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Catalogue IV

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

Catalogue IV

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DANIEL CROUCH RARE BOOKS

Introduction

In celebration of The European Fine Art Fair's 25th anniversary, we are proud to present 25 spectacular items from the first four hundred years of the history of printing.

We have made a selection that traces the birth and flowering of European cartography and exploration; from the Christian view of the world seen in the very first printed maps (item 1), to the state-sponsored scientific precision of the Ordnance Survey (item 25). The items within these pages include objects of fine art, such as a deluxe edition of Sebastian Münster's 'Cosmographia' (item 8), Dürer's iconic print of a rhinoceros (item 5), and a sumptuous set of sea charts from the Dutch Golden Age (item 15); as well as practical instruments like Seller's sundial (item 13) and Donn's analemma (item 22). The collection encompasses examples of the mapmaker's art from the global scale to the local; from Dürer's world map (item 6), and Drake's circumnavigation (item 11) to Georg Matthäus Vischer's sumptuous wall maps of upper and lower Austria (item 14); a pair of maps of such detail that, some 170 years after their publication, they were consulted by a young lieutenant colonel working on the new borders of Europe for the Treaty of Versailles. That same young officer, Lawrence Martin, would go on to become head of the map department at the Library of Congress. Of his use of Vischer's maps at the conclusion of the Great War he remarks:

"… this shows what maps can be used for. Maps, multi-shaped, parti-colored, dust gathering objects, the bane of every librarian's existence… they do have serious use" – a sentiment that we would like to endorse.

We look forward to welcoming you at TEFAF, Maastricht, stand 703, in the Works on Paper section between the 15th–25th March.

Daniel Crouch and Nick Trimming

The first printed maps

1 *Rudimentum novitiorum. Epithoma partes in sex juxta mundi sex aetates divisum, prius alibi non receptum quod placuit rudimentum noviciorum intitulari.*

Publication
Lübeck, Lucas Brandis, 5 August 1475.

Description
Royal folio (370 by 280mm), 474 leaves including the blank leaf 11 bound first, leaves 12–446 numbered by hand in red "i-ccccxxxiii" with errors, 47 lines, double column, gothic type, 12 – to 7-line woodcut initials, two double-page woodcut maps (the world at leaves 74–75, Palestine at leaves 162–163), bifolium numbered ccccii and cccciii supplied from another example, numerous full-page woodcut genealogical charts and column-wide illustrations, hand-coloured: initials coloured alternately in salmon, green, pink or blue with contrasting filling on burnished gold grounds in coloured frames, other woodcuts richly hand-coloured, a few contemporary marginal notes, leaves cut a bit short and top and bottom catching some of the letters labelling the genealogical chains along with image edges of maps and printed label "oriens" at top of world map, some finger smudges, mended tears in a few margins, spots from coloured wash at leaf "ccxxxi", colour occasionally smudged, small patch of mildew in margin leaf "ccccii", lower outer corner of final leaf mended, nineteenth century sheep.

Full collation available on request.

References
Hain 1826, 4996; Pellechet 1897, no. 3404; Baer 1903, pp. 98-105 and XXVIII-XXXII (138); BMC II, p. 550; Schreiber, no. 5159; Schramm 1920, X, pp. 3 and 8, fig. 1-96; Scholderer 1956; Shirley 2; Goff 1964, R-345; Ohly/Sack 1967, no. 2505; Kunze 1975, I, p. 285f, II, fig. 194-199; Rosenwald 1977, no. 55; Arnim 1984, no. 293

A magnificent example of the Rudimentum novitiorum: the first chronicle of the world and the first work to contain printed maps that are more than diagrams. It is also the earliest dated Lübeck printing.

Contents
The maps of the Rudimentum Novitiorum pre-date the first published atlas, the Bologna Ptolemy, by two years. They are the first "to try to show land forms and countries in topographical relation to each other. The world map derives from a Christianised medieval tradition without any reference to either Ptolemaic or portolan sources, and is a vivid piece of cartographical design" (Shirley).

The book was probably conceived and written by a theologian and the title would indicate an educational motivation behind its production. The compilation comprises the six ages of the world, from the creation and the earliest urban development, to the sixth book, which covers the Christian period.

All the pictorial woodcuts and genealogical tables, of which some are employed more than once, were credited to a single author. The different styles, however, suggest two different hands. The printer, Lucas Brandis, is often cited as a possible author, as well as Johannes de Columpna (Giovanni da Colonna), although neither of these suggestions is currently accepted. It is known that the printer, Lucas Brandis, active from 1473/74 in Merseburg, announced the work in a separate advertisement, the only copy of which to have surfaced was purchased in 1955 by Albert Ehrmann.

Asia

Septentrion

Auster

Emilath

Hyrcania

terra piciõ

Hyrcania

Caldea

Babilõis

Assiria

Iudea

Galilea

Samaria

Frigia

Cilicia

Cipr

Creta

Rodus

Macedõia

Bithinia

Italia

Affrica

Egipt

Lybya

Ethiopia

Carthago

Numidia

Mons alpharpe

Mons caldis

Talaobana

Mõs aurj

Persia

Arbor solis

Tile insula

Terra mala

Arabia

Pentapolis

Terra dulcoz

Saba

Philistiim

Ophir

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

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

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

In contrast to the world map, the map of Palestine admits an entirely "observed" view by presenting the Holy Land from a bird's-eye perspective. In doing so, it may be said to be the first modern printed map. It is oriented with east at the top and extends from Damascus and Sion in the north to the Red Sea in the south. Jerusalem is shown as a walled city at the centre of the map, with Calvary nearby. Eight heads around the periphery represent the winds or compass directions. As with the world map, each town or country is represented as a hillock bounded by either walls or waterways. Nebenzahl suggests the map originates from an account of the Holy Land by Burchardus de Monte Sion from Magdeburg, who spent ten years there in the thirteenth century. Copies of the account exist in manuscript but, to date, none of these has been discovered with an accompanying map. However, leaves 164–188 of the Rudimentum include a version of his travels in Armenia, Palestine and Egypt that demonstrates a considerable knowledge of his work; including the fact that he measured the stones of the Pyramids of Gizeh in order to give the exact size!

The curious maps, between them, stand as a bridge between the medieval and the modern worlds, presented in the renaissance world's new medium of print.

Provenance:
J.R. Ritman, bookplate (BPH 172).

The first atlas printed north of the Alps

2 **PTOLEMAEUS, Claudius [translated by ANGELUS, Jacobus, edited by GERMANUS, Nicolaus]**

Cosmographia.

Publication
Ulm, Lienhart Holle, 16 July 1482.

Description
Royal folio atlas (414 by 297mm), 140 leaves, double-column, 44 lines and headline, Gothic letter, 32 woodcut maps (all but one double-page), with fine contemporary hand-colour, map of Armenia supplied, 4 woodcut diagrams in the text, 2 large historiated initials, one showing Donnus Nicolaus presenting his book to Pope Paul II, the other of Ptolemy, 159 other woodcut initials coloured in red, green and ochre, paragraph marks and initial-strokes supplied in ochre, limp vellum, with numerous annotations in pen and ink to upper lower cover, slightly soiled.

Full collation available on request.

References
Campbell, T., 'Earliest Printed Maps', p. 179–210; Schreiber 5032; Skelton, R.A., Bibliographical note prefixed to the facsimile of the 1482 Ulm Ptolemy

The first atlas printed outside Italy and the first atlas illustrated with woodcut maps.

"The text is the early Latin translation by Jacopo d'Angelo, and its maps are the reworking of the Ptolemaic corpus by the cartographer Donnus (Dominus) Nicolaus Germanus. Three recensions of Nicolaus's reworkings have been distinguished: the first, drawn on a trapezoid projection reputedly devised by Nicolaus himself and, therefore, also known as the Donis (Donis = Dominus) projection; the second on a homeotheric projection and with three additional modern maps; and the third on the same projection with further revisions and two additional modern maps. The Ulm Ptolemy derives from the third recension, and thus represents Nicolaus's most mature work" (Campbell, 'Earliest Printed Maps', p. 124). The 1482 edition is the first printed edition to contain the full complement of 32 maps, and its world map, extended to the northwest, is the first printed cartographical representation of Greenland, Iceland and the North Atlantic.

"The artist responsible for the woodcut maps identifies himself at the top of the world map as Johannes of Arnsheim, making it the earliest datable printed map to bear a signature" (Campbell p. 137). He has incorporated as his sign a backwards N into the woodcut text on each map.


CAVRVS·CHORVS·VEL·IAPIX·SIVE·ARGESTES
CIRCIVS
VEL·TRASCIAS
AQVILO·VEL·BOREAS
CECIAS·APELIOTES
SVBSOLANVS
ASIA
LIBIA INTERIOR
AFRICA
ETHIOPIA INTERIOR
ARABIA
MARE INDICVM
MARE INDICVM
PRASODVM
MARE
AFRICVS·VEL·LIBS
AVSTER·VEL·NOTVS
EVRNOTVS
VVLTVRNVS·EVRVS


SINUS·PERSICUS
ARABIA·FELIX
SINUS·ARABICUS
RUBRUM·MARE
INDICUM·PELAGUS
CARMANIA
Arabie deserte pars
Persidis pars
Tropicus Cancri
Clima secundum
Primum clima
Ethiopie sub egypto pars

The first illustrated printed travel book

3 BREYDENBACH, Bernhard von

Peregrinationes.

Publication
Mainz, E. Reuwidh [sic], 1486.

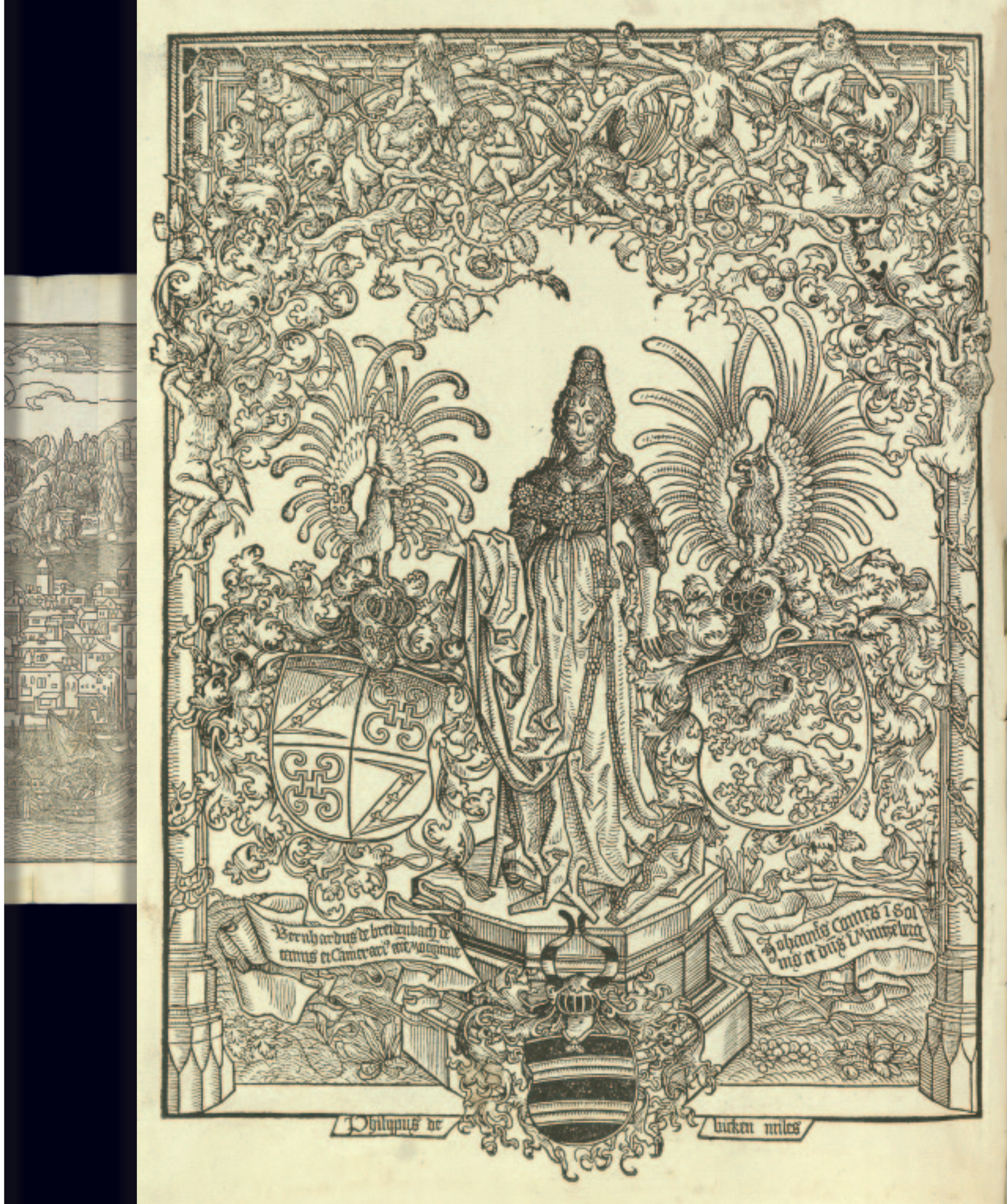
Description
First edition, chancery folio (308 by 221mm), 139 leaves (of 140, without final blank) + 8 fold-out sheets, 43 lines, gothic type, 4 – to 6-line initial spaces, full-page woodcut on verso of first leaf, two woodcut initials and printer's device, seven woodcut maps and views, woodcut illustrations, unrubricated except for one initial, contemporary marginalia in two hands, 2 (possibly 5) leaves supplied from another copy, some folds of city views weak (2 strengthened), rust stains visible on one leaf, recent calf over wooden boards using contemporary calf panels on covers and old brass fore-edge clasps, centre – and corner-pieces.

References
HC *3956; GW 5075; BMC i 43; Bodleian XVc. B-552; BSB-Ink B909; Goff B1189; Schreiber V 3628; Davies 1; Campbell, Maps 65.

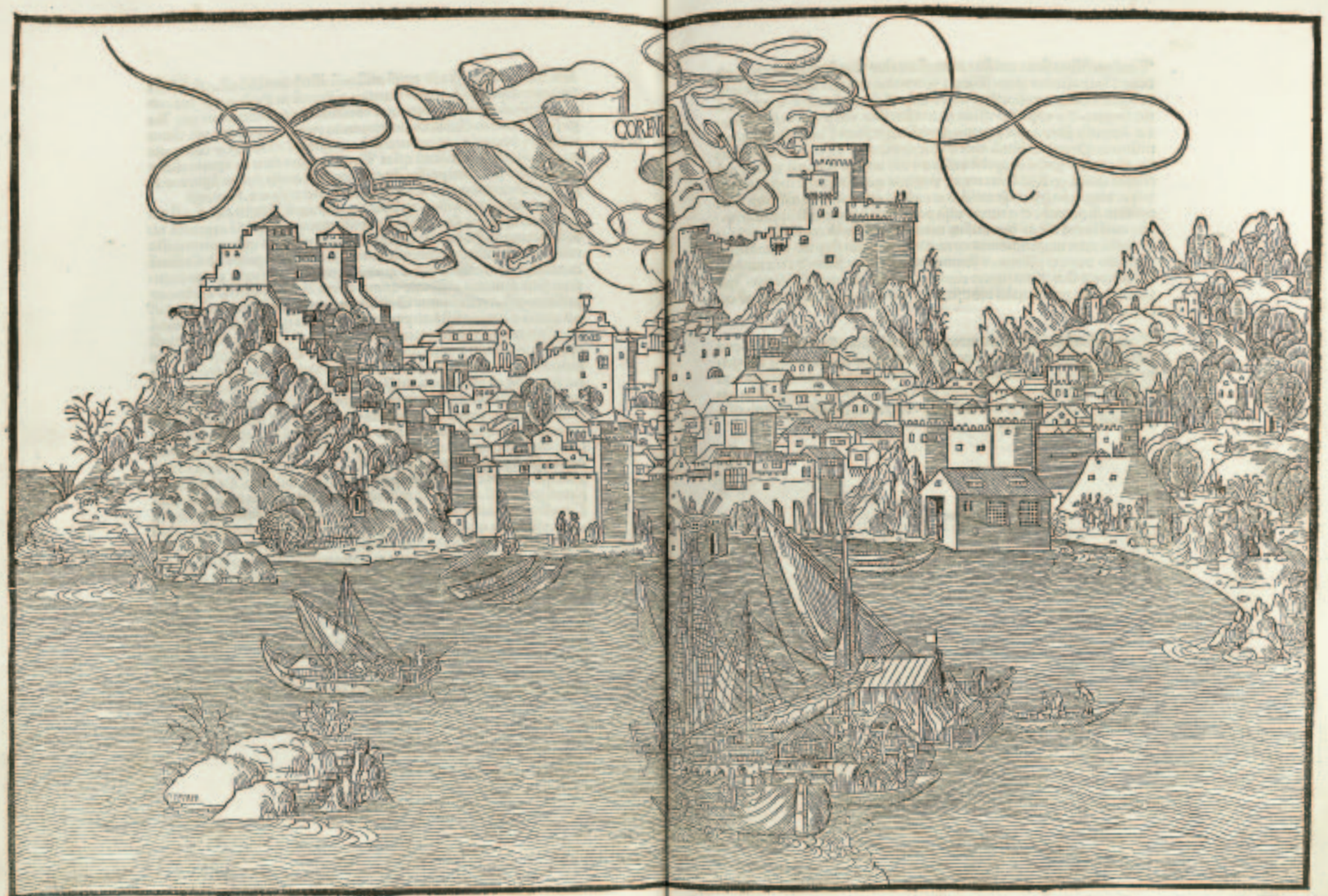
The first illustrated travel book; the first detailed and accurate printed illustrations of some of the most important European and Middle Eastern cities, such as Venice and Jerusalem; the first folding plates to appear in a printed book; the first depiction of a giraffe, and for the first time, the Arabic and Armenian alphabets.

Bernhard von Breydenbach (1440–1497) was made a canon of Mainz Cathedral around 1450 and was appointed Dean in 1484. It does not appear that he was ever installed. Breydenbach died in 1497 and was buried in the cathedral. When his tomb was opened in 1582, his body was found to be perfectly preserved, having been embalmed with substances brought back from his journeys in the Near and Middle East.

Breydenbach's pilgrimage, which took place from April 1483 to January 1484, was ostensibly undertaken in the hope of obtaining salvation for his soul. He had lived an apparently reckless youth. He and two companions started out from Oppenheim near Mainz, though it seems that the pilgrimage proper did not begin in earnest until they reached Venice two weeks later, where they spent three weeks before bargaining for passage on a galley. They sailed on June 1st and arrived at Jaffa on June 30th. En route to the Holy Land, they took in Parenzo, Corfu, Modon, Candia, and Rhodes, all of which are illustrated in the 'Peregrinationes'. The main holy sites, including Jerusalem, Bethlehem and Mount Sinai, were visited, before the party proceeded to Cairo and down the Nile to Rosetta. They set sail homeward from Alexandria on November 15th. Encountering a storm on the homeward passage, they did not reach Venice until January 8, 1484. Although Breydenbach is generally described as the author of this work, it seems that the Latin text may have been compiled by Martin Roth of the Dominican convent of Pforzheim, who did not make the journey.




CIVITAS VENECIARUM


CORFV

The book was illustrated by Erhard Reuwich of Utrecht, described by the author as a 'skilful painter'. However, nothing more is known about Reuwich, and no other specimen of his work has been recorded. The woodcutter is unknown, though it may have been Reuwich himself. In terms of the illustrations, the frontispiece – of a richly dressed female bearing the armorial escutcheons of the three principal pilgrims – was the earliest known woodcut to show cross-hatching. Many of the large views were printed from more than one block – that of the Holy Land and Egypt, for instance, was printed from three blocks. In the words of Davies, the views "are distinguished from other woodcut views published in the fifteenth century by their air of truth as well as their liveliness, being full of groups of figures, some pursuing their everyday occupations".

As a preparatory guide for pilgrimages to the Holy Land, the 'Peregrinationes' found a wide audience; there were no fewer than eight incunable editions and 12 editions in all, between 1486 and 1522. There were also a few reprints of the text only and abridgements in various languages. In spite of the vulnerability of the woodblocks, it appears that they were almost as well travelled as their author, appearing in editions printed in Lyon (1489–90), Speier (1490), and Zaragoza (1498).

Provenance:
Estelle Doheny, leather booklabel, bought from Alice Millard, 1933, sale, Christie's New York, 22 October 1987, lot 12; J.R. Ritman, bookplate (BPH 272).

The famous Nuremberg Chronicle, a history of the world, published the year that Columbus returned to Europe

4 SCHEDEL, D. Hartman

Liber chronicarum...

Publication
Nuremberg: Anton Köberger, June 1493.

Description
First edition, imperial folio (430 by 292mm), 325 leaves (of 326, without the final blank leaf), 64 lines and headline, xylographic title page, 1809 woodcut views and illustrations (according to Sydney Cockerell's now-traditional count) from 645 blocks by Michael Wohlgemuth and Wilhelm Pleydenwurff and their workshop, all woodcuts finely coloured in full colour and occasionally liquid gold by a contemporary hand, sixteenth-century manuscript note on blank leaf 260v, gutter margin of first 3 leaves mended along with a few small holes and abrasions on title-page, a few leaves lightly browned, mended tears in blank leaf 261, a few other light spots and tiny mends, portions of spine carefully repaired with vellum, corners and lower edge torn, seventeenth-century blind-tooled pigskin over bevelled oak boards, decorated in a panel design, with roll-tools of clover, ropework, heads with leafy sprays, four thistle stamps at corners of central panel, stamped armorial supralibros in central panel of upper cover, stamped arabesque on lower cover, later manuscript title on spine, remains of clasps and catches, red edges.

References
HC *14508; BMC ii 437; Goff S307; Bod-inc S-108; ISTC is00307000

The text is a year-by-year account of notable events in world history from the Creation down to the year of publication. It is a mixture of fact and fantasy, recording events like the invention of printing, but also repeating stories from Herodotus. Even the world map is decorated with strange beings from the far reaches, including a cyclops and a four-eyed man. 645 woodcuts were used to illustrate the Chronicle, but many were used more than once, so there are a total of 1,809 illustrations, making it the most extensively illustrated book of the fifteenth century. The cutters were Michael Wolgemut, his stepson, Wilhelm Pleydenwurff, and their workshop. As Albrecht Dürer was the godson of Koberger and was apprenticed to Wolgemut from 1486 to 1489, it is likely that he was involved in the work.

Provenance:
Christoph Sigmund von Kirschberg, Baron of Lower Austria, his stamped supralibros on upper cover dated "1638"; J.R. Ritman, bookplate (BPH 173).

Orbis dicitur a rota et est quelibet figura sperica et rotunda. Et ideo mũdus orbis dr. q2 rotũdus ẽst et dr orbis terre vel orbis terrarũ. Dicitur aũt filii sem obtinuisse asiã. filii chã affricã et filii iaphet europã. Isid. in li. Ethy. asserit q2 orbis diuisus ẽ in tres partes sed nõ equaliter. Nã asia a meridie p orientem usq3 ad septentrionem puenit. Europa vo a septẽtrione usq3 ad occidentẽ pergit. Sed affrica ad occidentem p meridiem se extendit. Sola quoq3 Asia continet unam partem nostre habitabilis. s. medietatem: alie vo ptes. s. affrica et europa aliam medietatem sunt sortite. Inter has autem partes ab occeano mare magnũ progreditur, easq3 intersecat: quapropter si in duas partes orientis et occidentis orbem diuidas in una erit asia in alia vo affrica et europa. Sic autem diuiserunt post diluuiũ filii Noe: inter quos Sem cum posteritate sua asiam. Japhet europam: Cham affricam possederunt. ut dicit glo. super Gen. x. et super libro Paralippo. primo. Idem dicit Crisostomus Isidorus et Plinius.

"Probably no animal picture has exerted such a profound influence on the arts" (Clarke)

5 **DÜRER, Albrecht**

Rhinocervs.

Publication
[den Haag, Hendrick Hondius].
1515 [but c.1620].

Description
Woodcut with 6 1/2 lines of Dutch letterpress text above, plate crack extending through all four legs, paper watermarked with a large single-headed eagle, trimmed to neatline at foot.

Dimensions
345 by 407mm (13.5 by 16 inches).

References
TIB 241 (state 6 of 8); Clarke, T. H., 'The Rhinoceros from Dürer to Stubbs: 1515–1799'. London: Sotheby's Publications, 1986.

A fine example of Albrecht Dürer's iconic depiction of King Manuel I's rhinoceros.

The inscription above the image reads:
"After Christ's birth, the year 1513 [sic], on May 1, this animal was brought alive to the great and mighty King Emmanuel at Lisbon in Portugal from India. They call it Rhinoceros. It is here shown in full stature. Its colour is that of a freckled toad and a hard, thick shell covers it. It is of the same size as an elephant, but has shorter legs, and is well capable of defending itself. On the tip of its nose is a sharp strong horn that it hones wherever it finds a stone. This animal is the deadly enemy of the elephant. The elephant is afraid of it because upon meeting it charges with its head between the elephant's legs, tears apart his belly, and chokes him while he cannot defend himself. It is also so well armoured that the elephant cannot harm it. They say that the Rhinoceros is fast, cunning, and daring." (translated from the German text of the first edition in TIB).

On 20 May 1515, an Indian rhinoceros arrived in Lisbon from the Far East. In early 1514, Alfonso de Albuquerque, governor of Portuguese India, sent ambassadors to Sultan Muzafar II, ruler of Cambay (modern Gujarat), to seek permission to build a fort on the island of Diu. The mission returned without an agreement, but diplomatic gifts were exchanged, including the rhinoceros. Albuquerque decided to forward the gift, known by its Gujarati name of 'ganda', and its Indian keeper, named Ocem, to King Manuel I of Portugal. It sailed on the Nossa Senhora da Ajuda, which left Goa in January 1515. After a relatively fast voyage of 120 days, the rhinoceros was finally unloaded in Portugal, near the site where the Manueline Belém Tower was under construction. The tower was later decorated with gargoyles shaped as rhinoceros heads under its corbels.

The exotic animal was housed in King Manuel's menagerie at the Ribeira Palace in Lisbon. On Trinity Sunday, 3 June, Manuel arranged a fight between the rhinoceros and a young elephant from his collection, to test the account by Pliny the Elder that the elephant and the rhinoceros are bitter enemies. The rhinoceros advanced slowly and deliberately towards its foe; the elephant, unaccustomed to the noisy crowd that turned out to witness the spectacle, fled the field in panic before a single blow was struck.

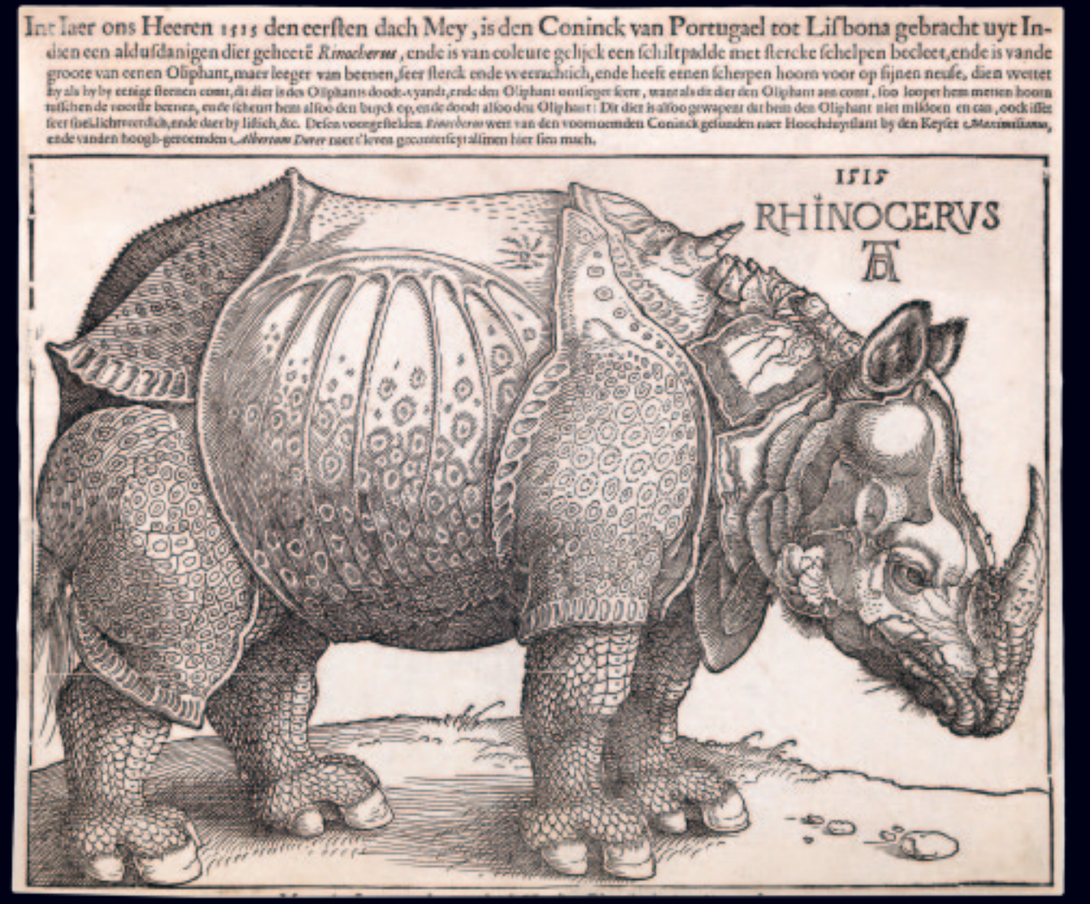
Manuel eventually decided to give the rhinoceros as a gift to the Medici Pope, Leo X. The King was keen to curry favour with the Pope, to maintain the papal grants of exclusive possession to the new lands that his naval forces had been exploring in the Far East since Vasco da Gama discovered the sea route to India around Africa in 1498. Together with other precious gifts of silver plate and spices, the rhinoceros, with a new collar of green velvet decorated with flowers, embarked in December 1515 for the voyage from the Tagus to Rome. The vessel passed near Marseille in early 1516 and was viewed by King Francis I of France. After resuming its journey,

the ship was wrecked in a sudden storm off the coast of Liguria. The unfortunate beast was chained to the deck and so unable to swim to safety. There are mixed reports as to whether its body was ever recovered.

A rhinoceros had not been seen in Europe since Roman times and its description had been occasionally conflated in bestiaries with the "monoceros" (unicorn), so the arrival of a living example created a sensation. In the context of the Renaissance, it was a rediscovered piece of classical antiquity, like a statue or an inscription. Scholars and the curious examined the animal, and letters describing the fantastic creature were sent to correspondents throughout Europe. One of these letters, of unknown authorship, was sent from Lisbon to Nuremberg at around the same time, enclosing a sketch by an unknown artist. Dürer, who was acquainted with the Portuguese community of the factory at Antwerp, saw the second letter and sketch in Nuremberg. Without ever seeing the rhinoceros himself, Dürer made two pen and ink drawings, and then a woodcut was carved from the second drawing.

Dürer's woodcut is not an accurate representation of a rhinoceros. He depicts an animal with hard plates that cover its body like sheets of armour, with a gorget at the throat, a solid-looking breastplate, and rivets along the seams; he also places a small twisted horn on its back, and gives it scaly legs and saw-like rear quarters. Despite its anatomical inaccuracies, the image remained very popular, and was taken as the standard representation of the animal until the late eighteenth century. Dürer may have anticipated this and deliberately chosen to create a woodcut, rather than a more refined and detailed engraving, as this was cheaper to produce and more copies could be printed. Images derived from it were included in naturalist texts, including Sebastian Münster's 'Cosmographie' (1544 – see item 8), Conrad Gessner's 'Historiae Animalium' (1551), Edward Topsell's 'Histoire of Foure-footed Beastes' (1607) and many others. Despite the fact that the Medici never received their gift, a rhinoceros that was clearly based on Dürer's woodcut was chosen by Alessandro de' Medici as his emblem in June 1536.

The legacy of Dürer's image has endured. Indeed, versions of it appeared in print in school textbooks in Germany as a faithful image of the rhinoceros as late as 1930 and, in German, the Indian rhinoceros is still called the Panzernashorn, or "armoured rhinoceros".



Dürer's map of the world

6 **DÜRER, Albrecht and BARTSCH, Adam Von**

Sammlung verschiedener alter Holzschnitte, grosstentheile nach Albrecht Dürers Zeichnungen, wovon sich kie Originalplatten auf der K. K. hofbibliothek befinden.

Publication
Wien, auf Rosten und im Verlage Josephs Eblen von Rurzbed, K.K. illnrisch und orientalischen hofbuchdrudern. 1781.

Description
Folio (432 by 254mm), 13 woodcuts (of which six single sheet, two on one sheet, and five folding), world map with some wear at folds, reinforced, a few stains, portrait cropped to printed margin, chipped, mounted, top and bottom margins extended as issued, light toning to a few sheets, large royal genealogical plate partially toned, manuscript inscription inside of back cover dated 1795.

Dimensions
Map – 655 by 857mm (25.75 by 33.75 inches).

References
Kurth, Dr. Willi, 'The Complete Woodcuts of Albrecht Dürer' pp.297–298; Shirley 39; 'The World Encompassed' 50, pl. XIII; Nordenskiold, Periplus, pp. 151–152.

This extremely rare portfolio of printed works by, and associated with, Albrecht Dürer, was published in 1781, some 250 years after the great artist's death. The various woodblocks from which these impressions were taken, had recently been discovered at Castle Ambras in the Tyrol, and the former Jesuit College in Graz. The majority of the woodblocks were found to be extremely rare, with many having no extant example from the sixteenth century. Due to their rarity, it was decided to publish a limited edition. Joseph Elden von Kurzbeck, the well known publisher, was approached to fund the project, with editing being carried out by Johann Adam von Bartsch. Von Bartsch (1757–1821), a noted scholar and artist, was then in the employ of the Royal Court Library in Vienna – he would later become head curator of the library's print collection. The finished work comprised 14 woodcuts with an introduction by von Bartsch.

The centrepiece of the portfolio is a striking two sheet world map, dated 1515. Although not signed by Dürer, it is most certainly the work of the artist. The map was produced in collaboration with Johann Stabius, the court astronomer to Maximillian I. The pair had previously worked upon a set of star charts – the first printed charts of the heavens – which also bear the date 1515. It is hard not to assume that these two works were meant as companion pieces. With the world map's rather unsuccessful attempt to render the globular world as a flat sphere, the pieces certainly bear a uniformity of design. The map features are essentially Ptolemaic, with Europe and East Asia appearing on the extreme left and right of the map. The only nod to modernity is the acknowledgement of the circumnavigation of Africa, which was taken from Martin Behaim's globe of 1492. To the bottom right is the privilege dated 1515, with the arms of Johann Stabius lower left. The borders also bear the arms of, and dedication to, the work's patron, Cardinal Matthaus Lang, Archbishop of Salzburg. However, it is in the depiction of twelve winds that Dürer's hand is most evident. Each wind is depicted as a head borne upon a cloud with a winged headdress, a few bearing peacock feathers.

Although the present folio lacks one of the woodcuts and the introduction, only two out of the six known institutional examples are complete. No copies of the folio have appeared at auction in the last thirty years and we are only aware of one coming to market in that time. The woodblocks for all the woodcuts remain in the National Library of Austria.

As for the world map, no sixteenth century example exists. Apart from the 1781 re-strikes, a few impressions were pulled in 1864. The OCLC records five institutional examples (Herzogin Ann Amalia Biblothek; Staats Bibliothek Zu Berlin; Bibliotheque Nationale De France (possibly just text); Danish Union Catalogue & National Library; British Library).

Editum ex Tabula lignea ab Alberto Durer incisa, ut in Bibliotheca Aug. Vindob. extat. M. DCC. LXXXI.

List of woodcuts in the portfolio:

1 The frontispiece is a portrait of Dürer, which is believed to be a copy of an original by Dürer.

2 & 3 Two versions of the coat-of-arms of Stabius, both by Dürer. Kurth 322. Both not published until 1781. Both are single page.

4 Arms of the Archduke Charles by Dürer. Single sheet.

5 Horoscopion omni generaliter (Attributed to Hans Springinklee). The horoscope of Stabius. Dated 1512; no 1781 date, thus possibly the original edition.

6 & 7 On single sheet: A. Judith with the head of Holofernis. From a copper etching by Israels von Mecheln. B. Small, fine woodcut of the visitation of a saint. With unidentified monogram, TB, and initials G P. P.

8 Arms of Jacob Bannissis by Dürer; described by Bartsch as the finest arms in the collection. Kurth 321.

9 Horoscopion universale pro multplci divrsarum Gentium… Another horoscope, perhaps also for Stabius. Described by Bartsch as very rare and with workmanship of very high quality. Large, single sheet folding plate.

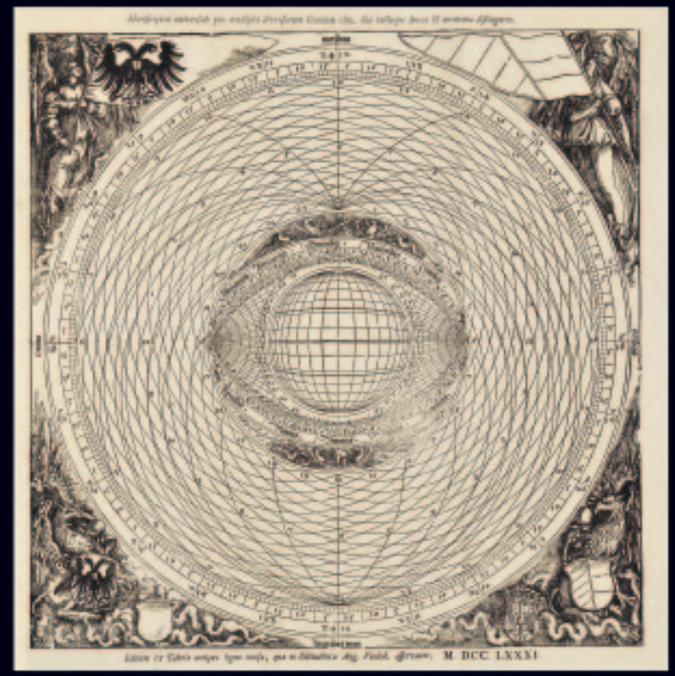
10 Culminatoruium Fixarum. Astronomical diagram used to determine the time of night from the positions of the stars. With two coats-of-arms, including those of Stabius at lower left.

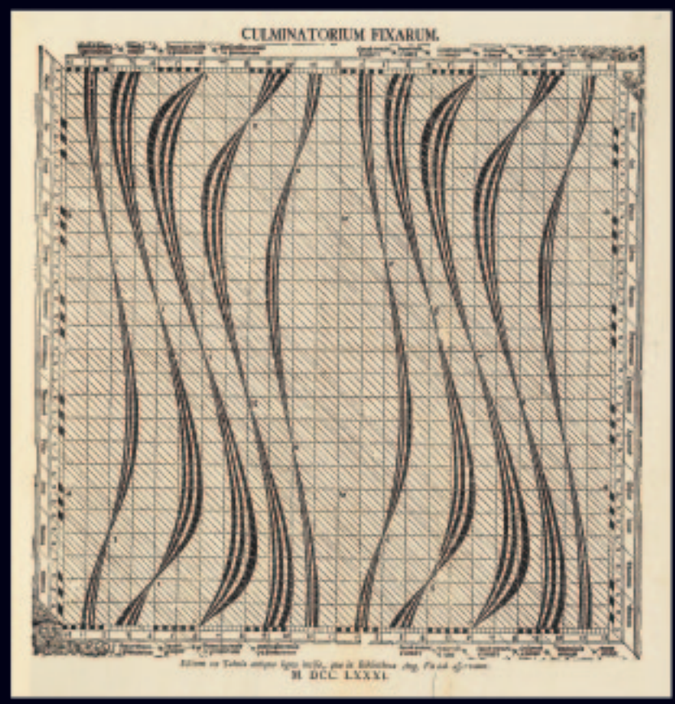
11 The World Map

12 Horoscopion generaliter congruens climati. A horoscope, as above. Large folding plate of two joined sheets.

13 Family tree of the Hapsburg-Austrian line from Rudolph I to Maximillian I. Very large – 1105 by 1118mm (43 1/2 by 44 inches), multi-sheet folding plate.

Provenance:
Manuscript inscription on the inside of the back cover: states that the work was the gift of Count Joseph Charles Dietrichstein (1764–1825), an Austrian military officer and diplomat.





America as part of Asia, and the great southern continent on one of the first twin-hemispherical maps

7 MONACHUS, Franciscus [Francois Le Moyne/Francis the Monk].

De Orbis Situ...

Publication
1527.

Description
Small octavo (145 by 98mm), letterpress title, 16 leaves, incorporating two woodcut maps, each approximately 65 by 65mm, eighteenth century calf, defective.

References
Harrisse, H., 'The Discovery of North America', p. 548–553, #172; Shirley, R.W., 'The Mapping of the World', p. 61, #57, Plate 54; Skelton, R.A., 'Explorers' Maps', p. 73, Figure 45.

This somewhat inconspicuous little book contains a twin hemispherical map that is not only one of the earliest extant maps to depict America in the Eastern hemisphere attached to Asia, but is also one of the earliest stereographic projections; further, the map also includes one of the earliest mentions of a "Southern Continent", and is the only surviving record of a lost globe by the great mathematician and geographer Johannes Schöner, former owner of the Martin Waldseemüller wall map 'Universalis Cosmographia', currently housed in the Library of Congress.

In 1527 Francis, a monk of the Franciscan order whose real name seems to have been Francois Le Moyne, and who is said to have been from Malines, wrote this exquisite missive to the most reverend Archbishop of Palermo, describing the globe and its recently discovered lands, seas and islands, and addressing the delusions of Ptolemy and other geographers.

Geography
North and South America are depicted from the Arctic regions to the Strait of Magellan, and westward; with no other break than a narrow strait which severs the Isthmus of Darien [present-day Panama]. But near the equator, the coastline, instead of continuing its course towards the north, is carried westward until the New World is made to merge with Asia.

The small and simple world map is of some importance in the history of American maps, even though it is based upon retrograde notions, and was prompted by motives much more hypothetical than scientific.

Harrisse proposes that Monachus was influenced by Schöner's now lost globe of 1523, which doubtless united at the east the entire coastline with the seaboards of the Gulf of Mexico, a necessity if joining westward America with Asia. Schöner, though, had discovered the idea of this connection from the account recently published of Magellan's voyage, while Franciscus Monachus clearly says that his own knowledge of the connection is from the accounts of the conquest of Mexico 'just made known'.

On the verso of the fourteenth leaf, Monachus presents the following passage: (in translation) "Moreover, in the year 1526, a land has been discovered by 0 degrees longitude, and 52 degrees south latitude, which is not inhabited. The other parts of that austral country are yet in the dark." This is one of the earliest references to a great South Land or "Terra Australis".

Both Harrisse and Shirley locate only one extant, undated, example of this work; that of the British Library (BL 568.b.23(1)). In addition to this, we are able to identify the present example and a further, also undated, copy at Jesus College Cambridge.

The Book that "sealed the fate of 'America' as the name of the New World"

8 MÜNSTER, Sebastian

Cosmographey, oder beschreibung aller lander, ... jetzunder biss auff das M.D.LXIIII. jar vyl gemehret.

Publication
Basel, Henrichum Petri, 1564.

Description
Folio (340 by 240mm), hand-coloured engraved title, heightened in gold and silver, incorporating a total of 120 woodcut maps and views, genealogical table, all in fine contemporary hand-colour, a few leaves with minor damp-staining, minor loss to left margin of world just affecting image, some minor soiling to edges, p.mccccvii with loss, several repaired tears and areas of skilful restoration, coat-of-arms of George Frederick Margrave von Brandenberg-Ansbach to upper pastedown, contemporary panelled calf over wooden boards, the central panel decorated in blind in gilt and bearing the initials "H.B." (?Hohenzollern Brandenburg), the outer, including title ('Cosmographei'), decorated with gilt fillets and roll-tool borders, richly gilt, worn and bumped, spine in 7 compartments separated by raised bands, gilt, corners, and foot and head of spine repaired, clasps lacking.

Full collation available on request.

References
Sabin 51390; Shirley, British Library, T.MUN-1h; Burmeister, K.H. 'Sebastian Münster, Eine Bibliographie', Wiesbaden, 1964; Nordenskiold 153; Oehme, Prof. Dr R., 'Introduction to the Facsimile of the 1550 Edition of Münster's Cosmographia', Amsterdam, 1968; Ruland, H. L., 'A Survey of the double-page maps... of Sebastian Münster', Imago Mundi XVI, 1962, pp.84–97.

A magnificent example of Sebastian Münster's "Cosmography", containing the first separate printed map of the Western Hemisphere; the first "set" of maps of the four continents, and the first printed map to name the Pacific Ocean.

The cartography
While individual continents had been mapped as entities, in print, before 1540 (Africa in Montalboddo's 'Itinerarium Portugallesium', 1508; Europe by Waldseemüller, 1511; America by Stobniza, 1512; Asia in Münster's edition of Solinus, 1538), Münster was the first to publish a set of maps of the four continents.

The maps are also famous for their decorative elements – Magellan's ship, the 'Victoria', is prominent on the map of the Americas, the 'monoculi' (or cyclops) on the map of Africa, the shipwreck of St. Paul on the second map of Africa, and the drawing of the elephant on the map of Ceylon. Also, the map of Europe is unusual (by modern standards) as being printed with south at the top of the page.

Coming half a century after Columbus's initial landfall in the Indies, Münster's map of America is the first separate printed map of the Western Hemisphere, and shows Japan as a hypothetical close insular neighbour of America. Two decades after Magellan's circumnavigation, it is also the first printed map (along with Münster's world map) to refer to Magellan's great ocean by the name he had given it – Mare Pacificum. Also of note is the strange constriction of the North American land mass towards the top of the continent. This is the first printed depiction of a confusion resulting from Verrazano's report of the sighting of a ship in a body of water on the other side of an isthmus. Verrazano's isthmus was, in reality, nothing more than the Outer Banks between Capes Lookout and Henry; his oriental sea, which he thought would lead to the blessed shores of Cathay (China) was, in fact, the Pamlico and Albermarle Sounds. In the Northeast, Münster has labelled Francisca (Canada), named by Verrazano after France and Francis I, shortly before his northerly return back to Europe.

Ptolemaisch general tafel begreiffend die halbe kugel der welde.

In the Atlantic Ocean, Münster has correctly located a Spanish and a Portuguese standard, intended to reflect the division of the unknown world in two by the Papal Treaty of Tordesillas (1494). Zipangri (Japan), still known only from Marco Polo (who had heard tales of it but had never been there), appears as a very large, north-south oriented rectangular island off the "California" coast. In 1540, when the map was created, two or three years would still elapse before the first known European encounter with Japan. The Venetian merchant, Polo, was also the source for Münster's belief in the complex of 7,448 islands situated between Japan and the Asian mainland. As with Japan, Polo himself never ventured there, but by their number and the description of them given Polo by his hosts, it is likely that these islands were the Philippines. By Münster's time, direct European contact with the Philippines had been made, both by Magellan (who died there) and almost certainly by eastward-bound Portuguese explorers before him. (Münster, on his map of Asia, has included the real Philippine island of Puloan.) It was a result of this this archipelago of 7,448 islands and Europe's underestimation of the Pacific's true vastness pushed Japan so close to North America on Münster's map. A large illustration of Magellan's ship, and the Unfortunate Islands he and his desperate crew passed on their ill-fated voyage, are shown below Japan. Their luckless path across the Pacific bypassed, though barely, islands of the Polynesian groups; these islands were rich in foods that might have sustained many of them, and particularly endowed with the sorts of plants whose citrus content would have spared them scurvy. Disease, violence, and starvation took the lives of all but 18 of the 277 members of the expedition.

The map of Africa also contains many interesting, if not curious, features: a one-eyed giant seated over Nigeria and Cameroon, representing the mythical tribe of the "Monoculi"; a dense forest located in today's Sahara Desert; and an elephant filling southern Africa. The Niger River begins and ends in lakes. The source of the Nile lies in two lakes fed by waters from the fabled Mountains of the Moon, graphically presented as small brown mounds. Several kingdoms are noted, including that of the legendary Prester John, as well as "Meroë," the mythical tombs of the Nubian kings. Few coastal towns are shown, and there is no sign of the vast island of Madagascar. A simplified caravel, similar to those used by the Portuguese (and Columbus), sails off the southern coast. One of the intriguing aspects of this map is the loop of the Senegal River, which is shown entering the ocean in today's Gulf of Guinea. Actually, this is the true route of the Niger River, but that fact was not confirmed until the Lander brothers' expedition in 1830. Strangely, this loop disappeared from subsequent maps of Africa for the following two hundred years!

A further interesting feature of the work is the plate of monsters of both land and sea, taken from Olaus Magnus' 'Carta Marina' of 1539, with abundant tusks, horns and twin-spouts. One vignette shows a galleon trying to outrun a monster by throwing their cargo overboard, while one sailor takes aim with a musket. Ortelius also adapted many of the monsters for use on his map of Iceland in 1587. See page 128.

The mapmaker

Sebastian Münster (1488–1552), cosmographer, humanist, theologian and linguist, was famous in his own age as a Hebraist, composing a Hebrew grammar and a list of Hebrew, Latin and Greek synonyms which were used widely by sixteenth-century humanists. A Franciscan friar from around 1506, Münster studied in Tübingen and taught in Basel and Heidelberg before leaving the order and moving to Basel in 1529, where he took up the chair in Hebrew. Whilst in Basel, Münster indulged in his other great love: that of cartography. The love affair had begun some years earlier in Tübingen, when under the tutelage of Johann Stöffler. Münster's notebook of the time contains some 43 manuscript maps, most of which were based upon others' work, except, that is, for his map of the Rhine from Basle to Neuss.

Münster would produce his first map in a printed broadsheet of 1525. The map, which covers Germany, also came with an explanatory text (only extant in the second edition of 1528), which lays out Münster's vision for a new great survey of Germany. He readily conceded that the job was too great for one man and so called upon fellow academics to cooperate and supply detailed maps and text of their respective areas, with Münster working as the great synthesiser. Although the project would never get off the ground, much of its methodology and material would be used, with great success, in his 'Cosmographia'.

Throughout the next decade he produced, and had a hand in, several important works that would cement his reputation as one of the leading cartographers of his day; these included, among others, Johann Honter's celestial charts (1532), his own Mappa Europae (1536), and Aegidius Tschudi's map of Switzerland (1538). In 1540, he published his edition of Ptolemy's 'Geographia', which contained not only new maps of Germany and the Low Countries, but also, for the first time, a set of maps of the four continents.

In 1544, Münster produced his greatest work, the 'Cosmographia'. It was the culmination of a lifetime's study, in which he distilled the geographical information he had gathered over the past 30 years.

Münster organises the work in a series of periegeses or geographical travels. He begins by describing the area's geography, history, ethnography, flora and fauna, and, famously, strange peoples, fabulous plants, and wondrous events.

The work would prove to be so popular that some 40 editions were published between 1544 and 1628, with the number of maps expanding from 26 in the 1544 to 262 by 1628. Its huge popularity would not only – as Burden states – "seal the fate of America as the name of the New World", but would form the basis of general knowledge of many other parts of the world as well.

The present work is a spectacular example of the tenth German edition, complete with all maps and views, in fine original colour. We are unable to trace another coloured example coming up for sale in the last 30 years.

Provenance:
The book bears the coat-of-arms of George Frederick Margrave von Brandenberg-Ansbach (1539–1603), to the upper pastedown. George Frederick was the son of George, Margrave of Brandenburg-Ansbach and a member of the House of Hohenzollern. He married Sophie of Brunswick-Lüneburg, daughter of William of Brunswick-Lüneburg and Dorothea of Denmark. George Frederick reigned in his native Ansbach, Franconia and Jägerndorf, and Upper Silesia following his father's death in 1543. In 1557, he took control of Kulmach after the death of his cousin Albert Alcibiades. In 1577, he was asked to become Regent of Prussia, when the then reigning Duke Albert Frederick was deemed to be mentally ill, a position he would hold until his death in 1603.

The first three parts of Mercator's Atlas in fine original colour

9 **MERCATOR, Gerard**

Galliae Tabulae Geographicae; Belgii Inferioris Geographiacae Tabulae; Germaniae Tabulae Geographicae.

Publication
Duysburg, Gerard Mercator, [1585].

Description
3 parts in one volume, folio (410 by 290mm), Latin text, 3 engraved architectural sectional titles, 51 engraved maps (all but one double-page), all with fine original outline hand-colour, map of Switzerland misbound, map of Hungary with minor loss skilfully repaired in facsimile, a few wormholes to the German index, original limp velllum, title in manuscript to spine.

References
Me 9; Van der Krogt 1:001.

A fine example of the first three parts of Mercator's atlas covering France, the Low Countries, and Germany, in fine original colour.

Mercator would not begin his great 'Atlas' or 'Cosmography' until relatively late in life. The impetus for this came when he was employed as cosmographer to Duke William IV of Kleve, in 1563. Being the ever diligent subject, Mercator felt obliged to compile a cosmography for the duke. Mercator's intention was to produce a work that consisted of five books and covered the whole world. The first book would cover the creation; the second the heavens; the third geography; the fourth history; and the fifth chronology. He intended to draw all the maps, write all the text, and cut all the plates himself. Unsurprisingly, the ambitious project would require more time than he could afford to give it, and he was only able to complete a few of the parts: the creation; the maps for Ptolemy's 'Geographia' – part of the geographical section – in 1578; and four of the modern parts; the first three – the present atlas – were published together in 1585 and covered France, the Low Countries, Germany, with the fourth part covering Italy, the Balkans, and Greece, appearing in 1589 (see item 10). Mercator died on December 2, 1594, leaving the responsibility for completion of the cosmography to his son Rumold. The completed atlas, which included maps of the world and continents, together with the fifth modern part covering the rest of Europe, would be published by Rumold in 1595.

For a brief biography of Gerard Mercator, see item 10.


Anglia pars
Britannicus
Oceanus
Oceanus
GALLIA
Aqui tanicus
Hispa
pars
Italiæ pars
Mare
Mediterraneum

BELGII
inferioris descriptio emendata
cum circumiacentium regionum
confinijs
Zeelant insularum loca aliquot
numeris signata

1 Noortsappels
2 Oostsee polder
3 Veere
4 Middelburg
5 Vlissingen
6 Cortkeen
7 Sconeflete
8 Tholenois
9 Bommenee
10 Alsere
11 Reimie
12 Borkinge
13 Oude tonge
14 Ouwitts plaet

Germanicus Occanus

Britannici maris pars

Zeelant

Zuyder lee

Weſt falię

pars

Scala mil. Germ.

Per Gerardum Mercatorem
Cum Priuilegio.

Mercator's Italy, Balkans, and Greece in contemporary colour

10 MERCATOR, Gerard

Italiae Sclavoniae, et Graeciae tabulae geographicae, Per Gerardum Mercatorem Illustrissimi Ducis Juliae Cliviae, &c. Cosmographum Duysburgi editae. Cum gratia & privilegio.

Publication
Duysburg, Gerard Mercator, 1589.

Description
Folio atlas (390 by 280mm), title, dedication, 22 double-page engraved maps all with fine full original hand-colour, index, plate 7 and 11 cropped to lower neatline, full calf, gilt panelled with vine leaf roll tool, floral corner pieces, spine in six compartments separated by raised bands, gilt.

References
Koeman Me 11; Van der Krogt 1:002.

For a discussion of the genesis of this atlas, please see item 9.

Gerard Mercator (1512–1594) was born on the 5th March 1512 at Rupelmonde near Antwerp. In 1530, he began attending Leuven University, where he studied philosophy and mathematics under the tutelage of the renowned scholar Gemma Frisius. He was soon recognised as an expert in land surveying and in the construction of mathematical instruments. However, his first recorded cartographic work would be as an engraver, when he worked on Frisius's celestial globe of 1537. In the same year he produced his first map: a six sheet map of the Holy Land. This was shortly followed by a cordiform world map the following year, with a nine sheet map of Flanders appearing in 1540. However, the majority of his income was derived from the production of scientific instruments, especially globes.

In 1552 he moved to Duisburg in the Duchy of Kleve. During his time there he would produce his most important maps, including his wall map of Europe, 1554; map of Lorraine, 1564; the wall map of the British Isles, 1564; and his seminal 21 sheet world map upon which he displayed his eponymous projection for the first time. His prodigious output soon came to the attention of the local lord, Duke William V, who, in around 1563, employed Mercator as the court cosmographer.


GRÆ
CIA

The Drake Map

11 **HONDIUS, Jodocus**

Vera Totius Expeditionis Nauticae... Jodocus Hondius.

Publication
[Amsterdam and/or London, Jodocus Hondius, c.1589–1595].

Description
Separately issued engraved map, close margins, slight reinforcing of centrefold.

Dimensions
380 by 550mm (15 by 21.75 inches).

References
Shirley 188; RGS 264.g.3 and 264.h.14; BL M.T.6.a.2; MMR WAER 844; Fite & Freeman 27; Hind, vol. 1 pp. 173–176 and pl. 94; Schilder, Map 15; Wagner 176.

Rare separately issued world map depicting the voyages of Drake and Cavendish, by one of the greatest map engravers of his day.

This rare broadsheet map is a homage to Francis Drake and Thomas Cavendish – the first Englishmen (and only the second and fourth men) to circumnavigate the globe. The Latin text below the title gives a brief description of both men's voyages: Drake left England on the 13th December 1577 with five "well equipped ships", returning on the 27th of September 1580 "with great glory but with one ship only the others destroyed by fire and storms at sea"; Thomas Cavendish, who fared rather better, "took the same course round the world but with less loss and in a shorter time", leaving on the 21st July 1586 and returning on the 15th September 1588. "He acquired great riches and the admiration of all his countrymen".

The voyages were of huge significance at the time, as they directly challenged Spain's hegemony of the New World, at the same time that England was confronting her over Europe. The map highlights the voyages' importance by stripping much of the descriptive text from the land, leaving only the information pertaining to the expeditions. The map also takes the uncommon step of splitting North America between its eastern and western hemispheres. Although unusual, it does have the effect of highlighting the voyages' ports of call in South America, the western coast of North America and the Spice Islands. The map's cartographic importance lies in its depiction of the great Southern Continent, with Tierra del Fuego clearly distinct from Terra Australis. Shilder states that, "Hondius was the first to see the true implication of Drake's voyage".

Below the title is the royal coat-of-arms of Elizabeth I, with a vignette of the Golden Hind, Drake's flag ship, below. The text to the left of the vignette states that the ship now resides at Dartford. To the corners are four further illustrations of the ship: Drake's landing at "Nova Albion" in California where he was crowned king by the natives, upper left; sailing round the southern coast of Java – the first person to do so – upper right; Drake's welcome by the King of the Moluccas, lower left; and the Hind cast upon rocks near the Celebes. Although, as Fite and Freeman point out, these "are probably the only [contemporary] representations of the famous ship in existence", today one is rather spoilt for choice as there are not one but two full size replicas of the Hind, one upon the Thames, and the other at Brixham in Devon.

The map was the work of Jodocus Hondius (1563–1612), one of the leading Dutch cartographers and engravers of his day. Between approximately 1584 to 1593 he lived and worked in London. Whilst there, he took a particular interest in Drake's voyages and the man himself, with several engravings of the explorer attributed to him. Hondius's residence in London also bears witness to the close ties between the English and the Dutch at the time. Both were young seafaring nations who were keen to wrench the riches of the New World and the spices of the Moluccas from the grasp of the Iberian powers.

The exact dating of the map is uncertain. It is highly unlikely to have been published earlier than 1589 – a year after Cavendish returned. Some have stated that it was produced sometime in the early 1590s, whilst Hondius was still in London. Shirley counters that the map is too highly finished to be attributed such a date; this, together with the fact that some copies are mounted as broadsides with Dutch text, makes a date of post 1594 – when Hondius had returned to Amsterdam – more appropriate. One might equally argue that both theories are true. As Hondius must have owned the copper plate, publication in both London and Amsterdam is most probable.

Extremely rare. Shirley states there are some seven or eight known examples of the map. He gives the location of four of these: two in the Royal Geographic Society; one in the British Library; and one in the Maritime Museum Rotterdam. Of the other three or four he states that they are in American and Parisian collections. The OCLC records several in the American institutions, however, the majority seem to be facsimiles. The exceptions would seem to be the Library of Congress, and the University of Texas.

Camden's Britannia in full original colour

12 **CAMDEN, William**

Britannia, sive florentissimorum regnorum Angliae, Scotiae, Hiberniae, et insularum adiacentium ex intima antiquitate chorographica descriptio.

Publication
London, George Bishop, 1607.

Description
Quarto (345 by 223mm), engraved frontispiece, 57 engraved maps by William Kip and William Hole after John Norden, Christopher Saxton and George Owen, most double-page, all (including the frontispiece) with fine original hand-colour, 8 full-page woodcut illustrations of coins, other woodcut illustrations, ornaments and initials, all hand-coloured, some minor waterstaining to a few leaves, frontispiece soiled at margins, a few maps, browned at edges, map of Derby with repaired marginal tears, Anglesey with blank piece torn from margin, Hibernia slightly soiled in margin, contemporary calf gilt, covers with double panel enclosing gilt armorial, gilt spine and board edges, covers rubbed and chipped with losses.

References
Brunet I, 1510; Chubb XVIII; Lowndes p. 356; Skelton 5; STC 4508.

A fine example of the first edition of William Camden's 'Britannia' to be published with a set of county maps.

William Camden (1551–1623) was an English antiquarian, topographer, and historian. He began work on his 'Britannia' in 1577, after receiving a great deal of encouragement from many of the leading cartographers of the day, most notably Abraham Ortelius. The book would take him nine years, with the first edition appearing in 1586. The work, published originally in Latin, is a county-by-county description of the British Isles, detailing the country's landscape, geography, antiquarianism, and history. It was to prove hugely popular, with six editions being published in the first 20 years. During his lifetime Camden continued to revise and expand the text with each new edition. He drew upon unpublished texts by the likes of William Lambarde, and travelled extensively throughout Britain collecting first hand information, even taking the time to learn Welsh and Old English.

In 1607, this, the sixth edition of the Britannia was published, which included a set of 57 engraved maps. The maps, which bear no roads, were based upon surveys by the leading Elizabethan cartographers John Norden, Christopher Saxton, and George Owen; and were engraved by William Kip and William Hole – who was also responsible for the striking frontispiece. The general maps of England, Scotland and Ireland were derived from the Mercator atlas of 1595. The maps would be reprinted in the English editions of the Britannia, 1610 and 1637.

The maps in the present example all bear fine original full wash colour. The colouring was presumably done for the book's first owner, Sir John Rivers, whose crest of a bull decorates the binding. He was the son of Sir George Rivers, and grandson of Sir John Rivers, Lord Mayor of London (see Davenport p. 324). Sir John Bankes, who presumably received the book from Rivers, was wealthy enough to purchase Corfe Castle in 1635, having been made attorney general a year earlier. His wife, the former Mary Hawtrey, famously defended the castle during the English Civil War.

Provenance:
Sir John Rivers' (c.1579 – c.1651) crest to binding; Sir John Bankes (1589–1644) signature on title; Henry Bankes of Lincoln's Inn, inscription on front free endpaper, thence by descent through the Bankes family; Richard Henry Wingfield Digby of Sherborne, Dorset, his ownership inscription dated 2 January 1857 and subsequently 1864, with note recording: "This book was bought by me from Mr. Shipp Bookseller Blandford who took it in exchange for new books from the late L.G. Bankes of Kingston Lacey… has on the title page the autograph of Sir John Bankes… Justice temp. Charles I & husband of Lady Bankes who so nobly defended Corfe Castle for that unfortunate prince".


CORNWALL
OLIM PARS DANMONIORVM
MARIS HIBERNICI SIVE VERGIVII PARS
MARE
BRITANNICVM
STRATTON
LESNOWTH
TRIG
PIDER
POWDER
KIRRIER
PENWITH
EASTE
WEST
HVN
Scala Miliarum

The single known example of the only scientific instrument produced by John Seller

13 **SELLER, John and ALLEN, Elias**

[Sundial].

Publication
[London, c.1640].

Description
200mm (8 inch) diameter double horizontal brass sundial, octagonal form, the corners pierced for screws, engraved plate for solar declination and hours, gnomon underpinned at centre, bearing later signature of John Seller, over-signed in the chapter ring "Jon. Seller excut Londini".

References
Higton, H, 'Sundials at Greenwich', OUP/NMM, 2002, p.58–9; Davis & Daniel, 'John Seller: Instrument Maker and Plagiarist', SIS Bulletin No.102, September 2009, p.6–10; Dawes, H, 'Instruments of the Imagination', Dawes Trust, 2009, p.23–4; Davis, J & Lowne, M, 'The Double Horizontal Dial', BSS Monograph No 5, London, 2009.

Elias Allen produced several dials after the design of his friend, William Oughtred. The present example conforms closely to one held in the National Collection at Greenwich (AST0232). Known as "double horizontal" dials because they have two scales for reading the hours using the angled side of the gnomon, and the vertical supporting edge, this second edge shows the lines of solar declination, the ecliptic and the right ascension of the sun. They were useful not only for telling the time, but also for demonstrating the motion of the sun throughout the day and year, being able to also calculate the altitude of the sun and its azimuth as well as showing the position of the sun on the ecliptic. As an instrument, they enjoyed a flourish around the mid-to-late seventeenth century, but not many appear to have been made post-1700. Interestingly, Samuel Pepys wrote in his diary for 3rd June, 1663:

"Up betimes, and studying my double diall… Dean Honiwood comes to me, who dotes mightily upon it and I think I must give it him." And on the 4th June: "Home by water, where by and by comes Dean Honiwood, and I showed him my double horizontal diall, and promise to give him one, and that shall be it".

Elias Allen (c.1588–1653) was apprenticed to Charles Whitwell of the Grocers' Company. He was renowned in his day and had a close relationship with contemporary mathematicians. He joined the Clockmakers' Company in 1633 and became their Master in 1637–8. He produced a wide range of precision measuring instruments.

John Seller (1632–1697), in addition to being a leading mathematical practitioner and mapmaker of his day, was also something of a colourful character – or rogue – who enjoyed the Royal patronage one year, and was jailed in Newgate the next. It seems that he may have acquired the remaining stock of Allen's workshop on his death in 1653 and passed a few instruments off as his own work – certainly this is the only known dial that bears his signature and, when examined closely and compared to other Allen dials, has even incorporated elements of Allen's signature.

Vischer's sumptuous wall maps of Upper and Lower Austria

14 VISCHER, Georg Matthäus

Archiducatus Austriae Superioris... [and] Archiducatus Austriae Inferioris...

Publication
Vienna, 1669 [and] 1670.

Description
A pair of engraved wall maps on 12 and 16 sheets respectively, the map on 12 sheets extending north to south from Passau to the Monastery at Admont, and west to east from Mondsee to Seitenstetten, vignette views of mining, lakes, water mills, and castles, key noting cities, castles, market towns, and churches; the map on 16 sheets extending north to south from Moravia to Stiria, and west to east from the town of Steyr to Prespurg (Bratislava), vignette views of the Danube from Vienna looking west, and the royal residence in Vienna, upper right and left respectively, and fine cartouches lower left and right, some minor loss to corners of a few sheets, each housed within modern quarter red morocco solander boxes.

Dimensions
1220 by 1750mm (48 by 69 inches) and 1250 by 1180mm (49.25 by 46.5 inches).

References
BL Maps * 28280.(1.); FR BNF 40741764; Munich University 0001/2 Mapp. 88; UB Augsburg 02/IV.3.2.16; FR BNF40741749; Keyssler, J.G., Travels through Germany, Bohemia.. 1756; Bishop, William Warner, and Keogh, Andrew, Essays offered to Herbert Putnam by his colleagues and friends on his thirtieth anniversary as Librarian of Congress, 5 April 1929, New Haven, Yale University Press.

These two wall maps would set the standard for the mapping of Austria for the next 50 years.

The map of Upper Austria is beautifully engraved by Melchior Kussel. To the corners and sides of the map are topographical vignettes together with depictions of mines and water mills. Below the plan is a scale bar flanked by two putti, together with surveying tools and globes.

The map of Lower Austria is dedicated to Leopold I (1640–1705), whose cameo, along with that of his royal consort, are depicted above an image of the Imperial Palace in Vienna. The palace would be destroyed during the Turkish siege of 1683. To the upper right corner is a view of the Danube from Vienna looking west, with a key naming the towns and castles. Below the map are two fine cartouches together with a depiction of Vischer surveying using a plane table, with a chain, compass, and notebooks by his feet. Behind him stand three horses, and an assistant who holds up the key to the map.

Georg Matthäus Vischer (1628–1696) was an Austrian cartographer and clergyman. It is unclear how Vischer came to acquire his cartographic training, however, by the time he became a parish priest at Leonstein (during the 1660s), he had a sufficient reputation for him to be called upon to complete a survey of Upper Austria. He was granted leave by his Bishop and began his survey work in 1667. The following year he submitted the first draft of the map, which was approved, and then engraved by Melchior Kusell. The following year the map was published and Vischer began the mapping of Lower Austria, which, in turn, would be published in 1670. He would go on to publish a map of Styria, and topographical books of Lower and Upper Austria. Although his works were well received, he failed to gain all the promised remuneration from the noblemen and gentry of Austria – not an uncommon problem – and was left with a considerable amount of debt. So much so, in fact, that he would die penniless in 1696, having been forced to sell all his books and instruments.

Both maps are mentioned in glowing terms by Johann Georg Keyssler in his work 'Travels Through Germany, Bohemia…' (1756):

"George Matthew Vischer, a Tirolese, and a minister of Leonstein in Upper Austria, assisted by one Russel, an engraver, published in the year 1669 a very beautiful map of Upper Austria in twelve sheets. In 1670 they also published with the same accuracy and beauty a map of Lower Austria in fifteen [sic] sheets. But in their map of the Dutchy of Stiria, in twelve sheets, they have not succeeded so well."

They are also referenced, some 170 years later, by Lt. Col. Lawrence Martin who worked on the new borders of Austria and Germany marked out in the Treaty of Versailles. He would later, from 1924–46, be head of the map department at the Library of Congress:

"Do you suppose the seventeenth century geographer [Georg Vischer] dreamed that his map would be used by an itinerant twentieth century geographer from the wilderness of North America, doing geographical fieldwork in His Sacred Majesty's Archduchy of Austria, traveling in the uniform of the army of the United States of America, and reporting to a great Peace Conference in Paris about where the boundaries of the proud and venerable Austria might be? I hope maps of mine will live as long!"

He goes on to say:

"But this shows what maps can be used for. Maps, multi-shaped, parti-colored, dust gathering objects, the bane of every librarian's existence, which he has to keep – they do have serious use" – a sentiment that we would like to endorse.

Three majestic sea charts from the Dutch "Golden Age" illuminated by the "Meester Afsetter" Dirk Jansz van Santen

15 **BLAEU, Willem Janz., BLAEU, Pieter, BLAEU, Johannes, and DONCKER, Hendrick.**

[A set of three charts].

Publication
[c.1664–1677].

Description
A set of three separately published large engraved charts, the first and third printed in four sheets, joined, the second printed in two sheets on thick paper, joined, all with fine contemporary hand-colour lavishly heightened in gold.

Dimensions
i. 810 by 978mm (32 by 38 ½ inches).
ii. 692 by 876mm (27 ¼ by 34 ½ inches).
iii. 711 by 914mm (28 by 36 inches).

References
Burden, P, 'The Mapping of North America', I, #233 (state II/III); Campbell, T, '…Blaeu's second 'West Indische paskaart' of 1630,' in 'The Map Collector', 30, pp. 36–38; Cannenberg, W. V., 'A Dutch Chart that Survived the Ages', in 'Imago Mundi', IV, pp. 62–63; Fontaine Verwey, Herman de la, 'The Glory of the Blaeu Atlas and the Master Colourist', in Quaerendo XI (1981), pp. 197–229; Keuning &c., 'Willem Janzoon Blaeu', plate 10, & pp. 74–75; Putnam, R., 'Early Sea Charts', plates 27, 41; Schilder, G., 'Monumenta Cartographica Neerlandica', IV, pp.100, 45.1 (first edition, dating 1621 or later) and 114–117, plate 2.53; Schilder, G., 'Willem Janszoon Blaeu's Map of Europe (1606), A Recent Discovery in England', in 'Imago Mundi', 28 (1976), pp. 9–20; Waters, D., 'The Art of Navigation', plate LXXVIII; & p. 327; Zandvliet, K., 'Mapping for Money', plate 9.4, & p. 168–169. See also Keuning, 'Hessel Gerritsz', 'Imago Mundi', VI, 49–66; Goedings, T., 'A Composite Atlas Coloured by Dirk Jansz. Van Santen', pp. 24, 25 (no. 3), 32.

A spectacular set of three Dutch sea charts, or "Pascaartes", comprising: Blaeu's chart of the Atlantic – one of the most important charts published in the seventeenth century, one of the earliest on Mercator's projection, and the first on the projection for North America; Pieter and Johannes Blaeu's chart of Europe – one of the last maps to bear the Blaeu family imprint and a tour-de-force of the mapmaker's art; and Doncker's chart of Asia with beautiful vignettes by Johannes Leupenius – one of the few charts of the Asian seas printed in seventeenth-century Amsterdam, and one of the earliest to show the Dutch discoveries on the west coast of Australia.

The full titles of the charts are:

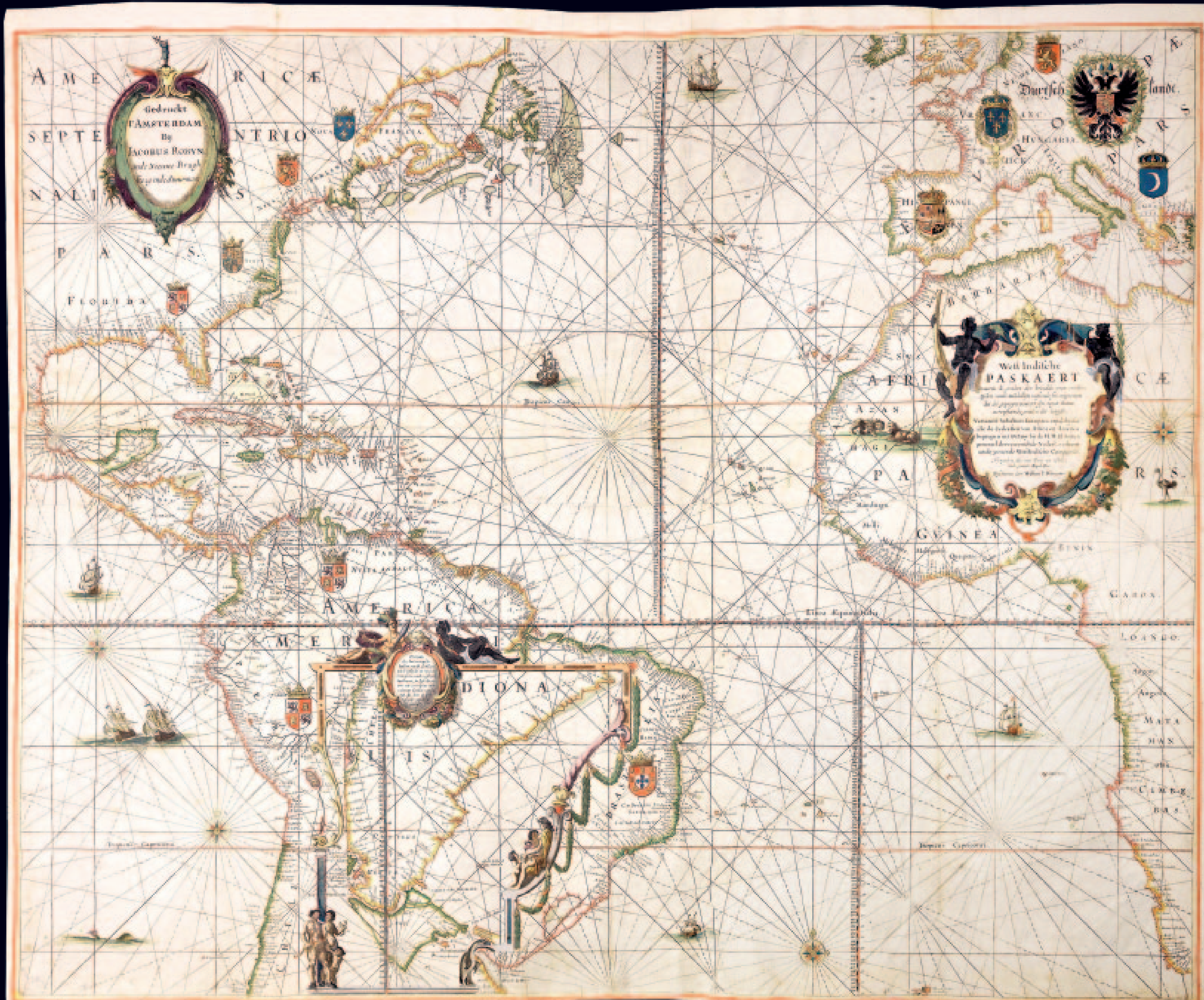
i. BLAEU, Willem Janz., West Indische Paskaert… Gedruckt t'Amsterdam Bij Jacobus Robyn, inde Nieuwe Brugh steeg inde Stuurman, [c.1630/1674].

ii. BLAEU, Willem Janz., BLAEU, Pieter, and BLAEU, Johannes, Pascaarte van alle de Zee-custen van Europa… tot Amsterdam MDCLXXVII, Amsterdam, 1677.

iii. DONCKER, Hendrick, Pascaerte van Oost Indien… t'Amsterdam, By Hendrick Doncker Boekverkoper en Graadbooghmaker, Inde Nieuwbrugsteegh, [c.1664].

Illumination
One of the greatest treasures from the Golden Age of Dutch cartography is the 19–volume 'Atlas van Hadrianus Relandus' at the Meermanno-Westreenianum Museum in The Hague. Not only does it include many legendary maps and sea charts of the seventeenth century, but, according to Herman de la Fontaine Vervey, "the majestic whole has been coloured leaf by leaf by van Santen with the utmost care, using transparent colours, and with even the tiniest details heightened with gold." He was referring to Dirk Jansz van Santen, the "Meester Afsetter" (master colourist), whose "name was renowned throughout his lifetime and long thereafter, and for whose work there was great demand." Dirk Jansz. van Santen "illuminated and gilded the most prestigious printed works of his time in an exceptionally painterly and brilliant manner. In so doing, he made the Golden Age, quite literally, golden" (Goedings). His clients were the foremost collectors of his age, who often described his art in similarly eulogistic terms.

Rarely do maps coloured in van Santen's hand come up for sale; rarer still are maps offered that can be ascribed to him with certainty, as he did not sign the works that he illuminated. The present examples can confidently be attributed to the master, as the chart of Southeast Asia by Hendrick Doncker is coloured in a manner identical to that used for the same chart in the Hadrianus Relandus atlas. The other two charts are coloured in the same way, and, therefore, form part of a set.


Gedruckt
t'AMSTERDAM
By
JACOBUS ROBYN
AMERICÆ
SEPTENTRIONALIS
PARS.
FLORIDA
West Indische
PASKAERT
AFRICÆ
PARS.
BARBARIA
HISPANIA
HUNGARIA
EUROPÆ PARS
GUINEA
BENIN
GABON
LOANDO
AMERICA
AMERICA MERIDIONALIS
Linea Æquinoctialis
Tropicus Capricorni

OCEANUS OCCIDENTALIS
GROENLANDT
Duytschland
SWEDEN.
HUNGARIA
POLEN
LITTAUWEN
RUSLANDT
SYRIA


INDIA
ORIENTALIS
OOST INDIEN
MOGOL
BENGALA
CHINA
ARABIA FELIX
BORNEO
HOLLANDIA
NOVA

A note in the Relandus atlas reads "artifex eximinus Theodorus van Santen," and when the atlas came up for sale in 1707, the catalogue stated that it was "magnificently coloured by Dirk Jansz van Santen, the equal of Blok." This comparison to Joanna Blok-Koerten was a strong accolade, as she was the seventeenth century Dutch artist most celebrated for fine colouring. Examples from the Relandus atlas of two of the three maps here offered are illustrated in Robert Putnam's 'Early Sea Charts'. Both have pale blue oceans, rich colouring in the decorative vignettes, and the lavish use of gold. Truusje Goedings, author of 'Dirk Jansz. Van Santen… a Survey', and acknowledged authority on the works of the master colourist, has examined the present charts and compared them carefully with the maps in the Relandus atlas, and has made the following statement: : "I have examined the three charts at Daniel Crouch Rare Books, and the equivalent charts in the 'Atlas van Hadrianus Relandus' at the Meermanno-Westreenianum Museum in The Hague, and I can confidently conclude that these charts were coloured by the same hand". A copy of her full report on the charts is available on request.

The chart of the Atlantic

The very rare second state (of four) of one of the most important charts published in the seventeenth century, one of the earliest on Mercator's projection, and the first on the projection for North America.

Waters: the "earliest printed chart of the Atlantic … became immediately the standard chart for navigation to America and the Cape of Good Hope."

Campbell says that only "a few examples at most" of each state have survived. The title indicates that the Paskaert was designed to show the area chartered to the West India Company in 1621. Destombes and Gernez suggest that the lack of a privilege on the first state indicates that it was used exclusively by the company and not available to the general public.

Schilder locates just two examples of the first state, which has the imprint of Willem Blaeu and the dedicatory cartouche left blank (Koninlijke Bibliotheek, Brussels; Badische Landesbibliothek, Karlsruhe). Burden also locates just two for this second state, with Robijn's imprint added to the dedicatory cartouche (British Library, London; Bibliotheque National, Paris). Robijn must have acquired the plate "at one of the sales of Blaeu's stock in 1674 … He must have disposed of the plate fairly quickly as the next state is by Pieter Goos who died in March 1675." This brief period of ownership would explain the great rarity of this second state.

The examples located by Schilder and Burden are printed on vellum. No census of examples on paper has been compiled. The paper examples are also quite rare, and those that survive were included in luxurious composite atlases. An example of the Robijn state on paper in a private Dutch collection is reproduced in Putnam, 'Early Sea Charts' (plate 27).

Destombes and Gomez praised the West Indische Paskaert as "an extremely interesting chart because it is one of the earliest engraved and printed to include latitude… this scientific and artistic document of the first order marks an important date in the history of nautical cartography and is one of the most important contributions that the Lowlands produced in the XVII century."

The West Indische Paskaerte's importance extends far beyond its early use of Mercator's projection. It appears to be the work of Hessel Gerritsz, "the chief Dutch cartographer of the XVIIth century" (Keuning, 'Hessel Gerritsz'). Gerritsz was the official cartographer to both the Dutch East and West India Companies, and before his death in 1632, he constructed a number of well-known maps and charts for Willem Blaeu; the most important must have been this chart for Atlantic navigation. Based upon the date on the title-page of the now-lost accompanying sailing directions, Günter Schilder and others believe the Paskaert was published in 1630, which was a pivotal year in Dutch cartographic history.

The Paskaert is contemporary with Johannes De Laet's 'Nieuwe Wereldt' (eds. of 1625 and 1630), which contained a suite of 14 regional maps of America by Gerritsz. These maps introduced what Zandvliet calls a "new map image" for America, which was soon duplicated in the regional maps that Gerritz prepared for the great atlases of Blaeu and Jansson. Campbell points out that the Paskaert "betrays knowledge" of the maps added to De Laet. The West Indische Paskaert combines Gerrittsz's "new map image" of the regional maps into one great general chart.

The chart of Europe

An exceptional rarity, and a splendid work of art, the Pascaarte of Europe was the work of the grandsons of Willem Jansz. Blaeu, Pieter and Johannes, and one of the last maps to bear the Blaeu imprint as the chart dates from the period following the fire at the Blaeu family's Gravenstraat premises in Amsterdam in February 1672. A year later Johannes Blaeu I died, and the remaining plate stock was auctioned in 1674 and 1677. The present chart of Europe therefore is one of the few productions from the post-fire period.

The chart is an improved re-engraving of the elder Blaeu's 1621 (or later) chart with the same title. No census of the 1677 chart has ever been attempted, but Schilder locates only two examples of the c.1621 pascaarte printed on paper, compared to six on vellum.

This is the last in a series of large-scale pascaartes of Europe published from c.1606 by the firm of Blaeu. The charts of 1621 and 1677 extend much further west than the earlier examples, so that they include southern Greenland and the Azores. They also add small compass roses that Cannenberg says "show the magnetic variation on the spot." The 1677 chart improves on the 1621 by extending the coast of Greenland, and correcting the coasts of Iceland, Ireland and other parts of Europe.

The chart of Asia

A splendidly decorated chart with scenic vignettes by Johannes Leupenius (c.1646/7–1693), surveyor, draughtsman and printmaker, who may have studied with Rembrandt. The full title of the chart reads: "Pascaerte van Oost Indien, met de Omgelegen Eylanden; als Madagascar, Ceylon, Sumatra, Iava, Borneo, Celebes, Molucco en Banda; van C. de Bona Speranca tot Iapan, t'Amsterdam".

Doncker's Pascaerte van Oost Indien is not only extremely decorative, it is also important historically; it is one "of the few charts of the Asian seas printed in seventeenth-century Amsterdam" (Putnam). This is a rare first edition of a chart that was later published by Pieter Goos and Gerard van Keulen. It is also one of the earliest to show the Dutch discoveries on the west coast of Australia. Although there is no date of publication in the cartouche, the chart was cited in an advertisement in Doncker's 1664 pilot guide of the Mediterranean. In addition to its appearance in Putnam's book, the Pascaerte van Oost Indien serves as the frontispiece to Suarez's 'Early Mapping of Southeast Asia'.

Fine atlas of Southern Holland in full original colour

16 **HOOGHE, Romeyn de; Jan & Caspar LUYKEN; Heyman van DIJCK**

Voorne caart-boeck van alle de dorpen, en polders gelegen inden lande van Oost, ende West Voorne, mitsgaders over Flacquée Resorteerende onder 't Comptoir der Verpondingen 's lants van Voorne, Gedaan maaken door Ordre ende Resolutie vande Heeren Breetste Geerfdens vanden selven Lande genomen op den 7e Juny 1695 Als wanneer Bailliuw ende Leenmannen waren de boven ende neven staande Heeren.

Publication
[Amsterdam] 1701.

Description
Folio atlas (560 by 420mm), double-page engraved allegorical title with coats-of-arms by Romeyn de Hooghe, 32 double-page engraved maps, all with fine original hand-colour, original red quarter calf over publisher's boards, rubbed.

References
Donkersloot-de Vrij, Top. kaarten van Ned. vóór 1750, 247; Van Eeghen & Van der Kellen 370; Klaversma & Hannema 1466; Verkruijsse, 'Romeyn de Hooghe', 1701.08; Landwehr, 'Romeyn de Hooghe', 97.

First and only edition of this splendid cadastral atlas. In 1695, the 'Landen van Voorne' commissioned the surveyor Heyman van Dijck to map the territory of Voorne (South Holland). Romeyn de Hooghe was requested to decorate the maps, but would eventually only execute the title-page, which is a typical example of his rich allegorical imagery; decorated with the coats-of-arms of the administrators of Voorne, with the arms of the 'Opperdijkgraaf', Jacob Frederik Baron van Beyeren van Schagen, prominently placed in the centre. Jan and Caspar Luyken adorned the highly detailed maps with the coat-of-arms of the region depicted, often against the background of a rustic scene.

De Heer
ILLEM VAN WOUW
LEENMAN.

De Heer
AARTEN DEYM
LEENMAN

De Hr ABRAHAM STEVAART
ontfanger der Verpondinge.

De Heer ende Mr.
IACOB COMMERSTEYN
LEENMAN ende HEEMRAAT.

Heer C. de IONGE van ELLEMEET
HEERE VAN ELLEMEET ETC:
LEENMAN ende HEEMRAAT.

De Heer
GERBRANT VAN HOOGHWERF
LEENMAN ende HEEMRAAT.

HEER
IACOB FRED:
BARON VAN SCHAGEN
VRY HEER
VAN HEENVLIET etc:
BAILLIUW
ende
OPPER DYCK GRAAT.

VOORNE
CHARTBOECK

De Heer
BARNARD VAN DYCK
LEENMAN.

De Heer ende Mr.
IACOB BRIEL
LEENMAN ende HEEMRAAT.

De Heer ende Mr.
PIETER MOLEWAT
LEENMAN.

De Hr WILLEM HOOY
Secretaris.

“A true topographical monument”

17 **BLEYSWIJCK, Dirck van**

Delft.

Publication
Amsterdam, Pieter Smith, [1703].

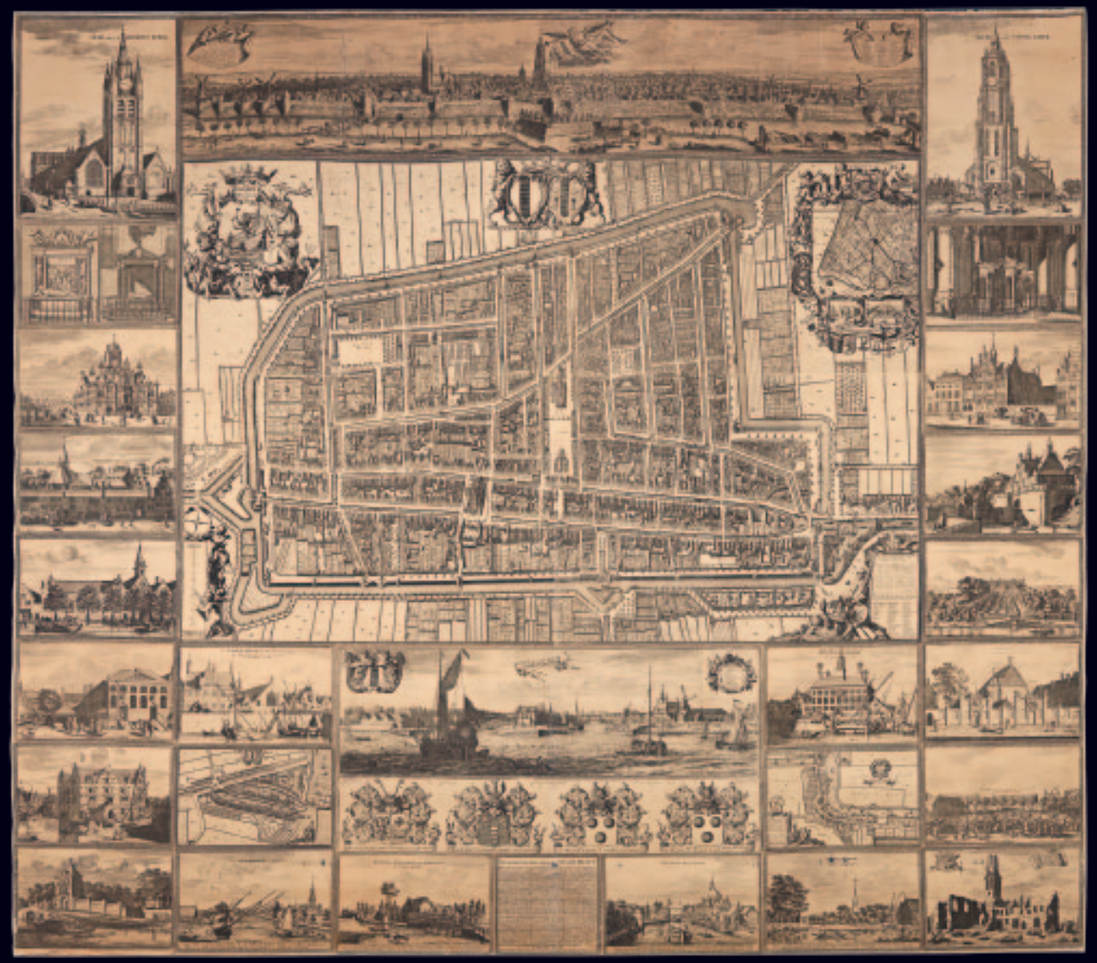
Description
Large engraved wall map, on four sheets, joined, surrounded by 33 views of the city and its architecture, joined and mounted on linen, upper panorama evenly age-toned, small light stain to ‘Nieuwe wel-eer st. Ursul’s kerck’, a few minor nicks. Dimensions: 1590 by 1760mm (62.5 by 69.25 inches).

References
Hollstein De Ram 3, second state; Hollstein De Hooghe 274; Landwehr, ‘Romeyn de Hooghe the Etcher’, 9. 371 (plates arbitrarily attributed to De Hooghe); B. van ‘t Hoff, ‘Oude plattegronden van de stad Delft’ (1963) p. 10 and p.37, fig. 6. Kees Zandvliet, ‘de groote waereld in’t kleen geschildert’ (1985) p.88, pl. 33.

This fine plan was produced under the stewardship of Dirck van Bleyswijck. van Bleyswijck (1639–1681) was born into a prominent Delft family and would later become sheriff, orphan master and burgomaster. In 1657, at the tender age of seventeen he published the first volume of his Beschryvinge der Stadt Delft (The Description of Delft), the second volume of which would appear in 1680. The work detailed the history of the city, its monuments, and its most famous historical figures. So impressed were his fellow citizens by his work that he was made burgomaster of Delft in 1675, and was commissioned by them to coordinate the production of a large wall map of the city.

The surveying for the plan was carried out by Jacob Spoors, with Johannes de Ram being engaged to engrave the map. The fine cartouches that adorn the plan were the work of the great Baroque artist Romeyn de Hooghe. The resultant work depicts Delft in bird’s-eye view with the houses, churches, public buildings, streets, and canals all beautifully rendered. Beyond the city walls lies a patchwork of fields, in which can been seen numerous cows, together with the occasional stork, which were encouraged to build nests in the city, as they were believed to bring good luck. The cartouches tell of Delft’s maritime and trading might, from Neptune mounted on a sea horse in the upper left to citizens depicted surrounded by the city’s most important products of faience and cloth, in the lower right. Above and below the plan are prospects of Delft and Delf Haven respectively. Also to the borders are 24 views of the city and its suburbs; the four coats-of-arms of the principal burgomasters; and a brief description of the city.

The present work is the second issue of 1703 with the Armentarium, which had been built in 1692, depicted for the first time. Only two institutional copies of the map can be located: one at the National Gallery of Art Library, Washington DC, and the other at the Stadhuis, Delft.



Signal instructions by Admiral Sir John Norris from the library of Abraham Lincoln's Secretary of the Navy

18 **Sailing and Fighting Instructions for His Majesties Fleet.**

Publication
[London], [c.1711].

Description
Folio (346 by 219 mm). 34pp., with additional leaf in manuscript at the end, extensively extra-illustrated with 100 pen and coloured ink drawings of ship signals, flags and guns, the top third of title page cropped, very slight foxing to opening and closing pages, small hole from iron-gall ink on final drawing, nineteenth century brown morocco binding stamped in gilt, spine and extremities rubbed, numerous holograph additions and final blank page with two extensive autograph additions signed by John Norris.

References
Willis, Sam, 'Fighting at Sea in the eighteenth century: the art of sailing warfare', Woodbridge, Boydell Press, 2008, p.74; cf. Adams & Waters, 'English Maritime Books', 1376

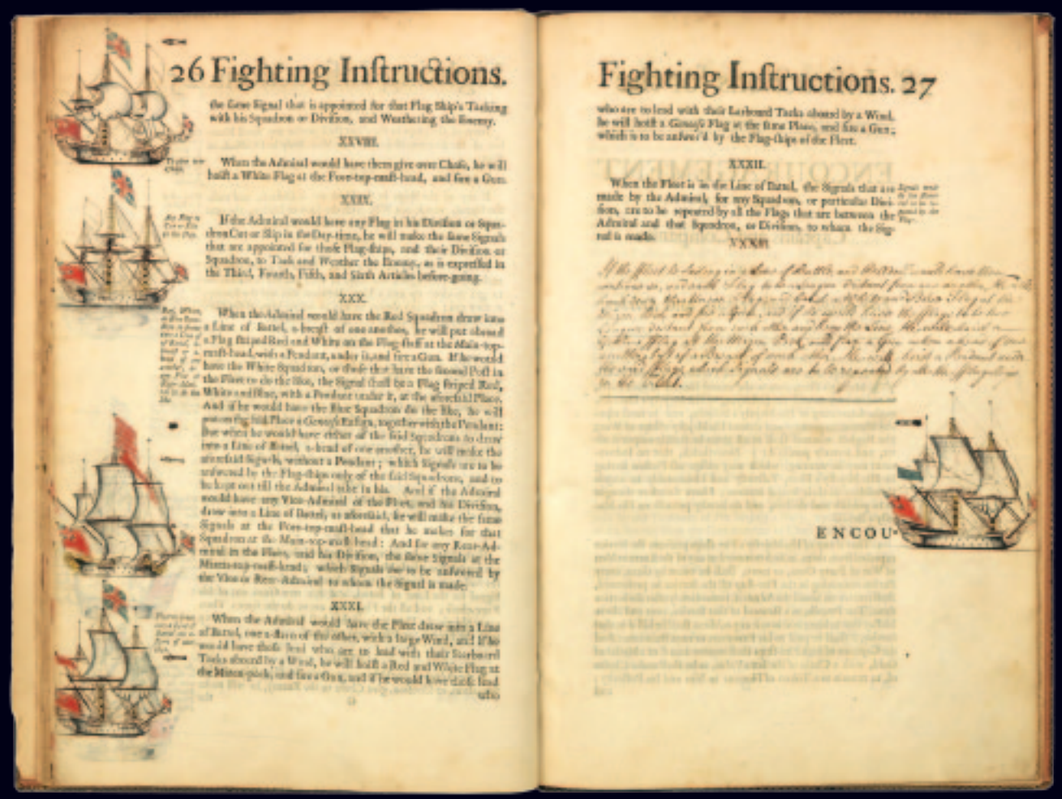
A fascinating and beautiful extra-illustrated work, with Commander-in-Chief of the Royal Navy, Admiral Sir John Norris's signed manuscript emendations to the instructions. The book was subsequently presented to the Hon. Gideon Welles, Secretary of the Navy under Abraham Lincoln.

In 1710, the Royal Navy issued the 31-page 'Sailing and Fighting Instructions for His Majesties Fleet' (cf. Adams and Waters 1376). In the same year, as Commander-in-Chief of the Mediterranean Fleet, Admiral Sir John Norris introduced eight temporary additional signals for "chasing", as part of his successful defence of Sardinia. The present work shows five of these incorporated into the letterpress "Additional Signals" introduced on pages 32–34 of the 'Sailing and Fighting Instructions', with a further two, each signed by the Admiral, in manuscript on the subsequent blank leaf. As noted by Willis:

"… advances in tactical thought beneficial to the service as a whole, but introduced as a temporary instruction, could and did remain to be entrenched in stone: Sir John Norris, when commander-in-chief of the Mediterranean, issued eight signals for chasing in 1710, the first four of which were added to the permanent instructions".

By the time the "Instructions" were re-issued as a 34-page work in the 1740s (see Adams and Waters 1438A), one of Norris' "Additional Signals" seems to have been abandoned, and a printed date was added to the work. The earliest manuscript signal book held by the National Maritime Museum is that written by Norris in 1710/11 describing these additional signals (see NMM – Sub-collection SIG/B).

The work covers almost every conceivable scenario and condition for communicating between His Majesty's ships: signals by day or by night, "sailing in a fog," "instructions to be observed by younger Captains to the Elder," and – most important – "Fighting Instructions": "When the Admiral would have the Fleet draw into a Line of Battel [sic], one ship a-head of another (according to the Method given to each Captain) he will hoist an Union Flag at Mizen-peek, and fire a Gun; and every Flag ship in the Fleet is to make the same Signal." Each instruction is accompanied by a hand-coloured, pen and ink drawing showing the flag disposition and drawing one, two or ten guns, as the signal requires. Many of the printed instructions are supplemented by autograph additions and elaborations, accomplished in a neat clerical hand. This fighting instruction, for example, is followed by: "and every Ship is to Sail immediately into her own Station and keep the same Distance those ships do that are next to the Admiral, always taking his from the Centre." The two extensive additional signals for "Chasing" on the final blank leaf are signed by Norris. Various editions of this title exist, dating back to 1673. The Admiralty replaced it in 1799 with 'The Signal Book for Ships of War'.



Admiral Sir John Norris (c.1670 – 1749) served as Commander-in-Chief of the Royal Navy under George II. He was given command of HMS Britannia, flagship of Admiral Sir Cloudesley Shovell, in 1703, knighted in 1705, and made an admiral in 1709. He was a Member of Parliament for Rye from 1708 until his death. In 1707, Norris, serving under Shovell, took part in the unsuccessful Battle of Toulon. Norris, whose nickname was "foul-weather Jack", saw a good deal of service during the War of the Spanish Succession under William III and Anne. Under George I, he was sent several times with a fleet into the Baltic Sea. In 1744 he was given command of the Channel Fleet to defend Britain from an imminent French invasion. From a position of strength, Norris failed to press home his advantage as he was beset by the type of stormy weather that earned him his soubriquet, and the French were spared likely defeat. Norris retired from the navy the following year.

The work is inscribed on the front endpaper: "Presented to the Hon. Gideon Welles Secretary of the Navy by Thornton A. Jenkins Chief of Bureau of Navigation Sept. 17th 1866."

Welles served as Navy Secretary during the Civil War and continued under Andrew Johnson. Jenkins (1811–1893) had a long and eventful military career, spanning his participation in the suppression of Nat Turner's rebellion in 1831, to the Mexican War, and culminating with his service under David Farragut during the Civil War.

We have been unable to trace any other example of this edition of the work.

Provenance:
Admiral Sir John Norris (c.1670–1749) (autograph emendation, signed on final, blank leaf); Gideon Welles (1802–1878), Lincoln's Secretary of the Navy (inscription on front free endpaper from Thornton A. Jenkins); Paul Peralta-Ramos (his sale, Sotheby's N.Y., 18 June 2004, lot 270).

Loots' rare edition of Roggeveen's 'Burning Fen', bound with an unrecorded English Coasting Pilot

19 **ROGGEVEEN, Arent; [and] LOOTSMAN, Jacob and Caspar**

[The fifth part of the new great sea-mirrour: discovering the west coasts of Africa with the great dial of America…] [bound with] The Coasting Pilot, Describing the Sea-Coasts of England, Scotland…

Publication
Amsterdam, J. Loots, and J. Conijnenberg, 1717.

Description
Folio (440 by 300mm), two works in one volume, 3–60pp., lacking title and first leaf, 26 (of 33) double-page engraved charts, chart of Virginia with manuscript pilot instructions to verso; [bound with] prologue, title, 39pp., 11 (of 14) double-page engraved charts, woodcut chart within text; the majority of the charts trimmed to near or within neatlines, some with minor loss to edges skilfully repaired in facsimile, quarter calf over original boards, extremities scuffed.

References
Koeman Rog 8; Phillips 3648; c.f. Koeman Jac 58 for 1701 edition of the English coasting pilot.

"The so-called 'Burning Fen' is the most interesting of all the maritime works produced by Pieter Goos" (Koeman).

Roggeveen, born in Delshaven, came to Middleburg, the seat of both the Dutch East and West India Companies, in 1658. He worked for both companies teaching the art of navigation, and helped to maintain their collections of hydrographic manuscripts and charts, including Spanish portolans of the West Indies. In the mid-1660s, assisted by his access to these collections, Roggeveen embarked upon compiling a series of large-scale charts of the North American coastline, West Indies, and, later, West Africa. Many of his charts are based upon the earlier large-scale work of Hessel Gerritsz and Joan Vingboons, both cartographers for the Dutch East and West India Companies, but Roggeveen's work was the first to show the whole coastline of North America and the Caribbean. He called this pilot 'Het Brandende Veen' or 'The Burning Fen'; a pun on his name, as 'veen' means 'fen', and a heap of burning fen represents a fire on the coast to guide or warn ships.

The first edition of the atlas was published in 1675 by Pieter Goos; however, due to the death of Goos in the same year, and that of Roggeveen four years later, a second edition would not be published until 1680, by which time the plates had been acquired by the chart dealer Jacobus Robijn. Robijn went on to republish the second edition in 1689, with a third edition appearing in 1698. For the second edition Robijn also published an edition with English text. He gave the job of translating the Dutch text to Eric Walten, a Dutch radical who would later be imprisoned for blasphemy. After Robijn's death, sometime between 1707–1717, the plates passed into the hands of the chart seller Johannes Loots (1665–1726), who added his imprint to the majority of the charts and published an English edition in 1717.

The English coasting pilot, first issued by Caspar Lootsman in 1692, was most likely a response to the production of coasting pilots by Grenville Collins and John Seller. For the work, Lootsman used the charts from his Zee-Spiegel. Subsequent editions are recorded dated to 1693, and 1701. The present pilot would appear to be a later unrecorded example published by Jacob Conijnenberg, the nephew of the Lootsman brothers Jacob and Caspar. Conijnenberg had joined the firm in 1679, and took over the reins of the business in 1711. Although the title page of the pilot is not dated, the work must have been published sometime after 1711 and before the Loots/Roggeveen, which is dated 1717. It would appear that Conijnenberg did not reset the text as the catch words, pagination, and signatures correspond to the 1701 edition (Koeman Jac 58).


VIRGINISCHE PASKAART

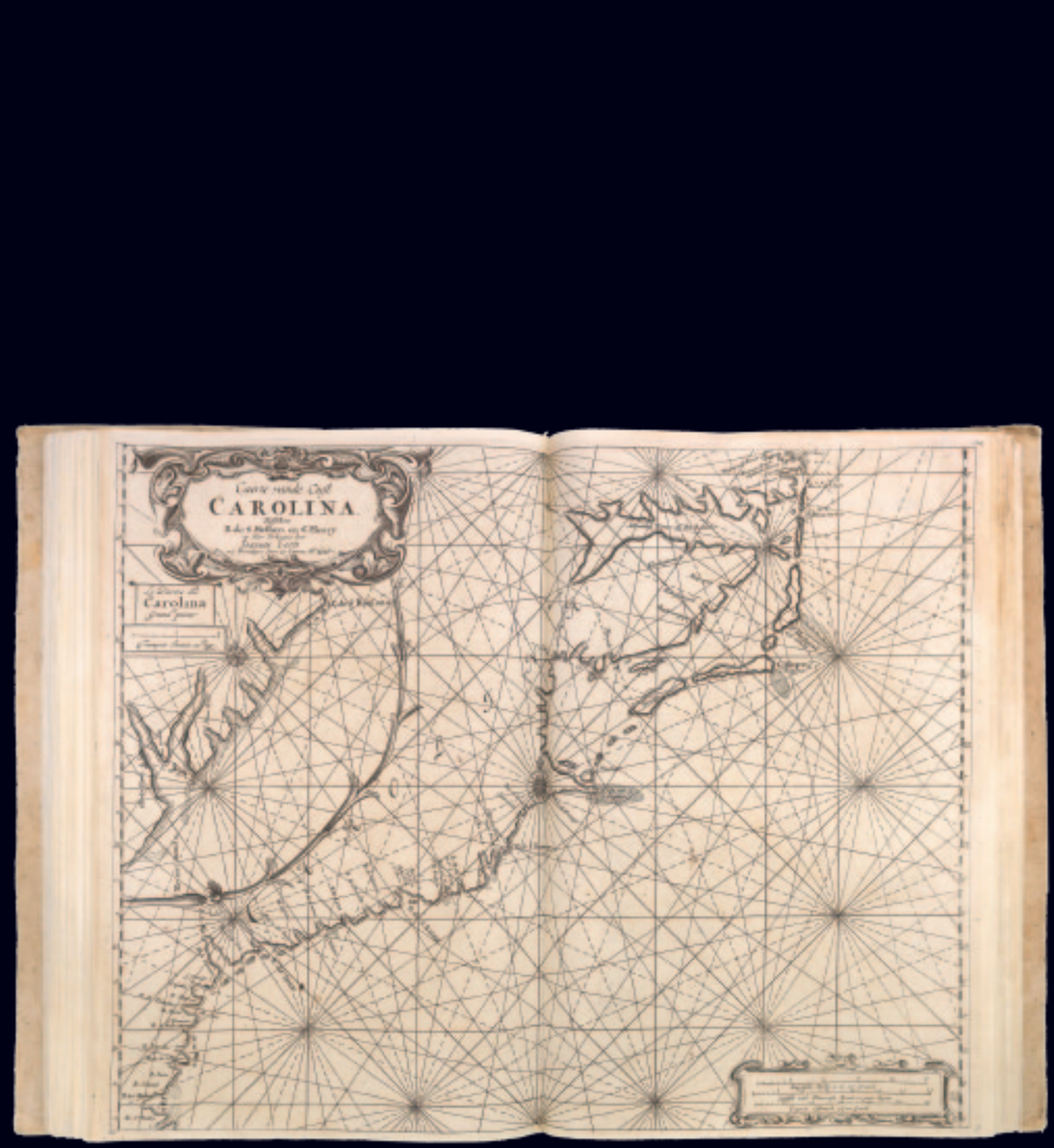

Paskaerte
Van 't Canael de Bahama
Canaal de Bahama
Cuba
CUBA

Although it is possible that the two works were bound together by its first English owner for ease of use aboard ship, there is another arguably more interesting explanation, that the publishing houses of Lootsman/Conijnenberg and Loots had some deal of cooperation. This was not unheard of in the Amsterdam trade; we know Conijnenberg's uncles, along with Doncker, Goos, and Robijn, had applied for a joint privilege of 20 years, in 1680, in order to block the copying of their charts by Johannes van Keulen. We also know that after that date the firms shared the text for their respective 'Zee-spiegels'.

The privilege of 1680 had little effect in checking the rise of the van Keulen firm and by the start of the eighteenth century they dominated the Amsterdam chart business. This domination probably led Loots and Conijnenberg to seek each other out. Their two respective works, one covering the English coast, and the other the east coast of America, would, when combined, form a rudimentary "fifth book" (i.e. covering the navigation from England to the New World). They must have assumed that the work would find a ready market in London; however, not only were the charts by this time at least 40 years out of date, but also the London publishers Mount and Page had by this time obtained a similar market dominance to the one enjoyed by the van Keulens in Amsterdam. These factors must have hampered the project's success. This, combined with the high mortality rate of sea pilots, has lead to its extreme rarity.

We are only able to trace one example of the Loots/Roggeveen pilot: that in the Library of Congress; and we were unable to trace any institutional example of Conijnenberg's the English coasting pilot. The W.A.E.R. Collection in the Rotterdam Maritime Museum, contains a 1701 edition with the imprint of his uncle Caspar Lootsman.

A full list of charts is available upon request.



Müller's magnificent large-scale map of Bohemia

20 **MÜLLER, J[ohann] Christoph**

Mappa geographica Regni Bohemiae in duodecim circulos divisae cum comitatu glacensi et districtu egerano adiunctis circumiacentium regionum partibus conterminis ex accurata totius Regni perlustratione et geometrica dimensione omnibus, ut par est, numeris absoluta et ad usum commodum nec non omnia et singula distincius cognoscenda XXV Sectionibus exhibita a Joh: Christoph Muller, S.C.M. Captain et Ingen. A:C: M.DCC.XX

Publication
Augsburg, 1720 [but 1723].

Description
Large engraved wall map, dissected and mounted on linen, in 25 sheets, housed within modern quarter red morocco solander box.

Dimensions
(approx) 2300 by 2700mm
(90.5 by 106.25 inches).

References
BL Maps K.Top.89.20; FR BNF 40731949.

The Holy Roman Emperor Charles VI charged Müller to produce an "authentic and complete" map of the Czech Kingdom, which would contain all relevant military information. Müller mapped the 12 counties, the districts of Cheb and Glatz, the Czech-Saxon border (upon a scale of 1:40,000), and carried out several route surveys. The final map, upon a scale of 1: 132,000, was engraved on 25 sheets by Michael Kauffer and Jan Daniel Herz, with the fine bucolic and allegorical scenes being drawn by Vaclav Varinec Reiner. The map depicts roads, rivers, forests, cities, towns, villages, bishoprics, and raw materials such as gold, silver, copper, iron and lead. The map would not be superseded until the publication of the First Military Survey of Austria, over forty years later.

Johann Christoph Müller (1673–1721) was an Austrian military engineer and a fine cartographer. He studied maths and engineering at Nuremberg, and later joined the army. He was charged by the Holy Roman Emperor Joseph I to construct a map of Hungary upon a scale of 1: 550,000, which was published in 1709. He later worked on maps of Moravia (1712) and the present map of Bohemia, which was published posthumously in 1723. He also drew up a map of Silesia which was fleshed out by Johann Wolfgang Wieland.

LUSATIA SUPERIORIS
PARS
CIRCULUS MISNIACUS
PARS
SUPERIORIS
SAXONIAE
DUCATUS
SILESIAE
PARS
PALATINATUS
SUPERIOR
BAVARIAE PARS
MARCHIONATUS
MORAVIAE
PARS
ARCHIDUCATUS
AUSTRIAE
PARS
MAPPA
GEOGRAPHICA
REGNI
BOHEMIAE
IN DUODECIM CIRCULOS DIVISA

“A cartographic clock”

21 NAYLOR, Joseph.

[sheet entitled:] ‘An Astronomicall and Chronologicall Clock, shewing all the most usefull parts of an Almanack.’ ‘Io.S Naylor near Nantwich Cheshire.’ Inset: [Untitled Map of the Northern Hemisphere south to Cuba].

Publication
Nantwich, Joseph Naylor, [c.1752].

Description
Separately published broadsheet engraved map.

Dimensions
629 by 385mm (24.75 by 15.25 inches). Map border: 125 by 126mm; clock: 351 by 355mm; frame: 375 by 382mm.

References
Apparently referred to / described in Cheshire Sheaf, 5th Series, 1977/78, p.85, but the magazine currently being relocated from London to the BL depository in Boston Spa.

John Naylor was one of an important school of clock-makers based in Nantwich, Cheshire, active from about 1725. By about 1740 he had relocated to London, and seems to have died there in 1752.

It seems likely that, in about 1726, he designed a series of engraved metal plates which could be used to make a clock face, such as the example in the British Museum.

In parallel, he must have published a second, near identical clock face, to be used as a promotional broadsheet for the clock, or as an instructional guide to the uses of the clock. While virtually identical, the promotional version has engraved hands over the face of the clock, so it could not be used to make up a working clock face, as the owner would have the mechanical, rotating, hands, and the engraved hands of the print.

As he was principally a clock-, rather than mapmaker, it is perhaps no surprise the geography is outdated. In fact, the cartography is largely based on John Carte’s astronomical clock of circa 1700; this would suggest that the engravings were first made in the early part of Naylor’s career, reinforced by the Nantwich address used, but no example of the broadsheet datable to this period has been traced and, until such an example has been found, this first state must be speculative (but likely).

The British Museum has the first state of this promotional engraving, with the text at the top commencing “The Explanation March the first 1725/6. …”, this sheet acquired with their example of the clock.

The British Museum also has a second state of the complete promotional engraving, with the text at the top revised, with the text commencing: “The Explanation March the first 1750/1. …”, evidently published to coincide with, and capitalise on, the British change-over from the Julian to Gregorian calendar. The British Library example is of the clock only, lacking the Sun God engraving, and text.

This example is the third state, with the Christian name in the imprint revised from ‘Jo.n’ to ‘Jos.p’, John Naylor’s successor Joseph Naylor, apparently also in 1752, and with the hands of the various dials in the border re-aligned.

Joseph Naylor seems not to have been a clock-maker, but seems to have inherited a finished clock. In time-honoured fashion, he planned a lottery to maximise his profit on the inheritance. There is an accompanying booklet to launch the lottery and, presumably, he re-engraved the broadsheet at the same time.

The booklet is entitled: 'An explanation of an Astronomical Clock the Workmanship of Jos. Naylor, Joyner; near Namptwich in Cheshire, [which] is to be disposed of by One hundred Chances, at Two Guineas each, which are to be decided by a Machine; Consisting of two wheels running reverse to each other, whose quick Motion shall suddenly stop of itself, and the Ticket numbered with the same, that appears on the Two Wheels when the machine stops is entituled to the Clock; And the Ticket that answers to the Number on the Two wheels, that is next under the Winning Number, is entituled to the Deciding Machine. The Clock will be fixed at a convenient Apartment near St. James's, whereof notice will be given and the winning chance decided April, 1751.'

Locations:

The Clock:

BM, G39/dc9; Registration number: 1985,1005.1; Picture number: AN233605001: made up as a clock face: with the maker's imprint engraved on a metal disk.

Illustrated in Thompson, 'British Museum Clocks', pp.106–109, and on the BM website.

The Broadsheet:

State 1: with the imprint of John Naylor, and the text 'The Explanation March the first 1725/6. …'.

BM, G39/dc9; Registration number: 1985,1005.1, accompanying the clock above.

State 2: with the imprint of John Naylor, with the clock hands erased and moved, and the date in the text advanced to 1751.

BM, Department of Prints & Drawings, complete sheet, dated 1750/1, illustrated by Thompson, without location.

BL, Maps *35.(1.): black and white, trimmed to the square border around the clock face, and laid on linen, with the erasure of the original clock hands.

State 3: with the imprint of Joseph Naylor.

Location: The present example.

An unrecorded analemma

22 **DONN, B[enjamin]**

The Analemma Improved by B Donn. Pr[ice] 3s. 6d.

Publication
Bristol & London, Published by the Author, According to Act of Parliament, Sold By B. Law & J. Johnson Booksellers: also by Heath & Wing Instrument Makers, Jany. 1st, 1770.

Description
Engraved analemma with rotating volvelle, calendar scales and principal stars' positions.

Dimensions
330 by 203mm (13 by 8 inches).

References
Daniel, Christopher, 'The Equation of Time: The Invention of the Analemma. A brief history of the subject', Monograph No.1. (January 2006).

In his monograph 'The Equation of Time: The Invention of the Analemma, a brief history of the subject', BSS No.1, (2006), Christopher Daniel states in his synopsis, "..the analemma is the projection of the 'figure-of-eight'-shaped curve that represents the variation in the equation of time during the course of the year.. When delineated on a sundial, the analemma enables the correction for this phenomenon to be applied directly to the dial-plate, such that the dial will indicate local mean time – i.e. clock time."

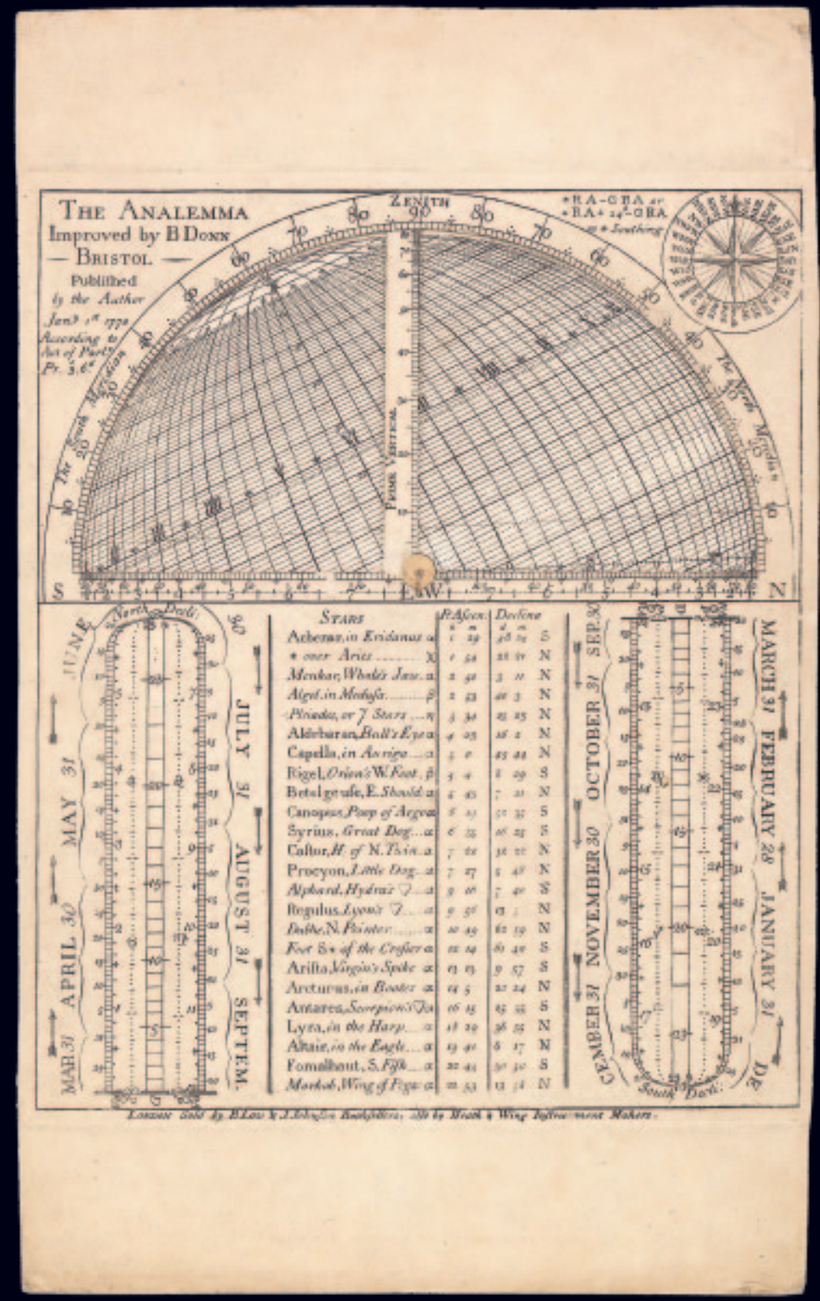
An advertisement for the analemma appears in a pamphlet published by Donn entitled, 'The Description and Use of the Navigational Scale' (1772):

"Mr. Donn has lately published the following Instruments, &c. which are sold by Messrs. Heath and Wing, in the Strand, Mr. Sayer, Printseller, in Fleet-street, and Mr. Johnson, St. Paul's Church-Yard, viz.

1. and 2. An Analemma, pr. 3s. 6d. and Panorganon, pr. 6s. coloured, for solving the common Problems of the Globes.—3. Lunar and Tide Instrument, pr. 2s. 4.—Variation Instrument, pr. 2s. 5. Use of the above Instruments pr. 6d. These Instruments are very convenient to carry to Sea, as they may be kept in a Book of Charts or fitted up in a Frame and glazed like a Metzotinto Print (with a Backboard to open, to take out the Instrument occasionally) and so become useful Furniture for Ship's Cabbin. Mr. Donn's Essays on Arithmetick, Book-keeping, Geometry, &c., may be had of the Booksellers."

Benjamin Donn (1729–1798), sometimes known as Benjamin Donne, was a British cartographer, surveyor, and mathematician. Born in Bideford, he was the heir to a long line of well-respected mathematicians, including his father and older brother, who ran a local school. Early on he developed an interest in surveying and astronomy, and from 1749 to 1756 was a regular contributor to the 'Gentleman's Diary', where he published accounts of his astronomical observations. Cartographically, Donn's most significant work is his 1765 large format map of Devonshire, based upon a mile for mile survey he completed at his own expense. This was the first large-scale map of any British county to win the award of £100 from the Royal Society for the Arts. Donn later went on to publish a number of other less significant but popular maps, including a pocket map of Bristol, a map of western England, and several nautical charts of the Western Ocean, as well as various mathematical tables. A lifetime of study and dedication to mathematics earned Donn the title of Master of Mechanics to the King, an honorarium he would hold for only a short time. Donn died in 1798.

Designed to be used at sea, very few of these fragile card instruments survive – it may be that the present instrument is the only surviving example, as we have so far been unable to trace any others in institutional or private holdings. A search of institutional holdings records the instruction pamphlet that accompanied the instrument, but no copies of the instrument itself.



The "Impolicy of Slavery"

23 **CROSS, J.**

Chart of the World, on Mercator's Projection. Illustrative of the Impolicy of Slavery.

Publication
London, Published by J. Cross, 18 Holborn, also Sold at Hatchard & Son, Piccadilly, J. & A. Arch, Cornhill, & Seelley & Son, Fleet Street, [c.1825].

Description
Hand-coloured engraved map, with text below, on J. Whatman paper dated 1825.

Dimensions
180 by 220mm (7 by 8.75 inches).

References
LC 95505621.

Rare separately issued map detailing the "Impolicy of Slavery".

The map and text set out the economic argument against the slave trade. The argument, often used at the time, highlights the economic burden of duties and restrictive trade – which was said to be £1,200,000 annually – placed upon the British population, who were forced to support the production of "Slave-grown Sugar". Two lines are drawn approximately 30° north and south of the equator. It is argued that this marked area is where the climate is suitable for sugar production. Within this area the British sugar plantations in Demerara, and the West Indies are coloured red. To the rest of the area: Africa (blue) is said to be unable to produce sugar due to the deprivations of the trans-Atlantic slave trade; India (pink and named Hindostan) has large duties placed upon its production; as does the rest of the area, which is highlighted in green. The text ends by arguing that the removal of the restrictive duties would lead to a greater market for British goods, and as a result greater employment at home. The argument was often made accompanied with revulsion for the degrading treatment that slaves endured at the hands of their white masters.

Although the present map was separately published – and can be dated due to the Whatman watermark to 1825 – it was also reproduced in the journal, 'The Kaleidoscope; Or, Literary and Scientific Mirror', on Tuesday 29th June 1824. The article, entitled "Impolicy of Slavery", had originally been published in the Liverpool Mercury, on October 31st 1823, and set out the economic and human cost of the slave system. The article – this time without the map – would be republished in 'The Oriental Herald', in February 1828.

The abolition of the slave trade in the British Empire had occurred in 1807; however, it would not be until 1833 that slave ownership itself was banned throughout the empire.

Newton's 25 inch Globes

24 NEWTON & Son

[Pair of Globes] Newton's New Terrestrial Globe... [and] Newton's New Celestial Globe...

Publication
London, Manufactured by Newton and Son, 66 Chancery Lane, March, 25th, 1852.

Description
Pair of globes, each made up of twenty-four hand-coloured engraved split-half gores and with engraved brass hour dial to poles and meridian, paper horizon ring, on mahogany tripod with cabriole legs, joined by three stretchers centred by a compass.

Dimensions
Diameter: 635mm (25 inches):
Height: (approx.) 1250mm (49.5 inches).

An impressive pair of Newton and Son's 25 inch Globes.

During the first half of the nineteenth century, the firm of Newton, together with Bardin and Cary, occupied a leading position in the manufacture of globes in London. The firm was established by John Newton (1759–1844) in 1783 and operated originally from the Globe & Sun 128 Chancery Lane, moving to 97 Chancery Lane in 1803, before settling at 66 Chancery Lane in 1817. In 1818 he was joined by his son William (1786–1861) and from 1818 the firm published globes under the names of Newton & Son and J. & W. Newton, the addition being William (1786–1861), son of John. William was a valuable addition to the firm, operating also as a patent agent, and in 1832 his familiar introduction to astronomy and the use of globes was published to accompany the globes they produced. The company's name changed again in the 1830's, to Newton, Son & Berry (1832–1841) as they were joined by Miles Berry (another patent agent and civil engineer). William's son, William Edward (1818–1879), joined in 1838 and the firm became known as W. Newton & Son, or once again simply Newton & Son from 1841 until about 1883. Perhaps the greatest triumph for the Newton family was the Great Exhibition of 1851, where, aside from the globes they exhibited from 1 to 25 inches in diameter, they were awarded a prize medal for a manuscript terrestrial globe of six feet in diameter.

Complete set of the Ordnance Survey of England and Wales in a fine presentation box

25 **MUDGE, Lieutenant Colonel (later Major General) William; COLBY, Major Thomas; BAKER, Benjamin and others**

Ordnance Survey of England and Wales, and Part of Scotland.

Publication
[London, Henry James, c.1870].

Description
111 hand-coloured engraved maps (including index map) printed in electrotype at the Ordnance Survey Office, each dissected and mounted on linen, with numbered vellum tabs, preserved in purpose-made wooden map chest, lettered on front 'Ordnance Maps of England'.

Dimensions
Chest: 1100L by 410H by 340D mm (43 by 16 by 13 in); each sheet approximately: 680 by 980mm (26.75 by 38.5 in).

References
Oliver, Dr. Richard, 'A Short History of the Ordnance Survey of Great Britain', The Charles Close Society.

The traditional foundation date for the Ordnance Survey has often been taken as the 21st of June 1791, when the Third Duke of Richmond, then Master-General of the Ordnance, authorised the purchase, with state funds, of a giant theodolite for £373.70. However, many writers have looked further back to such projects as the military survey of Scotland, which was executed between 1747–1755, and was the first major land survey carried out by the state. One of its surveyors, William Roy (1726–1790), would go on to make proposals in 1763, 1766, and 1783 for an official survey of Great Britain upon a scale of one inch or one and a quarter inches to the mile; however, the cost was seen to be exorbitant. However, Roy was involved in the conception of the Ordnance Survey, when in 1783 the Royal Societies of Paris and London agreed to connect their two great cities by the use of triangulation and so settle the dispute of their relative positions. The English team, headed by Roy, measured a five mile baseline on Hounslow Heath, the start and end of the line of which are commemorated by two upturned cannons. The triangulation, which was completed by 1790, together with the outbreak of war with France in 1793, acted as a catalyst for the surveying of England. Lieutenant Colonel Edward Williams was chosen to direct the works, ably assisted by William Mudge, and Isaac Dolby. They began their work in Kent, and by the end of the Napoleonic Wars, in 1815, the majority of southern England had been mapped.

In 1820, Captain Thomas Colby (1784–1852) was put in charge of the survey. It soon became apparent that much of the early surveying work was of insufficient standard. As a result, he ordered the revising of much of the existing survey work, which would take the next 13 years to complete. By 1844, publication of the Old Series, one inch to one mile, was complete for the whole of Britain south of Preston and Hull. The survey now became mired in what would become known as the "Battle of the Scales". The origin of the debate was borne from the fact that the survey of Ireland, begun in the 1820s, was upon a much larger scale of 6 inches to the mile. Many suggested the scale be adopted for northern Britain and Scotland, however, when the larger scale was taken up the progress was painfully slow, and by 1851 only Lancashire and Wigtownshire had been surveyed. This led to a House of Commons Select Committee to suggest the abandonment of the scale; a suggestion that the parsimonious Treasury readily accepted. Even so this did not settle the matter, and the debate would rage on for some years to come.

The present set was published around 1870, by which time the whole of England and Wales had been mapped. The maps are all upon a scale of one inch to one mile, and are here housed within a custom-made box, with each of the maps having numbered vellum tags.

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