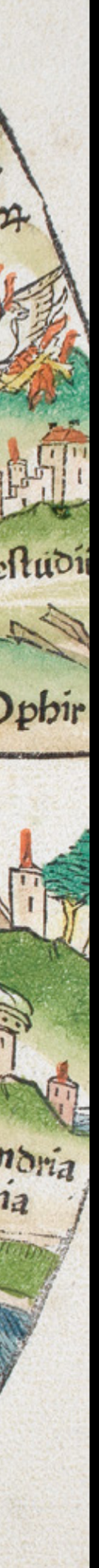

Arbor solis et lune
Tile insula
Terra moab
Arabia
Terra diuer
soꝝ mōstroꝝ
Terra āaleth
terra āorreoꝝ
Pentapolis
Sabea
Carmelus
Philistiim
palestina


Affrica
Egiptus
Lybya
Ethiopia
Ipona
Allexan
babiloni
Cartago
Braciana
Reugio siue reu
Trago disia
Nicomedea
Tortes
Petrapolis



The Mapping of the World:

The William B. Ginsberg Collection

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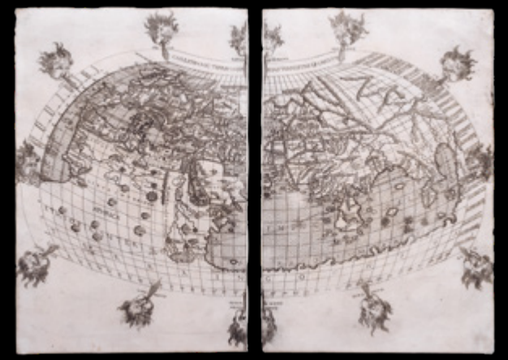

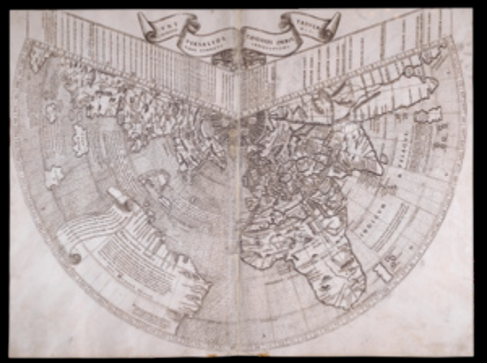

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DANIEL CROUCH RARE BOOKS

Introduction

"Give me a map; then let me see how much
is left for me to conquer all the world"
(Christopher Marlowe *Tamburlaine the Great*, 1588)

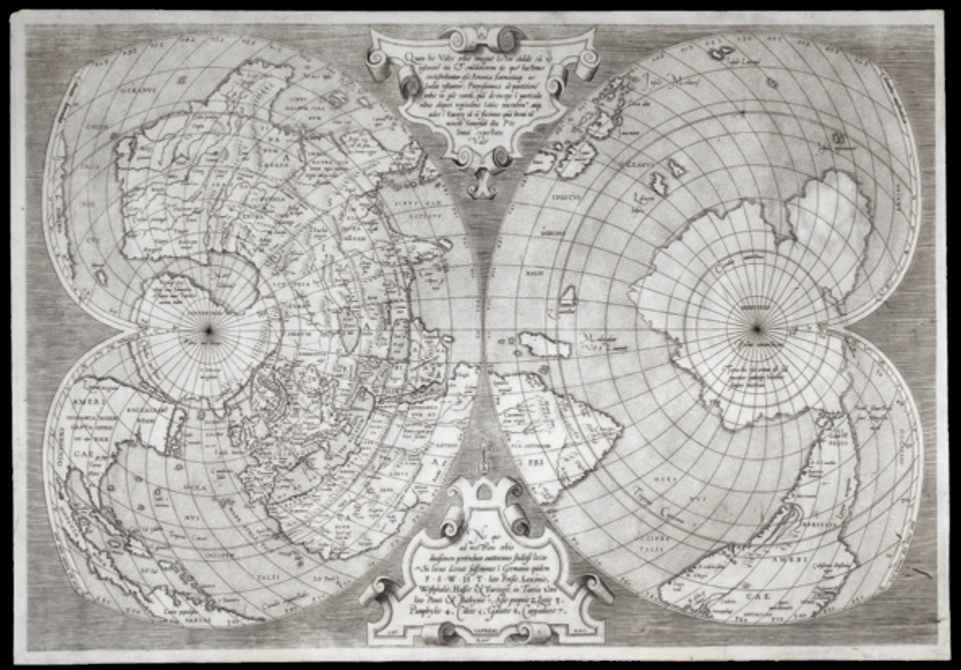
In the century before Marlowe's Elizabethan drama, Bartolomeu Dias had rounded the Cape of Good Hope (1488), Christopher Columbus had made landfall in Hispaniola (1492), Vasco da Gama had reached India by sea (1498), Pedro Cabral had landed in Brazil (1500), the Portuguese had discovered the Spice Islands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

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

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

Christian iconography

Medieval world maps (or mappae mundi) were not designed with geographical accuracy in mind, but to illustrate Judeo-Christian beliefs and Classical geographical concepts.



Classical cartography

The earliest recorded Greek map of the "oikoumene", or "known world" was composed by Anaximander of Miletus in the sixth century BCE, although little is known of the method of its construction. In c240BCE Eratosthenes measured the meridian arc between Alexandria and Syene, and calculated, with remarkable accuracy, that the circumference of the earth was 39,690 km (the true figure is 40,075km), demonstrating the utility of celestial observation for terrestrial cartography. The Phoenician, Marinus of Tyre (c70-130CE), founded mathematical cartography by developing the idea of a network of meridians and parallels on which to plot coordinate locations. Combining these two methods enabled the Alexandrian geographer, Claudius Ptolemy (100-170CE), to explain two methods of projecting the "oikoumene" onto a plane surface, and to compile tables of geographic coordinates of some 8000 localities.

Contemporary charts

The diagrammatic portrayal of biblical events, and the celestial calculations of classical mathematicians, bumped against, and adapted to, terrestrial reality in contemporary charts. These charts, or "portolans", specified ocean routes guided by observed coastal landmarks following a compass heading. For example, the mapping of Scandinavia literally pushes at the margins of the 1482 Ulm Ptolemy (item 3). By the late fifteenth century, the inconvenient truths of real world geographical facts were asserting themselves on the mapmakers world.

The medium of print allowed the information from these three traditions to be condensed and edited with alarming speed, and new projections were created to accommodate geographic discoveries and advances in mathematics, such as the extended cone of Johann Ruysch (item 4); the "sphere" of Albrecht Dürer (item 5); the cordiform projection of Cimerlino (item 13); the double-cordiform of Antonio Salamanca (items 7 & 11), the oval of Gastaldi (item 6); and the "bicycle spokes" of Floriano (item 9). The extent to which the image of the world map had reached into early modern European culture is evidenced by the fact that Edward Wright's interpretation of Mercator's projection is referenced by Shakespeare, writing some 12 years after Marlowe's 'Tamburlaine':

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

The first years of the sixteenth century were an exciting time for European cartography, as the individual mapmakers, sometimes with official patronage, but other times working independently, began to map the world. Foremost among such cartographers were the "Lafreri School" of Rome and Venice. In these two centres a loose collective of publishers engraved (and often shared) separately printed maps to be included in made-to-order composite atlases. These were the first modern atlases of the world. This school is generally referred to as the "Lafreri School" after Antonio Lafreri, who, whilst by no means the most prolific mapmaker of the group, bagged the eponym by having the good sense to supply an occasional title-page bearing his name, a handful of which have survived until today. Other publishers include the Bertelli family (items 12,14, & 15), Giovanni Francesco Camocio (item 10), Giovanni Paolo Cimerlino (item 13), Paolo Forlani (items 12, 16, 17, & 19), Giuseppe Rosaccio (item 18), Antonio Salamanca (7 & 11), Michele Tramezini, Bolognini Zaltieri and others, while the most influential cartographer, and pre-eminent figure in the Italian map-trade of this period, is Giacomo Gastaldi (item 6), based in Venice. However, with this diversity of source (and the great expense required to produce copper plates) standardization of size was hard to achieve, and so, when the maps were bound, problems arose because of the variety of sizes. To create a uniform size for binding, it became the fashion to cut the maps down to the platemark or engraved border, and then paste-on additional paper margins. The larger maps would be folded down, often many times, which, in turn, made them more fragile and contributed to their high mortality rate and, therefore, scarcity today. As a result of this those examples that have survived play a very important role in preserving printed materials that otherwise might be lost.

The Collection

The collection assembled by William B. Ginsberg consists of 19 maps that individually are rare, historically important, and artistically elegant. The maps are of a uniform high quality. This is remarkable considering their age and the background of their production and use. Many of them are among the rarest and most sought after by collectors.

The collection may be considered in two parts. The first consists of five very early maps, dating from 1475 to 1515. The earliest of these appeared in a book (with just two maps), the next three in atlases (two of which were published in Italy), and the last one was separately issued. These may be considered as an "introduction" to illustrate the three mapmaking traditions above: Christian iconography (item 1); Classical cartography, (items 2, 3, and 4); and Contemporary charts (whose influence is felt in items 3, 4, and 5).

The remaining 14 maps constitute a major strength and distinguishing characteristic of the Ginsberg collection; namely its holding of sixteenth century Italian "Lafreri" world maps that, together, comprise a probably unique assemblage of these cartographic masterpieces.

These 14 maps are described and illustrated in *Cartografia e Topografia italiana del XVI secolo, Catalogo Ragionato delle Opere a Stampa*, a three-volume, 2572-page cartobibliography by Stefano Bifolco and Fabrizio Ronca published in December 2018. It is noteworthy that many of the examples within these pages were chosen as illustrations within this work.

Considered as a whole, the Ginsberg collection exhibits the growing knowledge and understanding of the world in fifteenth and sixteenth century Europe as it was documented by the continent's leading cartographers, explorers, and publishers. Taken together, they comprise one of, if not the, finest collections of early printed maps in private hands.

The Collector

Bill Ginsberg started young. As a child he pored over American Automobile Association route planners, and hoarded the road maps freely available at most gasoline stations. As he got older, these were superseded by collections of the road, city, and touring maps in Michelin and other guides. Bill attributes this interest in cartography, in part, to an underlying curiosity with science and mathematics. This same inquisitiveness led to a B.A. in mathematics and a Ph.D. in economics (both from Harvard), and periods teaching at the Hebrew University, working as a research analyst on Wall Street, and serving as special assistant to the chairman of the Federal Communications Commission. In 1982 Bill joined a friend from high school in seeking licences to build and operate "cellular radio networks" covering Ohio and Puerto Rico, and, in doing so, founded Cellular Communications, Inc., one of the first companies providing mobile telephony in the United States. The map collecting continued, but his passion lacked direction.

The collection found focus when Bill married Inger, a Norwegian citizen. The catalyst was a few visits to an antiquarian dealer in Oslo in the early 1980s. Conversations in which the dealer shared his knowledge, experience, and enthusiasm transformed a casual interest in these objects into a serious quest for knowledge about the cartography of his wife's home region. Quickly learning that few maps focused on such a small area, Ginsberg extended his range of collecting to the country of Norway and then, even further, to the whole of Scandinavia. To provide more comprehensive context, he selectively added maps of Europe and the world to what became the most extensive collection of maps and atlases of Norway and the Northern Regions in private hands. This constitutes the Ginsberg Samling now held in the purpose-built Map Centre in the National Library, Oslo, and is the subject of Mr Ginsberg's books 'Printed Maps of Scandinavia and the Arctic, 1482-1601', 'Maps and Mapping of Norway, 1602-1855', and 'Sea Charts of Norway, 1585-1812'.

While acquiring world maps to complement the cartographic history of Norway and Scandinavia, Ginsberg's intellectual curiosity was drawn to other world maps that, while less directly relevant to his Nordic focus, were of exceptional significance. The most notable of these comprise the small, but exquisite, collection of 19 world maps described within these pages

The earliest printed map

1 ANONYMOUS

Untitled Map of the World.

Publication
Liibeck, Lucas Brandis, 5 August, 1475.

Description
Woodcut map on two separate sheets, with contemporary hand-colour in full .

Dimensions
305 by 305mm (12 by 12 inches), in diameter.

References
Shirley 2.

Published in the first edition of the 'Rudimentum novitiorum': the first chronicle of the world, and the first work to contain printed maps that are more than just diagrams, pre-dating the first published atlas, the Bologna Ptolemy, by two years.

The circular world map, oriented with east at the top, derives from a Christianised medieval tradition without any reference to either Ptolemaic or portolan sources, and is a "vivid piece of cartographical design" (Shirley).

The author of the 'Rudimentum novitorum' is unknown, but the chronicle was probably conceived and written by a theologian. The book comprises the six ages of the world, from the Creation and the earliest urban development, to the Christian period.

In the world map, observed locations are represented relatively, but without admitting actual measurement, and are set within a reassuring and suitable array of mythological artifacts. What makes the world map of the 'Rudimentum' so fascinating, and, at the same time, what is so puzzling about it, is the fact that it presents plausible geographic knowledge within 'the unyielding outlines of the T-O schema' (Campbell): it is as if the modern, 'tangible' world has been shoe-horned into a circular medieval world view. There are stylised elements that show each continent as an island and each country as a separate hill, surmounted either with a sovereign's bust or with the conventional symbol for a town separated by imaginary waterways, but these are real places and they are set in (reasonably) accurate relation to one another.

The mythological aspects of the map include illustrations of the phoenix, the Tree of the Sun and the Moon, and the figures of the Devil and the Armless man. Traditionally, medieval maps were bounded at the west and east by the Pillars of Hercules and Paradise respectively. The 'Rudimentum' places the pillars astride the entrance to the Mediterranean and shows, at the other extremity, an enclosed mound from which flows the four rivers of Paradise.

It is also worth noting that, next to Sweden (Gothia), 'Vinland' is named on the world map. This is, however, likely to be Finland, as opposed to a representation of the Viking landings in the New World.

Like the T-O maps that precede it, the 'Rudimentum' world map records the three principal lands of the world: Asia, Africa, and Europe, but with specific countries and regions of the world recorded. The circular map does not contradict a flat earth theory. "At the top, in the farthest region of the East, we see Eden, shown as a mountain from which the four rivers of Paradise flow (the Ganges, Nile, Tigris, and Euphrates). Columbus believed he had reached the mouths of these sacred rivers at the outskirts of Paradise when entering the Gulf of Paria, on the shoulder of South America, during his third voyage" (Suarez).

However, in Eden, are not Adam and Eve, but rather two fully-clothed men. To the right of them, ie to the south, is Tabrobana, now Sri

Lanka. Beyond there is Ophir, where Solomon's ships brought gold and other riches from. Opposite, in the north, is the 'Mae Amasoneon'. At the bottom of the map, are the Pillars of Hercules, the Strait of Gibraltar, the entrance to the western ocean.

The influence of the "Crusades is found in the placement of the Holy Land at the center of the map, a common feature of post-Crusades mappaemundi, and in the figure of a king, holding a book, to the northeast of Ophir. This man is Prester John, whose mythical Christian stronghold was a brilliant hoax which became the focus of a search which helped motivate Renaissance exploration…Just east of Prester John is the Tree of the Sun and Moon. This oracular tree was shown to Alexander the Great while far into his conquest of the East. At dusk, the Sun Tree (which was masculine) and the Moon Tree (which was feminine) spoke to Alexander in an Indian language. He ordered the townsfolk to translate the trees' words, but they refused, for the trees had foretold of Alexander's death. In another version of the story, the two trees also spoke Greek, and told Alexander that he would die in May in Babylon by the hand of one of his own people, but refused to alter fate by revealing the name of the traitor" (Suarez).

A superb example of a marvelous map in beautiful colour and wonderful condition.

Windheads inspired by Botticelli's zephyrs

2 PTOLEMAEUS, Claudius and Francesco BERLINGHIERI

Caelestem Hic Terram Inspicias Terrestre Que Caelum.

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

Description
Engraved map, printed on two separate sheets.

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

References
Brotton, Trading Territories, pp.87-90; Campbell 148; Shirley 9.

Exhibited
Scandinavia House in New York in 2002 and is the first entry in the catalog from the exhibit: "Scandia: Important Early Maps of the Northern Regions", Scandia 1.

The map appeared in Francesco Berlinghieri's edition of Ptolemy's 'Geographia', published in Florence in 1482: the third printed atlas, and the first in Italian, and is the first printed map to be based on Ptolemy's second projection, in which both parallels and meridians are shown curved to convey the sphericity of the earth. "Although the world map which adorned the first pages of the section of maps in Berlinghieri's 'Geographia' remained tied to the Ptolemaic conception of the 'oikoumene' [i.e. the world known to the Ancient Greeks], its utilisation of the new techniques of print culture produced an image of remarkable visual clarity and geographical precision, which surpassed previous attempts to re-create the Ptolemaic 'oikoumene'" (Brotton).

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

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

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

This example is in especially fine condition, with the two sheets not joined.

CAELESTEM HIC TERRAM INSP
ICIAS TERRESTRE QS CAELVM
BOREA
SEPTETRIONE
AQVILONE
LIBYA INTERIORE
APHRICA
LIBYA DESERTA
SERICA
INDIA FORA DEL GANGE
APHRICO
LIBO NOTO
EVRO NOTO
EVRO

Extending to the northernmost reaches of the Atlantic Ocean

3 PTOLEMAEUS, Claudius and Johannes SCHNITZER OF ARMSZHEIM

Untitled Map of the World.

Publication
[Ulm, Lienhart Holl, 1482].

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

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

References
Shirley 10.

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

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

The world map is the first to be signed, by Johannes Schnitzer of Armszheim, who, in trade-mark fashion has reversed every capital N, and inadvertently provided two Tropics of Cancer. Further, the mapmaker updated the Ptolemaic world picture by incorporating improvements that were probably based on a manuscript of the 1470s by Nicolaus Germanus (c1420-1490), a Benedictine monk of Reichenbach Abbey in Bavaria, who is depicted in the first illuminated letter of the atlas presenting his book to the dedicatee Pope Paul II. One notable addition is a rudimentary depiction of Scandinavia to the north, within an extension of the map's top border. This is also the earliest printed map to show the northernmost reaches of the Atlantic Ocean. The world map, moreover, embodies what is perhaps the most readily apparent feature of the Ulm Ptolemy: its beauty.

The text of Claudius Ptolemy's 'Cosmographia' was translated into Latin from the original Greek by Jacobus Angelus and was first published, in Renaissance times, at Vicenza (1475, unillustrated), Bologna (1477) and Rome (1478). The sumptuous edition published at Ulm in 1482, however, far surpassed all earlier efforts and remains one of the most important publications in the history of cartography. This is the first redaction of the 'Geography' to be printed outside of Italy, the earliest atlas printed in Germany, the first to depart from the classical prototype to reflect post-antique discoveries, the first to be illustrated with woodcuts rather than engravings, and the first to contain hand-colored maps, the design and execution of which were ascribed to a named cartographer, and the first to incorporate the five modern maps by Nicolaus Germanus.

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

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

Insculptum est per Johannē Schnitzer de Armszheim.

CAVRVS CHORVS VEL IAPIX SIVE ARGESTES

CIRCIVS VEL TRESTIAS

SEPTENTRIO VEL APARCTIAS

AQVILO VEL BOREAS

CECIAS APELIOTES

FAVONIVS ZEPHIRVS

SVBSOLANVS

EVROPA

ASIA

AFFRICA

LIBIA INTERIOR

ETHIOPIA INTERIOR

ARABIA FELIX

MARE INDICVM

MARE

PRASODVM

Terra incognita secundū ptholomeum

Tropicus Capricorni

Gradus longitudinis ab occidente in orientem

AFRICVS VEL LIBS

LIBONOTVS EVROAVSTER

AVSTER VEL NOTVS

EVRONOTVS

WLTVRNVS EVRVS

The earliest obtainable printed depiction of the Americas

4 RUYSCH, Johann

Universalior Cogniti Orbis Tabula Ex recentibus confecta observationibus.

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

Description
Engraved map of the world on two separate sheets, each sheet with two crossed arrow watermarks (Briquet 6280), early annotations to the map in Latin.

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

References
McGuirk, plates III and C, state V; Shirley 25, state 5; Suárez, Southeast Asia, pp.103-109.

Ruysch's important and rare world map, the earliest obtainable printed depiction of the Americas, created for the 1507 Rome edition of Ptolemy's 'Geographia', but also issued separately.

Johann Ruysch (1460-1533) was an artist and cartographer from the Low Countries, most probably from Utrecht. He became a Benedictine monk c1505 and was given an office in the papal palace by Julius II; this is presumably when he made his world map. It has been suggested that he was friends with Raphael. In the introduction to the Rome Ptolemy, Marcus Beneventanus says that Ruysch claimed to have sailed from England to the North Pole and then through to Asia - he may have been a member of John Cabot's expedition from Bristol trying to reach China.

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

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

This example is the unique McGuirk copy of state 2-C as defined in his article, "Ruysch World Map: Census and Commentary," *Imago Mundi* (41; 1989), pp. 133-141. This is similar, but not identical to Shirley's fifth state, The present example is the fifth state, identifiable by the labels of "PLISACVS SINVS" added near the Chinese coast, and "SINVS GRVENLANTEVS" added farthereast, between Greenland and Newfoundland; "PELAGVS BONE SPERANZE" added off Cape of Good Hope; and "SEYLLAN OCEANVS" added near Sinus Magnus in upper right corner.

VNI
EX RECEN
VERSALIOR
TIBVS CONFECTA

TABVLA
BVS
COGNITI ORBIS
OBSERVATIONI

TERRA SANCTE CRVCIS

SIVE MVNDVS NOVVS

PELAGVS

INDICVM

PELAGVS BONE SPERANZE

Durer's stereographic view of the world

5 DURER, Albrecht and Adam Von BARTSCH

Untitled Map of the World.

Publication
Vienna, auf der K. K. hofbibliothek befinden. Wien, auf Rosten und im Verlage Josephs Eblen von Rurzbed, K. K. illnrisch und orientalischen hofbuchdrudern, 1515, and 1781.

Description
Large woodcut map on two separate sheets.

Dimensions
650 by 865mm (25.5 by 34 inches).

References
Kurth 297-298; Shirley 39; The World Encompassed 50, pI. XIII.

Although unsigned by him, Durer's map was, after Waldseemuller's of 1507 and 1516, the largest and visually most impressive, early world map to have been produced in woodcut. The map, one of the first on a stereographic projection, was produced in collaboration with Johann Stabius, the court astronomer to Maximillian I. The pair had previously worked upon a set of star charts - the first printed charts of the heavens - which also bear the date 1515. It is hard not to assume that these two works were meant as companion pieces. With the world map's rather unsuccessful attempt to render the globular world as a flat sphere, the pieces certainly bear a uniformity of design. The map features are essentially Ptolemaic, with Europe and East Asia appearing on the extreme left and right of the map. The only nod to modernity is the acknowledgement of the circumnavigation of Africa, which was taken from Martin Behaim's globe of 1492. To the bottom right is the privilege dated 1515, with the arms of Johann Stabius lower left. The borders also bear the arms of, and dedication to, the work's patron, Cardinal Matthaus Lang, Archbishop of Salzburg.

It is in the depiction of the twelve winds that Dürer's hand is most evident. Each wind is depicted as a head borne upon a cloud with a winged headdress, a few bearing peacock feathers, all with very expressive faces.

Although the map dated 1515 (as well as 1781), the only surviving examples are of the1781 issue and a few strikes pulled in 1864. Likely fewer than ten impressions in all survive. The woodblocks for the map have survived and are at the National Library of Austria. The map was published by the Austrian scholar and artist, Johann Adam von Bartsch who would later produce a catalogue of Old Master prints, one of the cornerstones for the study of history of old prints. In 1781 Bartsch was on the staff of the Royal Court Library in Vienna (becoming Head Curator of its print collection in 1791), when woodblocks by or associated with Durer were found at the Castle Ambras in the Tyrol and at the former Jesuit College in Graz, Austria. At the time of the publication from these blocks in 1781, many were already known as great rarities with no impressions from the sixteenth-century extant.

With the financial help of the publisher, Joseph Elden von Kurzbeck, this map was published in a portfolio with 13 other woodcuts, in a very limited edition, with an introduction by Bartsch.

OCLC records examples of the portfolio at Herzogin Ann Amalia Bibliothk; Staats Bibliothk Zu Berlin; Bibliotheque Nationale De France (possibly just text); Danish Union Catalogue & National Library; British Library. Kurth, Dr. Willi The Complete Woodcuts of Albrecht Durer.

TRASKIA

CORVS

FAVONIVS

AFRICVS

LIBONOTVS

EVROPA

AFRICA

Editum ex Tabula lignea ab Alberto Durer incisa, quæ in

SEPTENTRIO

AQVILO

Reuerendiss. domino et illustriss. Principi Dño Marino. S. Angeli Diacono Cardinali Gurcen. Sa. Cæs. Mtis per Italiã locumtenenti generali & Dño suo colen. Ioan. Sca. bius Au. hãc orbis imaginem dedicat.

CAECIAS

SVBSOLANVS

ASIA

Indicum Mare

VVLTVRNVS

EVROAVSTER

AVSTER

Bibliotheca Aug. Vindob. extat. M. DCC. LXXXI.

Gastaldi's first world map "one of the greatest cartographers of the sixteenth century"

6 GASTALDI, Giacomo

Universale.

Publication
Venice, 1546.

Description
Engraved map, contemporary extended margins.

Dimensions
365 by 530mm (14.25 by 20.75 inches).

References
Shirley 85; Bifolco TAV. 12, state 2.

Exhibited
Scandinavia House in New York in 2002: "Scandia: Important Early Maps of the Northern Regions", Scandia 15.

"Cosmographer to the Venetian Republic, then a powerhouse of commerce and trade. Gastaldi sought the most up to date geographical information available, and became one of the greatest cartographers of the sixteenth century" (Burden).

On an oval projection, Gastaldi's world map one of the earliest of the series created by Italian engravers found in IATO (Italian assembled to order) atlases of the latter part of the sixteenth century, and is considered a landmark in cartographic production. However, Gastaldi "has reverted to earlier misconceptions assuming that North America and Asia were both part of one large mass of land. The Californian peninsula is shown but the east coast is relatively poorly drawn with no obvious marking of either the River Hudson or the Gulf of St. Lawrence. In South America, the Amazon is prominently depicted, but flowing almost north-south.

"In spite of its imperfections Gastaldi's map was an influential prototype. It was reduced and redrawn for the Ptolemy-Gastaldi atlas of 1548, adapted in woodcut form by Pagano in 1550 and was the source for De Jode's first world map of 1555" (Shirley). IATO atlases, such as those produced by Antonio Lafreri in the 1560-70s, often included very similar maps by Forlani, Camocio and Bertelli.

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

The present map is an example of the second state, with the addition of the river Amazon to South America, and addition of clouds to the borders, and is noted as sold at Sothebys in 1998 on page 227 of *Cartografia e Topografia*. (The 2005 Sothebys reference is to the Doria atlas, which includes the map, sold in the first part of the Lord Wardington sale). We are not aware of any other example having come to market.


VNIVERSALE
MAISTRO
TRAMONTANA
GRECO
OCEANO SETTENTRIONALE
MAR CONGELATO
TERRA DE LABORADOR
TIERRA DE BACALAOS
TIERRA DE LOS BRETONES
TIERNA DEL LICENCIADO AYLLON
CIRCVLO ARTICO
OCEANO OCCIDENTALE
TROPICO DE CANCRO
GOLFO DE TONZA
NOVA HISPANIA
MEXICO
MAR DEL SVR
EQVINOTTIALE
CASTILLA DEL ORO
GOVERNATION DE LA COMPANIA DE LOS RESCATES
GOVERNATION DE NVOVA TOLEDO
GOVERNACIO DE FRANCISCO PIÇARO
EL PERV
TIERRA DEL BRASIL
OCEANO MERIDIONALE
CAPO DE BONA SPERANZA
CIRCVLO ANTARTICO
TIERRA DEL FVEGO
MAR MEDITERANEO
COSTA DE GVINEA
MAR MAGADAZO
OCEANO ORIENTALE
TROPICO DE CAPRICORNO
INDIA EXTRA GANGEM
PROVINCIA DE MALVCO
MAR DE LA CHINA
GOLFO DI BENGALA
CATAYO
OSTRO

Two hearts are better than one

7 SALAMANCA, Antonio

[Untitled Map of the World].

Publication
Rome, Ant. Sal. Exc, [c1550].

Description
Engraved map, with contemporary extended margins.

Dimensions
325 by 520mm (12.75 by 20.5 inches).

References
Shirley 91; Bifolco TAV. 14, state 1.

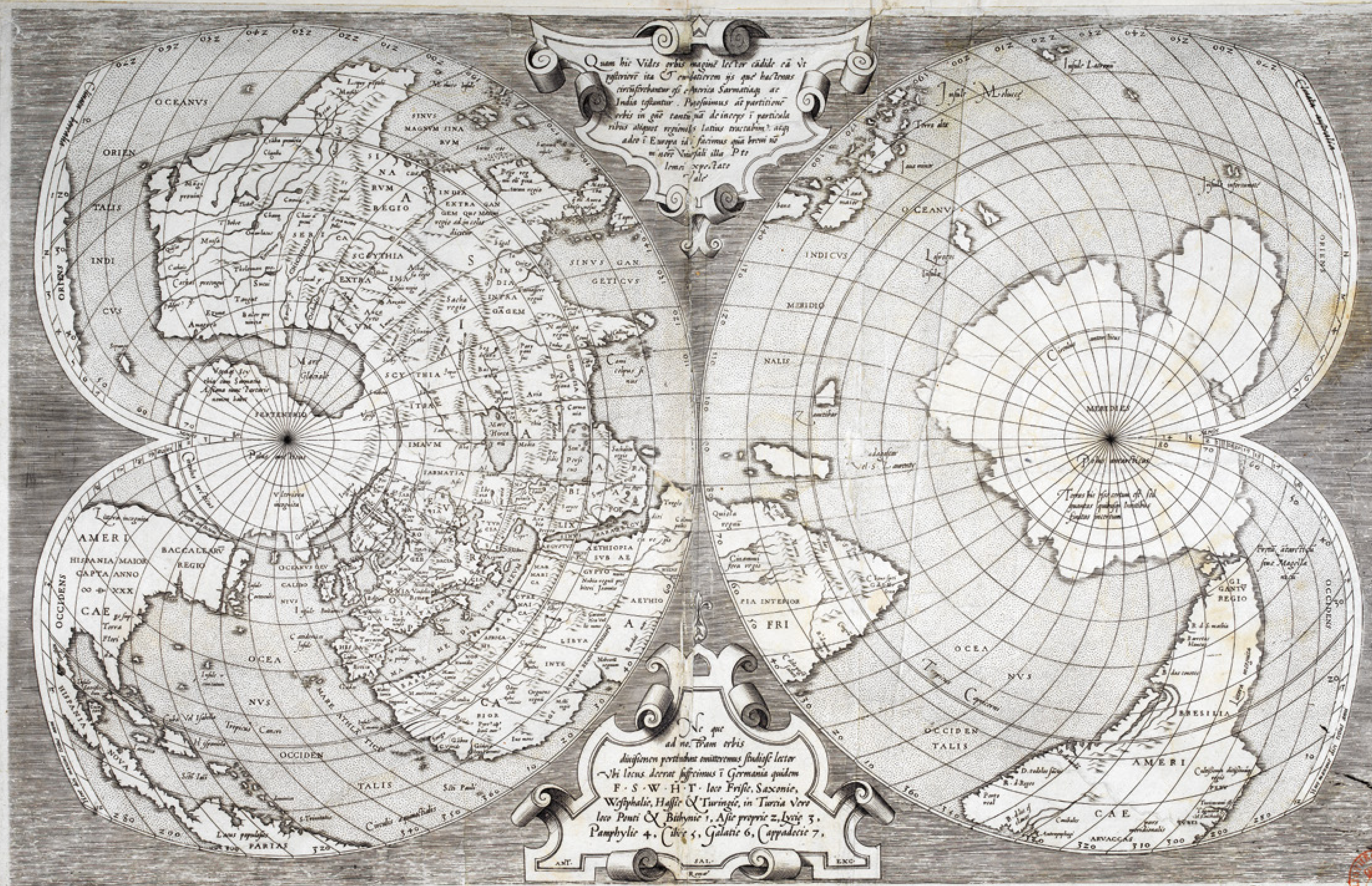
First state of Salamanca's cordiform map of the world, a faithful copy of Gerard Mercator's double-cordiform world map published in 1538. In turn, Mercator's map took as its template Oronce Fine's double cordiform map of circa 1531. Mercator added several novel and original features. For the first time the name America is applied to both North and South America, and both parts of the New World are unambiguously linked as one continent. Unlike many of Mercator's predecessors, the contents of Asia and America are shown separated. North America is said to have been conquered by Spain in 1530; Florida is marked and the mouth of the Hudson River, discovered by Verrazzano in 1524 is marked, although no mention of the later voyages of Jacques Cartier, 1534 and 1535, are made. A large polar ice cap is shown at the north pole.

In South America, the River Plate is shown, as is Peru which is said to be a "highly civilised and rich country"; to the south is Patagonia referenced here as the "region of giants". Below Patagonia the Straits of Magellan are named, dividing South America from the large Antarctic continent. As for the rest of the geographical information on the map, little has changed from previous works, as much of the latest information relating to India and Southeast Asia was closely guarded by the Portuguese.

The map was subsequently published by Antonio Lafreri, with his imprint, in about 1564 (see item 11).

The present map is an example of the first state with "ANT. SAL. EXC. Romae", engraved at the bottom of the lower cartouche.

Provenance
Collector's label reading "EX LIBRIS NOVACCO VENEZIA" on verso, attesting to an illustrious provenance from the famous Novacco Collection, the majority of which now resides in the Newberry Library, Chicago. According to R.A. Skelton, "The Novacco Collection stands alone and is unsurpassed even by the oldest libraries. It may be said with some confidence that in this class no collection of equal scope, variety, and completeness could ever again be assembled."


Quam hic Vides orbis maginē lector cādide cū vetustiorē ita & emēdatiorem iis quę hactenus circūscrebantur esse Aurica Sarmatiaq ac India testantur. Proposuimus at partitionē orbis in quā tantū nā deinceps ī particularibus aliquot regionib latius tractabimꝰ atq adeo ī Europa id facimus quā brevi nō minori Vniversali illa Ptolomei expectate Vale
Ne quid ad nostram orbis divisionem pertinebat omitteremus studiose lector Vbi locus deerat suffecimus ī Germania quidem F · S · W · H · T · loco Frisie, Saxonie, Westphalie, Hassie & Turingie, in Turcia vero loco Ponti & Bithynie 1, Asie proprie 2, Lycie 3, Pamphylie 4, Cilicie 5, Galatie 6, Cappadocie 7.
ANT. SAL. EXC.
OCEANVS
ORIEN TALIS
INDI CVS
SINVS MAGNVM SINA RVM
SINVS GAN GETICVS
SCYTHIA
IMAVM
SARMATIA
AETHIOPIA SVB AE
AMERI
BACCALEAVR REGIO
HISPANIA MAIOR CAPTA ANNO
OCEA NVS
OCCIDEN TALIS
HISPANIA NOVA
Tropicus Cancri
Septentrio
INDICVS
MERIDIO NALIS
Meridies
OCEANVS
BRESILIA
OCCIDEN TALIS
GIGANTV REGIO
PIA INTERIOR
Tropicus Capricorni
Circulus antarcticus
Terra australis

The Florentine Goldsmith's map

8 [?SIDERI, Giorgio known as CALAPODA]

[Untitled Map of the World].

Publication
[?Venice, c1555].

Description
Engraved map.

Dimensions
205 by 290mm (8 by 11.5 inches).

References
Shirley 98; Bifolco TAV. 16.

Known in only four exemplars according to the last sentence of the text on page 238 of *Bifolco*. Of these, only two appear in the census (both in the United States).

The present map is that illustrated on pages 238-239 of Bifolco's census.

A very rare map of the world, on an oval projection, surrounded by a decorative border including portrait medallions of three men and three women. This anonymous and untitled map, received its name from the entry in Ellis & White bookseller catalogue, of 1884, naming it the "Florentine Goldsmith's map".

It has been suggested, by Rodney Shirley, that the map was based on a manuscript map by the Cretan cartographer Giorgio Sideri known as Calapoda (1537-1565), who included it in an atlas of charts prepared by him in 1552. However, more recent academic study suggests that the printed version might have been produced before the manuscript, due the number of toponyms that feature on the printed version, but are lacking on the manuscript example.

The map is produced on an oval projection, first introduced by Francesco Rosselli in 1508, used later by Bordone and Gastaldi. The cartography largely follows that of Gastaldi of 1546, except for the representation of the isthmus of Verrazzano which here extends to the north-west of the North America. The lands north of the isthmus are called 'Tierra del Bachalaos' and 'Tierra del Labrador', as in the Gastaldi map, and are represented together with China. California takes the form of a peninsula (its first occurrence on a dated map dates back to 1542), while the Amazon is not marked.

The map is exceedingly rare with only two recorded institutional examples: Phillips Academy, Andover; John Carter Brown Library, Providence.


SEPTEMTRIO
TIERRA DEL LABRADOR
TARTARIA
MOSCHOVIA
SERICHA
TANGVT
LA FLORIDA
ZAGATAI
CATAYO
MANGI
CANARI
MEDITERANEV
SIRIA
CARMANIA
INDIA INTRA
INDIA ESTRA
TROPICVS CANCRI
MAVRITANIA
AEGYPTO
ARABIA
LIBIA
AETHIOPIA
FELIS
LACHINA
SINVS MAGNVS
NVEVA ESPAGNA
MANDINGA
NVBIA
MELINDI
IALOFO
OCCEANVS SEPTENTRIONALIS
CASTILIA
EQVINOCTIALIS
DE LORO
BRASIL
SAMATRA
MAR DEL SVR
EL PERV
REGNO
ISOLA DE S. LORENZO
TROPICVS CAPRICORNI
OCCEANVS MERIDIONALIS
STRECHO DE FERNANDO DE MAGALHAES
CIRCVLVS ANTARTICVS
MERIDIES

The ‘bicycle spoke’ map of the world

9 FLORIANO, Antonio

[Untitled Map of the World].

Publication
[Venice, Antonio Floriano, 1555].

Description
Engraved map on two sheets, joined.

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

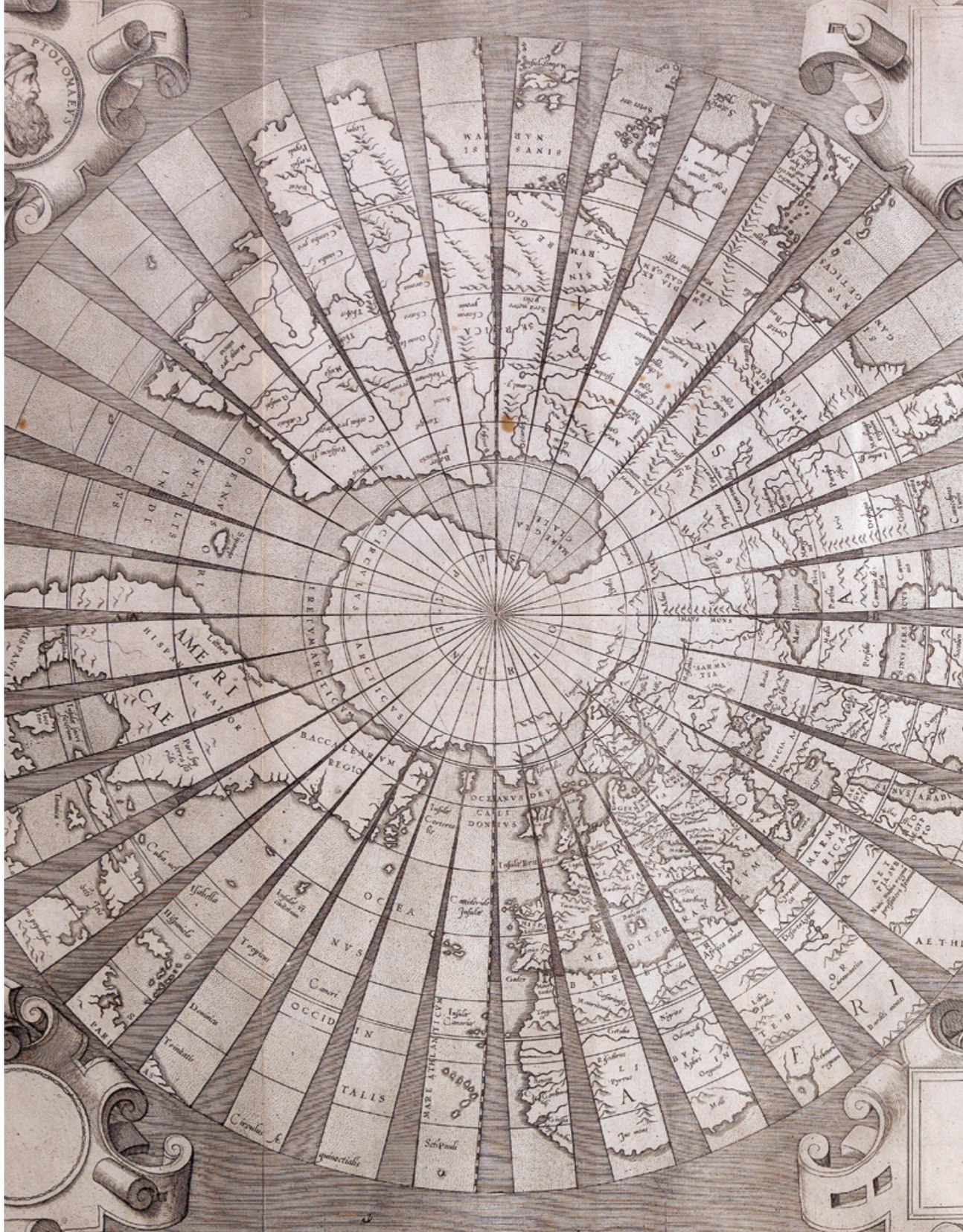
References
Nordenskiold, Facsimile Atlas, p. 94 & fig. 48.; Tooley, Maps in Italian Atlases 23; Rudolfo Gallo, “Antonio Florian and his Mappemonde,” Imago Mundi 6 (1949), 35-38; Shirley 99; Bifolco TAV. 37.

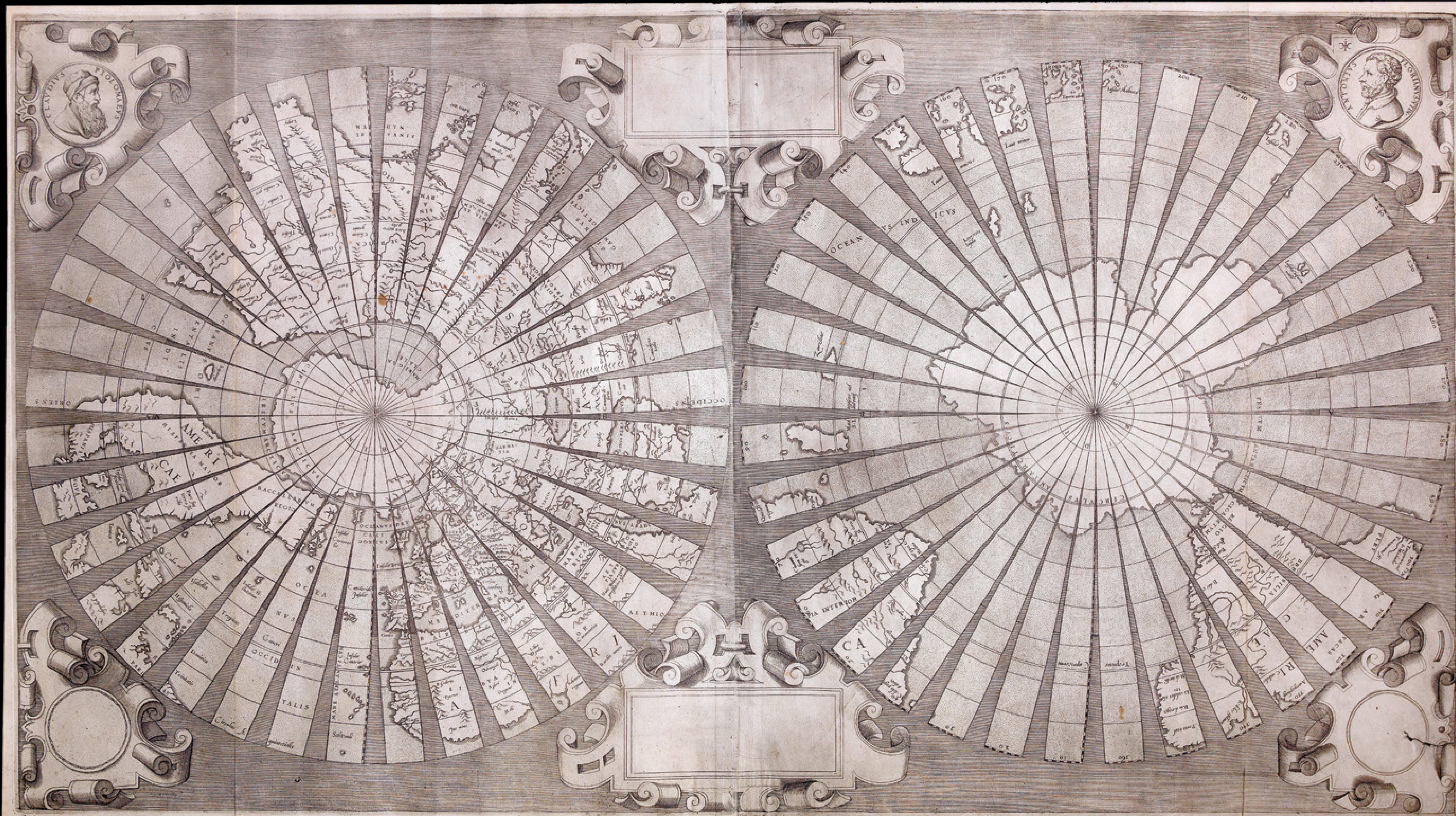
Floriano’s intriguing and unusual double-hemisphere map is constructed on a polar projection, with each hemisphere cut into thirty-six gores, in the manner of printed globes. North and South America named ‘America’ and shown as one continent, separated from Asia; a large area of land and ice cover each pole; the border contains six fine strapwork cartouches, all but two are left mysteriously blank, and those contain portraits of Ptolemy and Floriano.

In 1555, the Venetian Senate granted Antonio Floriano, a painter and architect from Friuli, a privilege to publish this magnificent and unusual map of the world. In his application to the Doge of Venice himself, Floriano wrote that he had used his “diligence and knowledge” to create “a mappemonde which has never been made before, with the aid of which one can easily study and learn cosmography and see the entire picture of the world, since it can be reduced to spheric form…”. Floriano’s projection is a unique presentation of the world with the northern and southern hemispheres each divided into thirty-six segments of 10 degrees of longitude.

Floriano’s map raises some very interesting 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 similarly deficient. Floriano’s decision to divide the two hemispheres into 36 globe gores might lead one to conclude that the map was intended to be dissected and mounted as a globe, since, as Shirley notes, in its undissected form the map “lack[s] legibility”. However, the portraits of both Floriano and Ptolemy, together with the elaborate strap-work to the borders, make it 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.




OCEAN
INDICVS

Forlani's first map of the world

10 FORLANI, Paolo

Paulus de Furlanis Veronensis Opus hoc ex.mi Cosmographi Dni. Jacobi Gastaldi Pedemontani instauravit.

Publication
Venice, Giovanni Francesco Camocio ad signum Pyramidis, 1560.

Description
Engraved map.

Dimensions
300 by 535mm (11.75 by 21 inches).

References
Shirley 106; Bifolco TAV. 18 state 1.

The present map is that illustrated on page 242 of Bifolco's census.

The first state of Forlani's first world map, dated 1560. An extremely beautiful map based on Giacomo Gastaldi's world map of 1546, which was "an influential prototype. It was reduced and redrawn for the Ptolemy-Gastaldi atlas of 1548, adapted in woodcut form by Pagano in 1550 and was the source for De Jode's first world map of 1555. Throughout the 1560s a later generation of Italian engravers and publishers - Forlani, Camocio and Bertelli - produced and number of confusingly similar derivatives" (Shirley 85).

In each of the world maps Forlani has relied on Gastaldi's map for the general outline and virtually all the geographical detail. The only significant change is in North America where Forlani has omitted the many clumps of trees placed on an empty landscape by Gastaldi and has inserted imaginary or reported towns, provinces, and ranges of mountains. The names 'Canada' and 'Saguenai' appear for the first time, and the main land mass of North America is still joined to Asia. The map is decorated with Venetian galleys, ships and sea monsters. To the four corners is decorative strap work, containing Forlani's imprint and date, upper and lower left, an armillary sphere upper right, and a pyramid denoting the publisher's Giovanni Camocio's shop at the 'Sign of the Pyramid'.

Paolo Forlani (fl1560-1574) is unusual within the Laferi school because he was one of the few to combine the talent of mapmaking and engraving, while also infrequently acting as a publisher and mapseller. He was much-sought after as an engraver and mapmaker, particularly as he was adept at the difficult art of engraving lettering. Consequently, he was employed by four of the leading publishers of the period to prepare maps for them - Giovanni Francesco Camocio, Ferando Bertelli and Bolgnini Zaltieri from Venice, and Claudio Duchetti from Rome. There is precious little documentary evidence for Forlani's activities. For example, only one of his maps was the subject of an application for a privilege. As a result, much that is known about his activities has been reconstructed from the maps with which he was associated. However, he did not sign all the maps he engraved.


Paulus de furlanis Veronensis opus
hoc ex.m Cosmographi Dni
Iacobi gastaldi Pedemontani
Instaurauit, et dicauit ex.ti
Iur. Vt Doct. et aurato
Æquiti Dno
Paulo michae:
li Vincentino.
OCEANO SETENTRIONALE
PICHEMIAS PRO.
TERRA ARSAROT
TERRA ASPRA
CIRCULO ARTICO
TIERRA DE BACALOS
CANADA PRO.
TOPIRA PRO.
TIERRA DEL LICENCIADOS AYLLON
CHICHIMEC PRO.
SE SETE CITA
GOLFO DE TONZA
MEXICO
NOVA ISPANIA
TROPICHO DE CANCRO
OCEANO OCCIDENTALE
MAR DEL SUR
EQUINOTTIALE
BRASIL
PERV
OCEANO MERIDIONALE
CAPO DE BONA SPERANZA
MAR DE INDIA
OCEANO ORIENTALE
TROPICO DE CAPRICORNO
MAR MAGALLANICO
TIERRA DEL FUEGO IN COGNITA
CIRCULO ANTARTICO
MAR MEDITERRANEO
VENETIIS.
Ioan. Fran:
cisci Camo:
tii æreis formis
Ad Signum Pyramidis
Anno
M D L X.
Pyramidis signum

Lafreri's issue of Salamanca

11 SALAMANCA, Antonio

[Untitled Map of the World] Ant. Lafreri. Exec.:Romae.

Publication
Rome, Antonio Lafreri, [c1564].

Description
Engraved map.

Dimensions
325 by 520mm (12.75 by 20.5 inches).

References
Shirley 91; Bifolco TAV. 14 state 2.

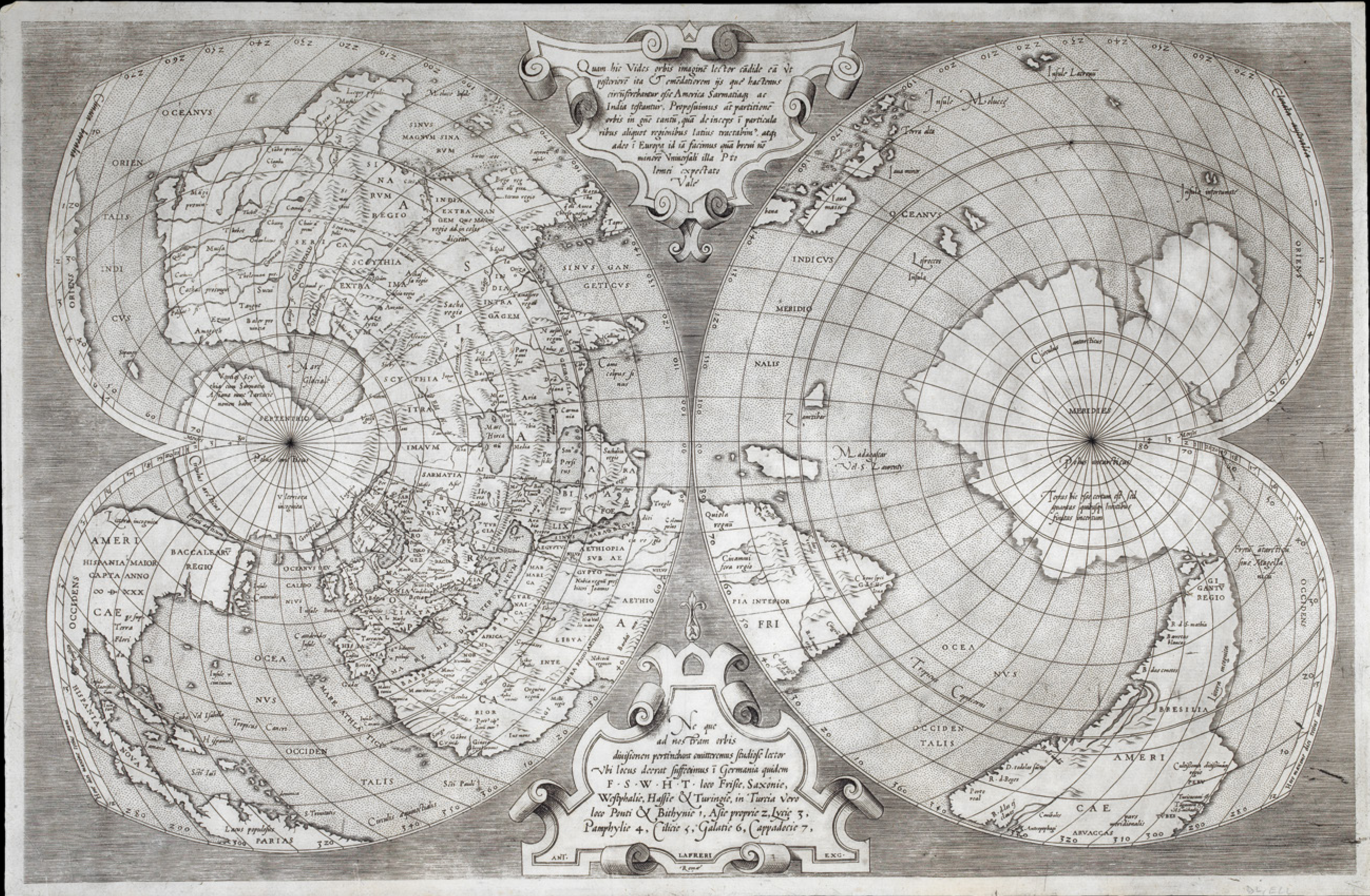
Second state of Salamanca's cordiform map of the world, published by Antonio Lafreri, and based on Gerard Mercator's world map of 1538.

The map was first published by Antonio Salamanca in around 1550 and is a faithful copy of Gerard Mercator's double-cordiform world map published in 1538. Mercator's map took as its template Oronce Fine's double cordiform map of circa 1531. Mercator added several novel and original features. For the first time the name America is applied to both North and South America, and both parts of the New World are unambiguously linked as one continent. Unlike many of Mercator's predecessors, the contents of Asia and America are shown separated. North America is said to have been conquered by Spain in 1530; Florida is marked and the mouth of the Hudson River, discovered by Verrazzano in 1524 is marked, although no mention of the later voyages of Jacques Cartier, 1534 and 1535, are made. A large polar ice cap is shown at the north pole.

In South America, the River Plate is shown, as is Peru which is said to be a 'highly civilised and rich country'; to the south is Patagonia referenced here as the 'region of giants'. Below Patagonia the Straits of Magellan are named, dividing South America from the large Antarctic continent. As for the rest of the geographical information on the map, little has changed from previous works, as much of the latest information relating to India and Southeast Asia was closely guarded by the Portuguese.

The present map is the second state of the work, with Lafreri's name replacing that of Salamanca in the imprint. Lafreri is known to have taken control of the publishing business in 1563, and so the editions are believed to date from around that time.

Provenance
Collector's label reading "EX LIBRIS NOVACCO VENEZIA" on verso, attesting to an illustrious provenance from the famous Novacco Collection, the majority of which now resides in the Newberry Library, Chicago. According to R.A. Skelton, "The Novacco Collection stands alone and is unsurpassed even by the oldest libraries. It may be said with some confidence that in this class no collection of equal scope, variety, and completeness could ever again be assembled."


Quam hic Vides orbis imaginē lector cādide eā ut
posteriorē ita & emēdatiorem ijs quę hactenus
circūferebantur esse America Sarmatiaq ac
India testantur. Proposuimus aūt partitionē
orbis in quē cantū, quā deinceps ī particula
ribus aliquot regionibus latius tractabim⁹, atq
adeo ī Europa id iā facimus quā brevi nō
minorē Universali illa Pto
lemei expectate
Vale
Ne quę
ad nostram orbis
divisionem pertinebant omitteremus studiose lector
Vbi locus deerat suffecimus ī Germania quidem
F·S·W·H·T· loco Frisię, Saxonię,
Westphalię, Hassię & Turingię, in Turcia vero
loco Ponti & Bithynię 1, Asię proprię 2, Lycię 3,
Pamphylię 4, Cilicię 5, Galatię 6, Cappadocię 7,
ANT. LAFRERI EXC.
Romę
OCEANVS
ORIEN
TALIS
INDI
CVS
SINVS MAGNVM SINA RVM
SINARVM REGIO
ASIA
INDIA EXTRA GANGEM
SCYTHIA EXTRA IMAVM
SCYTHIA INTRA IMAVM
INDIA INTRA GAGEM
SINVS GANGETICVS
SARMATIA
EVROPA
AFRICA
LIBYA
AETHIOPIA SVB AE
AETHIOPIA INTERIOR
AMERICAE
HISPANIA MAIOR CAPTA ANNO ∞ Ɔ XXX
BACCALEARV REGIO
OCEANVS OCCIDENTALIS
Tropicus Cancri
HISPANIA NOVA
PARIAS
Mare Glaciale
SEPTENTRIO
Polus arcticus
Insulę Moluccę
Insule Ladrones
Terra alta
Iaua minor
Iaua maior
Insulę infortunatę
OCEANVS INDICVS MERIDIONALIS
Madagascar Vel S. Laurentij
Zanzibar
Quiola regnu
MERIDIES
Polus antarcticus
Circulus antarcticus
Totus hic esse certum est sed quantus quibusque limitibus finitus incertum
Fretu antarcticum sive Magella nicu
GIGANTVM REGIO
BRESILIA
AMERICAE
OCEANVS OCCIDENTALIS
Tropicus Capricorni
ORIENS
OCCIDENS

Forlani's third world map

12 FORLANI, Paolo and Ferando BERTELLI

Universale descrittione di tutta la terra conosciuta fin qui.

Publication
Venezia, Ferando Bertelli, 1565.

Description
Double-page engraved map on two sheets joined.

Dimensions
440 by 775mm (17.25 by 30.5 inches).

References
Shirley 115, state 3; Imago Mundi III (Tooley - Italian Atlases) 12; Woodward 35.04.; Bifolco TAV. 22.

A magnificent and much larger map than Forlani's previous two, and unlike it's predecessors does not derive from Giacomo Gastaldi's map of 1546, but from his large ten sheet world map dated circa 1561.

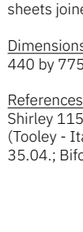
The work is on an oval projection, showing North and South America with great accuracy, although North America is still shown joined to Asia; the oceans are populated by wonderful sea monsters and many sailing ships; in the border two wind-heads with insect wings appear in the upper corners, and in the lower corners are Bertelli's imprint and legend. However, this map has a significant addition, with the large southern continent shown and labeled 'Terra Incognita', and populated with imaginary topographical features as well as unlikely animals – among them a camel, an elephant, a lion, a rhinoceros and most outlandish, a griffin and a unicorn.

By 1565, Forlani's maps of northern North America included the label 'Nueva Franza' to recognize the growing French role in exploring what was still a little-known continent. Despite Gastaldi pioneering the idea of separate Asian and American continents with the addition of the Strait of Anian in 1562, Forlani disregards this advance. North America is still shown joined to Asia, but many of the eastern coastal features compare well with modern maps; proof that Forlani was skilled at incorporating the latest knowledge about North America's shape from existing charts and explorers' descriptions. Florida and Cuba, for example, are quite accurately positioned.

Forlani's large world map was published in 1565, the year before Venice would reach what David Woodward calls the "zenith of map engraving". The map is highly decorative, featuring two cherubs in the top corners blowing the winds. In the lower corners are lines of text, including a dedication to Bartolomeo Zacco.

Ferando Bertelli (fl 1556-1572) and Forlani worked together on many maps. Bertelli was one of the most prolific of Venetian map publishers and engravers, who also sold composite atlases and worked at various times with other greater names in Venetian cartography - Giovanni Francesco Camocio and Domenico Zenoi.

The present map is an example of the third state, with Forlani's imprint erased, leaving just the mark of the 'P' above the 'b' of 'bertelli'.



VNIVERSALE DESCRITTIONE DI TVTTA LA TERRA CONOSCIVTA FIN QVI

A heart-shaped world

13 CIMERLINO, Giovanni Paolo

[Cosmographia universalis ab Orontio olim descripta].

Publication
[Verona or Venice], Joannes Paulus Cimerlinus Veronesis in aes incidebat, 1566.

Description
Engraved map on two sheets, joined.

Dimensions
520 by 580mm (20.5 by 22.75 inches).

References
Meurer 1; Shirley 116; Tooley 61; BIfolco TAV. 23.

The present map is that illustrated on page 259 of Bifolco's census.

An elegant world map on a cordiform projection, here in the rare first state before the addition of the title, showing the eastern seaboard of North and South America, and the whole coastline of Central America with some accuracy, however North America is shown joined to Asia as Marco Polo described it. Surrounded by a magnificent border of angels, cherubs, and putti. The columns supporting the map on either side, include Cimerlino's dedication to Henry Fitzalan, Earl of Arundel on the left, and his arms on the right. Cimerlino's imprint appears within a table upper left, and his initials, "IPc", lower right.

With the discovery of the new world, a western hemisphere, and an acceptance that the world was indeed round, came the problem of how to express that convincingly on a flat surface: with two circular hemispheres, as an oval, as globe gores, as a rectangle, or as Cimerlino imagines it here, heart-shaped.

In about 1500, "Johannes Stabius, a professor of mathematics in Vienna, invented a series of three heart-shaped (cordiform) projections publicized by Johannes Werner of Nuremberg in 1514. All three were mathematically of equal area (unlike Ptolemy's projections) and were developed into several influential maps... The first Werner-Stabius projection was apparently not used, while the third was apparently first employed by Orance Fine for a world map in 1534/36 that was copied by Giovanni Paolo Cimerlini in 1566 [as here]" (John P. Snyder "Map Projections in the Renaissance", in "The History of Cartography", edited by David Woodward, 2007, volume 3, page 370).

Although Cimerlino (1534 – after 1609) was a Veronese artist, it has been argued that the map was most likely published in Venice due to the paper and ink used. Biographical information on Cimerlino is scarce. The few signed works from his hands - among which there are no other maps - are all dated between 1566 and 1570.

Cimerlino dedicated his beautiful map to Henry Fitzalan, twelfth Earl of Arundel and Lord Maltravers (1512-1580) who was a godson of King Henry VIII and a leading nobleman at the Tudor Court, serving Henry VIII, Edward VI, Mary Tudor and Elizabeth I. As a leader of the Catholic nobility, he fell into disgrace in 1564. Fitzalan bridged the troubles at home with a tour to Italy, where he may have met Cimerlino.

The rare first state, before the addition of the title, recorded in only one institutional example: Harvard University, Cambridge.

Provenance
Christies, Paris, in 2006.


OCCIDENS
SEPTENTRIO
ORIENS
TROPICVS CANCRI
CIRCVLVS
TROPICVS CAPRICORNI
CIRCVLVS ANTARCTICVS
MERIDIES
TERRA AVSTRALIS
SUPER INVENTA, SED NONDVM PERLUSTRATA

Bertelli's new engraving of Forlani's third map of the world

14 BERTELLI, Donata, after Paolo FORLANI

Universale Descrittione Di Tutta La Terra Conosciuta Fin Qui.

Publication
Venice, all libraria del Sogno del S. Marco, In Merzaria, D.B., 1568.

Description
Engraved map.

Dimensions
420 by 750mm (16.5 by 29.5 inches).

References
Shirley 118; Bifolco TAV. 25 state 1.

The present map is that illustrated on pages 264 and 265 of Bifolco's census.

Although engraved from a new plate, Bertelli's map is, nevertheless, a close copy of Paolo Forlani's third map of world of 1565. It has the same title, and similar winged cherub heads in the top corners, but is smaller and decorated with different ships and sea monsters. All mention of Forlani has been removed from the imprint, and the initials 'D.B.' refer to Donato Bertelli, from the Venetian publishing family.

Forlani's world map was based on Giacomo Gastaldi's large ten sheet map of circa 1561; interestingly the map does not depict the Strait of Anian, and shows the Terra Incognita populated by mythical animals, while the inscriptions in the lower corners has been changed.

Donato Bertelli (died 1623) published books, maps and prints from his shop at 'Libreria al segno di San Marco' in Merzaria, from 1559. Paolo Forlani (fl1560-1574) is unusual within the Laferi school because he was one of the few to combine the talent of mapmaking and engraving, while also infrequently acting as a publisher and mapseller. He was much-sought after as an engraver and mapmaker, particularly as he was adept at the difficult art of engraving lettering. Consequently, he was employed by four of the leading publishers of the period to prepare maps for them - Giovanni Francesco Camocio, Ferrando Bertelli and Bolgnini Zaltieri from Venice, and Claudio Duchetti from Rome.

There is precious little documentary evidence for Forlani's activities. For example, only one of his maps was the subject of an application for a privilege. As a result, much that is known about his activities has been reconstructed from the maps with which he was associated. However, he did not sign all the maps he engraved.

The present example is the first state, with the date 'M.D.LXVIII' (1568). It is known in only two institutional examples: The British Library, and John Carter Brown Library, Providence.

Provenance
Sothebys in May 2012 (lot 132).

VNIVERSALE DESCRITTIONE DI TVTTA LA TERRA CONOSCIVTA FIN QVI

One of the earliest maps to show the Strait of Anian

15 [?BERTELLI, Ferrando or Donato]

Totius Orbis Descriptio.

Publication
Venice, [?Nicolo or Francesco] Valegium, [c1570].

Description
Double-page engraved map on two sheets, joined.

Dimensions
485 by 735mm (19 by 29 inches).

References
Shirley 120; Bifolco TAV. 26, state 2.

A detail from the present map is illustrated on page 266 of Bifolco's census.

One of the earliest maps to show the Strait of Anian, separating America from Asia, and so giving a new configuration to northern Asia and the Pacific Ocean. Based on the information on Gastaldi's ten sheet world map of 1561, which was probably issued to accompany his pamphlet 'La Universale Descrittione del Mondo'.

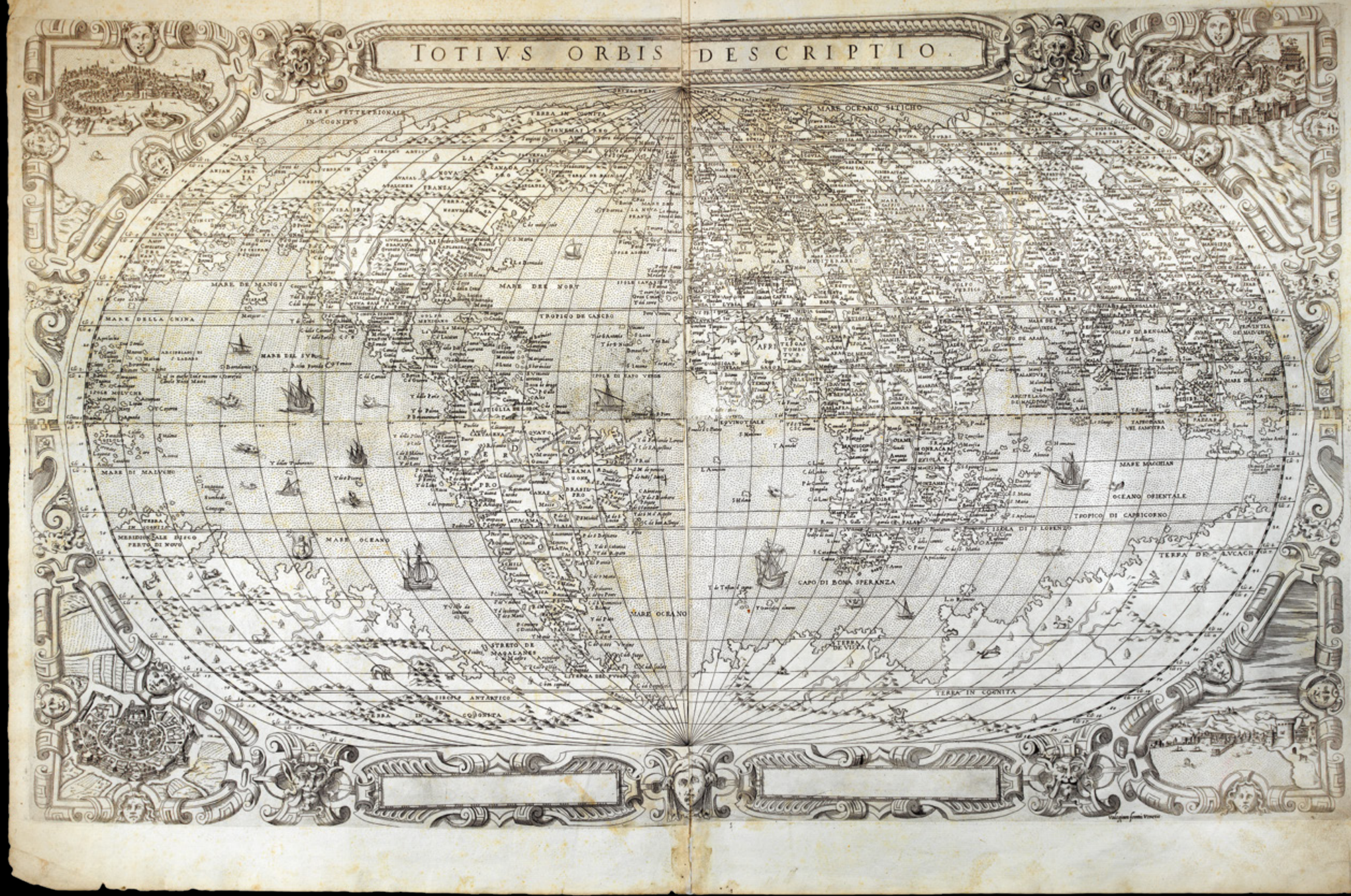
The map is anonymous, and several mapmakers have been suggested as the author of the work. Shirley names Nicolo Nelli as a possible engraver, as it bears great similarity to the large four-sheet map of the world, probably engraved by him, in 1567, at Camocio's workshop, in Venice (see Shirley 117). Bifolco has postulated that the map was originally the work of either Ferrando or Donato Bertelli, as the four finely engraved vignette birds-eye views of Venice, Rome, Milan and Naples, bear a great similarity with their output; all, but the view of Milan, were first represented by Paolo Forlani in his book on cities and fortress of the world, 1567. The maps were later published, this time including Milan, from different plates, by Ferrando Bertelli in 1568, and by Ferrando Bertelli in 1569, in their city books. Bifolco adds weight to the attribution, by stating that Valegio, whose imprint appears on the second issue of the map, purchased a great deal of Bertelli's stock at the beginning of the seventeenth century. The work also appears in two Italian composite atlas (now housed in Modena's Estense Library and The Hungarian National Library) which contain numerous Venetian maps many of which are published by Ferrando Bertelli.

The present map is an example of the second state with the addition of "Valegium formis Venetiis", to the bottom right of the plate. This could either be Nicolò Valegio, active from 1570, or Francesco Valegio, who published work in Venice at the beginning of the seventeenth century and who is known to have purchased many of Bertelli's plates.

Rare. Bifolco records only one institutional example of the present state: The Newberry Library, Chicago.

Provenance
Sothebys, December 2000.

TOTIVS ORBIS DESCRIPTIO.



Forlani's fourth map of the world

16 FORLANI, Paolo and Claudio DUCHETTI

Universale descrittione di tutta la terra conosciuta fin qui.

Publication
Venice, Claudio Duchetti, 1570.

Description
Engraved map on two sheets, joined.

Dimensions
410 by 735mm (16.25 by 29 inches).

References
Shirley 121; Bifolco TAV. 27, state 1.

Forlani's fourth map of the world realised in collaboration with Claudio Duchetti.

Duchetti's map is very similar to Forlani's third map of the world, although smaller, and with all four corners now devoted to text. The map on an oval projection, shows North America still joined to Asia, as on Gastaldi's 1546 map; however, much of the maps southern hemisphere content is taken from Gastaldi's 1561 wall map.

By 1565, Forlani's maps of northern North America included the label 'Nueva Franza' to recognize the growing French role in exploring what was still a little-known continent. Despite Gastaldi pioneering the idea of separate Asian and American continents with the addition of the Strait of Anian in 1562, Forlani disregards this advance. Many of the eastern coastal features compare well with modern maps; proof that Forlani was skilled at incorporating the latest knowledge about North America's shape from existing charts and explorers' descriptions. Florida and Cuba, for example, are quite accurately positioned.

Paolo Forlani (fl1560-1574) is unusual within the Laferi school because he was one of the few to combine the talent of mapmaking and engraving, while also infrequently acting as a publisher and mapseller. He was much-sought after as an engraver and mapmaker, particularly as he was adept at the difficult art of engraving lettering. Consequently, he was employed by four of the leading publishers of the period to prepare maps for them - Giovanni Francesco Camocio, Ferando Bertelli and Bolgnini Zaltieri from Venice, and Claudio Duchetti from Rome.

Duchetti was born in France under the name Claude Duchet. He was the nephew of and part successor to Antonio Lafreri's publishing firm upon the latter's death in 1577.

The present example is in the first state, with the imprint of Claudio Duchetti and dated 1570. Bifolco records eight institutional examples.


VNIVERSALE DESCRITTIONE DI TVTTA LA TERRA CONOSCIVTA FIN QVI
TRAMONTANA
OCEANO SETTENTRIONALE
OCEANO SITHICO
A BENIGNI LETTORI
CIRCVLO ARTICO
TERRA INCOGNITA
NVEVA FRANZA
OCEANO OCCIDENTALE
GOLFO DE TONZA
TROPICO DI CANCRO
MARE DEL SVR
EQVINOTIALE
COSTA DE GVINEA
MARE DE INDIA
MARE MAGDAZO
MARE MACCHIAN
OCEANO ORIENTALE
BRASIL PRO
TROPICO DI CAPRICORNO
OCEANO MERIDIONALE
CAPO DE BONA SPERANZA
ISOLA DI S. LORENZO
TERRA DE LVCACH
STRETO DE MAGALANES
TERRA DEL FVEGO
CIRCVLO ANTARTICO
TERRA DE VISTA
TERRA INCOGNITA
PONENTE
LEVANTE
TAVOLA

Carte universelle de tout le Monde
c'est a dire de toute la terre
congneue iusques a present

M4761

Forlani-Duchetti
n.p., 1570
P-HGNX-12

Orlandi's edition of Forlani's fourth map of the world

17 FORLANI, Paolo and Claudio DUCHETTI

Universale descrittione di tutta la terra conosciuta fin qui.

Publication
Rome, Ioannes Orlandi, 1602.

Description
Engraved map on two sheets, joined.

Dimensions
420 by 750mm (16.5 by 29.5 inches).

References
See Shirley 121, Bifolco TAV. 27, state 2.

The present map is a later reprint of Duchetti's map of the world, published in 1570, with Giovanni Orlandi's imprint added, and no other changes.

Duchetti's map is very similar to Forlani's third map of the world, although smaller, and with all four corners now devoted to text. The map on an oval projection, shows North America still joined to Asia, as on Gastaldi's 1546 map; however, much of the maps southern hemisphere content is taken from Gastaldi's 1561 wall map.

By 1565, Forlani's maps of northern North America included the label 'Nueva Franza' to recognize the growing French role in exploring what was still a little-known continent. Despite Gastaldi pioneering the idea of separate Asian and American continents with the addition of the Strait of Anian in 1562, Forlani disregards this advance. Many of the eastern coastal features compare well with modern maps; proof that Forlani was skilled at incorporating the latest knowledge about North America's shape from existing charts and explorers' descriptions. Florida and Cuba, for example, are quite accurately positioned.

Paolo Forlani (fl1560-1574) is unusual within the Laferi school because he was one of the few to combine the talent of mapmaking and engraving, while also infrequently acting as a publisher and mapseller. He was much-sought after as an engraver and mapmaker, particularly as he was adept at the difficult art of engraving lettering. Consequently, he was employed by four of the leading publishers of the period to prepare maps for them - Giovanni Francesco Camocio, Ferando Bertelli and Bolgnini Zaltieri from Venice, and Claudio Duchetti from Rome.

Duchetti was born in France under the name Claude Duchet. He was the nephew of and part successor to Antonio Lafreri's publishing firm upon the latter's death in 1577.

Orlandi (fl1590-1640) is probably best known as a publisher of engravings after the works of Michelangelo and Raphael.

Rare. Bifolco records only one institutional example of this state.

VNIVERSALE DESCRITTIONE DI TVTTA LA TERRA CONOSCIVTA FIN QVI.

"Rosaccio's huge world map is his 'magnum opus', and ranks as a masterpiece among that type of great wall maps which were among his age's contribution to geographical study" (Kraus)

18 ROSACCIO, Giuseppe

Universale Descrittione di Tutto Il Mondo de Gioseppe Rosaccio Cosmographo 1647.

Publication
Venice, Remondini, 1657.

Description
Engraved wall-map on ten folio sheets, joined.

Dimensions
1080 by 1850mm (42.5 by 72.75 inches).

References
Almagia, Roberto, 'Un grande planisfero di Giuseppe Rosaccio', 'Rivista Geographica Italiana XXXI (1924), pp. 49-51; Gallo, Rodolfo, 'Some Maps in the Correr Museum in Venice', 'Imago Mundi' XV (1960); Ginsberg, William, 'Scandia: Important Early Maps of the Northern Regions' (2002), pp. 56-57; Kraus, H.P., Catalogue 56 (1951), 27, and Catalogue 124 (1969), 24; Shirley, 205. See also Corrigenda and Addenda. Shirley gives the map a RR rating; Bifolco TAV. 31, state 5.

Exhibited
Scandinavia House in New York in 2002, "Scandia: Important Early Maps of the Northern Regions", Scandia 43.

The present map is that illustrated on pages 282 and 283 of Bifolco's census.

Giuseppe Rosaccio's 'Universale Descrittione di Tuto it Mondo' is the largest Italian world map published in the sixteenth century, here in its fifth and final state, published by the Remondini family of Bassano.

"The first Italian mappemonde of importance for over thirty years" (Shirley), and very rare, this large wall-map was engraved by Giovanni Battista Mazza. The map measures about three and a half by six feet. A highly decorative map, it includes large vignettes of American Indian life after those of Theodor De Bry's engravings of the drawings of Jacques Le Moyne and John White. When the map was first published, in 1597, they were the first use of these ethnographic illustrations on any printed map. Roanoke Colony, the first English settlement in America, which Thomas Hariot describes in de Bry's 'Grand Voyages', is cited on the map in three separate legends.

Similarly, the depiction in each corner of a woman representing one of the four continents of the world, is also early, having been introduced by Petrus Plancius in 1594. In a variation on Plancius, each vignette employs the continent's most important cities as a backdrop, which are among the largest on any Italian map published in the sixteenth century.

One year before the publication of his map, Rosaccio issued a pamphlet, 'Il Mondo e sue parti', Verona 1596, which outlines his sources for the geography of the map. A catalogue of prominent cartographers and explorers concludes with "following as closely as possible the prince of cosmographers, Ptolemy, [I have created] the present 'mappamondo', with the example of the work of Gastaldi and Abraham Ortelius before me, in the form which you now see, a form which is closer to the shape of a sphere than any other". Rather strangely, Petrus Plancius, one of the more obvious of Rosaccio's sources, is not identified by him as such. Nevertheless, the geography for America closely follows Plancius' 1594 map as well as his influential 1592 wall map of the world. Rosaccio also draws on Plancius for much of his depiction of the Far East and New Guinea, which is shown as an island on the left side of the map.

Rosaccio claims in the notes placed above and below the map that the task of producing the planisphere was far from easy, and in the course of the project, he had "found it necessary to make personal visits to many distant countries" in the interests of geography. Rosaccio faithfully relied on the works of his predecessors as he travelled from country to country. "I would have gained little advantage from them had I not been able to learn much from men experienced in the science of Cosmography." It is not known which countries he visited and no other references to these travels exist.

Rosaccio's map is surprisingly rare: the only examples in American institutions are at the Library of Congress, Harvard, Yale and Texas. Neither the British Library, nor the Bibliotheque Nationale have examples. At the end of the nineteenth century, only a single example was known, at

the Maritime Museum in Rotterdam. That edition, the same as this one, was first described in 1899 in 'Frontières Entre le Brésil et La Guyane Français, Second Mémoire'. In 1923, Dr. F. C. Wieder, the great Dutch historian of cartography, again came across the map while pursuing research at the Maritime Museum library. Not knowing what it was, he brought the 'mappamondo' to the attention of his friend Roberto Almagia, the curator of maps at the Vatican and an expert on Italian cartography. In his 'Rivista Geographica Italiana' (1924), Almagia described the map for the first time.

The first edition of 1597 is now known, in one example, discovered at Vaduz Castle in the collection of Prince Liechtenstein. In 1949, H.P. Kraus purchased the prince's entire map collection, describing it as "without exaggeration...the largest, finest collection of maps in private hands at that time". The twelve most spectacular maps from the collection, were featured in Kraus's catalogue 56, 'Choice Manuscripts Books Maps and Globes', and exhibited in 1951 at his gallery on 46th Street in New York City. "It was quite an impressive show," Kraus immodestly wrote, "especially the wall maps of the world by Vopell, Venice, 1558, and Rosaccio, Venice, 1597, and the epochal Vespucci world map of 1524". All twelve maps were purchased by Curt Reisinger of the Anheuser-Busch family, and donated to Harvard.

Kraus described Rosaccio as "an outstanding Renaissance cosmographer", and "authority on Ptolemy's 'Geography'", and his "map gives very detailed information on North America".

In 1954, a third copy of the map appeared in an exhibition at the Marciana Library in Venice. Entitled 'Asia in the Cartography of the West', the map depicts Marco Polo's ship sailing to a lesser Java island on its way to the King of Tartary in 1290. That example probably belonged to Franco Novacco, who lent a number of maps from his collection, and then sold his entire collection to the Newberry Library in Chicago. Like the map in Rotterdam, and the present example, the Novacco Rosaccio bears the date 1657, in the centre of the map.

In 1965, H.P. Kraus acquired another example of Rosaccio's map, and included it in his 'Monumenta Cartographia', catalogue 124. Dated "after 1642, but before 1647, Kraus describes the map in his catalogue: "Rosaccio's huge world map is his 'magnum opus', and ranks as a masterpiece among that type of great wall maps which were among his age's contribution to geographical study. As such, it is among the last to use the oval projection that before 1600 was considered especially suitable for the purpose, first calculated in the ratio of 1:2 for the mean meridian's relation to the equator (as here) by Leonardo da Vinci, and first used in a published map by Benedetto Bordone in 1528". The University of Texas purchased the entire contents of the 'Monumenta Cartographia' catalogue, so this Rosaccio map is now in Austin, Texas.

In his description, Kraus pointed out that there was another example at Yale, in a collection of some 3000 maps that the university had purchased from Louis C. Karpinski. That map had been in the collection of Franz Ritter von Wieser, a renowned historian of cartography and Professor at the University of Vienna, who, among his many accomplishments, had in 1901 been the first person to announce the discovery of the most sought-after map of all time, the famous Martin Waldseemuller wall map of 1507 that was the first to name America.

Shirley identifies a total of five states of the Rosaccio planisphere, a single copy of each of the first four states is recorded. Harvard possesses the unique copy of state one, which shows Tierra del Fuego joined to the southern continent. An example at the Library of Congress, and the one at the University of Texas are the only specimens of states two and three, but it is not certain which precedes the other. Both preserve the date 1597 but have alterations and were printed around 1620. They show Tierra del Fuego separated from the southern continent by a strait. The map at Texas has a dedication; on the other the dedicatory cartouche is blank, which we believe has precedence, and therefore the map in Texas is in the second state. The copy at Yale is dated 1647 and is considered the fourth state. The fifth, published in 1657 by Remondini, is one usually found, accounting for four - or half - of the eight recorded examples: the Newberry Library, the Maritime Museum in Rotterdam, the copy in Venice and this one from a private collection exhibited at Scandinavia House in New York in 2002.

VNIVERSALE DESCRITHONE DI TVTTO IL MONDO DI GIOSEPPE ROSACCIO COSMOGRAPHO. 1647.

An unrecorded state of Forlani's second world map

19 FORLANI, Paolo

Universale Descrittione Di Tutta La Terra Conosciuta Fin Qui. In Venetia Al Segno Del Pozzo.

Publication
Venice, Stefano Scolari a S. Zulian, 1676.

Description
Engraved map.

Dimensions
400 by 600mm (15.75 by 23.5 inches).

References
See Shirley 112; Bifolco TAV. 21, state 5.

A detail of the present map is illustrated on page 251 of Bifolco's census.

A later, and apparently unrecorded, state of Forlani's second world map, first published in 1562, here dated 1676, and published by 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.

Again, based on Giacomo Gastaldi's world map of 1546, which was "an influential prototype. It was reduced and redrawn for the Ptolemy-Gastaldi atlas of 1548, adapted in woodcut form by Pagano in 1550 and was the source for De Jode's first world map of 1555. Throughout the 1560s a later generation of Italian engravers and publishers - Forlani, Camocio and Bertelli - produced and number of confusingly similar derivatives" (Shirley 85).

This world map is larger than Forlani's first, and therefore place names are more legible, and some of the geographical detail is amended: "omitting spurious mountain ranges and adding others, such as the Andes, which have been more authoritatively reported. In North America, Forlani has inserted information derived from Ramusio's accounts of Cartier's expeditions to Canada, including a large lake to the south of Ochelay, Montreal. The partial southern continent, as shown on Gastaldi's 1546 prototype, remains" (Shirley).

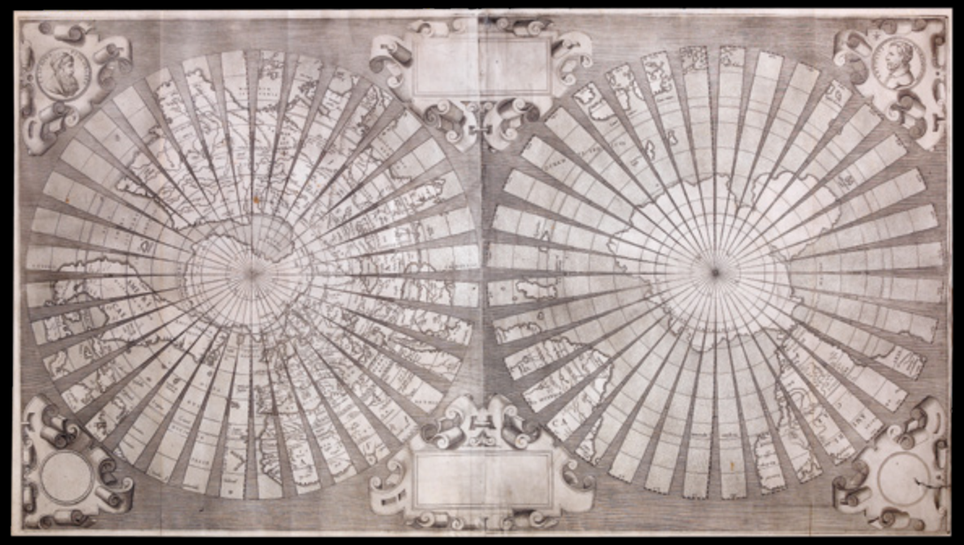
The map is a reworking of Forlani's copperplate, is decorated with Venetian galleys, ships and sea monsters, but the previously decorative four corners have been replaced with dedicatory and descriptive text. The map still contains Forlani's imprint in the top right, and lower left corners, but the date has been altered and Scolari's imprint has been engraved below the neatline, lower right.

Paolo Forlani (fl1560-1574) is unusual within the Laferi school because he was one of the few to combine the talent of mapmaking and engraving, while also infrequently acting as a publisher and mapseller. He was much-sought after as an engraver and mapmaker, particularly as he was adept at the difficult art of engraving lettering. Consequently, he was employed by four of the leading publishers of the period to prepare maps for them -Giovanni Francesco Camocio, Ferando Bertelli and Bolgnini Zaltieri from Venice, and Claudio Duchetti from Rome.

There is precious little documentary evidence for Forlani's activities. For example, only one of his maps was the subject of an application for a privilege. As a result, much that is known about his activities has been reconstructed from the maps with which he was associated. However, he did not sign all the maps he engraved.

Bifolco records no institutional examples of the present state.


VNIVERSALE. DESCRITTIONE. DI. TVTTA. LA. TERRA. CONOSCIVTA. FIN. QVI.
OCEANO SETTENTRIONALE
TERRA INCOGNITA
NVEVA SPAGNA
OCEANO OCCIDENTALE
TROPICO DE CANCRO
MAR DEL SVR
GOLFO DI TONZA
OCEANO MERIDIONALE
CAPO DE BONA SPERANZA
OCEANO ORIENTALE
TROPICO DE CAPRICORNO
CIRCVLO ANTARTICO
TIERRA DEL FVEGO INCOGNITA
MAR MAGAZANO
ISOLA DE S. LORENZO
Paulo di forlani da Verona
IN. VENETIA. AL. SEGNO. DEL. POZZO.
Stefano Scolari Fin Venetia a S. Zulian



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