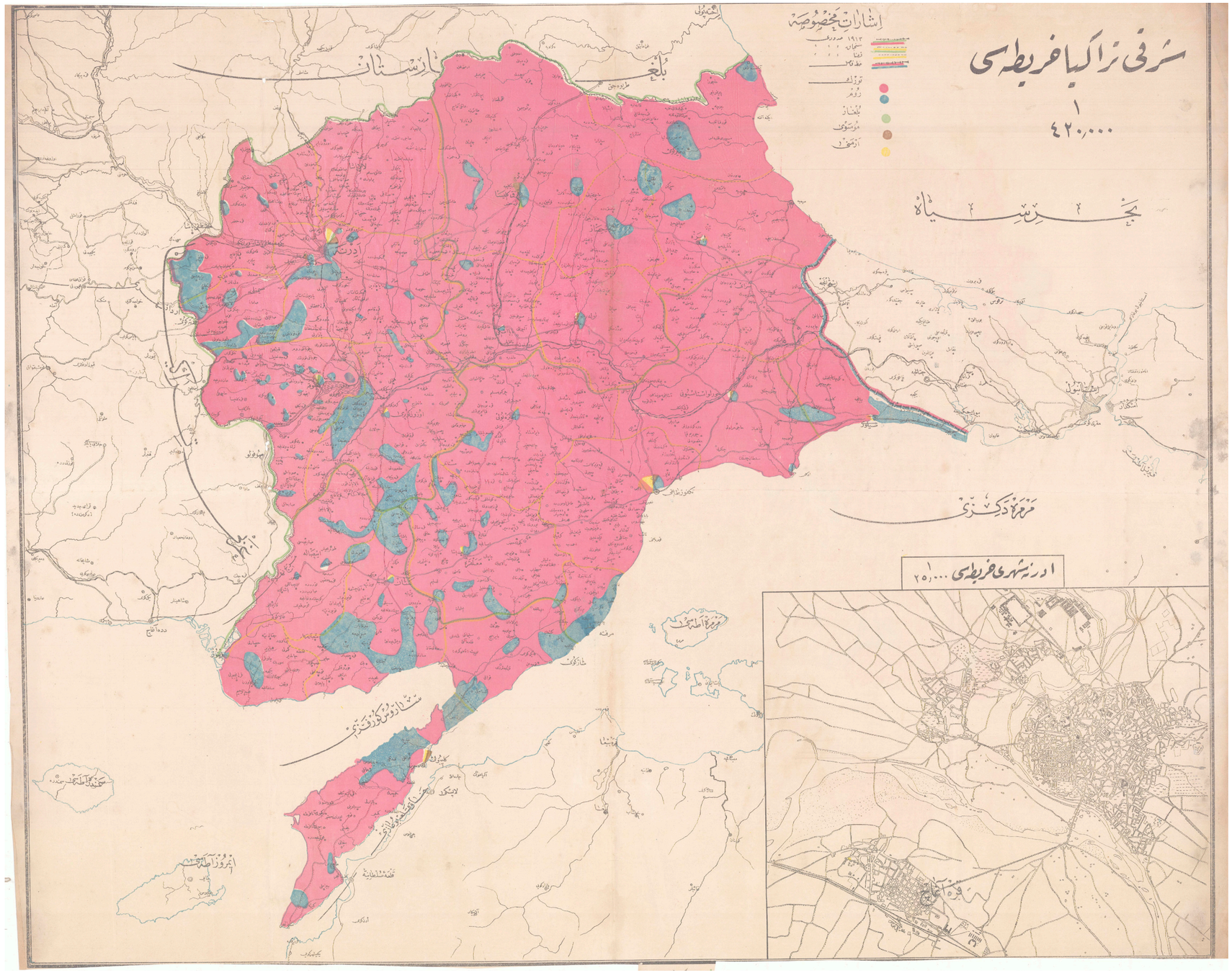
1.400 EUR

On 29 September 1913, following the Second Balkan War, the Ottoman Empire and Bulgaria signed a treaty that defined new borders between the two countries. This treaty established what is now the approximate border between Greece, Bulgaria, and Turkey. As a result of the agreement, Bulgaria gained the important coastal city of Alexandroupolis, while the Ottoman Empire retained control of Edirne in central Thrace. The new borders were to be established 10 days after the treaty was signed, and military forces were to be recalled within three weeks

The present map in Ottoman language illustrates the newly established borders as well as regional boundaries within the territory. The colors on the map indicate areas inhabited by various ethnic groups. The majority of the land, marked in pink, was inhabited by Turks. Smaller areas, indicated in blue, were predominantly inhabited by Greeks. The areas where Bulgarians would be in the majority are shown in green, but according to the map, such areas were non-existent. Areas surrounding larger cities and towns are marked in brown, representing Jewish populations (referred to as "Musevi," موسوی, followers of Moses), while yellow indicates areas inhabited by Armenians.

The inset map highlights Edirne (formerly known as Adrianople), which served as the capital of the Ottoman Empire from the 1360s until 1453. Situated near the borders of Greece and Bulgaria, the city, according to the map, had the highest ethnographic diversity, featuring significant Greek, Armenian, and Jewish populations.





Am 29. September 1913, nach dem Zweiten Balkankrieg, unterzeichneten das Osmanische Reich und Bulgarien einen Vertrag, der neue Grenzen festlegte, einschließlich des Gewinns von Alexandroupolis durch Bulgarien, während die Osmanen Edirne behielten. Die Grenzen sollten zehn Tage nach dem Vertrag festgelegt werden, wobei die militärischen Rückzüge in drei Wochen stattfanden.

Diese osmanische Karte veranschaulichte die Grenzen und die regionale ethnische Verteilung. Der größte Teil des Landes (rosa) wurde von Türken bewohnt, mit kleinen Gebieten (blau) für Griechen, und es gab keine Gebiete für Bulgaren (grün). Jüdische Bevölkerungen (braun) wurden in der Nähe größerer Städte vermerkt, während Armenier in Gelb markiert wurden. Edirne, hervorgehoben im Einsatz, war die ehemalige osmanische Hauptstadt mit einer bedeutenden ethnischen Vielfalt, einschließlich griechischer, armenischer und jüdischer Gemeinschaften.

PICTORIAL MAP OF RUSSIAN ECONOMY

6.

M. I. TOMASIK, Author; V. V. URUSOV – ASSOCIATION OF TEACHERS, Editors.
Наглядная карта Европейской России
[Pictorical Map of the European Russia]
Warsaw: Towarzystwo Akcyjne S. Orgelbranda Synow (Joint Stock Company of S. Orgelbrand's Sons) 1903.

Chromolithograph, 204 x 156 cm (80.3 x 61.4 inches), mounted on linen (trimmed to the image, chips, small tears and folds with small loss of image, varnish slightly age-toned).

A rare, gigantic pictorial map of Russia showcasing the cultural diversity and economic wealth of the country under the new Tsar Nicolas II.

3.600 EUR

The draft for this enormous map was first presented at the All-Russia Industrial and Art Exhibition in 1896, held in Nizhny Novgorod from May 28 (June 9 N.S.) until October 1. This exhibition took place just days after the coronation of Tsar Nicholas II and was the largest pre-revolutionary fair in Russia. It aimed to showcase the wealth and diversity of the Russian Empire through elaborate pavilions and extravagant fin de siècle exhibits, one of which was this map. However, at the time, many regions of Russia were enduring years of famine, and the stark divisions in lifestyle among various social classes would ultimately lead to a revolution by unhappy citizens just two decades later.

The map illustrates the territories that were once part of Russia in Europe, which now include areas of Eastern Europe, the Baltic States, and regions in Georgia, northeastern Anatolia, Armenia, and Azerbaijan in the south. Various symbols represent agricultural products, important animals for food and transportation, industries, minerals, and food resources available in these regions. This includes activities such as whale and seal hunting in the northern areas, among others.

The figures depict various inhabitants of the region, including the Jewish population near the town of Chełm in Poland, close to today's border with Ukraine. They also illustrate local uniforms and traditions, highlighting diverse hunting techniques, notable monuments, and interesting wildlife, such as bison found in parts of Poland.

The margins are adorned with significant scenes and portraits from Russian history, with the final image depicting the coronation of Nicholas II. Additionally, images of products are featured on the map, accompanied by explanations in the other three margins. The inner side of the margins showcases famous Russian cities, as well as comparisons of the highest mountains and the longest rivers. Various statistical charts concerning population,





landscape, industry, and trade are also included.

The Map in Print

The map draft created by M. I. Tomasik was presented in 1896 at the All-Russia Industrial and Art Exhibition in Nizhny Novgorod, where it won a medal. Shortly afterwards, the Association of Teachers, guided by V. V. Urusov in Warsaw (which was then part of the Russian Empire), edited the map, likely intending to use it as an educational tool.

The imprint in the lower margin, which has been trimmed off in our example but is visible in the scan under this link: Illustrated_map_of_European_Russia_(1903).jpeg (5515×6966), indicates that the corrected draft passed censorship in Warsaw in 1901. Two years later, it was lithographed in the same city by Towarzystwo Akcyjne S. Orgelbranda Synow (Joint Stock Company of S. Orgelbrand's Sons), a firm founded by Polish-Jewish printer Samuel Orgelbrand (1810 – 1868).

In 1896, another pictorial map of European Russia with similar dimensions, titled *"Иллюстрированная карта Европейской России"* (Illustrated Map of European Russia), was created by M.A. Pavlov and edited by A. S. Barkov and S. G. Grigoriev (please click here for the image: Иллюстрированная карта Европейской России 1896 года.jpg - Google Drive).

The Note on Rarity

The map is frequently referred to in literature and online sources as a second edition, which has led to confusion regarding its publication date. Specifically, it mistakenly connects the date of the Nizhny Novgorod Exhibition in 1896 with the release of the first edition. However, there is no record of any printed map by Tomasik with that title from that era. It is likely that the map was instead presented at the exhibition as a draft or a painting.

The 1903 edition is the first and only printed version of this map that we have been able to locate.

We were able to trace institutional examples in the National Library of Israel, the British Library, the Polish National Library, and references from Russian libraries.

References: OCLC 1103945254, 1036697727.

Der Entwurf für diese umfangreiche Karte wurde erstmals bei der Allrussischen Industrie- und Handwerksausstellung 1896 in Nischni Nowgorod präsentiert, die kurz nach der Krönung von Zar Nikolaus II. stattfand. Diese Ausstellung war die größte vorrevolutionäre Messe in Russland und hatte das Ziel, den Reichtum des Reiches zu präsentieren. Dennoch litten viele Regionen unter Hungersnot, was die sozialen Spannungen verdeutlichte, die zwei Jahrzehnte später zur Revolution führen sollten.

Die Karte zeigt Territorien, die einst Teil Russlands in Europa waren, darunter Gebiete in Osteuropa, die baltischen Staaten, Georgien sowie Teile Armeniens und Aserbaidschans. Sie enthält Symbole für landwirtschaftliche Produkte, Industrien und die lokale Tierwelt sowie Darstellungen von Bewohnern und traditionellen Praktiken. Die Ränder der Karte enthalten historische Szenen, Porträts und statistische Diagramme zur Bevölkerung und zum Handel.

Die Karte, erstellt von M. I. Tomasik, gewann eine Medaille bei der Ausstellung 1896. Sie wurde später von der Lehrergesellschaft in Warschau für pädagogische Zwecke bearbeitet und bestand 1901 die Zensur. Die lithografierte Version wurde 1903 von der Aktiengesellschaft der Söhne von S. Orgelbrand veröffentlicht.

In der Fachliteratur herrscht Verwirrung über ihr Veröffentlichungsdatum, da sie oft fälschlicherweise als zweite Ausgabe identifiziert wird. Die Ausgabe von 1903 stellt jedoch die erste gedruckte Version dar, die wir nachweisen konnten, wobei keine Aufzeichnungen über eine frühere Version von Tomasik existieren. Institutionelle Exemplare konnten wir in der Nationalbibliothek Israels, der British Library, der Polnischen Nationalbibliothek sowie in Referenzen russischer Bibliotheken ausfindig machen.

In der Literatur herrscht häufig Verwirrung über das Veröffentlichungsdatum, da die Karte oftmals fälschlicherweise als zweite Ausgabe identifiziert wird. Die Ausgabe von 1903 stellt jedoch die erste gedruckte Version dar, die wir nachweisen konnten, wobei keine Aufzeichnungen über eine frühere Version von Tomasik existieren. Institutionelle Exemplare konnten wir in der Nationalbibliothek Israels, der British Library, der Polnischen Nationalbibliothek sowie in Referenzen russischer Bibliotheken ausfindig machen.



BATTLE OF SEKIGAHARA (1600)

7.

Anon.
[関ヶ原の戦いの地図 / Map of the Battle of Sekigahara].
Manuscript, Japan [Mid-19th Century].

Manuscript, pen and ink and watercolour on joined sheets of rice paper, mounted upon very fine modern blue patterned woven silk backing with wooden rollers (Excellent condition, map overall clean and bright, just some minor wear along edges of the joined sheets and a few tiny surface abrasions; backing in stellar form), backing: approximately 150 ox 65 cm (59 x 25.5 inches); map only: 87 x 63.5 cm (34.5 x 25 inches).

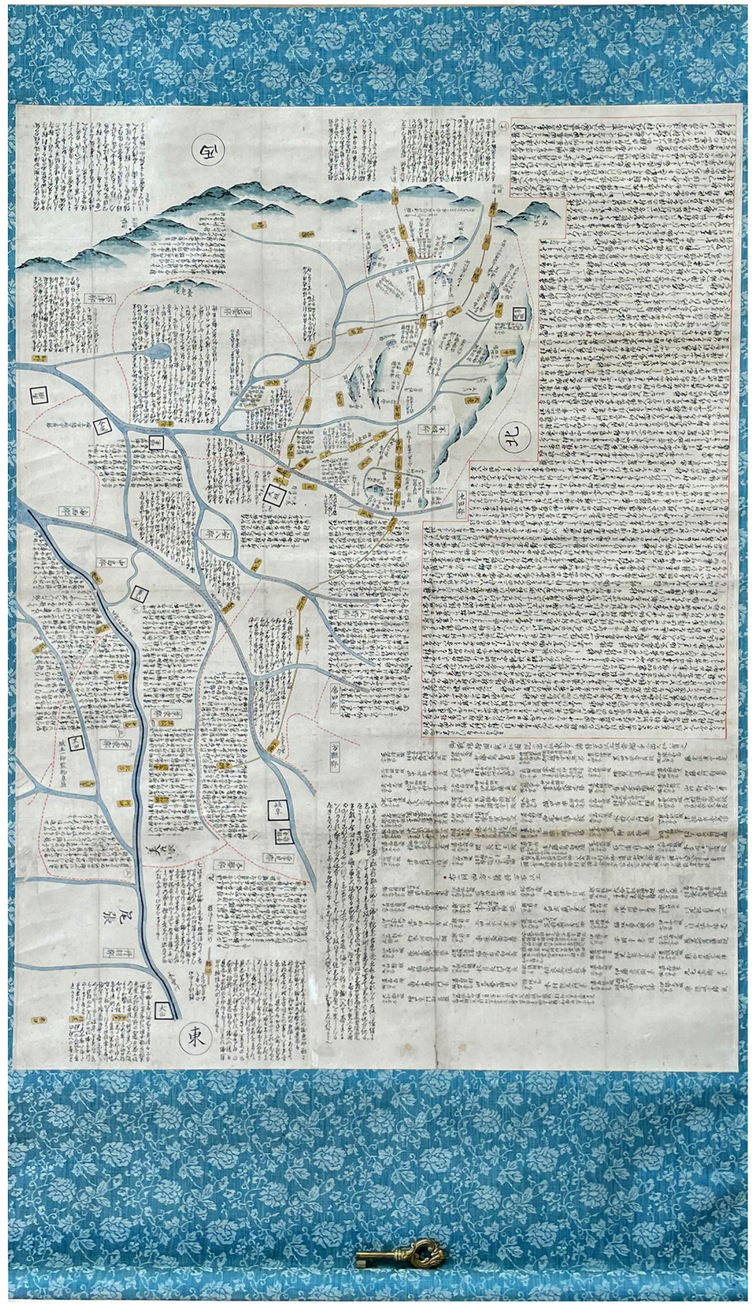
A large format original manuscript map that showcases the Battle of Sekigahara (October 21, 1600), arguably the most import single military event in Japanese history, it led to the creation of the Tokugawa Shogunate, the military government that would rule Japan for over 250 years; the beautiful and meticulously rendered manuscript, created in the mid-19th century, provides a moment-by-moment record of how Tokugawa Ieyasu's Eastern Army utterly routed Ishida Mitsunari's Western Army, ensuring the conclusion of what was a civil war; clearly based upon a careful and thorough examination of historical sources in an effort to reveal 'what actually happened', in line the spirit of the new Japanese historiography.

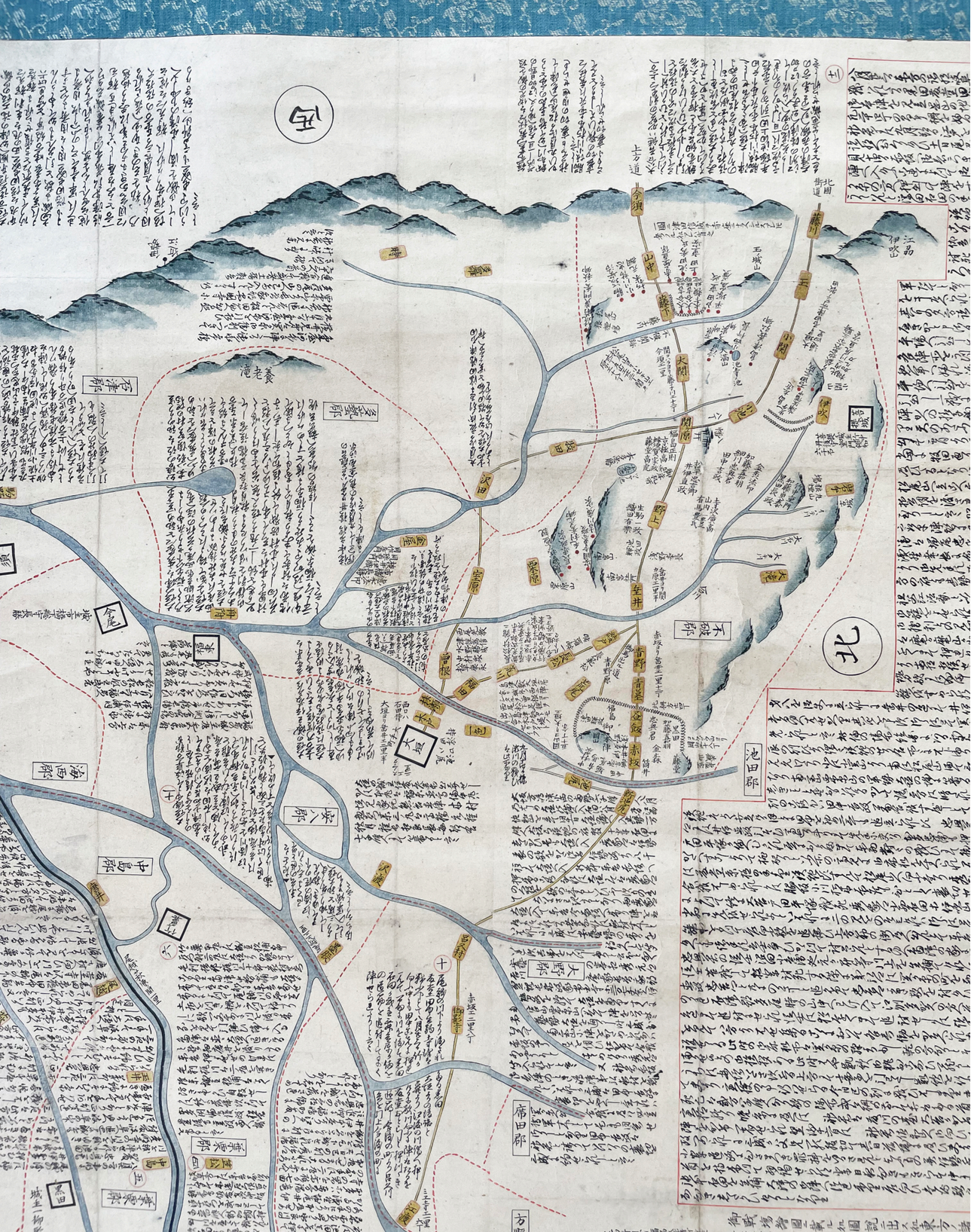
3.500 EUR

The Battle of Sekigahara (関ヶ原の戦い / Sekigahara no Tatakai), which occurred on October 21, 1600, in today's Gifu Prefecture in Central Japan (inland, north of Nagoya), was a turning point in Japanese history. Its outcome preordained the rule of the Tokugawa Shogunate (1603- 1868), filling the power vacuum created by the chaos of the Sengoku ('Warring States') period, which had engulfed Japan since the mid 15th century. While Japan had recently been reunified twice by under the leadership of Oda Nobunaga (1568-82) and Toyotomi Hideyoshi (1592-8), these short-lived efforts both collapsed into civil war.

In the wake of the death of Toyotomi Hideyoshi, Japan's rival clans generally split into two opposing forces, each aiming to seize control of the entire country. The so-called 'Western Army', so named as its member clans mainly hailed from the west of Japan, was led by Ishida Mitsunari (1559-1600), a Samuri from what is today's Shiga Prefecture. Ishida was a loyalist of Toyotomi Hideyoshi's 5-year-old successor and so believed that he was the legitimate de facto ruler of Japan.

The 'Eastern Army' was led by Tokugawa Ieyasu (born Matsudaira Takechiyo, 1543 - 1616), a daimyo and a seasoned battle commander who was once a disciple of the legendary Oda Nobunaga, so





giving him a claim to leadership. While Japan was in theory ruled by the emperor, he was a figurehead.

The Eastern-Western rivalry came to a head during the Sekigahara Campaign (August 22 to November 1600), during which the main Western and Eastern armies converged to fight over the midriff of Honshu. While Ishida's Western Army had recently captured the key bastions of Gifu Castle and Osaka Castle, Ieyasu's forces had since prized Gifu away, while seriously threatening Osaka. Ishida came to believe that his force, which heavily outnumbered the Eastern Army, stood a good chance of crushing Ieyasu if he could be coaxed into an open field battle. Ieyasu obliged, and both forces manoeuvred through the mountainous interior north of Nagoya, without finding an opportunity to enjoin.

Finally, on the morning of October 21, which was typified by thick fog over the region, the two forces surprised each other near the hamlet of Sekigahara. Soon both the main Western and Eastern armies positioned themselves for what many believed would be the decisive showdown. The battle theatre was somewhat unusual, in that it was in an almost cul-de-sac, being a largely flat-bottomed valley surrounded by mountains on all sides, save for relatively narrow valley passages leading out to the SSE and ENE.

Just before the fight was enjoined, Ishida's Eastern side, at least on paper, seemed to have far better odds, as his force numbered 120,000 men compared to Ieyasu's 75,000. The Easterners also seemed to hold an advantageous battle position, atop highlands at the foot of Mount Tengu, to the west of the valley, while the Westerners formed in the lowlands below.

The battle commenced at around 10 AM, in what must have been a striking, frightful spectacle, when the 3,600 crimson-clad "Red Devils" under the Eastern General Ii Naomasa charged the Western front lines. The Eastern Army also had a surprise advantage, in that it had the use of 19 cannons sourced from a Dutch trading ship.

The initial fighting was fierce, with a participant would later recalling that "friends and foes are pushing each other" and "gunfire thunders while hails of arrows fly in the sky". However, deadlock soon set in as both armies stood firm, with neither able to break through the opposing lines.

However, things changed dramatically when the Western General Kobayakawa Hideaki, who controlled his side's southern (right) flank, defected to Ieyasu. Much controversy has since surrounded the circumstances of Hideaki's move, as to whether it was planned before the battle, or whether it was a spontaneous move based on an opportunistic gut reading of the state of play. In any event, Hideaki's defection also caused some lesser Eastern commanders to switch sides, such that now Ieyasu was left with the numerical advantage, commanding 89,000 troops, compared to Ishida's 82,000.

The Western Army was thus outnumbered and faced an Eastern onslaught from both its forward and right flank, while squeezed by the rise of Mount Tengu to their rear, with no avenue for strategic retreat. The Eastern Army charged, and the Western lines began to disintegrate, while Ieyasu received reinforcements. By 12 Noon, Ishida's army had totally collapsed, and the battle was over.

The Western commanders and troops who could fled for the hills, while Ieyasu's men meted out harsh victor's justice to those that were trapped at Sekigahara. Many of Ikeda's generals were hunted down and executed, while Ishida was beheaded by angry townsmen in Kyoto. The daimyo who had remained loyal to the Western side were stripped of their titles and lands, which were then given to Ieyasu's lieutenants.

The Batlle of Sekigahara was a turning point in Japanese history, as it ensured the downfall of the Western side, the end of civil war, and the creation of the Tokugawa Shogunate, the military government which ruled Japan from 1603 to 1868, and which was led by Tokugawa Ieyasu until his death in 1616.

The shogunate, also known as the 'Edo Period', would have a sweeping effect upon Japan's national polity and culture. It inaugurated the isolationist policy of Sakoku, which almost entirely cut Japan off from the outside world, while enforcing a rigid class system under a strong central government. While the regime was in many ways stifling, for generations it created much-valued political stability, consistent economic growth, urbanization and the flowering of the arts.

The Present Map in Focus

This large format original manuscript is easily the most attractive and intriguing map of the Battle of Sekigahara, arguably the most important single military event in Japanese history, of which we are aware. It was drafted sometime in the middle of 19th century, during the very late Edo Period, or during the early Meiji Period, when a new historiographyof Japan was being developed. Traditionally, the historical memory of the Battle of Sekigahara had been subject to many legends and rumours, some credible and some utterly fanciful, that were often reiterated by intellectuals and popular writers alike. However, in the mid-19th century, in the spirit of the new historiography, scholars sought to query eyewitness accounts and documents relating to historical events to reveal *what actually happened.*

This magnificent map, clearly based upon a thorough and skilled exploration of historical sources, aims to show how the Battle of Sekihagara actually unfolded, around 250 years prior.

The map, which follows traditional Japanese cartographic conventions, is orientated with the west on top and showcases the entire theatre of the Battle of Sekigahara. The mountains that contained the theatre to the west and north are elegantly depicted, heightened in blue watercolour, while the courses of the rivers and streams that permeated the field of war are delineated, likewise shaded in blue.

The labelled red dots, near the top right (the northwest), mark the placement of the high command of the Western Army, while the black squares at various points below (towards the east) mark the positions of the major Eastern divisions, labelled with their commander's names. The yellow lines, labelled along their course by small registers, mark the route of advance of the Eastern Army upon the Western lines, from the beginning of the action until Ishida's army was completely run through (top right). Highly detailed blocks of text placed throughout the battlefield describe the action moment-by-moment.

The upper lefthand side of the composition contains a very detailed description of the battle, while below is a chart outlining the order of battle (the original division formations) of both the Eastern and Western armies. Throughout, the author of the map went to extraordinary efforts to uncover what occurred at Sekigahara, giving as meticulous an account as possible, all in the spirit of the new Japanese historiography.

In modern times, the manuscript was mounted upon a lovely woven silk backing, with rollers, making a magnificent scroll for presentation and study.

References: N/A – Manuscript seemingly not recorded.

8.

Nicolaas Simon van WINTER (1718 – 1795).
Monzongo, of de koningklyke slaaf. Treurspel. Door Nicolaas Simon van Winter.
Amsterdam: Pieter Meijer, 1774.

8° (17 x 10.5 cm) [4 pp.], 1 f. illustration, 86 pp. [2 pp. blank], bound in modern marbled boards (Very Good, uncut leaves with deckled edges, some light sporadic staining mostly confined to blank margins, some toning to title, last (blank leaf) with repaired outer lower corner, overall an attractive example).

Very Rare – the first edition of 'Monzongo', "the most popular anti-slavery production staged across the Netherlands until well into the nineteenth century", authored by Nicolaas Simon van Winter, the eminent merchant, poet and dramatist who became an ardent Abolitionist upon witnessing the brutal Dutch crackdown which ended the Berbice Slave Rebellion (1763-4), in modern-day Guyana; the play concerns an Amerindian slave uprising against Spanish rule in Mexico in the time of Cortés, which is employed as a parable to remind Dutch audiences of their nation's struggle against Spain during the Eighty Years War, and by extension to sympathize with the plight of enslaved Africans in the contemporary Caribbean; a clever and powerful call for emancipation written almost a century before the Netherlands abolished slavery in it overseas domains.

1.800 EUR

Nicolaas Simon van Winter (1718 – 1795) was a Dutch merchant and eminent playwright and poet, and the husband of Lucretia Wilhelmina van Merken, a dramatist of great talent in her own right. The proprietor of the firm of Jacob Muhl & van Winter, which traded in precious woods, indigo and dyes, Winter was visiting the Dutch colony of Berbice (today the northeastern part of Guyana) on business when he witnessed the Berbice Rebellion (February 23, 1763 – April 15, 1764), the first major slave revolt in South America. The uprising began when a house-slave named Coffij led 5,000 of his fellow enslaved Africans against the Dutch plantation regime. Coffij's men were merciless towards the Dutch planters they encountered and for a time were highly disciplined and successful, taking over much of the southern part of the colony for some months. However, the Dutch eventually mounted a reprise and defeated the rebellion, exacting terrifically cruel punishments upon the slaves they held responsible.

Prior to his trip to Berbice, Winter was an ardent supporter of slavery, which greatly benefitted his business. However, the horrors of the institution of slavery and the savage brutality by which the Dutch punished the rebels shook him to the core. He returned to the Netherlands as an ardent Abolitionist.


MONZONGO,
OF
DE KONINGKLYKE SLAAF.
TREURSPEL.
DOOR
NICOLAAS SIMON VAN WINTER.
TE AMSTERDAM,
BY PIETER MEIJER, OP DEN DAM. 1774.



Winter decided to write *Monzongo, of de koningklyke slaaf* [Monzongo, or the Royal Slave], which became "the most popular anti-slavery production staged across the Netherlands until well into the nineteenth century" (Abrams).

Present here is the very rare first edition of Monzongo, published in Amsterdam, in 1774, by Winter's best friend, Pieter Meijer. It is well known for its full-page engraving which shows a dramatic scene of struggle labelled with the lines '…Wreedaart, die de onnoozelhied verdruckt! Lig daar…' […Cruel, who suppresses ignorance! Lie there…].

In the play's 'Voorbericht' (Forward), Winter reveals his motives for writing the play:

"When in the year 1763 the Colony of Berbice was overrun by the slaves, and the astonishing punishments had been inflicted upon them, I found the feelings of some of my countrymen, and even of some of the most learned among them, very different from my own. I attempted to bring to their attention the unbecomingness of slavery; to make them hear the voice of humanity, and the justice of simple nature, and to excite their compassion. From this attempt was born the little poem or tragedy, Monzongo, or the King's Slave. I have seen a pleasant effect of conviction from it in the circle of my acquaintances; and although the condition of the world as yet gives no hope that oppression and slavery will entirely cease among mankind, we see nevertheless that the voice of humanity here and there is gaining strength… For me, it will be comfort enough, if my poetic work may give an opportunity to alleviate the fate of some, or even of one, unfortunate person."

While Winter wanted Monzongo to convince elements of the Dutch public to turn against slavery, he could not possibly take direct aim at the Netherlands' plantation-slavery economic complex – it was simply far too powerful. Indeed, in 1770, 40% of the economy of the Netherlands was dependent on a slavery-based supply chain, and the matter of slavery was an extremely divisive, and even emotive, issue. Winter was personally a major beneficiary of the ignoble institution (he duly divested his business to his son). As such, if Winter wrote a play that mounted a full-on assault upon the Dutch plantocracy, practically all theatre managers in the country would refuse to stage it. Moreover, even if he made just oblique references to actual Dutch persons or institutions, Winter could fall afoul of the notoriously harsh Dutch libel laws.

Thus, in composing Monzongo, Winter had to employ a parable, staging the play as slave revolt of Amerindians against Spanish rule in Mexico in the time of Cortés. In doing so, he hoped that the audience could extract a timeless message that could be applied to the contemporary Dutch colonial empire. Winter hoped that making the Spaniards the villains of the play, he could tap into the inherent Hispanophobia that had been part of the Dutch psyche since the days of the Eighty Years War (1568-1648), when the county fought for its independence from Spain. In this vein, he hoped that the audience would identify with the rebelling slaves who, like their forbears, sought to shake off the yoke of Spanish fanaticism and tyranny. Taking the spirit a little further, the audience would perhaps understand that they shared more humanity with the enslaved Africans in the Caribbean than they were previously aware.

Specifically, the story is set in Veracruz in 1519, immediately after the Spanish invasion of Mexico. It sees Monzongo, the former King of Verragua, living as the slave (under the name Zambiza) of Ferdinand Cortes (Hernán Cortés). He had been married to Melinde, the daughter of the King of Zempaola, but the couple had become separated upon being enslaved. Monzongo had since taken up with a fellow slave, Semire, the former Princess of Hispaniola. Another key character is Monzongo's best friend, the slave Quantimoc (Cuauhtémoc).

It is noted that Cortés, although seemingly unaware of Monzongo's royal origins, treats him with a relatively high degree of respect. When Cortés temporarily departs Veracruz to continue his conquest of Mexico, he leaves his lieutenant, Pedro de Alvorado, in charge. Unlike Cortés, Alvorado is sadistically cruel to the slaves, causing them to revolt. Under Monzongo and Quantimoc's leadership, 2,000 slaves mount a rebellion against Spanish rule. Alvorado soon captures Monzongo and Melinde, while the rebellion continues under Quantimoc's leadership. Eventually, Alvorado and Semire meet each other in hand-to-hand combat, whereupon Alvarado is killed and Semire is mortally wounded. Cortés, who has rushed back to Veracruz, defeats the rebellion and regains control. He then sentences Monzongo to death.

Shortly before his expected execution, Monzongo addresses Cortés in what became the most famous lines of the play:

"Your interests alone drive you to this region,
Your predatory eyes are set on the gleam of gold.
[…] You plunder Land after Land,
And slaughter entire peoples, burn their Emperors alive.
If, for a moment, you cease killing mankind,
You put people in chains, women and children alike,
And force freeborn humans into horrible slavery.
What right have you to this?
No right, 'tis tyranny; 'tis public violence. Religion, nor reason,
Could ever give a semblance of right to this inhumanity." (p. 69)

A moved Cortés remarks that the "rebellion must have sprung from despair". He then grants Monzongo and Melinde their freedom and invites then to rule the Kingdom of Zempaola and to promote Christian doctrine. Thus, in this occasion, a slave rebellion has triumphed while the chief oppressor has come to realize the absurdity of enslaving his fellow man.

It will never be known how many people Winter's play caused to turn towards abolitionism, but Monzongo always got rave reviews, and was top bill at many theatres for about 60 years (it was last performed at the Amsterdam Stadsschouwburg in 1833 and the Koninklijk Theater, The Hague, in 1834). Several of the Netherlands' most famous actresses savoured Semire's part as tragic fighting heroine. Monzongo was surely not without consequence.

While the present work is the first edition of Monzongo, the play was republished innumerable times, beginning with its appearance later that year within an anthology of the works of Winter and his wife, Tooneelpoëzy van Nicolaas Simon van Winter en Lucretia Wilhelmina van Merken P. Meijer (Amsterdam, 1774).

A Note on Rarity

The present work is very rare. We can trace 7 institutional examples, held by the Universiteitsbibliotheek Amsterdam, Utrecht University Library, University of Leiden, Cambridge University, Österreichische Nationalbibliothek and the Bibliotheque Nationale Universitaire de Strasbourg. We cannot locate any sales records for any other examples.

References: Universiteitsbibliotheek Amsterdam: OTM: OK 63-7118; Utrecht University Library: Moltzer 7 F 25 dl 1-3; University of Leiden: Maatschappij Nederlandse Letterkunde (M5); 1088 B 20: 3; Cambridge University: 7000.d.1455; Österreichische Nationalbibliothek: 163861_A; OCLC: 26253097, 1520598679; Sarah J. ABRAMS, 'The Legitimacy of Resistance in Dutch Abolitionist Theater', in Sarah J. Adams, Jenna M. Gibbs and Wendy Sutherland (eds.), Staging Slavery: Performances of Colonial Slavery and Race from International Perspectives, 1770-1850 (2013), pp. 49-76; Cor DE VRIES, 'In traanen wegsmelten bij Monzongo. Reacties op de opvoering van het eerste anti-slavernijtoneelstuk in Nederland', Historica, no. 3 (2018), pp. 12-16; Michiel van KEMPEN, Een geschiedenis van de Surinaamse literatuur, p. 242; MULLER, America, p. 305.

BORNEO (KALIMANTAN)
THE "LOST MISSION" OF FATHER VENTIMIGLIA

9.

[Vicente BARBOSA (1663 – 1721)].
Compendio da Relaçam que veyo da India o Anno de 1691 a El-Rey N.S. Dom Pedro II da Nova Missam dos Padres Clerigos Regulares da Divina Providência na Ilha de Borneo.
Lisbon: Na Officina de Manoal Lopes Ferreyra, 1692.

8° (19.5 x 14.5 cm): 12 pp., bound in modern marbled paper wrappers (Very Good, light foxing, mss. page numbers to upper outer corners as pamphlet once bound in a nonce volume).

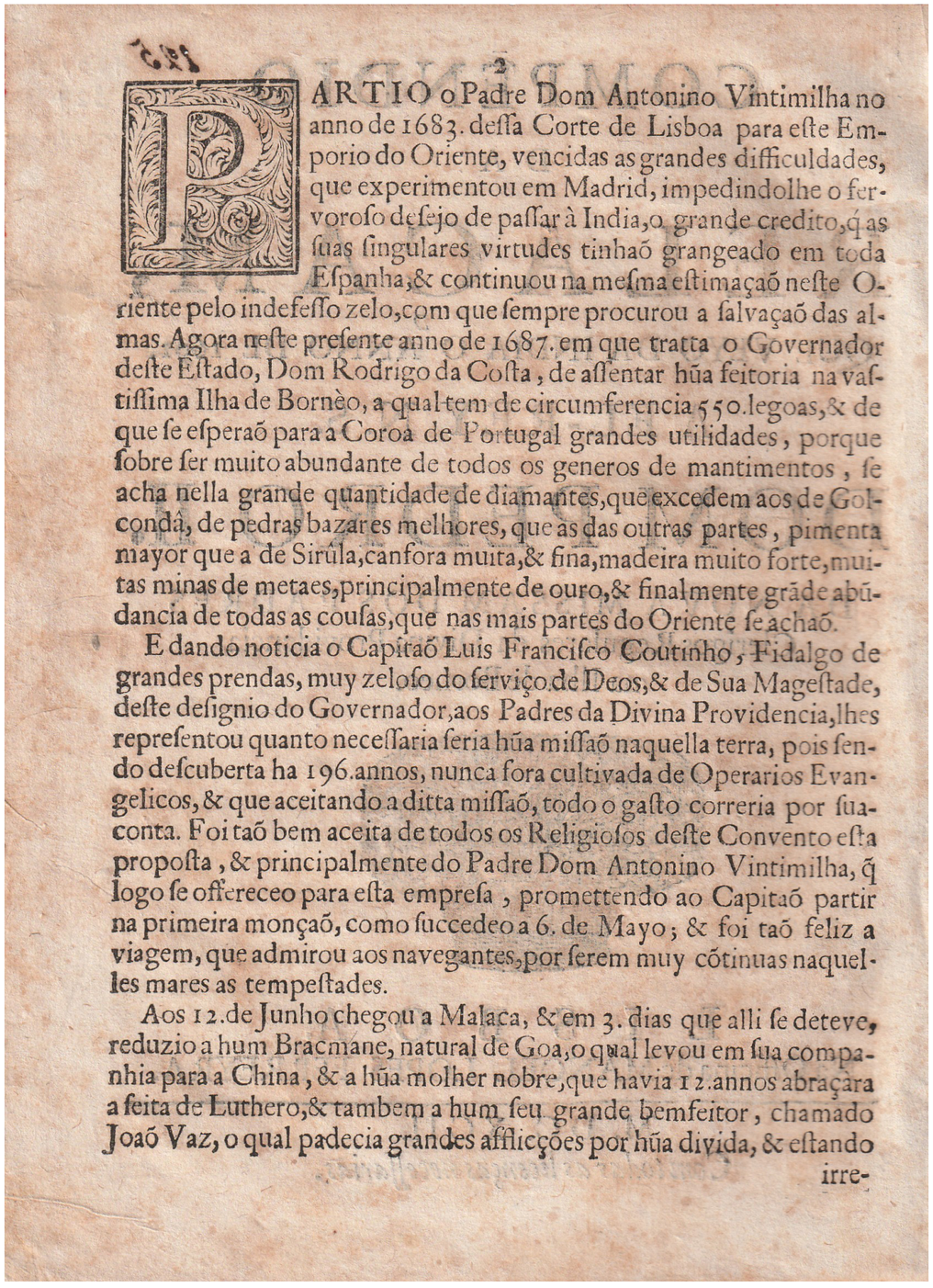
Extremely rare – the authoritative contemporary published account of the first Christian missionary expedition to Borneo, being Theatine Father Antonino de Ventimiglia's efforts to minister to the Ngaju Dayak peoples of southern Kalimantan (1688-93), in the nominal territory of the Sultanate of Banjar; predicated upon privileged sources, the work was written by the senior Portuguese Theatine preacher Vicente Barbosa during the heyday of Father Antonino's mission, when his evangelizing efforts yielded tremendous success, but before Ventimiglia and his companions vanished in the interior of Borneo without a trace; the fate of the so-called "Lost Mission" to Borneo remains a mystery to the present day.

1.800 EUR

The Sultanate of Banjar, established in 1526, was a powerful and wealthy Islamic state that for centuries dominated much of central, southern and eastern Borneo. Its capital, Banjarmasin, located on the south coast of the island, was the nucleus of a vast trading network involving precious metals, gems and hardwoods. However, the sultanate's authority in the vast, swampy, jungle-covered interior regions of its domains was illusory, for these areas were largely under the de facto control of the Dayak peoples.

The relations between the animist Dayaks and the sultanate were complicated, as in some places, on certain occasions, they had a mutually beneficial exchange of trade, whereas, in many other circumstances, their interaction was acrimonious. Of particular significance were the Banjar Sultanate's relations with the Ngaju Dayaks ('Ngaju' meaning "uplanders"; Barbosa refers to them as the "Beajùs"), whose territory was centred on the Kahayan and Kapuas rivers, just to the northwest of Banjarmasin. The sultanate acquired a great deal of its precious commodities from trade with the Ngaju, although tensions between the two societies was always high, as they found their mutual proximity


COMPENDIO
DA
RELAÇAM,
QUE VEYO DA INDIA O ANNO DE 1691.
A EL-REY N. S.
DOM PEDRO II.
DA NOVA MISSAM DOS PADRES
Clerigos Regulares da Divina Providencia
na Ilha de Borneo.
LISBOA.
Na Officina de MANOEL LOPES FERREYRA.
M. DC. XCII.
Com todas as licenças neceſſarias.



PARTIO o Padre Dom Antonino Vintimilha no anno de 1683. deſſa Corte de Lisboa para eſte Emporio do Oriente, vencidas as grandes difficuldades, que experimentou em Madrid, impedindolhe o fervoroſo deſejo de paſſar à India, o grande credito, q as ſuas ſingulares virtudes tinhaõ grangeado em toda Eſpanha, & continuou na meſma eſtimaçaõ neſte Oriente pelo indefeſſo zelo, com que ſempre procurou a ſalvaçaõ das almas. Agora neſte preſente anno de 1687. em que tratta o Governador deſte Eſtado, Dom Rodrigo da Coſta, de aſſentar hũa feitoria na vaſtiſſima Ilha de Bornèo, a qual tem de circumferencia 550. legoas, & de que ſe eſperaõ para a Coroa de Portugal grandes utilidades, porque ſobre ſer muito abundante de todos os generos de mantimentos, ſe acha nella grande quantidade de diamantes, que excedem aos de Golcondâ, de pedras bazares melhores, que as das outras partes, pimenta mayor que a de Sirúla, canfora muita, & fina, madeira muito forte, muitas minas de metaes, principalmente de ouro, & finalmente grãde abũdancia de todas as couſas, que nas mais partes do Oriente ſe achaõ.

E dando noticia o Capitaõ Luis Franciſco Coutinho, Fidalgo de grandes prendas, muy zeloſo do ſerviço de Deos, & de Sua Mageſtade, deſte deſignio do Governador, aos Padres da Divina Providencia, lhes repreſentou quanto neceſſaria ſeria hũa miſſaõ naquella terra, pois ſendo deſcuberta ha 196. annos, nunca fora cultivada de Operarios Evangelicos, & que aceitando a ditta miſſaõ, todo o gaſto correria por ſua conta. Foi taõ bem aceita de todos os Religioſos deſte Convento eſta propoſta, & principalmente do Padre Dom Antonino Vintimilha, q̃ logo ſe offereceo para eſta empreſa, promettendo ao Capitaõ partir na primeira monçaõ, como ſuccedeo a 6. de Mayo; & foi taõ feliz a viagem, que admirou aos navegantes, por ſerem muy cõtinuas naquelles mares as tempeſtades.

Aos 12. de Junho chegou a Malaca, & em 3. dias que alli ſe deteve, reduzio a hum Bracmane, natural de Goa, o qual levou em ſua companhia para a China, & a hũa molher nobre, que havia 12. annos abraçara a feita de Luthero, & tambem a hum ſeu grande bemfeitor, chamado Joaõ Vaz, o qual padecia grandes afflicções por hũa divida, & eſtando irre-

uncomfortable.

During the 17th century, the Sultanate of Banjar endured bouts of civil war, while resisting military attacks mounted by the Dutch East India Company. While (understandably) weary of all foreigners, the sultanate allowed the Portuguese to send an annual convoy of trading vessels from Macau to Banjarmasin, an arrangement which proved hugely profitable for both parties, while not threatening the sultanate's sovereignty.

Meanwhile, the proselytization-minded orders of the Roman Catholic Church had long desired to send priests to the Borneo with the aim of converting the Dayaks to Christianity. Yet, several serious proposals to dispatch missionaries to the island had failed to launch. This was principally due the fact that the ecclesiastical authorities in Goa, which oversaw all Catholic activities in South and East Asia, vetoed such overtures, as they feared that they might offend the island's Muslim sultans, so risking Portugal's lucrative trading relationships. Moreover, the church treasury in Goa was in dire straits, such that even if they wanted to sponsor a mission to Borneo, the funds were simply not available.

Opportunity Knocks

In the early 1680s, the Sultan of Banjar told visiting Portuguese merchants that he would be open to allowing them to establish a small factory, with a Catholic chapel, in Banjarmasin. Trade with the Portuguese had been so lucrative, that he wanted it to continue all year, such that he was willing to risk the consequences of having a small foreign presence in his capital. However, the Portuguese merchants were unenthusiastic about the notion. They dreaded the possibility that Portuguese crown authorities (i.e. tax/customs officers) would thus be posted in Banjarmasin and were concerned that a fixed presence in Banjarmasin would entangle them in the region's notoriously volatile politics. Consequently, they declined to forward the sultan's offer to the Governor of Macau.

Eventually, the offer to open a Portuguese trading post in Banjarmasin came to the attention of Luís Francisco Coutinho, a wealthy fidalgo (nobleman) and merchant with bases in both Goa and Macau, where he maintained stellar political and ecclesiastical connections. Coutinho was a very pious man who believed that establishing a trading post in Banjarmasin should serve as a segway to establishing a Catholic mission to the Ngaju Dayaks.

Critically, Coutinho was willing to, at least partially, fund the endeavour, while convincing the Theatrine Order in Goa to spearhead the mission. The Theatines (officially named the Congregation of Clerics Regular; Latin: Ordo Clericorum Regularium; abbreviated as CR) were a relatively small but consequential pontifical order dedicated to serving the common people in Europe, as well as spreading the Gospel overseas. It was founded in 1524 by a group of priests led by Gaetano dei Conti (later known as Saint Cajetan) and Gian Pietro de Carafa (later Pope Paul IV), the Archbishop of Chieti (Latin: 'T(h)eati', so giving the name to the Order). The Theatines had been established in Goa since 1640, from where they oversaw missions in the Deccan and along the Coromandel Coast.

In 1686, Coutinho also managed to gain the support for a Catholic mission in Banjar from the Governor (and acting Viceroy) of Portuguese India, Don Rodrigo da Costa. As such, a proposal for a mission was forwarded to Lisbon, where it awaited the required royal assent.

Enter Father Antonino Ventimiglia

Father Antonino Ventimiglia (1642 - 1693) was native of Palermo, hailing for an old and esteemed noble family. He took his vows in the Theatine Order in 1659 and was said to have always dreamed of ministering in the East Indies. For some years, he served in Rome, before being deployed to Spain, where he ministered in Madrid and opened a Theatine college in Salamanca.

Ventimiglia has repeatedly requested papal permission to serve as a missionary in the East, but

these requests had all been denied until 1683, when his wish was finally granted. So intense was Ventimiglia's zeal that he apparently left Spain without authorization and headed to Lisbon, where he boarded the first ship bound for Goa.

Ventimiglia arrived in Goa, where he was welcomed by the local Theatine establishment. He soon befriended Luís Francisco Coutinho and volunteered to lead his proposed Catholic mission to Borneo. In May 1687, even before royal permission to establish he the mission was granted, Ventimiglia and Coutinho sailed for Macau. There, the plan for a Borneo mission met with stiff resistance from the local merchant community. Ventimiglia, for a time, gave up on ever going to Borneo and started to plan to go to Japan to reestablish a Catholic mission there, even though the Shogunate had banned Christianity (thus, this would have been an almost certain 'martyr' mission).

Fortunately for Ventimiglia and Coutinho, an official embassy from the Sultan of Banjarmasin arrived in Macau, encouraging the Portuguese to establish a trading post in their capital, while allowing them to operate a Catholic mission amongst the Ngaju Dayaks.

Even though royal authorization for a Borneo mission had not yet arrived, in January 1688, Ventimiglia sailed to Banjarmasin in the company of Captain Manoel de Araújo Graças, a prominent Macau merchant, who was a close friend of the sultan. Upon arriving in Banjarmasin, Ventimiglia founded a mobile mission, being a chapel built aboard a 'lantim' (a small ship). He soon anchored his mission near a nearby Ngaju village, where he was able make significant contact with the locals. He was initially denied permission by the Sultan to travel into the interior, as relations between Banjarmasin and the Ngaju were then strained. Much to Ventimiglia's annoyance, apparently for political reasons, he was soon compelled to briefly return to Macau but was soon able to sail back to Banjarmasin, arriving there in February 1689.

Shortly thereafter, Ventimiglia, guided by Captain de Araújo Graças, was permitted to travel upriver into the heart of Ngaju country, accompanied by his assistants, recent Christian converts, being a Bengali sailor and Coutinho's former Chinese slave.
In the interior, Ventimiglia built a small chapel, although its location remains unknown. There he is said to have converted 200,000 Ngaju Dayaks to Christianity. He reportedly impressed the locals by performing numerous amazing acts that confirmed the power of the faith, while revealing his incorruptible nature, as Father Antonino refused valuable gifts offered him by the Sultan's officials.
In June 1692, the Vatican gave its blessing to Ventimiglia's endeavour, when Pope Innocent XI appointed him to be the first Apostolic Vicar of Borneo.

Despite, or perhaps because of Ventimiglia's success, its seems that the mission encountered stiff opposition. The Macau merchants decisively turned against the endeavour, blocking foreigners from visiting Ventimiglia's station in the interior. Meanwhile, relations between the Sultan and the Ngaju deteriorated, creating a febrile environment.
At some point in 1692, all outside contact with Ventimiglia's mission was severed, and it was eventually presumed that he and his companions had perished. The circumstances of Father Antonino's demise remain a mystery to the present day. Many claims and rumours abounded in the wake of Ventimiglia's disappearance. Some maintained that the father was killed by the Ngaju over a disagreement, while others said that he was assassinated by hitmen sent by the Sultan of Banjarmasin, out of concern that his preaching threatened the Muslim faith. Still, others claimed that Ventimiglia died of natural causes while ministering to his flock.

While several attempts have been made in recent years to investigate the matter, the location of Ventimiglia's inland station and the circumstances of his demise remain a mystery, such his endeavour is known as the "Lost Mission" of Borneo.

As testimony as to the peril of operating a Christian ministry in Borneo, another Theatine, Father Giuseppi Maria Martelli, disappeared in 1707,



while travelling into the interior to visit the Ngaju. In 1723, Father Alberto Sardagna arrived in Banjarmasin, intending to minister to the Ngaju, but was blocked from proceeding by the Sultan.

The Present Work in Focus

This is the authoritative contemporary printed account of Father Ventimiglia's mission to Borneo, written when news of its heyday had reached Europe, but before its demise. While anonymous, it is known to have been written by Father Vicente Barbosa (1663 - 1721), a senior Portuguese Theatine priest. Hailing from a noble family in Redondo, he took his vows in 1679 and rose to become the chief cleric of the main Theatine monastery in Lisbon. He was a very popular preacher, much esteemed for his charisma and intellect. Critically, Barbosa had privileged access to letters and reports on the Order's missions arriving from the East, upon which he based the present work.

Barbosa's account is brimming with enthusiasm and optimism for Ventimiglia's mission and features a wealth of information on the genesis of the endeavour and its activities. It commences by recalling that "Father Dom Antonino Ventimiglia left in the year of 1683… for this Emporio of the East, having overcome the great difficulties he experienced in Madrid, preventing him from the fervent desire to pass to India…", to satiate his "zeal, with which he always sought the salvation of souls".

Moving forward to the year 1687, it notes that Dom Rodrigo da Costa, the Governor of Portuguese India, expressed a desire to found a "trading post on the vast Island of Borneo, which has a circumference of 550 leagues, & of which great utilities are expected for the Crown of Portugal, because on being very abundant of all kinds of supplies, it is found a large amount of diamonds, which exceed those of Golconda [the famed diamond market, near Hyderabad, India], better bazaars than those of the other parts, pepper greater than that of Sirula [Sirula pepper, from the Philippines], a lot of, &

fine, very strong wood, many mines of metals, mainly gold, & finally great abundance of All the things, which in most parts of the East are found".
Here it is noted that "Captain Luis Francisco Coutinho, Fidalgo of great gifts, very zealous of the service of God, & of His Majesty, of this designation of the Governor, to the Fathers of Divine Providence, represented to them how necessary would be the have a mission in that land, [as] …it was never cultivated by Evangelical Workers, & that accepting said mission, all the expense would run on his own. It was so well accepted by all the Religious of this Convent [i.e., the Theatines] this proposal, & especially from Father Dom Antonino Ventimiglia, [who] soon offered himself for this company, promising the Captain to leave in the first monsoon…".
Ventimiglia and company departed Goa on "May 6th [1687] & the trip was so happy, that he admired the navigators, because the storms were very continuous in those seas". On June 12 they arrived at Malacca, where the father met "a Brahman, a native of Goa, whom he took in his company to China" and whom "…12 years ago embraced Luther's sect". He also met a "a great benefactor, called João Vaz" who having suffered "great afflictions… gave the Father an Image of Father S. Caetano, who got rid of that annoyance with so much happiness". Ventimiglia found this gift to be so meaningful, "because it was unexpected, he took it for miraculous".

Father Antonino, "Happy with the beginnings of his work, & for having found the lost sheep", left Malacca and on July 13, 1687, arrived at Macau, in the company of Luis Francisco Coutinho. However, that was not before the party survived a terrific storm, that only with "divine help by intercession of the great Patriarch S. Caetano" were they able to persevere.

Ventimiglia spent six months in Macau, under "the jurisdiction of the Augustinian Fathers", while engaged in "in virtuous exercises".

On January 12, 1688, Ventimiglia continued his journey to Borneo, landing at Banjarmasin on February 2. There, "he entered the river upstream", where "he celebrated Mass with extraordinary jubilation of his soul… in which his spirit predicted great fortunes".

It is recorded that when "a Moorish [Muslim] Captain" offered "a little gold" to Father Antonino, the gift was refused with Ventimiglia's "usual disinterest", leaving the man "amazed by the detachment" of the father to all worldly things.

Four Ngaju "driven by curiosity" approached Ventimiglia's shipboard chapel, but soon "withdraw fearful", such that the father "began to devise the way" he could "stay on that land". Later, "nine, or ten boats of the same Beajùs [Ngaju came] to trade with the Moors", while the father tried "…to persuade them to come to our vessel, which without difficulty they did, & entering the boat" they were greeted by Ventimiglia "with such demonstrations of affection" that upon their "farewell they will be very satisfied".

The Ngaju soon learned of "how the Father of very remote lands had come to that place without any other intention, more than to free the blindness, in which they lived, & teach them what was convenient for their salvation: from these reasons it will be shown to please, which seeing the servant of God, gave each one his Rosario, which received on his knees With great veneration". It was then that many of the Ngaju came "to embrace the ceremonies of our Holy Faith".

Such was "the progress of the new mission until May 27 [1688]", when Ventimiglia was compelled to "leave for Macau" aboard a ship which was charged to carry a "load of pepper [that] was so great" that the Portuguese merchants were forced to "leave much of it on land".
The father felt the need to pray for "the good success of that journey (knowing, that the increases of the new mission are very dependent) & piously if you can believe that his prayers were heard, granting so prosperous successes".

After arriving at Macau, Ventimiglia spent "the night in holy exercises, & the whole day in the Parish of S. Lourenço in the Confessional".

Upon the next monsoon, Father Antonino returned to Borneo, leaving Macau on "February 18, 1689, taking a young Chinese man of great intelligence", being a former slave who had been given his freedom by Luis Francisco Coutinho, as well as another man called "Lourenço, of the Beajù [Ngaju] nation". They arrived in Banjarmasin on the "30th of the same month". Having returned to the Ngaju country, Ventimiglia taught the people of the true faith, namely "the worship of one God" and the lack of idols unlike "most nations of the East".

As the "the Moors [the Sultanate of Banjar] were at war with the Beajùs [Ngajus], so it was very difficult" for Father Antonino "to communicate, & to facilitate the Beajùs"

Yet, Ventimiglia, in the lantim commanded by Captain Manoel de Araújo Graças, managed to travel up into the heart of Ngaju country, where the locals "began to acclaim the servant of God", and "treated him with so much familiarity, & affection, that brought to his presence their mothers, sons, & daughters" to Ventimiglia "to kiss his hand, & the holy habit".

The Ngaju "offered some limited gifts" to the father, "which consisted of chicken, or a little rice", that despite Ventimiglia's habit of refusing any favour, "he found it convenient to accept… [as] they were not things of greater value".

Next, "the Governor, or Captain" of the Ngaju villages, named "Angâ" visited Ventimiglia, and "treated him with so much decorum, & affection" that is caused an "the uproar" of his people, featuring a "variety of instruments, & other joyful demonstrations, it seemed a glorious triumph".

Angâ came "to kiss his holy habit", while his people "threw themselves" at Ventimiglia's feet, while "others hugged him". Significantly, Angâ came "to embrace our Holy Law", converting to Christianity.

Captain Manoel de Araújo Graças offered the give Angâ and his party safe passage "through the lands of the Moors… being a very good friend of the King [Sultan of Banjar]". Ventimiglia gave Angâ "two boxes [which contained] … the curiosities of China of little cost", including "glass bracelets" and an "embroidered picture with the Image of Our Lady of the Pure, & another of the Patriarch S. Caetano", such that the Ngaju came to know "the true knowledge of God" and to join Ventimiglia in "this Apostolic War".

Next, Barbosa recounts Father Antonino's problems with the Sultan of Banjar's men, who wanted to conquer the Ngaju's territory. It is then recalled how Ventimiglia travelled up "the river of the Beajùs" to "find many ships" carrying "800 people", who "fell at the feet" of the father, recognizing the "True Lord". There, Ventimiglia built a chapel and gave the Ngaju "the Holy Cross … & the Coat of Arms of Portugal", such that the people promised to "to live under the Crown of Portugal"
Ventimiglia then asked Captain de Araújo Graças "not fail to communicate with them every year".

Barbosa ends the story, remarking that "These are the happy beginnings of this new mission, from which many, & fortunate progress is expected to the credit of the Theatine Religion, & glory of the Crown of Portugal, for being both so committed to the propagation of the Catholic Faith. Laus Deo ['Praise be to God']".

A Note on Rarity

The present work is extremely rare, in line with almost all 17th century Portuguese ephemeral works. We can trace only 4 institutional examples, held by the Biblioteca Nacional de Portugal (2 examples); Universidade de Coimbra; British Library; and the Newberry Library. Moreover, we cannot locate any sales records for any other examples.

References: Biblioteca Nacional de Portugal (2 examples): H.G. 23766//9 P. and RES. 5843 P.; British Library: 1323.d.22.(5.); Newberry Library: Greenlee 4504 .P855; OCLC: 1231167829; Universidade de Coimbra – Biblioteca Geral, Catálogo da Colecção de Miscelâneas, Tomo 6 (Ciombra, 1972), no. 7906 (pp. 86-7); BARBOSA MACHADO 3, 780-781; FIGANIÈRE 1473; INOCÊNCIO 7, 421. Cf. F. Andrew SMITH, 'Problematic Plagiarism and Careless Cartography: Valentyn's Borneo and the Lost Catholic Mission', Borneo Research Bulletin, no. 45 (2014), pp. 46-62.

10.

ILLINOIS STAATS-ZEITUNG.
Uebersicht der Geschichte und des Handels von Chicago.
Chicago: Illinois Staatszeitung, 1856.

8° (22 x 14.5 cm): 62 pp., [1 f. blank], bound in original printed yellow paper wrappers (Very Good, text overall clean, slight toning to wrappers, very slight vertical fold throughout).

Extremely rare – an early German-language guide to Chicago's history, economy and business community published locally for the first wave of German immigrants to the city; in the 1850s Germans constituted one-sixth of Chicago's population and held leading roles in the city's commercial and cultural life; the present guide, published by the massively popular German-language newspaper the 'Illinois Staats-zeitung', features detailed sections on the present state of city's burgeoning commodities trade and its railway and land speculation industries, as well as on 'German Life in Chicago', all followed by a grand suite of curious advertisements – an indispensable source on the study of Chicago's largest immigrant community during the city's boom period.

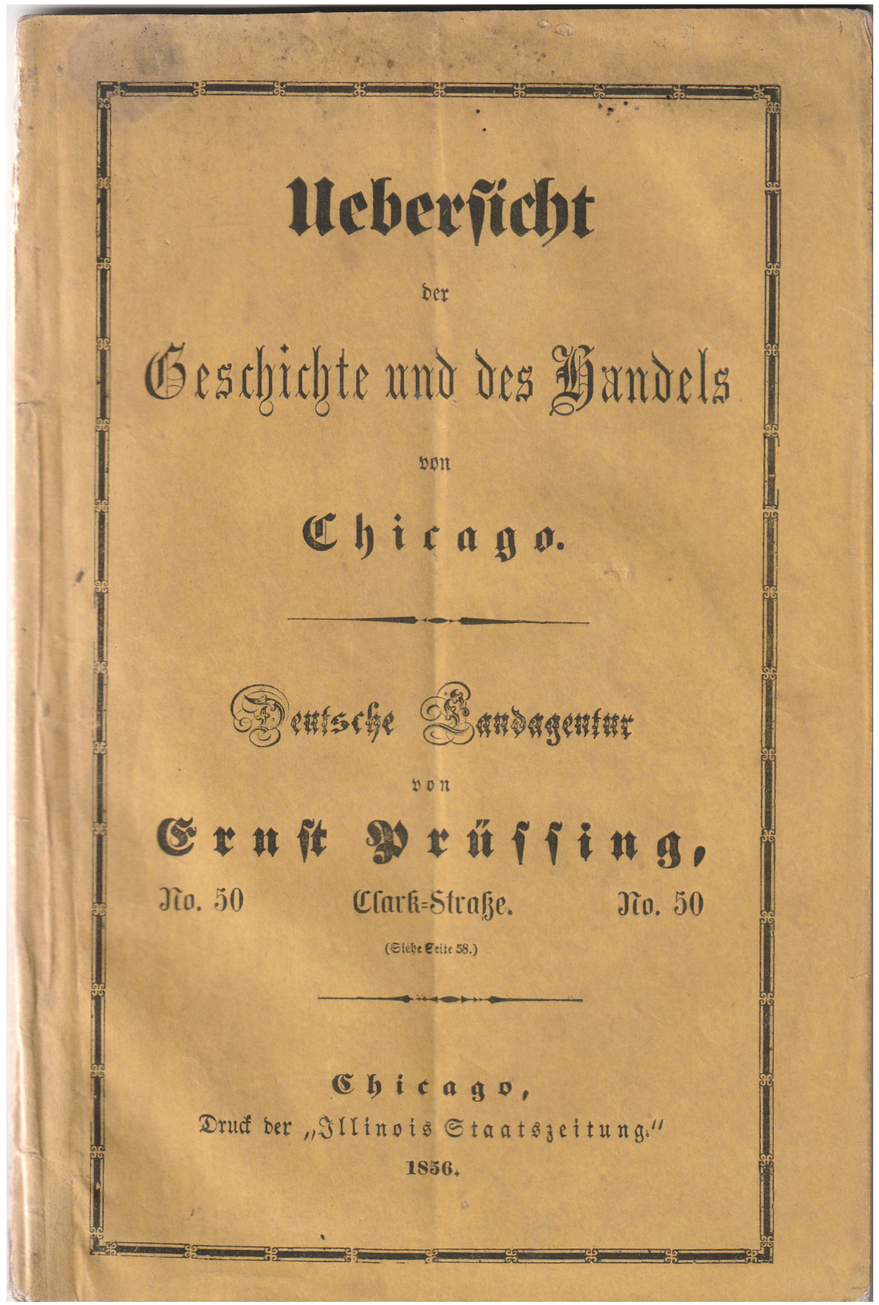
850 EUR

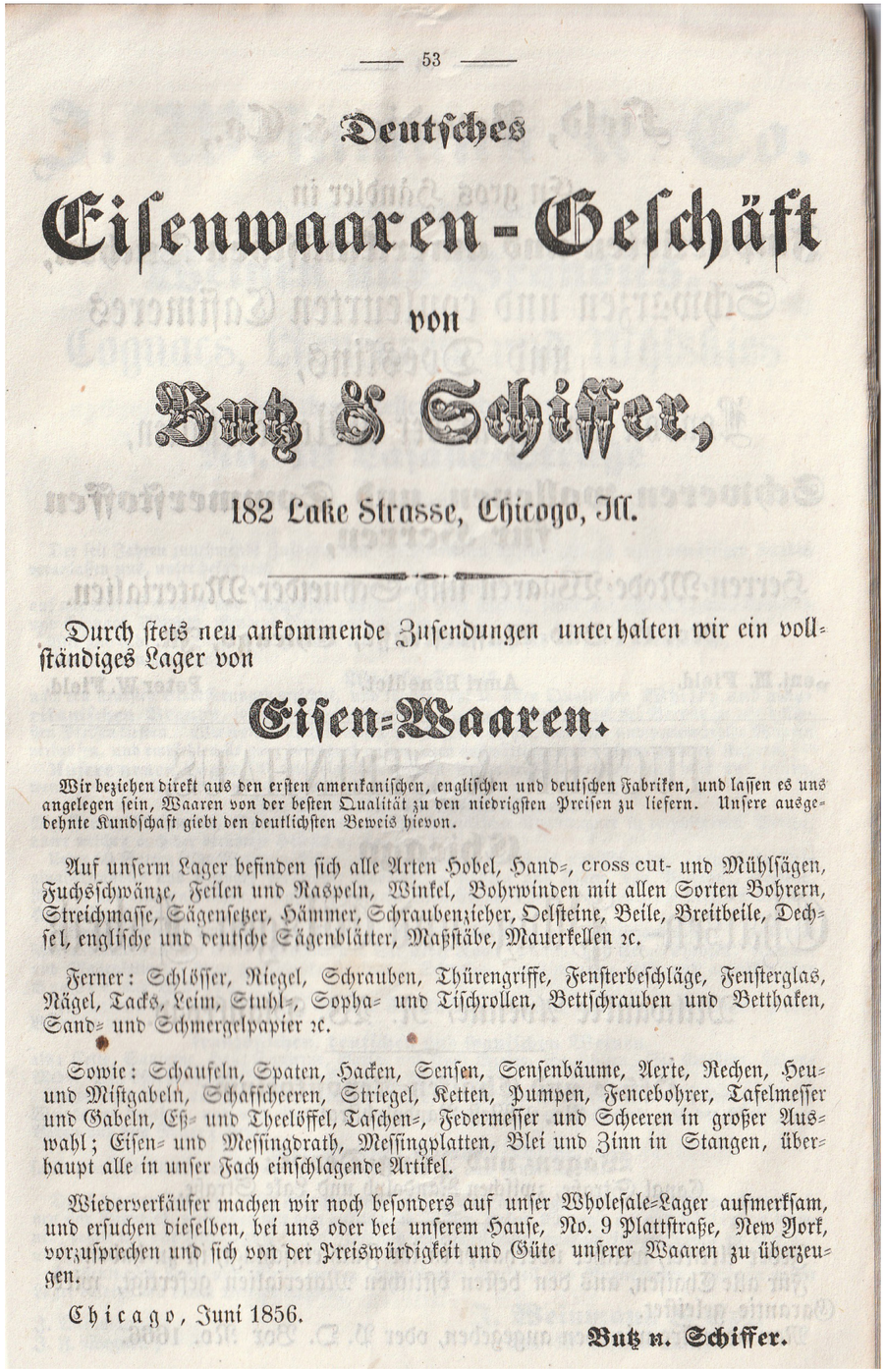
During the mid-19th century, Chicago was America's (and perhaps the world's) greater boomtown. When the city was incorporated in 1837, it was scarcely more than an insignificant village, with a population of only 4,400. However, beginning in the 1840s, its strategic location at the head of Lake Michigan made it a transportation hub due to the explosion of railway construction, while it benefitted from the hypergrowth of the commodities market and property speculation in the Midwest and West.

The seemingly endless economic opportunities attracted migrants from across America, while the city also benefitted from the mass influx of immigrants from Europe, many of whom came with skills ideally suited to the young city. Chicago's population grew to reach almost 30,000 in 1850, and 112,172 in 1860, and would continue to rise, surpassing 500,000 in 1880.

A critical factor in Chicago's boom was a great wave of German immigration, which from the early 1840s enjoyed explosive growth commensurate to that of the city at large. By 1850, one-sixth of Chicagoans were of German descent, mostly German born. They were the largest ethnic group in the city, followed by the Irish, Swedes and Poles.

Germans held a massive stake in Chicago's economy, disproportionate to their size. Trades such as brewers, butchers, bakers, tobacconists, cobblers,


Uebersicht
der
Geschichte und des Handels
von
Chicago.
Deutsche Landagentur
von
Ernst Prüssing,
No. 50 Clark-Straße. No. 50
(Siehe Seite 58.)
Chicago,
Druck der „Illinois Staatszeitung."
1856.



— 53 —

Deutsches

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von

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Ferner: Schlösser, Riegel, Schrauben, Thürengriffe, Fensterbeschläge, Fensterglas, Nägel, Tacks, Leim, Stuhl-, Sopha- und Tischrollen, Bettschrauben und Betthaken, Sand- und Schmergelpapier ꝛc.

Sowie: Schaufeln, Spaten, Hacken, Sensen, Sensenbäume, Aexte, Rechen, Heu- und Mistgabeln, Schafscheeren, Striegel, Ketten, Pumpen, Fencebohrer, Tafelmesser und Gabeln, Eß- und Theelöffel, Taschen-, Federmesser und Scheeren in großer Auswahl; Eisen- und Messingdrath, Messingplatten, Blei und Zinn in Stangen, überhaupt alle in unser Fach einschlagende Artikel.

Wiederverkäufer machen wir noch besonders auf unser Wholesale-Lager aufmerksam, und ersuchen dieselben, bei uns oder bei unserem Hause, No. 9 Plattstraße, New York, vorzusprechen und sich von der Preiswürdigkeit und Güte unserer Waaren zu überzeugen.

Chicago, Juni 1856.

Butz u. Schiffer.

furniture and wagon makers, coopers, and upholsterers were dominated by Germans, while some Germans became massively wealthy railway and land barons. The first German lodge was established in the city in 1849, and German festivals became an integral part of Chicagoan daily life. Germans also played a key role in Chicago and the Midwestern political scene, where they tended to be loyal supporters of the Republican Party and its anti-slavery agenda.

Chicago's German language presses were one of the most vibrant and successful of any immigrant media in America. Of note, the Illinois Staats-Zeitung (the publisher of the present work), founded in 1848 (and operating until 1921) was the leading German language newspaper in the Midwest and had the largest circulation of any newspaper in Chicago (after the Chicago Tribune). Consequentially, it was one of the region's leading voices supporting the Republican Party.

The Present Work in Focus

This extremely rare pamphlet is an early guide to Chicago's history, economy and business community published by the *Illinois Staats-zeitung* for the city's large German population. Printed entirely in the German language in *Fraktur* (German Gothic) font, it features detailed sections on the present state of city's booming commodities trade and the railway and land speculation industries, as well as on 'German Life in Chicago', followed by a grand suite of curious advertisements. Appropriately, 'German style', the text is anchored throughout by copious statistics. The work is an indispensable source on the study of Chicago's largest immigrant community during the city's boom period.

The text commences with an 'Overview of Chicago's History' (pp. 1-8), followed by the 'Business and Commerce of Chicago in 1855' (pp. 8-22), which focusses on the city's famous trade in commodities, including corn, cornmeal, oats, rye, barley, game, butter, ham, pork, beef, lumber, wool, lead and oil. Next, there is a discussion of the the 'Inland Sea Trade' and the building/construction industry (pp. 22-5).

The section on 'Railways' (pp. 25- 34) is all-important and features detailed statistical analysis of the operations of numerous specific lines. This is followed by 'Col. Graham's Report' on the improvements to Chicago's port and trade (pp. 34-6), and then an 'Overview of the Crafts and Manufacturing in Chicago in the Year 1855' (pp. 36-44).

Relevant to the present work is an interesting section on 'The Press in Chicago' (pp. 45-6), noting the city's thriving German language media, followed by an interesting piece on 'German Life in Chicago' (pp. 46-8), referencing the city's German lodges and social clubs, etc.

Rounding things out are a suite of advertisements (pp. 49-62 and back cover), including those for banks (ex. the 'German Bank of Hoffmann & Gepcke, Greenbaum Brothers); the 'German Ironware Business of Bub & Schiffer'; cloth importers; waggon manufacturers; the appropriately named Weinmann & Co., wine and liquor importers; as well as advertisements for many "Land-Agenten' (Land Agents), as property speculation was then one of the greatest (and riskiest) occupations in the American Midwest and West.

A Note on Rarity

Like most early Germans language ephemeral works from the Midwest, the present title is extremely rare. We can trace only 3 institutional examples, held by Harvard University, the Massachusetts Historical Society, and the Universitätsbibliothek Leipzig, while we cannot trace any sales records for any other examples.

References: Harvard University: Houghton Library GEN US 26838.17*; Massachusetts Historical Society: Box 1856; Universitätsbibliothek Leipzig: Hist. Amer.451-x; OCLC: 26555776; SABIN, Vol. IV, no. 12671 (p. 26).

11.

MINISTERIO DE OBRAS PÚBLICAS (VENEZUELA) - COMISIÓN NACIONAL DE URBANISMO / Maurice ROTIVAL, Francis VIOLICH, Jacques LAMBERT AND Josep Lluís SERT .
Plano regulador de Caracas. / Estudio preliminar.
Caracas: Miangolarra Hermanos, [1951].

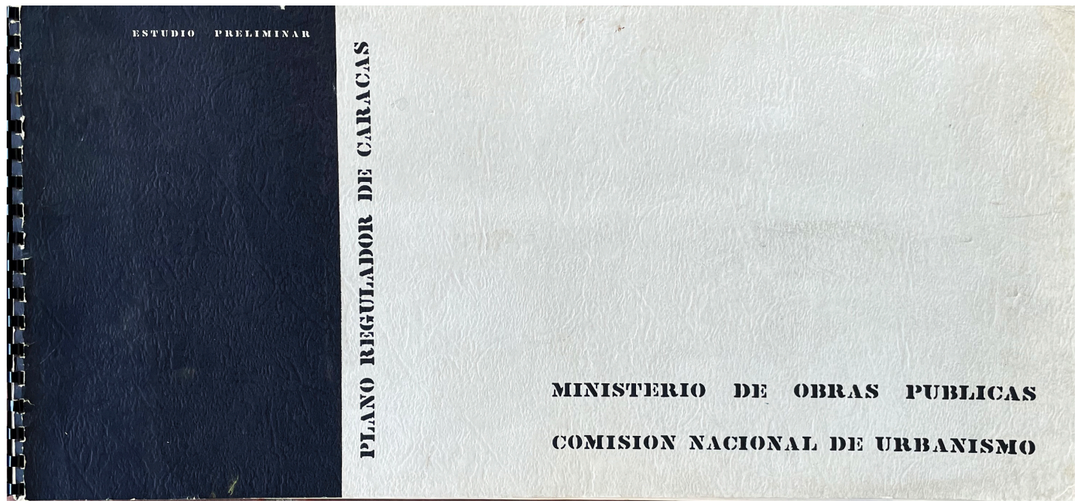
Oblong 4° (25.5 x 54 cm): [2 ff.], [21 pp.] featuring text and 12 maps (11 full page, 1 in colour), [2 ff.] with multiple statistical tables, plus 1 large colour lithographed folding map (measuring 44.5 x 94.5 cm); original black and grey printed card covers held by black plastic spiral ties (Very Good, internally clean and bright, some slight toning and marginal wear to covers).

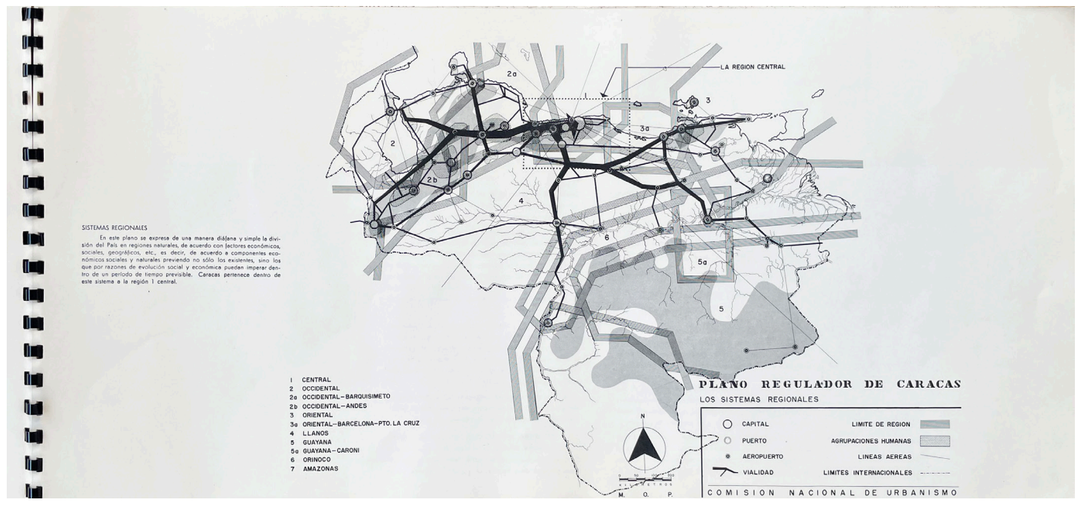
The original proposal for the grand Modernist masterplan to redevelop Caracas, conceived at the hight of the Venezuelan Oil Boom, when the city was one of the fastest growing and most economically vibrant urban areas on earth; illustrated by over a dozen sophisticated thematic maps, this preliminary study of the 'Plano Regulador', developed by an all-star international team of urban planners and architects led by Maurice Rotival, envisioned the expansion of the city down the length of the 25 km-long Valley of Caracas, with new carefully zoned neighbourhoods and high-rise complexes connected by ultra-modern expressways, all supported by good services and ample park-land; while some signature elements of the plan were implemented, the collapse of the oil boom and Venezuela's political instability ensured that Caracas would generally expand in a chaotic fashion in defiance of the vision of the Plano Regulador, although it remains one of the boldest urban endeavours ever attempted in Latin America – Rare.

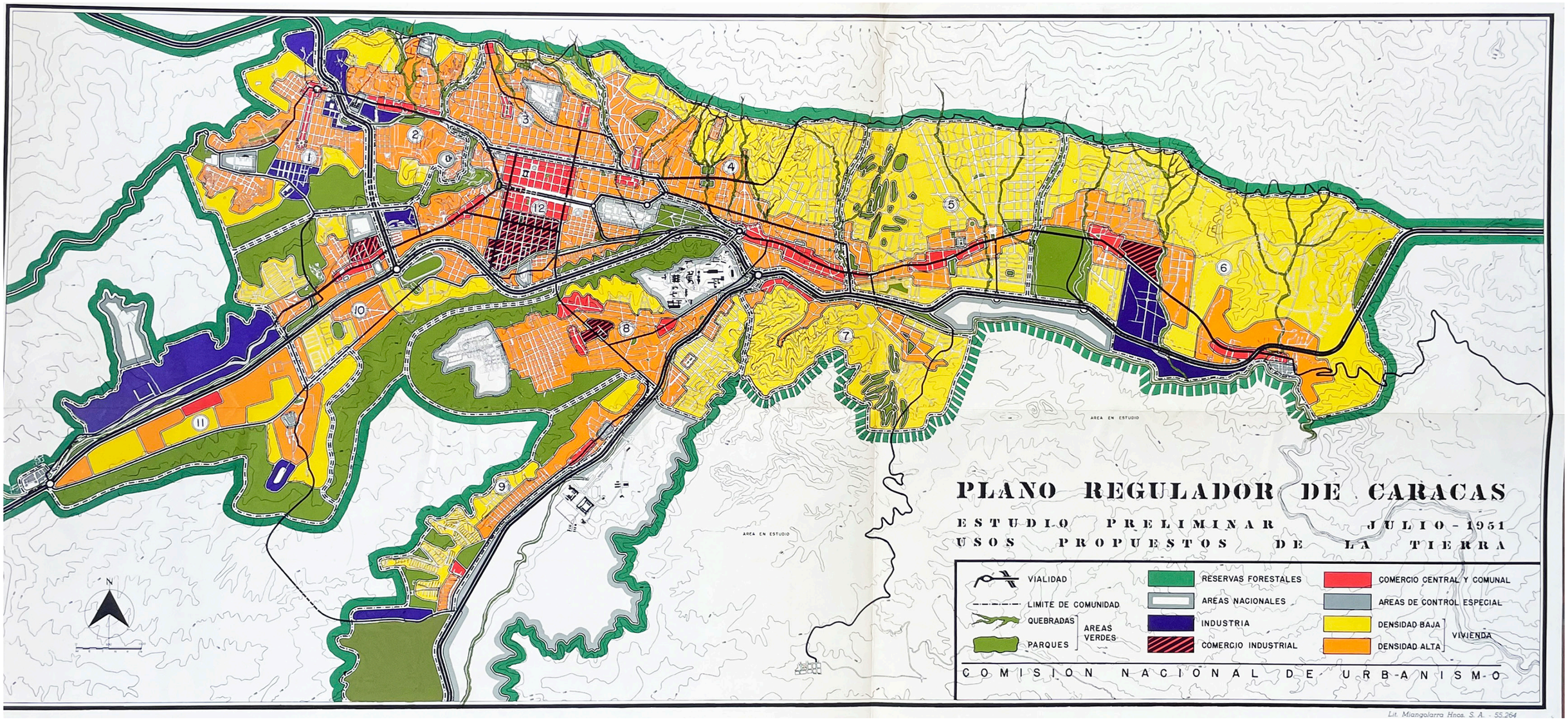
1.800 EUR

Founded in 1567, Caracas was located at an elevation of around 900 metres at the western end of the 25 km-long Valley of Caracas. It historically followed an orthodox Latin American urban plan predicated upon an even grid of streets, focussed upon a central plaza. For generations, Caracas remained a relatively small, slow-growing city, as Venezuela was primarily a rural, agrarian economy.

The fate of Caracas, and indeed all Venezuela, was radically transformed upon the advent of the country's oil boom, which commenced in the 1920s and lasted until the 1950s (by 1940 Venezuela was the third largest producer of crude oil, annually producing more than 27 million tonnes!). This spurred rapid economic growth and industrialization, leading to the mass migration of Venezuelans into







Lit. Miangolarra Hnos. S. A. - 55.264

urban areas, especially Caracas. The population of the city increased from 92,212 in 1922, to 269,030 in 1941 (with 380,099 in the Federal District) and then to 495,064 (with 693,896 in the Federal District) in 1950. By 1960, Caracas would have 786,710 residents (with 1,362,189 in the Federal District), which included not only Venezuelans, but also 350,000 foreigners who had recently immigrated, following opportunities created by the oil boom.

As was the case with other major Latin American metropolises, Caracas's hyper-growth caused the city to expand chaotically beyond its neat traditional plan. Shabbily built and poorly designed suburbs and slums developed overnight, leading to low living standards and severe traffic problems in many places.

In 1939, the authorities engaged the esteemed French urban planner Maurice Rotival (1892 - 1980), who was responsible for his redesigning Algiers, to create a new masterplan for the Venezuelan capital. The resulting Modernist "Plan Rotival" envisaged a city of new, orderly neighbourhoods along a thoroughfare (highway), La Avenida Bolívar. While Rotival's vision would never be fully realized, the 2 km-long La Avenida Bolívar was constructed between 1945 and 1949, and grand monuments like a new Capitol Building and a mausoleum for Simón Bolívar were also built.

In response to Caracas's continued hyper-growth, the Ministerio de Obras Públicas created the Comisión Nacional de Urbanismo, led by world famous urban planners and architects, including an encore by Maurice Rotival, plus, Francis Violich (American, 1911-2005), Jacques Lambert (French, 1884 -1960) and Josep Lluís Sert (Catalan, 1902 – 1983), to create a new far more ambitious masterplan for Caracas, a bold Modernist vision for extending urban growth eastward across the entire Valley of Caracas.

The Comisión duly completed the present *Estudio preliminar* (Preliminary Study) of the P*lano regulador de Caracas* (Regulatory Plan of Caracas), which was published locally in 1951 by the press of the Miangolarra Hermanos. Employing advanced techniques of thematic cartography and statistical analysis, the committee presented an exhaustive study of Caracas's historical growth, land use, real estate values, population density, and transportation flows, as they changed between 1936 and 1951, so as to develop a masterplan fit for the capital of one if the world's fastest growing economies. The Modernist vision included orderly zoning, ample parkland, with urban spaces centred on large scale (often high-rise) developments, connected by grand avenues and highways. The highlight was to be the Avenida Libertador, the 24 km long ultramodern expressway that was to run from the city centre eastwards all the way across the Valley of Caracas, so connecting the new suburban zones.

After a brief 'Introducción', the Estudio preliminar features 12 maps (11 full page, 1 in colour), accompanied by explanatory text, as well as multiple statistical tables, plus 1 large colour lithographed folding map which acts a master overview of the *Plano regulador de Caracas.*

The maps are as follows:

1. [on p. 1:] *Los Sistemas Regionales.* [Regional Systems].
This full-page work is a sophisticated 'flow map' of all Venezuela that emphasizes the importance of Caracas within the national transportation system. It employs lines of varying thickness to show the relative traffic along the country's main transportation corridors.

2. [on p. 3:] *La Región.* [The Region].
This half-page map (which relates to its partner map on the same leaf) is a transportation flow map of northcentral Venezuela which shows the relative traffic levels along the major transportation corridors, noting the connections between the populated areas, agrarian zones and cattle ranching areas.

3. [on p. 3:] *El Sector.* [The Sector].
This second map on the leaf focus upon the transportation and utilities corridors in the greater Caracas region, noting expressways, other major roads, water lines, as well as the light and gas lines heading into the city.

4. [on p. 5:] *Crecimiento Histórico de la Ciudad.* [Historical Growth of the City].
This fascinating map shows the phased historical growth of greater Caracas, from the modest bounds of its old colonial city to the urbanised areas founded in 1830, 1900, 1930 and 1950. Indicative of Caracas's recent growth, it shows that the great majority of the city's metropolitan expanse appeared in the generation before the Estudio preliminar was made.

5. [on p. 5:] *Uso Actual de la Tierra 1936.* [Current Land Use 1936].
This map depicts land use patterns throughout the Caracas Valley as of 1936, including zones of detached houses, high-density residential (i.e., apartment buildings), industry, commerce (white collar), administration, education/cultural, parks & recreation, and agriculture.

6. [on p. 7:] *Uso Actual de la Tierra – 1950.* [Current Land Use - 1950].
This coloured map depicts land use in metro Caracas as of 1950, in the wake of the partial implementation of the original 'Plan Rotival'. It employs colour-coding to show the land use categories as featured on the previous map, plus, extra entries for zones of multiple use dwellings, ranch land, and vacant areas.

7. [on p. 9:] *Distribución de los valores inmuebles en la Ciudad – 1938.* [Distribution of Real Estate Values in the City – 1938].
Here various types of shading show the property values (in Bolívars per sq. metre) across the Valley of Caracas as of 1938. This indicates that the only real estate of any real value was then located in and around the old city, in the west of the valley.

8. [on p. 11:] *Distribución de los valores inmuebles en la Ciudad – 1951.* [Distribution of Real Estate Values in the City – 1951].
This map, which updates the former to 1951, depicts revolutionary changes. While the most valuable real estate was still located in and around the old city core, in the west of the valley, some of the land along the new transportation corridors down towards the east of the valley was now of significant value (and indeed rising). Generally, the further from the main arteries, the less valuable was the land.

9. [on p. 13:] *Distribución de la población – 1936.* [Population Distribution - 1936].
Here the population distribution of greater Caracas is shown as of 1936, with one dot representing 25 persons. The great majority of the dots in the Valley of Caracas were concentrated near the old city centre, with only small towns located in the east of the valley.

10. [on p. 15] *Distribución de la población – 1950.* [Population Distribution - 1950].
This map updates the former to 1950 and shows the innumerable new points representing 25 persons that have proliferated throughout the Valley of Caracas, indicative of the metro area's explosive growth over the previous 14 years.

11. [on p. 17] *Limites de municipios parroquias y urbanizaciones – 1951.* [Boundaries of Municipalities, Parishes, and Urban Areas – 1951].
This map defines and names all the parishes and municipalities in greater Caracas as of 1951, many of which had sprung up in the previous decade or so. Many places that were only very recently totally rural and agrarian were now built-up urban areas.

12. [on p. 19] *Estudio preliminar / Usos propuestos de la tierra / Julio – 1951.* [Preliminary Study / Proposed Land Uses / July – 1951].
Please see the description for Map 13 below, which is an enlarged and coloured version of the same.

[13., or the grand folding map:] *Estudio preliminar / Usos propuestos de la tierra / Julio – 1951.* [Preliminary Study / Proposed Land Uses / July – 1951].
This grand folding coloured map (measuring 44.5 x 94.5 cm) is the master map of greater Caracas as envisaged by the *Plano regulador de Caracas*, show-

II. EXPOSICION DOCTRINARIA

1.° LA NACION Y LOS SISTEMAS REGIONALES
a) La Región Central.
b) El Sector.

2.° DEFINICION Y CARACTER DE LA CIUDAD

3.° LA CIUDAD Y SUS ELEMENTOS
a) La Vivienda. Las Comunidades y la Unidad Vecinal.
b) Los Centros de Trabajo.
c) Uso de la Tierra. Usos simultáneos.
d) La Circulación. Diferenciación de Vías.

II. EXPOSICION DOCTRINARIA

1.° LA NACION Y LOS SISTEMAS REGIONALES

Para el estudio de las diferentes ciudades del País, se ha considerado toda agrupación urbana, como producto de una región que la influencia. Aquella sólo representa una serie de servicios, que al individuo aislado le sería costoso, sino imposible, obtenerlos.

Es preciso entonces, conocer la región donde se encuentra el centro urbano, para luego llegar a comprender mejor el porqué de su existencia.

Una división del País, agrupando secciones que guardan cierta similitud geográfico-económica y de otro orden, que pueda establecer diferencias entre unas y otras, permitió llegar a la siguiente división:

I — REGION CENTRAL
II — REGION OCCIDENTAL
a) Sub-Región Andina.
b) Sub-Región Paraguaná.
III — REGION ORIENTAL
a) Sub-Región Barcelona-Puerto La Cruz-Guanta.
IV — REGION LLANERA
V — REGION GUAYANA
a) Sub-Región Caroní.
VI — REGION ORINOCO
VII — REGION AMAZONAS

a) LA REGION CENTRAL

De acuerdo con el criterio antes expuesto, la región Central está constituida por la Laguna de Valencia, Los Valles del Tuy, El Valle de Caracas y la Costa correspondiente.

Tanto los Valles de Aragua, como los del Tuy, son zonas productoras agrícolas en proceso de industrialización.

b) EL SECTOR

Está constituido en especial por el Valle de Caracas y alrededores y el Litoral próximo (Maiquetía, La Guaira, Macuto, etc.), sirven de asiento a la concentración urbana más importante del país, que está íntimamente ligada a las zonas de La Laguna y El Tuy.

2.° DEFINICION Y CARACTER DE LA CIUDAD

El papel que desempeña Caracas, dentro de la estructura Nacional, como ciudad y como capital, trataremos de exponerlo brevemente:

a) Dentro del Sistema Regional:
El Centro-Financiero-Administrativo más importante.
Punto de equilibrio entre las regiones productoras de Oriente y Occidente.
Centro Nervioso-Director.

b) Dentro de la Región Central:
Centro de Gravedad y principal consumidor de las zonas productoras de Aragua y del Tuy.

Por lo tanto, Caracas desempeña un papel transcendental en el complejo Sistema Nacional en sus aspectos Administrativo y Financiero; como Centro Nervioso Director y consumidor más importante.

Caracas no es una ciudad agrícola ni un centro manufacturero.

3.° LA CIUDAD Y SUS ELEMENTOS

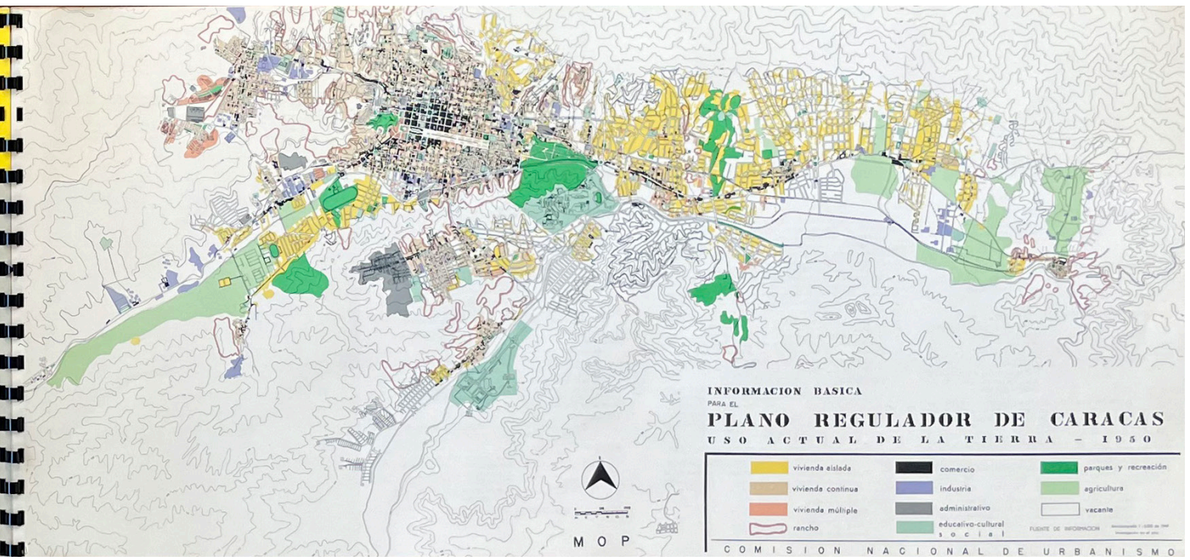
Toda agrupación humana parte de la célula base, la familia; el primer sistema de 30 a 70 viviendas-Aldea; el pueblo donde aparece ya un principio organizado de autoridad y servicios, como escuela, iglesia, etc., la ciudad y su sector, la zona de influencia; el complejo sistema regional, etc., forman siempre una estructura, un organismo viviente ,donde los hombres se reparten actividades y tierras en busca de un objetivo común. Del buen funcionamiento de esa estructura depende la salud del organismo y la felicidad de sus integrantes.

Todos estos sistemas antes anotados, se componen de los siguientes factores, indispensables de separar para un buen análisis y de integrar para un buen diseño:

USO ACTUAL DE LA TIERRA 1950

Los usos actuales de 1936 y 50 comparados sirven para medir el crecimiento en Espacio, de las Actividades, y para definir cuál es su ritmo de expansión, así como también para evitar la aparición de nuevos núcleos y la desaparición de otros.

La nueva distribución que se propone toma en cuenta los fenómenos antes explicados, ordenando, limitando y reforzando las tendencias con el objeto de orientar su crecimiento.



ing the 'Modernist' city as the Comisión Nacional de Urbanismo envisaged, with careful zoning, new orderly neighbourhoods and ample parkland, all connected by rapid transportation arteries. The legend in lower right explains the symbols employed to identify roads, community boundaries, ravines and parks, forestry reserves, government lands, industrial zones, commercial zones, the central business district, special control zones, as well as high- and low-density residential areas. It shows how high-density development generally followed the new major arteries, with traffic carefully regulated, so allowing workers to travel to and from work without undue congestion.

Additionally, a 2-page section, 'Apendice: Quadros Estadisticos', features line, bar and statistical charts quantifying many of the variables covered by the work's maps.

A Note on Rarity

The work is rare. We can trace examples in 9 institutions, including MIT Libraries, Yale University, Cornell University, University of Pennsylvania, University of Pittsburgh, University of Oregon, University of Texas–Austin, Biblioteca AECID (Barcelona) and the University of Liverpool. Moreover, we cannot locate any sales records for any other examples.

Epilogue

In the wake of the present work, the Comisión Nacional de Urbanismo submitted their final report in July 1952. While the national and Caracas governments embraced its vision, the subsequent collapse of oil prices and the extreme political instability of Venezuela made progress difficult. While the Avenida Libertador was built between 1957 and 1965, largely as planned, many of the new neighbourhoods were constructed in a haphazard manner, or then not at all. Moreover, the population of Caracas grew at such a rapid pace (it surged above 2 million in 1970!) that it became difficult to main orderly urban planning. Yet, the Plano regulador de Caracas did have a legacy in that the city became one of high-rise neighbourhoods along major arteries, even if it was not the one Rotival & Co. dreamed of.

References: MIT Libraries: FOLIO HT169.V4.P53 1952; Yale University: JJax34 S78 951V; Cornell University: Library Annex NAC6882.C18 V5; University of Pennsylvania: LIBRA Folio NA9182.C3 V4 1951; University of Pittsburgh: HT169.V4 P53 1952; University of Oregon Libraries: NA9182.C3 A35; University of Texas Libraries – Austin: -F- HT 169 V42 C385 1951; Biblioteca AECID (Barcelona): 6B-21112; University of Liverpool, Sydney Jones Library: HT169.V4.C .V45; OCLC: 21993392. Cf. Arturo Almandoz Marte, Urbanismo europeo en Caracas (1870-1940) (2006), p. 323; Arturo Almandoz Marte, 'The Masa's Odysseys through Bourgeois Caracas: The Testimony of Novels, 1920s–1970s', in Wladimir Fischer-Nebmaier, Matthew P. Berg and Anastasia Christou (eds.) Narrating the City: Histories, Space and the Everyday (New York, 2015), pp. 75-96; Douglas Miguel Llanos and Rafael E. Martínez Bellorín, 'La Planificación Urbana en la Ciudad de Caracas, Venezuela (1936-2013): En Busqueda de la Modernidad Perdida, in Roberto Goycoolea Prado (ed.), Modernidades Ignoradas. Nuevas Indagaciones sobre arquitectos y obras (casi) desconocidas de la arquitectura moderna (Puebla, Mexico: Red de Investigación Urbana México, 2014), pp.41-55; Juan José Martín Frechilla, Diálogos reconstruidos para una historia de la Caracas, 2004), p. 226.

BOHEMIAN FOLKLORE FEST DEPICTED ON AN EXCEEDINGLY RARE VIEW OF SUBURBS OF PRAGUE

12.

Anton PROKOPH, Artist; C. TSCHUPPIK - J. RICHTER, Engravers; Karl Wilhelm MEDAU (17191-1866), Lithographer.

Prospekt des böhmischen Volksfestes, welches die böhmischen Herren Stände zur Zeit der Krönungsfeier S. M. des Kaisers und Königs Ferdinand I. und S. M. der Kaiserin und Königin Maria Anna nächst dem Prager Invalidenhause veranstaltet haben. (14. September 1836)
[View of the Bohemian folk festival, which the Bohemian noble estates organized during the coronation celebrations of His Majesty Emperor and King Ferdinand I and His Majesty Empress and Queen Maria Anna near the Prague Invalids' House. (September 14, 1836)]
Litoměřice: Karl Wilhelm Medau 1836.

Lithograph, 55 x 69 cm (21.6 x 27.2 inches), (minor age-toning, but overall in a good condition).

An exceedingly rare depiction of a Prague folk festival for the Coronation of Emperor Ferdinand I and Maria Anna of Savoy, lithographed in Litoměřice, showcases unique ethnographic and documentary details from this historic event as well as the diversity of Bohemian culture and social life of the early 19th century in Prague.

2.600 EUR

On September 7, 1836, Ferdinand I of Austria, along with his wife Maria Anna of Savoy, was crowned King of Bohemia. He was the last of the Habsburg family to receive this honor. To celebrate this significant event, a large folk festival was held in the field behind Invalidovna, which translates to "hôtel des invalides." This building is located in the Karlín district of Prague.

Each of the 16 Bohemian districts (Kreis, Kraj) built its own pavilion. On September 14, one week after the coronation, 24 couples, all dressed in costumes representing their regions, participated in grand wedding ceremonies held in the pavilions. This was followed by lengthy processions in coaches, showcasing the vibrant traditions of each region. Each couple received a generous gift of 200 guilders and a mug featuring the Bohemian Eagle. Beer was offered for free to all visitors.

The current lithograph, which is based on a presumably lost drawing or painting by Anton Prokoph, captures a unique event with detailed depictions of Bohemian regional uniforms that are significant to the culture of the area. In 1903, Edward Langer conducted thorough research and provided a description of the print and the festival in his article *Zwei Braunauer Brautpaare bei der Königskrönung Ferdinand I. und seiner Gemahlin Maria Anna im Jahre 1836 zu Prag* (Deutsche Volkskunde aus dem östlichen Böhmen, Vol 3, 1903, pp. 85-97), the text which is the basis for the present catalogue entry.



L 90/541



Nach der Natur gez. v. Ant. Pechuspek.

C. Lithographirt v. A. Reichler sen.

Prospekt des böhmischen Volksfestes

welches die böhm. Hrn. Stände zur Zeit der Krönungsfeier S. M. des Kaisers und Königs Ferdinand I. und J. M. der Kaiserin und Königin Maria Anna, nächst dem Prager Invalidenhause veranstaltet haben.

[14. Sept. 1836.]

Verlag des lithographischen Instituts von C.W. Medau in Leitmeritz.

Zs 82089 C6 CSR/Prag

The scene takes place on the meadow between the Vltava River, with a ship on the left side, and Žižkov Hill in the background. The right side features a brewery, while two vineyards are located in the middle. Various small factories and private houses are situated towards the left side.

The central feature of the event is an elaborate stage designed to host the nobility, surrounded by pavilions representing various districts, with some district names visible in the print. In the lower left-hand corner, the royal couple can be seen departing in their coach, accompanied by their entourage. The image is filled with details that illustrate different stages of the weddings. A complete procession from one district moves through the middle of the image towards the right margin. The last cart in the procession is occupied by providers of food and beverages.

Artists

Not much is known about the painter Anton Prokoph, who is referred to as an academic painter of portraits and historical scenes in contemporary publications.

The view was lithographed in Litoměřice by Karel Vilém Medau (also known as Karl Wilhelm Medau, 1791-1866). He was schooled in Szczecin and was one of the pioneers of lithography and xylography in Bohemia. In 1837, Medau opened a branch in Prague, which operated under his name until 1855, when it was taken over by Karel Ferdinand Bellmann (1820–1893).

A Note on Rarity

We were unable to find any institutional examples of the print.

However, we did come across one example listed in a Viennese auction catalogue from 1878, part of the collection of Josef L. Posanyi. Additionally, there is a mention of a lithograph in a 1903 article by Langer, which could potentially refer to the same example.

According to an article by Edward Langer, the print was accompanied by a four-page text titled "*Beschreibung des böhmischen Volksfestes...*" which was published without an imprint. We were unable to find any examples of the text, either on the market or in institutions. However, Langer's article provides a complete transcription of the broadside.

References: Edward Langer, Zwei Braunauer Brautpaare bei der Königskrönung Ferdinand I. und seiner Gemahlin Maria Anna im Jahre 1836 zu Prag. Deutsche Volkskunde aus dem östlichen Böhmen, Vol 3, 1903, pp. 85-97, 177-190; Wilhelm Oehl, Deutsche Hochzeitsbräuche in Ostböhmen, 1922, p. VII, (quoting Langer); Auctions-Katalog über die kostbare Sammlung "Austriaca" des Josef L. Posanyi in Wien und über dessen ... Sammlung von Kupferstichen, Radirungen, Holzschnitten, Handzeichnungen alter Meister und Aquarellen moderner Meister, 1878, p. 33, No. 576.

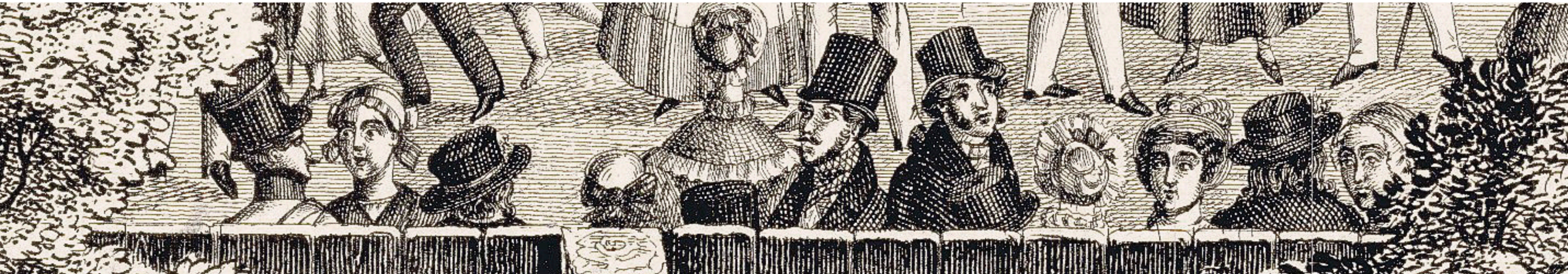
Am 7. September 1836 wurden Ferdinand I. von Österreich und seine Gemahlin Maria Anna von Savoyen zu Böhmens König und Königin gekrönt, was die letzte Krönung eines Mitglieds der Habsburger Dynastie in Prag darstellte. Zur Feier dieser Krönung wurde hinter der Invalidovna in Prag ein Volksfest abgehalten, bei dem jeder der 16 böhmischen Bezirke Pavillons errichtete. Eine Woche später fanden Hochzeitszeremonien statt, bei denen 24 Paare in regionalen Trachten teilnahmen, gefolgt von Prozessionen, die die lokalen Traditionen zur Schau stellten. Jedes Paar erhielt 200 Gulden und einen Krug mit dem böhmischen Adler, während den Besuchern kostenloses Bier angeboten wurde.

Die zeitgenössische Lithografie, basierend auf einem Entwurf von Anton Prokoph, fängt dieses lebhafte Ereignis und die regionalen Trachten ein. Der Artikel von Edward Langer aus dem Jahr 1903 beschreibt das Fest und die Lithografie ausführlich.

Die Abbildung zeigt eine belebte Wiese zwischen der Moldau und dem Žižkov-Hügel, umgeben von Brauereien, Weinbergen und kleinen Fabriken. Im Zentrum des Bildes befindet sich eine aufwändig gestaltete Bühne für den Adel, umgeben von Bezirkspavillons und einer königlichen Kutsche mit dem gekrönten Paar.

Anton Prokoph bleibt bekannt für Porträts und historische Darstellungen. Die Lithografie wurde von Karel Vilém Medau, einem Pionier der Lithografie in Böhmen, angefertigt.

Institutionelle Exemplare dieses Druckes konnten nicht gefunden werden, jedoch erschien er in einem Wiener Auktionskatalog von 1878. Langer stellte fest, dass der Druck von einem vierseitigen Text über das Fest begleitet wurde, den wir ebenfalls nicht auffinden konnten.



ANTHEM OF THE AUSTRIAN EMPIRE, WRITTEN IN 10 LANGUAGES

13.

Hipolit STUPNICKI (1806-1878), Editor.

Hymnus nationalis Austriae

Leopolis, *i. e.* Lviv, Ukraine [Lemberg, Austrian Empire]: „Hausfreund“, Publisher – Peter Piller & Sohn, Printers, 1855.

16º. Mispaginated and wrongly bound, but complete: original front wrapper, [1-2] title page, [7]-8, [3]-4, [5]-6, [17]-18, [9]-10, [11]-12, [13]-14, [15]-16, but wrongly numbered as 15, [19]-20, [23]-24, portraits, original rear wrapper. Without pp. 21-22, as originally published.

Bound in later yellow Morocco binding with gold lettering (misspelled title) and blind tooling, later marbled endpapers, bookplate of Lech Kokociński on the inner side of the front board, gold stamp with the name of the bookbinder M. Hoffman on the inner side of the rear board. (minor staining, traces of sporadic old annotations, soft folds, but overall in a good condition).

An exceptionally rare book containing the Austrian national anthem, written in ten languages of the Austrian Empire and published in Lemberg, now known as Lviv in Ukraine.

2.200 EUR

This unusual booklet features the Austrian national anthem in ten languages of the Empire: German, Italian, Polish, Hungarian, Armenian (written in Latin characters), Ruthenian (similar to modern Belarusian, Ukrainian, and Rusyn languages), a combination of Croatian and Serbian (described as Croatian, Dalmatian and Serbian), Czech (described as Bohemian, Moravian, and Slovakian), Slovenian (referred to as Carniolan and Carinthian), and Romanian.

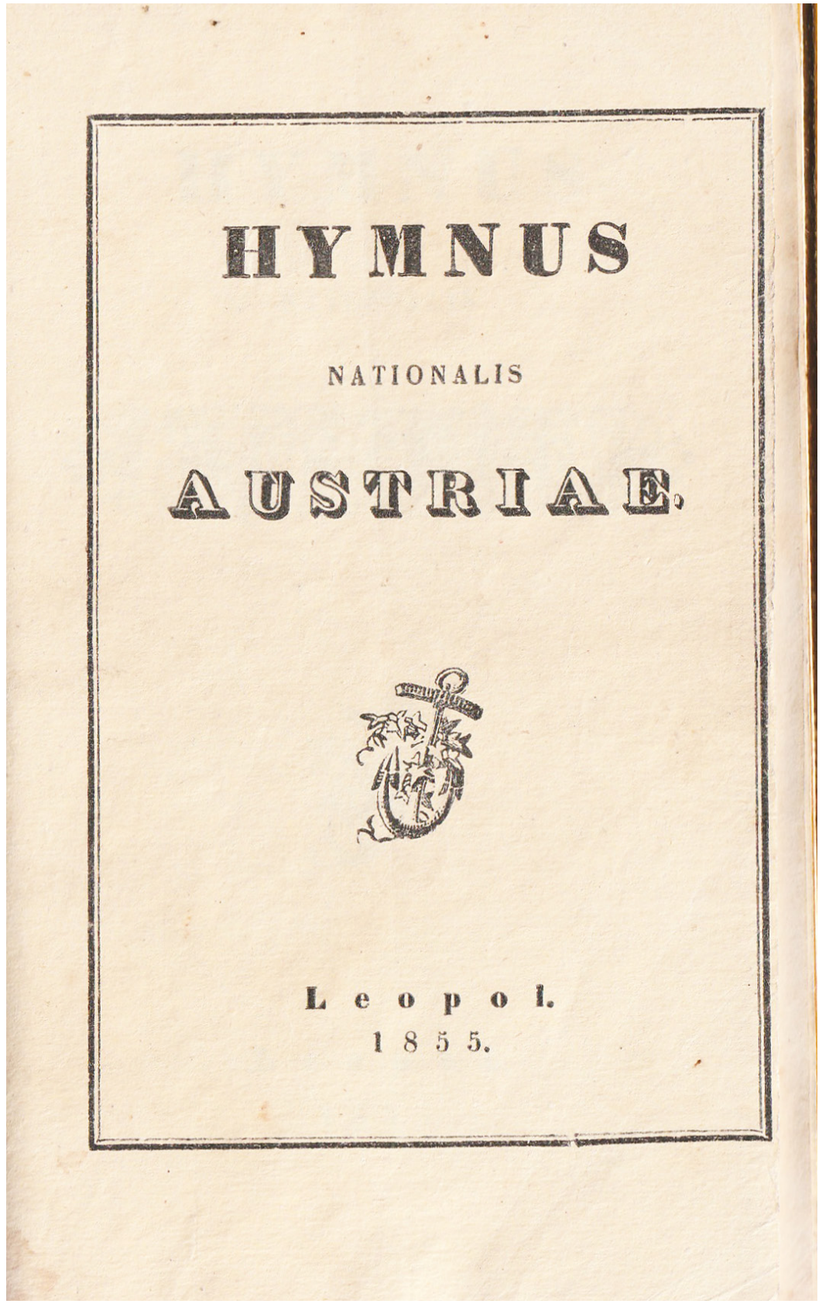
The double portrait features Emperor Franz Joseph I of Austria and Empress Elisabeth, famously known as Sissi.

The work was published by the newspaper Hausfreund, and half of the sales proceeds were donated to a fund for the care of invalids in Lviv.

The number of pages in the current example matches that of the one available online at the Lower Silesian Digital Library (Hymnus Nationalis Austriæ). Like our version, it is missing pages 21 and 22, which were likely never published. Additionally, it incorrectly numbers page 16 as page 15 and is bound without regard to the correct page numbering.

The publication is extremely rare, and we have only located **two institutional examples, both held in Polish libraries:** the Ossoliński National Institute in Wroclaw (with the earlier mentioned example also available at the Lower Silesian Digital Library) and the University Library of Torun.

References: OCLC 750452685.


HYMNUS

NATIONALIS

AUSTRIAE.

Leopol.

1855.

Cetâțeanului avere
Fié sub ostimeĭ scut!
Ș'a scientelor putere
Sâ s'arâtâ in vâzut!
Fie bine cuvîntatâ
Și mâritâ pururе
Și cu pace luminatâ
Fericitâ Austriea.

In unire e putere
Decĭ voioșî sâ ne'nsoțim
Cu insoțire in putere
Necrezute faptuim
Imperatul sâ treeascâ
Cu innaltâ Casa Sa!
Indelung sâ 'mpârâțascâ
Fericind pe Austica!

Cu 'mpâratul inpreunâ
In domnie se'nsoți
Și Impârâteasa bunâ,
Pre popor a'l fereci.
Franz Josif sâ viețuoascâ
Anĭ și mulți și fericiți!
Elisavet sâ trâcascâ
Cea iubitâ de sudiți!



Carniola

et

Carintia.

Bog ohrani, Bog obvari
Nam Cesarja, Avstrijo!
Modro da nam gospodari
S svete vere pomočjo!
Branimo Mu krono dedno
Zoper vse sovražnike;
S Habsburškim bo tronom vedno
Sreča terdna Avstrije.

Za dolžnost in za pravico
Vsak pošteno, zvesto stoj,
Če bo treba, pa desnico
S serčnim upom dvigni v boj!
Naša vojska iz viharja
Prišla še brez slave ni,
Vse za dom in za Cesarja,

Das außergewöhnliche Büchlein umfasst die österreichische Nationalhymne in zehn Sprachen der Monarchie: Deutsch, Italienisch, Polnisch, Ungarisch, Armenisch (in lateinischen Buchstaben), Ruthenisch (ähnlich dem modernen Weißrussisch, Ukrainisch und Rusinisch), eine Kombination aus Kroatisch und Serbisch (bezeichnet als Kroatisch, Dalmatisch und Serbisch), Tschechisch (bezeichnet als Böhmisch, Mährisch und Slowakisch), Slowenisch (bezeichnet als Krainisch und Kärntnisch) sowie Rumänisch. Das Doppelporträt zeigt Kaiser Franz Joseph I. von Österreich und Kaiserin Elisabeth, allgemein bekannt als Sissi.

Das Werk wurde von der Zeitung „Hausfreund“ herausgegeben, wobei die Hälfte des Verkaufserlöses einem Fonds zur Pflege von Invaliden in Lemberg zugutekam.

Die Seitenanzahl des vorliegenden Exemplars entspricht jener des online verfügbaren Exemplars in der Niederschlesischen Digitalen Bibliothek (Hymnus Nationalis Austriæ). Ebenso fehlen in unserer Version die Seiten 21 und 22, die vermutlich niemals veröffentlicht wurden. Seite 16 ist fälschlicherweise als Seite 15 nummeriert, und die Bindung erfolgte ohne Berücksichtigung der korrekten Seitennummerierung.

Das Buch ist selten, und es konnten lediglich zwei institutionelle Exemplare gefunden werden, beide in polnischen Bibliotheken: im Nationalinstitut Ossolineum in Breslau (dieses Exemplar ist auch in der Niederschlesischen Digitalen Bibliothek verfügbar) sowie in der Universitätsbibliothek Toruń.

ALEXANDER VON HUMBOLDT'S COLLECTION OF NATURAL SCIENCE ARTEFACTS

14.

Eduard HILDEBRANDT (1818 - 1868).
Alexander von Humboldt in seiner Bibliothek
[Alexander von Humboldt in His Library]
Berlin: Storch & Kramer [s. d., but circa 1857-1860, the painting, which served as the draft was made in late 1856, the print was already on sale in 1860].

Colour Lithograph, 70 x 85 cm (27 x 33.3 inches) (minor age-toning, tiny chips in margins, repaired tear in the lower margin).

A scarce large representation of the German explorer Alexander von Humboldt in his Berlin library, and surrounded by the artefacts from his journeys in the last years of his life.

1.400 EUR

The present lithograph is a highly detailed color representation of the eminent German naturalist and scholar Alexander von Humboldt (1769–1859), captured three years prior to his death, amidst his extensive library. Humboldt is renowned for his pioneering explorations in Central and South America, where he conducted groundbreaking scientific research that laid the foundations for various disciplines, including biogeography and ecology.

In this artwork, Humboldt is depicted surrounded by an array of scholarly resources, including an extensive collection of maps and an assortment of scientific instruments pertinent to his research endeavors. The presence of sculptures and a diverse assembly of taxidermy specimens reflects Humboldt's interest in natural history and biodiversity, showcasing the exotic fauna he encountered during his travels.

Significantly, much of Humboldt's invaluable collection of artifacts and scientific materials is housed at the Natural History Museum in Berlin. However, it is important to acknowledge that a portion of his collection was tragically lost as a result of the aerial bombings that occurred during the concluding stages of World War II, which had a profound impact on the preservation of historical scientific knowledge.

The "Wonder Painting" by Eduard Hildebrandt

The lithograph is based on a painting by Eduard Hildebrandt (1818-1868), a German artist primarily known for his landscapes. Hildebrandt shared a long and close friendship with the explorer Alexander von Humboldt. Inspired by Humboldt, Hildebrandt traveled abroad, which led him to create





Dem. v. E. Hildebrandt

Gesetzlich deponirt.

Oeldruck v. Storch & Kramer Berlin.

Alexander von Humboldt in seiner Bibliothek.

Comm.-Verlag v. Storch & Kramer Berlin.

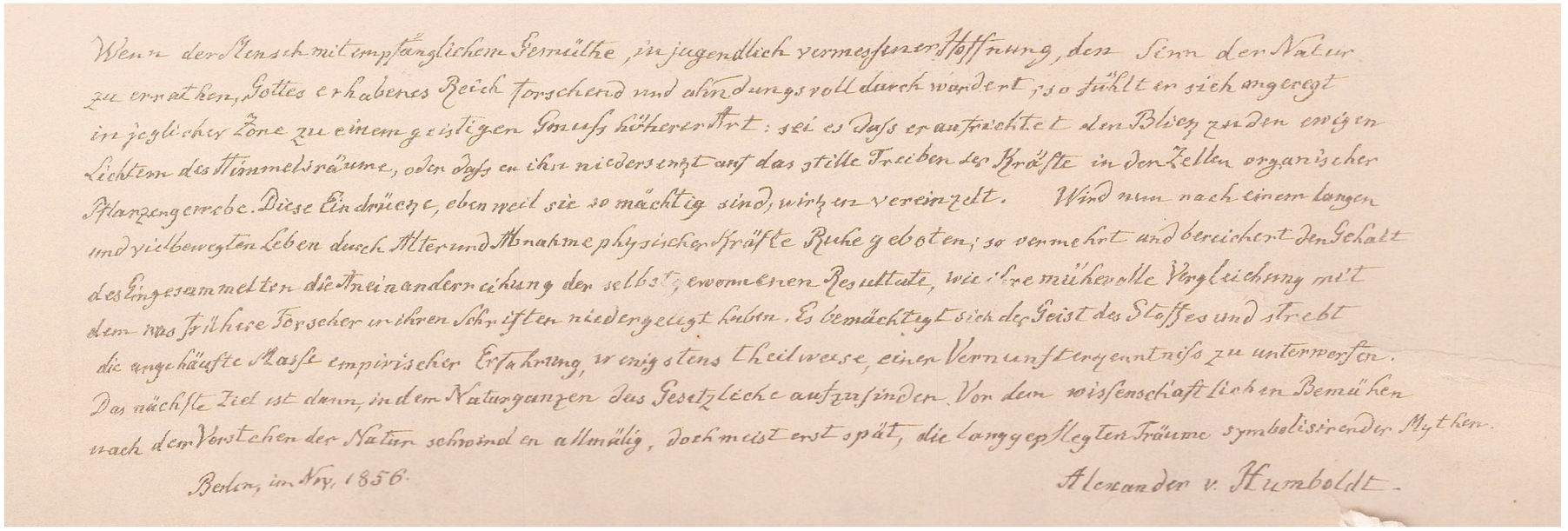
some of his most well-known representations of Middle Eastern and Asian landscapes and cities.

In 1848, Eduard Hildebrandt produced his first portrait of the renowned scientist, titled “Alexander von Humboldt in His Study” (originally “Alexander von Humboldt in seinem Arbeitszimmer”)., please ckick fort he image: Digitalisierte Sammlungen der Staatsbibliothek zu Berlin Werkansicht: [Alexander von Humboldt in seinem Arbeitszimmer]: ein treues Bild meines Arbeitszimmers, als ich den zweiten Theil des Kosmos schrieb(PPN833958925 - {4} - Übersicht mit Inhaltsverzeichnis), Two years later, he created a portrait of Humboldt.

In 1856, Eduard Hildebrandt conducted several visits to his acquaintance, the eminent explorer Alexander von Humboldt, at his residence located at Oranienburger Straße 67 in Berlin. The result was a documentary image depicting Humboldt amidst his extensive collection of artifacts, library, and journals, a scene that even left Humboldt himself in awe. The dimensions of the painting approximated 70 x 100 cm, which was roughly four times larger than Hildebrandt's 1848 portrait of Humboldt ("Der Naturforscher. Wochenblatt zur Verbreitung der Fortschritte in den Naturwissenschaften, Volumes 2, 1869, nr. 35, p. 288).

Soon after Humboldt communicated with Henriette Mendelssohn (1776 – 1862), the mother of banker Alexander Mendelssohn (1798–1871), who owned the property where Humboldt resided. In his correspondence, he expressed a desire to host her at his home to showcase the "Wonder Painting" of himself created by Eduard Hildebrandt (Jill Rabea Zaun, "Eduard Hildebrandts „Wunderbild“ in einem Brief von Alexander von Humboldt an Henriette Mendelssohn, geb. Meyer," online source: Anzeige von Eduard Hildebrandts „Wunderbild“ in einem Brief von Alexander von Humboldt an Henriette Mendelssohn, geb. Meyer | HiN - Alexander von Humboldt im Netz. Internationale Zeitschrift für Humboldt-Studien).

On December 1, 1856, the painting was exhibited in Berlin, alongside other artworks that Hildebrandt produced during his travels to North Cape. It is likely that for this occasion, a descriptive text detailing the elements of the painting, accompanied by a transcription of a handwritten note from Humboldt dated November 1856, was published in a tri-lingual format including German, English, and French. (please see the full text here: Deutsches Textarchiv – [Humboldt, Alexander von]: Alexander von Humboldt [Beschreibung eines von Eduard Hildebrandt gemalten Aquarells]. [Berlin], [1856].)


Wenn der Mensch mit empfänglichem Gemüthe, in jugendlich vermessener Hoffnung, den Sinn der Natur
zu errathen, Gottes erhabenes Reich forschend und ahndungsvoll durch wandert, so fühlt er sich angeregt
in jeglicher Zone zu einem geistigen Genuss höherer Art: sei es dass er aufrichtet den Blick zu den ewigen
Lichtern des Himmelsräume, oder dass er ihn niedersenkt auf das stille Treiben der Kräfte in den Zellen organischer
Pflanzengewebe. Diese Eindrücke, eben weil sie so mächtig sind, wirken vereinzelt. Wird nun nach einem langen
und vielbewegten Leben durch Alter und Abnahme physischer Kräfte Ruhe geboten; so vermehrt und bereichert den Gehalt
des Eingesammelten die Aneinanderreihung der selbst gewonnenen Resultate, wie ihre mühevolle Vergleichung mit
dem was frühere Forscher in ihren Schriften niedergelegt haben. Es bemächtigt sich der Geist des Stoffes und strebt
die angehäufte Masse empirischer Erfahrung, wenigstens theilweise, einer Vernunfterkenntniss zu unterwerfen.
Das nächste Ziel ist dann, in dem Naturganzen das Gesetzliche aufzufinden. Vor dem wissenschaftlichen Bemühen
nach dem Verstehen der Natur schwinden allmälig, doch meist erst spät, die langgepflegten Träume symbolisirender Mythen.

Berlin, im Nov. 1856.

Alexander v. Humboldt.

the firmament, or downwards to the silent powers at work in the finely woven cells of the vegetable kingdom. These impressions, by very reason of their strength, remain isolated in their operation. But when, after a long and active life, old age and the decline of physical power imperatively command repose, the substance of what has been collected is increased and enriched by stringing together the conclusions which the inquirer has formed for himself, as well as by laboriously comparing them with the recorded results of those who have preceded him in the same field. The mind by this process vindicates its dominion over matter, and endeavours to reduce the accumulated mass of empirical experience, partially at least, within the province of rational knowledge. His next object is to trace, through the whole extent of Nature, the principle of Law. This philosophic effort to attain an understanding of Nature, gradually, though mostly not until late in life, dispels the longcherished dreams of symbolizing mythes.

Berlin, November 1856. Alexander von Humboldt.”

The Lithograph

Hildebrand’s painting, the location of which has been lost over time, was displayed in the apartment of Alexander von Humboldt following an exhibition in December 1856. Eventually, the painting was bequeathed to Johann Seifert (1800 – 1877), Humboldt’s loyal servant and travel companion, as part of Humboldt’s estate. As of 1869, Seifert was still recorded as the owner of the painting.

The precise timeline for the creation of the elaborate lithograph, which was based on the original work by Hildebrandt and included a facsimile of a manuscript introduction by Humboldt dated November 1856 in its lower margin, remains undetermined. However, it is posited that the lithograph was produced post-1856, following the painting’s exhibition in December of that year. It appeared in a sales catalogue by 1860, indicating its availability to the public. Reports from local news sources from the period suggest the print gained significant popularity, rendering it nearly unobtainable by

1863 (as referenced in *Der Naturforscher: Wochenblatt zur Verbreitung der Fortschritte in den Naturwissenschaften*, Volume 2, 1869, no. 35, p. 288).

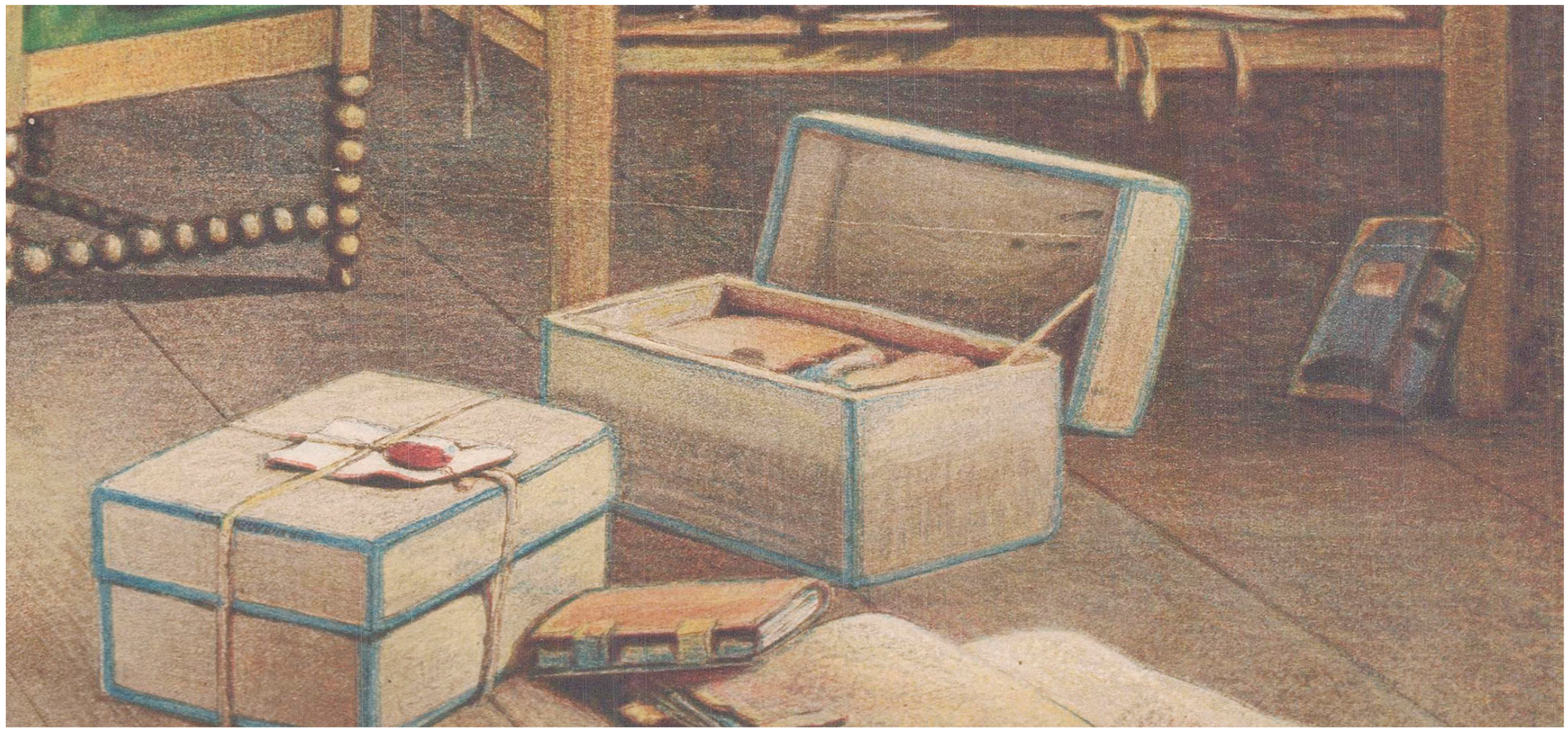
Humboldt‘s Collection in Focus

The painting and, subsequently, the lithograph serve as documentary images of Humboldt's private scientific collection, which he discussed in the accompanying text.

In the front right corner of the image, Humboldt's diaries can be seen; they are bound in brown leather and secured with metal clasps. These diaries have survived to this day and are preserved at the Berlin State Library (click here for photographs: Humboldt im Netz | hpd). Additionally, there are boxes covered in shiny paper with blue edges that Humboldt used to store his documents. Some of these boxes are preserved at the German Literature Archive in Marbach.

An even more detailed description is provided in an undated pamphlet that describes the painting in three languages. As mentioned earlier, it was likely created for the December 1856 exhibition and describes the items in Humboldt's study with the following words:

“The familiar objects, which daily surround the person represented in his wonted haunts, are so apt to heighten the interest of his picture by their characteristic individuality, that we are induced to mention a few of the most easily recognized among them: – the Bust in bronze of the King, by our great master Christian Rauch; - the Statuette of Her Majesty the Queen, in classical style, seated; - the very rare Bust of the renowned navigator and discoverer Dom Henrique, Duke of Viseo, after a miniature painting of the Infante, discovered in a spanish MS of the XVth Century at Paris by M. Ferdinand Denis; - a Model of the Obelisk of Luxor, now at Paris, executed by the able Sculptor L. Sussmann after a drawing by Dr. Brugsch the ingenious Aegyptologist. Among the oil-paintings we would notice: - a very faithful representation from nature, by Professor Bellermann, of the picturesque entrance to the Cave of Caripe (Cueva del Guacharo) in South America, in the Missions of the Chaymas Indians, westward of the mouth of the Orinoco, first described by Humboldt; - the design for the grand historical composition, the Death of Leonardo da Vinci, a gift of the celebrated Dominique Ingres; - an excellent design for Gustav Wegener’s great historical landscape (in His Majesty’s Collection), the hermitage of St Basilius on the Armenian river Iris; - and the attractive likeness of the accomplished artist Signora Emma Gaggiotti-Richards, painted at Ancona and presented by herself. In the small apartment in front of the Library, the further wall of which is ornamented by the grand Panorama of Rome (an engraving by Giuseppe Vasi), we observe a portion of the Collection of Birds, and among them the Nightbirds (los Guacharos, Humboldt's Steatornis Caripensis) found by thousands in the above-mentioned Cave near Caripe, remarkable on account of their extreme scarcity in zoological Collections. The same apartment, which serves as anteroom, contains 83 Folio Volumes of the Chalcographie du Musee Royal, the splendid gift of His late Majesty King Louis Philippe. A portion of the magnetic, astronomical and meteorological instruments, the Traveller's faithful companions in the basin of the Orinoco and Amazon Rivers, in the Cordilleras, in the Mexican Tableland and in Northern Asia, remind us of long years of varied travel and research.“



[Humboldt, Alexander von]: *Alexander von Humboldt [Beschreibung eines von Eduard Hildebrandt gemalten Aquarells]*. [Berlin], [1856].

While the lithograph likely lost many details from the painted work, several objects remain clearly recognizable.

15.

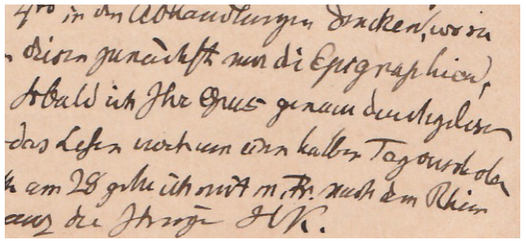
Heinrich KIEPERT (1818-1899).

[Two Postcards to Ernst Fabricius]

With stamps: Berlin: 10. 7. 1894 – Freiburg, 11. 7. 1894 [and:] Berlin: 12. 7. 1894 – Freiburg, 12. 7. 1894

2 postcards. 9 x 14 cm (3.5 x 5.5 inches). Each postcard has Fabricius's address on the front and a manuscript in black ink on the verso. One postcard is signed H. K., the other without a signature, but a continuation of the same topic in the same handwriting.

850 EUR



The two postcards were written by the renowned German mapmaker Heinrich Kiepert (1818-1899) and sent from Berlin on July 10 and July 12, 1894, to his colleague, the historian, archaeologist, and classical scholar Ernst Fabricius (1857-1942), in Freiburg im Breisgau.

The text discusses Kiepert's work for "Epigraphica," which refers to the scientific publication *Ephemeris Epigraphica*. In this work, Kiepert collaborated with another classic scholar and archaeologist, Theodor Mommsen (1817-1903), on his monumental project regarding Latin inscriptions known as the *Corpus Inscriptionum Latinarum* (CIL). This collection remains an authoritative source for documenting the surviving inscriptions from classical antiquity in its updated versions.

Kiepert, who contributed maps for various areas, mentions in these two postcards the time constraints he faced in completing the work for the new supplement. He notes that the maps used for the last supplement, published in 1892, were not new, as they had been reused from his previous publications.

Die beiden Postkarten, die vom deutschen Kartographen Heinrich Kiepert (1818–1899) am 10. und 12. Juli 1894 verfasst wurden, wurden an den Historiker Ernst Fabricius (1857–1942) in Freiburg gesandt. Sie behandeln Kieperts Arbeit für „Epigraphica", die sich auf die wissenschaftliche Publikation *Ephemeris Epigraphica* bezieht. Kiepert arbeitete mit dem klassischen Gelehrten Theodor Mommsen (1817–1903) am *Corpus Inscriptionum Latinarum* (CIL) zusammen, einer maßgeblichen Sammlung lateinischer Inschriften aus der Antike. In den Postkarten erwähnt Kiepert Zeitdruck, denen er sich bei einem neuen Zusatzband ausgesetzt sah, und weist darauf hin, dass die Karten aus dem letzten Zusatzband von 1892 aus früheren Arbeiten wiederverwendet wurden.



16.

Piotr KASPROWSKI (born 1951) et al.
Sposób na wszechświat. Antologia opowiadań fantastycznych i s-f
[The Way to the Universe: An Anthology of Fantasy and Sci-Fi Stories]
Katowice: Śląski Klub Fantastyki w Katowicach [Silesian Fantasy Club in Katowice] 1982.

8º, 111 pp., [1], with black and white illustrations, card wrappers with illustrated cover (little age-toned around the spine, soft vertical fold).

350 EUR

A rare publication featuring Polish science fiction stories was released by the Silesian Fantasy Club in Katowice. During the era of the Polish People's Republic, particularly in the 1970s and 1980s, science fiction clubs in Poland published books in small editions, primarily intended for their members. These publications often took the form of brochures, typescripts, or low-edition books, which did not have distribution in bookstores.

This is the first edition, which was published in 1000 copies. We could only trace examples in two Polish libraries.

References: OCLC 835923810.

Die Sammlung von polnischen Science-Fiction Kurzgeschichten wurde durch den Schlesischen Fantasy Club in Katowice herausgegeben. Diese Publikation ist insbesondere deshalb von Bedeutung, da polnische Science-Fiction-Klubs während der 1970er und 1980er Jahre literarische Werke in stark limitierten Auflagen veröffentlichten, die primär für die Klubmitglieder bestimmt waren. Die Erstauflage dieses Buches umfasste lediglich 1.000 Exemplare, von denen bisher nur zwei Exemplare in polnischen Bibliotheken nachgewiesen werden konnten.





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