





The John W. Galiardo Collection of World Maps

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# The John W. Galiardo Collection of World Maps

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## Introduction

“Give me a map; then let me see how much  
is left for me to conquer all the world”

Christopher Marlowe ‘Tamburlaine the Great’, 1588.

In the century before Marlowe’s Elizabethan drama, Bartolomeu Dias had rounded the Cape of Good Hope (1488), Christopher Columbus had made landfall in Hispaniola (1492), Vasco da Gama had reached India by sea (1498), Pedro Cabral had landed in Brazil (1500), the Portuguese had discovered the Spice Islands (1512), Vasco Núñez de Balboa had reached the Pacific (1513), and the ‘Victoria’, albeit without its captain, Ferdinand Magellan, had circumnavigated the world for the first time (1521). The area of the world “left to conquer” was steadily shrinking, and as the world map changed so did the dissemination of knowledge about those changes.

That the Age of Discovery and the (first) Information Age ran in tandem was no coincidence: the evolution of scientific cartography in the Middle Ages was impeded by a lack of a common and accessible body of knowledge. The European invention of engraving was as revolutionary, therefore, as the parallel and more widely acclaimed invention of moveable type, enabling information to be transmitted through both word and image. The same map could be seen by citizens in every major town in Europe. This, combined with other advances in technology, such as compass navigation, the lightweight caravel, and the European adoption of Arab navigational tools, paved the way for global exploration and trade. The challenge for mapmakers was, therefore, how to translate these new discoveries from the three-dimensional globe to a two-dimensional surface – a sheet of paper or vellum.

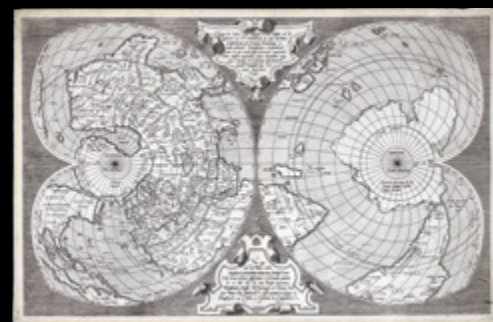
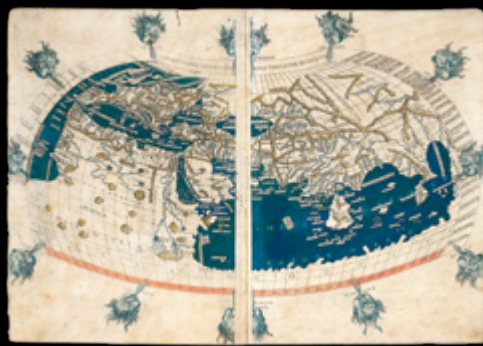
The earliest printed maps condensed and edited information from three “traditions” of map-making: Christian iconography, classical cartography, and contemporary charts.

### Christian iconography

Medieval world maps (or mappae mundi) were not designed with geographical accuracy in mind, but to illustrate Judeo-Christian beliefs and Classical geographical concepts. They ranged from the purely diagrammatic climate zone maps based on the work of Macrobius; and the “T-O” maps (items 1 and 2) designed to illustrate the three land masses (Europe, Asia, and Africa) of the world as it was known from classical texts; to the often monumental maps, such as Hereford’s ‘Mappa Mundi’, which although employing the general layout of a “T-O”, provided considerably more geographical content, together with illustrations of biblical events, fabled beasts, and peoples. What such maps have in common is their circular form. This not only reinforced in the viewer the sphericity of the earth, but was also intended to represent the harmonious order of God’s creation. Using regular geometric Platonic forms such as circles, triangles, and spheres, which were regarded as divine, they created a coherent planispheric system, which combined both the geographical and the heavenly world. The role of the medieval “mappa mundi” in the evolution

Manuscript Mappa Mundi, after William of  
Conches, c1200 (item 1)





of cartography was, in part, therefore, the popularization of this image of the world, but also, perhaps more important, as inspiration for the early voyagers – the received wisdom that Paradise lay in easternmost Asia, reflected in medieval maps being orientated to the East, certainly spurred Columbus to write, on his third voyage, that they were near “the Earthly Paradise... where no man may go, save for by the grace of God”.

### Classical cartography

The earliest recorded Greek map of the “oikoumene”, or “known world” was composed by Anaximander of Miletus in the sixth century BC, although little is known of the method of its construction. In c240BC Eratosthenes measured the meridian arc between Alexandria and Syene, and calculated, with remarkable accuracy, that the circumference of the earth was 39,690 km (the true figure is 40,075km), demonstrating the utility of celestial observation for terrestrial cartography. The Phoenician, Marinus of Tyre (c70-130AD), founded mathematical cartography by developing the idea of a network of meridians and parallels on which to plot coordinate locations. Combining these two methods enabled the Alexandrian geographer, Claudius Ptolemy (100-170AD), to explain two methods of projecting the “oikoumene” onto a plane surface, and to compile tables of geographic coordinates of some 8000 localities. Ptolemy’s first projection, based on the work of Agathodaimon of Alexandria (c100AD), was constructed on a simple conical projection (see items 3 and 4). His second, in which both meridians and parallels are shown curved to represent the sphericity of the earth, is first illustrated in print by item 5.

### Contemporary charts

The diagrammatic portrayal of biblical events, and the celestial calculations of classical mathematicians, bumped against, and adapted to, terrestrial reality in contemporary charts. These charts, or “portolans”, specified ocean routes guided by observed coastal landmarks following a compass heading. The mapping of Scandinavia literally pushes at the margins of the 1482 Ulm Ptolemy (item 6); Portuguese voyages in the mid fifteenth century are visible on a changing coastline for Ptolemy’s West Africa (item 7); and the Ptolemaic world view is abandoned to concede that the Indian Ocean is not landlocked (item 11).

The medium of print allowed the information from these three traditions to be condensed and edited with alarming speed, and new projections were created to accommodate geographic discoveries and advances in mathematics, such as the extended cone of Johann Ruysch (item 12), the cordiform projection of Peter Apian (item 18), the ovals of Benedetto di Bordone (item 21), and Sebastian Münster (item 23), the double-cordiform of Antonio Salamanca (item 29), twin-hemispheres

1. Ptolemy’s first projection, Tadeo Crivelli, c1480 (item 4)

2. Ptolemy’s second projection, Francesco Berlinghieri, 1482 (item 5)

3. Scandinavia pushes at the margins, Johannes Schnitzer of Armszheim, 1482 (item 6)

4. Extended conical projection, Johann Ruysch, 1507 (item 12)

5. The cordiform projection, Bernadus Sylvanus, 1511 (item 13)

6. The fourth part of the world, Johannes Stobnicza, 1512 (item 14)

7. Double-cordiform projection, Antonio Salamanca, 1564 (item 29)

8. Twin-hemispherical projection, Henricus Hondius, 1633 (item 36)





(such as item 36), and, finally, with the familiar 1569 “Mercator Projection”, here exemplified by item 37, the final map in the collection. The extent to which the image of the world map had reached into early modern European culture is evidenced by the fact that Edward Wright’s interpretation of Mercator’s projection is referenced by Shakespeare, writing some 12 years after Marlowe’s ‘Tamburlaine’:

“He does smile his face into more lines than is in the new map with the augmentation of the Indies” (Maria commenting on Malvolio in ‘Twelfth Night’).

The power and spread of the printed word in the story of the Age of Discovery can also be seen by the naming of “America”. In 1507 Martin Waldseemüller suggested that the newly discovered “fourth part of the world” be named after Amerigo Vespucci, the man he (incorrectly) believed had discovered it. By the time Waldseemüller came to publish his 1513 edition of Ptolemy (items 15 and 16), he realised his mistake and corrected to show the New World “inventa est per Columbu”. It was, however, too late: word had spread and the name America had stuck: Columbus had become an early victim of “fake news”!

John W. Galiardo  
A fascination with the Age of Discovery is what drove John W. Galiardo, known to friends as “Jack”, to start collecting maps. Jack was born and raised in Elizabeth, New Jersey. Intellectually driven from a young age, Jack became the first member of his family to attend college, graduating in 1962 from the University of Maryland. After service in the Army, he attended Columbia Law School. Known for a sharp mind and gregarious wit, Jack enjoyed a successful 40-year legal career, which culminated with a Vice Chairmanship at Becton Dickinson & Co., a global medical technology company. Jack has joyfully spent much of his retirement “down the shore” or travelling to new destinations.

Jack’s passion for rare maps began more than 40 years ago when his wife, Joan, gave him as a bicentennial gift a 1776 map of New Jersey. His collection started modestly, but grew steadily through the years, selected with an eye for quality and condition, to become a source of great pride and pleasure. He is, and we are, very pleased to share that collection now.

Mercator’s projection,  
Willem Janszoon Blaeu, 1631 (item 37)



# One of the earliest manuscript maps of the world

1 WILLIAM OF CONCHES, after

[*Manuscript Mappemundi and Solar Eclipse*].

Publication  
[France, c1200].

Description  
Manuscript world map on vellum (diameter 50mm), and an astronomical diagram of solar eclipses (diameter 50mm), red ink with yellow colour wash, captions in brown ink, Gothic text in two columns, on to conjoined vellum leaves recovered from a binding, remnants of stitching in the gutter, trimmed, one or two worm holes, some staining.

Dimensions  
145 by 195mm (5.75 by 7.75 inches).

References  
Destombes 41.9.

A manuscript map from an early copy of William of Conches’ ‘Dragmaticon philosophiae’. The map depicts the world as a circle with east at the top, the points labelled “Oriens”, “Occidens”, “Septentrio” and “Auster”. The map is surrounded and divided into two hemispheres by the ocean. It is a quadripartite (or Beatus) world map, an unusual variation on the medieval mappamundi form, showing an unknown fourth continent. The fourth continent occupies the southern half of the world and is separated from Europe, Africa and Asia by an unnamed band of ocean. The Indian and Mediterranean Oceans are named, as are Africa, Mount Calpe (the Rock of Gibraltar) and Spain. The latter is unusually prominent: it has been suggested that most quadripartite maps derive from an eighth century prototype by Spanish theologian and geographer, Beatus of Lieban, hence their other name.

William of Conches (1090–c1155) was born by his own account “in a country of mutton-heads” (Dragmaticon VI.i.i.), and left to study under Bernard of Chartres. He taught at the Universities of Paris and Chartres and eventually became tutor to the children of Geoffrey Plantagenet, including the future Henry II of England. He is best known for his early work ‘Philosophia mundi’ (c1125), and the later modified version, ‘Dragmaticon philosophiae’ (c1144), from which these leaves derive.

The choice of a quadripartite world map is particularly interesting given the publication history of the works. The ‘Philosophia mundi’ contained trinitarian ideas, including ridiculing the theory that Eve was made from Adam’s rib, and Conches was accused of following the rebel cleric Peter Abelard. The resulting heresy charges forced an unwilling Conches to revise the text before republishing it in extended form in the ‘Dragmaticon philosophiae’. Biblical doctrine called for only three habitable continents, each populated by one of Noah’s three sons - Ham, Shem and Japhet - making a fourth continent a problematic concept for orthodox medieval theology. Furthermore, his illustrations were based on a cosmological treatise by the Persian scholar Masha’Allah ibn Athari, a heretic in the eyes of Conches’ accusers. Although Conches was forced to change his text, the map hints at continued attempts to push the boundaries of contemporary thought.

Provenance:  
1. Arkway Catalogue 55, item 1.





2 HISPALENSIS, Isidorus

[Untitled world map].

Publication  
[Augsburg, Gunther Zainer, 1472].

Description  
Woodcut map of the world (diameter 65mm) on a T-O projection, set within text, three-line manuscript initial 'A' in red ink, early marginal annotations.

Dimensions  
270 by 190mm (10.75 by 7.5 inches).

References  
Campbell 77; Suárez, Shedding the Veil, p7; Shirley 1.

The first western printed map of the world

From ‘Etymologiae sive originum libri XX I’, by Isidore of Seville, known also as Isidorus Hispalensis (c560–636). The work circulated in manuscript before this edition was printed in 1482 by Gunther Zainer in Augsburg, with the addition of four woodcut diagrams.

This is the “first expression of geographic knowledge disseminated by the new medium of printing... It is the first printed map of European origin of certain date, and the first in a printed book. The printing of maps appeared earlier in the Orient: e.g. maps printed from woodblocks have been dated to 1155 in China, and 1460 in Korea” (Suarez).

The projection, which can be interpreted either as depicting the world as circular but flat, or as spherical, which is more likely, is described as T-O: the three known continents of Asia, Europe and Africa are shown within a circle divided by the horizontal Mediterranean Sea and the vertical River Nile.

This 1472 example groups all the waters of the ‘T’ as “Mare magnum sive mediterraneum” (“Great Sea or Mediterranean”). The “MARE OCEANVM”, or “Ocean Sea”, surrounds the whole of the Earth in accordance with medieval and ancient precepts. Noah’s three sons, “the Biblical progenitors of post-deluge humanity” (Suarez), are indicated in their respective continents: Shem in Asia, Ham in Africa, and Japhet in Europe. Outside the circle the four basic directions are marked; Oriens and Occidens are of course East and West (for the rising and setting sun), North is Septentrio (the number seven, for the seven plow-oxen stars of the Great or Little Bear) and South is Meridies (for the position of the sun at midday).

“There is disagreement as to whether the T-O map as a species represented a flat or spherical earth, and indeed it probably represented either, according to the prejudices of the viewer. The medieval propensity to believe the earth was flat has, however, traditionally been far overstated, and Isidore, despite the ‘Etymologiae’s’ contradictions, makes fairly clear that the earth is spherical. This obviously supported Columbus’ cause, although skepticism about the sphericity of the earth was not likely a major obstacle to winning royal support for his voyage. Isidore’s technical understanding of its principles was sometimes less sophisticated than his Greek sources, for example, he tried to apply the classical idea of climate zones as non-circumscribing circles lying “flat” on a portion of the earth, rather than rings around the earth.

Isidore accepted the common premise that Paradise lay in easternmost Asia, Columbus’ destination. The ‘Etymologiae’ states that “the Lord planted a garden Eastward in Eden... and he placed at the East of the Garden of Eden, Cherubims, and a flaming sword, which turned every way, to keep the way of the Tree of Life”. While a member of Columbus’ crew typically might have feared stumbling across this sacred ground, Columbus seemed to relish in the possibility of locating it.









3 PTOLEMAEUS, Claudius

[Untitled world map].

Publication  
[Rome, Domitius Calderinus, 1478].

Description  
Engraved map of the world on two half-sheets, joined, each sheet watermarked with two crossed arrows in each sheet (Briquet 6277, listed as "Rome 1474").

Dimensions  
395 by 550mm (15.5 by 21.75 inches).

References  
Brown 40; Campbell 121; Shirley 4.

“Superb testimonial to Italian craftsmanship”

The majestic world map from the second printed atlas: ‘Claudii Ptolemaei Alexandrini philosophi Geographiam Arnoldus Buckinck e Germania Romae’, published in Rome in 1478, and the first use of punched letters in a world map.

Ptolemy’s map shows the world as it was understood by the Alexandrine ancients, on Ptolemy’s first projection, i.e. a modified cone shape, printed on two plates, extending from Great Britain in the northwest, the Canary Islands in the west, mid-China in the east, and northern Africa in the south, the Indian Ocean features a large island, Taprobana, now Sri Lanka, lettered in Roman capitals.

The world map in particular shows the refined level of detail which differentiates the 1478 Rome from the 1477 Bologna edition. The decorative wind heads and co-ordinate lines present in the Bologna edition are omitted, and place names are given more frequently: Shirley notes a dozen extra annotations in Arabia alone.

“The most influential cartographer of the ancient world was Claudius Ptolemy who lived in Alexandria in the second century [100-170 AD]. He was essentially a compiler, not an originator, and openly acknowledged the prior work of predecessors little known to us: principally Marinus of Tyre (who developed the idea of a network of meridians and parallels), Strabo and Hipparchus. The most important work of Ptolemy, his ‘Geographia’ consists of extensive tables of geographic coordinates of some 8000 localities... The world map stands apart from the regional ones as in the text it is clearly stated to have been originally drawn by one Agathodaimon of Alexandria. It is constructed on a simple conic projection and its earliest printed form [was published in 1477]” (Shirley).

While the Bologna edition of 1477 was the first atlas to use copperplate maps, the present series is generally regarded as superior for its clear captions, accurate projections and overall design. The Rome Ptolemy was certainly a greater commercial success than its predecessor and was reissued using the same copperplates, without change, in 1490, 1507, and 1508.

The early Italian Ptolemys, particularly the Rome editions, are “superb testimonials of Italian craftsmanship without the picturesque but unscientific monsters of the medieval maps or the addition of the adventitious decoration of later work, relying for their beauty solely on the delicacy of their execution and the fineness of the material employed” (Tooley).









4 [CRIVELLI, Taddeo, attributed to]  
[Untitled world map].

Publication  
[Italy, Petrus de Nobilis, 1480 but 1590].

Description  
Broadsheet engraved map of the world on 2 half sheets, joined, each sheet watermarked with a six-pointed star within a circle beneath an open cross, trimmed, left and right edges with expert repairs.

Dimensions  
382 by 560mm (15 by 22 inches).

References  
Leo Bagrow, "Essay of a Catalogue of Map-Incunabula", *Imago Mundi* VII (1950), p108 and fig. 15; Campbell 2; Hind, vol. 4, p289-298; JCB Annual Reports, 1957, p19; Wieder, fig. 154; Shirley 5.

“the most visually satisfying of all the incunable maps”

A Ptolemaic world map drawn on his first, conical, projection. One of four known examples of “the most visually satisfying of all the incunable maps” (Campbell).

The map appears to be an original piece of fifteenth century mapmaking with no obvious cartographic ancestor.

“Although the information conveyed... is traditional, one looks in vain for any printed map which could have served directly as its model. The two most likely candidates, the world maps in the 1477 and 1478 Ptolemy atlases have noticeable differences. Some features appear on this separately published map but not on the other two, for example, additional branches of two Asian rivers, the “Orchardes” and the “Bantius”, both of which flow off the map at its north-eastern extremity” (Campbell).

Both the authorship and the date of the map are, however, something of a puzzle. The map has traditionally been attributed to the miniaturist Taddeo Crivelli, the supposed mapmaker behind the 1477 Bologna Ptolemy. In 1909 Sighinolfi uncovered a contract between Crivelli and Francesco dal Pozzo (Puteolano), dated 22 April 1474, in which Crivelli committed to produce 50 copies of a world map. The great map collector and former owner of the present example, Prince Youssouf Kamal, suggested that this was evidence for the map’s authorship, and, indeed, it may be. However, due to stylistic differences between the maps in the Bologna Ptolemy and the present map, it seems unlikely that they were, in fact, the work of the same mapmaker.

Further, at least three of the four known examples appear to be restrikes made by Petrus de Nobilibus, of Rome, from the original plate in the second half of the sixteenth century [possibly 1590?]. Each of the other three known examples bear the imprint of Petrus de Nobilis, and they are housed in the Newberry Library, Chicago (acquired in 1967), with the imprint engraved in the plate just below the border; the John Carter Brown Library (discovered in 1937), with the imprint as a separate label pasted over the lower border; and the Ashmolean, gift of Francis Douce 1834. The present example, described in 1988 as “the lost copy formerly in the collection of Prince Youssouf Kamal”, was recorded in Cairo before World War II, and then reappeared at an auction in Sotheby’s in 1988. Since the lower border is cut away, there is no imprint to compare with the other two examples. Therefore, dating evidence must rest largely with the watermark of this copy. This is clearly a star surmounted by a cross on both leaves, that most closely corresponds to Briquet 6089, which is datable to the 1580s and a Fabriano paper. However, it is also remarkably similar to Briquet 6080, which is datable to 1479 and a Bologna paper, leaving the attribution of an accurate date of printing unresolved.





This is a historical map of the Eastern Hemisphere, titled "MUNDI TABULA" at the top. The map is oriented with North at the top. It features a grid of latitude and longitude lines. The landmasses shown include Europe, Asia, and Africa. The map is heavily labeled with geographical names in Latin, such as "MONTES" (mountains), "REGIO" (region), "FLUVIUM" (river), and "MARE" (sea). The map is framed by a decorative border with a compass rose in the center. The map is a woodcut print, showing signs of age and wear.

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5 PTOLEMAEUS, Claudius;  
BERLINGHIERI, Francesco

*Caelestem Hic Terram Inspicias  
Terrestre Que Caelum.*

Publication  
[Florence, Nicolaus Laurentii,  
Alemamus, 1482].

Description  
Engraved map of the world, on two sheets  
with wide margins, joined, with superb  
contemporary hand-colour.

Dimensions  
420 by 580mm (16.5 by 22.75 inches).

References  
Brotton, *Trading Territories*, pp87-90;  
Campbell 148; Shirley 9.

“An image of remarkable visual clarity and geographical precision, which surpassed previous attempts to re-create the Ptolemaic ‘oikoumene’”

A magnificent example of Berlinghieri’s world map with very fine contemporary hand colour, each sheet with full margins on all sides, and rare as such. We are not aware of another example of this map with contemporary colour.

The map appeared in Francesco Berlinghieri’s edition of Ptolemy’s ‘Geographia’, published in Florence in 1482: the third printed atlas, and the first in Italian. It is the first printed map to be based on Ptolemy’s second projection, in which both parallels and meridians are shown curved to convey the sphericity of the earth.

“Although the world map which adorned the first pages of the section of maps in Berlinghieri’s ‘Geographia’ remained tied to the Ptolemaic conception of the “oikoumene” [i.e. the world known to the Ancient Greeks], its utilisation of the new techniques of print culture produced an image of remarkable visual clarity and geographical precision, which surpassed previous attempts to re-create the Ptolemaic “oikoumene””(Brotton).

The map was printed on two copper-plates. It is surrounded by 12 finely engraved windheads denoting the direction of the 12 classical winds. For the projection Berlinghieri employed, for the first time in an edition of the ‘Geographia’, Ptolemy’s original projection of equidistant parallels and meridians, giving the map a much fuller and pleasing appearance.

The engraving of the map has been attributed by Boorsch to the Florentine engraver and map seller Francesco Rosselli, via the study of the engraved letters, which, much like handwriting, is an indicator of individuality in cartographic style. Rosselli (1445-1513) was one of the leading engravers and painters of miniatures of his day. His engraving style was heavily influenced by the great Renaissance artist Sandro Botticelli. The windheads on the present map are redolent of Zephyr depicted on Botticelli’s ‘The Birth of Venus’.

Francesco Berlinghieri was a Florentine humanist, pupil of Argyropoulos and Landino, and a member of the Academia Platonica of Marsilio Ficino, who added a short paragraph in Latin to his ‘Geographia’, addressed to Fedrigo de Montefeltro (1422–1482), to whom Berlinghieri dedicated the work (f. \*2 verso). Berlinghieri had originally intended to dedicate it to the Turkish Sultan Mehmet II (see *Firenze e la scoperta dell’ America*, Florence, 1992, no. 112).









# The earliest printed world map to show Scandinavia

6 PTOLEMAEUS, Claudius;  
Johannes SCHNITZER OF  
ARMSZHEIM

[Untitled world map].

Publication  
[Ulm, Lienhart Holl, 1482].

Description  
Double-page woodcut map, with fine  
contemporary hand-colour in full.

Dimensions  
420 by 580mm (16.5 by 22.75 inches).

References  
Campbell 179; Shirley 10.

The first woodcut map of the world on a Ptolemaic projection, by Johannes Schnitzer ("woodcutter" in German) of Armszheim, signed in the block by him along the top edge "Insculptum est per Johane Schnitzer de Armszheim", the map depicts a Ptolemaic projection extending from Great Britain in the northwest, the Canary islands in the west, mid-China in the east, and northern Africa in the south, the Indian Ocean features a large island, Taprobana, now Sri Lanka, with the new addition of a rudimentary Scandinavia within an extension of the map above the neatline, the whole surrounded by a broad decorative border including 12 windheads.

Issued by Holl of Ulm in 1482, and showing Greenland and Scandinavia in a Ptolemaic map for the first time. Holl's atlas was the first to be printed outside Italy, the first to contain maps made from woodcut blocks, the first to be issued with hand-coloured maps, and the first to name the cartographer of the maps.

The world map is the first to be signed, by Johannes Schnitzer, who, in trademark fashion has reversed every capital N, and inadvertently provided two Tropics of Cancer. Further, the mapmaker updated the Ptolemaic world picture by incorporating improvements that were probably based on a manuscript of the 1470s by Nicolaus Germanus (c1420-1490), a Benedictine monk of Reichenbach Abbey in Bavaria, who is depicted in the first illuminated letter of the atlas presenting his book to the dedicatee Pope Paul II.

This is also the earliest printed map to show the northernmost reaches of the Atlantic Ocean. The world map, moreover, embodies what is perhaps the most readily apparent feature of the Ulm Ptolemy: its beauty.

The Ulm edition, moreover, was the first to depart from the classical prototype by expanding the atlas to reflect post-antique discoveries about the size and shape of the earth. To the canonical twenty-seven Ptolemaic maps were added five "modern maps" of Spain, France, Italy, the Holy Land and northern Europe.

Though printed outside Italy, the paper that delivery of this magnificent atlas was printed on was imported from Italy, and payment made in part by complete copies of the finished atlas.









The Portuguese explore the west coast of Africa

7 MELA, Pomponius

*Pomponij Mellæ Cosmographi Geographi Prisciani quo ex dionysio Thessalonicensi de situ orbis interpretation. Pomponij Mellæ de orbis situ Liber primus. Prooemium.*

Publication  
[Venice, Erhard Ratdolt, 1482].

Description  
Two parts in one volume. Small quarto, full-page woodcut map of the world on a Ptolemaic cone-shaped projection surrounded by an architectural border, first page of text with headline printed in red, two 11-line and five five-line floriated initials, early marginal annotations to the first part throughout, mostly noting place-names in the text, nineteenth-century calf backed marbled paper boards, vellum corners, black morocco lettering-pieces to spine.

Collation: A-F(8).

Dimensions  
190 by 143mm (7.5 by 5.75 inches).

References  
BMC V 286; Brown 41; Campbell 91; Hain 11019; Goff M-452; Polain 2661; Shirley 8; Suarez, Shedding the Veil 7; Wilson 115.



This was the first map to depict current Portuguese knowledge of the west coast of Africa which led, only six years later, to the rounding of the Cape of Good Hope. Campbell suggests that the edition's printer, Erhard Ratdolt, may have been the mapmaker, since this and his T-O map of 1480 are the two earliest woodcut maps printed in Italy (Campbell).

The title of the map “Novelle etati ad geographie vmiculated calles humano viro necessities flores aspirati votu bnmreti ponit” translates as: “If, in a new lease of life, a man seeks to attain the worm-like paths of geography, he is bound to find the flowers that belong there, for he deserves them”.

Published in the same year as Lienhart Holl’s celebrated ‘Cosmographia’, Mela’s world map similarly includes additions to the Ptolemaic model. One of the more obvious changes is the addition of Scandinavia, and for the first time, the Orkney islands, off the northeast coast of Scotland, appear on a map. “In other respects, the map is unsophisticated, taking more care to identify wind heads than geographical features. Only the three continents and the Indian Ocean are named. The remaining lettering forms part of the Latin inscription above the map” (Campbell).

Mela’s map was cited with other early texts, including those by Macrobius, Ptolemy, Pliny and Aristotle, as part of the reading background of Christopher Columbus: “In its consideration of the oceans, this work would not have been particularly useful to Columbus, but in his view of the earth, Mela raised the probability that the southern hemisphere was inhabited, a novel idea for Christian believers in the biblical version of the Creation, ...” (‘The Manifest’, James Ford Bell Library).

Pomponius Mela (fl37-42), born in Spain and one of the earliest Roman geographers, lived during the reign of Emperor Claudius. His ‘Cosmographia’ was circulated in manuscript, and from the early fifteenth century, sometimes with a map. It was first printed in 1471, without a map. His was the “only formal geographical treatise in classical Latin” (Campbell). The ‘Cosmographia’ expressed concepts that were similar to those of the leading Greek geographers, yet the map which accompanies this 1482 edition expresses the current school of thought, rather than Mela’s own.

According to Wilson, the Mela map was the model for Hartmann Schedel’s world map in the ‘Nuremberg Chronicle’ (see item 9): “The map shows Europe, Asia (including Ceylon, that is drawn with a bay shaped like a keyhole), and a large part of Africa. Notable is the depiction of the Nile, with its sources in the mountains south of two lakes, which correspond in their location to those today called Lakes Albert and Victoria Nyanza. The mountains are also depicted on other maps and are called the Mountains of the Moon”.





An unusually beautiful example of Reger’s re-issue of the Ulm Ptolemy

8 PTOLEMAEUS, Claudius;  
Johannes SCHNITZER OF  
ARMSZHEIM

[Untitled world map].

Publication  
[Ulm, Johan Reger for Justus de Albano, 1486].

Description  
Double-page woodcut map, with very fine contemporary hand-colour in full, and unusually wide margins.

Dimensions  
420 by 590mm (16.5 by 23.25 inches).

References  
Campbell 179; Shirley 10.

The second printing of Johannes Schnitzer of Armszheim’s map of the world. First issued by Holl of Ulm in 1482 (see item 6), and showing Greenland and Scandinavia in a Ptolemaic map for the first time. Unfortunately, the exorbitant cost of publishing such a lavish book resulted in Holl’s bankruptcy, and Roger Reger taking on the production in the same city with an edition of “about a thousand copies” (Campbell). Remarkably, about 120 examples of the two editions survive intact today. For the 1482 edition, Holl ordered his paper stock from Italy, and used expensive lapis lazuli for the blue of his oceans. In this later edition Reger economised where he could, and the colouring was generally less extravagant. After more than 500 years, what was once presumably a purple wash in the oceans and seas has faded to a muddy brown, as is typical of nearly all examples of the 1486 edition. The present example is, therefore, noteworthy for its fine colouring, especially the painterly treatment of the cloud formations surrounding the known world.









“Outlandish creatures and beings that were thought to inhabit the furthestmost parts of the earth”

9 SCHEDEL, D. Hartmann

*Secunda etas mundi.*

Publication  
[Nuremberg, Anton Koberger, June 1493].

Description  
Double-page woodcut map.

Dimensions  
405 by 590mm (16 by 23.25 inches).

References  
Campbell 219; Füssel; Shirley 19; Wilson, pp98-122.

From the famous ‘Nuremberg Chronicle’, a history of the world, published the year that Columbus returned to Europe after discovering America.

“The world map is a robust woodcut taken from Ptolemy... What gives the map its present-day interest and attraction are the panels representing the outlandish creatures and beings that were thought to inhabit the furthestmost parts of the earth. There are seven such scenes to the left of the map and a further fourteen on its reverse” (Shirley).

The map is a copy of the Venetian woodcut added to Pomponius Mela’s ‘Cosmographia’ (see item 7) eleven years earlier, and, like the Mela, shows the Portuguese discoveries off the west coast of Africa. The Schedel, however, also includes an unidentified island of this coast.

The text of the ‘Nuremberg Chronicle’ is a year-by-year account of notable events in world history from the creation of the world down to the year of publication. It is a mixture of fact and fantasy, recording towns and cities, and events like the invention of printing, but also repeating stories from Herodotus. “In many cases, we find in the Chronicle the first known illustrations of the cities in question” (Füssel). The world map is decorated in three corners with depictions of the sons of Noah responsible for recolonizing the world after the deluge; Shem, Ham, and Japhet. The left hand margin displays seven semi-human creatures. These are printed from a separate woodblock and mark the end of a catalogue of human freaks, starting on the preceding page of the ‘Chronicle’, which derive from the ‘Polyhistor’ of Solinus (fl250). They include a cyclops, and a man with four eyes, a man without a nose; a man without a head, whose eyes and mouths are in his chest; a man with a dog’s head and talons for fingers; and a man with only one leg, but a foot so large that it doubles as a parasol. 645 woodcuts were used to illustrate the Chronicle, but many were used more than once, so there are a total of 1,809 illustrations, making it the most extensively illustrated book of the fifteenth century.

The publication history of the Nuremberg Chronicle is perhaps the best documented of any book printed in the fifteenth century, owing to the survival of the contract between the publisher Anton Koberger and his financial partners Sebald Schreyer and Sebastian Kammermeister, the contract between Koberger and the artists, and the manuscript exemplars of both the Latin and German editions (Wilson). The cutters for the illustrations were Michael Wolgemut, his stepson, Wilhelm Pleydenwurff, and their workshop. As Albrecht Dürer was the godson of Anton Koberger, and was apprenticed to Wolgemut from 1486 to 1489, it is likely that he was involved in the work.

The world map is widely regarded as the work of Nuremberg physician and humanist Hieronymous Munzer (1437-1508), who also contributed to the book’s text.





The first depiction of spectacles on a map (!)

10 REISCH, Gregor

[Untitled world map].

Publication  
[Strassburg, Johannes Gruninger, 1503].

Description  
Woodcut map of the world.

Dimensions  
280 by 410mm (11 by 16.25 inches).

References  
Letocha and Dreyfus, pp1577-1580;  
Shirley 22, Reisch 1.

“Gregor Reisch, confessor to the Emperor Maximilian I, was the author of a popular handbook of moral and natural philosophy which appeared in many editions throughout the sixteenth century. From all accounts it was one of the most widely-read textbooks for university students. The printer of the first edition was J. Schott, publisher of the Waldseemüller Ptolemy (see item 15).

The earlier editions of the ‘Margarita’ contain a Ptolemaic world map. This rather crudely-drawn woodcut... [is] decoratively enlivened by twelve individually-characterised windheads” (Shirley).

A curiosity of Reisch’s map is that the windhead “Vulturnus” is seen peering through a pair of spectacles. Spectacles were invented in Pisa, Italy in around 1285. The first known illustration of them occurs in a mural in the chapter house in San Nicolò in Treviso, in 1352, and the first known printed image is a person, variously identified as Philo, Empedocles, Seneca, or Pythagoras, in the ‘Rudimentum Novitiorum’ of 1475. Glasses may also be found adorning characters in Schedel’s ‘Liber Chronicarum’ (see item 9) and there are no fewer than ten incunable illustrations of people wearing spectacles (Letocha and Dreyfuss).

Gregor Reisch, however, holds the honour of their first depiction on a map.



“Here is not land, but sea, in which there are such islands not conceived of by Ptolemy”

11 REISCH, Gregor

[Untitled world map].

Publication  
[Strassburg, Johannes Gruninger, 1504].

Description  
Woodcut map.

Dimensions  
285 by 420mm (11.25 by 16.5 inches).

References  
Shirley 23, Reisch 2.

Reisch published his first world map in his ‘Margarita Philosophica’ of 1503 (see item 10). This map is a reduced version, with four rather than 12 windheads, published in Gruninger’s edition of the ‘Margarita’

For both the 1503 and 1504 editions of the ‘Margarita’: “A caption across the traditional spit of land joining Africa to Asia acknowledges (in Latin) the disappearance of the classical world concept: “Here is not land, but sea, in which there are such islands not conceived of by Ptolemy”. The text of the book contains no further allusion to this piece of information and it is unclear whether the reference is to the discovery of the east route to India, or to the finding of the West Indian islands by Columbus, or both” (Shirley).





*Universalior Cogniti Orbis  
Tabula Ex recentibus confecta  
observationibus.*

**Publication**  
[Rome, Johann Ruysch, 1507 or 1508].

**Description**  
Engraved map on two sheets, joined, each sheet with two crossed arrow watermarks (Briquet 6280), early annotations to the map in Latin, included in the title banner: "Permitted in this map, images for understanding the world".

**Dimensions**  
420 by 550mm (16.5 by 21.75 inches).

**References**  
McGuirk, plates III and C, state V; Shirley 25, state 5; Suárez, Southeast Asia, pp103-109.

The earliest obtainable printed depiction of the Americas

Ruysch’s world map is the earliest obtainable printed depiction of the Americas. It was created for the 1507 Rome edition of Ptolemy’s ‘Geographia’, but also issued separately.

Johann Ruysch (1460-1533) was an artist and cartographer from the Low Countries, most probably from Utrecht. He became a Benedictine monk around 1505 and was given an office in the papal palace by Julius II; this is presumably when he made his world map. It has been suggested that he was friends with Raphael. In the introduction to the Rome Ptolemy, Marcus Beneventanus says that Ruysch claimed to have sailed from England to the North Pole and then through to Asia - he may have been a member of John Cabot’s expedition from Bristol trying to reach China.

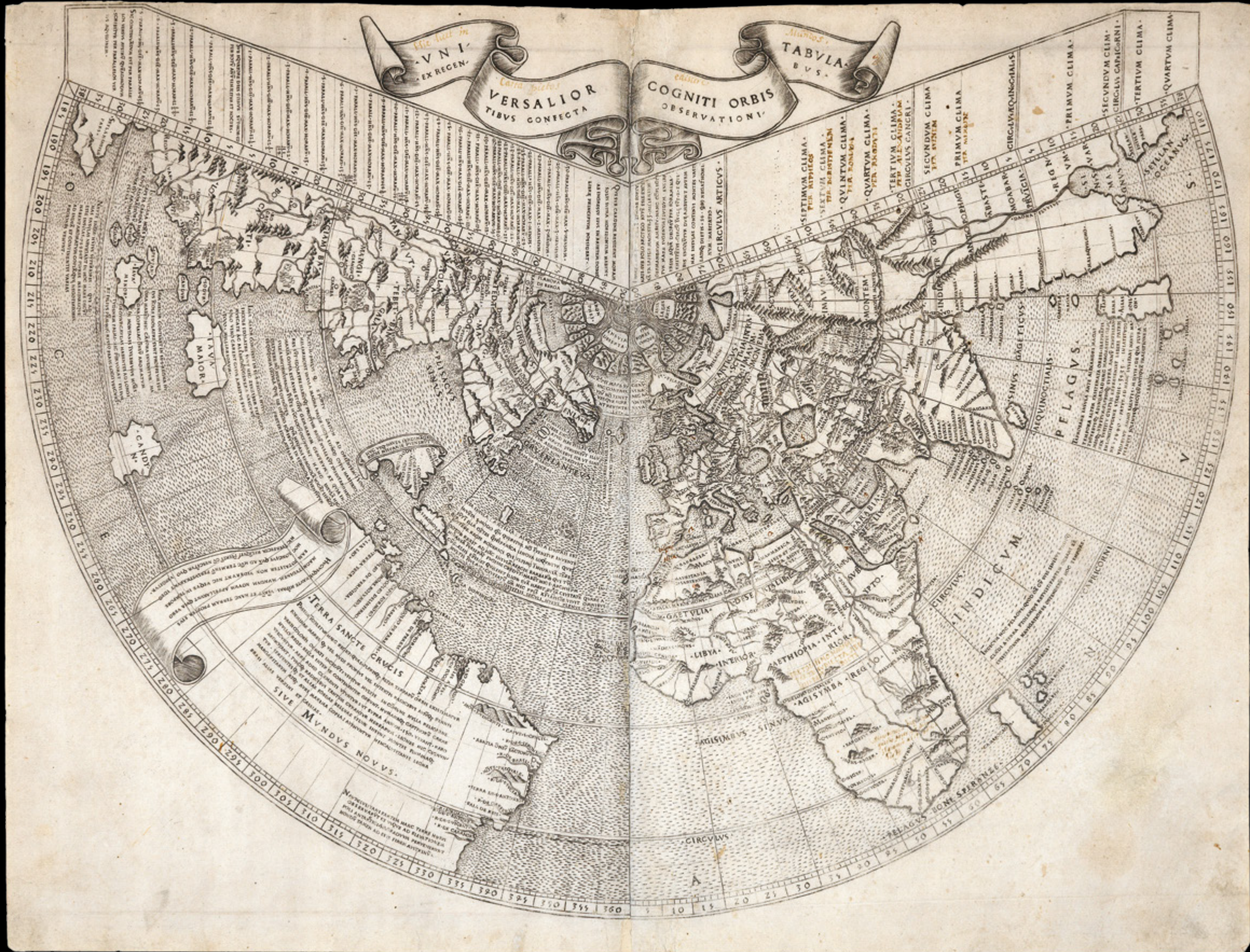
Ruysch’s membership of the expedition has been debated, as his map does not show much new surveying. He uses mainly Portuguese sources, in particular the Contarini-Rosselli map of 1506. He draws most of the northern American coastline from Contarini, using a similar folding conical projection. The inscription ‘Baccalauras’, meaning codfish, also shows Portuguese influence, as Portuguese fisherman caught vast quantities of cod in the area at the time. South America appears as a large distinct continent, called ‘Terra Sancte Crucis sive Mondus Novus’, with an inscription where Ruysch notes that he knows very little about the new continent. North of South America appears ‘Spagnola’ (Hispaniola), the site of Christopher Columbus’ landing. Although Columbus thought that this island was Japan (‘Sipangu’), and it is identified as such on the Contarini-Rosselli map, Ruysch chooses not to do so. To the west of Hispaniola there is a peninsula, probably Cuba, which bears a text scroll explaining that this was the limit of the Spanish explorations. Although the Contarini-Rosselli map showed Cuba as an island, Ruysch appears to have accepted Columbus’ theory that it was an Asian peninsula.

Greenland, Labrador Newfoundland and Nova Scotia are all shown as part of the Asian land mass. Even if Ruysch did not explore the New World himself, it seems that he was in communication with those who had, as there is a note next to Greenland explaining that compasses do not work in that area, suggesting that he had information from mariners who had observed magnetic variation there. His depiction of Madagascar, India and Sri Lanka in their correct proportions must be taken from Portuguese sources, as evidenced by the nearby note about Portuguese activities in the area in 1507. His depiction of the Arctic region, with multiple islands circling the north pole, was original and influenced the work of Gerard Mercator.

The present example is the fifth state, identifiable by the labels of “PLISACVS SINVS” added near the Chinese coast, and “SINVS GRVENLANTEVS” added farther east, between Greenland and Newfoundland; “PELAGVS BONE SPERANZE” added off Cape of Good Hope; and “SEYLLAN OCEANVS” added near Sinus Magnus in upper right corner.









13 PTOLEMAEUS, Claudius;  
Bernadus SYLVANUS

[Untitled world map].

Publication  
[Venice, Jacobus Pentius de Lencho, 1511].

Description  
Double-page woodcut map, printed in red and black, with unusually wide margins, short closed tear in the left-hand margin.

Dimensions  
440 by 565mm (17.25 by 22.25 inches).

References  
Shirley 32.

The first world map printed in colours, the second map in an atlas to show America, and the first map to show Japan

A beautiful example of Bernardus Sylvanus’ map of the world on a cordiform projection, which was subsequently adapted by Apianus and Vavassore. In this projection, the degrees on the central meridian were in correct proportion to those of the parallels. Whereas every other map in the atlas is printed on the reverse of other maps or texts, this is blank on the reverse. This map was Sylvanus’ attempt to update the picture of the world presented by Ptolemy.

It is only the second map in a Ptolemaic atlas to show America, but Sylvanus’ attempt is less sophisticated than his immediate predecessors. The Americas are shown in three unconnected parts: “terra laboratorum”, “terrae Sancta Crucis” (South America) and “terra cube”. “Terra laboratorum”, or North America was supposedly named after the labourer who saw it first, according to an inscription on Wolfenbüttel’s 1534 world map. The projection used distorts the coastline of South America almost unrecognisably; the words “canibalum romon” appear in the north, a product of common contemporary belief about native cannibalism.

The outline of eastern Asia follows Ptolemy and retains the “tiger leg” outline used by Waldseemüller and Contarini, and the Ptolemaic name “Catigara”. Japan appears named and shown correctly as an island for the first time “Zampagu ins”. Previously, Ruysch identified Japan with one of the islands discovered by the Spanish in the Caribbean in an inscription. Asia’s coastline is left open to the east, as is the western coast of the Americas, allowing for the possibility that they were contiguous.

The map is labelled in the style of Ptolemy; rivers and mountain ranged are shown and named, but very few place names appear. The entire continent of Europe contains only “magna Germa”, “Italia” and “dalma”.

The Sylvanus is the first map of the world printed in colours, the registration of the two colours being aligned on the word “come” in the Himalayas, which is printed in both red and black.









# The first map of the Western Hemisphere

14 STOBNICZA, Johannes

*[Pair of Untitled Maps of the East and West Hemispheres of the World].*

Publication  
[Kracow, Florianum Ungleriam, 1512].

Description  
A pair of Western and Eastern hemispherical woodcut maps.

Dimensions  
270 by 380mm (10.75 by 15 inches), each.

References  
Burden 2; cf. Burden II vii; HARRISSE, *Discovery of North America* 92, pp279 and pp472-473; Nordenskiöld, plate XXXIV; Shirley 33; Winsor, vol.II, pp116-117. Burden 2 (citing three known examples - JCB, Munich, and Vienna), but with the following note to the corrigenda in Burden II that refers to the present examples: "A further example was discovered in 2003 bound inside an example of Ptolemaeus' 'Geographicae' published in Lyons in 1535. It now resides in a private American collection" (Burden II vii).

A striking pair of maps after the inset maps of Waldseemüller's famous 1507 wall map of the world - the "Birth certificate of America" - the first of which is the first map of the Western hemisphere.

The maps are constructed using a partial and sub-spherical projection truncated at the poles; that, according to the historian Henry HARRISSE, may be considered a forebear of the invention of Mercator's projection.

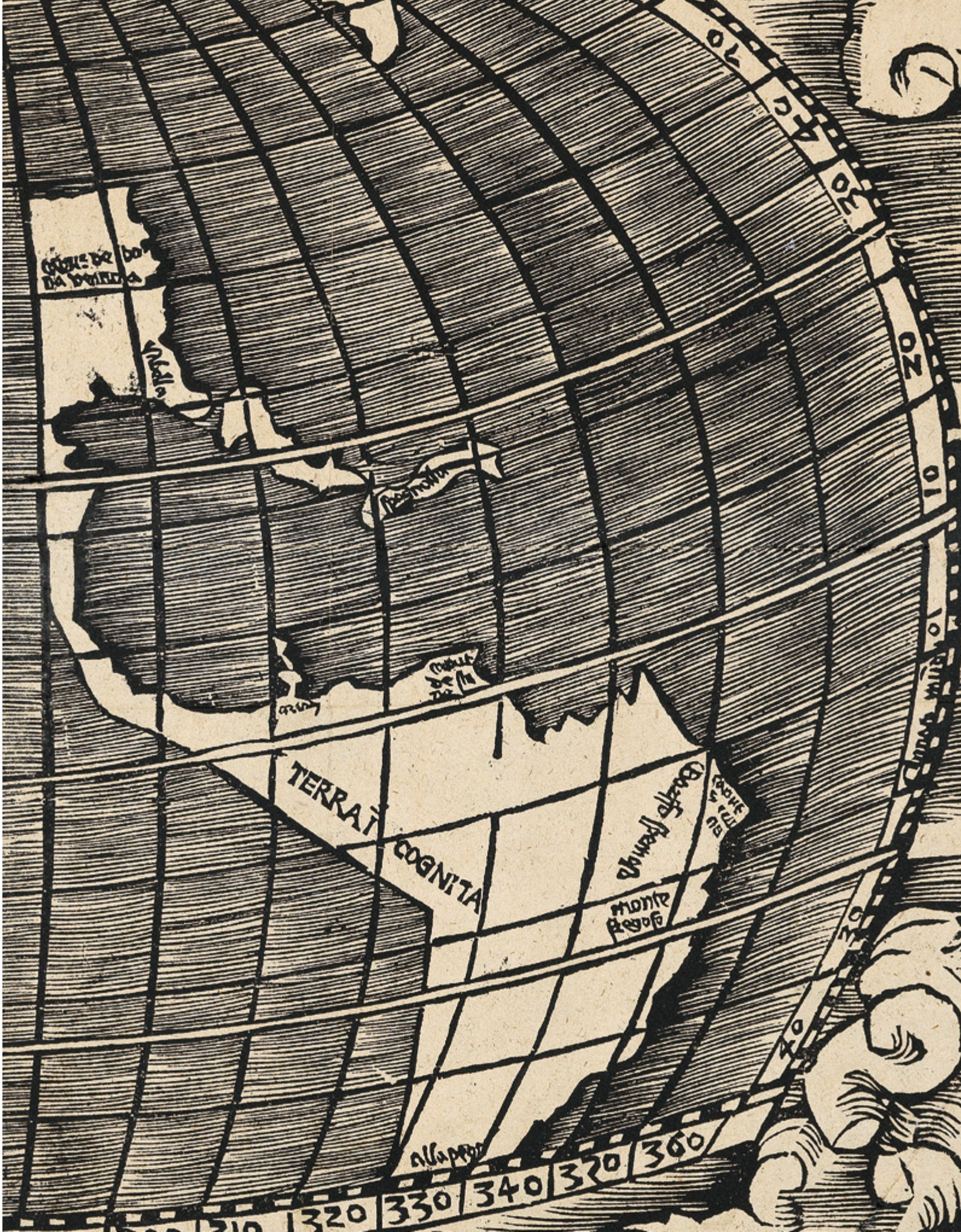
Stobnicza shows the two large masses of North and South America, with a continuous coastline from 50° north to 40° south latitude, connected by a narrow strip of land dividing the ocean between Asia and Europe. This, therefore, created the area we know of as the Pacific Ocean the year before Balboa was the first European to see it.

"The Asiatic coast is very similar to that found on Martin Behaim's famous globe of 1492, thus not incorporating the improvements found in Cantino's and Waldseemüller's maps.

The names inscribed on the map appear to have been derived from a map from the Lusitano-Germanic cartography of Waldseemüller, et al. They include, on the north coast: Cabo de bona ventura; and on the southern coast: Arcay [Arcaybacoa], Caput de sado [deseado], Gorffo spemoso [fremoso], Caput S. crucis, Monte fregoso, Abba[tia omnium Sanctorum], and Allapego [Pagus S. pauli]. These place-names are also seen on Cantino, Caverio and Waldseemüller maps. On the western borders Stobnicza uses Terra incognita indicating, according to HARRISSE, that he possessed only hypothetical reasons for delineating the Pacific coast. Stobnicza recorded Cuba under its traditional name Isabella as part of the American mainland, but otherwise only a few small details have been added, such as an elephant in South Africa and a bird in Madagascar" (Cartographic images online).

"During the nineteenth century this map had great status and encouraged many questions, including how such an advanced map came to be produced in Poland, well away from the centres of cartographic knowledge. When, in 1901, Professor J. Fischer discovered the great twelve sheet world map of 1507 by Martin Waldseemüller, it became clear that Stobnicza had drawn from the two small insets at the top. In 1892 HARRISSE showed that Stobnicza was acquainted with the geographical work of the St Dié Gymnasium in Lorraine...; this was before the discovery of the Waldseemüller map which was produced there" (Burden).

Stobnicza (c1470-1530?), a specialist in metaphysics, held the chair of cosmography at Cracow and later entered the Franciscan order there. His 'Introductio' is one of the most important early items of Americana, and contains several passages on Amerigo Vespucci and his discoveries (especially chapter 9, folio 7, but also in chapters 7, 3, and the dedication). The work is notable for its early description of the Isthmus of Panama, seemingly a year before its official "discovery" by Vasco Núñez de Balboa.





This is a detailed woodcut map of the world, likely a reproduction of the Tabula Peutingeriana. The map is oriented with North at the top. It shows the known world of the time, including Europe, Asia, and Africa. The map is divided into several sections, with the top section labeled 'MARE COELATVM' and the bottom section labeled 'MARE CYPRIVS'. The map is framed by a decorative border. The map is divided into several sections, with the top section labeled 'MARE COELATVM' and the bottom section labeled 'MARE CYPRIVS'. The map is framed by a decorative border.







15 PTOLEMAEUS, Claudius; Martin WALDESEEMÜLLER

*Generale Ptholemei.*

Publication  
[Strassburg, Johannes Schott,  
12th March, 1513].

Description  
Double-page woodcut map.

Dimensions  
446 by 605mm (17.5 by 23.75 inches).

References  
Sabin 66478; Shirley 34.

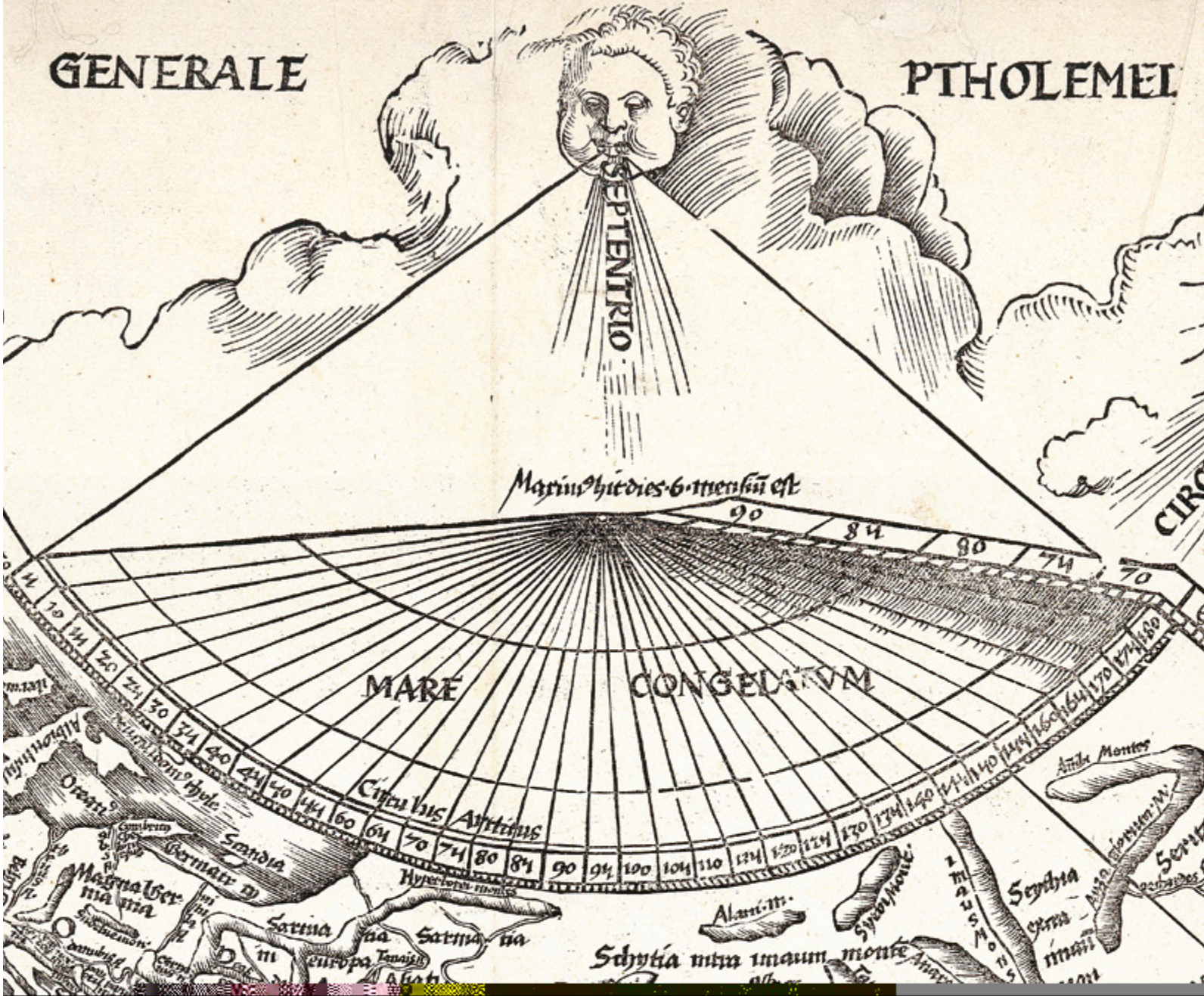
“One of the most attractive ptolemaic world maps produced”

Waldseemüller’s Ptolemaic map of the world from the “most important of all the Ptolemy editions” (Streeter). A “bold woodcut on the traditional modified conical projection with all regions above 65 degrees north (just north of the British Isles) covered by the inscription “Mare Congelatum” or “Frozen sea”. The continents represented follow the Ptolemaic outline, although the woodcutter has not felt he could sustain the concept of a land-locked Indian Ocean, and so has omitted the strip of land normally linking southern Africa to Asia. The map itself is bordered by the usual markings of latitude and longitude and the climates. Outside this is a vigorous surround of clouds with twelve characteristic windheads representing the classical winds blowing from each direction. Visually, it is one of the most attractive Ptolemaic world maps produced” (Shirley).

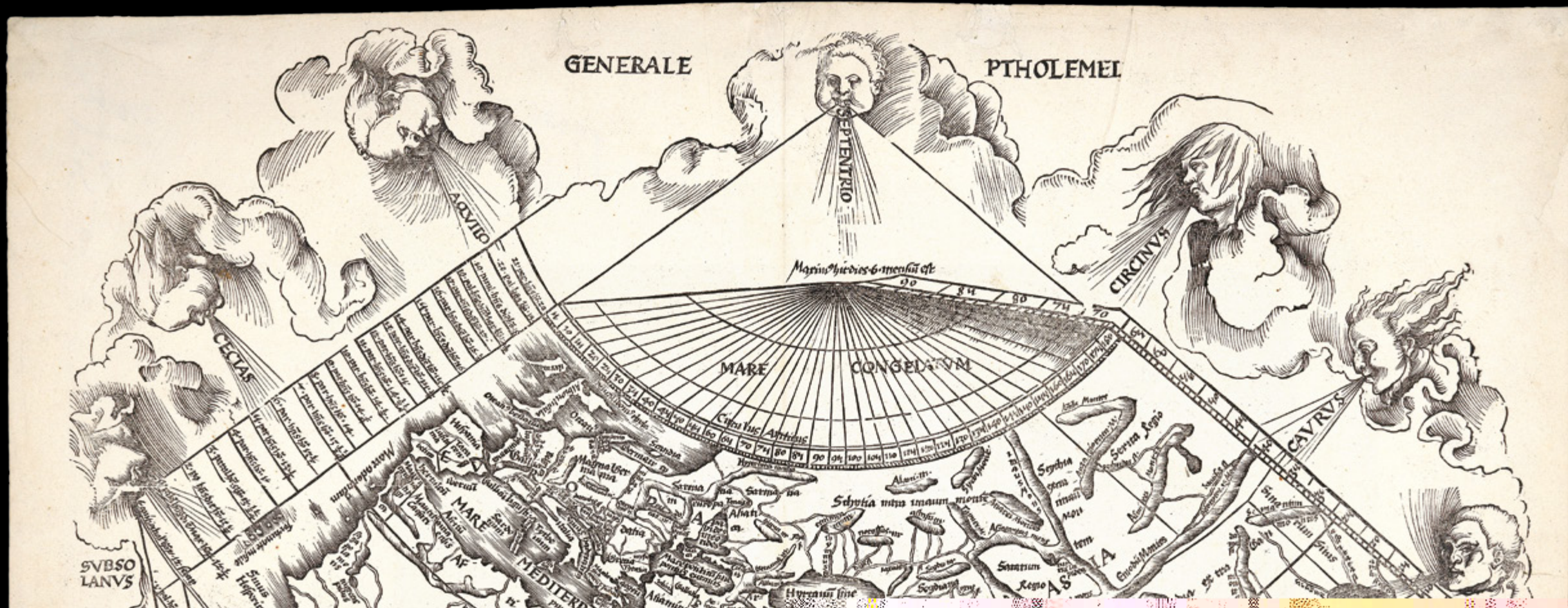
The 1513 edition of Ptolemy’s ‘Geographia’ was prepared by Martin Waldseemüller using the translation of Mathias Ringmann, and twenty new regional maps based on contemporary knowledge “unlike many of the alleged “new” maps produced by earlier editors, [they] contained a great deal of new information, and in nearly every case they were decided improvements over anything that had been previously offered...” (“The World Encompassed’, 56). These were included in addition to the traditional body of twenty-seven Ptolemaic maps derived from the 1482 Ulm edition.

Martin Waldseemüller (1470-1521) was a German scholar and cartographer. He studied under Gregor Reisch (see items 10, 11 & 17) at the University of Freiburg, and then moved to Basel in the late 1490s, where he met the printer Johannes Amerbach. In 1506 he moved to Saint-Dié in Lorraine, where Duke René II had established a humanist academy, the ‘Gymnasium Vosagense’. There he read about Amerigo Vespucci’s voyage to the Americas, and Portuguese accounts of circumnavigating Africa. Together they proved that the Indian Ocean was not landlocked. He and his colleagues decided to create a map which compared Vespucci’s geographical information with Ptolemy’s, along with an explanation of why they had deviated from Ptolemy’s precepts.

That work, ‘Cosmographia introductio’, was published in 1507. It contains the first printed instance of the name “America” being applied to the discoveries over the Atlantic: “The fourth part of the earth, we have decided to call Amerige, the land of Amerigo we might even say, or America because it was discovered by Amerigo”. The book was accompanied by a set of small woodcut map gores, the first known printed gores for a terrestrial globe ever made, which showed a landmass meant to represent South America labelled as “America”. The globe gores were a companion to the ‘Universalis cosmographia’, the great world map in twelve sheets by Waldseemüller. It was unusually large for a woodcut map, and drawn using an adaptation of the second method of projection advocated by Ptolemy. It shows the Americas as one contiguous continent, and was the first map to give this name to the new discoveries.









16 PTOLEMAEUS, Claudius; Martin  
WALDESEEMÜLLER

*Orbis Typus Universalis iuxta  
Hydrographorum Traditionem.*

Publication  
[Strassburg, Johannes Schott,  
12th March, 1513].

Description  
Double-page woodcut map, lower margin  
extended.

Dimensions  
465 by 608mm (18.25 by 24 inches).

References  
Sabin 66478; Shirley 35.

The Admiral’s map

The so-called Admiral’s Map; the first of two maps in Waldseemüller’s atlas that relate New World discoveries, and is referred to in the index as the ‘Hydrographia sive Charta marina...’, and in the ‘Ad Lectorem’ as the ‘Charta Marina’, where it is clearly stated that the geographical facts have been made known “through the most authentic voyages of a former Admiral of the most serene King of Portugal, Ferdinand, and those of other explorers” (The Admiral’s Map What Was It? And Who the Admiral? Samuel Mc Coskry Stanton, Isis, Vol. 22, No. 2. (Feb., 1935), pp511-515).

The map was created for inclusion in the Strassburg edition of Ptolemy’s ‘Geographia’, signaling the beginning of the section of twenty modern maps which were added to the twenty-seven Ptolemaic originals. This world map gives a more accurate outline of eastern Asia than Ptolemy. It contains Greenland, which is attached to Europe, but only a tiny section of North America, meant to represent either Newfoundland or Labrador. The coastline of South America is left unfinished, and only five place names are given.

Waldseemüller himself was reluctant to identify America as a continent, and would never use the name America in any of his later work. When he finally published his edition of Ptolemy in Strassburg in 1513, he labelled South America “Terra Incognita”. However, nearly every significant mapmaker for the next quarter of a century relied on his work, popularising his geography and terminology.





ORBIS TYPVS VNIVERSALIS IUXTA

HYDROGRAPHORVM TRADITIONEM



Quilibet hanc diuisionem omnes Militaria italica. Co. Theat. 10



Reisch’s third world map

17 REISCH, Gregor

*Typus Universalis Terrae, iuxta Modernorum Distinctionem Et Extensionem Per Regna Et Provincias.*

Publication  
[Strassburg, 1513].

Description  
Double-page woodcut map.

Dimensions  
135 by 285mm (5.25 by 11.25 inches)

References  
Bagrow and Skelton, p126 and fig. 31;  
Nordenskiöld, p92; Shirley 36, Reisch 3.

Reisch published his first world map in his ‘Margarita Philosophica’ of 1503. The current issue includes a key to place-names in the lower margin.

“Bagrow... illustrates a new map which purportedly appears in the 1513 edition of Gregor Reisch’s ‘Margarita Philosophica’, although I have not yet located a copy of this edition” (Shirley).

We have been unable to trace another example of this edition of the map.

“The new world map is a simplified woodcut derivative of Waldseemüller’s, now placed in an elongated rectangular frame. Parts of both north and south America are shown (unnamed except for the words “paria seu prisilia” on the southern part) and without any dividing strait. The countries in the other continents are either named on the map or listed by alphabetical letters according to a textual key printed below. A peculiarity of the map is the way in which the woodcutter has divided the countries in Europe and Asia by straight lines” (Shirley).





18    **APIANUS, Petrus**

*Tipus Orbis Universalis iuxta  
Ptolemei Cosmographi Traditionem  
et Americi Vespucii Aliorque  
Lustrationes a Petro Apiano  
Leysnico Elucbrat An. Do. MDXX.*

Publication  
[Vienna, Johannes Camertius, 1520].

Description  
Double-page woodcut map.

Dimensions  
304 by 430mm (12 by 17 inches).

References  
Burden, p.xxv and plate XII; Church 45;  
Harrissee, Discovery of North America, 126;  
Harrissee, Americana Vetustissima, 108;  
Sabin 86390; Shirley 45; Stevens 615.

The earliest obtainable map to name America

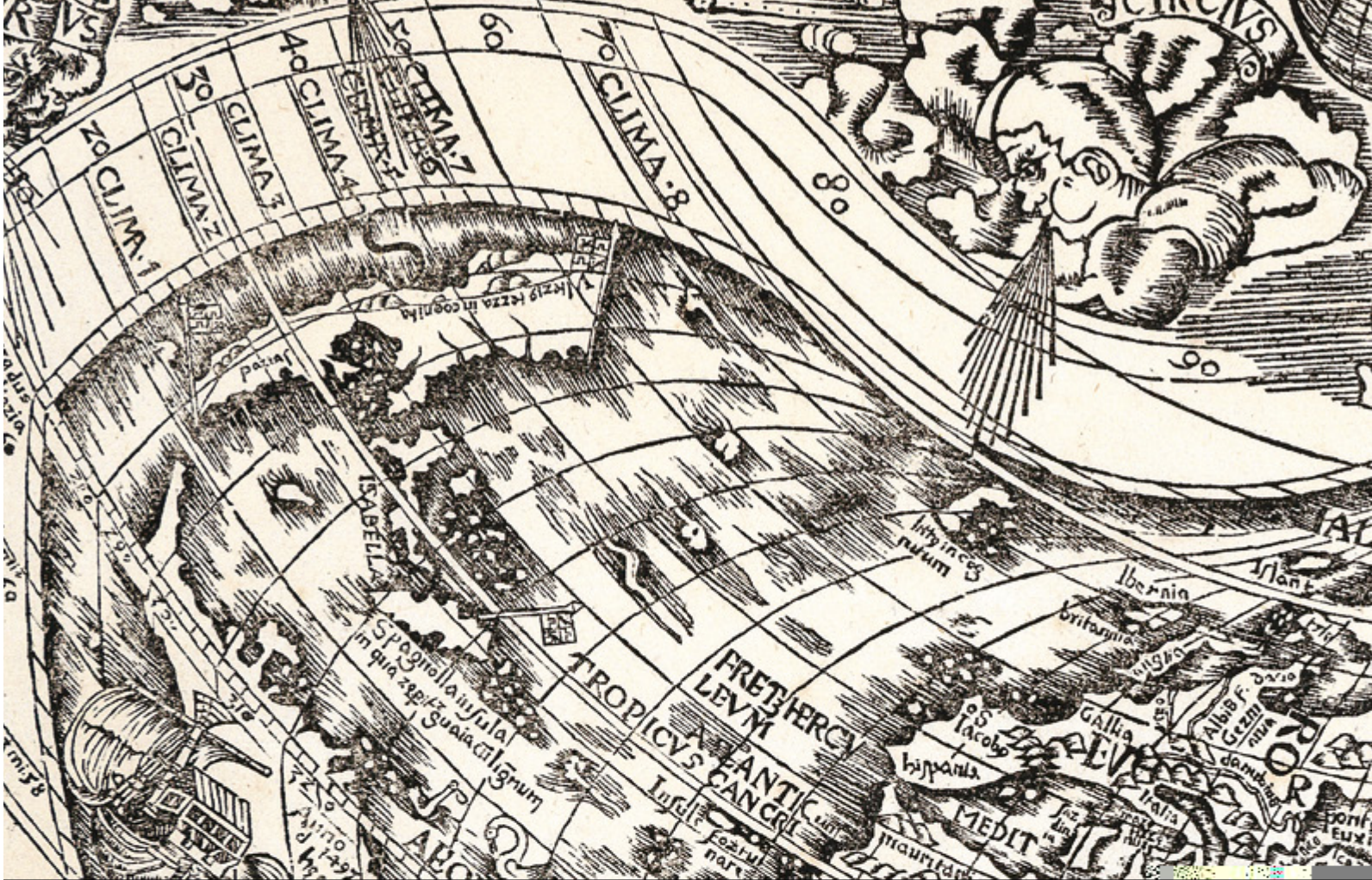
Petrus Apianus’s 1520 world map is one of the most important early maps of the world, and the earliest map available on the market to name America. The only printed map to use the name ‘America’ before Apianus’ work is Martin Waldseemüller’s 12-sheet map of the world, the sole surviving example of which was discovered in 1901 and purchased by the Library of Congress in 2001 for ten million dollars.

Apianus drew heavily on Waldseemüller’s map to create this work, with “a close geographic correspondence, a similarity of woodcutting style, and the same truncated cordiform” (Shirley). He also possibly used the globes of Johannes Schöner. It is one of the earliest maps to show the Americas as separate from Asia. However, Apian made one significant addition of his own: a passage between the Atlantic and Pacific Oceans at the tip of South America, which is not present in Waldseemüller’s map. Ferdinand Magellan began his voyage to find such a passage in 1519, the year before Apianus’ map was published but the expedition would not return until September 1522. This map has been used in support of the theory that Magellan was aware of prior voyages that had reached the Pacific, of which we have no record.

Apianus’ map, made thirteen years after Waldseemüller’s map, shows the effects of Waldseemüller’s map. Vespucci is referenced in the title and there is an inscription in South America reading “Anno d[omini] 1497 hec terra cum adiacetibo insulis inuenta est per Columbum Ianuensem ex mandato Regis Castello america princia”.

However, although the name America is retained, it is Columbus’ discovery of the “adiaceti[bus] insulis” or adjacent islands to America which is brought to the fore. This is possibly due to contemporary controversy over Waldseemüller’s championing of Vespucci, seemingly at the expense of Columbus: a historical debate which continues to this day. Apianus’ use of the name “America” here and in ‘Cosmographicus Liber’ would continue to popularize it, and before the rediscovery of Waldseemüller’s work in 1901 it was thought to be the source” (Stevens).

“The map appeared in a 1520 edition of Julius Caius Solinus’ ‘Polyhistor’, a third century compilation of history and geography, based largely on the works of Pliny and Pomponius Mela (see item 7). It may also have been issued separately. It was published by Johannus Camertius, whose initials appear in the lower left corner, on either side of a garland containing the monogram of Luca Alantises, who paid for its production” (Shirley). The engraver of the map was almost certainly Laurent Fries, whose initials appear on either side of the garland at the lower right corner. In 1522, Fries would complete an updated edition of Ptolemy’s ‘Geographiae’, including two world maps derived from Waldseemüller (see item 20).





SEPTENTRIO

IP ORBIS UNIVERSALIS IUXTA PTOLOMEI COSMGRAPHI TRADITIONEM ET AMERIC VSPVCII ALIORQUE LVSTRATIONES A PETRO APIANO LEYSNIC ELCEBRA ANDO: M.DXX



MERIDIES



The ptolemaic world map from the first issue of  
Laurent Fries’‘Geographia’

19 PTOLEMAEUS, Claudius;  
Laurent FRIES

*Generale Ptho.*

Publication  
[Strassburg, Johannes Gruninger, 1522].

Description  
Double-page woodcut map of the world.

Dimensions  
230 by 370 mm (9 by 14.5 inches).

References  
Shirley 47.

First issue, distinguished by the lack of decoration in the border, which only contains the names of the winds. A reduced version of the old map of the world first published by Waldseemüller in 1513. In 1522 Fries published a new edition of Ptolemy’s ‘Geographia’, in which nearly all the maps were similarly drawn from Waldseemüller’s atlas.

Fries was born in Alsace in about 1490, he studied medicine at the universities of Pavia, Piacenza, Montpellier and then established himself as a physician in the Alsace region and Switzerland, before settling in Strasbourg, in about 1519. By this time, “he had established a reputation as a writer on medical topics, with several publications already to his credit. Indeed, it was thus that Fries met the Strasbourg printer and publisher Johann Grüninger, an associate of the St. Die group of scholars formed by, among others, Walter Lud, Martin Ringmann and Martin Waldseemüller. It would seem that Gruninger was responsible for printing several of the maps prepared by Waldseemüller, and for supervising the cutting of the maps for the 1513 edition of Ptolemy, edited by the group.

This meeting was to introduce an important digression into Fries’ life, and for the next five years, from about 1520 to about 1525, he worked in some capacity as a cartographic editor for or with Grüninger, exploiting the corpus of material that Waldseemüller had created” (Ashley Bayntun-Williams, Map Forum online).

The first printed atlas map to name ‘America’

20 PTOLEMAEUS, Claudius;  
Laurent FRIES

*Orbis typus universalis iuxta  
hydrographorum traditionem  
Exactissime Depicta. 1522. L.F.*

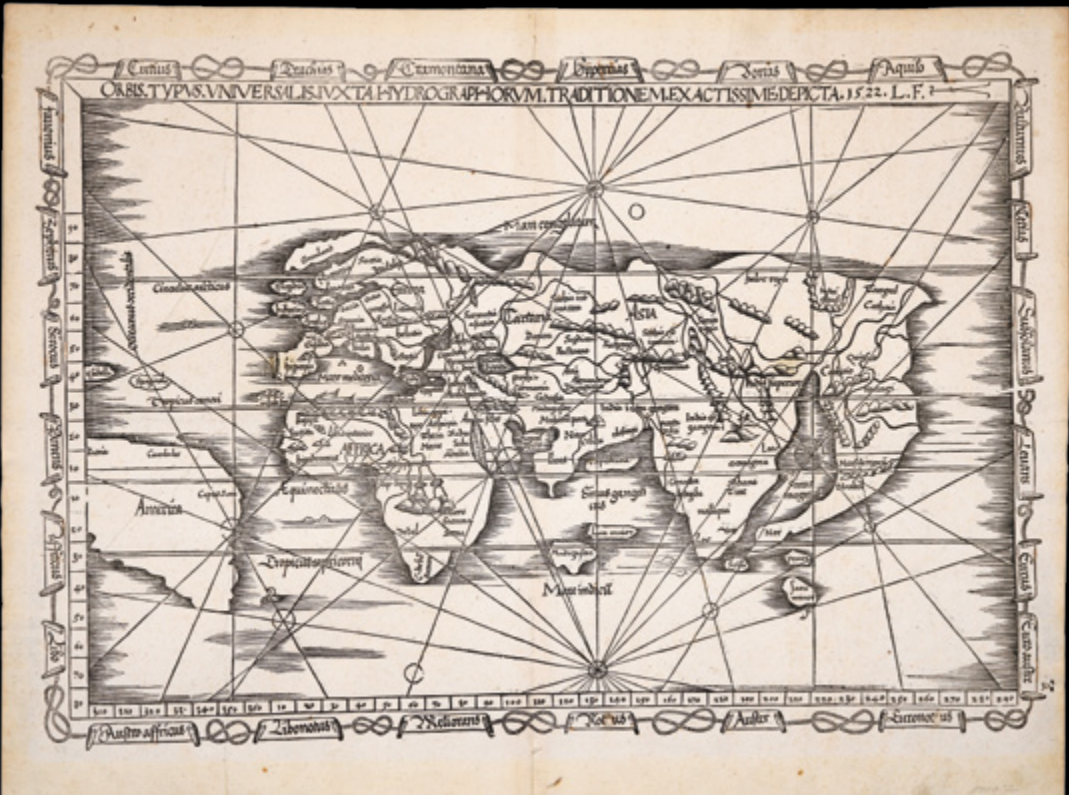
Publication  
[Strassburg, Johannes Gruninger, 1522].

Description  
Double-page woodcut map of the world.

Dimensions  
380 by 505mm (15 by 20 inches).

References  
Shirley 48.

In this modern map of the world “Europe is very crudely drawn with England and Scotland reverting to separate islands. India, which was well defined on Waldseemüller’s great ‘Carta Marina’ of 1515 – to be re-issued by Fries himself in 1525 – has become confusing double peninsula, with the largest southward-extending land mass being east of the Ganges delta. South America is shown in part, with the shape of its western coastline inserted more by intuition than by factual report. Magellan had indeed reached the Pacific via Tierra del Fuego in 1519 but his surviving ship did not reach the ports of Europe until September 1522, several months after publication of Fries’ work” (Shirley).





The first widely circulated map showing the world on an oval projection

21 BORDONE, Benedetto di

[Untitled world map].

Publication  
Venice, Nicolo Zoppino, 1522.

Description  
Woodcut map.

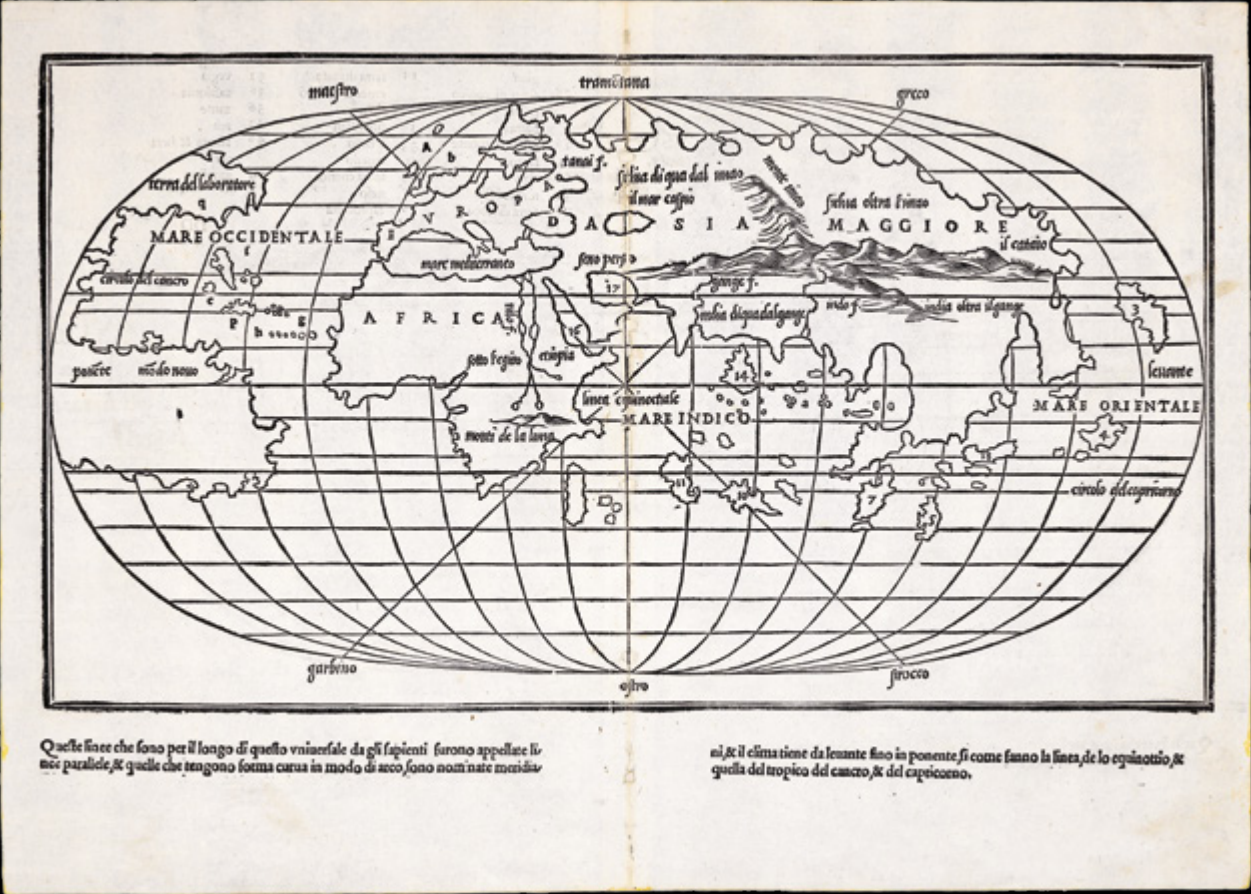
Dimensions  
215 by 380 mm (8.5 by 15 inches).

References  
Shirley 59.

Bordone’s world map was the first widely circulated map showing the world on an oval projection (after Franco Rosselli’s 1508 version) and the first to appear in an “Isolario”. Bordone’s rendering of the Americas and Africa are modern. The Americas (Novo Mondo) appear on the left, but in drastically reduced form. Unlike Rosselli’s map, Bordone shows open water between the two continents and does not join North America and Asia. India and Ceylon remain Ptolemaic. Southeast Asia is modelled after the typical thinking of the time, a large subcontinent offsetting the Austronesian islands to the south. The outline of Japan is hypothetical, based on Marco Polo’s textual account.

Bordone’s was the first printed isolario to encompass the entire world, and arguably is therefore the first atlas to completely shed Ptolemy’s classical bonds. The only isolario to precede it was the little book of Bartolomeo dalli Sonetti, 1485, which covered only the Aegean islands. Waldseemüller’s 1513 edition of Ptolemy’s geography did include modern maps of the new modern world, but is still essentially a Ptolemaic work.

Bordone’s isolario boasts many cornerstone maps, and is the first atlas ever to contain separate maps of North and South America, and the first to contain regional maps of America.





The world upon a polar double-cordiform projection: designed by aliens?

22 FINE, Oronce

*Nova, Et Integra Universi Orbis Descriptio.*

Publication  
[Paris], Orontius F. Delph, 1531.

Description  
Double-page woodcut map, left- and right-hand margins extended, closed tear at foot of vertical fold.

Dimensions  
300 by 440mm (11.75 by 17.25 inches).

References  
Shirley 66.

Oronce Fine’s double cordiform map of the world is one of the most striking and influential maps of the world published in the sixteenth century. First issued in 1531, it appeared in the 1532 Paris edition of Johann Huttich and Simon Grynaeus’s ‘Novus orbis regionum’, a collection of travel accounts that had also been published in Basel several months before.

The map is not only a visual delight but is also noteworthy for its cartographic content. It is the first printed world map based upon a double-cordiform polar projection, a form that would be much imitated by the likes of Mercator in 1538 and Salamanca and Lafreri a decade or so later (see item 29). The right-hand or southern cordum shows the great southern land mass which Fine labels “Terra Australis recenter inventa, sed nondu[m] plene cognita” (literally “southern land recently found, but not yet fully known”). Since Antarctica was not discovered until 1820 by the Russian Fabian Gottlieb von Bellingshausen, its inclusion has led more fanciful writers to suggest that Fine received information from residents of the lost city of Atlantis, or even aliens. The cordum also contains the Pacific, which Fine names “Mare magellanicum”, one of the first appearances of the explorer’s name upon a map. To the left-hand, or northern, cordum, America is resolutely attached to the easternmost part of Asia with the north pole being made up of four islands. The map is surrounded by beautiful and elaborate floral work with depictions of dragons, putti and mermaids.

The present example is the first state of the map, retaining Fine’s name in the lower cartouche. The second state, also dated 1531, includes the imprint of Hermannus Venraed, in place of Fine’s name, but retains the 1531 dating. In all there are six states of the map, dated 1536, 1540, 1541 and 1555 respectively. While all states are rare, the first edition of the map is especially desirable.





23 MUNSTER, Sebastian; Hans  
HOLBEIN, the Younger

*Typus Cosmographicus  
Universalis.*

Publication  
[Basel, Johannes Hervagius, 1532].

Description  
Woodcut map on two sheets, joined, lower  
left-hand margin extended.

Dimensions  
420 by 600mm (16.5 by 23.5 inches).

References  
Brown 65; Shirley 67.

Angels make the world go round

First edition, published in Johann Huttich (c1480-1544) and Simon Grynaeus's (1493-1541) 'Novus orbis regionum ac insularum veteribus incognitarum', 1532; the issue with "ASIA" in small letters and "Tropicus Capricorni" printed below the tropical line.

An extraordinary map, which intricately combines old world suspicions with contemporary geographical discoveries, and dangerous modern ideas. Munster's map on an oval projection, engraved by German artist Hans Holbein the Younger, contains within it a startling modern allegory: an impish angel appears at each pole, working a crank to turn the world on its axis, as a visual representation of the controversial Copernican theory, predating by 11 years publication of his 'De revolutionibus orbium coelestium', a book so controversial, that Copernicus did not publish it until he knew his death was imminent.

No less sensational are the decorative additions to the map's border designed by Hans Holbein (1497-1543), one of the foremost artists of the Northern Renaissance. The display of exotic flora and fauna, as well as vivid and often grisly vignettes, reflect a very medieval sensibility to contemporary discoveries in the New World. Within the map itself, enormous mythical sea monsters, fanciful mermaids, and modern sailing ships are found together in the oceans.

Sebastian Munster (1488-1552) was to become one of "the most influential cartographers in the sixteenth century" (Burden). His edition of Ptolemy's 'Geography' contained a "further section of modern, more up to date maps. He included for the first time a set of continental maps, the America was the earliest of any note. He was one of the first to create space in the woodblock for insertion of place-names in metal type. The book proved to be very popular, there being nearly forty editions during the following 100 years" (Burden).





TYPVS COSMOGRAPHICVS VNIVERSALIS. 25





## Fries' rendering of the Admiral's map

24 PTOLEMAEUS, Claudius;  
Laurent FRIES

*Tabu Nova Orbis.*

Publication  
[Strassburg, Johannes Gruninger, 1535].

Description  
Double-page woodcut map.

Dimensions  
400 by 530mm (15.75 by 20.75 inches).

References  
Shirley 49.

The second modern world map in Fries' Ptolemaic atlas, first published in 1522. A reduced version of Waldseemüller's map of 1513, this is a later issue with the title in the banner corrected. On Fries' version of the map, only a sliver of the Americas is shown. Fries has added images of Russian, Egyptian, Etheopian, Trapobanan and Mursulian kings, and an elephant off the coast of Greenland.

When this map was first published in Waldseemüller's atlas of 1513, it was one of two that related New World discoveries, and was referred to in the index as the 'Hydrographia sive Charta marina...', and in the 'Ad Lectorem' as the 'Charta Marina', where it is clearly stated that the geographical facts have been made known "through the most authentic voyages of a former Admiral of the most serene King of Portugal, Ferdinand, and those of other explorers" (The Admiral's Map What Was It? And Who the Admiral? Samuel Mc Coskry Stanton, Isis, Vol. 22, No. 2. (Feb., 1935), pp511-515). Henceforth, it was known as the Admiral's Map.



## Munster's modern map of the world

25 MUNSTER, Sebastian

*Typus Orbis Universalis.*

Publication  
Basel, Heinrich Petri, 1540.

Description  
Double-page woodcut map, with fine early hand-colour.

Dimensions  
305 by 380mm (12 by 15 inches).

References  
Shirley 77.

Munster's modern map of the world, on an oval projection, was first published in his 'Geographia' of 1540. This early issue is distinguished by the absence of the woodcutter David Kandel's initials from the border lower left, which appeared in maps printed from the second block onwards.

The border of the map is highly decorative, including roiling clouds and "lusty" windheads. This is in sharp contrast to the rather sketchy geography: the continents are shown in rough outline only, but is still clearly based on a "combination of information derived from Verrazzano's explorations of 1522-1524, when the waters of the Chesapeake Bay were mistaken for the Indian Ocean, and reports of Carter's voyages of 1534-1535 up the St. Lawrence seaway into the Great Lakes vainly searching for the north-west passage" (Shirley).

Sebastian Munster was to become one of "the most influential cartographers in the sixteenth century" (Burden). Essentially he published Ptolemy's 'Geography' with a "further section of modern, more up-to-date maps. He included for the first time a set of continental maps, the America was the earliest of any note. He was one of the first to create space in the woodblock for insertion of place-names in metal type. The book proved to be very popular, there being nearly forty editions during the following 100 years" (Burden).





A reduction of the world map of “one of the greatest cartographers of the sixteenth century” from the first atlas to contain maps of the American continent

26 GASTALDI, Giacomo

*Universale Novo.*

Publication  
[Venice, Nicolo Bascarini, 1548].

Description  
Copper-engraved map of the world.

Dimensions  
165 by 205mm (6.5 by 8 inches).

References  
Shirley 87.

One of two modern world maps from Gastaldi’s “pocket” edition of Ptolemy’s ‘Geographia’, and a reduction of Gastaldi’s world map of 1546.

“Cosmographer to the Venetian Republic, then a powerhouse of commerce and trade. He sought the most up to date geographical information available, and became one of the greatest cartographers of the sixteenth century” (Burden). Gastaldi’s was the first edition of the ‘Geographia’ in Italian: the text was translated by the celebrated botanist Pietro Andrea Mattioli. It was the most comprehensive atlas produced between Martin Waldseemüller’s ‘Geographiae’ of 1513 and Abraham Ortelius’ ‘Theatrum’ of 1570. It was the first atlas to contain maps of the American continent, the first of which is this one.

Giacomo Gastaldi (c1500-1566) was, and styled himself, ‘Piemontese’, and this epithet appears often after his name. Born at the end of the fifteenth or the beginning of the sixteenth century, he does not appear in any records until 1539, when the Venetian Senate granted him a privilege for the printing of a perpetual calendar. His first dated map appeared in 1544, by which time he had become an accomplished engineer and cartographer. Karrow has argued that Gastaldi’s early contact with the celebrated geographical editor, Giovanni Battista Ramusio, and his involvement with the latter’s work, ‘Navigationi et Viaggi’, prompted him to take to cartography as a full-time occupation. In any case Gastaldi was helped by Ramusio’s connections with the Senate, to which he was secretary, and the favourable attitude towards geography and geographers in Venice at the time.

## The navigator’s chart from Gastaldi’s great “pocket” atlas

27 GASTALDI, Giacomo

*Carta marina Nova Tabula.*

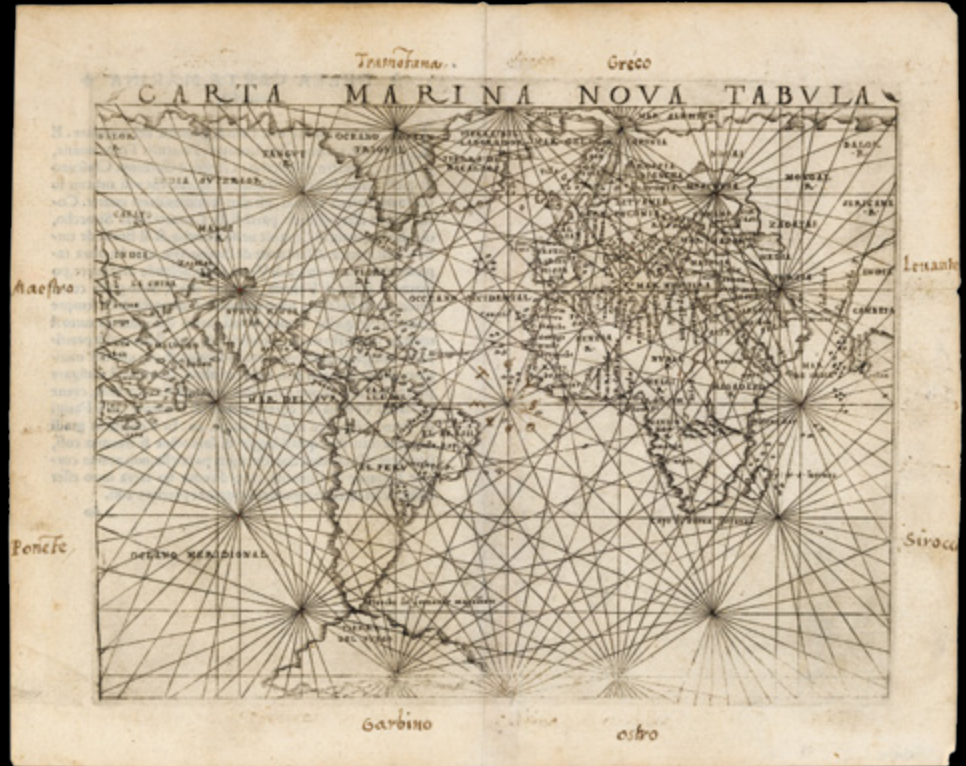
Publication  
[Venice, Nicolo Bascarini, 1548].

Description  
Engraved map.

Dimensions  
160 by 200mm (6.25 by 7.75 inches).

References  
Shirley 88.

The second of two modern world maps from Gastaldi’s “pocket” edition of Ptolemy’s ‘Geographia’. This is the navigator’s chart, with no interior land detail, and with the addition of coast place names and rhumb lines.





# The world according to Charles V’s cartographer

28 DE GIRAVA, Gerónimo

*Typo De La Carta Cosmographica  
De Gaspar Vopellio  
Medeburgense...*

Publication  
[Milan, G.A. Castiglione and C. Carron, 1556].

Description  
Double-page woodcut map on a cordiform projection.

Dimensions  
355 by 440mm (14 by 17.25 inches).

References  
Shirley 101.

Published in Milan as part of Girava’s ‘Cosmographia...’ on a cordiform projection, and based on the, now lost, large 12-sheet map by Vopell. With lines of latitude and longitude based on Ferro meridian, surrounded by a broad border of windheads, including southern windheads represented as skulls, men holding a globe and armillary sphere, and two smaller projections of a celestial and astrological sphere.

The heart-shaped projection follows Waldseemüller’s world map of 1507, but the geography is very different: North America / “Nueva Espana” shares a land mass with Asia and Labrador is connected to “Grutlandia”. Girava acknowledges Vopell’s influence, particularly in his rendering of the conjoining of the Asian and New World landmasses. He notes Balboa’s discovery of the Pacific Ocean in 1513, and intriguingly mentions that the great southern landmass “Terra incognita” had been sighted in 1499.





# Salamanca and Lafreri’s double-cordiform world map

29 SALAMANCA, Antonio

*Untitled world map.*

Publication  
[Rome, Antonio Lafreri, 1564].

Description  
Double-page engraved map on a cordiform projection.

Dimensions  
340 by 520mm (13.5 by 20.5 inches).

References  
Shirley 91.

First published by Salamanca in about 1550, and based on the double-cordiform world map by Gerard Mercator of 1538. This issue, with Lafreri’s imprint, dates from after Lafreri had taken control of their joint publishing business in 1563.

Like its predecessors, Salamanca’s striking map “bisects the world on the Equator, with the southern hemisphere featuring a mysterious continent centred on the South Pole, centuries before the discovery of Antarctica. Following Mercator, Salamanca showed the Americas as being two continents, labelled north and south, and being entirely separate from Asia. A large ice-mass is shown covering the world’s Arctic regions. Salamanca’s rendering is distinguished from Mercator’s by his use of stipple engraving for the seas. Beyond being a most elegant artistic concept, cordiform maps were considered to be imbued with great emblematic significance by contemporary humanists, in that they linked the human heart, the innate source of reason, with the grander theatre of the world of human action” (Giorgio Mangani: *Imago Mundi* 50, 1998).

Lafreri, arguably Italy’s most influential and successful commissioner and publisher of maps, was in fact a Frenchman from Burgundy, born Antoine du Pérac Lefr  ry of Besan  on, who settled in Rome in 1540 and in 1544 established his business as an engraver and print seller in the Via del Perione.

From 1553 onwards, Lafreri partnered with an established dealer, Antonio Salamanca, until the latter’s death in 1562. Lafreri was primarily a dealer and publisher, rather than an artisan in his own right. He carried in stock the prints made not only by his own establishment, but by others, and his own name appears comparatively seldom in the atlases attributed to him.









Gerard de Jode (1509-1591) was a cartographer and publisher. The 'Speculum Orbis Terrarum' was intended as competition for Abraham Ortelius' 'Theatrum Orbis Terrarum'. The two, who made their living partly as map-sellers, were competitors and apparently not always on good terms. It has been suggested that Ortelius was responsible for delaying the publication of de Jode's work, by using his extensive contacts to prevent de Jode's atlas being granted the necessary approbations (or privileges), as Ortelius wished to protect his own work. De Jode did not gain all the necessary approbations until 1577, some seven years after the publication of the 'Theatrum', the first copies of the 'Speculum' being sold at Plantin's shop in 1579. Ortelius' cunning plan would seem to have worked, as Plantin's records suggest that very few copies were actually sold. Although sales of de Jode's work were less than ideal, the work was evidently held in high regard, with several contemporary works citing its importance alongside the atlases of Mercator and Ortelius.

References  
Brotton, History of the World, pp235-7;  
Shirley 124.





UNIVERSI ORBIS SEV TERRENI GLO.

BI IN PLANO EFFIGIES

*Cum privilegio*





On of the most beautiful of Mercator's maps  
with spectacular "Fuerstenkolorit" colour

31 PTOLEMAEUS, Claudius;  
Gerard MERCATOR

*Universalis Tabula Iuxta  
Ptolemaeum.*

Publication  
[Cologne, Godefridi Kempensis, 1578].

Description  
Double-page engraved map with  
magnificent contemporary hand-colour  
in full.

Dimensions  
410 by 505mm (16.25 by 20 inches).

References  
Shirley 139.

From Mercator's first atlas 'Tabulae geographicae Cl. Ptolomei'. "His general Ptolemaic map is one of the finest available. Engraved by Mercator himself" (Shirley). The twenty-eight maps of his first atlas, are some of the most beautiful that Mercator ever produced, and the world map is no exception, surrounded as it is by an elaborate strapwork border with twelve named wind-heads. The present example is coloured in a style known as "Fuerstenkolorit" - the name given to very few examples coloured by a master colourist and displaying exceptional luminance with cities, sea monsters, and ships painted with the finest brushes and heightened with gold.

Mercator (1512-1593) was born in Rupelmonde in East Flanders. He studied in Louvain under Gemma Frisius, a Dutch astronomer and mathematician, and began his career as a cartographer in that city, where the excellence of his work eventually won him the patronage of Charles V. In order to escape religious persecution, he moved to Duisburg in 1552. There he continued to produce maps, globes and instruments, including his most celebrated work; a world map on eighteen sheets drawn to his new projection (1569). In later life he devoted himself to the preparation of his three-volume collection of maps to which, for the first time, the word "atlas" was applied. The word was chosen, he wrote, "to honor the Titan, Atlas, King of Mauritania, a learned philosopher, mathematician, and astronomer". Mercator's sons and grandsons were all cartographers and made their contributions in various ways to the great atlas. His son Rumold, in particular, was responsible for the complete edition of 1595.

There were seven further editions of Mercator's Ptolemy, with the plates issued up to 1730.





UNIVERSALIS TABULA VXTA PTOLEMEUM





The world in clover

32 BUNTING, Heinrich

*Die gantze Welt in ein Kleberblatt, Welches ist de Stadt Hannover meines liben Vaterlandes Wapen.*

Publication  
[Magdeburg, Heinrich Bunting, 1581].

Description  
Hand-coloured wood-engraved map in the form of a three-leafed clover.

Dimensions  
270 by 380mm (10.75 by 15 inches).

References  
Shirley 142.

Published in Bunting’s ‘Itinerarium Sacrae Scriptura’, this iconic map shows the world as three principal continents: Europe, Asia and Africa, in the form of a three-leafed clover with Jerusalem at the centre, in homage to the arms of the city of Hanover. Heathen countries, most notably America, lie outside the trefoil. Two other maps in the ‘Itinerarium’ also present their subject countries in an usual way: Asia as Pegusus, and Europe as a woman.



Pre-empting the discovery of Australia

33 BUNTING, Heinrich

*Die eigentliche und warhafftige gestalt der Erden und des Meers - Cosmographia Universalis.*

Publication  
[Magdeburg, Heinrich Bunting, 1581].

Description  
Wood-engraved map of the world.

Dimensions  
300 by 370mm (11.75 by 14.5 inches).

References  
Shirley 143.

Published in Bunting’s ‘Itinerarium Sacrae Scriptura’. When compared to Bunting’s world map on a clover-leaf projection from the same book (see item 32), his ‘Die eigentliche...’ seems far more realistic, even pre-empting the discovery of Australia by incorporating a landmass lower right that conforms to coastline of Western Australia, as we now understand it, giving rise to “speculation that it reflects knowledge of an early discovery, perhaps by Portuguese navigators. The placement of Africa and India Meridionalis on the same parallel is remarkably accurate... [but] India Meridionalis is better explained as a survival from Ptolemy’s ‘Geography’” (Granville Allen Mawer for ‘Mapping our World: Terra Incognita to Australia’, National Library of Australia, page 87).



















“One of the supreme examples of the map maker’s art”

37 BLAEU, Willem Janszoon

*Nova totius terrarum orbis  
geographica ac hydrographica  
tabula.*

**Publication**  
[Amsterdam, 1631, or later].

**Description**  
Double-page engraved map, on a Mercator  
projection, with superb contemporary  
hand-colour.

**Dimensions**  
485 by 600mm (19 by 23.5 inches).

**References**  
Shirley 255.

Blaeu’s world map was first published separately in 1606 as a reduced version of his large world map of 1605. Its clarity, detail, and striking classical ornamentation makes it “one of the supreme examples of the map maker’s art” (Shirley).

The map is shown on Mercator’s projection with a massive southern continent attached to New Guinea, with the toponyms “Beach” and “Psittacorum region” taken from Marco Polo’s travel memoirs. North America has the westward bulge characteristic of the time, with the “Strait of Anian” noted. Korea is shown as an island and Japan is in a kite-like shape.

The border of vignettes provide information on terrestrial and celestial cycles. The vertical borders contain allegorical representations of the four elements and the four seasons - they are linked by the zodiac symbols in each of the vignettes showing the seasons. The zodiac signs are arranged in their seasonal triplicities, which represent one element giving way to another: for example, the spring triplicity of Aries, Taurus and Gemini represents water becoming fire.

The upper border, as is fitting for its content, shows the “septem planeta”, including the sun and moon, as classical deities with their planetary symbols riding in chariots, suggesting their orbit. At the bottom are the seven wonders of the world: the Hanging Gardens of Babylon, the Colossus straddling the harbour at Rhodes, the Pyramids, the Mausoleum of Halicarnassus at Cairo, the Temple of Diana, the Statue of Jupiter and the lighthouse at Alexandria. Two small projections of the poles appear in each corner, there are three decorative cartouches, one concerning the discovery of North America.

The present example is the fourth state: “Terra del Fuego” is shown as an island; “Fretum le Maire” added to the bottom of South America; and the title changed to conclude “auct: Guiljelmo Blaeuw”.









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