



Cartouche

Provinciarum numerus in singulis Provinciis

Duc	Brabantie	1000
D	Gelderland	1000
C	Gueldria	1000
D	Limburg	1000
C	Utrecht	1000
C	Flandria	1000
C	Hollandia	1000
C	Zeelandia	1000
C	Namur	1000
D	Archiep	1000
D	Episcopus	1000
D	Abbas	1000
D	Monachus	1000
D	Presbiter	1000
D	Diakon	1000
D	Episcopus	1000
D	Abbas	1000
D	Monachus	1000
D	Presbiter	1000
D	Diakon	1000



Catalogue V

Daniel Crouch Rare Books is a specialist dealer in antique atlases, maps, plans, sea charts, globes, and voyages dating from the fifteenth to the nineteenth centuries. Our particular passions include rare atlases, wall maps, and separately published maps and charts.



Catalogue V

1	Leo Belgicus Collection	£350,000
2	Sylvanus	£80,000
3	Waldseemüller	£80,000
4	Tassin	£60,000
5	Stampioen	£40,000
6	Stalpaert	£20,000
7	Turgot	£15,000
8	Nolli	£20,000
9	Canton	£12,000
10	Braun and Hogenberg	£350,000
11	Blaeu	£90,000
12	De Bry	£350,000
13	Doncker	£80,000
14	Blaeu	£25,000
15	Blome	£20,000
16	Speed	£110,000
17	Seller	£250,000
18	Blome	£45,000
19	Seller	£18,000
20	Collins	£18,000
21	Pine	£25,000
22	Luffman	£5,000
23	Reissig	£30,000
24	Blaeu	£1,400,000
25	Cary	£220,000

DANIEL
CROUCH
RARE
BOOKS

Catalogue V

Daniel Crouch Rare Books LLP
4 Bury Street
St James's
London
SW1Y 6AB

+44 (0)20 7042 0240
info@crouchrarebooks.com
crouchrarebooks.com

ISBN 978-0-9567421-4-8
Catalogue edited by Daniel Crouch, Robin Hermanns and Nick Trimming
Design by Ivone Chao
Photography by Louie Fasciolo
Cover: item 1F; p1: item 24; p4: item 17; p9: item 1G; p120: item 18
Terms and conditions: The condition of all books has been described.
Each item may be assumed to be in good condition, unless otherwise
stated. Dimensions are given height by width. All prices are nett
and do not include postage and packing. Invoices will be rendered
in £ sterling. The title of goods does not pass to the purchaser until the
invoice is paid in full.



Printed by Park Communications on FSC® certified paper. Park is
an EMAS certified CarbonNeutral® company and its Environmental
Management System is certified to ISO14001. 100% of the inks used
are vegetable oil based, 95% of press chemicals are recycled for
further use and, on average 99% of any waste associated with this
production will be recycled. This document is printed on Chromomat,
a paper containing 15% recycled fibre and 85% virgin fibre sourced
from well managed, sustainable, FSC® certified forests. The pulp
used in this product is bleached using both Elemental Chlorine Free
(ECF) and Process Chlorine Free (PCF) methods. The unavoidable
carbon emissions generated during the manufacture and delivery
of this document, have been reduced to net zero through a verified
carbon offsetting project.

DANIEL
CROUCH
RARE
BOOKS

Introduction

Welcome to the fifth catalogue from Daniel Crouch Rare Books. The catalogue comprises a selection of the items that we will be exhibiting at the 26th European Fine Art and Antiques Fair in Maastricht and, as a consequence, it has an undeniably Dutch feel about it.

The flourishing of trade, science, and art in the Low Countries between the 1560s and the 1670s has become known as the Dutch “Golden Age”. There is no better testament to the strength and breadth of the achievement of the Netherlands during this time than the combination of art, science and commerce represented in Blaeu’s monumental terrestrial and celestial globes (item 24). Their size and grandeur stand testimony to the confidence and wealth of a great maritime and trading nation at the height of its powers.

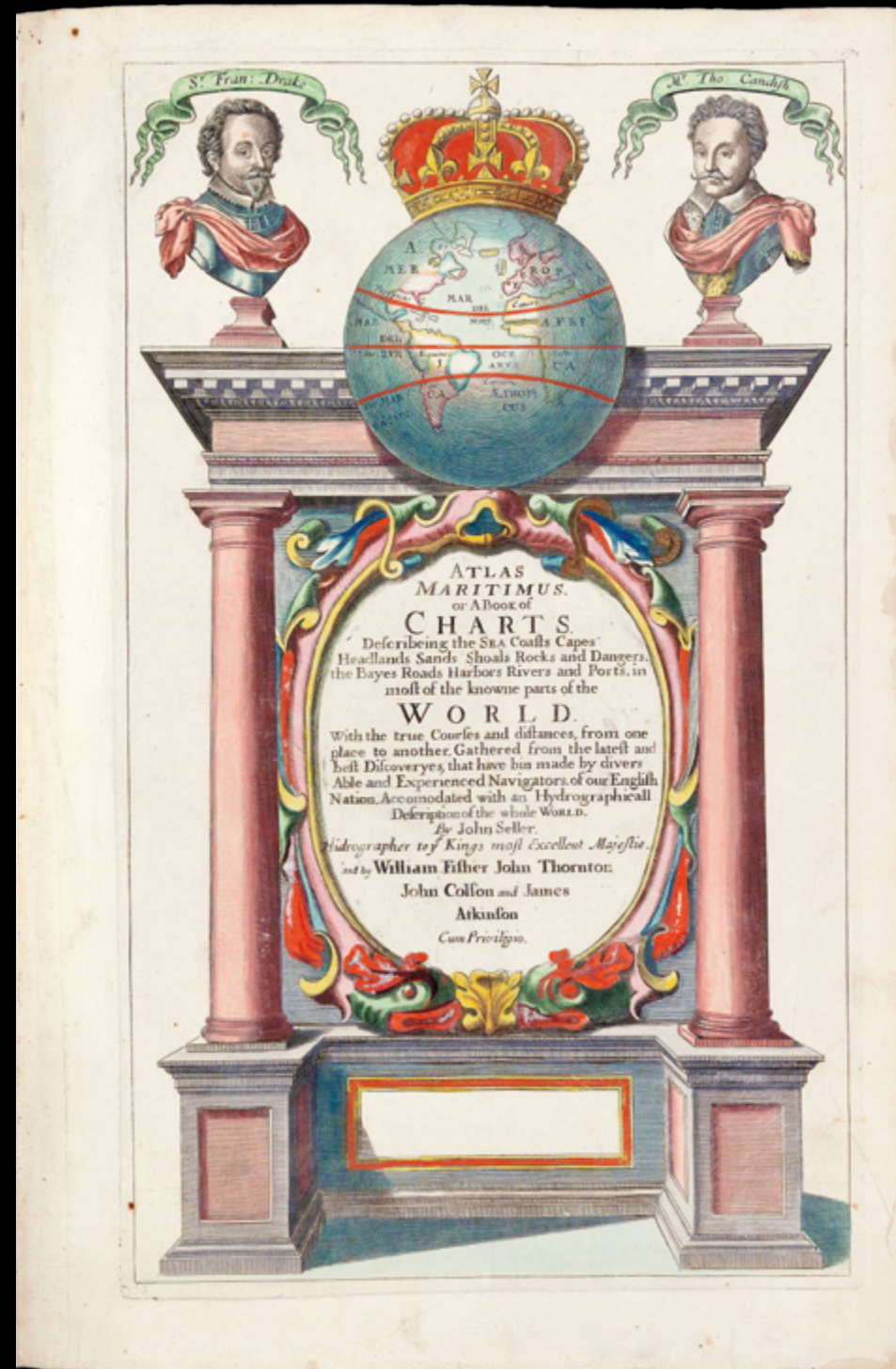
The story of this astonishing period finds its most vivid graphic representation in the series of maps in the form of a lion or “Leo Belgicus”. Offered here for sale as a collection of nine maps, one can see the beginnings of the revolt against Habsburg rule in 1583 (see item 1A), through Visscher’s dramatic representation of the twelve year truce in his “Truce Map” of (item 1F), and then his “Leo Hollandicus” (items 1G & H), with its emphasis on the birth of the Dutch Republic and break-up of the 17 provinces, to Wilhelm Serlin’s somewhat cowed lion of 1672 (item 1I) following Louis XIV’s victory at Nijmegen.

In 1602 the Dutch East India Company (VOC) was founded. It was the first-ever multinational corporation, financed by shares that established the first modern stock exchange. The VOC received a Dutch monopoly on Asian trade that lasted throughout its two hundred years, and it became the world’s largest commercial enterprise of the seventeenth century. This wealth and new-found civic pride found its expression in lavish and extravagant town plans, such as Stampioen’s magnificent 1660 plan of the environs of Rotterdam (item 5), and Stalpaert’s 1662 depiction of Amsterdam (item 6). The Dutch were not the only exponents of the grand city view and, less than a century later, we see other elegantly engraved monumental wall maps in the form of Turgot’s Paris (item 7) and Nolli’s Rome (item 8).

The Dutch were able to export a certain amount of their cartographic talent, as evinced by John Speed’s ‘Prospect of the most famous Parts of the World’ (item 16), engraved, at least in part, by the Dutchman Abraham Goos. British cartography in the seventeenth century was not, however, entirely without merit, and a number of fine works were published in London, such as the atlases of Blome (items 14 & 18) and Seller, whose magnificent ‘Atlas Maritimus’ (item 17) included the splendid map of the ‘General Chart of the West Indies’ that is said to have inspired a quatrain by Jonathan Swift about the ignorance of cartographers.

We look forward to welcoming you to stand 703 from the 15th to the 24th March.

Daniel Crouch and Nick Trimming



Leo Belgicus

1 A collection of nine maps, catalogued individually as items A-I in the following pages.

The “Leo Belgicus” is one of the most famous of all cartographic curiosities. The format depicts the XVII Provinces of the Low Countries in the form of a lion. The first Leo was produced by the Austrian Michael von Aitzing (item A) who, in 1583, included an example in his work ‘De Leone Belgico’ that detailed the Netherlands’ war of independence against Hapsburg rule. In the introduction he gives his reasons for choosing the lion:

“Considering wise King Solomon’s saying that the lion shuns confrontation with none but the strongest of animals, and reading in Julius Caesar’s ‘Commentaries’ that the ‘Belgae’ were the strongest of all tribes, I decided – and not without reason– to introduce the Netherlands in the shape of a lion. Moreover Charles V - blessed be his memory - thought of calling it the lion country, either because he wanted the Netherlands in future to be considered the prime of his realm, or perhaps because virtually all provinces carry a lion in their coat of arms. I took every care that you should see at a glance not only the whole of the Netherlands in the shape of a lion, but also the various provinces as part of its limbs and body.”

Aitzing’s Leo is a lion rampant facing east, with the lion’s back following the coastline. The image proved so popular that it was soon copied. The first do to so was Johan van Doetecum, who, in 1598, added a series of portraits (item B). He was followed by the likes of Hendrik Floris van Langren in 1609 (item C), and Famiano Strada (item I).

In 1608, the famed cartographer Hessel Gerritsz published a new version with the Netherlands orientated with west at the top. Again the lion’s back follows the coastline, however, this time he is shown walking on all fours (passant), with his head facing to the south - towards the Spanish threat. Although no example of Gerritsz’ original survives, the map was reprinted by, among others, Cornelius Danckerts (item D), and Hugo Allard (item E).

The signing of the Twelve Year Truce in 1609, by the Dutch Republic, the Southern Netherlands, and Hapsburg Spain, proved a catalyst for another version of the Leo Belgicus.

In around 1611, Claes Jansz. Visscher published his ‘Bestandskaart’ or ‘Truce Map’ (item F) – a lion at rest in a sitting position; his right paw on the hilt of a lowered sword. The map is replete with allusions to the fruits of peace: to the right of the lion, war – personified by a knight in a full suit of armour – is shown asleep, and to the left personifications of North and South are shown seated together with “d’Oude Twist” (the old rancour) buried under foot. A cherub pours the sweet nectar of the “Bestant van 12 jaer” (the 12 Year Truce) into the mouth of the lion; heavenly blessing “zeghen des hemels” descends upon the country. These bring with it arts and sciences (“Const en Wetenschap”); safety (“Vailighe Tijdt”); knowledge and



wealth (“Kennisse en Rijkdom”); prosperous towns (“ ‘t Vergrooten der Steden”); the cultivation of the land (“ ‘t Vredich Lantbouwen”), and trade (“Coophandel”). Yet even in these peaceful times the frontier guard (“Frontier Wacht”) remains alert.

At the end of the 12 Year Truce, Visscher published his ‘Leo Hollandicus’ (items G & H). In stark contrast to his ‘Truce Map’, the Hollandicus depicts a lion rampant facing east and brandishing a cutlass, with the patriotic motto “Patriae Defensio” (Defender of the Country), engraved upon the blade. Above the lion are depictions of Dutch citizens, with iceboats and wind carts, to the borders are vignettes of Dutch towns, with the coats-of-arms of the towns in the province of Holland, below.

Whereas Visscher’s ‘Truce Map’ celebrated the fruits of peace that came with the cessation of hostilities; the ‘Hollandicus’ highlighted the Dutch Republic’s determination to defend its new-found independence. The map also emphasizes the breaking apart of the XVII Provinces, between the Republican north and the Spanish-controlled south.

So potent was the lion as a symbol, that it was used to depict the Low Countries long after the war with Spain had ended. One such example is item I, which appeared in Wilhelm Serlin’s ‘Hollandischer Mercurius’ of 1672. The lion is combined with an engraving of three equestrian figures. He rests his right paw upon a shield; below is a description of the Netherlands, and to the left Louis XIV is shown on horseback, being crowned with a laurel wreath by a winged Victory. Here the lion has been subjugated by the might of France, with their victory at Nijmegen in 1672, depicted below Louis’ horse.



The First Leo Belgicus

A AITZING, Michael von

Leo Belgicus.

Publication
[Cologne, Gerardus Campensis, 1583].

Description
Double-page engraved map, contemporary hand colour, trimmed to neatline and inlaid, minor loss to printed surface.

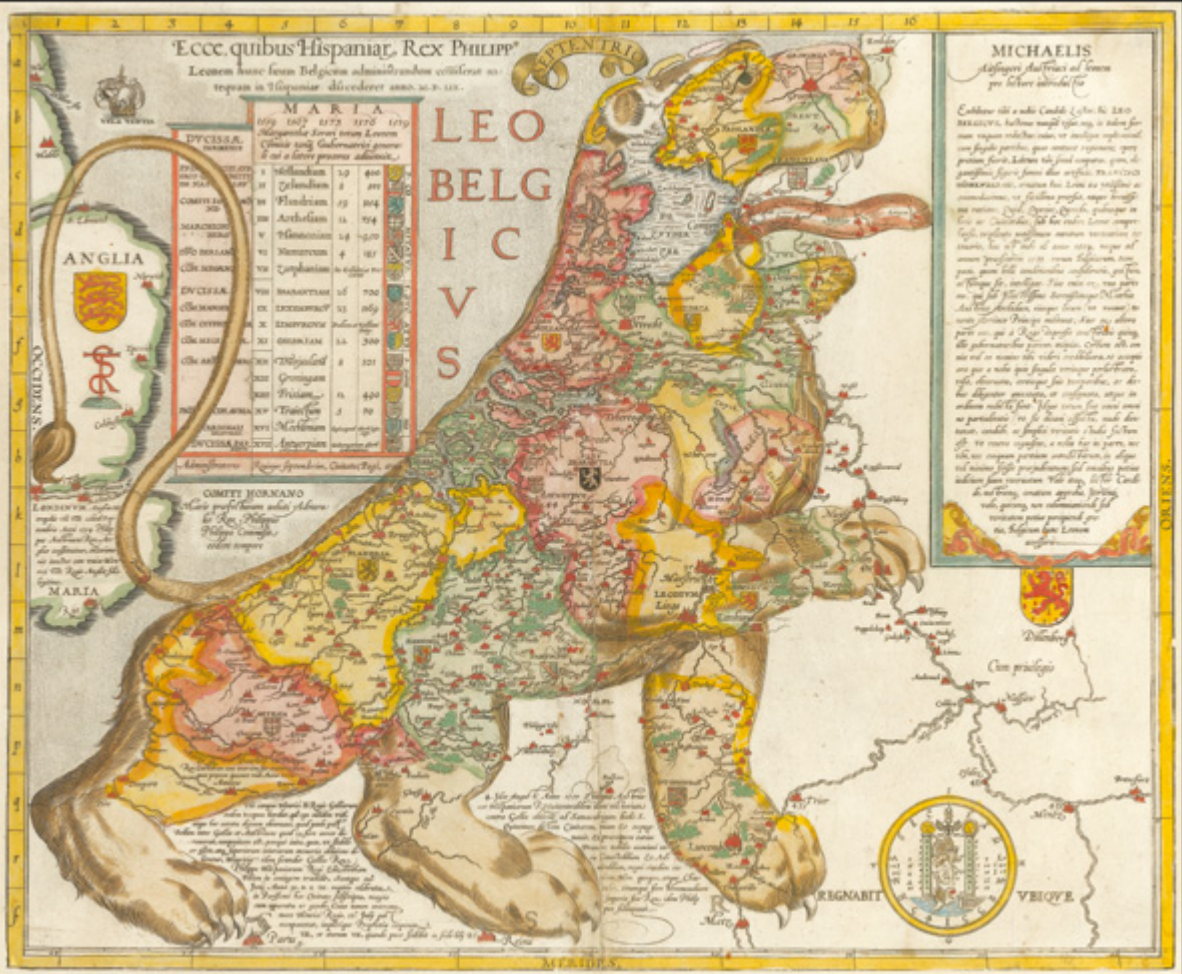
Dimensions
370 by 455mm (14.5 by 18 inches).

References
Van der Heijden 1.1

The first Leo Belgicus was published by Michael von Aitzing (1530-1598) in his work ‘De Leone Belgico’ of 1583. Here the lion rampant, with right paw raised, faces right, with the lion’s back following the coastline.

The text to the far right is both an introduction to the lion and an apologia. The lion is introduced “in such a form as it has never been seen before, in order that you will better understand the description of the various parts it comprises”. The text goes on to affirm Aitzing’s and the lion’s neutrality in the ongoing war, and reassures the reader that “you will find everything more truthful and acceptable since we personally observed and verified all the facts on both sides”. He finishes with a plea that his Leo Belgicus will not be studied “for the purpose of calumnation but to find out the truth”.

To the far left, in England, is Aitzing’s monogram; and next to it a table with a list of the Stadholders of the XVII Provinces, together with each province’s coat-of-arms, and the number of towns and villages within each province. The upper part of the table bears the acronym M.A.R.I.A., which stood for the names of the five governors of the Provinces between 1559-1579. Between the lion’s feet is text relating to the wars between France and Spain; most notably that between Henry II and Philip II of 1558/1559, in which Aitzing himself fought.



The second known example

B DOETECUM, Johan van

Leo Belgicus.

Publication
[The Hague], Henricus Hondius, 1630.

Description
Hand-coloured separately-issued engraved map, some loss to borders skilfully repaired.

Dimensions
430 by 550mm (17 by 21.75 inches).

References
Heijden 3.2.; BNF Ancien fonds Archives 1941; Schilder, Monumenta, vol.1, p. 31 (note 95), and p. 37.

The map was first published by Johan van Doetecum in 1598. We know the plate was still in van Doetecum’s possession in 1626, as an inventory was made of his stock after the death of his wife Magdalena. The plate then passed into the hands of Henricus Hondius when, in 1630, van Doetecum’s stock was auctioned off following his death. It would seem that Hondius wasted no time in reissuing the plate, as the date in the imprint has been rather clumsily altered to 1630, and his monogram added. The only other amendment to the plate is to the English coat-of-arms, which now includes the lion of Scotland and the harp of Ireland.

To the side and lower borders are cameos of the governors of the Netherlands; starting at the top left with Philip II of Spain, and hence reading from left to right: Margaretha of Parma, Ferdinand Duke of Alva, Luis de Requesens, Don Juan of Austria, Alexander Farnese, Archduke Ernest of Austria, and Archduke Albert of Austria as a cardinal. To the bottom border are the governors (‘stadholders’) since the Union of Utrecht (1579), from left to right they are: Prince William of Orange, Archduke Matthias of Austria, Francois Duke of Alencon and Anjou, Robert Duke of Leicester, and Prince Maurice of Orange. The rush to print may explain why Hondius did not change the text below the cameos of Prince Maurice and Albert Archduke of Austria, to reflect that they had both passed away some time ago.

Rare. We are only aware of two institutional examples.



The van Langren lion

C VAN DER KEERE, Pieter

Leo Belgicus

Publication
[Amsterdam], Pieter van der Keere, [1622].

Description
Double-page engraved map, hand-coloured in outline and heightened in gold, French text to verso.

Dimensions
370 by 450mm (14.5 by 17.75 inches).

References
Van der Heijden 4.2 (noting three examples of the first state, one no longer traceable).

The map appears in Pieter van den Keere’s well known work ‘Germania Inferior’ of 1617, and is the third incarnation of the Aitzinger form of the Leo Belgicus: the lion rampant facing right, with the right paw raised. The text to the verso acknowledges the lion’s pedigree. Below the lion are depictions of Benelux nobility and gentry, and to the right, in an elaborate cartouche, the following text:

“A skilfully made geographical map representing the XVII Provinces of the Netherlands in the form of a lion, showing also the coat-of-arms of the provinces, their boundaries and their governors, as defined and appointed by the supreme authorities in 1559”.

The map was not in fact the work of van den Keere, but of Hendrik Floris van Langren, whose imprint can be faintly seen upon the present map. It would appear that van den Keere purchased the plate sometime after 1609, as van Langren is known to have lived and worked in Amsterdam up until that date. One should also note the cartouche text is almost identical to the language used in van Doetecum’s work (see previous item), even though Langren’s map does not depict any of the governors.

The present example was published in the French language edition of 1622.



Gerritsz' Lion Passant

D GERRITSZ, Hessel

Leo Belgicus

Publication

Amsterdam, Cornelis Dankerts, 1640.

Description

Hand-coloured double-page engraved map, trimmed to neatline, remargined.

Dimensions

430 by 560mm (17 by 22 inches).

References

Unrecorded in van der Heijden, but intermediate between 15.4 and 15.5.

In 1608, the famed cartographer Hessel Gerritsz published a new version of the *Leo Belgicus* with the Netherlands orientated with the west at the top. Again the lion's back follows the coastline, however, this time he is shown walking on all fours (*passant*), with his head facing south – towards the Spanish threat.

The genesis of this map is somewhat complicated, as no example of Gerritsz' original survives. The waters are further muddled by the fact that Gerritsz would appear to have engraved two, almost identical, copper plates. Although neither of the first states survive, it is likely that the works were engraved between 1608 and 1612, for two reasons: first, Gerritsz set up on his own in 1608, having been previously employed by Willem Blaeu, second, if one looks at the cartography, the map is unlikely to have been engraved after 1612, as the lakes of northern Holland have yet to be reclaimed.

The present map is an example of the so called Allardt (or Allard) version. To the left is a table of towns and villages, to the upper right is an elaborate title cartouche. Below the lion's feet is a legend that reads:

“The Leo Belgicus as a personification of the Netherlands.

My fame of Trojan courage and strength, my glory as another Mars are known worldwide. But far more happy would I be than many a king, if the gods would grant me everlasting peace”.

By the time the present map was published, it had had three careful owners; Gerritsz himself, Cornelius Janszoon, and Jodicus Hondius. It is most probable that Dankerts acquired the plates from the Hondius family at some point during the 1630s. The plate would later be acquired by Hugo Allard who published it in 1665 (see the following item).



Allard’s version

E GERRITSZ, Hessel

*Leo Belgicus Ampliss. ac
Prudentiss D.D. Praetori,
Consulibus Totique Senatui Reip...*
1665.

Publication
Amsterdam, Hugo Allard, 1665.

Description
Engraved map, hand-coloured in outline.

Dimensions
430 by 555mm (17 by 21.75 inches).

References
Van der Heijden, 15.5, noting three
examples.

Sixth state of the first plate, with Allard’s imprint inserted. For a full
description of the history of this map please see the preceding item.



The Truce Map

F VISSCHER. Claes Jansz

Novissima et Accuratissima Leonis Belgici seu Septemdecim Regionum Descriptio. Auct: N.I. Visschero.

Publication
Amsterdam, Claes Jansz Visscher, [1611-1621 or later].

Description
Hand-coloured engraved map.

Dimensions
470 by 580mm (18.5 by 22.75 inches).

References
Heijden 5.2.

The signing of the Twelve Year Truce in 1609, by the Dutch Republic, the Southern Netherlands, and Hapsburg Spain, proved a catalyst for another version of the Leo Belgicus.

In around 1611, Claes Janszsoon Visscher published his ‘Bestandskaart’ or ‘Truce Map’ - “one of the peaks of seventeenth century cartography” (van der Heijden) – a lion at rest in a sitting position, his right paw on the hilt of a lowered sword. The map is replete with allusions to the fruits of peace: to the right of the lion, war – personified by a knight in a full suit of armour – is shown asleep, and to the left personifications of North and South are shown seated together with “d’Oude Twist” (the old rancour) buried under foot. A cherub pours the sweet nectar of the “Bestant van 12 jaer” (the 12 Year Truce) into the mouth of the lion; heavenly blessing (“zeghen des hemels”) descends upon the country. These bring with it arts and sciences (“Const en Wetenschap”); safety (“Vailighe Tijd”); knowledge and wealth (“Kennisse en Rijkdom”); prosperous towns (“‘t Vergrooten der Steden”); the cultivation of the land (“‘t Vredich Lantbouwen”); and trade (“Coophandel”). Yet even in these peaceful times, the frontier guard (“Frontier Wacht”) remains alert.

Although the map celebrated the truce, it also implied – with the personification of north and south - the break-up of the XVII Provinces. This is further re-enforced by the individual north and south medallions that can be seen suspended from the lion’s sword.



The lion rampant!

G VISSCHER, Nicolas

*Comitatus Hollandiae Deuno
Formâ Leonis Curiosè Editus a
Nicolao Johannis Visscher Anno
1648.*

Publication
Amsterdam, Nicolao Johannis Visscher, 1648.

Description
Hand-coloured engraved map.

Dimensions
470 by 580mm (18.5 by 22.75 inches).

References
Heijden 23.3.

What the ‘Truce map’ (preceding item) made implicit – the break-up of the XVII Provinces - the Leo Hollandicus made terrifyingly explicit.

At the end of the 12 Year Truce, Claes Janzsoon Visscher published his ‘Leo Hollandicus’. In stark contrast to his ‘Truce Map’, the Hollandicus depicts a lion rampant facing east and brandishing a cutlass, with the patriotic motto “Patriae Defensio” (Defender of the Country), engraved upon the blade. Above the lion are depictions of Dutch citizens, with iceboats and wind carts, to the borders are vignettes of Dutch towns, with the coats-of-arms of the towns in the province of Holland, below.

Whereas Visscher’s ‘Truce Map’ celebrated the fruits of peace that came with the cessation of hostilities; the ‘Hollandicus’ highlighted the Dutch Republic’s determination to defend its new-found independence. The map also emphasizes the breaking apart of the XVII Provinces, between the Republican north and the Spanish-controlled south.

Van der Heijden records only one institutional example of the third state, that in the Montreal State Library.

H VISSCHER, Nicolas

*Comitatus Hollandiae Deuno
Formâ Leonis Curiosè Editus a
Nicolao Johannis Visscher Anno
1648.*

Publication
Amsterdam, Nicolao Johannis Visscher,
1648.

Description
Hand-coloured engraved map, upper
border with loss skilfully repaired in
facsimile.

Dimensions
470 by 580mm (18.5 by 22.75 inches).

References
Heijden 23.3.

Please see preceding item for a full description.



The Lion and Louis

I [Anonymous]

Geometrischer Entwurf
Der Gesammten XVII
Niederländischen Provintzien.

Publication
[Frankfurt, Wilhelm Serlin, 1672].

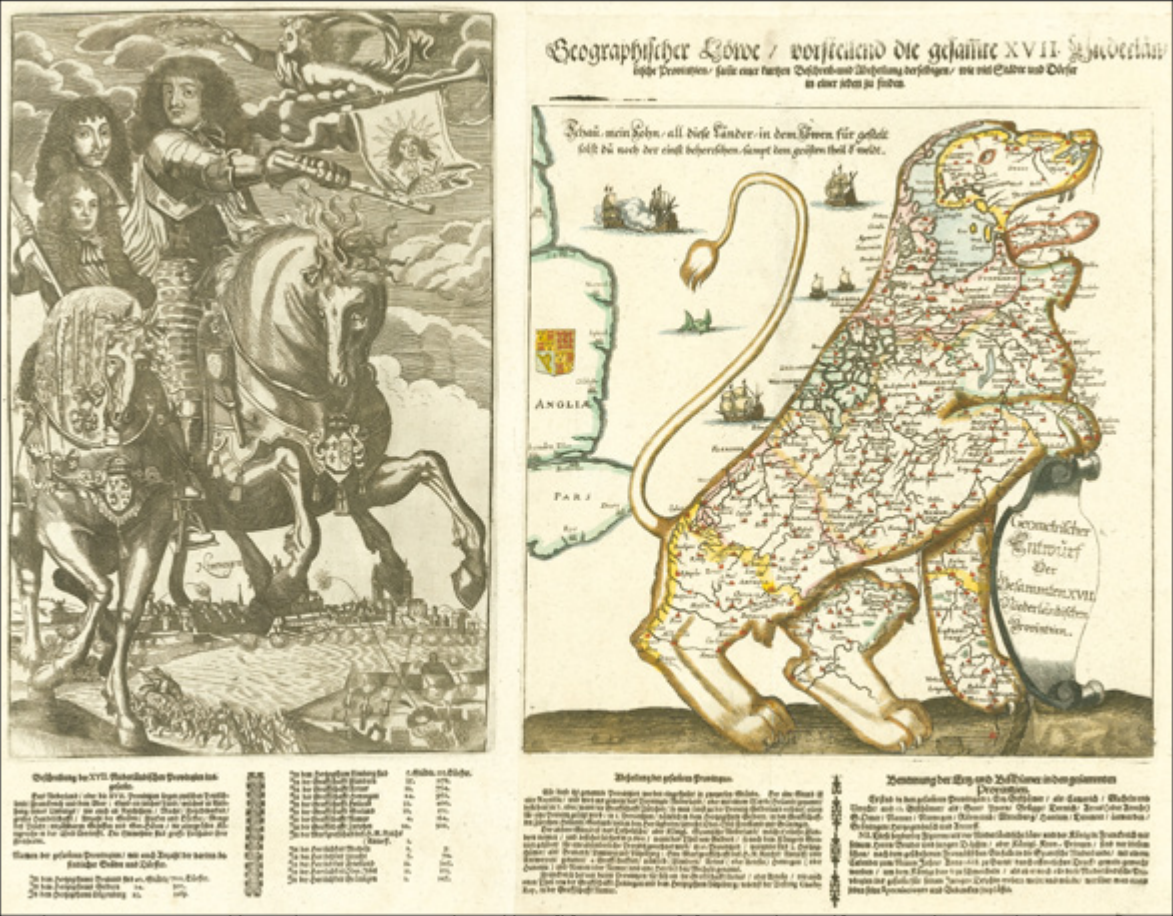
Description
Hand-coloured engraved map.

Dimensions
410 by 515mm (16.25 by 20.25 inches).

References
Heijden 22.

This lion appeared in Wilhelm Serlin's 'Hollandischer Mercurius' of 1672, and is based upon Flamiano Strada's lion of 1632, which in turn owed its pedigree to the Aitzing model: lion rampant facing right with right paw raised. The only addition made by Strada is the shield upon which the lion rests his right paw. In the present example, the lion is combined with an engraving of three equestrian figures to the left, below is a description of the Netherlands, and to the left Louis XIV is shown on horseback, being crowned with a laurel wreath by a winged Victory.

The 'Hollandischer Mercurius' could best be described as a periodical, or a bound collection of reportage of a particular year. Such reportage had a long tradition, going back to the end of the sixteenth century. One can see why - with the outbreak of the Franco-Dutch War (1672-1678) - Serlin decided to publish the periodical and use the lion to represent the Dutch Republic. However, rather than showing the lion triumphant against foreign foes, here he has been subjugated by the might of France, with their victory at Nijmegen in 1672, depicted below Louis XIV's horse.



Sylvanus' striking cordiform world map

2 PTOLEMAEUS, Claudius;
Bernadus SYLVANUS

[Cordiform world map].

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

Description
Double-page woodcut map, printed in red and black.

Dimensions
430 by 580mm (17 by 22.75 inches)

References
Shirley, 'Mapping of the World', 32.

This large cordiform modern world map, published in the first Venetian edition of Ptolemy, is only the second map in a Ptolemaic atlas to show America, and the first western printed map to indicate Japan. “The capital letters are printed in red by means of type set into the woodblocks which, together with the decorative wind heads, zodiacal signs, and distinctive heart-shaped projection, make this a most striking representation... Sylvanus’ map was not reprinted and hence remains relatively scarce. His new heart-shaped projection was, however, adapted by several later cartographers and used for a number of important maps throughout the sixteenth century”. (Shirley)



Waldseemüller’s modern world map

3 PTOLEMAEUS, Claudius;
WALDESEEMÜLLER, Martin

[World map].

Publication
[Strasbourg: Johannes Schott, 12th March, 1513].

Description
Double-page woodcut map.

Dimensions
445 by 580mm (17.5 by 22.75 inches).

References
Shirley 35; Suarez, ‘Shedding the Veil’, 11; ‘The World Encompassed’ 56; Nordenskiöld 35; Henry Stevens, ‘The First Delineation of the New World and the First Use of the Name America on a Printed Map’, London, 1928.

Martin Waldseemüller’s 1513 Strasbourg edition of Ptolemy’s ‘Geography’ was one of the true milestones in the history of cartography. It was the first edition to supplement the traditional Ptolemaic maps with an extensive series of modern maps, which are regarded as the first modern atlas.

The famous modern world map from 1513, largely because of a statement in the preface of the atlas that refers to a “Mariner’s Chart” derived from observations made by the “Admiral”, has been wrongly attributed to Christopher Columbus, and is often still referred to as the “Admiral’s Map”. In many ways, the mistake is understandable, as the map is one of the earliest to incorporate geographical information about the New World from the voyages of Columbus and Cabral. It may even be the earliest map to depict America as separate from Asia and possibly the earliest to show the New World at all.

“The question of this map’s rightful niche in history rests”, according to Suarez, “on the uncertain date of its creation. Although not known to have been published until its inclusion in Waldseemüller’s atlas in 1513, evidence suggests that it was prepared at an earlier date.” Among this evidence, is the existence of a single unique variant, discovered by Henry Stevens and now in the possession of the John Carter Brown Library, with the name “America” inserted in the woodblock, apparently struck before Vespucci fell from Waldseemüller’s grace shortly after 1507. Stevens argued persuasively and at length that it was a proof state of about 1506, and thus the first map to include the name America, predating Waldseemüller’s own 1507 wall map of the world, which is usually accorded that honour. Additional arguments that the map was prepared earlier include the fact that the 1513 atlas has separate maps of both America and Asia that are geographically more advanced than the world map’s rendering of these continents. It is also not uniformly sized with the other maps in the 1513 atlas, it is larger and was often trimmed so that it would fit within the binding. Shirley suspects that the map may have been completed around 1505 or 1506, then laid aside until the atlas’s publication.

The map’s geography tends to confirm an early date for the map of about 1506. The northeast coast of South America is shown, and north of it are the islands of “Isabella” (Cuba) and “Spagnolla” (Hispaniola). There is no sign of North America, except for an unnamed fragmentary coast to the southwest of Greenland. Africa is well formed, and Asia is shown similar to the depiction on Waldseemüller’s 1507 map, except with a superior shape to the Indian subcontinent (“india intra Gange”).

In any event, the Waldseemüller map represents a pivotal point in the shifting image of the globe as cartographers grappled with the existence of entire new continents. “The representation of the Americas is most rough and incomplete, as if Waldseemüller felt uncertain about the shape of the New World” - (Shirley).



Unrecorded wall map of the world with one of the first depictions of Brouwer’s discoveries

4 TASSIN, Christopher [and] BEREY, Nicolas

Carte Universelle de Tout Le Monde. Novissima ac Exactissima Totius Orbis Terrarum Descriptio, omnibus quae ante hac extiterunt amplior et correctior, Aucta et recognita a Chr. Tassino Geographo Regio.

Publication
A Paris, Chez Nicolas Berey, Anlummineur de la Reyne au bout du Pont Neuf proche les Augustins au Deux Globes, 1644.

Description
Engraved wall map on four sheets, joined, six maps of Spain and her regions below map, a few tears skilfully repaired.

Dimensions
625 by 1075mm (24.5 by 42.25 inches).

References
c.f. Shirley World, 384, for 1650 and 1668 editions; for Hondius map see, Shirley World, 319.

Unrecorded four-sheet double-hemisphere world map, based upon the four sheet world map by Jodocus Hondius and Henricus Hondius of 1627, of which only two of the four sheets are known to have survived (Shirley 319).

Prior to the discovery of the example, this map was known only in two later states: a 1650 example by Nicolas Berey, and a 1668 example by Hubert Jaillot.

The basic cartographic features of the map can be traced to Blaeu’s world map of 1605, which was later reissued by Jodocus Hondius Jr. in 1624. Korea is depicted as an island and California is firmly attached to North America. In the eastern hemisphere, “Beach” is prominently named to the northern most promontory of “Terra Australis Incognita”. Also inscribed along the promontory are “Maletur Reg.”, and “Lunach”, a legacy of the chronicles of the thirteenth century traveler Marco Polo.

Jacob Le Maire and Willem Schouten’s voyage of 1616-18 is mentioned, with the Straits of Le Maire between Tierra del Fuego and Staten Island named, as are the Tonga Islands in the Pacific discovered by Le Maire; his name also appears on part of New Guinea.

The exact date that Tassin engraved the map is not known. However, the six miniature maps of Spain and her regions, below that map, do give us a terminus post quem of 1634, as this was the year that Tassin first issued his maps of Spain. In 1643 Tassin sold his plates and paper stock to Nicolas Berey.

The French title and imprint, together with the text to the western hemisphere’s “Terra Australis” would appear to be the only new information added to the map by Nicolas Berey. The rather crudely engraved text relates to Hendrick Brouwer’s expedition of 1643 - for the Dutch East and West India Companies - to Chile, in order to establish a base for trading gold at the abandoned ruins of Valdivia. During the voyage Brouwer circumnavigated Staten Island (marked “Stanten Lant” upon the map) - which formed part of the Straits of Le Maire - thus proving that it was not part of the great southern land, as previously thought. The crudely wrought text, together with the fact that Berey has not updated the cartography, would suggest that the publication of the map was rushed through; with Brouwer’s discovery used as a tag or hook upon which to sell the map that he had so recently acquired.

The map bears a dedication to, and coat-of-arms of, Henri-Auguste de Loménie, comte de Brienne, who was Secretary of State for the French navy from 1615-1643, and from 1643-1663 was Secretary of State for foreign affairs.

The map’s outer decoration consists of depictions of the four elements, -fire, air, water, and earth- to the four corners; and the garden of Eden and the last judgment, to the upper and lower centre respectively.

Berey reissued the map in 1650, without Tassin’s Latin title but with “Staten lant” correctly depicted. It was published again by Hubert Jaillot in 1668.



5 STAMPPIOEN, Jan Janzoon

[Rotterdam] Het Hooge
Heemraedt Schap van Schielandt.

Publication
Amsterdam, Johan Vingbooms, 1660.

Description
Folio (500 by 340mm), six single page
engraved coats-of-arms, and nine double-
page engraved maps, all with fine original
hand-colour, contemporary calf, spine in 10
compartments separated by raised bands,
title lettered in gilt to upper board.

Magnificent example of Stampioen's wall map
of Rotterdam and the surrounding area in full
original colour and heightened in gold and silver

This beautiful wall-map measures 1470 by 2340 (if joined), and shows the water board of Schieland en de Krimpenerwaard in southwest Holland. It is based on surveys initiated by the Dyke Reeves of the Schieland Polder in 1648, as the 1611 map of Balthasar Floris was, by then, outdated. The survey was done by Jan Janszoon Stampioen between 1649 and 1654. After a long search, a qualified engraver was found in J. Vingbooms of Amsterdam, best known for the exquisite manuscript maps and views he produced based on Dutch East and West India Company materials. The drawing, engraving and printing cost 3,350 guilders, a fortune in those days. For colouring, Johannes van de Vennip from Rotterdam was assigned. In the year 1665 costs came to 22 Gulden and 4 Stuivers.

The map lays out the principal towns, villages, and settlements, differentiating the land ownerships. Also shown are the borders of the polders (tracks of reclaimed lands), together with the names of their owners. It displays drainage canals, windmills, certain cultivated areas, ornamental gardens, some larger buildings, churches, and street or canal plans of the cities of Rotterdam, Delfshaven, Gouda and Schiedam. The map, if mounted, is surrounded by coats-of-arms on three sides.

We could locate only two examples of this first edition of 1660, printed and published in Amsterdam by J. Vingbooms: one at Yale University Library and the other at the archive of 'Hoogheemraadschap van Schieland en de Krimpenerwaard' in the Netherlands. Both maps are uncoloured. Our copy of Vingbooms' Schieland map seems to be the only coloured first edition version of this work which has survived. There have been several later editions; those of 1684, 1694, 1710, 1718 and 1765, but due to the high mortality rate of wall maps, even these are scarce on the market.



HET HOOGHE HEEMRAEDT SCHAP VAN SCHIELANDT



The Golden Age of the Dutch Republic

6 STALPAERT, Daniel

Platte-Grondt van de Oude en Nieuwe Royinge der Stat Amsterdam.

Publication
Amsterdam, Johannes Covens and Cornelis Mortier, 1662 [but c.1730].

Description
Large engraved wall map on six sheets joined, mounted on linen, edged in green silk, light wear to old folds.

Dimensions
1230 by 1615mm (48.5 by 63.5 inches).

Rare wall map of Amsterdam by the States' architect Daniel Stalpaert (1615-1676), flanked by the arms of the city and the principal families, commissioned by the city, under the guidance of a committee that included Johannes Blaeu, with a list of dedicatees, the city councilors, along the lower border.

The plan shows Amsterdam at the height of her powers, with the great Three Canals Project nearing completion. The Project, which was begun in 1610, was brought about by the rapid growth in the city's population. The population had doubled between 1567 and 1610 to 50,000, and would by 1660 have quadrupled to 200,000. In order to cope with the ballooning population, the city council implemented the construction of three great semicircular canals, the erection of buildings on pilings, sanitary arrangements for each house, a network of drains and sewers, and the construction of merchants' houses with storage facilities on the upper floors and warehouses near the mouth of the Amstel. The council expropriated the land, dug the canals, and laid out lots for sale to private individuals for housing, thus allowing some of the cost of construction to be recouped. At the end of the project, Amsterdam had expanded from 450 to 1,800 acres.



ingeweven met alle haren publieke Gebouwen waer van de oude roijng in t huys en de nieuwe in t bleek wort uytgebeek, de sabbot begint daer de oude wal met griffioen linnen is getimmer

Geziedt uit Commissarissen by de Weddiche
Gemeenteboden Raad de Nijf Wijzer
heeft voor goet gelove gestant en op
Papier gebragt door Dauid van den Ende
Schied.

1ste Mr CORNELIS DE GRAAFF.
 2de Mr CORNELIS WYSEN.
 3de Mr CORNELIS VAN OTTERBOORN.
 4de Mr HENRIK KOOPF.
 gelyche in November des 24 April alle volgende Ten 24
 Jaar Ten fteven daer, en een jaerle daerom be-
 noemen, approuven en ges gesien



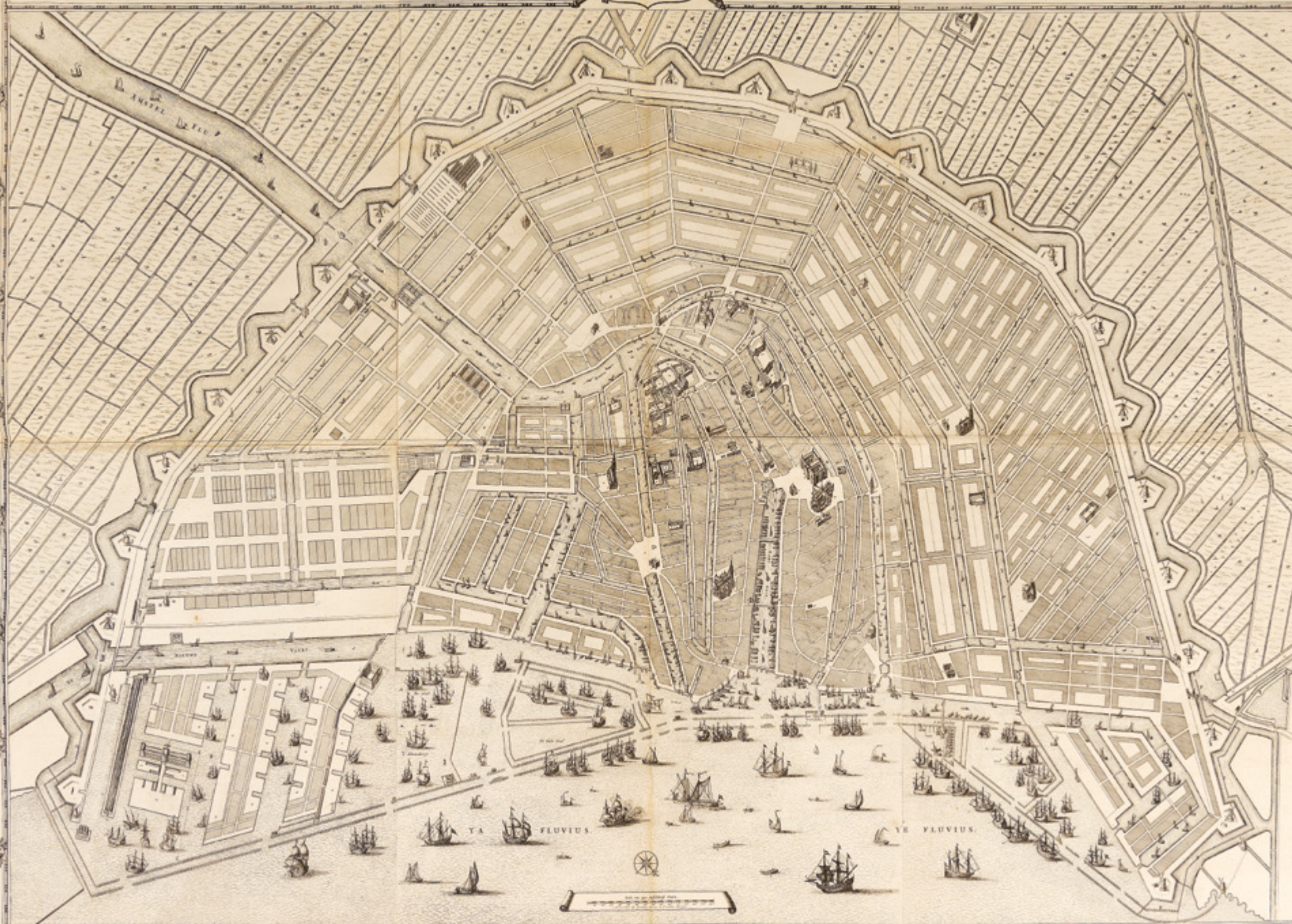
contineo publica aedificia; veterem Submignacibus locis preferendum Suballii novam, (quae initium ducit à monumentis veteribus punctis notatis)

D. GERARDUS SCHMAY, *Spicula et florulae Belgicae et Silesiae*
 D. CORNELIUS DE GRAEF, *Spicula et florulae Belgicae, Cuius et Silesiae*
 D. CORNELIUS WITTHAM, *Cuius et Silesiae*
 D. GEORGIUS ERTZKE, *Spiculae et Silesiae*
 D. CONRADUS BURTH, *Spiculae et Silesiae*
 D. JOHANNES BLAUF, *Spiculae et Silesiae*
 D. GERARDUS HARTLAER, *Spiculae et Silesiae*

Quibus Angliſſimus Senatus
 & negotium curae ſibi voluit,
 priuilegiis velle curarum eſſe.
 Delmarum auctore D. Sulpicio
 a. p.

Nova forma, descriptio imperantibus D.D. Consulibus
D. CORNELIO DE GRAEF,
D. CORNELIO WYVEN,
D. CORNELIO AD OUDERHOEK,
D. HENRICO WOOT.

publice in id signum, sacre rebus 1681. Jul. anno celebris
RECTOR, imperantibus Jul. Aegle anno una, Augusti publicis
idem D.D. Consulibus per Aegle imperantibusque anno una celebris

[illegible][illegible][illegible]

D.D. Contalassa		Dr. Amador Basso		Antonio Caporaso	
CHIRURGICO DI CRISTO, Spazio di Anagnino	D. Nicola Telo	Isacco e Paolo Telo	M. Luciano Tondino	Cassella e Gianpiero	Emiliano Albino
	D. Giovanni Telo				D. Emilio Rossi
					D. Isacco, di via Salaria

[illegible]

Turgot’s monumental plan of Paris

7 [BRETEZ, Louis] and [TURGOT, Michel-Etienne].

[Plan de Paris].

Publication
Paris, 1739.

Description
First edition, folio (560 by 450mm), folding key sheet, 20 double-page engraved maps, plates 18 and 19 joined, numerous plans, maps, views and cameos pasted to verso of each sheet, full calf, fillet border, spine re-backed preserving original gilt decoration.

References
Millard 39.

Turgot’s fine plan of Paris during the reign of Louis XV, which, if joined, would measure some 2360 by 2400mm.

In 1734 Michel-Étienne Turgot (1690-1751), Mayor of Paris, decided to promote the reputation of Paris to Parisian, provincial and foreign elites by implementing a new plan of the city. He asked Louis Bretez, a member of the Royal Academy of Painting and Sculpture, and professor of perspective, to draw up the plan of Paris and its suburbs.

Louis Bretez began his work in 1734, and was given permission by Turgot to enter all the mansions, houses and gardens in Paris, in order to gain accurate measurements and drawings. The endeavour would take two years.

Turgot depicts Paris in isometric projection, a slightly more scientifically rigorous example of the seventeenth century birds-eye view. This was somewhat against the grain of cartographic thinking at the time, with many cartographers abandoning the visually appealing birds-eye view, for the more scientifically accurate geometric plan.

In 1736, Claude Lucas, engraver of the Royal Academy of Sciences, engraved the 21 copper sheets of the plan. The plan was published in 1739, and the prints were bound in volumes offered to the King, the members of the Academy, and the Municipality. Additional copies were to serve as representations of France to foreigners.

This particular example is copiously extra-illustrated with eighteenth and nineteenth century maps of France and its regions, vignette views of Paris, and portraits of notable seventeenth and eighteenth century French men and women.





Nolli's fine plan of Rome

8 NOLLI, Giovanni Battista

[Plan of Rome] Alla Santità di Nostro Signore Papa Benedetto XIV La Nuova Topografia di Roma Ossequiosamente Offerisce e Dedica Umilissimo Servo Giambattista Nolli Comasco.

Publication
[Rome, 1748].

Description
Folio (480 by 390mm), title, 12 double-page engraved map sheets and 4 sheet index, minor damp staining to first few leaves, half vellum over red marbled paper boards, title in manuscript to spine, rubbed.

References
Frutaz CLIXa.

The finest of the eighteenth century plans of Rome and the first plan of the city based upon geodetic principles. If joined, it would measure 1680 by 2040mm. With Rocque's plan of London and Bretez' plan of Paris, Nolli's plan ranks as one of the greatest eighteenth century plans of any European city. Rome essentially appears in its Renaissance form, with large areas within the ancient walls still occupied by villas with extensive fields, orchards, and gardens. The Colosseum, for example, still stands in virtually open country. Many important ancient sites, such as the Circus Maximus and the Forum, are shown in an unearthed state. The lower sheets are almost entirely taken up by lavish, finely engraved ornamentation by Stefano Pozzi. In the lower left corner is a montage of classical landmarks, including the Colosseum, Arch of Constantine, the Forum and Trajan's Column, before which are allegorical figures including Romulus and Remus in the form of broken ancient statuary. The lower right corner contains an allegorical representation of the Church seated before Michelangelo's assemblage of buildings on the Capitoline Hill.





Striking manuscript plan of Canton following the Second Opium War

9 *Plan de la Ville et Faubourgs de Canton.*

Publication
[c. 1860].

Description
Manuscript plan on rollers, housed within original wooden tube.

Dimensions
750 by 410mm (29.5 by 16.25 inches).

Detailed manuscript plan of Canton (Guangzhou). This visually striking plan gives a detailed picture of Canton, at the end of the Second Opium War. The old city is beautifully rendered with the great palaces, pagodas, and the city's many gates all marked. To the north of the city walls lie the imposing hill forts, and to the south is the new city which, before the outbreak of hostilities, housed the residence of the Governor Ye Mingchen. Although the residence is marked "Gouverneur Yeh", a Christian cross stands prominently on the site, alluding to the area's future use as the site for the Catholic Cathedral of the Sacred Heart, the land for which would be bought in 1861. Beyond the city walls to the right are depicted the north and east parade grounds, together with numerous hospices, and a leper colony. Just to the south west of the new city walls, the old and new factory areas are shown. The old area bears the flags of France, Great Britain, and America, however, it is named "jardin public" (public gardens), with the new factory area marked to the west on Sheeman Island. The old factories had been heavily damaged during the war and, in 1859, the British and French decided to relocate to the more easily defendable Sheeman Island. Across the Pearl River from Sheeman is Honam Island. Across the Pearl River from Sheeman is Honam Island.



The earliest systematic city atlas

10 BRAUN, Georg, HOGENBERG, Franz

Civitates Orbis Terrarum.

Publication
Cologne, Apud Petrum A Brachel, [1616-23].

Description
Folio (385 by 280mm), Latin text, six volumes bound in three, engraved title pages and 363 double-page engraved maps, plans, and bird's-eye views, all with fine original hand-colour, vol. I tab. 31 inverted; vol. II title re-margined at foot, tab. 42 inverted; vol. III title, tab. 23, 28, 41 & 58 supplied, tab. 25 & 27 minor old paper repairs; vol. IV title, tab. 1, 20, 21, 22, 28, 34, 39, 40, 44, 46 & 50 supplied, lacking 1f. prelim.; vol. V title, dedication, 36, 37 & 46 supplied, tab. 8, 33, 55 & 60 repairs to margins; vol. VI title supplied, lacking dedication, contemporary Dutch gilt-stamped calf, paneled with roll-tooled borders with gilt and blind fillets around a large central cartouche, the spines in compartments and separated by raised bands, decorated with gilt motifs, red and green morocco gilt labels to second and third compartments, silk ties.

References
Van der Krogt IV, 41:1.1 (1623); 41:1.2 (1623); 41:1.3 (1616); 41:1.5 (1623); 41:1.6 (1618); Phillips, Atlases, 59.

A fine copy of “the earliest systematic city atlas” (Koeman).
Published in Cologne in a series of six volumes between 1572 and 1635, the ‘Civitates’ attempts 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 were 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 a large network of correspondents and artists across Europe who contributed drawings and maps 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, and the wild Cossacks of Moscow, to 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.







Extremely rare English edition of Blaeu’s
‘Zeespiegel’

11 BLAEU, Willem Janszoon

*Sea Mirrour Containing a
Briefe Instruction in the art of
Navigation; and a Description
of the Seas and Coasts of
the Easterne, Northerne, and
Westerne Navigation... Translated
out of the Dutch into English, By
Richard Hymers.*

Publication
Amsterdam, W. J. Blaeu, 1625.

Description
First edition in English, 3 parts bound
in one volume (parts 2 and 3 containing
6 books each), folio (345 by 237mm),
main and divisional titles with woodcut
vignettes, 109 engraved maps, all but 3
double-page, numbered 1-108 with 51bis,
2 other smaller engraved charts in the text,
2 volvelles, woodcut diagrams and coastal
profiles in the text, woodcut of ships on
titles, with the blank y4 at end of part 2 and
the leaf of directions to the binder at end of
part 3, contemporary Dutch blind-stamped
calf over wooden boards, re-cased sides
paneled with ornamental rolls, including
one of figures of Hope, Justice, Faith and
Lucretia, some light browning and damp
staining, repair to margin of chart 23, piece
torn from margin of chart 57, split in chart
63, small piece torn from margin of charts
68 and 89, some wear to head and foot of
spine and corners, lacking clasps.
This is the first known English edition of
Blaeu’s ‘Zeespiegel’, the charts being the
same as those in the Dutch edition of 1623.

References
Koeman IV, M.BI 48; STC 3113; NMM 62
(second English edition, 1635); Waters, ‘The
Art of Navigation in Elizabethan and Early
Stuart Times’, p.457.

The ‘Zeespiegel’ was the second of Blaeu’s great pilot guides: the first,
‘Het Licht der Zeevaart’, was published in various editions and languages
between 1608 and 1630. Blaeu’s copyright to this work appears to have
run out in 1618, and from 1620 Johannes Janssonius was publishing his
own counterfeit versions. Blaeu responded to this threat from his rival
by publishing the present work in 1623. The new atlas covered much
the same geographical area, i.e. the northern, eastern (the Netherlands
to the White Sea) and western (the Netherlands to the Barbary Coast)
navigations, however on a much larger scale and with more than twice the
number of charts (109 compared to the ‘Zeevaart’s’ 42).

Although the new pilot proved hugely successful and would
continue to be published for the next 30 years, its practical application
aboard ship accounts for its extreme rarity today.

Provenance:
William St. Quintin, bookplate; Harrison D. Horblit, bookplate.



The definitive collection of De Bry’s Grand Voyages, including the rare ‘Elenchus’

12 DE BRY, Theodor, Johann
Theodor DE BRY & Johann Israel
DE BRY

[The Great Voyages].

Publication
Francofurti, Sumptibus Matth. Meriani 1634.

Description
13 parts bound in two volumes, folio (356 by 230mm), numerous engravings and maps, many double-page and folding (full collation available on request), contemporary vellum, re-backed, title in ink to spine.

References
Church cf.144 (noting the probable existence of a third edition), 146, 152, 155, 157, 159, 162, 166, 169, 171, 172, 173, 174 and cf.175 (collating the Edwards Reprint only).

A magnificent set of all thirteen parts of De Bry’s famous and influential collection of voyages, here together with the rare ‘Elenchu’, and in a contemporary binding.

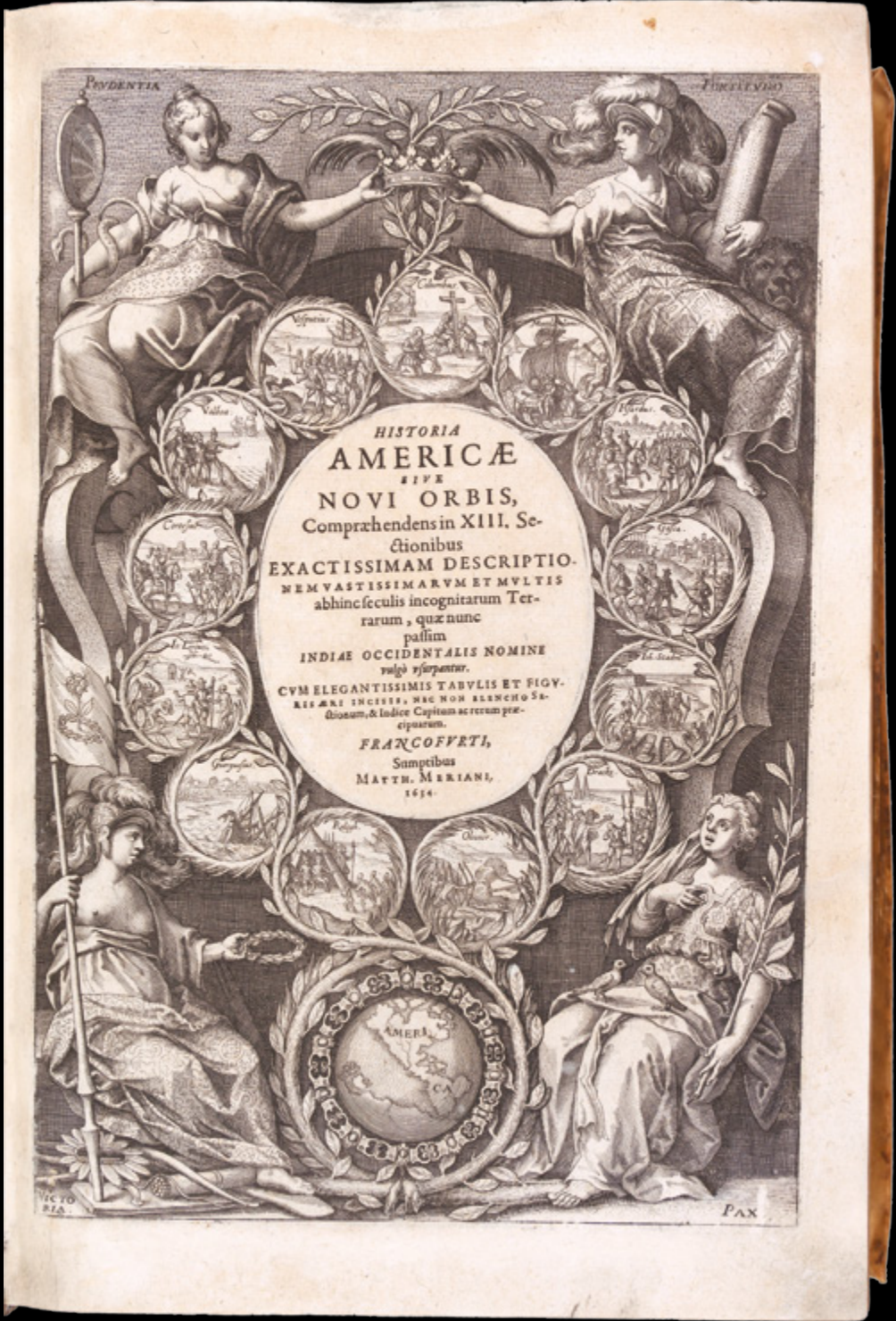
De Bry’s ‘Grand Voyages’ is one of the finest collections of voyages published during the early golden age of European exploration, and presents more than a century of European effort to take possession of the New World, both materially and intellectually. The collection is famed for the quality of its ethnographic and biological illustrations, produced, for the most part, using authentic models, and the iconography disseminated via this popular work dominated the European view of the New World for more than a century after its publication.

“The rare Elenchus, which was printed in 1634 after Part XIII of the Grand Voyages, gives a comprehensive view of the American voyages and the order in which they should be read. It was issued separately and is the most difficult part to obtain. It consists of an engraved title and nine leaves, and the Church catalogue lists only six known copies. It was twice reprinted in the eighteenth century. The quality of any set of De Bry rests on whether it has the original Elenchus” (Lathrop Harper).

There has only been one of these offered since the war: that by Lathrop Harper in 1953 for 6500US\$. In 1945 a rebound incomplete set with the Elenchus made \$9500 at auction.

The history of the publication of the ‘Great Voyages’ is neatly summarized in the Church catalogue as follows: “Theodor De Bry, who began the publication of this collection of voyages, was born in 1528 and died in 1598, after having published Parts I to VI of the Great Voyages. He was a skilful engraver, and many of the plates in these parts were from his own burin. In 1587 he journeyed to England, where he met the great chronicler Richard Hakluyt. Hakluyt persuaded him to undertake the formation of a collection similar to his own, and furnished him with a copy of Hariot’s ‘Virginia’, the first work brought out by De Bry.

Three years later De Bry published Part I of the ‘Great Voyages’ in Latin, German, French and English. There does not appear to have been enough encouragement for him to continue the publication in the last two languages, for the succeeding parts were published only in Latin and German. After the death of Theodor De Bry, the series was continued by his widow and two sons, Johann Theodor and Johann Israel De Bry, who, in 1599, issued Parts VII and VIII, and in 1602, Part IX. With this part it is presumed the publishers intended to close the series, as it bears the title: “Nona & postrema pars”. An interval of seventeen years elapsed before the series was resumed by Johann Theodor, who, in 1619 and 1620, published parts X and XI. In the meantime, Johann Israel is supposed to have died, as there is no record of his having lived after 1612, and it is not known that he left any descendants.



AMERICA SIVE NOVVS ORBIS RESPECTV EVROPAEORVM INFERIOR GLOBI TERRESTRIS PARS. 1596



Johann Theodor was himself an able engraver, who, in the judgment of competent critics, surpassed his brother and even his father in this art. He had two daughters, one of whom married Matthew Merian, also an engraver... Johann Theodor died in about 1623 and the publishing business was left as a patrimony to his children. Merian seems to have had the Great Voyages for his share for, in 1624, he published Part XII, and ten years later Part XIII and the Elenchus”.

A full collation is available on request. The content of the individual parts is as follows:

Volume I

[Elenchus]. *Historia Americae sive Novi Orbis Compræhensens* in XIII, Sectionibus... Church 175.

“The Elenchus was originally published in 1634, as it appears here, as a collective title and table of contents to the Great Voyages... Its chief value consists in the fact that it gives a comprehensive view of the contents of the collection and indicates the order in which it should be read” (Church, p.404).

I. [Thomas Hariot’s Virginia.] *Admiranda narratio fida tamen, de commodis et incolarum ritibus Virginiae...* [Frankfurt, Merian, 1634]. cf. Church 144 (note on Latin edition of 1634). Church was not able to find an example of this edition, nor, indeed, the Church catalogue records, was Crawford.

II. [Jacques Le Moyne’s Florida.] *Brevis narratio eorum quae in Florida Americae provincia Gallis acciderunt...* Frankfurt: Johann Wechel, 1591. Church 146.

III. [Hans Stadius’s Brazil.] *Historiae Antipodvm, sive novi orbis... pars tertia.* Frankfurt: Matthaei Meriani, 1630. Church 152 (calling for 30 plates only, the present example has 46).

IV. [Girolamo Benzoni’s History of the New World.] *Americae pars quarta sive, insignis & admiranda historia de reperta primum Occidentali India a Christophoro Columbo anno MCCCCXCII scripta ab Hieronymo Benzono.* Frankfurt: Typis Ioannis Feyrabend 1594. Church 155.

V. [Benzoni’s History continued.] *Americae pars quinta, nobilis &*



admiratione plena Hieronymi Bezoni... secundae sectionis Hi[stori]a[e]
Hispanorum tum in Nigritas servos suos, tum in Indias crudelitatem,
Gallorumq[ue] pirataru[m] de Hispanis toties reportata spolia.
Frankfurt: Theodore de Bry, 1595. Church 157.

VI. [Benzoni's History concluded.] Americae pars sexta, sive historiae ab
Hieronymo Be[n]zono... scriptae, sectio tertia. Oppenheimii, Hieronymi
Galleri, 1617. Church 159.

Volume II

VII. [Ulrich Schmidel's Brazil and Paraguay.] Americae pars VII. Vera
et iucunda descriptio praecipuarum quarundam Indiae occidentalis
regionum & Insularum. Frankfurt: Joh. Theodori de Bry heirs, 1625.
Church 162.

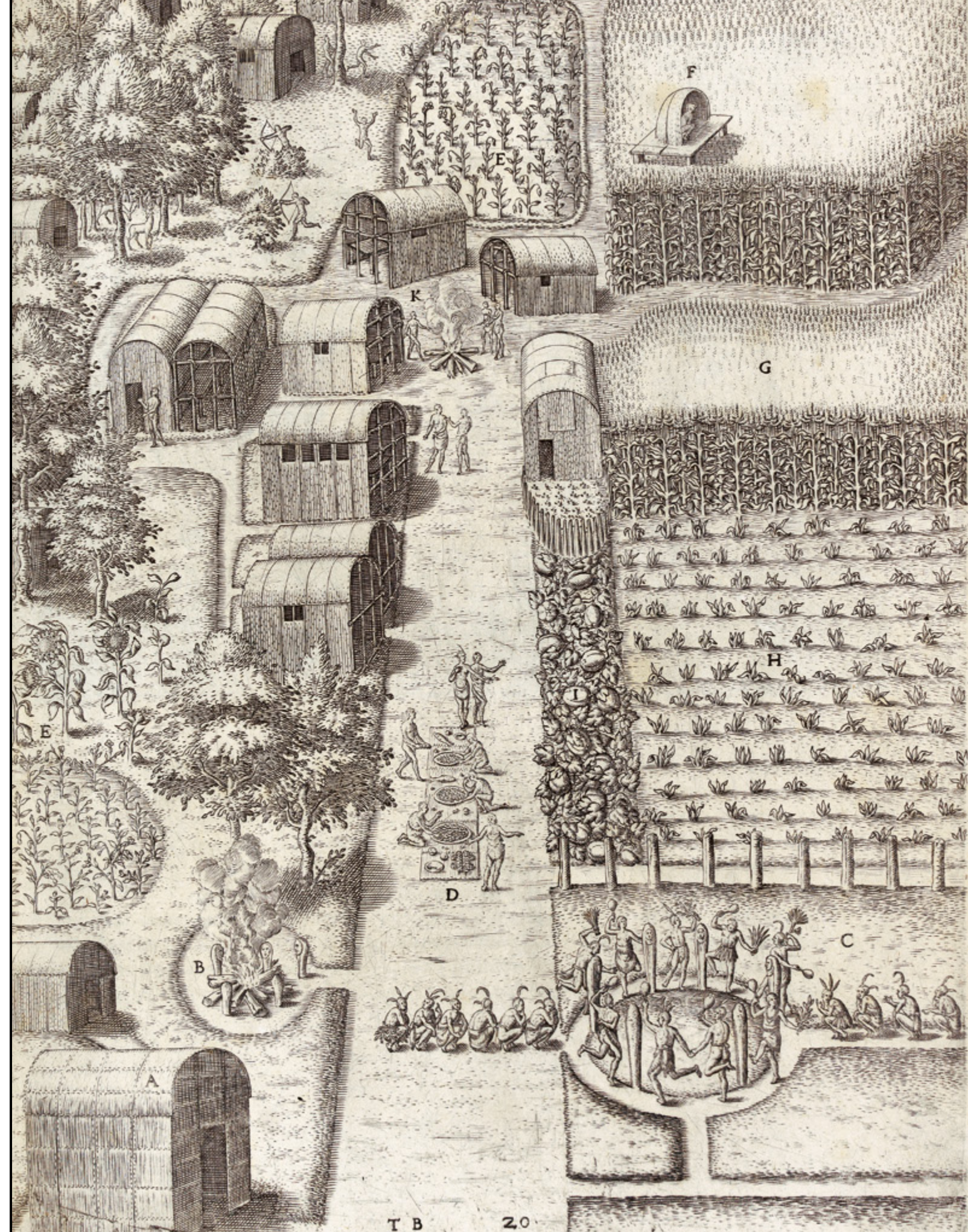
VIII. [Voyages of Francis Drake, Thomas Cavendish, and Walter
Raleigh.] Americae pars VIII. Continens primo, descriptionem trium
itinerum ... Francisci Draken ... secundo ... Thomae Candisch ... tertio
... Gualtheri Raleigh. Frankfurt: Erasmi Kempferi, 1625. Church 166.

IX. [Acosta's History of the New World and others.] Historiae
antipodum sive novi orbis, qui vulgo Americae et Indiae Occidentalis
nomine usurpatur, pars nona... Frankfurt, Matthaeum Merianum, 1633.
Church 169.

X. [Amerigo Vespucci's Voyages, Ralph Hamor's Virginia, and John
Smith's Description of New England.] Americae pars decima: qua
continentur, I. duae navigationes D[omi]n[i] Americi Vesputii... II.
Solida narratio de moderno provinciae Virginiae... authore Raphe
Hamor... III. Vera descriptio Novae Angliae... a Capiteo Johanne
Schmidt. Oppenheim: Hieronymus Gallerus, 1619. Church 171.

XI. [The circumnavigations of Willem Schouten and Joris van
Spilbergen.] Americae pars undecima: Seu descriptio admirandi
intineris a Guilielmo Schouten... peracti. Oppenheim: Hieronymi
Galleri, 1619. Church 172.

XII. [Antonio de Herrera's West Indies, More's Voyage of the Nodals to



the Straits of Magellan, etc.] *Novi orbis pars duodecima. Sive descriptio Indiae occidentalis*, auctore Antonio de Herrera. Frankfurt: for heirs of Johann Theodore de Bry, 1624. Church 173.

XIII. [Sir Richard Whitbourne's description of Cabot's Settlement of New England, Smith's Description of Virginia, an anonymous description of Bermuda, and accounts of the naval combats of Pieter Heyn and Hendrick Lonck, amongst other] *Decima Tertia Pars Historiae Americanae*, quae continet exactam et accuratam descriptionem. Frankfurt, Matthaeus Merian, 1634. Church 174.

The *Bibliotheca Grenvilliana* (1:187) says: "These two last parts [XII and XIII] are excessively rare, and generally found in very bad condition and without the maps".



The most up-to-date sea atlas of the second half of the seventeenth century

13 DONCKER, Hendrik

De Zee-Atlas Ofte Water-Waereld Vertoonende all de Zee-Kusten Van het bekende Deel des Aerd-Bodems, Met een generale beschrijvinge van dien. Seer dienstigh vooralle Schippers en Stuurlieden; mitsgaders Kooplieden om op't Kantoer gebruykt te werden Nieuwelijks aldus uytgegeven.

Publication
Amsterdam, Hendrik Doncker, 1660 [-c.1665].

Description
Folio atlas (530 by 350mm), title, preface, index, 22pp. text, 31 double-page engraved charts, fine original outline hand-colour, heightened in gold, contemporary full calf, gilt fillet border, re-backed preserving original spine, gilt.

References
c.f. Koeman, Don 9a for one with a 1666 title page.

Although not the first to publish a sea atlas in Amsterdam – that honour went to Janssonius – the first edition of Doncker’s ‘Zee-Atlas’, published in 1659, was superior both in coverage and utility to the rival publications of Johannes Janssonius and Arnold Colom, neither of which were reprinted after 1659.

Koeman notes: “Doncker’s charts were the most up-to-date in the second half of the seventeenth century. Although there is some similarity to those charts published by Van Loon, Goos, Lootsman, and Doncker, the latter’s charts are original. More frequently than ... [his] contemporaries, Hendrik Doncker corrected and improved his charts. He often replaced obsolete charts by new ones... This consciousness of the high demands of correctness is reflected by the development of Doncker’s sea atlas”. The charts of the Americas include the ‘Pas caert van Nieu Nederland, Virginia en Nieu Engelant’ - the third printed chart of the New Netherlands, and the ‘Pascaert vertoonen de Zeecusten van Chili, Peru, Hispania Nova, Nova Grenada en California’ - orientated with east at the top and depicting California as an island on a larger scale than any earlier sea chart.

The list of charts in the atlas conforms to Koeman Don 9A, with the dedication and introduction taken from the 1660 edition but containing the additional charts up until 1665. Seven of the charts bear the date 1664, with a further two dated 1665.





Superb example of Blaeu’s atlas of England and Wales

14 BLAEU, Johannes

[England and Wales] *Anglia, quae est Europe Liber XI.*

Publication
Amsterdam, 1662.

Description
Folio (570 by 370mm), title, and 58 double-page engraved maps, all with original outline hand-colour, in publisher's vellum gilt with yapp fore-edges, covers paneled with stylized foliate roll, and large central and corner arabesques, spine in eight compartments with repeat tooling in gilt, gilt edges.

References
Van der Krogt 2:303Yc.





Blome's Britannia in contemporary full red morocco

15 BLOME, Richard

Britannia, or a Geographical Description of the Kingdoms of England, Scotland and Ireland with the Isles and territories thereto belonging. And for the better perfecting the said Work, there is added an Alphabetical Table of the Names, Titles, and Seats of the Nobility and Gentry that each County of England and Wales is, or lately was, ennobled with. Illustrated with a Map of each County of England, besides several General ones. The like never before Published.

Publication
London: (Thomas Roycroft for Richard Blome), 1673.

Description
Folio (362 by 293 mm), first edition, two parts in one volume, title printed in red and black within double ruled border, dedication leaf, Preface to the Reader, Table of the Benefactors and Promoters of the work..., 24 engraved leaves showing 807 coats-of-arms, folding, engraved map of the whole of the British Isles, 49 double-page engraved county maps, single-page plan of London, and four general maps of the British Isles, all finely coloured, including the armorials, by a contemporary hand, full contemporary red morocco, extensive gilt decoration, title in gilt with red label, large paper copy.

References
Chubb 99; Skelton 90.



An outstanding example of Blome's 'Britannia' in a splendid binding of red morocco. The maps include all the English counties, general maps of England and Wales, North and South Wales, Scotland, Ireland, plus maps of the British Islands and a plan of London. The general maps are usually folded but the generous width of this copy avoids this. The publishing of the 'Britannia' was achieved through the selling of subscriptions, thus "any person who pays 20s. Shall have one of the said books presented to them with their coat-of-arms affixed to the Mapp of the county to which they are related unto". The 'Britannia' was one of the major English cartographical works of the second half of the seventeenth century, but its publication was not well received; Blome was accused of plagiarism by many critics, one of whom, the Bishop of Carlisle, William Nicholson, described it as "a most entire piece of theft out of Camden and Speed". There was, in fact, some truth in this, but the atlas had little competition in the second half of the century and it should be appreciated as a well-produced piece of cartography, though lacking in originality.

The large thick paper, original colour, and rich contemporary binding all contribute to produce an outstanding example of Blome's major work.



16 SPEED, John

The Theatre of the Empire of Great Britaine... 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 atlas, 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, and 11pp. preliminaries, and 68 double-page engraved maps; the second work: printed title incorporating contents leaf and 28 double-page engraved maps, red-ruled throughout, with the engraved title in full period colour and each map in outline period colour, contemporary calf, re-backed.

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.



The first English world atlas – a spectacular example: red-ruled and with fine period colour

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

This example of the atlas has the distinction of having the preliminary engraved title, and the dedicatory page (to Charles II) in spectacular full period colour, and with each map in period outline colour. In addition, the work has been red-ruled throughout, with a double border in red ink applied around each map or page of text. This technique was peculiar to seventeenth century England, where it was considered a luxurious touch that enhanced the beauty and value of the object. In 1663, Samuel Pepys recorded in his diary that he had just “ruled with red ink my English Mare Clausium which ... makes it now very handsome.” Examples of the atlas with period color and red ruling are very uncommon and highly desirable.

The ‘Theatre of Great Britaine’ (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 map sheets. 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’.





The first sea atlas by an Englishman in England

17 SELLER, John

Atlas Maritimus or a Book of Charts. Describing the Sea Coasts, Capes, Headlands, Sands... the Bayes, Roads, Harbours, Rivers and Ports in most of the Knowne Parts of the World... Accomodated with an Hydrographical Description of the Whole World. By John Seller Hydrographer to ye Kings most Excellent Majestie and by William Fischer, John Thornton, John Colson and James Atkinson.

Publication
London, Printed by John Darby, for the Author, and are to be sold at his Shop at the Hermitage in Wapping, 1675 [but 1677].

Description
Folio (445 by 280mm), engraved frontispiece incorporating portraits of Sir Francis Drake and Thomas Cavendish, letterpress title, dedication to Charles II, preface leaf, 10pp. text, 30 double-page engraved charts mounted on thick paper, on guards, frontispiece and all charts with fine original hand-colour, map of the world trimmed to neatline, contemporary calf, spine gilt in compartments.

References
Shirley, World, 460; c.f. NMM 3:429 for atlas containing 30 charts.

John Seller (1630–1697) was one of the most important individuals in the early history of the atlas trade in England, yet his grand ambition – to rival the great atlas publishing houses of Blaeu, Janssonius, and Goos – would lead to bankruptcy and eventual failure.

Before entering the atlas market, Seller traded in nautical instruments from his shop ‘at the Sign of the Mariner’s Compass’ in Wapping – at the time the heart of the maritime trade. In 1669 he published ‘Paxis Nautica: Practical Navigation’, which established his credentials within the maritime community. His place was further strengthened when, in 1671, he was appointed hydrographer to Charles II.

That same year, Seller published his first sea atlas, the ‘English Pilot: The First Book’, covering the northern navigation. In the following few years, Seller would go on to publish the second, third, and fourth books of the ‘English Pilot’, covering the Southern, Oriental, and North American navigations; a ‘Coasting Pilot’ detailing the coasts of Britain the Low Countries; and a sea atlas, the ‘Atlas Maritimus’. Although much of their contents were taken from Dutch works by the likes of Goos, Blaeu, and Janssonius, one has to admire Seller’s sheer industry. This industry, however, was not allied with enough business acumen, and by 1677 a consortium of map publishers – most notably William Fisher and John Thornton – had taken over his company. It would seem that the terms of the rescue were quite harsh, as when the consortium broke up in 1679, Fisher kept the publication rights to the ‘Atlas Maritimus’ and the ‘English Pilot the Southern Navigation’, and Thornton received some of Seller’s plates.

The ‘Atlas Maritimus’ of 1675 was the first English attempt to challenge the Dutch monopoly in printed sea atlases by the likes of Goos, Doncker, and Colom. Each was made up according to the wishes of the purchaser, and so individual copies can vary considerably. The present atlas contains 30 maps and charts, and can be dated to around 1677, as 14 bear the imprint of the consortium founded in 1677; three are by John Thornton – [9] ‘A Chart of England, Scotland and Ireland...’ [14] ‘The Coast of Barbaria. Gualatta, Argui...’, and [30] ‘A New Map of Magellan Straights’; with the rest bearing Seller’s name alone. Of the seven charts that depict North America, most are in the second state bearing revisions to nomenclature but still bearing Seller’s imprint alone, before the addition of the names of the consortium.

All the charts are rare and two of particular note. Firstly, ‘A Chart of the North Coast of America’, which covers Hudson’s Bay, Baffin’s Bay and the North West Passage; although based upon van Loon’s chart published in 1666, the chart show a great deal of evidence that Seller had access to manuscript material, most probably obtained from his close links with newly formed Hudson Bay Company, the Company having sent its first Governor, Charles Bayly, to the area in



NOVISSIMA TOTIUS TERRARUM

ORBIS TABULA. Auctore Joh. Seller. Hydrographo Regio.



1670. Labrador and the Ungava Peninsula is named Prince Rupert's Land, in reference to the Hudson Bay Company holdings, and there are some interesting notations on the west coast of Hudson Bay (here Buttons Bay), noting Hubberts Hope, Hope Checkt and Hope Advanced. Foxe Basin - the entrance to the Northwest Passage - is enticingly marked "This far Discovered".

Secondly, arguably Seller's most iconic chart: 'A General Chart of the West Indies'. The title is borne within an elephant cartouche, which covers most of northwest Africa, and is said to have inspired Jonathan Swift's quatrain about the ignorance of cartographers:

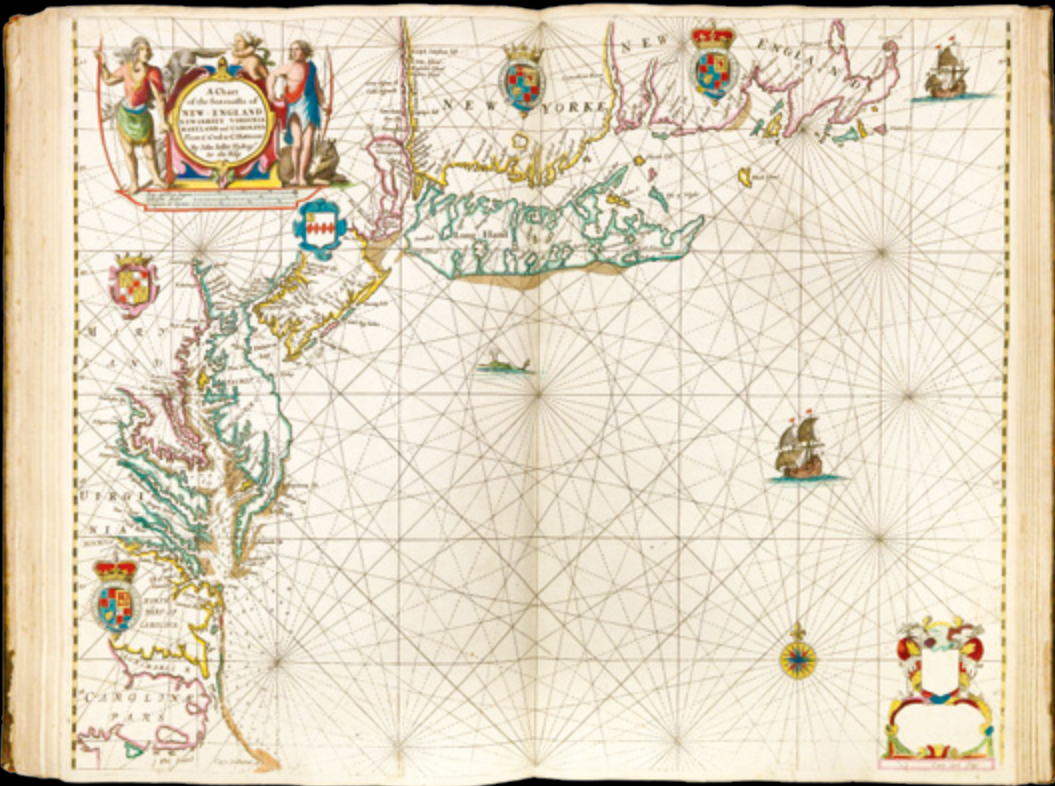
So Geographers in Afric-maps
With Savage-Pictures fill their Gaps
And o'er unhabitable Downs
Place Elephants for want of Towns

Seller based his chart upon Blaeu's seminal 'West Indische Paskaert', of c.1630 - the first chart to show the route from Europe to America on Mercator's projection.

Rare; we are only able to trace two examples of the present atlas, in original colour, coming up for sale in the last 30 years. An example with the same number of charts made £168,000 in the Wardington Sale at Sotheby's on the 10th October 2006.

Provenance:
Ex libris of Kirkleatham Hall - built by Sir William Turner (1615-1693), one time Lord Mayor of London, and director of the East India Company.

Ownership inscription to title page reads - "Mr H Cholmeley his book left him by his grand father Sir Hu: Cholmeley". Sir Hugh Cholmeley (1632-1690), a leading politician of his day, was governor of Tangiers between 1670-1672. Upon his death in 1690, having no heir, his estate passed to his sister Margret Cholmeley. Margret had married Charles Turner. It is at this time that the atlas came into the Turner Estate.







A Chart of the
EASTERMOST
part of the
EAST INDIES
With all the Adjacent Islands
from Cape Comorin to Japan
By John Seller, Hydrographer
to the King, and now to be Sold at
the Hermitage in Stopping



Blome's world atlas in contemporary full red morocco

18 BLOME, Richard

Cosmography and Geography In Two Parts: the First...Being a Translation from...Varenus...The second Part Being a Geographical Description of all the World taken from...Monsieur Sanson.

Publication
London, Printed by S. Roycroft, 1682.

Description
Folio, two volumes in one, (365 by 225mm), title, and 25 double-page engraved maps, all in fine original hand-colour, and three folding plates, map of the "Estates of Turkey" included in duplicate, book plate of Sir Velters Cornwall, Bart., to upper pastedown, original full English red morocco, lavishly gilt.

A fine example of the rare 1682 world atlas of Richard Blome, a leading figure of the great Restoration era of English cartography.

Blome conceived his atlas project as early as 1663, however it was not until 1669 that he received a royal privilege of patent protection. Ambitious in its scope, the work endeavoured to draw on the most authoritative textual sources and the most progressive available cartography. The earliest issue was published as 'A Geographical Description of the Four Parts of the World' (1670).

The present 1682 work, the 'Cosmography and Geography', was expanded to contain two of the envisioned volumes, the first being an English translation of Bernhard Varen's (Varenius) 'Geographia Generalis' (1650), an influential treatise on physical geography; the second volume, being the 'Geographical Description' contains twenty-five maps, elegantly engraved by the leading artisans of the period: Thomas Burnford, Wenceslaus Hollar, and Francis Lamb. While all of the maps are Blome's original issues, the cartography is predicated on the groundbreaking work of the late Nicolas Sanson (1600-67), the official geographer to Louis XIV. Highlights include 'A Mapp or Generall Carte of the World', an especially elegant presentation in which the double-hemispheres are flanked by the English royal symbols of the lion and unicorn. Other important maps include 'A New Mapp of America Septentrionale', 'A New Mappe of America Meridionale' and 'A Generall Mappe of Asia'. As Blome had separate sections describing the Ottoman Empire in both his Europe and Asia sections, he considerably included duplicate copies of his attractive 'Mapp of The Estates of the Turkish Empire in Asia and Europe'.

Provenance:
Sir Velters Cornwall (1824 -1868), 4th Baronet of Moccas Court, Herefordshire, was the eldest son of Sir George Cornwall 3rd Baronet, and Jane daughter of William Naper of Loughcrew in County Meath in Ireland. He was born 20 February 1824, and succeeded his father in the baronetcy 27 December 1835. He was Sheriff of Herefordshire in 1847, and a Major in the local militia 1855-1859. He died unmarried 14 October 1868 and was succeeded by his brother The Rev. Sir George Henry Cornwall 5th Baronet.



The first pocket celestial atlas and the first celestial atlas published in England

19 [SELLER, John]

Atlas Coelestis, containing the Systems and Theories of the Planets, the Constellations of the Starrs, and other Phenomina's of the Heavens, with Nessesary Tables relateing thereto.

Publication
London, Benjamin Bragg, [c.1708].

Description
Octavo (140 by 90mm), pictorial title in full original colour, 72 pages text, plus 53 plates in full original colour (including 43 double page and 7 single page celestial diagrams and 3 portraits) and 6 pages of tables, contemporary full calf, worn, bookplate of "Musselburgh" pasted down, discreet owner's signature applied to margin of title, wear to guards of early pages, some points of minor discolouration, overall very good.

References
cf. Shirley, British Library C.SELL-1a; cf. Wing S2463.

A fine example of Seller's miniature celestial atlas, with illustrations in full original colour.

This is a true gem of celestial cartography; an example of Seller's 'Atlas Coelestis' with fine full original hand-colour. The work begins with an allegorical title page, followed by depictions of the universe as envisioned by Ptolemy, Copernicus, Tycho Brahe, René Descartes and Johannes Kepler. Also present are images of lunar and solar eclipses, the orbits of various planets, and the earth's hemispheres as viewed from space. The twelve signs of zodiac follow, succeeded by nineteen of the most important celestial constellations.

John Seller was a towering figure of English cartography, and key pioneer of modern mapmaking in a variety of disciplines. In the early 1670s, he set about to break the near-monopoly enjoyed by the Dutch in sea chart publication. His production of the first parts of the 'English Pilot' (1675), including the charts of the Northern and Southern navigation, marked a watershed moment in the development of hydrography in Britain. Financial constraints prevented him from completing the project, and the endeavour was subsequently taken up by John Thornton, and later the firm of Mount & Page. In 1670, Seller produced the first edition of the 'Atlas Minimus', the terrestrial counterpart to the present work.

Seller first issued the 'Atlas Coelestis' in 1677, with subsequent editions published over the coming years. Following Seller's death in 1697, the London printer Benjamin Bragg acquired his celestial plates and issued the present edition around 1708. While Bragg is not particularly well-known, he produced high quality work, notably an issue of Edmund Hickeringill's 'Jamaica Viewed' (1705).

Provenance:

The Collection of Mr Glen McLaughlin, California, U.S.A.



In preparation of an invasion: rare French edition of Greenville Collins’ Pilot in full red morocco

20 COLLINS, Captain Greenville

Cartes et Plans de Plusieurs Parties des Côte d'Angleterre, D'Écosse et d'Irlande, Copiées sur celles du Pilote Côtier de la Grande-Bretagne, de Greenville-Collins.

Publication
[Paris, Bellin Jacques Nicolas, 1757].

Description
Folio (500 by 350mm), letterpress title and contents list, and nineteen double-page engraved charts, full red morocco, gilt fillet border, coat-of-arms of Cesar Henri, Comte de La Luzerne, spine in seven compartments separated by raised bands, lavishly gilt, title lettered in gilt to spine.

References
Shirley BL, M.BELL-4a; Coolie Verner, “Captain Collins's Coasting Pilot”, Map Collectors Series no. 58 (1969).

Greenville Collins’ work was not only the first systematic survey of British coastal waters, but also the first marine atlas of these waters engraved and printed in London from original surveys. Prior to its appearance, English sailors relied on often out-dated Dutch materials. The survey was carried out between 1681 and 1688, beginning with the south coast, and covering all of the British coasts except western Ireland and western Scotland. Although the complete atlas appeared in 1693, some charts had been available for sale as separate sheets sometime between 1689 and 1693.

Whilst the atlas proved popular, a subsequent edition was not published until 1723, by which time the firm of Mount and Page had acquired the plates and text. The firm would go on to publish some 20 editions between 1723 and 1793, with little or no revision to the charts.

Even though the charts were some 60 years old by the middle of the eighteenth century, they were still highly regarded enough for the hydrographer to the French king, Jacques Nicolas Bellin, to publish a French edition of the pilot in 1757. The work was based upon the 1723 edition, with Bellin copying 19 of the charts, which cover the major ports of the south coast; Bristol; several ports in Wales, and Ireland including Cork; and the approaches to Edinburgh.

In a note at the foot of the title page, the reasons are given for the publication of the atlas:

“Note. The Great Britain Coasting Pilot, by Greenville Collins is a work much sought by esteemed Navigators: this is why the Ministry has decided to copy a great deal of the work, in order to make it available for the use of the Officers of the Navy.”

The note concludes with a word about the text:

“As regards the English text that accompanies the charts, it has been translated by M. Bellin, Hydrographer to the Navy, and published in 1757 in Paris, under the title Essai Geographique sur les Isles Britanniques; available in one volume quarto or two volumes duodecimo.”

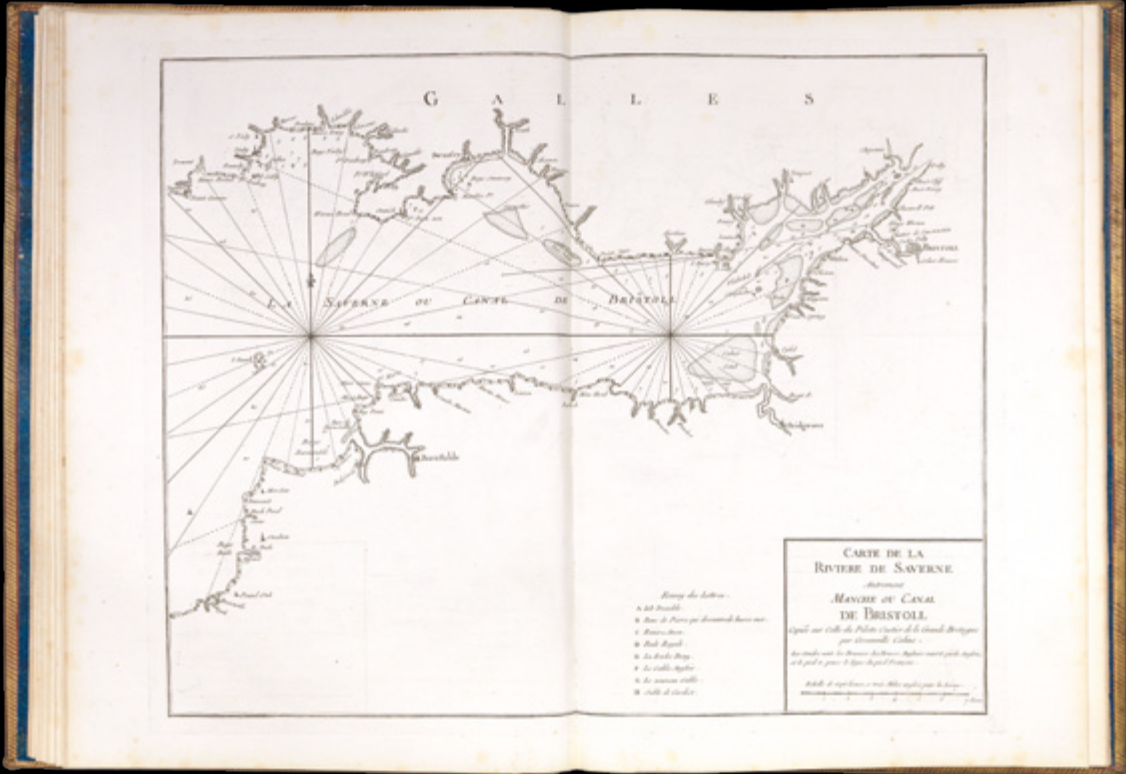
The real reason behind the publication, however, was almost certainly to assist with France’s planned invasion of Great Britain during the Seven Years War. The invasion was conceived by the Duc de Choiseul, who became French foreign minister in December 1758 and effectively served as Prime Minister during the period of the mooted invasion. He wanted to launch a bold initiative that would knock Britain out of the war with one stroke. He perceived that Britain’s strength was its naval power and thought that if a large French force managed to cross the



channel without being intercepted, it could triumph over the relatively weak British land forces. Choiseul initially ignored perceived wisdom that any invasion would have to involve French warships, and believed that a massive fleet of flat-bottomed transport craft would carry an army of 100,000 troops across the channel where they would be landed on the coast of southern England. This, perhaps, explains why the atlas only covers the relevant southern portion of the British coastline. The Duc de Choiseul's plan received official approval in 1759, but was abandoned shortly after following naval defeats at the Battle of Lagos and the Battle of Quiberon Bay.

Rare. We were only able to trace seven institutional examples.

Provenance:
Coat-of-arms of Cesar Henri Comte de la Luzerne, (1737-1799), who served as Secretary of State for the French Navy from 1787 to 1790.



John Pine’s striking depictions of the Spanish Armada tapestries

21 PINE, John

The Tapestry Hangings of the House of Lords: Representing the several Engagements between the English and Spanish Fleets in the ever Memorable Year MDLXXXVIII...

Publication
London, Sold by John Pine, in Old Bond Street near Piccadilly, 1739 [1740].

Description
Folio (550 by 370mm) title, dedication, list of subscribers, ten double-page engraved plates of the battle, printed in black and green, and 12 engraved maps on seven map sheets, very slight marginal staining, later end papers, full calf, skilfully re-backed, gilt.

References
Berlin Katalog 1677 (which does not mention the two maps of the River Thames and South West England and which are often not included, but are in the present example).

The work reproduces the tapestries that depicted the defeat of the Spanish Armada that once hung in the House of Lords. The tapestries had been commissioned by Howard of Effingham, Lord High Admiral under Elizabeth I, and the man who commanded the English fleet against the Armada. The designs for the tapestries were drawn by Hendrik Cornelisz Vroom (1562-1640) and woven in the Delft workshop of Francis Spierincx. For several years, Effingham displayed them in his London house, until debts forced him to sell them to James I. In 1650, the tapestries took up permanent residence in the House of Lords.

The defeat of the Spanish Armada was seen then - as now - as one of the defining moments of Elizabeth I’s reign. The victory affirmed her supremacy at sea and the righteousness of her new Protestant religion. The Herculean nature of the victory is emphasized in Pine’s engravings, with Spanish galleons appearing to dwarf the small English vessels. The accompanying text goes on to state that the Spanish ships were, “of an uncommon size, strength, and thickness, more like floating castles than any thing else...”.

John Pine in his preface states the reason for his work: “because time, or accident, or moths may deface these valuable shadows, which, by being multiplied and dispersed in various hands, may meet with that security from the closets of the curious, which the originals must scarce always hope for, even from the sanctity of the place they are kept in.” In 1834 the Houses of Parliament were largely destroyed by fire, taking Vroom’s original tapestries with them, and Pine’s engravings are now, as he foresaw, the only surviving pictorial record of the images they portrayed.





Published by John Pons, 1763, according to Act of Parliament.

Luffman’s rare pocket atlas of England and Wales

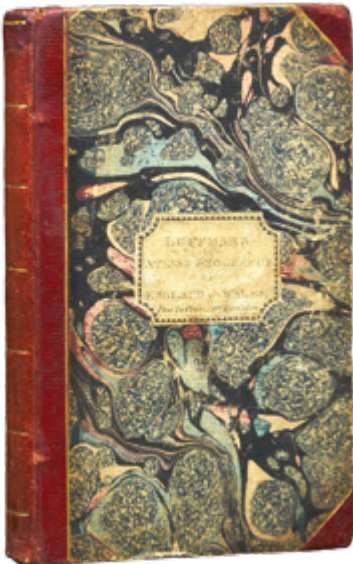
22 LUFFMAN, John

A New Pocket Atlas and Geography of England and Wales, Illustrated with Fifty-five Copper plates, Shewing all the Great Post Roads with the Towns and Villages situated thereon: Also a description of the Air, Soil, Productions and Manufactures as well as the number of Hundreds, Cities, Boroughs, Market Towns, Parishes, Houses and Inhabitants. By John Luffman Geogr.

Publication
London, Printed for Lackington Allen & Co., Temple of the Muses Finsbury Square, 1806.

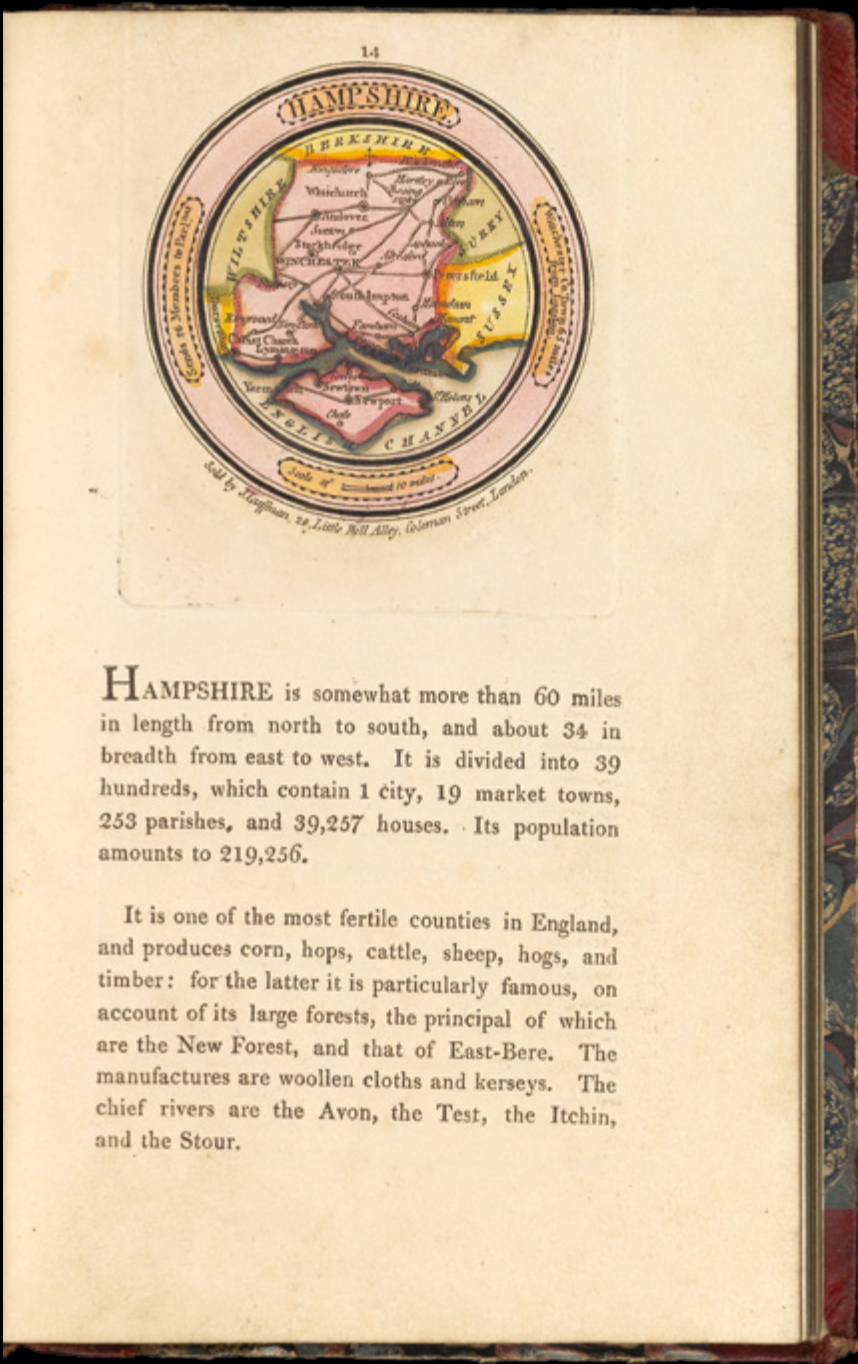
Description
Second edition (180 by 110mm), title, 55 engraved maps, with fine original hand-colour, each map circular with explanatory text below, apart from the folding map of England and Wales, original red half-calf over blue marbled paper boards, with publisher’s label.

References
Chubb CCCIX.



Rare. Luffman’s unusual miniature atlas of England and Wales, with each county depicted within a circular frame.

In the text below each circular map, Luffman supplies the reader with the usual geographical information: length and breadth of each county, its divisions by hundreds, number of towns, parishes, houses, and population. However, Luffman goes further than most and states the relative quality of the air and soil. The air in Bedfordshire, we are informed, is “mild and salubrious”, but in Radnorshire it is “sharp and piercing”. Luffman concludes each county with details on their arable state and principal areas of production. Cheshire, for example, is famed for its “vast quantities of cheese... London alone, it is said, takes 15,000 tons annually”; Derbyshire has “a fine manufacture of porcelain”; and in Worcester, “the manufactures of gloves, and the softer leathers, are here in the highest degree of perfection”.



The first Russian celestial atlas, printed in gold

23 REISSIG, Kornelius
Khristianovich

*Sozvezdiia predstavlenyia 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 atlas (318 by 419 mm).
Engraved title and 2 sectional titles,
all printed in gold, 30 engraved plates
printed in gold (29 of which are printed on
a rich Prussian blue background). Plates
mounted on contemporary white paper;
holes punched out for stars of the first
four magnitudes (with India paper pasted
onto verso covering the punched holes);
final plate printed in gold on white paper.
Contemporary plain wrappers, within
marbled blue half calf portfolio.

References
N. Kanas, 'Star maps: history, artistry,
and cartography'. New York, 2007, p. 177
and fig. 6.11 (standard black and white
issue). Lavrov, 'Bibliografiya Russkoi
astronomicheskoi literatur', Moscow, 1968,
p. 42f. Not in Warner, 'Sky explored'.

A previously unrecorded deluxe 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 blue, 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, although the Library of Congress has recently acquired a third.

The present example is the only one recorded printed on the blue backgrounds, apparently an hitherto unknown deluxe edition issued without the 40 pages of descriptive text, not called for in our copy's title page and added only later to the normal black and white edition (we are grateful to Mr Nick Kanas for his assistance in researching this item).

Provenance:

From the collection of the New York banker Gerald F. Fitzgerald (1925-2010), with his bookplate.



The apotheosis of the Golden Age of Dutch cartography

24 **BLAEU, Willem**

[A pair of Globes - Terrestrial and Celestial] *Globus Orbis Terrae*.

Publication
[Amsterdam, Joan Blaeu, c.1645-48].

Description
Each globe composed of 36 hand-coloured engraved half gores and two polar calottes pasted on to a plaster sphere rotating on brass pinions within brass meridian ring with graduated scale. Set into a seventeenth century Dutch wooden base with an engraved horizon ring adumbrating scales, calendar, almanacs etc. Minor nicks and scratches to several parts of the printed surface, as is inevitable for a globe of this scale and period. A remarkable survival in very fine condition in the original varnish.

Dimensions
Diameter: 680mm. (26 inches)
Height: 1100mm (43 inches)

References
Krogt, Peter van der, 'Globi Neerlandici: The Production of Globes in the Low Countries', Utrecht, HES, 1993, BLA V, pp. 176-187 and pp. 509-523; Krogt, Peter van der, 'The Most Magnificent and Largest Globes of Blaeu, the World's Greatest Globe Maker', 't Goy-Houten, HES, 2001, cf. Dekker, Elly, 'Globes at Greenwich', OUP, 1999, GLBO 130.

Willem Janszoon Blaeu's 26-inch globes are the apotheosis of the "Golden Age" of Dutch cartography. Their size and grandeur stand testimony to the confidence and wealth of a great maritime and trading nation at the height of its powers.

"These globes were not merely the largest globes ever made in Amsterdam, and even the world's largest up to that time, and virtually until the end of the seventeenth century, they were also representations of enormous human achievement - an extraordinary record of an extraordinary period of geographical discovery. During the preceding century, more than half of the known world, including the entire Western Hemisphere, had been charted and, more recently, during Blaeu's own time, large portions of the Pacific were being explored. Spanish, Portuguese, Italian and French explorers had contributed the lion's share of what was known, but during Blaeu's generation the Dutch themselves had taken up the mantle as masters of the sea and changed the face of the world with their voyages of discovery. What better way for a small seafaring nation with large ambitions to express its pride than to construct a symbol of its achievement in such a quintessentially representative form; a three-dimensional model of the world that would fill a room with its mass; a magnificent statement of what the Dutch had achieved and were achieving with every new fact and update added by Blaeu over the course of the Globe's transformation, through four states from 1617 to 1645/48?" (van der Krogt).

Terrestrial globe

Blaeu intended the globe to be a luxury item aimed at wealthy merchants and noblemen. However, it was also the most advanced cartographic document of the age: it was a monument and tool; to be used as much as admired. The 'Globus Orbis Terrae' of 1617 was the first dated printed documentation of Hudson's first voyage and the first to give the name "Nieu Nederland" to the area now known as New York, Manhattan and Long Island. It was also the first depiction of Schouten and Le Maire's discovery of a navigable passage around Cape Horn (named after Schouten's hometown of Hoorn); a revelation of such economic importance that Blaeu's globe was initially suppressed by the States General following a dispute between the Dutch East India Company (V.O.C.) and Schouten and Le Maire's "Australian Company".





Schouten and Le Maire's voyage was undertaken in order to circumvent the monopoly held by the V.O.C. on all trade with the East via the Cape of Good Hope or through the Straits of Magellan. By discovering a route to the Pacific via Cape Horn, the Australian Company changed cartographic orthodoxy by rendering the existence of a great southern landmass contiguous with Tierra del Fuego impossible. Blaeu – from undisclosed sources as the documentation of Schouten and Le Maire's voyage was sequestered by the V.O.C. – obtained this information and sought to publish it in a book featuring maps of their discoveries. However, in an ultimately unsuccessful effort to obtain a charter to publish his voyage, Le Maire pressed for an injunction on Blaeu's book. Blaeu, with more than a little cheeky panache, kept his globe from becoming outdated with the simple device of removing the old, incorrect information and replacing it with... nothing! In due course the injunction was lifted and Blaeu was able to publish his globe with the new shape of Tierra del Fuego and a reduced southern continent of Magellanica.

After Willem Blaeu's death in 1638, his son, Dr Joan Blaeu (1596-1673) undertook a major update of the globe to incorporate new discoveries. These were carried out with a combination of re-engraving the plates and printed overlays pasted on to the relevant portions of the globe. The most drastic of these updates involved the erasure of an entire dedication and cartouche bearing the "Advice to Reader" in order to make room for the findings of Abel Tasman's voyages and to show Australia. Other areas of re-engraving included changes to Canada to show the discoveries of Thomas Button (1612-13), William Baffin (1616) and others, alterations to the coast of Greenland, and the removal of the name and diminution in size of the mythical island of Frisland. The printed overlays allowed Blaeu Jnr. to alter Japan to incorporate the mapping by Maarten Vries in 1643, and to shift the entire coast of North America approximately 20 degrees eastwards and show California as an island. However, north of California, he became less sure of himself and retained his father's delineation. Here any attempt at a western coastline is abandoned, replaced instead by a large decorative cartouche surrounded by beavers and Native Americans. The various attempts of Gaspar and Michael Corte Real, Sebastian Cabot, Hugh Willoughby, Martin Frobisher, John Davis, Willem Barentz, Jan Huyghen van Linschoten, and Henry Hudson to find a northwest and northeast passage are described, ending with the hope that Hudson's discovery of a "huge and wide open sea" would result in the long sought-after route.



Celestial globe

Astronomical details on the sphere include a magnitude table close to the North Pole. The Milky Way and Magellanic Clouds are labelled. Close to the North Pole, there are two tables in a cartouche, one explaining the astrological symbols marked on the sphere and the other explaining the precession with a table based on a constant precession rate. There are novae with explanations in Cassiopeia, Cyngus and Ophiuchus with the first and last observed positions marked. A total of 83 stars and up to eight star groups are named; some of the stars are also named in Arabic script. The 48 Ptolemaic constellations and four of the non-Ptolemaic constellations are drawn. The 12 southern constellations of Plancius are also drawn. The nomenclature for some of the Ptolemaic constellations is extensively detailed and some of them are given in Greek, followed by the name in Arabic script. The constellations are said to be in the tradition of Mercator, but this is not the case. For this globe Blaeu relied on the style used by Johann Bayer in his 'Uranometria' of 1603.

Publication History

First state, 1617.

1a. First edition.

1b. [May 1617] Tierra del Fuego removed.

1c. [c.1618] Re-engraved to show Cape Horn, Le Maire Strait, revised coastline for New Guinea and numerous newly discovered islands in the Pacific.

Second state, [1622].

In the "Advice to the Reader", "In ista quam", the signature and date are changed to: Guiljelmus Caesius Auctor. Anno MDCXXII. If the original dedication is visible, two variants may be distinguished.

2a. The name "Ianssonius" is changed to "Caesius".

2b. The name "Caesius" is changed to "Blaeuw".

Third state, [between c.1622 and c.1645].

In the "Advice to the Reader", "In ista quam", the signature is changed to: Guiljelmus Blaeu Auctor. Anno MDCXXII. Although the date is unaltered, judging by other publications, the spelling of 'Blaeu' indicates that this state dates from after c.1630. In the charter, "Ianssonij" is changed to "Blaeuw".

Fourth state, [c.1645/48].

The cartography is heavily revised by Joan Blaeu.



A pair of Cary’s 21-inch terrestrial and celestial library globes

25 CARY, J[ohn] and W[illiam].

Cary’s New Terrestrial Globe exhibiting the tracks and discoveries made by Captain Cook... [with] Cary’s New and Improved Celestial Globe on which is carefully laid down the whole of the stars and nebulae... the whole adapted to the year 1800 and the limits of each constellation determined by a boundary line.

Publication
Strand, London made and sold by J & W Cary, Strand, March 1st 1815, with additions and corrections to 1823. 1815.

Description
Each globe composed of 10 hand-coloured engraved full gores and two polar calottes pasted on to a plaster sphere rotating on brass pinions and surmounted by a brass scale in a circular mahogany stand with four arched supports on a baluster and ring-turned column. The tripod legs terminate in block feet and castors, compasses replaced.

Dimensions
Diameter: 534mm (21 inches)
Height: 1220mm (48 inches)

John Cary (1754 - 1835) was a London-based cartographer active in the early part of the 19th century. Ronald Vere Tooley, the prominent English map historian, writes of Cary, “As an engraver he was elegant and exact with fine clear lettering and great delicacy of touch.” Cary began his work as an engraver, cartographer, and globe maker as an apprentice to William Palmer, and started his own business in 1791, when he advertised 3.5, 9, 12, and 21 inch terrestrial globes from “entirely new plates” and, prior to 1805, Cary also did considerable work on the English Ordnance Survey. In making globes and planispheres, Cary co-operated with his brother William (c.1759-1825), a London instrument maker who had learned his trade as an apprentice to Jesse Ramsden. In other projects, however, the brothers maintained two separate businesses. From 1792, the globe firm was located at 181 The Strand. In about 1820, John Cary moved to 86 St James’s Street, leaving the old place in The Strand to his two sons George (c.1788-1859), and John Cary Junior (1791-1852).

The terrestrial globe shows the tracks of numerous voyages, including Cook, La Perouse and Vancouver.

Provenance:
The Freemason’s Hall, Bournemouth



Select Bibliography

Adams, Thomas R. & Waters, David W., *English maritime books printed before 1801 relating to ships, their construction and their operation at sea...*, London, National Maritme Museum, 1995.

Alden, J., *European Americana: A chronological guide to work printed in Europe...* 1493-1776, New York, Readex, 1982.

Borba de Moreas, R., *Bibliographia Brasiliana*, California, University of California, 1983.

Burden, P.D., *The Mapping of North America: A list of printed maps 1511-1670*, Rickmansworth, Raleigh Publications, 1996.

Burden, P.D., *The Mapping of North America II: A list of printed maps 1671-1700*, Rickmansworth, Raleigh Publications, 2007.

Carter, J., and Muir, P.H., *Printing and the Mind of Man*, Munich, Karl Pressler, 1983.

Catalogue of Books printed in the XVth Century now in the British Museum, London, 1963-1971.

Chubb T., *The Printed Maps in the Atlases of Great Britain and Ireland, A bibliography 1579-1870*, London, 1927.

Cole, G.W., *A Catalogue of Books relating to the Discovery and Early History of North and South America forming part of the Library of E.D. Church*, 5 vols., New York, 1907.

Fite Emerson D., & Freeman, Archibald, *A Book of Old Maps Delineating American History*, New York, Dover Reprints, 1969.

Goff, F.R., *Incunabula in American Libraries. A Third Census*, New York, 1964.

Harrisse, H., *The Discovery of North America*, London and Paris, 1892.

Keuning, J., *Willem Jansz. Blaeu: a biography and history of his work as a cartographer*, Amsterdam, Theatrum Orbis Terrarum Ltd., 1973.

Koeman, C., *Atlantes Neerlandici*, 6 vols., Amsterdam, Theatrum Orbis Terrarum Ltd., 1967-1989.

National Maritime Museum, Catalogue of the Library, 3 vols., London, HMSO, 1968-1971.

The A.E. Nordensköld Collection in Helsinki University... up to 1800, 3 vols., Stockholm, 1979-1984.

Peabody Institute, *The World Encompassed*, Baltimore, Walters Art Gallery, 1952.

Phillips, P.L., *A List of Geographical Atlases in The Library of Congress, complete and unabridged reprint*, Amsterdam, Theatrum Orbis Terrarum Ltd., 1971.

Sabin, J.; Eames, W.; and Vail, R.W.G., *A Dictionary of Books relating to America*, 29 vols., New York, 1868-1936.

Schilder, G., *Australia Unveiled: the share of the Dutch navigators in the discovery of Australia*, Amsterdam, 1976.

Schilder, G. *Monumenta Cartographica Neerlandica*, 8 vols., Holland, Canaletto, 1986-2007.

Shirely, R.W., *The Mapping of the World: Early Printed World Maps 1472-1700*, London, The Holland Press, 1984.

Shirley, R.W., *Maps in the Atlases of the British Library*, 2 vols., London, The British Library, 2004.

Skelton, R.A., *Explorers' Maps*, London, Routledge & Kegan Paul, 1958.

Tiele, P.A., *Nederlandische bibliographie van land- en volkenkunde*, Amsterdam, F. Muller, 1884.

Unger, E. V. & Jackson, W. A., *Carl H. Pforzheimer, English Literature, 1475-1700*, 3 vols., Los Angeles, Oak Knoll Books, 1997.

Tyacke, S., *London Map-sellers: A collection of advertisements for maps placed in the London Gazette, 1668-1719, with bibliographical notes on the map-sellers*, London, Map Collector Publications, 1978.

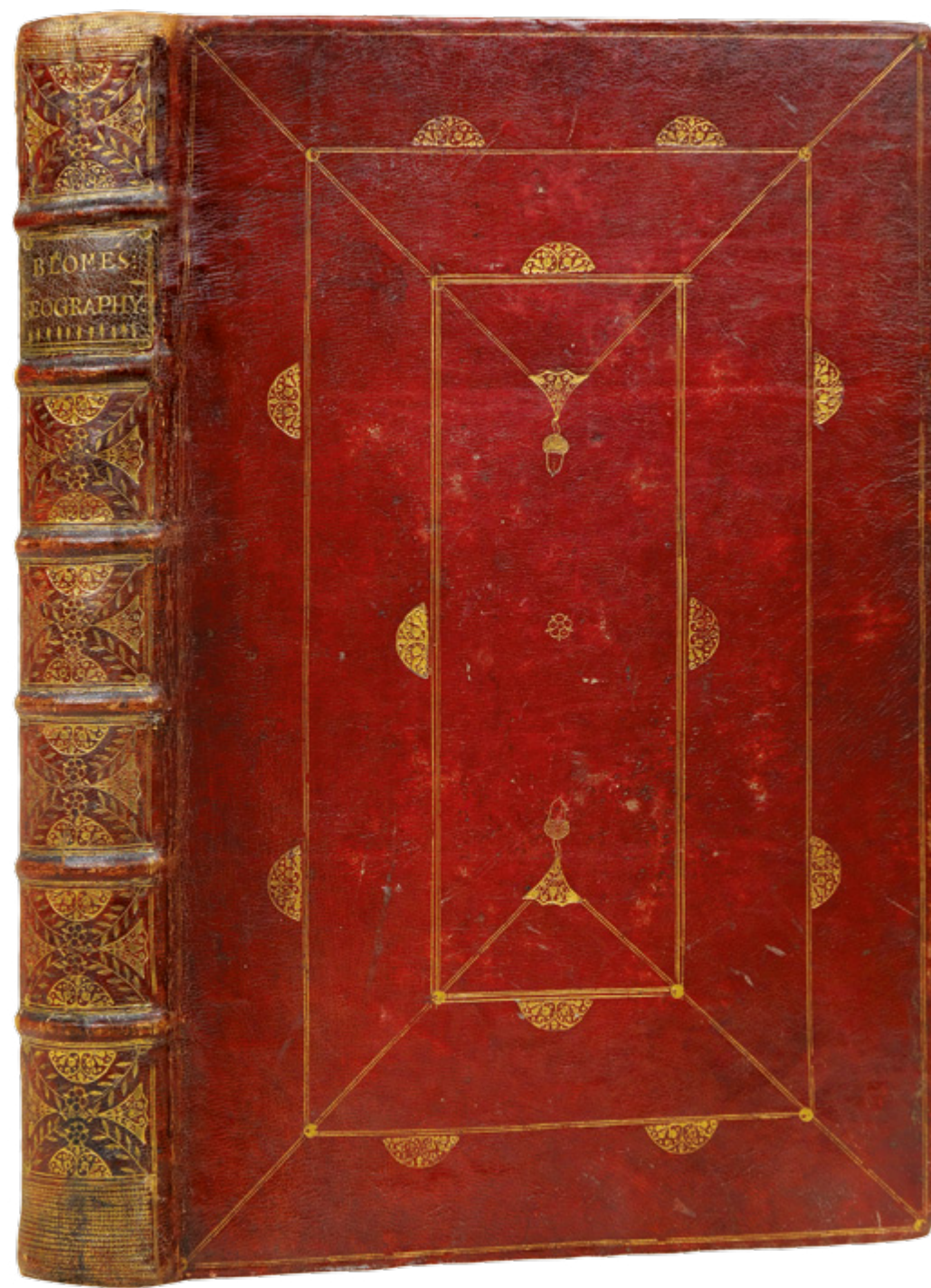
Van der Heijden, H. A. M., *Leo Belgicus*, Revised 2nd ed., Alphen aan de Rijn, 2006.

Van der Krogt, Dr P., *Koeman's Atlantes Neerlandici*, 4 vols., 't Goy-Houten, HES, 1997-2003.

Waters, D.W., *The Art of Navigation in England in Elizabethan and Early Stuart Times*, London, Hollis and Carter, 1958.

Wieder, F.C., *Monumenta Cartographica*, The Hague, 1925-1933.

Woodward, D. (ed.), *The History of Cartography*, 3 vols., Chicago, The University of Chicago Press, 2007.



Catalogue V

Daniel Crouch Rare Books is a specialist dealer in antique atlases, maps, plans, sea charts, globes, and voyages dating from the fifteenth to the nineteenth centuries. Our particular passions include rare atlases, wall maps, and separately published maps and charts.