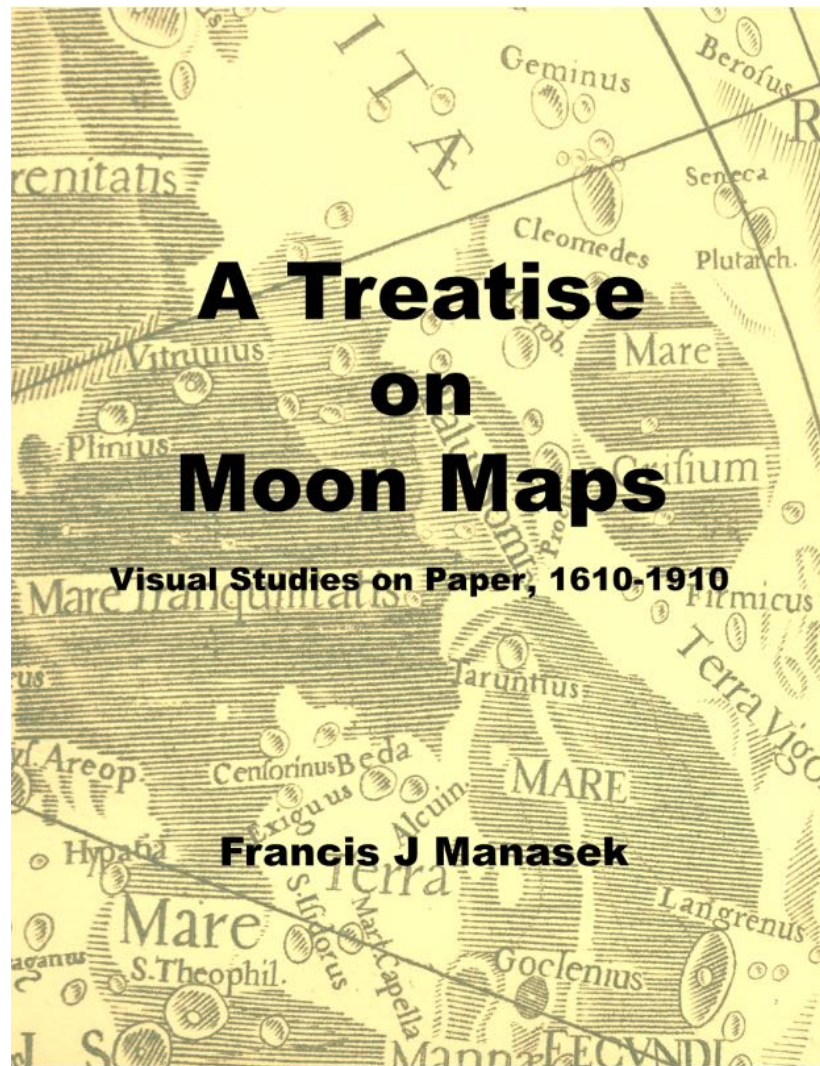


New book on early Moon maps.
A free “open access” copy is available for download.



This new, profusely-illustrated analysis of pre-photographic Moon maps is online in PDF format and is free for anyone to download. It can be kept on your computer as a searchable PDF file or printed on standard (US) 8 1/2x11 copy paper. I suggest using a high brightness, smooth 24 lb. paper and a high resolution laser printer. It works nicely as a book and fits a 3-ring binder quite well. The images are very high resolution so if you view it in PDF format you will be able to enlarge them significantly to reveal more detail.

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Email contact: [Treatise \[at\]fmanasek\(dot\) com](mailto:Treatise[at]fmanasek(dot)com)



A Treatise on Moon Maps aims to contextualize visual Moon maps and to create a defined space for them in the history and philosophy of cartography. Such a space has been wanting.

Moon maps are treated as discrete cultural artifacts with distinct voices pertinent to their time and their broader social and cultural contexts explored.

Although not a linear chronological history of lunar mapping, this book is the most comprehensive and detailed examination to date of actual Moon maps resulting from direct telescopic examination (1610-1910), making it a valuable visual resource.

The author examined some 150 individual Moon maps, each described with thoroughness and with an appreciation of technological and social determinants. Enlargements permit detailed study and comparisons of the visual languages used at different times.

A Treatise on Moon Maps will appeal to astronomers, both professional and amateur, as well as to historians of astronomy, cartography, science, and printing. Institutions and individual map collectors will find the breadth and depth of illustration particularly useful, with the correlative text aiding interpretation.

The Author: For several decades I had a career as an academic basic scientist studying early heart development and have an extensive list of papers published in peer-reviewed journals. For almost sixty-five years I've been collecting antiquarian maps and books and for a similar period I've observed the lunar surface using a variety of telescopes. I'm the author of *Collecting Old Maps*, currently in its second edition (revised by Kurt and Marti Griggs). After retirement I studied the history of science at Oxford University and emerged with a Master's degree. I have attempted to draw upon these disparate experiences in undertaking this study of Moon maps.

As an octogenarian, I decided to avoid the endless tribulations of conventionally publishing this book. Academic presses would only consider it if much abbreviated and with but few illustrations of small size, making them irrelevant. The book's relatively small audience and need for quality printing make it unsuited for trade presses. Consequently, I decided to make my research available free as an "open source" publication.

The book: 372 pages, several hundred illustrations.

Contents: Preface by Bill Sheehan, Introduction, ten illustrated chapters covering printing, telescopes, in-depth studies of lunar maps, very detailed illustrations, summary and discussion. The bibliography contains over 300 entries.

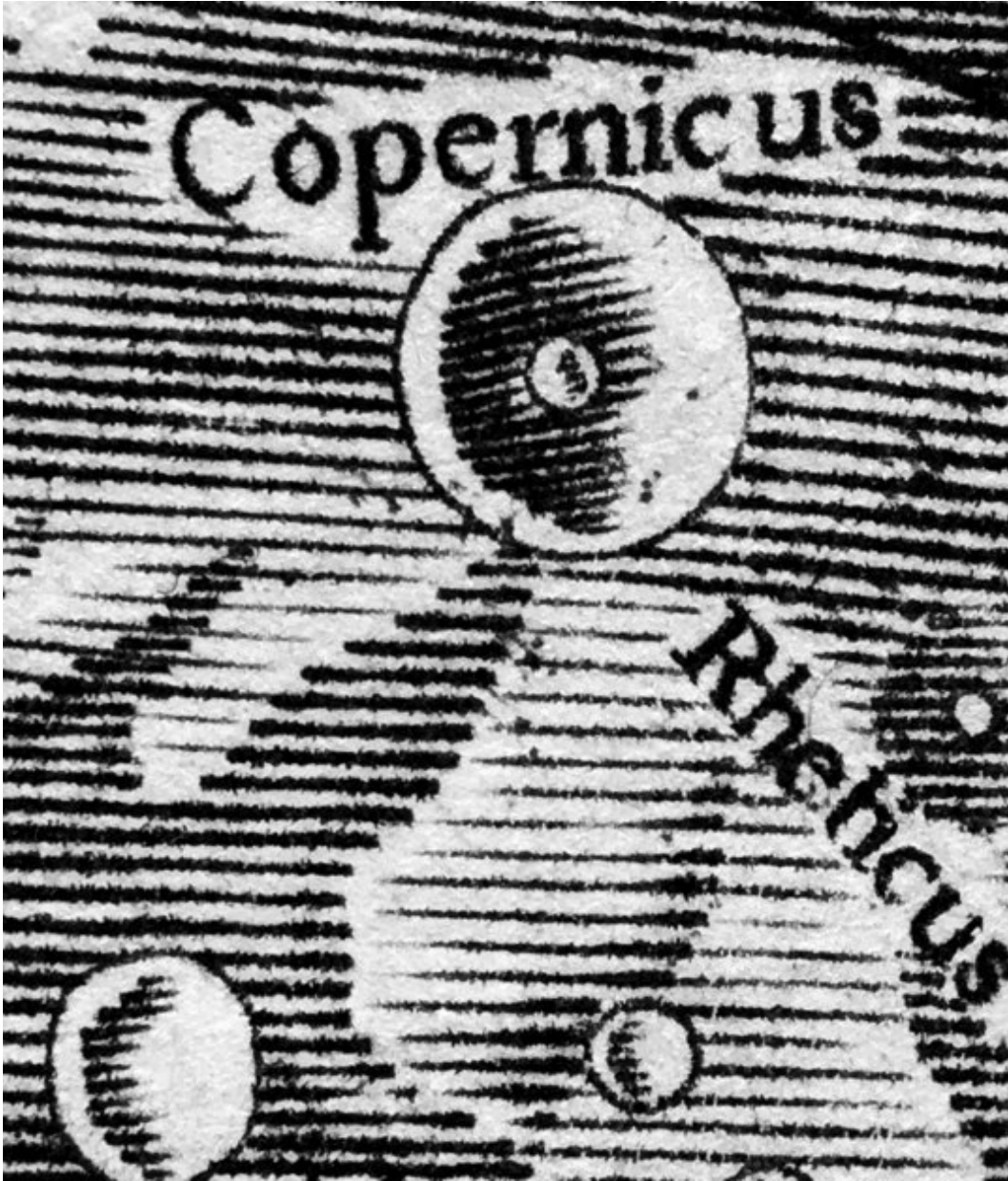


Figure 1.17 (above) This dramatic enlargement of a portion of Grimaldi's Moon map, *Figura Pro Nomenclatura et Liberatione Lunari*, from Riccioli's *Almagestum Novum* (1651), is magnified about 8x (the original N-S diameter is approximately 29.5 cm). Figure 6.11 shows the surrounding region and will give the viewer a different perspective. The partial crater shown in the lower left is Reinhold. The image contains elements of both etching and engraving and the horizontal parallel lines north of Reinhold are clearly etched, as distinguished by their blunt ends. The lines used to indicate shadow within craters are tapered. They begin thick and end in a sharper point, much as those seen in Hevelius's crater depicted in Figure 1.9. A bit of careful study will reveal other areas where the lines can be easily identified and there are some areas where ambiguity exists. It is likely that the crater rims were laid down by etching. Not all lines in all intaglio prints can be identified as to method of production! We also note here, and elsewhere where parallel lines are used to produce an image, that the resolution is determined by the closeness of the lines. This is very similar to the limitation imposed by scan lines of a raster scan displayed on a television screen.