

London, 1906, 31 wonderful colour-lithographed plates; a near-fine copy at £550.

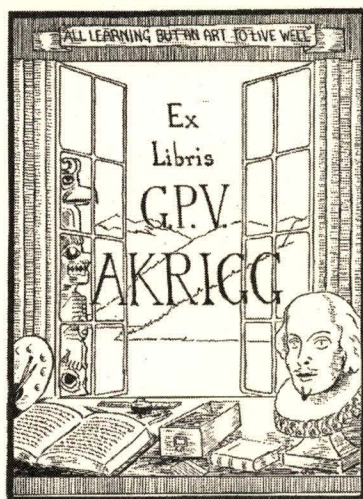
For collectors of maps, the foremost map dealer in my view is Jonathan Potter Antique Maps, in London. His 2006 catalogue contains a wide selection of world antique maps. How about *Nova Totius Terrarum Orbis Geographica Ac Hydrographica Tabula*, copperplate by G. Blaeu, Amsterdam, 1630–35, original colour and one of the most famous and sought-after of all maps, 54 x 40.5 cm. This map gives an up-to-date account of cartographical knowledge at the commencement of the 17th century and the engraving, by Josua Van Den Ende, is renowned for the surrounding border decoration. Elaborate pictorial panels at each side depict allegorical illustrations of the four elements and the four seasons. Along the top, seven classical gods are shown, and below, the seven wonders of the ancient world, with French text to verso. Priced at £12,500. What also caught my eye was a map of *London and Westminster with the Country About...*, by J. Rocque, London, 1746–48, copperplate, uncoloured, a magnificent large detailed map (259 x 190 cm) of London and 10 miles around. This map, printed on 16 sheets, has been joined and mounted on modern canvas with rollers, at £8,500.

Schumann Antiquariat, Zurich, catalogue #594, *La Divine Comedie. L'Enfer: La Purgatoire: Le Paradis*, by Dante Alighieri, illustrated by Salvador Dali, Les Heures Claires, Paris, 1963. Six volumes with 100 coloured full-page illustrations by Dali, executed in wood engravings by Raymond Jacquet. Loose sheets as issued, large quarto, all in matching slipcases. One of 3,900 copies printed on Velin de Rives, a lavish production which was 55 months in the making, in all 3,100 wood engravings were necessary to reproduce Dali's 100 watercolours in such authentic quality. Priced at 8,800 Swiss francs.

In comparison, Maggs Bros.' catalogue #1391 has *Divina Commedia by Il Dante, Jean de Tournes, Lyon 1547*. One volume bound in three, 12 mo, 18th-century vellum with morocco labels and blue edges. This is the first non-counterfeit French edition and the first outside of Italy, at £2,200. They also have a wonderful manuscript *Notary's Record Book* from Italy dated 1428; 92 leaves written in a small generally legible cursive hand, in a contemporary limp vellum binding preserved in a cloth box. This is the daily notebook of notary Peregrino de Matteo from the small town of Spilimbergo and gives a fascinating insight into the daily work of a notary and shows his method of working.

JOHN KING

EX LIBRIS



HERE IS A superb example of a bookplate that is linked both through its pictorial representations and through its provenance to the historical landscape of British Columbia. In this bookplate, British Columbia, with its natural beauty, is clearly portrayed as a source of inspiration. This is signified by the open book lying before a window through which one can view a totem pole and mountains, both typical symbols of British Columbia. Thus, literary scholarship and nature are joined together as the foundation of erudition and knowledge.

This is perhaps a view that is emblematic of the creator of the bookplate himself. The creator and originator of the bookplate was George Philip Vernon Akrigg. Born in 1939, Akrigg was a prolific British Columbian writer who, along with his wife Helen Akrigg, recorded much of British Columbia's history. Their works include *British Columbia Chronicle, 1778–1846: Adventures by Sea and Land*; *British Columbia Chronicle, 1847–1871: Gold and Colonists*; *H.M.S. Virago in the Pacific, 1851–1855: to the Queen Charlottes and Beyond*; and *British Columbia Place Names*. Akrigg's love of learning was also demonstrated by his professional career. From 1941 until 1978, he was a professor in the English Department of UBC, actively committed to encouraging literary scholarship in the lives of others. Until his death in 2001, he continued to research British Columbia's past. This bookplate stands as a testimony to the significance of Akrigg himself to the history of British Columbia and also to his efforts to keep British Columbia's past alive.

NATALIE CATTO