

# THE MAP COLLECTOR



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Johan Baptist Homann's rare map and panorama of London, published in Nuremberg. Finely engraved and in delicate original colour and excellent condition. Both map and view are very detailed, featuring one of the earliest views of the re-built St. Paul's Cathedral and showing how, after the Great Fire of 1666, the skyline was dominated by the spires of the new City Churches built by Wren and his followers. The old cathedral was destroyed in the fire and rebuilding started again in 1675, the last stone being laid in 1710. At top right there is a depiction of Hawkesmoor's Royal Exchange, to be destroyed by fire again in 1838, with a view of Whitehall Palace from the river at top left. London Bridge, which escaped the Great Fire, was itself burnt down shortly after the publication of this map. It would appear that the map was published a year or so before the completion of St. Paul's — Darlington and Howego put the date of publication c. 1705. £580

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# THE MAP COLLECTOR

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Harry Margary

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Valerie G. Scott

## Assistant Editor

## Research Editor

## Designer

## Advertising Manager

## Photographic Research

## Publishers

Map Collector Publications Limited

P.O. Box 53, Tring, Hertfordshire HP23 5BH, England.

Telephone: Tring (044282) 4977

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## Artwork

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## Contents

2	The Techniques of Atlas Making	David Woodward
14	The Neapolitan Saxton and his Survey of the Kingdom of Naples	Vladimiro Valerio
20	The Geographical Sciences in the Library of Robert Hooke	Leona Rostenberg
28	The Modern Mapping of Nova Scotia	Walter Morrison
36	Books and Letters	
44	News	
50	Compass Points	Tony Campbell
53	Collectors' Barometer	
60	Collectors' Marketplace	
75/76	Forthcoming Issues/List of Distributors.	

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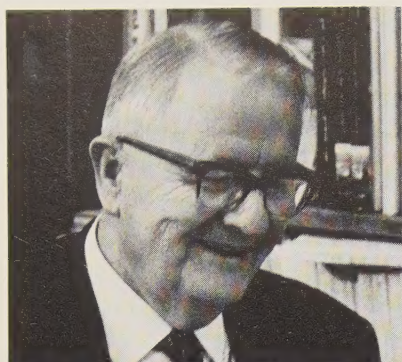
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## Cover Illustration:

Portrait of Gerardus Mercator (1512-94) commissioned by Frans Hogenberg in 1574 for his sixty-second year. It is possible that Hogenberg also engraved and lettered the portrait. Part of the print, with Mercator's own handwriting above it, was sent to Abraham Ortelius in 1575 for his *Album Amicorum* now in Cambridge University Library. It appeared later in Mercator's edition of Ptolemy's *Geographia* (1584) and in several editions of his *Atlas sive cosmographicae*. Considered to be the most authentic portrait of Mercator, it shows him measuring from the magnetic pole, perhaps in reference to his famous world map of 1569 on which navigators could plot a course of constant compass bearings along a straight line. (By courtesy of The Bodleian Library, Oxford.)







RONALD VERE TOOLEY

## Editorial

I HAVE COMMENTED on private collectors and on dealers in previous editorials. The third category that supports the map world is the Librarian. He has no being without the collector and the collector is much more circumscribed without the dealer.

Originally, librarians were rather quiet retiring individuals but in recent years they have grown greatly in stature and importance, and have evolved into public figures arranging exhibitions, giving lectures, writing theses, adopting a dominating rather than a retiring line. As dedicated and helpful people they rightly regard themselves as professionals. Their weakness can be their disdain of outside opinions and their belief that theirs is the only standard.

For example, the Vinland map controversy which split the experts; the wise forgeries that deceived so many librarians and the famous arguments that went on as to the location of a certain town until someone pointed out that *p* meant porto and not any particular port.

I have known four keepers of the Map Room in The British Museum Library. First F.P. Sprenth with his two able assistants, J.W. Skells and H. Beharrel who deserve to be remembered. Then Dr Edward Lynam who was the first to popularise the Map Room. He was followed by Dr. R.A. Skelton who greatly accelerated the process and was a tremendous worker and helpful to many students. Unfortunately he was rather intolerant to any opposition to his views – a great contrast to the present Keeper, Dr Helen Wallis, who is so kind and efficient.

Mr E. Heawood of the Royal Geographical Society was in my opinion one of the great librarians of his time. Erudite, modest and kind in his criticism.

Finally, I would like to record my thanks and regards to the many librarians who have met me with kindness and courtesy.

We are pleased to print an article on the history of atlas making in this issue and feel you will find it extremely interesting. It is written by Professor David Woodward, author of the book *Five Centuries of Map Printing* and a prominent figure in the early mapping field.

If collectors have any tips on buying, caring for and preserving maps which they feel would be useful to their colleagues please do send them to us and we will print them for everyone's benefit. Also, if anyone is preparing check lists of maps in atlases or listings of their collection which might help others to identify their maps do let us know. Share your knowledge.



## ATLAS SIVE COSMOGRAPHICÆ MEDITATIONES DE

# The Techniques

by David Woodward.

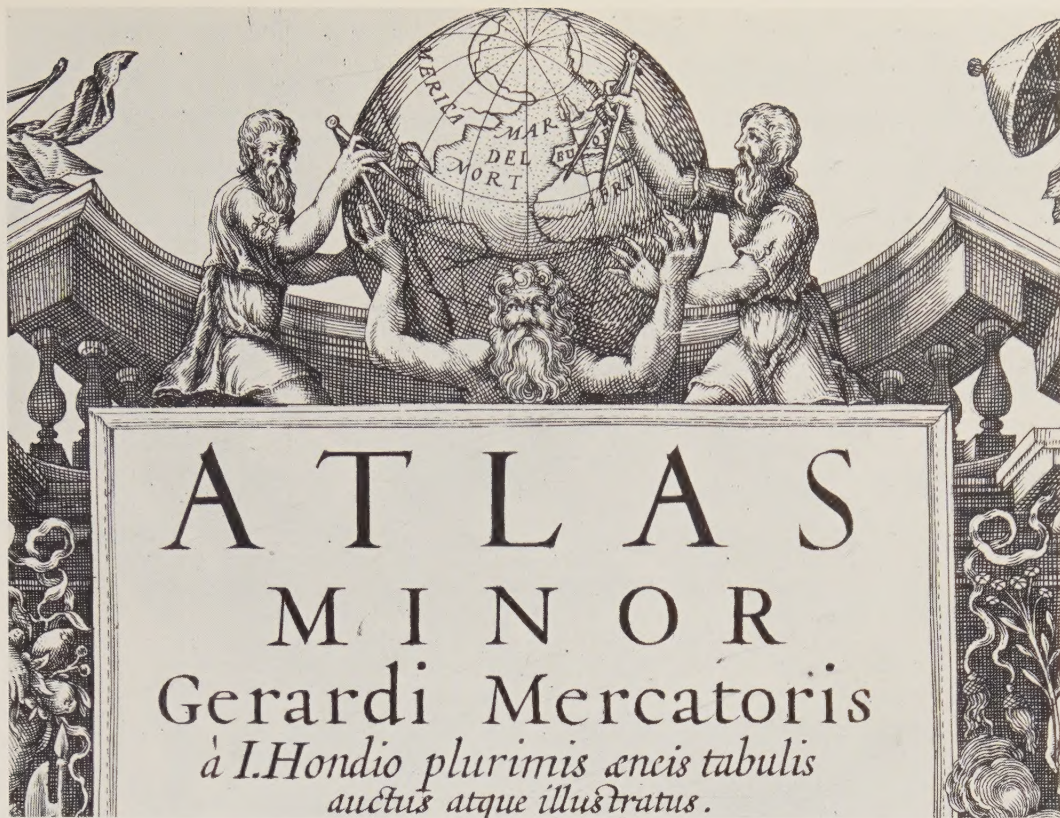
In this article, David Woodward, who is Professor of Geography at the University of Wisconsin, USA, discusses every aspect of the 'atlas' from its history and definition to its technical make up. He also includes a glossary of terms often encountered in atlas descriptions which should prove useful to scholars and collectors alike.

'I HATE DEFINITIONS', said Benjamin Disraeli, and when it comes to defining atlases, most of us would agree with him. Compilers of atlas bibliographies, faced with the question in a practical sense, are certainly not agreed on the matter. Philip Lee Phillips, compiler of the well-known *List of Geographical Atlases in the Library of Congress*, chose the broad view that included for example, topographical works consisting mostly of text, such as the works of Cornelius Wytfliet, Joannes DeLaet, but not the cosmographies of Johannes Honter or Sebastian Münster. On the other hand, Professor C. Koeman, in *Atlantes Neerlandici*, the standard bibliography of Dutch atlases, stated that a work is not entitled to the name 'atlas' by the mere fact that it contains maps. Geographical works, journals, topographical descriptions, chronicles, works with topographical drawings, and the like have been categorically omitted.' But he was quick to point out that 'since the great tradition of atlas-making, originating from Abraham Ortelius' *Theatrum orbis terrarum*, permits text into a book of maps, I have allowed a rather large quantity of text in a book with maps before disqualifying it as an 'atlas', but itineraries, such works as Guicciardini's 'Description of the Netherlands,' topographical descriptions and the like are excluded.'

While it would be easy to slip into discussions about whether an atlas should be manuscript or printed, how much text should be allowed, and so on, it makes more sense to agree with the official definition in the *Multilingual Dictionary of Technical Terms in Cartography*: an atlas is 'a collection of maps designed to be kept (bound or loose) in a volume.'

The name 'Atlas' appears to have been first used by Gerardus Mercator in the title of his 1595 *Atlas, sive Cosmographiæ meditationes de fabrica Mundi et fabricata figura* (Atlas, or

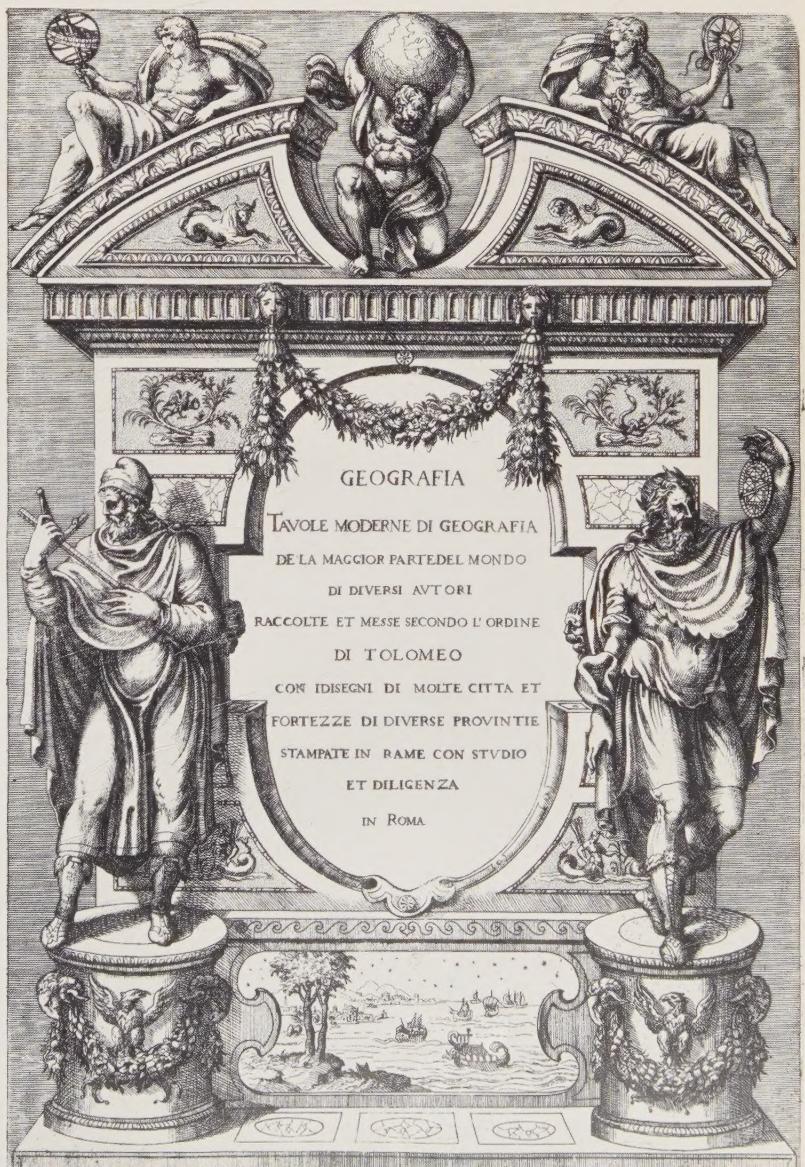




# of Atlas Making

The term 'atlas' appears to have been first used by Gerardus Mercator in his *Atlas sive Cosmographicae Meditationes De Fabrica Mundi et fabricata figura* dated 1595. (By courtesy of Edward E. Ayer Collection, The Newberry Library.) (Above Left)

The title page from the Mercator-Hondius *Atlas Minor*. It appears that the designers were confused in representing Atlas iconographically as the Titan. (By courtesy of the Edward Ayer Collection, The Newberry Library.) (Above Right)



This representation of Titan upholding the heavens on the title page of Antonio Lafreri's atlas published about twenty years before Mercator's, appears to be coincidental to the question. (Right)





*En Su Hon. Marcelle de Bréquigny 1782*



meditation of the cosmographer on the creation of the world and the shape of all created things). It is clear from Mercator's preface to this atlas and from the figure on the title page that the work was named, not after the famous Titan bearing the Heavens on his shoulders, but after a mythical astronomer-king of Libya, who is fabled to have made the first celestial globe. It therefore appears that designers of the title pages of later editions of Mercator's atlas and other atlases were confused in representing Atlas iconographically as the Titan. The representation of the Titan upholding the heavens on the title page of Antonio Lafreri's atlas, published some twenty years before Mercator's, would appear to be coincidental to the whole question.

### The Format of Atlases

The act of binding a number of maps together into an atlas is not of itself particularly exciting or innovative. The convenience of the bound volume was discovered early and still survives. Bibliographers recognize that this format had been introduced at least by the first century AD, at a time when parchment was supplanting papyrus as a writing material.

While the concept of a published set of maps with a title page and table of contents indicating a standard package is difficult to ascribe to any one individual, the first such publication to appear was the *Theatrum Orbis Terrarum* of Abraham Ortelius in May 1570. The work clearly demonstrates a desire on the author's part to provide not a miscellaneous collection of maps, but a conspectus of material engraved according to common format and style. In many respects, the *Theatrum* differs from earlier efforts by Paolo Forlani, Giovanni Francesco Camocio, and the Bertellis, (Ferrando and Donato) in Venice, who were known to issue collections of maps bound to order, without title pages or printed tables of contents. The title page ascribed to Antonio Lafreri, *Geografia. Tavole Moderne di Geografia* . . . apparently intended to be placed before collections of maps sold in his establishment in Rome, is variously dated 1570-75, with a second state, containing the imprint of Petrus de' Nobilibus, dated around 1590.

We may draw a distinction between an atlas that has been uniquely made to order for a client, and one that has been issued in a standard identifiable edition for general circulation. It is difficult to regard any edition of an early atlas as standard, citing frequent minor variations in one plate or another. But there is a substantial difference between an atlas that has a printed title page, table of contents, page numbers and index, to one that is simply a collection of maps of different sizes and shapes bound together by the publisher or by the client's bookseller or binder. The latter publication is known bibliographically as a *nonce book* and we can use the term *atlas factice* in this special context.

One indication of the difficulty of publishing an atlas with standard contents is seen in the various methods of pagination that

atlas publishers have used. Sometimes the page numbers are printed as an integral part of the book; the map numbers may be engraved on the original map plates. At other times, page or map numbers were added in manuscript, printed on small paper labels and attached to the maps, or added with a type stamp.

Although binding is implied in the atlas format, the form of this may not necessarily be the traditional sewn binding. Atlases have been frequently issued in portfolios in loose-leaf format. Sometimes the maps were issued as unbound sheets in a series — one such attempt was in Sidney E. Morse's *Cerographic Atlas of the United States* (1842-1845) in parts as supplements to the *New York Observer*, of which he was editor.

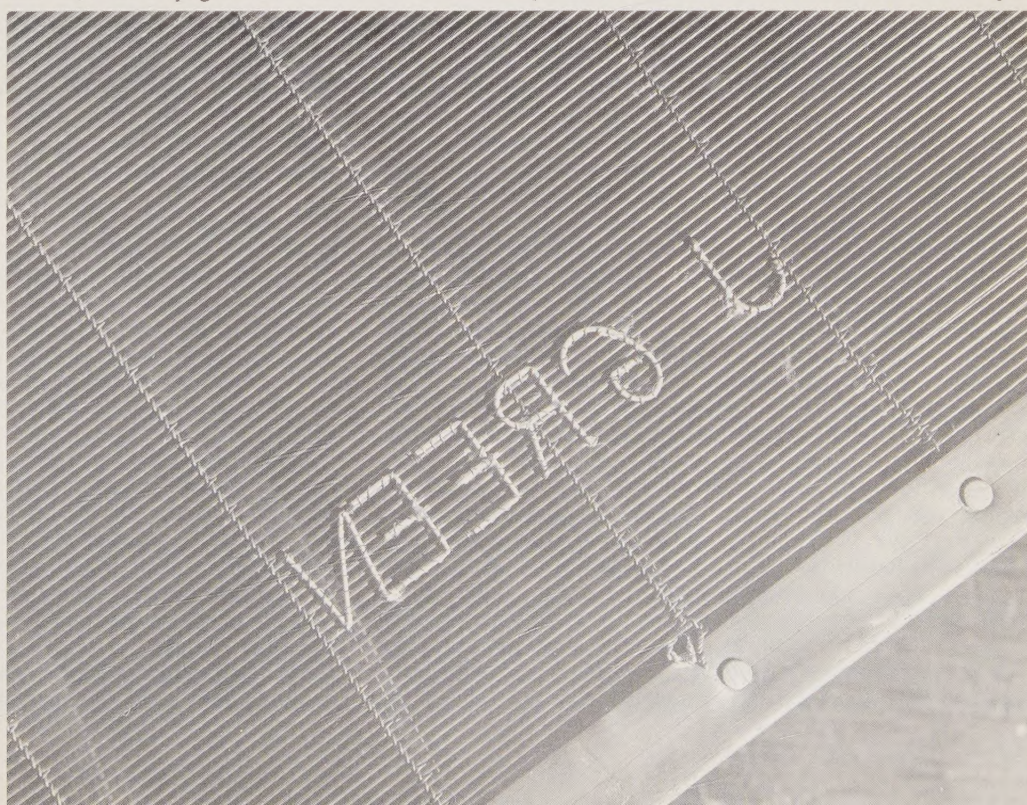
### The Fabric of Atlases

As with books, prints, and other similar documents, paper has been the most common fabric used for atlases, especially since the introduction of map printing in the fifteenth century. Manuscript atlases made before this were frequently of vellum but the thickness and stiffness of this material severely limited the number of leaves that could be satisfactorily bound together. Before about 1800 all paper was made by hand and most of it was laid paper, fashioned in a paper mould constructed out of a wire mesh with closely spaced laid lines and more widely spaced chain lines intersecting at 90 degrees. The ideal size for a sheet of handmade paper was about 28 by 24 inches; this was about as large a paper mould as one man could handle, and maps are frequently found in sizes related to this approximate size. Early atlases were usually constructed from paper of this size folded once, (folio) and pasted on stubs bound into the volume in the conventional manner in a process known as *guarding*.

The frame or band of the paper mould that confines the paper during manufacture is known as a deckle, the resulting rough edges of handmade paper are known as deckle edges. In untrimmed maps, such are as commonly found in early atlases, their presence indicates the original size of the printed sheet.

Wove paper, introduced in the middle of the eighteenth century, is distinguishable from laid paper by the pattern of its texture, having been made on a closely spaced wire mesh. The use of the mesh instead of a mould was adopted by Nicholas-Louis Robert in 1798 for his papermaking machine. On this, an endless belt of wire mesh was used to support and chain the fibres of the paper, and the size was no longer limited to the size of a paper mould. The Robert Machine, which was financed by the London Stationers and Papermakers H. S. Fourdrinier, enabled paper to be made in continuous length, limited only by the width of the machine.

The presence of watermarks, usually in hand-made laid paper, can be extremely useful for identification. They were introduced early in the history of papermaking and were intended as trademarks to provide information about the maker and the place

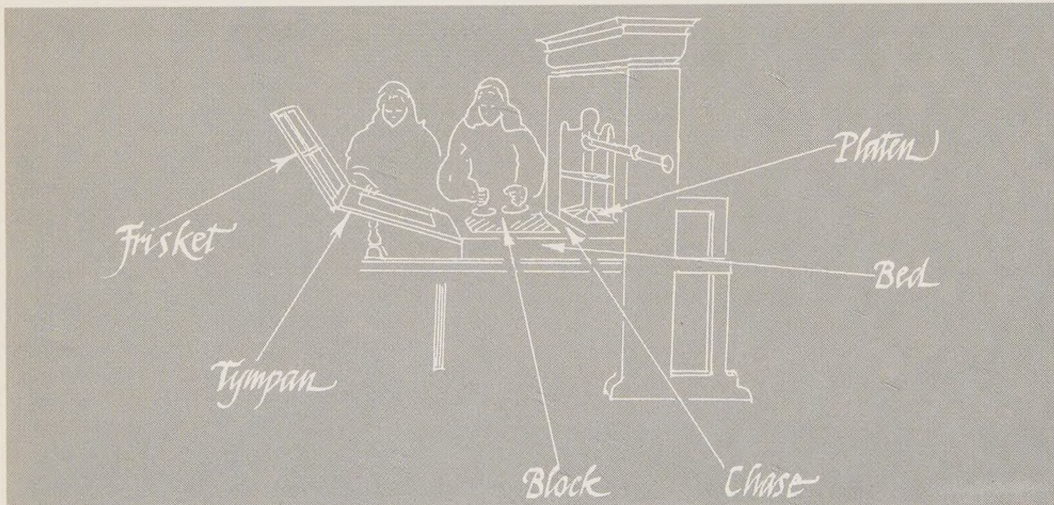


A photograph of an original paper mould. Before about 1800 all paper was made by hand fashioned in a paper mould like the one shown. The mould was made out of wire mesh with closely spaced chain lines intersecting at 90 degrees. (By courtesy of the John M. Wing Foundation, The Newberry Library.)





An early print by Abraham von Werdt showing a printing office of around 1650. (By courtesy of the John M. Wing Foundation, The Newberry Library.)



and date of manufacture. In addition to the design of the mark, created by wires sewn onto the laid and chain lines, the position of the mark in relation to the laid and chain lines must be noted. As this may change throughout the life of a certain paper mould, it may provide more precise evidence of a succession.

Were there comprehensive lists of watermarks, this method of physical identification of maps would be far more effective, but the chances of finding a watermark in the standard catalogues for a given map or atlas are extremely slim. C. M. Briquet's compilation is only useful for watermarks up to 1600, and Edward Heawood's work, although compiled largely from seventeenth-century atlases, is incomplete. Even extremely specialised lists such as that by G. H. Beans relating to about eighty sixteenth-century Italian printed maps, are difficult to use.<sup>3</sup>

It is not always possible to establish priority of printing by variations in paper in the makeup of atlases since batches of paper were rarely used strictly in rotation. It was more likely that miscellaneous batches of paper were kept in storage and that the most conveniently accessible paper was used first.

While vellum was rarely used for printed atlases, its occasional use does signal priority in the manufacturing stage. For example, the British Library's copy of the 1511 edition of Ptolemy's *Geographia* is printed entirely on vellum and the Library of

Congress's vellum copy of Saxton's 1579 atlas are thought to have come from the presses very early, since they were apparently presentation copies.

### Atlas Bibliography

As the specialised field of cartobibliography is in its infancy, with few agreed-upon terms and conventions, so atlas bibliography is even more undeveloped. The purpose of atlas bibliography is to describe the structure and contents of the volume so that it may be compared with other examples. This comparison must frequently be done without physical access to both volumes: it is here that the art of clear and accurate bibliographical description comes into its own.

Bibliography has been mainly concerned with books, not atlases. Indeed, maps in books are regarded as *plates* by bibliographers, and the traditional view of plates has been that they are extra and presumably expendable material. A. Stevenson, who tackled this problem in his volume on the description of botanical books, remarked that 'fundamentally, technically, plates are not part of a book.'<sup>4</sup> To accept this view of map plates in atlases would clearly be absurd.

The basic elements of atlas descriptions are: author statement; edition, issue, and number of volumes; imprint (place of



publication, publisher, date), and collation. The attribution of the author may not always be straightforward: the title pages and colophons of atlases may bear several names, such as that of the publisher, printer, engraver as well as the compiler.

An *edition* of an atlas comprises all copies printed at any time or times from the same type and plates without substantial change. *Issues* arise from corrections, alterations and deletions made during the printing of an edition, when some of the plates may have been changed, creating *states* of the maps. Assignment of issue may create some difficulty, since the constituent title pages and other preliminary pages, not to mention the maps themselves, may be present in different combinations of states.

Interpretation of the imprint may require, in early atlases, the translating of Latinised or other forms of places of publication, such as Argentina for Strasbourg, Bononia for Bologna, Lugdunum for Lyon, and so on<sup>5</sup>. The publisher may also appear in the Latinised form and need to be interpreted; it was the custom for men of letters to use both the vernacular and Latin form, such as Kremer/Mercator, Örtels/Ortelius, Hondt/Hondius etc. Lastly, the dating of an atlas may be particularly troublesome if there is no dated title page or colophon; bibliographers often date the atlas from the dates shown on the maps, which may vary considerably. In these cases, it is usual to find inclusive dates, e.g. 1700-45 on their descriptions.

The collation is a statement of the occurrence and order of leaves in a printed book. To establish the correctness of the order of the contents and the completeness of the book, it is compared with a supposed definitive or standard copy. A typical collation would be:

[8], 36p., 22 (i.e. 23) l., [4] p., 24-46 l.: views, ports., illus., 46 (i.e. 47) double-plate maps; 42cm.

Eight unnumbered pages, thirty-six numbered pages; twenty-three leaves (the last leaf in the sequence is numbered twenty-two, and one leaf is unnumbered, making a total of twenty-three leaves); four unnumbered pages; leaves numbered 24-46. The book includes views, portraits, other illustrations, and forty-six numbered double-plate maps (extending across the gutter). One map is unnumbered, making a total of forty-seven double-plate maps. The spine of the volume is forty-two centimetres high.

### The Atlas Editor

The relationship of geographical, cartographic and entrepreneurial skills in the production of atlases has not been the subject of adequate study. In some cases, one man was skilled in all trades; in others, specialisation was the rule. Abraham Ortelius, for example, was trained as a colourist, and belonged to the guild of St. Luke of Antwerp, but little else is known about his skill as a draughtsman and engraver. He was an astute businessman and his concept of a systematic atlas was brilliantly original, but we do not know the extent to which he was engaged in the mapmaking process itself. It does appear that he was satisfied in gathering and copying literally the work of the cartographers listed in his catalogue of authors in the *Theatrum*, but stopped short of blending these sources into maps reflecting the best geographical knowledge of the day, with the result that conflicting information is frequently found on two or more maps in the Atlas, when compared.

On the other hand, we know that Gerardus Mercator was a skilled draughtsman, engraver and calligrapher as well as a knowledgeable geographical scholar. In his role as editor and compiler of his *Atlas* he carefully weighed the sources and, instead of choosing one or two authorities for each map like Ortelius he combined the work of many cartographers into a unified whole by his own skilled compilation and draughting.

The success with which later editors of atlases were able to combine the art of cartographic compilation with the science of geography determined to a great extent the importance of their publications. As has been shown, specialisation in the cartographic publishing industry has steadily increased over the years, with the attendant danger of the practical artisans becoming further and further removed from the information gatherers and cartographic editors.<sup>6</sup>

The essential tie between the cartographer-geographer and the engraver has been the map worksheet or manuscript drawing made by the cartographer. In the case of atlases planned from the beginning, like that of Gerardus Mercator, the worksheets were

clearly an essential step in the atlas procedure.

One of the rare examples of manuscript drawings perhaps intended for publication, came to light recently in an *atlas factice* entitled *Europae universalis*, apparently compiled to supply a client with an *ad hoc* reliable atlas of Europe. The evidence, particularly of the lettering, indicates that Mercator may have been the draughtsman and compiler<sup>7</sup>. Examination of these maps, which may have been drafts for the engraver, reveals that the major characteristic of the published map were formulated at this stage: the density of linework and names; the arrangement of title cartouches, scales, and other decorative items; positioning and size of lettering, and other cartographic specifications. The planning of a published atlas would also include designing the non-map content: title pages and preface, text on the back of the maps and throughout the book, and the index.

### Engraving and Printing

Improvements in the reproduction of atlases consistently lagged behind other branches of printing. It was not until 1477, some thirty years after Gutenberg had introduced a successful method of casting moveable types, that the first printed atlas appeared. This was the Bologna edition of Ptolemy's *Geographia* printed hurriedly by Domenico Lapis in a successful attempt to anticipate the Sweynheym and Pannartz edition of Ptolemy's *Geographia* printed in Rome in 1478. While both these atlases were printed with the copperplate engraving technique, this technique was not to dominate atlas printing until the middle of the sixteenth century. It was the woodcut technique that enjoyed widespread use in the late fifteenth and early sixteenth centuries largely because it employed a relief printing surface that could be easily accommodated in the traditional fifteenth-century printing press, and could be easily combined with letterpress moveable type in the same form. Woodcut atlases found the greatest use north of the Alps, particularly in Bavaria, Swabia and the Rhine Valley, where there was already an existing tradition of woodcarving. It is therefore not surprising that the first atlas printed with the woodcut technique was the Ulm edition of Ptolemy's *Geographia* in 1482. The same maps were reprinted in the edition of 1486. Other atlases reproduced by the woodcut technique were the 1511, 1513, 1520, 1522, 1525, 1535, 1540, 1541, 1542, 1545, and 1552 editions of Ptolemy's *Geographia*, and Benedetto Bordone's *Isolario*, first published in 1528.

Woodblocks were planed to approximately 7/8 in, and were made of beech, sycamore, apple, pear, or cherry, medium-grained materials able to hold reasonably fine detail yet easily worked with the chisel, gouge, and flat-bladed knife. The design was transferred to the woodblock by one of several methods, such as pasting the drawing face down on the block, varnishing it to bring the design through, and cutting through the paper the block beneath. The rarity of worksheets used for the woodcut technique may result from this method. The outlines of the linework were cut with a flat-bladed knife, and the spaces in between the lines on the block were lowered with an assortment of gouges and chisels. The block was placed in a common printing press, face up and inked with leather dabbers and impressions were taken, usually on dampened paper.

During the first half of the sixteenth century, the woodcut technique gradually gave way to copperplate engraving. This technique was to dominate map printing until the nineteenth century. The technique afforded considerable freedom to the engraver; with a simple graver or burin, he could fashion both line work and lettering with unparalleled grace. The revision of printing blocks or plates, so difficult in the woodcut technique, was comparatively easy by flattening out the old detail by burnishing, and hammering up the back of the plate to restore the flat printing surface so that new detail could be engraved. Lettering, too, was far easier with the copperplate engraving technique. Where the woodcut had required ingenious methods of inserting foundry type or stereotype plates into the woodblock to avoid the formidable task of cutting small letters backwards in a block, the burin allowed full freedom to the roman and italic hands. The disadvantage of copperplates was that they required considerably more pressure in the press than woodblocks and special rolling presses for the intaglio plates had to be developed.

Copperplate engraving was an intaglio technique in which grooves or scratches were made in a smooth copper plate, the entire



plate inked over with a warmed softened ink, rubbed clean, leaving ink only in the grooves, out of which the ink was drawn onto dampened paper under considerable pressure. The technique held its own longer than any other map printing process and the copper engravers of the great sixteenth- and seventeenth-century map publishing houses of Italy, the Netherlands, France and Britain supplied Europe with fine atlases in what was probably the most flamboyant period in the history of atlas making.

An example of the ways in which large multi-volume atlases were engraved may be drawn from the work of the Blaeu family in the seventeenth century. Compared to the efforts of the late fifteenth and sixteenth centuries, engraving at the time of the Blaeus was far more finished and technically accomplished. This excellence, combined with a large output of consistently fine work, well deserves the phrase 'The Golden Age of Cartography' which has so often been applied to the period. But it should be pointed out that the seventeenth century was disappointingly conservative in experimenting with new engraving techniques. What the century lacked in innovation, however, it tended to make up for in the consistently high quality of engraving. Hundreds of copperplates of the atlases produced by the Blaeu family are consistent in appearance; a hypothesis could be formulated to the effect that these plates, were the work of several engravers, each working on a specialised aspect of engraving. If this proves to be the case, the Blaeu publishing would be an early cartographic example of the division of labour and the 'production line.'

One possible indication of a production line business would be lack of acknowledgement to a particular engraver on the copper plate. A simple check of the Blaeu maps listed in Professor C. Koeman's bibliography *Atlantes Neerlandici*, reveals that most of the named engravers are either on the maps in the *Atlantis Appendix*, originally engraved for Hondius, or on the later town books, such as the *Theatre Urbium* of Johannes Janssonius. In between, there are approximately 500 map plates that do not bear the name of the engraver. The only obvious exception to this seems to be in the Petersen brothers or Andres Rodtgiesser, who engraved the Schleswig-Holstein maps in the *Atlas major*, from the compilations of Johannes Mejer. The omission of an engraver's name on the plate could mean several things. It is possible that such firms as the Blaeus had become sufficiently large for a production-line engraving operation, in which one engraver could claim acknowledgement for the whole plate. Less likely is the possibility that certain map publishers had a policy of not allowing their engravers to sign their work.

By the middle of the nineteenth century the monopoly of copperplate engraving had come to an end. The first blow was dealt by lithography, invented by Alois Senefelder in 1796. This was an extremely versatile medium that found favour with draughtsmen, who could use pen and ink on the stone or paper transferred to the stone, and could render a wide variety of tones with crayons or other grease-based media. The first lithographed atlas is thought to be Antoine Schnieder's *Nouvel Atlas pour Servir à l'Histoire de l'les Ioniennes*, published in 1823 by Dondey-Dupré, Père et Fils, Paris. The first general world atlas was the famous *Atlas Universel* by Philippe Vandermaelen published from 1825 to 1827 in Brussels in six large folio volumes.<sup>8</sup>

One of the great advantages of lithography, discovered early by the inventor, was that proofs could be transferred directly to a new stone should the number of copies desired exceed the number to be expected from a single stone. It was common practice to keep a master stone from which impressions or proofs could be taken for this purpose and not to use this stone for production at all, so that wear in the printing press would be reduced.

This technique was used in so-called anastatic printing in which previously printed originals of letterpress, illustrations, maps, or manuscript letters could be transferred directly to a zinc plate and printed in the manner of lithography.

Neither copperplate engraving nor lithography were easily adapted to the mechanization of the printing process. For example, the steam presses of Koenig (1812, 1816 and 1817) were designed for relief printing surfaces, of which the woodcut was the only technique in existence at that time, except for a very small number of experimental relief processes. The woodcut technique was not suitable for the production of whole atlases, and is usually found in use for maps in books, periodicals and newspapers. The

phenomenal rise in demand for commercial atlases called for a relief printing process that could deliver hundreds of thousands of copies on a power press at short notice. The traditional media would not suffice. One technique, which was responsible for 90 percent of American commercial atlases between 1870 and 1940, was called wax engraving, a relief process in which a mould was engraved in wax with a variety of line tools and in which type could be stamped in for the lettering. The latter refinement eased one of the traditional problems with the cartographer, that of lettering by hand, and probably set the trend for typeset lettering.

The early application of photography to map reproduction was seen in the independent and contemporary efforts of Sir Henry James and J. W. Osborne, in England and Australia respectively, around 1859-60. Photography enabled original ink drawings to be reduced to any size and transferred to the printing plate. Its impact was felt in all three of the major printing processes: relief, intaglio and planographic. These techniques heralded the modern era of atlas printing.

### Ink and Colour

The inks used for atlases were those used for map printing in general; manuscript, typographic (or letterpress), intaglio, and lithographic inks. Manuscript inks were of two main types: carbon, or india ink with a gum arabic binder suitable for use on paper, and iron gall ink, a greasy medium better suited to vellum or parchment. The typographic or letterpress inks were a mixture of linseed oil or nut oil, turpentine, and pigment. Since the ink had to adhere to the raised printing surface, it needed to be far more viscous and sticky than the equivalent used in intaglio or lithographic printing.

The craft of map colouring, recognized as an independent trade as early as the sixteenth century, was a vitally important part of the atlas trade. In the seventeenth century, atlases were issued in both illuminated and uncoloured, and the price for colouring was considerable; as in Joan Blaeu's *Grand Atlas* (1663) in twelve volumes: coloured: f1450, uncoloured, f1350. By the eighteenth century, the trend was for more restrained use of colour, which began to be reserved for functional rather than decorative use, as in the distinguishing of political units or major categories of land use. The extensive use of colour enjoyed a rejuvenation in the nineteenth century as thematic atlases became more common.

The usual method of applying colour until the middle of the nineteenth century was by hand with water-soluble pigments. With the introduction of colour lithography (certainly by 1820, well established by 1845), a new dimension was added, eliminating the immense manual labour of applying colour to every copy, and insuring greater uniformity.

### Binding

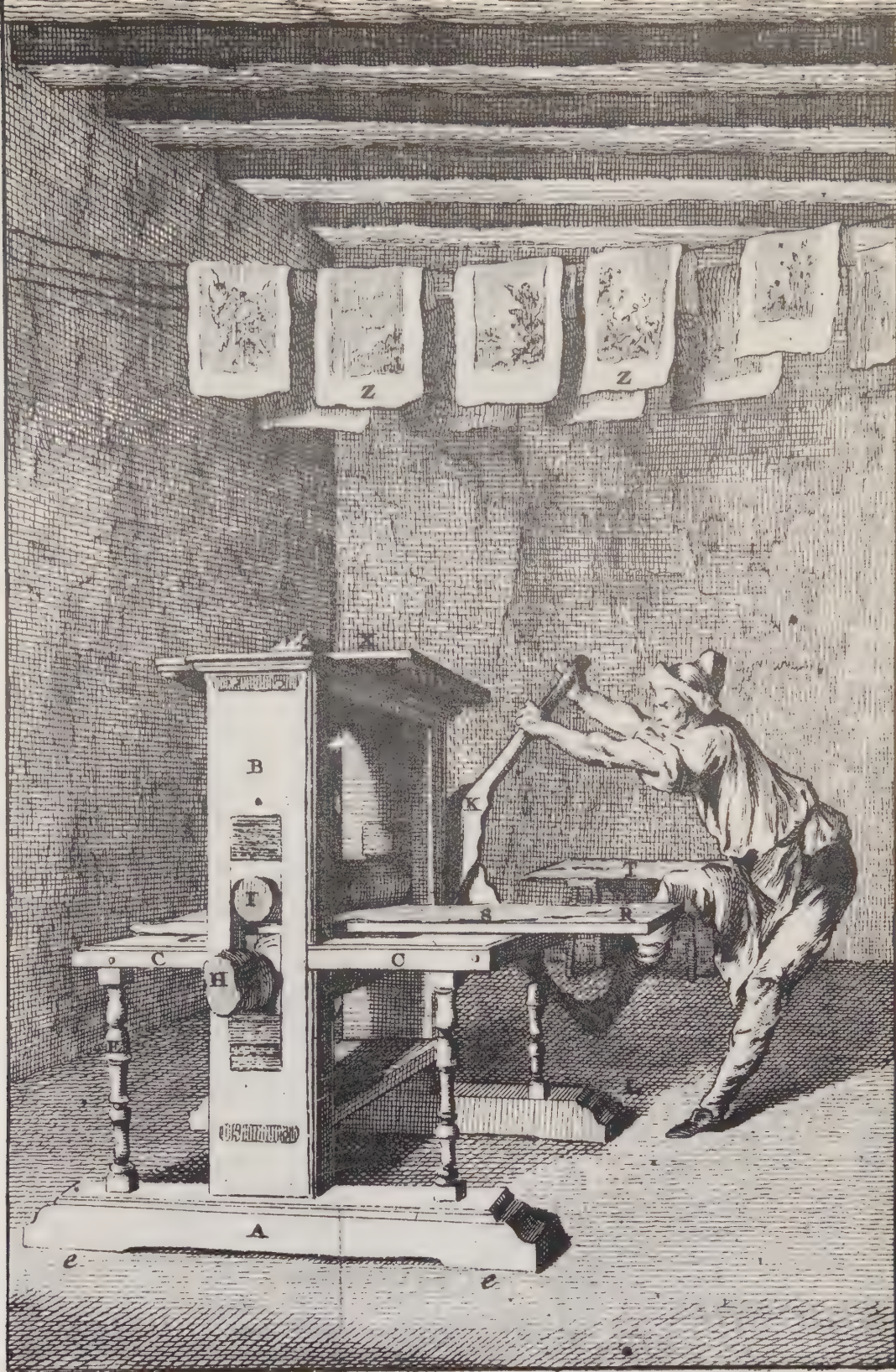
The bound format of atlases has been responsible for the preservation of many maps that would otherwise have been lost. For example, very few of the maps separately published in Italy in the sixteenth century have come down to us in other than bound format. Unique maps have frequently been bound in otherwise common atlases, the best known examples being the 1507 and 1516 world maps of Martin Waldseemüller, discovered in the summer of 1901 by Joseph Fischer in an *atlas factice* in the Library of Prince Waldburg at Wolfegg Castle.

While the atlas has acted as a preserving agent, it is ironic that it has also been sometimes responsible for the deteriorating condition of its maps. The steady pressure of the adjacent leaves packed tightly on a shelf encourages the migration of verdigris and other acidic ingredients used in map pigments, inks, or paper. Also, the constant unfolding and folding of maps places severe strain on the folds and the paging through frequently causes damage.

The design of an atlas structure has to face two problems: the frequently large size of the volumes, (notwithstanding the popular format of pocket and miniature atlases) and the facility of opening flat a double-page map. The solution to the first problem lies in a careful blending of the elements of the binding into a sympathetic whole: the weight of the paper must be chosen carefully with the size of the volume in mind; the grain of the paper must be carefully planned to lie parallel with the spine so that the leaves open easily and lie flat. The sewing must be strong enough to withstand the extra strain of large leaves; the weight of cover material must be



The operation of a rolling press.  
From Abraham Bosse, *De la Manière  
de graver ...* Paris, C.A. Jombert,  
1745, plate 18.  
(By courtesy of the John Wing  
Foundation, The Newberry Library.)



carefully chosen to avoid pulling away from the rest of the book, and so on.

In order to view a double-page map without the central portions of an illustration disappearing into the gutter, a process known as guarding was developed. The folded sheet is attached at the fold to a narrow strip of paper, known as a stub or guard, and this is bound into the volume in the conventional manner, i.e. in gatherings or quires. To compensate for the thickness of the folded maps, dummy stubs (without maps attached) were bound in or the conjugate stub was built up with strips of paper.

The cover materials for atlas bindings are characteristically those for books, with vellum over boards the most common. Presentation volumes were frequently bound in full leather, such as morocco, a vegetable tanned goatskin. In the second quarter of the nineteenth century, cloth was introduced as a casing material and

initiated an era of machine-made *edition-binding*, in which the publisher issued uniformly bound atlases.

Stamping in gold leaf on the spine and sides of an atlas, whether bound in vellum or leather, was extremely common, especially for presentation copies or a gentleman's library.

#### Glossary of Some Technical Terms encountered in atlas descriptions

*Atlas Factice* — A collection of maps bound together by a client or collector usually without a printed title page, table of contents, printed pagination or index. The maps are usually related only through common ownership.

*Blank Leaf* — A leaf on which there is no printed matter on either rector or verso.

*Blank Page* — In the paginated book the side of the leaf on which



there is not printed matter.

**Catch Word** — The first word of the following page inserted in the right hand lower corner of each page of an atlas, below the last line.

**Collation** — A statement of the occurrence and order of leaves in a printed book.

**Colophon** — A note at the end of an atlas giving all or some of the following particulars: author, printer, place of printing, date, name of work.

**Conjugate Leaves** — Leaves originating from the same printed sheet before folding and trimming. For example in an octavo atlas with the maps not mounted on guards, the first and eighth, second and seventh leaves of each gathering will be conjugate.

**Conjugate Guards** — Guards that are part of the same piece of paper.

**Edition** — An edition comprises all copies of an atlas printed at any time from the same type and plates without substantial change.

**End Matter** — Material printed at the end of the book after the text and maps proper including indexes, appendices, glossaries, etc. All called back matter.

**Fly Leaf** — A blank leaf at the front or back of a book except the end sheet pasted to the inside of the cover which is known as the paste-down.

**Fold out** — An oversized leaf, folded to fit within the covers of an atlas and tipped in on a guard.

**Foliation** — The numbering of leaves.

**Folio** — The format of atlas in which leaves are folded once and bound in gatherings or tipped in on guards which themselves are bound in gatherings.

**Gathering** — The group of leaves formed after the printed sheet has been folded to the size of the atlas and trimmed. Also called quire, or section and signature. (See under Signature for an alternative meaning)

**Guard** — (Also called stub) The narrow strip of paper, gathered and sewn in the normal fashion, on which double or single page

maps are pasted.

**Impression** — The number of copies of an edition printed at one time.

**Imprimatur** — The official license to print an atlas can be usually printed at the beginning of the book sometimes on a separate leaf, and containing information on the privilege from a competent authority to secure copyright for the work.

**Imprint** — The statement in an atlas indicating the authority by which the atlas was printed or published.

**Incunable** — A book printed before 1501.

**Insert** — An extra printed leaf sometimes folded usually of different paper from the rest of the atlas, tipped in or placed loosely between the pages.

**IATO atlas** — A term coined by George H. Beans to describe the sixteenth-century Italian atlases assembled for clients by map publishers from a stock of separately published maps. (= Italian Assembled to Order).

**Leaf** — The piece of paper comprising two pages front (recto) or back (verso). Not to be confused with page.

**Opening** — The complete visible area of an open atlas including foldout leaves.

**Page** — One side of a leaf.

**Pagination** — Noun: the number of a page. Verb: the numbering of pages.

**Preliminaries** — (or preliminary pages) the opening pages of a book including the title page, half-title page and other pages used to identify and explain the body of the work often numbered with lowercase roman numerals.

**Provenance** — The pedigree of a book's previous ownership, revealed by binding stamps, book plates, the owner's name in manuscript on the flyleaf, etc.

**Quarto** — The format of an atlas in which a sheet has been folded twice to make, when folded and trimmed, four leaves, so that the size will be one quarter of the original sheet.

**Recto** — The front side of a leaf or the right-hand page of an open atlas.

**Signature** — Originally intended to indicate the letters printed in the lower margin of the first leaf of each gathering of a book or atlas, but now used synonymously with section, quire, or gathering.

**Tip-in** — A separately printed leaf pasted on a stub or guard in an atlas.

**Vellum** — Usually the skin of a calf specially treated and used especially for manuscript atlases of the fifteenth and sixteenth centuries, with rare printed examples.

**Verso** — The back side of a leaf or the left-hand page of an open atlas.

**Wing** — Part of a foldout that extends beyond the bound format of an atlas.

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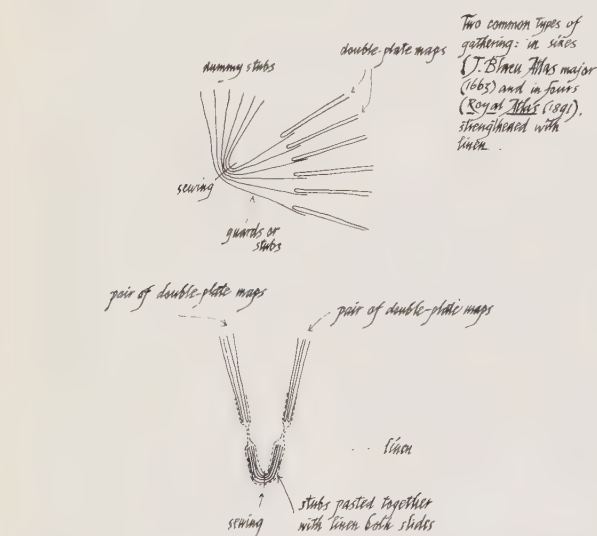
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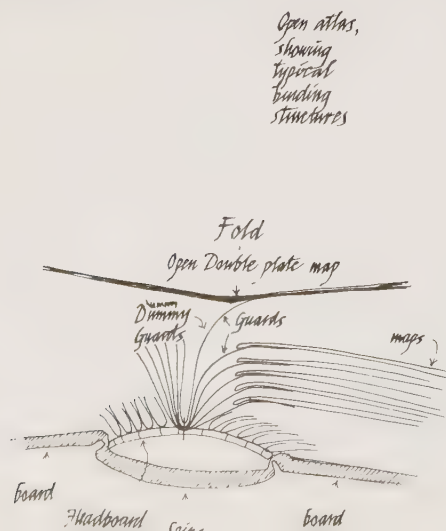
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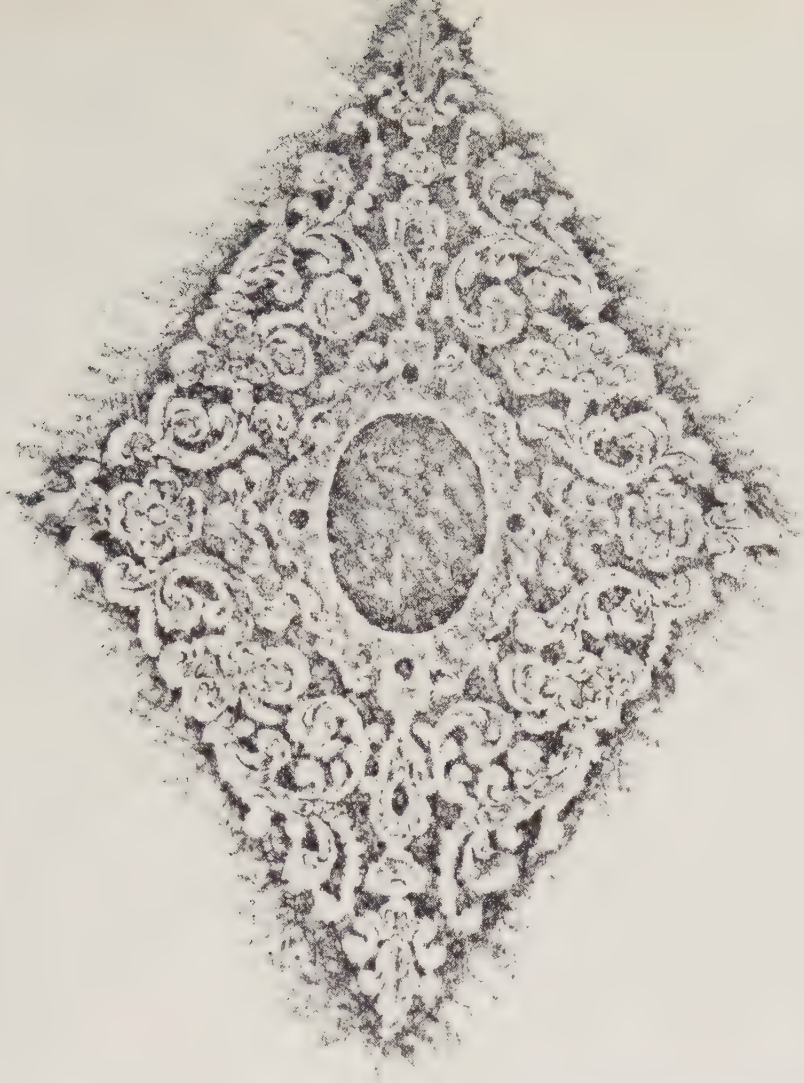


The cross section of a typical early atlas gathering and a section showing how it would look when opened at a double page map.

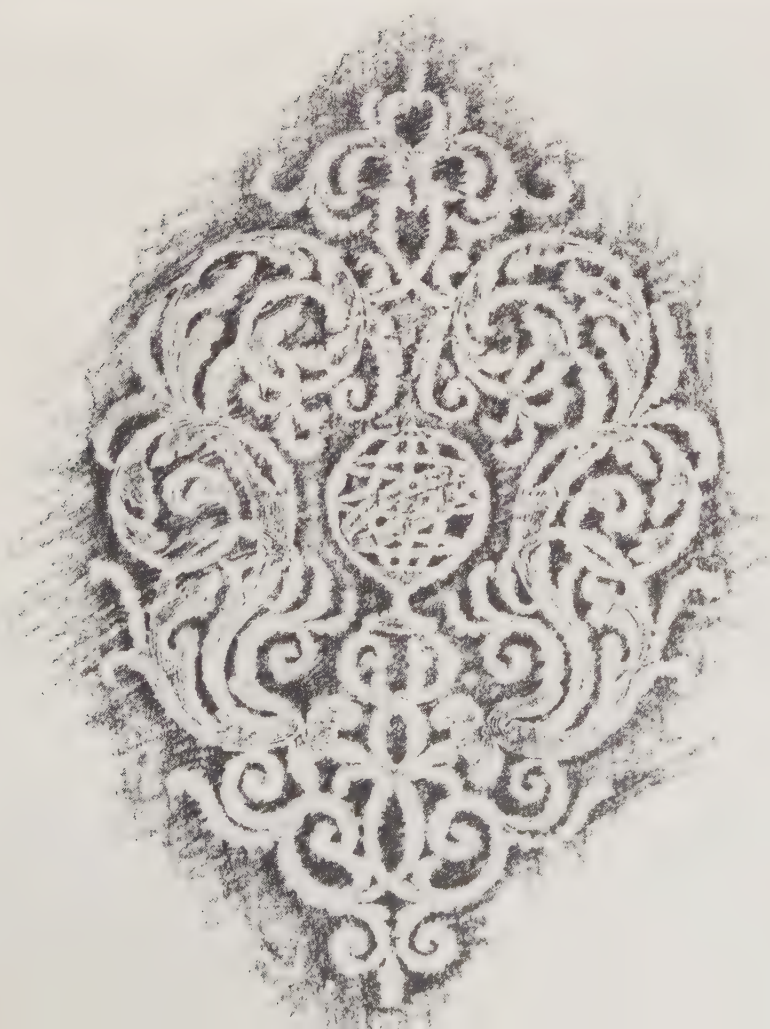
(Drawings by David Woodward. Lettering by Ashley Pope.)







Rubbings taken from several seventeenth century Dutch atlases bound in vellum over boards.  
(By David Woodward.)







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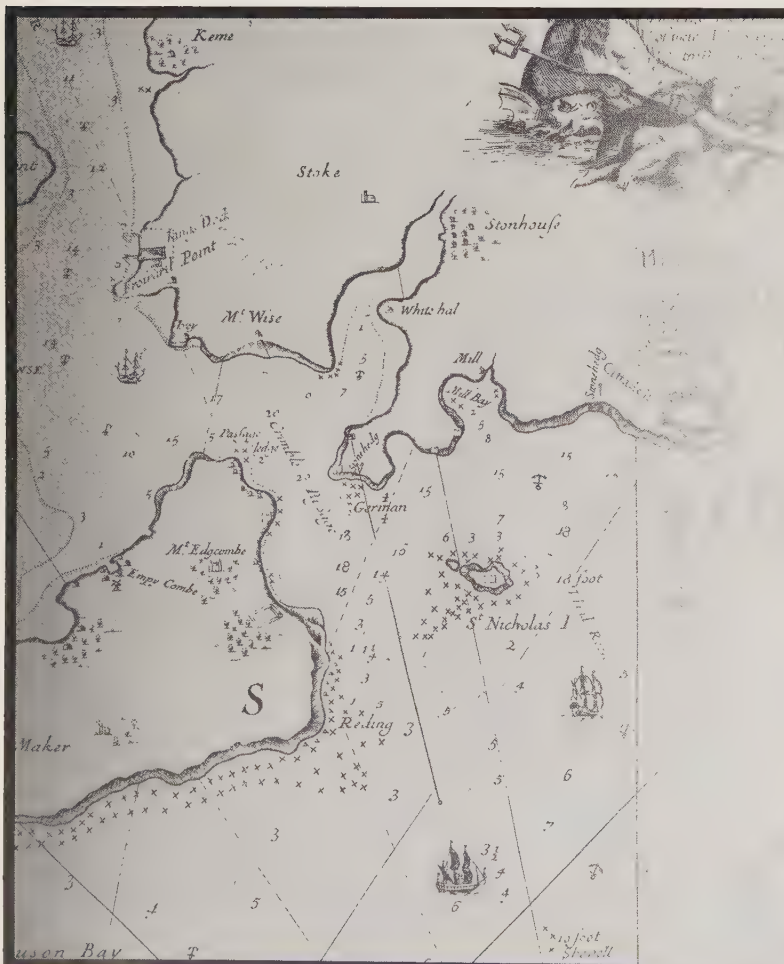
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# The Neapolitan Saxton and his Survey

*The author of this article is a keen Italian map collector and scholar who works at the Faculty of Architecture at the University of Naples.*

AS RECENTLY AS 1904,<sup>1</sup> investigations in the Neapolitan Archives revealed that a map of the Kingdom of Naples, to be drawn up on a number of sheets, was commissioned by the *Regia Camera* towards the end of the sixteenth century. The work was probably requested by the Spanish court in order to improve its knowledge of the Italian possessions it had acquired at the beginning of the century. The only available representations of Southern Italy before that were the wholly inadequate ones contained in the early editions of the Ptolemaic maps and in the various Lafreri collections.<sup>2</sup>

A copy of the new map came to light for the first time in 1882 but, in view of its exceptionally generous delineation of rivers, it was described as a 'hydrographic atlas'.<sup>23</sup> It is now in the National Library of Naples and shows the Provinces of the Kingdom of Naples on thirteen manuscript sheets signed by Mario Cartaro and dated 1613. It was shown in public for the first time in April 1904 on the occasion of a cartographic exhibition in the Naples Library.

In 1913 the Naples Atlas was finally examined and described by Robert Almagià<sup>4</sup> who had meanwhile identified a second manuscript bearing the initials P.C. and dated 1625 which was in

	Latit.	Longit.	Eserchi.
Aquasanta	7	39	1943
Altamura	5	26	2686
Andria	27	12	3164
Bari	26	37	2926
Barletta	32	17	3047
Bicetto	15	31	152
Biteulo	15	37	552
Bitonio	19	29	2514
Bovino	18	36	289
Cannice	13	14	173
Cameo	22	4	333
Caprieto	21	41	424
Cata massima	10	44	578
Casal della Trinità	12	4	45
Carbonara	21	38	196
Cassano	7	14	716
Castellano	13	55	611
Ceglie	17	39	202
Cillanore	11	43	103
Cisternino	9	73	037
Conversano	17	51	1629
Foggiano	13	65	650
Grotto	4	43	524
Grotto di S. Angelo	17	39	751
Lecce	1	12	2692
Lecce	1	12	437
Lecce	6	67	425
Lecce	17	38	70
Molfetta	28	26	1415
Modugno	18	21	1375
Mola	23	42	1040
Monopoli	18	4	753
Monopoli	20	67	2472
Mottone	15	42	85
Noci	20	45	746
Noci	7	55	807
Palo	16	30	1136
Pelignano	21	56	816
Pesignano	10	50	1456
Quaranta	24	17	1590
Rutigliano	18	44	709
S. Angelo	2	34	1573
S. Nicandro	16	36	317
Taranto	16	18	267
Taranto	12	22	1027
Taranto	20	18	964
Taranto	14	30	194
Taranto	13	18	517
Taranto	21	41	348
Valegnano	19	18	295
Vigilia	29	12	1678

[illegible]

the Vatican Library. This atlas was recently shown to the participants of the Ninth International Conference on the History of Cartography held in Italy.

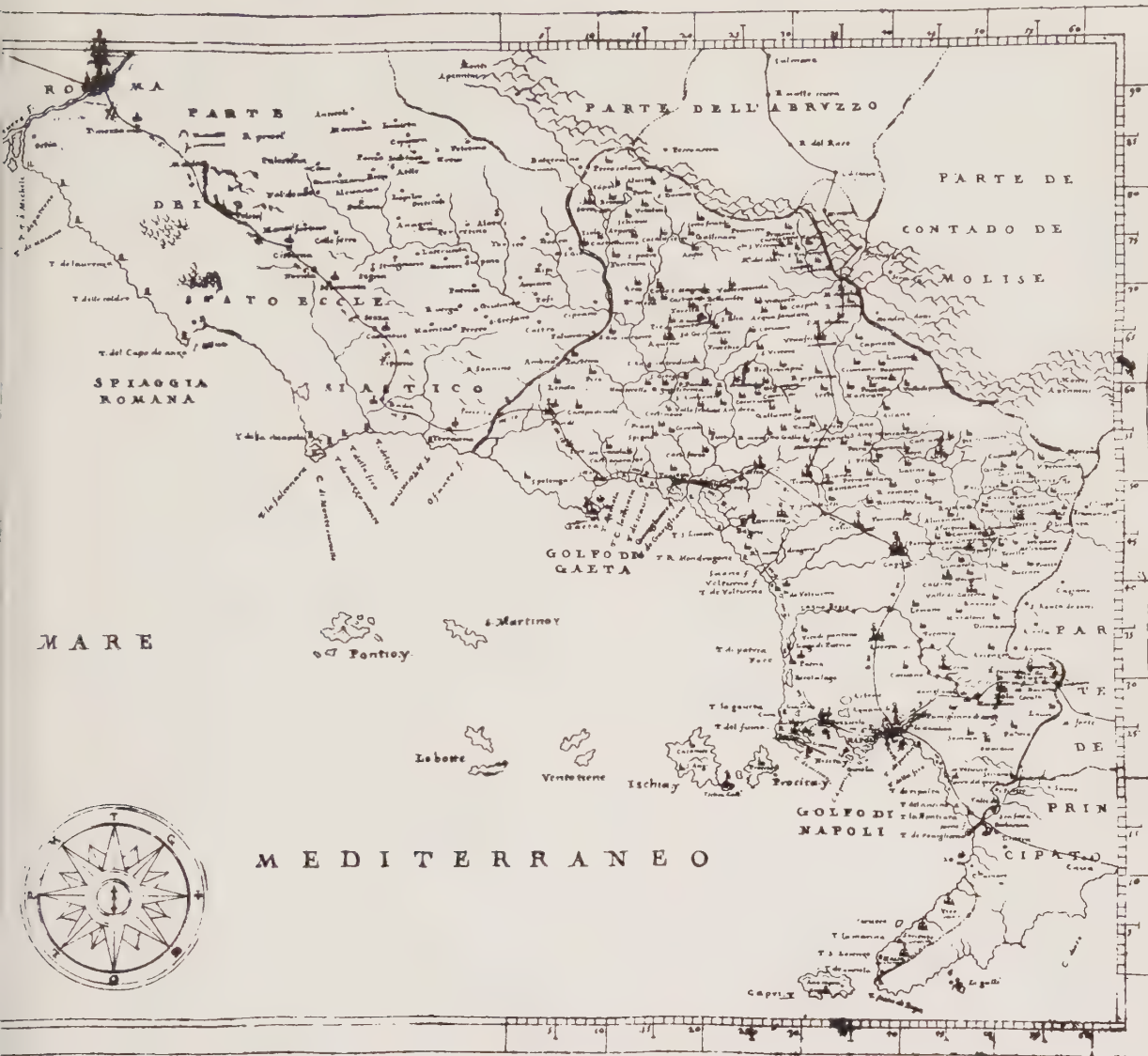
A third copy of the Atlas has been identified by O. Baldacci in the Bari Library in Italy<sup>5</sup> and a fourth in the National Library of Paris.<sup>6</sup> None of the copies appear to be of the sixteenth century or the work of the author, Nicola Antonio Stigliola,<sup>7</sup> a Neapolitan scientist born at Nola in 1547–died in Naples in 1623–whose commission to compile the map of the Kingdom must have been completed around 1594.

Now, however, I have been lucky enough to discover a fifth manuscript in a private collection in Rome. This map is the earliest known and was probably made by Stigliola himself.<sup>8</sup>

The Atlas of the Province was never actually published probably because the dissemination of vital information was regarded as a potential threat to the interests of Spain and to the security of the Kingdom which covered about one third of the peninsula at this time. As a result, the surviving manuscript copies are the only evidence we have for the state of cartography in the Kingdom and in Italy as a whole at a crucial point in the history of mapmaking, the second half of the sixteenth century. This was the time not only of the great cartographical projects of Gerhard Mercator and Abraham Ortelius but also of the first ever regional atlas by Christopher Saxton. These Italian manuscripts have given us an insight into the work of a very talented and neglected cartographer, Stigliola, whose activities ran on many disciplines according to the high tradition of the Italian humanistic culture –



# of the Kingdom of Naples *by Vladimiro Valerio*



Sheet number one of the atlas showing the province of the capital of the Kingdom. Each map is divided in two separate parts: an index on the left and the map on the right. The pontifical tiara put above Rome indicates the power of the Church.

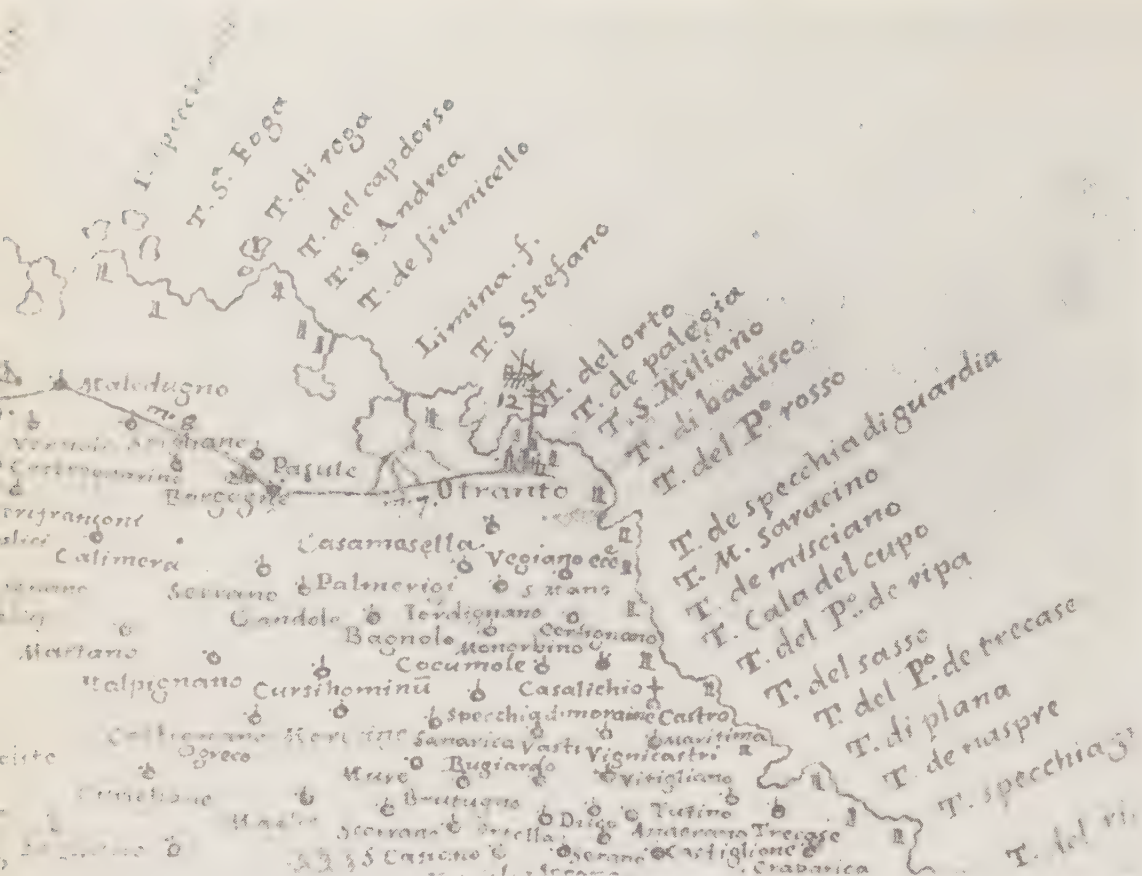
A close up of the left side of the map showing an alphabetical list of the centres of habitation with latitude and longitude bearings for finding the places on the map. The decorative edge is a fine example of late sixteenth century art. (Photo by Giuseppe Russi.)

A detail from the 'Provincia de Terra di Lavoro' showing the Gulf of Naples. The symbols used by Stigliola are in the Neapolitan area. The flags (centre) indicate three forts in Naples; the cross and double cross are bishoprics and archbishoprics; the horn along the road is a posting station and the ship with a number close to it represents a harbour. Naples is the only town in the Kingdom represented in a quasi-bird's eye view. (Photo by Vladimiro Valerio.)





From the fifteenth century Otranto was one of the most important and famous cities on the East Coast of the Kingdom of Naples. In 1480, only 100 years before the survey was carried out for the atlas, the city was sacked by the Muslim forces which massacred more than 800 people. The high density of look out towers is mostly due to the continuous and violent landing of pirates which went on well into the eighteenth century. This section taken from the 'Provincia de Terra di Otranto' shows one of the towers near the city of Otranto. (Photo by Vladimiro Valerio.)



This detail of the decoration from the edge of the map of 'Provincia de Contado de Molise' shows a profile very similar to one which can be seen on Christopher Saxton's map of Cornwall (1579). (Photo by Vladimiro Valerio.)

mathematics, architecture, astronomy, medicine, biology and publishing. He also had a famous print shop at *Porta Reale* in Naples, close to the old university.

Stigliola's task of mapping the Kingdom of Naples was far from easy. On the one hand the area was beset by serious economic difficulties and on the other there were the topographical complications arising out of the 'shape' of Southern Italy. This problem was resolved – almost definitively as late as 1744 with Jean Baptiste D'Anville's *Analyse de la géographie d'Italie*. In the circumstances it is surprising to learn that the Naples project, begun in 1582, was so close in time to Saxton's pioneer survey of the English counties. Stigliola's Atlas, in fact, is one of the earliest national atlases ever produced and perhaps the first to be commissioned by a government.

In a letter of 1588, Stigliola tells Ortelius that his maps of the Kingdom of Naples will shortly be ready. In other words, the project was nearing completion after only five years work. It should be remembered that Stigliola had no comparative material to hand and no previous work to use as a yardstick for his own. He had no latitudes or longitudes for the towns and villages; the names of the rivers were few and uncertain and there was a complete lack of accurate information on the provincial boundaries, roads or distances. In other words, he had no information on any of the relevant aspects of the area to go on.

However, his knowledge of mathematics and astronomy must have been a great help as was his friendship with Galileo Galilei, the famous Italian mathematician, astronomer and scientist. He was invited by Prince Cesi to become a member of the *Accademia dei Lincei* in 1612. The establishment of a celestial observatory was in Stigliola's mind in the first decade of the seventeenth century and a letter, which I have recently discovered in the Vatican Library, gives evidence of this project.<sup>10</sup> In the letter, addressed probably to Prince Cesi, he explains why it would be a good thing to settle an observatory on a hill near the building of the University which was being constructed. On the same site, 'convenient for the observation of the sky,' as Stigliola wrote, the Royal Observatory of Naples was built 200 years later. If Stigliola's project had come to fruition Naples could have had the first modern observatory in the world. But, unhappily this project, as well as the Atlas, was dogged by misfortune.

In 1597, the work and the plates of the survey have been taken

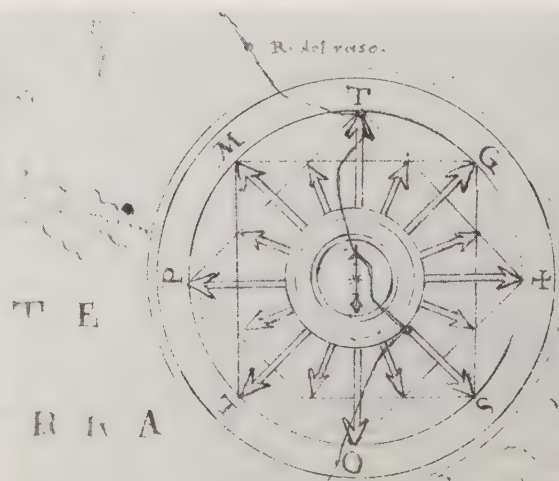
out of Stigliola's hands and he had been forbidden ever to take it up again. It appears that he had been tried for heresy by the Inquisition but the real reasons that forced him to abandon his work are still far from clear.

The entire work was confiscated by the government and there is no more news for the next ten years. It was probably during this period that the project passed into the hands of Mario Cartaro, the well-known Roman engraver,<sup>11</sup> who in 1586 had prepared the plate for the map of Ischia drawn by the physician Iasolino to illustrate his account of that island's thermal springs.

Although we in fact know that Cartaro had worked on the Naples atlas with Stigliola in 1591, it is unlikely that this publisher, bookseller and engraver was capable of understanding such a highly technical operation on his own. In my view, therefore, the most reasonable supposition is that Cartaro, on receipt of Stigliola's maps, merely put the finishing touches to them. The discovery of an early manuscript copy of the Atlas confirms this hypothesis.

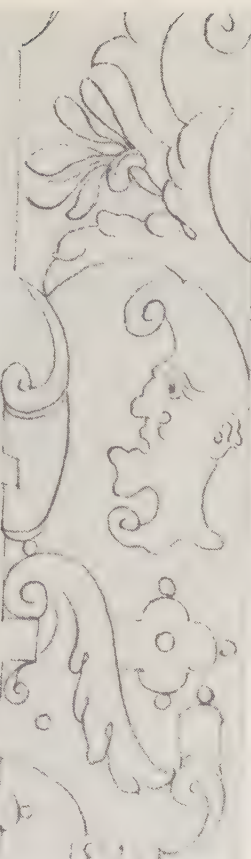
In the years that followed Stigliola's expulsion from the project, Cartaro completed the twelve plates showing the Provinces of the Kingdom. In 1607, he applied to the *Regia Camera* for a grant of

Each map in the atlas has a different compass rose. This one comes from the 'Provincia di Abruzzo Ultra'. The initials around the circle are the winds of the Mediterranean Sea: - T = Tramontana, G = Greco, S = Scirocco, O = Ostro, L = Libeccio, P = Ponente, M = Maestrale. (Photo by Vladimiro Valerio.)





10	12	144
8	17	17
8	25	416
8	28	44
1	1	64
22	20	116
33	34	280
31	22	409
12	25	227



200 ducats to cover the cost of engraving them. In his application, Cartaro pointed out that the roads and distances indicated on his plates would greatly assist the peregrinations of the Court. The work described clearly differs substantially from the 1613 copy (on which the roads are not shown) and from those of the Vatican and Bari Libraries (on which the roads are shown, but not the distances). Only the Paris copy, which is a slavish copy of the original manuscript, shows the roads as well as the distances.

The Neapolitan archives contain no reply to Cartaro's application. Perhaps it would be more appropriate to look for it in Spain. In addition, a search in the Spanish archives could well yield further copies (which must have been made for the Spanish court) of the Atlas itself, as well as further information on its completion and on the interruptions encountered in its preparation. I very much hope that this appeal will be seen by Spanish readers of *The Map Collector*.

After 1607, there is silence again for a few years. Then, in 1611, there is a letter in which Cartaro tells the Count of Lemos – who was Viceroy of Naples at the time – that he has dedicated the map of the Kingdom of Naples in twenty *royal sheets* to him.<sup>12</sup> A contemporary comment in the margin of the letter notes that the map is very rare because its distribution had been forbidden by the King of Spain. In fact, no printed copy of this atlas in twenty sheets has ever been found. Here, too, a search in the Spanish archives and libraries might prove fruitful.

We see that, as soon as the Atlas had been engraved, it was withdrawn and its circulation was prevented; only manuscript copies, devoid of all basic information, were used for the administration of the Kingdom and for the purposes of the *Regia Camera*.

But what was the nature of the information that led the King of Spain to withdraw the printed edition and to permit the use only of a limited number of manuscript copies?

The early copy, recently discovered, enables us to give an answer to this question and to study the map of Southern Italy as drawn in Stigliola's original work, and not as altered in the later copies.<sup>13</sup>

The original map not only depicts rivers and mountains (shown as hills in profile) but also uses conventional symbols to indicate the presence of the following features: centres of habitation, major centres of habitation, bishoprics, archbishoprics, coastal

towers, posting stations, roads with distances expressed in miles, harbours, fortresses, seats of the *Regia Udienza* and forests. Many of those symbols were used for the first time in the late sixteenth and seventeenth centuries! Another record of the genius of Stigliola.

The government did not relish the diffusion of so much information about the Kingdom. No less than 1999 centres of habitation are shown, with details of their respective *fuochi* ('hearths': for taxation purposes). There are 376 look-out towers along the coasts, twenty-one forts and twenty-eight harbours showing the number of vessels in each.

At this time of course, the South was the least known part of Italy. Magini, who was the first to draw an atlas of Italy, posthumously printed by the son, was appalled to discover – before he acquired a copy of the Stigliola-Cartaro atlas – that there was no reliable delineation of Southern Italy.<sup>14</sup> Magini made extensive use of Stigliola-Cartaro, and to their work he owed his ability to provide an accurate representation of the South.

In the state of knowledge obtaining prior to the discovery of Stigliola's work, it was thought that Magini's modifications were mainly concerned with the Salentine and Calabrian peninsulas (respectively the 'heel' and the 'toe' of Italy) and with general configuration of the Kingdom. This is no longer true. A general map of the Kingdom, drawn by me on the basis of the individual parts of Stigliola's atlas, shows that the shape of Italy, apart from the Salentine peninsula which is the only serious error, had been accurately perceived before the end of the sixteenth century by this talented neapolitan scientist. So all the work done by Stigliola would have been wasted if Magini had not drawn on it for the plates of his atlas of Italy.

But what happened to the extraordinarily detailed information collected by Stigliola? For many years maps of Southern Italy were simply taken from Magini's atlas and no other information was heard of. Then quite unexpectedly, a map signed by Giacomo Cantelli di Vignola, geographer and librarian to Francesco II, Duke of Modena, appears in Giovan Giacomo de' Rossi's *Mercurio Geografico*: it uses the same conventional symbols as those employed by Stigliola seventy years earlier. Obviously, Cantelli had not consulted Magini but Stigliola – and in a copy very similar to the first draft.

## Acknowledgement

I am grateful to Costanza Gialanella and David Ridgway for their help but any errors are mine.

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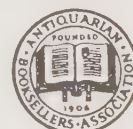
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# The Geographical Sciences in the Library of Robert Hooke

by Leona Rostenberg

*Although seldom straying far from his native London the avid book and atlas collector, Robert Hooke, travelled the world in the library he amassed. Here, Leona Rostenberg, describes some of those 'travels' and shows how a persistent and diligent collector came to build up one of the great libraries of the seventeenth century.*

THE CHILDHOOD INGENUITY of Robert Hooke foreshadowed his future brilliant career as one of the outstanding scientists of the Restoration. At an early age he displayed a rare skill in drawing and marine technology. In his biography of Hooke, Waller stated that as a boy he had 'made a small ship about a yard long, fitly shaping it, adding its Rigging of Ropes, Pullies, Masts etc. with a contrivance to make it fire off small guns, as it was Sailing cross a Haven of pretty breadth.' This early interest was to be expanded and to express itself partly in inventions and partly in his great library which included numerous texts relating to marine science, geography, maps and atlases, voyages and travel.<sup>1</sup>

As a young man Hooke experimented a great deal to try and improve the barometer, the diving bell and sea pendulum. A devotee of mathematics, astronomy and navigation, he proposed later in life the establishment of a 'Mathematical-School' for Boys to be instructed in the Principles of Astronomy and Mathematics.<sup>2</sup>

Throughout his life Hooke devoted much of his time to developing his library. At the time of his death he had acquired approximately 4,000 books of which over half relate to *materia scientifica*. Of this number about 300 embrace the fields of marine science, geography and cosmography, maps and atlases, voyages and travel. From his diaries kept from 1672 to 1680, 1688 to 1690 and 1692 to 1693 Hooke the collector emerges, buying at the London bookshops in St. Paul's Churchyard and Little Britain, the less stylish areas in Duck Lane and Moorfields and at the many book auctions. Additional insight to the Hooke holdings is afforded by the auction catalogue of his library which was sold in London in 1703. *Bibliotheca Hookiana*.<sup>3</sup>

The scientist's geographical holdings, which include the writings of classical, renaissance and contemporary authors, are of great interest.

Hooke's Diary entries occasionally allude to dealers from whom specific works had been purchased. On 8 March 1674/75 he visited his favourite bookseller John Martyn of the Bell, printer to the Royal Society. At this time he selected two items one of which was Michel Baudrant's *Lexicon geographicum* at 3s. which was bought 'on account.' Two entries of January 1675/76 are interesting as they specify geographical ephemera. 'Mr. Brome gave me the Geographical Cards. Bought cards of Moxon.' The bookseller Henry Brome of Ludgate Street had apparently presented the scientist with a set of geographical playing cards. Published in 1675, the deck of fifty two cards depicted the counties of England and Wales, each card bearing an engraved map in the centre with space reserved for suit marks. The heads of Charles II and his consort Catherine of Braganza were used for the kings and queens. The well-known type founder and bookseller Joseph Moxon of the Atlas, Ludgate Hill, published three sets of cards: 'Astronomical Playing Cards,' 'Astronomical Cards,' and 'Geographical Playing Cards wherein is exactly described all the Kingdoms of the earth, curiously engraved. Price Plain 1s., coloured 2s., best coloured and Gilt 5s., the Pack.' Unfortunately Hooke's selection of the decks is not specified.<sup>4</sup>

English geographies include Nicolas Lloyd, *Dictionarium Historicum; Geographicum, Geography Anatomiz'd* by Patrick Gordon; the 1625 edition of *Geography Delineated* of Nathaniel Carpenter who refers to California as a fifth continent and the Latin and English editions of the *Tractatus de Globis* of Robert Hues, one of which had been purchased by Hooke in March 1677

## THE SIZES and LENGTHS OF RIGGINGS

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Performed by *Edward Hayward*, Clerk of the  
Survey at *Chatham*.



L O N D O N :

Printed by *Peter Cole*, living in *Leaden-Hall*, and at the  
sign of the Printing-press in *Cornhill*, neer the  
Royal Exchange: 1655.

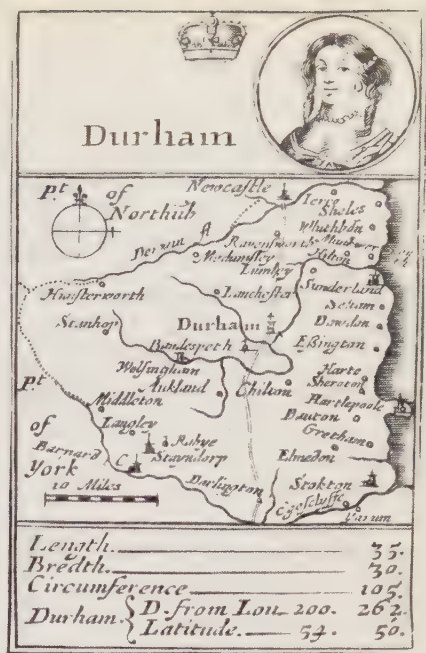
at 'a shop in Holbourne.' Of additional interest are the *Geographia generalis* of the German Bernhard Varen – eventually to be edited by Isaac Newton – and other popular seventeenth-century geographical guides and lexicons.<sup>5</sup>

Hooke's collection of maps and atlases reflects his expertise and deep interest in the field. He was sought by his contemporaries for technical assistance on map design and textual arrangement. Diary entries refer to his consultations with John Ogilby in the preparation of his atlas *Britannia*. On 14 October 1673 he 'shewd [him] the way of Letters for making a Map.' Later at the Spanish coffee-house Hooke 'drew the uses of the London map.' Other memoranda allude to maps drawn for the Lord Chancellor and a visit to Garaway's coffee-house where he informed his fellow academician Thomas Henshaw of his 'idea of mapps.' On 9 August 1678 he spent time with Sir Christopher Wren at Child's coffee-house elucidating his 'designes of mapps.' On another occasion, in company with Wren, he explained his design for a sea chart. Hooke was engaged by the publisher-bookseller Moses Pitt as adviser-in-chief for his grandiose scheme of an *English Atlas* to be published in eleven volumes to which the scientist devoted a lot of time from 1678 to 1680 employing for Pitt a corps of maritime



Robert Hooke's purchases included curiosities like these geographical playing cards. Each card has an engraved map in the centre with space reserved for suit marks. The heads of Charles II and his consort Catherine of Braganza were used for the kings and queens.

(By courtesy of Brian Kentish.)



The title page from Edward Hayward's *Sizes and Lengths of Rigging's ...* of which Robert Hooke had two copies in his collection. He had a childhood interest in 'riggings and pulleys' and his later interest in marine science is reflected in the holdings of his great library. (By courtesy of The British Library.)



A seventeenth century engraving of a typical London coffee house where, according to an Italian nobleman visiting the country in 1667, 'were not only coffee but other beverages, the chocolate, sorbets ... according to season' were sold. Also 'readers of news, discussion groups would sit in front of a great fire and smoke in winter two hours cost two pence'. Robert Hooke often met various academics to discuss inventions, 'designes of Mapps' and the various treatises of explorers in coffee houses like the one shown. (By courtesy of the Mary Evans Picture Library.)



experts. Hooke himself was on friendly terms with the London map-makers, Herman Moll, Cramer and Detlemer Cluver. As late as December 1689 Hooke, at a meeting of the Council of the Royal Society, read his 'Lecture of the description of Tartary' displaying Witsen's 'Large and Curious Map of the great tartary.' Hence it is not surprising to find in the scientist's collection a rich and varied selection of cartographies and maps.<sup>6</sup>

Hooke acquired his atlases and maps and related material from a variety of London stationers including specialists scattered in the more remote parts of the city. As adviser to Moses Pitt for his *English Atlas* Hooke, after many visits to his shop in Little Britain, became familiar with his stock. Long before he had been consulted by Pitt – in February 1672 – he 'bought of Pits . . . Ortelius collections . . . Europes rodes at 6d.' A few years later he 'received from Pit, Blaeus Atlas, 11 volumes.' Pitt's *English Atlas*, volumes 1, 2 and 3 to which Hooke had given much time and high hopes was bought at the auction sale of his library for £3.5s. Attending the Pitt auction of 24 December 1678, the scientist successfully bid on two notable atlases: number 88 Lucas Waghenaeer, *Nieuw Groot Stuermans Zee-Spiegel* at 4s.6d. and number 242 Pieter van der Keere, *Germania Inferior* at 6s.6d. which, alas, fetched 2s.6d. at the disposal of Hooke's library.<sup>7</sup>

From Godfrey Richards of the Peacock, art specialist, Hooke picked up several single maps: for Nicolas Sanson's Poland, a map of France and Germany, 'paid 1sh.' On 16 August 1677 he took of Richards 'Drickerts Map of England, not paid.' Hooke had in all likelihood, obtained one of the maps exported to England by the Dutch cartographical publisher Cornelis Danckaerts. Two significant atlases were acquired from Martyn: the three volume set of one of the Merian topographies at £6 and Zeiller, *Topographia Galliae* 'on account.' Although Hooke had assisted Ogilby in his cartographical projects it appears that the former dancing master failed to mix business with friendship since Hooke purchased copies of the various Ogilby atlases. For an unbound copy of the *Atlas Chinensis* he paid 12 shillings, buying in addition copies of the *Atlas Japanensis*, *Asia or Description of Persia*, *Africa*, *America*, *Britannia*, or the *Roads of England and Wales*.<sup>8</sup>

In his bibliophilic meanderings Hooke visited the premises of John Cade of the Royal Exchange, a dealer in drawings and paintings frequently patronized by Pepys. Here Hooke acquired an illuminated set of Saxton's maps and an unspecified map for 8sh. 'not paid.' Hooke refers to the purchase of a 'Mapp from Garret.' At the shop 'Going up the stairs of the Royal Exchange in

Cornhill,' Garrett specialized in maps and prints. Here Hooke might have acquired 'A Prospect of New Bedlam in Moorfield' printed in three large sheets of elephant paper at 2 shillings a view which surely would have appealed to the collector since he rebuilt Bethlehem Hospital in Moorfields after the Fire. It is surprising that Hooke did not buy more from Garrett who advertised 'a choice of all sorts of large or small maps, coloured or uncoloured maps of the world or any particular part thereof, with a variety of prospect cities.' It was from the cartographical specialist, Robert Morden of The Globe, that Hooke purchased a new map of Alsace and a map of Brest.<sup>9</sup>

Hooke's holdings in maps and atlases included further a complimentary copy of the *Index Villaris, or a Register of all the Cities* by the geographer John Adams who had also sought the scientist's cartological expertise; a 'map of the cape cost and castle de reina,' a gift from Sir Andrew King; the *Atlas Major* of Jan Jansson and the *Sea Atlas* of Pieter Goos; maps of England and Scotland and a Mapp of London bought in November 1675 in Budge Row. He also owned a Map of Sirrinam acquired at 6d., the *Novus Atlas Sinensis*, the first European atlas of China by the Jesuit missionary Martino Martini for which Hooke paid 20s.6d. to the dealer Nathaniel Hooke and the Mercator, *Atlas parvus*. Items of special English significance are the *Horographically Description of Middlesex* of John Norden, the sea charts of the bookseller and prolific map-maker John Seller, 'Hydrographer to Charles II and James II' and maps of John Speed.<sup>10</sup>

Works relating to global navigation lined the Hooke Library shelves: the Latin edition of the *Voyages* of Drake, Cavendish and Hawkins; Hakluyt, *Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*; the *Voyages* of Jean Mocquet, Keeper of the Cabinet of Rarities of the King of France; *The Relation of the Wonderfull Voyage* of William Cornelison Schouten which Hooke obtained from Henry Brome for 8d.; *Purchas his Pilgrimes*; the *Relation des divers Voyages* of Melchisedec Thevenot. At a June 1689 auction Hooke bid 5s. 10d. for a copy of the *Voyages and Travels* of Jan Struys who during his visit to Formosa related that there he had seen men with tails. At Martyns he acquired a copy of John Ray's *Collection of Curious Travels and Voyages* for 6s. and at the little known French stationer, Behagel, he purchased for 3s. a copy of d'Avity, *Voyage en divers Etats d'Europe & d'Asie*. An item of interest is the 1575 Antwerp edition of the *Itinerarium* of the Spanish Hebrew traveller Benjamin of Tudela who, from 1160 to 1177 visited Asia







The coast of Virginia from the sea atlas of Pieter Goos which was acquired by Robert Hooke for his great library. (Photo by John Webb.)



From his favourite bookseller John Martyn of The Bell, Hooke purchased the three volume set of the Merian topographies for £6. (Photo by John Webb.)

and Africa, observing throughout his journey the settlements and condition of his fellow faithful.

Hooke's extensive collection of travel literature naturally included works relating to the motherland: Camden, *Britannia*; Sorbier, *Relation d'un Voyage en Angleterre* which he originally 'borrowed' from Martyn and eventually purchased; a copy of Thomas Smith, *The common-welth of England* at 4s. Stow, *A suruay of London* and others. Of uncommon interest is Martin Martin, *Late Voyage to St. Kilda*. 1698, a work which is said to have inspired Johnson's voyage there. A similar treatise is *A Description of the Orkney Islands* by James Wallace.<sup>12</sup>

Although Robert Hooke, Curator of Experiments to the Royal Society, seldom left his London haunts, his interest in the European scene was keen and his acquisition of narratives relating to the Continent and the East extensive. John Ray, *Travels through Holland* cost him 1s., while a copy of Guicciardini, *Description of the Low Country* was obtained at the Pitt auction of 24 December 1678 for 5s. A variety of texts in the Hooke library relate to France, Spain, Germany, Italy and Switzerland including *An Historical Explication of Versailles*; *Topographical Description of France*; Antoine de Brunel, *Journey into Spain*; William Fiston, *The estate of the German empire*; Raymond, *An Itinerary containing a Voyage made through Italy in 1646-1647*; two editions of Lassels, *Voyage of Italy* in English and French. The sections relating to Italian art in the texts of Raymond and Lassels naturally were of keen interest to Hooke in his role as draughtsman and





## *The Manner of treading out their Rice*

An illustration from one of the books on foreign voyages in Hooke's collection. It is taken from *An Historical Relation of the Island of Ceylon in the East Indies together with an account of the Detaining in Captivity the Author and divers other English men now living there and of the Authors miraculous Escape*. By R. Knox. 1681. Robert Hooke himself read the preface to the book stressing the importance of disclosing knowledge of various experiences and travels to readers in many languages. (By courtesy of The British Library.)

amateur artist.<sup>13</sup>

Long aware of English concern with Turkish power and threat as well as the bizarre attraction of the country, the English press circulated translations of numerous narratives relating to the Ottoman Empire and The Porte. Hooke's holdings embrace English and foreign texts: George Sandys, *A Relation of a journey*; Sir Paul Rycaut, *The Present State of the Ottoman Empire*; Robert Withers, *Description of the Grand Seignor's Seraglio*; Sir Henry Blount, *A Voyage into Constantinople* picked up by the scientist in Moorfields for 3d. The *Voyage de Levant* of Jean Thevenot was acquired in February 1674/75 at Martyn's premises for '6s. not paid,' where at a later date he paid 19s. for a copy of Jean-Baptiste Tavernier, *Six Voyages through Turkey*. A handsome addition to the collection was the English version of Vincenzo-Maria Coronelli, *An Historical and Geographical Account of the Morea, Negroponte* adorned with 42 maps and plates.<sup>14</sup>

Hooke's texts relating to the Far East reflect his interest in the remote and probably some curiosity about English foreign policy. Among the more interesting is *Travels into the East Indies and Persia* by John Fryer, a surgeon, who spent years in the service of

the East India Company. Fryer composed his narrative describing Surat, Bombay, English settlements and English enterprise in the East. *The Historical Relation of the Island of Ceylon* of Robert Knox apparently fascinated Hooke. He owned three copies of the book possibly attracted by the personal history of the author who had been a Scottish commander in the service of the East India Company, was taken prisoner and languished for twenty years in India. A Diary entry of 8 November 1689 alludes to the purchase of '2 books in Low Dutch Linscoten 26d.' At a Millington sale Hooke had successfully bid on the extremely important *Itinerarium* of Jan Huyshen van Linschoten which described in detail the trade routes, commerce and weakness of the Portuguese administration in India.<sup>15</sup>

The library further embraced texts on China, Japan and Siam: the English translation of Juan Gonzalez de Mendoza, *History of the Kingdom of China*, the English version of Alvarez Samedo, *History of the great and renowned Monarchy of China* which Hooke picked up at a shop in Holborn for 3s., the *Observations Geographical . . . Civil, Ecclesiastical made in a Journey through China* by the Jesuit missionary Louis Le Comte and two copies of the handsome folio *China* in Latin and French of Athanasius Kircher, one of which Hooke had purchased from Pitt in 1678. Three narratives concern the remote kingdom of Siam: the Chevalier de Chaumont, *Relation a Siam*; Simon de la Loubere, *A New Historical Relation of the Kingdom of Siam* which discusses the Siamese alphabet, customs and costume and *Relation of the voyage to Siam* by the French missionary Gui Tachard, the last-named purchased by Hooke from the French refugee dealer Boudet for 2s.6d.<sup>16</sup>

The Hooke library shelves included several works relating to Africa: Sir Thomas Herbert, *Travels into Africa* picked up at Martyn's shop for 12s., Richard Jobson, *Golden Trade or Discovery of the River Gambia*; George Philips, *The Present State of Tangier*; *The Adventures of an English Merchant, taken prisoner by the Turks at Argiers*; Giacomo Barati, *Travels into Ethiopia and several relations of Morocco*. Two significant relations treat the vast world of the South Sea: Sir Richard Hawkins, *Observations in his Voyage into the South Sea* which recounts the explorer's voyage of the 'Dainty' and his adventures through the Straits of Magellan and Sir John Narborough, *Voyages and Discoveries in the South Sea*.<sup>17</sup>

At the auction sale of Hooke's library the bidder, bent on travel and exploration, was most fortunate to acquire one lot of several items which included Fernando de Queiros, *New Southern Discovery*. 1617. The buyer had obtained a rare and important pamphlet by the Portuguese explorer who had discovered the continent of Australia which he claimed ceremoniously in the name of pope and king.<sup>18</sup>

The vast curiosity of Robert Hooke in the North American continent and the overseas English colonies is expressed in his conversation, readings and acquisitions. The scientist's meetings with his fellow-academicians at the various London coffee-houses were spent not only in discussion of forthcoming papers to be read but also in spirited talk about the English holdings in the New World. At Jonathan's coffee-house there was 'much discourse . . . about mountains in Virginia, about curing flesh, fish, oysters, bevers, etc.' With Wren, Hill and Evelyn, Hooke mused about the workings of the Hudson's Bay Company. A Diary entry of 3 December 1668 refers to a letter from Carolina with allusion to 'wild silk worms, Vines 8 metres in diameter, 500 feet long growing in Swamps covered with (water), double crops thriving of silk worms and Mulbe(rries)'. Other entries refer to Hooke's reading 'Crowlick's Description of New York with animadversions,' an earthquake in New England, a History of Virginia and the promise of a 'Relation of California' from Mr. Boyle.<sup>19</sup>

Collected works relating to the New World comprise two copies of Simon Grynaeus, *'Novus Orbis regionum ac insularum veteribus incognitarum; De orbo novo* of Peter Martyr Anglerius; Antonio Herrera, *Descriptio Indiae Occidentalis* which Hooke acquired from Pitt for 12s. 'not Paid.' Other Americana include the treatises of Jan de Laet; the botanical and medical studies of Piso and a Dutch and English version of Esquemeling, *Buccaneers of America*.<sup>20</sup>

Regional texts enhanced the collection. One of the earliest books depicting the overseas homeland is Morton, *New English*



*Canaan or New Canaan*. 1617. Wandering through Moorfields he picked up a copy of ‘Sr Gorges Description of New England,’ actually *America Painted to the Life* by Sir Ferdinand Gorges ‘father of English colonization in America.’ It was Gorges who had been one of the principal founders of the Plymouth Company and in time he became Lord Proprietor of the Province of Maine.<sup>21</sup>

Interest in the Virginia Colony is indicated by Hooke’s acquisition of John Smith’s *History of Virginia* and Edward Williams’ *Virginia richly and truly valued*. A Diary entry of 9 March 1676/77 alludes to Captain James, *Voyage*. Thomas James had aspired to discover the northwest passage into the South Sea, but apparently misguided, he encountered Luke Fox in Button’s Bay. It is not at all surprising that Hooke owned a copy of Luke Fox, *North West Fox, or Fox from the North-West passage*, a narrative of exploration in the western part of Hudson’s Bay.<sup>22</sup>

Hooke’s curiosity extended from colonial New England to colonial France taking from ‘old’ Pitts’ in January 1675/76 a copy of a book of Tinet’s voyages. The collector doubtless referred to *Les Singularitez de la France arctique* of Andre Thevet. With the exception of Cartier’s text Thevet’s work is the oldest French narrative that refers to New France. The relation became the principal source for Villegagnon who arrived in Brazil in 1555 naming the area France Antarctique. At the Oakes Sales of May 1689 Hooke was the successful bidder for Francois Creux, *Historia Canadiensis seu Nova Francia libri X*, a work which details the sufferings of the French Jesuits at the hands of the savages. A narrative of extreme significance is Marc Lescarbot, *Nova Francia or the Description of that part of New France which is one continent with Virginia*. The author had travelled with Laudonniere to Florida remaining there from 1606 to 1607, returning to France where he wrote his observations. The *Description géographique des costes de l’Amerique septentrionale depuis La Nouvelle-Angleterre jusque’a la Riviere Saint-Laurent* of Nicolas Denys fell to Hooke for 3s.9d. at the Mills auction of 3 December 1689. The author had travelled through the French Canadian colonies for four years and presented an exact description of the country along the St. Lawrence: Indian life, natural resources, animals, climate and miscellaneous information. Two notable additions to Hooke’s collection included the *Description de Louisianie* and *Voyages and Discoveries in America* by the Recollet missionary Louis Hennepin.<sup>23</sup>

Secure in London, the spirit of Robert Hooke roamed fearlessly from the wilds of Louisiana to the lush scenery of the islands of the Caribbean. Among several interesting items relating to the West Indies Hooke acquired *America or an Exact Description of the West Indies* by Thomas Speake. At the Shelton auction sale of 16 February 1692/93 Hooke knocked down for the trifling sum of 5d. Edmund Hickingill, *Jamaica view’d with all its Ports, Harbours*. Other pertinent texts are Rochfort, *Histoire des Isles de S. Christophe, de la Guadeloupe*; Ligon, *True and Exact History of the Island of Barbadoes* picked up by Hooke at a shop in Pope’s Head Alley for 4s.6d. and *The Survey of the West Indies* by Thomas Gage at 5s.<sup>24</sup>

There are only a few works relating to the New World south of the Antilles. The Hooke Auction Catalogue lists Augustine Zarate’s *The Strange and Delectable History of the Discoverie and Conquest of the Provinces of Peru, in the South Sea*, which tells of Pizarro’s discoveries and brutal conquest. Two other books are of great interest: Blaise Pagan, *Historical and Geographical Description of the great Country and River of the Amazonas in America* and Francesco Hernandes, *Historia Plantarum Animalium et Mineralium Mexicanorum* purchased at one of the Maitland Sales for 4s.3d.<sup>25</sup>

Hooke’s acquisitions in marine science, geography, maps, atlases, voyages and travel reflect not only the extent of his own inquiring mind but also the scope of a specialized literature available to the Restoration collector. His purchases serve as a guide to London dealers, foreign publishers, auction houses and the range in price of the time. Travelling with Hooke, the researcher ventures to little known London book shops, shares with him his enthusiasm for the marvels and sites of distant climes. Although Robert Hooke travelled very little in reality, his mind travelled far and wide through his books – his spirit and intellect ascending the highest peak in Darien!

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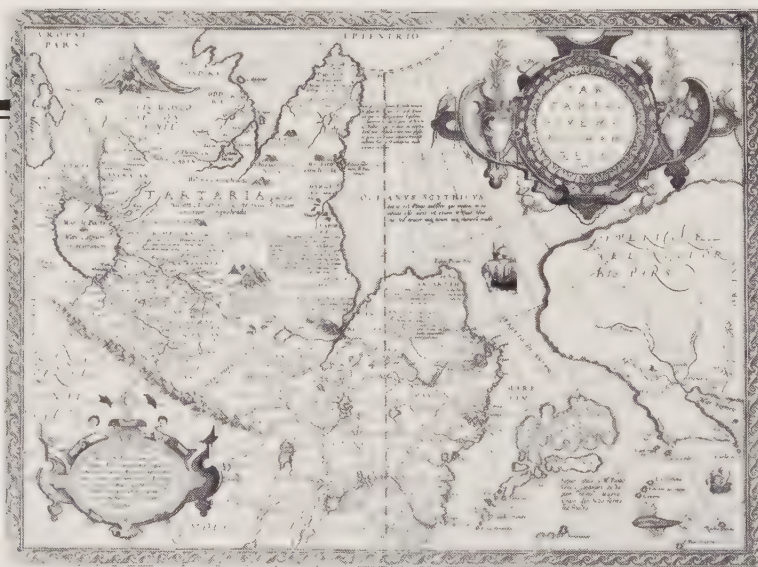


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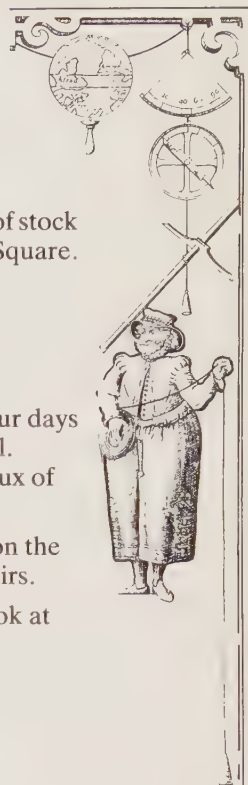
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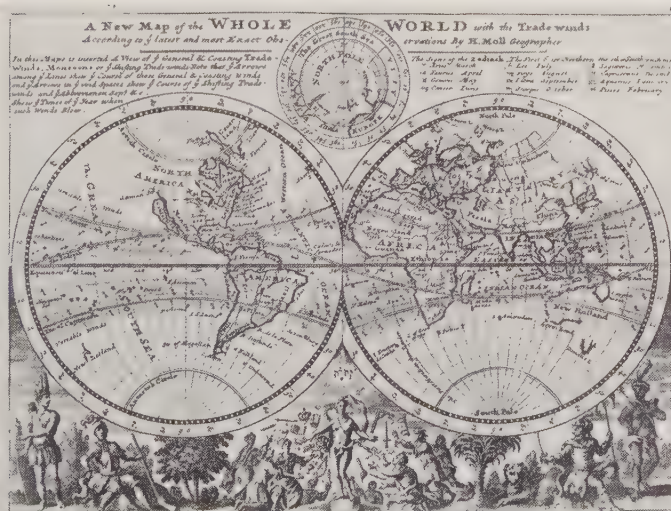
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# The 'Modern' Mapping of Nova Scotia

*by Walter K. Morrison.*

The author of this article, Walter Morrison (right), is a professional cartographer who teaches cartography at a technician level at the Nova Scotia Land Survey Institute — the only school in Canada devoted exclusively to mapping. He has been a collector of early maps for over 25 years and has indexed the *Atlantic Neptune*.

‘CONSIDERING HOW LONG Nova Scotia has been frequented and settled both by English and French, it is surprising that it should be no better represented in Maps: especially as it was of great importance to Navigation to have the situation of its Coasts, at least those on the Atlantic Ocean, accurately determined ...’,<sup>1</sup> wrote John Green in his *Explanation for the New Map of Nova Scotia* ... (1755).

The Nova Scotia referred to in Green's 'Explanation' included present-day New Brunswick, northern Maine and Cape Breton Island at the eastern tip of the peninsula. Sandwiched as it is between the coasts of Cape Breton and New Brunswick, Prince Edward Island (P.E.I.) (Isle St. Jean or Island of St. John prior to 1799), cannot be ignored. This whole area comprises the region termed 'Acadie' by the French.

Students of early cartography in Canada are deeply in debt to W.F. Ganong, who produced a series, in nine parts, for the Royal Society of Canada, *Crucial Maps in the Early Cartography and Place Nomenclature of the Atlantic Coast of Canada*.<sup>2</sup> Another of his monographs *Cartography of New Brunswick*,<sup>3</sup> extends the cartobibliography of that province to the late 1880's and also contains, of more general interest, an 'Essay upon the Study of Local Cartography'.<sup>4</sup>

Since Ganong and his contemporaries have exhaustively covered America's classic period of mapping, this article commences with Ganong's 'Modern' period — a period characterised by the

emergence of shapes plainly recognisable as Atlantic Canada as we plot it today.

With Henry Popple's map of 1733<sup>5</sup> as a springboard, Jacques Nicolas Bellin, employing logs, reports and the huge accumulation of manuscripts in the Dépôt des Cartes de la Marine, produced the first reasonable predecessor to the modern map in an illustration for Charlevoix's, *Histoire et Description de la Nouvelle France*, Paris 1744. Bellin outlined (Introduction to vol. 3) his sources and compared his map to Popple's, stating, 'I can say that I have been the first to lay down Canada and Louisiana with any kind of precision.'<sup>6</sup> A translation of Bellin's analysis was printed in *Gentleman's Magazine*, Feb. 1746, the month after it published Thomas Jeffery's copy of Bellin's map.

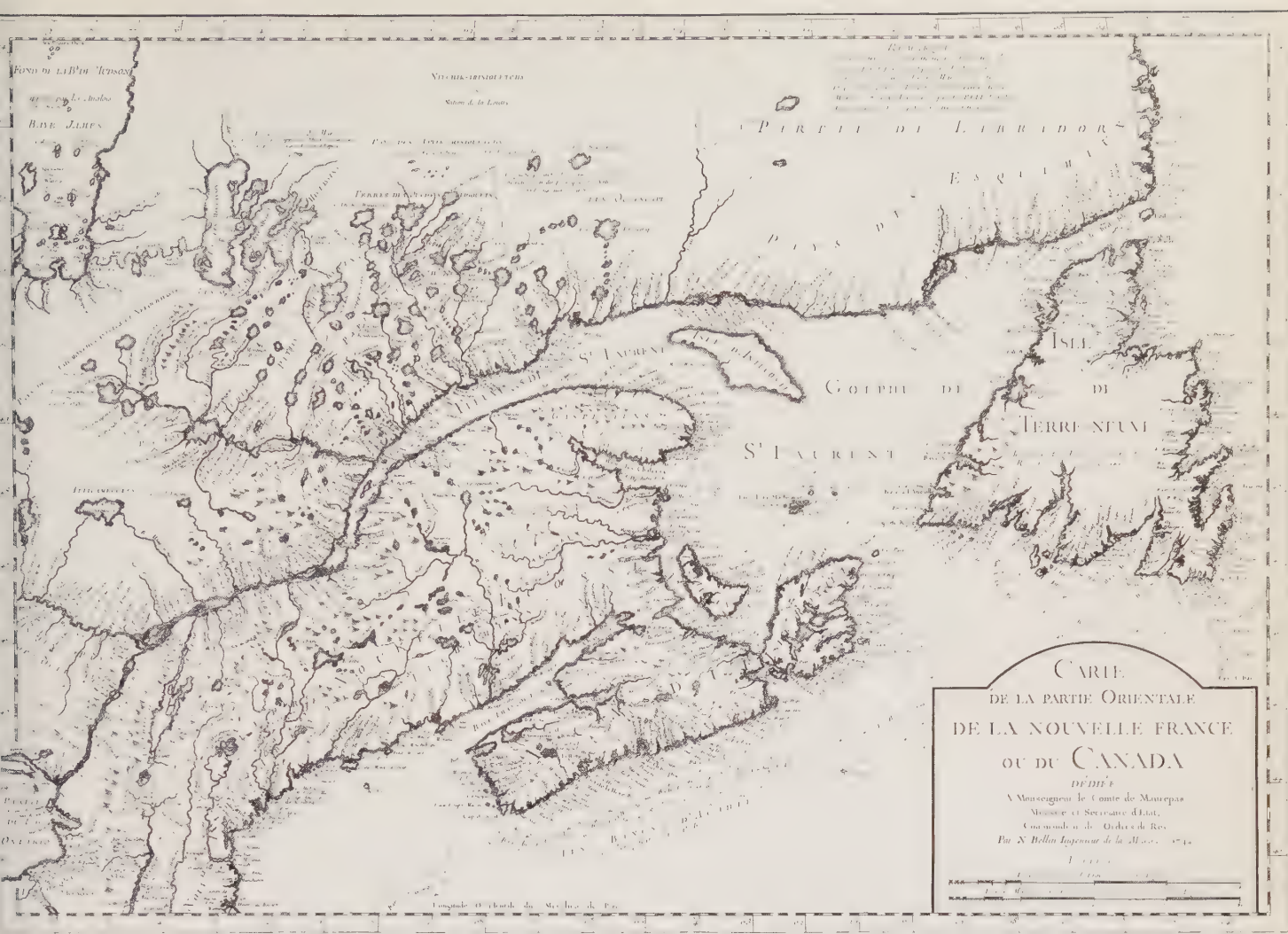
Emanuel Bowen brought out an exact copy of Bellin's shorelines and rivers with English place names in 1747<sup>7</sup> and 1752<sup>8</sup>. On this map the cartography students at Nova Scotia's Land Survey Institute practice plotting latitudes and longitudes, illustrating graphically the optimism of Bellin's so-called precision at a time when the study of longitude had not caught up with latitude.

Bellin's influence continued for thirty years in James Turner's copy (of Jefferys' copy) printed first in Boston, 1750<sup>9</sup> then re-issued three more times in Philadelphia, 1759, 1760, 1766.<sup>10</sup>

The map of Nova Scotia took an eastward longitudinal shift with the publishing of the results of Chabert's *Voyage Fait par Ordre du Roi en 1750 et 1751 Dans L'Amerique Septentrionale*. Paris.







Jacques Nicolas Bellin's map from the 1744 edition of Charlevoix's *Histoire et Description de la Nouvelle France*. (above)

Thomas Jeffery's copy of Bellin's map which was printed in the *Gentleman's Magazine*. (left)

A tracing of Emanuel Bowen's copy of Bellin with modern map plotted to the original projection. Traced and plotted by Stephen C. Miner, Nova Scotia Land Survey, Cartography Class. (right)

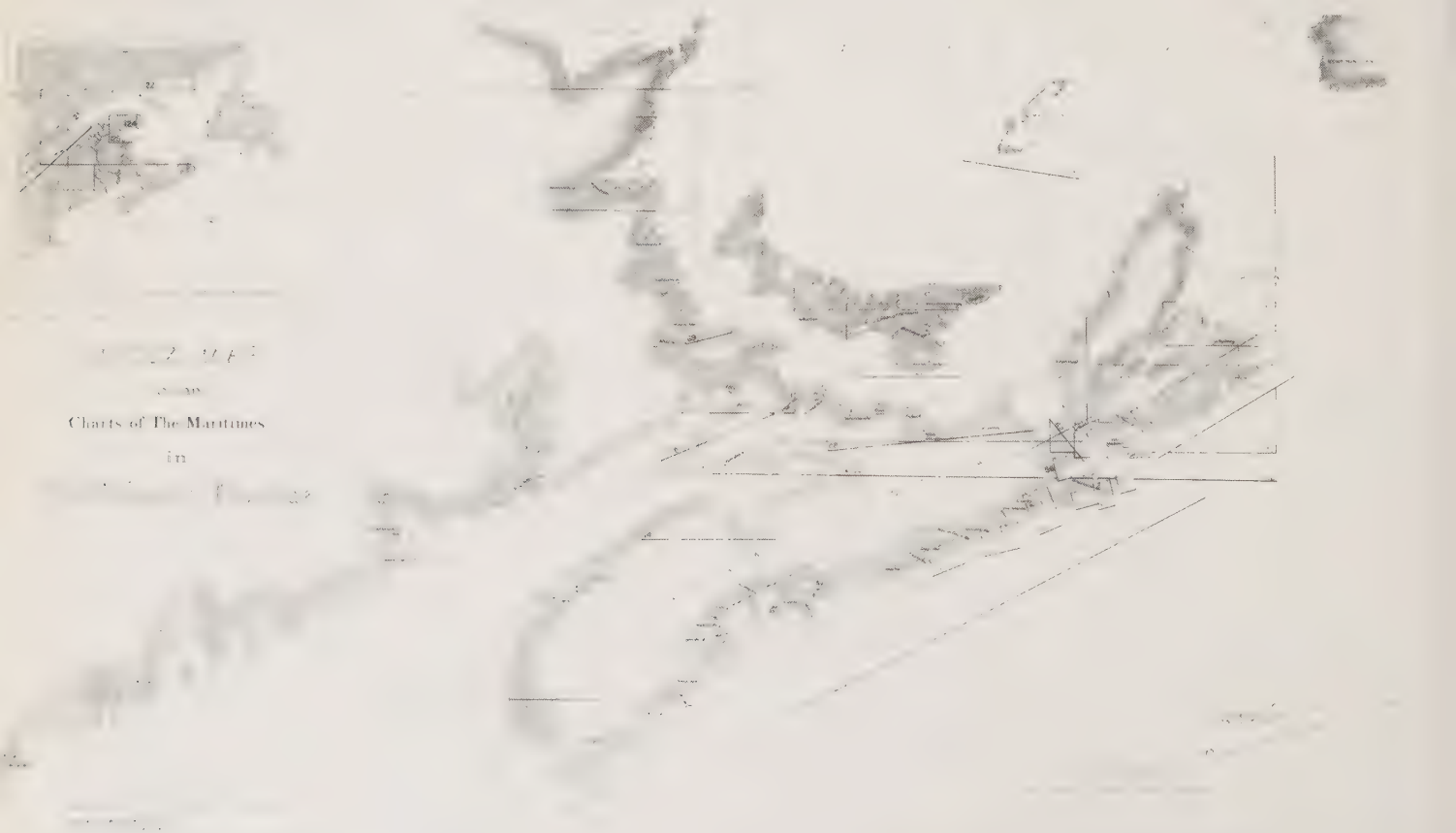




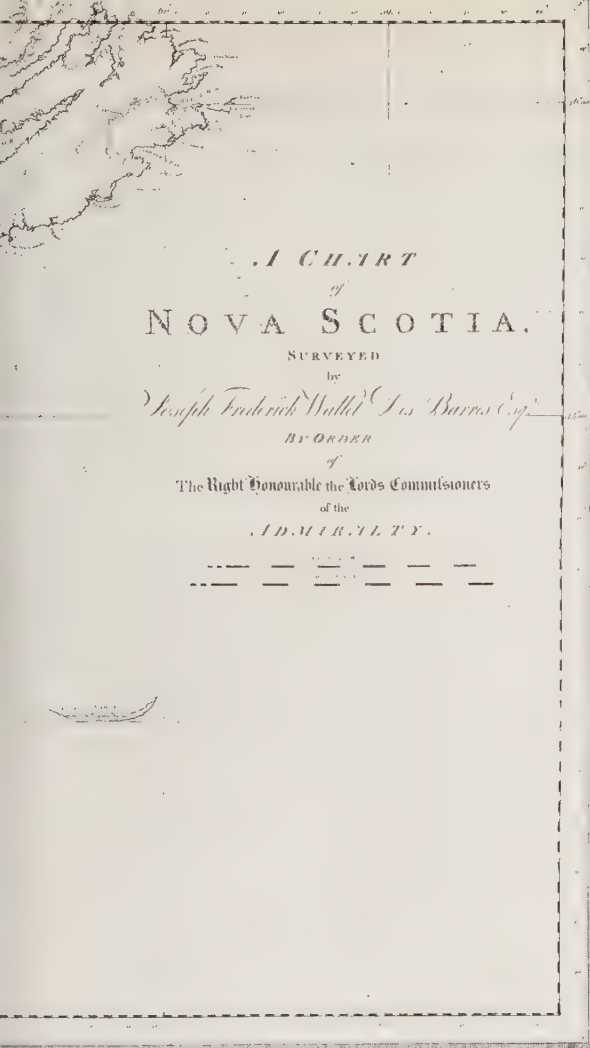


A line copy of J.F.W. DesBarres' chart of Nova Scotia (First State) from the famous *Atlantic Neptune* atlas.

This index map was compiled and drawn by W.K. Morrison, New York Public Archives of N.S. Volume 1, No. 3 catalogue of maps in the Archives.  
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MDCCLIII. On this expedition, Chabert nailed down the Atlantic Coast of Nova Scotia by determining astronomically, the latitudes and longitudes of Louisbourg, Detroit de Fronsac (Strait of Canso) and Cap du Sable (the westernmost point of Nova Scotia, not to be confused with Sable Island out in the Atlantic).

Chabert's work figured prominently in John Green's depiction of Nova Scotia (Jefferys, 1755) to the extent that the about-to-be published map was recalled from the engravers to incorporate the *new data*.<sup>11</sup> Chabert's frontispiece map, 'Carte Reduite les Costes de l'Acadie de l'Isle Royale de la Partie Meridionale de l'Isle de Terre-Neuve ...,' appeared in four states: first, with a large attached title above the map surrounded by a solid line border; the second state, in *Hydrographie Francoise*, 1755, was printed with all the other map plates from Chabert gathered together on one sheet of paper, title and border from the first state were cut off; third state, same as the second with price (trente sols) and Ministry of Marine stamp added; fourth state, in Chabert's book as the frontispiece with a new title. Possibly this was engraved on heavier gauge copper soldered into the centre of the original plate which would account for the plate mark around the title. States 2 and 3, although appearing later than 4, could have been stored as prints because a mortise in State IV would be irreversible. All the accidentals point to only one plate being used for the four states. The alternative, double-printing, is difficult to credit with its attendant inking and registration problems. A comparison of several prints would settle this point.

Next in importance was Thomas Jeffery's publication of John Green's 'A New Map of Nova Scotia and Cape Britain (sic) with an Explanation,' London 1755. The 'Explanation' was published anonymously but as G.R. Crone has revealed in articles in *Imago Mundi*,<sup>12</sup> (and Ganong in his 1897. *Cartography* ..., p.379) the author was an Irish geographer, Braddock Mead calling himself John Green. His 'Explanation' describes sources and reasons for his draught and sheds much light on the art of compilation in an age of slow communication, secrecy and international rivalry.

The Thomas Jefferys *Map of Nova Scotia* figured prominently in boundary negotiations in the aftermath of the French-English

Volume I	8	Coast of Nova Scotia, New England... &c	2	1/2,000,00
	9	Chart of Nova Scotia	3	1/500,000
	12	River of St. John	1	1/28,160
	14	Isthmus of Nova Scotia	2	1/142,560
	16	Chignecto Bay	3	1/58,080
	18	Fort Cumberland	1	1/9,600
	23	Annapolis Royal to St. Mary's Bay	2	1/18,800
	26	West Coast of Nova Scotia (Bay of Fundy)	4	1/58,000
	27	S.W. Coast of N. S. (Cape Forchu to Sambro Harbour)	4	1/135,500
	28	Barrington Bay	2	1/31,680
Volume II	29	Port Amherst-Port Haldimand	1	1/29,200
	30	Port Campbell	2	1/31,680
	31	Port Mills, Port Mansfield, Gambier Harbour	4	1/31,680
	32	Liverpool Bay	1	1/31,680
	33	Port Jackson	1	1/31,680
	34	King's Bay and Lunenburg	2	1/31,680
	35	Mecklenburgh Bay	2	1/31,680
	36	Charlotte (or Margaret's) Bay	2	1/31,680
	37	Leith Harbour, Prospect Harbour, Bristol Bay, Sambro Hbr.	2	1/29,100
	40	Southeast Coast of Nova Scotia-Bristol Bay and Halifax Hbr. to Lennox Passage	4	1/132,500
Volume III	41	Halifax Harbour	3	1/31,680
	42	Harbour of Halifax (and town plan)	1	1/4,875
	45	Egmont Harbour	1	1/30,000
	46	Keppell-Knowles-Tangier-Saunders-Deane Harbours	2	1/29,300
	48	Spy Harbour, Port Pallisser, Port North, Port Parker... &c.	2	1/29,500
	49	White Islands-River St. Mary	2	1/29,500
	50	Sandwich Bay	2	1/30,400
	51	Torbay	1	1/29,100
	52	White Haven	1	1/29,500
	53	Canso Harbour-Cape Canso-White Point	1	1/29,500
Volume IV Part I	54	Crow Harbour	1	1/29,100
	55	St. Peter's Bay	1	1/29,300
	56	Milford Haven	1	1/29,100
	58	Conway Harbour-Port Aylesbury	1	1/29,300
	59	Lennox Passage-Richmond Isles	3	1/29,000
	62	Gulf of Canso	3	1/31,680
	63	Northeast Coast of Nova Scotia	3	1/142,560
	64	Bay Verte to Buctush	1	1/142,560
	65	Port Hood	1	1/29,500
	68	Frederick Bay-Pictou Harbour-Port Luttrell	4	1/50,688
Volume IV Part II	69	Shediac-Cocagne	1	1/28,160
	70	Isle of Sable	2	1/18,800
	73	Isle of Sable	4	1/63,360
	79	Coast of New England	2	1/500,000
	113	Grand Manan Island	2	1/48,000
	114	Pasamaquoddy Bay	2	1/48,000
	117	Gulph and River of St. Lawrence	3	1/514,800
	118	River St. Lawrence from Chaudiere to Lake St. Francis (off map)	6	1/130,000
	119	Plan of Quebec and Environs	3	1/9,600
	121	River St. Lawrence from Cock Cove to Quebec	4	1/129,000
Volume IV Part III	122	Northwest Coast of St. Lawrence	4	1/51,480
	123	Bay of Seven Islands	1	1/51,480
	124	Bay of Gaspee	3	1/48,800
	125	Bay of Chaleurs	1	1/253,440
	126	Bay of Miramichi	1	1/126,720
	127	Harbours of Rishibucto and Buctush	1	1/49,600
	128	Magdalen Islands	1	1/126,720
	129	Southeast of the island of St. John	4	1/47,520
	130	Northeast Coast of Cape Breton	3	1/56,000
	131	Southeast Coast of Cape Breton Island	4	1/47,520
Volume IV Part IV	132	Cape Breton and St. John Islands	1	1/500,000
	133	Island of Cape Breton	1	1/268,000
	134	Harbour of Louisbourg	1	1/7,920
Vol IV Pt III		No Charts With Canadian Content		

The coverage of J.F.W. DesBarres' Canadian charts is best shown graphically on this index map and table of scales and plates.

fight for the domination of North America. *Comparative Cartography* by Henry Stevens and Roland Tree, reprinted in Map Collector's Circle No. 39 (1967), traces the various issues of Jefferys through to 1794 when Sayer and Bennett produced the last state. Between the 1755 and 1775 versions much of the plate was re-engraved with a completely new P.E.I. and Cape Breton.

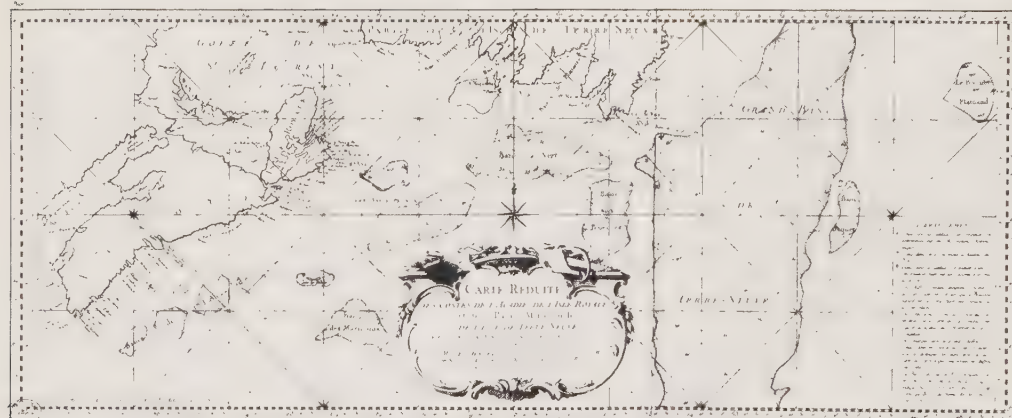
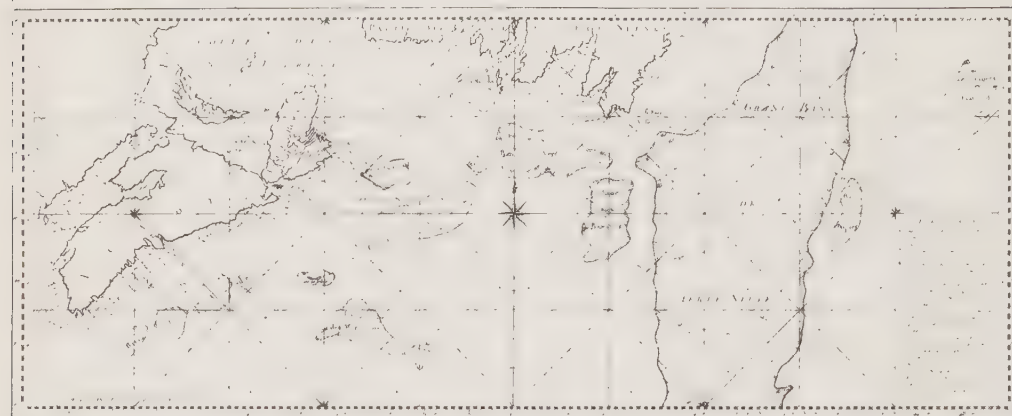
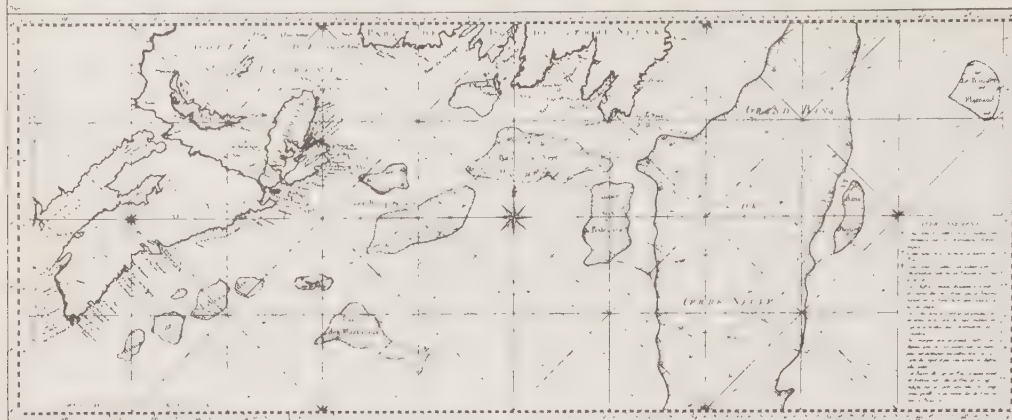
Slightly ahead of Jefferys' publication date in 1755 came John Mitchell's, 'A Map of the British and French Dominions in North America.' While this is a wall map, its scale of 1 inch to 30 English miles is sufficient to be considered a significant local map of any of the areas within its borders. The man and the map need no discussion having been the subject of much interest and analysis.<sup>13,14</sup> Mitchell's version of our geography lingered for many years since the map was prime evidence in efforts to establish the boundary of the new United States. One section was reprinted as late as 1839 (still with a 1755 imprint) by the Massachusetts Legislature.<sup>15</sup> It is ironic to note that the British government, which used contemporary maps to push the boundary northward



# CARTE REDUITE DES COSTES

DE L'ACADIE DE L'ISLE ROYALE ET DE LA PARTIE MERIDIONALE DE L'ISLE DE TERRE-NEUVE  
Dressée sur les Observations faites par Ordre du Roi en 1750 et 1751

Par M. DE CHABERT Chevalier de l'Ordre militaire de Saint Louis Fonctionnaire des Vaisseaux de S.M.  
Membre de l'Académie de Marine de St. Pierre de Berlin et de l'Institut de Bologne



The three states of Joseph Bernard Chabert's general map of Eastern Canada. State 1 (top), State 3 (middle) which is the same as State 2 but with additions to title of whole page print. State 4 (bottom) with the title on the plate.

in settlements with the French, now found themselves stuck with these maps when attempting to push the boundary southward in negotiations with the United States.

An interesting interlude in the progress of the Nova Scotia map is 'Map of Nova Scotia, or Acadia with the Islands of Cape Breton and St. Johns From Actual Surveys by Capt<sup>n</sup> Montresor, Engin<sup>r</sup>., 1768. 'Exhibition Piece',<sup>16</sup> is an anonymous catalogue's note describing the Montresor map in the Public Archives of Canada catalogue. Quartered in four sheets, with 'cockscorn-style' hills, ornate cartouche, huge scale (1 inch to 6 miles) — this is a spectacular map. Of course, there is not enough detail on the map to warrant such a scale and the shape of Cape Breton Island is reminiscent of the vague classical period. Longitudes are marked from Ferro along the bottom and from London at the top, obviously converted from the Meridian of Paris because the degree markings are 61° 35', 62° 35' etc. To add to the confusion, each degree is then divided into quarters but marked 15', 30', and 45' with no attempt to locate the even degrees.

There was an attempt to improve this glamorous creature of Montresor's imagination in a second issue on which the Island of Saint John's was stoned out and re-engraved, based on Samuel Holland's survey, published by Faden, London, 1775.<sup>17</sup> Although the two northern quarters were involved in the reworking, the date was not touched, nor was Cape Breton corrected. Holland's

survey of Cape Breton Island was never published, although completed in 1767, which may account for the unchanged Cape Breton (the Holland Cape Breton exists today only in one manuscript copy at the Wm. L. Clements Library, Ann Arbor, Michigan).<sup>18</sup>

(Phillips, *Atlases*, 1207, plates 6-7. Montresor *Nova Scotia*, with insets of Boston and its harbour, is an error.)<sup>19</sup>

Simultaneously with Montresor's slapdash effort, a serious effort at scientific mapping in the Maritimes was underway culminating in J.F.W. DesBarres' famous *Atlantic Neptune*. Of 111 charts in the *Neptune*, published between 1774 and 1783, sixty three are of Canadian content, wholly or in part. An index map of the Maritime coverage of the *Neptune* is mind boggling. Every cove and harbour of significance to shipping is covered and most at a scale of 2 inches to the mile.

Much has been written about J.F.W. DesBarres the man, but there is still much to be written bibliographically about his maps. The most extensive bibliographical study of the *Atlantic Neptune* is Henry Stevens' typescript description of 179 separate charts and views which languishes in the Maritime Museum at Greenwich and in the files of Henry Stevens, Son and Stiles. Publication of this monumental catalogue would greatly facilitate the study of individual charts in the *Neptune*.

The accuracy of those charts which DesBarres surveyed himself



(primarily the Peninsula of Nova Scotia and New Brunswick's St. John River) compares very favourably with the 1/50,000 Canadian National topographic maps for geographic location. The charts of the western shore of the Gulf of St. Lawrence were the work of Holland and surveyors under his direction.<sup>20</sup> It is in these charts we find the greatest discrepancies in co-ordinate values. Holland was also responsible for the Mains coast and northeastward as far as the St. John River in New Brunswick.

Perhaps it should be noted that DesBarres' most prominent failure in accuracy is his Sable Island location, (too far north and west) and his nomenclature. With no Board of Geographic Names looking over his shoulder, he re-named everything in sight for friends, patrons, possible patrons, and himself. Of course, 'DesBarres' early charts contain hundreds of place names which are not to be found on other maps of this period'<sup>21</sup> — he created them all himself! In his *Nautical Remarks and Observations ... 1778*, he was forced, for utility's sake, to put the local names in parenthesis after each of his own labels. Needless to say, very few of his attributions stuck.

Another soft spot on the charts is the much-praised topography which is mainly cosmetic as comparison with the modern topographic sheets shows. As for the often-voiced criticism that DesBarres profited by the work of others without credit, Evans says, '... for an era when literary pirating was commonplace, the extent of the acknowledgements was extraordinary.'<sup>22</sup>

The early issues had their problems. Canso Harbour,<sup>23</sup> for instance, has a beautifully engraved set of longitudes across the top, increasing in value from left to right! St. Peter's<sup>24</sup> had latitude and longitude problems — the latitudes were erased and reinserted in ink and longitudes corrected by erasure in the first state. Coastal prints tended to start off in early issues as very realistic, identification views from the sea. Later revisions brought the viewer in closer and added more decoration in numbers of ships and boats worthy of the busiest harbour let alone these normally deserted coves.<sup>25</sup>

The early map issues in the *Neptune* have been described as 'comparatively crude' but they provide progressive proofs of the methodology of chart construction. The St. Peter's chart mentioned above shows the hills, some in outline, some partially finished, and a few completely finished. Other early issues are so rudimentary as to be lacking imprints and titles (Northeast coast of Cape Breton)<sup>26</sup> challenging the viewer to recognise them by style alone.

Coincident with the *Atlantic Neptune*, was its French counterpart *Neptune Americo-Septentrional*, Paris, 1778-80. While not as extensive in coverage of the Maritimes as DesBarres, there is one general map of the whole area from New York to the Gulf of St.

Lawrence, and another chart featuring peninsula Nova Scotia<sup>27</sup> up to 46° 15' N, cutting off the northern part of Cape Breton Island and the Island of St. John. A series of large scale charts of the important bays and harbours, often printed several to a sheet, a re-drawing of Holland's P.E.I. and, occasionally, a collection of Chabert's maps from 1750-51, make up the rest of the Canadian content. Accuracy is very good, although the French had had no access to the area for over twenty years previously. These maps are not mere copies of DesBarres and show many variations, closer in fine detail to our present-day landscape than DesBarres!

The rest of the century, and indeed a quarter of the succeeding century, is mainly derivative mapping with little actual gathering from the field. Holland's 1794 Chart from the *North Atlantic Pilot*, John Cary's, 1807 *Nova Scotia* from his *New Universal Atlas*, London, 1808, Purdy's *Cabotia*, 1814, 1821, and 1824 published by Laurie and Whittle are all based on the groundwork of the *Atlantic Neptune*.

The first new and complete survey in some fifty years produced Nova Scotian William MacKay's three-plate Map of the *Province of Nova Scotia including the Island of Cape Breton ... July 10, 1834*, engraved by James Neele & Co., 3 Burleigh St. Strand (London).

The Legislature of Nova Scotia in 1827<sup>28</sup> authorised construction of a map of the entire province except Cape Breton at a scale of 1 in. to 20 chains (a ¼ mile), a set of county maps at 40 chains and a reduced map of the entire province to be engraved for distribution. They also paid MacKay £50 to draw a reduced map of Nova Scotia (which he copied from Cabotia) for the *History of Nova Scotia*.<sup>29</sup> This is evidently the frontispiece map (presumably engraved by Charles W. Torbett) in Thomas Chandler Haliburton's *An Historical and Statistical Account of Nova Scotia in Two Volumes ...* Halifax 1829. Because it was drawn before the large map was finished, it exhibits a curiously narrow tip to Cape Breton Island, which is useful in later attributions.

While the Haliburton *History* and map went through four editions between 1829 and 1844, the more accurate 1834 map by MacKay had very limited distribution. So, the 1829 map model persisted and influenced atlas maps for the rest of the century.

The '... general Map of the whole Province of Nova Scotia Proper (meaning without Cape Breton) upon thick paper, laid down by the Scale of Twenty Chains to the Inch.', apparently no longer exists. Not surprising, considering one county alone, Annapolis, would require four, seven foot by fourteen foot, sheets. The storage problem probably insured an early demise. Detail was transferred at 40 chains scale to sheets of graph paper especially made for this project. These sheets were gridded paper, 15" x 20" (39cms x 50cms) with one inch squares and quarter inch sub-

The Nova Scotia section of a wall-map by John Mitchell, 1755. Mitchell's version of the area's geography lingered for many years since the map was prime evidence in efforts to establish the boundary of the new United States. (By courtesy of Harry Margary.)





divisions from a copper plate engraved and printed in England, '... to provide suitable Paper ... to insure correctness in laying down the various Surveys ... to form ... a correct outline of a general Map ...'<sup>30</sup>

Only one of the County Map manuscripts survives. Discovered in a garage loft by an alert cartography student, it is on display at the Nova Scotia Land Survey Institute, at Lawrencetown in the Annapolis Valley. At first glance, it resembles a fairly modern engineering drawing for each 15" x 20" (39cms x 50cms) sheet of graph paper was carefully assembled on a piece of linen sewn into one sheet, 7 feet x 14 feet. 'It was this survey which enabled Wm. MacKay to draw the 1 inch to 6 mile map engraved in 1834. 125 copies were distributed to various government officials,<sup>31</sup> nine were 'delivered at Public Offices, in England' (P.R.O. 1106?). Possibly more were sold by Clement Belcher, a Halifax, N.S. publisher. This map, although not regulated by triangulation, provided the base for all the maps throughout the rest of the century.

The fame of the great Map was short-lived. In 1873 Duncan Campbell writing in his *Nova Scotia in its Historical, Mercantile and Industrial Relations*, Montreal, 1873, comments, 'Upwards of fifty years have elapsed (since Lord Dalhousie called for a survey of the Province) ... but the work has not yet been done.'

The 30's saw mass-produced atlases start a veritable flood of maps of the province. Prince Edward Island is a useful bell-wether when scrutinizing these maps for accuracy, as its East Point is on 62°W. and North Point on 64°W. The SDUK's *Nova Scotia ...* (1 inch = 28 miles) published in December, 1832, located Sable Island accurately but missed the North Point of Prince Edward Island by about 10' of longitude and shows that narrowed tip of Cape Breton of the 1829 MacKay. J. Arrowsmith shifts P.E.I. too far eastward by 20' in 'Lower Canada, New Brunswick, Nova Scotia ...,' Feb. 1838.

'Nova Scotia and Prince Edward Island' was quite accurately drawn by J.W. Dawson (First Principal of McGill University, Montreal) in 1847. The new technology, lithography, was used and a second edition soon followed in 1852, litho'd by W.L. Tod, Edinburgh.

The first geological map, scale 1 inch to 40 miles accompanied Abraham Gesner's *Remarks on the Geology and Mineralogy of Nova Scotia ...* Halifax and London, 1836, with another edition published in 1847 by the Geological Society of London and still another dedicated to ... the Earl of Dundonald ... 1849.

Clement Belcher published a revised version of the 1834 MacKay in 1856 (corrected to 1855) again engraved by Neele in London and a third edition in 1864.

The sixties were to see the start of two local cartographical endeavours which would lead Nova Scotia mapping for the rest of

the century. First was MacKinlay's series of Maps of Nova Scotia drawn by W.A. Hendry (Deputy Commissioner of Crown Lands) and engraved by J. Philip and Son, Liverpool. The first edition was in 1861 (scale, 1 inch to 9 miles). Displaying MacKay's persistent narrow-tipped Cape Breton from 1829, it misplaced Prince Edward Island again westward. This map was to be re-drawn and re-issued into the new century, a product of J. Philip and Son throughout the period.

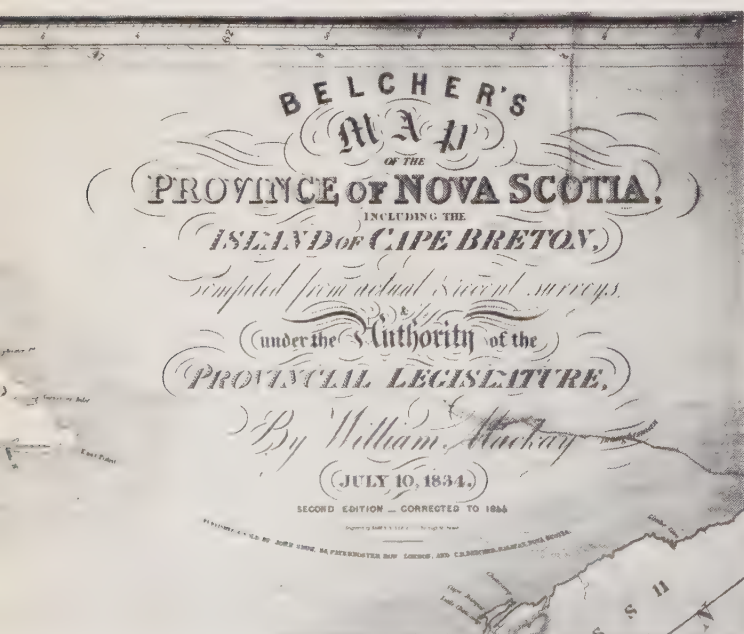
Second was the series of county maps by Ambrose F. Church. The first, *Halifax County* on a scale of 500 rods to the inch, 1865, was credited, '... under direction of H.F. Walling, Boston ...' but all the other counties (seventeen more) were drawn and published by Church methodically until 1888. All are large wall maps, 1 inch to 1 mile, and each includes an inset map of the Maritimes, at 1 inch to 20 miles. Most are dated 1864 but all were issued later.<sup>32</sup>

By now the shape of the Province had stabilised — Prince Edward Island stopped shifting back and forth and the whole area was accurately defined. There was still some room for individuality. Hugh Fetcher, while doing the Geological inch-to-a-mile quadrangles of eastern Nova Scotia (from 1874 on) had to map the physical base first, so he added the names of the land holders as he ran across them to the great delight of genealogists today.

In a period of only a hundred years the map of Nova Scotia was transformed from classical malformations to precise rendering (Popple to MacKay). Accurate Topography, however, was to take another hundred years, awaiting the advent of aerial photography and photogrammetry and the first edition of the National Topographic 1/50,000 series after World War II.

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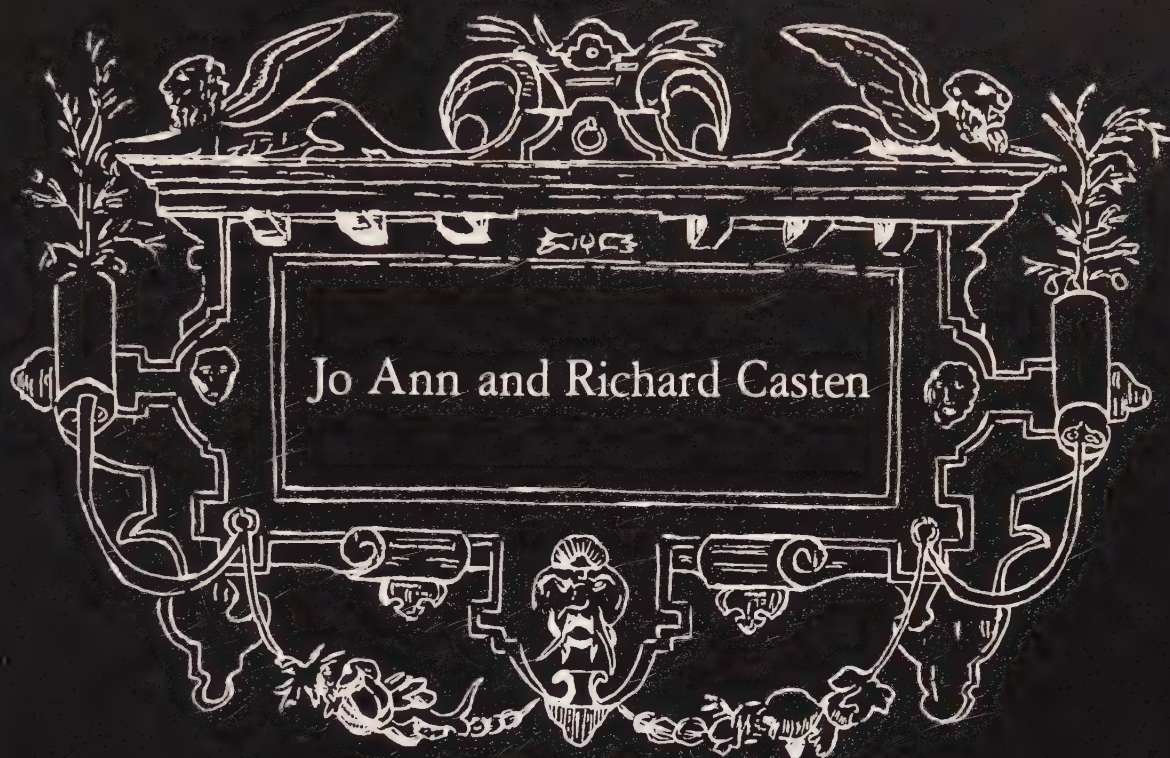
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This is the third issue of William Mackay's 'Map of the Province of Nova Scotia' which is called 'Belcher's Map of Nova Scotia' in its revised edition of 1866.



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**THE MAPPING OF AMERICA** by Seymour I. Schwarz and Ralph E. Ehrenberg. New York, Harry N. Abrams Inc., 1980. pp363, 354 illustrations, including 84 colour plates. ISBN 0-8109-1307-0. £32 approx.

A weighty tome this, of coffee table proportions, which lands with a satisfying thump on the reading table. Visually quite pleasing, the text was well designed and printed (compliment intended), the colour plates (many illustrating the original items rather than well known, well worn, previously reproduced facsimiles) are of outstanding quality. The half tones are less so and the text itself rather like the famous curate's egg for parts of it are indeed excellent.

Messrs. Schwarz and Ehrenberg's book is not without considerable competition in its field. In recent years there has been a large number of books relating to the discovery and subsequent mapping of the Americas aimed at various levels of interest and of varying quality of content. The blurb writer is a trifle over-zealous, for to say that this book is 'wholly new' is not quite true, at least so far as the first half is concerned. The project itself, encompassing the Columbian period to the present day period of topographical series mapping within one volume, is new and both authors and publisher are to be given due praise for producing what is in effect two volumes in one.

Logically enough, *The Mapping of America* is divided into two major periods. Seymour Schwarz contributed the text on the 1500-1800 period and Ralph Ehrenberg took on the discussion from the early nineteenth century to the present day. This division is sensible for not only does it accommodate the early European discoveries, the early attempts and tragic failures of the colonists, the permanent colonies, the conflicting European claims, through to the exciting period of the independent nation. This emphasises the historical context and points to the development in the second period of newer and more rapid techniques of map making which walk almost hand in hand with the opening up of the West beyond the Mississippi.

However, anyone who knows Cumming, Skelton and Quinn's *The Discovery of North America* and the companion work by Cumming, Hillier, Quinn and Williams *The Exploration of North America* together with Quinn's works on the early history of the North American discoveries, need not feel that these works are in any way superseded by the present publication.

The book offers the interested reader some food for thought. However, this reader found the second half of the work, the long essay by Mr Ehrenberg on the nineteenth and twentieth centuries, the most satisfying part of the book. Not merely because he is dealing with recent recorded history but because the mapping of nineteenth century America is still an 'underdog' subject. Collectors, dealers, historians and librarians have until recently disregarded much nineteenth century material as without aesthetic appeal, intrinsic interest or of little commercial value, which latter should be the least consideration. But here is a useful introduction to the wider themes of exploration, settlement history, the spread of the railroads in the west, the development of various kinds of thematic cartography many examples of which, although quite rare, are reasonably priced collectable pieces. This writer is not going to give the game away by providing a list of suitable prey.

**J.J.S. Goss**

**EARLY MAPS** by Tony Campbell. Published by Abbeville Press, New York, 1981. pp. 148, 68 colour plates, £20. ISBN 0-89659-191-3. 300mm x 380mm.

This is a coffee table book with a difference.

36

The history of cartography has not been immune to instant picture books with plastic prose and hastily packaged illustrations, but none of the usual criticisms can be levelled at *Early Maps*. Despite the broad sweep of its subject it marries readability with underlying scholarship and, while there are some 'Chelsea Pensioners' among the sumptuous colour plates, many are strikingly new. Even the dust jacket has a touch of class about it. How many blurbs, after all, would quote Cervante's exhortation in *Dox Quixote* (1605): "Journey over all the universe in a map, without the expense and fatigue of travelling, without suffering the inconveniences of cold, hunger, and thirst"? Fortified by literary allusion and by the brilliant imagery of Hondius's world map, the reader is quickly predisposed to an armchair voyage through the cartographic realms of the past.

One of the more interesting questions is why this book should have conquered the best of several worlds when others have missed them all. Its claims are far from modest. To display the variety of early maps 'across five continents and three great oceans, and then the visual diversity of different periods, different places of origin, and different purposes' is the stated aim. Indeed, at first sight the author may have blenched at his publisher's specification: he was to be offered a mere sixty eight illustrations, with accompanying text, to illuminate six sections dealing first with world maps and then with those of the Americas (to which almost a third of the space was to be devoted), Europe and the Mediterranean, Africa, Asia, and Australia and the South Pacific. How was it done?

The first secret is the arrangement. Given the constraint of relatively little space and the world to cover, a wise decision was taken to abandon the more rigid frameworks of the history of cartography – the usual time periods and national schools of map-making. Instead, rather in the manner of a television documentary, we are treated to a series of close-ups of individual maps. These have been carefully selected to span the whole period and the major geographic regions. The second secret lies in the choice of maps for reproduction. The whole enterprise rested on this and the rule of thumb was that they would be 'simultaneously decorative and important,' the definition of 'importance' residing in 'prototype maps; those maps from which others are derived, and which are rarely encountered today outside the great libraries. The majority of the selection were taken from the British Library, others from the National Maritime Museum, Greenwich, and a few came from private owners. A welcome refinement in an illustrated book is that library press marks (rather than general acknowledgements) are given for all maps. Yet it is clear that they did not tumble spontaneously out of the catalogues and map presses of these institutions, for only a long search among alternatives could have yielded the magnificent copies which were eventually reproduced. The third secret is in the nature of the text which accompanies the maps. 'Script' might be a better word here, because the commentaries are built round the illustrations and reflect the priorities of the volume. This is not to demean the writing. On the contrary, a short introduction successfully communicates the many fascinations in the study of early cartography. The descriptions, which are tailored to sixty eight individual maps, are informative little gems managing to set a general historical context while also providing human details about the cartographers or about events connected with the maps. The prose is always lively, peppered with anecdote and apt quotation and not bereft of a flash of the author's barbed humour.

It is probably to the full colour map plates that most purchasers of this book will return time and again. The printed maps – together with the

enlarged details of cartouches, scale bars and artistic tableaux – must surely at once represent the cream in copper-plate engraving and be amongst the finest examples of the 'old-coloured' originals which the author regards as essential to avoid the 'dangers' of modern tinting. The cartographers are also a roll call of luminaries of the map-makers' art: Blaeu, Cassini, Cellarius, Des Barres, Hondius, Mercator, Mortier, Ortelius, Saxton and Speed are all displayed at their best. And yet it is the eleven manuscript maps which almost steal the show. More would have been welcome. They have always been Cinderella and, although wheeled out in exhibitions, manuscript maps often blush unseen for much of their life in the great national collections. In this book a sample is laid out for our delectation, with such treasures as the 'Psalter' world map of the thirteenth century; charts by Nicholas Comberford, Juan de la Cosa, Fernão Vaz Durado, William Hack, Diogo Homem and Joan Oliva; and terrestrial maps such as that of eastern Russia drawn for Vitus Bering, John White's 'La Virginia Pars' and the 1664 'Duke's Plan' of New York. Looking at all these maps one can see why historians of cartography – like art historians – attach much importance to the publication of facsimiles as an aid to their studies.

Finally, it would be wrong to expect 'representativeness' in this volume, though an alpha could be given for artistic merit in the map examples. It is better regarded as a celebration, than as an analysis, of the map and best understood as one scholar-dealer's fantasy collection. If, with some final turn of the screw of world recession, a government decided to auction its national cartographic treasures then this must surely be Campbell's choice for his private cabinet. Should that day come, then he would also have to be a Paul Mellon, but for the time being these maps belong to us all and they are here to be enjoyed. I began by saying that this was a coffee table book with a difference. A last word of advice would be to add a Remy Martin or two when switching on to some vintage cartography with *Early Maps*.

**J. B. Harley**  
University of Exeter

**THE MAPMAKERS** by John Noble Wilford. Published by Junction Books, London, 1981, pp414, 39 black and white illustrations, cloth, 235 x 165mm. £9.95. ISBN 0862450411.

This handsome volume differs from most books on the history of cartography in several ways. It is written from outside the profession by John Noble Wilford, a science correspondent with the *New York Times* for which paper he covered all the major space expeditions. His book, which is very well written in narrative style, derived inspiration from the work of Bradford A. Washburn with whose party Wilford worked on an outstandingly accurate survey of the Grand Canyon.

*The Mapmakers* departs from the usual bias towards Europe and it is perhaps in his chronicling of American achievements, particularly in the twentieth century, that Wilford makes his most significant contribution to the existing literature. Unlike many writers he shows little concern – in his book, at least – for the artistic side of mapmaking. As a scientist he confines himself to echnological achievement and those personalities who have made pioneering contributions to cartographic development.

The reader who sees early maps as decorative objects may be disappointed to find no mention of such giants from the 'golden age' of Dutch mapmaking as Blaeu, Jansson, Hondius and Vischer. He may be richly compensated, however, in learning of the exploits of less familiar figures who have played a major or



minor role in improving the quality and accuracy of maps. Amongst them could be cited the 'intelligence workmen' sent across the closed frontier into Tibet by the Survey of India in the latter half of the 19th century to make undercover surveys as part of the great challenge of putting forbidden lands on the map. One of their number, Nain Singh, a young schoolmaster, spent twenty-one hazardous months in Tibet, using the small inn where he stayed as his secret observatory. His mapping operation included the survey of a 2000-kilometer trade route from Nepal to Lhasa, taking thirty one latitude fixes and determining the elevations of thirty three places. Nain Singh is just one of many minor figures whose devotion to their task enabled them to face considerable hardships and danger as part of their everyday work. Singh's achievements were recognised by the Royal Geographical Society who awarded him the Society's gold medal.

The book does not, of course, neglect well-known pioneers such as Eratosthenes, whose calculations of the earth's circumference were remarkably accurate; Ptolemy; Columbus; Magellan; Cook; Mercator, whose famous projection was so beneficial to the navigator; John Harrison, whose chronometer was a crucial factor in the early determination of longitude at sea; the Cassini family who pioneered national surveys with their mapping of the whole of France based on scientific triangulation. The contributions of these men and many others are described in Mr. Wilford's pages and as the book is a substantial one he has space to look at each in some detail.

The book is divided into four parts of which the first two are concerned with cartography roughly to 1900 while three and four are devoted to more recent developments in which we see how technological advances have not only opened up the remotest, most inaccessible parts of the earth to the mapmaker but have enabled him to map the Moon, Mars and even Venus. Radar mapping is just one advance which has led to significant improvements in the accuracy of existing maps. In the Amazon basin, for example, it has led to the correct delineation of many tributaries for the first time, has dispelled the myth that Amazonia is basically flat, rain forest, and has precisely located mountains which were found to be far from their supposed locations. The unseen depths of the oceans have been scientifically probed and mapped in the form of superb 'physiographic diagrams' prepared by Marie Tharp and the late Bruce Heezen. Computer systems have not only speeded up the production of maps - charts can now be produced in less than six months compared with the eighteen months required by conventional methods - but have extended the scope of cartographic application to include short-lived phenomena. While it may be permissible to allow two years for the production of a standard topographic sheet, air pollution maps over a metropolitan area must be made available within hours if they are to be of use rather than mere historic documents.

In his closing paragraphs Mr Wilford muses on the future of cartography when there will be no difficulty in producing accurate topographic maps without any field work. Much of the hard work and tedium will be removed but along with it perhaps some of the joy and spirit of adventure which drove men such as Nain Singh to risk their lives in the furtherance of mapmaking. As Mr Wilford says, future generations of mapmakers will have to seek their own benchmarks of satisfaction and wonder.

In this absorbing, informative book the author displays not only his understanding of every facet of mapmaking technology but also a consummate skill in providing straightforward explanations of complex processes. Despite the rather meagre

number of illustrations with their barely adequate captions the book is very good value indeed and is recommended as basic reading to anyone who has an interest in survey and mapmaking.

A. G. Hodgkiss

**THE ITALIANS AND THE CREATION OF AMERICA.** An Exhibition at the John Carter Brown Library, Brown University, prepared by Samuel J. Hough. Published by John Carter Brown Library, Providence, Rhode Island, 1980. 83 pp. 2 coloured maps, 29 monochrome plates, including 19 maps. 305 mm. x 237 mm. LC Cat. No. 80-81557.

In December 1976, as one of its contributions to the Bicentennial celebration, the John Carter Brown Library opened an exhibit entitled *The Italians and the Creation of America*. Some four years later, in 1980, the Library published this attractive catalogue of the exhibit. In the words of the Library's Director, Thomas R. Adams, the exhibition and the catalogue treat 'both the leading place occupied by the Italians in the opening years of the history of the Americas and the part they continued to play in the process of exploration and settlement. Not only did individual Italians occupy a prominent part in the important work of the colonizing nations, Spain, Portugal, France, and England, but they were an important element of the larger task of the Church of bringing Christianity to the people of America. Out of this activity grew a substantial body of writing by Italians about America which deserves attention in its own right.'

For readers of *The Map Collector*, the catalogue further highlights some of the cartographic treasures described by Mr. Adams in the September 1981 issue of this journal. Nineteen of the twenty-nine monochromatic illustrations in the catalogue, as well as the two colour reproductions, are of maps. The latter include Vesconte Maggiolo's World Map, Naples, 1511, Cat. No. 101) and Battiste Agnese's World Map, Venice, 1544, (Cat. No.



104). Among the uncoloured cartographic illustrations are a map of Southern Africa, from a ca. 1440 Ptolemy manuscript atlas (Cat. No. 5), the first printed map of New England, from the third volume of Ramusio's *Delle Navigazioni Et Viaggi*, 1556, (Cat. No. 32), Francesco Roselli's World Map, from the 1532 edition of Bartolommeo da li Sonetti's *Isolario* (Cat. No. 98), and Antonio Florian's northern and southern hemispheres displayed in gores, 1556 (Cat. No. 114).

Historians of cartography, geography, and the discoveries will also welcome the descriptive catalogue entries and illustrations of works by Marco Polo, Cristoforo Colombo, Amerigo Vespucci, Antonio Pigafetta, Pietro Martire D'Anghiera, Giovanni Battista Ramusio, and other Italians who by their deeds or writings contributed to the creation of America.

The Exhibition and the catalogue which describes it were prepared by Samuel Hough, Assistant Librarian of the John Carter Brown Library, working under the direction of Mr. Vincent Buananno, Chairman of the Exhibit Committee of the Library. Design, composition, letterpress printing, and binding of the catalogue is by The Stinehour Press, with halftone photography and offset printing by The Meriden Gravure Company.

Walter W. Ristow

## Catalogues Received

OLD MAPS AND PRINTS, PO Box 2234, Fort Worth TX 76113, USA. Tel: (817) 923-4535. *Catalog 3 Fall 1981 Maps of America*. Catalogue of maps and atlases of the World and all parts of the Americas, compiled by Petra and Preston Figley. pp. [20], 118 entries, 5 illustrations.

W. GRAHAM ARADER III, 1000 Boxwood Court, King of Prussia PA 19406, USA. Tel: (215) 825-6570. *Catalogue 28 July 1981 The Arader Grading System for Maps, Books and Prints*. Catalogue, edited by D. H. Cresswell and A. N. Scheuermann, in ten sections, including World, Atlases and Voyages, Natural History, Europe, North and South America, Eastern and Western North America, Polar, Pacific and Asia. Reference books. pp [96], 98 entries, 67 illustrations.

CAPT. K. S. KAPP, PO Box 64, Osprey FL 33559, USA. *Catalogue XVIII The Americas Maps & Prints*. Catalogue of maps and prints of all parts of the Americas and a selection of maps of the World. pp 36, 827 entries, 46 illustrations, index.

JONATHAN POTTER LTD, No 1 Grafton Street, London W1X 3LB. Tel: 01-491 3520. *A Selection of Antique Maps for the Collector, December 1981*. Catalogue, compiled by J. MacDonald, in 14 Sections, including World, Africa, Australia, Asia, Europe, Western Hemisphere, The Americas, British Isles, Celestial Charts, Reference Books. pp [28], 492 entries, 82 reference titles, 94 illustrations, index. LIBRERIA L. GONELLI & FIGLI S.A.S., via

Ricasoli 14r, I-50122 Firenze, Italy. Tel: 216. 835. *Catalogo Quadrimestrale Ser. IV, no 17 Inverno 1981 Antiche Vedute & Carte Geografiche*. Catalogue of maps, prints, atlases and illustrated books of all parts of the World, in four main sections. pp 215, 853 entries, 177 illustrations, index, inserted price list.

LIBRERIA GASPARE CASELLA, Piazza Municipio 84, I-80133 Napoli, Italy. Tel: 081-324.579. *Cat. no. 26 Libri Autografi Stampe*. General catalogue of books, maps and prints. pp 64, 524 entries, 82 illustrations, including 8 plates.

RANDALL HOUSE, 185 Post Street, San Francisco CA 94108, USA. Tel: (415) 781-2218.

*Rare Books XV The Americas in Books And Pictorial Material*. Catalogue compiled by Jennifer L. Hamilton. R. R. Randall and Rose Jellison. Arranged in alphabetical sequence.

pp. [136], 837 entries, 24 illustrations.

ANTIQUARIAAT G.J. BESTEBREURTJE, Zinniastraat 38, 3434 HD Nieuwegein-Zuid, Netherlands. Tel: 03402-40941. *Catalogue 5 - November 1981 Dutch colonial history America*. Catalogue arranged in eight sections. pp. [36], 786 entries, 7 illustrations.

HELEN R. KAHN ANTIQUARIAN BOOKS, PO Box 323, Victoria Station, Montreal, Quebec, Canada H3Z 2V8. Tel: (514) 844-5344. *North America 300 Years Of Travels And Travails Catalogue 12 Autumn 1981*. Catalogue of travel literature, arranged in alphabetical sequence. pp. [48], 109 entries, 6 illustrations.







beplastered) a mob of distraught investors are shown laying siege to the Palais Mazarin (background) and the *Engelse Kof Huys* (English Coffee House) in the foreground — the Rue Quinquempoix resembling a street in a Dutch rather than a French town. On the right, under the caption 'VLUGT DER Inwoonde von't EILANT GEKS KOP' (Flight of the inhabitants of Madhead Island), a sailing carriage (possibly a satire on the crazy inventions which were being promoted in 1720) is shown travelling along a country road. A man within is weeping as the carriage carries him 'na viane' — to Vianen, the location of one of the Republic's most notorious lunatic asylums and lamenting (banner above) his sadness that his shares have forced him to flee, pursued by his creditors of whom two are shown. Two little scenes show two men, one (top left) bewailing his fate ('Oh pity and misery! How came I to this?') and the other (top right) weeping and explaining to a lady that he had given his money for wind 'but I cannot live from wind'. Two roundels show an owl and a cat with the legends 'Ik bemin de duysternis' (I like darkness) and 'By Nacht seek ik myn-fertuyn' (By night I seek my fortune).

The complete print had verses clarifying the satire and explaining that it showed the island of Madhead which was full of scorpions, spiders, snakes, cats and owls, which shun the light — so the island will never be fruitful. Deceit, sadness and spite are present and madness rules. The island is always attacked by a roaring wind. Now that all is in danger carriages are made so that the shareholders can escape from Madhead to another country i.e. Holland, or to the lunatic asylums of Vianen, Kuilenburg or Ysselstein.

The print is fully catalogued as no. 1682 in the *Catalogue of Prints and Drawings in the British Museum. Division 1 Political and Personal Satires*, vol. ii (London, 1873) pp. 541-543, where more details are to be found.

P M Barber  
Dept. of Manuscripts  
The British Library  
See also p. 40 (Ed.)

Sir

With reference to *Compass Points* in the September, 1981 issue may I add a little information.

Aleph's books, *London Scenes ...* and *The Old City* were advertised fairly regularly in the columns of the *City Press*. On 22 March, 1873 the advertisement for the first time describes him as "Aleph" (the late William Harvey Esq) and one concludes therefore that he had died very recently. Unfortunately the *City Press* carried no obituary. The advertisement states, 'During the past thirteen years there have appeared in the columns of the "City Press" newspaper several papers under the general designation "City Scraps" by "Aleph"'. Their genial gossip character and fund of original information and anecdotes illustrative of curious passages in the history of the City of London has obtained for them a wide popularity.

To those not already familiar with these interesting contributions to the columns of the *City Press* it may be necessary to explain that they are from the pen of a gentleman intimately associated with the most remarkable personages and events of London City during upwards of half a century, whose memory was stored with reminiscences and who, as an accomplished antiquary, 'drew from the scenes of the past many curious illustrations of customs that still continue. The work now offered to the public is essentially a collection of reminiscences, mostly personal and topographical, enlivened with curious gatherings from the record of the past, as bearing more or less directly on the aspects and interest of the City today.'

He certainly seems to have been a man with a love of the curious and to have had a somewhat quirky sense of humour. The maps with which his name is associated therefore seem to have been in character.

Ralph Hyde  
Keeper of Prints and Maps  
Guildhall Library  
London



## Epichthonius Cosmopolites: Who Was He?

I HAD HOPED to head this article 'Epichthonius Unmasked' or 'Great Foolscap Riddle Solved', but no such triumph. The mystery author of the foolscap map remains unknown.

Perhaps I can remind readers that *The Map Collector* last June published a photograph of an unusual and anonymous world map within the visor of a jester's face. The map itself is rare, but copies are to be found in a few institutions and in one or two private collections. A prize was offered by *The Map Collector* to anyone who could identify the map's author in the light of the clue slipped into the following quotation from Robert Burton's *Anatomy of Melancholy*:

'Thou shalt soon perceive that all the world is mad, that it is melancholy, dotes: that it is (which Epichthonius Cosmopolites expressed not many years since in a map) made like a fool's head (with that motto, *Caput helleboro dignum*);...'

Burton had clearly studied the map carefully and picked up the attribution from one of the allusive references on the plate: in this case from the left-hand cartouche.

In spite of suggestions which have been communicated and one or two stabs up blind alleys (to mix metaphors), no positive or even tentative identities have come to light. Nevertheless it seems worthwhile commenting on some of the lines of enquiry in case this helps narrow the field for some future sleuth. First of all there were the obvious literary sources. In spite of diligent search, Epichthonius Cosmopolites merits no entry in the extensive catalogues of the British Library, Bibliothèque Nationale, or the National Union Catalogue for American libraries. He has also eluded entry in Halkett and Laing's *Dictionary of Anonymous and Pseudonymous Publications 1475-1640*, in Cushing's *Anonyms* or his *Initials and Pseudonyms*.

From the repositories of learning, neither the British Library Map Library nor the Bodleian Map Library could contribute anything new. Miss Fathers of the Bodleian (which possesses one of the original foolscap world maps sent *The Map Collector* a photograph of another odd jester's map or 'Geks-kop' (illustrated in last month's issue of *The Map Collector*), allegorising an imaginary island, with accompanying text in Dutch. This map has the date on it of 1720. The Burton scholar and Master of Linacre College,

Oxford, John Bromborough, ruefully responded (in his own words) 'I am afraid that I retired hurt in the face of Epichthonius Cosmopolites a little time ago ... but maybe one day I will trace this mysterious character.'

One suggestion proposed was that the engraver of the map was Franz Hogenburg. This is certainly quite a possibility on stylistic grounds and consistent with Hogenburg's work, for instance, on maps in Ortelius' *Theatrum*. Some further link might be postulated through the recent discovery of Ortelius' fanciful map of Utopia (*The Map Collector*, September issue). The Utopian map is clearly related to Sir Thomas More's *Utopia* published in 1516, and the ancestry of the foolscap map, with its epigrams and references to the foolishness and vanities of this world, may well derive from Erasmus' parallel work *In Praise of Folly* published five years earlier.

Another suggestion was that the name 'Salomon' concluding the saying *Stultorum infinitus est numerus* (below the map, where the chin of the jester might be) refers not to the biblical Solomon but to the engraver Bernard Salomon. The Lyons school of printing with which Bernard Salomon is associated, although more or less contemporary, is not an obvious choice. As far as I know Salomon worked entirely from woodblocks, and no previous cartographic association or work similar to the foolscap engraving is known. However his output of emblematic material (for example, for Alciati's emblem books in the mid-sixteenth century) may point to some link with earlier French prints embodying the foolscap concept.

For readers who may have delved into the references mentioned in the June issue of *The Map Collector*, perhaps I can add my own comments here. F. Grenacher, in *Imago Mundi* vol. XIV pp. 55-57 discussed the activities of the de Gourmonts, a French family of engravers associated with a map of the world drawn like the head of a fool. Jean de Gourmont is known to have worked in 1565 for Plantin in Antwerp, and was still active in 1585, down to the supposed date of the copperplate foolscap map. However there is no evidence that he prepared this work; moreover, like Salomon, he worked almost exclusively in wood. (He was, incidentally, responsible for the masterly cutting of the wood blocks for Guillaume Postel's great world map of 1581. In 1968 Mr Voet of the Plantin-Moretus Museum could not identify the copperplate foolscap map, nor any artist likely to be associated with it.

The trail however leads further back in that Jean de Gourmont certainly *did* publish a foolscap map — but a quite different woodcut one. As far as I know the only example is in the Bibliothèque Nationale tucked away in the Department of Prints, reference Cabinet des Estampes, Facéties et Pièces de Bouffonnerie, vol. I, T.f.1-Rés. This foolscap map is a less accomplished work, with an oval Ortelian world within the face of a jester. The geographical characteristics indicate a date post-1570;



certainly not before this time. Problems now start to emerge, because R. Skelton's edition of Bagrow's *History of Cartography* (page 219) moves the date radically back by saying: 'Gourmont (c.1550) set a dunce's cap on the world.' Was there therefore an earlier foolscap map? Bagrow's prior work, his *Ortelii Catalogus Cartographorum*, vol. II, page 44, likewise cites a foolscap map, c. 1550, published by Hieronymus de Gourmont. Hieronymus (or Jerome), possibly the father of Jean, was one of the first map-sellers to issue a catalogue of maps, and his publication list of 1536 included several by Orontius Finaeus or Oronce Fine. Conrad Gesner, whose comprehensive literary biography was revised in 1555, noted these maps by Oronce Fine; Gesner in turn was cited by Bagrow who added his own attributions, including the foolscap map (anon) published by Gourmont. Grenacher however incorrectly assumed that Bagrow was quoting from Gesner ('Bagrow quotes from Gesner . . .') rather than putting forward a list of his own compilation. (I am grateful for sight of correspondence between R.A. Skelton and a notable American collector elaborating on the misrepresentations that have occurred over this issue.)

Perhaps we now have the elusive link between the celebrated French cartographer Oronce Fine (1494-1555) and the unusual response from the Département des Cartes et Plans of the Bibliothèque Nationale to the reproduction of the copperplate foolscap map appearing in the Map Collectors' Series No. 1, *Geographical Oddities*. The response in No. 34 of the Series (1967) was as follows:

"Allow me to advise you that regarding your No. 90 (Plate XX) there is in the Map Department, Collection d'Anville, this same world map that on the top left bears the signature of Orontius Finaeus, the dauphinois cartographer, Oronce Finé; the plate therefore must be before 1580."

This is doubly puzzling. First it would be anachronous for the plate to be pre-1580 because of the absence of the prominent south-west bulge of the coastline of South America. (In my letter to *The Map Collector* in June, I inadvertently said 'south-east' instead of 'south-west', regrettably adding to the further welter of confusion over this map.) Second, the suggestion that the plate is signed by Oronce Fine implies a positive identification which needs careful authentication, in that Fine died several years previously, in 1555. Madame Pastoureau of the Bibliothèque Nationale has been so good as to verify this point and a few weeks ago wrote to me as follows:

"Je ne pense pas qu'il faille l'attribuer à O. Fine, car la mention "Orontius Finaeus," qui a été portée à la main dans le coin supérieur gauche de la carte est très certainement postérieure. Je crois qu' (on) a été abusée par cette mention manuscrite du nom d'O. Fine qui, selon moi, est erronée." The reference of the map is given as Ge. DD. 2987(64), and it is worth mentioning that it is contemporary French lexicographic practice to omit the acute accent on the final 'e' of Fine, contrary to earlier usage.

When the British Library mounted their excellent exhibition 'Cartographical Curiosities' in 1978 the foolscap world map (on loan from the Bodleian Library) was on view, item 45. I have not been able to find out on what grounds it was catalogued as by Oronce Fine. In the Bodleian the same map is catalogued as 'Anonymous', and when last displayed in Oxford for the Sixth International Cartographic Conference in 1975 it was prudently listed without attribution.

So far there has not been a great deal of progress in determining who might have been the author of the foolscap map. No reader, I am sorry to say, was able to come forward with a legitimate

argument pointing in any new direction. Perhaps this matter will never be settled. The only clue left is a linguistic one, and I am more and more inclined to accept it as the answer to Burton's identification, if not to the real originator of the work. The Greek wording may be liberally translated as 'everyman indigenous in this world of ours'. Probably no more is meant within the ambit of Burton's fanciful inferences that we all perceive the world as mad, we are the begetters of its inanities, and we are made mad by its follies. Epichthonius cosmopolites is each one of us.

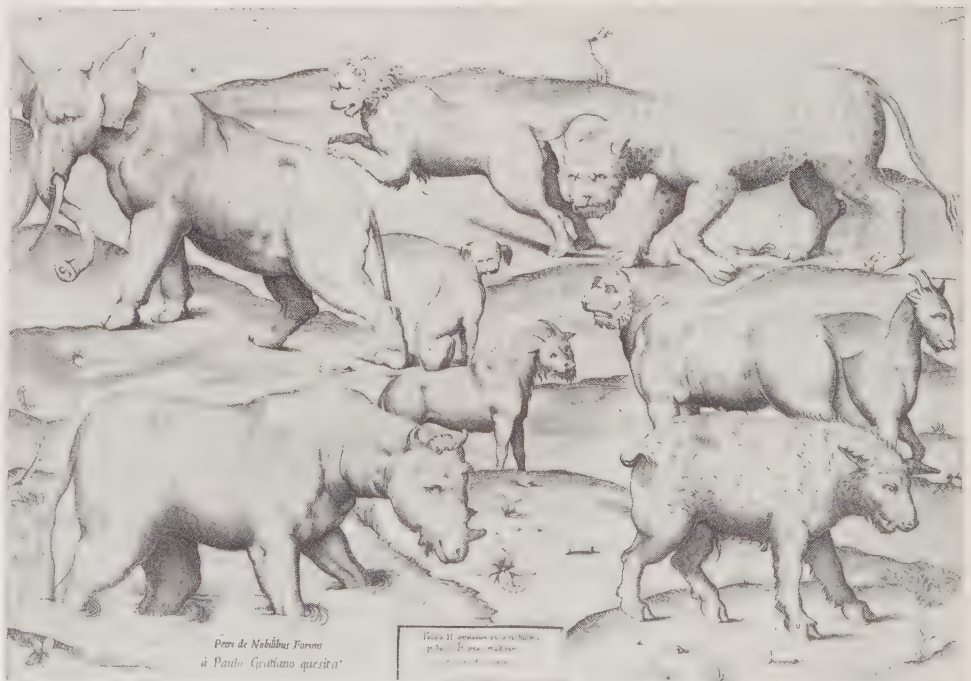
## Rodney W Shirley

And to the other foolscap map which we illustrated on p.49 of issue 17. We have received the following letter

Sir

Following the publication of the illustration of the curious fool's cap map in the last issue of *The Map Collector*, I have received the following information from S. Emmering of Amsterdam:— 'The map appeared in *Het Groote Tafereel der Dwassheid* (The Great Mirror of Folly ca. 1720) and is described in Arthur H. Cole's study on the subject no. 57. His translation of the title in the cartouche runs as follows: "Picture of the very famous island of Madhead, situated in the Sea of Shares, and inhabited by a collection of all kinds of people, to whom are given the general names of actionists."'

The study mentioned is:— *The Great Mirror of Folly* (*Het Groote Tafereel der Dwaasheid*) An Economic – Bibliographical Study by Arthur H. Cole. Boston, Mass., Baker Library, Harvard Graduate School of Business Administration, 1949.



Sir

Once upon a time London was a flowing Schlaraffenlandt for the map-hunter from abroad. Today it seems like a fantastic dream to remember the early fifties when things could suddenly appear under one's nose for a mere song. Amongst the most happy moments for me personally will be a busy day in London a quarter of a century ago when I had the great pleasure of coming across some maps and prints which emanated from a Lafreri volume. I have kept two of the prints which are the most lovely examples of Italian sixteenth century engraving. They

The volume that the map comes from is evidently a collection of satirical plates dealing with the financial speculations in Holland which were similar to the South Sea & Mississippi Bubbles. Unfortunately, the Library does not have a copy of the complete work.

Betty D. Fathers  
Bodleian Library

I wish to thank George Ritzlin of The Globe, Antique Maps, Prints and Books, Chicago, Illinois, for the twenty one quotations he sent in which were taken from the book by David Woodward entitled *Cartophilia*. Unfortunately space does not allow us to print all of these so I chose one which is Mr Ritzlin's own favourite quotation by Lewis Carroll. *Ed.*

"That's another thing we've learned from *your Nation*," said Mein Herr, "map-making. But we've carried it much further than *you*. What do you consider the *largest* map that would be really useful?"

"About six inches to the mile."

"Only *six inches*!" exclaimed Mein Herr. "We very soon got to six *yards* to the mile. Then we tried a *hundred* yards to the mile. And then came the grandest idea of all! We actually made a map of the country, on the scale of a *mile to the mile*!"

"Have you used it much?" I enquired.

"It has never been spread out, yet," said Mein Herr: "the farmers objected: they said it would cover the whole country and shut out the sunlight! So now we use the country itself, as its own map, and I assure you it does nearly as well."

Lewis Carroll, *Sylvie and Bruno Concluded* (London: Macmillan and Co., 1893), p. 169.

manifest the fact that a so-called Lafreri atlas could provide many a surprise besides maps. These two engravings of animals show the most peculiar creatures with wonderful expressions on their faces. They are entitled and signed as follows: *Tabula II. animalium ex uetustissimis picturis Romae tractorum. Formis Ant. Lafrerij. Petri de Nobilibus a Paulo Gratiano quesita.* (Pictured above) and *Tabula III. animalium ex uetustissimis picturis Romae tractorum. Formis Ant. Lafrerij. Formis Petri de Nobilibus a Paulo Gratiano quesita. 1582.*

Tove Olsoni-Nilsson



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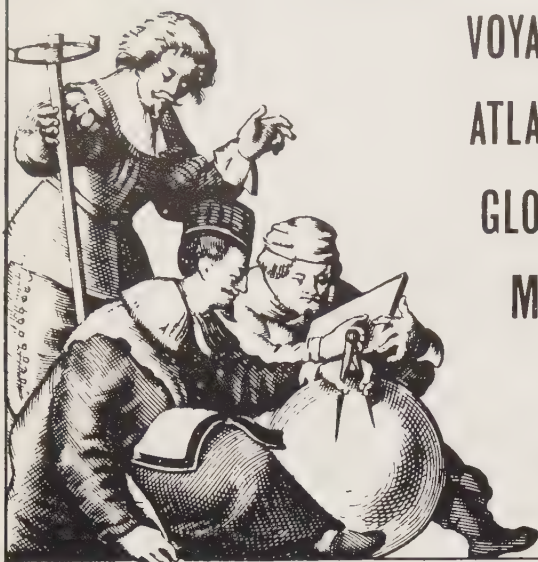
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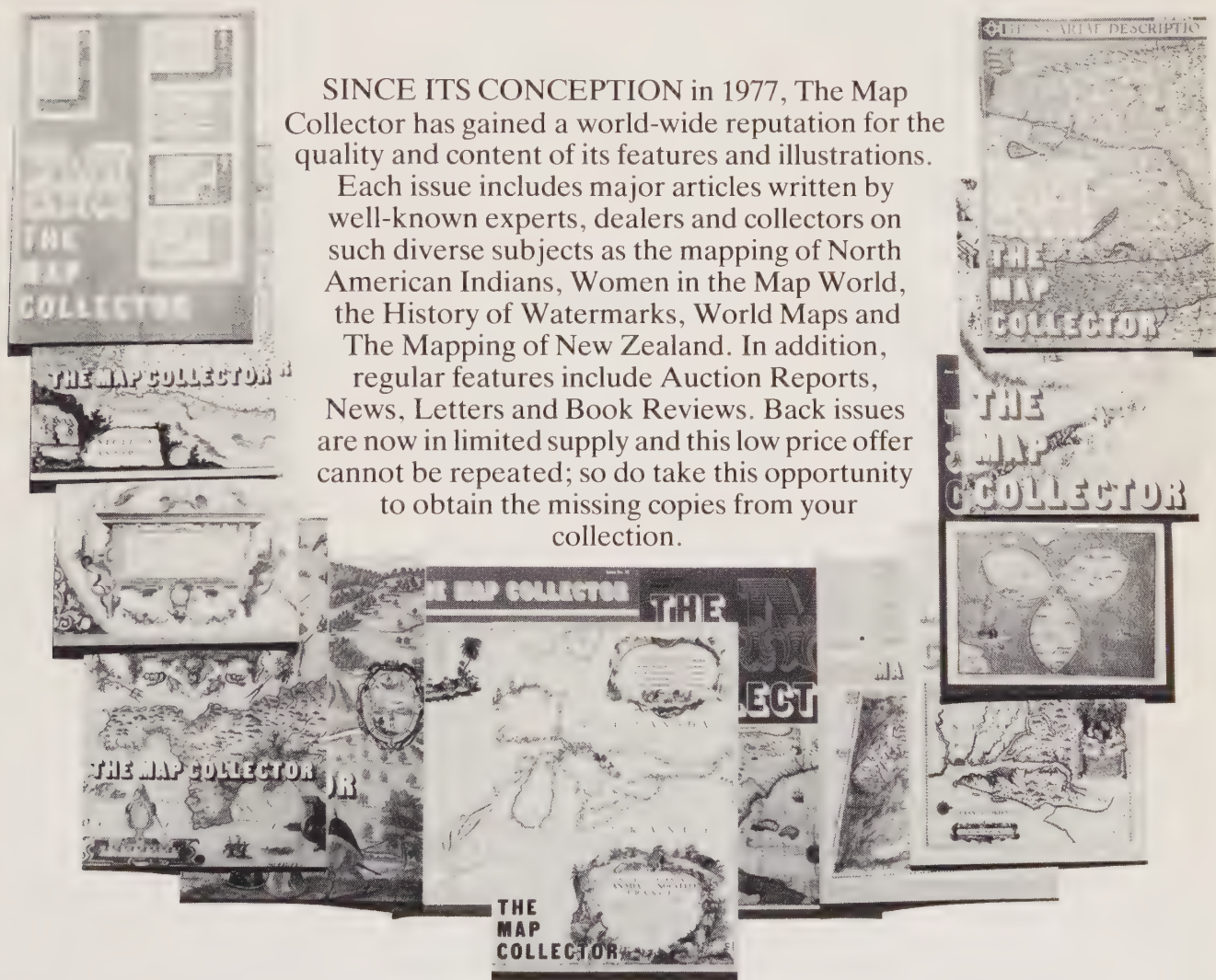
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# Dr. Wallis is Guest of the Week

DR HELEN WALLIS, head of the Map Library at the British Library, talked about the Library's map collections and the role she has played in it when she was guest of the week on Woman's Hour broadcast by the BBC on Wednesday, November 25.

She explained to the interviewer, Sue McGregor, that she had been interested in history and geography since childhood and had worked in the Map Room at the British Museum, now the British Library since graduating from Oxford University. Dr Wallis explained that the Library contains the royal map collection of George III which includes the famous map drawn

up to show the boundary between America and Canada. It also has the largest collection of Ordnance Survey material in the world. She also talked about the 'Saxton exhibition' which has been showing over the past year at the Library and gave advice to people wishing to buy early maps. The interview ended with a choice of music and Dr Wallis chose the Magic Flute Overture by Mozart which she had heard played at the Salzburg Festival.

After the broadcast, Dr Wallis told *The Map Collector*, 'The interview was very enjoyable as the Woman's Hour team were so interested in the maps and put me completely at ease.'

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## Early Maps on display in Seattle

ABRAHAM ORTELIUS' famous map of Iceland showing the sea full of monsters, sailing ships and the magnificent eruption of Mount Hecla was among the maps on display recently at the gallery of Carolyn Staley Fine Prints in First Avenue, South, Seattle, Washington, USA.

This was the first exhibition held by the gallery

and other maps on display included navigational charts, maps of the New World, Asia, Europe and the Holy Land, celestial charts and city plans including two of Paris in 1540 and 1572 and a folding Japanese coloured woodblock map of Yedo (Tokyo) in 1860.

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## Japanese View of a World Map

ONE OF OUR READERS, Jason Hubbard, kindly sent this excerpt from the Tokyo Mainichi Daily News which we thought would interest you.

### 'YOROKU' SIDELIGHT

#### Maps of the World

Defense Agency Director General Joji Omura has wound up his trip to the U.S., where he seems to have acquired a new concept of geography. Asked for his assessment of his U.S. visit, Omura told reporters with deep feeling, 'My way of looking at world maps has changed.' He exemplifies the age of life-time education.

Maps of the world used in Japan have our country in the center, with the North Pole at the top and the South Pole at the bottom, the United States at right and Europe at left. Omura is saying in effect that such a map doesn't give us 'a correct understanding of the world.' A world map with the North Pole in the middle shows the U.S. and the Soviet Union confronting each other across the pole.

Omura's rationale runs somewhat like this: The Japanese version of a world map gives the impression that the U.S. and the U.S.S.R. lie back to back widely separated, but the reality is far from what the map suggests. On a map with the North Pole in the middle the two superpowers are in an eyeball-to-eyeball confrontation. Only with the aid of this map can we appreciate the warning of the 'Soviet threat' sounded by the U.S. This is the map that should be our source of reference in the years ahead.

According to Omura, the recent Japan-American defense summit was dominated by talks on the Soviet threat from beginning to end. Apparently Omura had the confrontation map drummed into his head. He was quick to take strong exception to the remarks of Chief Cabinet Secretary Kiichi Miyazawa that there are 'some differences between Japan and the United States on how to view international affairs.' Perhaps friction is shaping up between Japan's world map and the U.S.'s.

'The country upstairs' is a term coined by Australians to refer to Japan. Viewed from the southern hemisphere, Japan may seem like a two-storied house hanging over the single-story house to the south. The 'giant' to the north could deprive the flat house of its right to sunshine and even pose a 'threat' to it. Surely, the earth is one, but maps of the world are not.

Europe's world map has Europe in the middle, with the Soviet Union immediately above. Consequently, when there is a 'threat,' Europeans search for ways to relax tensions. We would like to see Director General Omura study the European map, too, during his current tour of that part of the world. The Defense Agency should not be the import agency for U.S.-made confrontation maps. (July 5)

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## The Garden of Eden

IN SEPTEMBER AND OCTOBER of this year the Royal Zoological Society of Antwerp are organising a huge exhibition around the theme of the Garden of Eden, source of inspiration for many great artists of the sixteenth and seventeenth centuries.

On display will be maps, engravings, drawings, sculptures as well as tapestries and paintings designed to show the skill of the Belgian artists in all the disciplines of Art. Several national and international museums and galleries are contributing items to the exhibition. A well illustrated catalogue will accompany it. The organiser of this exhibition is Miss Cecile Kruythoof who wrote the article on Abraham Ortelius' map of Utopia published in *The Map Collector* no. 16.

## The Boke of Idrography

IN 1542 HENRY VIII, intent on building up the Royal Navy, took into his service Jean Rotz, half-Scotch, half-French, the leading hydrographer and navigation specialist of his time. Rotz in the same year presented to the king a great atlas, consisting of a double-hemispheric world map and eleven regional maps, drawn and illustrated on vellum. His remuneration from the king was greater than the salary paid to Holbein as court painter, an index of the importance attached to his work.

This masterpiece of Renaissance cartography came to the British Museum Library with the Royal Library in 1757, and the editor, Dr Helen Wallis, Keeper of the Map Library of the British Library, has recruited an international team of scholars to interpret and evaluate it. The atlas can now be seen as a unique contribution to the discovery of the lands, oceans and inhabitants of three-quarters of the globe. What makes the work so important is that Rotz did not copy traditional sources but recorded only what he had learnt from his own and other first-hand evidence. The atlas shows that in all probability Australia was first observed by the Portuguese in the 1520s, and the vignettes include authentic likenesses of North American Indians with their wigwams, a Tupinambá village in Brazil, Hottentots in southern Africa, and a Rajah's procession in Sumatra. These and many other features have been described by the scholars who have written the accompanying text, which is illustrated with maps, views, documents and artefacts. For the first time Rotz's importance as a first-hand witness of voyages of discovery and trade to North America, Brazil, Africa and probably the East Indies can be judged, together with his significance as an expert in the developing art of navigation.

The plates, reproduced in 7 colours, are of a quality and a fidelity so far unsurpassed even by the Oxford University Press. The text is set in Centaur type in the size used for the Bruce Rogers Bible, and printed by letterpress. The paper is a thick pure rag wove stock made by Cartiera Fedrigoni of Verona, Italy. The volume is bound in brown half morocco, with Henry VIII's arms, from Rotz's design, blocked in gold on the front cover. The publication of this book has been undertaken by the Viscount Eccles, for presentation to his fellow-members of the Roxburghe Club, founded in 1812, the first, and most distinguished of bibliophile associations. Its books, presented by each of its 40 members to each other, are always in limited editions, of which only a relative small number of copies are available for sale.

The book is reproduced full size and printed by the Oxford University Press at £575. 200 copies only for sale from Maggs Bros. of 50 Berkeley Square, London W1X 6EL.



# Forthcoming Events

NEWS



- March 9th-20th, 1982** The 54th Chelsea Antiques Fair. Town Hall, Kings Road, Chelsea, London. Maps and Prints will be on sale.
- April 28-May 4, 1982** The British International Antique Dealers Fair. National Exhibition Centre, Birmingham. Maps and Prints will be on sale.
- April 12th, 1982** Antiquarian Map and Print Fair. Bonnington Hotel, Southampton Row, London WC1. 9.30 am-8 pm.
- June 6, 1982** IMCS Map Fair and Exhibition. London Penta Hotel, 109 Cromwell Road, Knightsbridge, London. 10.30 am to 6 pm.
- November 13, 1982** Second Northern Antique Map Collectors Conference, Grosvenor Hotel, Eastgate, Chester. All day.
- March 31-April 2, 1982** New York International Antiquarian Book Fair, Vista International Hotel, World Trade Centre, New York City.
- April 15/16, 1982** The Antiquarian Booksellers Association Conference, Pump Room, Bath.

## Professor Koeman hands over Command

(A tribute sent in by Professor Günter Schilder who has worked for many years with Professor Koeman at the State University of Utrecht).

On the first of September 1981 Professor dr.ir. C. Koeman retired from his chair in cartography at the State University of Utrecht, The Netherlands. Notwithstanding that his chair was spread over the entire field of cartography, his activity was especially devoted to the history of cartography. His influence on this discipline became worldwide.

Professor Koeman (born 1918) has been deeply interested in the history of cartography since he began studying land surveying at the University of Technology, Delft. The first important proof for his outstanding capability was given with the publication of his thesis *Collections of maps and atlases in the Netherlands* in 1961. He entered the Geographical Institute of the State University of Utrecht in 1957 and the remainder of his active career was spent in the service of this institution. In 1968 he occupied the newly established chair of cartography, sharing his time between lecturing on modern and historical cartography, editing (*Imago Mundi* and *Acta Cartographica*) and

writing.

His main work *Atlantes Neerlandici* (Amsterdam, Theatrum Orbis Terrarum, 1067-1971) in five volumes, a comprehensive bibliography of the terrestrial, maritime and celestial atlases and pilot-books published in the Netherlands up to 1880 testify to the consistence and thoroughness of Professor Koeman's work. This monumental book places students, librarians and collectors deeply in his debt.

Professor Koeman has a native gift for writing both easily and well and his energy is never exhausted. These qualities have enabled him to make many outstanding contributions to the study of Dutch cartography. The greatest part of these studies (for the complete list of his 188 publications see number VII/3 (1981) of the *Kartografisch Tijdschrift*) is devoted to Koeman's favourite field, namely the history of cartography. One of Professor Koeman's aims in the past and also in the future is to bring rare cartographical material to a greater public interested in the history of cartography. He has written many introductions to facsimile-editions. Examples of his ceaseless activity are the well-

known separate introduction-volumes to the facsimiles of Ortelius' *Theatrum Orbis Terrarum* (1964), Wagheners's *Spiegel der Zeevaerdt* (1964), Blaeu's *Grand Atlas* in twelve volumes (1970) and Van Keulen's *De Nieuwe Groote Lichtende Zee-fakkel* in six volumes (1972). At the same time several volumes of Nico Israel's *Theatrum Orbis Terrarum. Series of Atlases in Facsimiles* were fitted out with 'Bibliographical Notes' by his hand.

Professor Koeman has about him a simplicity found in men who have something of greatness. Those of us who had the privilege of accompanying him during his work, will especially feel the gap left by his retirement. To many he was known as a generous and warm-hearted friend. Free of all administrative obligations, Professor Koeman can now spend his new life as a completely free scholar and we can expect many new contributions from this gifted expert in the future.

Günter Schilder



A portrait of Professor Koeman superimposed on the title page of the *Atlas Methodique et Elementaire de Géographie et Histoire* (Paris 1761). This is one of the items which was shown during a special exhibition in honour of Mr Koeman's retirement held at Utrecht University. (By courtesy of the Utrechts Universiteitsblad.)



# Quarter Century for Nebenzahl

THE WELL KNOWN US dealers in rare books, prints and maps, Kenneth Nebenzahl Inc. of Chicago, recently celebrated their twenty-fifth year in business.

To mark the beginning of the year they mounted an exhibition entitled 'Maps of the Great Cartographers' which was on view in the tower gallery of the company's premises in North Michigan Avenue. On display were about 500 important examples of original woodcut and copper engraved maps dating from the fifteenth to the nineteenth centuries.

The leading mapmakers of the Italian, Dutch, French, German, English and American schools were represented. Among the cartographers featured were the fifteenth century German, Donnus Nicolaus Germanus, who added the first modern maps to Ptolemy's classical Greek atlas; Giacomo Gastaldi, the leader of the fifteenth century Italian school of cartographers; Gerard Mercator whose celebrated projection is still in use today; the Blaeu family, three generations of whom operated as 'the Rand McNally of seventeenth century Holland;' John Speed,

Nicolas Sanson and William Delisle.

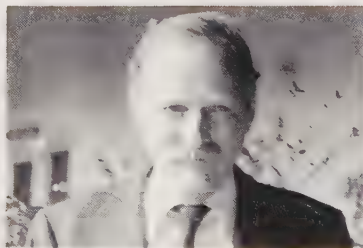
Over the years the Nebenzahl company have dealt in cartographic treasures from medieval Mediterranean sailing charts of the fourteenth century down to maps of the California Gold Rush published to satisfy the demand of Eastern gold seekers in 1848 and '49. The firm recently had George Washington's manuscript map of his first military expedition, when he was sent by the Governor of Virginia to the area around where Pittsburgh is today to warn the French to leave the Ohio Valley.



Left to right: Hermon Dunlap Smith, founder of the Center for the History of Cartography at The Newberry Library in Chicago; Andrew McNally, III, Chairman of the Board of Rand McNally & Company; and Kenneth Nebenzahl; photographed at a reception opening an exhibition of some 500 antique maps mounted to inaugurate the twenty-fifth year of Kenneth Nebenzahl, Inc., Chicago.

## PROFILE

### A New Face at the Newberry



David Buisseret

*Interview by Valerie Scott*

THE NEWLY APPOINTED director of the Hermon Dunlap Smith Centre for the History of Cartography at the Newberry Library in Chicago, Dr David Buisseret, believes it is a pure coincidence that his predecessor also had the christian name David and was also born in England.

Dr Buisseret, who was born on the Isle of Wight in 1934, has taken over at the Newberry from Dr David Woodward who has moved to the University of Wisconsin and is now Professor of Geography. Admittedly, Dr Buisseret's name does not sound very English but it apparently dates back to a Belgian grandfather.

In order to take up his new appointment Dr Buisseret had to make a dramatic change in life style as he had been living for the past sixteen years in the West Indies.

'From the easy going sunshine life of the Caribbean to the stark new town life of a suburb near Chicago was quite an adjustment particularly for my five children, Timothy, Kate, Claire, Mark and Paul,' Dr Buisseret commented. Perhaps it was not quite such a cultural shock to his wife Pat who was born and brought up in Chicago. She met Dr Buisseret at college in Paris and they were married in 1961.

He is at pains to point out that he is a historian rather than a historical cartographer but claims that he has always been attracted to maps and to their use in works of history. So his books on early modern France and the seventeenth-century Caribbean are full of maps – sometimes, he admits, not as well drawn as they ought to have been. He very much enjoyed teaching at the Jamaica campus of the University of the West Indies, but was glad of the three-yearly leaves, during two of which he worked as a Summer Fellow at the Newberry (in the mid-1960s).

He also explained to me that he had always felt a change of career mid-stream would be an interesting challenge and he welcomes the opportunity to meet that challenge.

Dr Buisseret has found the Newberry 'a delightful place to work, not least because so many different kinds of scholars pass through the building.' At the moment a very large new book-stack



# Around and About

NEWS



**Two map fairs** are to be held in June plus the Book Fair at the Europa Hotel so it looks like being a busy month for map and print dealers. The International Map Collectors' Society are holding their map fair and exhibition on Sunday June 6th at the London Penta Hotel in Knightsbridge, London, and three provincial dealers, Roger Mason, Bill Bennett and Paul Nicholas will be holding a four day map and print fair from June 7-10 at the Bonnington Hotel, Southampton Row, London. This fair is planned to coincide with the book fair at the Europa Hotel.

**Under a two-year** grant work is underway to compile the first two volumes of a projected five volume general history of cartography from the edited contributions of an international team of scholars in varied fields. The project is centred at the University of Wisconsin, Madison, under the direction of Dr. David Woodward, Professor of Geography. A second office at the University of Exeter under Dr. J.B. Harley is co-ordinating the work of the European authors and advisers. The University of Chicago Press will publish what is intended to be an authoritative reference work. The project is also intended to serve as a rallying point for scholars from which a more co-ordinated research effort can be attempted.

We have just heard of another newly founded project in Vienna. The Institute for Cartography of the Austrian Academy of Science are compiling a *Dictionary of the History of Cartography* which aims to cover map making from the beginning until the First World War with a short view of the 1930s. It will contain all essential cultural areas but the focus will be on Central Europe. The working team includes Dr. Johannes Dorflinger of the Department of History at the University of Vienna; Dr. Ingrid Kretschmer of the Department of Geography at the University of Vienna and Drs. Franz Wawrik and Robert Wagner of the Map Room of the Austrian National Library, Vienna.

**John Goss, who** until recently worked at Tooley's map gallery in Museum Street, London, has moved to the auctioneers, Sothebys in New Bond Street where he will be cataloguing maps and

prints and some books. He will continue as Research Editor of *The Map Collector*.

**If you are** thinking of taking a trip to the moon National Benzole have just brought out the map you need. It is a map of the moon produced for National by the cartographers George Philip & Son. It could be very useful – you will be able to find your way from the Ptolemaus (note the name map collectors) crater to the Janssen (and again) crater or just take a walk from the Mare Tranquillitatis to the Spitzbergen mountains. Mind you, the maximum surface temperature on the moon, so says the map, is plus 101 degree Centigrade and the surface area you will have to cover is 38,000,000 kilometres so it could be quite a memorable trip! If you want one of these useful maps it will cost you around 35p from any National Benzole garage. Let us know how you get on after returning from your trip.

**John Rocque's 1747** map of the city of London has been re-issued in the form of a handy portable atlas entitled *The A to Z of Georgian London*. With this volume in his hand the armchair traveller will be able to transport himself back to

the 1740s and explore every nook and cranny of the London of George II. William Hogarth and the famous Dr Johnson. In 1738 John Rocque, an obscure French surveyor of English aristocrats' gardens, was selected to undertake a new survey of London, the first for fifty-six years. Nine years later he completed it to the measurement of 6½ ft × 13 ft. The map has been re-issued by Harry Margary and the Guildhall Library in a handy size and can be obtained from the Guildhall Library, Aldermanbury, London EC2P 2EJ for £12 plus £1.50 postage.

## History of Discoveries Meeting

*Report by Barbara B. McCorkle*

SEVENTY MEMBERS ATTENDED the annual meeting of the Society for the History of Discoveries held at Athens, Georgia, USA, in November.

During the eight sessions of the two day meeting papers were read on several aspects of the exploration and settlement of the Southeastern United States, on nineteenth century adventurer explorers, on the artists accompanying explorers, and on early printed reports of discoveries. Two lively sessions were devoted to a re-examination of the location of Columbus' first landfall, a site which has never been precisely determined and about which several theories have arisen.

Professor Norman J.W. Thrower, a past

president of the Society and a member of the Sir Francis Drake Commission, gave the banquet address recounting with slides some of his experiences during the Drake quadricentennial in 1977-80.

The legendary 'Southern hospitality' became reality as members were feted at an opening reception on Thursday evening at the home of Professor and Mrs Louis De Vorsey. Every need was attended to by the exemplarily efficient staff of the Georgia Center for Continuing Education where the meetings were held. We toured the handsome exhibit 'The Southeast in Early Maps' mounted for the occasion in the main library and the meeting ended with dinner at the magnificent ante-bellum Taylor Grady House under the auspices of the Athens Historical Society.

is being built, and when it is finished there will be much more space available in the old building for exhibition-halls, reading-rooms and so on. The new area for rare books will include a map room with an extensive reference library and many other modern aids to study. Dr Buisseret hopes eventually to work with the curatorial staff in building up the collections in areas of weakness, such as seventeenth-century France.

He was educated at Woodbridge School and in 1955 went to Cambridge University to read history. It was while he was at school that he met several West Indian boys whom he liked very much and who gave him the idea he would like to work in their part of the world.

'Also, being a devotee of cricket and sailing, I could see that the Caribbean would suit me ideally!' Dr Buisseret added. So, after obtaining his BA in history in 1958 followed by his PhD in 1961 he applied for a post as lecturer in history at the University of West Indies in Jamaica.

'We were very happy there', Dr Buisseret said. 'I enjoyed the work and found time for my cricket and sailing.' He also joined the local historical society and the Jamaican National Trust with whom he undertook several projects. These led him unwittingly to early maps because he had to study estate plans of the seventeenth century from which he reconstructed old landscapes and identified sites of historic interest. They also led him to use aerial photographs for the identification and interpretation of sites; this

is an area in which he would like to work more.

'In the Caribbean the problem is not so much of historic buildings being buried by earth and sand as in other parts of the world but of them disappearing in the prolific vegetation which envelops everything in a short time if unchecked,' Dr Buisseret explained. 'But an abandoned building can be as difficult to find in vegetation as if it was buried in sand. It is just a different form of burial.' He arranged for several historic sites to be opened up including great-houses, fortifications and sugar-mills, and there emerged from this work his *Historic architecture of the Caribbean*, published by Heinemann in 1980.

Dr Buisseret was at the University of West Indies for sixteen years being made a Professor in 1975 and head of the history department between 1972 and 1975. He has many plans for the future of the map division at the Newberry including promotion of research, more adult education and continuation of the existing publications including *Mapline*. As far as his own research goes, he feels that since David Woodward was so active in studying and collecting Italian maps, he would do well to concentrate rather on the maps of France and Spain, about which he already has some knowledge. He also hopes that when the new exhibition-halls are ready, there will be room for frequent exhibitions on cartographic subjects, and maybe even a standing exhibit on the making of maps, designed to attract people who know nothing about it. One way and another, he seems to have plenty to do at the Newberry.





A new business called InterCol has been opened in Camden Passage Antique Market, Islington, North London. It specialises in early maps and prints, bank notes and playing cards and is being run by Yasha Beresiner (centre) and Antoinette Tomsett (left) with help from Faith Ashwood (right). The new shop is in a fascinating area full of antique shops and the famous Robert Carrier restaurant. It has only been open a short time but is already beginning to 'be on the map' and to make a name for itself due to the enthusiasm of those running it. InterCol will also be distributors of *The Map Collector*.



## Vatican Treasures Displayed

*A report by Catherine Delano-Smith on a visit to the Vatican Library, Rome, during the Ninth International Conference on the History of Cartography held earlier this year. This report had to be held over to this issue due to lack of space in December.*

DESPITE THE SUMPTUOUS colours of the ceiling frescoes on the upper floor of the Biblioteca Apostolica Vaticana in Rome, it was the brilliant images of the fifty four manuscript maps exhibited in the cases below which held the attention of members of the Ninth International Conference on the History of Cartography. An exhibition had been prepared in honour of the Conference, together with a catalogue in which each map is fully described and some illustrated in colour.

Such exhibitions are part of Vatican Library policy, being seen, as Monsignor Stickler, *Prefetto* of the Library, said,<sup>1</sup> 'as an indispensable complement' to the reading room of any modern library, making rarities more accessible not only to the specialist but also to the general public. The present exhibition, 'Manuscript Maps and Scientific Instruments in the Vatican Library (14th to 17th Century)' remains open until the end of this year.

The medieval treasures of the Library are amply represented. Medieval maps date from the 1320s. There is, for example, Pietro Vesconte's famous portolan, made in Genoa, showing both the Adriatic and the Western Mediterranean but on different scales. Or of similar interest to historians of cartography is Fra Paolina's planisphere (Venice c1320) which was considered by Almagià as not only impressively modern but also the prototype of a whole group of maps. Perhaps the most unusual map in the exhibition was one of Opicino de Canistris' maps of the Mediterranean basin (1337-8), symmetrically accommodated between two Christlike figures, with a wealth of annotations and images but highly stylised outlines.

Yet, although less well known than the medieval maps, the 'Monumenta Vaticana Cartografica' (to borrow Almagià's title) extends to the modern period. The selection in the exhibition includes one of the last of the nautical charts of Italian authorship (that by Vincenzo di Demetrio Volcio, Naples, 1606) and Mario Cataro's Map of the Kingdom of Naples (1625). In the latter, the coastline of the Kingdom is represented so accurately that its strategic value was at once recognised and its intended publication prohibited. Also on display is the Mappamondo Borgiano (Tavola di Velletri), a planisphere of south German origin dating from about 1430.<sup>2</sup>

It was appropriate that the great authority on the Vatican Library's monumental collection, Roberto Almagià (died 1962), should have been

commemorated in the proceedings of the same morning. Professor George Kish's encomium was designed as an appreciation of this 'prodigiously productive' geographer's achievements. Almagià is well known to historians of Italian cartography for works such as *Monumenta Italiae Cartografica*, *Monumenta Cartografica Vaticana*, and *Documenti Cartografici dello Stato Pontificio* 3, but George Kish revealed that he was responsible for 561 books, papers and articles, amongst which over 100 were devoted to the history of cartography. Indeed, all the manuscript maps in the exhibition have been described by Almagià but notwithstanding the excellence of his texts we were made to realise that there is no substitute for the colour and the sharpness of the originals. Moreover, although Almagià described over 100 manuscript and printed maps in two volumes alone of the *Monumenta Cartografica* it is clear that these, let alone the fifty four in the exhibition, represented but a fraction of the Vatican Library's cartographic archive.

In addition to the roomful of manuscript maps, there is a complementary display of scientific instruments and globes. These are described in the catalogue, the former for the first time ever.<sup>4</sup> Amongst them are five elegant, excellently preserved, armillary spheres. Together they make a set, each showing respectively the movements of the Sun, Moon, Mercury, Venus and Mars, all attributed to Gualterus Arsenius of Louvain (active 1558-1575). The catalogue and the exhibition concludes with an inventory of the Vatican Library's terrestrial and celestial globes, mostly from the seventeenth century though one is attributed to 1477.

The second part of the visit to the Vatican archive forcibly underlined the superlative riches of the Italian cartographic heritage. Further on in the museum both the medium and the idiom of the cartography changes and instead of maps on paper and vellum bound into atlases, maps are instead the dominant motif of a remarkable series of murals. These range in size. There are the small mural maps showing prospective views of Ferrara and Civitavecchia, and another with Pope Pius VI being shown a map in connection with the draining of the Pontine Marshes which lie in the background. However, undoubtedly the highlight of wall maps are those adorning — in their vivid greens and blues — the Galleria delle Carte Geografiche which, flanking the western side of the Belvedere courtyard, provides access to the Sistine Chapel. On each space between the windows are forty maps (thirty showing the provinces of sixteenth century Italy, two showing the whole country, and eight smaller ones).

The gallery was built between 1578 and 1580 as part of a scheme which included the Tower of the Winds with its meridian line. In 1580 the Bolognese cosmologist and geographer Egnazio Danti, already known for his work in the Palazzo

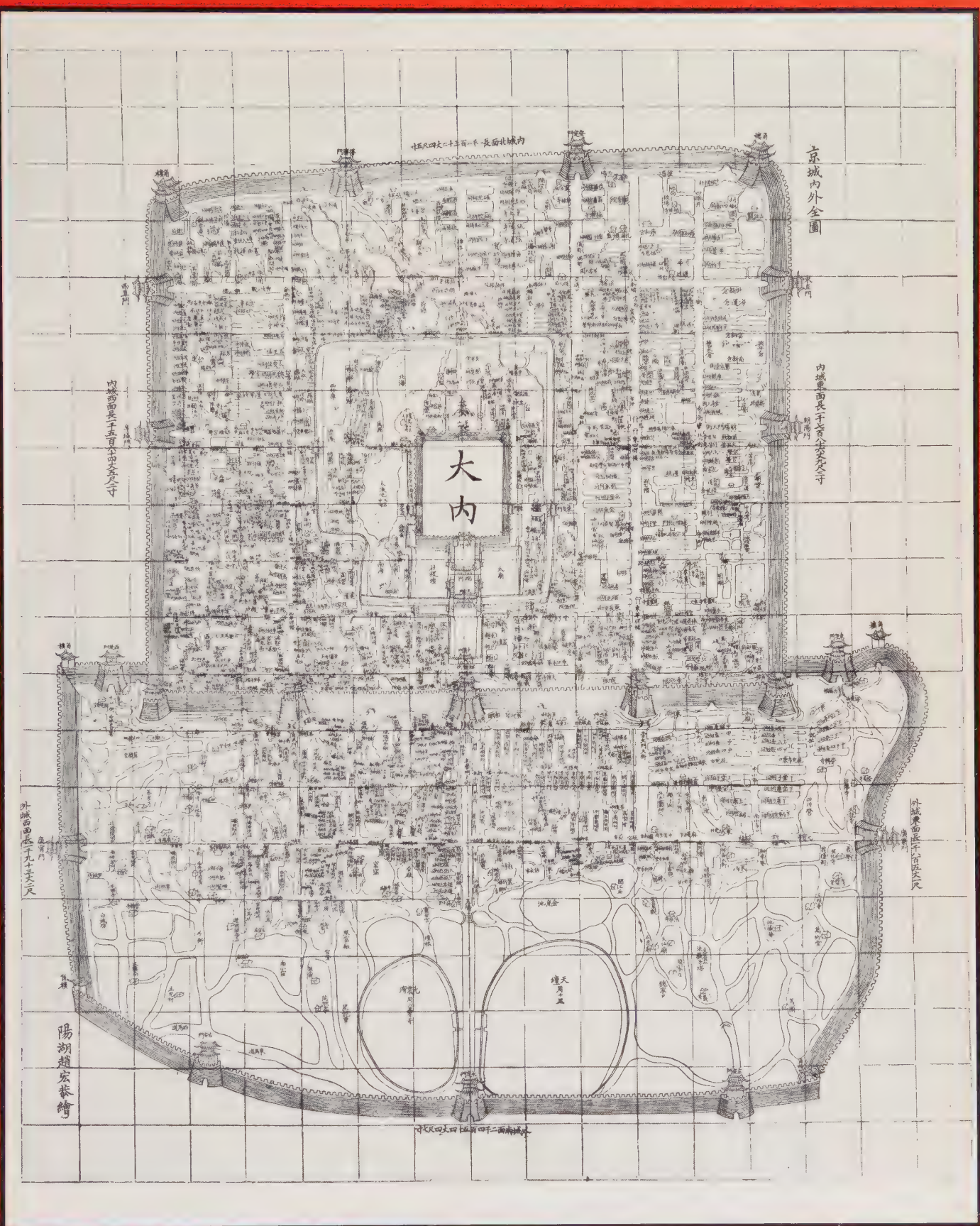
Vecchio in Florence, undertook the decoration of the Vatican gallery and was at work in Rome by the end of the year. Not many of the details of Danti's work are known but it is generally accepted that the maps were completed between 1580 and 1583 (and not in 1581, despite the inscription at the northern end of the gallery). Danti's aim was to design the long room as a representation of peninsular Italy; each provincial map would be arranged in sequence and orientation. Those facing the Tyrrhenian and Ligurian seas were placed along the western side of the gallery and those facing the Adriatic along the eastern side. It is known that Danti attempted to draw on the most up-to-date maps as possible and that he sent to each province for new surveys or maps on which to base his own cartoons, which were then transferred to the walls by various craftsmen. How successful he was is not known. Some archaisms must have been deliberately included; on the maps of northern Apulia, for instance, a scene showing Hannibal's winter quarters at Salapia (in 216 BC) wholly obliterates the eponymous lagoon. It is also known that on at least half-a-dozen occasions attempts were made at retouching, restoring or updating the maps. For instance, in 1647 G.B. Magni added an inset of Cittadella and a plan of Comacchio to the map of the State of Ferrara, restored the maps of Salerno and Calabria, and retouched ornamentation on some ceiling panels. It may also have been Magni who was responsible for some crude corrections to place locations and for changes in river courses but no full study of the subsequent history of the maps has been made.

Apart, however, from the problems of their topographical accuracy and contemporaneity, these wall maps are an appropriate enough symbol of the place of the map in Italian Renaissance culture. They are a subject — like so many others in Italian cartography — which await further research. But the high value placed by the Italians on this part of their heritage left the Conference participants in no doubt of the rich rewards to be reaped from further research into the cartographic diversity and wealth of Italy.

### Notes

- 1 Introduction: *Monoscritti Cartografici e Strumenti Scientifici nella Biblioteca Vaticana*, Secc. XIV-XVII, Catalogo della Mostra, 1981.
- 2 Available in a limited facsimile edition, price 250,000 lire or 1000 dollars, postage not included, from Biblioteca Apostolica Vaticana, Città del Vaticano, 00120 Italy.
- 3 R. Almagià, *Monumenta Italiae Cartografica*, I.G.M., Florence, 1929.  
*Monumenta Cartografica Vaticana*, Biblioteca Apostolica Vaticana, 4 vols. 1944-1955.  
*Documenti Cartografici dello Stato Pontificio*, Biblioteca Apostolica Vaticana, 1960.
- 4 By Carlo Maccagni, University of Genoa.





Peking, circa 1850.

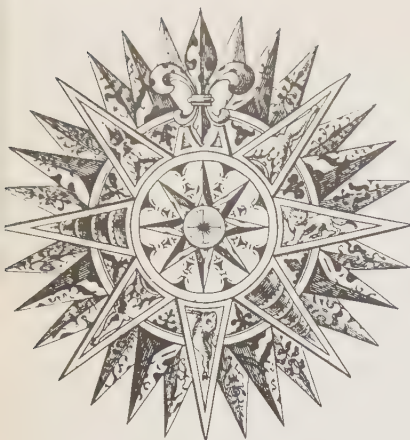
Rare maps, charts and globes.

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# Compass Points

*A series in which we  
highlight unusual and  
interesting features on early maps.*

## Pierre Mortier's world map of about 1700

*by Tony Campbell*

ALTHOUGH IT WAS *The Map Collector's* editor who first drew attention, over thirty years ago, to one feature of this remarkable map, it is still little known to collectors or to historians of cartography (*Maps and Map-Makers*, 1949). It is not only 'the first production of the French school of theoretical geography' (Tooley, 1965 no. 71), it has no known antecedents and no immediate successors.

Its rarity is partly responsible for this neglect; so, too, is the fact that this Mortier version is easily confused with two other large

world maps of the period. Each has the same title (though Mortier's has an extra line), each is dedicated to the Dauphin, and all three cite the French geographers, Sanson and Jaillot. In addition, all are roughly the same size. The first, issued in 1674, measures 54 x 89 cm (Wagner no. 409a), while the second, engraved by Cordier in 1684 (Wagner no. 426) measures 57 x 97 cm, as does this undated Mortier version (Wagner no. 480). To deepen the bibliographical confusion, all three are known in several states, and at some point they were probably

Pierre Mortier's map of about 1700, while superficially similar to other versions of the two-sheet Sanson-Jaillot map, is significantly different in its content. Indeed, this 'first production of the French school of theoretical geography' has the dubious distinction of being the first map to convey a number of grotesque misconceptions. (By courtesy of Robert Douwma Prints & Maps Ltd. Photo by John Webb.)





on sale simultaneously.

Superficially similar they may be, but when the three versions are compared the radical differences of the Mortier outlines are immediately apparent. The extremity of South America, for example, has been twisted round to the west, the Solomon Islands have taken up station on the wrong side of the Pacific, and one of the small islands next to Japan has been joined to North America, thus capping the Pacific with a vast *Terres Inconnues*. Yet these only give a foretaste of the map's true delights – its outrageous pictures of North America and Australasia.

California as an island is, of course, the best loved cartographic error. It is ironic that this masterpiece of speculative geography should be among the first maps (possibly the first) to correct it, if in a somewhat bizarre manner. This lapse into accuracy is amply compensated, however, by its inclusion of wild surmises about America's North-West coast. It is the earliest extant map to show these. Admitting that the evidence is no more than 'strong conjecture,' since nobody had dared attempt the route, the map's author shows a broad and confident passage from Hudson Bay via the 'Strait of Anian' to a huge 'Sea of the West' plunging half way across the continent. This is how, with a few incisions of the engraver's burin, the long hoped for North-West Passage was achieved!

Neatly balancing these American fallacies is a thoroughly

distorted Australia. Between's Tasman's voyage in 1644 and Cook's in 1770 there was little European contact with the fifth continent. Clearly abhorring a cartographic vacuum, the map's designer pre-empted Cook, tacking an imaginary east coast onto the accurately charted coastlines of the western half of Australia. The contemporary colourist has added his own touch to this example, dividing the ugly landmass into three arbitrary parts.

Mortier's map is known in at least three states, distinguishable only by their imprints. The first seems to have escaped notice, though an example can be found in the British Library (*Maps* 150 e 2). It bears the joint imprint of Pierre Mortier in Amsterdam and of his London-based brother David. The latter first set up at the Strand address mentioned in the map's imprint about 1696; this is also the latest of the dates attached to the numerous ships' tracks. 1696 occurs again on the title-page of an atlas that includes the second state; but it would be rash to assume from this that the map can be confidently dated to that particular year. The second state has Pierre's imprint alone, and the third names Covens & Mortier, successors to Pierre's business after his death in 1711.

Messrs. Wagner and Tooley both assume that the map's flights of fancy should be attributed to the French, perhaps to Guillaume De l'Isle or J.B. Nolin. I wonder. Certainly, when similar excesses reappeared on maps in the mid-eighteenth century, the French were largely responsible. Yet the maps that De l'Isle started to







After a search lasting three and a half centuries the North-West Passage was finally discovered in 1850 — and found to be impassable for sailing ships. To satisfy the desire for a navigable link between the Atlantic and Pacific oceans, the unknown designer of Mortier's map displays a fictitious waterway linking Hudson Bay with California, via the imaginary 'Strait of Anian' and 'Sea of the West'. (By courtesy of Robert Douwma Prints & Maps Ltd. Photo by John Webb.)

produce in 1700 are models of scientific restraint, and Nolin's *Sea of the West* is differently conceived. Thus Mortier's source – perhaps even a Dutch one – remains elusive.

Although the scientific cartography that De l'Isle so epitomises worked on the admirable 'silence is golden' principle, leaving blank the unknown, I suspect some collectors might prefer Mortier's more individualistic picture of the world as it might have been.

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There was little European contact with Australia after Tasman had completed the Dutch charting of its western half in 1644. Abhorring a cartographic vacuum, Mortier's map invents an east coast for Australia seventy years before Cook discovered it. (By courtesy of Robert Douwma Prints & Maps Ltd. Photo by John Webb.)



# Collectors' Barometer

A continuous record of important items sold in auction.  
Compiled by John Goss and Tessa Campbell

LOT DESCRIPTIONS for all maps and atlases realising over £1000 in auction (or its equivalent) are reproduced here in full. The report includes not only conventional atlases but also books whose importance is governed almost entirely by the maps they contain rather than their other contents. The prices are 'hammer' prices to which must be added the buyer's premium where applicable. Each lot is numbered for quotation purposes. These reference numbers are also used below in the cumulative index to the auction reports in the last four issues. Although auction results are helpful in forming judgements on general price trends over a period, it can be very misleading to base any conclusion on the price realised for an individual lot. Prices for similar items can vary from auction to auction depending on the circumstances of the particular auction and the condition of the item offered for sale. Condition is very important and, however well described, can only be judged by personal examination. The total lot numbers noted at the foot of each auction report are for all maps and atlases sold at that auction including lots which realized less than £1000. Every effort is made to report all major auctions of maps and atlases throughout the world as soon as possible, but occasional delays may occur in obtaining information and some reports may have to be carried over to subsequent issues.

Exchange rates used in this report: 4.79/80G = £1 4.37/38D = £1

## CHRISTIES, 15th & 16th JULY, 1981 (PREMIUM 10%)

1 BERTIUS (PETRUS): GEOGRAPHISCHER EYN ODER ZUSAMMENGEZOGENER TABELN. Fünff unterschiedliche böcher . . . , engraved title (a little rubbed: fore-margin slightly frayed), 168 engraved maps all, except astrological plate, coloured by hand, German text on versos, contemporary vellum (covers a little stained and discoloured) (Maritime Museum Catalogue III, 56, calling for 171 uncoloured maps), oblong 8vo, Frankfurt, Matthias Becker & Heinrich Laurentz, 1612; sold as an atlas, not subject to return. The five parts are composed as follows: 1 The World, 2 maps; II Europe, III maps; III Africa. 16 maps, IV Asia, 26 maps, V America, 14 maps.

£1500

2 BLAEU (WILLEM & JAN): LE THEATRE DU MONDE OU NOUVEL ATLAS, PART III, hand-coloured engraved title with printed overslip, 66 double-page engraved maps, including 3 in the text, hand-coloured in outline with coloured borders, pictorial cartouches and inset plans, arms, illustrations, etc., mounted on guards throughout (4 maps slightly browned), contemporary gilt panelled vellum with gilt cornerpieces and central arabesque, g.e. (wanting ties) [Koeman I B1 35C], folio, [495 × 330mm.], Amsterdam, W. & J. Blaeu, 1640. Maps of Italy, Greece and 4 supplementary maps of England, Scotland and Ireland.

£3200

3 BLAEU (WILLEM & JAN): LE THEATRE DU MONDE OU NOUVEL ATLAS, PART III, hand-coloured engraved title with printed overslip, 66 hand-coloured engraved maps including 61 double-page, 2 full-page and 3 half-page, with coloured borders, pictorial cartouches and inset arms, illustrations, etc., mounted on guards throughout (very occasional marginal staining), contemporary gilt panelled vellum with gilt cornerpieces and central arabesque (a little worn, covers slightly stained) [Koeman I, B1 35F], folio [510 × 330mm.], Amsterdam, J. Blaeu, 1645. The volume contains 58 maps of Italy, 4 of Greece and 4 of the British Isles.

£2800

4 COLLINS (Capt. GREENVILLE): GREAT-BRITAIN'S COASTING PILOT . . . being a new and exact survey of the sea-coast of England and Scotland, engraved emblematic frontispiece, title printed in red and black, 49 engraved charts and coastal profiles, many double-page, some folding, all mounted on guards (outer edges of frontispiece, title and preliminary ll. repaired: some charts with minor marginal damp-staining; minor worming affecting guards and a few charts in latter half), red levant morocco, gilt, g.e., in buckram box by Sangorski & Sutcliffe, large folio, for J. Mount and T. Page, 1771. On 2 blank leaves, before the frontispiece, is a ms. list of 10 vessels on which this pilot book was used between 1779 and 1788. Included in this list is CAPT. COOK'S SHIP ADVENTURE. The entry reads 'Coasting Pilot belonging to the ship Adventure for the year 1785, to Whitby for London, sold Feb. 1786.' When Cook embarked on his Southern Circumnavigation on 13 July 1772 he used two Whitby colliers Drake and Raleigh of the same type as the Endeavour which had proved so successful for his first voyage. He renamed them Resolution and Adventure. Eleven years after the voyage Adventure was sold by the Admiralty and returned to its old trade as a collier between Whitby and London.

£2400

5 FLINDERS (MATTHEW): A VOYAGE TO TERRA AUSTRALIS . . . in the years 1801, 1802 and 1803 in His Majesty's ship the Investigator . . . with an account of the shipwreck of the Porpoise, arrival of the Cumberland at Mauritius, and imprisonment of the Commander during six years and a half in that Island, FIRST EDITION, 2 vols., text with 9 engraved plates (some plates foxed and offset on text; lacking half titles); and ATLAS with 16 engraved double-page charts, including 9 folding and 12 double-page plates, including 2 large folding plates of coastal profiles (occasional foxing and light offsetting), modern half calf by Berkelouw, Sydney [Ferguson 176; Sabin 24758; Hill Pacific Voyages, p. 106], 4to and folio, 1814 (3).

£2200

6 LA PEROUSE (JEAN FRANCOIS GALAUP DE): VOYAGE DE LA PEROUSE AUTOUR DU MONDE, FIRST EDITION, 4 vols. text with engraved portrait frontispiece and

ATLAS with engraved title and 69 engraved charts and plates, some double-page and folding (one plate torn), contemporary half russia (joints cracked, spines chipped and defective; upper cover of atlas detached) [Hill Pacific Voyages p. 173; Sabin 38960], 4to, and folio [atlas measures 593 × 410mm.], Paris, de l'Imprimerie de la Republique an V [1797] (5).

£1100

7 [MERIAN]-WERDENHAGEN (JOHANNES A. V.): DE REBUSPUBLICIS HANSEATICIS TRACTATUS, engraved title, 39 double-page maps including 14 maritime maps, 23 portraits, folding panorama of the river Elbe, 133 views on 104 double-page plates (lacking portrait of the author and possibly a printed title; some waterstaining throughout, affecting mainly lower outer corner of many plates), contemporary vellum, folio, Frankfurt, Matth. Merian 1641; sold as an atlas not subject to return. The views, all of towns, largely taken from Merian's topographies, comprise 24 of Switzerland, including Zurich, Berne, Lucerne, Geneva, Basle; 23 of the Netherlands, including Amsterdam, Rotterdam, Antwerp, Leiden, Harlem, etc; the others mostly of German towns from the volumes of Lower Saxony (Bremen, Hamburg, Rostock, Lübeck), Braunschweig, Brandenburg, Cologne, Erfurt, Hildesheim, Kiel, Danzig, Göttingen, Hannover, Stralsung, Königsberg. Other views show Copenhagen, Bergen, Stockholm, Cracow, London, Antwerp, Dover, Lisbon, Marseille, Genoa, Venice, Rome and Constantinople. Apart from a fine world map by Merian, the maps are mostly of Europe and Germany. The 14 nautical maps are of the North Sea and the Baltic. Of the greatest rarity. An earlier owner notes that this work has been described in Joh. Voigt, Catalog. libror, rarior, editiones, Hamburg, 1747, p. 723, as 'haec sumtuosa est et rarior!'.  
£9000

8 OGILBY (JOHN): BRITANNIA: OR, THE KINGDOM OF ENGLAND AND DOMINION OF WALES actually survey'd with a geographical and historical description of the principal roads, 100 double-page engraved strip maps with title cartouches (final map creased; two maps slightly shaved; occasional marginal waterstaining and maps 'London to Bristol' and 'Oxford to Chichester' defective, small areas having been cut out), old panelled calf (rebacked) [Chubb CIIa], folio, for Abel Swall and Robert Norden, 1698; sold not subject to return. A reprint of the 1675 first edition, without the map of England, or the engraved frontispiece.

£2400

9 PTOLEMAEUS (CLAUDIUS): GEOGRAPHICAE ENNARATIONIS LIBRI OCTO, ex Bilibaldi Pirckemheri tralatione, sed ad graeca & prisca exemplaria a Michael Villanouvano iam primum recogniti, woodcut printer's device on title, full-page woodcut anemographic illustration after Dürer, full-page woodcut diagram and other illustrations, text within fine architectural historiated borders, possibly by Holbein, indexes with woodcut scroll headlines, 48 double-page and one single-page map (lacking the final map "Tabula totius orbis"), all maps on guards (title slightly frayed), contemporary limp vellum (worn, later endpapers), folio 415 × 280mm., Lyons, Melchior & Gaspar Trechsel, 1535. Sabin 66483; Baudrier XII-243; Harris 136. This edition uses the same blocks for the maps as the Strassburg 1525 edition, but the text has been re-edited by Servetus (i.e. Villanovanus), which caused many copies to be destroyed. Apart from the lacking world map, three of the maps relate to America, including one giving an account of Columbus.

£4500

10 ROBERT DE VAUGONDY (GILLES & DIDIER): ATLAS UNIVERSEL, engraved pictorial title, 108 double-page engraved maps, hand-coloured in outline, with title cartouches, inset maps, etc., mounted on guards, 5 pp. list of subscribers, old calf (worn), large 4to [540 × 410mm.], Paris, chez les auteurs, 1757; sold not subject to return. Includes 5 maps of the Americas and Canada, two world maps and 5 maps of the Post Roads of Europe, the latter not called for by the list of contents

£3000

11 MERIAN (MATTAEUS) & MARTIN ZEILLER: TOPOGRAPHIA GALLIAE sive descriptio et delineatio famosissimorum locorum in potentissimo Regno Galliae, 13 vols,

in 4, additional engraved title to vol. I, and engraved title to vols, II-IX, over 300 engraved maps, plans and views, mostly double-page mounted on guards (a few plates in vol. III affected by minor waterstain; some text leaves discoloured in vol. IV), old speckled calf, spines gilt with morocco labels, 4to, Frankfurt, Caspar Merian, 1655-61; sold not subject to return. Vol. I comprises Paris and suburbs with 3 folding maps, 2 folding plans and 2 folding panoramas of Paris (lacking 3 plates listed in the index: Clermont, Meaux and Noyen, probably never bound in). Vol. II is Picardie; III Champagne and Brie with folding panorama of Tonerre. Vol. IV Burgundy and Provinces, with 3 folding panoramas of Dijon, Nevers and La Charité; V Lyons; VI Berry, Auvergne and Limosin; VII Angouleme, etc. with a panorama of Saumur/Tours. Vol. VIII Normandie, with folding map and panorama of Rouen; IX Bretagne, with folding plate of Nantes/S. Malo; X Guienne, Gascogne, with panorama of Bordeaux; XI Languedoc; XII Provence, with folding plate of Avignon/Frejus; XIII Dauphiné, with folding plate of Grenoble.

£2000

12 OGILBY (JOHN): BRITANNIA . . . or, an illustration of the Kingdom of England and Dominion of Wales by a geographical and historical description of the principal roads thereof, vol. I (all published), engraved frontispiece by W. Hollar after F. Barlow and 100 engraved double-page strip maps with overhead titles within decorative cartouches mounted on guards; (map of England torn at fold; 'Cambridge to Coventry' laid down); 19th Century half morocco [Chubb C], folio, by the author, 1675; sold as an atlas, not subject to return. THE FIRST SURVEY OF THE ROADS IN ENGLAND AND WALES. 'Of particular and historical importance, as it displaced the old British mile of 2,428 yards, and substituted it for the statute mile of 1,760 yards, thus effecting a revolution in customary measurements.' (Sir George Fordham, The Library, Sept. 1925).

£3500

13 SPEED (JOHN): THE THEATRE OF THE EMPIRE OF GREAT BRITAIN presenting an exact geography of the kingdoms of England, Scotland, Ireland, and the Isles adjoining with the Shires, Hundreds, Cities and Shire-towns, 4 parts in one, pictorial title with engraved historiated border, titles for Scotland and Wales with woodcut borders, contents leaf and engraved for woodcut royal arms in each part, and 67 double-page maps from the surveys of John Norden and Christopher Saxton, mostly engraved by Jodocus Hondius with inset plans, views, arms, vignettes etc., text on versos, mounted on guards (map of Norfolk slightly discoloured), diced russia, the Mark Masterman Sykes copy with his crest and monogram in gilt on upper cover [Chubb XXII], folio, 1611-12; sold as an atlas not subject to return. A FINE COPY OF THE FIRST EDITION OF THE FIRST ATLAS WITH THE COUNTIES DIVIDED INTO HUNDREDS.

£8800

14 DRAYTON (MICHAEL): POLY-OLBION, or a chorographically Description of Tracts, Rivers, Mountaines, Forests and other parts of this renowned Isle of Great Britaine, FIRST EDITION, second issue, additional engraved title (shaved at outer edge) and 18 double-page folding engraved maps (a few just shaved, two with small tears, another with minute tear, small hole in one, affecting print area, some light staining throughout, lacking engraved portrait of Prince Henry), nineteenth century calf [STC 7227; Grolier, Langland to Wither, 83], sm. folio, 1613.

£1300

15 DRAYTON (MICHAEL): POLY-OLBION, FIRST EDITION, issue without printed title, engraved allegorical title (small hole affecting plate), portrait of Prince Henry and 18 double-page maps (three just shaved, two torn affecting plate, two with small holes at edge, affecting plate, some waterstaining throughout, mostly in margins), contemporary calf, gilt spine (rebacked, preserving original spine) [STC 7226; Hayward 43], small folio [1612].

£1300 (34 lots)



# CUMULATIVE INDEX TO AUCTION REPORTS, covering Issues 15, 16, 17 and 18

- Aa, P van der 17 1, 17  
 Abelin, J P 17 32 18 17  
 Ackerman, R 16 1  
 Acosta, J 15 23  
 Akerland, E 16 31  
 Alberts, R C 15 22, 61  
 Allard, C 16 56  
 Angelus, J 15 59 16 76 18 23  
 [Anonymous] 16 23  
 Asper, H 17 35  
 [Atlas, Composite] 15 6, 8 16 17, 31, 50, 56, 57  
 17 26, 30, 31, 37, 40 18 27, 28  
 Bachienne, W A 15 63  
 Balby, C 15 24  
 Barlow, F 17 55 18 12  
 Barros, João de 17 1  
 Bassett, T and Chiswell, R 17 24 18 45  
 Baudartius, W 16 63, 64, 65  
 Becker, M and Laurentz, H 17 44 18 1  
 Beer, J C 16 83  
 Bellin, J N 15 20  
 Benzoni, G 15 23  
 Berckenrod, F B van 16 19  
 Bertius, P [= Bert, Pieter] 14 60 15 10 17 44  
 Bertrand, A 18 62  
 [Bible] 15 53  
 Biedermann, J J 16 91  
 Blaeu, J 15 21, 22, 27, 54-57, 61 16 14, 36, 40, 41,  
 46, 47, 48, 49, 50, 68, 69, 70, 71, 72, 73, 86, 92  
 17 3, 23, 41, 45, 46 18 2, 3, 16, 20, 28, 35, 42, 43  
 Blaeu, W 15 54-57 16 14, 40, 41, 46, 47, 48, 49, 50,  
 73, 85, 89 17 3, 23, 41, 45, 46 18 2, 3, 20, 25,  
 28, 42, 43  
 Bleuel 15 5  
 Bligh, W 18 53, 54  
 Blome, R 17 14 18 60  
 Bodenehr, G 15 11 16 74  
 Bordone, B 18 21  
 Bowen, E 17 36  
 Brahe, T 15 21, 25 18 35  
 Braun, G and Hogenberg, F 15 10, 27 17 10  
 Brolin, J 16 31  
 Bry, J T de 15 23, 24  
 Bry, T 15 23, 24  
 Bunting, H 15 1  
 Bussemacher, J 16 78  
 Camden, W 16 10  
 Cartwright, S 18 50  
 Catlin, G 16 5  
 Cernoti, L 18 48  
 Christophorus, j 17 20  
 Churchill, A and J 18 55  
 Colin, M 16 63  
 Collins, Capt. G 16 32 17 5, 47 18 3  
 Columbus, C 17 53 18 9, 40  
 Cook, Capt J 17 47 18 3  
 Copernicus, N 15 25  
 Coronelli, V M 17 41  
 Cores, T 18 50  
 Covens, J and Mortier, C 16 56  
 Dahlbergh, E J 16 21  
 Danckerts, C 15 60  
 Danckerts, J 18 28  
 D'Anville, J B B 16 56 17 16  
 Delarochette, L S d'A 16 56  
 De L'Isle, G 17 37, 40 18 30  
 Deutecom, B and J van 17 38  
 Dewe, T 15 26  
 Doppelmayer, J G 15 25  
 Dorret, J 16 56  
 Drake, Sir F 15 23  
 Drayton 15 26 17 57, 58 18 14, 15  
 Dürer, A 17 53 18 9, 40  
 Elsevier, B and A 18 49  
 Elstracke, R 15 18  
 Ertl, A W 15 5  
 Fabri, F 16 66  
 Faden, W 16 58  
 Fer, N de 17 40  
 Ferroni, C 16 75  
 Featherstone, H 15 50  
 Feuerabend 15 1  
 Fievet, D 15 47  
 Flinders, M 17 48  
 Frambotti-Conzatti 18 4, 56  
 [France: L'Imprimerie de la Republique] 17 50  
 Freycinet, L C D de 18 57  
 Froschauer, C 17 13, 35  
 Gaimard 18 62  
 Galignani, G B and G 18 48  
 Goos, P 16 9 18 27, 36, 61  
 Gottfried, J L 15 12, 23 17 32 18 17  
 Grismand, J 15 26  
 Groenewegen, J and Prevost, N 17 49  
 Grüninger, J 15 59 18 40  
 Guicciardini, L 15 9 16 59  
 Guizzaro, I 15 22  
 Hakluyt, R 15 50 17 1  
 Hallervorden 15 13  
 Hariot, T 15 23  
 Hartknoch, C 15 13  
 Haupt, G J 16 34  
 Herberstein, S von 15 1  
 Herrera y Tordesillas, A de 15 23  
 Hexham, H 18 66  
 Hofmann, J 16 60  
 Hofmann, W 17 32 18 17  
 Hoffmann, J 15 12  
 Hogenberg, F 18 18  
 Holbein, Hans the younger 17 35, 53 18 9  
 Holwein, J 16 81  
 Hollar, V 17 55 18 12  
 Homann, J B and Heirs 15 6, 8, 17, 25 16 17, 33,  
 55, 57, 62 17 9, 26, 37 18 26  
 Hondius, J [= Hondt, Josse de] 15 18 16 39 17 42,  
 56 18 13, 37, 50, 52, 63, 65, 66  
 Hooghe, R de 15 7  
 Horn, Georg 17 15  
 Hudson, H 15 24  
 Hulsius, F 17 32  
 Humble, G 18 33  
 Jäger, J G A 15 62  
 Jaillot, A-H 15 7 16 17, 54 17 40 18 28, 42, 43, 64  
 Jansson, J 15 10, 27, 28 16 39, 42, 43, 44, 45 17 6,  
 15, 26, 42, 49 18 27, 28, 46, 65, 66  
 Jefferys, T 15 58 16 56 18 29  
 Julien, R J 16 56  
 Kempen, G von 17 10  
 Keulen, J van 16 87  
 Keur, H and J 15 53  
 Kieser, E 17 11  
 King, D 16 2  
 Kip, J 17 49  
 Kirchner 15 1  
 Kitchin, T 16 56 17 16, 36  
 Kleiner, S 16 90  
 Knyffe, L 17 49  
 Koberger, A 15 2, 3 17 7  
 Koberger, J 15 59 18 40  
 Koller, G 16 35  
 Kopseler, G 16 6, 7, 84 17 17  
 Laborde, J B de 16 96  
 Laet, J de 18 49  
 Lairese, G de 17 22 18 69  
 La Perouse, J F G de 17 50 18 6  
 Laurenberg, J W 17 26 18 28  
 Laurie, R and Whittle, J 17 16  
 Lazius, W 17 26  
 Lea, P 18 28, 45  
 Le Moyne, J 15 23  
 Le Rouge, G L 16 17 17 9  
 Leycester, Sir P 16 2  
 Linschoten, J H 15 24  
 Ljunggrew, G 16 22  
 Lopez y Vargas, T 16 58  
 Lotter, T C 16 52 17 37  
 Luyken, J 15 53 17 1  
 Magini, G A 16 75 17 18  
 Marriott, J 15 26  
 Martini, Fr M 16 92  
 Metellus, J [- Matal, J W] 17 20  
 Meisner, D 17 11  
 Mercator, G [= Kremer, G] 15 28 16 37, 39, 57  
 17 42 18 22, 37, 50, 65, 66  
 Mercator, Rumold 16 37  
 Merck, J 16 16  
 Merian, C 15 31, 46 18 11  
 Merian, M and Heirs 15, 12, 15, 16, 29-49 16 93  
 17 19, 28-34, 51, 54 18 7, 11, 17  
 Merula, P 16 26  
 Meurs, J van 17 27, 43  
 Meyer, T 17 9  
 Moll, H 18 45  
 Moore, Lt-Gen. Sir J 16 58  
 Morden, R 16 4 17 52 18 8  
 Moretus, B 18 39  
 Mortier, P 15 7, 61  
 Mount, J and Page, T 16 32 17 47 18 3  
 Mount, W and Davidson, J 17 5  
 Münster, S 15 14 16 27, 28, 95 17 10, 12  
 18 31  
 Neck, J C van [= Neccius, J C] 15 24  
 Neuhof, J 17 27  
 Neuvel, S van den 17 10  
 Nichols, J 16 3  
 Nieuhof, J 17 43  
 Nolin, J B 17 40  
 Norden, J 17 56 18 13, 52  
 Nordstedt, S P 16 31  
 Noronha, Fr J [= Gioseppe di S. Teresa] 15 49  
 Officina Plantiniana 16 26  
 Ogilby, J 15 63 16 4, 51, 94 17 8, 52, 55 18 8, 12  
 Olarius, A 16 81  
 Oporinus 15 1  
 Ortelius, A [= Ortel, A] 16 15, 38, 88 17 10, 21, 25,  
 39 18 38, 39, 46, 67  
 Osborne, T 17 15  
 Ottens, R and J 16 17, 56  
 Pederzano, G 16 77  
 Petri, H 16 95 17 12 18 31  
 Petri, S 15 14  
 Petty, Sir W 17 42  
 Phillip, Capt Sir Arthur 18 58, 59  
 Pigafetta, F 15 24 16 15  
 Pine, J 16 13  
 Pirckheimer, Willibald 15 59 17 53 18 9, 40  
 Pitt, M 16 53 17 6, 37  
 Plaats, F van der 15 47  
 Plantijn, C [= Plantin, C] 15 9 16 38, 59 17 25  
 18 38, 39, 46, 67  
 Pleydenwurff, W 15 2, 3, 19 17 7  
 Ptolemy, Cl (pre-1540) 15 59 16 76 17 53 18 9, 23,  
 40  
 Ptolemy, Cl (1540-1600) 16 77 18 18, 48  
 Pufendorf, S 16 25  
 Purchas, S 15 18, 50 17 1  
 Quad, M 16 78  
 Raleigh, Sir W 15 23  
 Ramusio, G B 16 29  
 Raphelengien, F van 17 38  
 Rauw, J 16 30  
 Reland, A 17 40  
 Rennell, Major J 17 16  
 Riegel, C 16 61  
 Ringmann, M 18 23  
 Robert de Vaugondy, G 16 17, 56, 79, 80 17 16,  
 54 18 10  
 Roberts, L 16 8  
 Robijn, J 18 28  
 Rocque, J 16 56  
 Roggeveen, A 18 28  
 Rossini, L 16 82  
 Rouvier, A 16 56  
 Roycroft, T 17 14 18 60  
 Salmon, T 18 19  
 Sanderus, A 18 51  
 Sandrart, P J 15 47  
 Sanson, N 16 11 18 22, 30  
 Sauzet, H du 18 22  
 Saxton, C 16 10 17 56 18 13, 52  
 Sayer, R and Bennett, J 15 58 18 29  
 Schedel, H 15 2-4, 19 17 2, 7  
 Schenk, P 15 60 16 17, 18 18 28, 32  
 Scheuchzer, J C 15 51  
 Schmidel, U 15 23  
 Schönsperger, J 15 4, 19  
 Schott, J 18 23  
 Schouten, W 15 23  
 Seller, J 16 9  
 Servetus, M [= Villanovanus, M] 17 53 18 9  
 Seutter, G M 16 34, 35 17 37, 40  
 Smith, J 17 49  
 Sparke, M 18 50  
 Speed, J 16 10, 24 17 4, 24, 56 18 13, 33, 34, 41,  
 45, 52  
 Spilbergen, J van 15 24  
 Staden, H von 15 23  
 Stansby, W 15 50  
 Staunton, G L 18 68  
 Steinberger, J C 16 90  
 Stertegenus, E 15 49  
 Stumpf, J 17 13, 35 18 24  
 Sudbury, J and Humble, G 18 41  
 Swale, A 16 4 17 52 18 8  
 Thévenot, M 17 1  
 Tirion, I 16 20  
 Trechsel, G 17 53 18 9  
 Valk, G and L 15 60 16 17 18 28  
 Vancouver, G 15 52 18 44  
 Velserius, M 16 57  
 Verhoeff, P W 15 24  
 Vespucci, A 15 23  
 Visscher, N 17 21, 26 18 27, 28, 69  
 Vrients, J B 16 15 17 21, 39  
 Waghenacr, L J 17 38  
 Wahlenberg, G 16 31  
 Waldseemüller, M 18 23  
 Werdenhagen, J A V 17 51 18 7  
 Werming, N G 16 31  
 Werner, F B 16 62  
 Wit, F de 15 60 16 17, 52 17 26 18 27  
 Wohlgemuth, M 15 2, 3, 19 17 7  
 Wolff, J 18 24  
 Wytfliet, C van 16 66  
 Zatta, A 16 12  
 Zeiller, M 15 15, 16, 27, 30-48 17 29, 54 18 11  
 Zoppino, N 18 21  
 Zurner, A F 16 57



**CHRISTIES, 30th SEPTEMBER 1981  
(PREMIUM 10%)**

**16** [JOHN OF JERUSALEM. Saint. Order of]: STATUTA HOSPITALIS HIERUSALEM. engraved title, engraved plate of Hugues de Laubens-Verdale becoming a cardinal, engraved divisional title, engraved portrait of Laubens-Verdale, 12 engraved plates each combining 4 medallion portraits within a frame by Philippe Thomassin, engraved plate of portraits of 3 Grand Masters, engraved plate of medallion and motto within armorial border, 21 full-page engraved illustrations, of which 20 are within woodcut borders (10 are plates), contemporary vellum panelled in gilt, central gilt fleuron, spine gilt with later calf label, g.e. [Adams J284; Harvard/Mortimer 273], folio [Rome, 1588?]. 'Volume rare, recherché ... à cause des gravures.' F. de Hellwald, *Bibliographie méthodique de l'ordre souv. de St. Jean de Jérusalem*, p. 216. This is the fourth revision of the statutes of the Knights of St. John of Jerusalem. The dedication by G. B. Canobius is dated 1586, but Hugues de Laubens-Verdale did not become a cardinal until 1587, and some copies were issued with an index dated 1588.

£2600  
(1 lot)

**PHILLIPS, 1st OCTOBER 1981  
(PREMIUM 10%)**

**17** BLAEU (J.): LE THEATRE DU MONDE. vol. 5, Scotland & Ireland, hand-col. title, 55 hand-col. maps incl. 6 of Ireland, cont. vellum gt., g.e., folio, Amst., 1654.

£1450  
(74 lots)

**REISS & AUVERMANN, 6-10th OCTOBER  
(PREMIUM 15%)**

**18** Gottfried, J. L. Neue Arcontologia Cosmica, das ist, Beschreibung aller Kayserthumes, Königreichen und Republiken der ganzen Welt. Frankfurt. W. Hoffmann, 1638. Fol. Mit gest. Front., 29 (statt 30) doppelblattgr. Kupf.-Ktn. u. 50 (statt 71) Kupfertaf., davon 42 doppelblattgr. u. 6 mehrfach gefalt., v. M. Merian. 21 Bll., 760 S., 12 Bll. Blindgepr. Schweinsldrbd. d. Zt., leicht fleckig u. berieben. (130). Graesse III, 122. — Erste deutsche Ausgabe von Gottfrieds großer Kosmographie, mit den Ansichten und Karten von Merian. Johann Ludwig Gottfried (1584—1633) wurde früher fälschlich für ein Pseudonym J. Ph. Abelins gehalten (vgl. NDB VI, 677). Unter den Ktn. 8 deutsche Gebietskarten. Mit 6 großen, von je 2 Platten gedr. Panorama-Ans. v. London, Paris, Prag, Rom, Würzburg u. Venedig; doppelblattgr. Vogelschauansichten od. Ansichten von Augsburg, Elbing, Erfurt, Frankfurt/M., Kempten, Köln, Konstanz, Leipzig, Mainz, Marburg, Stuttgart, Ulm; ferner Baden, Basel, Chur, Fribourg, Innsbruck, Luzern, Zürich u.v.a. — Etwas gebäut, die Kupf. meist nur in den w. Rändern etw. stockfleckig. Front. etwas beschädigt u. in der unt. Hälfte unterlegt. Die großen Faltans. meist mit Einrissen an Bug u. Faltstellen, die übrigen Tafeln nur vereinzelt mit leichten Bugeinrissen, lediglich Ans. Zürich mit hinterlegtem Einriß unten.

DM 17,000

**19** Hogenberg, F. "Geschichtsblätter" (über die niederländischen, deutschen, englischen, französischen u. ungarischen Ereignisse von 1535—1611). (Köln. Hogenberg, 1558 ff.). Querfolio. 447 Kupfertafeln, davon 377 aus den Geschichtsblättern u. 70 (23 altkolor.) zusätzlich. Prgt. d. Zt., bestoßen u. Rücken oben beschädigt. (47). Muller I, S. 39 ff. (besond. S. 43—55); Drugulin II, S. 9—18 (No. 76); vgl. Bachmann S. 6. — Die berühmten "Geschichtsblätter" in einer außerordentlich umfangreichen Folge; so sehr selten. Die Blätter erschienen seit 1558 helft- und blattweise, "sobald irgend ein Vorkommnis die Ausgabe eines Berichts erforderlich machte" (Drugulin). Sie wurden später in 10 Serien zusammengefaßt, die hier bis auf 6 Kupfer vollständig vorliegen! Muller faßt in einer 11. Serie weitere Blätter u. Nachträge zusammen und kommt so zu einer Gesamtzahl von 482; „doch dürfen von ihnen nicht alle zu diesem Werk gehören“ (Bachmann). Es sind it. Drugulin keine Exemplare mit mehr als 400 Blättern bekannt; im übrigen gleicht keines dem anderen, da sich das Erscheinen über viele Jahrzehnte hinweg. Vorliegendes Exemplar enthält in nicht strenger Reihenfolge die Serien!—X (Muller-Nrn. 1—383, ohne 1, 184, 239, 343 u. 371). Ferner 70 zusätzliche u. im Charakter sehr ähnliche Blätter, darunter etliche Varianten zu den Geschichtsblättern. Unter den deutschen Belagerungs- und Schlachtendarstellungen sind folgende Städteansichten vertreten: Bedwer (Schloß) b. Düren, Bonn (5 u. 1 Plan), Bonn-Poppelsdorf, Deutz, Duisburg u. Ruhrort (2), Emmerich u. Schenkenschanz, Erprath b. Neuss; Erkelenz, Geldern, Godesburg, Jülich (2), Kerpen b. Köln, Köln, Königswinter, Krefeld (Krakau), Lingen, Neuss (5 u. 1 Umgebungskte.), Prag, Recklinghausen, Rheinf. (7), Uerdingen, Unkel, Wachtendonk (4), Werl (Westf.), Wesel. Unter den Zusatztafeln (unkoloriert): Amberg, Köln a. d. Spre (2), Küstrin (2), Leipzig, Mainz; (altkoloriert): Breisach u. Düsseldorf (11, num. 1—10 u. 1 unnum.), die sog. "Düsseldorfer Hochzeit 1585" zwischen Johann Wilhelm Hzg. zu Jülich, Kleve u. Berg und Jacobe Markgrafen zu Baden, mit Darstellungen von Hochzeitseierlichkeiten, Turnieren, Schiffen u. Feuerwerk auf

dem Rhein etc. (vgl. Drugulin II, S. 18 (Anm.) u. S. 65 (No. 703; 10 num. Bll.). — Gutes Exemplar mit Rändern zwischen 3 u. 4 cm. Vereinzelt schwach gebräunt oder mit leichten Randeinrissen. 3 überblattgr. Taf. im rechten Rand gering angeschnitten, 1 weitere unten angerändert. Die kol. Kupfer mit alter, kaum sichtbarer Bugfalte und teilw. kl. Randeinriß im w. Unterrand ebendort.

DM 48,000

**20** Salmon, T. The universal traveller: or, a complete description of the several nations of the world. 2 Bde. London 1752—53. Fol. Mit 226 Kupfern auf 197 Taf., dav. 43 (26 doppelblattgr.) Karten, 4 Bll., 692 S.; 4 Bll., 773 S., 2 Bll. Ldr. d. Zt. mit Blindpr. u. Rsch., etw. berieben. (10).

DM 6,500

**21** Blaeu, W. & J. Theatrum Orbis Terrarum sive Novus Atlas. Tom I—III. Mit 279 altkol. Kupf.-Ktn. Or.-Prgt. — Genaue Beschreibung s. Seite 477 (nach dem Register). (135).

DM 82,000

**22** Bordone, B. Libro nel qual si ragiona de tutte l'isole del mondo con l'lor nomi antichi & moderni, historie, favole, & modi del loro vivere (etc.). Venedig. No. Zoppino, 1528. Fol. Mit ornamentaler Holzschn.-Titelbord. u. 112 (davon 4 doppelblattgr. u. 2 blattgr.) Holzschn.-Karten inkl. einiger Ansichten im Text. 10 nn., 73 num. Bll. Ital. Prgt. d. Zt., mit leichten Wurm Spuren, in den Gelenken restauriert. (5). IA. 122.344; Sabin 6417; J. C Brown Lib. I, 99; Borba de Moraes I, 98; Phillips 162; Sander 1229; BM, Italian Books 120. — Sehr seltene erste Ausgabe des später unter dem Titel „Isolario“ noch mehrfach gedruckten Werkes über die Inseln der Welt. Den geographischen Kenntnissen der Zeit entsprechend nehmen die Mittelmeerinseln den größten Raum ein während die Amerika betr. Karten von besonderem Interesse sind. Die doppelblattgr. Karten zeigen die alte Welt, die Agäis, Weltkarte (mit Amerika) u. 1 Vogelschauansicht von Venedig; weitere große, besonders ausführliche Karten von Ceylon (Taprobane), England, Euböa, Kreta, Peleponnes, Sizilien, Zypern sowie Plan von Temistilant (Mexiko vor der Zerstörung durch Cortez). Auf Fol. 78 die erste „cimpagu“ bezeichnete Karte von Japan in einem europäischen Druckerzeugnis. Noch sehr ungenau, zeigt sie aber deutlich den Küstenumriß der japanischen Hauptinsel Hondo. 9 kleinere Karten betreffen Amerika: Labrador mit Teil der Neuen Welt u. Brasilien als kleiner Insel. 7 Karten der westindischen Inseln (darunter Haiti, Jamaica, Kuba, Guadelupe u. Martinique sowie die Karibik mit der Nordküste Südamerikas). 1 Karte abermals mit Brasilien als kleiner Insel neben anderen Inseln. — Schönes, breitrandiges Exemplar, vereinzelt leicht stockfleckig, kl. Bibl.-Stempel auf Titel gelöscht, am Unterrand altes Bibl.-Etikett eingeklebt.

DM 19,000

**23** Mercator, G. — Atlas portatif composé de CCLXXXV Cartes, de plusieurs habiles Geographes; où sont représentées toutes les parties de la Terre. 2 Tle. in 1 Bd. Amsterdam, H. du Sauzet, 1734. Qu.-kl.-fol.-oblong. Mit 285 Kupt.-Karten, davon 284 mit altem Grenzkolorit. Schlichter alter Hldrbd., Kanten u. Ecken etwas bestoßen. (18). Koeman Me 207. — Schöner, reichhaltiger Handatlas des 18. Jhdts. Die meisten Karten stammen aus Mercators Atlas minor, andere aus den kleinen Erdteilatlanten von N. Sanson d'Abbeville. Enth. neben Welt-u. Erdteilkarten u. a. ca. 40 deutsche Gebietskarten, ca. 25 Amerikakarten etc. Textkoll.: Drucktit. zu Tl. 2 (1 Bl.), Widmungsbrief des Geographen Bruzen de la Martinière (1 Bl.), Abregé de la Cosmographie (4 Bll.), Kartenverzeichnis (1 Bl.). Es fehlen Kupf.-u. Drucktit. zu Tl. 1; ferner ist die von Koeman genannte, erst 1735 ersch. Karte 62bis nicht enthalten. — Sehr schönes, frisches u. breitrandiges Expl.

DM 14,000

**24** Ptolemaeus, C. Geographie opus novissima traductione Greorum archetypis castigationibus pressum. 2 Tle. (Tl. 2 = Supplementum) in 1 Bd. Straßburg, J. Schott, 1513. Gr.-fol. Mit 47 (45 doppelblattgr.) Holzschn.-Karten, dav. 1 blattgr. in 3 Farben gedruckt, u. 4 (1 ganzseit.) Holzschn.-Fig. im Text. 2 nn., 5—60 num., 14 nn. Bll. (u. 53 Bll. Ktn.); 1 nn. Bl., (39 Bll. Ktn.), 15 nn. Bll. Blindgepr. Schweinsldrbd. d. Zt. üb. Holzdeckeln u. mit Schließen; stärker wurmstichig, Bünde u. Kanten etw. berieben. (70). Sanz S. 123—146 (mit mehreren Abb.) u. No. 11; Phillips 359; Sabin 66478; J. C. Brown Lib. I, 57; Proctor 10271; Schmidt, Schott 21. — Bedeutende, großformatige Ptolemaeus-Ausgabe mit prächtigen, gänzlich neuen Karten, die Martin Waldseemüller zugeschrieben werden. Er war es auch, der als Erster den Namen „Amerika“ für die Neue Welt vorschlug. Die Karten entstanden bereits zwischen 1505 u. 1507, wurden aber hier erstmals zusammen publiziert. Der Text ist eine von Mathias Ringmann (Philisius) revidierte Fassung der älteren lat. Übersetzung durch Jacobus Angelus. Enth. die 27 alten ptolemäischen Karten in der gebräuchlichen Zusammensetzung: 1 Weltkte., 10 Europa, 4 Afrika u. 12 Asien (dav. die letzte, Ceylon, nur blattgroß). Ferner die 20 neuen Waldseemüller-Karten: 1 Weltkarte (mit Teil v. Südamerika), 13 Europa (dav. 2 Deutschland), 2 Afrika, 3 Asien u. 1 Amerika. Unter den letzteren sind hervorzuheben die Amerikakarte „Tabula Terre Nove“ („First appears in this edition and is one of the earliest printed maps devoted entirely to the new world.“ Phillips); die schöne Kte. des Oberrheins von Basel bis Mainz; die prächtige Kreta-Karte; die erste Karte der Schweiz; die blattgroße Karte von Lothringen mit Trier u. Saarbrücken im unt. Teil (sie ist zugleich der erste Versuch, eine Karte in mehreren Farben zu drucken). „On five of these new maps the discoveries of the Spaniards and Portuguese during the preceding century are represented“ (Phillips). Schönes, breitrandiges und vollständiges Exemplar. Durchgehend einige kleine Wurmlocher, Anfang u. Schluß des Textes etw. stärker wurmstichig u. überdies in den Rändern etw. wasserrandig; nur wenige Karten schwach betroffen. Alle Karten in prächtigen Abdrucken. 4 Textbll. mit



hinterlegten Randeinrissen. 2 weitere kl. weiße Ecke angesetzt. Die Frankreich-Kte. des Supplements mit kl. Eckabriß unten außerhalb der Kartenbilder.

DM 70,000

**25** (Stumpf, J. Schweytzer Chronick: Das ist, Beschreybunge Gemeiner loblicher Eydenoschafft . . . Durch J. R. Stumpfen gebessert; an jetzo aber biß 1606 außgeführt. Zürich, J. Wolff, 1606). Fol. Mit 2 (statt 5) doppelblattgr. und 6 (statt 8) blattgr. Holzschn.-Karten sowie zahlr. Textholzschn. 29 (statt 30) nn., 673 (statt 770) num. Bll. Beschäd. Schweinsldrbd. auf Holzdeckeln, dat. 1601. (100).

DM 6,500

**26** Weltkarte und die vier Erdteile. 5 Bll. kol. Kupf.-Ktn. v. W. Blaeu. Die Weltkarte umgeben von 4 Bildleisten: Sternbilder, Jahreszeiten, Elemente, 7 Weltwunder. Die Erdteilkarten mit je 3 Bildleisten: oben Stadtansichten, seilt. je 5 Trachten-darstellungen. Qu.-fol. (21). Aus verschiedenen Ausgaben. Weltkarte und Asien aus einer holländischen, Europa aus einer lateinischen Ausgabe; Afrika u. Amerika ohne Rückentext. — Welt-u. Afrika-Karte sehr schön; Asien-Karte minimal stockfleckig; Europa-Karte mit leicht gebräunter Bugfalte; in der Amerika-Karte mehrere Risse restauriert, nachkoloriert.

DM 13,500

**27** Homann Erben. Atlas compendarius quinquaginta tabularum geographicarum Homannianarum . . . depositus est. Nürnberg, Homann Erben, 1752(—81). Gr.-fol. Mit gest. Tit., 1 doppelblattgr. gest. u. kol. Schemataf. u. 59 doppelblattgr. altkol. Kupferstich-Ktn. 38 S. gedr. Text (inkl. gest. Tit.), Hldr. d. spätem 19. Jh. mit Rvg., berieben. (10). Vgl. Phillips 3499. — Erweiterte Ausgabe. Sie stimmt mit dem gest. Tafelverzeichnis u. den Angaben bei Phillips insofern nicht überein, als mehrere Ktn. durch neuere ersetzt, 10 ganz neu hinzugekommen sind und 3 fehlen. Enthält: 1 Weltkte. in 2 Hemisphären, 54 Europa (dav. 24 Deutschland), 3 Asien u. 1 Afrika. — Tit., 1 Textbl. u. sämtl. Karten sind auf gelbliches Papier aufgezogen. Die Mehrzahl d. Ktn. im Bug unten etw. fleckig u. teilw. dort eingerissen gewesen. Einige Ktn. am Anfang u. Schluß in den Rändern etw. beschädigt, wenige mit leichtem Bildverlust. Im Unterrand meist Fingerspuren. — Es fehlen die Ktn. 12 (Ducatus Mediolani), 48 (Palästina) u. 50 (America). Kte. 23 „Theatrum belli Regenanum“ ist durch „Cursus Rheni“ in 3 Ktn. ersetzt. Neu hinzugekommen sind je 1 Kte. Balkan u. Ukraine sowie 8 Gebietsktn. von Böhmen u. Mähren.

DM 10,000  
(1,500 lots)

**SOTHEBY'S, 19-20th OCTOBER 1981  
(PREMIUM 10% included in Realizations)**

**28** [ATLAS] — A COLLECTION OF 79 SEVENTEENTH- AND EIGHTEENTH-CENTURY MAPS by F. de Wit, J. Jansson, N. Visscher and others, of America, Africa, Asia, Europe, including Germany and the Low Countries, China and Japan, etc., and 19 SEVENTEENTH-CENTURY MARITIME CHARTS by P. Goos, together 98 engraved maps and charts (2 folding, 96 double-page), hand-coloured in outline, cartouches, arms, and other decorative features fully coloured, a few maps slightly defective, several repaired, sometimes affecting engraved surface, some stained, some cropped or cut close, in 1 vol., without title or text, modern cream parchment folio (475mm. by 285mm.) [? Amsterdam], n.d.

£4950

**29** [ATLAS] A COLLECTION OF 153 ENGRAVED MAPS and an engraved chart, 2 maps folding, 151 double-page, of America, the British Isles, France, Germany, The Low Countries, the Mediterranean, Scandinavia, etc., by W. and J. Blaeu (93 maps), J. Danckerts, J. Jaillot (dated 1696), J. Jansson, J. Laurenberg, P. Lea, P. Schenk (10), G. Valk (10), N. Visscher and others, all but one COLOURED BY HAND in outline, pictorial and other title-cartouches, vignettes, coats of arms, etc., fully coloured, plus Jacobus Robijn's chart of Virginia, dated 1692 (corresponds to Koeman's no. 28 in part 3 of Roggeveen's "Brandende Veen" [1698]; see Koeman, Rog 4, and note), and, as title, the engraved pictorial frontispiece to Robijn's "Atlas del Mar" (see Koeman IV, Rob 1-6), fully coloured, printed "Catalogue of the Mapps," numbered 1-151, plus 3 unnumbered maps listed in



manuscript, without other text or preliminary matter, numbering throughout neatly written on rectos of top fore-corners, the 93 Blaeu maps consist of 51 of English counties, etc., from the 1662 French edition of the Atlas Major and 42 maps from other editions, with Latin, French or Dutch text on versos, all of these later cut round and mounted, small hole in heading of one map, Blaeu's Wiltshire separated in fold, Valk's world map creased, one or two maps loose, contemporary dark brown morocco, gilt spine, very slightly rubbed folio (528mm. by 315mm.) [Amsterdam, c. 1700, or later]

£8800

**30** JEFFERYS (THOMAS) THE AMERICAN ATLAS. printed title and index leaf, 23 engraved maps in 30 sheets (19 sheets folding: one map of 3 sheets, 5 of 2 sheets, one full-page remainder double-page), hand-coloured in outline, including inset maps, historiated and other title-cartouches, vignettes, etc., one margin torn, affecting engraved surface, one or two margins frayed, contemporary calf-backed marbled boards, worn folio (550mm. by 390mm.) R. Sayer and J. Bennett, 1776.

£4400

**31** L'ISLE (G. DE) ATLAS NOUVEAU, contenant toutes les parties du Monde, printed vignette title and sub-title to Sanson's "Introduction à la Géographie," 75 engraved maps, (13 folding, including one in 6 sheets, 62 double-page) hand-coloured in outline, elaborate title-cartouches and other decorative features, plus uncoloured folding plan of Paris, printed contents list pasted on flyleaf, small wormhole in blank surface of titles, a few margins cut close, some slight offsetting, contemporary calf, rebaked, morocco labels, joints worn, rubbed folio (538mm. by 335mm.) Amsterdam, J. Covens & C. Mortier, 1733.

£1650

**32** MÜNSTER (SEBASTIAN) COSMOGRAPHIEY ODER BESCHREIBUNG ALLER LANDER, title printed within elaborate woodcut border, 26 double-page woodcut maps with title on verso of each within woodcut border, 35 other woodcut plates (3 folding, 32 double-page), innumerable woodcuts in the text, some full-page, printed folding pedigree between 3D8 and 3E1, device on last page, wormhole in title and 3 following leaves, affecting text, wanting Ttl-4 (pp. 541-548), one folding plate (3H2-4) defective, one repaired with slight loss of woodcut surface, XXXI torn, some irregularities in signatures and pagination, contemporary blind-stamped pigskin over wooden boards, worn 1 (of 2) brass clasps, 2 catches; sold not subject to return folio Basle, Officin Henricpetrina [Henricus Petri], 1567.

£3300

**33** SCHENK (PETRUS) ATLAS CONTRACTUS SIVE MAPPARUM GEOGRAPHICARUM SANSONIARUM . . . nova congeries, hand-coloured engraved title, 49 double-page maps and one double-page table, all hand-coloured, with a printed list of contents at the end (loose and marginally repaired), last 2 maps repaired at the margins, a few maps with short splits at fold, light brownning and spotting, mainly in the margins, modern half cloth [cf. Koeman III, P. 115] folio Amsterdam, [c. 1700].

£1540

**34** SPEED (JOHN) THE THEATRE OF THE EMPIRE OF GREAT BRITAIN, preceded by A Prospect of the most famous parts of the World, 5 parts in 1 vol., engraved general title, plate of arms, woodcut royal arms on versos of dedication leaf, sub-title to Scotland and Wales and leaf following sub-title to Ireland, 67 maps, plus 22 maps in the Prospect, including map of the Invasions of England and Ireland, in all 89 DOUBLE-PAGE ENGRAVED MAPS, the county maps embellished with cartouches, arms, vignettes, inset plans and other features and many of the maps in the Prospect with borders of vignettes views and costume figures, etc., title to Prospect remargined and creased, repairs to margins of the world map and to a few other maps, sometimes affecting engraved surface, short tear in map of France, occasional very slight marginal staining, contemporary panelled calf gilt, rebaked, sewn into cloth loose cover folio (430mm. by 290mm.) G. Humble, 1627.

£12100

**35** SPEED (JOHN) [THE THEATRE OF THE EMPIRE OF GREAT BRITAIN], second edition, engraved title from 'The history' substituted, and mounted, several plates including the arms of James I and the portraits of his children amongst others, all cut out and mounted, in some cases on the rectos of the maps, 65 double-page maps (of 67, lacks the first map and the map of Lancashire), several maps torn at the beginning and one or two with short tears at the end, lacks all text, contemporary vellum, remains of ties [Chubb XXIV] folio [1614].

£7700

**36** BLAEU (JOHANNES) ATLAS MAJOR, SIVE COSMOGRAPHIA BLAVIANA, 11 vol., FIRST COMPLETE EDITION [Latin], second edition of vol. 1 (1665), 10 printed titles with engraved device, 605 engraved plates: general title and 2 other allegorical titles (Europe, Africa, latter unlettered), 9 other engraved titles (none in vol. 2, 3 and 11), 572 maps, mostly double-page, a few folding, some full-page or in the text, 14 plates of Tycho Brahe's observatory and astronomical instruments (one with his portrait, 4 double-page), 7 plates of the Escorial (3 folding), ALL FINELY COLOURED BY A CONTEMPORARY HAND, the maps in outline, but the historiated and other cartouches, arms, sailing ships, compass roses, borders, etc., and engraved titles, Tycho Brahe and Escorial plates, fully coloured, some features heightened with gold, list of plates at end of all but vol. 5 (England), wanting 3 maps (Koeman's vol. 5, no 58, vol. 6, no. 10, vol. 9, no. 14), Blaeu to the reader, App. (often missing) in vol. 1 and a dedication leaf in vol. 1 and 2, but with 2 dedication leaves in vol. 9 not called for, the world map from another issue, loosely inserted, with part of blank bottom margin restored, end of vol. 5 affected by

56

damp, repairs to last 3 maps present (each defective) and last 18 leaves, with loss of text, some brownning in folds, tear in centre fold of a few maps, repair to map of Africa, a few other repairs, flaw in map of Hebrides, brownning of some text and maps, maps in vol. 9 and 10 as Koeman, but collation differs, original vellum, panelled in gilt, g.e., lower cover of vol. 5 stained and restored [see Koeman I, B1 56, pp. 203-227], the Landau copy folio (538mm. by 340mm.) Amsterdam, J. Blaeu, 1665, 1662.

£39600

**37** GOOS (P.) DE NIEUWE GROOTE ZEE-SPIEGEL, 2 parts in 1 vol., Dutch text, pictorial engraved title, 64 engraved charts (2 folding, 57 double-page, 5 in the text), title-cartouches, compass roses, sailing ships, etc., woodcut text diagrams, 2 with volvelles (engraved, pasted in), numerous woodcut coastal profiles, etc., in the text, last figure of date in imprint illegible, but agrees substantially with Koeman's Goos 17 and 25 (1664, but some charts dated, 1665, 1666), wants nos. (42) and (46), has a chart of France not called for and a larger chart replaces no. (18), some margins shaved, affecting plate numbers, tiny round wormhole in charts and text between C2 and 12, piece torn from (Y2) and preceding chart (Portugal), slight waterstaining, mostly of margins, title soiled, stamp at foot, nineteenth-century parchment, worn [see Koeman Goo's 17, 25, 26, III (pp. 203-208)] folio (446mm. by 280mm.) Amsterdam, 166 [?8].

£3520

**38** MERCATOR (G.) HISTORIA MUNDI: or Mercators Atlas . . . enlarged with new Mappes and Tables; by . . . Iudocus Hondy, frontispiece and explanatory leaf (short tear repaired), engraved maps in text, supplementary maps of Virginia and Egypt inserted, a few margins shaved, library stamp on title, modern half calf [NSTC 17825] folio (engraved title), 1637.

£2640

**39** ORTELIUS (ABRAHAM) THÉÂTRE DE L'UNIVERS, contenant les cartes de tout le Monde, third French edition, architectural engraved title, portrait of Ortelius and 112 double-page engraved maps embellished with cartouches, arms, sea monsters, sailing ships, etc., the TITLE, PORTRAIT AND MAPS COLOURED BY HAND, wanting the final leaf with privilege and colophon, the title soiled, cut round and mounted, several maps repaired, mostly at ends of folds, some other repairs, a few maps torn in fold or with minor perforations, top edge of map 108 (Egypt) shaved, the text for map 73 (Perugia), torn and with a map on the recto, has been pasted over the Latin text for Egypt incorrectly printed on the verso of the Perugia map, some waterstaining, eighteenth-century green-stained morocco, one cover detached, worn, ownership inscription of the Society of King's Inns, Dublin, at foot of title [cf. Koeman Ori 22, III, pp. 50/51] folio (405mm. by 275mm.) [Antwerp, C. Plantin, 1587].

£9130

**40** Ortelius (Abraham) Theatri Orbis Terrarum Pargeron, sive Veteris Geographice Tabulæ, the final edition of the Pargeron, edited by Balhasar Moretus, architectural engraved title, Spanish royal arms on verso, and 44 double-page engraved plates (35 maps, 4 of Peutinger tables, 2 costume plates, Tempe, Daphne, Escorial plate), title inlaid, small erasure affecting text, following 3 preliminary leaves on single renewed guard, waterstain affecting first Peutinger plate, a few other stains, plus the Nomenclator Ptolemaicus and colophon leaf, mostly on renewed guards, at end, natural flaw in B6 affecting text, contemporary parchment, morocco label [Koeman Ori 46, III, p. 70] folio (470mm. by 305mm.) Antwerp, Plantin, 1624.

£1980

**41** PTOLEMAEUS (CLAUDIUS) GEOGRAPHICAE enarrationis libri octo Bilbaldo Pirckeymherro interprete, annotationes Ioannis de Regio Monte . . . roman letter, double column, elaborate woodcut border to title page, most pages of text (except index), including that on versos of maps (verso of world map blank), within woodcut borders, woodcut initials, full-page woodcut diagram on M3 verso and on facing page by Albrecht Dürer, other text diagrams, 50 woodcut maps (49 double-page, 1 full-page), 6 woodcuts in text on versos, (that on verso of no. 28 showing Columbus landing in America, and no. 14 showing an elephant balancing a child in its trunk), centre fold and lower margin of maps 45, 46 and 50, and outer margins of M3-4 renewed, very slight loss of 3 wind-figures of diagram on M3v. restored with a pen, similar restoration of maps 45, 46, 47 (on verso) and 50, a few stains, 2 stamps on title, nineteenth-century parchment [Phillips 362; Sabin 66482] folio (390mm. by 265mm.) Strasburg, J. Grüninger and J. Koberger, 30 March, 1525.

£4400

**42** SPEED (JOHN) THE THEATRE OF THE EMPIRE OF GREAT BRITAIN, 4 parts in 1 vol., FIRST EDITION, architectural engraved title, plate of arms, 3 printed sub-titles: Wales, n.d., Scotland, 1612, both within woodcut borders, Ireland, 1612, royal arms on versos of first two and on 2K2 verso, 67 double-page engraved maps, embellished with cartouches, arms, costume figures, vignettes, inset plans, etc., slight defect and repair affecting, respectively, engraved bottom margins of Oxfordshire and Northumberland, a few minor repairs, maps of England and Nottinghamshire separated in centre fold, without loss, one or two stains, some maps a little spotted or discoloured, contemporary ownership inscription on title, on later guards throughout, contemporary panelled calf gilt, centre ornament and corner fleurons, restored, a little worn folio (485mm. by 290mm.) J. Sudbury & G. Humble [etc.], 1611-12.

£9350

**43** WALL MAP — AFRICA. BLAEU (W. [J.]) NOVA AFRICA GEOGRAPHICA ET HYDROGRAPHICA DESCRIPTIO, large engraved map, COLOURED BY HAND in outline, historiated title-cartouche, sailing ships, 16 groups of

human figures in borders at sides, 12 vignette city views and plans in border at bottom, and groups of human figures and animals on land, partly hand-coloured, other groups, sea monsters, etc., uncoloured, the borders surrounded by extensive printed text in French and Latin versions, the whole restored and mounted on thick paper, with some loss of engraved surface or text, some dampstaining, rolled approx. 47in. by 67in. Paris, H. Jaillot . . ., 1685.

£1100

**44** WALL MAP — AMERICA. BLAEU (W. J.) NOVA TOTIUS AMERICAÆ SIVE NOVI ORBIS TABULA, large engraved map, COLOURED BY HAND in outline, including inset maps of the extreme northern and southern regions of the Americas, cartouches lettered in French, including historiated cartouche containing notes on the discoverers of America and incorporating 4 medallion heads, groups of sailing ships, sea monsters, compass roses and other features, as well as 16 groups of human figures in borders at sides and 12 vignette city views and plans in border at bottom, most of these decorative features partly hand-coloured, the borders surrounded by extensive printed text in French and Latin versions, the whole restored and mounted on thick paper, with occasional loss of engraved surface or text, rolled approx. 47in. by 69in. Paris, H. Jaillot . . ., 1669.

£5500

**45** [VANCOUVER (Capt. GEORGE) A VOYAGE OF DISCOVERY TO THE NORTH PACIFIC OCEAN and round the World, . . . in 1790-1795 in the Discovery Sloop of War, and . . . Chatham], atlas only, containing 34 engraved charts and plates: 10 folding charts (N.W. Coast of America 8, New Holland 1, Sandwich Islands 1), small chart of Hergeest's Islands, 17 plates, 6 coastal profiles, all imprints 1 May 1798, without title or text, contemporary half russia, one cover detached, wanting spine [cf. Sabin 98443] large folio [1798].

£4180

(360 lots)

## LAWRENCE, CREWKERNE, 29th OCTOBER (PREMIUM 10%)

**46** SPEED, JOHN: THE THEATRE OF THE EMPIRE OF GREAT-BRITAIN . . . TOGETHER WITH A PROSPECT OF THE MOST FAMOUS PARTS OF THE WORLD, Viz. Asia, Africa, Europe, America. Five parts in one vol. Folio (17½in x 13in) nineteenth century half calf, marbled boards, spine gilt in compartments (slightly rubbed, some scuffing to boards), Thomas Basset and Richard Chiswell, 1676. Engraved general title, and engraved 'Atchievement' of Charles II leaf, letterpress title in red and black, four divisional titles, 68 uncoloured double-page engraved maps in 'The Theatre' most with inset town-plans; including the map 'The Invasions of England and Wales' contained in 'A Brief Description of the Civil Wars,' which is followed by five double-page road plans and placed between Books II and III; a further 28 uncoloured double-page engraved maps in 'The Prospect,' most with borders of views and costume, thus making a total of 96 double-page maps. Text and maps mounted on guards throughout, maps generally clean and in good condition, a number strengthened at the foot of the fold; Europe with a surface mark; Devon with a small rust-hole; Durham with a few ink marks; England, Hertford, America, Westmorland, Greece, Germany, France, Caenarvon and China each with a small tear (most repaired); left hand side margin missing on Dorset slightly affecting engraved surface; portion missing from Wiltshire affecting plan and coats of arms; tears on Persia causing some loss to costume figures. Title with early armorial book-stamp on reverse; bound facing p1 is 'A New Map of the Sea-Coasts of England, Scotland and Ireland, also France.' H. Moll, 1690. Sold by Philip Lea, two sheets joined (portion missing from lower part). SKELTON 92, CHUBB XXVII, WING S4886.

£10,000

(27 lots)

## A. L. van GENDT & CO. B.V. AMSTERDAM 16th NOVEMBER 1981 (PREMIUM 20%)

**47** ORTELIUS, A., Theatrum Orbis Terrarum. Opus nunc denuo ab ipso Auctore recognitum, multisque locis castigatum; & quamplurimis novis Tabulis atque commentariis auctum. (Antw., Plantin, 1595). With a fine engr. portrait of Ortelius, 115 double-page engr. maps for the "Theatrum" & 32 double-page maps for the "Pargeron." 19th century h. vellum, folio. (40.000) = Koeman Ori 29. The very detailed maps are finely executed with beautiful cartouches, borders and other decorations. Contains also 1 additional map by Ortelius: "Serenisimae Reipublicae Genuensis," (etc.) with Italian text on verso. Except for the following minor defects a fine copy: the maps in good impressions, and, for the greater part with ample margins. - Lacks the engr. title; small hole in 4 maps: 7 cartouches partly touched with brown ink; small part of 2 cartouches scratched out; rebound; a few small tears.

£32,000



**48 JANSSONIUS, J.**, Nieuwen atlas ofte werelt beschryvinge. (Deel I: Europa). Amst., J. Janssonius, 1642. With engr. title and 126 (of 127) double-page engraved maps. Contemp. vellum (soiled. dam. & loose), foil. (17.500) = *Koeman Me 73. – Contains i.a. a worldmap (torn in two, but repairable), 43 maps of Germany (for the greater part in good condition), 36 maps of the Netherlands (c. 28 in good condition or with a repairable tear in the fold), 5 of Switzerland, 3 of Austria, etc. – Altogether 19 maps seriously dam.; 32 maps slightly dam., mainly in the folds, but repairable; 10 maps with outline colouring; several maps sl. creased; 10 others somewhat browned or waterstained. Sold w.a.f., not subject to return.*

£17,000  
(95 lots)

**SOTHEBY'S, 16-17th NOVEMBER 1981  
(10% PREMIUM included in realizations)**

**49 PTOLOMAEUS (CLAUDIUS) GEOGRAFIA**, cioè descrizione vnuersale della terra . . . dal Latino nell'italiano tradotta dal R. D. Leonardo Cernoto Vinitiano, 2 parts in 1 vol., engraved device on titles, 64 engraved maps, all but one in the text, woodcut diagrams in text, with blank 2d4, a little browning and soiling, the first title slightly defective, repaired, early nineteenth-century vellum boards, rubbed and soiled, bookplate of the sixth Duke of Portland [Sabin 66506] folio Venice, G. B. & G. Galignani, 1598.

£1210  
(12 lots)

**CHRISTIE'S, 25th - 26th NOVEMBER  
(PREMIUM 10%)**

**50 LAET (JOHANNES DE): L'HISTOIRE DU NOUVEAU MONDE** ou Description des Indes Occidentales, title in red and black, woodcut printer's device on title, 14 double-page engraved maps, woodcut illustrations (title laid down and repaired, tear in one leaf with slight loss of text), eighteenth century calf gilt (rebound preserving original sides and spine), folio, Leyden, B. & A. Elsevier, 1640. First edition in French which 'contains many materials not to be found in the original Dutch. chiefly vocabularies of the Indian tribes.' Sabin 38558.

£1870

**51 MERCATOR (GERARD) & JODOCUS HONDIUS: HISTORIA MUNDI**, or Mercator's atlas containing his cosmographically description of the fabricke and figure of the world, additional engraved pictorial title and 180 (only, of 183), engraved maps (lacking Mm 4, 5 and 6; old tear at foot of Dddd2; small hole in Dddd4), old calf (slightly rubbed, joints cracked) [Koeman II, Me210], folio, by T. Cotes for M. Sparke and S. Cartwright, 1635 [engraved title dated M. Sparke, 1637]. Mercator's *Atlas Minor* in English, with the map of New Spain duplicated, before the map of Virginia was issued.

£1980

**52 SANDERUS (ANTONIUS): FLANDRIA ILLUSTRATA**, 2 vols., 2 engraved titles, 2 dedicatory portraits, 33 engraved double-page maps or plates, 225 engraved title illustrations, some double-page or folding, 30 engraved portraits, contemporary vellum, roll-tooled gilt border and gilt tooled frame with corner blocks of flower sprays enclosing central diamond of flower and leaf sprays, spines overlaid with calf gilt, tooled in 7 compartments, folio, Cologne, 1641 (2).

£4400

**53 SPEED (JOHN): THE THEATRE OF THE EMPIRE OF GREAT BRITAIN** presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the Isles adjoining with the Shires, Hundreds, Cities and Shire-townes. FIRST EDITION, 4 parts in one, engraved pictorial title, titles for Scotland and Wales with woodcut borders, engraved or woodcut royal arms in each part and 62 (only, of 67) double-page maps from the surveys of JOHN NORDEN and CHRISTOPHER SAXTON, mostly engraved by JODOCUS HONDIUS, with inset plans, views, arms, vignettes, etc., text on versos, mounted on guards (outer margin of title browned with small tears repaired; some maps with small marginal tears and defects repaired; occasional repairs at folds; leaf with royal arms in the first book defective; outer edges of a few maps shaved with slight loss of printed border), modern red morocco with a duplicate (defective) engraved title mounted beneath a perspex panel on upper cover, similar perspex panel on lower cover [Chubb XXII], folio, 1611-12. The maps are mostly very clean. Those missing are: Sussex, Scotland, Ireland, Munster and Ulster.

£6600

**54 BLIGH (WILLIAM): A VOYAGE TO THE SOUTH SEA**, undertaken by command of his Majesty for the purpose of conveying the bread-fruit tree to the West Indies in His Majesty's ship the *Bounty* . . . INCLUDING AN ACCOUNT OF THE MUTINY ON BOARD THE SAID SHIP and the subsequent voyage of part of the crew. FIRST EDITION. LARGE PAPER COPY, engraved portrait and 7 engraved charts and plans, some folding, contemporary red straight-grained morocco, gilt panelled sides, spine gilt in compartments, g.e., Beckford, Fonthill copy [Sabin 5910; Hill Pacific Voyages p. 27; Ferguson 125], 4to, for George Nicol, 1792.

£2860

**55 BLIGH (WILLIAM): A NARRATIVE OF THE MUTINY ON BOARD HIS MAJESTY'S SHIP BOUNTY** and the subsequent voyage of part of the crew in the ship's boat from Tofoa . . . to Timor, FIRST EDITION, 4 engraved charts and plans, 3 folding, uncut in original grey paper boards (rebaked), blue cloth slip-case [Hill Pacific Voyages p. 26; Ferguson 71], 4to, for George Nicol, 1790.

£1430

**56 CHURCHILL (AWNSHAM & JOHN): A COLLECTION OF VOYAGES AND TRAVELS**. FIRST ENGLISH EDITION, 8 vols., 4 engraved portraits and 276 engraved maps and plates, some folding, contemporary speckled calf, spines gilt with red and green morocco labels, folio, 1752 (8).

£1210

**57 [FLINDERS (MATTHEW): A VOYAGE TO TERRA AUSTRALIS]** *Atlas vol. only*, 16 engraved folding charts, 4 double-page plates of coastal profiles and 10 double-page engraved botanical plates after F. Bauer, original boards, printed paper label on upper cover (rebaked) [Ferguson 576; Hill Pacific Voyages p. 106], folio, 1814. Both Ferguson and Hill call for two plates of coastal profiles only, this copy includes 2 plates of the South coast and 2 plates of the North coast.

£3850

**58 [FREYCINET (LOUIS CLAUDE DESAULSES DE)]: VOYAGE AUTOUR DU MONDE** . . . sur les corvettes de S.M. l'Uranie et la Physicienne pendant les années 1817-1820. ATLAS HISTORIQUE par MM. Arago, Pellion &c, engraved title with vignette and 112 engraved maps, charts and plates, some double-page, one folding, including 41 FINELY COLOURED BY HAND, Paris, 1825; HISTOIRE NATURELLE: ZOOLOGIE [par Quoy et Gaimard], plate vol. only, engraved title and 96 engraved plates after Prévost, Oudart, Prêtre, Blanchard, Bévalet and others, including 78 FINELY COLOURED BY HAND, Paris, 1824; together 2 vols. (lacking all text), uniform purple half morocco, spines gilt, by Niedrée (heads of spines and corners scuffed) [Ferguson 941; Sabin 25916], large folio (2). Two of the four fine folio atlases issued with this 'grand et bel ouvrage' (Brunet). The expedition visited Rio de Janiero, the Cape of Good Hope, Mauritius, the West Coast of Australia, Timor, the Caroline Islands, Hawaii, New South Wales, etc.

£10450

**59 PHILLIP (Capt. Sir ARTHUR): THE VOYAGE OF GOVERNOR PHILLIP TO BOTANY BAY**, with an account of the establishment of the colonies of Port Jackson & Norfolk Island, FIRST EDITION, advertisement leaf at end (lacking one contents leaf), engraved title with vignette, 3 engraved portraits, 7 folding maps and charts and 43 engraved plates (only, of 44, lacking 'Sacred King's-Fisher'), nineteenth century speckled calf, gilt and blind roll-tooled frames enclosing central panel of a ship in gilt with tooled frame with emblems of the sun, wind and sea at the corners, gilt tooled anchors in 5 compartments of the spine [Ferguson 47; Hill Pacific Voyages p. 233], 4to, 1789.

£1650

**60 PHILLIP (Capt. Sir ARTHUR): THE VOYAGE OF GOVERNOR PHILLIP TO BOTANY BAY**, with an account of the establishment of the colonies of Port Jackson & Norfolk Island, FIRST EDITION (without advertisement leaves at end), engraved title with vignette, 3 engraved portraits, 7 folding maps and charts and 42 engraved plates (only, of 44, lacking Tabuan parrot and bronze-winged pigeon), including 28 NATURAL HISTORY PLATES COLOURED BY HAND (one map detached; occasional minor spotting), contemporary diced calf (rebaked preserving original gilt spine) [Ferguson 47; Hill Pacific Voyages, p. 233], 4to, 1789

£1100

**61 BLOME (RICHARD): BRITANNIA:** or a geographical description of the Kingdoms of England, Scotland, and Ireland, FIRST EDITION, title printed in red and black, 24 engraved plates of arms on 12 leaves, 50 engraved double-page maps, some also folding and single-page plan of London (occasional minor spotting, mainly in margins), contemporary calf (a little rubbed and worn), folio, by T. Roycroft for . . . R. Blome, 1673; sold as an atlas not subject to return.

£1210

**62 CALIFORNIA – GOOS (PIETER):** Paskaerte van Nova Granada en l'Eylandt California, engraved map, hand-coloured

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£1650

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£1980

**66 MERCATOR (GERARD) & JODOCUS HONDIUS: ATLAS MINOR**, hand-coloured engraved title (laid down) and 143 engraved maps, hand-coloured in outline (some waterstaining and discolouration throughout; lacking 3 preliminary tree leaves), old half calf, in slip-case [Koeman II, Me 201A], oblong 8vo, Amsterdam, J. Jansson, 1634.

£1650

**67 MERCATOR (GERARD) & JODOCUS HONDIUS: ATLAS OR A GEOGRAPHICKE DESCRIPTION OF THE REGIONS, CONTRIES AND KINGDOMES OF THE WORLD** . . . translated by HENRY HEXHAM, 2 vols., 2 hand-coloured engraved titles, each with pasted printed overlprints, double-page hand-coloured portrait of Mercator and Hondius and 193 (of 195) double-page engraved maps, all with CONTEMPORARY HAND-COLOURING, with title cartouches, arms, compass roses, sailing ships, inset views, etc. (margins of title to vol. I strengthened; upper part of 'Meklenburg' stained and rubbed; 'America' with small tear at lower fold), mounted on guards throughout, eighteenth century tree calf (joints cracking; spines rubbed) [Koeman II, Me 41a], folio, Amsterdam, by Henry Hondius and John Johnson, 1636 (2). A fine copy with bright colouring, the double portrait and first title are also heightened with gold. There are 12 maps of the America's, the two missing being *Florida* and the *Islands of Cuba*.

£9900

**68 ORTELIUS (ABRAHAM): THEATRUM ORBIS TERRARUM**, engraved title, portrait and 112 double-page maps, all finely coloured by hand, the maps with Latin text on versos, and inset title cartouches, arms, animals, ships, sea-monsters, &c., hand-coloured initials and arabesques (title detached, torn and very stained; 7 maps with minor tears either in margins or at fold first few leaves of text waterstained), disbound [Koeman III, Ori 21], folio, Anvers, C. Plantin, 1584. Internally a fine, clean copy.

£11000

**69 STAUNTON (GEORGE LEONARD): AN AUTHENTIC ACCOUNT OF AN EMBASSY FROM THE KING OF GREAT BRITAIN TO THE EMPEROR OF CHINA**, 3 vols., including ATLAS, text vols, with 2 engraved portraits, one plate and engraved illustrations in the text (some waterstains in margins), and atlas with 44 engraved maps, charts and plates, some double-page, including large folding general chart, text bound in contemporary tree calf (rebaked) and atlas in contemporary half russia (slightly rubbed), 4to and folio, 1797 (3).

£1210

**70 VISSCHER (NICOLAUS): ATLAS MINOR** sive totius orbis terrarum: Variæ Tabulae Geographicae in quibus loca in orbe bello flagrantia conspiciuntur, sepia engraved allegorical general title by G. de Lairese, printed title in Latin, French and Dutch, 36 hand-coloured double-page engraved maps (only of 40), some folding (foremargin of engraved title with small tears repaired; printed title laid down), contemporary calf (a little rubbed and worn) [Koeman III Vis 29], folio, Amsterdam, N. Visscher, n.d. [after 1705].

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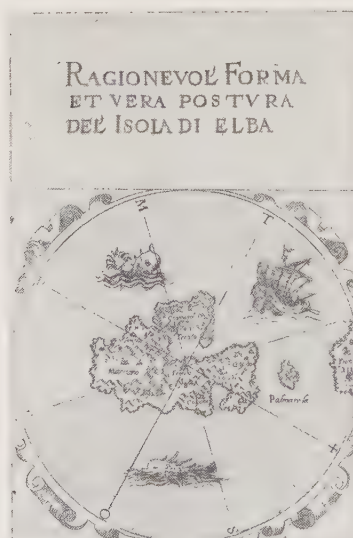
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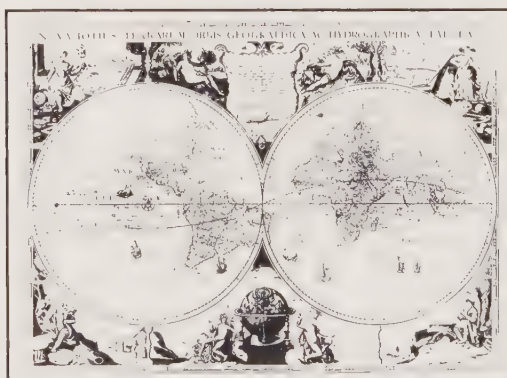


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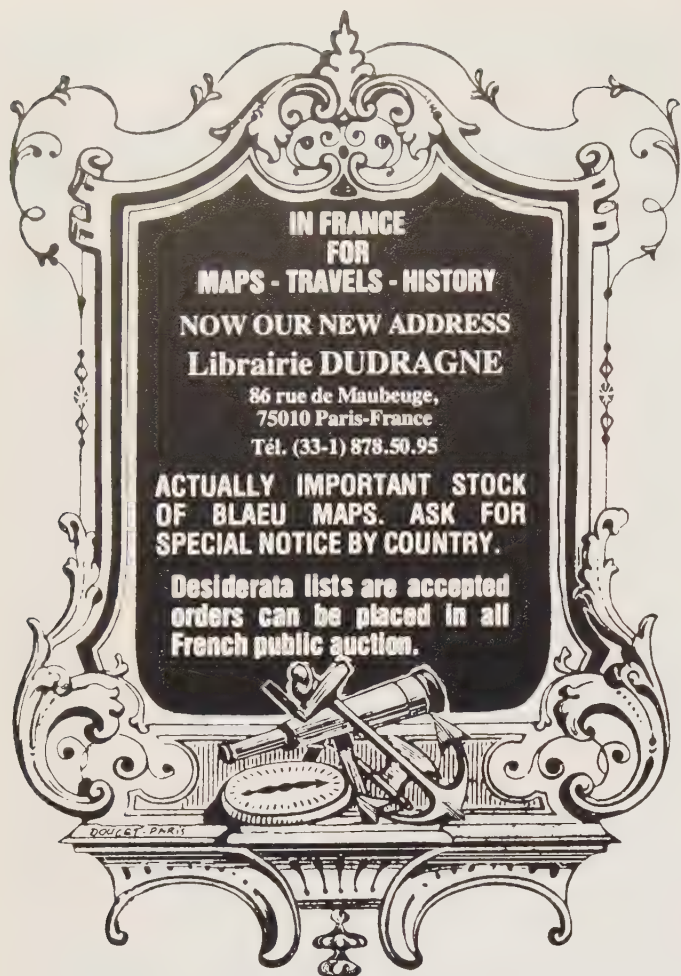
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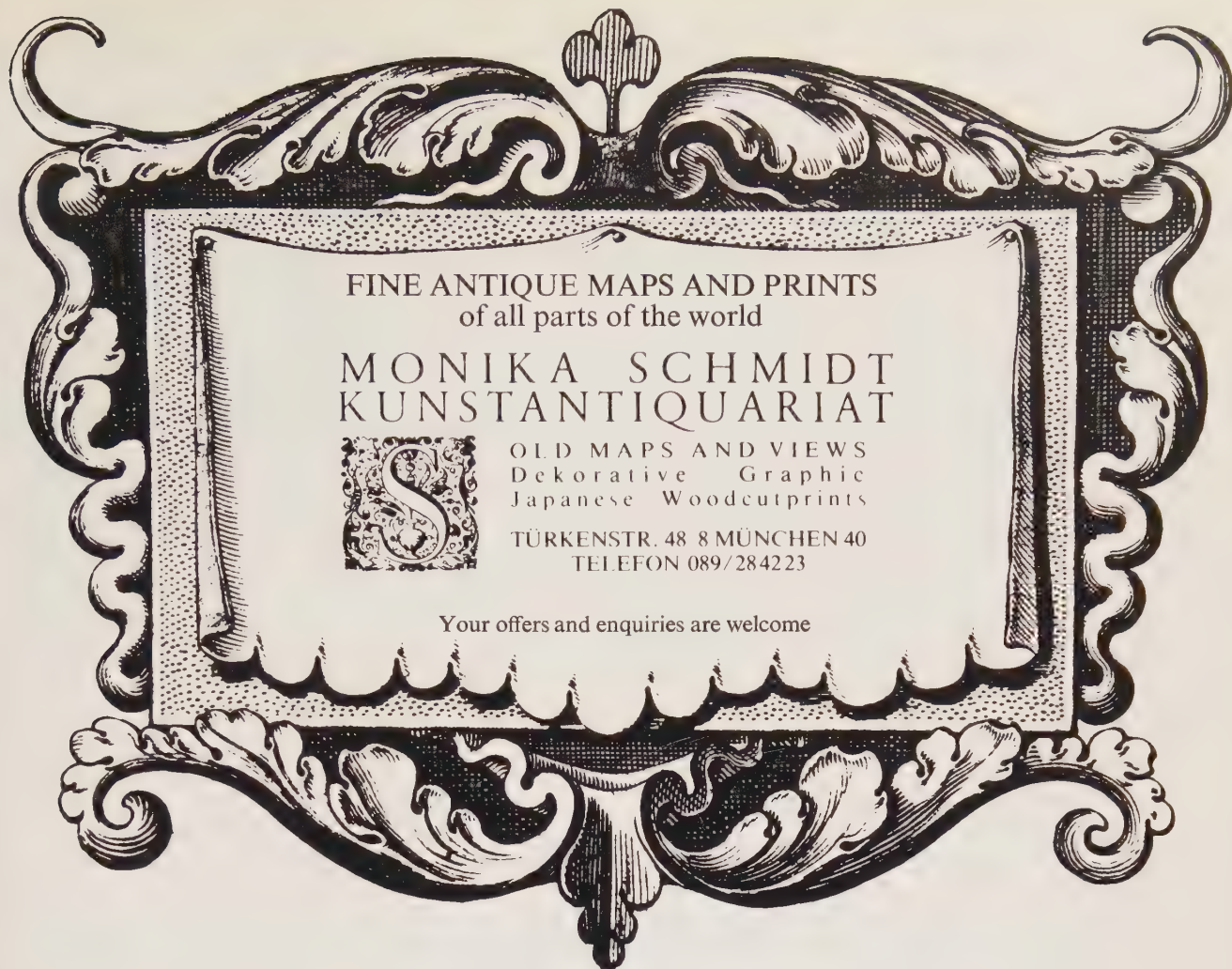
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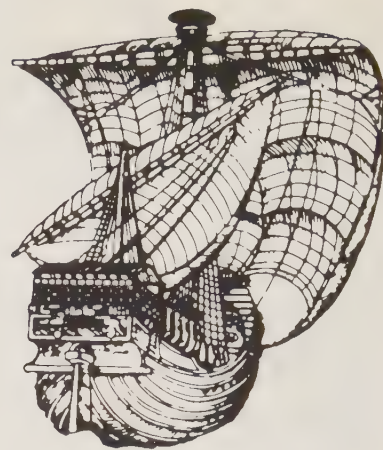
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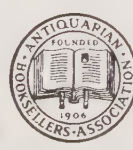

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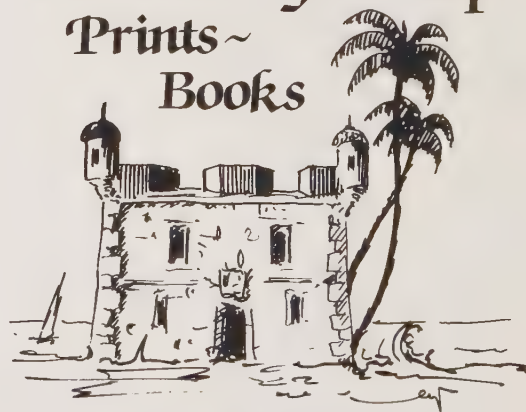
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