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7/05
CATALOGUE 124

MONUMENTA CARTOGRAPHICA
CATALOGUE 124

MONUMENTA CARTOGRAPHICA

WITH 30 ILLUSTRATIONS, MOSTLY FULL-PAGE
INCLUDING FOLDING AND DOUBLE PLATES

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I.

INDIVIDUAL MAPS AND PLANS

INCLUDING MANY LARGE WALL MAPS
BARATERI, MARCO ANTONIO. La gran Citta di Milano. Large view plan of Milan, G. B. Bonacina, 1638.

Engraved after Barateri’s design by Giovanni Paolo Bianchi. The plan consists of 4 sheets pasted together. (Insignificant tears repaired.) From the Hauslab-Liechtenstein Collection. Large folio (790 × 750 mm.), folded.

A fine and detailed view plan of Milan which became the model for Blaeu and other cartographers.

Barateri (or Baratteri, Barrattieri), a Milanese cartographer who is known also as author of other Lombardic city plans, does not follow the traditional orientation of such view-plans but places Milan in accordance with the actual compass directions. He did this plan after special trigonometric studies, observing proportions and distances with great accuracy. A valuable key of 256 names of buildings and other points is engraved in two columns along the sides.

The view was first published in 1629, Barateri’s dedication to Cardinal Federigo Borromeo being dated February 16 of that year. The present copy, which bears Bonacina’s address and the date 1638 at the top right, seems to be otherwise identical with the 1629 print.

Verga, Cat. ragionato . . . sulla cartografia Milanese, pp. 51-54 (with reprod.). Not in the Brit. Mus. Cat. of Maps.


(Venice, Anton Kolb, c. 1514.)

Woodcut on six large sheets, measuring c. 2800 × 1330 mm. overall (exclusive of narrow blank margins of some edges).

The Barbari view-plan pictures Venice at the height of its fame, when it was still a truly imperial city, its long-time near-monopoly of trade with the extra-European world just beginning to be threatened by the new oceanic navigation to the East and West Indies. This plan became the model for a whole branch of cartography and is an important work of art in itself, the most grandiose creation of fifteenth century graphic art.

THE ARTIST

Jacopo de’ Barbari (c. 1450-c. 1515) worked at Venice in the earlier part of his career. In 1500 he entered the service of the Emperor Maximilian, working for him until 1504; he then was employed by various German princes in artistic and architectural projects, ending with the Regent-Archduchess Margaret of Austria, in Malines, Belgium, where he died c. 1515.

Barbari was a close friend of Albrecht Duerer, who met him at Venice in 1495, and again in Germany in 1503, 1504, and at other times. Duerer, in a letter to Pirckheimer, in 1506, acknowledges his debt to Barbari for the theory of human proportions, an idea which fascinated the younger artist and which he greatly elaborated in his Vier Buecher von menschlicher Proportion, 1528.

Barbari’s other surviving works consist of engravings and paintings, some of them signed with the caduceus (winged staff) of Mercury, his personal emblem.
THE PLAN

While 15th century books with views of cities had previously appeared, Barbari’s great view-plan surpassed them all. It is so large and so clearly drawn that no other city of the world of that date can be known in such detail. Further, when the great compilations of city topography came to be compiled in the 16th century and later, they all followed Barbari’s design.

What Barbari did was to depict his city from an imaginary bird’s-eye view, selecting a point from which the most important buildings were nearest and could be rendered in greatest detail, with outlying sections and suburbs becoming smaller in accordance with the perspective. Though such a view-plan cannot be used to measure point-to-point distances, it has the great merit of including small pictures of churches, municipal buildings, fortifications and even private houses, and it was therefore of much use to the traveller and visitor, just as it is now of the highest importance to the historian and archaeologist. Braun and Hogenberg, Blaeu, and other cartographers up to the present day have continued to use this form of representation. The work was judged important enough on its completion to be given exemption from export duty as well as copyright.

Details of the plan which are of special interest are the large figure of Mercury holding his caduceus, in the top middle sheet, symbolizing Venice’s reputation as a great mercantile center (Mercury being the god of merchants) as well as providing Barbari’s own caduceus “signature” to the piece. On the top right sheet, the wind-head “Aquilo-Fulturnus” is clearly a self-portrait of the artist, as can be seen by comparing it with G. Fennetser’s portrait of him (reprod. in Mazzariol and Pignatti). The most striking of these decorative features is the representation of Neptune riding a dolphin (bottom middle sheet), a superb example of Renaissance imagery.

CONDITION OF THE WOODCUT

The Barbari view-plan of Venice was prepared by the artist in the years 1498–1500, and was published by Anton Kolb in the latter year. The present example is of the second state, which for the most part is exactly as the first state, but in which the following few alterations of details have been made. (1) The date “MD” has been removed. In some examples of the second state the space where this appeared has been left blank; in others, as this one, an inserted plug with shading covers the spot. This is on the top middle of the six huge blocks. (2) An extremely small plug insert on the same block bears the figure of an angel, which forms the finial of the Campanile tower on the block below. (3) The roof of the Campanile tower has been modified from the low temporary structure present in 1500 to a taller pyramidal form (finished about 1513); the apex of this touches the upper edge of the sheet and supports the angel figure.

The paper of this example is quite browned all over. A number of tears have been mended, with insignificant ink retouching, and in several places the paper has been strengthened from the back. Except for a few small spots on edges, there has been no replacement of the paper.

OTHER COPIES

A census of copies of this famous work has been published in Mazzariol-Pignatti (see below); they locate 10 copies of the first printing of the year 1500, one of them incomplete; five copies of the second printing (not including this one), two of variant A (blank spot at date), two of variant B (plug with shading in blank spot), and one unspecified; and three of the third issue (16th century?) with the date re-inserted. In 1838, a number of copies (four, or more?) were printed from the original blocks, which are still in existence (Museo Correr, Venice); these are of the third state, of course, but are detectable from the deteriorated state of the blocks.
The recorded copies are:

First state:
7. Venice. Museo Correr. Mounted on cloth; incomplete (one sheet in the third state).
10. Venice. Fondazione Querini Stampalia. Mounted on cloth; some pen and ink restorations.

Second state:
2. Venice. Museo Correr. Fair condition; some ink retouching.

Third state:

(N. B. Nos. 1, 12 and III, 4, above, are reported in Pignatti, see below.)

A most interesting feature of the Mazzariol-Pignatti census is their list of 25 European and one American collections (notably museums strong in graphic arts) which do not have any copy of the Barbari view. This list is a most impressive demonstration of the fact that few copies of the work still exist.

Mazzariol and Pignatti, La Pianta Prospettiva di Venezia del 1500 disegnata da Jacopo de’ Barbari, 1963. This work includes a bibliography of 56 items concerning the de’ Barbari view-plan, including:
P. Kristeller, Engravings and Woodcuts by Jacopo de’ Barbari, 1896.
De Hevesy, Jacopo de’ Barbari, 1935.
E. Panofsky, Dürrer, 1948.
See also Pignatti, “La Pianta di Venezia di Jacopo de’ Barbari”, in: Bolletino dei Musei Veneziani, 1964, pp. 9-49. This reproduces the text (augmented) and some of the pictures of the Mazzariol-Pignatti work mentioned above.
BLAEU, JOAN. Nova Totius Terrarum Orbis Tabula. Amsterdam, Joan Blaeu, 1648.

Engraved map, with contemporary, probably original, hand coloring. On 21 large folio sheets, joined together and laid down on linen. Contemporary silk tapes sewn to the lateral edges. The map measures 2043 x 2993 mm. (including text which measures 360 x 2993 mm.).

THE UNIQUE COMPLETE COPY OF THE FIRST ISSUE OF THE GIANT BLAEU WORLD MAP OF 1648. The foremost experts on Netherlandish cartography have praised this great wall map as the finest product of the Dutch school. "A true monument to Dutch cartography at its peak" (Nederlandsch Historisch Scheepvaarts Museum, Amsterdam, see below); "... the highest expression of Dutch cartographical art" (F. C. Wieder, see below).

Despite the fact that it exists in two quite distinct states, only two complete copies of the map, with the accompanying text, are known to exist; the present one, in the first state, and the one in the Amsterdam Scheepvaarts Museum, which is in the second state. A copy in the Royal Geographical Society, London, does not have the text, and is of the second state. A copy which has been cut down to just the two large hemispheres, and which therefore lacks the text, the eight subsidiary marginal maps and astronomical figures, and the decorative engraving, is in the giant Charles II Atlas in the British Museum. Despite the huge size of the volume (1470 x 961 mm.) it was too small to accommodate the map, and it was ruthlessly chopped down to fit, with the sacrifice of some of its important features. It is of the first state. A similar cut-down pair of hemispheres (of the second state) is, or was, in a similar big volume in Berlin - it also is of august provenance, being a volume presented by Johann Mauritius of Nassau-Siegen to the Elector Friedrich Wilhelm of Prussia, c.1661. The BM volume was a present from the merchants of Amsterdam to the exiled King Charles II during Commonwealth days.

DESCRIPTION OF THE MAP

The map is dominated by the two world-hemispheres, (1440 mm. diameter); in the upper corners are the northern and southern celestial hemispheres; upper center, a representation of the Copernican world-system. In the lower corners are displayed the northern and southern polar regions, the latter a blank except for the southern tip of South America. This abandonment of the "Terra Australis Incognita" represents a remarkable advance in geographical knowledge. In the lower center is a map of the world as it was known in Europe in the year 1490, just before the era of oceanic voyaging, showing the Mediterranean world of the ancients plus the discoveries of the African shores southwards and the Atlantic islands, made in the late Middle Ages. This is flanked by representations of the Ptolemaic and Tychonian world systems. Above the "1490" map is the dedication to Gaspar de Brancamonte y Guzman, Count of Peñaranda, Spanish Ambassador to the peace conference of Muenster in Westphalia. Wieder infers from the wording of this dedication that the map was issued in 1648, the year of the peace treaty of Westphalia.

In the lower corners are figures of a salamander, a whale, a mole, and an eagle, symbolizing the four elements.

The text below the map is, according to Wieder, "a simple and useful explanation of the fundamentals of geography as it was understood in those days." It is in Latin and French.

THE TASMAN AND VRIES DISCOVERIES ON THIS MAP

The map is important not only for its extraordinary size and beauty, but as a first recording of important geographical discoveries. Abel Jansz Tasman, the great Dutch navigator, carried out in 1642-1644 two voyages of exploration which are among the most notable ever made. Tasman's discoveries include Tas-
mania, New Zealand, the Tonga Islands, Fiji Islands; he added greatly to the world's knowledge of the coasts of Australia (first complete exploration of the Gulf of Carpentaria; first exploration of some parts of the north and west coasts); also, New Guinea and other of the Melanesian Islands.

Another notable Dutch explorer whose discoveries first appear on this map is Maerten Gerritz Vries, who in 1643 sailed northwards of Japan; he went along the coasts of Jeso (Hokkaido) and discovered Staten Island (Kuneshiri) and Compagnies Land (Etorufu) in the Kuriles (or De Vries) Islands, as well as the southern tip of Sakhalin Island. These discoveries were accurately reported by Vries, and accurately represented on this map, but later cartographers vastly exaggerated them, making Compagnies Land a sort of big appendage of the North American continent.

FIRST AND SECOND ISSUES OF THE MAP

In 1920, Mr. Edward Heawood made a detailed comparison of the Royal Geographical Society and the British Museum examples of the map. He discovered that the portion depicting China existed in two states. While the differences in detail are very numerous, the first issue may be recognized at a glance by the fact that the Shantung Peninsula is entirely absent. The second state must have appeared years later than the first; while the first came out probably in 1648, the second is based upon the cartography of the Jesuit M. Martini, who returned to Europe from China only in 1654, and whose general geography of China was published by Blaeu only in 1659. The second issue is therefore at least 6–10 years after the first, and perhaps even later.

CONDITION OF THE MAP

The present copy of the map is in very fine condition. The only damage of any significance is a chip, measuring a few square centimeters, in the upper right margin, slightly affecting the engraving, but not touching any legend or geographical figure. A similar small chip is gone, it should be noted, from the Amsterdam copy, in nearly the same place, also not affecting any figure or legend. Some slight wrinkling of the paper.

Little can be added to the high praise which cartographical experts have given this map. It is not only a most remarkable specimen of Baroque graphic art, but an original source document for the history of geographical exploration and discovery. As noted above, it is the only extant copy of the first issue in complete condition. No other colored copy is known.

BLAEU, WILLEM JANSZ. Nova et acurata (sic) totius Africae Tabula auct: Blaeu. (Amsterdam, first half of the 17th century.)

Large engraved wall map (830 x 1083 mm.) surrounded by printed title (as above), figures of African costume in 16 small panels at the sides, and views of 12 African cities in small panels at the bottom. With contemporary coloring. Mounted on old heavy brown fabric. Overall measure 995 x 1375 mm.

Blaeu's wall map of Africa in an unrecorded early issue.

This map of Africa, printed on four sheets, bears the engraved signature "I. vanden Ende sculp" at the lower left, and is therefore a printing from the original copper-plate. It is less evident just when this printing was made; the lower right cartouche, which usually bears the privilege, with or without a 1608 dating, is here blank. This may signify an issue so early that the privilege and date were not yet inserted; or, on the other hand, it may be a later printing with that text burnished out. It does not agree with any of the issues known to F. C. Wieder, all of which have the privilege, i.e.: 1608 (1 copy located); 1624 (1 imperfect copy located); and 1657 (3 copies, one of them imperfect, located). The present map has been compared with the one in the Royal Geographical Society (attributed to Todeschi, Bologna, c. 1673). The present map is different and clearly earlier.

The map has been varnished and is consequently somewhat browned; some minor repairs. All of these 17th century wall maps are extremely rare. Though they were doubtless produced in some quantity, their display inevitably brought about damage and destruction. In this context, the present map is in very good condition (cf. the reproduction of the Library of Congress Africa wall map, with much tattered margins).


BLAEU, WILLEM JANSZ. America, quarta pars orbis. (Bologna, Pietro Todeschi, 1673.)

Large engraved wall map (815 x 1055 mm.) with figures of American peoples and costume added in 16 small panels to the right and left, views of 12 American cities in small panels below. Some mends. Mounted on old heavy fabric. Overall measure 920 x 1340 mm.

The Blaeu wall map of America is another outstanding example of the Dutch school of cartography; in some respects it is superior to maps of the Americas published much later (e.g., in depicting California as part of the mainland, not an island – the latter a feature found on maps well into the 18th century).

The present edition is clearly that of 1673, conforming in all respects to Wieder's and Ristow's descriptions; the added text and heading are not, however, attached to this example. Wieder locates two copies of this map (a private Dutch collection; Royal Geographical Society), and there is also a copy in the Library of Congress.

The condition of this map is good, though there are some mends and a few very small areas have been supplied in pen. It compares very favorably with the Library of Congress copy (reprod. in Ristow), which is
much frayed along the edges and which lacks some small areas of the map surface. It is also in a much better state of preservation than the Royal Geographical Society example.

The views of St. Augustine, Florida, Santo Domingo, and Cartagena, in the added lower border, are after the Baptista Boazio engravings, made from plans of the Drake West Indies raid of 1585-1586.


Blaeu, Willem Jansz. Asia. (N. p., second half of the 17th century.)

Large engraved wall map, 810 × 1057 mm., with figures of Asian peoples and costume added in 16 small panels to the right and left; views of 12 Asian cities in small panels at the bottom. Some mends. Mounted on old heavy fabric. Overall measure 910 × 1340 mm.

Engraved map of Asia, one of the series of wall maps first issued by Blaeu (1608 and several succeeding editions).

Dating of this map is difficult, as the known examples of all editions are very few, and, consequently, very little comparative study has been made. From the descriptions of Wieder and Ristow it would appear that the present copy is either of one of the editions published by C. or N. Visscher (1617), or else of the edition on entirely new copper plates, put out by Pietro Todeschi of Bologna (1673). The cartouche at the lower right where the privilege dated 1608 appears in some editions, is here entirely blank; Wieder notes that the date was effaced on the Visscher editions. This copy is certainly not of the French edition (1669), which has many legends in French. The present map is exactly the same as the Royal Geographical Society example, which is attributed to Todeschi. Wieder locates only one copy of each of the Visscher editions, and two of the Todeschi edition.

The condition of this map is good, considering the normal wear and tear of an unprotected wall map. There are a few mends, however, and in a few small spots some details have been supplied in pen.


Blaeu, Willem Jansz. Nova et acurata (sic) totius Europae Tabula auct: Blaeu. (Amsterdam, first half of the 17th century.)

Large engraved wall-map (825 × 1085 mm.) surrounded by printed title (as above), figures of European costume in 16 small panels at the sides, and views of 11 European cities in small panels at the bottom. With contemporary coloring. Mounted on old heavy brown fabric. Overall measure, 990 × 1370 mm.

Blaeu's large wall-map of Europe.

CATALOGUE 124 · 1. INDIVIDUAL MAPS AND PLANS
Printed on 4 sheets, with the title, costume figures, and city views on separate strips pasted on, the map was first issued in 1608, but no copy of that edition has survived. It was re-issued in 1612 (also no surviving copy), 1624, and later. The dating of the present copy is difficult, since the lower right cartouche, where the 1608 privilege usually appeared, is here entirely blank. This may indicate an early issue before any text had been put there, or it may be merely the result of an erasure of the text. The editions of the map listed by Wieder have either the complete privilege, or the same without the 1608 date. French and Italian copies of this map were made in the latter half of the 17th century, but the present map agrees with neither, according to Wieder's descriptions. The Royal Geographical Society map in this form, which is attributed to Pietro Todeschi of Bologna, c. 1673, differs from the present copy, and is clearly later. The map was varnished in the past and consequently is somewhat darkened. There are some cracks and a few very small repairs.

Of the six editions of Blaeu's Europe listed by Wieder, he located no copy of the two editions known only from contemporary references (1608, 1612), and only one copy of the succeeding four editions.


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**BLAEU, WILLEM JANSZ., AND RUMOLDUS MERCATOR. Nova et Accurata Totius Germaniae Tabula.** Amsterdam, Willem Jansz. Blaeu, (1634 or before).

Large engraved wall-map (1050 x 1420 mm.) with borders of baroque ornament at the sides. With vignettes of ships, Neptune and sea deities, and the Imperial Habsburg arms. With contemporary coloring. Mounted on old heavy brown fabric. Overall measure 1050 x 1420 mm.

**THE ONLY SURVIVING COPY of the first edition of Blaeu's large map of Germany.**

Wieder remarks that "no copy of this map is now known, but two parts of it are to be found in the German edition of the Atlas of 1634, and a later state of the entire map was edited by J. Blaeu in 1659. From this it appears that the author of the map was Rumoldus Mercator." The Rumold Mercator map, which appeared in 1590, is extant in only one copy, incomplete and damaged, in the Goettingen University Library. The lower left and right portions of the Blaeu map were used in the 1634 Blaeu Atlas, but with an address altered to "Amstelredami apud Guilelmum Blaeu", whereas it reads here "Willem Janss. Blauw. Men Vintse te tot Amsterdam op't Water inde vergulde Sonnewyser", with no date given. In the 1659 edition, also extant in only one copy, it is altered to "Amstelredami apud Ioannem Blaeu". It is evident, therefore, that Blaeu revised this legend before using the parts of it in the 1634 Atlas.

The map is in six sheets. It was varnished long ago, and consequently is somewhat darkened; there are inconspicuous damp marks, and there has been a loss of a few square cm. of surface in the depiction of Flanders.

**Note:**

(1) Described in detail in H. Averdunk and J. Mueller-Reinhard, *Gerhard Mercator* (1914), 155-156. It was larger than the Blaeu map of Germany, measuring 1220 x 1410 mm. According to the Averdunk description, the Blaeu map shows somewhat less of the Baltic regions.

**Reference:**

CARTAGENA. A Discription (sic) of Cartagena, as to the best of my Memory I am able to Retaine, haveinge by Order of the Governor taken the Measurement and made a true Draft of it in the yeare Anno Domino (sic) 1658. (England, c. 1697.)

Manuscript map in colors, on six sheets pasted together. Cloth backed. From the Dartmouth collection. Oblong folio (575 x 998 mm.).

A seventeenth century map of Cartagena of great importance.

This manuscript map has been studied in great detail by Dr. Juan Manuel Zapatero, of Madrid, and a copy of his report (30 pp.) accompanies it.

Dr. Zapatero points out that while the map is basically one prepared in 1658 for the Governor of Cartagena, Pedro Zapata, that there has been added to this version of it a series of depictions of the incidents of the attack on and capture of Cartagena in 1697, by a French force under the command of Jean Bernard Desjeans, Baron de Pointis. Dr. Zapatero has successfully identified the various stages of the Pointis siege here depicted.

There were, in all, three attacks upon Cartagena during the colonial period; that of Drake, 1586; of Pointis, 1697; and of Vernon, 1740–1741. At the time of the 1586 and 1740/1 attacks there was one major topographical feature not present in 1697, i.e., at those times there were two entrances to Cartagena harbor, the Boca Grande and Boca Chica. Throughout the second half of the 17th century, however, as shown on this map, the Boca Grande had been closed up and was occupied by a sand bar.

The map is large, detailed, and in very fine condition. It is within narrow black borders, with the original soft water colors on the landscape, fortifications, and ships. A key numbered 1–38 and with various symbols for anchorages, etc. is present.

Note:
(1) The map is from the collection first formed by George Legge, first Baron Dartmouth, Master of the Ordnance to Kings Charles II and James II, and, as such, in charge of the English war department cartographic files. The collection was added to by his descendants, and the present map is in this category, as the first Baron died in 1691.

COVENS, JOANNES AND CORNELIS MORTIER. America.
Amsterdam, Covens and Mortier, n. d. (between 1759 and 1778)

Engraved wall map of four sheets pasted together and mounted on cloth. 865 x 1600 mm.

AN APPARENTLY UNRECORDED WALL MAP OF AMERICA, dedicated to Charles III, King of Spain, with his portrait in pictorial cartouche. The title is set within a similar large cartouche including figures of natives, conquerors and animals, surrounding 3 small circular maps of the hemispheres and the Arctic circle. Besides, there are many scenes of natives and their occupations depicted within the territories and numerous ships enliven the oceans.

The firm of Johannes Coven and Cornelis Mortier was active from 1721–1778. According to their unpublished catalogue (the only copy extant now at Wolfenbüttel) they published 59 wall maps, including reprints from older maps by Visscher, Allard and Blaeu. The present wall map of America, however, is a modern map produced by the firm itself; it is to be dated within the period of the reign of Charles III (1759–1788) and before 1778, when the name of the firm was changed to Covens and Son.
NO. 10. COVENS AND MORTIER. AMERICA. (CONT.)

This America wall map appears to be entirely unrecorded and unknown. Our correspondence with the Library of Congress, the British Museum and the Nederlandsch Historisch Scheepvaart Museum revealed that neither institution owns a copy of the map.


DENISOT, NICOLAS. Peru ... la derreniere Contree descouuerte des terres Neufues. *(Paris, 1545.)*

Etched map. From the Hauslab-Liechtenstein Collection. Matted. Folio (335 x 268 mm.).

THE FIRST PUBLISHED MAP OF PERU, meant to accompany Jacques Gohorry's narrative *L'Histoire de la terre neuve du Perù en l'Inde occidentale* which was published in Paris, 1545. However, this extremely rare map is missing in most copies of the book and there is no other copy of it in the United States.

THE AUTHOR

Nicolas Denisot (1515-1559) was a French aristocrat of many interests and talents: courtier, poet, artist, draftsman and cartographer. He is best known today for his poetry he signed with the pseudonym "Conte D'Alsinois" (anagram of his name). He belonged to the circle of Marguerite de Navarre, whose portrait he did, and it is said that some of her tales were inspired by him. Between 1545 and 1549 he was in England as tutor of Anne, Marguerite and Jeanne Seymour, daughters of the Duke of Somerset. Back in Paris, he served at the court of Henri II and surveyed for him the English fortifications at Calais, thus paving the way for the recapture of the port by the French.

Least known of Denisot's accomplishments are his works as a cartographer. In 1539 he had collaborated with Mathieu Ogier on a map of Maine, his native province. The present map of Peru is the only other known example of his skill in this field.

THE MAP

Very little reliable information was yet available of the cartography of Peru "la derreniere Contree descouuerte des terres Neufues" (inscription in the cartouche to the right, trans.: "the latest country discovered in the new world"). The best source then at hand was the account of the conquest of Peru by Francisco de Xerez, the secretary of Pizarro; it had appeared together with Fernandez de Oviedo y Valdes' Chronicle of the Indies, had been translated into the Italian and was published in a French version by Jacques Gohorry in Paris in 1545. In making this map, Denisot had Gohorry's text to draw from, but it is more than doubtful that there was any manuscript cartographical material available to him.

The map forms a rectangle which is divided into two halves by the equator; there are decorative wind heads of the four directions just outside the margin with the scales. Two rectangular cartouches to the right and the left contain the etched explanatory text. In the present copy the outer frames of these cartouches are cut off, affecting most of the "D'Alsinos" signature below the far right of the cartouche.

On the map proper the Isthmus of Panama is rather accurately delineated; the coast to the south, however, shows arbitrary indentations of several large peninsulas. Under the equatorial line, numerous localities are named, although their positions are not exact. Tumbez, where Pizarro first landed in 1527, Coaque and Tangarara (i.e. Mount Tangurahua) and the Fort Saint Michel are situated near the western coast; Caxamarca (i.e. Caxamarca) is shown between two branches of the Cordilleras, farther to the east is L'Isle de
No. 11. DENISOT. Peru. (Paris, 1545.) (Reduced from 335 x 268 mm.)
Collao (i.e. Titicaca) and to the north of it Guyto (i.e. Quito). The name of Cuzco does not appear, instead there is a temple with the legend "La Mosqoe du Soleil toute couverte d'or" which indicates this city, although Denisot places it at 7 degree latitude instead at 15° 30'. To the south is a city Pachakhani which he calls "Ville plus grande que Paris." In the lower left there is a melee of fighting parties, illustrating the defeat of the Inca Atahualpa (i.e. Atahualpa).

The charming naïveté of this finely preserved map of Peru and its extreme rarity counteract its cartographic shortcomings of which the author was well aware himself and for which he apologizes at the end of his description in the cartouche to the left: "Or n'a il est possible de vous faire un portrait de description plus parfaite sur imparfaite connaissance. Toutefoys – iaye pensé qu'en attendant mieulx, encorres aymeriez vous mieulz peu que rien." ("It has not been possible to describe a more perfect portrait from the imperfect knowledge. Anyhow, I thought that, in waiting for something better, you would rather have a little than nothing.")

G. Marcel, *Cat. des Documents Géographiques exposés à la Bib. Nat. (1892)*, no. 251; G. Marcel, "Le Conte D'Alsinous géographe" in *Revue de géographie* (1894), pp. 193–199 (wrongly attributing the year 1549 to the map, although being aware of the fact that it accompanied Gohorry's narrative of 1545).

For Gohorry's narrative: Brunet III, 188; Brun, *Livre illus. en France au XVIIe siècle*, p. 215; Cioranescu 10812; Sabin 57994; Harrisse, *BAV*, 264; JCB I (1), p. 142. (The last four bibliographers list the book without a map.)


Four engraved wall maps, joined together from 8–12 sheets each. Mounted on canvas. In four wooden Renaissance frames of the period.

A monument of Italian cartography, "the first and perhaps the only attempt made in the 16th century to give to the public a representation, uniform in execution and on a large scale, of the whole known world" (Caracci).

I. (GASTALDI, GIACOMO). *Nova et acrata totivs Americae Tabvla.*

Venice (Bertelli & Camozio), late 16th century.

Large engraved wall map in 12 sheets of different sizes. Some parts worn and defective, with restoration. 1150 × 1396 mm. (without frame).

**AN UNKNOWN REVISED VERSION OF THE HITHERTO UNIQUE WALL MAP OF AMERICA** by Gastaldi, which is preserved in the Museo Correr in Venice. The Harmsworth map described by Vignaud (*Journal Soc. des Américanistes de Paris*, novv. ser. XIII, 1921, p. 1–5) seems to be another variant.

The Correr map consists of nine sheets (of which six measure c. 330 × 430 mm., three c. 230 × 330 mm.), whereas our map consists of 12 sheets. Caracci offers reasons for considering the Correr map to be published by the renowned cartographical house of Bertelli and Camozio in the second half of the 16th century. The sheets cannot be put together in a manner showing the form of the continent correctly, a fact which has been interpreted as proving that the designer drew from different sources for the Northern and the Central and Southern parts, and which made Caracci doubt that a cartographer of Gastaldi's high standards can be regarded as its author.

However, Gastaldi's name appears on the revised present map in the added text sheet (see below). On this map the discrepancy has been amended by putting a newly engraved sheet covering the middle and southern areas of the territory which is now the United States between the first and second sheets of the upper series. Moreover, a small sheet (measuring only c. 365 × 162 mm.) which shows the southern tip of California with adjoining parts of the Pacific Ocean (named "Mare del Sur"), is put beneath
the first sheet from the left. Thus, a fairly correct continuation of the coast lines connecting North and Central America has been achieved.

Since the map has become much wider, the resulting empty space to the left of Central and South America has been filled with a broadside description of the four continents, entitled *Dissertatione delle quattro parti del mondo di Giacomo Gastaldi raccolta da pro famosi cosmiografi et historici*. This text is not identical with that of the little treatise entitled *La Universale Descrittione del Mondo descritta da Giacomo de' Gastaldi Piamontese*, Venice 1562 (mentioned by Grande p. 53 and Caraci).

The corrections and additions were certainly not made before the middle of the eighties of the 16th century, since we read the names *La Florida and Virginia* on the large new sheet.

The numerous legends, which are printed all over the map and give references to the history of the discovery and the conditions of the various regions, have been discussed at length by Caraci, who found that they were derived from Ramusio. On the new sheet, which presents the American South and Middlewest, are the following inscriptions (besides many interesting place names as S. Agustino, Chalaqua, Tastalifa, Xualatina, etc.): On the spot corresponding to New Mexico "La piu vicina provincia chiamata sete città secondo Marco Nizza, e buon paese, ma Francesco Vaschir riferisce che siano Luoghi di poco valore, et sono sotto la giurisdizione della nova Granada". More to the right a strange quadruped is described as "Questa fiera bestia si chiama Suca radhe la quale vedendosi seguita da cacciatori si piglia adoso i figli e fugge per salvarli".

The state of preservation of the map is not entirely satisfactory. Mounted on canvas at the time when it was put in the beautiful wooden Renaissance frame, the paper has become brittle and portions have been deteriorated and chipped off in the course of the centuries. However, the map gives a very good impression of the American continent and is certainly one of the great monuments of the history of the cartography of the New World.


II. ORTELIUS, ABRAHAM. Asiae Orbis partium maximae nova descriptio.

Venice, Donato Bertelli, late 16th century.

Large engraved wall map in 8 sheets. Some parts worn and defective. 440 × 990 mm. (without frame).

**ONE OF THREE COPIES KNOWN OF THE LARGE WALL MAP OF ASIA**, that was originally made by Ortelius in 1567, in the Italian edition published by Donato Bertelli (the others in Museo Correr in Venice and in the collection of Dr. Thomas Ashby). Of the original edition only two copies are listed by W. Ruge (*Atelieris hartog. Material*, IV, p. 115, no. 86, 98–99). Ortelius mentions his wall map in the description of the Asia map in his *Theatrum*, which is a copy of the larger one, reduced to atlas size with very few alterations. He had dedicated it to the well-known painter, engraver and historian Hubert Goltzius, while the present map bears Bertelli's dedication to Paolo Nani (see here no. III).

The tablet containing Ortelius' reference to his indebtedness to Gastaldi is found on the lower right corner of his edition as well as on the present one.


III. GASTALDI, GIACOMO. Nova totius Africae descriptio.

Venice, Donato Bertelli, late 16th century.

Large engraved wall map in 8 sheets. A few parts worn and defective. 1003 × 1345 mm. (without frame).

**ONE OF THREE COPIES RECORDED OF A LARGE WALL MAP OF AFRICA**, designed by Gastaldi (another in Museo Correr in Venice, a third in 1928 in the Ashbarner collection in Florence). It was published by Donato Bertelli with a dedication to Paolo Nani, who was procurator of St. Marc in Venice from 1573 to 1608.

Gastaldi's original edition had been made about 1564–1566. Nordenskiöld (*Periplus*, p. 136, pl. XLVI) considers it to be "of great importance for the geographical history of Africa during the 16th century."

The present map is enriched by many descriptive legends on tablets all over the continent and the surrounding ocean and has a large tablet in the upper right corner with a long inscription: "Africæ qvae veteribus tertia pars orbis censebatur nova descriptione ... non modo ex recentiori charta marina verum etiam ex aliorum assertione ... per eximium Geographum M. Jacobum de Gastaldo ... ."


IV. GASTALDI, GIACOMO (?). – STEFANO SCOLARI. Europa.

Venice, (Donato Bertelli?), late 16th century.

Large engraved wall map in 12 sheets. Slightly worn. 1290 × 1422 mm. (without frame).

A LARGE WALL MAP OF EUROPE, engraved by Stefano Scolari, who lived in the Street San Zulian in Venice at the
end of the 16th century. From other maps he is known to have worked for Donato Bertelli, but was apparently also a cartographical publisher for his own account. Maps bearing his name are mentioned by W. Ruge, op. cit. p. 84, no. 81: a map of Lombardy by Gastaldi, and in Saggio di Cartog. Veneta, Mon. stor. R. dep. ven. ser. IV, Misc. I, nos. 644, 637–41, 645–646. The only other large 16th century map of Europe mentioned as forming part of the set of the four continents in the Museo Correr in Venice is defective and does obviously not comprise the sheet where Scolari’s signature appears on the present map. It may even be a variant edition, since Caraci speaks of a dedication which is not found here.

Europe is presented in Mercator’s projection, but gives a fairly good idea of the form of the continent and is crowded with place names. Besides a great quantity of ships pictured on the surrounding seas, Scolari has embellished the space of the Atlantic with a beautiful representation of Philip II of Spain as ruler of the waves, driving in a chariot-like boat which is drawn by two horses.

Though the name of Gastaldi does not appear on this map, it seems to be based on Gastaldi’s cartographical work.


**ISIDORUS HISPALENSIS.** Etymologiae. Isidori Iunioris Hispalensis Episcopis Epistola. 
(Augsburg), Guenther Zainer, November 19, 1472.

Roman type. Table in 3 columns. 38 lines. 264 leaves. (Tiny mend in blank portion of last leaf.) Initials supplied in red; rubricated by hand throughout. With 3 full-page woodcut plates, and a *T*-shaped world map (the first printed map). Old blind-stamped German pigskin over oak boards; metal clasps. From the libraries of Barnheim, George and David Bruce, and the Grolier Club, New York. Folio (262 × 202 mm.).

A splendid copy of the first edition, *containing the first printed map and being the first dated book to be printed in Roman type*. Augsburg was one of the first centers of humanism in Germany and accepted the aesthetic standards of the Renaissance at an early time. With the text and the handsome binding in near pristine condition.

The *Etymologiae* is a late classical encyclopaedic compendium of human knowledge which for much of the Middle Ages represented almost the only body of scientific information readily available. The present edition is especially notable for including the *small T*-shaped map on leaf 181 recto, *the first map of the world printed anywhere*. The device had been introduced by Isidore.

HC 9173; Klebs 336; Oehler (M) 13; Polain (B) 2155; Pr 1532; BMC II, 3171; Schreiber 4266; Schramm II, nos. 285–289; IGI 1404; Census 1–181.

Destombes, Catalogue des cartes gravées... XVIII., no. 20.

CATALOGUE 124 - I. INDIVIDUAL MAPS AND PLANS
LICINIO, FABIO. Urbis Romae Descriptio. Venice, 1557.

Engraved view-plan, consisting of two sheets and 2 strips of printed text joined together. (Strengthened in folds, some slight discoloring.) From the Hauslab-Liechtenstein Collection. Oblong folio (470 × 835 mm.).

A fine sixteenth century view of contemporary Rome, with a printed key of 105 names referring to the hills, ancient ruins and modern buildings, each easily recognizable and rendered in its proper proportions.

This plan seems to be a variant of one that Huelsem describes of the same year and that was derived from one by Pinardo of 1555. The present plan differs in the following points: the engraved title, Licinio's signature and the width.

Fabio Licinio (1521–1565) is considered one of the most able engravers of maps of the 16th century. He is best known through his work for Gastaldi during the latter's Venetian period.

Cf. Huelsem, Saggio di Bibliografia Ragionata delle Piante . . . di Roma, no. 16. 
Not in the Brit. Mus. Cat. of Maps.


Engraved map. Matted. Folio (333 × 465 mm.).

A separately published beautifully engraved map of the Americas, with parts of Africa, Asia, and "Terra Australis nondum cognita," incorporating all the newest discoveries.

Numerous engraved legends refer to the various explorers. Of special interest is the notation of the new Spanish settlement being attempted at the Strait of Magellan in 1582.

This fine map is the work of the outstanding engraver of maps G.B. Mazza, who also did Rosaccio's famous world map (see No. 24 in this catalogue). It seems to be a composite of two of Ortelius' maps: Americae sive Novi Orbis, Nova Descriptio (1587, see No. 17 in this catalogue) and Maris Pacifici . . . Descriptio (1589).

A map with the identical title (see above), engraved by Francis Hogenberg (Wagner, No. 152) and dated 1589 is very similar to the present one. Since very little is known about Mazza and Rascicotti, it is not possible to determine which of the two maps was published earlier. Both the Hogenberg and the Mazza maps are of great rarity. Only three copies of the present map have been located by Wagner and Laying: in the Royal Library, The Hague; the University of Leyden; and in Ashburner's Lafreri Atlas. The present copy is in pristine condition.

Muller, Remarkable Maps, I, 12 (erroneously dated c. 1583).
Wagner, Cartography of the Northwest Coast of America, II, no. 159.
Laying (ed.), Sixteenth century maps relating to Canada, no. 665.
For Mazza and Rascicotti, see Almagià, Monumenta Carig, Vaticana, II, p. 318.
No. 15. MAZZA. Americae . . . descriptio. Venice (c. 1589.) (Greatly reduced from 333 x 465 mm.)

No. 16. (RUMOLD MERCATOR?). – Manuscript sketch for a map of Germany. N.p., (mid-17th century.)
   (Greatly reduced from 490 x 592 mm.)
(MERCATOR, RUMOLD?). — Sketch for a map of Germany. Manuscript, divided into 12 fields.

Outlines and names in ink, dividing lines in red crayon. (Gap in upper part, due to folding; light waterstain.) From the Hauslab-Liechtenstein Collection. Matted. Folio (490 x 590 mm.).

The map sketches Germany, with the Mare Germanicum and the Mare Balticum in the North, and with parts of the surrounding countries: England, Denmark (partly obliterated), Poland, Livonia, Austria, Switzerland, Alsace, Lorraine, France (Normandy), Flanders and Holland. Except for very sketchy outlines of the Dutch and English coasts, of the Zuider Sea and the Bodensee, this manuscript map consists of geographical names only; the writing is mostly Gothic cursive for the German provinces, Latin names (Anglia, Polonia, etc.) are in Roman cursive letters. The map is divided by red crayon in 12 roughly identical zones, evidently as guidelines for a projected 12 sheet wall-map.

The sketch can be dated into the first half of the 17th century, more particularly after 1645, for the following reason: North of Brandenburg and west of Pomerellia we find the designation of “Schweden”, probably referring to the fact that Pomerania became a Swedish possession after the treaty of Osnabrück in 1645. The paper bears a fine armorial watermark with a pine cone (the Augsburg arms), with the letters MM at the top and the letter A at the bottom.1 The MM most probably stands for the Augsburg paper maker Matthaeus Mair who was active between 1598 and c. 1630,2 the A for Augsburg.

We were unable to find any record of a 12 sheet Germany map of this time, for which the present map may have been a guiding sketch. However, there might be some connection with the 12 sheet Tabula Germaniae by Rumold Mercator,3 which was revised and published by Blaeu in 1634 and 1659.4 The original edition (1590) as well as both Blaeu editions are each known in a unique copy only (see No. 8 in this catalogue). One could assume that the present sketch was used as a preliminary guide for the 1659 edition, even though it was printed in six instead of the originally planned twelve sheets.

Notes:
1 Briquet 2118 shows the same watermark, except for the letters “MM” which, however appear on a smaller watermark of the same Augsburg arms (Briquet 2119). Cf. also Labarre (ed.), the Nostitz Papers, p. 44.

ORTELIUS, ABRAHAM. Americae sive Novi Orbis, Nova Descriptio. Antwerp, 1587.

Engraved map. Closely cut (slight shaving of lower engraved border), remargined and matted. From the Duke of Gotha Collection. Folio (350 x 480 mm.).

Fine, dark proof impression, without text on the verso. This is Ortelius’ revised and newly engraved map of America which he substituted in 1587 for his 1570 map with the same title.

There are important corrections made in the western coastline of South America; no changes occur in the northwestern coast, however, some new information was added, and the name “California” occurs here for the first time for the peninsula of California. Other errors still persist, such as the arbitrary placement of the Solomon Islands, and the attachment of New Guinea and Terra del Fuego to the large Antarctic continent.

Wagner, Cartog. of the Northwest Coast of America, I, p. 71 and II, no. 147.
See also Phillips I, 302, no. 5; Wroth, Early Cartog. of the Pacific, no. 58.
PFINZING VON HENFENFELD, PAUL. Das Amt Herrspruck samt den Drey darin ligunden Emptre Reicheneck, Engelthal und Hohenstein. (Nuremberg,) 1596.

Map etched from 6 iron plates. From the Hauslab-Liechtenstein Collection. In cloth portfolio. Large folio (838 x 828 mm.), folded.

A detailed map of Hersbruch on the Pegnitz river and of three other counties in the environs of Nuremberg.

Paul Pfzinzing von Henfenfeld (1554–1599), a wealthy patrician and senator of Nuremberg, was very much interested in the field of practical mathematics and had acquired a special skill as a surveyor. His beautifully illustrated books on geometry and perspective, discussing the instruments he used for his surveying of the countryside, prove his wide knowledge in his field and his fine artistic taste. The present plan, one of two iron etchings which he did of the Nuremberg territory, includes his family estate Henfenfeld. It is adorned by several local coats of arms. The title is set within a fine cartouche over which a man on horseback is riding; this is certainly meant as a self-portrait, as the inscription next to it states that the survey was made on horseback.

All Pfzinzing's works are of great rarity as he had them privately printed for his friends only. We have located only two other copies of this Hersbruch map: Germanisches Museum, Nuremberg and British Museum.

B. M. C. (Maps) I, 1826.
Nagler, Monogrammisten, IV(2), nos. 3201 and 3232.
Thieme-Becker XXVI, p. 531.

PFINZING VON HENFENFELD, PAUL. Pfleg ampt Liechtenaw.

(Nuremberg, 15) 92.

Map, etched from 4 iron plates. From the Hauslab-Liechtenstein Collection. Folio (520 x 723 mm.), folded.

This etched map of Lichtenau near Nuremberg is one of two plans of that territory, surveyed and etched by the Nuremberg patrician Paul Pfzinzing (see previous number in this catalogue). The title, with the Nuremberg arms is set within a remarkably fine cartouche of scroll work and putti, crowned by a windmill. It is signed "PP. Inuentor. A°.92." and is one of three variants, with the date abbreviated and with the place names.

BMC (Maps), II, 2357 (variant issue, with "1592" date).
Nagler, Monogrammisten, IV(2), 3201.
POLESINE REGION. Manuscript map on a whole skin of parchment, in the style of a portulan.

Italy (Venice?), c. 1600.

Ink and water color in green, blue and red on heavy parchment (some insignificant marginal tears). On the verso the map is titled "No. 15. Polesine". Oblong folio. (534 x 1520 mm.)

A very interesting manuscript map of Polesine with its complicated watercourses, canals, etc. This is the territory southwest of Venice and north of Ferrara, comprising the rivers Adige ("Adeso"), Adigette ("Adiseteto"), and Po ("Pado"), with various canals connecting them. In the center is the town of Rovigo, with Lendenara and La Badia to the west and Borsa, Cavarzere and Adria to the east; many more sites, valleys, castles, etc. are named. The map is designed in a reverse orientation, with the Po (south) at the top and the Adige (north) at the bottom.

This region was often depicted during the 16th and 17th century, Gastaldi and Sabbadino worked together on mapping it, Giovanni Antonio Magini and other cartographers made separate plans of it.

The present map, which is not signed, dates from the late sixteenth century, when a canal was under construction which became known as the "Taglio di Porto Viro", connecting the Po with the Canal Bianco at Adria. This canal, built between 1598 and 1604, is here indicated, but it is somewhat vague in its ending in the Po and it is not named, facts which suggest that it was not yet finished when this map was drawn.


Marinelli (ed.), Saggio di Cartografia delle Regioni Veneta.


(Lima?), 1761.

Manuscript wall map in ink, outlines in color, with rivers, mountains and animals accented in water colors. On four sheets of paper joined together (small tear repaired in center fold). From the Hauslab-Liechtenstein Collection. Overall size 843 x 1060 mm.

A very handsome manuscript map of parts of Peru and Brazil, prepared by order of the
Jesuit Pascal Ponce who was born in Lima 1707 and was still living in 1762. In 1754 he was superior of missions of the Moxos tribe.

The map encompasses South America from 20° south to the Equator and between 329 and 306 degrees of longitudes. It not only gives the geo-hydro- and topographical features of these regions but also indicates the spheres of influence of the Spanish and the Portuguese missions and the location of the various Indian tribes ("Naciones Barbares"). The map is charmingly adorned with a windrose and with pictures of regional animals: an awesome spider ("Araña mayor de Apazanca"), a jaguar, an armadillo and a large bird ("Pajar Honore"). The watermark of the paper, a large fleur-de-lys within coat of arms and the letters VDL, occurs also in a Spanish manuscript chart of 1759 (Heawood 1833). Apparently this map was never published.

Cf. Backer-Sommervogel, VI, 991.

PORTUGUESE PORTULAN. – AFRICA. Manuscript chart of the West Coast of Africa and the South Atlantic Ocean. (Portugal, c. 1520.)

The coastline drawn in pen and outlined in green; place names in sepia and red; degrees of latitude marked northwards from the Equator on 0° longitude (Cape Verde Islands) to 37° north; scale of leagues; net of wind-rose lines radiating from 15 centers; half of a compass rose on the Equator at 0° longitude. A few small holes, none affecting the coasts depicted; a few of the red place names very faint or illegible. On vellum, cloth mounted. From the collection of Baron Dartmouth. Large folio (870×630 mm.).

A handsome large Portuguese portulian chart of the early sixteenth century.

It depicts the coasts of Africa in great detail, from the Straits of Gibraltar south to the Cape of Good Hope, then eastward to a bay marked simply “aguada” (watering place), probably Mossel Bay, where Bartholomé Dias made his first landfall in South Africa in 1487, and where da Gama’s fleet rested both going and returning from India. About 150 places along the coasts are named.

The chart has been examined by Dr. Armando Cortesão, author of Cartografia e cartógrafos portugueses de séculos XV e XVI, who has assigned a tentative date of c. 1520. It may have been originally joined on the west to another sheet depicting the American coast, as on the left edge, in mid-Atlantic, we read de san p<sub>e</sub> (paulo), which must have been preceded by penedo (St. Paul’s rocks).

The exploration of the coast of Africa was the great accomplishment of Portuguese exploration of the 15th century, paving the way for their farther voyages of commerce and discovery to India and the East Indies. Prince Henry the Navigator was the patron of the earlier efforts, which traversed the coasts as far as Sierra Leone (1447). This was followed by the voyages of Ca da Mosto (1445–1446), Fernando Pó (1472), Dias (1487) and Vasco da Gama (1497–1499).

This chart, dating from only a few years after the voyages of Dias and da Gama, is a precious record of these stirring events, and is deserving of further careful study.

No similar chart in Cortesão and Teixeira de Mota, Portugaliae Monumenta Cartographica.
QUAD, MATHIAS. Europae Descriptio. Cologne, Johann Bussemacher, 1587.

Engraved broadside, consisting of two sheets for the engraving and two flanking strips of printed text. From the Hausslab-Liechtenstein Collection. Large folio (700 x 785 mm.).

A very curious anthropomorphic map of Europe.

Europe is represented as a queen with Spain forming her head, France her neck and Italy her right arm; Germany forms the upper part of her body, with Bohemia as its navel, Hungary, Polonia, etc. its lower part; her right foot is Greece, the left Russia; England, Scotland and Ireland are to the right of her crowned head; next to her left arm (Denmark) are Sweden and Norway. Parts of Africa and Asia Minor are visible to her right, on top is a fine ornamental cartouche with the title. The figure of Europe is surrounded by the sea which is enlivened by numerous fine ships and all kinds of fish and whales. Two engraved coats of arms are set into the text sections: one of the seven German Electors, the other of the Holy Roman Empire.

Mathias Quad von Kinckelbach (1557–after 1609), a prolific historian and geographer, was also an engraver and woodcut artist of great skill. He was the chief engraver for Johann Bussemacher, prominent book and print publisher in Cologne, who issued many of Quad's geographical works.

Quad tells the reader in the text that he was inspired to this anthropomorphic representation of Europe by a woodcut which he had seen some years before. Evidently, he was also influenced by the myth of the Princess Europa who was abducted by Zeus in the form of a white bull. Quad's text includes the story of Europa from Ovid's *Metamorphoses* in his own translation into German rhymes.

This interesting “map” is not listed in any of the bibliographies and artists' dictionaries except by Merlos who, however, did not see a copy himself but found it recorded in a Leipzig auction catalogue of 1859 where it was described as "Jungfrau Europa" (Virgin Europe).

No. 22. AFRICA. Portuguese Portulan. Manuscrypt. (Portugal, c. 1520.) (Greatly reduced from 870 × 630 mm.)
ROSACCIO, GIUSEPPE. Universale Descrittione di tutto il Mondo di Giuseppe (sic)
Rosaccio Cosmographo... Venice, G. B. Mazza (1597) – after 1642, but before 1647.

Large wall map of the world in the oval projection of Bordone and Ortelius, engraved by Giovanni Battista Mazza, with many dramatic scenes, especially of the life and customs of natives of North America; depictions of ships and sea monsters and of Neptune in his chariot, inserted in ocean areas; large allegorical figures of the four continents and views of their principal cities, in the corners; long geographical and ethnological notes in various places within the map and along its upper and lower margins. The whole framed by an ornamental border. Small loss of original map at extreme left (central Pacific ocean) replaced in manuscript; date “1597” in headline entered in ink. Assembled from 10 sheets, overall measurement: 1080 × 1850 mm.

Rosaccio’s huge world map is his magnum opus, and ranks as a masterpiece among that type of great wall maps which were among his age’s contribution to geographical study. As such, it is among the last to use the oval projection that before 1600 was considered especially suitable for the purpose, first calculated in the ratio of 1:2 for the mean meridian’s relation to the equator (as here) by Leonardo da Vinci, and first used in a published map by Benedetto Bordone in 1528.

Although basically this map shows the cosmographical knowledge of an up-to-date scholar of the 1590’s, it has been revised, nearer the date of impression, to record the results of an important piece of early 17th-century exploration – the identification of Cape Horn and the rounding of Tierra del Fuego. Although the most prominent of the dates “1597”, in pen, may be a much later addition, the same date makes two other appearances, both undeniably in print, elsewhere upon the map. Similarly, although the loss at the extreme left of the map was not serious, it has been carefully restored, evidently after another copy, at an early date.

The first state of this map (1597) naturally represents the 16th-century conception of Tierra del Fuego as a projection of a great and otherwise unknown southern continent. The only known copy of it is now at Harvard. Of an undeniably later state, the sole copy previously known (in the Museum Prins Hendrik, Rotterdam) has the headline date “1597” amended by re-engraving to “1647”, while the “1597” printed date – present in both the Harvard copy and the present one – in the rectangular tablet in the middle of the map has been similarly altered. A copy of a revised edition (1647?) is also at Yale.

Despite an element of uncertainty introduced here by the fact that the main date is in manuscript, the present copy must be an impression from the 1597 plates of earlier date than the Rotterdam copy, which was published actually later than 1647, as it bears the imprint of the Remondini family of Bassano who started business no earlier than the late 1650’s.

The present copy of the map must date from later than the Harvard copy, since it has been updated to show the features of the southern side of Tierra del Fuego which had, perhaps, been seen by Sir Francis Drake in his circumnavigation in 1578, but which were first systematically identified by Jacob Lemaire and Willem Cornelisz Schouten in 1616, and accurately surveyed by the Nodal brothers in 1619. Present on the map, however, is the “Isola di Diego Ramiero”, named by the Nodals after their cosmographer Diego Ramirez. On the other hand, the persisting traces of the coastline of the austral continent as taking in Tierra del Fuego, not quite cleared in the re-engraving, show that this is the original plate re-worked, and the original Dutch names imply that the re-drawing was previous to the considerable late-17th century exploration of the area, although the marking of Staten Land (to the east of Tierra del Fuego) as an island must reflect Hendrik Brouwer’s experience there in 1643.

Giuseppe Rosaccio (c. 1530–1620) was a Venetian physician and cosmographer. He was an authority on the Geography of Claudius Ptolemy, of which he published the Italian version of Ruscelli, with additions by him-
BLAEU, WILLEM JANSZ. Nova et accurata (sic) totius Africae Tabula auct: Blaeu. (Amsterdam, first half of the 17th century.)

Large engraved wall map (830 x 1083 mm.) surrounded by printed title (as above), figures of African costume in 16 small panels at the sides, and views of 12 African cities in small panels at the bottom. With contemporary coloring. Mounted on old heavy brown fabric. Overall measure 995 x 1375 mm.

Blaeu's wall map of Africa in an unrecorded early issue.

This map of Africa, printed on four sheets, bears the engraved signature "I. vanden Ende sculp" at the lower left, and is therefore a printing from the original copper-plate. It is less evident just when this printing was made; the lower right cartouche, which usually bears the privilege, with or without a 1608 dating, is here blank. This may signify an issue so early that the privilege and date were not yet inserted; or, on the other hand, it may be a later printing with that text burnished out. It does not agree with any of the issues known to F. C. Wiede, all of which have the privilege, i.e.: 1608 (1 copy located); 1624 (1 imperfect copy located); and 1657 (3 copies, one of them imperfect, located). The present map has been compared with the one in the Royal Geographical Society (attributed to Todeschi, Bologna, c. 1673). The present map is different and clearly earlier.

The map has been varnished and is consequently somewhat browned; some minor repairs. All of these 17th century wall maps are extremely rare. Though they were doubtless produced in some quantity, their display inevitably brought about damage and destruction. In this context, the present map is in very good condition (cf. the reproduction of the Library of Congress Africa wall map, with much tattered margins).


BLAEU, WILLEM JANSZ. America, quarta pars orbis. (Bologna, Pietro Todeschi, 1673.)

Large engraved wall map (815 x 1055 mm.) with figures of American peoples and costume added in 16 small panels to the right and left, views of 12 American cities in small panels below. Some mends. Mounted on old heavy fabric. Overall measure 920 x 1340 mm.

The Blaeu wall map of America is another outstanding example of the Dutch school of cartography; in some respects it is superior to maps of the Americas published much later (e.g., in depicting California as part of the mainland, not an island – the latter a feature found on maps well into the 18th century).

The present edition is clearly that of 1673, conforming in all respects to Wiede's and Ristow's descriptions; the added text and heading are not, however, attached to this example. Wiede locates two copies of this map (a private Dutch collection; Royal Geographical Society), and there is also a copy in the Library of Congress.

The condition of this map is good, though there are some mends and a few very small areas have been supplied in pen. It compares very favorably with the Library of Congress copy (reprod. in Ristow), which is
much frayed along the edges and which lacks some small areas of the map surface. It is also in a much better state of preservation than the Royal Geographical Society example.
The views of St. Augustine, Florida, Santo Domingo, and Cartagena, in the added lower border, are after the Baptista Boazio engravings, made from plans of the Drake West Indies raid of 1585–1586.


BLAEU, WILLEM JANSZ. Asia. (N. p., second half of the 17th century.)
Large engraved wall map, 810×1057 mm., with figures of Asian peoples and costume added in 16 small panels to the right and left; views of 12 Asian cities in small panels at the bottom. Some mends. Mounted on old heavy fabric. Overall measure 910×1340 mm.

Engraved map of Asia, one of the series of wall maps first issued by Blaeu (1608 and several succeeding editions).

Dating of this map is difficult, as the known examples of all editions are very few, and, consequently, very little comparative study has been made. From the descriptions of Wieder and Ristow it would appear that the present copy is either of one of the editions published by C. or N. Visscher, (1617), or else of the edition on entirely new copper plates, put out by Pietro Todeschi of Bologna (1673). The cartouche at the lower right where the privilege dated 1608 appears in some editions, is here entirely blank; Wieder notes that the date was effaced on the Visscher editions. This copy is certainly not of the French edition (1669), which has many legends in French. The present map is exactly the same as the Royal Geographical Society example, which is attributed to Todeschi. Wieder locates only one copy of each of the Visscher editions, and two of the Todeschi edition.
The condition of this map is good, considering the normal wear and tear of an unprotected wall map. There are a few mends, however, and in a few small spots some details have been supplied in pen.


BLAEU, WILLEM JANSZ. Nova et acurata (sic) totius Europae Tabula auct: Blaeu. (Amsterdam, first half of the 17th century.)
Large engraved wall-map (825×1085 mm.) surrounded by printed title (as above), figures of European costume in 16 small panels at the sides, and views of 11 European cities in small panels at the bottom. With contemporary coloring. Mounted on old heavy brown fabric. Overall measure, 990×1370 mm.

Blaeu’s large wall-map of Europe.
Printed on 4 sheets, with the title, costume figures, and city views on separate strips pasted on, the map was first issued in 1608, but no copy of that edition has survived. It was re-issued in 1612 (also no surviving copy), 1624, and later. The dating of the present copy is difficult, since the lower right cartouche, where the 1608 privilege usually appeared, is here entirely blank. This may indicate an early issue before any text had been put there, or it may be merely the result of an erasure of the text. The editions of the map listed by Wieder have either the complete privilege, or the same without the 1608 date. French and Italian copies of this map were made in the latter half of the 17th century, but the present map agrees with neither, according to Wieder's descriptions. The Royal Geographical Society map in this form, which is attributed to Pietro Todeschi of Bologna, c. 1673, differs from the present copy, and is clearly later. The map was varnished in the past and consequently is somewhat darkened. There are some cracks and a few very small repairs.

Of the six editions of Blaeu's Europe listed by Wieder, he located no copy of the two editions known only from contemporary references (1608, 1612), and only one copy of the succeeding four editions.


Large engraved wall-map (1050 × 1420 mm.) with borders of baroque ornament at the sides. With vignettes of ships, Neptune and sea deities, and the Imperial Habsburg arms. With contemporary coloring. Mounted on old heavy brown fabric. Overall measure 1050 × 1420 mm.

THE ONLY SURVIVING COPY of the first edition of Blaeu's large map of Germany.

Wieder remarks that "no copy of this map is now known, but two parts of it are to be found in the German edition of the Atlas of 1634, and a later state of the entire map was edited by J. Blaeu in 1659. From this it appears that the author of the map was Rumoldus Mercator." The Rumold Mercator map, which appeared in 1590, is extant in only one copy, incomplete and damaged, in the Goettingen University Library. The lower left and right portions of the Blaeu map were used in the 1634 Blaeu Atlas, but with an address altered to "Amstelredami apud Guilelmum Blaeu", whereas it reads here "Willem Janss. Blauw. Men Vinto te tot Amsterdam op't Water inde vergulde Sonnewysen", with no date given. In the 1659 edition, also extant in only one copy, it is altered to "Amstelredami apud Ioannem Blaeu". It is evident, therefore, that Blaeu revised this legend before using the parts of it in the 1634 Atlas. The map is in six sheets. It was varnished long ago, and consequently is somewhat darkened; there are inconspicuous damp marks, and there has been a loss of a few square cm. of surface in the depiction of Flanders.

NOTE:
(1) Described in detail in H. Averdunk and J. Mueller-Reinhard, *Gerhard Mercator* (1914), 155-156. It was larger than the Blaeu map of Germany, measuring 1220 × 1410 mm. According to the Averdunk description, the Blaeu map shows somewhat less of the Baltic regions.

REFERENCE:
CARTAGENA. A Discription (sic) of Cartagena, as to the best of my Memory I am able to Retaine, haveinge by Order of the Governor taken the Measurement and made a true Draft of it in the yeare Anno Domino (sic) 1658. (England, c. 1697.)

Manuscript map in colors, on six sheets pasted together. Cloth backed. From the Dartmouth collection. Oblong folio (575 x 998 mm.).

A seventeenth century map of Cartagena of great importance.

This manuscript map has been studied in great detail by Dr. Juan Manuel Zapatero, of Madrid, and a copy of his report (30 pp.) accompanies it.

Dr. Zapatero points out that while the map is basically one prepared in 1658 for the Governor of Cartagena, Pedro Zapata, that there has been added to this version of it a series of depictions of the incidents of the attack on and capture of Cartagena in 1697, by a French force under the command of Jean Bernard Desjeans, Baron de Pointis. Dr. Zapatero has successfully identified the various stages of the Pointis siege here depicted.

There were, in all, three attacks upon Cartagena during the colonial period; that of Drake, 1586; of Pointis, 1697; and of Vernon, 1740–1741. At the time of the 1586 and 1740/1 attacks there was one major topographical feature not present in 1697, i.e., at those times there were two entrances to Cartagena harbor, the Boca Grande and Boca Chica. Throughout the second half of the 17th century, however, as shown on this map, the Boca Grande had been closed up and was occupied by a sand bar.

The map is large, detailed, and in very fine condition. It is within narrow black borders, with the original soft water colors on the landscape, fortifications, and ships. A key numbered 1–38 and with various symbols for anchorages, etc. is present.

Note:
(1) The map is from the collection first formed by George Legge, first Baron Dartmouth, Master of the Ordnance to Kings Charles II and James II, and, as such, in charge of the English war department cartographic files. The collection was added to by his descendants, and the present map is in this category, as the first Baron died in 1691.

COVENS, JOANNES AND CORNELIS MORTIER. America. Amsterdam, Covens and Mortier, n. d. (between 1759 and 1778)

Engraved wall map of four sheets pasted together and mounted on cloth. 865 x 1650 mm.

AN APPARENTLY UNRECORDED WALL MAP OF AMERICA, dedicated to Charles III, King of Spain, with his portrait in pictorial cartouche. The title is set within a similar large cartouche including figures of natives, conquerors and animals, surrounding 3 small circular maps of the hemispheres and the Arctic circle. Besides, there are many scenes of natives and their occupations depicted within the territories and numerous ships enliven the oceans.

The firm of Johannes Coven and Cornelis Mortier was active from 1721–1778. According to their unpublished catalogue (the only copy extant now at Wolfenbuettel) they published 59 wall maps, including reprints from older maps by Visscher, Allard and Blaeu. The present wall map of America, however, is a modern map produced by the firm itself; it is to be dated within the period of the reign of Charles III (1759–1788) and before 1778, when the name of the firm was changed to Covens and Son.
No. 10. COVENS AND MORTIER. AMERICA. (CONT.)

This America wall map appears to be entirely unrecorded and unknown. Our correspondence with the Library of Congress, the British Museum and the Nederlandsch Historisch Scheepvaart Museum revealed that neither institution owns a copy of the map.


DENISOT, NICOLAS. Peru ... la derreniere Contree descouuerte des terres Neufues. (Paris, 1545.)

Etched map. From the Hauslab-Liechtenstein Collection. Matted. Folio (135 x 268 mm.).

THE FIRST PUBLISHED MAP OF PERU, meant to accompany Jacques Gohorry’s narrative *L’Histoire de la terre neuve du Perù en l’Inde occidentale* which was published in Paris, 1545. However, this extremely rare map is missing in most copies of the book and there is no other copy of it in the United States.

THE AUTHOR

Nicolas Denisot (1515–1559) was a French aristocrat of many interests and talents: courtier, poet, artist, draftsman and cartographer. He is best known today for his poetry he signed with the pseudonym “Conte D’Alsinois” (anagram of his name). He belonged to the circle of Marguerite de Navarre, whose portrait he did, and it is said that some of her tales were inspired by him. Between 1545 and 1549 he was in England as tutor of Anne, Marguerite and Jeanne Seymour, daughters of the Duke of Somerset. Back in Paris, he served at the court of Henri II and surveyed for him the English fortifications at Calais, thus paving the way for the recapture of the port by the French.

Least known of Denisot’s accomplishments are his works as a cartographer. In 1539 he had collaborated with Mathieu Ogier on a map of Maine, his native province. The present map of Peru is the only other known example of his skill in this field.

THE MAP

Very little reliable information was yet available of the cartography of Peru “la derreniere Contree descouuerte des terres Neufues” (inscription in the cartouche to the right, trans.: "the latest country discovered in the new world"). The best source then at hand was the account of the conquest of Peru by Francisco de Xerez, the secretary of Pizarro; it had appeared together with Fernandez de Oviedo y Valdes’ Chronicle of the Indies, had been translated into the Italian and was published in a French version by Jacques Gohorry in Paris in 1545. In making this map, Denisot had Gohorry’s text to draw from, but it is more than doubtful that there was any manuscript cartographical material available to him.

The map forms a rectangle which is divided into two halves by the equator; there are decorative wind heads of the four directions just outside the margin with the scales. Two rectangular cartouches to the right and the left contain the etched explanatory text. In the present copy the outer frames of these cartouches are cut off, affecting most of the “D’Alsinois” signature below the far right of the cartouche.

On the map proper the Isthmus of Panama is rather accurately delineated; the coast to the south, however, shows arbitrary indentations of several large peninsulas. Under the equatorial line, numerous localities are named, although their positions are not exact. Tumbes, where Pizarro first landed in 1527, Coaque and Tangara (i.e. Mount Tangurahuia) and the Fort Saint Michel are situated near the western coast; Caxamalca (i.e. Caxamarca) is shown between two branches of the Cordilleras, farther to the east is L’isle de
No. 11. DENISOT. Peru. (Paris, 1545.) (Reduced from 335 x 268 mm.)
Collao (i.e. Titicaca) and to the north of it Guyto (i.e. Quito). The name of Cuzco does not appear, instead there is a temple with the legend “La Mosquè du Soleil toute couverte d’or” which indicates this city, although Denisot places it at 7 degree latitude instead at 15° 30’. To the south is a city Pachakamhi which he calls “Ville plus grande que Paris.” In the lower left there is a melee of fighting parties, illustrating the defeat of the Inca Atahualpa (i.e. Atahualpa).

The charming naïveté of this finely preserved map of Peru and its extreme rarity counteract its cartographic shortcomings of which the author was well aware himself and for which he apologizes at the end of his description in the cartouche to the left: “Or n’a il este possible de vous faire ung portraict de description plus parfaicte sur imparfaicte connoissance. Touttefoys – iaye pensé qu’en attendant mieulx, encore ay-meriez vous mieulz peu que rien.” (“It has not been possible to describe a more perfect portrait from the imperfect knowledge. Anyhow, I thought that, in waiting for something better, you would rather have a little than nothing.”)

G. Marcel, Cat. des Documents Géographiques exposés à la Bib. Nat. (1892), no. 251; G. Marcel, “Le Conte D’Alsinosys géographe” in Revue de géographie (1894), pp. 193-199 (wrongly attributing the year 1549 to the map, although being aware of the fact that it accompanied Gohorry’s narrative of 1545).

For Gohorry’s narrative: Brunet III, 188; Brun, Livre illust. en France au XVIIe siècle, p. 215; Cioranesco 10812; Sabin 57994; Harrisse, BAV, 264; JCB I (1), p. 142. (The last four bibliographers list the book without a map.)


Venice, Bertelli, late 16th century.

Four engraved wall maps, joined together from 8-12 sheets each. Mounted on canvas. In four wooden Renaissance frames of the period.

A monument of Italian cartography, “the first and perhaps the only attempt made in the 16th century to give to the public a representation, uniform in execution and on a large scale, of the whole known world” (Caraci).


Large engraved wall map in 12 sheets of different sizes. Some parts worn and defective, with restoration. 1350 x 1396 mm. (without frame).

AN UNKNOWN REVISED VERSION OF THE HITHERTO UNIQUE WALL MAP OF AMERICA by Gastaldi, which is preserved in the Museo Correr in Venice. The Harmsworth map described by Vignaud (Journal Soc. des Américanistes de Paris, nouv. ser. XIII, 1921, p. 1-5) seems to be another variant.

The Correr map consists of nine sheets (of which six measure c. 330 x 430 mm., three c. 230 x 330 mm.), whereas our map consists of 12 sheets. Caraci offers reasons for considering the Correr map to be published by the renowned cartographical house of Bertelli and Camozio in the second half of the 16th century. The sheets cannot be put together in a manner showing the form of the continent correctly, a fact which has been interpreted as proving that the designer drew from different sources for the Northern and the Central and Southern parts, and which made Caraci doubt that a cartographer of Gastaldi’s high standards can be regarded as its author.

However, Gastaldi’s name appears on the revised present map in the added text sheet (see below). On this map the discrepancy has been amended by putting a newly engraved sheet covering the middle and southern areas of the territory which is now the United States between the first and second sheets of the upper series. Moreover, a small sheet (measuring only c. 365 x 162 mm.) which shows the southern tip of California with adjoining parts of the Pacific Ocean (named “Mare del Sur”), is put beneath
No. 12. GASTALDI. Set of four engraved wall maps. (Venice, late 16th century.) (Greatly reduced.)
the first sheet from the left. Thus, a fairly correct continuation of the coast lines connecting North and Central America has been achieved.

Since the map has become much wider, the resulting empty space to the left of Central and South America has been filled with a broadside description of the four continents, entitled *Dichiarazione delle quattro parti del mondo di Giacomo Gastaldi raccolta da pro famosi cosmografi et historici.* This text is not identical with that of the little treatise entitled *La Universale Descrittione del Mondo descritta da Giacomo de' Gastaldi Piamontese,* Venice 1562 (mentioned by Grande p. 53 and Caracci).

The corrections and additions were certainly not made before the middle of the eighties of the 16th century, since we read the names *La Florida* and *Virginia* on the large new sheet.

The numerous legends, which are printed all over the map and give references to the history of the discovery and the conditions of the various regions, have been discussed at length by Caracci, who found that they were derived from Ramusio. On the new sheet, which presents the American South and Midwest, are the following inscriptions (besides many interesting place names as S. Agustino, Chalaqua, Tastalifa, Xualatina, etc.): On the spot corresponding to New Mexico *"La più vicina provincia chiamata sette città secondo Marco Nizza, e buon paese, ma Francesco Vashir riferisce che siano Luoghi di poco valore, et sono sotto la giurisdizione della nova Granada."

More to the right a strange quadruped is described as *"Questa fiera bestia si chiama Suca radhe la quale vedendosi seguita da cacciatori si piglia adosso i figli e fugge per salvarli".*

The state of preservation of the map is not entirely satisfactory. Mounted on canvas at the time when it was put in the beautiful wooden Renaissance frame, the paper has become brittle and portions have been deteriorated and chipped off in the course of the centuries. However, the map gives a very good impression of the American continent and is certainly one of the great monuments of the history of the cartography of the New World.


**II. ORTELIUS, ABRAHAM. Asiae Orbis partium maximae nova descriptio.**

Venice, Donato Bertelli, late 16th century.

*One of three copies known of the large wall map of Asia,* that was originally made by Ortelius in 1567, in the Italian edition published by Donato Bertelli (the others in Museo Correr in Venice and in the collection of Dr. Thomas Ashley). Of the original edition only two copies are listed by W. Ruge (*Atleres kartog. Material.* IV, p. 115, no 86, 96-99). Ortelius mentions his wall map in the description of the Asia map in his *Theatrum,* which is a copy of the larger one, reduced to atlas size with very few alterations. He had dedicated it to the well-known painter, engraver and historian Hubert Goltzius, while the present map bears Bertelli's dedication to Paolo Nani (see here no. III).

The tablet containing Ortelius' reference to his indebtedness to Gastaldi is found on the lower right corner of his edition as well as on the present one.


**III. GASTALDI, GIACOMO. Nova totius Africæ descriptio.**

Venice, Donato Bertelli, late 16th century.

*One of three copies recorded of a large wall map of Africa,* designed by Gastaldi (another in Museo Correr in Venice, a third in 1528 in the Ashburner collection in Florence). It was published by Donato Bertelli with a dedication to Paolo Nani, who was procurator of St. Marc in Venice from 1575 to 1608.

Gastaldi's original edition had been made about 1564-1566. Nordenskjöld (*Periplius,* p. 130, pl. XLVI) considers it to be *"of great importance for the geographical history of Africa during the 16th century."

The present map is enriched by many descriptive legends on tablets all over the continent and the surrounding ocean and has a large tablet in the upper right corner with a long inscription: *"Africæ qvae veteribus tertia pars orbis censebatur nova descriptio... non modo ex recentiori charita marina verum etiam ex aliis incertis... per eximium Geographum M. Jacobum de Gastaldo...".*

Caracci, "Avanzi di una... racolta di carte geografiche," in: *Bibliofilia,* XXIX, 1928, p. 190, reproducing the map, and id., Tab. Geog. Vet., II, p. 17 (there still considered to be of 1564-1566).

**IV. GASTALDI, GIACOMO (?) - STEFANO SCOLARI. Europa.**

Venice, (Donato Bertelli?), late 16th century.

*Large engraved wall map in 12 sheets. Slightly worn. 1290 x 1422 mm. (without frame).*

*A large wall map of Europe,* engraved by Stefano Scolari, who lived in the Street San Zulian in Venice at the
end of the 16th century. From other maps he is known to have worked for Donato Bertelli, but was apparently also a cartographical publisher for his own account. Maps bearing his name are mentioned by W. Ruge, op. cit. p. 84, no. 81: a map of Lombardy by Gastaldi, and in Saggio di Cartog. Veneta, Mon. stor. R. dep. ven. ser. IV, Misc. I, nos. 644, 637–41, 645–646. The only other large 16th century map of Europe mentioned as forming part of the set of the four continents in the Museo Correr in Venice is defective and does obviously not comprise the sheet where Scolari’s signature appears on the present map. It may even be a variant edition, since Caraci speaks of a dedication which is not found here. Europe is presented in Mercator’s projection, but gives a fairly good idea of the form of the continent and is crowded with place names. Besides a great quantity of ships pictured on the surrounding seas, Scolari has embellished the space of the Atlantic with a beautiful representation of Philip II of Spain as ruler of the waves, driving in a chariot-like boat which is drawn by two horses.

Though the name of Gastaldi does not appear on this map, it seems to be based on Gastaldi’s cartographical work.


ISIDORUS HISPALENSIS. Etymologiae. Isidori Iunioris Hispalensis Episcopis Epistola.

(Augsburg), Guenther Zainer, November 19, 1472.

Roman type. Table in 3 columns. 38 lines. 264 leaves. (Tiny mend in blank portion of last leaf.) Initials supplied in red; rubricated by hand throughout. With 3 full-page woodcut plates, and a T-shaped world map (the first printed map). Old blind-stamped German pigskin over oak boards; metal clasps. From the libraries of Barnheim, George and David Bruce, and the Grolier Club, New York. Folio (262 x 202 mm.).

A splendid copy of the first edition, containing the first printed map and being the first dated book to be printed in Roman type. Augsburg was one of the first centers of humanism in Germany and accepted the aesthetic standards of the Renaissance at an early time. With the text and the handsome binding in near pristine condition.

The Etymologiae is a late classical encyclopaedic compendium of human knowledge which for much of the Middle Ages represented almost the only body of scientific information readily available. The present edition is especially notable for including the small T-shaped map on leaf 181 recto, the first map of the world printed anywhere. The device had been introduced by Isidore.

HC 9173; Klebs 536.2; Oehler (IM) 13; Polain (B) 21351; Pr 1532; BMC II, 3171; Schreiber 4266; Schramm II, nos. 285–289; IGI 1404; Census I-1181.

Destombes, Catalogue des cartes gravées . . . XVIII., no. 20.
LICINIO, FABIO. Urbis Romae Descriptio. Venice, 1557.

Engraved view-plan, consisting of two sheets and 2 strips of printed text joined together. (Strengthened in folds, some slight discoloring.) From the Hauslab-Liechtenstein Collection. Oblong folio (470×835 mm.).

A fine sixteenth century view of contemporary Rome, with a printed key of 105 names referring to the hills, ancient ruins and modern buildings, each easily recognizable and rendered in its proper proportions.

This plan seems to be a variant of one that Huelsen describes of the same year and that was derived from one by Pinardo of 1553. The present plan differs in the following points: the engraved title, Licinio’s signature and the width.

Fabio Licinio (1521–1565) is considered one of the most able engravers of maps of the 16th century. He is best known through his work for Gastaldi during the latter’s Venetian period.

Not in the Brit. Mus. Cat. of Maps.


Engraved map. Matted. Folio (333×465 mm.).

A separately published beautifully engraved map of the Americas, with parts of Africa, Asia, and “Terra Australis nondum cognita,” incorporating all the newest discoveries.

Numerous engraved legends refer to the various explorers. Of special interest is the notation of the new Spanish settlement being attempted at the Strait of Magellan in 1582.

This fine map is the work of the outstanding engraver of maps G.B. Mazzia, who also did Rosaccio’s famous world map (see No. 24 in this catalogue). It seems to be a composite of two of Ortelius’ maps: Americae sive Novi Orbis, Nova Descriptio (1587, see No. 17 in this catalogue) and Maris Pacifici . . . Descriptio (1589). A map with the identical title (see above), engraved by Francis Hogenberg (Wagner, No. 152) and dated 1589 is very similar to the present one. Since very little is known about Mazzia and Rascicotti, it is not possible to determine which of the two maps was published earlier. Both the Hogenberg and the Mazzia maps are of great rarity. Only three copies of the present map have been located by Wagner and Laying: in the Royal Library, The Hague; the University of Leyden; and in Ashburner’s Laferri Atlan. The present copy is in pristine condition.

Muller, Remarkable Maps, I, 12 (erroneously dated c. 1583).
Wagner, Cartography of the Northwest Coast of America, II, no. 159.
Laying (ed.), Sixteenth century maps relating to Canada, no. 665.
For Mazzia and Rascicotti, see Almagià, Monumenta Carig, Vaticana, II, p. 318.
No. 15. MAZZA. Americae . . . descriptio. Venice (c. 1589.) (Greatly reduced from 333 × 465 mm.)

No. 16. (RUMOLD MERCATOR?).—Manuscript sketch for a map of Germany. N. p., (mid-17th century.)
(Greatly reduced from 490 × 592 mm.)
(MERCATOR, RUMOLD?). – Sketch for a map of Germany. Manuscript, divided into 12 fields.

Outlines and names in ink, dividing lines in red crayon. (Gap in upper part, due to folding; light waterstain.)
From the Hauslab-Liechtenstein Collection. Matted. Folio (490 x 590 mm.).

The map sketches Germany, with the Mare Germanicum and the Mare Balticum in the North, and with parts of the surrounding countries: England, Denmark (partly obliterated), Poland, Livonia, Austria, Switzerland, Alsace, Lorraine, France (Normandy), Flanders and Holland. Except for very sketchy outlines of the Dutch and English coasts, of the Zuider Sea and the Bodensee, this manuscript map consists of geographical names only; the writing is mostly Gothic cursive for the German provinces, Latin names (Anglia, Polonia, etc.) are in Roman cursive letters. The map is divided by red crayon in 12 roughly identical zones, evidently as guidelines for a projected 12 sheet wall-map.

The sketch can be dated into the first half of the 17th century, more particularly after 1645, for the following reason: North of Brandenburg and west of Pomerellia we find the designation of “Schweden”, probably referring to the fact that Pomerania became a Swedish possession after the treaty of Osnabrück in 1645. The paper bears a fine armorial watermark with a pine cone (the Augsburg arms), with the letters M.M at the top and the letter A at the bottom. The MM most probably stands for the Augsburg paper maker Matthaeus Mair who was active between 1598 and c. 1630; the A for Augsburg.

We were unable to find any record of a 12 sheet Germany map of this time, for which the present map may have been a guiding sketch. However, there might be some connection with the 12 sheet Tabula Germaniae by Rumold Mercator, which was revised and published by Blaeu in 1634 and 1659. The original edition (1590) as well as both Blaeu editions are each known in a unique copy only (see No. 8 in this catalogue). One could assume that the present sketch was used as a preliminary guide for the 1659 edition, even though it was printed in six instead of the originally planned twelve sheets.

Notes:
(1) Briquet 2118 shows the same watermark, except for the letters "MM" which, however appear on a smaller watermark of the same Augsburg arms (Briquet 2119). Cf. also Labarre (ed.), the Nositz Papers, p. 44.

17 ORTELIUS, ABRAHAM. Americae sive Novi Orbis, Nova Descriptio.

Antwerp, 1587.

Engraved map. Closely cut (slight shaving of lower engraved border), remargined and matted. From the Duke of Gotha Collection. Folio (350 x 480 mm.).

Fine, dark proof impression, without text on the verso. This is Ortelius’ revised and newly engraved map of America which he substituted in 1587 for his 1570 map with the same title.

There are important corrections made in the western coastline of South America; no changes occur in the northwestern coast, however, some new information was added, and the name “California” occurs here for the first time for the peninsula of California. Other errors still persist, such as the arbitrary placement of the Solomon Islands, and the attachment of New Guinea and Terra del Fuego to the large Antarctic continent.

Wagner, Cartog. of the Northwest Coast of America, I, p. 71 and II, no. 147.
See also Phillips I, 302, no. 5; Wroth, Early Cartog. of the Pacific, no. 58.
PFINZING VON HENFENFELD, PAUL. Das Amt Herrspruck samt den Drey darin ligunden Empter Reicheneck, Engelthal und Hohenstein. (Nuremberg,) 1596.

Map etched from 6 iron plates. From the Hauslab-Liechtenstein Collection. In cloth portfolio. Large folio (838 x 828 mm.), folded. A detailed map of Hersbruch on the Pegnitz river and of three other counties in the environs of Nuremberg.

Paul Pinzning von Henfenfeld (1554–1599), a wealthy patrician and senator of Nuremberg, was very much interested in the field of practical mathematics and had acquired a special skill as a surveyor. His beautifully illustrated books on geometry and perspective, discussing the instruments he used for his surveying of the countryside, prove his wide knowledge in his field and his fine artistic taste. The present plan, one of two iron etchings which he did of the Nuremberg territory, includes his family estate Henfenfeld. It is adorned by several local coats of arms. The title is set within a fine cartouche over which a man on horseback is riding; this is certainly meant as a self-portrait, as the inscription next to it states that the survey was made on horseback.

All Pinzning's works are of great rarity as he had them privately printed for his friends only. We have located only two other copies of this Hersbruch map: Germanisches Museum, Nuremberg and British Museum.

B.M.C. (Maps) I, 1826.
Nagler, Monogrammisten, IV(2), nos. 3201 and 3232.
Thieme-Becker XXVI, p. 531.

PFINZING VON HENFENFELD, PAUL. Pfleg ampt Liechtenaw. (Nuremberg, 15) 92.

Map, etched from 4 iron plates. From the Hauslab-Liechtenstein Collection. Folio (520 x 723 mm.), folded. This etched map of Lichtenau near Nuremberg is one of two plans of that territory, surveyed and etched by the Nuremberg patrician Paul Pinzning (see previous number in this catalogue). The title, with the Nuremberg arms is set within a remarkably fine cartouche of scroll work and putti, crowned by a windmill. It is signed "PP. Inuentor. A. 92." and is one of three variants, with the date abbreviated and with the place names.

BMC (Maps), II, 2357 (variant issue, with "1592" date).
Nagler, Monogrammisten, IV(2), 3201.

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POLESINE REGION. Manuscript map on a whole skin of parchment, in the style of a portulan. Italy (Venice?), c. 1600.

Ink and water color in green, blue and red on heavy parchment (some insignificant marginal tears). On the verso the map is titled "No. 15. Polesine". Oblong folio. (534 × 1520 mm.)

A very interesting manuscript map of Polesine with its complicated watercourses, canals, etc. This is the territory southwest of Venice and north of Ferrara, comprising the rivers Adige ("Adesio"), Adigette ("Adisetio"), and Po ("Pado"), with various canals connecting them. In the center is the town of Rovigo, with Lendenara and La Badia to the west and Borsea, Cavarzere and Adria to the east; many more sites, valleys, castles, etc. are named. The map is designed in a reverse orientation, with the Po (south) at the top and the Adige (north) at the bottom.

This region was often depicted during the 16th and 17th century, Gastaldi and Sabbadino worked together on mapping it, Giovanni Antonio Magini and other cartographers made separate plans of it. The present map, which is not signed, dates from the late sixteenth century, when a canal was under construction which became known as the "Taglio di Porto Viro", connecting the Po with the Canal Bianco at Adria. This canal, built between 1598 and 1604, is here indicated, but it is somewhat vague in its ending in the Po and it is not named, facts which suggest that it was not yet finished when this map was drawn.

Marinelli (ed.), Saggio di Cartografia delle Regione Veneta.


Manuscript wall map in ink, outlines in color, with rivers, mountains and animals accented in water colors. On four sheets of paper joined together (small tear repaired in center fold). From the Hauslab-Liechtenstein Collection. Overall size 843 × 1060 mm.

A very handsome manuscript map of parts of Peru and Brazil, prepared by order of the
Jesuit Pascal Ponce who was born in Lima 1707 and was still living in 1762. In 1754 he was superior of missions of the Moxos tribe.

The map encompasses South America from 20° south to the Equator and between 329 and 306 degrees of longitudes. It not only gives the geo-hydro- and topographical features of these regions but also indicates the spheres of influence of the Spanish and the Portuguese missions and the location of the various Indian tribes ("Naciones Barbares"). The map is charmingly adorned with a windrose and with pictures of regional animals: an awesome spider ("Araña mayor de Apazanca"), a jaguar, an armadillo and a large bird ("Pajará Honore"). The watermark of the paper, a large fleur-de-lys within coat of arms and the letters VDL, occurs also in a Spanish manuscript chart of 1759 (Heawood 1833). Apparently this map was never published.

Cf. Backer-Sommervogel, VI, 991.

PORTUGUESE PORTULAN. – AFRICA. Manuscript chart of the West Coast of Africa and the South Atlantic Ocean. 

(Portugal, c. 1520.)

The coastline drawn in pen and outlined in green; place names in sepia and red; degrees of latitude marked northwards from the Equator on 0° longitude (Cape Verde Islands) to 37° north; scale of leagues; net of wind-rose lines radiating from 15 centers; half of a compass rose on the Equator at 0° longitude. A few small holes, none affecting the coasts depicted; a few of the red place names very faint or illegible. On vellum, cloth mounted. From the collection of Baron Dartmouth. Large folio (870×630 mm.).

A handsome large Portuguese portulan chart of the early sixteenth century.

It depicts the coasts of Africa in great detail, from the Straits of Gibraltar south to the Cape of Good Hope, then eastward to a bay marked simply "aguada" (watering place), probably Mossel Bay, where Bartholomé Dias made his first landfall in South Africa in 1487, and where da Gama’s fleet rested both going and returning from India. About 150 places along the coasts are named.

The chart has been examined by Dr. Armando Cortesão, author of Cartografia e cartógrafos portugueses de séculos XV e XVI, who has assigned a tentative date of c. 1520. It may have been originally joined on the west to another sheet depicting the American coast, as on the left edge, in mid-Atlantic, we read de san p(aulo), which must have been preceded by penedo (St. Paul’s rocks).

The exploration of the coast of Africa was the great accomplishment of Portuguese exploration of the 15th century, paving the way for their farther voyages of commerce and discovery to India and the East Indies. Prince Henry the Navigator was the patron of the earlier efforts, which traversed the coasts as far as Sierra Leone (1447). This was followed by the voyages of Ca da Mosto (1445–1446), Fernando Pó (1472), Dias (1487) and Vasco da Gama (1497–1499).

This chart, dating from only a few years after the voyages of Dias and da Gama, is a precious record of these stirring events, and is deserving of further careful study.

No similar chart in Cortesão and Teixeira de Mota, Portugaliae Monumenta Cartographica.

CATALOGUE 124 - I. INDIVIDUAL MAPS AND PLANS 33
QUAD, MATHIAS. Europae Descriptio. Cologne, Johann Bussemacher, 1587.

Engraved broadside, consisting of two sheets for the engraving and two flanking strips of printed text. From the Hauslab-Liechtenstein Collection. Large folio (700 × 784 mm.).

A very curious anthropomorphic map of Europe.

Europe is represented as a queen, with Spain forming her head, France her neck and Italy her right arm; Germany forms the upper part of her body, with Bohemia as its navel, Hungary, Polonia, etc. its lower part; her right foot is Greece, the left Russia; England, Scotland and Ireland are to the right of her crowned head; next to her left arm (Denmark) are Sweden and Norway. Parts of Africa and Asia Minor are visible to her right, on top is a fine ornamental cartouche with the title. The figure of Europe is surrounded by the sea which is enlivened by numerous fine ships and all kinds of fish and whales. Two engraved coats of arms are set into the text sections: one of the seven German Electors, the other of the Holy Roman Empire.

Mathias Quad von Kinckelbach (1557–after 1609), a prolific historian and geographer, was also an engraver and woodcut artist of great skill. He was the chief engraver for Johann Bussemacher, prominent book and print publisher in Cologne, who issued many of Quad’s geographical works.

Quad tells the reader in the text that he was inspired to this anthropomorphic representation of Europe by a woodcut which he had seen some years before. Evidently, he was also influenced by the myth of the Princess Europa who was abducted by Zeus in the form of a white bull. Quad’s text includes the story of Europa from Ovid’s Metamorphoses in his own translation into German rhymes.

This interesting “map” is not listed in any of the bibliographies and artists’ dictionaries except by Merlos who, however, did not see a copy himself but found it recorded in a Leipzig auction catalogue of 1859 where it was described as “Jungfrau Europa” (Virgin Europe).

Merlos, Koelnische Kuenstler, pp. 688–700.
No. 22. A F R I C A. Portuguese Portulan Manuscript. (Portugal, c. 1520.) (Greatly reduced from 870 x 650 mm.)
ROSACCIO, GIUSEPPE. Universale Descrittione di tutto il Mondo di Giuseppe (sic) Rosaccio Cosmographo... Venice, G. B. Mazza (1597) – after 1642, but before 1647.

Large wall map of the world in the oval projection of Bordone and Ortelius, engraved by Giovanni Battista Mazza, with many dramatic scenes, especially of the life and customs of natives of North America; depictions of ships and sea monsters and of Neptune in his chariot, inserted in ocean areas; large allegorical figures of the four continents and views of their principal cities, in the corners; long geographical and ethnological notes in various places within the map and along its upper and lower margins. The whole framed by an ornamental border. Small loss of original map at extreme left (central Pacific ocean) replaced in manuscript; date “1597” in headline entered in ink. Assembled from 10 sheets, overall measurement: 1080×1850 mm.

Rosaccio's huge world map is his magnum opus, and ranks as a masterpiece among that type of great wall maps which were among his age's contribution to geographical study. As such, it is among the last to use the oval projection that before 1600 was considered especially suitable for the purpose, first calculated in the ratio of 1:2 for the mean meridian's relation to the equator (as here) by Leonardo da Vinci, and first used in a published map by Benedetto Bordone in 1528.

Although basically this map shows the cosmographical knowledge of an up-to-date scholar of the 1590's, it has been revised, nearer the date of impression, to record the results of an important piece of early 17th-century exploration – the identification of Cape Horn and the rounding of Tierra del Fuego. Although the most prominent of the dates "1597", in pen, may be a much later addition, the same date makes two other appearances, both undeniably in print, elsewhere upon the map. Similarly, although the loss at the extreme left of the map was not serious, it has been carefully restored, evidently after another copy, at an early date.

The first state of this map (1597) naturally represents the 16th-century conception of Tierra del Fuego as a projection of a great and otherwise unknown southern continent. The only known copy of it is now at Harvard.1 Of an undeniably later state, the sole copy previously known (in the Museum Prins Hendrik, Rotterdam) 2 has the headline date "1597" amended by re-engraving to "1647", while the "1597" printed date – present in both the Harvard copy and the present one – in the rectangular tablet in the middle of the map has been similarly altered. A copy of a revised edition (1647?) is also at Yale.

Despite an element of uncertainty introduced here by the fact that the main date is in manuscript, the present copy must be an impression from the 1597 plates of earlier date than the Rotterdam copy, which was published actually later than 1647, as it bears the imprint of the Remondini family of Bassano who started business no earlier than the late 1650's.3

The present copy of the map must date from later than the Harvard copy, since it has been updated to show the features of the southern side of Tierra del Fuego which had, perhaps, been seen by Sir Francis Drake in his circumnavigation in 1578, but which were first systematically identified by Jacob Lemaire and Willem Cornelisz Schouten in 1616, and accurately surveyed by the Nodal brothers in 1619.4 Present on the map, however, is the "Isola di Diego Ramiero", named by the Nodals after their cosmographer Diego Ramirez.5 On the other hand, the persisting traces of the coastline of the austral continent as taking in Tierra del Fuego, not quite cleared in the re-engraving, show that this is the original plate re-worked, and the original Dutch names imply that the re-drawing was previous to the considerable late-17th century exploration of the area, although the marking of Staten Land (to the east of Tierra del Fuego) as an island must reflect Hendrik Brouwer's experience there in 1643.6

Giuseppe Rosaccio (c. 1530–1620) was a Venetian physician and cosmographer. He was an authority on the Geography of Claudius Ptolemy, of which he published the Italian version of Ruscelli, with additions by him-

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No. 24. ROSACCIO. Wall map of the world. Venice, (1642–1647). (Greatly reduced from 1080 × 1850 mm.)
self, in 1598–1599. Also important was his Discorso... della Nobiltà e Eccellenza della Terra rispetto à Cieli (Florence, c. 1610–1615), a speculative world geography which summarized recent published accounts of Pacific voyages. This book contains an interesting hemispheric world map engraved by the author's relative Alovioso Rosaccio, to which the cosmographer explicitly refers in this text as an improved version of the 1597 state of the present map; although Rosaccio was familiar with narratives of the expeditions of Drake and Cavendish, the improvements in the map were ones made to the west coast of America, while his conservative depiction of Tierra del Fuego as an integral part of the southern continent remained unchanged. Francis Drake is, however, noticed in this wall map in the appearance of the legend “Nova Albion” in western North America, both in the present and in the original 1597 state.

A good deal of other fresh and detailed information about America is given, in the shape of islands, coastal place names and a nearly accurate depiction of California as a peninsula. The true trend of the continent, especially, for instance, a well-nigh correct form for western South America, shows Rosaccio's acquaintance in 1597 with such cartographic work as Ortelius' revised world map of 1587, Rumold Mercator's double-hemisphere world map of the same year, and perhaps, the previous work of his own engraver, Giovanni Battista Mazzza, about whom little or nothing is known save that he was a Venetian who engraved a map of the New World (see No. 15 in this catalogue).

The Rosaccio map is comparable in the accuracy of its delineation and in the width of its ethnographical interest with the famous and unique copy of Peter Plancius' world map of 1592, with which it shares its recording of the "Polo della Calamita", a mountainous island off the western end of the northern coast of America, where both locate the magnetic pole: this has vanished from Plancius' 1594 world map. On the other hand, Rosaccio makes New Guinea unmistakably an island of ample dimensions, and closes in the Pacific Ocean to the south with an austral continent nearly as extensive as that Ortelius showed in 1587. It is through this, shown as very mountainous near South America, that the later hand has cut the "Fretum Lemair" (sic) and marked in the "Novom (sic) Mare Australe" in the present state.

The earliest colonization of the eastern part of what is now the United States is singled out for special attention by Rosaccio: both the French settlement in Florida (1562–1565) and the English settlements in Virginia (1584–1585, 1585–1586, 1587) are made prominent, though it is Raleigh's Roanoke colony that gets the lion's share of the coverage, being mentioned in legends in mid-Atlantic, within North America, and in the large blank areas of the austral continent at the bottom of the map. Both colonies are correctly located, and some of their place names are carefully recorded. Exquisite miniature scenes of the social and religious customs of North American Indians, as witnessed in Florida and Virginia, come from the work of Jacques Le Moyne and John White, respectively, and are early and fine derivatives of De Bry's America (I and II) as published in 1590–91.

The present world map, apparently in a state intermediate between the 1597 (Harvard) and 1647 (Rotterdam) Rosaccio maps, occupies a significant place in the publication of the great discoveries of the early modern period.

NOTES:
(1) See H. P. Kraus, Catalogue 56, no. 27 and plates 19–20.
(4) De Villiers, The East and West Indian Mirror... and... Australian Navigations of... Le Maire (London, Hakluyt Society, 1906).
RUGHESI, FAUSTO. Africa. – America. – Asia. Rome, Fausto Rughesi, 1597.

Three engraved maps, each consisting of two joined sheets; with watermark of a kneeling figure with a halo, holding a cross (similar to Briquet 7628). From the Hauslab-Liechtenstein Collection. The maps measure 530 x 685 mm., 530 x 695 mm., and 515 x 685 mm. respectively.

These maps which are outstanding in their accurateness and beauty are known only in one other copy.

Fausto Rughesi, a native of Montepulciano, is best known as Roman architect, his major work being the façade of the Chiesa Nuova (Santa Maria in Vallicella), of 1605. His cartographic activity seems to be limited to five maps which he did in 1597 for Vicenzo Gonzaga, Duke of Mantua (1587–1612). The three maps present here bear Rughesi's dedication to Gonzaga in a cartouche at the upper left, and the Gonzaga arms on the upper right. Their cartographic excellence is matched by the highly artistic execution, featuring beautiful Renaissance cartouches with title and text and sea monsters, ships, etc. enlivening the oceans.

While no definite direct source to these maps can be made, it is evident that Rughesi used the most up-to-date information then available in the maps by Ortelius, Gastaldi, De Jode, etc., as well as in Portuguese portolans. The map of Asia is cartographically the most interesting: its delineations of Korea, Japan and the Yellow Sea are far more accurate than those in the famous Linschoten map of the previous year and Rughesi is probably the first to correctly represent Korea as a peninsula.

Rughesi's maps are unknown to most bibliographers because of their excessive rarity. Only one set of the maps has survived which is now in the Vatican Library. The Vatican copies, however, are badly damaged, whereas the present maps are, with the exception of some very minor and insignificant repairs, in excellent condition.

None of the maps in Nordenskiöld, Facs. Atlas; the Asia map not in Teleki, Atlas zur ... Kartogr. der Japan. Inseln.

SCOLARI, STEFANO. Venetia. Fundavit eam Deus super maria mirabiliter. Venice, c. 1688.

Large engraved view-plan (565 x 980 mm.) with contemporary coloring; with small portraits of the Doges in multiple compartments to each side; in the center, above, the large portrait of the Doge Francesco Morosini, with two views to the right and to the left; four views and one text section below. Some repairs. Mounted on old heavy brown fabric. Overall measure 930 x 1380 mm.

This remarkable large Venetian view is unrecorded, so far as we have been able to find. It is not known to Marinelli; both Nagler and Le Blanc list some engravings which bear Stefano Scolari's name, but neither has anything about this piece, which is also not mentioned in Thieme-Becker's note on Scolari. Nagler, in fact, gives Scolari's period of activity as 1650–1670, while the present piece can be dated to 1688 or later, from the accession date of the Doge Morosini. I should be noted, however, that since the border material is added as paste-ons, it is possible that the view appeared before Morosini's reign and was brought up to date by simply substituting his portrait for that of an earlier Doge.

Both the large view-plan and two of the surrounding engravings bear Scolari's engraved signature as publisher: "Steffano Scolari form(is) in Venetia". One of the surrounding views bears the signature of one
No. 27. SIBRANTSZ. America. View of a harbor.
Amsterdam, (first quarter of the 17th century). (Greatly reduced from 307 × 330 mm.)

No. 26. SCOLARI. VENETIA. (CONT.)

Franco (“Franco forma con privilegio”), possibly Giacomo Franco whose name is found on a number of Venetian maps.
The view-plan has been varnished in the past, and as a result is darkened; four of the border engravings have been cleaned, however, and display colors brighter than the old coloring of the view and other border parts; one border engraving has been silked.
This view of Venice is undoubtedly rarer than the famous Jacopo de Barberi view of the previous century (see No. 2).

See Nagler, Kuenslerlex. (1911), XVIII, 134; Le Blanc, Manuel, III, 488.

Engraving. Mounted on paper; matted. Folio (307 × 330 mm.).

The engraving, apparently unrecorded, depicts a fleet of six Dutch ships anchored in a rocky bay, trading with the Indians for mineral ores and agricultural products. Above, in a cloud bank, are figures of Columbus and Vespucci, with depictions of various Indians with typical tools or products; a Peruvian with a miner's pick; a Greenlander with kayak and fish spear; a Canary Islander with a bundle of sugar cane; etc. The engraving is undoubtedly a pictorial representation of the aggressive policy of the Dutch West India Company, founded in 1621, which raided Spanish-American commerce, seized a large part of northern Brazil, and established colonies (including New Amsterdam = New York). Below the picture are 8 lines of Latin elegiac verse praising Columbus and Vespucci.

We have not located any mention of a P. Sibrantsz in the literature of art and engraving. A print of the Amsterdam stock exchange by C. Johannes and F. Antoni, of c. 1610, is extant.

VIRGINIA. Manuscript map. (Virginia, c. 1610).

Drawn in ink on paper, with four legends written in an English hand of the early 17th century. Mounted on cloth. Small piece gone from the lower left corner; several breaks in the paper (without loss). From the collection of George Legge, first Baron Dartmouth (1648–1691). In green cloth case. The map measures 470 × 635 mm.

A manuscript map of Virginia dating from the earliest period of English settlement in America.

The territory depicted extends from the rivers of Pamlico Sound, North Carolina, northwards to Cape Henry, Virginia, then around the entire extent of Chesapeake Bay to Cape Charles. Inland, the Virginia rivers are shown running from a range of mountains, beyond which other rivers run westwards to the shores of a western sea (the Pacific), which was believed to be very close to the Atlantic. Along the rivers and coasts, about 70 semi-circles on the shores represent Indian villages, only two of which are identified. No English settlement, on the James River or elsewhere, is identified.

The map does not show the coastlines in any detail, only the general trend being shown, and the inland parts (i.e., the mountains and western rivers) certainly must have been derived more from information from the Indians than from direct knowledge.

The four legends present on the map are:
“C. (ape) Henry”; “Chesepian (sic) Bay”; “Werowacomoco”; and “Monacon enemies to Powaton” (on the James River, above Richmond, the present Monakin).

DATING OF THE MAP
The above legends afford us the only sure basis for determining the date of the map. As Werowacomoco, the principal town of Powhatan, was destroyed by Sir Thomas Dale in 1613, we have a reliable terminus ante quem for the map.1

The addition of the words “enemies to Powaton” to the name of Monacon, a village on the James River, is significant. When the English arrived in Virginia in 1607, the country was dominated by the Indian chief

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Powhatan, who had built up a confederacy of some 28 tribes. Their attitude towards the settlers was one of thorough hostility, and attempts were made to secure allies among the tribes which were not in the Powhatan group. This is clearly shown in the "Instructions and Orders" given to Sir Thomas Gates upon his departure for Virginia as Governor, in 1609. The relevant passage reads, "And you shall be the securer of their (the Indians) trade partly for covetousness and to save (serve?) their own ends where the copper is yet in his (its) primary estimation which Pohatken hath hitherto engrossed, and partly for fear of constraint, Monacon to the east head of our river (the James), Pohatken enemy, and the Manhockes to the northeast." In the same document, "Seponacan, enemy to Pohatkan" is also mentioned. We may conclude from this that Gates was to establish contact with these "enemies of Powhatan", to trade directly with them, with copper metal as an exchange medium, in order to attain a "balance of power" among the tribes. The occurrence of the almost identical phrase, "enemyes to Powatton" on the map shows that its maker also had some such scheme in mind.

It should be noted that Werowacomoco is shown in more detail than the other Indian settlements, it having a double line around it (palisade or wall), and a number of little roundels within, representing, no doubt, the Indian houses. The map may well have been hastily drawn up for Gates upon his arrival in order to show him the location of the rival tribes; in any event, Gates was not able to pursue such projects, as the settlement was then at its last gasp, and nearly at the point of being abandoned.

OTHER EARLY MANUSCRIPT MAPS

The present map is among the earliest of Virginia which survive. Three others from the period of the settlement are known. They are: (1) Robert Tindall's map of the James and York Rivers (British Museum, Cotton Augustus I, vol II, No. 46). It is dated 1608, and shows only the lower western region of Chesapeake Bay. The extant manuscript may be in Tindall's autograph. The handwriting is entirely different from that of the present map. (2) A copy of an English map, sent by Pedro de Zuñiga, Spanish Ambassador to England, to King Philip III, Sept. 10, 1608. Displays the James, York and Rappahannock Rivers in some detail, with the upper parts of Chesapeake Bay delineated very sketchily. (Simancas, General Archives, Dept. of State, Vol. 2586, fol. 145). (3) A copy of an English map, sent by Alonzo de Velasco, Spanish ambassador to England, to Philip III, March 22, 1611. (Simancas, General Archives, Dept. of State, Vol. 2588, fol. 22). A large map depicting eastern North America from the St. Lawrence to North Carolina, and including an excellent detailed map of the Chesapeake regions. Other manuscript maps are known only from references in the early literature (see Brown, below). The early period of Virginia cartography culminates in the engraved John Smith map of 1612 (possibly based upon (3) above — see Brown, II, 596). The Smith map was the best one of the region available until the Fry-Jefferson map of 1750.

POSSIBLE AUTHORSHIP OF THE PRESENT MAP

In the present state of our knowledge, it is not possible to indicate the author of this map with certainty. We have compared the handwriting on it with available specimens of the early settlers, and it is similar to that of George Percy, younger brother of the 8th Earl of Northumberland, who was Governor of Virginia in 1609–1610, just prior to the arrival of Sir Thomas Gates. The only specimen of Percy's writing we could locate, except for the signature reproduced in Winsor (III, p. 134), are two letters by him, now owned by the Duke of Northumberland. These prove to be in secretarial hands, signed by Percy. The very distinctive Greek-type letter "e"; the form of the letter "r"; and the habit of Percy of writing most of his letters separately, in a quasi-printing rather than cursive style, make his authorship of the map a strong possibility, but the shortness of the specimens does not permit a certain determination. Apparently no lengthy specimen of George Percy's handwriting is extant.
No. 28. VIRGINIA. Manuscript map. (Virginia, c. 1610.) (Greatly reduced from 450 x 635 mm.)
PROVENANCE

The present map is from the collection of George Legge, Baron Dartmouth, one of the most trusted military commanders of Kings Charles II and James II of England. He became Master-General of the Ordnance in 1682, an office which was in charge of the fortifications of the realm. It is apparent that the Dartmouth maps and charts were not really a private collection at all, but were abstracted partly from the Ordnance office files, and partly from the Royal map collections. Dartmouth would have had the privilege of holding such maps in the course of his official duties as Master-General, and would have had little interest in returning them when his Royal patron and friend, James II, was driven from England by William of Orange in 1688. Other Dartmouth maps date to as early as the reign of James I, and even Elizabeth I. This official provenance adds immeasurably to the interest of this map. James I is known to have been interested in the cartography of his American possessions, as Velasco states, in regard to the 1611 map (No. 3 above), that “This King [James I] sent last year a surveyor to survey that Province [Virginia] and he returned here about three months ago and presented to him a plan or map of all that he could discover, a copy of which I send Your Majesty [Philip III]”.

From the above it can be seen that this map of Virginia is a most important document of the earliest period of Anglo-American history. It bears on it, in the written legends, evidence of the attempts of the Virginia Company and the settlers to deal with the hostile Indians. Furthermore, it is by far the earliest manuscript map of Virginia which is in private possession, so far as we can determine.

Notes:
(1) Winsor, Narrative and Critical History of America, III, p. 139. Werowacomoco was on the York River, below West Point, Va.
(3) The three maps are reproduced in Alex. Brown, The Genesis of the United States, I, pp. 151, 184, 456. For maps (2) and (3), see also Wm. P. Cumming, The Southeast in Early Maps, pp. 131-132, nos. 28, 29.
(4) See R. A. Skelton, “The Royal Map Collection of England”, in: Imago Mundi, XIII (1956), pp. 181-183, for the early history and source of the Dartmouth collection. The present map was no. 22 of volume V of the collection as it was mounted and bound up in the 19th century; it bears pencilled notation “V. 22” on recto, and stamped “22” on verso.
(5) Brown, op. cit., I, 457.
II.

ATLASES
BRAUN, GEORG AND FRANZ HOGENBERG. Civitates Orbis Terrarum.  
(Cologne, 1572–1618.)

6 volumes in 3. With 6 engraved allegorical title pages (each with different design and text), all present in hand coloring, and 363 double folio views of cities (3 of them folding), engraved by Franz Hogenberg, Simon van den Neuwel (Novellanus), and others, present in fine hand coloring. Contemporary vellum over boards, blind-stamped with double rules and center vignettes. Large folio (412 x 292 mm.).

The great topographical work of Braun and Hogenberg ranks next to the *Theatrum* of Ortelius in importance and is of invaluable historical interest for its faithful documentation of city development and local costume.

Each plate displays an engraved view or view-plan of one or more cities, with the features of the principal buildings clearly recognizable. Many plates incorporate the city’s arms and a group of people in authentic dress. On the verso, a short descriptive text, by Georg Braun, adds data of historical and geographical interest. The views were engraved after the designs “from life” of Georg and Abraham Hufnagel, and Cornelius Chaymox as well as after old woodcut views, broadsides, etc., which are now no longer extant. Of special American interest are the views of Mexico and Cuzco.

The present copy is complete with a total of 363 plates as called for by the bibliographers, all of them in decorative coloring. According to the preliminary leaves present, volumes 1; 2; and 6 are in first editions. Some other recorded copies include a preface in volume 3, and colophons in volumes 1 and 4, which are not present here.

A magnificent copy in an excellently preserved contemporary vellum binding.

Phillips 3292 (imperfect); Sabin 7448; Lipperheide A-12.
CORONELLI, VINCENZO MARIA, M.C. Atlante Veneto, nel quale si contiene La Descrittione . . . dell'Universo . . . Venice, 1691.

4 leaves, 154 pp., 26 pp., 7 leaves. With 72 engraved plates (consisting of engraved half-title and title, device of "Gli Argonauti", double-folio allegory "Venetia Trionfante", portrait of Doge Francisco Morosini, 51 maps, mostly double-folio, and 16 ships, two of them double-folio), and with 2 engravings in the text. Added to this copy are 3 more plates (see below). Old boards, calf back. Large folio (480 x 375 mm.).

A beautiful and interesting atlas by Vincenzo Maria Coronelli (1650-1718), the great Venetian geographer, cartographer, globe maker and cosmographer. His atlas "is much more than a collection of maps . . . it is a compendium of geographical, cosmographical and scientific information . . . a marvellous source . . . on contemporary Italian science and geography." (World Encompassed, 195.)

The Atlante Veneto, designated as Tomo I on the title, is the key volume to a loosely connected set of altogether 13 volumes of geographical works (Isolario, Corso Geografico, Teatro delle Citta, Libro de'Navigli, Libro de' Globi, Specchio del Mare, etc.) which Coronelli published between 1690 and 1701 and which are mainly concerned with Venice and the Mediterranean realm. The other volumes repeat some of the information and illustrations from the Atlante which is the first Italian atlas to describe the whole world. Coronelli started work on it in 1685, the license is dated 1687 and it was first published in 1690; it was reprinted in 1691 and 1695 with identical text and plates. This is the 1691 issue, with the date on the title still reading 1690, but with the publisher's name omitted.

The maps are distinguished by their fine engraving and were not meant for coloring; the titles are set within elegant cartouches, they bear interesting legends and are dated between 1688 and 1690.

The text is preceded by a valuable geographical bibliography Catalogo degli autori antichi, e moderni . . . di Geografia which is more comprehensive than Ortelius' Catalogus of 1570 and includes not only cartographers but also writers on geography and their works. The Catalogo – which was published separately with a commentary by Ermanno Armao in 1957 – is followed by a list of universities and their founders throughout the world, including Latin American universities in Mexico, Santo Domingo, Quito, Lima and Guatemala. The author's own writings, globes and maps, which he published prior to the Atlante, are enumerated at the end.

The first part of the atlas contains an introduction to geography (pp. 1-76) with fine engravings of globes, wind roses, the cosmographic systems from Ptolemy to Descartes, the terrestrial and celestial spheres and geographical maps of the four continents and the arctic circles, according to the newest discoveries. The second part is devoted to hydrography (pp. 77-154) and is the author's most original contribution. It deals with seas, oceans and rivers and includes one of the earliest Italian treatises on ships and ship building. It is illustrated with interesting maps and beautifully engraved plates of ships.

Two magnificent double folio plates depict the Buccentaur, the state barge of Venice and the British galley Il Gran Carlo. Most remarkable among the maps in this hydrographic section are: the River Nile (map 45) which contains original data on the source of the Blue Nile; the Danube, shown on six maps (46-51) which follow the river's course from Vienna to the Black Sea and include the whole of Hungary, parts of Austria, Moravia, Serbia, Bulgaria, Rumania and Albania; the map of the Bosphorus, Canale di Constantinopoli (36), based on information received from A. Galland and L. F. Marsigli; and the map of the Amazon River (36) which is of considerable American interest (see below).

The third and last part Geografia Sacra (26 pp.) lists the bishoprics all over the world, including Canada and Latin America.

Although only four continents are named in Coronelli's maps, some are of special interest for their early
cartography of Australia: the maps of the terrestrial sphere (16) and of the southern part of Asia (21) show for the first time the northern and western contours of Australia, according to the Dutch voyages by Edels, Nuyts and Tasman (1618–1654); the map of the Pacific Ocean (32) delineates the coasts of New Zealand and Tasmania, based on Tasman's voyage, published in 1660.

Of American interest are the following maps:

**PLATISSIMA DEL MONDO NUOVO.** (17.) "Off the north end of California is a legend 'In some modern maps the Strait of Anian is placed here.' The prime meridian is through the west end of Ferro." (Wagner, 433.)

**PARTE OCCIDENTALE DELL’ EUROPA.** (18.) With Greenland as part of the northeast coast of America.

**AMERICA SETTENTRIONALE. PARTE OCCIDENTALE.** (24.) California is shown as an island, with a longitude of about 22 degrees. The Texas coast line is about 7° too far west. (Wagner, 434.)

**AMERICA SETTENTRIONALE. PARTE ORIENTALE.** (25.) The five great lakes are all shown, with "Lago Illinois o Michiganami," the latter designation noticed for the first time, and Lake Ontario as L. Frontenac.

**AMERICA MERIDIONALE. PARTE OCCIDENTALE.** (26.) The route of Le Maire's voyage (1615–1617) is marked.

**AMERICA MERIDIONALE. PARTE ORIENTALE.** (27.) Terre Artiche. (28.) With Greenland, Baffins Bay, etc. Labrador with a legend that it was discovered by Antonio Zeno in 1590.

**POLO ARTICO.** (29.) With Greenland, Baffin's Bay, etc.

**POLO ANTARTICO.** (30.) With a long legend on Magellan’s explorations.

**MARE DEL SUD.** (31.) With the west coast of America up to the island of California.

**MARE DEL NORD.** (33.) With the east coast of America, from Brazil to Labrador.

**CORSO DEL FUME DELL’ AMAZONE.** (36.) Based on the account of Cristoforo Acuna as well as on a manuscript relation of 1662 by Maurizio Diariete on the famous voyage of Pedro Teixeira of 1638.

Besides Coronelli's maps and plates, as called for in the table at the end, there are three more engravings in the present copy:

1. An engraved device, dated 1691, of Gli Argonauti, the geographical society founded by Coronelli in Venice, is bound before the title. It is a variant design for the "Argonauti" plate following the title.

2–3. Two more plates of ships are added to the hydrographic section.

This is a fine copy on very thick paper with all the plates in dark impressions.

Armao, Coronelli, p. 96 and 100–106.
Phillips, 521 (variant).

**CORONELLI, VINCENZO MARIA, M.C. Isolario, Descrittione Geografico-Historica, Sacro-Profana, Antico-Moderna, Politica, Naturale e Poetica ...**

Venice, a’ spese dell’Autore, 1696(–1697).

2 parts in one volume. Engraved frontispiece, engraved title in red and black, 3 leaves, 312 pp. (irregularly numbered), 5 leaves; engraved frontispiece (repeat of Pt. I), engraved device of “Gli Argonauti”, engraved title in red and black (repeat from Pt. I, changed by hand to “II”), 3 leaves, 174 (mismb. 474) pp., 3 leaves (lacks signature X, i.e. pp. 73–76 in Part II). Profusely illustrated with c. 250 engravings of maps, plans, views, portrait, etc. (see below). Old boards, calf back. Large folio (480 × 375 mm.).

This monumental atlas of islands is one of the most important works by Vincenzo Coronelli (1650–1718), founder of the *Accademia Cosmografica degli Argonauti* and the official cosmographer for the Republic of Venice.

Geographical books on islands were typical of Venice where a number of such publications had appeared since the 15th century. Coronelli’s *Isolario* is by far the most comprehensive and interesting of these. The
first part is devoted solely to the islands of the Mediterranean which are described and depicted in great
detail; the richness of geographical, historical, and other relevant information which Coronelli provides,
particularly on the Venetian territory, contains data not to be found elsewhere. The second part deals with
the islands all over the globe. The section on Europe includes an excellent presentation of England, which
Coronelli had visited in 1696; the section on the islands of the New World (pp. 151–166) comprises North
America (with Canada and the Arctic Circle), Central and South America.
The Isolario, which Coronelli intended as a supplement to Blaeu’s Atlas Major (1663–1667), forms volumes
II and III of the Atlante Veneto, Coronelli’s world atlas of 1690, under which heading he loosely combined
his numerous geographical works (see the previous number).

COLLATION

It seems that no two copies of the Isolario have exactly the same amount of engravings, nor have they all the identical ones.
There is no index to the illustrations; most of them are included in the pagination, with text on the verso. The maps, printed
within the text as folios or double folios, vary slightly from copy to copy and so do the maps which have been inserted. Originally,
the intention must have been to insert many more maps than are actually found in any copy, as the title states “ornato
di 310 tavole.”
The present copy compares quite favorably with the two copies collated by Armão:

<table>
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<th>ARMÃO</th>
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<tr>
<td>PART I</td>
<td>PART II</td>
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<td>7</td>
<td>10</td>
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<td>inserted plates</td>
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Armão does not give an exact count of the illustrations in the text which are mostly quite large (half-page and larger sizes).
This copy contains 119 engravings in the text of the first and 37 of the second part. (On p. 93 of the second part there is an
empty space for an engraving which, for some reason, has been omitted. The missing signature in the second part seems not to
have contained a large map.)
There are also some slight and insignificant variants in the preliminary pages and pagination as compared with Armão whose
collation, however, is somewhat unprecise.

Beautiful copy on very thick paper, with dark impressions of the engravings.

Armão, Coronelli, nos. 55 and 56; Phillips 521.
Cicogna, Bibliog. Veneziana, 4538.

32 KEULEN, JOHANNES VAN. El Grande Nuevo Aumentado Atlas de la Mar, o
Mundo de Agua, mostrando nos todas las Costas del redondes de la Tiera.
Amsterdam, Johannes van Keulen, 1681.

6 leaves of descriptive text, in Dutch (remargined; some damp marks). With title engraved by A. Nahtegael
after Jan Luyken and 40 double folio maps (engraved by Jan Luyken), all in handsome contemporary coloring
(title and maps laid down on new paper; small mends in the title). Rebound in tan leather, with gilt
tooling in 17th century style. Large folio (520 x 315 mm.).

A very early one-volume edition of the great Sea Atlas De Llichtende Zeefakkel, assembled
from 40 splendid maps of the first state, 38 of which bear the name of Johannes van Keulen
I (active 1678–1704), founder of the famous Dutch publishing house.
The maps cover all parts of the earth and are lavishly decorated and illustrated, all present in brilliant contemporary coloring, the engraving being attributed to Jan Luyken. Two of the maps are dated in the plates: of the East Indies, signed by H. van Loon, 1680; and the map of the Flemish Islands is dated 1681. The first two maps have been inserted without the van Keulen imprint: the celestial map by Ludovicus Vlasbloom, and the world map in two hemispheres by Joannes Blaeu. The pictorial title, with allegorical figures representing the four continents around a celestial globe, is from the first edition of the Atlas, with text in Spanish. In the first year of publication, 1681, the text had been printed simultaneously in Dutch, French, English and Spanish. The descriptive text, in Dutch, bound in with this copy, has no date.

Because of the considerable variation in maps included with the different editions and copies of the van Keulen Sea Atlas, we give here a list of the maps bound in with the present copy:

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<td>1.</td>
<td>Stellatum Planisphaerium</td>
<td>J. Vlasbloom</td>
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<tr>
<td>2.</td>
<td>Orbis terrarum</td>
<td>J. Blaeu</td>
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Numbers 2, 3, 13, 14, 33, 34, 35, 36, 39, and 40 are of American interest.

Tiele nos. 593 (31 maps) and 1171; Phillips 3444.
Cf. Born, Bijdragen...Van Keulen (1962).

CATALOGUE 124 - II. ATLASSES 53
THE LLOYD TRIESTINO "LAFRERI"-ATLAS. — Collection of 133 maps (mostly engraved, a few in etching or woodcut), by Giacomo Gastaldi, Wolfgang Lazius, Pyrrho Ligorio, and other noted cartographers. Venice, (Ferando Bertelli), c. 1570.

This Venetian atlas is unquestionably one of the most precious cartographical collections to survive from the 16th century. It is important as displaying the development of the modern atlas on the threshold of its evolution from the collection of individual maps, bound up to the order of some person, to the volume of uniform maps issued by a single publisher.

The later development was initiated by the Theatrum Orbis Terrarum, 1570, of Abraham Ortelius, a publication which is a milestone, marking the rise of the Dutch school of cartography. Ortelius was deeply indebted to the Italian school, however, as he himself indicated in the Catalogus Cartographorum prefaced to his Theatram.

The first atlases were the illustrated editions of Ptolemy which appeared from 1477 on. In 1482, there started to appear "modern" maps in the editions of Ptolemy, but all of these maps, ancient and modern, were quite schematic and of limited scientific use. Early in the 16th century, Italian engravers began to issue maps which were a vast improvement over earlier ones, as they adopted the comparatively accurate coastal outlines of the portolanos, filling them with the interior geographical features. As more and more of such separate maps became available in the engraving shops of Venice and Rome, they were assembled into volumes which covered all parts of the world then known. For a long time, recent cartographic historians called such collections "Lafredi" atlases, after one of the Roman print publishers who had made an engraved title for his collections of maps. It is now recognized that other publishers besides Lafredi issued such collections, and that the Venetians were especially active in this work. The present atlas is certainly Venetian, with a large majority of the maps from the shops of that city. The predominant publisher is Ferando Bertelli; 31 of the maps are from his shop, 14 are from G. F. Camocio, and 12 from Paolo Forlani (all Venetians). It would seem, therefore, that Bertelli was the assembler of the present collection.

Among the cartographers in this collection Giacomo Gastaldi is the most important. A total of 31 maps by him are in this volume, representing a majority of his separately published maps. They include his first work (Spain, 1544, see no. 20), his second (Sicily, nos. 98–100), his wall-map of Africa, his famous Universale 1546 (no. 3), and the Nuova Franza, 1566 (no. 135), after a lost map by him, this latter being the first map to depict the Strait of Anian between Asia and America.

The œuvre of Wolfgang Lazius of Vienna is also one of the outstanding features of this volume. Present are two maps (nos. 60 and 62) which are the only copies recorded.

No less than 18 of the maps in this volume served as models for corresponding maps in the Ortelius Theatram, and some were also included in copies in the De Jode, Mercator, and Quad atlases.

The present atlas is extraordinary in the large number of pieces in the volume (133). Toohey, in his valuable study of Italian maps of the 16th century, analyzed the contents of 23 such atlases, and was able to find only two with larger contents, one in the British Museum (161 maps), and one in the Royal private collection of Spain (160 maps). The Lloyd Triestino volume has been the subject of a special study by Prof.
Roberto Almagià (in: *L’Universo*, VIII, [1927], no. 3). At the time Almagià examined the volume, it contained 137 maps – nos. 1, 6 and 7 of Almagià’s list were since removed and are now in the John Carter Brown Library; no. 58 is in H. P. Kraus’ private collection. In the following list, Almagià’s numeration has been followed; several slightly varying older pen and pencil numerations, are also present.

1. CIMERLINUS, J. P. *Cosmographia Universalis*. 1566. This has been removed (see above).

2. MERCATOR, GERARD. – ANTONIO LAFRERI. *Quam hic vides orbis imaginem... Engraved world-map in double cordiform projection*. 322 x 505 mm. Rome, Lafreri, c. 1560. Mercator issued the above world-map in 1538; it was based (with important modifications) upon the Oronte Finé map issued in 1531. Mercator’s map became well known only through the Italian copies of Lafreri and Salamansa; only two copies of the original are extant. Tooley no. 2; Nordenskiöld, *Facsimile-Atlas*, fig. 54; Wagner, *NW Coast*, II, no. XXII.

3. GASTALDI, GIACOMO. *Universale. Engraved world map in oval projection, surrounded by clouds and wind-heads*. 373 x 530 mm. Venice, 1546. First edition. "One of the most important maps of the 16th century" (Tooley); it became widely known through its use by Mercator as the model for the world-map of his *Atlas*, which in turn was the source of many 16th and 17th century copies. Tooley no. 3; Nordenskiöld, *Facsimile-Atlas*, p. 114, no. 42; Mueller, *Remarkable Maps*, IV, pl. 21; Wagner, *NW Coast*, II, no. 155; Wroth, *Early Cartogs. of the Pacific*, no. 49, and p. 156.

4. GASTALDI, GIACOMO. *Universale Descrizione di Tutta La Terra Consociata Fin Qui. Engraved world-map in oval projection, with 2 large wind heads*. 420 x 742 mm. Venice, Donato Bertelli, 1568. A large version of the Gastaldi map, much rarer than the first. Tooley 14 (locating only one other copy).

5. GASTALDI, GIACOMO. *Universale Descrizione Di Tutta La Terra Consociata Fin Qui. Engraved world-map in oval projection, with 2 large wind heads*. 438 x 765 mm. Some paste discolourations. Venice, Ferdando Bertelli, 1563. Another large version of the Gastaldi map, from a different plate than the above. Tooley 12 (locating only one other copy).

6. CAMOZIO, GIOVANNI FRANCESCO. *Cosmographia Universalis*. Venice, 1569. This has been removed (see above).

7. MUSIS, G. D.E. *Emisferi occidentale ed orientale*. Venice, M. Tramezini, 1563. This has been removed (see above).

8. FLORIANUS, ANTONIUS, OF UDINE. *Engraved world-map, in two hemispheres, in gorses*. 415 x 805 mm. Right edge slightly trimmed. (Venice, Florianus, 1556). The gores were intended for a terrestrial globe of 258 mm. diameter. Florianus was a painter and sculptor who was for a time in the service of the Emperor Maximilian II. In 1556 he received a 20-year copyright for this map, which, as his petition states "can be reduced to spherical form." The geographical data are derived from Mercator’s double cordiform map. Tooley 23; R. Gallo, "Antonio Florian and his Mappe monde", in: *Imago Mundi*, VI, (1949), 85; Stevenson, *Globes*, I, 150-152, and fig. 66.

9. HOMEM, DIEGO. *La carta del navigare... della Europa, et parte dell’Africa et dell’Asia secondo l’uso de naviganti. Engraved portolan chart*. 490 x 800 mm. Slightly trimmed in left border (in the Atlantic Ocean). Venice, Paolo Furlani, 1569. First edition, first issue. Homen was one of the most active of the 16th century makers of manuscript portolan charts and atlases. This engraved chart, displaying the Mediterranean and Black Sea coasts, and the Atlantic from the Canaries to Scotland, appeared in 5 issues to as late as 1648. Tooley 34; Almagià, *Monumenta Cartographica Vaticana*, II, 42-43 (a later issue); Nordenskiöld, *Periplus*, pl. XXVIII; Bagrow, *Gesch. d. Kartographie*, p. 347.


13. OGLIATO, GIROLAMO. *Europa. Engraved map*. 105 x 138 mm. (Venice), 1567. Tooley 31 (locating only one other copy).

15. BERTELLI, FERANDO. De Islanda Insula. Engraved map. 267 x 195 mm. Venice, 1566.
Toole 311.

16. ZALTERIO, BOLOGNINO, Hibernia Insula. Engraved map. 335 x 244 mm. Venice, Zalterio, 1566. According to Almagià, the present map of Ireland, and no. 14, above, do not occur in Roman (Lafreri) type atlases or map collections.
Toole 316.

17. (LILY, GEORGE.) Britannia Insula Quae Duo Regina Continent Angliam et Scotiam Cum Hibernia Adiacente. Engraved map. 504 x 360 mm. (Rome?), 1556. A re-engraving in smaller size of the famous George Lily map of Great Britain, 1546 (see no. 19, below). As the present one bears a pontifical privilege, it probably was issued at Rome. In the lower right corner are the initials "IHIS" with a cross above; this is the monogram of Christ, and the conjecture that it may represent the engraver's initials seems unfounded.
Toole 269; Lynam, The Map of the British Isles of 1556, p. 6; Mueller, Remarkable Maps, V/VI, pl. 16.

18. (LILY, GEORGE.) Britannia et Insula Quae Nunc Angliae Et Scotiae Regina Continent cum Hibernia Adiacente Nova Descripicio. Engraved map, on two sheets. 530 x 755 mm. Rome, 1546. First edition. One of the most important maps of England ever printed. No copy is known in any American institutional library. Edward Lynam, of the British Museum, says of it: "a landmark in English cartography ... the first map ever engraved of the British Isles apart from those published in editions of Ptolemy's Geographia. These can hardly be compared with it, since they were little more than diagrams, devoid of topographical detail or modern information."
The present copy has margins well beyond the plate-mark to the right (North) and left (South); the upper and lower margins are trimmed, however, with loss of the legends "Oriens" and "Occidens"; only one copy is known with the marginal lettering intact.
Toole 268; Lynam, The Map of the British Isles of 1546 (describing and illustrating this copy); see also Hind, Engraving in England, I, 17-58.

20. CASTALDO (GASTALDI), GIACOMO. La Spagna. Questa è la vera descrizione di tutta la Spagna. Engraved map on 4 sheets. 695 x 945 mm. Venice, 1544. Original edition of this magnificent large map of Spain, Gastaldi's first known cartographical work. It is an immense improvement over any of the ancient or "modern" Ptolemaic maps of the region, and it is of great importance in that it was a notable source; from it Hieronymus Cock made his Nova Descripicio Hispaniae, 1553 (extant in only one copy), which was again copied by Thomas Geminus (London, 1555), from which, in turn, Ortelius derived the map of Spain for his Theatrum.
Toole 537; Marcel, "Les Origines de la Carte d'Espagne," in: Revue Hispanique, VI (1899), 247-248; Ruge, Aeltere kartogr. Material (1916), nos. 34 and 38.

21. FORLANI, PAOLO DE. La Spagna. Engraved map in 2 sheets. 447 x 550 mm. Venice, Feraundo Bertelli, n.d. From the positioning of decorative features such as ships, as well as the general delineation, it appears that this is a slightly altered and reduced derivation of the Gastaldi map (no. 20, above).
Toole 331.

22. BERTELLI, FERANDO. De Maiorca Insula. Engraved map. 257 x 190 mm. Venice, n.d.
Toole 355; see also Almagià, Mon. Cart. Vaticana, II, 103 (later issue).

23. BERTELLI, FERANDO. De Minorca Insula. Engraved map. 252 x 195 mm. Venice, n.d.
Toole 391; Almagià, op. cit., II, 104, no. 46.

Toole 456; Mueller, Remarkable Maps, V/VI, pl. 13.

25. FINÉ, ORONCE, Torius Galliae Descripicio. Engraved map. 377 x 495 mm. Venice, Dominicus Zenoi, 1563. A reduction of Finé's large map of France in four sheets.

26. CAMOTIO (CAMOCIO), GIOAN FRANCESCO. La Franca. Engraved map. 465 x 395 mm. Venice, 1563. Evidently derived from the Finé map, with German and North Italian parts omitted, and the names Italianized (though Almagià thinks otherwise).
Toole 216; Almagià, Mon. Cart. Vaticana, II, 95, and pl. XXXIV (later issue, with name of Camocio erased from the plate).

27. FORLANI, PAULUS. Torius Galliae Exactissima Descripicio. Engraved map on two sheets. 453 x 625 mm. Venice, Bolognino Zalterio, 1566. Another version of the Finé map, on a larger scale than the two above (nos. 25 and 26).
Toole 211.

28. POITIERS. – Vero disegno della nobilissima Città di Poitiers ... Con il tremendo assedio di essa ... alli xxvii di Luglio di questo anno M.D.Lxxix. Engraved view-plan. 505 x 337 mm. N.p., n.d. Depicts the siege of Poitiers, attacked by Gaspard de Colognai and defended by Gui de Daillon; the defense was successful.
Toole 452.

CATALOGUE 124 • II. ATLASES
29. (MONCONTOUR, BATTLE OF).—Victoria di Charolici contra Hugononi. Engraved view-plan. 385 x 415 mm. N.p., 1569. Coligni, following his failure to take Poitiers, was attacked by the Catholic army at Moncontour, near Loudun; the battle was a disastrous defeat for the Protestants. Tooley 614 (wrongly describing the location as Poitiers).

30. BOILEAU DE BOUILLON, GILLES. Galliae Belgicae Romae. (NW France and Belgium). Engraved map. 347 x 500 mm. (Rome), 1558. Tooley 131; see also Almagià, Mon. Cart. Vaticana, II, 10, (discussing this map in relation to a later edition in the Vatican).

31. BOILEAU DE BOUILLON. Gallia Belgica. Engraved map. 370 x 477 mm. (Venice?), 1565. Tooley 134; apparently identical with Almagià, Mon. Cart. Vat., II, 11 (St. G. 94), which has, however, the name of the Venetian publisher Francesco Camocio below the date.

32. (MERCATOR, GERARD).: Exactissima Flanandiae Descrip. Engraved map on two sheets. 415 x 498 mm. Venice, Domenico Zenoi, 1549. A reduction of Mercator's large 4-sheet map of Flanders, issued in 1540, of which no complete copy is extant. The map bears an all-over grid of lines of latitude and longitude. Three issues of this plate appeared the same year; with the name of Zenoi as publisher; with the name of G. F. Camocio; and with neither. Tooley 201; Almagià, Mon. Cart. Vaticana, II, 60-61 (Camocio issue).


35. BRITTO, GIOVANNI. Descrittione di Bologna Maritima (Bologna, France) tolta per Inglesi a Francesi...ne L'anno M. D. XLIX. Woodcut map. 360 x 405 mm. Venice, Britto, 1550. Woodcut map of the siege of Boulogne by Henri II of France in 1549; it had been taken by Henry VIII of England in 1544, and was restored to France in 1559 when peace was made between the two countries. The woodcut includes a very clear representation of the 12 story Roman lighthouse at Boulogne, about 180 feet high, which had been erected by the Emperor Caligula, and which collapsed c. 1650. Tooley 141.


37. JACOBUS A DEVENTER. Friesiae Antiquissimae (sic) trans Rhenum Provincie (sic) ... Nova et Exacta Descrip. Engraved map. 473 x 334 mm. Venice, Camocio, 1566. Reduction of Deventer's 9-sheet map of 1545; no copy of the original issue is extant, however. Tooley 232; Almagià, Mon. Cart. Vaticana, 18.

38. BERTELLI, FERANDO. Germaniae... nova et exacta descrip. Engraved map. 372 x 395 mm. Venice, Bertelli, 1562. Depicts Poland and the Danube valley as well as Germany. Tooley 249.

39. GASTALDI, IACOPO. Germania del Gastaldo. Engraved map. 357 x 360 mm. Venice, Paolo Forlani, 1564. Tooley 236.

40. LILY, GEORGE. Nova Germaniae Descriptio cum Adiacentibus Italiae. Galliae. Britanniae. Poloniae. et Pannoniae Partibus. Illustris Principi, Orb. I. Trudc. Card. Augustano Dicata. Engraved map. 470 x 710 mm. (Rome), Michaeli Tramezino, 1553. Original edition of this outstanding map, depicting Germany and the lands bordering it. Though Lynam expresses some hesitation in attributing the design of the map to George Lily, there cannot be the slightest doubt on this matter. It bears the monogram "GLA" ("Georgius Lily Anglus") which also occurs on Lily's map of England. The three lilies displayed with the monogram are another reference to the name Lily; in fact, three lilies are found also on a portrait of George Lily's father William, the noted grammarian (see D.N.B., articles William Lilly and George Lilly). The monogram "FMT" in an orb with cross also gives Lynam some difficulties; he mentions the possibility that it means "Feit Michael Tramezinus" but rejects this for a rather nebulous explanation on different lines, calling it possibly an imprimatur from one Cardinal Farnese. The "FMT" and orb is quite recognizable as the sort of trade mark found often in Italian books; the letters denote the brothers Francesco and Michaeli Tramezino, who were associated in the publishing business, with shops at Venice and Rome. (See Fumagalli, Lexicon Typographicum Italae, p. 350. Francesco's name does not usually appear in the firm imprint). The "NB" monogram in the lower margin denotes Nicolai Beatrixet, a French engraver for the Tramezzino firm in Rome. The very close resemblance in engraving technique between Lily's Germania and his more famous map of England permits us to attribute the engraving of the latter to Beatrixet as well. Lily (d. 1559) was a Catholic exile in Rome during the early
years of the English Reformation. He returned to England with Cardinal Reginald Pole following the Catholic restoration under Mary Tudor and Philip. On the way back, Lily and Pole were guests of Cardinal Otto Truchsess von Waldburg from October, 1553, to January, 1554, and this association, or perhaps earlier acquaintance, accounts for the dedication of the map to Truchsess.

While the present map is not as important as Lily’s map of England, it is a splendid example of 16th century scientific engraving. The left margin is somewhat frayed, slightly affecting the engraving; similar fraying of the right margin affects only blank portions.

Tooley 252; Lynam, The Map of the British Isles of 1546, pp. 2–3; reproduced in Wieder, Monumenta Cartographica, I, pl. 4.

41. ANTHONISZ, CORNELIS. Septentrionalium regionum Sueciae, Gotiae, Norvegiae, Prussiae ... descriptio. Engraved map on two sheets, 385 x 520 mm. Venice, G. A. Camocio, 1562.

A reduction of Anthonisz’s large 9-sheet map of the North Sea and the Baltic, with surrounding countries, published in 1543 (the original edition not extant – known only from contemporary records). It was prepared as a sea chart, and is the first accurate map of those regions. The Ortelius map of Denmark is based on it.


42. ANTHONISZ, CORNELIS. Septentrionalium Regionum Sueciae, Gotiae, Norvegiae, Daniae ... recens exactaque descriptio. Engraved map, 395 x 525 mm. (Rome), Michael Tamezzino, 1558.

The first Italian edition of the Anthonisz chart, finely engraved by Jacobus Bussius (Boz), with decorative ships, sea monsters, etc.

Tooley 40; Almagià and Keuning as cited above (41); reproduced in Mueller, Remarkable Maps, V/VI, pl. 20, and Nordensköld, Periplus, pl. 34.

43. BERTELLI, FERANDO. Gotlandia. Engraved map, 257 x 187 mm. Venice, Bertelli, n.d.

In this copy (a proof?) the box within triple lines in the upper left corner is blank except for the name of Bertelli.

Tooley 266.

44. GASTALDI, GIACOMO. Il Golfo di Venetia. Engraved map, 225 x 420 mm. Venice, Paolo Forlani, 1568.

Tooley 587; Almagià, Mon. Cart. Vaticana, II, 331; reproduced in Bagrow, Ortelii Catalogus Cartographorum, I, pl. 9.

45. BERTELLI, FERANDO. Nova Descrittione dela Dalmatia, et Crovatie. Engraved map, 282 x 400 mm. Venice, Bertelli, 1565.

Tooley 188; reproduced in Almagià, Mon. Ital. Cart., pl. XXXV.

46. LAZIUS (LATZ), WOLFGANG. Ducatus Carniolae Una Cum Marcha Windorum. Engraved map, 320 x 420 mm. Venice, Bologninus Zaltterius, 1568.

A Venetian version of the Carniola map of the noted Viennese cartographer Lazius. From the present map was derived the Carniola which appeared in editions of Ortelius’s Theatrum from 1573 onwards.

Tooley 126; Almagià, Mon. Cart. Vaticana, II, 44–45; reproduced in Almagià, Mon. Ital. Cart., pl. XXXIV.

47. CAMOCIO, GIOAN FRANCESCO. Istria. Engraved map, 310 x 417 mm. Venice, Camocio, 1569.

Derived from the small woodcut map of Istria by Pietro Coppo, 1555, but with many alterations.


48. COPPO, PIETRO. Disegno dell’Istria. Engraved map, 320 x 495 mm. Venice, Ferando Bertelli, 1569.

In the dedication to Aldus Manutius II, Bertelli informs us of the derivation of the map from that of Coppo (1528).

Tooley 321; see Almagià, Mon. Cart. Vaticana, II, 90 (note); reproduced in Bagrow, Ortelii Cart. Cart., I, pl. 7 (see also p. 58).

49. LAZIUS, WOLFGANG. Austriae et Ungariae Nova Descripizio. Engraved map, 270 x 420 mm. Venice, Ferando Bertelli, 1566.

Tooley 123; see Almagià, Mon. Cart. Vaticana, II, 99 (no. 113).

50. FORLANI, PAOLO. Vera et ultima discrizione di tutta l’Austria. Ungheria ... Engraved map, 352 x 470 mm. Venice, Forlani, 1566.

A “news map”, displaying the bodies of Austrian and Turkish troops involved in the campaign of 1566, in which the Sultan Suleiman I (“the Magnificent”) died at the siege of Sziget.

Tooley 124.


Original edition of an important map, of which only two other copies are known (Bologna, Dillingen). It is based upon the woodcut map of Hungary by Petrus Apianus and Georgius Tanstetter, 1528, which Sambucus much improved. From the present map two Italian reductions were made (see next item).

The engraver who has signed this map “DH” was Donatus Heuschmann of Leipzig (c. 1540–1583), who spent most of his career in Vienna.

Not in Tooley; Bagrow, Ortelii Cart. Cart., II, 50, no. 2.


Tooley states that this is a reduction of the Lazius map of Hungary, 1556, but it is evident from comparison that it actually derives from the Sambucus map (no. 51, above).

Tooley 307.

53. FORLANI, PAOLO. La descrizione del Ducato di Baviera. Engraved map, 265 x 345 mm. Venice, Forlani, 1566.

Tooley 128.

A map depicting the 1565 campaign of Maximilian II against Tokay in Hungary. The large box in the lower right corner is blank, and the map may therefore be a proof impression. The initials "VTB" appear on the border of the box; this is possibly the monogram of the (Munich) engraver listed by Bartsch and Passavant as "TVB", active c. 1560-1580. Not in Tooley or Almagià; see Thieme-Becker XXXVII, 451; Bartsch IX, 524; Passavant IV, 193.

55. POREBSKI, STANISLAS. Ducatus Oswiecimum (sic) et Zatoriensis Descriptio. Engraved map. 245 x 328 mm. Venice, Alla libreria del S. Marco, 1563.

Original edition. A map of the Duchy of Oswiecim (Auschwitz, of unsavory memory), which was reproduced in the Atlases of Ortelius, de Jode, Blaeu, and Quad. Tooley 427; Almagià, Mon. Cart. Vaticana, II, 67-68.

56. (RUSSIA). Sheet with map of Russia in the center, surrounded with portraits of European monarchs and scenes from the travels of Sigismund, Baron Herberstein, and his portrait. 280 x 198 mm. (map, 72 x 92 mm.). N. p., (dated 1547).

Although listed separately by Tooley, and present in another collective "Atlas" of this type (Madrid), this is the frontispiece to the German edition of the biography of Herberstein issued in 1560. Tooley 502.

57. CARTARO, MARIO. Iavarino in Oungria et trinciere dove al presente si ritrova lo Imperatore aloggiato con lo esercito. Engraved map. 398 x 525 mm. N. p., 1566.

Map of the encampment of the army of the Emperor Maximilian II at Raab (Gyor, Iavarino) near the Hungarian border, where he was preparing to go to war with the Sultan Suleiman I ("the Magnificent"). Tooley 461.

58. VIENNA. - Due . . . vedute prospettiche di Vienna. Vienna, 1569.

This has been removed (see above).

59. FABRICIUS, PAULUS. Mardionatus Moraviae. Margraffturne Maderhern. Large woodcut wall-map on 6 sheets, with text on two passed-on slips. 875 x 695 mm. Vienna 1569.

The first map of Moravia, according to Bagrow, who states that it was issued in 1560 and 1570. As the date is one of the two passed slips, the various dates probably refer only to them. The British Museum copy is also dated 1569.

A reduced copy of this large map was sent to Ortelius immediately following the publication of the first edition of his Theatrum, by Johannes Crato, in 1570, and Ortelius included it, with acknowledgement to Fabricius, in his 1573 supplement (Additamentum I).

Fabricius (1519-1588) was a noted mathematician, astronomer, and a Professor at the University of Vienna.


60. LAZIUS, WOLFGANG. Ducatus Iuraemontanus – Comita Sungrowia – Landgraviat Edelsassia. Marca Boororum – Marca Orientalis Quae et Austria. Engraved double map. 315 x 445 mm. (Vienna, 1545).

Unique. The map is in three sections, depicting the Upper Rhine and Lower Austria, and it had previously been known only from a reference in a letter to Lazius by Bishop Friedrich Nausea, of Oct. 3, 1545. Almagià, in his description of the Lloyd Triestino volume, erroneously called this and the seven following maps "reductions" of maps which appeared in the Typi Chorographici volume of Lazius, published in 1561. He apparently fell into this error from the extreme rarity of the volume. In fact, two of the eight maps here are unique and all of them are in original size, and from the original plates.

Banfi, Florino, "Maps of Wolfgang Lazius in the Tall Tree Library in Jenkintown", in: Imago Mundi, XV, (1960), pp. 62-65 (with reproduction); Bagrow, Ortelius Cat. Cartographorum, I, 128, no. 2 (trans. "Up to the present, not a single copy of this map has been discovered").

61. LAZIUS. Marca Orientalis. Etched map from an iron plate. 315 x 380 mm. Vienna, n. d.

Original edition of the oval-shaped map of Lower Austria by Lazius. It is doubtless posterior to his above-described map of the same region, (no. 60) which we can be sure was extant in 1565, and it appeared also in the Typi Chorographici of 1561. Oberhummer and Wieser were, however, that the maps later assembled in that volume were previously circulated as single sheets, and the present example is undoubtedly one of these.

Banfi, op. cit.; Bagrow, op. cit., I, 132, no. 16; Oberhummer and Wieser, Wolfgang Lazius, pp. 26, 30, and Taf. IV.

62. LAZIUS. Archi: Austriæ Infra Anium. Etched map from an iron plate. 375 x 480 mm. Vienna, n. d.

Unique: unknown to Bagrow, Oberhummer and Wieser, and other historians of cartography. The map was previously known only from a reference in a letter to Lazius dated June 9th, 1561, and it was perhaps made at about that time. Banfi demonstrates that the map would logically fit into the scheme of Typi Chorographici, 1561, of Lazius, and it remains a mystery why it did not so appear. We can only surmise that some accident intervened, such as damage to the plate. The map depicts Lower Austria (as no. 61, above) but includes a much larger extent of territory.


63. LAZIUS. R. Austrasia ad Rhenum cum Edelsassia et Ducat: Alemania. Etched map from an iron plate. 320 x 465 mm. Vienna, n. d.

Original edition; the map depicts Alsace and Austria. It appeared in the Typi Chorographici of 1561, but undoubtedly is one of the maps which previously circulated as separate sheets.

It is interesting to note that there is an offset impression on the otherwise blank verso in which the words "Germania
Hung. Bohem" are visible in part of an ovate band, along
with some indecipherable design. If this represents a general
map of those countries by Lazius, it is otherwise entirely
unknown.
Bachi, op. cit.; Bagrow, op. cit., I, 132, no. 14; Oberhammer

63. LAZIUS. Principat: Goriciens cum Karstio et Chaceoela
Descriptio. Etched map from an iron plate. 306 x 395 mm.
Vienna, n.d.
Original edition. This also appeared in the Typi Chro-
graphici, 1561, the present example being a copy which was
circulated separately. This map was the basis for the Ortelli
"Ducatus Carnioliae et Histriae" which first appeared in his
Additamentum I of 1573, but as Lazius did not here depict
the southern portion of Istria, this was probably taken by
Ortelli from elsewhere, probably the Venetian rendering
(1568 – no. 46 of this list).
Bachi, op. cit.; Bagrow, op. cit., I, 132, no. 24; Oberhammer

64. LAZIUS. Ducatus Stiriae Marchiae. Etched map from
iron plates, on two sheets. 442 x 385 mm. Vienna, n.d.
Original edition. A separate copy of a map which also
appeared in the Typi Chorographici, 1561. The reason for the
use of two plates in this instance is unknown – others by
Lazius of this series, even larger in size, are on one only.
Bachi, op. cit.; Bagrow, op. cit., I, 132, p. 221; Oberhammer
and Wieser, op. cit., p. 32 and Taf. 7.

65. LAZIUS. Rhetiae Alpestris in Qua Tirolis Com: Descrip-
tio. Etched map from an iron plate. 483 x 373 mm. Vienna,
n.d.
Original edition of this map, which also appeared in the Typi
Chorographici, 1561. In 1573 Ortelli included a reduced copy
of it in the Additamentum I to his atlas, stating that his
copy had been published by one Johannes Maior of Vienna,
a person otherwise unknown.
Bachi, op. cit.; Bagrow, op. cit., I, p. 132, no. 20; Oberhammer
and Wieser, op. cit., pp. 33-34, and Taf. 10.

66. LAZIUS. Ducatus Carniolae et Histriae cum Marcha
Windorum. Etched map from an iron plate. 356 x 460 mm.
Vienna, n.d.
Original edition. The last of the maps in this volume which
also appeared in Lazius's Typi Chorographici. As Bagrow
remarks, this is an earlier version of the "Principat Goriciens"
(no. 64, above) but with the differences in scale and extent
of territory depicted which are typical of the work of Lazius.
As we can see, the present volume contains two unique maps
by Lazius, hitherto known only from references in the author's
correspondence, and six of the 13 maps which appeared in
the Typi. Even these latter are of great importance, as they
are among the earliest detailed maps of Austria, and were,
in some cases, the sources for maps by Ortelli and his deriv-
atives. Only 2 copies of the Typi are known, eight of them
in Austrian institutions.
The present maps show no signs of ever having been bound up
other than in their present form, and this, along with the
presence of the two unique maps, permits us to state that they
are among the copies which were issued separately by Lazius.
Bachi, op. cit.; Bagrow, op. cit., I, p. 132, no. 25; Oberhammer

68. GASTALDI, GIACOMO. Disegno particolare de
Regni, e Regioni, che son da Venezia, a Constanti-
nopeoli ... a Vienna d'Austria ... a Praga ... et alla Citta
regal di Polonia. Engraved on three sheets. 515 x 1015 mm. Venice, Paolo
Furlani, 1566.
A fine large map of south central Europe. It was the source of
the "Romania" map which Ortelli published in his Addi-
tamentum IV of 1584.
Tookey, 29; Almagia, Mon. Cart. Vaticana, II, pp. 27-28; Bag-
row, Ortelli Cat. Cart., p. 57; reproduced in Mueller, Re-
markable Maps, V/VI, 24 A-C.

69. ZENOI, DOMENICO. Descrizione dell' Austria, et
Ongheria ... non piu stampato in così piccola forma. En-
graved map. 150 x 190 mm. Venice, Zenoi, 1567.
A war map depicting the regions in which the armies of the
Emperor Maximilian II and the Sultan Selim II were then
fighting. Various Christian and Moslem bodies of troops are
represented.
Tookey 123 (locating only one other copy).

70 A-B. GASTALDI, GIACOMO. Descrizione del Regno
di Polonia. Engraved map on two sheets. 375 x 518; 385 x
496 mm. Venice, Paolo Furlani, 1566.
Although the two sheets form a single map, it is evident that
Furlani sold them separately. The first sheet depicts the up-
per Baltic and Russia; the lower one Poland, Prussia, the
Ukraine.
Tookey 414 and 455; Bagrow, Ortelli Cat. Cart., I, 92; Al-
magia, Mon. Cart. Vat., II, 39-40; upper sheet repro. in Nor-
denskiöld, Facsimile-Atlas, fig. 79.

71. GASTALDI, GIACOMO. Nova descrizione de la
Moscovia. Engraved map. 262 x 370 mm. Venice, Ferando Ber-
telli, 1562 (1566).
Original edition of Gastaldi's engraved map of Russia; second
issue, with the altered date. It is based on the map by Sigis-
mond, Baron Herberstein, 1559, which Gastaldi had repro-
duced in woodcut in 1550. The present map bears, however,
considerable additions and alterations.
Tookey 498; Almagia, Mon. Cart. Vaticana, II, 24-25 (also
1566 issue); see also Bagrow, Ortelli Cat. Cart., I, 108.

72. BERTELLI, FERANDO. Italia Novamente posta in
luce. Engraved map on two sheets. 395 x 560 mm. Venice,
Bertelli, 1565.
Tookey 333.

73. ZENOI, DOMENICO. (Italia). Engraved map. 398 x
517 mm. Venice, Donato Bertelli, 1569.
A reduction of the large Gastaldi map of 1561 (see the next
number).
Tookey 335; Almagia, Mon. Cart. Vaticana, II, 31-32.

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74. GASTALDI, GIACOMO. Il Disegno della Geografia Moderna di Tutta la Provincia de la Italia. Engraved map on two sheets. 532 x 755 mm. Venice, 1561. Original edition of Gastaldi’s celebrated map of Italy, which had a large number of copies and reductions made from it (see Bagrow for the derivative maps). Accompanied by Gastaldi’s I Nomi Antichi et Moderni (key to the map), 3 pp., folio, 1564. 

75. FORLANI, PAULO. Nova Descritizione del Friuli. Engraved map. 282 x 385 mm. Venice, Forlani, 1564. 
Tooley 229; Almagià, Mon. Cart. Vaticana, II, 88, no. 11 (later issue).

76. LIGORIO, PYRRO. La Nova Descrittione di tutta la patria del Friuli. Engraved map. 404 x 685 mm. Rome, Michele Tramezzino, 1563. 
Original edition of this large map of the Friuli region (Venetia). It was engraved by Sebastiano de Re just one year before Ligorio, noted architect and archaeologist, became the successor to Michielangelo as architect of St. Peter’s basilica. 
Tooley 230; repro. in Almagià, Mon. Ital. Cart., Tav. XXXII.

77. (SABBADINO, CRISTOFORO). (The Laguna Veneta, from the mouth of the Brenta River to the mouth of the Adige at Porto Potonie). Woodcut map. 387 x 318 mm. (Venice, n.d.). 
Apparently unrecorded. Almagià, in his description of this volume, attributes the map to Sabbadino, who was associated with Gastaldi in the hydrographic mapping of the Venetian regions, for the Republic. 
The map depicts the coasts of the Laguna and the complicated inland watercourses, canals, etc.

78. GASTALDI, GIACOMO. Disegno del Territorio Padano. Engraved map on two sheets. 445 x 535 mm. Venice, Ferando Bertelli, 1568. 
Original edition; the map was engraved by Girolamo Olgiato. Almagià surmises that this map, which depicts the river courses adjacent to the Laguna Veneta in great detail, was the result of a collaboration between Gastaldi and Sabbadino, and he calls the map “truly notable”. Ortelli published a copy in his Additamentum I, 1573. 

79. TSCHUDI, AEGIDIUS. (Switzerland). Helvetii Eydgnosen hoc est confederatii. Engraved map on two sheets. 433 x 600 mm. Venice, G. F. Camocio and P. de Furlanis, 1566. 
The celebrated map of Switzerland by Tschudi, which originally appeared in 1538 and was reprinted many times. It was used by Ortelius in the first (1570) and later editions of the Theatrum. 
Tooley 537; Almagià, Mon. Cart. Vaticana, II, 78; repro. in Mueller, Remarkable Maps, V/VI, pl. 21.

80. TSCHUDI, AEGIDIUS. (Switzerland). Helvetii Eydgnosen. Engraved map on two sheets. 444 x 596 mm. Venice, Paulus de Furlanis, 1567. 
It is curious to note that Forlani published this map, from entirely different plates, just a year after his 1566 edition (no. 79, above). 
Tooley 539.

81. BOILEAU DE BOUILLON, GILLES. Descritzione del Ducato di Savoia. Engraved map. 327 x 438 mm. Venice, Paolo Forlani and Ferando Bertelli, 1562. 
Reproduced by Ortelli in his Theatrum, 1570. 
Tooley 513; Almagià, Mon. Cart. Vaticana, II, 9-10; Bagrow, Ortelli Cart. Cart., II, p. 46.

82. (LAFRERI, ANTONIO). Regionis subalpinae vulgo Piemonte appellatae discriptio. Engraved map. 505 x 395 mm. (Rome, Lafieri, after 1560). 
Original edition. The dating and attribution are by Almagià. 
Tooley 446; Almagià, Mon. Ital. Cart., 17, and pl. XVIII.

83. GASTALDI, GIACOMO. Descrittione del Piamonte. Engraved map. 380 x 495 mm. Venice, G. F. Camocio, 1566. 
Tooley 450; Almagià, Mon. Cart. Vaticana, II, 26 (later issue); Bagrow, Ortelli Cart. Cart., I, 85.

84. CAMOCIO, G. F. La Vera Descrittione di Tutta la Lombardia. Engraved map. 356 x 428 mm. Venice, Camocio, 1562. 
Originally issued from this plate in 1561. 
Tooley 351 (locating only the present copy).

85. BERTELLI, FERANDO. La vera et ultima discritzione della Lombardia. Engraved map. 305 x 445 mm. Venice, Bertelli, 1565. 
Another version, from a different plate, of the above map (no. 84). Both are based upon one made by Luchini at Rome. 
Tooley 353.

86. BERTELLI, FERANDO. Nova descrittione di tutto il Ducado di Milano, del Piamonte, del paese de Swisseri. Engraved map. 292 x 445 mm. Venice, Bertelli, 1567. 
Original edition. As the map includes neither the northern parts of the Duchy of Milan nor Switzerland, Almagià concludes that this is the lower sheet of a projected two-sheet map; the presumed top sheet has never been found, however, and probably never was issued. 
Tooley 389; Almagià, Mon. Cart. Vaticana, 86.

87. GALLO, AGOSTINO. Territorio Bresciano et Suoi Confini. Engraved map. 275 x 190 mm. (Venice, n.d.). 
According to Almagià, this map appeared in the Dieci giornate della vera agricoltura di Agostino Gallo, several editions of which were printed at Brescia and Venice (1565 and later). The verso of this copy bears complimentary sonnets to Gallo. 
Tooley 147; Almagià, Mon. Cart. Vat., II, p. 86, no. 7 (note).
88. BERTELLI, FERANDO. Novo et Vero Dissegnio della Marca di Ancona con li suoi Confini. Engraved map. 265 × 390 mm. Venice, Bertelli, 1565.

89. BELL’ARMATO, GIROLAMO. Tusciae Topographia. Engraved map. 385 × 495 mm. Rome, Antonius Salamancus, 1564.
The best 16th century map of Tuscany, reprints of which continued to appear up to 1600. Ortelius and de Jode reproduced it in their atlases.

90. BELL’ARMATO, GIROLAMO. Descrittione di Tutta La Toscana. Engraved map. 315 × 430 mm. Venice, Paolo Forlani and Ferdano Bertelli, 1565.
Another, slightly smaller, version of the Bell’ArmatO map (no. 89, above).

91. FORLANI, PAOLO. Nova Discrittione di Tutto il Territorio de Roma. Engraved map. 312 × 455 mm. Venice, Ferdano Bertelli, 1565.

Original edition. A “news map,” showing the positions of the attacking Spanish troops (here called “Imperialis”), and those of the defending Papal forces. At this time Philip II of Spain’s commander, the Duke of Alva, was conducting a campaign against Pope Paul IV, who had formed an alliance with France to drive the Spaniards from Italy.
Tooley 426; repro. in T. Ashby, *La Campagna Romana*, fig. 2.

93. ZILETTI, GIORDANO. Regno di Napoli. Engraved map. 355 × 466 mm. Venice, Alla Libraria della Stella, 1557.
Original edition; this map had a number of much inferior reductions and derivations. This, as well as the original edition of Ligorio’s map of Naples, are termed by Almagià (trans.) “probably the first maps of all of southern Italy”.
(See, however, remarks on dating in no. 94, below).

94. LIGORIO, PYRHRH. Nova Regni Neapoli Descript. Engraved map on two sheets. 435 × 677 mm. Rome, Michele Tramezzino, 1558.
Original edition of this large map, finely engraved by Sebastiano da’ Re, with detailed pictures of ships under sail in the sea. It was highly appreciated in its time, and was the source of the southern Italy maps of Ortelius, de Jode, and Quad.
Almagià states that the first issue of this map is dated 1557, and he even surmises that there might have been a 1556 issue. It should be noted, however, that the Vatican Library copy, as well as the nine other copies cited by Tooley, are all dated 1558; Bagrow also knows only the 1558 date. In any event, this is a printing from the original copper-plate.


95. BERTELLI, DONATO. Napoli. Engraved view-plan of the city. 378 × 518 mm. Venice, Bertelli, n.d.
Original edition. This engraving is in a style which combines a plan of the city streets with a perspective view of the surrounding countryside. Braun and Hogenberg, in their * Civitates Orbis Terrarum*, 1572–1618 (see No. 29 in this catalogue), adopted this style for many of their view-plans, and, in fact, their depiction of Naples (Vol. 1, no. 47) is copied from this one.
Donato Bertelli was in business from 1563 to 1574; the superior quality and detail of his engraving leave no doubt that this is the original.
Tooley 410.

96. MASTER G. A. Il Vero Disegno ... dei Infelice Paese de Pozzolo. Engraved view-map. 295 × 430 mm. (Rome, 1538).
Original edition. A “news-map” view of the coast from Capri northwards to Ischia, depicting the disastrous volcanic eruption in the sea off Pozzuoli which began on Sept. 29, 1538.
The artist of this view, who signs his work with the initials “G.A.” and a three-pointed figure, has never been identified, in spite of many attempts to do so. He engraved at Rome in the second third of the 16th century, and used many architectural designs which were later incorporated in the Lafreri collections of Roman antiquities.
Tooley 457; see also Thieme-Becker, XXXVII. 395.

97. GASTALDI, GIACOMO. La Descrittione della Puglia. Engraved map. 218 × 360 mm. Venice, Ferdano Bertelli, 1567.
Original edition. Almagià surmises that this was an early map by Gastaldi which was not published until after his death (c. 1565). It was included in *Additamentum I* of Ortelius (1573).

The Gastaldi map of Sicily first appeared in 1544, and it was still published, in re-engravings to as late as 1602. It was reproduced by Ortelius and de Jode in their atlases.
Tooley 518; Bagrow, *Ortelii Cart. Cart.*, I, 73.

Another Venetian rendering of the famous Gastaldi map.

100. GASTALDI, GIACOMO. Descrittione della Sicilia. Engraved map. 337 × 540 mm. Venice, 1545.
Original edition of Gastaldi’s map of Sicily (see above, nos. 98 and 99, for two 16th cent. reprints). “This map ... served as a model for a whole series of maps, on most of which Gastaldi’s name is not even mentioned” (Bagrow, trans.). It
is his second work — his first map, Spain, is also in this volume (no. 20). Tooley 514; Almagià, Mon. Ital. Cart., 23, and tav. XXIV; not in the Vatican collection; Bagrow, Ortelii Cat. Cart., I, 75, no. 2.

101. (ELBA). — Ilva sive Ilva insula. Engraved map. 304 x 202 mm. (incl. border). 249 x 178 mm. (map). (Venice, 1535). Apparently unrecorded; it agrees with neither of the two Elba maps recorded by Tooley and Almagià. The border is formed of simple lines engraved horizontally, and is not mentioned in descriptions of the two recorded maps. This is a "news-map" issued on the occasion of the siege of the fortress of Cosmopolis on Elba by the Turks, in 1553. The fortress is depicted on a much larger scale than the rest of the island. See Tooley 195-196 (incorrectly listing this map under 196); Almagià, Mon. Cart. Vaticana, II, 104-105; id., Mon. Ital. Cart., II, tav. XXVI.


103. GASTALDI, GIACOMO. L'isola di corinca. Engraved map. 313 x 228 mm. Venice, Fabius Licinius, c. 1560). Original edition. Almagià states that it undoubtedly was issued prior to the large Gastaldi map of Italy, 1561 (no. 74 of this volume). Tooley 168; Almagià, Mon. Ital. Cart., 32; Bagrow, Ortelii Cat. Cart., I, no. 3.

104. LUCHINI, VINCENZO. Tostius Graeciae Descriptio. Engraved map on two sheets. 420 x 630 mm. Rome, Lucchini, 1558. Original edition. A map of Greece, the Balkan Peninsula, western Asia Minor, and a small part of Italy. The map is rather primitive in aspect, and is evidently derived from maps such as those which appeared in the 1490 edition of Ptolemy, with some attempt at modernization. Some names of regions are given in Greek as well as Latin letters. Tooley 279.

105. GASTALDI, GIACOMO. Descrittione della Geografia Moderna di Tutta la Grecia. Engraved map on two sheets. 500 x 880 mm. Venice, G. F. Camocio, 1566. Gastaldi's large map of Greece, first published in 1560 (no. 106, below), of which there were several derivatives. It shows a remarkable advance over previous maps (such as no. 104, above), and was the source of the corresponding maps in the atlases of Ortelius and Quad. Accompanied by the broadside I Nomi Latinii, 1560, evidently made for Gastaldi's original map. Tooley 287; see also Bagrow, Ortelii Cat. Cart., 87-88.

106. GASTALDI, GIACOMO. Geographia particolare d'una gran parte dell'Europa. Engraved wall-type map on 6 sheets. 840 x 1070 mm. Venice, Fabius Liciniius for Ant. Laffredi, Rome, 1560.

One of the finest and most important maps by Gastaldi. Its occurrence as a single map is unusual; as Tooley remarks, the four quarters are treated as single different pieces in most collections, even those assembled at the period. The two lower quarters are printed from two plates each, the two upper are each from one plate. Gastaldi's map of Greece dated 1560 is in fact simply the southeast quarter issued with an added inscription. The map depicts the present Yugoslavia and parts of Austria and Hungary (NW quarter); the lower Danube Valley (NE quarter); central and southern Italy, Sicily (SW quarter); Greece, the Aegean, the west coast of Asia Minor (SE quarter). A single copy (Dillingen) is known of an earlier issue of this map, dated 1559. Tooley 28; Bagrow, Ortelii Cat. Cart., I, 87, no. 89; see also Almagià, Mon. Cart. Vaticana, II, 27-28 (later edition, after 1566).


109. (PREVEZA). — La Dimostrazione del Luogo dove al Presente si Trova l'Armati (sic) di Barbarossa, et de Christiani. Engraved view-plan. 298 x 245 mm. N., p. 1538. A "news-map" depicting the naval action off Preveza (Epirus), between the fleet of Turkey, commanded by Khair-ed-Din (Barbarossa), and the combined Papal-Venetian-Genoese fleet commanded by Marco Grimani and Andrea Doria, Sept. 25-27, 1538. Doria left Grimani in the lurch, and sailed off to Corfu in the middle of the battle, and the Turks won. Not in Tooley or Almagià.

110. CARTARO, MARIO. Isola di Cipro. Cuprus Insula. Engraved map. 182 x 248 mm. Rome, Ferdano Bertelli, 1562. This map bears a Roman engraver Cartaro; it also bears the name of Bertelli, Venetian publisher. Apparently Bertelli ordered the plate from Cartaro, and did not bother to change the imprint. The map is printed on the same sheet with the following item. Tooley 182; Almagià, Mon. Cart. Vaticana, II, 117, note 4.

111. CARTARO, MARIO. Creta. Candia. Engraved map. 178 x 246 mm. Venice, Ferdano Bertelli, 1562.
Signed “Marius Cartharus” (of Rome); printed on the same sheet as the above (no. 110) which bears a Roman imprint.
Tooley 175.


113. CAMOCIO, G. F. El Vero et Nuovo Disegno di Tutta la Isola di Candia. (Creta). Engraved map, 275 x 385 mm. Venice, Camocio, 1564. A long inscription in a tablet is by N.(icolasc) St.(opius), a correspondent of the Fugger bank, and an editor of several Venetian maps. Tooley 183; Almagià, Mon. Cart. Vaticana, II, 108, no. 55. and tav. XIII.

114. GASTALDI, GIACOMO. La descrizione dell’Africa. Engraved map on two sheets, 442 x 605 mm. Venice, Paolo Forlani, 1562. While Gastaldi’s name does not appear on this map, it clearly is by him. Bagrow surmises that Forlani copied it from the large Africa painted by Gastaldi, or after his designs, on the wall of the palace of the Doge, Tooley 67; see Bagrow, Ortelii Cat. Cart., p. 94; reprodu in Mueller, Remarkable Maps, I, 2.

115. GASTALDI, GIACOMO. Il disegno della geografia moderna de la parte dell’Africa. Engraved wall-size map on 8 sheets, 1066 x 1425 mm. Venice, 1564. Original edition of Gastaldi’s large map of Africa. This splendid monument of cartography is extant in 8 or 9 copies, according to Almagià. Tooley locates only 6 copies, including this one, at least two of which are incomplete. It seems that in some copies the extreme southwestern sheet was discarded, as it did not show any part of the African continent; but only depicted the islands of St. Helena and Ascension in the South Atlantic. Gastaldi is known to have been at work on a large map of Africa as early as 1541, and it is certain that he continued to improve it up to the time the present map was published. The engraving is by Fabio Licinio. Ortelius and de Jode used Gastaldi’s Africa for their atlases, and Biasutti (see below) traces its continuing influence to as late as the d’Anville map of 1747. Almagià, in his description of the Lloyd Triestino collection, incorrectly states that the present copy is undated (actually, it bears the date quite clearly), and Tooley, following him, treats this copy as a separate issue. Tooley 72 (but actually 71); R. Biasutti, “La carta dell’Africa di G. Gastaldi”, in: Boll. R. Soc. Geog. Ital., Ser. V, v. IX, (1920), 327-346, 387-416; Bagrow, Ortelii Cat. Cart., 93, no. 100; reprodu in Nordenskiöld, Periplus, pl. XLVI.

116. GASTALDI, GIACOMO. Isola de Malta. Engraved map, 310 x 207 mm. Venice, n.d. Original edition, engraved by Fabio Licinio. This is perhaps the rarest of all Gastaldi maps, being known in only two recorded copies. The other copy is in the British Museum. Almagià dates it as c. 1550, and surely before the large Gastaldi map of Italy (1561); Bagrow dates it as (1570). Tooley 371; Almagià, Mon. Ital. Cart., p. 23, and tav. XXV; Bagrow, Ortelii Cat. Cart., p. 96, no. 109.


118. ZENONI, DOMENICO. L’ultimo disegno de l’isola di Malta. Engraved view-plan, 334 x 425 mm. Venice, Zenoni, 1565. A “news-map” of the memorable siege of Malta by the Turks, issued after the final defeat of the invaders by the Knights of St. John, assisted by an Italian-Spanish force. The view shows the final battles on the island and the flight and embarkation of the Turks (Sept. 8, 1565). Tooley 385; Almagià, Mon. Ital. Cart., 33, V.

119. NELLI, NICCOLO. Il Porto dell’Isola di Malta. (Borgo). Engraved view-plan, 390 x 510 mm. Venice, August, 1565. Another “news-map” of the siege, depicting the bay and fortresses of Borgo in detail, with the defenses of the Knights and the attacks of the Turks. The capture of the fortress of St. Elmo is shown (23 June). Tooley 366.

120. ZENONI, DOMENICO. Il Porto di Malta di nuovo . . . emendato. Engraved view-plan, 335 x 428 mm. Venice, Zenoni, 1565. Another “news-map”. This one displays the situation as it was early in June, before the fall of the St. Elmo fort; the Turkish general Dragut, mortally wounded in one of the attacks on St. Elmo, is shown being carried off to a field hospital. Tooley 367 (locating only one other copy, at Wolfegg).

121. FORLANI, PAOLO. Disegno Vero della Nuova Citta di Malta. Engraved plan, 423 x 273 mm. Venice, Ferando Bertelli, 1566. A plan of the new fortifications to be erected on the St. Elmo peninsula, and to be called Valetta after Jehan Parisor de la Valette, Grand Master of the Order during the siege of 1565. Tooley 364 (locating only two other copies, British Museum and Bibliothèque Nationale).

122. GASTALDI, GIACOMO. Isola de San Lorenzo. (Madagascar). In questa isola visono elefanti . . . Engraved map, 210 x 177 mm. Venice, Ferando Bertelli, 1567. Original edition of the separate map of Madagascar, according to Almagià; another version is known without name of author or publisher. The present map is derived from the large map of Africa by Gastaldi, 1564 (no. 115 in this volume), where the island is shown in nearly identical size and nomenclature. Tooley 304 and 305 (apparently both numbers refer to this same map); Biasutti, op. cit., p. 336.
123. GASTALDI, GIACOMO. Nuova, et Copiosa, Descrittione di Tutto l’Egitto. Engraved map. 267 x 340 mm. Venice, Forlani, 1566. An enlargement of the Nile delta and valley section of the large Gastaldi map of Africa (no. 115), with some slight alterations. In its present form, Ortelius included the map in his Theatrum (1570 and subsequent editions).
Tooley 193; Almagià, Mon. Cart. Vaticana, II, 114, no. 63.

124A. GASTALDI, GIACOMO. La Descrittione della Prima Parte dell’Asia. Con li nomi antichi et moderni. Engraved map on two sheets. 442 x 740 mm. Rome, Antonio Lafriere, 1561.
The Lafriere edition of Gastaldi’s map of Asia, Part I, finely engraved by Jacobus Bossius (Bos); it had appeared three years previously in Venice. The three parts of Gastaldi’s Asia were not meant to be joined into one large wall-map, and are listed as separate pieces by the cartographical authorities. This map was included, in reduced size, in the de Jode atlas of 1578 and 1593, as were parts II and III.
Bound in is the broadside printed text, I Nomini Antichi et Moderni della Prima Parte dell’Asia, Venice, 1564.
Tooley 48, and 52 (printed text); Almagià, Mon. Cart. Vaticana, II, 35; Bagrow, Ortelii Cart. I, 86; repro. in Nordenskiöld, Periplus, pl. 74.

124B. GASTALDI, GIACOMO. Il Disegno della Seconda Parte dell’Asia. Engraved map on two sheets. 475 x 740 mm. Venice, Gastaldi, 1561.
Original edition of Part II of Gastaldi’s Asia, engraved by Fabio Licinio. It is accompanied by the broadside printed text I Nomini Antichi et Moderni della Seconda Parte dell’Asia, Venice, 1564.
There is a considerable amount of overlapping of Parts I and II. Part I runs from 26 to 56° north, and 59 to 118° east, while II runs from 4 to 37° north and 64 to 114° east. Thus all of northern Egypt, Palestine, North Arabia, and South Persia appear twice.
Tooley 54, and 59 (text); Almagià, Mon. Cart. Vaticana, II, 36; Bagrow, Ortelii Cart. I, 89, no. 92; repro. in Nordenskiöld, Periplus, pl. 55.

124C. GASTALDI, GIACOMO. Il Disegno della Terza Parte dell’Asia. Engraved map on four sheets. 628 x 730 mm. Venice, Gastaldi, 1561.
Original edition of Gastaldi’s Part III of Asia. As the Nomi Antichi et moderni are here placed in a compartment to the right, no separately printed sheet was necessary for this part. The map is a curious combination of two entirely different elements. The two upper sheets measure c. 480 x 730 mm., including the lower border graduated in degrees, and thus approximately conform in size to Parts I and II. The two lower sheets measure 150 x 730 mm., and they overlap the graduated lower border of the upper sheets; these lower sheets depict the East Indies south of the Equator. The lower borders of these two sheets have no graduation, and the style of engraving is generally different, e.g., the dotting to represent seas is quite visibly more sparse. Furthermore, the legend “Si vende alla libreria di San Marco in Venetia” on the lower left sheet gives the location of the shop of Ferdinando Bertelli, who apparently had no connection with the publication of the upper sheets.
We may conclude, therefore, that the two lower sheets are supplements made by or for Bertelli for the copies which he sold at his shop; the cartography may well be by Gastaldi. Note that Bagrow’s description of this map gives only the dimensions of the two upper sheets.
Tooley 61; Bagrow, Ortelii Cart. I, 90, no. 93; repro. in Nordenskiöld, Periplus, pl. 56; see also Almagià, Mon. Cart. Vaticana, II, 36–37.

125. GASTALDI, GIACOMO. Questo disegno ripresenta il terreno della provincia della Natolia, et Caramania. (Asia Minor and surrounding regions). Engraved map on two sheets. 430 x 597 mm. Venice, G. F. Camocio, 1566.
A Gastaldi map of Asia Minor, depicting a smaller area, was issued in 1564. The Ortelius Natolia (Theatrum of 1570 and later) is based on the smaller map. This, therefore, is the original edition of the present version.
Tooley 65; Almagià, Mon. Cart. Vaticana, II, 35; Bagrow, Ortelii Cart. I, 94.

126. GASTALDI, GIACOMO. Il vero Disegno . . . della Natolia, et Caramania. Engraved map. 338 x 450 mm. Venice, Bolognino Zalterio, 1570.
A new edition of the smaller Gastaldi map of Natolia (Asia Minor), omitting the Aegean, Crete, and most of Cyprus and Syria, (which appear in 125, above).
Tooley 66; see Almagià, Mon. Cart. Vaticana, II, 134; Bagrow, Ortelii Cart. I, 94.

Almagià suggests that this may be a copy of some Gastaldi map not now extant, or perhaps of part of the Asia Part I.
Tooley 436; Almagià, Mon. Cart. Vaticana, II, 111, no. 60.

Original edition. The view displays the famous monastery of St. Catherine with its subsidiary houses; monks greeting pilgrims to the monastery; Moses adoring the burning bush; Moses receiving the Decalogue; etc.
Tooley 440 (locating only the present copy); Bartsch, Pinzere-Gravure, XVI, 237, no. 67.

129. STEPHANIS, BONIFACIUS DE. Nova ac Verissima Totius Terrae Sanctae Description. Engraved map. 290 x 450 mm. Venice, Bologninus Zaltertius, 1569.
Original edition. Although the dedicatory inscription states that the map was compiled by de Stephanis, Bishop of Stagno, Dalmatia, 1564–1582, and a Papal emissary to Palestine, it differs little from mediaeval maps such as those of Mario Saxudo, except for somewhat more detail. Shown are many
crusader fortress locations such as Krak, Montréal, Montfort, Castrum Imberti, Scandalium, etc.

Tooley 437.

130. CARTARO, MARIO. Palestine Sive Terre Sancte Descriptio. Engraved map. 363 x 486 mm. Venice, Ferando Bertelli, 1563.

Original edition. The map depicts ancient (Biblical) Palestine and upper Egypt, with the wanderings of the Israelites shown in great detail. Though Cartaro worked exclusively at Rome, there is no extant Roman edition of this and several other maps by him which Bertelli published. Amaligià surmises, therefore, that Bertelli had ordered the plates from Rome, and that he is the original publisher.


This series of three maps is based upon those by Gastaldi which appeared in some copies of the 1554 edition of Ramusio’s Viaggi.

Tooley 737; nos. 132 and 133 repro. in Nordenskiöld, Pe- riplas, fig. 71–72.

134. FORLANI, PAOLO. La Descrizione di Tutto il Peru (i.e., South America, the West Indies, Florida, and part of Central America). Engraved map. 512 x 360 mm. Venice, Forlanì, n.d.

Original edition. A large-scale map, with many place names, identified rivers, etc. It can be dated within Forlanì’s career of 1560–1574 only approximately. As, however, the Ortelius map of 1570 showing South America was much inferior to the present one, we can assume that it was not then available to him. The map should therefore be assigned to the later years of Forlanì’s career.

Tooley 993; Nordenskiöld, Facci. Atl., p. 121, no. 102, and fig. 80.

135. (GASTALDI, GIACOMO). Il Disegno del discoperto della nova Francia, il quale s’è havuto ultimamente della novissima navigazione de Franzesi in quel luogo. Engraved map. 375 x 502 mm. Venice, aeneis formis Bolognini Zaltieri, Anno MDLXVI.

Original edition of one of the most important maps in the history of American Pacific coast cartography, probably the earliest, and certainly the earliest dated, map now extant in which the geographical concept of the “Strait of Anian” appears. This idea of a narrow boundary strait between Asia and America is credited to Giacomo Gastaldi, who first discussed it in a pamphlet, La universale descrizione del mondo, 1562, a single copy of which was extant as late as 1902, but which has now disappeared. A copy of a 1565 edition is located in the British Museum, however. Carto- graphical authorities surmise that a map accompanied the pamphlet in 1562, but no such map has been located. The present map embodies Gastaldi’s idea, and presumably is a copy of his map, or of a part of it.

The “Strait of Anian” corresponds approximately to the actual Bering Strait; it originated not in any discovery, but simply in a misreading by Gastaldi of a passage in Marco Polo, which is now believed to refer to some region much further to the south.

The relation of Asia to America had long been a subject of controversy among discoverers and cartographers, from Columbus onwards. In various ways, the Americas had been shown as islands or promontories of Asia, and the earlier Gastaldi depiction (Gastaldi type 1, as shown on maps 3, 4, and 7 of the present volume) showed NE Asia running into NW America. Another concept showed the two continents separated by a more or less broad stretch of ocean in the northern regions (see no. 2 in this volume). The present depiction (Gastaldi type 2) was very influential, the “Strait of Anian” continuing to haunt cartographers until the regions were actually explored by Bering in the 18th century.

The 1566 Zaltieri map exists in two states; the present one, with the publisher’s name and date, and also another state, with neither name or date. L.C. Wroth (see below) falsely calls the dated state “second issue”, but gives no reasons for his belief beyond referring to “convincing indications” (unspecified). G. H. Beans (in Nunn, see below), also speaks vaguely of “every evidence of being a very early impression”, in reference to the “undated state”. Herewith we present evidence that the sequence of the states may by quite the opposite.

Clearly visible on the J.C. Brown and G.H. Beans copies of the undated state (repro. in Wroth and Nunn, see below) are a series of straight scratchings, on the Pacific Ocean, American continent, and elsewhere, which are haphazard and not any part of the design. In the present copy, there is practically none of this scratching except for some very faint indications on America. This evidence of progressive wear is sufficient to prove that the state with the name of Zaltieri and the date 1566 is prior to the state without the name and date. Scratching can sometimes be burnished or erased from the plate, but this cannot be the case here; scratching which goes right through place names on the copper-plate would require erasure of all or part of such names and their re-engraving. This has not been done, and the unscratched plate is therefore demonstrably earlier. Also, there are well defined marks, apparently from corrosion of the plate, in the lower left margin of the undated copies. In the present copy of the dated state these marks are also present, but much lighter and less clearly de- fined.

It should be noted, however, that no evidence whatsoever is stated, and apparently none exists, which would justify calling either of these states an earlier “issue”. States of maps with publisher’s name and without often occur in 16th century Italian cartography; the most plausible explanation is that the ones with name are those sold in the publisher’s own shop or shops; those without name were copies wholesaled to the map trade generally. In the absence of evidence to the contrary, how can one assume that these states appeared at different times?

That the plate of this map was owned by Zaltieri is demonstrated by his explicit statement “aeneis formis Bolognini Zaltieri”; also, a detail of the engraving technique, the cross-hatching present in the mountain shadows, is of frequent occurrence on other Zaltieri maps (e.g., nos. 16, 27, 116 of
this volume), and is very infrequently present in maps of other publishers. While Gastaldi's "Anian" hypothesis is based upon a mistake, it was influential in the history of discovery, and it finally proved to be in accordance with the actual situation. Tooley 80; Wroth, Early Cartogr. of the Pacific, 154–158, no. 51, and pl. XI; Nunn, Origin of the Strait of Anian Concept, 1929; Wagner, Cart. of the NW Coast, I, 55–57, and pl. XII; Bagrow, Ortelius Cat. Cart., I, 92; II, 41; repro. in Nordensköld, Facsimile Atlas, p. 129, fig. 81; Fite and Freeman, Book of Old Maps, no. 21.

136. BERTELLI, FERANDO. L'isola cuba. Engraved map. 175 × 245 mm. Venice, "F. B.", (1566). A map which occurs in several variant states, one of them dated 1564. The present impression is printed on one sheet with the following item, dated 1566. Tooley 89.

137. BERTELLI, FERANDO. L'Isola Spagnola. Engraved map. 173 × 245 mm. Venice, Bertelli, 1566. Also occurs in several states, one dated 1564. Tooley 86.

Roman types. 2 cols., 53 lines. 174 leaves (including 5 blank leaves). With 27 double folio engraved maps by Conrad Sweynheym. Contemporary, probably original, Roman brown morocco (rebacked), multiple blind ruled line borders, gilt ivy-leaf ornaments twice in each corner; 10 brass bosses; two (of four) brass-leather clasps. With exlibris of Jorge Beristain and L. H. Silver. Folio (425 x 288 mm.).

A very fine copy of this edition of Ptolemy, which contains some of the earliest known Italian engravings, with manuscript text corrections by Bernardus Sylvanus of Eboli for the 1511 edition.

Book I of the text of the Geographia (or Cosmographia; ff. 38v–46v in this edition) bears upwards of 150 manuscript editorial corrections, plus several hundred punctuation changes, which are by Bernardus Sylvanus of Eboli, and which very probably are in his handwriting. Sylvanus was the editor of the Ptolemy which appeared in Venice in 1511, in the preface of which he complains of the careless work of earlier editors. A partial check of the manuscript corrections in this copy reveals that of the first thirty, 26 were incorporated into the 1511 text. There are sometimes differences in word-order or other details which make it impossible that the corrections are here “reversed”, i.e., entered into this copy at some later date from a 1511 copy.

As the corrections here are only in Book I, while all 8 Books are corrected in the 1511 edition, we may assume that the corrections here are in a preliminary state, and that the type-compositors of the 1511 edition did not work directly from this copy.

It should be noted that while there was a Ptolemy edition of Rome, 1507–1508, it contained an uncorrected text. In any event, we may be sure that a full study of the editorial work shown by the manuscript corrections in this copy would be a most worthwhile project.

THE ENGRAVINGS

Engravings in this edition are from the copper plates prepared by Conrad Sweynheym, the first printer in Italy (with Arnold Pannartz). They are among the earliest Italian engravings, and among the earliest engraved book illustrations ever made. They were first published in 1478, at Rome, by Arnold Buckink, but they had been in preparation for several years before that date. Several books with engravings appeared in that same year.

THE BINDING

The binding is strictly contemporary; it should be compared with De Marinis, La Legatura Artistica in Italia, I, pl. LXXI, which displays a Roman binding of c. 1484–1492, with a similar arrangement of blind-rulled borders, and with the same (or a closely similar) ivy-leaf tool in gilt in the corners. The present copy is a very large one, measuring longer in both dimensions than both of the British Museum copies (409 x 286 mm.; 402 x 283 mm.).

HC 15541; Eames-Sabin 66474; Klebs 812.7; Sander 5976; Pr 3966; BMC IV, 133; Census P-1086.

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PTOLEMY, CLAUDIUS. Geographia. Translated from Greek into Latin by Jacobus Angelus; revised and edited by Marcus Beneventanus and Joannes Cota of Verona.

Rome, Bernardus Venetus de Vitalibus, 1508.

Roman type. 1 and 2 cols. 142 leaves (incl. blank leaf 0°). With 34 double folio engraved maps; 37 diagrammatic woodcuts, one of them full-page; numerous decorative woodcut initials. Contemporary stamped calf with brass centerpieces; brass clasp fixtures (2 of 4). Folio (410 x 285 mm.).

One of the most important editions of Ptolemy ever published, the first one to contain the Johannes Ruysch world map depicting America, the earliest such map published by an American explorer.

Indeed, this map was long believed to be the first published map of America, and it is so described in Sabin-Eames ("the first printed delineation of the newly discovered lands"), and Harrisse. Since that time, three earlier printed maps have been discovered: (1) the Contarini-Roselli map, 1506 (one copy known, BM); the Waldseemüller wall map of 1507 (one copy known, Wolfegg Castle, Germany); and the Waldseemüller globe gores of 1507 (two copies known; Bell Collection, Minnesota U.; and H. P. Kraus Private Collection). The present map is, however, the first published map of America by a person who had himself travelled there. The editor of this edition, Beneventanus, informs us (trans.): "John Ruysch, a German [actually a Netherlander], in my opinion the most expert of geographers, and most diligent in depicting the world, who has assisted me in this little treatise, said that he sailed from the southern part of England... travelled past many islands, described below". (Leaf a' recto in Beneventanus' "Orbis nova descriptio", a treatise which first appears in this edition). It is not known whether Ruysch sailed to America from England on one of the Cabot voyages, or on some other expedition from Bristol in the earliest years of the 16th century. (See J. Williamson, The Cabot Voyages and Bristol Discovery – Hakluyt Soc. II ser., cxx, pp. 142-143, 305-306.)

STATE AND CONDITION OF THE BOOK AND MAP

There were two issues of the Beneventanus-Cota Ptolemy, dated 1507 and 1508. The 1508 edition (as the present copy) is largely the same as the 1507; added, however, is the important treatise of Beneventanus. The Ruysch map generally appears only in the 1508 issue; those found in 1507 copies were perhaps added, as the Beneventanus treatise should go with it.

The Ruysch map was printed from two copper plates, one for the left folio, one for the right. Each of these plates was twice modified by the addition of inscriptions, and there are six known states of the map made from varying combinations of the states of the separate plates. The present copy is of the third state, it has on the left plate the added inscription "La Dominica", but does not have the later inscription "Plisiacus Sinus". On the right plate, there is the added inscription "Agisimnibus Sinus", but not the later added inscription "Pelagius Bone Speranze". There are other readings also, but the above are sufficient to distinguish the states. (See Bradford F. Swan, "The Ruysch Map", in: Bibl. Soc. of Amer., Papers, XLV, 1951).

There are two marginal mends to text leaves (no loss), and some light spots and thumbing on the text and maps. The Ruysch map is in excellent state of preservation; there is one very small mend in the margin which does not even go near any of the engraved surface. The modern map of Italy is slightly trimmed in the left margin (as is usual), but the Ruysch map is untouched, with all the engraved surface present. The present copy is a large one; its measurements of 285 x 410 mm. compare favorably with the J. C. Brown copy (270 x 400 mm.) and the Kane-Princeton copy of the 1507 issue (283 x 410 mm.).

The 27 Ptolemaic maps are the second series of maps ever published, being from the plates of the 1478 edition (Rome, Arnoldus Bucinck). These plates were prepared by Conrad Sweynheym (possibly at the
request of Cardinal Nicolas Cusanus – see H. P. Kraus Catalogue 69, no. 37), and issued by Buckinck shortly after Sweynhcym's death. The six "modern maps" were engraved in similar style. The most notable of these is of course the Ruysh map, but the one of Germany and Central Europe is also remarkable. The World Encompassed (Walters Gallery Catalogue) states that this latter map was copied from the Nicolaus Cusanus map of 1491, but it seems very much closer to the woodcut map printed in the Nuremberg Chronicle, 1493.


ROBLES, GASPAR DE, BARON DE BILLY. – Manuscript plans of Dutch towns, depicting fortifications erected by Governor Robles in Friesland (Holland), and military actions between his troops and those of the rebellious Netherlanders. Friesland, 1572.

Series of 21 view-plans, in pen and ink, on 16 folio leaves of paper. In cloth portfolio. Various sizes, from 478 x 712 mm. to 215 x 210 mm.

A fascinating collection of fine drawings, dating from the earliest years of the struggle of the Dutch Republic against Spain.

These pieces display forts under the jurisdiction of Robles, some or all of which had been erected by his order. They form an illustrated history of his campaign against an invading force of Dutch in 1572, when an attack was directed against Leeuwarden. These pictures constitute an unexploited historical source which is close to unique for this period; the only similar contemporary records which come to mind are the Ryther engravings of the Armada campaign of 1588, and the Tortorel and Perrissin pictures covering somewhat earlier events.
Nowhere in these plans is their author identified who certainly was an excellent draftsman. As all legends are in Italian, however, except for a few words in Dutch, we may assume that he was an Italian military engineer serving with the Spanish troops. The troops were themselves "foreigners", as they are identified as Walloons from the southern Netherlands and Germans.

The first 11 view-plans depict fortified towns. (The name first given is as it appears on the plan, followed by the modern spelling in parentheses.)

1. LIEVERDIAE (LEEUVARDEN). 478 x 712 mm. One of the chief towns of Friesland and capital of the modern Dutch province of that name. A large and detailed view-plan; displaying even the individual houses, with a numerical key, 1–16, and various scales.

2. DELFSIL (DELFZIJL). 472 x 375 mm. One of the towns fortified by Robles. It was at that time little more than a village, situated on the Ems River; it is shown with surrounding dikes, country estates, and villages.

3. STAVERA (STAVOREN). 472 x 375 mm. One of two depictions of Stavoren in this series, that other being an action picture (no. 16, below). A town on the former Zuider Zee, at the farthest west promontory of Friesland. Depicts a moat-surrounded citadel and rows of houses along a central canal.

4. SLUOTEN (SLOTEN). 225 x 375 mm., on verso of (3). One of the towns known to have been fortified by Robles. It is inland from Stavoren and directly south of Sneek. Shown with a citadel and houses bordering a canal.

5. HENDELOPE (HINDELOOPEN). 215 x 160 mm., on verso of (3). A promontory just north of Stavoren, here shown as a fortified village, with a ruined manor house within the lines.

6. MACHON (MACKUM). 215 x 210 mm., on verso of (3). One of the fortifications recorded as built by Robles. A small fort on the Zuider Zee dike, north of Hindeloopen.

7. BOLSVARDT (BOLSWARD). 475 x 375 mm. A fortified town, inland directly east of Makkum, protected by a moat, drawbridges, etc. Six churches are shown in some detail.

8. SENECH (SNEEK). 475 x 375 mm.; on the verso of (7). A fortified town, inland SW from Bolsward. The large St. Martin's church and others are shown.

9. ARLINGEN (HARLINGEN). 475 x 375 mm. On the NW coast of Friesland; a fortified town with a well protected citadel; part of the town is outside of the fortifications.

10. FRANICHA (FRANEKER). 475 x 375 mm., on verso of (9). A town with moats, fortified gates, and a citadel which is itself within moats. It is just east of Harlingen.

11. GRUNINGEM (GRONINGEN). 475 x 698 mm. One of the chief cities of the province of Friesland as it then existed. This town was the head-quarters of Robles during his tenure of the Vice-Governorship and Governorship of Friesland. A fine detailed view, with numerical key 1–18.
THE ACTION PICTURES

Drawings nos. 12–21 present a series of action pictures which certainly depict one campaign, from the beginning in the north of Friesland to the retreat of the Dutch troops over the border to the neighboring province of Overijssel. Two of the plans seem to be out of order; no. 21 should be at the very beginning of the action, and no. 20 should be placed earlier, between 15 and 16. In only one instance is Robles himself identified as being on the scene of action; it is usually his subordinate Captains (in one instance even a Sergeant is in command). A letter of Robles to the Duke of Alba places the action at Stavoren (no. 16) in September, 1572. The pictures are as follows:

12. RIPE (DORNRIJP). 310 x 450 mm. Two companies of the Robles regiment attack the enemy and drive them from the village (between Franeker and Leeuwarden); the only fortifications seem to be field earthworks thrown up by the Dutch.

13. BELECHOM (BERLIKUM). 310 x 460 mm. A small fortress near this village is defended by 500 Walloon troops. 2000 rebels attack; they are repelled with losses. The village is NW of Leeuwarden.

14. LA BADIA DI AGNO. (Between Franeker and Leeuwarden). 310 x 460 mm. This fortified abbey it attacked by the rebels; a cavalry force arrives from the direction of Leeuwarden and chases the rebels away.

15. LA BADIA DE LIDELOM. (Identified as between Harlingen and Leeuwarden; probably west of Franeker). 310 x 460 mm. The rebels attack this abbey, defended by Walloon and German troops; they are repulsed.

16. STATERA (STAVOREN). 310 x 460 mm. The rebels have now taken to their boats and gone south along the coast of the Zuider Zee. They are shown attacking the citadel of Stavoren with artillery and setting fire to the bridge gate over the moat. Relief troops of the Robles regiment arrive and drive the rebels away. The action here was mentioned in a letter from Robles to Alba; the five cannon he reported capturing here are clearly shown.

17. COLDAM (KOUDON). 310 x 450 mm. A battle scene south of the village, which itself is not shown. It is east of Stavoren. The Dutch troops defend a narrow neck between two lakes; the Robles regiment attacks with gunboats and by landing troops.

18. CHUNDER (KUINRE). 310 x 450 mm. A place down the coast southwards from Stavoren. Here for once the Dutch are successful. As they attack, the Spanish garrison flees from their strong-point, a church with a wall and moat around it.

19. BLOCHESIL (BLOKZIJL). 310 x 450 mm. The Dutch have retreated over the border into Overijssel. The Robles regiment attacks them in this village, where a rear-guard makes a stand at a canal.

20. MACHON (MAKKUM). – see plan 6, above. 340 x 450 mm. An earlier stage in the campaign, since this town is to the north of Hindeloopen. It should perhaps belong between nos. 15 and 16. The Robles regiment, with Robles commanding in person, fires on the village from on top of some brick ovens without the walls. During the night the Dutch retreat towards Hindeloopen.

21. DOCHOM (DOKKUM). 325 x 450 mm. NE of Leeuwarden, and the farthest north of any of these action pictures – therefore probably the first of the series. The town is unfortified; companies of the Robles regiment are shown arriving from Leeuwarden and Groningen, from the west and east. The Dutch troops are marching out southwards.

Gaspar de Robles (1527–1585) was born in Portugal of Spanish parents; according to one source, he was the son of Philip II's wet-nurse, and he became an important subordinate of Philip in the Netherlands. As a young man, he saved the Imperial standard and the life of the Emperor Charles V in his 1546 campaign against the German Protestants. He married the Dame de Billy (Artois) and thereby acquired the title of Baron de Billy. He was a friend of Counts Egmont and Horn and tried to warn them of their danger, but when their execution (1568) signaled the outbreak of the Dutch revolt, Robles remained entirely loyal to Spain. He served as Vice-Governor of Friesland 1568–1573, and Governor 1573–1576, in which year a revolt of his unpaid troops unseated him; thereby Friesland was permanently lost to Spain. Robles continued to fight the rebels after this, in Friesland and elsewhere; he met his end at the siege of Antwerp in 1585, when he was standing on the blockade bridge across the harbor when the famed infernal machine of Antwerp blew up. After the surrender of Antwerp, his body was recovered from among the ruins of the bridge.

A DETAILED STUDY OF THIS SPLENDID SERIES OF DRAWINGS IS AVAILABLE, WITH REFERENCES TO THE HISTORICAL LITERATURE RELATING TO ROBLES.
III.

ORTELIUS CORRESPONDENCE

Scripsi: Adamus.
FABIUS, SCIPIO. Two Autograph Letters signed. In Latin. Together 2 pp. (tiny mends). 22 and 18 lines. Folio (305 x 205 mm.; 280 x 210 mm.). To Abraham Ortelius, Antwerp. With address on the versos. Bologna, June 16, 1561; and April 14, 1565.

The present two letters by Scipio Fabius to Ortelius are the only ones known to be extant. The writer is addressed as "medicacar artis professor" in the dedication by Ortelius on the map of Egypt; that is all the information available on him. The Egypt map is the second map known to have been made by Ortelius and founded his reputation as a "Cosmographus" or mapmaker. In 1570, it was included with the first edition of the Theatrum orbis terrarum (Bagrow, no. 2).

Fabius expresses his gratitude for receiving Ortelius' world map, Typus orbis terrarum (Bagrow, no. 6), engraved by Frans Hogenberg (also later included in the 1570 Theatrum).

Ortelii Epistulae (ed. Hessel) nos. 11 and 15.


On September 29, in the year of the present letter, Jean de Vendville (1527-1592) founded the famous English College at Douay, together with Cardinal William Allen, and, a little later, a similar seminary for English priests in Rome. In this connection, his question in the letter to Ortelius, "... has our king [Tournai was part of French Flanders and under Spanish jurisdiction] founded any universities in America or the neighbouring isles?" (Hessels trans.) appears of interesting actuality. In 1568, there were three universities in the New World: Santo Domingo, founded in 1538 by Pope Paul III; Mexico City; and Lima, both founded by Charles V in 1533, or a little later.

In his letter, Vendville also requests "anything written on the Southern region beyond the Strait of Magellan" (Hessels trans.). The "Terra Australis", as the antarctic region was then called, is depicted, up to the late 18th century, as some totally imaginary masses of land.

Further on, Vendville asks Ortelius if it was true "that they are printing in Italy a very full description of Africa". Ortelius might have replied by naming the maps of Gastaldi (1560 and 1564); Foriani; Camocio; and Nicolò Nelli. In his Theatrum, however (edition of 1595), he included the later map by Pigafetta (Bagrow, no. 204).

Ortelii Epistulae (ed. Hessel) no. 25.

MERCATOR, GERARDUS. Autograph Letter signed. In Latin. 1 page. 35 lines. Folio (287 x 177 mm.). To Abraham Ortelius. With an engraved portrait of Mercator. Duisburg, Nov. 22, 1570.

A splendid letter, associating two of the great early cartographers. Mercator expresses admiration for the first edition of the Ortelius Theatrum which had just appeared. So highly did Ortelius appreciate this warm commendation that he printed it in the 1575 edition, and many subsequent ones, of his work. Mercator says:
"I have examined your work, most accomplished Ortelius, and praise the care and elegance with which you have embellished the labors of the authors ... Many ignorant geographers making maps indiscriminately corrupt the truth to a remarkable degree, when they join together without order, proportion or discretion false and corrupt descriptions with true and genuine ones, as can be seen in many maps from Italy" (in the published version, "many such maps" – evidently Ortelius did not wish to offend the Italian map-publishers). "You deserve no small praise, for you have selected the best descriptions of each region and have digested them in a single manual which without diminishing or impairing the work of any, may be bought for a low price, kept in a small space, and even carried about wherever we wish ... I am certain that this work of yours will always remain saleable, whatever maps may in the course of time be reprinted by others ..." (trans.).

Mercator suggests that Ortelius include in his publication the Wolfgang Lazius maps of Austria-Hungary, and they duly appeared in the 1573 edition. Attached to the letter is a brilliant impression of Frans Hogenberg's engraved portrait of Mercator at the age of 62, dated 1574; he is shown half-length, his hand resting on a terrestrial globe. The print measures 262 x 200 mm., including the blank margin.

Ortelii Epistulae (ed. Hessels), no. 32.
For the portrait: Hollstein, Dutch ... Engravings, IX, p. 54.


A poem praising Ortelius as the author of the first world atlas, the Theatrum orbis terrarum of 1570. Petrus Bizarus (Bizari) was an Italian historian who is said to have been close to the Reformation movement; he lived at Antwerp for a period of years.

On the verso, Ortelius wrote a four-line quotation from Martial's Book XII, advising not to become too intimate with people if anxieties are to be avoided. An interesting comment in the light of the exuberant praise of Bizarus' poem which, incidentally, Ortelius did not include in his editions of the atlas. Another word (Χειμώνας) in Ortelius' hand could not be identified.

Ortelii Epistulae (ed. Hessels), no. 33.

MERCATOR, GERARDUS. Autograph Letter signed. In Latin. 1 page. 32 lines. 4to (250 x 203 mm.). To Abraham Ortelius. With address on verso. Duisburg, May 9, 1572.

In this fine letter Mercator advises Ortelius on the cartography of America. He thanks Ortelius for sending a map of Bavaria, and mentions his inability to obtain maps from the Cologne booksellers. "Arnold Mylius was with me a few days ago ... I learned from him that there are extant several detailed maps of the New Indies, which perhaps you might obtain and publish ... But I would wish that in publishing them you might keep the longitudes and latitudes of certain important places as they are in my universal map" (no doubt
the great world map of 1569) "unless possibly some better can be obtained from reliable observations. It would be enough to do this for Santo Domingo of Hispaniola; Cape Race, Canada and Hochelaga of New Spain; Mexico; Cape St. Augustine of Brazil; and likewise some promontories and cities in the Western and Peruvian ocean; then to insert the rest according to the proportions of the new map" (trans.). He tells Ortelius that he does not himself have the time to do this work, but he does want to have these improvements published by him. He also informs Ortelius that he is sending him his portrait.

Ortelii Epistulae (ed. Hessels), no. 38.


Two letters by Count Orlandi, Legal Consultant at the Papal Court, with interesting geographic information. Both letters were dictated to a secretary except for closing paragraphs and address, which are in the hand of Orlandi.

Following the first appearance of his Theatrum, Ortelius had distributed requests for additional information on particular regions. Orlandi here supplies him with an unfinished sketch of his native Siena and his descriptive pamphlet entitled De origine et Episcopatu Civitatis Senae in Etruria, the text being given in full in the letter. Both the map and the text were included by Ortelius in the Additamentum to the Theatrum of 1573 (Bagrow, no. 94). The errors made there in the reading of Orlandi’s letter were pointed out by the latter in the second of the two letters present and corrected by Ortelius in the subsequent editions of the Theatrum.

Likewise, Ortelius included Orlandi’s map of Picenum, or Marca Anconae, with the 1573 Additamentum. In the letter, the map is described by Orlandi as being “not perfect, but closer to perfection than the one issued in 1561 in Venice, together with other Ptolemy maps” (trans.).

Much of Orlandi’s first letter is taken up by his interesting rectification of the so-called Sibylline verses, an projects of maps for the Theatrum. He names François de La Guillotière as a cartographer and adds that he orbis terrarum” (Bagrow, no. 6). The verses predict in a mysterious way that the Indies would come under Portuguese rule. In his letter, Orlandi provides the correct text of the verses, which he found in a work by Gaspar Barreiros, entitled Censura in quendam auctorem qui sub falsa inscriptione Berosi Chaldaei circumfertur, and printed in 1565 at Rome. According to Barreiros, the prediction came to the ears of the King of Portugal who was extremely pleased and kept it a secret. Through the intermediary action of Valentin Fernandez de Moravia, however, and the German merchants in Lisbon whose broker he was, the story allegedly travelled to France and Germany and was published, with a preface by Moravia. The latter, named after his native country, is mainly known as the distinguished co-printer of the 1495 Lisbon edition of Ludolfus de Saxonia. Orlandi includes in his letter the full text of Moravia’s preface. The book it was intended for could, however, not be identified. As Orlandi informs us further, the Sibylline verses also appeared on page II of the Inscriptiones Sacrosanctae Vetustatis, edited and published by Petrus Apianus in 1534.

Ortelii Epistulae (ed. Hessels) nos. 39 and 49.
ROGERS, DANIEL. Autograph Letter signed. In Latin. 3 pp. (insignificant marginal repairs). 72 lines. Folio (305 x 220 mm.). To Abraham Ortelius, Antwerp. With address on the verso. Windsor, October 20, 1572.

Daniel Rogers (1538–1591), a diplomat in the service of the English crown, was a man of scholarly tastes and the intimate friend of William Camden. In the present letter he offers a geographical sketch and some descriptive information on Ireland, drawn and compiled recently during a trip to the island, for inclusion in the Theatrum. As he remarks, his object was to see “whether all is correct that Jovius [Paulus Jovius: “Descrip tortio Britanniæ . . .” in his book De imperii et gentibus cogniti orbis, Venice 1548]; Bartholomaeus [Anglicus, De proprietatibus rerum, Strassburg 1480 and later]; Sabellicus [M. Antonius Coccius Sabellicus, Opera omnia, Basel 1540] and other recent authors have written of that country” (Hessels trans.). Thus far, Ortelius had selected only two maps of the British Isles, one of England and one of Wales, both by the English cartographer Humphrey Llwyd – the map of Wales being one of the earliest known of that country. It is not clear whether the separate map of Ireland, included in the 1573 Additamentum together with the Llwyd maps, is based upon the sketch sent by Rogers: no credit is apparently indicated on the map. In later editions (1599; 1602–1603), the map of Ireland by Baptista Boazio has been substituted for the earlier map.

Further along in this letter, Rogers reports of the progress he is making with his book on the antiquities of Britain, alluding probably to Ortelius’ reference to it in the 1570 Theatrum as not yet published (“De veterum Britannibus moribus et legibus scripsit Commentarium Daniel Rogerius cognatus noster, sed nondum edidit”). Despite his optimism in this letter, Rogers seems never to have finished this book; in any case it was never published.

Ortelii Epistulae (ed. Hessels), no. 42.

MAGDEBURG, HIOB. Autograph Letter signed. In Latin. 2 pp. 51 lines. Folio (317 x 192 mm.). To Abraham Ortelius, Antwerp. With address on verso. Luebeck, March 8, 1574.

Hiob Magdeburg (1518–1595) is the author of a large manuscript map of Saxony and Thuringia (1566) and small printed maps of “Misnia” and “Turingia” (1562). He grew up in the mine district of Saxony and later became a school principal at Luebeck. From there he acknowledges a letter and a copy of the Theatrum sent him by Ortelius. He offers his services as to the improvement of the maps of Saxony, Meissen and Thuringia in the atlas, in which he has observed several faults. He also states that he is sending Ortelius a copy of the Germany map of Cardinal Nicolaus Cusanus. He refers to a rather vaguely known manuscript origin of various Germany maps, some of them issued by Hieronymus Muenzer. It is noteworthy that Ortelius seems to have taken no notice of Magdeburg’s advice.

Ortelii Epistulae (ed. Hessels) no. 46.


The writer of this letter, Johannes Metellus, was a jurist from Burgundy who lived for a long time at
Hoc plenum mi Sue Ortelio Grahae aeg maximam et Thamani tabulam mihi viserit, sed cum quam a Franciscio mei operum, quae quaeque effugere coe sunt remota, quae et co alias in hanc-virgulaque praeclara alia stat, hanc effugere aucta de Thaamae tabulam plenum effugere, quae mihi viserit mihi rem. De Thamae tabulam quae viserit quae mihi, facetem mihi aucta et quae in hanc virgulaque praeclara alia stat, hanc effugere aucta de Thamae tabulam plenum effugere, quae mihi viserit mihi rem. Facetem mihi aucta et quae in hanc virgulaque praeclara alia stat, hanc effugere aucta de Thamae tabulam plenum effugere, quae mihi viserit mihi rem.
Louvain but spent the last years of his life in Cologne. R. A. Skelton mentions him as a cartographer who, during that last period at Cologne, published a small traveller's atlas *Itinerarium Orbis Christiani* (1579) and five other small atlases, one of them on America and including 20 maps (1600). From the present letter to Ortelius it is evident that Metellus was both interested in and informed about Asiatic matters. He mentions the names of a few other men whose contributions in that field are known to him - none of whom could, however, be further identified. At the end of the letter, Metellus asks Ortelius' comments on "Epistola Indica", undoubtedly referring to his work *De inventa ab Hispanis et Lusitanis navigacione in Indiam, epistola ad Ant. Augustinum, Colon.*, published in the following year, 1576.

The first part of the letter is taken up with Metellus' description of an anagram on his name which he has entered in Ortelius' *Album Amicorum*, an art he seems to have practiced with considerable skill.

*Ortelii Epistulae* (ed. Hessels) no. 60.


The present five letters to Ortelius by the famous Spanish orientalist Benedictus Arias Montanus (1527-1598) are all that survive among Ortelius' correspondence. Arias considered himself one of Ortelius' closest friends and repeatedly regrets living so far away from the great cartographer. According to some remarks in the first of the letters present here, it seems to have been Arias' desire to spend the years of his retirement in Holland - and near Ortelius - rather than in Spain; actually, however, he withdrew to Campo de Flores, a place owned by the military order of Santiago de la Espada, near Seville, after resigning the Royal chaplaincy in 1584. Both men had a variety of interests in common. They also felt bound to each other in the concern about their Catholic faith. Arias Montanus had achieved fame by editing the 8-volume Polyglot Bible, published by Christopher Plantin between 1569 and 1572 at Antwerp. Both men died in 1598, only slightly more than a month apart.
(1) February 28, 1576. Arias Montanus asks Ortelius for a copy of the *Theatrum*, "colored by your sister" (Hessels trans.) – interesting evidence for the assistance Ortelius received from his sister and life time companion; also, together with other remarks in the letters, indicative of the liking Montanus seems to have had for her.

J.B. Raimondo, a friend who owns a map of China, is called by Montanus a lecturer on mathematics, a painter, and a maker of globes; he could not be identified.

This letter was sent from Rome where Arias Montanus had just been acquitted of charges of heresy brought against him by Leon de Castro, a professor at Salamanca.

(2) January 3, 1590. In this letter, Montanus acknowledges the receipt of a colored copy of Ortelius’ map of Spain (Bagrow no. 173), dated 1590. He then remarks on a correction necessary in the text of the map of Valencia (Bagrow no. 137, dated 1584), which had been derived from Fridericus Furius Caeriolanus, historian and theologian at the Spanish court (d. 1592). Both maps are part of the *Theatrum*. Towards the end of his letter, Montanus advises Ortelius not to mention the Inquisition unless he is saying something in praise of it. This is an allusion to Ortelius’ map of Valencia (see above), where it is said that the inhabitants still profess the Mahommedan religion, with the connivance of the King and the Inquisition. This comment is omitted in subsequent editions of the atlas.

The letter is the first among those present written at Montanus’ country retreat Campo de Flores, near Seville, where he spent the last period of his life.

(3) March 30, 1590. A portion of this letter deals with a painting at Ortelius’ home in Antwerp, depicting the Death of the Virgin, which he had engraved by Philip Galle. Montanus had previously asked for a copy of the engraving which he praises highly. He also mentions receiving Ortelius’s portrait and promises some gems in return, among them the famed Bezoor stone, used as an antidote.

(4) April 10, 1591. Arias thanks Ortelius for sending him maps of Spain (see above); China (Bagrow no. 152, dated 1584); Valencia (see above); and Florida (Bagrow no. 134, dated 1584), plus three supplements to the *Theatrum*. As regards some place names of Celibia, Arias promises to ask his friend Rodrigo Bosma Delgado, Canon at Badajoz; besides being the author of theological works, he is the alleged discoverer of the healing power of the Bezoor stone, of which Arias mentions sending Ortelius three samples, together with some silver grains from America, used for purification.

(5) April 26, 1596. This is the last letter from Arias Montanus which Ortelius preserved among his correspondence. Both friends were ailing in these last years previous to their death in 1598. Arias mentions here that he forwarded his earlier letter through a common friend, Charles de L’Ecluse (Clusi-us; c. 1524–1609), a Dutch botanist who is known for introducing the potato from Peru. Arias further mentions sending Ortelius a copy of his writings and a few more gems.

DEDICATION: manuscript of a dedication to King Philip II of Spain, in the hand of Arias Montanus. Undated. This dedication was possibly intended to replace the original dedication of the *Theatrum* to King Philip in the new Latin edition of 1574, but was apparently never used. It goes into considerably more detail of praise and explanation of the work than the printed dedication. At the foot of the paper, the upper strokes of some letters are still visible, the rest having been cut off.


London, September 24, 1577.

Ortelius had met William Camden during his stay in England, in the summer of the same year, 1577. Following the visit, a more or less regular exchange of letters ensued.

Camden was then working on his *Britannia*, and it was Ortelius who urged and encouraged him to prepare the work for publication. When it finally appeared in 1586, dedicated to Lord Treasurer Burghley, Camden’s reputation as an antiquary and topographer was established.

In the present letter, Camden expresses his pleasure at entering his name and symbol in Ortelius’ *Album Amicorum*. He also promises to present a book, the *Rerum sacrarum liber* of Laurentius Gambera, to Gabriel Goodman, Dean of Westminster, on Ortelius’ behalf. He conveys his greetings to Daniel Rogers, then in the Netherlands (see No. 43).

The most interesting portion of the letter is Camden’s comments on the edition of Sextus Rufus’ *Breviariiun rerum gestarum populi romani*, by Hubert Goltz (Bruges, 1565). Camden is glad that Goltz has ingeniously

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named the fifth province of Roman Britain, Flavia (Flocina, Flotina), which had so far been missing from the general count of 18 provinces in Gaul and Britain.

Below the address and in another hand, is added: “Per Emanuelem Demetrium”, i.e. Immanuel van Meteren, a friend and relative of Ortelius.

Ortelii Epistulae (ed. Hessels) no. 72.

48 BARVICIUS, JOHANNES. Autograph Letter signed. In Latin. 1 page. 19 lines. Folio (323 × 205 mm.). To Abraham Ortelius, Antwerp. With address on the verso.

Cologne, October 7, 1578.

The writer of this letter is unknown to the biographical dictionaries. As evident from the contents, however, he must have worked in close contact with Ortelius as he supplies him with scientific material which he obtained for him in Germany. He mentions having received a copy of Ortelius' Synonymia locorum geographicorum, compiled by Arnold Mylius for the first edition of the Theatrum, and republished by Ortelius in 1579. Barvicius says he finds the Synonymia very convenient as they combine the different names for one and the same place. In return, he is sending Ortelius “two long promised geographical and astronomical globes”; he might have been himself a maker or distributor of such instruments. Barvicius goes on to announce more instruments “necessary for the use of globes” to be sent to Ortelius through Mylius. At Speyer, Barvicius promises to inspect the manuscript of the famous Peutinger Table for Ortelius - to be included in the later editions of the Parergon; it actually appeared only in a posthumous edition.

Ortelii Epistulae (ed. Hessels) no. 77.

49 MONAU, JACOB. Autograph Letter signed. In Latin. 3 pp. (a few small mends.). 74 lines. Folio (300 × 212 mm.). To Abraham Ortelius, Antwerp. With address and seal on the verso.

Breslau, October 15, 1579.

Jacob Monau (1546–1603), a classical scholar who had chosen to live at Breslau because of his Calvinist faith, refers in this letter to the Epitome to Ortelius' Theatrum. Upon reviewing a copy of the Additamentum I, issued in 1573, he remarks that he saw another atlas entitled Miroir du Monde and apparently published as an epitome to Ortelius' Theatrum, with laudatory mention of his name. He continues to say that although this atlas included fewer maps than the Theatrum, and, in his opinion, was not very well engraved, it had a good overall plan and would be most suitable as a travel guide if put out in a better way, say by Ortelius.

The fact that Monau calls Ortelius' attention to this atlas, is rather amusing and shows the poor conditions of communication at the time. The so-called Epitome to the Theatrum was a pocket size edition of the Theatrum, with the maps engraved in reduced size by Philip Galle. Plantin had first published it in 1576, with Ortelius' consent, under the title Spieghel der waerelds and accompanied by a Dutch text in verses by Peeter Heyns. In 1579, a French edition followed, with text in prose and entitled Miroir du Monde – the edition Monau had seen when he wrote the present letter. Plantin's pocket atlas was very well received and re-published up to the end of the 17th century.

Ortelii Epistulae (ed. Hessels) no. 89.

Naples, November 1, 1579.

This letter by Nicolaus Secovius, who calls himself an "eques polonus", is interesting as it informs Ortelius of some errors in the representation of the East European countries in his Theatrum. As best source of information, Secovius recommends the book Polonia, by Bishop Martin Cromer (Marcin Kromer) of Wermland, published in 1578 at Cologne. Secovius praises Ortelius for choosing Waclaw Grodecki's map of Poland for his atlas (included as no. 64 in the 1570 edition, and as no. 200 in the edition of 1592, the latter in revised form). The map was also included in Kromer's Polonia of 1589 (see Bagrow, Ortelii Catalogus Cartographorum I, 102). The writer of the letter criticizes Ortelius, on the other hand, for including Poland within the borders of Russia. Assuming at first that this was due to the fact that the same mistake occurred also in Baron Siegmund von Herberstein's Rerum Moscoviticarum commentarii (first published in Vienna, in 1549), Secovius then revises this opinion in his postscript after having seen a copy of the Herberstein book.

Ortelii Epistolae (ed. Hessels) no. 91.

DANTI, EGNAZIO (PELLEGRENO DANTI DE RINALDI), O.P. Autograph Letter signed. In Italian. 2 pp. (small mend on outer edge). 50 lines. Folio (277 x 206 mm.). To Abraham Ortelius, Antwerp.

Rome, December 24, (15)80.

A very important letter because of its detailed information about the cartographic activities of Egnazio Danti (1536–1586), famous mathematician and astronomer, who painted large, decorative wall maps in Florence, Rome and Bologna. Danti informs Ortelius that he is sending him his map of his home town Perugia, and surroundings. The map, first published in 1580 and entitled Pernusin us a ger, was based on a painted wall map at Bologna designed by Danti. The printed map was included by Ortelius in the Additamentum IV of the Theatrum, published in 1584. (See Bagrow, Catalogus cartographorum, p. 16; no. 147 in Bagrow's list). The detailed study by Roberto Almagià of Danti's 32 painted wall maps of Italy, (Monumenta Cartographica Vaticana, III), in the Galleria del Belvedere, Vatican (now Galleria delle carte geografiche) mentions the letter repeatedly as one of the few sources of information on these paintings, i.e. how they were executed, details of their appearance, etc. At the end of his description of the Vatican maps in the letter to Ortelius, Danti announces an interesting project which he would like to carry out with Ortelius' assistance: the reduction of the wall maps into smaller engraved maps and their publication in a book. As far as we know, he never received a reply from Ortelius. Certainly, there is no record that the engraved maps were ever published.

In connection with the Perugia map Danti also refers to a map of the State of the Church, one of the wall maps of Italy in the Vatican. Earlier, between 1578 and 1580, he had made a relief wall map of that area in Bologna, for Jacopo Buoncompagni, Governor General of the States of the Church, which was, however, never completed.

The most interesting part of the letter is perhaps the reference to two minute descriptions of the sea routes from Europe, one to the Moluccas, the other to the West Indies. Based on these reports, he informs Ortelius, Danti has now made a world map, twice as large as that by Ortelius. He apparently refers here to the Typus orbis universalis of Ortelius, dated 1564. As for the two reports on navigation routes, compiled by
pilots, the one on the West Indies sounds very much like that written by Juan de Escalante in 1575. It was, however, never published due to an order of the Council of the Indies, for reasons of security.

Ortelii Epistulate (ed. Hessels) no. 100.

52 METELLUS, JOHANNES. (MATAL, JEAN). Autograph Letter signed. In Latin. 1 page. 35 lines. Folio (312 × 190 mm.). To Abraham Ortelius, Antwerp. With address on verso.

Cologne, December 29, 1580.

Metellus (see No. 45) had been asked by Arnold Mylius, the Cologne bookleader and collaborator on the Theatrum, to have Ptolemy’s Greek Cosmography collated for Ortelius with the manuscripts in the Vatican. In the present letter, he reports on the progress of the work. It was evidently needed for the publication of Ortelius’ Parergon Theatri, a series of historical maps with special text entitled “Nomenclator Ptolemaicus” which later grew into a totally independent historical atlas and one of the original works of Ortelius.

Ortelii Epistulate (ed. Hessels) no. 101.

53 OCCHO, ADOLF. Autograph Letter signed. In Latin. 2 pp. 36 lines. Folio (310 × 212 mm.). To Abraham Ortelius, Antwerp.

Augsburg, November 5 (actually Nov. 15), 1582.

The letter deals with Ortelius’ interest in a copy of the so-called Peutinger table, the only surviving Roman road map, then in the possession of the humanist Konrad Peutinger, of Augsburg. Ortelius later had the map engraved; however, it was published only after his death as an inclusion in the later editions of his Parergon (see No. 48).

Adolf Ocko (1524–1606), the third of three medical doctors in Augsburg by that name, was also a classical scholar of renown. He is dating his letter still according to the Julian Calendar since, as a Protestant, he was opposed to the new style introduced by Pope Gregory XIII on October 5 of that year.

Ortelii Epistulate (ed. Hessels) no. 117.

54 ROMA, JOHAN. Autograph Letter signed. In Latin. 1 page. 31 lines. Sm. folio (300 × 190 mm.). To Abraham Ortelius, Antwerp. With address on verso.

Augsburg, June 25, 1583.

The report of another of Ortelius’ delegates commissioned to obtain the famous Tabula Peutingeriana, or a copy of it, from its owner, Konrad Peutinger. (See previous number.)

Ortelii Epistulate (ed. Hessels) no. 126.
MICHAELIS, LAURENTIUS. Autograph Letter signed. In Latin. 1 page. 24 lines. 4to (225 x 165 mm.). To Abraham Ortelius, Antwerp. With address on verso.

Jever (Oldenburg), September 28 (actually October 8), 1583.

The cartographer Laurentius Michaelis, of Hohenkirchen in East Frisia (d. 1584), contributed the map of Oldenburg – "Oldenburg comit." – to the 1584 edition of the Theatrum (Bagrow no. 145). It is an interesting document for the changing coast line of the North Sea. He also made a small map entitled "Machliniae urbis dominium" which was included in the 1592 edition, as an inset in the map of Brabant by Jacob a Daventer (Bagrow no. 188).

In the present letter, Michaelis inquires about some other maps he made, which he had forwarded to Ortelius for printing. He also offers to send maps of East Engern, of the Hercynian Forest, and of the surrounding districts up to the Baltic Sea, all of which areas he states he has visited.

Ortelii Epistulae (ed. Hessels) no. 130.

ASSONLEVILLE, CHRISTOPHE D’. Autograph Letter signed. In French. 1 page. 13 lines. 4to (264 x 170 mm.). To Abraham Ortelius, Antwerp. With address on verso.

Brussels, June 12, 1587.

The revised map of the Artois, included by Ortelius in the editions of the Theatrum published in 1587 and 1595, bears the dedication to Christophe d’Assonleville (c. 1528–1607), member of the Spanish provisional government in the Netherlands who was born at Arras. The name of the author of this map, Jacobo Sur honio Montano, had erroneously been given as Johannes Surhonius Montensis in the first state of the map in the 1579 Theatrum (Bagrow no. 117).

In the present letter, d’Assonleville acknowledges receipt of several copies of the new version of the Artois map and expresses his gratitude for being the dedicatee.

Ortelii Epistulae (ed. Hessels) no. 151.

A highly interesting project of mapmaking, proposed to Ortelius by Richard Hakluyt, the elder of two cousins by the same name. In conjunction with John Ashley, a merchant in London, and through the intermediary offices of Daniel Rogers, an Englishman engaged in diplomatic business in the Netherlands (see Nos. 43 and 47), Hakluyt requests Ortelius to provide them with a world map, specially designed for use of merchants and students whose houses were "not spacious or light enough to contain a large map fully spread out." (Hessels trans.). He further specifies that this map should be rolled from both sides with the help of two round turning posts and fastened on to a square board measuring three or four feet, to be moved around on rollers. He encloses a small drawing showing this arrangement with the present letter. It would be adviseable, Hakluyt continues, to place the meridian lines at intervals of three feet so that, wherever the map is opened, "all lines and circles may appear, showing the distances of places in longitude and latitude."

Evidently, since he addresses this project to Ortelius, Hakluyt is thinking of the "Nova totius terrarum orbis iuxta neotericorum traditiones," the large world map in 8 sheets, dated 1564, (Bagrow no. 1), as a prototype for such a map. Ortelius' map had been reduced and included, engraved by Hogenberg, with the first edition of the Theatrum, there bearing the title "Typus orbis terrarum." One of the interesting features of Ortelius' world map and the reason for its great impact was that it clearly showed a northwest passage wide enough to be suitable for navigation. The old interest in a prospective passage across the north of the American continent, providing an easy way to reach the treasures of Asia, had been revived by the discoveries of the 16th century and by numerous expeditions in search of the passage. In a pamphlet promoting another such voyage, dated 1576, Sir Humphrey Gilbert included a map...
that was a mere outline copy of the 1564 world map of Ortelius. He also reprints the quotation on the passage from Gemma Frisius' 1537 globe which Hakluyt now uses in the present letter as a justification of a northwest passage on the projected map. Taking up Frisius' name "Fretum trium fratrum" (perhaps after the brothers Cortereal), Hakluyt places the passage north of the "Terra Bacalaos" (Newfoundland) in the manuscript table for the map attached to this letter. On the Ortelius map, based on earlier sources, it had been north of the "Terra Corterealis" (Labrador). As Parks points out (see below), the great interest in the Northwest Passage may indicate an earlier date for the present letter than 1590 (the date suggested by Hessel).

Richard Hakluyt the Elder was a lawyer and had been interested in geographical matters and the great discoveries of his time throughout his life. After sponsoring Raleigh's colony at Roanoke in 1585, he had not participated in any further projects, leaving this to his younger cousin whom he had trained. The present letter to Ortelius contains his last geographic enterprise before his death in 1591. Parks considers the fact that the writer refers to himself as "incumbens legibus" in the letter as a proof for the authorship of the elder and not the younger Hakluyt.

Ortelii Epistulae (ed. Hessel) no. 172.
Parks, R. Hakluyt and the English Voyages, I, p. 55.
Cf. Wagner, Cart. of the NW coast, I, p. 77.

MORAVUS, JOHANNES JONAS. Autograph Letter signed. In Latin. 2 pp. (closely shaved along one edge, just touching the writing). 44 lines. Folio (310 x 200mm.). To Abraham Ortelius, Antwerp. With address on the verso. Frankfurt (Oder), April 10, 1590.

In the above letter, Moravus, who signs as the head of the Gymnasion at Vilna, announces a recently acquired view of the Italian towns of Baia and Pozzuoli, which he is sending as a gift to Ortelius. He wishes the latter to replace the inferior view he had seen in earlier editions of the Theatrum, "mentioning my name if you think proper." Moravus apparently saw the view in the 1575 edition of Braun-Hogenberg's Civitates orbis terrarum (Part II, plate 51). A different map of the two places was issued with Part III of Braun and Hogenberg's atlas, engraved by Georg Hoefnagel and dedicated to Ortelius. Some copies of that map seem to be dated 1580.

At the end of his letter, Moravus points to an error made by Ortelius: "You assert in your map of Lithuania, on the authority of some unknown author unknown to me, that money is not known in that region. This is an error, unless that author is thinking of ancient times. The chiefs of this province are offended by this statement, as there is at present as much money in circulation as in the empire. Please have this corrected." Apparently Ortelius did: the statement does not appear in a copy of the 1612 edition which we had on hand.

Ortelii Epistulae (ed. Hessel) no. 178.
ORTELIUS, ABRAHAM. Autograph Letter signed. In Latin. 1 page. 26 lines. 4to (273 × 195 mm.). To Jacobus Cools, London. With address on verso.

Antwerp, Aug. 25, 1590.

This interesting letter concerns an Ortelius-Hakluyt publishing project. After referring to a letter from Justus Lipsius and a work by him; drinking customs in Germany; book dealers; etc., Ortelius writes: “Give Hakluyt my greetings when you meet him. I have already learned through others of the publication on the Florida region.” This undoubtedly refers to the Laudomienne Histoire notable de la Florida, Paris, 1586. Hakluyt had supplied the original manuscript of this work to the French publisher, and he himself had translated it into English: Notable Historie . . . (of) Florida, London, 1587.

Ortelius goes on: “You say that he wishes me to publish something about that area which lies between the city of Mexico and the north. If only I could . . . If he will supply the work, I will gladly publish it, with an eulogistic mention of M. Hakluyt in it” (trans.).

What the projected work was, we can only conjecture. It could well have been the Antonio de Espejo, Nuevo Mexico, printed in Paris in 1586 at Hakluyt’s expense, which exactly fits the Ortelius description of the geographical locality.


PIGAFFETTA, FILIPPO. Autograph Letter signed. In Latin. 3 pp. 58 lines. Large 4to (275 × 205 mm.). To Abraham Ortelius, Antwerp. With address on the verso.

Rome, July 31, 1591.

An important letter of cartographical interest by one of the collaborators in the *Theatrum*, Filippo Pigafetta (Philippus Plegapheta; 1533–1604). As apparent from the present letter, Pigafetta either is the actual contributor of more maps and other material to Ortelius’ great atlas than is evident from the credits on the maps, or these contributions were planned but not carried out. The only place where his name appears in print in any edition of the *Theatrum* is in the edition of 1595, on a small map within a cartouche, entitled “Congi regni christiani, in Africa nova descriptio.” This map is set in the larger map, “Fessae, et Marochi regna Africae celeberr. describ. bat” (Bagrow no. 204) which is credited to Ortelius. The Congo map is part of Pigafetta’s book, *Relazione del reame del Congo . . . tratta dalla scritto . . di Odoardo Lopez Portoghese*, published in 1591 and announced here as forthcoming. Ortelius did not, however, use Pigafetta’s large map of Africa from the same book (see Bagrow, *Hist. of Cartography*, pl. XCVIII).

Another map by Pigafetta mentioned in his letter, the “Ager Vicentinus” – his native county – was never inserted in the *Theatrum*. Nor did Ortelius apparently keep his promise to mention Pigafetta’s uncle, Antonio, a co-seafarer with Magellan, in his atlas. He did, on the other hand, heed Pigafetta’s advice regarding the Latium map by Egnazio Danti: it was not included in the *Theatrum*.

BARBOSA, EMANUEL. Autograph Letter signed. In Latin. 3 pp. (a few mends). 65 lines. Large 4to (270x185 mm.). To Abraham Ortelius, Antwerp. With address on the verso. Oporto, September 26, 1593.

In 1590, Ortelius had added a map of historic Spain, "Hispaniae veteris descriptio", dated 1586 (Bagrow no. 175) to his Theatrum, as part of the Additamentum IV. In the present letter, the noted Portuguese lawyer Emanuel Barbosa (1546–1639) calls Ortelius' attention to a few errors in the map, concerning the area of Portugal. Among other points, he remarks that he did not find the city of Cinania (Cinninia, Cinginia) mentioned in Ortelius' map (of the 1590 edition). Apparently, Ortelius corrected this omission in the edition of 1595.

Barbosa also informs Ortelius that he is sending him a map (view?) of the Portuguese city of Gadavus (Cadavus), drawn by Emanuel a Ponte, for insertion in the Civitates orbis terrarum; however, Ortelius apparently did not follow up this suggestion.

Ortelii Epistulae (ed. Hessels) no. 240, and note.

SADELER, JOHAN AND RAPHAEL. Autograph Letter (by Johan), signed (by both). In Dutch. 2 pp. (small mends). 44 lines. Folio (325x212 mm.). To Abraham Ortelius, Antwerp. With address on the verso. Comments in the hand of Ortelius. Munich, March 28, 1594.

In this letter, the engraver brothers Johan and Raphaël Sadeler, born in Brussels and active in Munich and Italy, mention as one of their new projects a large, engraved map of the four principal nations of Europe, accompanied by allegorical verses. They propose to dedicate this work to Ortelius.

On the verso, Ortelius has written a few lines in Latin and, in another place, listed the titles of six of his maps for the Theatrum, striking out four of them.

Ortelii Epistulae (ed. Hessels) no. 243.

VIVIANUS, JOHANNES. Autograph Letter signed. In Latin. 1 page. 22 lines. Large 4to (290x195 mm.). To Abraham Ortelius, Antwerp. With address and seal on the verso. Aachen, June 20, (15)94.

The map mentioned by Vivianus in this letter is probably the one entitled "Aeneae Troiani navigatio ad Virgilii, sex prioras Aeniedos" and added to the Parergon of the Theatrum in 1595 (Bagrow, no. 211). It does, however, not appear as part of the edition of Virgil's works, printed by Raphelengius at Leyden in 1591.

Johannes Vivianus (d. 1598), from Valenciennes, was co-author with Ortelius of the Itinerarium per non-ullas Galliae Belgicae partes, 1584; it was written in the form of a letter (1575) to Gerhard Mercator, reporting on antiquarian treasures of the northern part of France.

Ortelii Epistulae (ed. Hessels) no. 248.

Oporto, December 1, 1594.

In the present letter, Barbosa refers to an earlier one sent to Ortelius on September 26, 1593 (see No. 61). Among the corrections suggested by him for Ortelius’ map of historic Spain in the *Theatrum*, the town of Cinania has meanwhile been inserted, at which Barbosa expresses his satisfaction. He now calls a few more errors in the map to the attention of Ortelius. Further, he mentions a map and history of the diocese of Braga, compiled by Gaspar Alvares Machado at the request of the Archbishop of Braga which is to be inserted in the fifth book of the *Civitates*.

*Ortelii Epistulae* (ed. Hessels) no. 258.

MERCATOR.-MYLIUS, ARNOLD. Autograph Letter signed. In Latin. 1 page. 20 lines. Small folio (285 x 180 mm.). To Abraham Ortelius, Antwerp. With address on the verso.

Cologne, December 26, 1594.

Mylius, well-known printer-dealer of Cologne and Antwerp, was one of the collaborators of Ortelius on the *Theatrum*. Here he informs the latter about the death of the great innovator of 16th century cartography: “Gerardus Mercator died on the second of this month of December, about midnight, sitting in a chair before the fire, as if about to take a nap. So do we all gradually go down. God have mercy on us” (trans.).

*Ortelii Epistulae* (ed. Hessels) no. 259.

LA PLANCHE, ADAM DE. Autograph Letter signed. In Latin. 3 pp. (insignificant marginal mends). 120 lines. Small folio (280 x 190 mm.). To Abraham Ortelius, Antwerp. With address on the verso.

Paris, October 27, 1595.

Adam de La Planche was possibly a relative of Louis Régnier, sieur de La Planche, the Huguenot author of several pamphlets against the Cardinal de Lorraine. La Planche discusses in this letter various maps or projects of maps for the *Theatrum*. He names François de La Guillotière as a cartographer and adds that he was then no longer living. This is quite interesting since there seems to be some confusion about the first name (François or Frédéric) of this little known Frenchman. He drew and colored a map of the Ile de France which La Planche announces in the letter as forthcoming; it was corrected by Ortelius according to the instructions of the present letter and included only in the posthumous edition of the *Theatrum*, 1598 (Bagrow nos. 213). Likewise, La Planche has sent Ortelius maps of Touraine and Limoges which before had been in the possession of the late La Guillotière, and which were also included in the 1598 edition (Bagrow nos. 214 and 216).

Ortelius followed up yet another suggestion of the present letter: at the request of “several distinguished and learned persons,” to whom La Planche had shown a copy of the fifth *Additamentum*, Ortelius selected maps of Hanno’s *Peripius*; of the wanderings of Ulysses (both accompanying the larger map of Erythraea, Bagrow no. 218); and of the expeditions of the Argonauts (Bagrow no. 219) to be included in his *Theatrum*. All of them were published after his death, with the *Parergon* to the 1601 edition.

*Ortelii Epistulae* (ed. Hessels) no. 279.
WERDENSTEIN, JOHANN GEORG VON. Autograph Letter signed. In Latin. 2 pp. (blank corner of address leaf replaced). 80 lines. Small folio (295 x 185 mm.). To Abraham Ortelius, Antwerp. Including excerpt from letter by Johann Jakob Rueger to Werdenstein. With address on verso. Portrait of Werdenstein, engraved by Dom. Custos and dated 1592, attached (205 x 163 mm.).

Augsburg, August 10, 1596.

A letter with important geographical references, written by a member of old Swabian nobility, then residing at Augsburg. In 1602, Johann Georg von Werdenstein was appointed canon of the Cathedral of Eichstaedt (Franconia).

In this letter to Ortelius, he acknowledges receipt of a copy of the Thesaurus Geographicus (a revised edition of the Synonymia, or Nomenclator, published in 1587 and 1596), and of several copies of the map of Dacia (Bagrow no. 209; part of the Parergon of 1595) which had been handed to him by a friend, Balthasar Caimox from Flanders, an art dealer in Nuremberg. The map bore a dedication to Werdenstein, by Ortelius. Werdenstein includes an excerpt from a letter to him by Johann Jakob Rueger (1548–1606), historian and minister at Schaffhausen, in which Rueger praises the map very highly.

Further, Werdenstein promises to find out for Ortelius whether more of the cartographical work of Tilmann Stoltz (Tilemannus Stella Sigensis, 1525–1589) had recently been published. Stoltz contributed a map of Palestine, in two editions, (Theatrum of 1576; Bagrow no. 71; and of 1590, re-engraved by Ortelius in 1586, Bagrow no. 182), and the first map of the County of Mansfeld (first published in 1570, engraved by F. Hogenberg, and afterwards included by Ortelius in the 1573 edition of the Theatrum; Bagrow no. 83). Actually, a substantial portion of Stoltz’ works (among them a large, unfinished map, in 100 parts, of Germany) have survived in manuscript only.

Werdenstein also promises to send some German maps of Transylvania and Pannonia. In connection with this, he mentions meeting Levinus Hulsius (Lieven Hulst) who later translated Ortelius’ Epitome Theatri Orbis into German (published in 1604).

Present with the above letter is a fine portrait of Werdenstein engraved by Dominicus Custos in 1592 and intended for a bookplate.

Ortelii Epistulæ (ed. Hessels) no. 291, and note.
For the portrait: Hollstein VI, p. 183, and no. 70.

DYCCHIUS, ANDREAS. Autograph Letter signed. In Latin. 1 page (blank corner of address leaf replaced). 37 lines. Small folio (310 x 210 mm.). To Abraham Ortelius, Antwerp.

Venice, October 25, 1596.

During a journey from Antwerp to Venice, the writer of this letter has become acquainted with Wārnum Ygl von Volderthurn, Imperial Procurator at Innsbruck. He informed Dycchius that he has made a map of the Tyrol which was about to be printed. According to Skelton and Thieme-Becker, Ygl’s map of the Tyrol was not finished in manuscript before 1601. The woodcut map was printed in 1604, and it was engraved in 1621 (Thieme-Becker: 1622).

Ortelii Epistulæ (ed. Hessels) no. 296.
Skelton, Hist. of Cart. p. 279.
Thieme-Becker v. 36, p. 355.
COLIUS (COOL, COOLS), JACOB. Autograph Letter signed. In Latin. 3 pp. (blank corner and edge mended, with loss of a few letters). 74 lines. 4to (270 x 200 mm.). To Abraham Ortelius, Antwerp. With address on verso of adjoining leaf. Rome, October 18, 1597.

Jacob Colius (1563–1628) was the son of Ortelius' sister Elizabeth and a silk merchant in London. He assembled his uncle's correspondence and gave it to the Archives of the Dutch Reformed Church in London. In this letter Colius (Cool, or Cools) reports on a large number of commissions he had been asked to undertake for Ortelius. He informs him that the cartographer-publisher G.A. Magini had obtained an atlas of the Kingdom of Naples in Rome and intended to include it in a projected atlas of Upper Italy, consisting of 25 maps. This atlas eventually included 61 maps and was first published by Magini's son in 1620. Regarding another atlas of Naples, by Collantonio Stigliola (Stelliola) and his brother: that he had been robbed of his collection of maps; and that he was now working on a book of medals. Further on, Colius provides an interesting confirmation of the date attributed to the maps of the Four Continents, by the architect-printer Fausto Rughesi (1597–1605), saying that it was "published this year" (trans.) (see No. 25 in this catalogue).

"A large map of Rome as embellished by Pope Sixtus V" (Hessels trans.) could, however, not be identified.

Ortelii Epistulae (ed. Hessels) no. 309.

RADERMACHER, (ROTARIUS), JOHANNES. Letter signed, and 4 Autograph Letters signed. Together 10 closely written pages (some marginal repairs, with loss of a few words). Folio, various sizes. To Jacobus Colius, Antwerp. With address on the verso.

Middelburg, 1603–1607.

The present five letters by the elder Johan Radermacher (1538–1617) contain detailed biographical data on Ortelius' life and a highly interesting account of the origin of the Theatrum. The letters were written at the request of Jacob Colius, Ortelius' nephew and heir, who inherited his estate and correspondence (see the previous number). Apparently, Colius had some intention of publishing Radermacher's letters since the latter includes the corrected portion of a previous letter where he relates the story of the first beginnings of Ortelius' great atlas. Radermacher is now known to have been the originator of the atlas form, the cartographical tool of modern times and the backbone of fame of Dutch cartography in particular. As we are told in the letters, the idea of assembling one-sheet maps of reduced size for the purpose of eventually obtaining a conveniently sized volume goes back to the wealthy Antwerp merchant Aegidius Hooffman. When investigating the latest political events, he liked to have a quantity of maps on hand. Radermacher, in Hooffman's service for many years, claims credit for first suggesting the atlas idea and passing it on to Ortelius, who then undertook to carry it out.

In his letter dated August 5, 1606, Radermacher inquires after a book on the use of compasses by Albrecht Duerer which, he believes, was once in the hands of Ortelius. Radermacher explains that he himself owns a drawing of a compass, ascribed to Duerer, part of which seemed to be incorrectly done so that he would like to have this corrected.

Three of the present letters were entirely written by Radermacher himself. A portion of the fourth, and all of the fifth letter are in the hand of his son by the same name.

Ortelii Epistulae (ed. Hessels) nos. 330, 331, 334, 335, 338.
GLOBES AND GLOBE-GORES

THE H.P. KRAUS PRIVATE COLLECTION
GLOBES AND GLOBE-GORES

THE H. P. KRAUS PRIVATE COLLECTION

Woodcut of 12 gores for a globe. On paper with watermark of a bull’s head with a serpent. 180 x 345 mm. (printed on sheet measuring 290 x 420 mm.). Bound in:


2 columns. Roman type. 44 lines. 140 leaves (A–B⁴, C¹⁰, D–E⁵, a¹⁰, b–i⁴, a–e⁶). With 32 double-folio woodcut maps in contemporary coloring and with Waldseemuller's global woodcut map bound in. Rubricated and with hand colored ornamented and historiated woodcut initials. 18th century gold and blind-pressed calf (minor repairs). Folio. In cloth case. From the Stolberg and Sobolewsky Collection.

Ad I: This is the first printed globe produced north of the Alps, a famous cartographical monument by one of the most distinguished cartographers of the time. It is present here in a fine copy of the woodcut gores, the only one in private hands; the only other copy known was originally in the celebrated Hauslab-Liechtenstein Collection and is today in the Bell Library of the University of Minnesota.

Martin Waldseemuller (c. 1470–c. 1522) was one of a number of learned men who transformed the little town of St. Dié in Alsace into a cultural center under the enlightened Duke Rene of Lorraine who showed a great interest in the new geographical discoveries. Here Waldseemuller wrote and published his important work Introductio Cosmographiae and here he planned and worked on a new edition of Ptolemy from the Greek (printed in Strasbourg, 1513). Here he studied Vespucci’s account of his four voyages as well as the “modern” Spanish and Portuguese sea charts, which emboldened him to emancipate himself from the Ptolemaic ideas, thus paving the way for modern cartography.

Waldseemuller's global gores show the Old World still in the main in accordance with Ptolemy. In the representation of the Western Hemisphere, he is the first to use the name of “America” on a map, here displayed conspicuously in the South American Region. He was the first to conceive of the newly discovered lands as a continent distinct from Asia, though he still shows a break between its northern and southern parts. His delineation of America became the basis for later German globes by Johannes Schoener and his school at Nuremberg.

Although published in St. Dié, it is most probable that the block for the global gores was actually cut in Strasbourg, as were the blocks for his large world map, of which only one copy has survived (Wolfgang Castle). The Introductio was meant as a description to these two early cartographic works by Waldseemuller, and the text was apparently intended to be sold together with the map and the globe. No copy of the mounted globe, however, has ever come to light, making the survival of the gores in this Ptolemy volume the more precious.

Caming, Marion. The Unique Hauslab-Liechtenstein Global Map (Parke-Bernet Cat., May 24, 1950).
Fischer and Wieser, Die Weltkarten Waldseemueitlers, pp. 7–15.

id. Améric Vespucci et les geographes de Saint Dié.

Wagner, The cartography of the NW coast of America, II, 1.
Yonge, Ena. A Catalogue of Early Globes . . . in the U.S., p. 94 (this copy).

The 32 maps are those of the Ulm edition by Holle of 1482, with woodcut head-lines added; the text on the back is a corrected reprint of that of 1482, but without the woodcut borders. A register by Johann Reger has been added to this edition, as well as a geographical treatise De Locis ac mirabilibus mundi, which has also been attributed to him (see Fischer, The Discoveries of the Norsemen in America, p. 78).

The most remarkable of the maps is the world map by Johann von Armsheim ("Insculptum est per Johanne Schnitzer de Armszheim"), the first map to bear the artist’s name. It can be assumed that all the other maps are also by Johann von Armsheim, although only the world map is signed (see Weil, Der Ulmer Holzschnitt, p. 52). A fine copy, with neat annotations in a contemporary hand.

Phillips 354; HC 13340; Pr 2580; BMC II, 540 (incomplete); Census P-1085.
MERCATOR, GERHARD. Terrestrial Globe.

Wooden globe, covered with 12 engraved gores and 2 polar caps. Some brown coloring for shading and outlines, red dots for cities. With brass meridian circle. In contemporary wooden stand. Diameter c. 415 mm. Total height in stand 1050 mm.

At the time Mercator made this, his first, globe, he was still a young man studying in Louvain as a pupil of Gemma Frisius, whom he had helped with the engraving of a pair of globes in 1537 or earlier.

It was probably Nicolas Perrenot de Granvelle, Prime Minister to Emperor Charles V and one of the most influential diplomats of the time, who encouraged Mercator to build his first globe of the earth and there is a tablet with a dedication to him, with his arms, in the South Pacific.

Another tablet bears the author's name, the place, date and privilege: "Edebat Gerardus Mercator Rupelmundus cum privilegio Ces. Maiestatis ad an. sex. Lovani in. 1541."

"When Mercator's globe was published, it was, without comparison, the most complete work of its kind." (Nordenskiöld, p. 82). It represents the entire world then known, with its seas, continents and islands, all meticulously captioned. This is one of the earliest globes on which Asia and America are recognized as independent continents, and it is the first time that the name "America" is applied to the entire continent: the letters "AME" are placed at Baccalaos and the letters "RICA" at La Plata.

Mercator clearly intended his globe as a guide for navigators. He distributed compass roses over the oceans from which loxodromic lines cut the meridians at equal angles as in a sea chart. He also gives the location of certain stars as help for seamen at night.

Mercator's globe shows some technical innovations of great consequence. Globe balls until then had been constructed in general of papier mâché; Mercator used wood, constructing the orb of wooden spherical segments tightly fastened together, covered them with cloth and glued the gores unto them. The new technique gave his globes greater durability. In order to fit the flat gores to the curved surface, he truncated them 20 degrees from the poles and prepared circular sections for the polar areas, drawn according to the rule applicable to an equidistant polar projection.

Mercator's terrestrial globe of 1541, as well as his celestial globe of 1551, found immediately great favor among his contemporaries, all the great collectors and libraries of Europe purchased them and his influence is strikingly evident in the further development of cartography and globe making.

Only one other copy of Mercator's terrestrial globe is in the United States (Harvard University).

Nordenskiöld, Facsimile Atlas, p. 82, No. 13.
Baltimore Mus. of Art, The World Encompassed, 130.
Yonge, Cat. of Early Globes . . . in the U.S., p. 47.
No. II. MERCATOR. Globe. Louvain, 1541.
(Greatly reduced from overall height of 1050 mm.)
DEMONGENET, FRANÇOIS. Terrestrial and Celestial Globe Gores, with volvelle (in two parts) of the hour circle ("Rotula horaris"). (Venice, between 1552 and 1577).

12 gores each and the two horizontal circles for two small globes (diameter c. 85 mm.); engraved on three sheets, the plates measuring 140 × 280 mm. for the gores, and 130 × 260 mm. for the circles.

Excellent copies of the undated engraved globe gores of Demongenet's pair of globes in an early edition.

François Demongenet (died c. 1592), a nobleman of Vesoul in the Franche-Comté, lived in Besançon as a renowned physician and mathematician. He designed the general outlines of the New World's coasts on his terrestrial globe just as well as any cartographer of the day, the Pacific coastline sweeping in a great curve northward and northeastward, while a broad stretch of ocean separates the continent from Asia. Like Mercator, Demongenet represented North America separated from Asia and laid down a large austral continent in the antarctic region. The celestial globe is elegantly designed and beautifully engraved with fine decorative figures of the constellations.

Two versions of Demongenet's small globes are known. In the original edition, dedicated to a member of the noble family of Grammont, the gores were printed from woodcut blocks in 1552 (and again in 1560). Afterwards new editions were made in Italy for which copperplates were used. These copper engravings "exhibit a very superior workmanship" (Stevenson), evidently reproducing Demongenet's designs much more precisely than the woodcuts and employing many more place names in a much more legible and graceful arrangement. This engraved edition was dedicated to Claude de Baume, archbishop of Besançon who occupied this see from 1543 to 1584; he was made Cardinal in 1578 and since his new title is not included in the dedication, it is evident that this edition must date before 1578.

The dedication and name cartouches in the present issue differ slightly from those on the engraved edition described by Marcel, but agree with Fauser's description. They read here on the terrestrial globe (and almost identical on the celestial): "Elabora / bat / Francisc. / Demonge- / net. / V." and "Illustr. / ac Rever. / D.D.C.I.A. / Bauma / Arch. / Bis." Instead of a privilege "Cum privilegio Pont. Max. Sque Ven." an engraved inscription appears here at the bottom of both gore sheets; this has been erased and become illegible.

Between 1577 and 1580 the plates came into the possession of Claude Duchet, Laferrié's successor, and appeared with his address: "Claudij Ducheti Formis," on the sheet with the horizontal circles. No such address is on the present copy which must predate the Duchet edition.

Fauser, Aeltere Erd- und Himmelsgloben in Bayern, 180 (terrestrial globe only).
Stevenson, Terrestrial and Celestial Globes, I, pp. 147–150.
Yonge, Cat. of Early Globes... in the U. S., p. 90.
No. III. DEMONGENET. Terrestrial and Celestial Globe Gores. (Venice, between 1552 and 1577.)
(Each reduced from 140 x 280 mm.)
(Greatly reduced from 4 plates, measuring 259 x 160 mm. each.)

12 gores for each, engraved on four plates. From the Hauslab-Liechtenstein Collection. Matted. Each plate measuring 259 x 260 mm.

First issues of the gores for a pair of small globes (diameter: 120 mm.) which were designed by Joannes Oterschaden from Belgium and dedicated to Bishop Sangelasius (Urbain de Saint-Gelais-Lansac, Bishop of the diocese of Cominges in the Gascony, between c. 1580 and c. 1613).

The cartographer’s name and his dedication appear on a tablet on gore 12 of the terrestrial globe which has its title Nova et integra uinuersi Orbis descriptio engraved in a tablet on gore 11. Gores 7–12 show Eastern Asia and America separated by the sea; the south eastern Sunda Islands are marked “Insulae nouae inuentae Ao. 1520”. The South American continent bears the inscription “inuentta 1497”. The name Paryas appears to the west of the Isthmus, and other place names going back to Vespucci are found on the South American continent.

The celestial globe gores, showing the signs of the zodiac, do not have any title inscription. Gore 12 bears the coat of arms of the Bishop of Saint-Gelais, proving that both globes were dedicated to him.

A later state of the engraved gores was issued by the Nuremberg publisher Paul Fuerst (d. 1666). Stevenson saw the plates in this later state and therefore dated them “c. 1675,” a date which was taken over by Zinner. Ortroy, however, correctly places the gores in the time of the dedication, i.e. the late 16th century. The present copy is on paper with the watermark of a Moor’s head within a shield flanked by initials M and P (terrestrial gores) and a fleurs de lis, flanked by the same initials (celestial gores).

Only two other complete copies of Oterschaden’s original globe gores are recorded by Ortroy (one in the Bibliothèque Nationale in Paris and one, which was offered about 60 years ago by Ludwig Rosenthal in Munich, Cat. 111 # 1309). A third complete copy was located by Ruge in the library of Schloss Wolfegg in Wurttemberg and an incomplete copy (gores 7–12 of the terrestrial gores only) in the University Library of Breslau. Ruge lists another copy, then at Hiersemann, Leipzig (Cat. 350, No. 563) as belonging to the original edition, however, this one is the copy of the likewise rare later edition which is now in the Hispanic Society of America.

Ruge, Aetereis cartograph. Material, IV, No. 84, 15–16.
Stevenson, Terrestrial and celestial globes, II, p. 268.
Zinner, Deutsche und niederländ. astron. Instrumente, p. 460.
Yonge, Cat. of Early Globes . . . in the U.S., p. 92 (this copy, terrestrial globe only).

PRIVATE COLLECTION OF GLOBE AND GLOBE GORES 11
CORONELLI, VINCENZO MARIA, M. C. Terrestrial Globe.
Venice, Accademia Cosmografica degli Argonauti, 1688.

24 engraved gores, with fine contemporary coloring, mounted on a globe; the globe on a wooden stand, designed by G. B. Dona (see below); equatorial and meridian circles of wood with engraved scales pasted on; the equatorial circle supported by four quadrant-shaped iron rods. Diameter of the globe, 1100 mm. Height, in stand and upon original pedestal, c. 1740 mm. On a modern platform, 160 mm. high. Overall height, c. 1900 mm.

**FIRST EDITION** of Coronelli's great terrestrial globe, *the largest which has been printed and published up to modern times.*

Larger manuscript globes have been made – Coronelli in fact constructed a pair for King Louis XIV of France, in 1683, of 4.75 meters diameter, but these were unique pieces, made to special order. The present globe is an exact rendering of the 1683 terrestrial manuscript globe, as Coronelli informs us in his dedicatory inscription to the Accademia degli Argonauti of Venice, the world's first geographical society, which he had founded.

As Stevenson says, "Coronelli seems to have made every endeavor to produce maps for his terrestrial globes which would omit nothing of real interest and value to geographers, navigators and explorers. He added a rather unusual number of legends, explanatory and informative in character, but never seemed to crowd the space which he had at his disposal. So exquisitely engraved were his maps that he was able to avoid the appearance of confusion noticeable on certain other globes of his century, as, for example, in the Old World parts of Blaeu's globe of 1622. It is very evident that many pages would be required for anything like a detailed description of his records." (Stevenson, II, 109.) Coronelli made a determined effort to secure and publish the most up to date information available concerning the many "blank spaces" of the

No. VII. DONA. Engraving of Globe Stand, from CORONELLI, Libri dei Globi.
(Reduced from 135 x 180 mm.)

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H. P. KRAUS - RIDGEFIELD, CONNECTICUT
No. V. CORONELLI. Terrestrial Globe. Venice, 1688. (Greatly reduced from an overall height of c. 1900 mm.)
Earth still unexplored in his day. His depiction of the course of the Zambesi River, for instance, is the first to attain any accuracy; it is certain that he must have had access to this area to Portuguese documents or maps which are not now extant.

An interesting feature is the inclusion of the tracks of important voyages and trade routes. The track of a voyage from Brest to Siam, 1686, is given in detail; also the usual convoy route to the West Indies from Cadiz (and return) is given.

Aesthetically, the Coronelli globe of 1688 may be said to be among the finest ever issued. It is without rival in the richness of its supplementary illustrative material such as the depiction of the characteristic ships, canoes, and other vessels of the peoples of the earth. Coronelli was a recognized expert on naval construction, and such pictures of ships are to be found also in his Atlante Veneto of 1690. Large marine animals are also depicted, realistically drawn, without the fantastic and fabulous elements found on earlier maps and globes. A splendid, purely decorative, cartouche found on the south Indian Ocean area includes a portrait of the author.

**CONDITION OF THE GLOBE**

The globe may be described as in generally fine condition. None of the scraping is present which is often found, especially on large globes, due to their rubbing against the equatorial or meridian circles. On the present globe, there are only a few very small and hardly distinguishable rubbed spots. The printed surface of the meridian is in fine and complete condition. The equator which, because of its horizontal flat surface, is especially vulnerable to damage, is here fine and complete apart from two very small chipped spots.

The stand of the present globe is original and practically identical with the one designed by Giovanni Battista Dona (or Donato, 1623–1699). Dona, a Venetian patrician and diplomatist who served as bailiff in Constantinople from 1680–1684, promoted the study of geography and was one of the founders of the Accademia Cosmografica degli Argonauti (Armao, Coronelli, p. 29 and p. 265). An engraving of his stand is contained in Coronelli's Libro dei Globi (see No. VII, pl. 9). The stand is also quite similar to one for the same globe in the Antelminelli collection, Pesaro-Urbino, as illustrated in Imago Mundi, X, p. 79; however, the Antelminelli equatorial supports are of wood, while the present ones are of iron, agreeing with Dona's design.

Coronelli (1650–1718) was a member of the Minorite Conventual (Franciscan) Order – later in life (1701) he rose to the Generalship of his Order. His Venetian convent became, under his leadership, a publishing center where hundreds of maps were drawn, engraved, and printed; and there he founded the first geographical society (see above), who were the publishers of many of his works. He resided in France for several years while superintending the construction of the great 15-foot (4.75 m.) manuscript globes.

The Coronelli globe of 1688 may be considered one of the most remarkable scientific instruments made in the 17th century, an era noted for its practical applications of theoretical knowledge. It is, furthermore, an outstanding example of the art of engraving of that century.

Stevenson, Terrestrial and Celestial Globes, II, 97–121, 209.
Imago Mundi, X, 79 (F. Bonasera, "Terrestrial and Celestial by V. Coronelli, 1688").
Mirus and Saarman, Der Globus im Wandel der Zeiten, chapter 13, "Die Riesengloben des Barocks" ("The giant globes of the baroque era").
Almagià, Roberto, "Vincenzo Coronelli", in: Der Globusfreund I, (1952), 13–27.
Yonge, Cat. of Early Globes ... in the U. S., p. 23 (this copy).
CORONELLI, VINCENZO MARIA, M.C. A pair of Globes, Terrestrial and Celestial. Venice, Accademia Cosmografica degli Argonauti, 1688 and n.d.

Engraved gore re-mounted on modern globes, both in wooden stands with four turned legs supporting octagonal equatorial circles with engraved scales; wooden meridian circles. It should be noted that the terrestrial globe of the present pair bears the appropriate water marks – three crescent moons. The celestial globe has no watermarks, so far as can be seen. The stands are perfect modern reproductions of the contemporary ones. Diameter of each globe, 1100 mm.; overall height, in stands, c. 1400 mm.; maximum width, 1420 mm.

Coronelli’s pair of large globes. They are among the greatest cartographical treasures which have yet been created.

For the terrestrial globe of this pair see the previous number where another copy, distinguished by its contemporary coloring and mounting, is described.

THE CELESTIAL GLOBE

Coronelli’s celestial globe was issued in several editions. As the date was printed in an inscription on a rim surrounding the North and South polar constellations, these had to be trimmed off when the pieces were pasted onto the globe, and consequently they are not on this one.

Very few of the constellations are named on this globe; the few that are bear names in Italian (capital letters) and Latin (small letters). The engravings of the constellation figures are brilliant examples of baroque art, with their striking large figures of men, animals and objects.

While Coronelli’s globes were in their day remarkable as scientific instruments of high merit, they are just as notable today for their decorative qualities. Pairs of these globes adorn the great libraries of Europe; the Bibliothèque Nationale, Paris; the Bib. Royale, Brussels; the British Museum; the Marciana, Venice. Not a single American collection, public or private, is recorded as having such a pair of Coronelli globes.

Stevenson, Terrestrial and Celestial Globes. II, 97–121.
F. Bonasera, "Terrestrial and Celestial Globes by V. Coronelli, 1688" in Imago Mundi, X, 79.
Yonge, Cat. of Early Globes . . . in the U.S., p. 23.

N. B.: Miss Yonge records a Coronelli globe of 1683 (?) in the R. B. Moody collection, Dallas. This is an error, the correct date should have been 1688. A direct inspection of this globe has shown it to be in very defective condition.

The only other Coronelli terrestrial globe recorded of the large size (1100 mm. dia.) is recorded as owned by H. P. Kraus (see previous number). Two celestial globes are recorded, but only of the 1693 Paris reprint. The present celestial globe is not of that reprint.
No. VI. CORONELLI. Pair of Terrestrial and Celestial Globes.
Venice, 1688 and n.d. (Greatly reduced from an overall height of c. 1400 mm.)
CORONELLI, VINCENZO MARIA, M.C. (Libri dei Globi.) (Venice), 1699.

174 engravings on 145 sheets, consisting of: 1 frontispiece, 3 emblematic engravings (Gli Argonauti), 2 double folios ("Venetia Trionfante" and large manuscript globe of 1683), 2 portraits (Pope Innocent XII and Coronelli) 1 coat of arms (Innocent XII), 4 half-page engravings of armillary spheres, globe stands, etc. on 2 sheets, and 154 plates of gores. Contemporary mottled calf, gilt back. With armorial bookplate of Count Papadopoli, Venice. Large folio (495 x 350 mm.).

A magnificent record of Coronelli’s work as a globe maker in a hitherto unknown edition of the engraved gores to his terrestrial and celestial globes.

Vincenzo Coronelli earned his great reputation by the exactitude and beauty of his maps and globes which incorporate the newest discoveries. In his celestial globes, he designates 83 constellations and a catalogue of 1902 stars. Of his terrestrial globes, Stevenson (II, p. 109) says that he omitted nothing of interest to geographers, navigators and explorers.

The Libri dei Globi forms Part X of Coronelli’s geographical opus which he published under the general title Atlante Veneto. Of this book of globes, Armao (Nos. 59 and 60) knows one edition of 1697 and one of 1705, both recorded in only two copies. The present unrecorded edition is the most complete, as it includes gores to a pair of globes of 1695 which do not appear in either the 1697 or the 1705 edition. Other variations occur in the engraved frontispieces, portraits, etc., which apparently were added to each copy more or less at random from the large stock of plates from Coronelli’s works. These include the picture of a globe stand, designed by G. B. Dona, which is practically identical with the one, on which Coronelli’s large terrestrial globe was mounted (see No. V). The present volume contains the complete gores to all of Coronelli’s known globes, except of course the manuscript ones. All are in fine impression from the original issues, on paper with crescent and "b V" watermarks, as follows:

1688. Terrestrial and celestial globes, 3½ feet in diameter (c. 110 cm.), dedicated to Francisco Morosini, Doge of Venice. (See the two previous numbers in this catalogue.)

1693. Terrestrial and celestial globes, 2 inches in diameter (c. 5 cm.), dedicated to Francisco Gasparoli.

1695. Terrestrial and celestial globes, 6 inches in diameter (c. 15 cm.), dedicated to Sigismondo Pollitio. — Two copies of this pair of small globes were recently discovered. See Bonasera, in: Imago Mundi, X, (1953), p. 80.

1696. Terrestrial and celestial globes, 1½ feet in diameter (c. 48 cm.), dedicated to William III, King of England. Here present in an early issue before the dedication and the Royal Arms.

1697. Terrestrial and celestial globes, 4 inches in diameter (c. 10 cm.), dedicated to Ant. de Vicecomitibus, G. P. Novi Comi. — Only one copy of this pair of globes has ever come to light. See Baltimore Museum of Art, The World Encompassed, 127.

Concerning the manuscript globes, there is an allegorical double-folio plate, displaying the huge globe of 15 feet in diameter, which Coronelli did for Louis XIV in 1683.

Armao, Vincenzo Coronelli, Nos. 59 and 60; see also p. 237.
Stevenson, Terrestrial and Celestial Globes, II, pp. 98-120.
For the watermarks, see Heawood 867 and 3102.
Not in Yonge, Cat. of Early Globes ... in the U.S., (however, there is a copy at Yale University).

DETAILED LIST OF THE 145 PLATES AVAILABLE ON REQUEST

H. P. KRAUS • RIDGFIELD, CONNECTICUT
DESNOS, LOUIS CHARLES. Globe Terrestre, Revu et corrigé sur les dernières ob-
servations et les meilleurs Cartes.
Paris, Desnos, 1757.

2 engraved sheets, containing 6 globe gores each and 2 engraved sheets with the polar caps and horizon
circles (for the terrestrial as well as for the celestial globe). From the Hauslab-Liechtenstein Collection.
Folio and Large folio.

Fine engraved gores for a terrestrial globe, designed by the distinguished Danish geographer
who had the title “geographical engineer of the King of Denmark” and was instrument
maker, engraver and seller of globes and prints in Paris, where he was an intimate friend of
Didier Robert de Vaugondy.

The globe, originally made in 1753, is here present in a revision of 1757, made from the “recent obser-
vations by members of the Royal Academy of Sciences and reports published by M. Delisle, astronomer”
(trans. from tablet on the first gore). Desnos succeeded remarkably well in giving clear and correct outlines
of the continents with as much detail as the small scale (c. 220 mm.) permitted. He indicated many of the
routes of prominent discoverers from the 16th to the 18th century, with special regard to Delisle’s report
on the Russian explorations. In the Arctic sea on the polar cap, he mentions the findings to the north of the
Bering Straits made by the second Bering expedition (1733–1742) and traces the routes of two of its partici-
pants, Delisle and Chirikov. “In this we have one of the very early references to the Russian successes in
this region” (Stevenson), and one of the earliest published maps of Alaska.

No copy of the 1753 globe has been located, nor of the 1757 revision which is unknown to Stevenson. He
records only one copy of a 1760 edition of the terrestrial globe in the Spallanzani Liceum in Reggio Emilia.

Stevenson, Terrestrial and celestial globes, II, p. 178 and p. 258.
Fiorini, Sfere terrestri e celesti, p. 419.
Not in Yonge, Cat. of Early Globes . . . in the U.S.
IX  (HAUSLAB, FRANZ RITTER VON.) – Globe Gores. Manuscript on paper.
Austria (or Germany?) c. 1835–1840.

Drawing and lettering in pen and ink, outlines in water colors. In 36 segments, each c. 220 mm. wide at the equatorial circle. From the Hauslab-Liechtenstein Collection. In portfolio. Circumference measuring c. 3960 mm.

A finely preserved manuscript of globe gores, made most probably in Austria, possibly for Franz von Hauslab, in the first half of the 19th century, before globe making became a commercial undertaking.

There are 18 gores for the northern and 18 for the southern hemisphere. Within the net of latitudes and longitudes the outlines are carefully set in all detail, with place names calligraphy written in German. The gores are executed in ink, with outlines in grey and blue, latitudes, rivers and lakes in grey water colors. There are some gores with additional drawing and lettering in pencil, one segment – with part of the Polynesian islands – being in pencil only, not yet lettered and unfinished.

The discoveries of the early 19th century in the South Pacific are included. In North America one finds the Coppermine River which had been explored in 1821 (published in 1823), and the name Chicago appears, a very early occurrence as a town name: it had become a town only in 1833. From these facts the origin of these gores can be set to between 1835 and 1840. It is curious to note that California is still named “Neu Albion.” We were not able to identify the maker of this globe. He might well have been one of two globe makers who were active in Austria at that time: Joseph Juettner (1775–1848) or Franz von Elekes, both military cartographers. None of their recorded globes, however, has the identical diameter as the present gores.
