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Catalogue II

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Catalogue II

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DANIEL CROUCH RARE BOOKS

Introduction

For our second catalogue, we are proud to present a selection of rare and important atlases, sea atlases, wall maps, manuscript maps, and voyages.

The catalogue begins at sea in 1380, with a portolan chart fragment. Attributed to the Catalan chartmaker Guillem Soler, it is a rare example of a functional sea chart (i.e. one that was used aboard ship) from the fourteenth century. The portolan's practical use would gradually be subsumed by the printed isolario, and then by the end of the sixteenth century by the printed sea-pilot. One of the pilot's greatest exponents was the Dutch explorer Willem Barentsz, whose 'Description de la Mer Mediterranee' of 1609 (item 14), "set the standard for all future pilot guides" (Koeman). For the next century Barentsz's countrymen provided the benchmark for the publication of pilot guides and sea atlases, reaching their apogee in the atlases produced by the van Keulen firm. Item 23 is a sumptuous example of the firm's sea atlas output, here present in original full-wash colour. The following two centuries would see the emergence of Britain as the pre-eminent seafaring nation, with items such as Captain Williamson's rare chart of St George's Channel (item 27), Sayer's pilots of the English Channel (item 30) and Atlantic (item 31), and Yeates' fine chart of magnetic variation (item 42) bearing testament to her naval prowess. One should also mention the large chart of the Pacific (item 47), which was not only produced by the leading chartmaker of the day, William Norie, but also has a tantalizing link to Moby Dick.

We continue our journey on dry land with a selection of early Ptolemaic atlases: from the 1490 Rome edition (item 2) bound for the library of Franz I of Austria and the Sylvanus edition of 1511 (item 4), one of the first examples of two-colour printing, to Martin Waldseemuller's seminal 'Geographiae' of 1513 (item 5), "the most important of all the Ptolemy editions" (Streeter) and the atlas that would herald the birth of modern cartography. However, it would not be until the second half of the sixteenth century that the atlas would gain its modern form with the publication of Ortelius's 'Theatrum' (item 13). Ortelius's greatest rival in this endeavour was Gerard de Jode, whose rare 'Speculum' (item 10) is offered here in original hand-colour. The period would also see the publication of the first systematic atlas of city views (item 11) by Georg Braun and Franz Hogenberg. This work, which was intended as a companion piece to Ortelius's atlas, would be used as the template for the town books of the seventeenth century. Among them was Coronelli's 'Teatro delle Citta …' (item 20), present here with the rare "Farnese borders". The century also saw dominance of the Dutch in atlas production with the likes of Blaeu, who in 1630 published his first atlas (item 15), and Mercator-Hondius (item 16), offered here with English text. By the 1700s French, and notably German, atlas production began to encroach on the Dutch hegemony. There can be no better demonstration of this ascendancy than Johannes Baptist Homann's 'Grosser Atlas', published in Nuremburg in 1745 (item 25).

Some 244 years before Homann's great work, the celebrated Italian artist Jacopo de Barbari had decided to settle in Nuremberg. The previous year he had left his home city of Venice where he had just completed his monumental bird's-eye view of the city (item 3). This vast cityscape depicts Venice at the height of her powers, and is "one of the most spectacular achievements of Renaissance printmaking" (BM Catalogue). The demand for such show-stopping pieces grew throughout the sixteenth and seventeenth centuries. One of the medium's greatest exponents was the great Dutch cartographer Willem Blaeu, whose wall maps of the continents (item 17) were justly famed throughout the 1600s. Another who gained recognition in the field was Matteo Greuter, who, mirroring de Barbari's journey, left northern Europe for Rome in 1610. There he produced several wall maps, among them his fine map of Italy (item 24).

At this point we would like to draw the reader's attention to one of our favourite cartographers, the Englishman Aaron Arrowsmith (1750–1823), whose elegant economy of style and constant revision to accommodate the latest information would set the bar for all subsequent cartographers. His maps (items 32–35, 37–39, 41, 44, 46) also give a snapshot of British interests at the beginning of the nineteenth century, from his wall maps of India (item 44), Egypt (item 35), and South Africa (item 41) to his maps of the Americas (items 32, 34, 37, and 46). Arrowsmith gleaned much of his information from reports of the travels and explorations by the likes Lewis and Clark (item 40) and the French explorer d'Entrecasteaux (item 36), here presented in a sumptuous, lavishly gilt red morocco binding. One of the founding fathers of the travel genre was Theodore de Bry, whose 'Wunderbarliche' (item 12) records the establishment of the fateful Roanoke colony in North Carolina.

We would like to thank Tony Campbell for his assistance in cataloguing item 1; Maureen Dolyniuk, Manager of the Hudson's Bay Company Archives, for the invaluable information she provided regarding item 21; William Walker and his staff at the Richter Library, University of Miami, for helping with the research for the description of item 31; and Jean-Baptiste de Proyart for his work on item 36.

A final mention must be made of item 21, Thornton's manuscript map commissioned by the Hudson Bay Company in 1701 in order to settle their territorial dispute with the French in Newfoundland. When examining this map one is reminded of Lord Salisbury's comment upon another Anglo-French dispute, that the "constant study of maps is apt to disturb men's reasoning powers". We sincerely hope this is not reflected in the catalogue.

Daniel Crouch and Nick Trimming

A fourteenth-century Catalan chart fragment

1 [?Soler, Guillem (fl. 1368–1402)]

[Portolan chart fragment]

Publication
[Palma, Majorca, c.1380].

Description
Pen and ink on vellum. The surviving fragment represents a vertical strip taken out of the lower left quarter of a dismembered chart, and covers half that chart's height. The coastlines shown include the lower half of the Iberian Peninsula and the North African coast, almost from the usual termination point in Western Sahara, as Far East as Oran in Algeria. The size of the original chart can be estimated at 640 by 1050mm. The fragment survived because it was re-used in the binding of an unidentified volume measuring 164 by 108 by 65 mm.

Dimensions
312 by 209mm. (12.25 by 8.25 inches).

References
Ramon J. Pujades i Bataller. *La carta de Gabriel de Vallseca de 1439* (Barcelona: Lumenartis, 2009)

Ramon J. Pujades i Bataller. *Les cartes portolanes: la representació medieval d'una mar solcada*. (Barcelona: Institut Cartogràfic de Catalunya; Institut d'Estudis Catalans; Institut Europeu de la Mediterrània; Lunwerg, 2007) [With a DVD featuring scans of the charts and atlases cited].

Both the above include an English version of the Catalan text.

The full chart would have had two rhumb line networks, with the centres of the hidden circles placed, respectively, in northern Spain (just off the top of the fragment) and the Aegean. The twin centres would have met north of Sicily. The bottom of the fragment may well represent the original lower edge. On the analogy of the 1385 Soler chart discussed below, the line running beneath the scale bar would represent the lower margin of the chart's central section. At the west the chart would have continued further to the south so as to include Cape Bojador and the Canary Islands.

It is argued below that this chart would originally have included the signature of the Catalan chart maker Guillem Soler (fl. 1368–1402), who worked in Palma, Majorca. He is known from two signed productions, visually very different, representative of the range of Catalan work: one a plain chart dated 1385 in Florence, the other an ornate version with an undated inscription in Paris. The fragment must come from a work of similar size to that of the 1385 chart. The double-page illustration in Pujades (2007 pp.158–9) gives a very good idea of what the fragment would have looked like in its original context.

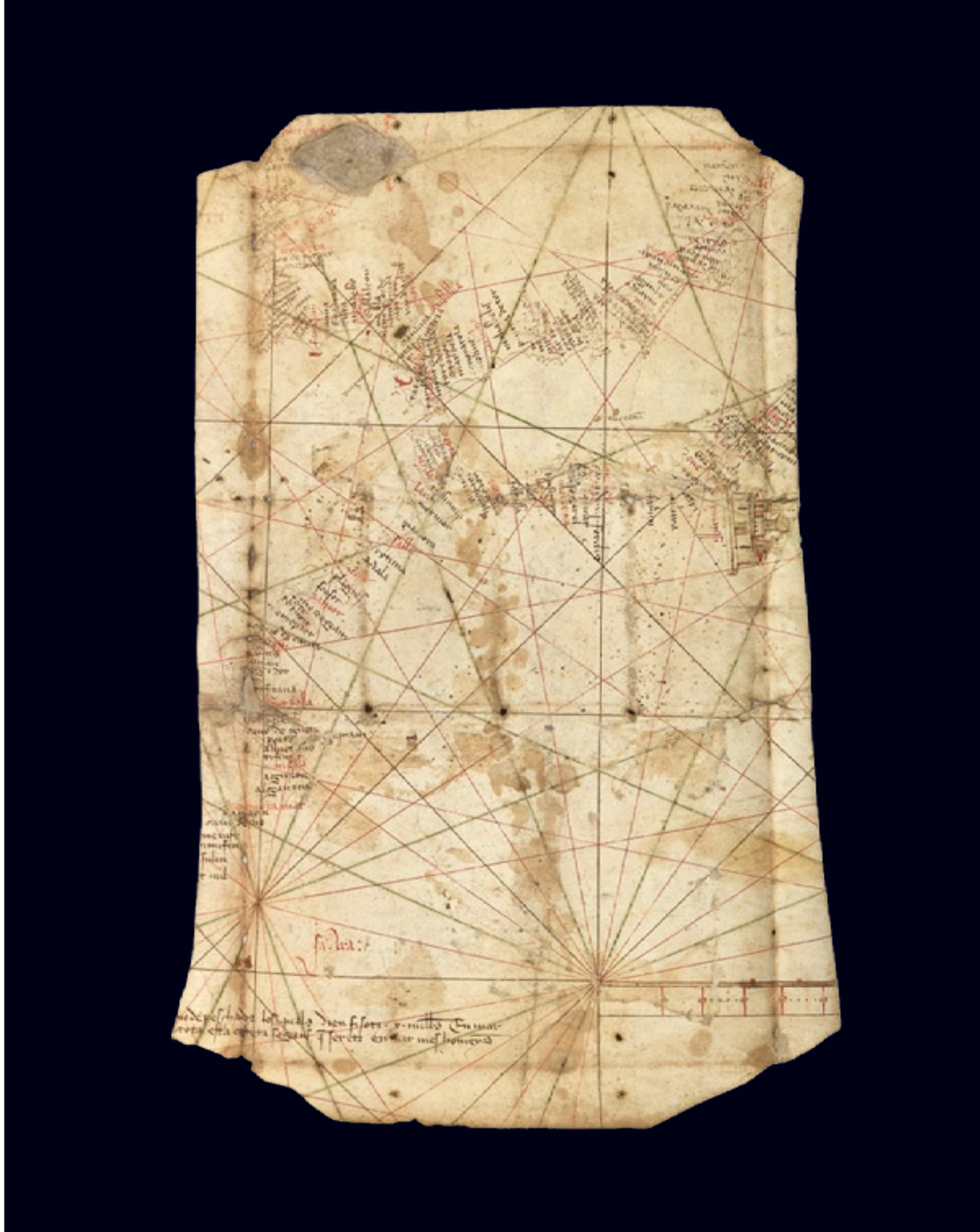
Significant features

The fragment has four distinctive features that help confirm the Soler authorship: *sadra*, the "Plages arenoses…" inscription, the scale bar, and the single town vignette.

At the bottom of the chart, set into the unknown interior of Africa, is one large name, written exactly thus *sadra*:- It appears in precisely the same way on the 1385 Soler chart but the relevant area is missing from the undated one. *Sadra* was not seen on any other fourteenth-century chart, although, being close to the edge of the vellum, this area is sometimes missing. Nearby is a truncated inscription. This appears in full on the 1385 Soler chart but only its right-hand section is preserved on the undated Soler chart. The folding table in Ramon Pujades's study of the 1439 Vallseca chart transcribes 29 legends from 11 Catalan charts between 1330 and 1439. Several start "Plages arenoses… [Sandy beaches]" and a few have a similar wording. However, the Soler inscription is unique, and the fragment follows that form exactly. The missing sections of text are supplied here in square brackets from the 1385 chart; the contractions are filled out in italics:

["Plages arenosses desertes si]no de peschados los quals dien sisotz X milles en mar [trobaretz X passes de fons per] tota esta costera segons *que* seretz en mar mes home*n*ys"

Two small sections – involving milles and *per tota esta coster* – could not be clearly read on the 1385 chart but are here confirmed. The eight surviving words in the equivalent inscription on the undated chart are the same as the other two, underlining that this wording is specific to Soler and was carefully repeated by him.



The scale bar, with its double line filled in with light yellow-brown wash, is typical of Catalan work of the second half of the fourteenth century (see Pujades 2007, p.220 for a composite display). What is not found other than in Soler's work is the way that the long scale strip running across the middle of the bottom of the chart is bounded by north-south rhumb lines to create a block of empty space beneath. This represents the central portion of the chart's lower border. We can therefore assume that the fragment's truncated scale bar would have run across to the equivalent position at the right side and that it would also have been repeated at the top.

The fragment is unusually devoid of decoration. It does not even contain the name for the southwest wind, Libeccio, within the usual circular frame. The fragment's lack of non-functional ornament makes it more likely that this was a very rare survivor of the type of unadorned chart designed for use at sea. As such, it would have been priced down for the large seafaring market. Far more than the highly ornamented landsmen's productions, which survive in disproportionate numbers, this is faithful to the practical purpose of a portolan chart. Like so many other once rare but essential objects, this should be treated as a highly valuable piece of ephemera.

The fragment's sole decorative feature, the stylized vignette of *trimssi*, denotes Tlemcen in northwestern Algeria. This was a major trading centre in the Middle Ages, both for the cross-Saharan traffic and for that along the Maghreb littoral. Soler's almost equally plain chart of 1385 added equivalent vignettes for Marrakech (*marochs*) and Granada, which could have appeared here. Had a more elaborate model been followed, such as Soler's other, undated chart, the fragment would have had several flags, the Atlas mountain range, and river courses as well.

Soler's formula for Tlemcen – since the three versions are indistinguishable – was to place a pair of towers either side of a central building with a tall minaret, all within a walled enclosure. This was viewed from a slight elevation, allowing the back of the inner wall to be picked out in red. An equivalent view had appeared on the earliest Catalan charts but neither that, nor the contemporary productions of the Cresques atelier, matches Soler's style. Typically, and surprisingly, after the Catalan Atlas had shown just a single internal tower, three of the four charts assigned to that atelier (see Pujades 2007, p. 63) place the central tower *outside* the town and behind it. The fourth has a different design, as does later work.

Toponymy

The fragment includes southern Iberia, from Porto in Portugal to Valencia in Spain. For north-west Africa, it runs from [*allue*]*t nul*, five names short of the usual terminal point, Cape Bojador (*buyetder*), in modern Western Sahara, up to Seuta and then east as far as *tigis*[*mach*], just beyond Oran in Algeria.

It is unfortunate that the area covered by the fragment barely overlaps with the two regions whose toponymy has been studied in detail by Pujades, i.e. the coasts of Catalonia and Valencia and the Adriatic. Only twelve

names south of Valencia itself can therefore be checked against his composite listing. For the remainder, the names on the fragment have been assessed against a composite listing of significant toponymic innovations (in process of preparation by Tony Campbell).

Any dating conclusions derived from place-names alone need to be prefaced with a note of caution. First, on account of the small size of the sample; second, because neither Iberia nor North Africa were areas of great toponymic development in this period; and, third, since Catalan chart makers were slow to adopt the Italian names introduced in the early fifteenth century. That said, some interesting conclusions can be drawn.

Like the two signed Guillem Soler works, this fragment contains no place-names so far noted as having been introduced from 1367 onwards. The only exception relates to the Catalan Atlas of c.1375 (see more below). The twelve names south from Valencia to Guardamar are sufficient (with the supporting evidence given above) to show that this is not the work of Soler's contemporaries and neighbours in Palma, Majorca, those thought to have been associated in a joint workshop with Cresques Abraham, the supposed author of the Catalan Atlas.

Soler's *alteya* form (repeated here) is *otillia* on the Cresques atelier charts, and his *cantera* is given by them as *alacant*. Though that is only partially legible here it certainly starts with C not A. Most significant is the omission on this fragment and the two Soler charts of the *flum de segura*, found on almost all Catalan charts between 1339 and the second half of the fifteenth century. Among the few other charts to omit this are the two produced by Soler's successor, Rafel Soler. The omission of the *Riu Segura* is thus one of the defining characteristics of productions of the Soler family. (For a general comment about the distinctive toponymy of the Cresques group of converts from Judaism compared to that of the Christian Soler family, see Pujades 2007, p.492b and follow the reference at the end of note 87.)

With the attribution to Guillem Soler established, how can we relate the fragment to the two signed charts already known: the one in Florence reliably dated 1385 and the other, in Paris, assumed to be earlier, conceivably as early as 1368? What place-name differences can be observed between the three works?

Three of the toponymic forms suggest that the fragment could be the earliest of them all. Cullera, next to Valencia, was conveyed as *cugera* on Catalan charts from 1330 until, from the late fourteenth century and on through the fifteenth, it changed to *cuyera* or, more usually, *culera* (Pujades 2007, pp.394–7). The two signed Soler charts use the later form; this fragment has *cugera*. Another name, Riffiene, conveyed by *rif*, next to Seuta at Africa's north-west tip, seems to have appeared first on the Catalan Atlas. It is included on both the signed Soler works but not this. Another Catalan Atlas innovation, *vacar* (between Cadiz and Tarifa, as distinct from *torre de vaca* just east of Algeziras) is certainly absent from the fragment but the two signed works are not clear enough to read. *Choria*, a little to the west of Cadiz, is the only one of three relevant names first seen on the Catalan Atlas definitely to appear on both the two signed Soler works and on this partial chart.

The final, and most significant indication comes from the name to the east of the Algerian town Honaine (*one*). Generally, from early in the fourteenth century onwards, the toponym that appeared at that point was *gordanea*. It seemed to have been Soler who introduced a relatively short-lived alternative, *muguron*, identified by Pujades (2009, p.155, no.69) as *Ile Mokrane*. Some variant of that – in neither case is the reading clear – was included on the two signed Soler charts, but the fragment displays the earlier *go[z]da[---]* form. That *muguron* formed the standard for Soler in his later career is evident from its perpetuation in the work of Rafel (certainly on the signed work in Berlin and apparently on the attributed Paris chart). This is the strongest evidence pointing to the fragment being earlier than either of the Guillem Soler charts already known.

Handwriting

The fragment is evidently 'by' Soler, in the sense of the authorship of its style and content. Its handwriting confirms those findings. Dr Ramon J. Pujades i Battaler has examined a scan of this fragment and has made the following statement: "This fragment was copied by the same hand that wrote the nameplaces and legends on the two charts signed by Guillem Soler".

Dating

What can be said about the fragment's likely dating? One of Soler's two charts is clearly dated 1385, the other never had a date. That Pujades gave it such a large possible window, 1368–85, reflects, on the one hand the earliest evidence of Guillem's activity in 1368 (Pujades 2007, p.491b) and, on the other, the date of one of his charts. But in what ways can the two charts be chronologically distinguished and why might the complete undated chart not be later than 1385, given that Guillem could theoretically have continued working to the end of century?

The dated chart is plain, like the fragment; the undated one is visually quite different, being ornate and using gold leaf. But the toponymy of the two signed charts, as set out by Pujades for the Adriatic and Valencia (2007, pp. 374–85, 394–5), shows no significant differences. Why could both not be close to the same date, i.e. 1385?

The fragment's few toponymic variations (discussed above) lead logically to the conclusion that it is earlier than either of the others. On the understanding that the undated Paris chart could be re-dated to c.1385, the suggested date for this partial survivor might be c.1380 or even a little earlier.

Rarity

Early portolan charts very rarely appear on the market, especially those that can be assigned with confidence to the fourteenth century. Just two have come to our notice in the past 30 years: one is revealed in the current issue of Imago Mundi (and was extracted from a binding in the Lucca library); the other, first sold at auction in 1980, was incorrectly attributed to Vesconte, and is still unreliably dated. See 'Census of pre-sixteenth-century portolan charts: Additional entries', http://www.maphistory.info/portolanextra.html#E18.

Most of those now slowly emerging are cut down fragments and some are unfinished or perhaps apprentice pieces. This is the first work of which Tony Campbell has become aware – since publication of his Census of pre-1500 charts in 1986 – to be reliably attributed to a known chart maker. It is also a very rare example of an early functional chart, probably discarded after being worn out from use at sea.

It is a sobering thought that there could be at least another seven such sections from that original chart, perhaps used for the bindings of related works. Maybe one or more might appear in future.

We are grateful for the assistance of Mr Tony Campbell in cataloguing this item.

The 1490 Rome Ptolemy bound for the library of Franz I of Austria

2 [PTOLEMAEUS, Claudius]

Cosmographia.

Publication
[Rome, Petrus de Turre, 4 November, 1490].

Description
Folio (420 by 290mm), 174 leaves, double column, 53 lines and headline, 27 double-page engraved maps, four woodcut diagrams on a9v, a10r (2), and a10v, a few wormholes to lower margin of last five maps through to 2c6, collector's stamp of "Franz I" to title, eighteenth-century calf, gilt-edged, re-backed preserving original spine, richly gilt.

Collation: A-C8 D-E6 (A1 blank, A2r Registrum alphabeticum, E6 blank); a10 b-g8 h4 (a1 blank a2r text, h4 blank); 27 engraved maps; 2a-b8 2c6 (2a1r blank, 2a1v registrum super tractum de tribus orbis partibus, 2a2r-2c5r de locis ac mirabilibus mundi et primo de tribus orbis partibus, 2c5r colophon Hoc opus Ptholomei memorabile quidem et insigne exactissima diligentia castigatum iucondo quodam caractere impressum fuit et completum Rome anno a nativitate Domini .M.CCCC. LXXXX die .IV. Novembris. arte ac impensis Petri de Turre, 2c5v-2c6 blank).

References
BMC IV, 133; BSB-Ink P-861; Goff P-1086; HC 13541; Nordernskiöld 7; Sabin 66474; Shirley 4; *The World Encompassed* 40.

Second Rome edition. "This handsome edition is a reprinting of the copper-plate maps of the 1478 Ptolemy [the first Rome edition by Conrad Sweynheym and Arnold Buckinck, whose] maps are considered the finest Ptolemaic ones produced up to the time that the great Mercator engraved his Ptolemy of 1578… It is believed that Sweynheym was the one who first thought of applying the very new art of copper-engraving to the printing of maps, and he might have taken a hand in the actual engraving of them himself" (*World Encompassed*). 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. Also, there are indications the Bologna edition was hurried through the press: the captions were not engraved but stamped into the plates. 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).

Provenance
Bound for the library of Francis I (1708–1765), Holy Roman Emperor and Grand Duke of Tuscany. With his wife, Maria Theresa, he was the founder of the Habsburg-Lorraine dynasty.


LIBYA INTERIOR
AETHIOPIA INTERIOR
DACIA
ARABIA
SACARVM REGIO
INDIA INTRA GANGEM FLVVIVM
TAPROBANA INSVLA
INDICVM MARE
SINVS BARBARICVS

"One of the most spectacular achievements of Renaissance printmaking"

3 **BARBARI, Jacopo de'**

Venetie M.D.

Publication
[Venice], 1500

Description
First edition, second state. Woodcut, printed from twelve blocks on twelve sheets, joined in pairs. A fine impression. Areas of marginal repairs to each sheet, holes in engraved surface of "Iudeca", and above St Marks in-filled with skilful facsimile of lost printed surface, a few small repaired tears etc., but otherwise in exceptionally fine condition.

Dimensions
1340 by 2818mm. (52.75 by 110.5 inches).

References
Balistreri, Emiliano et al., 'Venezia Città Mirabile – Guida alla veduta prospettica di Jacopo de' Barbari', Cierre Edizioni, 2009; Romanello, Giandomenico et al., 'A volo d'uccello Jacopo de' Barbari e le Rappresentazioni di città nell'Europe del Rinascimento', Arsenale editrice, 1999; Levinson, J.A. (ed), 'Early Italian Engravings from the National Gallery of Art', National Gallery of Art, 1973.

De Barbari's landmark bird's-eye view of Venice. The map is a masterpiece of cartography, an important historical record of one of the most powerful states on earth at the time, and "one of the most spectacular achievements of Renaissance printmaking" (British Museum Catalogue).

Geography
The map is an idealized aerial view of Venice from a vantage point somewhere above San Giorgio Maggiore, and shows the city on the day of a regatta. Whilst the view may be idealized in its perspective, de Barbari does not shrink from detail and the vast scale of the work allows him to show the Sestiere teeming with ramshackle buildings and signs of day-to-day life. Some 220 "Abbaini", or dormer windows, are shown, along with numerous "Altane" (a type of loggia or terrace built over a building for domestic use). In fact, by comparing the map with paintings by artists such as Bellini, Carpaccio, and Mansueti art historians have been able to show that many works by those painters depict a real-life Venice and not an ideal one. Frescos can be seen on some of the buildings, such as the coats of arms and lions shown in Piazza San Marco, and on the door of the Arsenal. In the sestiere of San Polo there are statues, including a human figure as high as the window and a character on a horse. One topical element of the scene is the temporary flat roof on the great bell tower in St Mark's Square, which was erected after a fire in 1489. The wood blocks were later altered to show restoration work done in 1511–14, thus making first editions of the view rather easy to identify.

People
At first glance, it appears that the only human life visible on the map is those people shown in boats. However, close inspection reveals a population involved in all the activities associated with ship-building, navigation, fishing, and rowing. The only two exceptions to this maritime theme appear to be a man wheeling a wheelbarrow in Riva degli Schiavoni, and the rather gruesome image of the former "Secretario di Pregadi", or Senate Secretary, Antonio Landi hanging by his neck in Canal de San Secondo as a warning to anyone else who might be considering revealing the secrets of the state. See illustration on p.31.

Boats
67 boats can be seen on the map. In addition to the familiar gondolas, identifiable by their size and number of occupants, merchant ships of various shapes and sizes can be identified, as well as "Burchi" – boats used to transport goods, and, in the Arsenal, the "Bucintoro", the Doge's ship built in 1462. A regatta between eight boats is shown taking place at the lower right of the image, and, ahead of the main group, a "caorlina" with a pendant, possibly the prize for the winner. Near the regatta can also be seen a "tarana", a small fishing boat.


.VENETIE.
.M.D.
IVDECA
AVSTER

The city is surrounded by what appear to be waves, or even birds (!) in diagrammatic form. These small inverted 'v's are, in fact, representations of the debris washed-up on the "arzere" (sand bars) and "paludi" (marshes) that surround the town.

Decoration

In the centre, towards the top of the map and seated on a cloud is the messenger god Mercury. He looks down on Neptune, who is shown with his trident astride a sea monster in the mouth of the Grand Canal. Surrounding the map on all four sides are clouds containing wind heads with all bar the northeast wind as putti. The presence of Mercury, Neptune, and the eight main winds symbolize La Serenissima's stature in both commerce and maritime activities.

It was traditional for mapmakers to depict the north wind as an ugly old man. In the present map, however, the north wind is shown as a blindfolded figure, and it is the northeast wind (incorrectly named "Fulturnus" instead of "Vulturnus") that appears as a bearded older figure. The significance of these departures from traditional iconography is unclear, although Pignatti suggests that the northeast wind head may show a portrait of the mapmaker.

Biography

Surprisingly little is known of the life of Jacopo de Barbari (c.1440–c.1514). Estimates of his date of birth vary from 1436 to 1475, and there is little or no firm evidence as to his place of birth, where he learned his skills, or who was his master. What is known is that he was described as Venetian by his contemporaries, including Albrecht Dürer, Marcantonio Michiel, and Geldenhauer Noviomagus, and that he moved to Nuremberg in 1500 to work for Emperor Maximillian I as a portrait painter and miniaturist. In doing so, de Barbari became the first significant Italian renaissance artist to work in northern Europe.

De Barbari is documented as working in Wittemberg in 1503 for the Great Duke Frederick the Wise of Saxony. In 1504 he met Dürer in Nuremburg and the pair discussed drawing human proportion, although an unpublished draft version of Dürer's own work on the subject reveals that the Dürer thought the Italian was holding back on him:

"…I find no one who has written anything about how to make canon of human proportions except for a man named Jacob, born in Venice and a charming painter. He showed me a man and a woman which he had made according to measure, so that I would now rather see what he meant than behold a new kingdom… Jacobus did not want to show his principles to me clearly, that I saw well" as quoted in Levinson 'Early Italian Engravings from the National Gallery of Art'.

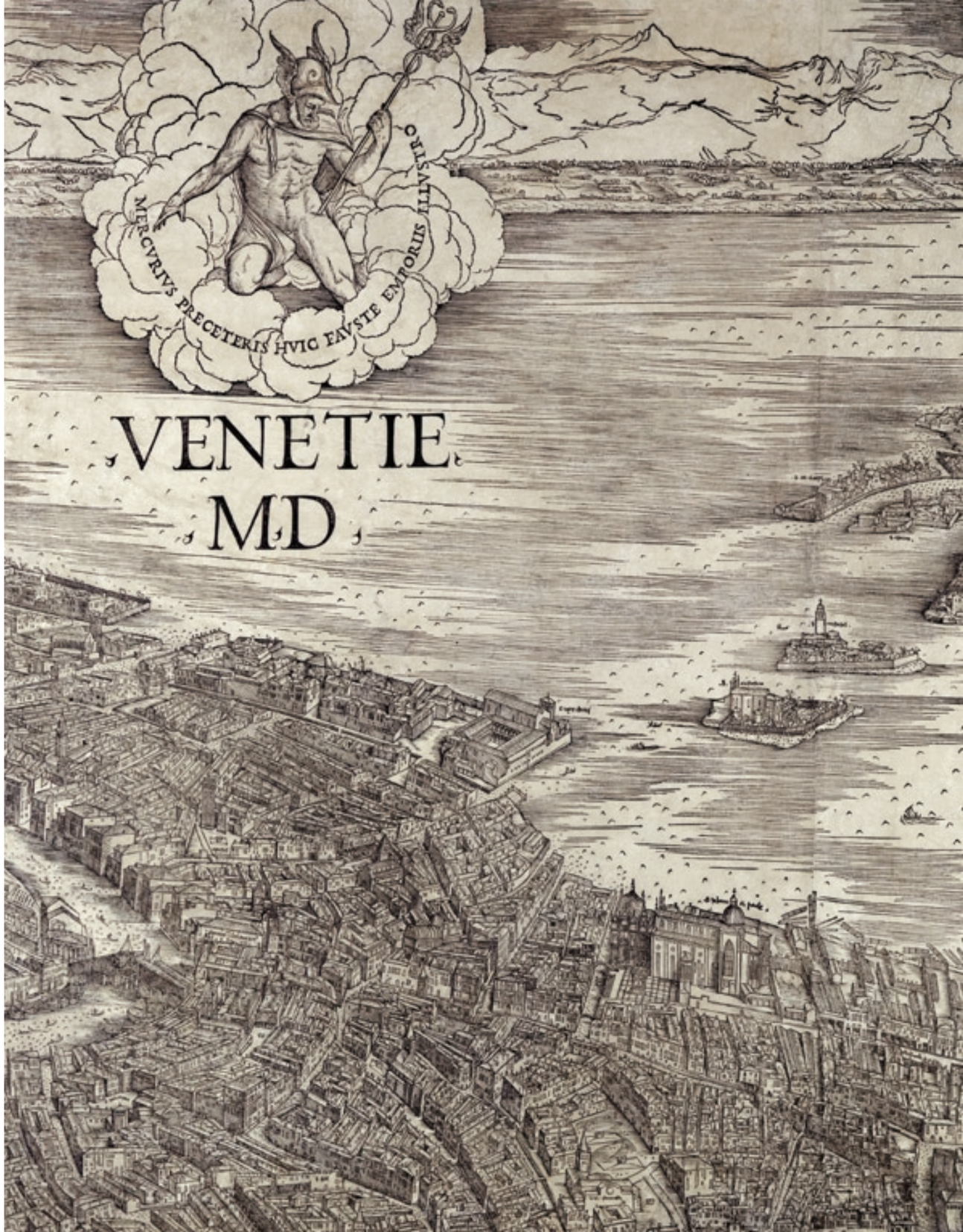
In the same year, de Barbari was paid 254 Florins by the emperor for an unknown work made for the publisher Anton Kolb. He then moved to the court of the Elector Joachim I of Brandenburg at some point between the years 1506 and 1508. By March of 1510 he was in the employ of Archduchess Margaret in Brussels and Mechelen. In January 1511 he fell ill and made a will, and, in March, the Archduchess gave him a pension for life on account of his age and weakness. He was dead by 1516, leaving the Archduchess with his stock of 23 engraving plates.

History of publication

A document held by the Archivio di Stato de Venezia, dated 30th October 1500, shows that the German Anton Kolb comissioned the map and was granted copyright and permission to sell copies of the map for the price of three ducats; well beyond the budget of all but the richest Venetians. The map took three years to make and, undoubtedly, many people were involved in its production.

Ernst Hazen, in 1855, was the first art historian to suggest that the map was the work of Jacopo de Barberi. This opinion was supported by Passavan in 1860, and again by Kristeller in 1896. It is now nearly universally acknowledged that de Barbari was the principal artist involved.

De Barbari's often signed his works with a caduceus, the staff of the messenger god Mercury, and, with the towering figure of the Mercury on a cloud above the title; the present map is no exception. Here, however, de Barbari's staff has wings not present on his other works. Balistrieri suggests that de Barbari chose the caduceus to signify that he was the herald of a new art. With his bird's-eye view of Venice this was certainly the case: never before had an engraver tackled a cityscape in such detail and on such a scale. Indeed, de Barbari's view would remain the largest wood engraved map for over a century after its production. Amazingly, the present map is de Barbari's earliest documented work. It is almost impossible to conceive how an artist could receive such a commission without previously having established his credentials, and so it is tempting to conclude that the figure of Mercury heralds a new name or direction for an artist who, having earned his spurs as an apprentice or in a different field, is for the first time given licence to express the full extent of his vision and talent.



Rarity
In their 2009 survey, Balistreri et al were able to trace 12 extant examples of the first edition of the map, and a further six each of the second, 1514, edition, and the third, later sixteenth century edition. They were not aware of the existence of the present map. The other examples are located as follows:

First edition, 1500.
Hamburg, Boston (Museum of Fine Arts), Cleveland (Museum of Art), London (British Museum), Nuremburg (Germanisches National Museum), Paris (BNF), Venice (Fondazione Scientifica Querini Stampalia), Venice (Museo Correr, 3 examples), Venice (Nuseo Navale), Berlin (Staatlichen Museum).

Second edition, [?1514].
London (British Museum), Venice (Biblioteca Marciana), Venice (Museo Correr), Vienna (Albertina), Washington (National Gallery of Art), Los Angeles (University of California).

Third edition, late sixteenth century.
Florence (Private collection), Venice (Museo Correr), Venice (Private collection), Vienna (Albertina), Amsterdam (Rijksprentenkabinet), Austin (University of Texas).

The twelve original woodblocks survive in the Museo Correr.

Provenance

1 André Masséna (1758–1817), 1er duc de Rivoli, 1er Prince d'Essling. André Masséna, Duc de Rivoli, Prince d'Essling was a leading French general of the revolutionary and Napoleonic wars.

Orphaned at an early age, Masséna enlisted in the Royal Italian regiment in the French service in 1775. At the outbreak of the French Revolution in 1789, he was a sergeant at Antibes. He soon became a captain in the Revolutionary government's army of Italy at Nice, and in December 1793 he was made general of a division.

He became Napoleon's most trusted lieutenant during the Italian campaign of 1796–97, and won the Battle of Rivoli on 4 January 1797. Napoleon granted him the title of prince d'Essling in January 1810. Three months later Masséna, in poor health, was given command of the French forces that were fighting the British in Portugal. The British commander, Arthur Wellesley, duke of Wellington, defeated him at Buçaco, Portugal, on 27 September 1810, and at Fuentes de Oñoro, Spain, on 5 May 1811. Masséna was then relieved of his command. He was in Paris in 1815 but took no part in the Hundred Days of Napoleon; instead he supported the restoration of King Louis XVIII to the French throne.

2 François Victor Masséna (1799–1863), 2e duc de Rivoli, 3e prince d'Essling (1821), fils du précédent.
3 Victor Masséna (1836–1910), 3e duc de Rivoli, 5e prince d'Essling, fils du précédent.
4 André Prosper Victor Eugène Napoléon Masséna (1891–1974), 4e duc de Rivoli, 6e prince d'Essling, fils du précédent.
5 Victor André Masséna (b.1950), 5e duc de Rivoli, 7e prince d'Essling, fils du précédent.

The first atlas wholly printed in colours, incorporating the first printed map to indicate Japan

4 **PTOLEMAEUS, Claudius; Bernadus SYLVANUS**

Liber geographiae cum tabulis et universali figura et cum additione locorum quae a recentiorbus reperta sunt.

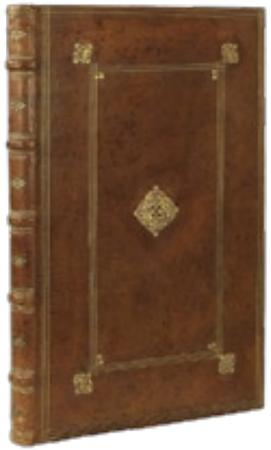
Publication
Venice, Jacobus Pentius de Lencho, 1511.

Description
Folio (440 by 300mm), title in red, poem on verso printed in red and black, 6pp. preliminary text printed in red and black, 115pp. text printed in red and black with four woodcut and letterpress diagrammatic illustrations, 28 woodcut maps printed in red and black (each double-page with all but the final world map printed in red and black in two sections on facing pages), remnants of collector's stamp to title, bound to style in later calf decorated in gilt and blind, spine in six compartments separated by raised bands.

Collation: [4]; A8, B-H6, I8, 28 maps.

References
Shirley, *Mapping of the World*, 32; Nordenskiöld Collection 2:204; Phillips, Atlases 358; Sabin 66477; Sander 5979.

A very fine example of this Venetian editon of Ptolemy's 'Geographia'. This is the first illustrated edition of Ptolemy's work in which an attempt was made to update the information given on the maps. It is also one of the earliest examples of two-colour printing in cartography, with the major regional names printed in red, others in black, using inset type. The large cordiform world map is the earliest of its kind, and this is only the second Ptolemaic world map to show America (Regalis domus and Terra laboratpru[m]). It is also the first printed map to indicate Japan (Zampagu Ins).



"The most important of all the Ptolemy editions", here in a contemporary binding

5 **PTOLEMAEUS, Claudius; Martin WALDESEEMULLER**

Geographiae opus novissima traductione a Grecorum archetypis castigatissime pressum.

Publication
Strassburg: Johannes Schott, 12th March, 1513.

Description
Folio (460 by 320mm), two parts in one volume, including the supplement of modern maps, with final blank, three woodcut diagrams in text, 47 woodcut maps, 45 double-page, the map of Lorraine printed in three colours, fine, crisp impressions throughout, the modern world map trimmed at foot just within printed surface (as often), a few inoffensive marginal annotations throughout in an early hand, blind stamped pig skin over boards, with metal corner and centre pieces, metal clasps, edged in blue.

References
Phillips 359; Nordenskiold 205 (incomplete); Sabin 66478; Shirley 34; Adams P2219.

A monumental work containing critical New World information, derived from the latest voyages of exploration, including the earliest atlas map devoted entirely to the New World ('Terra Incognite'), the earliest map printed in more than two colours, and, for many countries, the first published maps (notably the map of Switzerland, which is styled differently and probably adapted from a manuscript map by Konrad Türst c.1495). It is, "The most important of all the Ptolemy editions" (Streeter).

Contents
This masterful atlas is one of the most important cartographical works ever published. Known as the first 'modern' edition of Ptolemy, it is usually accepted as the most important edition of the 'Geographia'. The first part of the atlas consists of 27 Ptolemaic maps, taken from the 1482 Ulm Ptolemy or, possibly, the manuscript atlas of Nicolaus Germanus upon which the Ulm Ptolemy was based. The second part comprises 20 new, 'modern maps', labeled either as 'Nova' or 'Moderna et Nova'. Of these, 'Orbis Typis Universalis' and 'Tabula Terre Nova' show the New World. The latter is considered the earliest map devoted entirely to the subject and depicts the coast of America in a continuous line from the northern latitude of 55 degrees to Rio de Cananor at the southern latitude of 35 degrees, with about 60 places named. The other map, 'Orbis Typis', depicts the outline of northeastern South America, with five names along that coast, the islands Isabella and Spagnolla, and another fragmentary coast, as well as an outline of Greenland. The text states that the New World maps are based upon geographical information obtained from 'the Admiral', possibly a reference to Vespucci, Cabral, or Columbus. The latter is actually referred to by name on the 'Tabula Terre Nova' map, and is described as a Genoese sailing under command of the King of Castile.

History
Two scholars based at the Gymnasium Vosagense in Saint-Dié, Martin Waldseemüller and Mathias Ringmann, began work on the 20 maps in the Supplement around the year 1505. Their work was initially conducted under the patronage of Duke René II of Lorraine (1451–1508). In a letter written to Johann Amerbach of Basel on April 7, 1507, Waldseemüller wrote:

"I think you know already that I am on the point to print in the town of St. Dié the Cosmography of Ptolemy, after having added some new maps."

Further, Stevens reports that, early in 1507, a book titled 'Speculi Orbis … Declaratio' by Gaultier Lud, canon of Saint Dié, was published in Strasbourg. That work states:

"1. that a figure of the unknown country recently discovered by the King of Portugal has been hurriedly prepared; 2. that a more detailed and exact representation of that coast would be seen in the new edition of Ptolemy; 3. that the new edition of Ptolemy would soon be prepared" (see C. Schmidt, 'Mattias Ringmann-Philesius, Humaniste alsacien et lorrain', in 'Mémoires de la Societé d'Archéologie lorraine 3' (1875), p.227; for Stevens' quotation, see Stevens 'First Delineation', p.33).

The new Latin translation of the text by Mathias Ringman was based on d'Angelo's text, and appears to have been completed somewhat after the maps. In 1508 Waldseemüller's and Ringmann's patron died. In the same year, all of the materials for the atlas passed into the hands of two Strassburg citizens, Jacob Aeschler and George Uebelin, who edited the text and at whose expense the work was, finally, completed in 1513 with Johann Schott as printer.

Provenance
Ex libris of Boies Penrose to upper paste-down. Boies Penrose (1860–1921) was a lawyer, Republican politician, and bibliophile from Philadelphia, Pennsylvania. He represented Pennsylvania in the United States Senate from 1897 until his death in 1921.

GENERALE

PTHOLEMEI

The first obtainable map to name America

6 APIAN, Peter

Tipus Orbis Universalis Iuxta Ptolomei Cosmographi Traditionem Et Americi Vespucii Aliorque Lustrationes A Petro Apiano Leysnico Elucbrat.

Publication
[Vienna], An. Do. MDXX [1520].

Description
Double-page woodcut map, trimmed into printed image.

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

References
Church 45; Harisse 126; Shirley 45; Sabin 86390; Nordenskiold p. 99; Van Ortroy 1.

Peter Apian based his map upon Waldseemullers's seminal world map of 1507. Due to its reduced size, much information has been left out, and – except for the naming of Calicut in the East – there is little evidence that Apian drew upon Waldseemuller's significantly more up-to-date 'Carta Marina' world map of 1516. Several initials appear on the map: to the bottom right are Laurent Fries, who Shirley suggests was the co-draughtsman of the map; to the lower left are those of Luca Alantses who paid for the map; and also there are Johann Kamer's in whose book the map appeared. As well as being bound into John Kamer's work the map also appeared in Pomponius Mela's 'De Situ Orbis' of 1522, and was possibly issued separately at the time.

Peter Apian was born Peter Bienewitz (or Benewitz) on April 16, 1495, in Leisnig, Saxony. In 1516, Apian began studying mathematics, astronomy, and geography in Leipzig, later moving to Vienna, where he completed his studies in 1521. Apian was appointed professor for mathematics at the University of Ingolstadt (Upper Bavaria) in 1527, where he lived and taught until his death on April 21, 1552. Apian worked mainly on the description and use of scientific instruments but also made astronomical observations and published various cartographic works.


RICI VSPVCII ALIORVQVE LVSTRATIONES A PETRO APIANO LEYSNICO ELVCBR
ANDO
M·DXX
CIRCVS
TARTARIA
SERICA
SCHITIA EXTRA
INDIAS SVPERIOR
INDIA MERIDIO
INDIA INTRA GAGE
GANGETIC
INDIA
TROPICVS CANCRI
AEQVINOCTIALIS
AMERICA
LIBIA INTERIOR
AF RICA
ARABIA FELIX
SABA REGIO
MARE INDICVM
OCEANVS INDICVS MERIDIO
SINVS MAGNVS AFFRICE
CAPRICORNI
TOTA ISTA PARS AFRICE PTOLEMEO ERAT INCOGNITA
MADAGASTAR
ZANZIBAR
MARE PRASSODVM
CLIMA 1
CLIMA 2
CLIMA 8

First map in an edition of Ptolemy to name "America"

7 **PTOLEMAEUS, Claudius**

Geographicae enarrationis libri octo. Bilibaldo Pirckeymhero interprete. Annotationes Joannis de Regio Monte in errores commissos a Jacobo Angelo in translatione sua.

Publication
Argentoragi, Johannes Grieningerus, communibus Johannis Koberger impensis excudebat. [Imprint from colophon: recto of leaf Q8], 1525.

Description
Folio (406 by 265mm), title within ornamental woodcut border, and 50 numbered woodcut maps (27 double-page of the ancient World, 22 double-page maps of the modern World by Laurent Fries, and one full-page map of Lotharingia on the verso of map 46), mounted on vellum guards, most maps with descriptive text on verso enclosed within elaborate woodcut borders (said to be the work of Hans Holbein and Urs Graf), woodcut diagrams in the text, contemporary blind-stamped pigskin over oak boards, metal clasps.

Collation: A-M(6), N(4), O(6), 50 numbered double-page woodcut maps a-e(6), f(4), P(6), Q(8) [Collophon].

References
Nordenskiold Collection 2:208; Phillips , Atlases 362; Sabin 66482.

Fourth Strassburg edition. Wilibald Pirckheimer, using the notes of Johannes Regiomontanus, perhaps under the editorship of Johann Huttich, translated the text; the ornamental woodblock designs on the reverse of the maps are attributed to Albrecht Dürer, who also contributed the woodblock of the armillary sphere. The present edition is the second one printed by Grüninger. However, all maps are printed by the woodblocks of the first Grüninger edition of 1522.

The woodcut maps in the trapezoid shape developed by the German cartographer Nicolaus Germanus (1420–1490) in 1460 comprise 27 maps according to Ptolemy as well as 23 "modern" maps (Tabula Moderna) according to the knowledge of the time.

The "modern section" was copied by Lorenz Fries, in a reduced format, from the maps prepared by Waldseemüller for the 1513 Strasbourg Ptolemy, and accordingly contains the new maps of North America and the West Indies, Lorraine, Switzerland, Crete, North Africa, Southern Africa, Southern Asia, and the World.

To that group Fries added three maps: South East Asia and the East Indies, China and Japan, and a navigational map of the world. The two former are the first separate printed maps of the regions they depict.

The 50 woodcut maps, with the exception of "Quinta Asie Tabula" are from the same blocks as those of 1522 edition. Map 47 is single page on verso of map 46. Map 50, "Orbis typus universalis" by Laurentius Fries, is the first map in a Ptolemy in which the name "America" is used. Maps 28, 34, 49, and 50 relate more or less to America, and are described in a note to the preceding edition. The account of the discoveries of Columbus and others is on the back of Map 28. The dedication by Bilibaldus Pirckeymherus, dated at "Norenberge. Kalendis septembris. Anno Salutis nostre. M.D.XXIV.," begins on the verso of the title and ends on the verso of folio 2. "Index Ptolemaei …" (with half-title within illustrated border): [68]p. at end.

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

8 **FINE, Oronce**

Nova, Et Integra Universi Orbis Descriptio.

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

Description
Woodcut map.

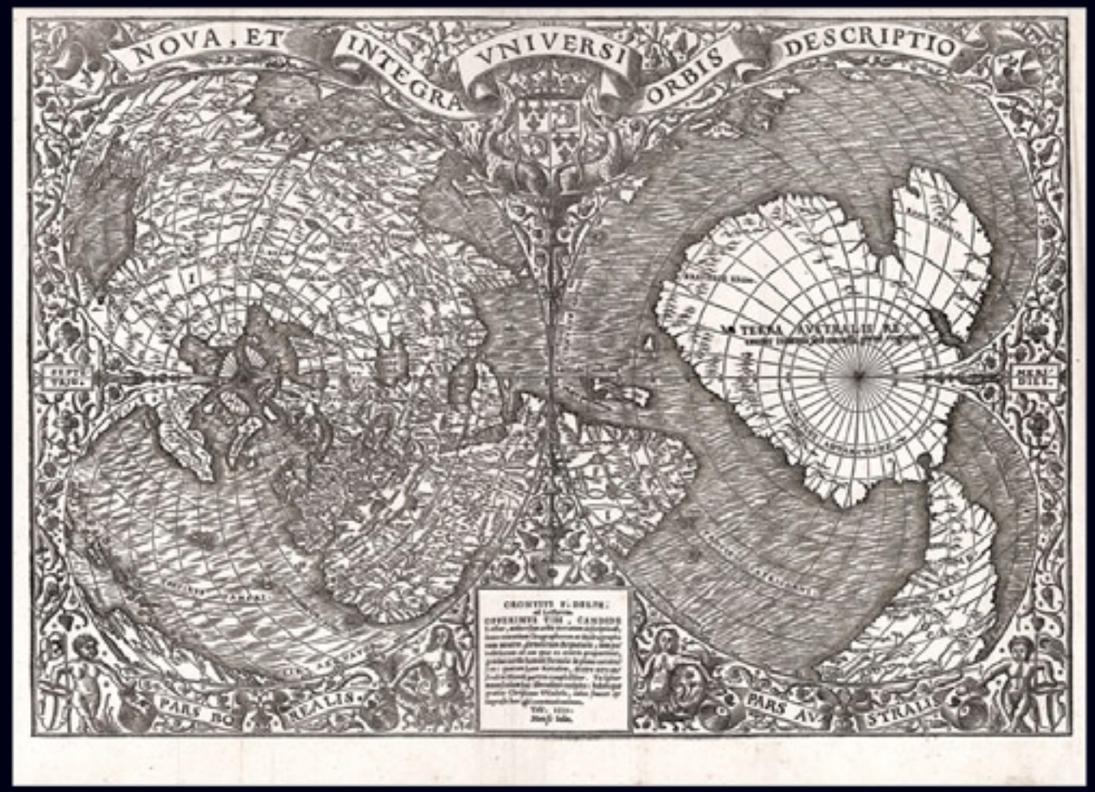
Dimensions
290 by 420mm (11.5 by 16.5 inches).

References
Shirley 69.

Oronce Fine's rare map of the world, on a polar double-cordiform projection 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. The right-hand or southern cordum shows the a great southern land mass which Fine label's '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. The present example bears good wide margins.



The ‘bicycle spoke’ world map

9 **FLORIANO, Antonio**

[Untitled World Map].

Publication
[?Venice, c.1555].

Description
Large engraved map on two sheets joined.

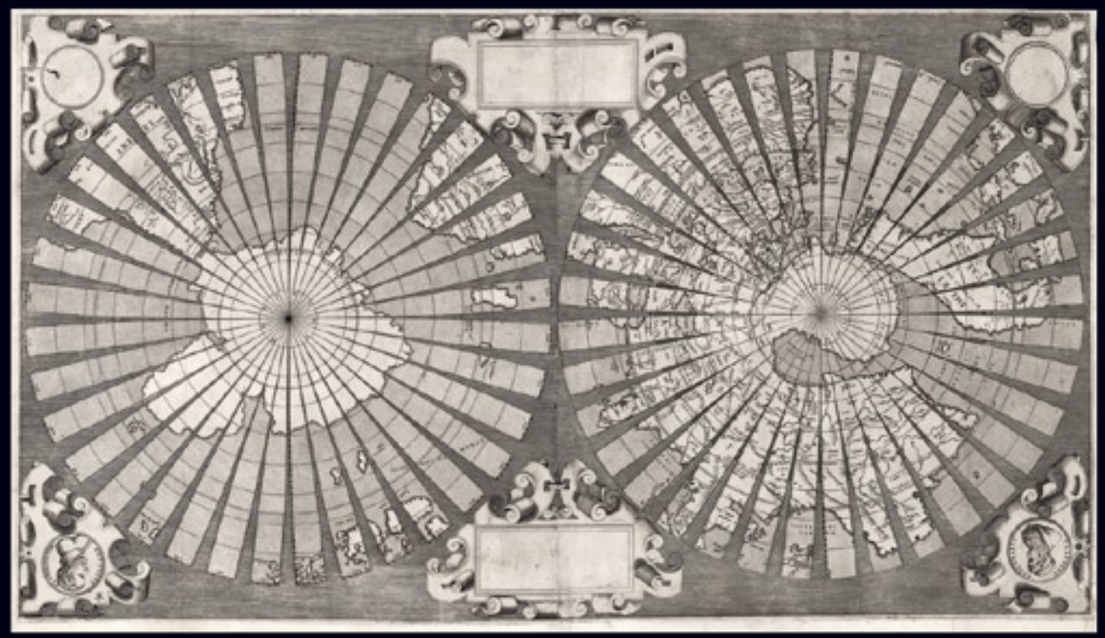
Dimensions
460 by 835mm (18 by 32.75 inches).

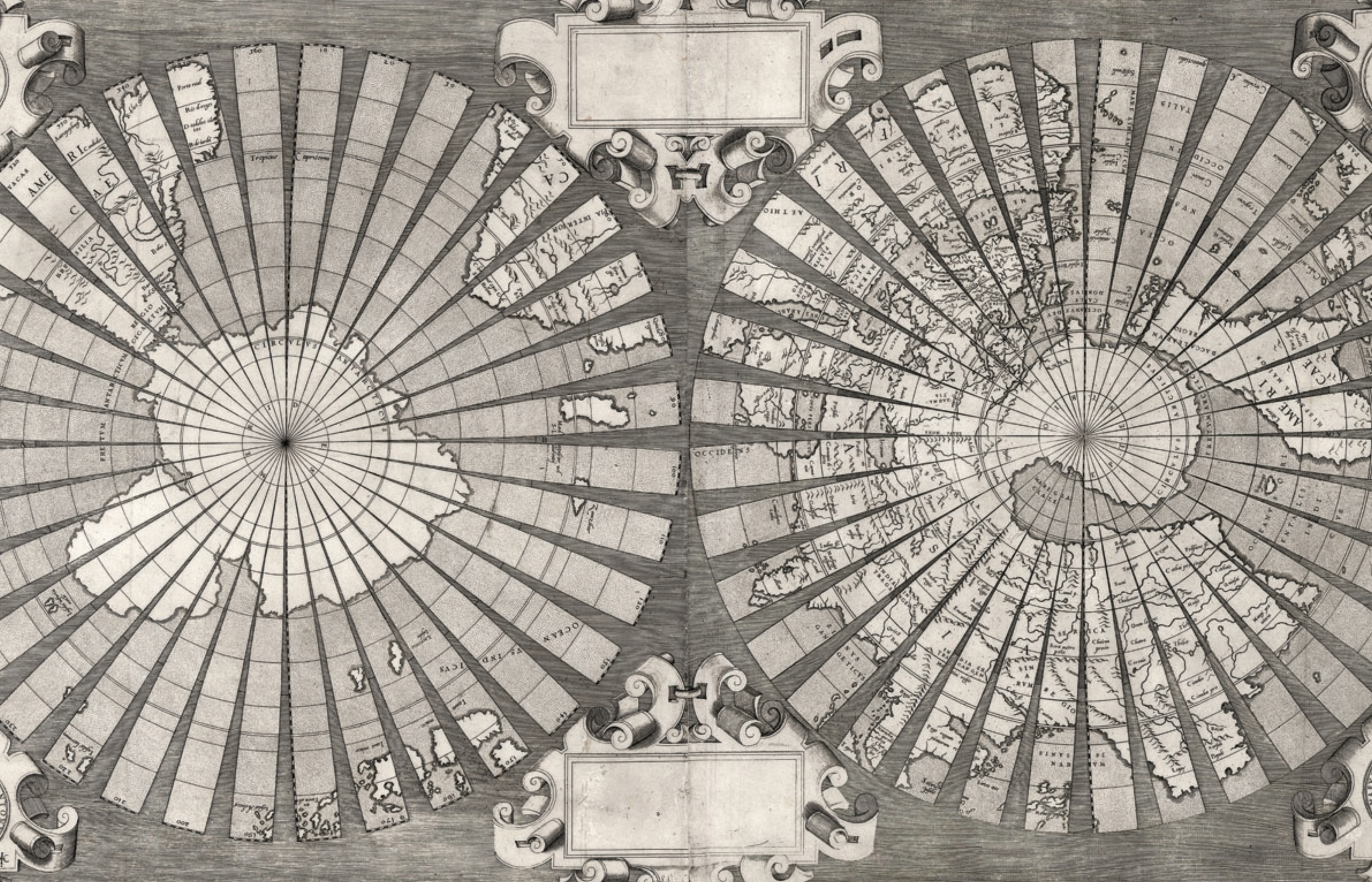
References
Gallo, *Antonio Florian and his Mappemonde*; Nordenskiold, *Facsimile Atlas*, p. 94 & fig. 48.; Shirley, 99; Tooley, *Maps in Italian Atlases* 23.

Antonio Floriano’s fine and rare world map upon a polar projection.

Floriano’s map raises some very intriguing questions. With its lack of either a title or imprint, one would assume that it was a proof copy, however all other known examples are similar. Second, Floriano’s decision to divide the two hemispheres into 36 globe gores would lead one to conclude that the map was intended to be dissected and mounted as a globe, as Shirley notes in its undissected form the map “lack[s] legibility”. However, with portraits of both Floriano and Ptolemy together with the elaborate strap-work to the borders, it is unlikely that this was Floriano’s intention.

There is also some debate on the exact date of the map. It is known that Antonio Floriano was granted a privilege by the Venetian state to prepare and publish a world map in January 1555, with the present map published in the same year. However, several authorities have questioned this, stating the geographic information (copied from Mercator’s 1538 cordiform map) leads to an earlier publication date between 1545–50. The engraving has been attributed to Paolo Cimerlino, due to the monogram that appears next to the portrait of Ptolemy, yet this seems unlikely.




AMERICA
OCEAN
OCCIDENS
CIRCVLVS

De Jode's 'Speculum' in contemporary hand-colour

10 **JODE, Gerard de**

Speculum orbis terrarum.

Publication
Antwerp, Gerard Smits, 1578.

Description
First edition, two parts in one volume, folio (420 by 300mm), two allegorical engraved titles (both with versos blank), and 90 maps on 65 double-page map sheets, engraved by Johannes or Lucas van Deutecum, ALL MAPS IN THE FULL ORIGINAL COLOUR, most maps with some loss, later full calf, gilt paneled, central coat-of-arms, spine in six compartments separated by raised bands, gilt.

References
Koeman Jod II; Van der Krogt 32:01; Shirley T.JOD-1b.

Gerard de Jode (1509–1591), cartographer, engraver, and publisher lived and worked in Antwerp. In 1547 he was admitted to the Guild of St. Luke, and began his work as a publisher, and print seller. He often printed the works of other cartographers, including Gastaldi's map of the world in 1555, Jacob van Deventer's map of Brabant in 1558, Ortelius' eight-sheet map of the world in 1564, and maps by Bartholomeus Musinus and Fernando Alvares Seco.

His most outstanding work was his atlas 'Speculum Orbis Terrarum' – the present work – published in 1578. De Jode intended it as competition for Ortelius' 'Theatrum' (see item 13). The two, whom 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 the 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' plan would seem to have worked, as Plantin's records suggest that very few copies were actually sold. After Gerard's death in 1591, his son published a revised and enlarged edition of 1593, which fared just as badly as the first edition. 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.

Its lack of commercial success has also made it an exceptionally rare work, and we are unaware of any coloured example of the 1578 edition coming up for sale in the last 30 years. An uncoloured example made £185,000 hammer in the Wardington Sale, Sotheby's 18/10/05.


VNIVERSI ORBIS SEV TERRENI GLO:
BI IN PLANO EFFIGIES
Cum privilegio
SEPTENTRIO
CIRCIVS
AQVILO
CIRCVLVS ARCTICVS
TROPICVS CANCRI
ÆQVINOCTIALIS
TROPICVS CAPRICORNI
CIRCVLVS ANTARCTICVS
MERIDIES
AFRICVS
EVRONOTVS
HELLES PONTIVS
Nuoua Francia
Gronlandia
Insulæ de la Acores
Insulæ de Canarie
Insulæ de cabo verd
Terra del Fuego
Mare Magellanicum
Tartaria
Nubia
S. Helena
AFRICA

The earliest systematic city atlas

11 **BRAUN, Georg, HOGENBERG, Franz.**

Civitates Orbis Terrarum.

Publication
Cologne, Apud Petrum A Brachel, 1585–1617.

Description
Folio (385 by 280mm), Latin text, six volumes bound in two, engraved title pages and 363 double-page engraved maps, plans, and bird's-eye views, all with FINE ORIGINAL HAND-COLOUR, contemporary vellum, title in manuscript to spine.

References
Koeman II, 15–23; Phillips, Atlases, 59.

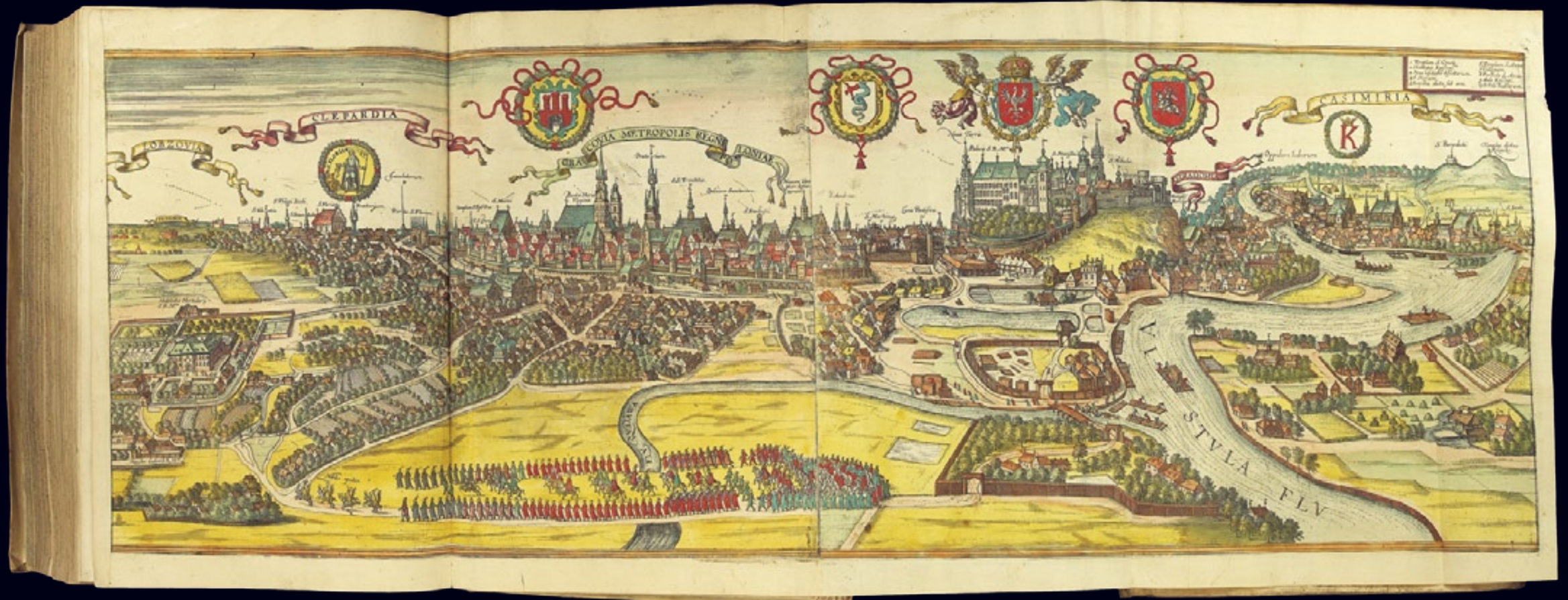
A fine example of "the earliest systematic city atlas" (Koeman).

Published in Cologne in a series of six volumes between 1572 and 1617, the 'Civitates' attempted to present, for the first time, a systematic account of all the major settlements and cities of the then-known world. They appear in a realistic, faithfully represented, and recognizable style, using a combination of two-dimensional plans, three-dimensional views, and bird's-eye perspectives. The subsequent atlas proved hugely popular with the new urban mercantile elite, who was hungry for information on the far-flung cities of the world.

In order to obtain accurate representations of the numerous cities illustrated in the 'Civitates', Georg Braun (1541–1622), canon of Cologne Cathedral, established an extensive network of correspondents and artists across Europe who contributed numerous drawings to the project. These included Georg Hoefnagel, Heinrich Rantzau, Jacob van Deventer, and Abraham Ortelius, among others. In fact, Hoefnagel and Ortelius were close friends, travelling extensively throughout Europe, and are often depicted in the foreground of the engraved views. These engraved views were executed by Franz Hogenberg and Simon Novellanus. Hogenberg was a close friend of both Gerard Mercator and Abraham Ortelius, and was employed by Ortelius to engrave maps for his 'Theatrum'.

The plates, whether two-dimensional plans, three-dimensional views, or bird's-eye perspectives, come alive with their depiction of the individual citizens in the foreground, from the rich merchants of London to the wild Cossacks of Moscow, and the refined towns-folk of Maastricht. However, Braun's motives for adding figures to the views went further: as stated in his introduction to Book 1, he believed, perhaps optimistically, that his plans would not in consequence be scrutinized for military secrets by the Turks, as their religion forbade them from looking on representations of the human form.


LONDINVM FERACISSIMI ANGLIAE REGNI METROPOLIS
THE TOWRE


CLEFARDIA
OSMOVIA
CRACOVIA METROPOLIS REGNI POLONIÆ
CASIMIRIA
VISTVLA FLV

De Bry's seminal description of Virginia in contemporary colour

12 **BRY, Theodore de.**

Wunderbarliche, doch Warhafftige Erklärung, von der Gelegenheit und Sitten der Wilden in Virginia welche newlich von den Engelländern so im Jahr 1585.

Publication
Frankfurt: Johann Wechel, 1590.

Description
Folio (331 by 244mm), German title and imprint on slips mounted on engraved title, Adam and Eve plate signed 'Theodore de Brij fe.' not 'se.' with the scarce map 'Americae Pars Nunc Virginia', 23 numbered half- or full-page engravings above or facing German letterpress descriptions (all but the first numbered), five plates of the Picts, all coloured by a contemporary hand, hand-coloured engraved arms on dedication leaf, woodcut tail-pieces, minor marginal ink stains to verso of a4, light marginal dampstain affecting gatherings b, c and F, contemporary limp vellum, covers tooled in gilt with thin twisted-rope border with small fleur-de-lys cornerpieces and central ornate oval medallion, dated '1590' on spine, remains of green silk ties, tooling rubbed leaving only traces of gilt, extremities lightly rubbed, very small chip to spine, lower cover lightly stained.

Collation: a4, b6, c4, d6, e2(e1 + \kc\K2 [map of Viriginia]), A6, B6(B4 + \kc\K2), C6(C3 + \kc\K2), D6, E4, [2E4], F6, complete with blank F6.

References
Burden 76; Church 176; Cumming Southeast in Early Maps 12; Sabin III p.49.

A fine example of the first German edition of de Bry's seminal work on the early exploration and mapping of America.

The work records the history of the failed Roanoke colony in North Carolina, established by the British some five years earlier in 1585. The expedition to found the colony had been sponsored by Sir Walter Raleigh and led by Sir Ralph Lane. Also aboard were Thomas Harriot and John White. Harriot – Raleigh's tutor in navigation – was sent as linguist, recorder, and surveyor of land to ascertain its suitablity for farming and trade. White was there to produce visual records and maps in order to encourage further investment in the nascent colony. The text, which Harriot produced upon his return from Roanoke, is the first description of the Virginia and Carolina country. It was first published in 1588 – only six copies are known – and is here republished by de Bry in German. The map by John White that accompanies the text is here present in the extremely rare first state with the village to the right of the native woman and child engraved 'Ehesepioc', is "one of the most significant cartographic milestones in colonial North American history"(Burden). It was the first map to delineate the Chesapeake Bay and contains the first printed use of the name 'Chesapiooc Sinus'.

White was also responsible for the wonderful illustrations which detail the Carolina Indians and their customs, costumes, rituals, hunting practices, and dwellings, finely engraved here by de Bry. The originals reside in the British Library and were the focus of a British Museum exhibition in 2007. De Bry also includes five plates of the ancient Picts of Scoland with whom he wished to compare the Carolina Indians.

In 1587 White retuned to Roanoke as Governor together with 12 assistants. However, they landed with insufficient supplies and White was forced to return home to garner more assistance. Due to the Spanish Armada White did not return to the colony until 1590, by which time the colony and its inhabitants had vanished.

VIRGINIA
CHAWANOOK
SECOTAN
WEAPEMEOC
Mongoack
Ohanoock
Catokinge
Moratuc
Tandaquomuc
Metackwem
Mascoming
Secota
Cotan
Aquascogoc
Pomeiock
Chepanum
Pasquenoke
Skicoak
Chesepiooc sinus
Apasus
Comokee
Promontorium tremendum
Wokokon
Croatoan
Hatorask
Trinety harbor
Paquiwoc
OCCIDENS
ORIENS
MERIDIES
SEPTENTRIO
Scala leucarum. 25
5 10 15 20 25
Scalle of 25 leages

XVIII.

Wie die in Virginia auff jren hohen Festen zu tantzen pflegen.

AUff eine gewisse zeit deß Jars halten sie ein groß es vnnd gewöhnliches Fest/auff welchs die/so in den nechsten Stäten wohnen/mit grossen hauffen zusammen kommen/ein jeder/so viel es jhnen müglich/ auff eine frembde weise bekleydet. Auff dem Rücken tragen sie Mahlzeichen/die da anzeigen/von wannen ein jeder geboren sey. Es ist derwegen ein weiter Platz/auff welchem sie sich versamlen. Rund vmb diesen Platz sind Balcken in die Erden gesteckt/ welche wie verdeckte Mannenhäupter anzusehen sind. Wann sie sich nun in eine ordnung gestellt haben/tantzen vnnd springen sie/singen/vnnd geben alsdann/so viel sie derselben erdencken können/frembde geberden. Mitten im Kreyß stehen drey Jungfrawen/die aller schönsten/so sie vnterm gantzen hauffen finden mögen/diese halten sich vnter einander/vnnd vmbtrehen sich/ gleich als wann sie tantzeten. Diß alles geschichet wann die Sonne vntergangen ist/ die grosse Hitze deß Tages zu vermeiden. Wann nun dieselbigen müde worden sind/ gehen sie auß dem Kreyß/alsdann treten andere an jhre stätt. Vnnd das weheret so lang/biß der Tantz auß ist. Darnach gehen sie zusammen/essen vnnd trincken miteinander/wie es in der sechtzehenden Figuren angezeigt ist worden.

A fine example of "the first true atlas"

13 ORTELIUS, Abraham

Theatrum Orbis Terrarum.

Publication
Antwerp, Christopher Plantin, 1592.

Description
Folio (440 by 300 mm), title, Catalogus Auctorum with 152 names, engraved portrait of Ortelius by Galle, separate engraved title to the Parergon, 134 double-page engraved maps, all with fine original hand-colour, lower outer corner of first title slightly chipped not affecting image or text, early leaves a little thumb-soiled in same corner, rebound in seventeenth-century paneled calf boards rebacked to style with old gilt spine-panels laid down, red morocco label and gilt board-edge decoration skillfully added to style.

References
van der Krogt 31:041; Shirley T.ORT-1z.

Abraham Ortelius (1527–1598) took an active interest in cartography from an early age. He began his career as a "kaarten afzetter" (illuminator of maps) purchasing single (generally wall) maps from booksellers and colouring them for re-sale. He travelled extensively in his search for new material and was a well-known face at the Frankfurt bookfairs. It was whilst travelling that Ortelius built up his unrivalled web of contacts, which included many of the leading historians, scientists, and cartographers of the day.

These contacts would prove invaluable in the compiling and completion of his 'Theatrum orbis Terrarum', first published in 1570. The work was "the first true atlas" (van der Broecke): all the maps were of a uniform size and style, with an engraved title, accompanying text, and – hitherto unheard of in cartographic publications – a list of the source material. With its comprehensive scope, the atlas was a huge step forward compared with the contemporary 'Lafreri' atlases, which were bound up to order and so reflected the whims of the customer. Even though it was the most expensive work published at the time, it proved an instant success with four versions of the first edition being printed in 1570 alone. The work would go on to be published for 42 years, with some 31 editions being produced.

The present atlas is the second Latin edition to contain Additamentum IV, the last edition before the fifth, and last, lifetime Additamentum was added in 1595. Though dated 1592 in the colophon, it was issued in 1591. The work also contains the 'Parergon' – Ortelius' atlas of ancient geography. The maps, unlike those of the main atlas, were drawn by Ortelius himself. The work would later be issued separately and would influence the numerous historical atlases that would be produced in the seventeenth century.

“Set the standard for all future pilot guides”

14 **BARENTSZ, Willem.**

Description de la Mer Mediterranee ... Par Guilliame Bernard, Pilote. 1609.

Publication
Amsterdam, Corneille Nicolas Marchand, 1609.

Description
Folio (420 by 320mm), engraved title, with pasteover, nine double-page engraved charts, and one folding general chart, chart of Sicily trimmed to neatline, Medici library stamp to title, original limp vellum.

References
Koeman 4C; Yale, UUY 74, 607B.

The first pilot of the Mediterranean with printed charts.

Willem Barentsz’s chart book of the Mediterranean, first published in 1595, “Set the standard for all future pilot guides” (Koeman), and forms the logical next step to Waghenaer’s ‘Spieghel der Zeevaerdt’. Before 1595, the only printed description of the Mediterranean occurred in Waghenaer’s ‘Thresoor der Zeevaert’, but without charts. Manuscript chart books of the Mediterranean – or portolans – drawn by Italian pilots were well known in the sixteenth century, and many of Barentsz’s charts bear resemblance to their work. It is debatable to what extent the Barentsz charts are derivative upon these earlier maps, however one can be reasonably certain that the text and coastal profiles are original to the present work. At the rear of the atlas Barentsz added a text of an Italian Portolan, translated into Dutch by Marten Eveart of Brugge. Comparison has proved that the translation was made from Paulo Grerado’s ‘Il Portolano del Mare…’, published in 1584.

Barentsz’s chart book would continue to be the only pilot of the Mediterranean until Blaeu published the third part of his ‘Licht der Zeevaert’ in 1618. Although Blaeu’s work surpassed Baretsz’s in accuracy and detail, the charts themselves were subsequently reissued by Janssonius in 1626, and again with the plates heavily re-engraved in 1654.

Rare. We are unaware of another complete example coming up for sale in the last 30 years. Koeman records only one institutional example of the present edition: that in Yale University Library, which lacks the general chart of the Mediterranean.


POLONIA
BOHEMIA
AUSTRIA
HUNGARIA
PODOLIA
HELVETIA
WALACHIA
PONTUS EUXINUS
CATALONIA
CASTILLA
ANDALUSIA
CORSICA
MARE
BARBARIA
MEDITERRANEUM
CANDIA
BARCHA
Canariae Insulae


MARE TYRRENVM
PARS


GOLFO

Blaeu's first atlas

15 **BLAEU, Willem Janszoon [and] Johannes Blaeu**

Appendix Theatri A. Ortelii et Atlantis G. Mercatoris, continens Tabulas Geographicas diversarum Orbis regionum, nunc primum editas cum descriptionibus.

Publication
Amsterdam, G. Blaeu, 1631.

Description
Folio (500 by 320mm), second edition, engraved allegorical title, 98 mostly double-page engraved maps on 101 mapsheets, contemporary blind stamped full-calf, the covers with central lozenge surrounded by two borders, 'H.H.W.H.V.S.' initials to cover, spine in seven compartments, separated by raised bands, repair to foot.

References
Koeman I Bl 2; Shirley, British Library T.BLA-1b; van der Krogt 2:021.

The term 'atlas' was first used to describe Gerard Mercator's 'Atlas' of 1595, which, expanded by Jodocus Hondius I and his heirs, had dominated the market for such publications up to the early part of the seventeenth century.

Before 1630, Blaeu's mapmaking activities had largely been confined to the production of pilot books, such as 'Het Licht der Zee-vaert', and of individual maps. However, his 'Appendix', containing maps reflecting the latest geographical knowledge, was a direct and bold challenge to the Mercator – Hondius dominance, and ushered in a period of intense competition in the cartographical community, culminating in the high point of Blaeu's magnificent 'Atlas major' of 1662–1663.

The relationship between the great mapmaking rivals of the day – the houses of Hondius, Blaeu, and Janssonius – is complex. Although they were fierce competitors, they also traded stocks of plates with one another. For instance, Blaeu's 'Appendix' was in part facilitated by his purchase of at least 34 plates for single-sheet maps from the stock of Jodocus Hondius II upon the latter's death in 1629.

The loss of Jodocus II's stock meant that his brother Henricus and his brother-in-law Joannes Janssonius II had to act quickly to respond to Blaeu's challenge. They had new plates engraved and both issued their own rivals to the Appendix, Janssonius producing his in the same year, and Henricus Hondius the year after. Soon after these publications, Janssonius and Henricus Hondius took the decision to formalise their casual partnership, their first fully joint publication being the so-called "French Appendix" of 1633.

In the present example of Blaeu's 'Appendix', the map of the British Isles is in its earliest state with the decorative borders.

NOVA TOTIUS TERRARUM ORBIS GEOGRAPHICA AC HYDROGRAPHICA TABULA
QUATUOR ELEMENTA
QUATUOR ANNI TEMPESTATES
AMERICA
AMERICA SEPTENTRIONALIS
MAR DEL NORT
MAR DEL ZUR
MARE PACIFICUM
MAR DE INDIA
MAGALLANICA
TERRA AUSTRALIS INCOGNITA
ZONA TORRIDA
ZONA TEMPERATA
ZONA FRIGIDA
VER
AUTUM
HYEMS
AQUA
TERRA

A fine example of the Mercator-Hondius 'Atlas' with English text

16 **MERCATOR, Gerard; Henricus HONDIUS; Johannes JANSSONIUS**

Atlas or a Geographicke Descriptions of the Regions, Countries and Kingdomes of the World, through Europe, Asia, Africa, and America, Represented by New & Exact Maps. Translated by Henry Hexham, Quarter-Maister to the Regiment of Colonell Goring.

Publication
A Amsterdam, chez Henry Hondius, demeurant sur le Dam, a l'enseigne du Chien Vigilant, 1633 [but 1638].

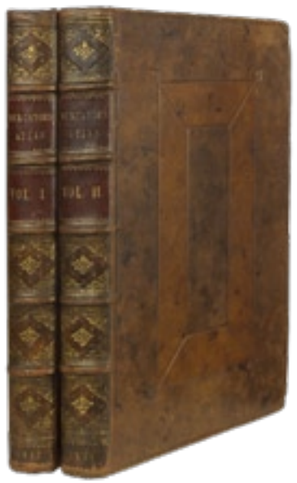
Description
Two volumes, folio (500 by 350mm), engraved titles, with letterpress overslips over titles, dedication leaf to Charles I, double-page engraved portrait of Mercator and Hondius, 196 double-page engraved maps, English panelled calf, spine in six compartments separated by raised bands, richly gilt.

References
Koeman Me 41B; Van der Krogt 1:341.1B; 1:341.2B; Shirely T.JAN-2f; Phillips *Atlases* 449.

The English edition of the Mercator-Hondius 'Atlas' contained some 20 new maps: eight in the first volume and 12 in the second. This dramatic revision was "greater than in any of the former editions of the atlas" (Koeman). Mercator's maps of England, Scotland, and Ireland have been corrected and improved with new vignettes, and several others bear the imprint of Henricus Hondius. In the second volume one can see the rise of Janssonius within the publishing partnership with many of the regional maps of France, and many that previously bore Henricus Hondius' name, now bearing Jansonnius' imprint.

The present work would remain the only folio atlas produced by the great publishing houses of Janssonius and Blaeu to bear English text. The text was translated by Henry Hexham (1858–1650), an English soldier and military writer who saw active service during the numerous Dutch campaigns of the early seventeenth century. It would appear that Hexham not only saw service, but also took up residence in Holland and became personally acquainted with both the then Prince of Orange, Prince Maurice of Nassau, and his brother Frederick Henry.

The present example conforms to Koeman Me 41B, with the title in the first volume printed on an overslip, which is pasted over the French title, although not the French imprint.



Blaeu's monumental wall maps of the continents

17 **BLAEU, Willem**

[Set of the maps of the four continents].

Publication
[Venice: Stefano Scolari, c.1646].

Description
Set of four engraved wall maps, each printed on four sheets, joined, flanked by side-panels featuring 16 vignettes of diverse people in local costume, and a lower register featuring 12 birds-eye views of cities, with contemporary full-wash hand-colour. As is almost invariably the case with large seventeenth century wall maps, a certain amount of conservation work has been undertaken, including elements of re-touching to some of the coloured areas of the maps. A full conservation report is available on request. Mounted on linen on wooden stretchers.

References
Cf. Schilder, Günter, *Monumenta Cartographica Neerlandica V*, p.196–197.

Rare complete set of Blaeu's iconic wall maps of the four continents.

Willem Blaeu's wall maps are considered to be among the most influential and artistically virtuous masterpieces of the great era of baroque cartography. Blaeu, who apprenticed from 1594 to 1596 under the eminent Danish astronomer Tycho Brahe, returned to the Netherlands and quickly established himself as one of Amsterdam's leading globe makers. His enterprise, the 'Officina Blaviana', maintained close connections with intellectuals and political leaders across Europe, granting him privileged access to the most advanced geographical knowledge. This was reflected in Blaeu's decision to produce monumental wall maps of the four known continents, and separately one of the world. The publication of the first set of his wall maps in 1608 was responsible for initiating his ascendancy to the pre-eminent position in the highly competitive global map market. For this endeavour, no expense or effort was spared and Blaeu charged Hessel Gerritsz (1580–1632), known as a great cartographer in his own right, to devise the overall artistic design, and to investigate the latest sources exhaustively, in order to create the most accurate depiction of the continents possible. While Gerritsz personally engraved the geographical elements, Blaeu hired the superbly talented Joshua van de Ende (b.1583/4), to engrave the surrounding pictorial panels and the decorative cartouches. Blaeu published a second state of his wall maps in 1612, before the plates found their way to Hendrik Hondius, who published an edition in 1624, and, finally, passing to Nicholas Visscher, who employed them in 1655–7. All editions of Blaeu wall maps are extreme rarities, with only one incomplete set of the 1608 original surviving (missing the map of Africa), having been discovered in Switzerland in 1979.

Wall maps occupied a prominent place in contemporary Dutch culture as icons of affluence and intellectual curiosity, as demonstrated by their appearance in several of Johannes Vermeer's paintings. One of the leading lights of the era, Constantijn Huygens (1596–87), remarked how he employed his own set of Blaeu's wall maps of the continents as a tool to enlighten his children: 'To encourage them even more, I had the four parts of the world by Willem Blaeu mounted in my entrance hall, where they often played, in order to provide them with a fixed image of the world and its division.' This ethic was greatly admired in Italy, which had by then enjoyed a highly consequential tradition of cartographic exchange with the Low Countries going back many decades, with the annual Frankfurt Book Fair being the most important nexus. The mutual transfer of information was generally balanced during the sixteenth-century, with the Lafreri mapmakers of Venice and Rome occupying the dominant position in the map market from the 1550s to 1570s. However, by the time Blaeu published his wall maps, leadership had passed to Amsterdam and Antwerp, ushering in the golden era of Dutch baroque cartography, which mirrored the preeminence of the Netherlands in global trade.


EUROPA
ASIA
AFRICA
MARE ATLANTICUM


ASIA
AFRICA
INDIA


AMERICA SEPTENTRIONALIS
MAR DEL SUR
MAR DEL NORT


ASIAE PARS
AFRICA
OCEANUS AETHIOPICUS
ORIENTALIS

This sets the scene for the entrance of Stefano Mozzi Scolari (1598–1650), the clever and industrious printer who established his workshop at Allinsegna delle Tre Virtu a S. Zulian, in Venice. Scolari developed a reputation for producing extremely high-quality derivatives of important maps and prints. Blaeu's wall maps were extremely expensive and did not travel well, yet were in great demand by the Italian aristocracy and merchant class. These groups had maintained their own tradition of monumental decorative cartography, as attested by the various map murals in Florence and Rome and Jacopo de Barberi's celebrated wall map of Venice (1500, see item 3). Scolari saw an opportunity and, like Blaeu, spared no expense or effort to duplicate Blaeu's wall maps, brilliantly succeeding in creating masterpieces that showed fidelity to the superlative engraving and the cartographic content of the originals. Typographic and geographic details suggest that the 1612 second edition of Blaeu's originals were used as the models (the 1624 third state in the case of the Americas map). An *editio princeps*, or first state of the Blaeu-Scolari continents is recorded as having been produced, however, no example is known to have survived.

Five variants of each of the continental maps are recorded, with this set representing an unrecorded sixth variant. While the four central map sheets are uniform in their appearance across the variants, the presence and arrangement of the surrounding panels and registers determines the distinctions between them. This is due to the likelihood that, as luxury items made to custom order, the side panels would have been added or excluded based upon client preference. All of the maps of the present set include the pictorial side panels and lower register, but do not include an upper register featuring the title. While other editions of Blaeu's wall maps, produced in both Amsterdam and Italy, maintain the same arrangement, the recorded variant most closely relating to the present set is to be found at the National Maritime Museum in Greenwich. All aspects of the map sheets and side panels are identical, save for the fact that the Greenwich maps each include an upper title register. Curiously, in each case, these title registers show signs of being hastily executed in a fashion dissonant from the careful engraving of the general composition. It seems as if the title register was an afterthought, perhaps never added to the maps of the present set. The condition in which the present set has come down to us is very fine, especially in relation to other surviving examples of the genre.

The map of Africa depicts the European conception of the continent at the dawn of the seventeenth-century, an especially interesting juncture when the coastlines were well explored, but its heart remained an enigma. Blaeu was influenced by Giacomo Gastaldi's large map of 1564, which was copied in Antwerp by Cornelis De Jode, as well as Abraham Ortelius's maps of 1595. He also considered the maps present in Filippo Pigafetta's book on the Congo, based on the explorations of Duarte Lopes (1591) and the map included in the second edition of Giovanni Battista Ramusio's 'Navigatione et Viaggi' (1550), in addition to Portuguese sources included in Jan Huygens van Linschoten's 'Itinerario' (1596).

In west Africa, Blaeu depicted territorial divisions similar to Gastaldi and Ortelius, labeling both Barbaria and Libya Interior. The Niger and Senegal rivers combine to flow into the Atlantic as one great system, with an apocryphal Lake Niger being the source for the latter. The great entrepot of Tombotu (Timbukto) is shown and the Gold Coast is based on a map by Luis de Texiera, which found its way to Amsterdam in 1602. Central Africa is derived from Ortelius and Pigafetta, and South Africa is updated by the inclusion of Dutch nomenclature, such as Mossel baij, from the reconnaissance of Cornelis De Houtman, 1595–97. The southern interior is based on Portuguese sources, with the frontier fort Cast[ellum] Portugal labelled on the map. The source of the heart of the continent, entirely unknown, is derived from the ancient maps of Ptolemy, which show both the sources of Nile and Zambezi Rivers as being lakes on other side of the mythical Mountains of the Moon. Abyssinia is taken from Ortelius's imaginative maps of the legendary Christian kingdom of Prester John.

The map is lavishly decorated, with four cartouches, one playfully adorned with a monkey. Sea monsters inhabit the seas and elephants, rhinoceroses, camels, and ostriches roam the continent. The side panels each feature vignettes depicting the peoples of different regions in what was thought to be their local costume, including the inhabitants of Senegal, Guinea, Gabon, the Congo, Madagascar, the Cape of Good Hope, Morocco, Malta, Tripoli, Algiers, Ethiopia, Egypt, Abyssinia, and Mozambique, as well as a scene of pilgrims traveling to Mecca for the Hajj. Gerritsz derived his artistic inspiration from various sources including Theodore De Bry, Pigafetta, and the Italian mannerist draughtsman Enea Vico.

The lower register features 12 bird's-eye views of towns taken from the early volumes Braun and Hogenberg's 'Civitas Orbis Terrarum' (1572–1618), and depicts Tangiers, Ceuta, Algiers, Tunis, Alexandria, Cairo, Quiloa (Mozambique), Mozambique town, Sofala, Fort St. George of El Mina, the Canary Islands, and Safi (Morocco).

Scolari's faithfulness to Blaeu's original is such that the original engraver's name appears in the lower left, as 'I. van den Ende sculp.' As with the maps of Europe and Asia, Blaeu's name is printed in Italian as 'Autor Guglielmo Blaeu' inside the cartouche to the lower right.

The map of the Americas proved to be one of the most influential and detailed depictions of the continent of the baroque era. Blaeu and Gerritsz acquired advanced sources, and while the largely unexplored Pacific coast of North America extends too far to the west, the overall proportions of the continent are well assured for the time. On the Atlantic coast, Nova Scotia has taken shape, based on the voyages of Samuel de Champlain and Pierre Gua de Monts from 1604. New England is less defined, indicating that intelligence of the English reconnaissance of the region in 1602 had not yet reached Amsterdam, while the depiction of the southeast is quite advanced. The width of South America is overly attenuated, consistent with all maps


AMERICA SEPTENTRIONALIS
NOVA
FRANCIA
OCEANUS ATLANTICUS
MAR DEL NORT
AFRICA PARS
MAR DEL ZUR
AMERICA MERIDIONALIS
MARE PACIFICUM
MAGALLANICA

of a period in which the determination of longitude was an inexact science. The Blaeu-Hondius 1624 third state was likely the model, as it depicts Jacob Le Maire's discovery of the passage around Cape Horn ('Streso lemaire') during his voyage of 1615–7. A recent addition not present on the original relates to Abel Tasman's discovery of southeast Australia and New Zealand, shown by the notation 'OLLANDIA NOVA DETCETA 1644'. The two cartographic insets respectively depict the contemporary fixation with the search for a Northwest Passage and the mysterious South Pole.

The cartouche in the lower right depicts the discoverers of the New World: Christopher Columbus and Amerigo Vespucci. Below are four roundels containing the portraits of the four circumnavigators: Ferdinand Magellan, Sir Francis Drake, Sir Thomas Cavendish, and Olivier Van Noort. The Atlantic features a resplendent depiction of the King of Spain riding a sea chariot, supposedly on a figurative visit to his New World possessions, while in the Pacific a trident-wielding Neptune and sea nymphs share the seas with battleships.

The side panels are adorned with vignettes of the indigenous peoples of the Americas including the inhabitants of Greenland, Virginia, Florida, New England, Hispaniola, Mexico, Peru, Brazil, Chile, and Patagonia. Gerritsz's sources were Theodore de Bry's engravings of John White's original watercolours made during his voyage to Virginia and Carolina in 1585 (see item 12), as well as Jacques Le Moynes travels in Florida.

The lower register features bird's-eye views of New World cities and settlements, including the Virginia native village of Pomeiooc, from De Bry and White; Port Royal, Carolina from Le Moyne; St. Augustine, Florida, and Santo Domingo, Cartagena from Batista Boazio's 1588 engravings celebrating Francis Drake's pirate raids on these towns; Mexico City and Cuzco from Braun & Hogenberg; Mocha, Chile and Rio de Janeiro by Van Noort; and Havana and Potosi (Bolivia) from unknown sources.

Blaeu's map of Asia captures the continent at the critical period when the newly formed Dutch East India Company (the VOC) was challenging Portuguese hegemony in the Far East. Willem Blaeu, who would later be appointed the official hydrographer to the VOC, had access to the unrivalled map collection of Petrus Plancius, who, in addition to Dutch sources, also acquired, by way of espionage in 1592–94, manuscripts from Bartholemmeo de Lasso in Lisbon. Blaeu first employed these sources on his 1605 folio map of Asia. Ceylon and the Maldives are derived from Linschoten, and Java and Bali show advanced information from Willem Lodewijksz's map during his recent voyage with De Houtman. The enigmatic nature of eastern Borneo and the Celebes is betrayed by their delineation with dotted lines and the spice island of Banda features Dutch nomenclature. New Guinea shows the most advanced depiction of the period, and Honshu, Japan is derived from Ortelius's 1595 map. The mythical Strait of Anian, the gateway to the Northwest Passage, appears

in the northeast. In homage to the imagination, China features Cambalu, a capital city with an immense 28 mile perimeter, governed by the Great Cham. In the Arctic, the recent attempts by Willem Barentsz to navigate a Northeast Passage are indicated by the appearance of the island of Novaya Zemlya. The Aral Sea is notably absent, and the Caspian maintains the egg-shape prevalent until the 1730s.

The side panels contain vignettes representing the peoples of various Asian civilizations in local costume, including Syrians, Arabs, Armenians, Persians, Gujaratis, Burmese, Sumatrans, Javans, Moluccans, Japanese, Chinese, Tatars, and Russians. Gerritsz was influenced by various sources including De Bry, Linschoten, and Enea Vico.

The lower register features bird's-eye views from Braun & Hogenberg and Lindschoten including Rhodes, Farmagusta, Damascus, Jerusalem, Aden, Hormuz, Goa, Calicut, Candy, Bantam, Gammalamme (Moluccas), and Macao.

Blaeu's map of Europe is especially magnificent in design, and its advanced geography is indicative of his sourcing of manuscript pilot maps drafted by the North Holland School of Hydrographers. The large cartouche resting in the Atlantic features Gerritsz's brilliantly executed double-hemispheric map, surmounted by the Arms of the City of Amsterdam, a reference to Blaeu's official privileges.

The side panels are adorned with vignettes of Europeans in local costume including English, Irish, French, Belgian, Norwegian, Lithuanian, Polish, Bohemian, German, Portuguese, Cantabrian, Castillian, Tuscan, Venetian, Greek, Hungarian, and Swiss peoples. Gerritsz's precise models are not known, but stylistic similarities are evident by comparison to engravings from Han Weigel's 'Habitus praeciporum popularum' (Nuremberg, 1577) and Sebastian Vrancx's 'Diversarum gentium' (Venice, 1558).

The lower register contains 12 bird's-eye views of cities, including London, Paris, Lisbon, Toledo, Rome, Venice, Amsterdam, Nuremburg, Prague, Vilnius, Moscow, and Constantinople (Istanbul). All the views are taken from Braun & Hogenberg, with the exception of Prague, which was adapted from Johan Willenbergs 1601 engraving, and Amsterdam, which is sensibly based on a first-hand account.

Günter Schilder records only three other complete sets of the Venetian edition of the Blaeu's continents. These are located at the University of Perugia, (Italy), the Library of Congress (Washington, D.C.), and the National Maritime Museum (Greenwich). This edition represents the earliest full-sized derivatives of Blaeu's unobtainable Amsterdam editions.

Description of the lunar eclipse of 25 March 1671 by the Jesuit scholar at the Chinese court, Ferdinand Verbiest

18 VERBIEST, Ferdinand

Typus eclipsis lunae, Anno Christi 1671, Imperatoris Cam Hy decimo, die XVto Lunae iiae, id est, die XXVto Martij, ad Meridianum Pekinensem.

Publication
[Peking, 1671].

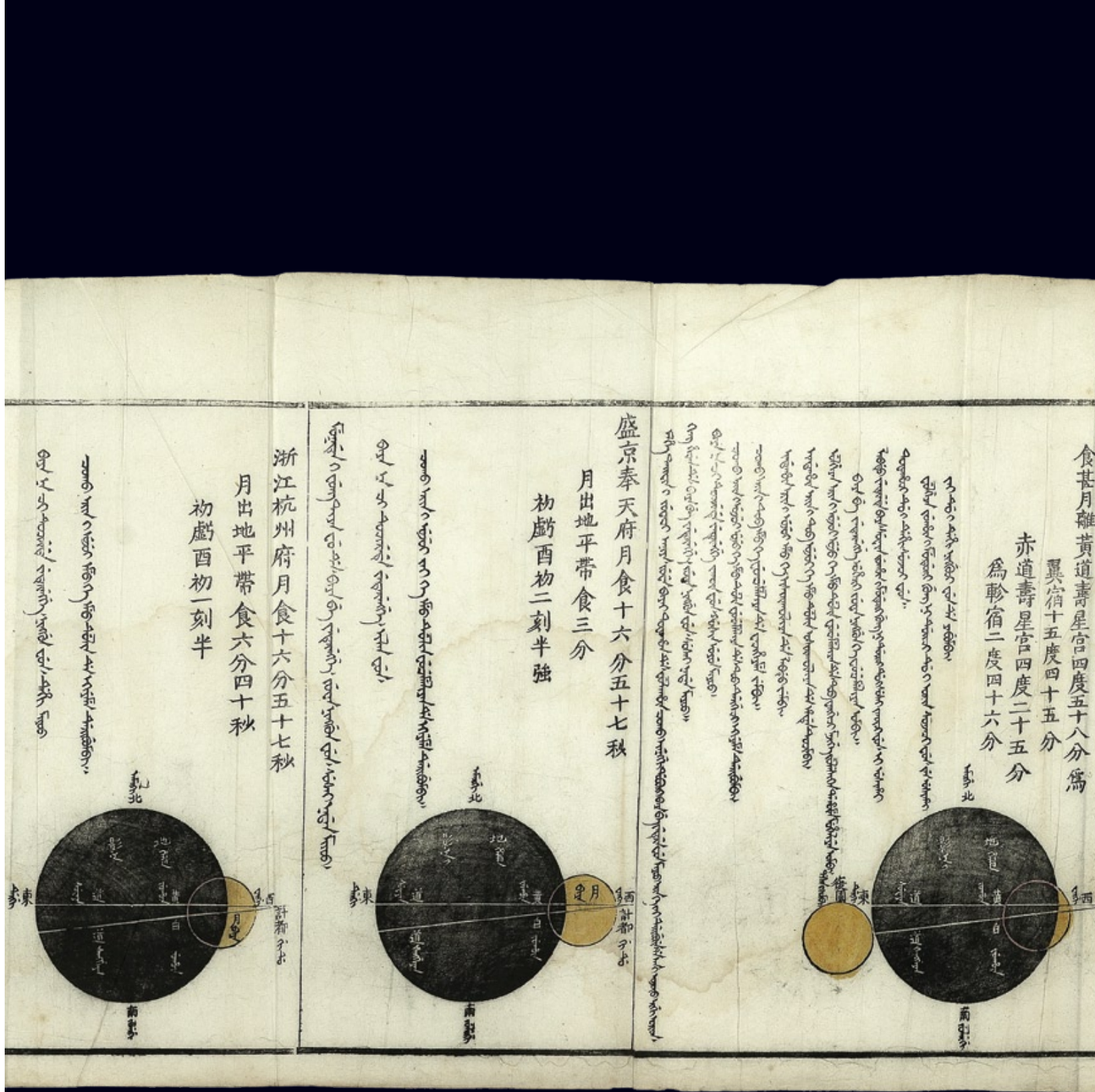
Description
8vo (2400 by 283mm), woodcut, printed in three colours on two sheets of mulberry paper, folded into 18 sections as a leporello. Latin title, Chinese-Manchou incipit and explicit, and 18 folds for the eclipse map (complete). The diagrams are in black with the visible sections of the moon coloured in yellow, with violet for the arches of the intersection between earth and moon.

References
Golvers, *Verbiest and the Chinese heaven* (2003) pp. 446–456 nr. TE 1671. Dudink, *Chinese books* (KBR 2006) pp. 96–97. De Backer/Sommervogel VIII c. 577–578 nr. 15. Cordier, *Sinica* II 1451–1452.

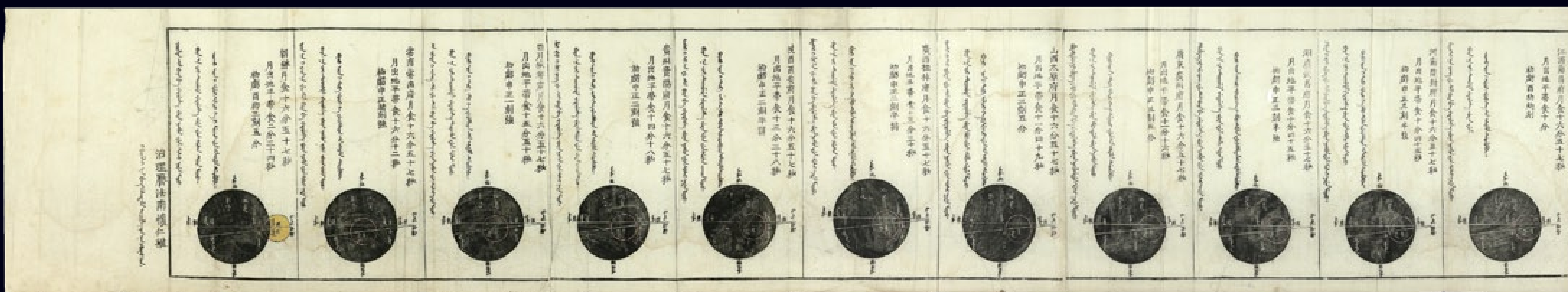
This work by Ferdinand Verbiest (1623–1688), the famous Flemish-born Jesuit missionary, mathematician, and astronomer, is an illustrated prognostication of a lunar eclipse of March 25, 1671. Verbiest, being responsible for the calendar, needed to compute the lunar eclipses for the next year for each of the seventeen Chinese provinces. The emperor wanted to have this data six months in advance, so all regions of the empire could be notified in time. This scroll shows the phases of the lunar eclipse of March 25, 1671, in seventeen drawings, one for each province. The legend is both in Chinese and Manchu. In producing this document Verbiest attempted to demonstrate the superiority of European science over traditional Chinese beliefs when it came to studying the heavens.

Sometime after 1684 another Jesuit missionary, Philippe Couplet, brought a small number of copies back for distribution in Europe. However, only one other copy of this scarce item appears in auction records: that in the vast library formed in the nineteenth century by that most voracious of collectors, Sir Thomas Phillipps. In 1945, in what was then the greatest single purchase in the history of bookselling, London dealers Lionel and Philip Robinson bought the impressive remnants of the Phillipps library, and spent many years thereafter selling it off at Sotheby's in London. The Phillipps copy of 'Typus Eclipsis Lunae' went into Philip Robinson's own Chinese library, and in his 1988 sale made £13,750 (then $26,265) at Sotheby's. His collection also included Verbiest's 'Typus Solis', a similarly constructed prediction of a solar eclipse of 1669, which sold at £12,650 ($24,160).

Golvers records 17 known examples: 15 in institutional libraries, and two in private hands. To this we can add the present example. As with the copy held in Münich, the present work has the title in Chinese on a separate strip of paper and tipped on in the Chinese manner (Golvers TE 1671.11).




康熙十年二月十五日丁酉夜望月食圖
Typus eclipsis lunae
Anno Christi 1671
Imperatoris Cam Hy
Decimo, die xv Lunae II
id est, die xxv Martii
ad meridianum Peki-
nensem; nec non ima-
go adumbrata diverso-
rum digitorum in ho-
rizonte obscuratorum,
in singulis Imperii Sinen-
sis provinciis, prout ap-
paret luna in singulis oriens.
auctore P. Ferdinando
Verbiest, Societ. Iesu,
in Regia Pekinensi
Astronomiae praefecto.



The first English world atlas

19 **SPEED, John**

The Theatre of the Empire of Great Britaine ... [with] A Prospect of the most famous Parts of the World by John Speed With many Additions never before Extant.

Publication
London. Printed for Thomas Bassett and Richard Chiswell 1676.

Description
Folio, two works, comprising five parts, in one volume (450 by 320mm), incorporating 96 double-page engraved maps; the first work: four parts in one volume, royal achievement of Charles II, engraved title, printed title, dedications and licence, 11pp. preliminaries, 68 double-page engraved maps; the second work: printed title incorporating contents leaf, 28 double-page engraved maps, good impressions throughout, contemporary blindstamped calf, skilfully rebacked.

Collation: The first work: [2]; A-Eeee2 (signatures E1r – Eeee2v are paginated 1–146), the pages bearing maps are not numbered or allowed for in the numeration, Ffff-Hhhh2 (index). The second work: [1]; A-Ee2, (paginated 1–56, the pages bearing maps are not numbered or allowed for in the numeration).

References
Wing S4886; Skelton 92; Chubb xxvii; Sabin 89228.

A good example of the first world atlas published by an Englishman in England. This edition with the full complement of maps of the Americas.

'The Theatre of Great Britain' (first published in 1611–1612) dominated the seventeenth century English map market, going through many reprints and editions. In 1627 Speed's publisher added a foreign supplement, the first of its kind to be published in England. For this final 1676 edition of the 'Prospect', the publisher added a further eight mapsheets. These included four of the Americas engraved by Francis Lamb (namely New England & New York, Carolina & Florida, Virginia & Maryland, and Jamaica & Barbados), three further foreign maps (of the East Indies, Russia, and the Holy Land), and a map of the 'Invasions of England and Ireland'.

Coronelli's rare townbook with the elaborate "Farnese borders", offered together with a signed letter and printed ephemera

20 **CORONELLI, Vincenzo**

Teatro delle Citta e porti principali dell' Europa... dedicate all' altezza serenissima di Francesco Farnese...

Publication
Venice Coronelli, 1697 [but 1698].

Description
Three volumes, folio (490 by 342mm), 258 engraved plates incorporating 234 mapsheets (47 of which double-page), nearly all with engraved decorative borders printed from separate plates, recased in original mottled calf with spines in six compartments decorated in gilt, later endpapers.

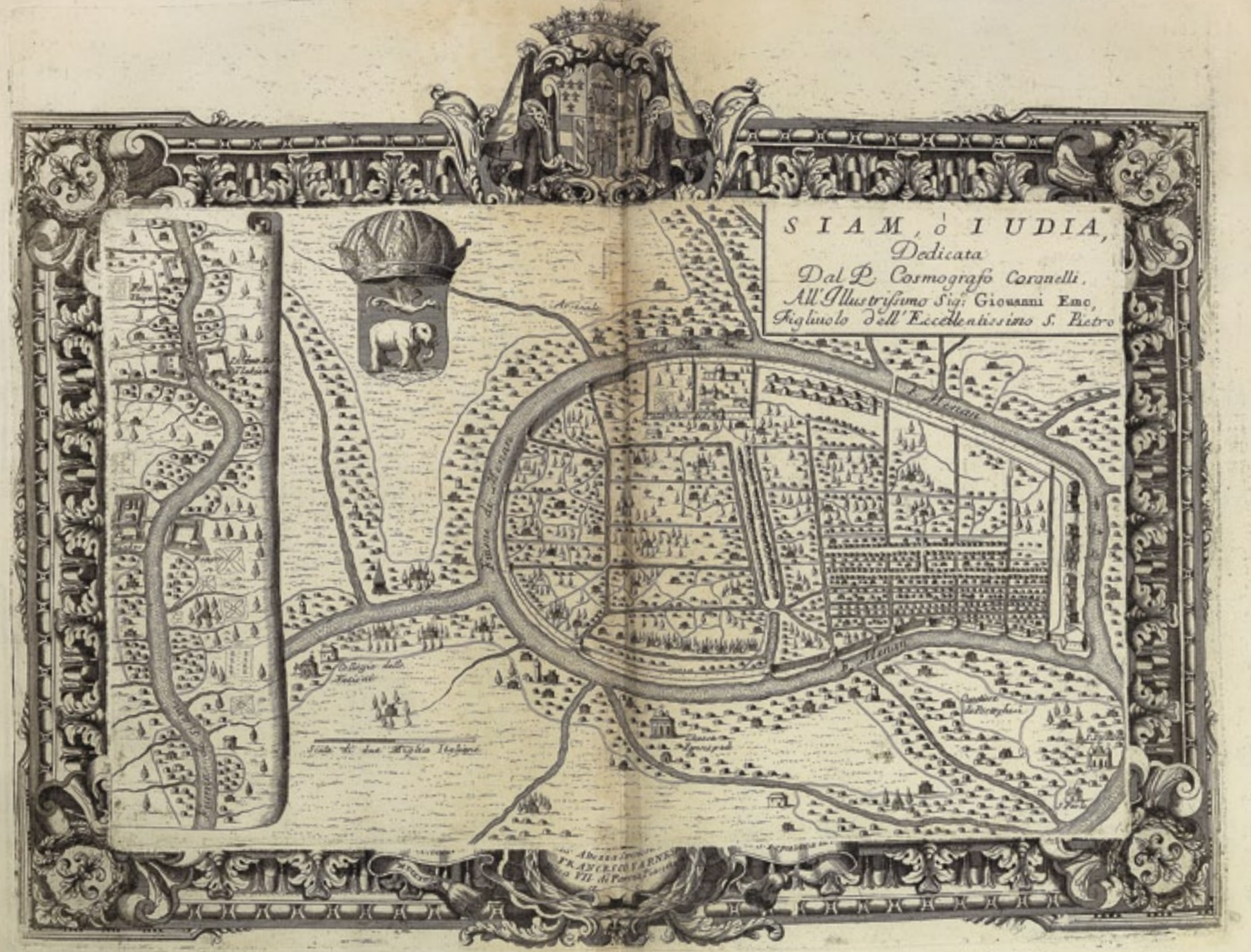
References
Heck, A. 'The Coronelli Globe of Strasbourg Observatory', in 'The Multinational History of Strasbourg Astronomical Observatory', Springer, 2005, pp. 245–252.

An exceptionally rare work by "one of Italy's most illustrious cartographers" (Shirley), here in its most desirable state with the separately-printed "Farnese" borders, especially commissioned by Coronelli's patron, Ranuccio II Farnese, Duke of Parma. Together with the book is an autograph letter, signed by Coronelli, and printed ephemera illuminating his business strategy at a time when his globes and atlases were in high demand throughout Europe.

In addition to the fine separately printed engraved borders, noteworthy features of the atlas include the magnificent town plans of Siam (Bangkok) and Constantinople (Istanbul), and fine depictions of Table Mountain and the Cape. The maps of North America show the Mississippi with La Salle's recent explorations at its mouth in 1681–1687; the extent of French ambitions are reflected in the title 'Canada – Nuova Francia' over most of the eastern half of the continent. The map 'La Louisiana' depicts the Great Lakes with recent discoveries. The northern and western coasts of Australia are engraved according to the voyages of Edels, Nuyts, and Tasman (1618–54).

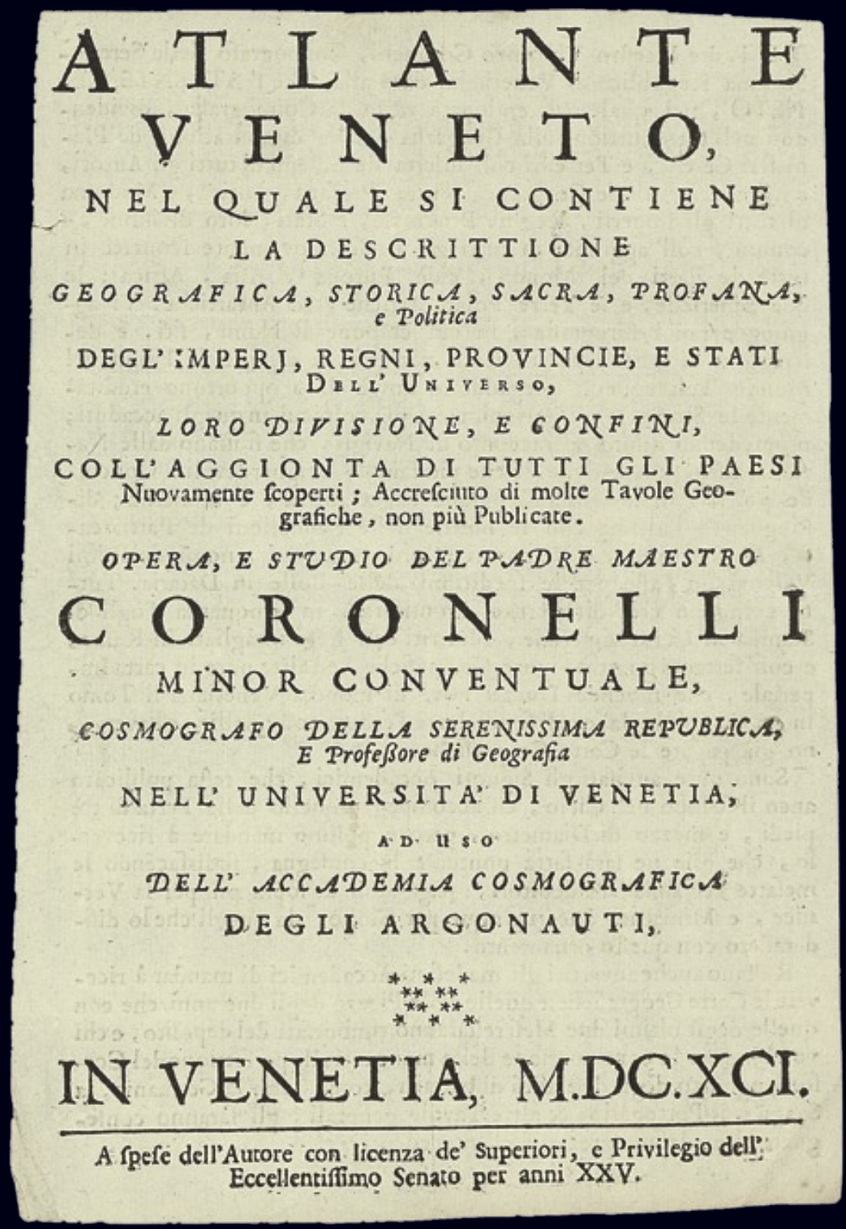
The only other example of Coronelli's 'Teatro delle Citta' that we have been able to trace on the market in the past 40 years is the smaller 154 map example at Christie's, Rome, 16th June, 2005, lot 400, which sold for €99,200.

The manuscript letter expresses Coronelli's wish to become a member of the 'Societe des Globes' in Paris, and announces the publication of the 3 ½-foot globes to an unidentified French patron. Both are dated Rome, 6 June 1688. One letter is a draft, written in Coronelli's hand, in Italian. The other is a translation of the same draft into French, written in a different, neater, hand, and unsigned.


SIAM, ò IUDIA,
Dedicata
Dal P. Cosmografo Coronelli.
All'Illustrissimo Sig: Giovanni Emo,
Figliuolo dell'Eccellentissimo S. Pietro

The printed ephemera include a small-format miniaturized sample of the title page to Coronelli's 'Atlante Veneto', with information for subscribers printed on the verso; a Manifesto of the 'Accademia Cosmographica degli Argonauti' detailing the contents of Coronelli's works in progress, as well as payment information; two sample contents leaves for the works 'Corso Geografico' and 'Teatro delle Citta' (the present atlas); and a printed subscriber's form filled out in Coronelli's hand for Jean Crozier, a French bookseller in Rome. Viewed together, the documents offer a fascinating picture of early modern marketing techniques, ranging from personal business solicitation to the use of serial publishing, subscription models, and even an early form of a book club. The indices to both the 'Corso Geografico', and the 'Teatro delle Citta' also give an indication of collations for two of Coronelli's greatest works, the 'correct' contents of which is a subject that has confused bibliographers, including the present author, for many years.

A Minorite friar, cosmographer, and cartographer, Coronelli (1640–1718) founded the first geographical society, the Accademia degli Argonauti. In 1678 he built a pair of globes for the Duke of Parma that attracted the attention of the French ambassador, César d'Estrée who subsequently invited Coronelli to Paris. There Coronelli built the pair of gigantic 15–foot globes which he presented to Louis XIV in 1683 and which would bring him fame throughout Europe. Upon his return to Venice, Coronelli was contracted by Jean-Baptiste Nolin (1657–1725) to publish a replica of these globes, scaled down to a diameter of 3 ½ -foot, and financed through subscription by members of the Argonauti.


ATLANTE
VENETO,
NEL QUALE SI CONTIENE
LA DESCRITTIONE
GEOGRAFICA, STORICA, SACRA, PROFANA, e Politica
DEGL' IMPERJ, REGNI, PROVINCIE, E STATI
DELL' UNIVERSO,
LORO DIVISIONE, E CONFINI,
COLL'AGGIONTA DI TUTTI GLI PAESI
Nuovamente ſcoperti ; Accreſciuto di molte Tavole Geografiche, non più Publicate.
OPERA, E STUDIO DEL PADRE MAESTRO
CORONELLI
MINOR CONVENTUALE,
COSMOGRAFO DELLA SERENISSIMA REPUBLICA, E Profeßore di Geografia
NELL' UNIVERSITA' DI VENETIA,
AD USO
DELL' ACCADEMIA COSMOGRAFICA
DEGLI ARGONAUTI,
IN VENETIA, M.DC.XCI.
A ſpeſe dell'Autore con licenza de' Superiori, e Privilegio dell' Eccellentiſſimo Senato per anni XXV.

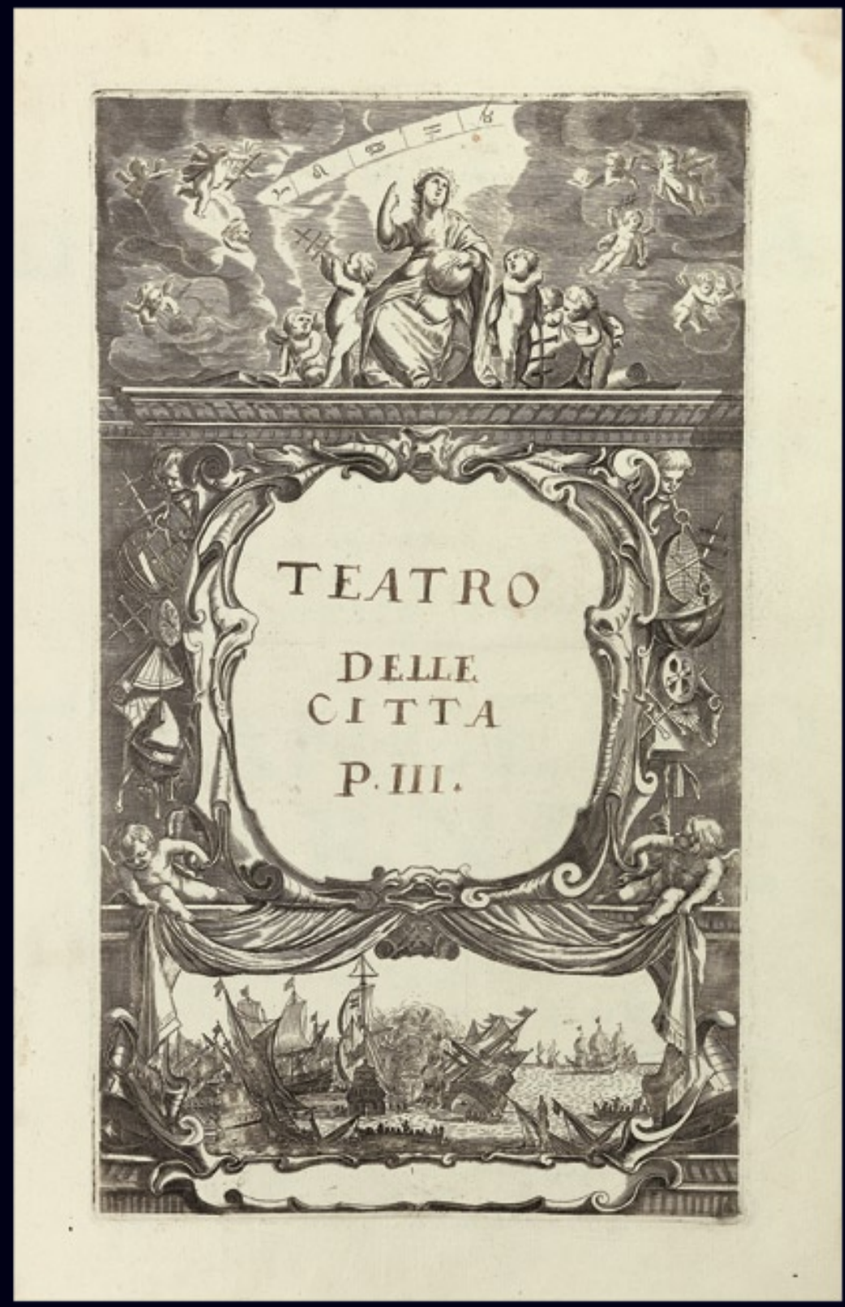
Atlas Collation

Volume I
Engraved frontispiece with uniform title in manuscript in iron gall ink, engraved portrait of Coronelli, additional engraved title and frontispiece for "Gli Argonauti" engraved by Alessandro dalla Via after Lodovico Lanberti, double-page allegorical engraving, engraved title, two additional single-page allegorical plates, portrait of Pope Innocent XII, three dedication leaves to "Franciscus Farnesius", population tables for Venice and Rome on a single leaf with separately printed decorative border, part titles in manuscript in iron gall ink within decorative printed surround after Goos' engraving for the title of his "Zee Atlas", each part as follows:

– Stato Ecclesiastico: Five double-page or folding allegorical engravings, including engraving of the arrival of Cardinal D'Estréés in Rome. IIII, four pages of text and nine engraved maps (of which five double-page)
– Regno di Napoli e Sicilia: 12 engraved maps (of which three double-page)
– Stato di Milano: Portrait Charles II, and 18 engraved maps (of which five double-page)
– Regno di Francia: 37 engraved maps (of which one double-page)
– Regno d'Inghilterra: Six engraved maps (of which one double-page)

Volume II
– Teatro delle Piazze p.II, title, table of distances per degree of latitude, compass rose leaf
– Germania (covering Germany and the Low Countries): 27 engraved maps (of which one double-page)
– Regno d'Ungheria: 23 engraved maps (of which five double-page)

Volume III
– Teatro dell Citta p.III, title, allegorical frontispiece, portrait of Innocent XII
– Regno della Morea: 26 engraved maps (of which thirteen double-page)
– Regno di Negroponte, Atene at Adiacenze: eight engraved maps (of which five double-page)
– Archipelago: 22 engraved maps
– Regno di Candia: 20 engraved maps (of which one double-page), and one text leaf key to large plan of "Citta di Candia"
– Constantinopli: Five engraved maps (of which one double-page).
– Africa, Asia, et America: 21 engraved maps (of which one double-page).



Printed and manuscript ephemera

1 Italian letter in Coronelli's hand, dated 6 June 1688. Bifolium, 200 by 135mm, two pages, c.20 lines per page.

2 French translation of no. 1. Bifolium, 220 by 160mm, with three pages of text in a neat chancellery hand, c.20 lines per page.

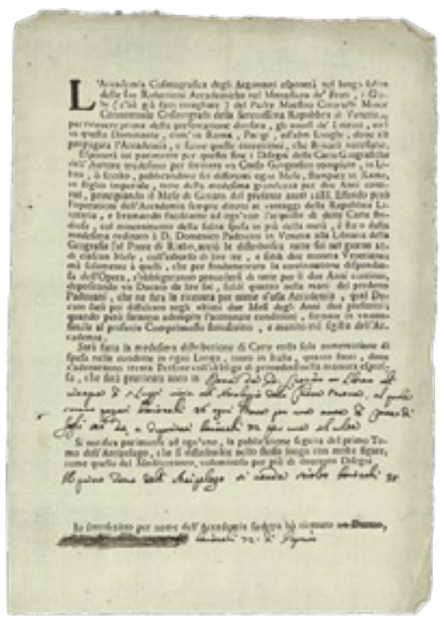
3 Printed subscription form (1 leaf), 210 by 150mm, with manuscript entry by Coronelli.

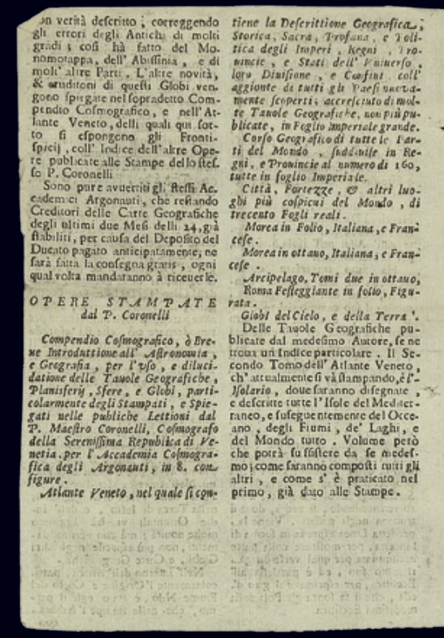
4 Manifesto dell'Accademia degli Argonauti, Eretta nella Città di Venetia. Bifolium, 175 by 120mm, with printed text on 4pp. [Venice, n.pr., 1692].

5 Atlante Veneto, nel quale si contiene la descrittione… dell'Universo. Venice, for the author, 1691. Single printed leaf, 175 by 120mm, with title on recto and marketing text on verso.

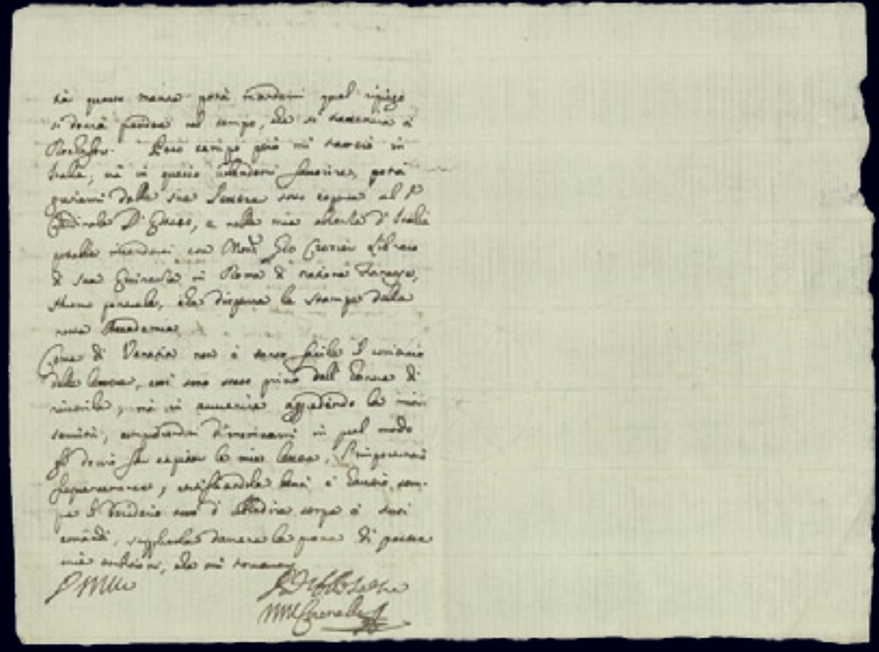
6 "Catalogo delle carte geografiche in foglio imperiale che compongono il Corso Geografico Universale del P. Maestro Vincenzo Coronelli…" Single leaf, 370 by 125mm, with two columns of printed text on each side.

7 "Indice delle citta, fortezze, isole, Porti & altro di tutto il Mondo, che formano un Volume in Foglio reale serve anco per ordinare le Carte distribuite agli accademici, & Associati Argonauti, a' quail si consegnaranno le mancanti al solito prezzo di soldi Quattro il Foglio in Venetia." Single printed leaf, 310 by 125mm.





MANIFESTO
DELL'
ACCADEMIA COSMOGRAFICA
DEGLI
ARGONAVTI
Eretta nella Città
DI
VENETIA.



The Hudson's Bay Company asserts its claims in North America

21 THORNTON, John

[Manuscript map of North America].

Date
1699.

Description
Manuscript, pen and ink on a single sheet of vellum showing the north east cost of America from Hudson's Straights through Labrador and Newfoundland to New England and New York.

Dimensions
680 by 800mm. (26.75 by 31.5 inches).

References
Ruggles, R. 'A Country So Interesting: The Hudson's Bay Company and Two Centuries of Mapping', 1670–1870, p. 26.

John Thornton was the main supplier of maps to the Hudson's Bay Company (HBC) in the latter part of the seventeenth and early eighteenth century. He drafted and delivered 10 to 11 maps and charts to the company between 1680 and 1702. Unfortunately none of these maps survived in the company's archives, although there is evidence of his various commissions for the HBC in the records, including an item in the Governor and Committee minutes for 1700 that HBC purchased two "mapps of Hudson's Bay" (likely based on this 1699 map). These maps were used by the HBC to illustrate its claims and assert its rights over its domain in North America. The minutes of 1700 also record that the French were insisting on a boundary extending across James Bay at 52° 30' north latitude, with their ownership confirmed to the south of this line. HBC countered with a line running along what is represented to be the Hudson-James Bay watershed through Lake Mistassini, northeast to the Labrador coast just south of 60° North Latitude. The boundary line "in red" asserted by HBC appears on this map.

The HBC Archives holds two similar maps of Hudson's Bay produced in 1709 by John Thornton's son, Samuel Thornton, who took over his father's map-making business. John Thornton's map of 1699 appears to have been used as a template for these maps. The 1709 maps were used during the negotiations that led to the Treaty of Utrecht in 1713. More recently, the maps were used as evidence during the 1927 Labrador boundary dispute between Canada and Newfoundland that established the border between Quebec and Labrador.

The map is constructed very similarly to the Thornton maps in HBC Archives' holdings in terms of both their materials (vellum and mark making media, i.e. inks, paint, colourants); and the application of the media (i.e. full strength colour and wash combinations).

Thornton was paid £3 for the delivery of two "mapps of Hudson's Bay" to the secretary, the minutes of 4 October 1700 record (A1/22,fo.19). As the only known Thornton map of this area at this time is one for 1699, these two copies were probably prepared by him in that year. Evidence for this is found in the minutes of a series of meetings of the general court of the company from 10 May 1700 to 29 January 1701, at which France's territorial claims in north America were discussed (A2/1, fos 19–21). The French were disputing the company's proprietorship of all the shores and immediate territory of Hudson and James bays. The French insisted on a boundary extending across James Bay at 52°30' north latitude, with their ownership confirmed to the south of the Albany, Moose, Rupert, and Eastmain rivers. In rebuttal, the company claimed its charter rights in presenting its claims to the officials of the government and to William III (to the latter in a petition). At least on two occasions, when these matters were discussed with the Lords Commissioners of Trade and Plantations, the company representatives took along a "Mapp of Hudsons Bay." The two copies of this map may have been taken by the committee to a meeting with the Lords Commissioners on 12 June 1700 and on one other occasion to be used as evidence during the discussions. In any event, the copies were probably of the 1699 map; on it, a line running along what was represented to be the Hudson-James Bay watershed through Lake Mistassini, north-east to the Labrador coast just south of 60° North latitude, illustrated the company's claim. There is a possibility that one of the maps may have been included with the company's petition to King William, and the other may have accompanied a paper concerning the national limits in the bay, "according to Mr Secr Vernons desire"(A1/22, fo. 17).

Provenance
From the estate of Harold Fortington, Glennie, Aberdeenshire.

A little gem

22 SELLER, John

Atlas Terrestris: or a Book of Mapps of all the Empires, Monarchies, Kingdoms, Regions, Dominions, Principalities, and Countreys in the whole World. Accommodated With a Brief Description of the Nature and Quality of each particular Countrey.

Publication
London, John Seller, [c.1700].

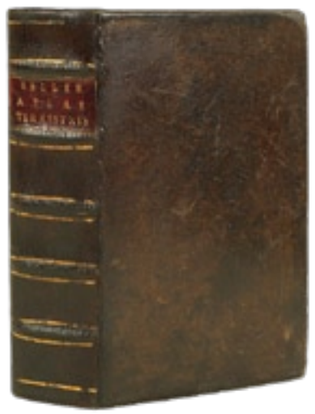
Description
Small octavo (145 by 94mm), title, 14pp. text, 81 double-page engraved maps, hand-coloured in outline, 40 engraved plates and views, including 36 double-page, three folding and one plate with a volvelle, one additional double-page map showing 'that part of Westphalia in which the French Army were defeated. Aug. 1, 1759', one folding view defective, ?without engraved title, some browning, stronger in margins, a few plates with clean tears along folds, numerous old annotations in ink on verso of most maps and plates, and on plate 'Scales of Miles & Leagues', later calf.

References
cf. Shirley, *British Library* T.SELL-8a.

Despite the diminutive size of Seller's pocket atlases, they were among the earliest 'English' world atlases – that is to say atlases based upon an English model rather than being printed from continental plates, as in the folio atlases of Ortelius and Mercator, or, as was the case with Speed's 'Prospect' and Blome's 'Geographical Description', closely copied from continental examples.

Due to Seller's overly ambitious atlas-publishing projects that led to his bankruptcy in 1677 and again in 1680–1681, much of his later output would revolve around the publication of such pocket atlases, many of which were based upon his folio output. The first to be miniaturized was his 'Atlas Maritimus' in 1682, with the 'Atlas Terrestris' appearing a few years later. The present example can be dated to around 1700 and contains maps of North and South America, Europe, Asia, and America, together with several world and polar maps. The atlas also includes numerous prospects of central European cities, the various idols worshiped by the Chinese, and a plate detailing 'The Several Postures of the Turks at their Devotions'.

Much of Seller's output was composite in nature and the present atlas is no different. The suite of 81 maps and 40 plates contained in this atlas is one of the largest we have been able to trace. An example in the British Library contains 118 maps and plates.




New England and New York By John Seller


Bermudas or Summer Ilands
By Iohn Seller
The Great Sound


Virginia and Maryland. By I. Seller.
A Elizabeth
B Lower Norfolk
C Northampton


New Iarsey By Iohn Seller
Part of Pensilva-nia
West New Iarsey
East New Iarsey
Part of Long Island
Delawar Bay

A grand edition of Van Keulen's Zee-Atlas

23 KEULEN, Gerard van

De Groote Nieuwe Vermeerderde Zee-Atlas ofte Water-Waerld.

Publication
T' Amsterdam, By Gerard van Keulen, Boek-Zee-Kaart-verkoper, en Graad -boogmaaker aan de Oost-zyde van de Niewen Brug, in de gekroonde Lootsman, 1706.

Description
Two volumes, folio (650 by 400mm), two engraved allegorical frontispieces, title, dedication, double-page title in French, 175 engraved charts, coastal profiles, and plates, many folding, ALL CHARTS IN ORIGINAL FULL-WASH COLOUR, allegorical frontispieces heightened in gold, all charts with manuscript titles in French, 'Oost Indien' chart, and 'West Indische Paskaert' cropped to upper part of chart, second 'West Indische Paskaert' cropped to lower part of chart, some charts with oxidation to the verdigris, a few backed on japan paper, original Dutch speckled calf gilt, roll-tool borders gilt on sides, tool of sphere at corners, large tool of Atlas carrying the world in the centre, spine in conpartments with spheres.

References
c.f. Koeman IV Keu 20B & Keu 28.

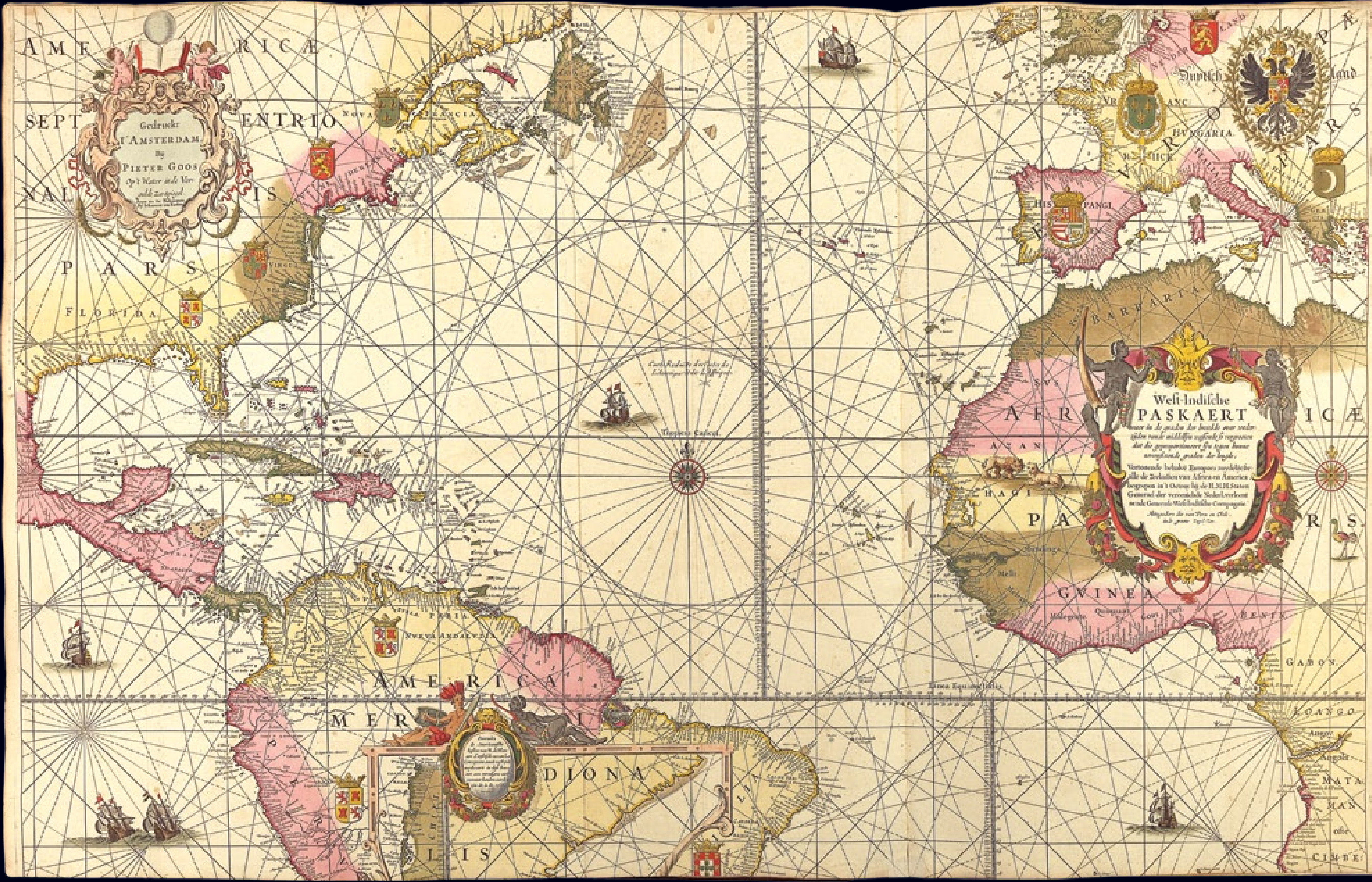
Johannes van Keulen established himself in Amsterdam in 1678 and, in 1680, he obtained a privilege from the States General of Holland and West Friesland allowing him to print and publish maritime atlases and shipping guides. This privilege, which protected against the illegal copying of printed material, was especially important for the cartographer's atlases, which were produced with extensive initial costs. Van Keulen named his firm 'In de Gekroonde Lootsman' ('In the Crowned Pilot'), and began collaborating with cartographers Claes Jansz. Vooght and Johannes van Luyken. The firm would go on to become one of the most successful publishing firms in Amsterdam; and produce "the largest and finest marine atlases in Holland" (Koeman).

The first publication issued by Johannes van Keulen was his 'Zee Atlas', which contained about 40 charts. In the following year the number of charts would increase with the publication of his Sea Pilot the 'Zee-Fakkel', and by 1683 a sea atlas of 116 charts could be produced. By 1695 the 'Zee Atlas' under the direction of Johannes van Keulen, would reach its apogee with the issuing of an atlas containing 160 charts.

A new impetus to the chart making business came when Johannes' son Gerard took over in 1704. Not only did he increase the number of charts in the Zee-Atlas (185 by 1709) he also published it in a definitive form: by renumbering many of the plates in consecutive order and by dividing the atlas into five parts, to mirror the five books of the 'Zee Fakkel'.

The current example, issued by Gerard in 1706, contains some 175 charts, coastal profiles, and plates, and is one of the largest sea atlases ever compiled by the van Keulen firm. The contents of the atlas can be seen as an intermediate state between that of the Koeman Keu 20B (dated 1695 and containing 160 charts) and Keu 28 (dated 1709 and containing 185 charts), with which the present atlas shares 110 and 135 of the same charts, respectively.

The layout of the atlas is somewhat a work in progress, with Gerard van Keulen opting to use large two-sheet charts to divided the atlas into the five navigational books, rather than their respective allegorical frontispieces, which he would use to great effect in this edition of 1709.


West-Indische
PASKAERT
Gedruckt
t'AMSTERDAM
By
PIETER GOOS
AME RICÆ
SEPT ENTRIO
NAL IS
PARS
FLORIDA
AMERICA
MERI DIONA LIS
AFRI ICÆ
PA RS
BARBARIA
GVINEA
GABON
LOANGO
HUNGARIA
EVROPÆ PARS

ASIÆ
PERSIA
MOGOL
EGYPTEN
YEMEN
ARABIA FELIX
AFRICÆ
ABIS
PARS
SINA
MOSAMBIQUE
Linea Æquinoctialis
BORNEO
HOLLANDIA
NOVA
El CABO DE BONE ESPERANCA
PIETER GOOS
OOST INDIEN

All of the 19 two-sheet maps that Gerard employs in the atlas are rare, however, two are of particular note: the 'West Indische Paskaert' (present in the atlas in two examples) and the 'Oost Indien'. The 'Paskaert', was first issued by Willem Blaeu in c.1630 and was of landmark importance as being the first "sea chart depicting North America on the Mercator projection" (Burden). Gerard utilizes the chart here as the general chart for both the North American, and the South American and African sections. The 'Oost Idien' or chart of the East Indies is a particular rarity. It was first published by Pieter Goos in c.1660, and extends from the Cape of Good Hope to the Japan; Schilder notes that "this map contains a complete survey of Dutch expansion in the East Indies and takes into account Tasman's two voyages of exploration".

We were only able to trace one other example of a similar size (containing 160 charts) to come up for sale in the last 30 years; the atlas realized £45,200 at Sotheby's in 1984.

Unrecorded example of Matteo Greuter's monumental wall map of Italy

24 **GREUTER, Matteo**

Italia di Matteo Greuter Revista et augmentata di molti luoghi principali MDCCXIII.

Publication
Bologna, Pietro Todeschi, 1708.

Description
Large engraved wall map on 12 sheets joined, mounted on linen, on rollers.

References
R. Almagia, *Monumenta Italae Cartographia*, (Firenze, 1929), p. 64b.

Greuter was born in Strasbourg in 1566, learning engraving in that city; he continued his craft in Lyon and Avignon, and finally settled in Rome around 1610. Greuter's time in Rome is best remembered for the production of numerous fine globes, which were of such high quality that Stevenson notes that: "he is entitled to rank with the leading globe makers of the Netherlands". However, he also published several fine wall maps, including a plan of Rome in 1618, another of Mantua in 1629, and a map of Italy – the present map – in 1630.

Greuter's map of Italy proved so popular that it was reissued several times. First, in Venice by S. Scolari in 1657; then by P. Tedeschi and G. Longhi, Bologna, 1676; and then by D. De Rossi, Rome, in 1695.

The present example would appear to be a later unrecorded example issued by Tedeschi and Longhi in 1708.

ITALIA
DI
MATTEO GREVTER

GOLFO DI VENETIA

REGNO DI NAPOLI

MARE ADRIATICO

The apogee of German map publishing in the eighteenth century

25 **HOMANN, Johannes Baptist**

Grosser Atlas uber die gantze Welt…

Publication
Nuremburg, Johann Heinrich Gottfried Bieling for Homann's heirs, 1733–45.

Description
Four volumes, folio (530 by 323mm), two engraved titles, half-title, engraved portrait, two frontispieces, and 343 engraved maps and plans (mostly double-page, three folding), 30 double-page celestial charts, and 32 fortification plans, scales etc., all with FINE ORIGINAL HAND-COLOUR, contemporary pigskin over boards, decorated with elaborate roll-tooling in blind, with central ecclesiastical coat-of-arms incorporating an orb surmounted by a mitre, monogrammed and dated "D:Z:R:O: 1756", front free endpaper to volume one inscribed in iron gall ink 'Het mapparum geographicum collectione usus est Generalis gallicus Horatius Sebastiani die ii Novembris 8ans!!', spines in eight compartments separated by raised bands, some wear to board edges, a few small stains.

References
cf. Phillips 586; Shirley, Atlases, T.HOM-1a–11a; Heinz, M. 'A Programme for Map Publishing: The Homann Firm in the Eighteenth Century' in *Imago Mundi* Vol. 49, 1997, pp. 104–115.

A fine composite atlas comprising nearly the entire corpus of the printed output of the publishing house of Homann.

The volumes include:

I Atlas Novus Terrarum Orbis Imperia …
Engraved frontispiece, letterpress title, index, engraved portrait of Homann, 40 pp., 103 double-page engravings including: the World, Europe, Asia, Africa, eight maps of America, Spain and Portugal, France, Great Britain, the Netherlands, Italy, Switzerland, central and eastern Europe, Scandinavia, the Baltic States, Poland, Russia, Asia minor, Persia, a mileage chart, and plates of naval architecture and vexilology.

II Atlas Germaniae Specialis sev Impreium Romano-Germanicum …
Letterpress title, index, 85 double-page engraved maps.

III [no title]
44 double-page town plans and views (as listed in the appendix to the index in volume two), including Madrid, Gibraltar, Paris, London (on three sheets), Amsterdam, Rome, Naples, Vienna, Salzburg, Nuremberg, St Petersburg, Corfu, Constantinople, Batavia, and Venice, plus 71 ADDITIONAL double-page maps, plans, and views, without title and register, including The Hague, Berlin, Luxemburg, Mexico, and the English colonies in North America.

IV Atlas novus coelestis …
Engraved frontispiece, letterpress title, index, 30 double-page engraved celestial charts, followed by 36 historical maps on 14 double-page mapsheets.

Tabulae chronologicae… 1743. Engraved title and 16 maps on 8 double-page engraved mapsheets.

Vorstellung der Grundrisse weltberühmter Städten … 1745. Double-page index, 14 plans on seven double-page engraved mapsheets, together with four maps (Palestine, Asia Minor, Russia, and Africa) with 10pp. letterpress explanations, succeeded by Homann's famous engraving of a clock.


Iconografica
Rappresentatione della inclita Città di
VENETIA
SACCA DI S. CHIARA
PONENTE
LEVANTE
OSTRO
Riva delle Zattere
CANAL DELLA GIUDECA
PROSPETTO VENETO

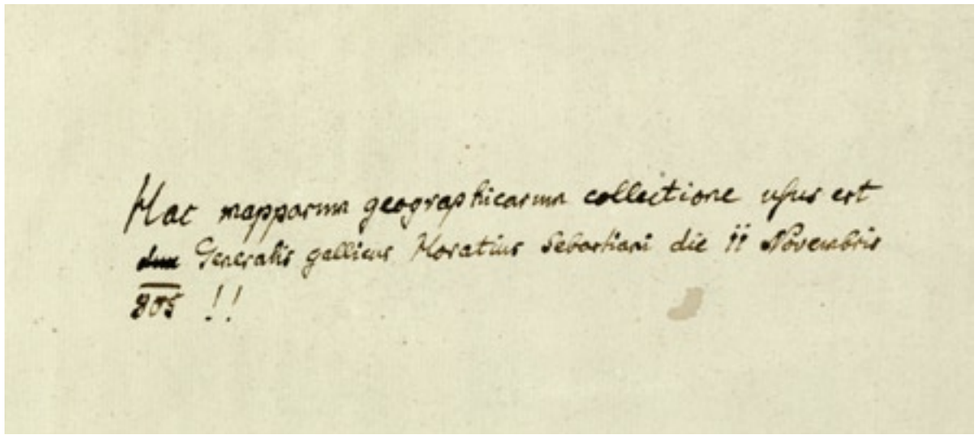
According to the indices to the first and second volume, the present example has been bound without the maps of Morocco, Steiermark, and Kärnten, and three plans in the appendix of volume two, namely: Erlangen, Wismar, and Heilbronn. The privilege and the 'methodische Atlas' are also absent. The maps Mexico and Hunsrück from one and two are bound into volume three. Two maps of Austria appear to have been supplied from another example.

Rarity

The two largest Homann "atlases" that we have been able to trace in institutional holdings are those of the Bibliothek's Verbund Bayern (202 maps), and the British Library, which holds a six-volume atlas with 175 maps. The present example, with 343 plates is larger than both by far.

Provenance

The manuscript reference to Horatio Sebastiani is intriguing. Horace François Bastien Sébastiani de La Porta (1771 –1851) was a French soldier, diplomat, and politician, who served as Naval Minister, Minister of Foreign Affairs, and Minister of State under the July Monarchy. A member of Lucien Bonaparte's entourage, Sébastiani endorsed Napoleon's political actions, taking an active part in the 18 Brumaire coup, in the eighth year under the French Republican Calendar, on 9 November 1799: presumably the event to which the inscription on the front free endpaper refers.



Mary Senex's 'English Atlas'

26 **SENEX, John and Mary**

[English Atlas]

Publication
[London, Mary Senex, over against St. Dunstan's Church, Fleet Street, c.1748].

Description
Narrow folio (690 by 290mm), celestial chart, 33 engraved maps (of which 20 are on two sheets), all maps with fine original hand-colour, some charts with repairs and re-enforcing to folds, map of Greece with loss at fold, printed list of charts pasted to front paste-down, catalogue of Mary Senex pasted to rear paste-down, paneled calf, spine in compartments.

References
Shirley, British Library T.SEN-1e.

Rare edition of Senex's 'English Atlas'

The genesis of this atlas is somewhat complicated and gives a graphic demonstration of the perils of map trade at the beginning of the eighteenth century. The atlas was born out of the partnership between John Senex and Charles Price Sr. In 1707, they announced their new collaboration in the 'Daily Courant' on the 24th September: 'New Sett of Correct Maps', a series of elephant folio maps, printed on two sheets joined, to be printed as completed, with the intention of making up an atlas of twenty maps, with Price the mapmaker and Senex the engraver.

However, as with the majority of the map and atlas projects of the day (one only has to look at the career of John Seller), the partnership soon ran out of capital, and a new member John Maxwell was asked to join. However, this did not stop the rot and Price split with Senex and Maxwell, taking some of the map plates with him. Price this time teamed-up with George Wildey and Timothy Brandreth. The two rival partnerships engraved new plates to complete their respective atlases.

Price, Brandreth, and Willdey advertised their set of maps in the 'Post Man' on 23–25 August 1711. Senex and Maxwell advertised their atlas in the 'Spectator' on the 1 October 1711. The Price, Brandreth, and Willdey atlas would seem again to have fallen into financial difficulties as extant examples are very rare; Senex, on the other hand, survived the start-up costs, and his atlas, sometimes referred to as 'The English Atlas', prospered, re-issued by Senex and then his widow, Mary Senex, in the 1740s, and by the Bowles family, and partners, in the 1750s.

The present example was issued by Mary Senex – c.1748 – and contains her letterpress catalogue adhered to the lower pastedown. The catalogue gives a detailed list of the maps and atlases for sale, together with the price. The maps in the present atlas could either be purchased individually for 1s 6d for the two sheet maps, and 1s for the single sheet; or 'all bound together, is Two Guineas'.

A fine and rare chart of St George's Channel

27 WILLIAMSON, Captain Robert

A General Chart of the Saint George's Channel … by John Pownall Esq. the Principal Secretary, Whitehall July 10, 1766.

Publication
Liverpool, Published accord[in]g to Act of Parliament, Jan[uar]y 1767.

Description
Large sea chart on six sheets, dissected and mounted on linen, fine original full-wash colour, insets of principal Welsh and Irish ports, large insets of Liverpool, Dublin, and Waterford, inset chart of the Firth of Clyde, dedications to the Lord Commissioners for Trade and Plantations, John Crosbie Major of Liverpool, and John Earl of Bute, within chart.

Dimensions
1240 by 1930mm (48.75 by 76 inches).

References
BLMC Maps 1104.(6.); BNF Collection d'Anville, 01916 B.

By the middle of the eighteenth century, the Channel had become one of the busiest waterways in the world, with the ports of Bristol, Liverpool, Dublin, and Waterford growing rich on the Atlantic trade in sugar and slaves, and the burgeoning industrial revolution.

This beautiful chart "engraved on Six sheets of large Elephant Paper" was at the time of printing the largest and most accurate chart of St George's Channel. The chart not only contains information on soundings, sand banks, and the times of the tides, but also depicts the defeat of the Francois Thurot, Captain of the 'Maréchal de Belle-Isle', who had been terrorizing British interests since the start of the Seven Years War. Thurot met his end at the hands of HMS 'Pallas', HMS 'Brilliant', and HMS 'Aeolus', who caught up with him off the northern coast of the Isle of Man; during the action Francois Thurot was killed by a musket ball and his body thrown overboard. Also depicted is the 'Author [Captain Robert Williamson] Ship Wreck't [sic] Jan. 21. 1748 occasioned by the Errors of the Drafts then Extant' at Dundran Bay on the Irish coast. Little is known about the author of the chart, Captain Robert Williamson, save that he was a captain of some considerable experience of St George's Channel; who saw, from bitter personal experience, the need for its accurate charting.

We are only able to trace two institutional examples: one in the British Library, and the other in the Bibliothèque Nationale de France.

The first Spanish sea atlas

28 TOFINO DE SAN MIGUEL, Vincente

Atlas Maritimo de España.

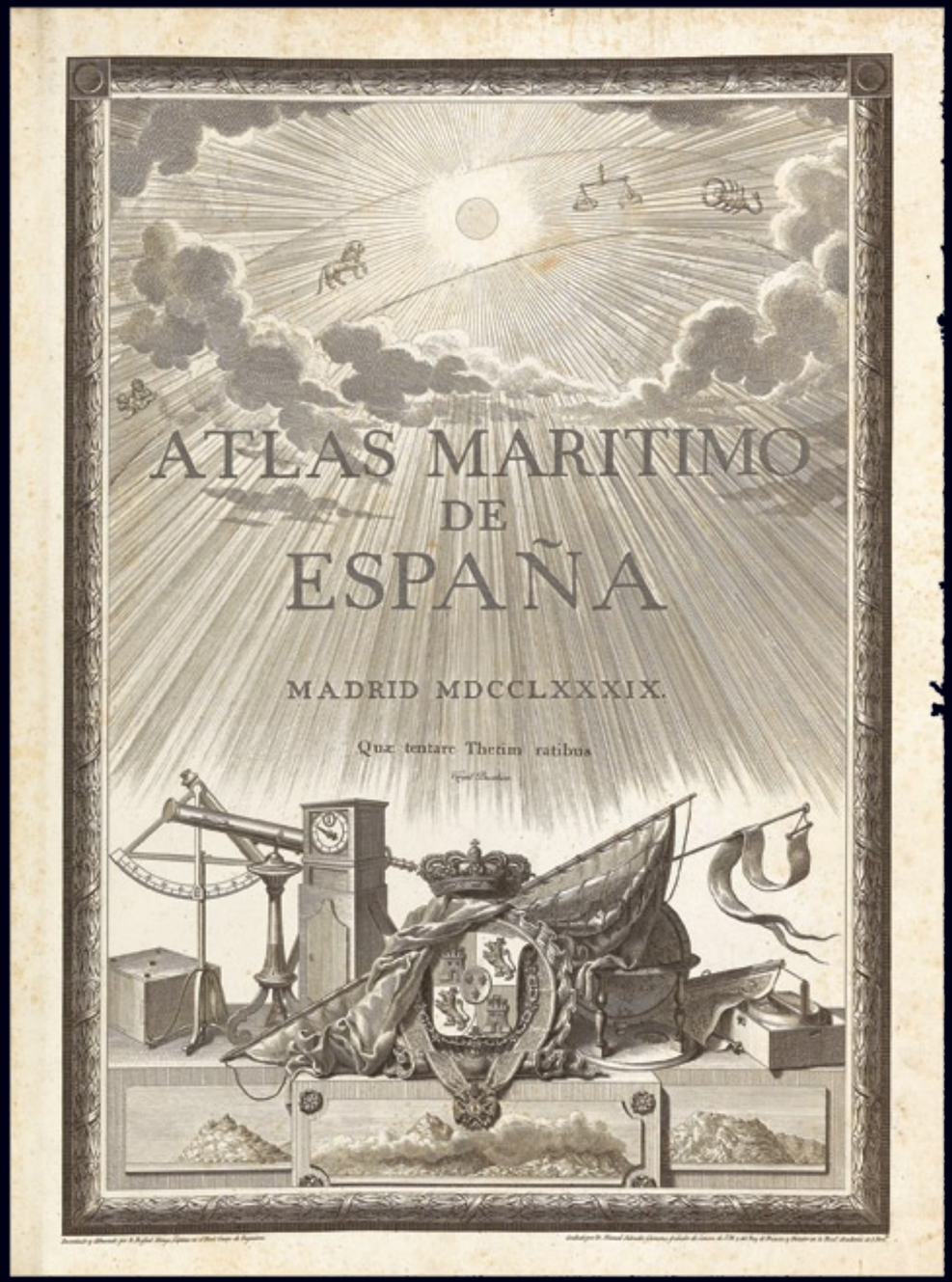
Publication
Madrid, 1787–1789.

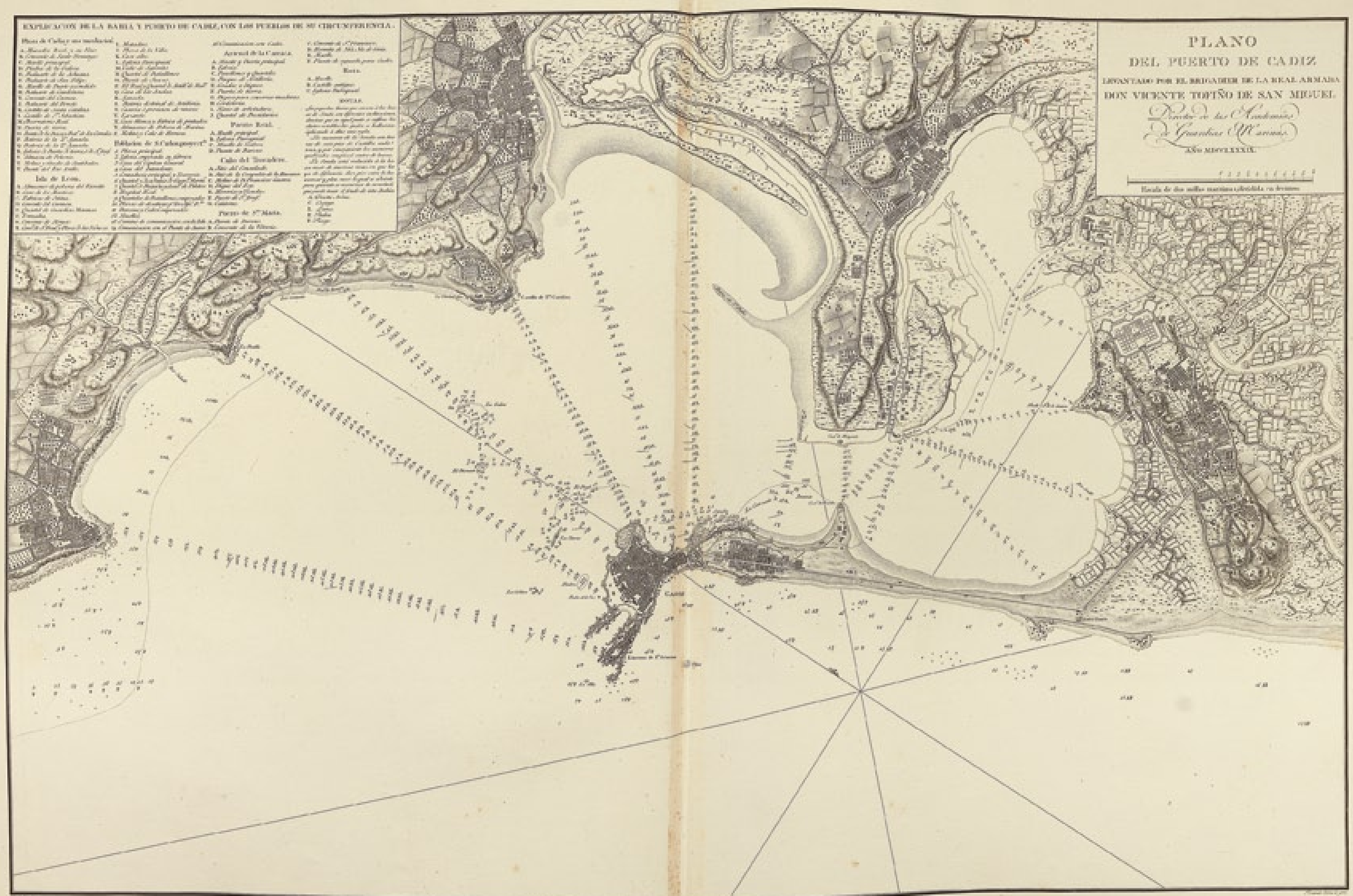
Description
Folio (605 by 480mm), engraved title and 47 double-page engraved mapsheets incorporating 37 charts and 10 leaves of views and coastal profiles, letterpress contents leaf pasted to upper marbled paper paste-down, contemporary Spanish red morocco gilt, large coat-of-arms of Charles III of Spain on covers, upper cover with border composed of repeated tool, spine gilt in compartments decorated with gilt ship motif.

References
NMM 3:475; Phillips, Atlases 9305 and 9306; Shirley, *British Library* M.TOF-1a.

The definitive edition of the first and second parts of the first Spanish sea atlas.

King Carlos III commissioned Tofino, then Brigadier in command of the Midshipman's Academy, to begin work on this atlas in June 1783. The first part of the atlas, covering Spain's Mediterranean coast, was completed in 1787, with a second Atlantic and Islands volume appearing in 1789. A second combined edition was issued later that same year, incorporating two further charts. The present book is a magnificent example of this definitive edition.




EXPLICACION DE LA BAHIA Y PUERTO DE CADIZ, CON LOS PUEBLOS DE SU CIRCUNFERENCIA.
Isla de Leon.
Puerto Real.
Puerto de Sta. Maria.
Rota.
NOTAS.
PLANO
DEL PUERTO DE CADIZ
LEVANTADO POR EL BRIGADIER DE LA REAL ARMADA
DON VICENTE TOFIÑO DE SAN MIGUEL
Director de las Academias de Guardias Marinas.
Año MDCCLXXXIX.
Escala de dos millas maritimas dividida en decimos.
CADIZ

Madeira

29 JOHNSTON, William

Geo-Hydrographic Survey of the Isle of Madeira with the Dezertas and Porto Santo Islands geometrically taken in the year 1788. By William Johnston Esq[ui]r[e]. This Chart drawn from actual Surveys taken with the Permission of His Excellency Don Diego Perreira Forjas Coutinho, Knight of the Order of Christ, Governor General and Commander in Chief of the Island of Madeira and Porto Santo &c. &c. &c. a discerning and liberal Promoter of every useful improvement in Science. Is respectfully dedicated To the Right Honourable John Henry Petty Earl Wycombe in testimony of the high consideration in which His Lordship is held by His Lordship's most humble and faithful humble Servant William Johnston of Madeira.

Publication
London, Digested and Published by W. Faden, Geographer to the King, Jan[uar]y 1st, 1791.

Description
Two engraved charts, on two sheets joined, fine original hand-colour, inset plan of Funchal, first chart with view of Funchal and plan of the road of Funchal.

Dimensions
1160 by 620mm (45.75 by 24.5 inches).

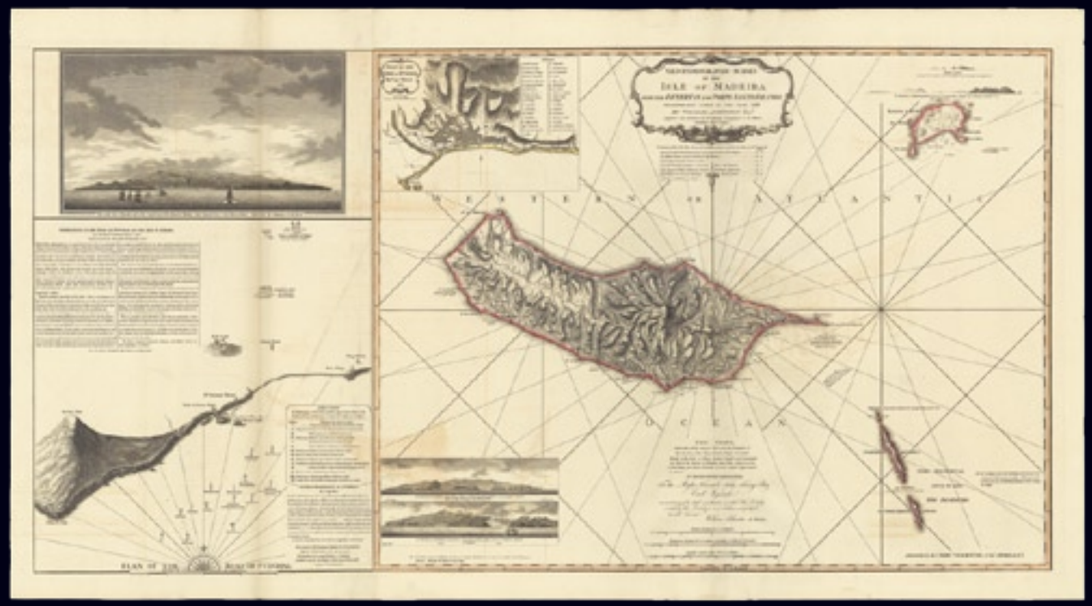
References
BLMC Maps * 68165.(6.); Maps * 68165.(9.).

Large and detailed plan of Madeira.

The British had particularly strong links with Madeira. The island had been under Portuguese rule since its discovery in 1418 – Portugal being the country with which England had (and still has) its oldest diplomatic alliance – based on the Treaty of Windsor of 1386. This alliance was further strengthened when, in 1662, Charles II married Catherine of Braganza. As a result Englishmen were allowed to settle on the island. Many of the new arrivals would later become involved in the lucrative Madeira port trade. It is likely that William Johnston, the author of the present chart, was involved in the industry, as a one William Johnston is recorded as a partner in Newton, Gordon, and Johnston from 1777–1791. The company – now trading as Cossart, Gordon & Co. – was established by Francis Newton in 1745 and is the oldest company in the Madeira Wine trade. These strong links were coupled with the island's strategic significance as a principal port of call for the burgeoning transatlantic trade.

Attached to the left of the chart is a 'Plan of the Road of Funchal', with detailed soundings, anchorages, and observations made by Thomas Howe in 1762, whose observations were communicated by Alexander Dalrymple to the admiralty.

We are aware of only one other recorded example of the charts together joined: that in the British Library.



30 STEPHENSON, John and George BURN

The Channel Pilot, comprehending the harbours, bays and roads in the British Channel: with the English and French coasts, from the Thames mouth to the Bay of Biscay; including the North Sea. From Observations and Actual Surveys. By Stephenson and George Burn, Masters in the Royal Navy, and other Experienced Navigators.

Publication
London, Printed and Published by Robert Laurie and James Whittle, No. 53, Fleet Street, (Successor to the late Mr Robert Sayer) 1795.

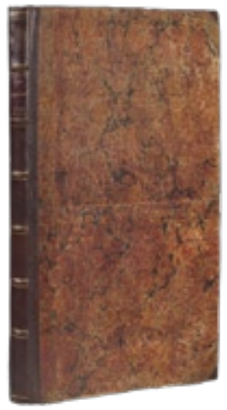
Description
Folio (536 by 382mm), 26 engraved charts, of which 19 double-page, four folding and three full-page, tide-table complete with volvelle, a few charts trimmed to lower and side neatlines, charts 1 and 26 with minor loss to margins not affecting image, some old folds reinforced, half-calf over marbled paper boards, spine in compartments separated by raised bands, lettered in gilt.

References
cf. NMM 416 and, Shirley M.SAY-6a for earlier editions.

The pilot details the British coast from London via the English Channel to the Irish port of Waterford.

By the time the present pilot was issued, the Industrial Revolution had greatly increased the coastal traffic of the British Isles. Much of the increase was the shipping of bulky raw materials and farm produce to the great urban centres of Glasgow, Liverpool, and Bristol on the west coast and London, Hull, Newcastle, and Edinburgh on the east. Transport over land with no proper roads was still arduous and expensive, with coastal shipping proving cheaper and more reliable.

One of the main cargoes was grain, with Harwich (chart 3) shipping over 10,000 tonnes per annum to London by the start of the 1790s. Other food supplies which figured prominently included livestock, salted meat, fish, dairy produce, and sugar, the latter being shipped into Bristol and Liverpool from the Caribbean, from whence it was shipped to London. Of the raw materials, much of the tin came from Cornwall, with towns such as Plymouth shipping tin for smelting into tinplate to Kidwelly on the Welsh coast. Another notable Cornish export was china clay, with shipments to Etruria (the home of the Wedgewood factory) via the Mersey increasing ten fold from 1776 to 1826. This was principally due to the factory being deprived of fine china clay from Virginia, Florida, and South Carolina as a result of the wars with France and America.



THE

CHANNEL PILOT,

COMPREHENDING THE

HARBOURS, BAYS, AND ROADS

IN THE

BRITISH CHANNEL:

WITH

THE ENGLISH AND FRENCH COASTS,

FROM THE

THAMES MOUTH TO THE BAY OF BISCAY;

INCLUDING THE

NORTH SEA.

FROM OBSERVATIONS AND ACTUAL SURVEYS.

BY JOHN STEPHENSON AND GEORGE BURN,
MASTERS IN THE ROYAL NAVY, AND OTHER EXPERIENCED NAVIGATORS.

On Thirty Two Large Plates.

CONTAINING

1. The British Channel, by J. Stephenson.
2. Mouth of the Thames and its Entrances, by J. Grofvenor &c.
3. Harwich Harbour, by G. Burn.
4. East Swale, by J. Stephenson.
5. Sands and Channels, from the Nore to Margate Roads, by J. Grofvenor.
6. The Downs, by J. Ross, a Trinity Pilot.
7. An Actual Survey of the Varne and Ridge off Dover, taken by Order of Admiral Macbride, in 1793, by Christopher Collins, Master of His Majesty's Ship the Cumberland.
8. Dungeness, by J. Stephenson.
9. Rye Harbour.
10. Isle of Wight, Spithead, Portsmouth Harbour, and the adjacent Coasts from Arundel Haven to St. Aldan's Head, revised in 1793, by G. Burn.
11. Portland Isle, Roads, Race, &c.
12. A General Chart of Guernsey, Jersey, and Alderney, by Capt. Dobree.
13. Guernsey Island, with those of Sark, Herm, and Jethou.
14. Jersey Island, by Capt. Clement L'Empriere.
15. Coast of Devon, from Exmouth Bar to Stoke Point, including Torbay, &c.
16. Plymouth Sound, Hamoaze, and Catwater.
17. An Eye Sketch of the Entrance of Yealme River, with the Depths of Water, &c. &c.
18. Fowey Road and Harbour, by Capt. Cook, the famous Circumnavigator.
19. Polkerris and Mevagissey Bays.
20. Falmouth and Carreg Road, with Helford Sound.
21. Mount's Bay, with the adjacent Coast from the Lizard to Cape Cornwall.
22. The Chops of the Channel to the South of Scilly, &c.
23. Scilly Islands, with their Soundings, Channels, and Sailing Marks.
24. Milford Haven, from a Survey by order of Government.
25. North Sea, by Hammond, 2 large Sheets.
26. The Harbour and River of Waterford, with the Bay of Tramore.
27. A Correct Tide Table for the British Channel, &c.

LONDON:

PRINTED AND PUBLISHED BY ROBERT LAURIE AND JAMES WHITTLE, No. 53, FLEET STREET,

(SUCCESSORS TO THE LATE Mr. ROBERT SAYER.)

[Price £1. 11. 6. Half Bound, with a Book of SAILING DIRECTIONS.]

1795.


BRISTOL CHANNEL
ENGLAND
SOMERSETSHIRE
DEVONSHIRE
DORSETSHIRE
HAMPSHIRE
SUSSEX
KENT
CORNWALL
ATLANTIC OCEAN
THE SCILLY ISLANDS
JERSEY
BRITANNY
FRANCE
NORMANDY
PICARDY
FLANDERS
REMARKS.
A NEW CHART
OF THE
BRITISH CHANNEL,
from THE MOUTH OF THE THAMES
to USHANT, and the SCILLY ISLANDS:
From an Actual Survey
revised, corrected, and improved
By JOHN STEPHENSON,
a Master in the Royal Navy.
LONDON:
Published by LAURIE & WHITTLE, No 53 Fleet Street,
as the Act directs 25th May
1794.

A previously unrecorded Atlantic Pilot

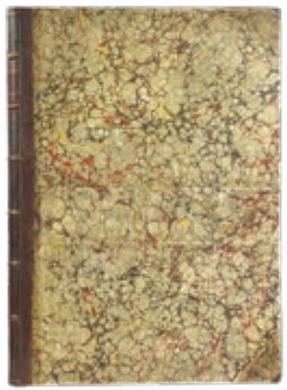
31 **BISHOP, Captain Robert; John STEPHENSON; Robert SAYER**

The Atlantic Pilot, Including the British Channel, Bay of Biscay, and all the Atlantic Islands; with the Gulf and windward Passages, and Old Channel of Bahama. By Capt. Bishop, John Stephenson, and other Navigators. On Eighteen Plates.

Publication
London, Printed and Published by Laurie and Whittle, No.53 Fleet Street, Successors to the Late Mr Robert Sayer, [?c.1796].

Description
Folio (560 by 400mm), letterpress title and contents list, pasted on, 12 engraved charts (of 13) of which four are on two sheets, publisher's label of Laurie and Whittle to front paste-down, vendor's label of 'Mark [?L]alor Ship Candler and Sail Maker' to lower paste-down, half-calf, over blue-marbled paper boards, spine in compartments separated by raised bands, gilt.

References
Bishop charts BL Maps 149.e.33; Biblioteca Nacional de España; c.f. Sellers 1738 for 1788 edition; not in Van Ee.



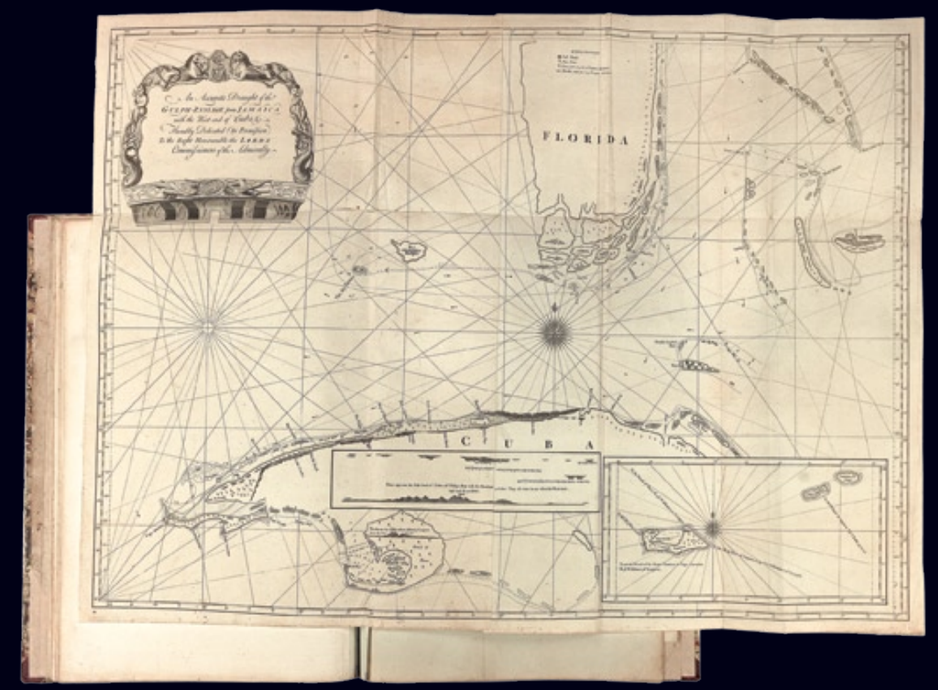
The atlas comprises 12 charts. Of these, charts 3, 4, 5, 6, 7, and 11 were first issued by Sayer in Thomas Jefferys' 'West India Atlas' first published in 1775; chart 2 was issued in Jefferys' 'Neptune Occidental'; and chart 1 in Sayer's 'Channel Pilot'.

Three of the remaining charts are of particular interest and rarity: the first two, one detailing the waters between Florida and Cuba and the other a more detailed chart of the waters between the northern coast of Cuba and The Bahamas, are by Captain Robert Bishop. Little is known about Captain Bishop, although he states in the key to his chart of the Bahama channel that he was on board HMS 'Alarm', a 32–gun Niger-class frigate of the Royal Navy, during its tour of the Caribbean of 1758–60. It was during this time that Bishop set about drawing the charts. Upon his return to London he decided to issue them himself, as can be seen by the imprint on the British Library examples: "Publish'd by the Author May 20, 1761. According to the Act of Parliament, and sold at the Jamaica Coffee House in St. Michaels Alley Cornhill, London". The BL examples also bear the imprint of Laurie and Whittle May 12th 1794, as do the only other recorded copies (those in the Spanish National Library and the Richter Library at the University of Miami). The current map, as well as an example in a private collection in Tampa, Florida of which we have been made aware, have Bishop's name, and both imprints removed.

Careful comparison with the example in the Richter Library reveals that the title cartouche on that map is a completely different engraving from both the present map and the map in Tampa. There are other subtle differences between the maps that suggest that they were not printed from the same plate. For one, Emmanuel Bowen's name is not present as the engraver of the chart on the present example, whereas it is on the Richter copy. Further, whilst the paper used for the Richter Library is the same Auvergne paper as our example, and bears the same watermark of a coronet over a fleur-de-lys, our map also bears the French revolutionary watermarked date "VI" for 1794.

The above information suggests the following tentative conclusions:

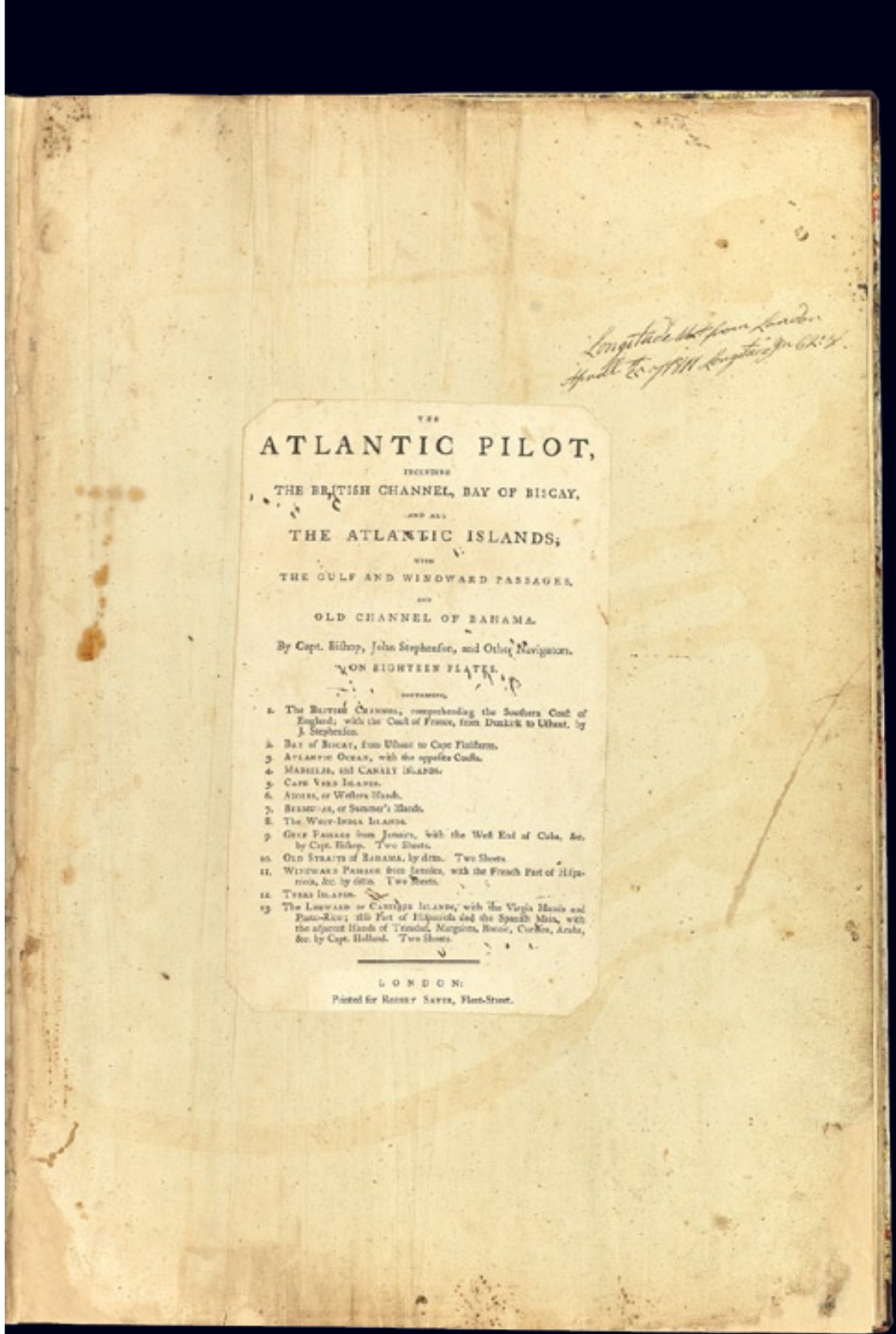
1 There was an original 1761 edition of the map (and possibly 'The Atlantic Pilot' – the atlas) engraved by Emmanuel Bowen and published by Bishop. No known extant example.
2 There was an edition of the atlas published by Robert Sayer (for which our atlas has the contents leaf): Again, no known extant example.
3 There was a 1794 edition of the map as engraved by Bowen, but published by Laurie & Whittle. This is the Richter Library map. There was a 1794 edition of the atlas NOT engraved by Bowen, but also published by Laurie & Whittle – the present example.



A plausible explanation for this scenario might run along the following lines: Bishop published his own suite of charts (not necessarily an atlas) in 1761. Robert Sayer incorporated these charts into his 'Atlantic Pilot', the plates for which were inherited by Laurie and Whittle along with Robert Sayer's business, but the charts were starting to wear. At some point in 1794, Laurie and Whittle commissioned a re-engraving of the plate by a new engraver, who removed Bowen's name, but did not insert his own.

The third chart details the Leeward Islands and is by a Captain Holland. This is most probably Samuel Holland (1728–1801), the first Surveyor General of British North America. Although his output was prolific, drawing many important charts and maps for both Jefferys' 'North American Pilot' and the 'American Atlas', we are unable to trace any institutional examples of this chart.

A full collation is available on request.



THE

ATLANTIC PILOT,

INCLUDING

THE BRITISH CHANNEL, BAY OF BISCAY,

AND ALL

THE ATLANTIC ISLANDS;

WITH

THE GULF AND WINDWARD PASSAGES,

AND

OLD CHANNEL OF BAHAMA.

By Capt. Bishop, John Stephenson, and Other Navigators.

ON EIGHTEEN PLATES.

CONTAINING,

1. The British Channel, comprehending the Southern Coast of England; with the Coast of France, from Dunkirk to Ushant. by J. Stephenson.
2. Bay of Biscay, from Ushant to Cape Finisterre.
3. Atlantic Ocean, with the opposite Coasts.
4. Madeiras, and Canary Islands.
5. Cape Verd Islands.
6. Azores, or Western Islands.
7. Bermudas, or Summer's Islands.
8. The West-India Islands.
9. Gulf Passage from Jamaica, with the West End of Cuba, &c. by Capt. Bishop. Two Sheets.
10. Old Straits of Bahama, by ditto. Two Sheets.
11. Windward Passage from Jamaica, with the French Part of Hispaniola, &c. by ditto. Two Sheets.
12. Turks Islands.
13. The Leeward or Caribbee Islands, with the Virgin Islands and Porto-Rico; the S.W. Part of Hispaniola and the Spanish Main, with the adjacent Islands of Trinidad, Margarita, Bonair, Curaçoa, Aruba, &c. by Capt. Holland. Two Sheets.

LONDON:

Printed for Robert Sayer, Fleet-Street.

32 ARROWSMITH, Aaron

Chart of the West Indies and Spanish Dominions in North America. By A. Arrowsmith. 1803. To Admiral John Willett Payne (A distinguished Native of the West Indies.) Vice Admiral of the Coasts of Devonshire & Cornwall. Treasurer of Greenwich Hospital. Comptroller General of the Household of the Prince, &c.. &c., &c. This Chart is respectfully Dedicated by his most obedient Serv[an]t. A. Arrowsmith. Hydrographer to H.R.H. the Prince of Wales. 10 Soho Square.

Publication
London, Published A. Arrowsmith, No.10 Soho Square, June, 1st, 1803.

Description
Large engraved map, on four sheets, joined as two, fine original outline hand-colour, folds reinforced with linen.

Dimensions
1230 by 1900mm (48.5 by 74.75 inches).

References
Stevens & Tree 89 (a); Streeter Texas 1301; Philips Maps 1061 (1811 edition); Tooley, MCC 68, #185.

Large and detailed map of the Caribbean and Mexico.

First edition, stretching from Mexico's Pacific coast to the Leeward Islands, and so incorporating the whole of the Caribbean, with the dedication to Admiral John Willett Payne.

This monumental map was at the time of publication the most accurate survey of the region. Arrowsmith drew on the best available information, most notably the pre-Revolutionary War surveys of John William Gerard De Brahm (Georgia), Bernard Romans (Florida), and the Spanish coastal surveys for Texas and the gulf of Mexico. Streeter mentions one particular chart, the 'Carta Esferica' of 1799 – the first to name the bays of Galveston and Bernardo – from which Arrowsmith based much of the coastline, but notably with the longitude of the Sabine Pass greatly improved. The later editions of Arrowsmith's map only extend to the east coast of Mexico, presumably because Arrowsmith published his large map of Mexico in 1810.

John Willett Payne, 1752–1803, rear-admiral, born on St. Kitts in the West Indies, would seem to have been the perfect dedicatee. In peacetime he became the private secretary, comptroller of the household, and personal friend of the Prince of Wales. The DNB states: "There is no doubt that he was the associate of the prince in his vices and his supporter in his baser intrigues". In 1780 he became Member of Parliament for Huntingdon. Returning to the sea in 1793 he played a distinguished part in the battle of the 'Glorious First of June', 1794, for which he received the gold medal. In 1799 he was promoted to the rank of Rear-Admiral, and in August he was appointed treasurer of Greenwich Hospital, where he died on 17 Nov. 1803.

Stevens and Tree only list two editions, 1803 and 1810, but Phillips lists an 1811 and an 1816 edition.

Sri Lanka

33 ARROWSMITH, Aaron

Map of Ceylon Drawn by A. Arrowsmith 1805 Hydrographer to H.R.H. Prince of Wales.

Publication
London, Published by A. Arrowsmith, 10 Soho Square, 5th Jan[ua]ry 1805.

Description
Engraved map, fine original hand-colour.

Dimensions
930 by 610mm (36.5 by 24 inches).

References
BLMC Maps 54630.(8.)

Large map of Sri Lanka detailing British and Kandyan possessions at the end of the first Kandyan War.

The British, fearing that French control of the Netherlands would result in their controlling the strategically important port of Trincolmanee, occupied Dutch possessions in Sri Lanka in 1795. Initially the British encountered little resistance to their occupation and they soon controlled most of the Dutch territory, which covered the whole of the low-lying Sri Lankan coast. British possession would later be enshrined at the Treaty of Amiens of 1802.

The interior of the island was controlled by the Kingdom of Kandy, who had lived in uneasy and sometimes violent peace with the previous colonial incumbents – the Dutch and the Portuguese before them – for the past 200 years. This uneasiness continued and, in 1803, the first Kandyan War broke out when the British marched into Kandyan territory. Although they successfully occupied the capital Senkadagala (Kandy), resistance was stronger than expected and the army, weakened by disease, was resoundingly defeated. The war would continue for another two years with neither side gaining the decisive victory, and it would not be until 1815 – when the British were invited in to overthrow the Sri Vikrama Rajasingha – that they would gain control of central Sri Lanka.

Rare. We are only able to trace two institutional examples of the map: those of the Bodleian and the British Library.

Buenos Aires

34 ARROWSMITH, Aaron

A Map of Part of the Viceroyalty of Buenos Ayres 1806.

Publication
London, Published by A. Arrowsmith, No. 10 Soho Square, 26th November, 1806.

Description
Engraved map with fine original colour, some minor offsetting.

Dimensions
1000 by 540mm (39.25 by 21.25 inches).

References
BLMC Maps 4.aa.32.

Rare map of Rio Plata and the northern regions, produced during the British invasion of the Rio de la Plata.

The invasion was an attempt by the British to open a new theatre against the Spanish and French alliance by attacking Spanish interests in South America. To this end, a force was sent to gain control of the River Plate by conquering the dominant city of Buenos Aires. On June 27, 1806, a British force of some 1,500 men under the command of Colonel William Carr Beresford occupied the city. They held control for about six weeks, before surrendering on the 14th August to a militia consisting of 550 veterans and 400 soldiers, led by Santiago de Liniers y Bremond, a French nobleman and mercenary in the service of Spain.

A second, better-resourced invasion followed in 1807, when a force of 10,000 men under the command of Lieutenant-General John Whitelock attacked Buenos Aires on the 1st July. The British were, however, ill-prepared for urban combat and the locals eventually overwhelmed them. The British had lost substantial numbers, and General Whitelock signed an armistice with de Liniers on the 12th August and left for home. These two resounding victories, which were achieved with little help from her colonial master Spain, have led many to cite them as important milestones along the road to Argentine Independence.

Egypt

35 ARROWSMITH, Aaron

A Map of Lower Egypt from Various Surveys communicated by Major Bryce and other Officers. Drawn by A. Arrowsmith 1807. [Together with] Map of Upper Egypt, drawn from various documents. By A. Arrowsmith.

Publication
London, Published A. Arrowsmith, No.10 Soho Square, 10th and 20th November, 1807.

Description
Large engraved map on four sheets, joined as two, fine original hand-colour, inset plan of the Battle of the Nile, [together with] engraved map, fine original hand-colour, inset of the bay of Cosire (El Quseir).

Dimensions
1230 by 1560mm (48.5 by 61.5 inches). [and] 990 by 660 (39 by 26 inches).

References
BLMC Maps 64390.(4.); Maps 17.a.15.

Two large and detailed maps of Egypt published just after the failed Alexandrian Expedition, a major operation during the Anglo-Turkish War of 1807–1809.

By 1806, Britain had become increasingly fearful of France's growing influence in Constantinople. After the failure of the Dardanelles Operation in September of that year, the British sent a naval force, under the command of Alexander Mackenzie-Fraser, to secure Alexandria as a base from which to conduct their operations against the Ottomans and French. Although initially met with little resistance, the British were hampered by supply issues and, later on, by stiff Egyptian counteraction. By the end of September they were forced to leave Alexandria having failed in their mission.

A great deal of the geographical information for the map of Lower Egypt came from Sir Alexander Bryce of the Royal Engineers (d.1832), who had served under Sir Ralph Abercromby at the Battle of Alexandria of 1801. Bryce would (together with Captain W. Mudge of Ordnance Survey renown) help in carrying out General Roy's system of triangulation for connecting the meridians of Greenwich and Paris, and in the measurement of a "base of verification" in Romney Marsh.

The map of Upper Egypt details the journey of Eyles Irwin through Egypt in 1777. Irwin was an East India Company official who set sail from India in 1777, bound for England. Unfortunately, pirates captured his ship. The ship was diverted to the port of Cosire, a detail of which is shown on the map, from whence they were forced to cross the dessert to Kenne (Qena), from there to Suez via Cairo, eventually arriving at Alexandria. From there he gained safe passage to England. The whole adventure took eleven months and was set down by Irwin in his work, 'A Series of Adventures in the Course of a Voyage up the Red-Sea', published in 1780.

A MAP OF LOWER EGYPT FROM VARIOUS SURVEYS

COMMUNICATED BY MAJOR BRYCE AND OTHER OFFICERS

Drawn by A. Arrowsmith

1807.

Vice Admiral Denis Decrès' copy of the Voyage de d'Entrecasteaux in full original colour

36 BEAUTEMPS-BEAUPRE, Charles-Francois

Voyage de d'Entrecasteaux, envoyé à la recherche de La Pérouse, fait par ordre du Gouvernement en 1791, 1792 et 1793, sous le Ministère de son excellence le vice-amiral Decrès.

Publication
Paris, Imprimerie impériale, 1808

Description
Folio, first edition, Atlas volume only, 32 engraved maps, all fine contemporary hand-colour, contemporary red morocco with elaborate gilt tooling, decorated with the arms of Vice-admiral Denis Decrès, Minister of the Navy under Napoleon Bonaparte, blue silk doublures with richly gilt borders, edges gilt.

References
Olivier Chapuis, A la mer comme au ciel, Beautemps-Beaupré et la naissance de l'hydrographie moderne (1700–1850), Presses de l'Université de Paris-Sorbonne, 1999 – Georges Six, Dictionnaire biographique des généraux et amiraux français de la Révolution et de l'Empire (1792–1814). Paris, Librairie Georges Saffroy, 1934, t. I, p. 424.

A magnificent example, in full original colour, of this classic of the mapping of Australia, with maps by Beautemps-Beaupre, the father of modern hydrography, and from the library of Vice Admiral Denis Decrès, Minister of the French navy under Napoleon Bonaparte.

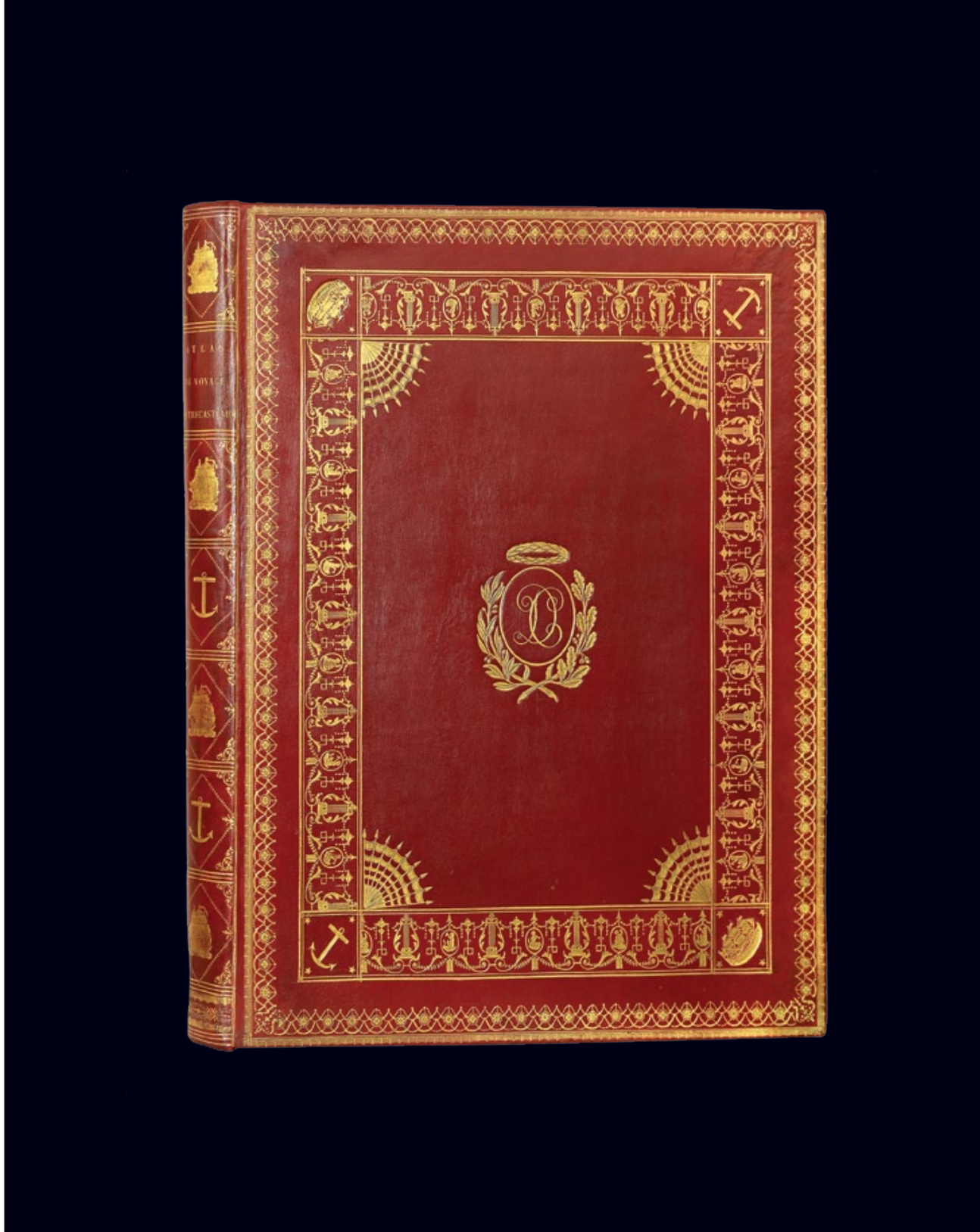
From 29 September 1791 to 27 October 27 1793, Charles-François Beautemps-Beaupré (1766–1854) set sail on the frigate 'La Recherche'. Led by Antoine Bruny d'Entrecasteaux. The expedition's primary objective was to find Lapérouse by following his route to New Holland (Australia). The expedition took three years, much shorter than it had taken Cook and Lapérouse to travel the same distance (Lapérouse's expeditions were projected to last four years, from 1785 to 1789). However, this would be a more arduous expedition, amplified by the secondary objective of mapping every contour of the continent called "New Holland," which, in 1824, became known as "Australia."

"That will be the final destination of Sieur d'Entrecasteaux's expedition in search of Lapérouse's frigates. However, if these ships have indeed been swallowed by the sea, if the ocean has left no debris on any beaches, if after exhausting every possible avenue Sieur d'Entrecasteaux has no choice but to abandon this goal, as critical as it is, he shall at least have the satisfaction and glory of having made an immeasurable contribution to the perfecting of the field of cartography and the expansion of man's knowledge. Sieur d'Entrecasteaux shall draw precise maps of every coastline and isle he encounters. If these places have already been explored, he shall verify the accuracy of his predecessors' maps and descriptions." (Fleurieu, 'Mémoire du Roi pour servir d'instruction au sieur d'Entrecasteaux', September 16, 1791).

The ships eventually came within reach of Vanikoro (the Salomon Islands), where shipwrecked survivors from 'La Boussole' and 'L'Astrolabe' were still living. Following this success, however, D'Entrecasteaux died of scurvy off the coast of Java on July 20, 1793.

In sailing with Beautemps-Beaupré, the voyage was the first time to retain the services of a full-time hydrographer - by and large, the task of surveying coastlines and sea bottoms had previously been entrusted to naval officers, for whom it was but one of many tasks.

D'Entrecasteaux quickly realized the unique opportunity presented by having such a talented specialist aboard, and the more the search for Lapérouse seemed hopeless, the more Beautemps-Beaupré had time to fulfill his scientific and artistic mission. After spending two years perfecting his art during every day of the voyage, Beautemps-Beaupré became the premier specialist of modern hydrography. In his work he skilfully combined the art of drawing with the precision of science, and, over the course of 25 months, Beautemps-Beaupré drew 32 maps, at a monthly rate vastly greater than any other expedition of his time.



Decrès and Beautemps-Beaupré

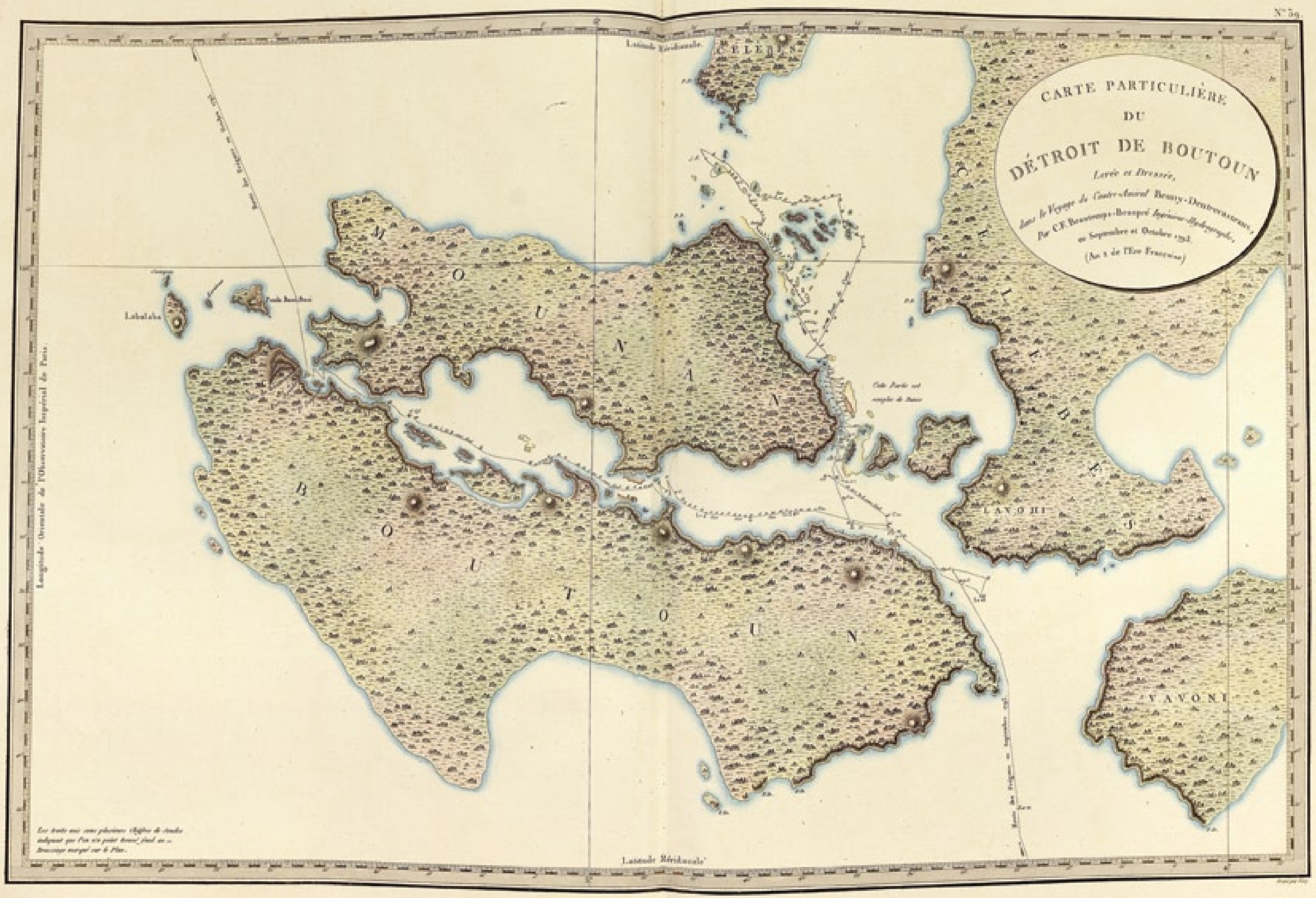
Denis Decrès (1761–1820) was an officer in the French Navy who took part in numerous attacks against the English in the Antilles during the War of Independance, the East Indies and Ireland. In 1793 was promoted to Captain of a Ship-of-the-Line, and then Chef de Division in March 1797, and Counter Admiral in April 1798. He was chosen by Bonaparte to command Brueys's frigates in his Egyptian expedition and he took part in the Battle of the Nile, from whence he sailed to Malta with Villeneuve. After conducting a siege against the English navy led by Horatio Nelson, he was taken prisoner, but was soon freed after a prisoner exchange in August 1800, and, on 2 October 1801, the First Consul promoted him to Minister of the Navy, replacing the engineer Pierre Alexandre Forfait. He was made Vice Admiral on May 30, 1804, and Duke in April 1813, and remained Minister of the Navy until 1814. He returned to the rank of Minister of the Navy during Napoleon's Hundred Days (from March 20 to June 22, 1815). Despite being granted a fleet that was too weak for the missions assigned to him, he succeeded in aiding Napoleon's rebuilding of the French Navy, both before and after Trafalgar. Decrès died in 1820 from injuries sustained following an explosion of a bomb planted under his bed by his maître d'hôtel. The maître d'hôtel, and probable lover, was sufficiently shocked (either by his own actions, or his master's survival, or perhaps both), that he defenestrated himself shortly after committing the act, and died some days before the Vice Admiral.

Immediately after engraving his maps, Beautemps-Beaupré (1766–1854) sent the majority of them to Decrès. Although the expedition was carried out in 1793, the book was not published until 1808, which may well explain why the present atlas survived in Decrès' library without text. The maps were engraved in Paris, based on the drawings made at sea 15 years earlier, and then sent directly by Decrès to Napoléon. Decrès would then pass the Emperor's instructions on to Beautemps-Beaupré. Relations between the Minister and the hydrographical engineer were almost friendly, and Decrès displayed obvious, even tender, cordiality toward Beautemps-Beaupré:

"I am very satisfied with your zeal, your application and your talents, as well as their results in this important mission that has been bestowed upon you" (from a letter dated August 14, 1806).

When he finally retired to his lands in the Haute-Marne, the former Minister recalled about his collaborator:

"Everyone appreciates the great services M. Beautemps-Beaupré has provided with a zeal, a perseverance and a talent that exceed even his praise. In light of this, nothing that interests him needs recommendation, he deserves only justice. However, I nurtured him for sixteen or eighteen years through steady relations, and have grown very attached to him, and even owe him recognition for the proofs of friendship I have received from him over the years."


CARTE PARTICULIÈRE
DU
DÉTROIT DE BOUTOUN
Levée et Dressée,
dans le Voyage du Contre-Amiral Bruny-Dentrecasteaux,
Par C.F. Beautemps-Beaupré Ingénieur-Hydrographe,
en Septembre et Octobre 1793.
(An 1 de l'Ere Française)
CELEBES
MOUNA
BOUTOUN
LAVOHI
WAVONI
Lahalaha
Latitude Méridionale.
Longitude Orientale de l'Observatoire Impérial de Paris.

While engraving the maps from the Voyage de d'Entrecasteaux, Beautemps-Beaupré simultaneously worked on the battle maps for Napoleon's military campaigns. Decrès entrusted the cartographer with highly confidential missions, preferring to bypass local military officials in order to keep classified information secret. He wrote to Beautemps-Beaupré instructing him how to write in code so as to conceal information:

"When L'Escaut is braced, I must be the only one to know of it. Therefore, add 4 feet to all of the soundings you record. For example, if you document a sounding of 12 feet, write down 16" (from a letter dated April 21, 1804).

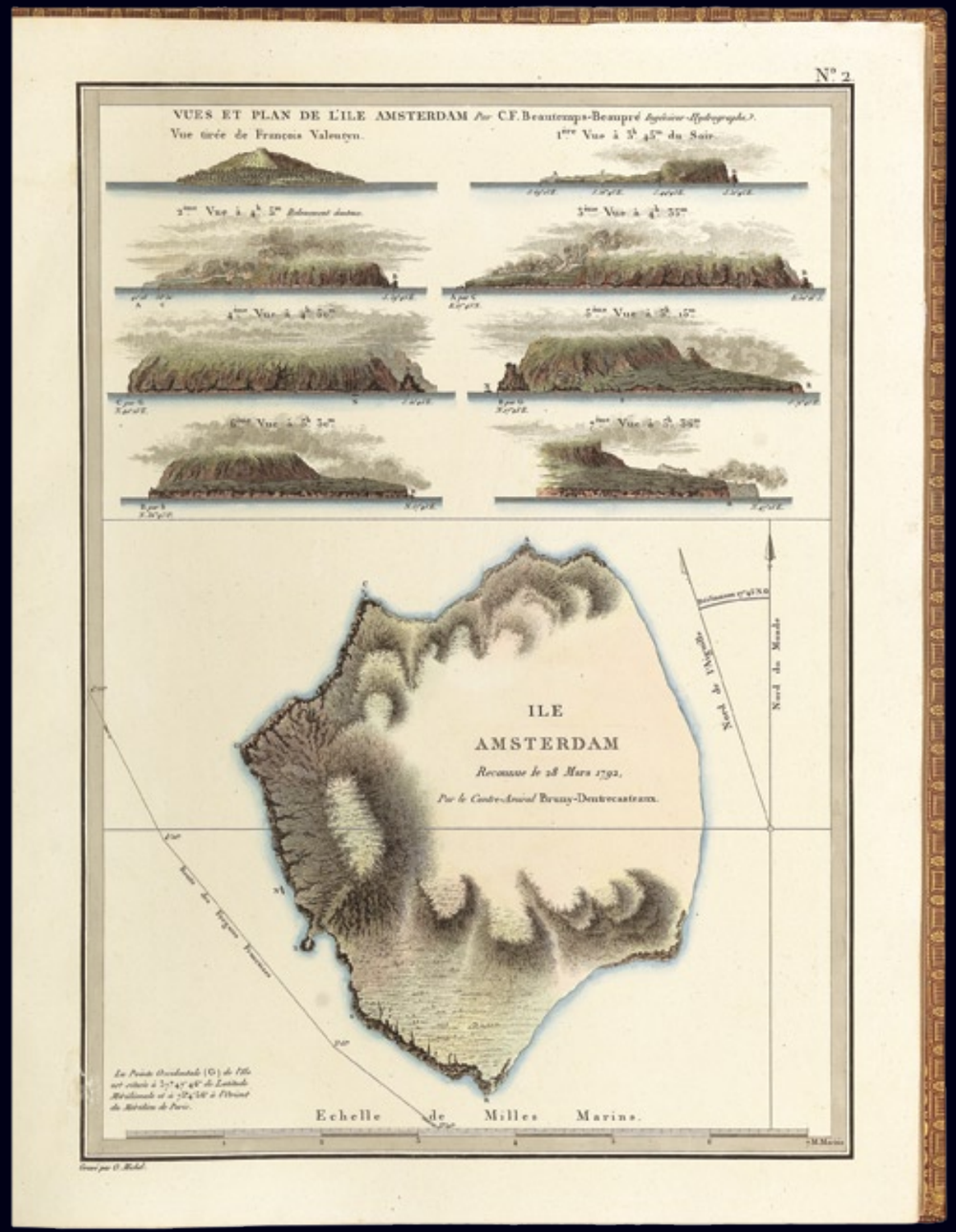
The goal here was obviously to make enemy ships sink in the event that foreign spies intercepted their communications. During these campaigns Beautemps-Beaupré often worked on the ground, in full sight of the enemy:

"The presence of armed English ships prevented me from completing my reconnaissance of the Jahde and the Weser's entries."

Decrès, who was aware that he would be unable to find a cartographer as qualified as Beautemps-Beaupré, requested that he not risk further exposure.

Voyage de D'Entrecasteaux was published in 1808 by the Imprimerie Impériale under Decrès's patronage. The present example is, therefore, more or less the dedication copy as the title indicates the book was made "under the Ministry of His Excellence, Vice Admiral Decrès."

We are not aware of another contemporary coloured example of this work. Further, the exceptional colour present here is of the finest quality such as was usually used for Napoleon's personal copies, as one can see, for example, on the maps of the Adriatic and Baltic seas, made by Beautemps-Beaupré for the Emperor in 1806, which today are found in the French National Archives [MAP. 6 JJ/54/ter/A/6].



A foundation map of Texas and the southwest

37 ARROWSMITH, Aaron.

A New Map of Mexico and Adjacent Provinces Compiled from Original Documents By A. Arrowsmith 1810

Publication
London, Published by A. Arrowsmith, 10 Soho Square, 5th October, 1810.

Description
Large engraved map on four sheets, joined as two, fine original outline hand-colour, inset maps of the 'Valley of Mexico from Mr Hunboldt's Map', and charts of Acalupco Bay, and Veracruz.

Dimensions
1340 by 1570mm (52.75 by 61.75 inches).

References
Martin & Martin 25; See also Phillips, America p.408; Streeter 1046; Taliaferro 202.

The map covers the Southwestern United States from the Mississppi River to California south of latitude 42 degrees north. It was the first large scale map of the area to record the discoveries of Zebulon Montgomery Pike and Alexander von Humbolt. The map itself was bitterly attacked by Humbolt, who accused Arrowsmith – not without some justification – of plagarism. The work is, however, no mere copy, and is superior to Humbolt's in several areas, most notably the delineation of the Californian coast, for which Arrowsmith drew on the surveys made by Captain George Vancouver and the Hudson Bay Company. Also, the rendering of much of Texas and the environs of the Brazos and Guadalope rivers are much improved and for which the map should "merit inclusion as a landmark in the cartography of the region" ('Crossroads of Empire' – Amon Carter Museum exhibit, June 1981). Martin and Martin state that, "By combining the best parts of Humboldt's and Pike's maps and avoiding their errors, and by adding his own new information, Arrowsmith contributed a significantly improved depiction of the region".

The present example depicts the boundary of the Texas-Louisiana border along the Mermeto River and follows the official Spanish position as reported by Humboldt. The second state shows an altered border moved further west and north running along the Sabine and Red rivers, as accepted by both the United States and Spain in the Adam-Onis Treaty of 1819.

38 ARROWSMITH, Aaron.

Map of the Island of Japan, Kurile &c. with the Adjacent Coasts of the Chinese Dominions and a Sketch of the River Amoor and the Baikal Lake Including the Trading Posts of Russia and China and their relative situations with Peking. Delineated by A. Arrowsmith 1811.

Publication
London, Published by A. Arrowsmith, No. 10 Soho Square, Hydrographer to H.R.H. the Prince of Wales, 4th January, 1811. Additions to 1818.

Description
Large engraved map, on four sheets, joined as two, fine original outline hand-colour.

Dimensions
1330 by 1740mm (52.25 by 68.5 inches).

References
BLMC Maps 17.a.16.

Large and detailed map of Japan and the north east coast of Asia.

This map is a fine example of Arrowsmith's relentless updating of his maps. First isssued in 1811, the map shows the tracks of some of the most important naval expeditions of the late eighteenth and early nineteenth century, which charted the waters around Japan, Korea, North East China, and Russia's Pacific coast. These include those made by La Perouse (1787); HMS 'Hindostan', which carried Lord George Macartney on his embassy to China; Broughton in HMS 'Providence' (1797); and the "track of the Russian's in 1805" – Admiral Krusenstern, who led the first Russian circumnavigation. For this 1818 edition Arrowsmith has also added the track of HMS 'Alceste' and HC Ship 'Discovery', which made several voyages around the Yellow Sea in 1816. Arrowsmith most probably drew upon the surgeon aboard the 'Alceste', John McCloed, and his book 'A narrative of a Voyage to the Yellow Sea' (1818), for the most up-to-date information.

39 ARROWSMITH, Aaron.

Map of the Countries lying between the Euphrates and Indus on the East and West, and the Oxus and Terek and Indian Ocean on the North and South. Inscribed to Brigadier General Sir John Malcolm Knight of the Royal Persian Order of the Lion and Sun By John Macdonald Kinneir.

Publication
Published, A. Arrowsmith No. 10 Soho Square Hydrographer to H.R.H., 1st January 1813.

Description
Engraved map, on two sheets, fine original hand-colour, some minor off-setting.

Dimensions
1000 by 1320mm (39.25 by 52 inches).

References
BLMC Maps 46900.(11.)

Large and detailed map of Iran and its environs.

The map is inscribed by John Macdonald Kinneir to Brigadier General Sir John Malcolm. Sir John Malcolm (1769–1833) spent the majority of his career in India in the employ of the East India Company. Whilst in India he gained a keen interest in the Persian Empire that would lead him to undertake several envoys to Persia under the auspices of the East India Company. In Persia, Malcolm not only successfully introduced the potato, but also took with him several men to conduct research into the country. One such was Kinneir, who in 1813 produced a 'Geographical Memoir of the Persian Empire', which described in detail the routes between the major towns. The present map was intended to accompany that work.

The major reason for Malcolm's research was Britain's increasing concern over Russia's power within the region, who they feared might invade India. This battle for influence in the area would continue throughout the nineteenth century and become known as "The Great Game".

"Definitive account of the most important exploration of the North American continent"

40 **LEWIS, Meriwether, and William CLARK**

History of the Expedition under the Command of Captains Lewis & Clark, to the Sources of the Missouri, Thence Across the Rocky Mountains and Down the River Columbia to the Pacific Ocean. Performed During the Years 1804–5–6. By order of the Government of the United States. Prepared for the press by Paul Allen, Esquire. In two volumes.

Publication
Philadelphia & New York, Published by Bradford and Inskeef; and Abm: H. Inskeep 1814.

Description
Two volumes, 8vo (220 by 140mm), large engraved folding map, five engraved maps and charts, some foxing, original calf boards, rebacked to style, spine in six compartments separated by raised bands, gilt.

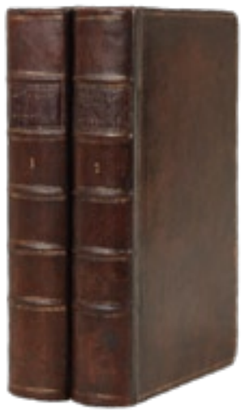
References
Church 1309; Field 928; Graff 2477; Grolier American 100, 30; Howes L317; *Printing & the Mind of Man* 272; Tweney 89, 44; Sabin 40828; Shaw & Shoemaker 31924; Streeter Sale 1777; Streeter, *Americana Beginnings*, 52; Wagner-Camp 13:1.

First edition of the "definitive account of the most important exploration of the North American continent" (Wagner-Camp). A cornerstone of Western Americana.

The expedition led by Meriwether Lewis and William Clark set out from St. Louis on in May 1804. Its intention was to explore and map the Northwest of America, study the flora and fauna, make contact with the Indian tribes, and in the words of President Jefferson, who commissioned the expedition, to ascertain whether there was a "direct and practicable water communication across the continent, for the purpose of commerce with Asia". The expedition would cover some eight thousand miles in just over twenty-eight months and would lead them down the Missouri to its source, across the Rocky Mountains, and finally tracing the Columbia river to its mouth on the Pacific coast.

The expedition was a great success, with a huge leap forward in the understanding of the Northwest of America as a result, and would lead eventually to the United States' great movement west. However, the official publication of their endeavours was a somewhat more laboured process, with delays in collating the information, the death of Lewis in 1809, and the bankruptcy of the publishers, C. & A. Conrad & Co., just a few of the stumbling blocks. The work was eventually published in 1814, some ten years after the pair had set off from St Louis.

The present example contains the large folding map titled "Map of Lewis and Clark's Track Across the Western Portion of North America". It is an accurate copy of Clark's manuscript, and "the best cartographic representation of the entire northwestern quadrant of what is now the United States" (Cohen).



HISTORY

OF

THE EXPEDITION

UNDER THE COMMAND OF

CAPTAINS LEWIS AND CLARK,

TO

THE SOURCES OF THE MISSOURI,

THENCE

ACROSS THE ROCKY MOUNTAINS

AND DOWN THE

RIVER COLUMBIA TO THE PACIFIC OCEAN.

PERFORMED DURING THE YEARS 1804—5—6.

By order of the

GOVERNMENT OF THE UNITED STATES.

PREPARED FOR THE PRESS

BY PAUL ALLEN, ESQUIRE.

IN TWO VOLUMES.

VOL. I.

PHILADELPHIA:

PUBLISHED BY BRADFORD AND INSKEEP; AND

ABM. H. INSKEEP, NEWYORK.

J. Maxwell, Printer.

1814.

A
Map of
LEWIS AND CLARK'S TRACK,
Acroſs the Western Portion of
North America
From the
MISSISSIPPI TO THE PACIFIC OCEAN;
By Order of the Executive
of the
UNITED STATES.
in 1804.5&6.
Copied by Samuel Lewis from the
Original Drawing of Wm. Clark.
PACIFIC OCEAN
COLUMBIA VALLEY
COLUMBIA RIVER
LAKE SUPERIOR
LAKE of the WOODS
Algonquins
RIVER LA PLATTE
MISSOURI RIVER
MISSISSIPPI RIVER
KANSAS R.
Republican Fork
Arkansaw R.
Snake Indians
Shoshonees
A Band of Assiniboins
Boundary of Louisiana
Illinois R.
Rio de la Plata
Rio del Norte

South Africa

41 ARROWSMITH, Aaron.

South Africa delineated from various documents By A. Arrowsmith.

Publication
London, Published by A. Arrowsmith, Hydrographer to H.R.H. Prince of Wales 10 Soho Square, 10th March 1815.

Description
Engraved map, fine original outline hand-colour, inset of Delagoa Bay.

Dimensions
630 by 970mm (24.75 by 38.25 inches).

References
Not in Norwich; BLMC Maps 67030.(4.).

Large map of the Cape Colony.

Arrowsmith published the map at around the time that British sovereignty over the Cape Colony was recognized at the Congress of Vienna. The British had been in control of the colony since 1795, when they took over from the Dutch to prevent it from falling into the hands of Napoleonic France; it was briefly relinquished to the Dutch in 1803, before the British regained control in 1806.

The map is based, not surprisingly, upon contemporary Dutch material. Although the British had been in control for the previous 20 years, there had been little interest taken in the colony, beyond its use as an important strategic port form which to base operations during the Napoleonic wars. Wholly British maps of the Cape and South Africa would not be published for another 19 years, most notably by Aaron's son, Samuel, with his 'Map of the Cape of Good Hope' in 1834 and S.D.U.K.'s map of South Africa in the same year.

Rare chart of the world showing lines of magnetic variation

42 YEATES, Thomas.

Chart of the Variation of the Magnetic Needle, For all the known Seas comprehended within Sixty Degrees of Latitude North and South: with a New and Accurate Delineation of the Magnetic Meridians, accompanied with suitable Remarks and Illustrations, by Thomas Yeates. Drawn & Engraved by J. Walker. To the Right Honourable The Master, the Deputy Master, Wardens and Elder Brethren of the Corporation of Trinity House, of Deptford Stroud. This Chart, honoured with their Munificent support is by Permission, most respectfully Dedicated, By their Most Humble and most obliged Servant the Author.

Publication
London, Published as the Act directs by Tho[ma]s Yeates, & Sold by Black Parbury & Allen Leadenhall Street, 22nd, August, 1817.

Description
Large engraved chart, dissected and mounted on linen, remarks and explanation to side margins, folding into original green cloth slipcase.

Dimensions
545 by 1493mm. (21.5 by 58.75 inches).

References
BLMC Maps 974.(2.)

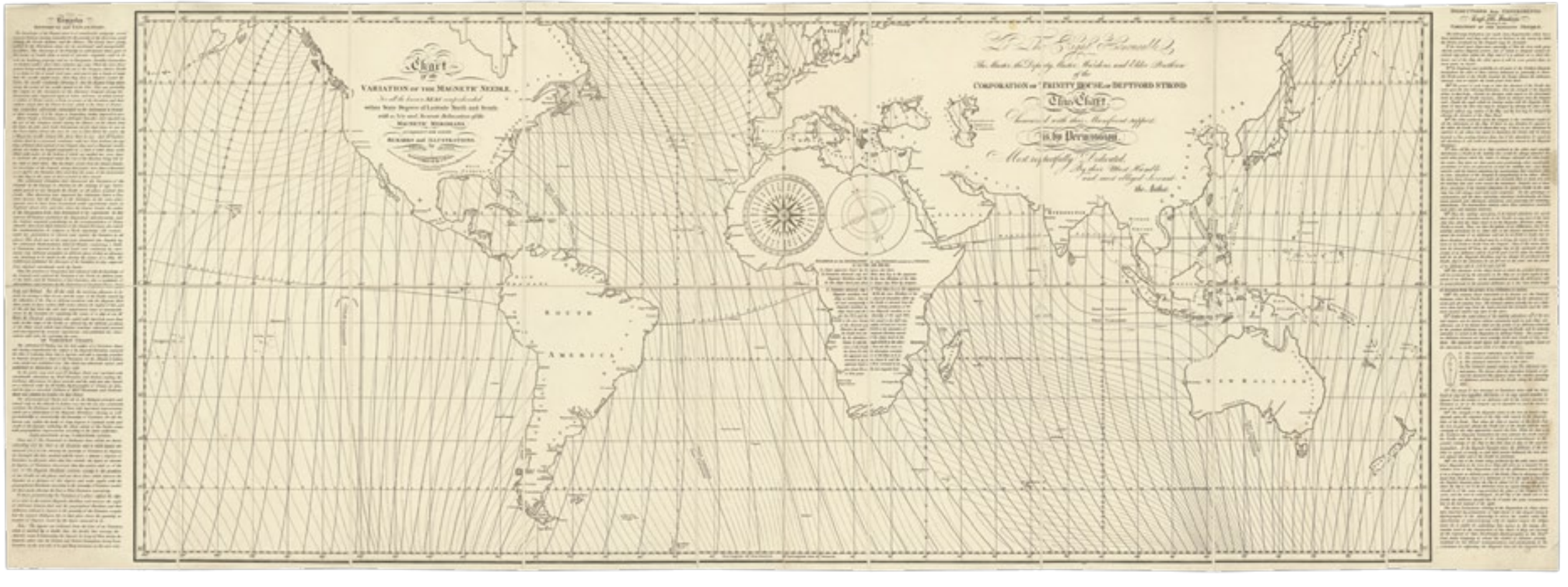
The text panel to the left hand side of the chart, written by Thomas Yeates, contains a brief history of the knowledge of magnetism from its discovery by the Chinese "more than a thousand years before the Christian Era", to the discovery by Columbus of "the Variation of the Compass in his Voyage to America, in the Autumn of 1492, before which period it was thought the Needle at all places pointed due North". Its systematic charting would not start until the seventeenth century when Dutch seamen under the orders of Prince Maurice were ordered to "observe and register the Variation in all places". Finally, researches into magnetic variation whilst "steering a ship at sea" were undertaken by Captains Cook and Flinders. Flinders' findings are expanded upon and explained in detail in Yeates' text.

Yeates further explains the history of 'Variation Charts', with Edmund Halley's famed chart of 1701 highlighted as the template for all the subsequent charts produced throughout the eighteenth century. Yeates goes on to state that the current chart improves on the 'Halleyan System', which only covered the Atlantic and Indian Oceans, with the "delineation of the Magnetic Meridians, shewing as well geometrically as numerically the Quality of Variation for all the known seas within the limits of Sixty Degrees of Latitude north and south of the Equator, including the whole extent of the Pacific Ocean with geographical improvements according to the latest authorities". Finally, Yeates gives a brief explanation on how to use the magnetic variation lines that appear on the chart.

Thomas Yeates (1768–1839) was an orientalist and scholar, who wrote extensively on Indian, Middle Eastern, and Biblical history. One might assume an orientalist to be a rather unusual choice for the authorship of such a chart, and he admits as much by acknowledging the help of Captain Hurd of the Royal Navy and Hydrographer to the Admiralty and Captain Horsburgh Hydrographer to the East India Company.

We were only able to trace two institutional examples of the first edition: one in the British Library and the other in the National Maritime Museum. The chart was subsequently republished by J.W. Norie & Co. in 1824, with the only institutional example we could trace of that being held in the National Library of Australia.

Provenance: Bookplate of Michael Morrah, who practiced as a surgeon in Worthing during the first half of the nineteenth century.



A fine set of Greenwood's large-scale county maps all housed in full green morocco slipcases

43 **GREENWOOD, Christopher**

[Collection of Greenwood's Large Scale County Maps].

Publication
London, Christopher & John Greenwood, 1818–1831.

Description
A collection of 30 large scale maps, dissected and mounted on linen, all with fine original full-wash colour, a few maps with off-setting, all edged in green silk, each housed within green morocco pull-off slipcases, gilt, spines gilt, and lettered in gilt.

References
Roger, E.M., *The Large Scale County Maps of the British Isles 1596–1850*. Oxford 1970.

The maps by Christopher and John Greenwood set new standards for large-scale surveys. Although they were unsuccessful in their stated aim to map all the counties of England and Wales, it is probably no coincidence that, of those that they missed, Buckinghamshire, Cambridgeshire, Herefordshire, Hertfordshire, Norfolk, and Oxfordshire were all mapped by Andrew Bryant in a similar style and at the same period (excepting Cambridgeshire). From a technical point of view, the Greenwoods' productions exceeded the high standards set in the previous century, though without the decoration and charming title-pieces that typified large-scale maps of that period.

The Greenwoods started with Lancashire and Yorkshire in 1817, and, by 1831, they had covered 34 counties. Their maps were masterpieces of surveying and engraving techniques, and, in view of the speed at which they were completed, their accuracy is remarkable. They mark the boundaries of the counties, hundreds and parishes, churches and chapels, castles and quarries, farmhouses and gentlemen's seats, heaths and common land, woods, parliamentary representatives, and distances between towns. The price of 3 guineas each compares with the first edition Ordnance Survey sheets of 7s 6d, though the latter did not relate to complete counties.

List of Maps

1	Lancashire … 1818	16	Essex … 1825
2	Chestershire … 1819	17	Nottinghamshire … 1826
3	Middlesex … 1819	18	Hampshire … 1826
4	Wiltshire … 1820	19	Bedfordshire … 1826
5	Staffordshire … 1820	20	Leicester … 1826
6	Kent … 1821	21	Dorsetshire … 1826
7	Somersetshire … 1822	22	Northamptonshire … 1826
8	Worcestershire … 1822	23	Rutland … 1826
9	Warwickshire … 1822	24	Cornwall … 1827
10	Surrey … 1823	25	Shropshire … 1827
11	Glocestershire … 1824	26	Devonshire … 1827
12	Berkshire … 1824	27	London … 1827
13	Suffolk … 1825	28	South East Circuit of Wales … 1828
14	Derbyshire … 1825	29	Lincolnshire … 1830
15	Sussex … 1825	30	Huntingdonshire … 1831


LONDON.
Explanation
KING GEORGE THE FOURTH
THIS MAP
British Metropolis
Explanation

The largest map of India produced before the trigonometrical survey

44 ARROWSMITH, Aaron

To The Hon[oura]ble the Court Directors of the East India Company This Improved Map of India Compiled from all the Latest & most Authentic Materials Is Respectfully Dedicated by their most Obedient & most Humble Servant A. Arrowsmith.

Publication
London, Published by A. Arrowsmith, Hydrographer to his Majesty, No. 10 Soho Square, 2nd January, 1816.

Description
Large engraved map, on nine sheets, joined as four, fine original full-wash colour, key sheet, inset of the Punjab.

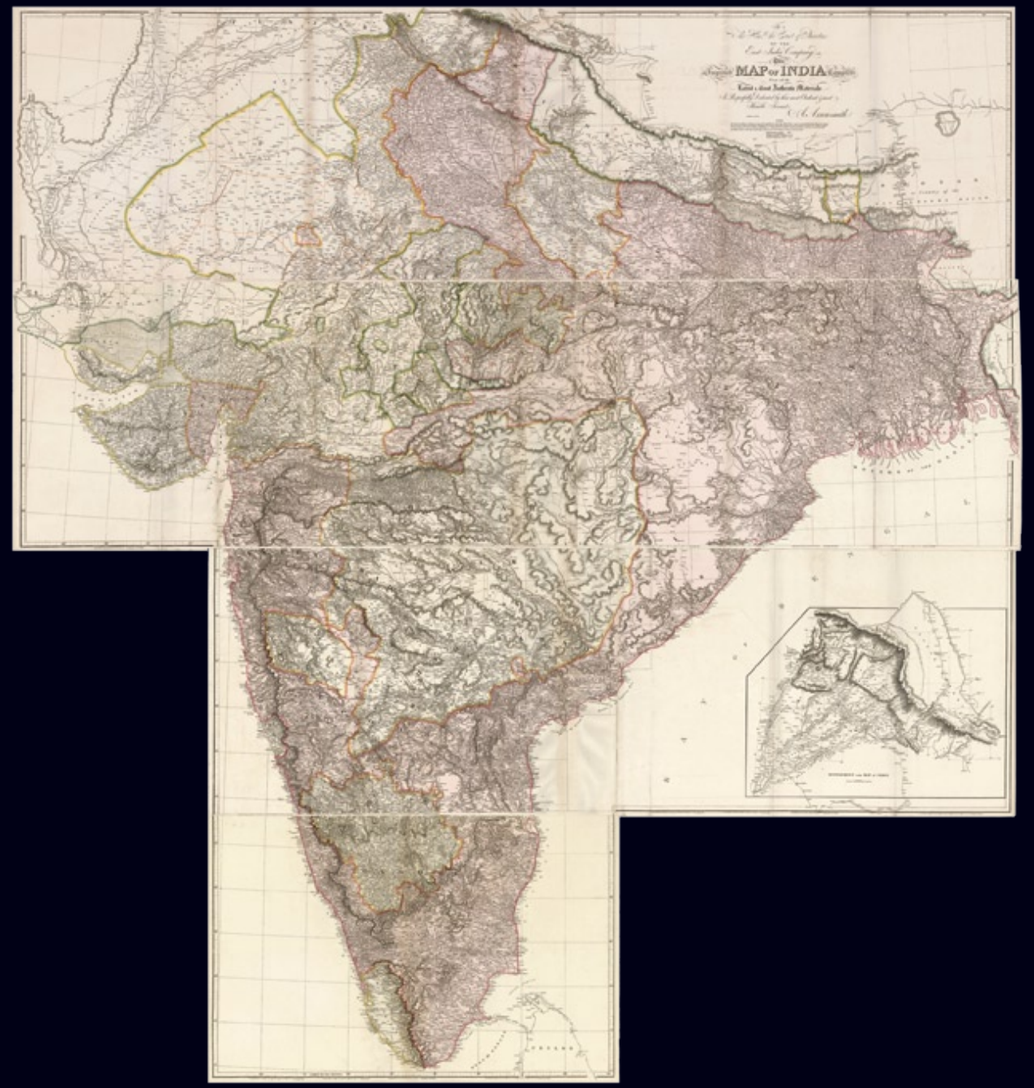
Dimensions
2400 by 2670mm (94.5 by 105 inches).

References
BLMC Maps K.Top.115.17.2.2 TAB.END.; Maps of India 269, *Handbook to the special loan collection of scientific apparatus 1876. Prepared at the request of the Lords of the Committee of council on education*, London, Chapman & Hall.

Arrowsmith's monumental wall map of India on nine sheets.

With the growing influence of the British in India at the end of the eighteenth century, the need for an up-to-date general map of the sub-continent grew. The first Governor-General, Warren Hastings, employed Major Rennell who, in 1779, published his famous Bengal Atlas, followed up in 1788 by his map of India. The map itself was based upon D'Anville's map of 1752, though enriched by much new material, supplied by the numerous "route surveys" carried out by the army.

As these "route surveys" became more numerous and accurate, the need for a new general map of India soon became apparent. In 1816 Aaron Arrowsmith published his Map of India in nine sheets, on a scale of sixteen miles to an inch, which was the last great general map based on route surveys. His subsequent 'Atlas of South India', published in 1822, was based upon the trigonometrical surveys of Colonel Lambton, filled in by the officers of the Madras Institute.



Rare broadsheet detailing one of the most important arctic expeditions

45 LANE, W.

Capt. Parry's Discoveries in the Polar Regions, 1819–1820. Compiled and Drawn, from the Admiralty Records, by W. Lane, Hydrographer and Teacher of Navigation, Naval Academy, 79, Leadenhall Street, London.

Publication
London, Printed for, and Published by, Robert Blachford & Co., Chart Sellers to the Admiralty and Honorable East India Company, Navigation Warehouse, 79, Leadenhall Street, [1821].

Description
Engraved broadsheet, with two engraved maps, fine original hand-colour, paste-over to right hand portion of 'Plan of Lancaster Sound', letterpress text below.

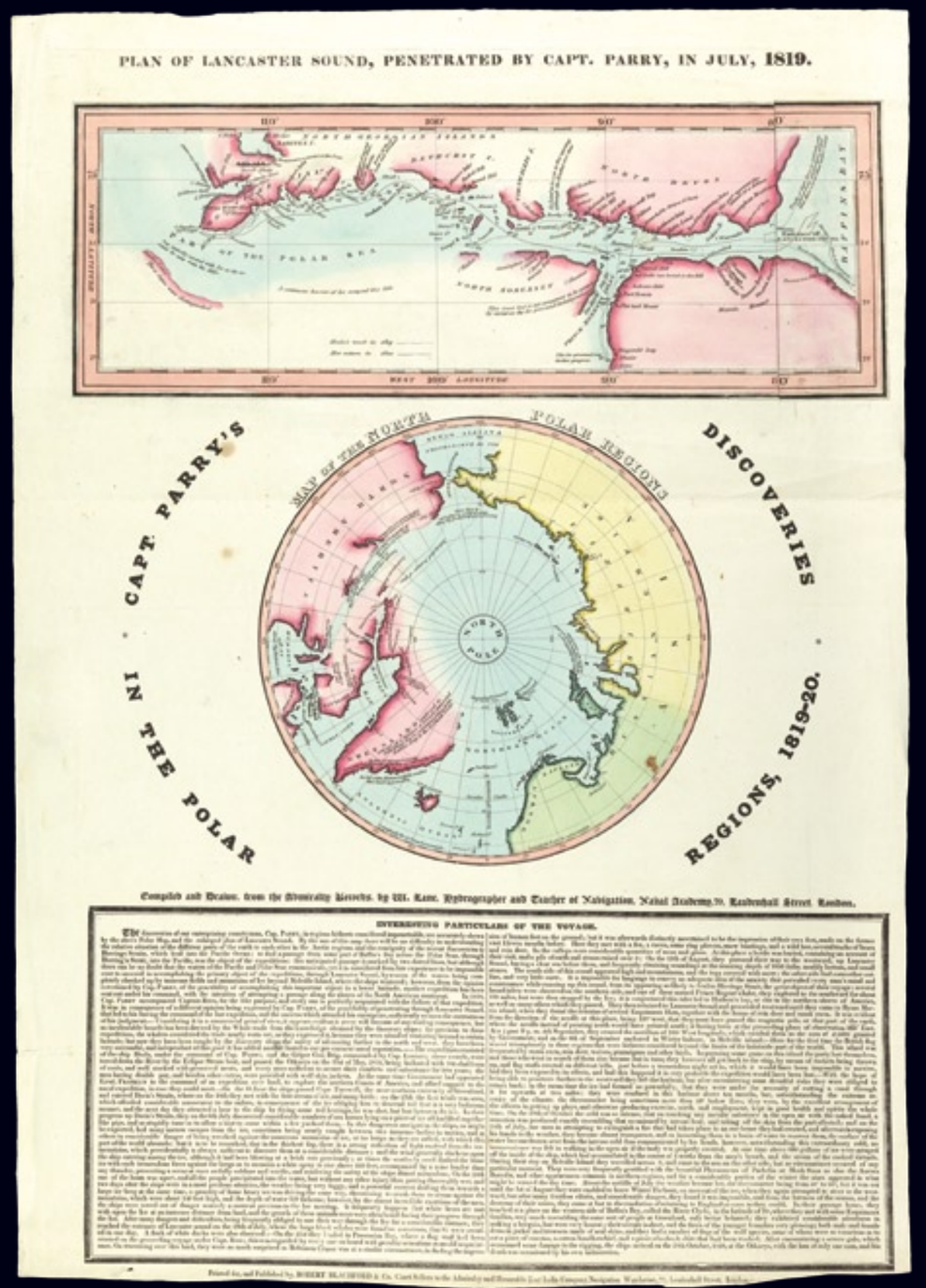
Dimensions
685 by 470mm (27 by 18.5 inches).

References
COPAC records only one other example of this map: that of the British Library. BLMC Maps 982.(37.)

Rare broadsheet comprising letterpress title, two engraved maps: the North Pole map is entitled 'Map of the North Polar Regions'; the second is titled 'Plan of Lancaster Sound, penetrated by Capt. Parry, in July 1819'. Both were edited from Admiralty Records by W. Lane, a teacher of navigation employed by Robert Blachford. The maps are set above an extensive panel of text of 'Interesting Particulars of the Voyage', recounting Parry's discoveries in the unsuccessful quest for a North-West Passage, ending with his landfall in the Orkneys on 28th October 1820.

Although Parry failed to find the elusive North-West Passage, he did establish that a westward route existed through Lancaster Sound. He also began to map the numerous islands through which the North-West Passage would have to be navigated. Beyond this Parry demonstrated that, with sufficient provisions, a ship and crew could winter successfully above the Arctic Circle. The text itself gives some fascinating details of the voyage including: a bear being attracted to the ship by the frying of herring (the bear was subsequently shot); the numerous sightings of whales, which was very good news for the whaling fleets, though perhaps not such good news for the whales; and the production of plays by the crew when they were trapped in the ice for ten long months. Although not recorded here, the crew also produced their own newspaper, the 'North Georgia Gazette and Winter Chronicle', where, "The Sportsman and the Essayist, the Philosopher and the Wit, the Poet and the Plain Matter-of-fact Man, will each find their respective places".

Robert Blachford was a hydrographer and chartseller in the years 1804–1835. He started off in the business with his father-in-law John Hamilton Moore and soon branched out on his own. He published a number of charts during his career, but was never as successful as the likes of Heather, Norie, and Imray.



Rare map of the Americas

46 ARROWSMITH, Aaron

Map of America By A. Arrowsmith Hydrographer to His Majesty 1822.

Publication
London, A. Arrowsmith, 10 Soho Square, 1822. Additions to 1824.

Description
Large engraved map on four sheets, dissected and mounted on linen, in two sections, fine original outline hand-colour, inset of Cape Horn, folding into original blue paper slipcase, with manuscript label.

Dimensions
1980 by 1630mm (78 by 64.25 inches).

The map displays detailed information of the Hudson's Bay Company's discoveries on the Columbia River and the Upper Missouri Regions. The coastal details along the Northwest coast of America are significantly better than the prior edition of Arrowsmith's map of North America.

The Fairbanks example of the map was used in the International Boundary, Tribunal for the Alaskan Boundary and there is reference to the map in the US Supreme Court arbitration of a seal fur dispute (Fur seal arbitration, Volume 15, by the Bering Sea Tribunal of Arbitration, United States. 53d Congress, 2d session, Senate).

Not in OCLC. The only example of this map that we have been able to locate is in the University of Alaska, Fairbanks.

Norie's rare chart of the Pacific with a tail of 'Moby Dick'

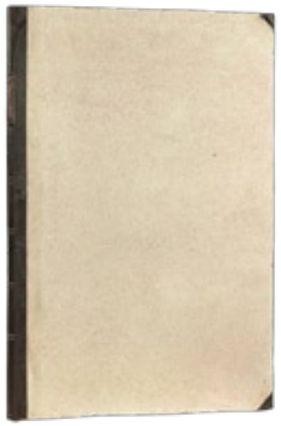
47 NORIE, J[ohn] W[illiam]

A New Chart of the Pacific Ocean, Exhibiting The Western Coast of America, from Cape Horn to Beerings Strait, The Eastern Shores of Asia Including Japan, China and Australia, and all the numerous Islands and known Dangers Situated in Polynesia and Australia, Correctly drawn and Regulated according to the most Approved and Modern Surveys and Astronomical Observations By J.W. Norie, Hydrographer &c., &c. 1825.

Publication
London, Published as the Act directs, by J.W. Norie & Co. at the Navigation Warehouse and Naval Academy No. 157 Leadenhall Street, October 1st, 1825. Corrected to 1826.

Description
Large folio (650 by 450mm), large engraved chart on six sheets, manuscript inscription 'Ship ann alexander... Lat 3–44 Long... 88–30, Josiah Howland', to front endpaper, track of the Ann Alexander to the second, third, and last sheet, dated 1830, half-calf over marbled paper boards, spine in compartments gilt.

References
OCLC 54042340.



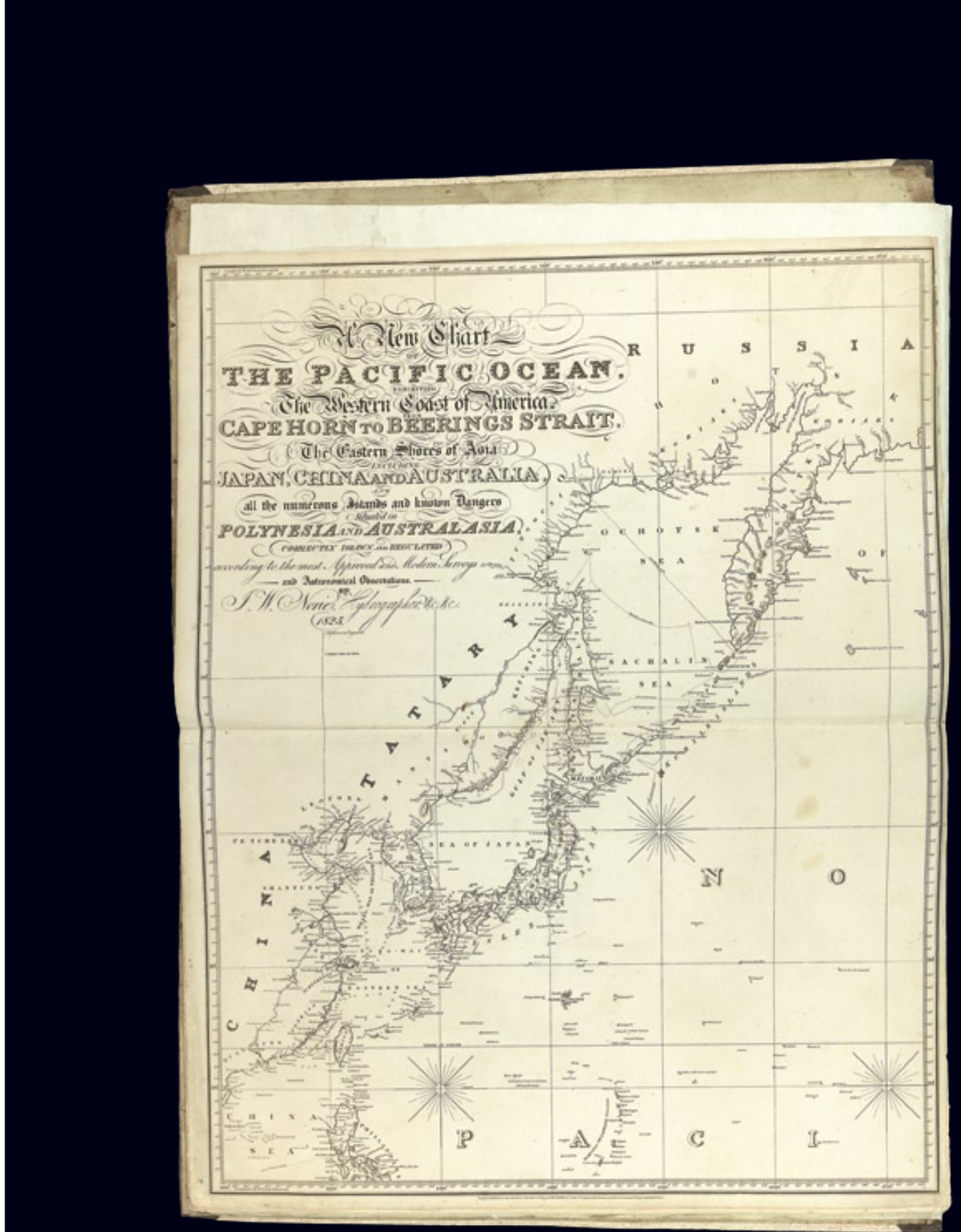
This particular chart was used aboard the whaler 'Ann Alexander', of New Bedford, during its Pacific voyage of 1828–1832. An inscription to the front endpaper gives the name of the 'Ann Alexander' together with a set of coordinates (330 44mins Lat and 880 30mins Long), and the name of Josiah Howland, the master of the ship. The coordinates place her just north of the Galapagos Islands, and indeed the track marked upon the chart bears this out.

The ship 'Ann Alexander' had a long and fascinating history. It is first mentioned in 1805, when, during a voyage between New Bedford and Livorno, she went to the aid of the victorious though battered British Fleet at Trafalgar. By the mid-1820s the 'Ann' was involved in the highly profitable Pacific whaling industry. It was an industry that would prove fatal for her, as in the August of 1851 she was holed under the water line by "a maddened [sperm] whale" just off the Galapagos Islands, and the crew was forced to abandon her. By coincidence, the first edition of Hermann Melville's 'Moby Dick' was published some two months after the incident. Melville, never one for understatement commented on the fate of the 'Ann Alexander' in a letter to the famous publisher and biographer, Evert Duychinck:

"For some days past being engaged in the woods with axe, wedge, & beetle, the Whale had almost completely slipped me for the time (& I was the merrier for it) when Crash! comes Moby Dick himself (as you justly say) & reminds me of what I have been about for part of the last year or two. It is really & truly a surprising coincidence – to say the least. I make no doubt it is Moby Dick himself, for there is no account of his capture after the sad fate of the Pequod about fourteen years ago. – Ye Gods! What a commentator is this Ann Alexander whale. What he has to say is short & pithy & very much to the point. I wonder if my evil art has raised this monster."

John William Norie (1772–1843) was a mathematician, hydrographer, chart maker, and publisher of nautical books. His most famous work was the 'Epitome of Practical Navigation' (1805), which became the standard work on navigation and went through many editions. Norie began his career working with William Heather, who ran the Naval Academy and Naval Warehouse in Leadenhall Street from 1795, which sold navigational instruments, charts, and books on navigation. Norie took over the Naval Warehouse after Heather's retirement and founded the company J.W. Norie and Company in 1813. After Norie's death the company became Norie and Wilson, then in 1903 Imray, Laurie, Norie & Wilson.

All working sea charts from this era are rare, and the present chart is no exception; we were only able to trace one institutional example, that in the Brown University Library, with corrections to 1844.



The first Russian celestial atlas, printed in gold

48 **REISSIG, Kornelius Khristianovich**

Sozviezdiia predstavlennyia na XXX tablitsakh ... [Presentation of constellations in 30 tables with description and guide to finding them comfortably in the sky: composed for educational institutions and amateur astronomers].

Publication
St Petersburg, Tipografiia Kh. Gintsa, 1829.

Description
Oblong folio (323 by 470mm), letterpress title, dedication and contents leaf, and 11 numbered leaves of explanatory text, engraved title, engraved key to star sizes and 30 engraved star charts (29 of which are printed in gold on a black background, the final, black and white chart depicts the magnitudes of the stars), the plates with stars of the first four magnitudes punched out in different sizes and with slivers of India paper pasted on verso to cover the holes), red paper boards, rebacked preserving original roll-tooled diced russia upper cover.

Collation: [8], 40, [6] p., [1], XXX [plates].

References
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The first edition of the first printed Russian celestial atlas.

The chart titles are in Cyrillic, but the geocentric format and design of the figures are based upon Bode's atlas of 1806, which in turn took its inspiration from Fortin's French edition of Flamsteed's 'Atlas Coelestis' of 1776. The work contains a number of constellations that are now obsolete, including Custos Messium, named in honour of the astronomer Charles Messier.

The use of a dark background in celestial atlases was not an innovation. Reissig's immediate precursor was Goldbach, who taught in Moscow and who used the technique in his atlas of 1799. The sumptuous printing of Reissig's atlas is, however, of a different order, and what the maps lack in originality they more than make up for by their sheer visual impact. Each chart was first printed in black, and then a second plate was used to add the gold. The holes backed with Japan paper allow the stars to shine when held up to the light. This, combined with the dark printed backgrounds, make Reissig's atlas particularly striking

Kornelius Reissig (1781–1860) was an associate member of the Russian Academy of Sciences and director of the military academy in St Petersburg. He published a variety of works on mechanics, statics, and barometrics, as well as a manual on painting.

Uncommon. No example recorded on NUC, and OCLC only notes two examples in the US: those of Pennsylvania State University and the Linda Hall Library of Science, Engineering and Technology.

СОЗВѢЗДІЯ

ПРЕДСТАВЛЕННЫЯ НА XXX ТАБЛИЦАХЪ,

СЪ ОПИСАНІЕМЪ ОНЫХЪ И РУКОВОДСТВОМЪ КЪ УДОБНОМУ ИХЪ ОТЫСКАНІЮ НА НЕБѢ,

СОСТАВЛЕННЫЯ

ДЛЯ

УЧЕБНЫХЪ ЗАВЕДЕНІЙ И ЛЮБИТЕЛЕЙ АСТРОГНОЗІИ,

ИЗДАННЫЯ

К. РЕЙССИГОМЪ,

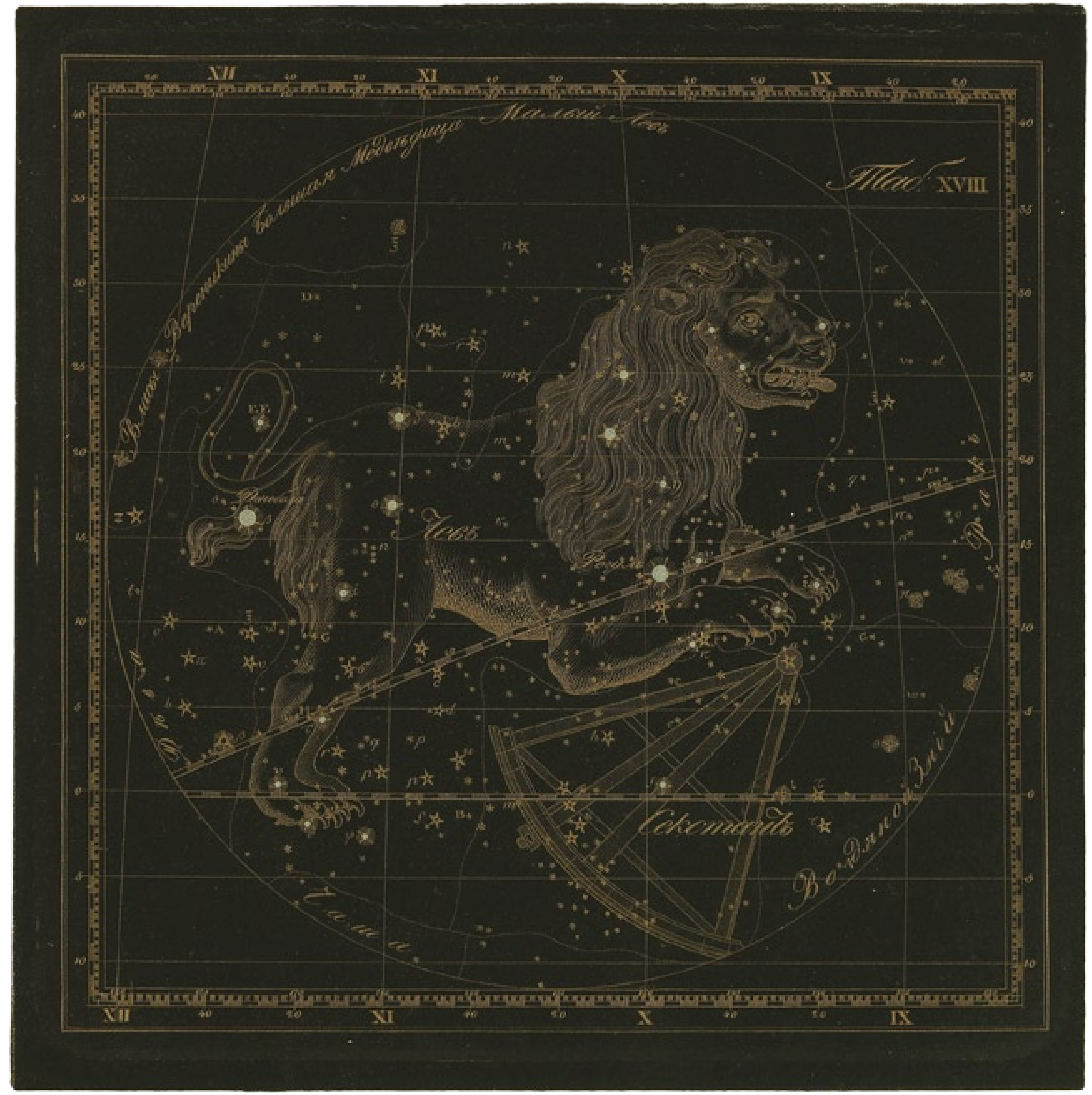
ИМПЕРАТОРСКОЙ [illegible]

ВЪ САНКТПЕТЕРБУРГѢ.

ВЪ ТИПОГРАФІИ Х. ГИНЦА.

1829.


Таб. I
Большая Медвѣдица


Таб. XVIII
Левъ
Секстантъ

Large and detailed atlas of the Black Sea

49 **MANGANARI, Admiral Egor**

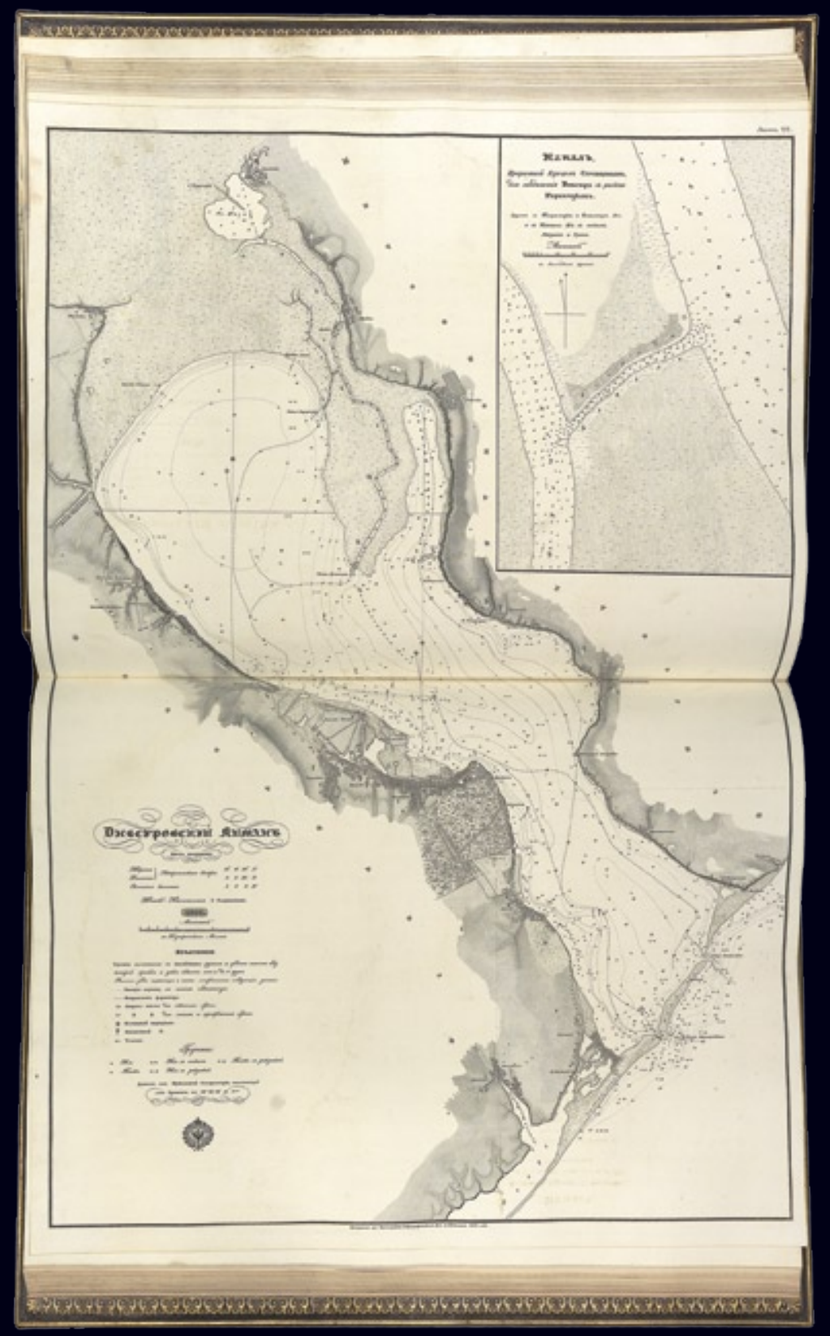
Atlas Chernago Moria.

Publication
St Petersburg, Nikolaev: Hydographic Department, 1841.

Description
Folio (530 by 680mm), engraved title, 26 double-page charts and 17 double-page coastal profiles, contemporary maroon morocco, richly gilt with gilt arms to upper and lower boards, spine in five sections separated by raised bands, gilt.

Manganari's detailed atlas "deserves to be counted among the greatest contributions to the cartography of the sea" (King, Charles, The Black Sea: A History). Dedicated to Tsar Nicholas I, the intricate maps of the coastline were based on more than a decade of research and feature remarkable drawings of each of the major ports, including those of the Ottoman coast, and even showing placement of individual buildings. Soundings are given for the entire Russian-controlled coastline and the entire northwestern shelf of the sea, farther out into the depths than had ever been recorded.

The first hydrographic atlas of the Black Sea was, in fact, a preliminary effort published a decade before the present work by the general directorate for roads and communications, a division of the Russian Interior Ministry. However, the maps in that atlas only covered the Russian-controlled coastal areas from the Danube to the Caucasus. The Manganari atlas marked the beginning of serious attempts to chart the physical features of the sea as a whole, not simply the parts controlled by one or other power. That said, the Managanri atlas is not without lacunae; the Russians had little intelligence about the urban landscape of Ottoman ports, and cities such as Sinop and Trebizond have notable blank spots where fortifications, batteries and other sensitive structures were located.



The first plan of Tehran

50 **KRIZIZ, August**

[Plan of Tehran].

Publication
[Tehran, 1859].

Description
Hand-coloured lithograph plan, dissected and mounted on linen, minor loss to a few sheets.

Dimensions
800 by 970mm (31.5 by 38.25 inches).

References
Alemi, Mahvash. *The 1891 Map of Tehran: Two cities, two cores, two cultures* in *Environmental Design: Journal of the Islamic Environmental Design Research Centre 1* (1985): 74–84.

"The map shows Tehran within the walls built by Shah Tahmasb in 1515 and restored by Aqa Mohammad Shah Qajar on his accession. It represents the traditional city, where the main scoial elements, court, Tojjar (merchants), Asnaf (artisans) and Ulama (clergy) are reflected in the structure of the city in the Ark or citadel, Bazar and Mosque" (Alemi)

Tehran covered a mere four square kilometers at the time plan was drawn in 1859, and housed a population of only 100,000. The city would later, in the 1870s under the rule of Nasir al-Din Shah, be substantially remodelled along European lines, most notably to echo that of Paris, with which the Shah was said to have fallen in love.

The plan was part of the rapid Europeanization that would transform Tehran over the next fifty years. It was produced in the Dar-ol Fonum – the polytechnic school, founded along western lines in 1851 – under the supervision of an Austrian artillery officer, Major August Kriziz, who had taken up a teaching post at the school. He was aided in his endeavour by Qajar prince 'Ali Quli Mirza I'tizad al-Saltana and two of his students, Zulfiqar Beg and Muhammad Taqi Khan Shakir, who helped him access places which would have been forbidden to a European. The text that surrounds the plan gives details about Tehran's precise location, duration of the longest and shortest days, altitude in 'French meters', average temperature, and acceleration of gravity.

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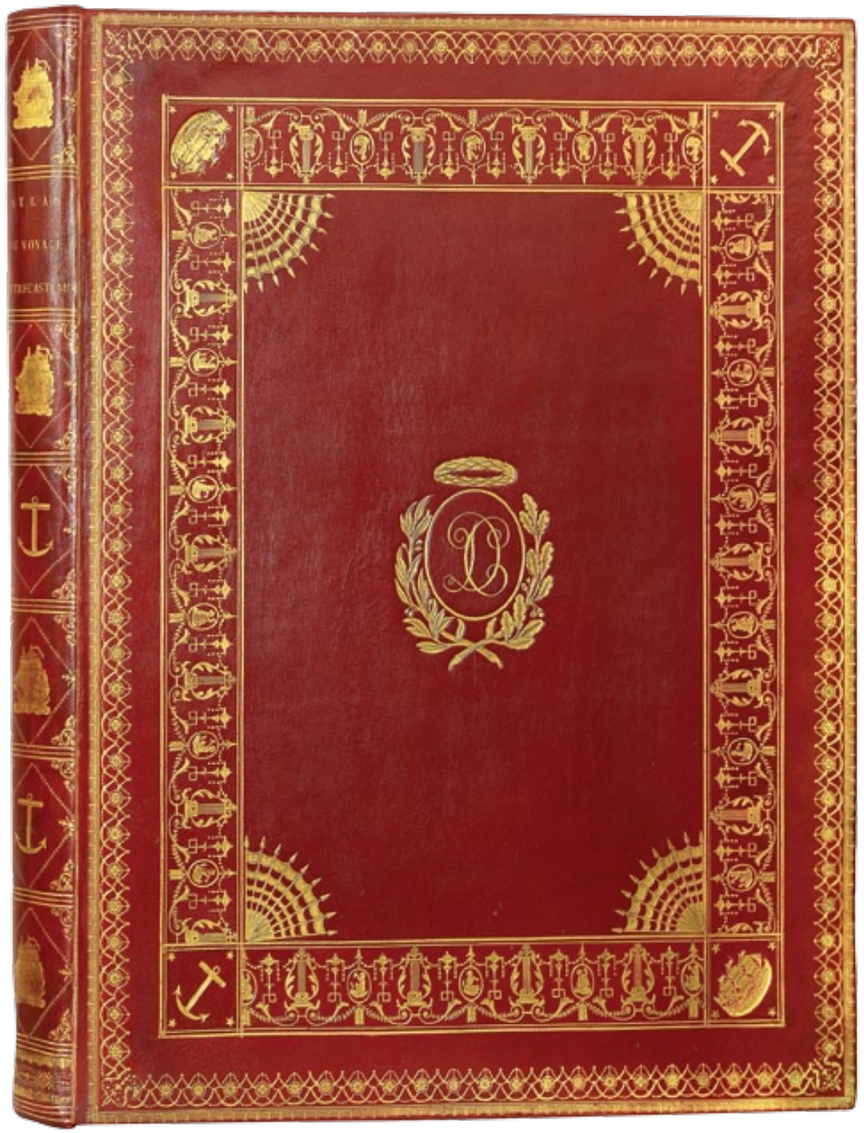

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