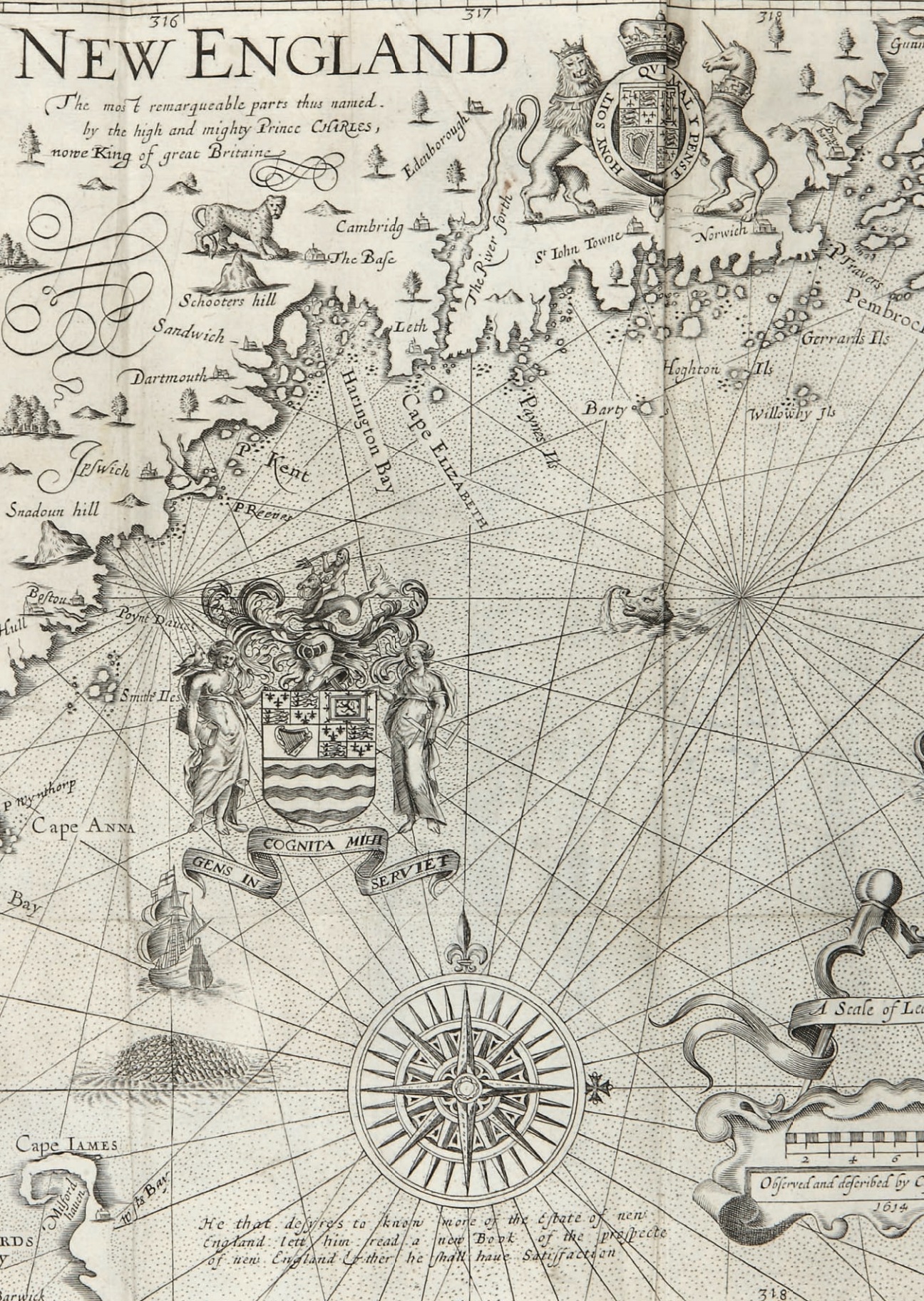




3

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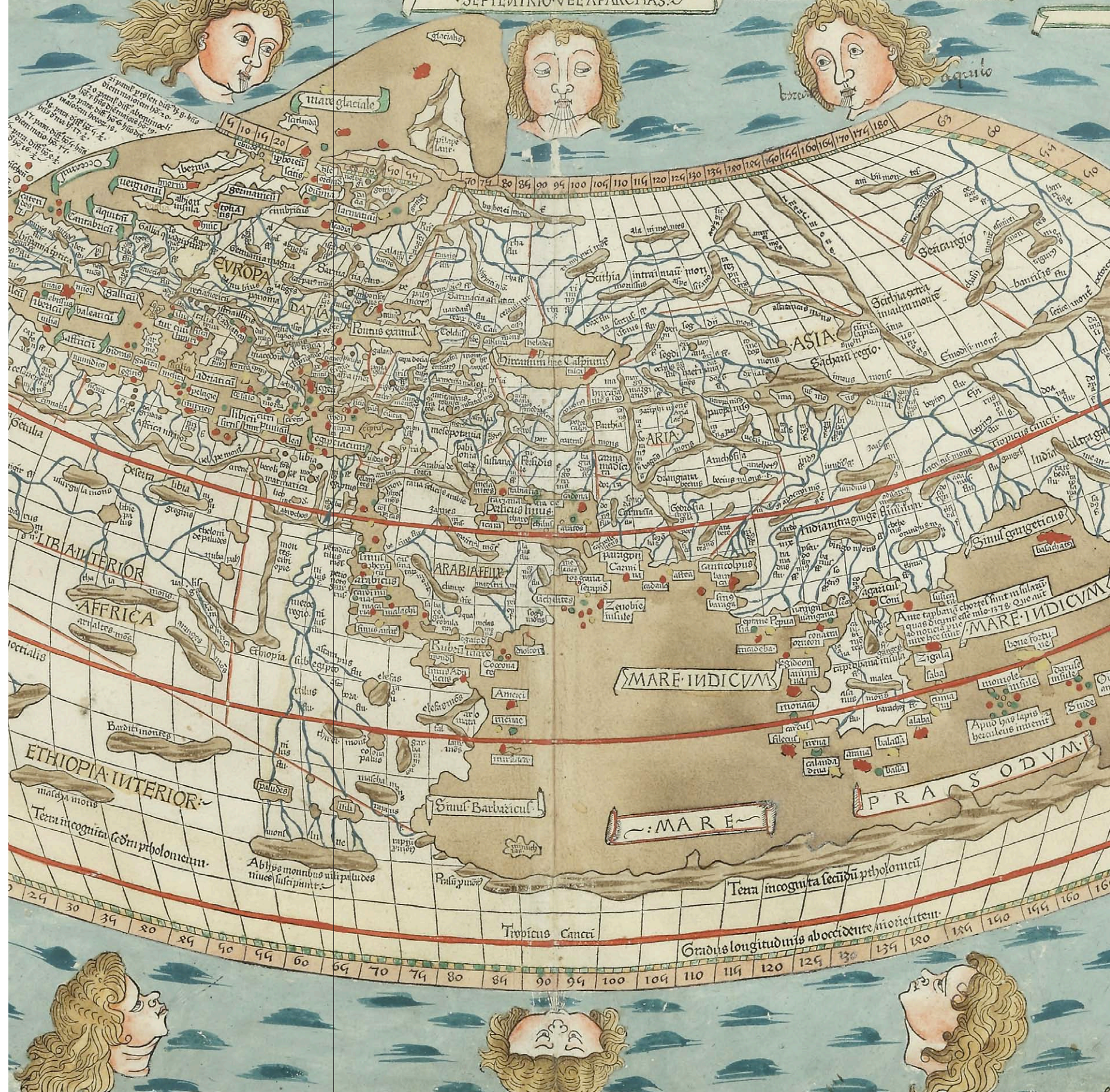
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THE CULMINATION OF THE LAFRERI SCHOOL OF MAPMAKING

ROSACCIO, GIUSEPPE. UNIVERSALE DESCRITTIONE DI TUTTO IL MONDO
VENICE (1597)-C.1620.

42-1/2" x 73" | Uncolored copperplate engraving on ten folio sheets, joined. A strong impression of an early edition of a landmark in the history of cartography. Backed on Japanese paper with some minor replacement and additions in manuscript. An excellent example.

The second state (of five) of the largest Italian world map published in the 16th century. Giuseppe Rosaccio's *Vniversale Descrittione di Tutto il Mondo* represents the zenith of geographical knowledge at the end of the most eventful century of exploration in history. Rodney Shirley called this cartographic landmark "the first Italian mappemonde of importance for over thirty years," and gave it one of the highest rankings for rarity and importance of all the early world maps in his *The Mapping of the World*. William Ginsberg, in *Scandia: Important Early Maps of the Northern Regions*, regarded it as the "culmination of the Lafreri school of mapmaking."

We are pleased to be offering an excellent and early state of this extremely rare map recorded in only eight copies, six of which are held by institutions. Finely engraved by Giovanni Battista Mazza and printed on ten sheets, the map measures an outsized 42 1/2" x 73." Not only is it an historical rarity, it is also a masterwork of Italian artistry. Among its many decorative embellishments are large vignettes of American Indian life taken from Theodor De Bry's engravings of the drawings of Jacques Le

Moyne and John White. They appear to be the first use of these ethnographic illustrations on any printed map. In addition, the Roanoke Colony, the first English settlement in America (1586), is cited on the map in three separate legends.

In each corner is an engraving of an idealized woman who represents one of the four continents of the world. This is one of the earliest maps to employ this decorative device, which had been introduced by Petrus Plancius in 1594. Rosaccio adapted these motifs in an imaginative way. In addition to the figures, schematic images of each continent's most important cities are engraved in the backgrounds of the corner representations. The delineations of the continents themselves are among the largest on any Italian map published in the sixteenth century.

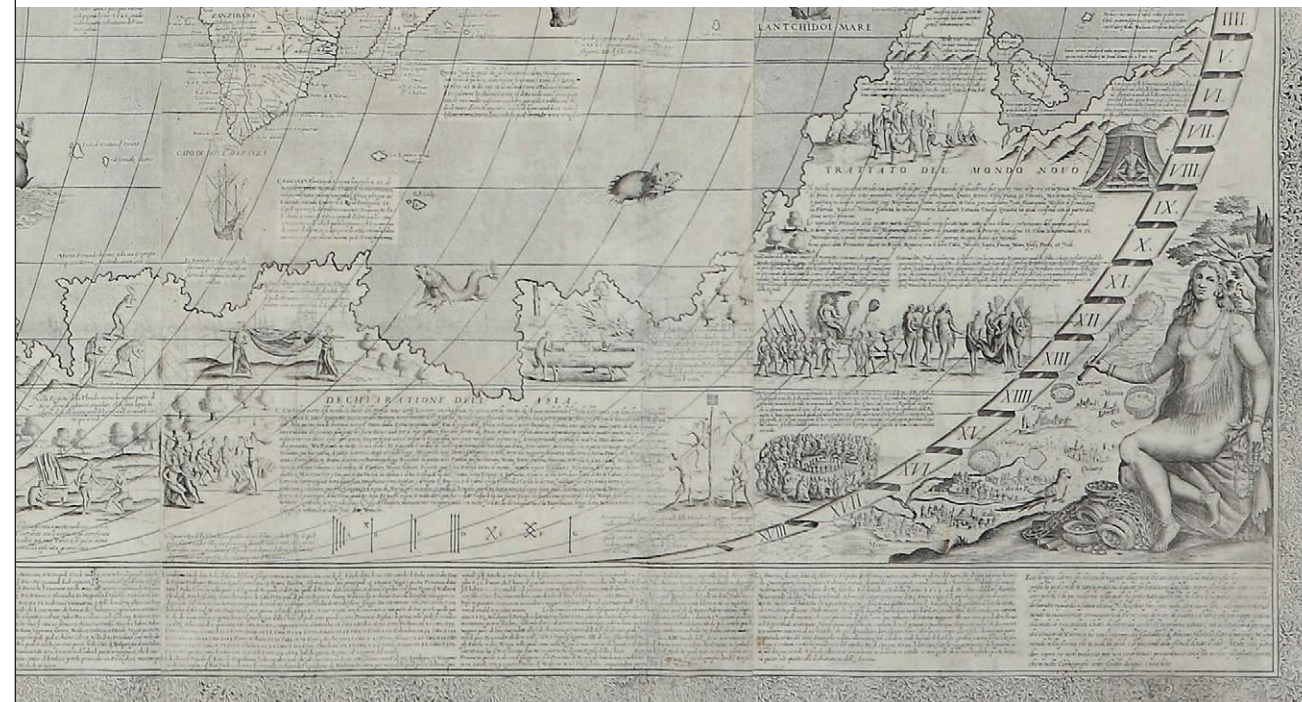
The geography is synthesized from several important sources, which Rosaccio cites in *Il Mondo e sue parti* (Verona 1596), a work published one year before the map. After naming a number of prominent cartographers and explorers, he wrote: "following as closely as possible the prince of cosmographers,

Ptolemy, [I have created] the present 'mappamondo', with the example of the work of Gastaldi and Abraham Ortelius before me, in the form which you now see, a form which is closer to the shape of a sphere than any other." For some reason, Plancius, one of Rosaccio's most frequent sources, is not identified in *Il Mondo*. The geography for America closely follows Plancius's 1594 map as well as his influential 1592 wall map of the world. Rosaccio also draws on Plancius for much of his depiction of the Far East and New Guinea, which is shown as an island on the left side of the map.

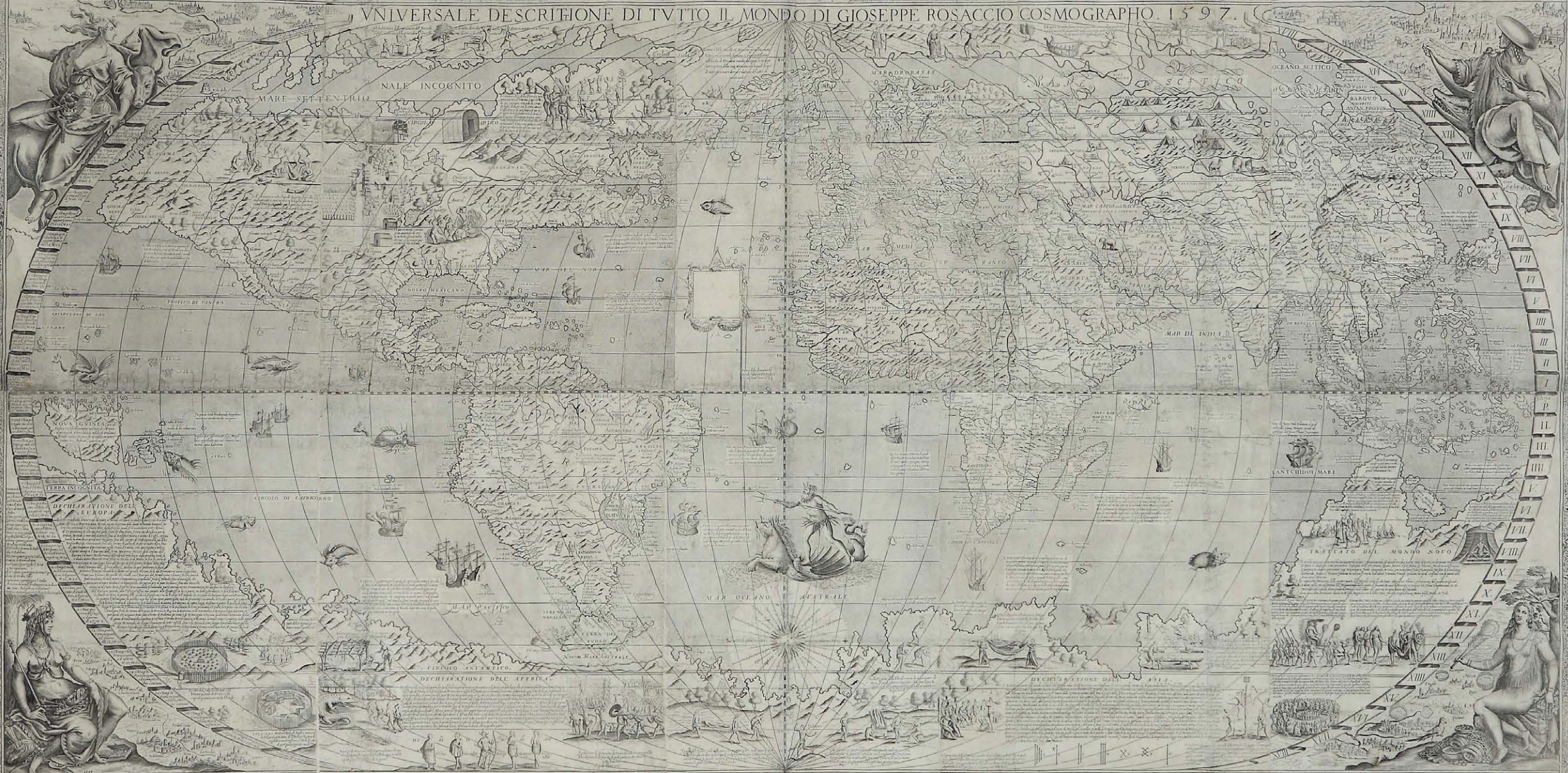
Rosaccio claims in the notes placed above and below the map that the task of producing the planisphere was far from easy, and in the course of the project, he had "found it necessary to make personal visits to many distant countries" in the interests of geography. Rosaccio faithfully relied on the works of his predecessors as he traveled from country to country. "I would have gained little advantage from them had

I not been able to learn much from men experienced in the science of Cosmography." It is not known which countries he visited and no other references to these travels exist.

Despite its large size and geographical importance, the map is little known and specimens have only occasionally come on the market or been exhibited. That may be because for nearly 400 years the map disappeared from sight. It is so rare that not one of the great national libraries have an example. Neither the Bibliotheque Nationale, nor the British Library, nor the Library of Congress has one. At the end of the nineteenth century, it was thought that only a single copy had survived at the Maritime Museum in Rotterdam. That late state was first described in 1899 in *Frontières Entre le Brésil et*



VNIVERSALE DESCRIZIONE DI TVTTO IL MONDO DI GIOSEPPE ROSACCIO COSMOGRAPHO. 1597.



La Guyane Français, Second Mémoire (1899). In 1923, Dr. F. C. Wieder, the great Dutch historian of cartography, came across the unfamiliar map while pursuing research at the Maritime Museum library. He had no idea what it was and called the *mappamondo* to the attention of his friend Roberto Almagia, the curator of maps at the Vatican and an expert on Italian cartography. He too was unfamiliar with Rosaccio's map. The Maritime Museum's *Vniversale Descrittione* had been printed in 1657, but the date of 1597 was still visible. In an essay in the *Rivista Geographica Italiana* (1924), Almagia described the map for the first time and gave an account of its many virtues. Finding an example of the original state of 1597 became one of his life-long passions.

Unbeknownst to Almagia, a first state (the only one that has ever surfaced) was at Vaduz Castle in the collection of Prince Liechtenstein. In 1949, H. P. Kraus, the legendary rare book dealer, purchased the prince's entire map collection, which he deemed "Without exaggeration . . . the largest, finest collection of maps in private hands at that time." The twelve most spectacular of these maps were featured in Kraus's catalog 56, *Choice Manuscripts Books Maps and Globes*, and were exhibited in 1951 at his gallery on 46th Street in New York City. "It was quite an impressive show," Kraus immodestly wrote, "especially the wall maps of the world by Vopell, Venice, 1558, and Rosaccio, Venice, 1597, and the epochal Vespucci world map of 1524." At long last, a second copy had appeared: "The only copy of the original edition of a wall map presenting the entire world in the oval projection first used by Bordone," he continued, "this cartographic masterpiece was until now known only in one copy of an edition printed fifty years later, now preserved in... Rotterdam." Kraus went on to praise the accomplishments of the map maker: Rosaccio was "an outstanding Renaissance cosmographer," and "authority on Ptolemy's Geography," and his "map gives very detailed information on North America." Kraus's catalog resonated powerfully with one of

his clients, Curt Reisinger of the Anheuser-Busch family and a graduate of Harvard College. He bought all twelve maps and donated them to his alma mater.

The show at the Kraus gallery was the first time that a Rosaccio world map had been exhibited, but in 1954, to mark the seventh centennial of the birth of Marco Polo, a third copy of the map appeared in an exhibition at the Marciana Library in Venice. Entitled "Asia in the Cartography of the West," the Rosaccio was used because it depicts Marco Polo's ship sailing to a lesser Java island on its way to the King of Tartary in 1290. The curator of the show called the map "a very rare planisphere;" in fact, it was so rare that the library did not own a copy and had to borrow one from a private collector. That was very likely Franco Novacco, who lent a number of maps from his collection to the show. In the 1960s, Novacco sold his entire collection to the Newberry Library in Chicago so the Rosaccio exhibited in Venice is now one of the prizes in the excellent cartography collection at the Newberry. Like the map in Rotterdam, the Novacco Rosaccio bears the date 1657.

Very few dealers in antiquarian maps have ever sold a Rosaccio world map, but in 1965, H. P. Kraus acquired another copy, and it was one of the featured works in perhaps the most lavish rare map catalog ever published, *Monumenta Cartographia* (Kraus catalog 124). The map, which appears to be a third state (Kraus dates it "after 1642, but before 1647") had such exalted importance in the catalog that Kraus illustrated it as a gatefold. "Rosaccio's huge world map is his magnum opus, and ranks as a masterpiece among that type of great wall maps which were among his age's contribution to geographical study. As such, it is among the last to use the oval projection that before 1600 was considered especially suitable for the purpose, first calculated in the ratio of 1:2 for the mean meridian's relation to the equator (as here) by Leonardo da Vinci, and first used in a published map by

Benedetto Bordone in 1528." The University of Texas purchased the entire contents of the *Monumenta Cartographia* catalog, so this Rosaccio map is now in Austin, Texas. In his description, Kraus pointed out that there was a fifth copy at Yale.

This exemplar, a later state, had been sold to Yale in 1931, but for many years it remained uncataloged in a collection of some 3000 maps that the university had purchased from Louis C. Karpinski. The map had been in the collection of Franz Ritter von Wieser, a renowned historian of cartography and Professor at the University of Vienna, who, among his many accomplishments, had in 1901 been the first person to announce the discovery of the most sought-after map of all time, the famous Martin Waldseemuller wall map of 1507 that was the first to name America. Karpinski combined Wieser's collection with that of Henri Harrisse, the great historian of the period of discovery, and sold the whole lot for \$25,000. This was such a staggering price during the deepest years of the Great Depression that Yale, one of the richest universities in the world, had to pay for it in installments.

Most of the copies of Rosaccio's map have gravitated to the United States, and at first there did not seem to be any in the country where the map had been published in the sixteenth century. In 1960, Rodolfo Gallo wrote in *Imago Mundi* about the discovery of a sixth copy at the Correr Museum in Venice. At long last there was a Rosaccio world map in the city where it had been published. This was another example of the fifth state published in 1657 by Remondini. Another Remondini state, in a private collection in New York City, was exhibited in 2002 at Scandinavia House in New York. The owner included it to show Rosaccio's delineation of Scandinavia: "For example, there is a tribute to the discoveries of the Zeno brothers in the sea near Greenland."

Rodney Shirley identifies a total of five states of the Rosaccio planisphere, a single copy of each of the

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

.....
REFERENCES:

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

.....

ONE OF THE MOST DESIRABLE OF EARLY WORLD MAPS

\$165,000

PTOLEMY, CLAUDIUS. [UNTITLED PTOLEMAIC WORLD MAP]. SIGNED "INSCULPTUM EST PER IOHANNE SCHNITZER DE ARMSZHEIM." FROM PTOLEMY'S GEOGRAPHY PUBLISHED IN ULM, 1486.

16-1/2" x 22-1/4" | Woodcut, with rich period color. Trimmed to the neatline along the lower margin, otherwise a superb example.

Second state of the famous Ulm Ptolemy map of the world. The first great age of discovery occurred during the first century A.D. At this time, the Roman Empire greatly enlarged its territories in Europe and Africa and traded with merchants from as far away as China and India. The Romans had a tradition of mapmaking, but no one mapped their ever expanding world better than a scholar and cartographer from Alexandria, Egypt, named Claudius Ptolemy (90-168 AD). One of Ptolemy's greatest achievements was to devise a number of different projections to convey parts of the curved earth on a flat surface without too much distortion.

This magnificently colored world map is from the fourth earliest printed atlas, and the first to be published outside Italy. It is also the first signed printed map ("Engraved by Johannes, sculptor from Armsheim"). Published in the south German town of Ulm in 1496, the picture of the world presented is that of the ancients. Southern Africa was unknown and the Indian Ocean is shown as an enclosed sea, a theory that was to be disproved shortly after the map was printed when Bartolomew Diaz rounded the Cape of Good Hope.

The Ulm edition of Ptolemy's *Geography* was originally published in 1482; the maps in the

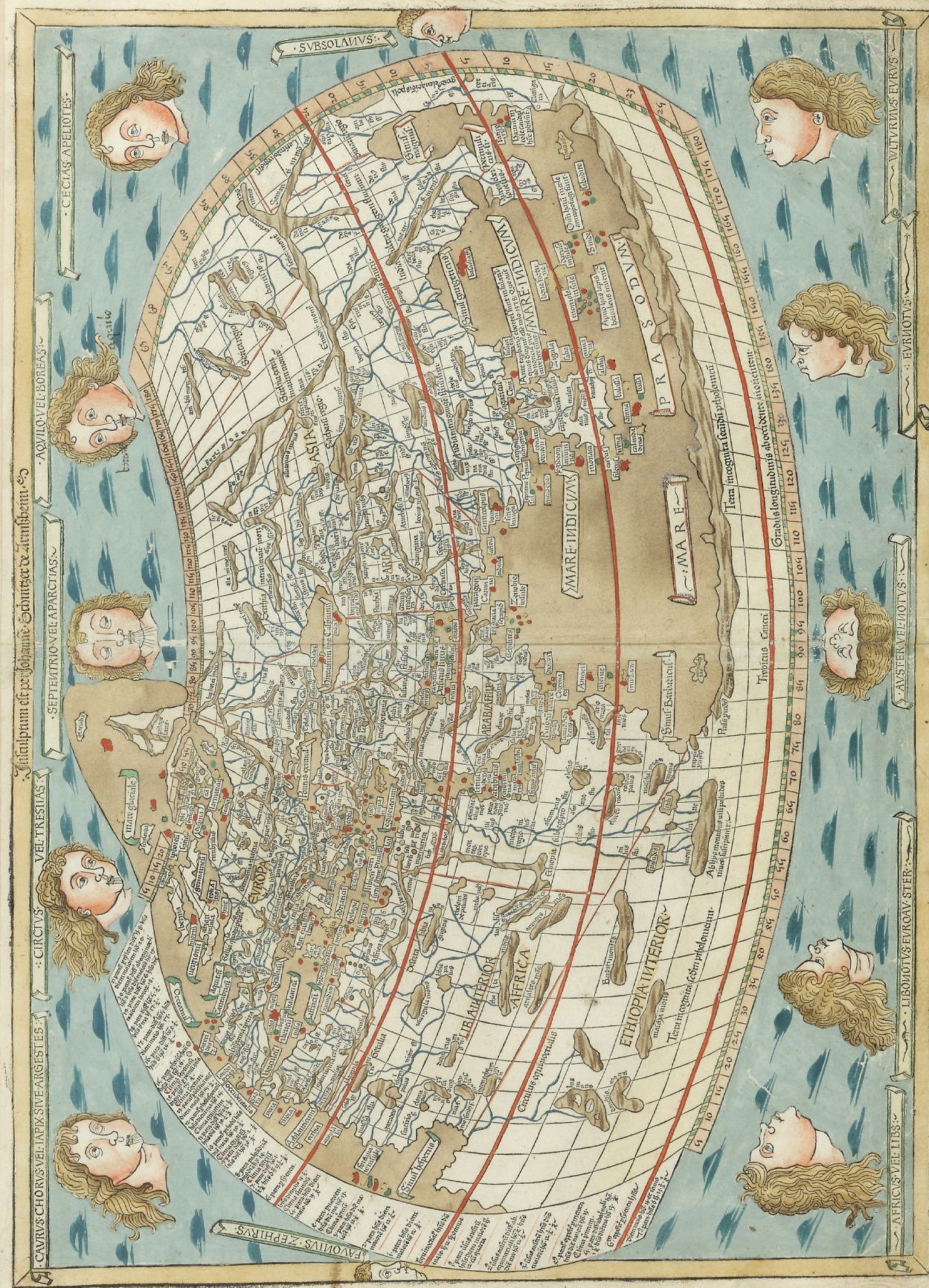
second edition of 1486 were printed from the same woodblocks as the first. In the late 15th century, Ptolemy's maps were the most accurate in existence. But the Ulm world map is remarkable as it is the first to expand upon Ptolemy's vision by adding modern information. In the upper left-hand corner, the map has been expanded beyond the old border to include the earliest appearance of Scandinavia and Greenland on any world map.

The publication of Ptolemy's maps in the fifteenth century, according to A. E. Nordenskiöld, "had the effect of an important discovery, which seized on men's minds, at first with even more force than the discovery of the New World by Columbus."

Maps from the Ulm editions have great appeal, and are highly sought-after by collectors. They are not only pre-Columbian, but are among the earliest maps obtainable in contemporary color.

REFERENCES:

Shirley, *The Mapping of the World*, 11; Campbell, *The Earliest Printed Maps*, pp. 135-137.



THE EARLIEST OBTAINABLE PRINTED MAP TO SHOW AMERICA

\$265,000

RUYSCH, JOHANN, UNIVERSALIOR COGNITI ORBIS TABULA EX RECENTIBUS CONFECTA OBSERVATIONIBUS, 1507/1508.

16" x 21-3/4" | Copperplate engraving printed on two unjoined half-sheets. Both sheets in state five. Black and white. Some minor signs of aging, overall a very good example of this rare and important map.

Johann Ruysch's 1507 map is one of the true epoch-making works in the history of cartography. With the exception of a unique example of the 1506 Contarini-Rosselli map, the Ruysch is the earliest printed map to show America. Compared to the accepted Ptolemaic worldview of the time, the Ruysch world map is nothing less than revolutionary -- suddenly the size of the known surface of the earth more than doubles. Ruysch introduced the Atlantic Ocean and centers the map in such a way that the entire left sheet represents newly discovered areas.

Engraved on a fan-shaped, conical projection, the Ruysch depicts the wave of discoveries flooding Europe at the time. The geography is transitional, on the one hand supporting Columbus's belief that the new discoveries were part of Asia, on the other that they were an entirely new world. Sebastian Cabot's 1497 discoveries in Canada are shown attached to northeast Asia, but South America is left open-ended and is clearly labeled, *Mundus Novus*. Greenland has been disconnected from Europe and newly connected to Asia. In a note, Ruysch speculates that Spagnola [Hispaniola] is probably the Spangu [Japan] reported by Marco Polo. Cuba is greatly enlarged but cut off by a scroll stating that the Spanish hadn't completed their exploration of the area. With the exception

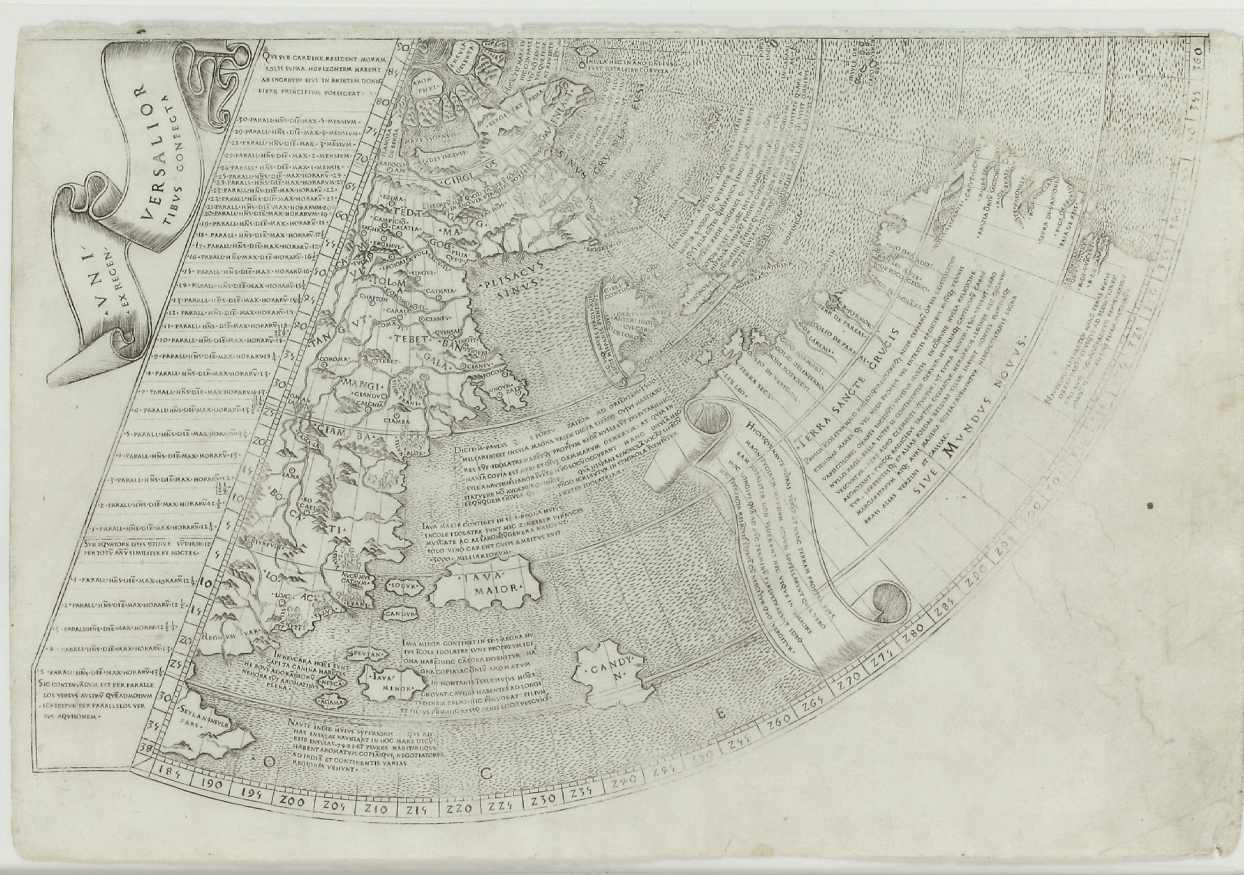
of the Contarini-Rosselli map, it is the earliest map to show the result of explorations along the coast of Brazil. It is also the earliest to show the polar regions with anything approaching accuracy.

In addition to the enormous amount of information on the New World, Ruysch concerns himself just as seriously with the explorations occurring in the east. Shirley writes that, "Ruysch's map is the first to show many parts of Asia in the light of the latest Portuguese discoveries," and there are equally significant improvements in the mapping of Africa, India and eastern Asia.

The Ruysch is extremely rare. It appeared in some copies of the 1507 Rome edition of Ptolemy's *Geography* and all copies of the 1508. A few examples were also apparently issued as separates. This is the fifth and final state of the map as defined by Shirley.

REFERENCES:

Shirley, *The Mapping of the World*, #25; Goss, "The Remarkable Ruysch Map" in *The Map Collector*, No. 17; Schwartz & Ehrenberg, *The Mapping of America*, pp. 28-29; Fite & Freeman, #9; Suarez, *Shedding the Veil*, #12.



THE SYLVANUS MAP OF THE WORLD

\$95,000

SYLVANUS, BERNARD, [UNTITLED CORDIFORM WORLD MAP FROM THE VENICE EDITION OF PTOLEMY'S GEOGRAPHY], 1511.

16" x 22" | Woodblock printed in black and red ink. An excellent example with only minor trimming to one windhead.

A document of paramount importance in the history of the Great Explorations and the discovery of the New World; the earliest obtainable depiction of Gaspar Corte Real's discoveries in Greenland and one of the earliest depictions of Japan.

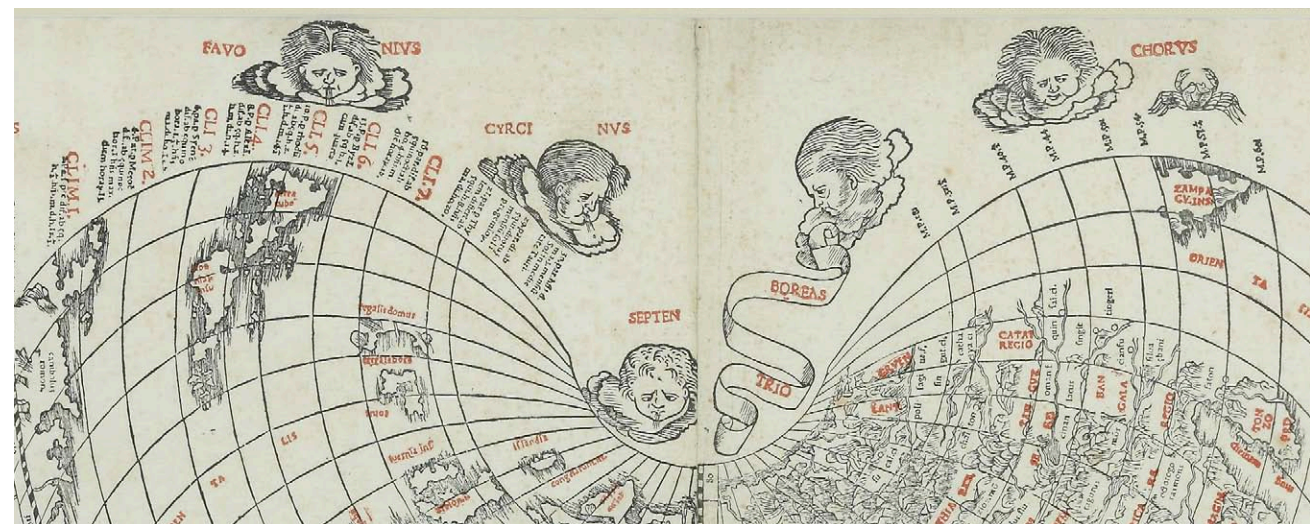
Of the precious handful of New World maps obtainable before the mid-sixteenth century, the Sylvanus is among the earliest and most important. Sylvanus's work appeared within the second decade following Columbus's initial landfall in the New World, and the map's depiction of America, though quite sophisticated for 1511, represents the recent discoveries in their most aboriginal stage. Information about the newly discovered land to the west was inevitably scant and fragmented. The cartography of the Americas was in its bare infancy, and to juggle the vague data available in 1511 into a coherent view of the far side of the earth required conjecture along with literal charting.

One compelling reason to suspect that Sylvanus thought the new discoveries were connected

to Asia is a place-name in northern Asia: the word is GRYVENLANT, situated due north of Cathay (CATAI). Why would Sylvanus transplant Greenland west of the new lands into a known region of Asia? There is no doubt that he believed Greenland to be part of Asia, and its unreasonably westerly location suggests that the new northern discoveries were simply previously unknown parts of the Orient. If there was a "New World," it was TERRA SANCTAE CRVCIS (South America).

TERRA SANCTAE CRVCIS ("Land of the Holy Cross") is a self-contained landmass of continental proportions. The western coastline however, has escaped the confines of the cordiform. The eastern bulge, which forms the shoulder of Brazil is primitively defined, and above it the Amazon is shown, along with a hint of its mammoth delta. Further north is an early reference to cannibals ('canibalus').

Japan (ZAMPAGV) is a remarkable aspect of Sylvanus's work. As a printed depiction of Japan, the Sylvanus is preceded only by the



unique examples of the Waldseemuller (1507) and Contarini (1506) maps. His care in specifically delineating only those areas about which he felt confident here takes on a curious twist: why has he clearly charted most of an island where no European had yet been, but leaves the north coast uncommitted, implying he was somehow sure of the rest? It is possible, despite his designation of Zampagv as insular, that he saw the possibility that it actually formed a southerly peninsula of Asia, if in fact that coast continued northeast and possibly met *regalis domus*. Had Ruysch included Japan on his map, he would have confronted this problem as well.

Sylvanus had clearly benefited from the then recent Portuguese explorations in his delineation of the African continent. It is among the first printed maps to chart the entire African coast to its southern extreme, and it does so in a generally accurate fashion. Influence from contemporary expeditions grows weaker further east, however, and resumes somewhat in Southeast Asia and the Spice Islands. The least brilliant is the Indian Ocean, where Ceylon and the Indian subcontinent suffer the classic

Ptolemaic reversal of their relative proportions. This error had already been corrected by Ruysch. Neither Ruysch nor Sylvanus rely on Ptolemy further east. Both overstate the quantity of dry earth in equatorial Southeast Asia, but they do so individually and apparently from different sources. Sylvanus's depiction is similar (but not identical) to the Behaim globe.

Sylvanus's map is of immense importance in the history of printing, being the first to be printed in color. A second strike, with red ink rather than black, was used for the principal place-names and winds. The trouble and expense of doing this, along with the superb quality of paper used and the care given the cutting of the woodblocks, all indicate that Sylvanus's work was intended as a lavish and sumptuous production.

REFERENCES:

Shirley, *The Mapping of the World*, #32;
Woodward, *Bernardus Sylvanus*, p. 2.



FAVO **NIVS**

CHORVS

SVBSOLANVS

OCCIDENS

ORIENS

CYRCI **NVS**

BOREAS

SEPTEN

ZEPHYRVS

VVLTVRNVS

EORVS

EVRONOTVS

LIBO

NOTVS

MERIDIS

CLIMAT.
CLIM. 2.
CLIM. 1.
CLIM. 3.
CLIM. 4.
CLIM. 5.
CLIM. 6.

CLIMAT. TERRA
CLIMAT. CILMA TER.

CLIMAT. QYAR

AFRICVS

LIBO

NOTVS

CLIMAT.
CLIMAT. TERRA

CLIMAT.



SVBSOLANVS

MERIDIS

CLIMAT.
CLIMAT. TERRA

CLIMAT.

AFRICVS

VVLTVRNVS

MERIDIS

THE ADMIRAL'S MAP

\$95,000

WALDSEEMULLER, MARTIN. ORBIS TYPUS UNIVERSALIS IUXTA HYDROGRAPHORUM TRADITIONEM, FROM THE 1513 STRASBOURG EDITION OF PTOLEMY'S GEOGRAPHY.

17" x 22-1/2" | Black and white woodcut. A clean, strong impression in excellent condition.

An excellent example of the famous modern world map from Martin Waldseemüller's landmark 1513 Strasbourg edition of Ptolemy's *Geography*. One of the true milestones in the history of cartography, it was the first edition of Ptolemy to supplement traditional maps with an extensive series of modern maps, the *Supplementum*, which is regarded by Nordenskiöld and others as "the first modern atlas of the world." The modern world map is one of the earliest obtainable to show any part of America. It may be the very earliest map to depict America as separate from Asia and possibly the earliest printed map to show the New World at all.

"The question of this map's rightful niche in history rests," according to Suarez, "on the uncertain date of its creation. Although not known to have been published until its inclusion in Waldseemüller's atlas in 1513, evidence suggests that it was prepared at an earlier date." Among this evidence is the existence of a single unique variant, discovered by Henry Stevens and now at the John Carter Brown Library, with the name America inserted in the woodblock, apparently struck before Vespucci fell from Waldseemüller's grace shortly after 1507. Stevens argued persuasively and at length that this unique example was a proof state of about 1506, and thus the first map to include the name America, predating Waldseemüller's own 1507 wall map of the world, which is usually accorded

that honor. It is not uniformly sized with the other maps in the atlas; it is larger and was often trimmed so that it would fit within the binding. Shirley suspects that the map may have been completed around 1505 or 1506, then laid aside until 1513.

The map has been wrongly attributed to Christopher Columbus and is often still referred to as the "Admiral's Map." This is largely because of a statement in the preface of the atlas that refers to a "Mariner's Chart" derived from observations made by the "Admiral".

A fascinating cartographic artifact, Waldseemüller's map represents a pivotal point in the shifting image of the globe as cartographers grappled with the existence of entire new continents. Shirley writes, it is "as if Waldseemüller felt uncertain about the shape of the New World."

REFERENCES:

Shirley, *The Mapping of the World*, #35; Suarez, *Shedding the Veil*, #11; *The World Encompassed* #56; Nordenskiöld, *Facsimile Atlas*, plate #35; See also Henry Stevens, *The First Delineation of the New World and the First Use of the Name America on a Printed Map* (London, 1928).



PTOLEMAIC WORLD MAP FROM THE 1513 STRASBOURG EDITION

\$25,000

WALDSEEMULLER, MARTIN/PTOLEMY. CLAUDIUS, GENERALE PTHOLEMEI [FROM THE 1513 STRASBOURG EDITION OF PTOLEMY'S GEOGRAPHY], 1513.

17-1/2" x 24-1/4" | Uncolored woodcut. An excellent example.

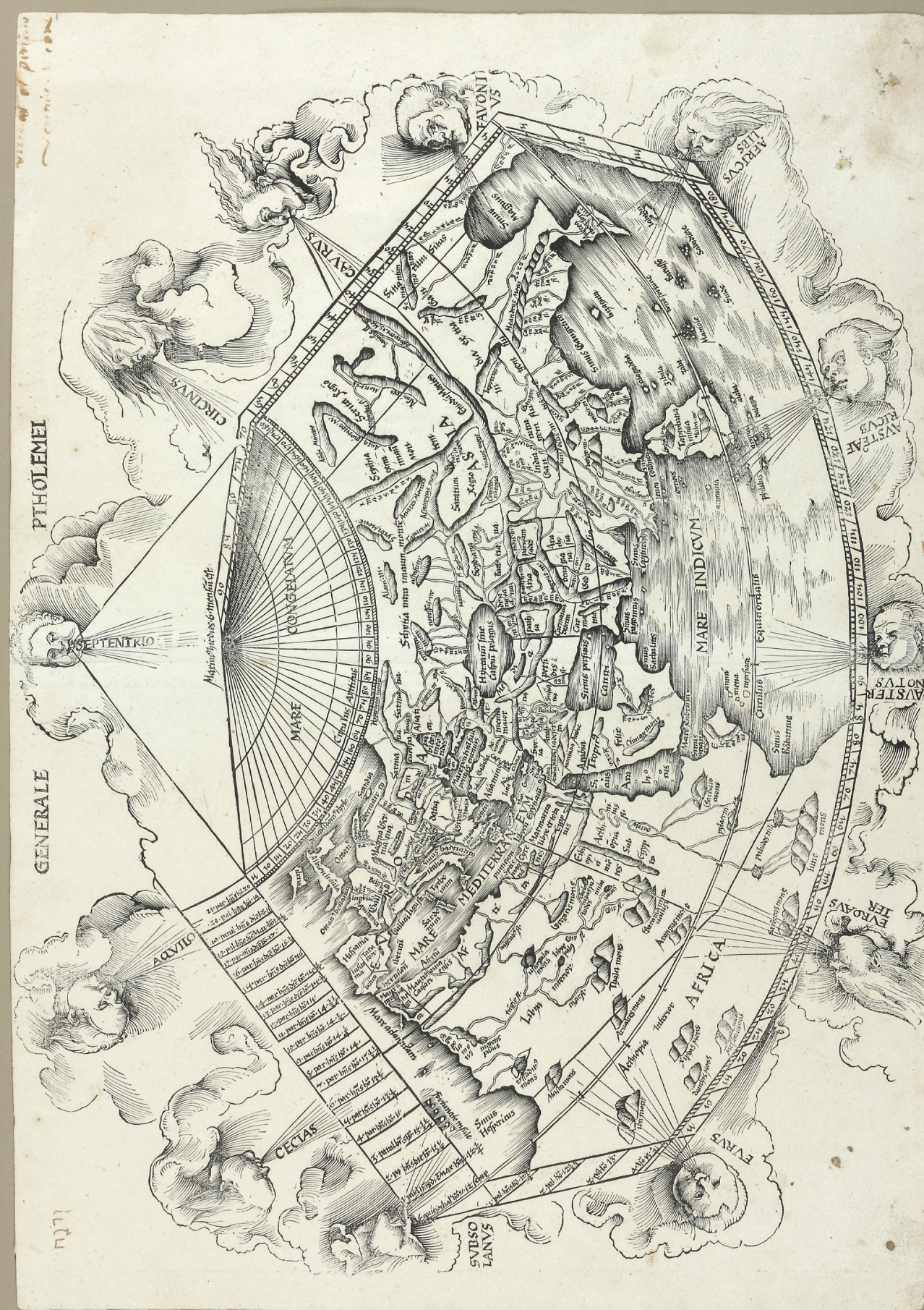
This is the Ptolemaic world map from the landmark 1513 Strasbourg edition of Ptolemy. "In a rare burst of enthusiasm, Wilberforce Eames wrote of 'this grand and important edition' of Ptolemy, and most investigators before and after Eames concede that from the present-day point of view it is the most important edition of the *Geographia*" – *The World Encompassed*, #56.

The Strasbourg edition contained two world maps, one of the modern world and this example according to Ptolemy. It is a bold woodcut on the traditional modified conical projection. "Visually, it is one of the most attractive Ptolemaic world maps produced" – Shirley.

The classical world is represented here following the Ptolemaic outline, although Waldseemuller did not feel he could sustain the concept of a landlocked Indian Ocean. He has omitted the strip of land normally linking southern Africa that, for example, figures so prominently in Gregor Reisch's *Congelatum*, and the map is bordered by the usual markings of latitude and longitude and the climates. Beyond is a vigorous surround of clouds with windheads representing the classical winds blowing from each direction.

REFERENCES:

Shirley, *The Mapping of the World*, #34.





07

ONE OF THE MOST INFLUENTIAL WORLD MAPS OF THE PERIOD

\$27,000

PLANCIUS, PETRUS. ORBIS TERRARUM TYPUS DE INTEGRO MULTIS IN LOCIS EMENDATUS, AMSTERDAM, 1594.

16" x 22-5/8" | Uncolored. Excellent condition.

This is one of the most important and influential world maps of the late sixteenth century. Plancius used his 1590 world map as his pattern map, which in turn was based on Mercator, but made several significant innovations. The depiction of the East Indies is greatly improved, and may be the best of the period. Japan is given a more accurate shape, based on the manuscripts of the Portuguese cartographer Luis Teixeira.

Important alterations were made to the Arctic. Plancius includes the traditional four large polar islands, but attaches a legend that indicates he no longer believes in their existence. The map betrays knowledge of the recent English polar voyages, and *Nova Zembla* is now shown as an island.

One of Plancius' greatest innovations was the introduction of a new style of pictorial decoration used to fill in the blank areas that surrounded the two hemispheres. It established a pattern of cartographical decoration that remained in vogue for over

a century. The four corners were filled with allegorical representations of the continents (Europe, Asia, America, Africa), which established a definite hierarchy, with a regally clothed Europe, surrounded by symbols of the arts, sciences, trade, and warfare at the top. Later mapmakers often substituted the seasons for the continents.

Plancius' world map was avidly reprinted and copied until the end of the seventeenth century by such mapmakers as Vrients (1596), De la Houvre (1600), Van den Keere (1604), and Allard (c.1650).

REFERENCES:
Schilder, Monumenta Cartographica Neerlandici, IV, Map 10.3.1; pp. 205-214; Schilder & Kok, Sailing for the East History & Catalogue of Manuscript Charts on vellum of the Dutch East India Company, plate 1.1; Shirley, The Mapping of the World, 187.

08

ONE OF THE MOST DESIRABLE OF ALL SIXTEENTH CENTURY WORLD MAPS

\$24,000

BLAEU, JOAN. NOVA ET ACCURATISSIMA TOTIUS TERRARUM ORBIS TABULA. AUCTORE IOANNE BLAEU, [FROM: ATLAS MAIOR] AMSTERDAM, 1662.

16" x 21-1/2" | Full original color, highlighted in gold leaf. An excellent example.

“The new world map prepared by Joan Blaeu for his eleven-volume *Atlas Maior* in 1662 is, unlike its predecessor, in two hemispheres” – Shirley. The double hemisphere world map only appeared in the final editions of the Blaeu atlas, and is less common than the more familiar rectangular world map with decorative borders.

“As with all productions by the firm of Blaeu, the engraving and layout and elegance of decoration are all of the highest standard. The map is invariably printed on thick paper and often superbly coloured. Outside the twin hemispheres at the top are celestial figures seated amid clouds: Below are representations of the four seasons with each allegorical figure seated in an appropriate chariot quaintly drawn by pairs of beasts and birds” – Shirley.

.....
REFERENCES:

Shirley, *The Mapping of the World*, #428, plate 315.
.....



09

DOUBLE POLAR PROJECTION WORLD MAP BY JOANNIS BLAEU

\$8,500

BLAEU, JOANNIS/VALCK, GERALD. NOVUS PLANIGLOBII TERRESTRIS PER UTRUMQUE POLUM CONSPECTUS, 1672/C.1695.

16-1/4" x 21-1/2" | Original hand color. Excellent condition.



This double polar projection map was the final world map by the supreme Dutch mapmaking firm of the Blaeu family. Executed “in the last years of Joan Blaeu’s life,” Shirley notes that “the projection used – two north and south polar views, each extending to the equator – is not a common one and it has been suggested that Blaeu intended this special map for the Spanish edition of the *Atlas Maior* which

was never completed.” The great fire which destroyed the Blaeu company in 1672 put an end to those plans, but the plate itself survived and was published by Gerald Valck c.1695.

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REFERENCES:

Shirley, *The Mapping of the World*, #459.
.....

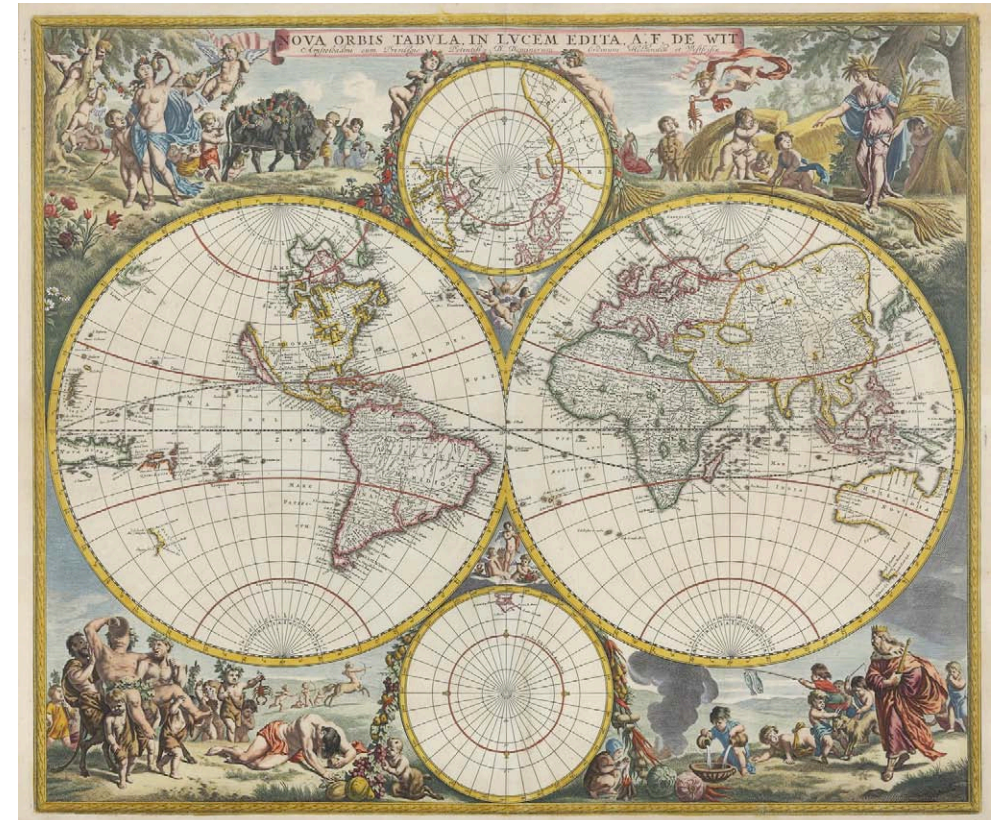
10

A CLASSIC DUTCH WORLD MAP

\$12,000

DE WIT, FREDERICK. NOVA ORBIS TABULA, IN LUCEM EDITA, A.F. DE WIT, C.1680.

18-7/8" x 22-1/4" | Original hand color. An excellent example.



One of the most iconic world maps of the second half of the 17th Century is Frederick DeWit’s *Nova Totius Terrarum Orbis* (c1680). At this period, the Dutch were the masters of the sea and of trade, and their maps celebrated this superiority. The double hemisphere format that made these maps famous lent itself to the decorative element that was so important to the cartographers of Holland.

The cartographer of this map concentrates much of his artistic energy on the four borders, which were etched by Romein de Hooghe,

one of the most accomplished of the time. He created dramatic landscapes of the four elements: air, fire, earth and water.

Shirley considered this “one of the most attractive of the time.” This second state can be identified by the appearance of *Nova Guinea* and *Quiri Regio* on the left-hand hemisphere.

.....
REFERENCES:

Shirley, *The Mapping of the World*, #451.
.....

\$145,000

A MAGNIFICENT EXAMPLE OF THE MAPMAKERS ART

[OLIVA, JOAN] UNTITLED MANUSCRIPT PORTOLAN CHART OF WESTERN EUROPE. [LEGHORN, C.1620].

19-1/4" x 27" | Ink and watercolor on vellum, highlighted with gold leaf.

A spectacular example of decorative portolan making. The chart includes all of western Europe, the western Mediterranean, and western north Africa. The surface is filled with decorative elements, including palm trees, unicorns, lions, antelope, and mountain ranges. Nine magnificent compass roses form a great circle at the center of the chart. The whole is heavily embellished with gold leaf.

A portolan is a manuscript nautical chart, drawn between the 13th and 18th centuries on vellum. They had a tremendous impact on the science of cartography as well as navigation. They were the first cartographic works to break with traditional medieval mapmaking and its emphasis on a theological conception of the universe. They were the first modern maps to try to depict the world based on empirical observation.

Vellum is "a fine-grained lambskin, kidskin, or calfskin prepared for writing upon" (Webster's). Its use for portolan charts was dictated by practicality and in turn by convention. Vellum was sturdy, and in comparison to paper, resistant to mildew or water damage. Such a characteristic was important for a navigational

tool such as a sea chart. But to the modern observer, the most noticeable aspect of vellum is the remarkable richness that passing centuries impart to its surface.

This portolan has traditionally been attributed on stylistic grounds to the chart maker, Joan Oliva (1582-1638), who, after working at Messina and Marseilles, established himself at Leghorn about 1618. He was a member of a family that included some of the most distinguished portolan makers of the 16th and 17th century. Jourdin and La Ronciere comment that "cartography was a family art among the Olivas."

Recent scholarship seems to confirm the attribution to Oliva. Tony Campbell notes that "No chartmaker ever worked alone," alluding to the fact that portolans were produced by workshops headed by a master chart maker assisted by one or more apprentices. Conrad Astengo calls attention to "the Leghorn produced atlases signed jointly by Joan Oliva and Giovanni Battista Cavallini and by Giovanni Battista and Pietro Cavallini in 1636 and 1654 respectively."

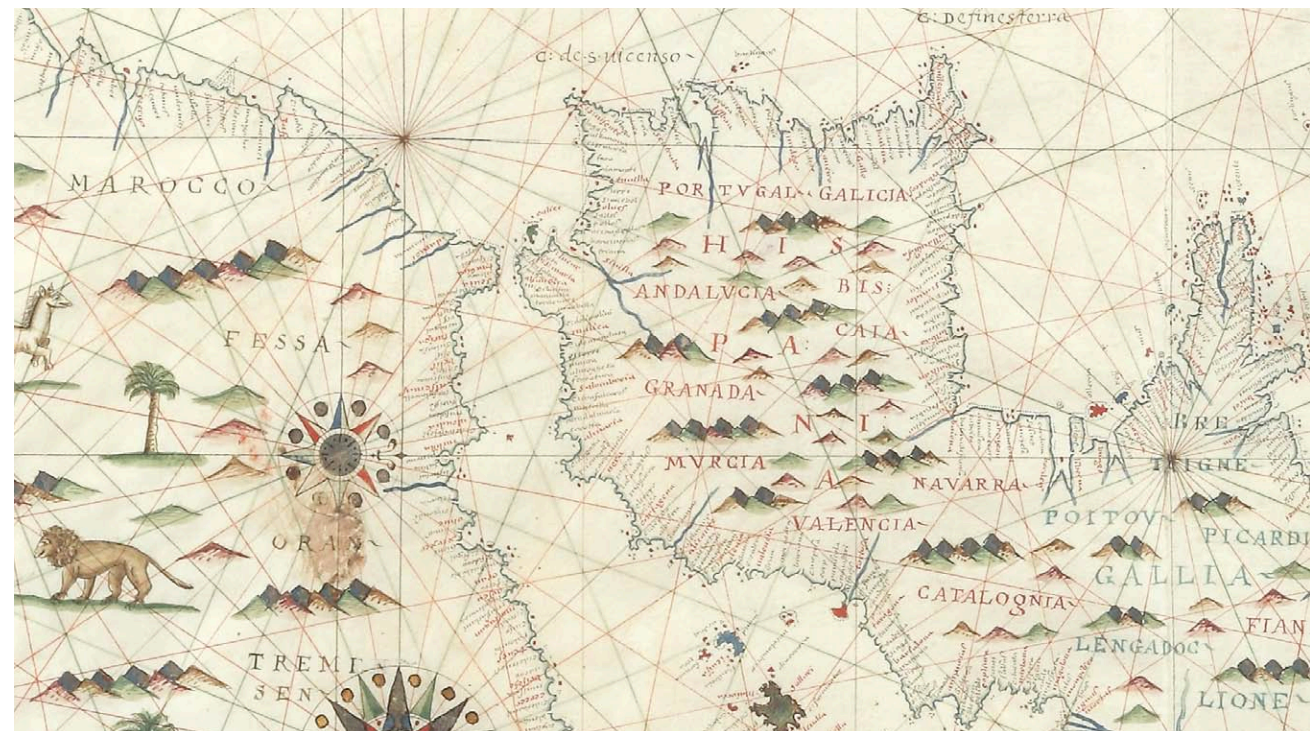
Astengo believed that in each case the master's name is first, followed by that of the assistant. Thus we have a Leghorn portolan workshop with a stylistic tradition that passed from Oliva to two successive generations of the Cavallini family. A Giovanni Battista Cavallini portolan that is stylistically identical to ours is reproduced in *The History of Cartography*, Vol. 3, Pt.1 (pl. 7). It is found in a signed atlas in the Medici Collection at the *Museo di Storia della Scienza*, Florence. Our portolan has a centerfold which indicates it was once bound into such an atlas.

The most complete census of portolan charts and atlases is in *The History of Cartography*, Vol.

3, p. 2, pp. 238-259. Just four Oliva atlases are located in the United States (Newberry 2 examples, Yale, and Columbia University).

REFERENCES:

Campbell, *The History of Cartography*, Vol. 1, p. 429; Astenago, *The History of Cartography*, Vol 3, pt. 1, p. 189; 227-228 (biography of Oliva), 262; Jourdin and La Ronciere, *Sea Charts of the Early Explorers*, p. 246.





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