



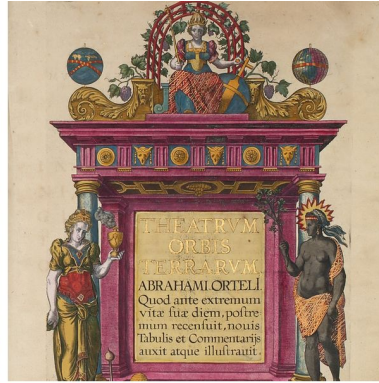
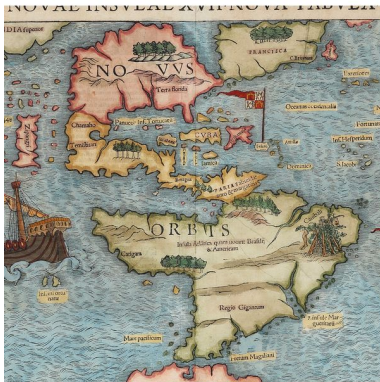
ANTIQUE PRINT & MAP ROOM

ESTABLISHED 1979

Early & Important Maps

From Fries and Münster to Ortelius, Blaeu and Visscher

October 2026





ANTIQUE PRINT & MAP ROOM

ESTABLISHED 1979

Early & Important Maps

Early and important maps, from the woodcut maps of Lorenz Fries and Sebastian Münster to the engraved maps of the Dutch Golden Age, together with the 1601 Latin edition of Abraham Ortelius's *Theatrum Orbis Terrarum*, with the *Parergon* and *Nomenclator*, in contemporary colour.

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17	Nicolaes Visscher I	Asia	1690	A\$1,150
18	Nicolaes Visscher I	Africa	1695	A\$1,500
19	Nicolaes Visscher II	The Americas	1695	A\$2,750

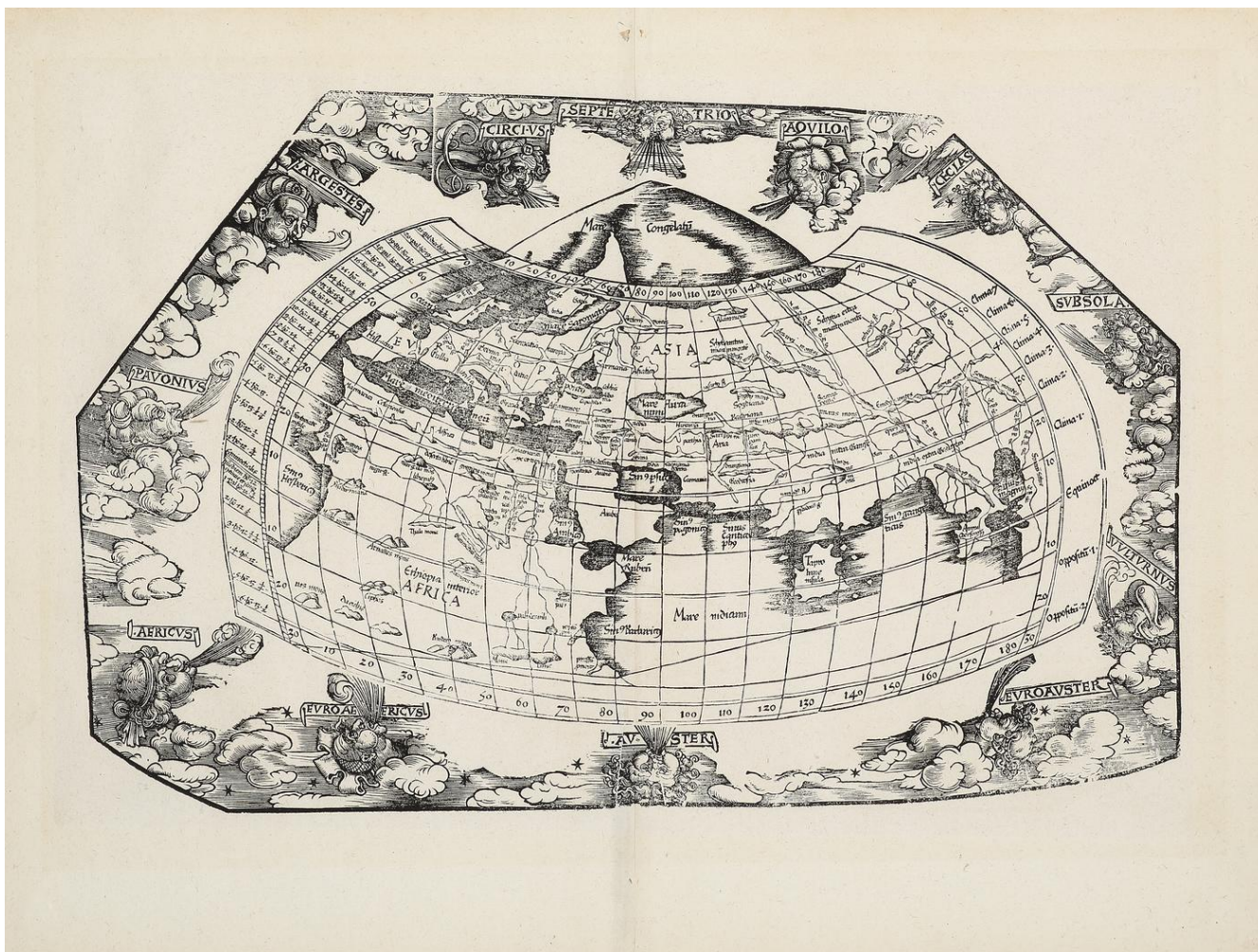
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All items are offered subject to prior sale. Prices are in Australian dollars. Each entry links to the item on our website, where it can be ordered online, or contact us by email or telephone.

Sizes are given in millimetres, width before height.

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1 LORENZ FRIES (1490–1532)

[*Typus orbis descriptione Ptolemaei.*]

DATE 1535
TECHNIQUE Woodcut.
SIZE image 460 × 300 mm

An excellent example of Fries's rare 1535 woodcut Ptolemaic world map.

Fries, a geographer and physician, included this map in his version of Ptolemy's *Geographia*, *Claudii Ptolemaei Alexandrini....Geographiae*, printed by Johann Gruninger. It is based on the Ptolemaic world map issued in Waldseemüller's Strassburg edition (1513) of the *Geographia*, which is the most important edition of Ptolemy's famous work. It contained a number of new regional maps that included modern geographical knowledge. The map is on a conical projection with all regions above 65 degrees north covered by the inscription *Mare Congelatum* (Frozen Sea). The representation of the continents follows the Ptolemaic model of a landlocked Indian Ocean, except that the land mass that traditionally was shown connecting southern Africa with Asia is not depicted. Africa is shown in clas-

sic Ptolemaic representation only as far south as the source of the Nile, and Ceylon (Taprobane) is depicted exaggerated in size.

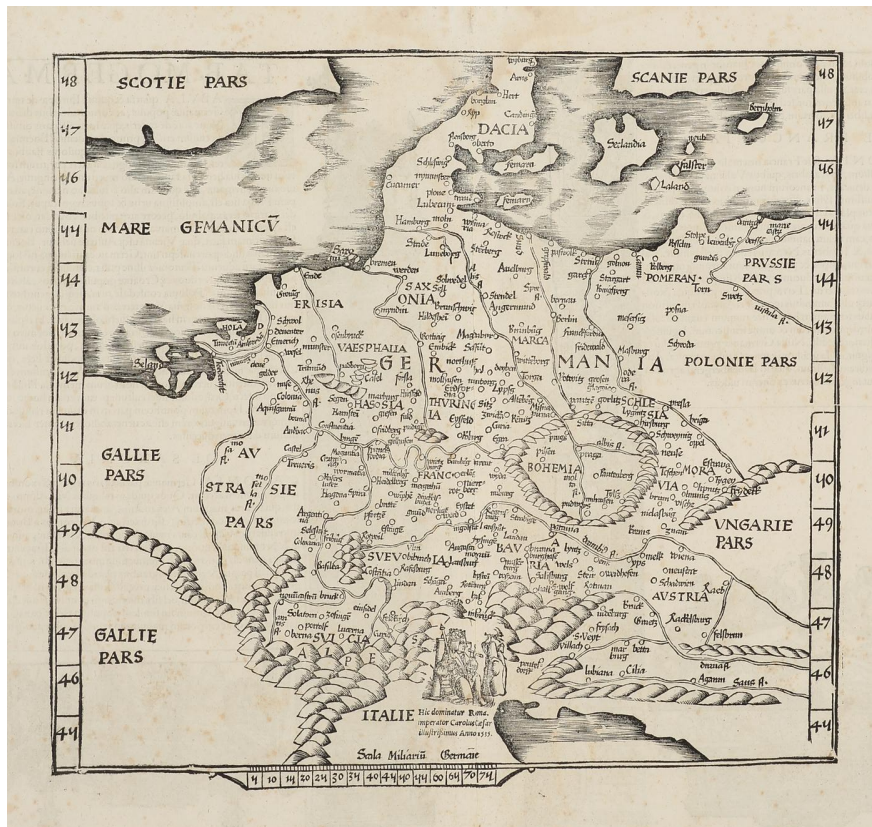
The map is surrounded by twelve classical wind-heads with their names in banners blowing from each direction.

Laurent Fries's editions of *Geographia*
1st 1522 – Strasbourg – Johann Gruninger
2nd 1525 – Strasbourg – Johann Gruninger
3rd 1535 – Lyon – Melchior and Gaspar Trechsel
4th 1541 – Vienna – Gaspar Trechsel

REFERENCES Shirley, R. *The Mapping of the World Early Printed World Maps 1472-1700*. London 1987, 74; Karrow, R. *Mapmakers of the Sixteenth Century and their Maps*. Bio-Bibliographies of the Cartographers of Abraham Ortelius, 1570. Chicago 1993, pp. 200–210; Mickwitz & Miekkaara, *The A.E. Nordenskiöld Collection of Maps up to 1800* Helsinki 1979-1995, pp. 63–69; Map Forum, 7th issue, June 27, 2022, Fries.

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A\$7,250



2 LORENZ FRIES (1490–1532)

Tab. Mo. Germa.

DATE 1535
TECHNIQUE Woodcut.
SIZE image 324 × 305 mm; paper 518 × 376 mm

Laurent Fries's rare map of Germany from the 1535 Lyon edition of Claudius Ptolemy's *Geographia*, the final and rarest of the Strasbourg Ptolemaic atlases.

Based on the work of Martin Waldseemüller, the map presents Germany using the latest geographical knowledge of the early sixteenth century rather than the ancient geography of Ptolemy. It covers the region from the Low Countries to Poland and Bohemia, and from the Baltic Sea to the Alps, identifying many important cities, rivers, forests and mountain ranges within the Holy Roman Empire.

The map is a reduced version of Waldseemüller's larger original, engraved as a woodcut by Fries. Although smaller in format, it preserves a remarkable level of geographical detail and illustrates the growing accuracy of Renaissance cartography. Its simple design, with little decorative ornament, reflects the practical purpose of the Strasbourg editions, where geographical information was given priority over embellishment.

Published after Fries's death, the 1535 edition reused the original woodblocks first prepared for the editions of 1522 and 1525. Because comparatively few copies of the atlas survive, individual

maps from the 1535 edition are considerably scarcer than those of the earlier printings. The Latin verso title, *Tab. Mo. Germa.*, is an important bibliographical feature that identifies the 1535 edition. Fries's atlas occupies an important place in the history of cartography, helping to spread the geographical advances of Martin Waldseemüller to a wider European audience.

Laurent Fries's editions of *Geographia*

- 1st 1522 – Strasbourg – Johann Grüninger
- 2nd 1525 – Strasbourg – Johann Grüninger
- 3rd 1535 – Lyon – Melchior and Gaspar Trechsel
- 4th 1541 – Vienna – Gaspar Trechsel

References:

- Shirley, R. *The Mapping of the World Early Printed World Maps 1472-1700*. London 1987: 74
- Karrow, R. *Mapmakers of the Sixteenth Century and their Maps. Bio-Bibliographies of the Cartographers of Abraham Ortelius, 1570*. Chicago 1993: 38
- Mickwitz & Miekavaara, *The A.E. Nordenskiöld Collection of Maps up to 1800* Helsinki 1979-1995: pp. 63–69
- Map Forum 7th issue, June 27, 2022, Fries.



3 SEBASTIAN MUNSTER (1488–1552)

Europa Prima Nova Tabula

DATE 1540

TECHNIQUE Woodcut.

SIZE image 332 × 270 mm; paper 382 × 307 mm

The rare first edition of Sebastian Münster's *Europa Prima Nova Tabula*, published in 1540 and printed by Heinrich Petri at Basel, is one of the earliest obtainable printed maps devoted solely to the European continent and marks an important departure from the traditional Ptolemaic model. The stunning ornamental woodcut borders containing the virtues on the verso are thought to have been done by Hans Holbein the Younger, who was working with several Basel publishers at this time.

This first edition is often found incorrectly dated and is identified by the following:

The title has a space between the letter *E* and *V(u)* which is corrected in later editions.

The verso has:

Evropa as the heading

Text is in Latin

The page number 29 at lower right

The ornamental woodcut borders containing the virtues

It formed part of Münster's celebrated revision of Ptolemy's *Geographia*, in which the twenty-seven classical maps were supplemented by twenty-one modern maps, including the first separate maps of Europe, Asia, Africa and America to appear in a printed atlas. The 1540 *Geographia* represented a landmark in Renaissance cartography, combining the geographical framework of classical antiquity with the latest geographical knowledge available in the early sixteenth century.

The map presents Europe in an unusual orientation, with south at the top and north at the bottom, a convention inherited from several earlier manuscript traditions but rarely encountered in

later printed cartography. The continent is depicted with remarkable detail for its period, showing an extensive network of rivers, mountain ranges, forests and settlements. While the overall geography reflects the limitations of contemporary knowledge, Münster incorporated the most recent regional sources available, particularly for Germany, Scandinavia and Eastern Europe, producing a representation that was considerably more accurate than earlier printed maps of the continent. A large sailing ship embellishes the Atlantic Ocean, while the decorative woodcut style typifies the craftsmanship of the Basel printing workshops.

Printed by Heinrich Petri at Basel. It appeared in the first Latin edition of Münster's *Geographia* in 1540, and was reprinted in the Latin edition of 1542, and subsequently incorporated into the enlarged editions of 1545 and 1552. From 1544 the same woodblock was also used in Münster's immensely successful *Cosmographia*, ensuring its wide dissemination throughout Europe. Although later impressions show minor typographical differences in the accompanying text and verso settings, the woodcut itself remained substantially unchanged until it was replaced in the later sixteenth century.

As the first edition of 1540, this map represents the earliest state of Münster's modern map of Europe and one of the foundational works of Renaissance regional cartography. Together with his companion maps of Asia, Africa and America, it established a new approach to mapping the known world and exerted a lasting influence on European atlas production throughout the sixteenth century.

COLLECTIONS Zurich Central Library: T 112,2 online 261 [260]; David Rumsey Collection: List No: 11623.065.

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A\$4,250



4 SEBASTIAN MUNSTER (1488–1552)

Anglia II Nova Tabula

DATE 1540

TECHNIQUE Woodcut.

SIZE image 340 × 265 mm; paper 390 × 305 mm

The rare first edition, first state, of Sebastian Münster's 1540 map *Anglia II Nova Tabula*.

The first modern printed map devoted to England and Wales, and one of the earliest obtainable maps of the British Isles based upon contemporary rather than Ptolemaic geographical knowledge. Published in the landmark 1540 edition of Münster's *Geographia*, it formed part of the first atlas to combine the traditional Ptolemaic maps with a substantial series of modern regional maps, establishing a new model for the printed atlas.

Oriented with north to the left, the map depicts England and Wales with a markedly improved coastal outline, numerous place names, principal rivers and mountain ranges, and heraldic banners for England and Scotland. A table in the upper left equates the ancient Roman place names with their contemporary English names, reflecting Münster's aim of reconciling classical geography with Renaissance scholarship. The woodcut remained in

use through the 1552 editions of the *Geographia* before being revised for inclusion in the *Cosmographia*.

Münster printed this map of the British Isles from the same woodblock for a number of later editions without changes to the actual map. Differences between states are minor changes to the setting of the title and the text on the verso:

This 1540 first edition, first state is identified by:

1. clover leaf only on left hand side of title
2. page number 30 is set at right of centre
3. verso no "i" at end of the 4th line

From: Münster, Sebastian; Ptolemaeus, Claudius: *Geographia universalis vetus et nova complectens Claudii Ptolemaei Alexandrini enarrationis libros VIII: Quorum primus nova translatione Pirckheimeri et accessione commentarioli illustrior quam hactenus fuerit, redditus est... Addita sunt Scholia quibus exoleta [...].* Basileae: apud Henricum Petrum, Mense Martio An. M.D.XL. [1540]

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A\$2,250



5 SEBASTIAN MUNSTER (1488–1552)

Africa XVIII Nova Tabula

DATE 1540

TECHNIQUE Woodcut.

SIZE image 344 × 272 mm; paper 385 × 309 mm

The very rare, true first state of the 1540 first edition of Sebastian Münster's map of *Africa XVIII Nova Tabula*.

Superbly embellished with images of a cyclops (Monoculi), an elephant and a large galleon.

Münster printed this map of Africa from the same woodblock for a number of editions without changes to the actual map. The only possible method of confirming this first state, first 1540 edition is from minor changes to the setting of text:

1. From the text on the recto, in the panel at lower left of the map. The last two lines of text; The second last line begins with a *t* and the last line with a *b*. (in the 1542 edition these two letters appear misaligned).
2. On the verso the second line (ie the one below the heading) ends with *regno/* (In the 1542 edition line ends with *regno* the

slash (/) is removed.

3. Page number 46

From: Münster, Sebastian; Ptolemaeus, Claudius: *Geographia universalis vetus et nova complectens Claudii Ptolemaei Alexandrini enarrationis libros VIII: Quorum primus nova translatione Pirckheimeri et accessione commentarioli illustrior quam hactenus fuerit, redditus est... Addita sunt Scholia quibus exoleta [...].* Basileae: apud Henricum Petrum, Mense Martio An. M.D.XL. [1540]

REFERENCES Karrow, R. *Mapmakers of the Sixteenth Century and their Maps. Bio-Bibliographies of the Cartographers of Abraham Ortelius*, 1570. Chicago 1993, 58/118.

COLLECTIONS David Rumsey Collection: 11623.102 (1540 first state, first edition).

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A\$4,500



6 SEBASTIAN MÜNSTER (1488–1552)

Novae Insula XVII Nova Tabula

DATE 1542

TECHNIQUE Hand coloured woodcut.

SIZE image 338 × 270 mm; paper 395 × 300 mm

The very rare, first state, second issue, of Sebastian Münster's 1540 map of the Americas titled, *Novae Insula XVII Nova Tabula*.

This first state is identified primarily by the spelling of *Atlantica* in South America and the presence of *Temistitan* and *Panuco* in Mexico.

Letters set:

State 1 (1540) *Atlantica* Temistitan The inscription "NOVVS ORBIS" is divided between North America ("NO" and "VVS") and South America ("ORBIS").

Superbly embellished with images of a large galleon and cannibals in South America.

Münster prominently places the flag of Portugal over the South Atlantic and the Spanish one over her possessions in the Caribbean. The Strait of Magellan is named and *Mare pacificum* appears for the first time on a printed map. The large galleon at left is the *Victoria*, the only survivor of Magellan's five ships. Marco Polo's influence can be seen with *Zipangri* (Japan) appearing three years before the earliest known contact with Europeans, and also his *Archipelagus 7748 insularu*. The Yucatan is still shown as an island and the lake at *Temistitan* is depicted emptying into the Gulf of Mexico.

Münster printed this map from the same woodblock for a number of editions, without changes to the map itself but with minor typesetting changes to the text.

From: Münster, Sebastian; Ptolemaeus, *Claudius: Geographia universalis vetus et nova complectens Claudii Ptolemaei Alexandrini enarrationis libros VIII: Quorum primus nova translatione Pirckheimeri et accessione commentarioli illustrior quam hactenus fuerit, redditus est... Addita sunt Scholia quibus exoleta [...].* Basileae: apud Henricum Petrum, Mense Martio An. M.D.XL. [1540]

This version is consistent with Burden's classification in *The Mapping of North America*, No. 12,

State 1 (1540) *Atlantica* Temistitan The inscription "NO VVS ORBIS" is divided between North America ("NO" and "VVS") and South America ("ORBIS"). "Regio Gigantum" is placed centred, rather than to the east of the river.

State 2 (c.1544) *Atlantica* Temistitan "Regio Gigantum" in South America is moved east of the small river.

State 3 (1545) *Atlantica* Temistitan "NOV VS ORBIS" removed, leaving the widely spaced "Die Nüw Welt".

State 4 (1548) *Atlantica* Temistitan The spelling changes from "Atlantica" to "Atlantica".

State 5 (1550) *Atlantica* Temistitan "Die Nüw Welt" is moved lower and replaced by "Nouus orbis".

State 6 (1552) *Atlantica* Temistitan Latitude and longitude scales are added outside the map border.

State 7 (1554) *Atlantica* (not present) Latitude and longitude scales are removed.

State 8 (1558) *Atlantica* (not present) "Sciona" at the foot of the Spanish flag is removed.

State 9 (1558)...oua Insula... (not present) The initial "N" of the title is lost, leaving "...oua Insula...".

State 10 (1559)...oua Insula... (not present) "Sciona" is restored in italic lettering.

State 11 (1561) *Novae Insulae*... (not present) The title is fully restored.

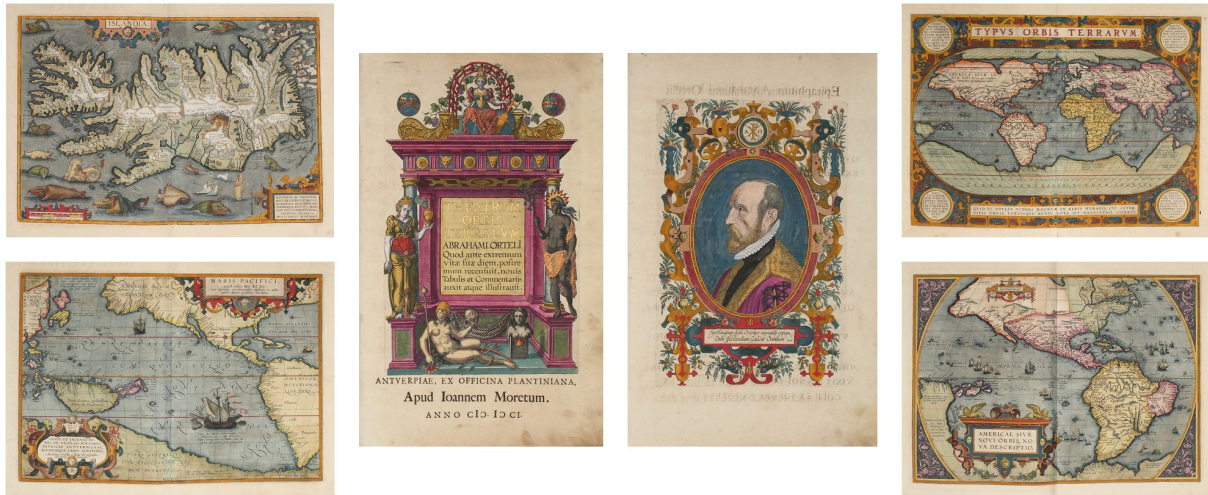
State 12 (1569) *Novae Insulae*... (not present) "Panuco" is removed from the Gulf of Mexico.

State 13 (1572) *Novae Insulae*... Temistitan "Panuco" and "Temistitan" are restored.

COLLECTIONS David Rumsey Collection: List No: 11623.100.

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A\$13,500



7 ABRAHAM ORTELIUS (1527–1598)

Theatrum Orbis Terrarum / Parergon / Nomenclator Ptolemaicus.

DATE 1601

TECHNIQUE Recently bound in full vellum over boards, the covers panelled in gilt with a double fillet and inner roll-tooled border, small gilt fleurons at the inner corners, spine with raised bands.

SIZE 320 × 480 mm

Ortelius, *Theatrum Orbis Terrarum*, *Parergon* and *Nomenclator* by Abraham Ortelius. 1601 in original deluxe hand colouring

Theatrum Orbis Terrarum by Abraham Ortelius, published 1601, being the final edition printed at the Plantin press, complete with the *Parergon* and the *Nomenclator*, with gold leaf to the title page, rich contemporary hand colouring throughout, including the ornamental woodcut initials on the verso. The records of the Plantin archives establish that Moretus printed just 200 copies, well under half the size of the preceding Latin editions, making this one of the scarcest of the folio Latin printings.

Three parts in one volume, folio. Engraved allegorical title in contemporary hand colour, engraved portrait of Ortelius by Philips Galle with the *Epitaphium Abrahami Ortelii* printed on the verso, *Parergon* title within woodcut architectural border, *Nomenclator* title with the large Plantin printer's device. 153 engraved maps, complete, collating as Van der Krogt 31:052: 118 in the *Theatrum* (numbered 1-115 with the supplementary plates 25*, 25** and 25***) and 35 map sheets in the *Parergon* (numbered j-xxxvij, two sheets each carrying two numbers), including the views of Tempe and Daphne; most double-page, mounted on guards, in fine contemporary hand colour throughout. Map 104 (Russia) supplied from another example of this edition, the margins extended slightly to sheet size, its period colour refreshed to harmonise with the volume. Antwerp: Jan Moretus, Officina Plantiniana, 1601.

Ortelius's *Theatrum*, first published in 1570, is recognised as the first modern atlas; a systematically organised body of uniform maps drawn from the best available sources and continuously revised across more than four decades of publication. The pairing of Europe's greatest atlas with Europe's greatest printing house defined the book's later career: Christoffel Plantin printed the *Theatrum* from 1579, and the association continued under his son-in-law Jan Moretus after

Plantin's death. This 1601 edition was the last published before the heirs had sold the plates and publishing rights to Jan Baptist Vrients.

This atlas unites all three components of the complete *Theatrum*:

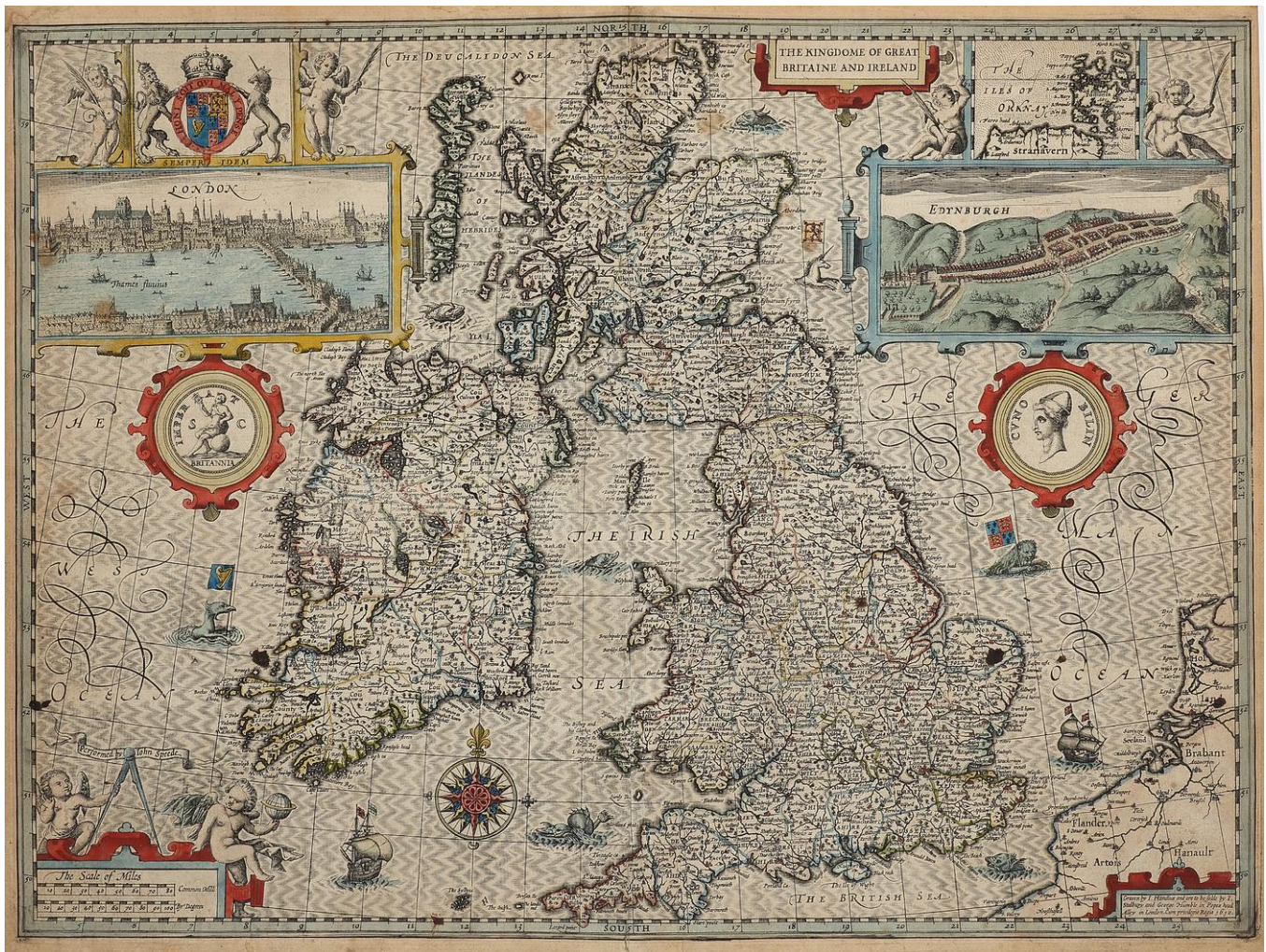
- The atlas proper contains the celebrated sequence of maps of the world, the continents and the regions, including the iconic oval world map *Typus Orbis Terrarum* in its third and definitive plate, *Islandia* surrounded by sea monsters, whose menagerie of creatures after Olaus Magnus has made it perhaps the most beloved of all the atlas's plates, and *Chinae*, through which European atlas readers first met a printed map of China. The Jenkinson map of Russia, compiled from the English Muscovy Company expeditions to Moscow and Bokhara and among the most pictorially rich maps of the atlas; the example here supplied from another copy of this edition, as noted above.
- The *Parergon*, Ortelius's atlas of the ancient world, was enlarged with four new maps and renumbered for this edition, and occupies a special place in his output: unlike the modern maps, which he compiled and scrupulously credited to their original authors, the *Parergon* plates were Ortelius's own compositions, the product of his deep classical scholarship, and they stand among the finest engraved expressions of Renaissance humanism's engagement with the geography of antiquity.
- The *Nomenclator Ptolemaicus*, a concordance of Ptolemaic place names.

Complete Plantin-press editions of the *Theatrum* with the *Parergon* are now genuinely rare on the market, and examples in contemporary colour of this quality rarer still.

REFERENCES Krogt, P. Koeman's Atlantes Neerlandici. Amsterdam 1997. Nine volumes, IIIA, 31:052; Shirley, R. Maps in the Atlases of The British Library. London 2004, T.ORT-1h.

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A\$395,000



8 JODOCUS HONDIUS I (1563–1612) · JOHN SPEED (1563–1612)

The Kingdome of Great Britaine and Ireland

DATE 1611

TECHNIQUE Copper engraving with original hand colouring.

SIZE image 503 × 370 mm; paper 520 × 402 mm

Rare, very early edition (1611) of John Speed's engraved map of Great Britaine and Ireland, with full original hand colouring, published in London by I. Sudbury and George Humble.

One of the most celebrated early maps of the British Isles, this finely engraved composition presents England, Scotland, Wales and Ireland surrounded by an elaborate decorative border of sailing ships, sea monsters, royal arms, compass roses and panoramic views of London and Edinburgh. Drawn by John Speed and engraved by Jodocus Hondius, it represents the culmination of the great English cartographic tradition of the early seventeenth century. The map first appeared in Speed's *Prospect* of 1627 and re-

mained in use through a number of later seventeenth-century editions.

It is both an important geographical document and one of the finest decorative maps of Britain produced during the period.

From: Speed, J. *The Theatre of the Empire of Great Britaine*. Popes Head Alley, London 1611

REFERENCES Chubb, T. *The Printed Maps in the Atlases of Great Britain and Ireland. 1579-1870*. Folkestone 1977, XXII First Book, 1. pg. 23.

COLLECTIONS National Library Scotland: Shelfmark: Smith.s.126; University of Cambridge Library: Classmark: Atlas.2.61.1.

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A\$3,000



9 WILLEM JANSZON BLAEU (1571–1638)

Asia noviter delineata Auctore Guiljelmo Blaeuw.

DATE 1631
 TECHNIQUE Copper engraving with original hand colouring.
 SIZE image 554 × 412 mm; paper 604 × 506 mm

Rare and important, c.17th hand coloured engraved map of Asia.

Asia noviter delineata is among the finest and most influential maps of Asia produced during the Dutch Golden Age of cartography. First issued by Willem Janszoon Blaeu as a separate map in 1617, and subsequently incorporated into his atlases from 1630 onwards, it was engraved as a reduced version of his magnificent 1608 wall map of Asia. The map reflects Blaeu's position at the forefront of c.17th geographical publishing, drawing upon the latest Dutch commercial and maritime intelligence, much of it derived from the expanding activities of the Dutch East India Company.

The geography combines remarkable accuracy for its period with several enduring misconceptions. Japan is depicted in a recognisable form, while Korea remains an island in accordance with prevailing European belief. China is shown elongated from east to west, and the coastlines of Southeast Asia incorporate information gathered from Portuguese, Dutch and Spanish voyages.

Although superseded in detail by later cartography following the publication of Martini's atlas of China, Blaeu's map remained one of the standard representations of Asia throughout the middle decades of the seventeenth century.

Superbly embellished with nine finely engraved town views on the upper border, including Jerusalem, Goa, Damascus, Hormuz and Aden, while the side borders depict richly attired inhabitants representing the diverse cultures of the continent.

From: Blaeu, W. & J. *Atlas Novus* 1631

REFERENCES Fell, T. *Early Maps of South-East Asia*. Singapore 1991, 18–19, ill. map 3; Krogt, P. *Koeman's Atlantes Neerlandici*. Amsterdam 1997. Nine volumes, 2:101.1 (3) E [8000:2]; Parry, D. *The Cartography of the East Indian Islands Insulae Indiae Orientalis*. London 2005, ill.p.82; Richardson, W. *Was Australia Charted Before 1606?* Canberra 2008, p.183, ill.pp.184–185, p.212, ill.pp.212–213; Sweet, M. *Mapping the Continent of Asia*. Singapore 1994, 24, ill.p.20; Tibbetts, G. *Arabia in Early Maps*. Cambridge 1978, 75; Walter, L. *Japan a Cartographic Vision*. New York 1994, p.19, ill.map 25.

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A\$5,250



10 WILLEM JANSZON BLAEU (1571–1638)

Africae nova descriptio. Act: Guiljelmo Blaeuw.

DATE 1634 (1635)
 TECHNIQUE Copper engraving with original hand colouring.
 SIZE image 554 × 409 mm; paper 595 × 490 mm

One of the most famous and desirable c.17th hand coloured maps of Africa, by one of the most important mapmakers of the "Golden Age of Dutch Mapmaking".

"This is one of the most decorative and popular of all the early maps of Africa" (Norwich, *Maps of Africa*). Superbly embellished with ten panels of peoples on both sides and nine vignettes of African cities. Blaeu only embellished the world and each of the continents with panels surrounding his maps.

The Blaeu *Atlas Maior* brought to fruition the largest map publishing project the world had seen, and it reflected a number of important background factors: the emergence of the atlas idea and its growing popularity in Europe; the influences of Abraham Ortelius and Gerard Mercator; new geographic discoveries and a growing public interest in publications which reflected the wider world; the rise of the Low Countries and Amsterdam as centres

of printing and map production; and the intense competition between Janssonius and Blaeu in their rival grand atlas projects

From the Dutch edition (1634) of: Willem Janszoon Blaeu, *Atlas Maior* (identified by the Dutch text on the verso and Blaeu's name in the title panel)

REFERENCES Betz, R. *The Mapping of Africa. A Cartobibliography of Printed Maps of the African Continent to 1700*. 2007, 57.3; Krog, P. *Koeman's Atlantes Neerlandici*. Amsterdam 1997. Nine volumes, [8600:2] 2:131 (1634 German): vq 4 D / 2:132 (1635 German): vq 4 D; Norwich, O. *Norwich's Maps of Africa*. Vermont 1997, 32; Tooley, R.V. *Collectors' guide to maps of the African continent and southern Africa*, by R. V. Tooley. 1969 London, S. 24u, Map 7.

COLLECTIONS National Maritime Museum Greenwich: ID: G390:1/1; University of Michigan Library: Catalogue record b12942664; David Rumsey Collection: List No. 10017.594 (1665 edition); University Library Melbourne: Accession Number melb.b6456931; State Library New South Wales: Call Numbers M2 500/1630/1 (1970 reproduction); State Library Victoria: APS SB 500 A (1648-65) (1970 reproduction).

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A\$4,850



11 WILLEM JANSZON BLAEU (1571–1638)

Americae nova Tabula. Auct: Guiljelmo Blaeuw.

DATE 1634

TECHNIQUE Copper engraving with original hand colouring.

SIZE image 550 × 410 mm; paper 605 × 495 mm

One of the finest and most beautifully decorated c.17th maps of the Americas, produced by Willem Blaeu during the Dutch Golden Age of cartography.

This map is distinguished by its geographical detail and elaborate engraved borders. The present example bears German text on the verso, together with the imprint "*Guiljelmo Blaeuw*" and the engraved privilege "*Cum Privilegio decem annorum*" ("With a privilege for ten years"), indicating an early issue from Blaeu's atlas series.

The map depicts the Western Hemisphere from the Arctic to Tierra del Fuego, reflecting European geographical knowledge during the early seventeenth century. North America is shown with a well-defined eastern coastline extending from Newfoundland and New France to Florida and New Spain, while the western coast remains largely conjectural. California is correctly represented as a peninsula attached to the mainland, preceding the widespread adoption of the island of California theory. Inland geography is speculative, incorporating rivers, mountain ranges and indigenous place names derived from the reports of Spanish, French and English explorers.

Central America forms the narrow isthmus connecting the two continents, while the Caribbean is shown in considerable detail, illustrating its importance to Spanish maritime trade. Cuba, Hispaniola, Jamaica, Puerto Rico and the Lesser Antilles are carefully delineated, together with the principal colonial ports.

South America follows the established cartographic tradition of the late sixteenth and early seventeenth centuries. The Amazon, Orinoco and Río de la Plata dominate the interior, while the Andes extend uninterrupted along the Pacific coast. Patagonia terminates at the Strait of Magellan, beyond which Tierra del Fuego is depicted as a large southern landmass, reflecting continuing uncertainty concerning its true extent. The Pacific includes the Solomon Islands and part of New Guinea, while the north-western Pacific remains largely unknown, predating the later explorations that would define the coastlines of north-west America and Australia.

The engraved borders are among the map's most celebrated features. Across the upper margin are nine panoramic views of important colonial cities, including Havana, Santo Domingo, Cartagena, Mexico City and Cusco. The side borders depict indigenous peoples of North and South America in regional dress, reflecting contemporary European interest in the cultures of the New World. Numerous sailing ships, sea monsters, a decorative title cartouche and an elaborate compass rose complete one of the most attractive and influential maps of the Americas published during the seventeenth century.

REFERENCES Koeman, C. *Atlantes Neerlandici*. Amsterdam 1967. Volumes I-V, Vol. I, Blaeu 9; Krog, P. *Koeman's Atlantes Neerlandici*. Amsterdam 1997. Nine volumes, Vol. II; Burden, P. *The Mapping of North America*. 1996 & 2007. Rickmansworth, 189; Goss, J. *The Mapping of North America: Three Centuries of Map-Making, 1500-1860*. Wellfleet 1991, (Blaeu) p. 156; Tooley, R. V. *The Mapping of America*. London, 1988, p. 297.

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A\$7,500



12 WILLEM JANSZON BLAEU (1571–1638)

Nova Totus Terrarum Orbis Geographica ac Hydrographica Tabula. / America

DATE 1635

TECHNIQUE Copper engraving with original hand colouring.

SIZE image 543 × 407 mm; paper 560 × 433 mm

Important c.17th hand coloured engraved world map on Mercator's projection by Willem Blaeu, one of the finest and most beautiful examples of cartography produced during the *Golden Age* of Dutch mapmaking.

The map was reduced to one sheet by the engraver Josua van de Ende from Blaeu's twenty-one sheet double-hemisphere 1606 world map, of which there is only one surviving copy. Van de Ende's signature can be seen to the left of the southern polar projection at lower right. The map was very successful and continued to be published in all Blaeu atlases until 1662.

Blaeu is widely considered to be the greatest cartographer of his time and as official mapmaker of the VOC (1633–1638), had access to the latest geographical information. He was renowned not only for including the most up-to-date details on his maps but also for the exquisite and elaborate art that adorned his work. This map set the standard for *carte à figures* maps and is beautifully decorated with a border containing twenty-two vignettes. Along the top there are representations of the seven classical planets: Luna, Sol, Mercury, Venus, Mars, Jupiter and Saturn. The seven vignettes along the bottom of the map depict the Seven Wonders of the Ancient World after the paintings of Maarten van Heemskerck. The letters engraved between the vignettes at top and bottom respectively spell *Septem Planetae* (Seven Planets) and *Septem Mirabilia Mundi* (Seven Wonders of the World). On the left are four panels with allegorical depictions of

the four elements: *Fire, Air, Water* and *Earth*, while on the right, there are representations of the four seasons. The map itself includes numerous other decorative features such as ships, sea monsters, compass roses and three ornate cartouches, one held by two mermaids which includes a note on the discovery of America in 1492.

The northern Australian coast is shown connected to New Guinea and as part of the larger southern landmass of *Magallanica Terra Australis Incognita*. The peninsula below Java labelled *Beach* continues the error originally included in Fine's 1532 world map, which mistakenly corrupted Marco Polo's false kingdom of *Lochac* to *Boeach* or *Beach*. Further west, the part of *Terra Australis* beneath Africa is labelled *Psittacoprimum Regio*, meaning *Land of Parrots*, which was traditionally thought to be a reference to Western Australia. A column on the left hand side of the map divides the world horizontally into five climatic regions after the hypothesis of Aristotle.

This is the fourth state of the map.

REFERENCES Clancy, R. *The Mapping of Terra Australis*. Sydney 1995, 6.1 ill. p.74; Fell, T. *Early Maps of South-East Asia*. Singapore 1991, ill.3; Kissajukian, L.P. *Antique Maps 1522–1850*. Sydney 2016, p.29, ill.27; Perry, T. *The Discovery of Australia*. Sydney 1982, ill. p.32–33; Shirley, R. *The Mapping of the World Early Printed World Maps 1472–1700*. London 1987, 255 ill. pl.201 (1st state).

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A\$24,500



13 NICOLAES VISSCHER I (1618–1679)

Orbis Terrarum Nova Et Accuratissima Tabula. Auctore Nicolao Visscher.

DATE 1658

TECHNIQUE Copper engraving with original hand colouring.

SIZE image 554 × 465 mm; paper 630 × 535 mm

Rare c.17th superbly embellished Dutch map, with full original period hand colouring, of Nicolaes Visscher's highly influential double hemisphere map of the World, first published in 1658.

As noted by Rodney Shirley:

... Visscher's new world map in two hemispheres can be regarded as the master forerunner of a number of highly decorative Dutch world maps produced throughout the remainder of the century. Essentially based upon Blaeu's [wall map of the World] of 1648... the distinct attractiveness of many of the later seventeenth century Dutch world maps can be found in their border decorations... [in Visscher's map], artist Nicolaes Berchem has introduced dramatic classical scenes representing the rape of Persephone, Zeus being carried across the heavens in an eagle-drawn chariot, Poseidon commanding his entourage, and Demeter receiving the fruits of the Earth.

In North America, California is shown as an island and its northern coast has been flattened out and named *Nova Albion*; still further north a small piece of land or an island *Anian* appears adjacent to a strait leading within striking distance of the west shores of Hudson's Bay. In China, stippling is used for the first time on a map to denote a desert; this is the extensive *Xamo*

Desertum (xamo in Chinese meaning desert) just west of the Great Wall of China. The desert symbol was copied from M. Martini's *Novus Atlas Sinensis* published in 1655.

Visscher's artist has embellished the map with dramatic classical scenes representing the rape of Persephone, Zeus being carried across the heavens in an eagle-drawn chariot, Poseidon commanding the entourage, and Demeter receiving the fruits of the Earth. At the top and bottom are smaller spheres with projections based on the north and south poles; on the latter only the tip of South America can be seen.

Visscher's map also includes a set of smaller polar hemispheric projections at the top and bottom of the map. Visscher's world map would become the prototype not only for a generation of large format Dutch world maps; it also inspired a series of reduced-size biblical world maps by Stoopendaal and others.

Visscher, N. *Novus Atlas...* Amsterdam

REFERENCES Shirley, R. *The Mapping of the World Early Printed World Maps 1472-1700*. London 1987, 406, plate 303; Koeman, C. *Atlantes Neerlandici*. Amsterdam 1967. Volumes I-V, Me.66 (1658 Jansson atlas); Wagner, H.R. *Cartography of the Northwest Coast of America to the Year 1800*. Amsterdam 1968, 379.

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A\$7,500



14 WILLEM JANSZON BLAEU (1571–1638)

Britannia prout divisâ fuit temporibus Anglo-Saxonum, praesertim durante illorum Heptarchia.

DATE 1659

TECHNIQUE Copper engraving with original hand colouring.

SIZE image 525 × 412 mm; paper 650 × 545 mm

One of the finest seventeenth-century cartographic representations of Anglo-Saxon England and an important record of early modern historical scholarship.

A finely engraved example, with original hand colouring, of this spectacular historical map of Britain during the Anglo-Saxon period, illustrating the traditional Heptarchy of Kent, Sussex, Wessex, Essex, East Anglia, Mercia and Northumbria.

Derived largely from the historical researches of William Camden, Blaeu combines antiquarian scholarship with the refined decorative engraving of the Dutch Golden Age, incorporating an elaborate strapwork cartouche, coats of arms, sailing ships and a compass rose. It is among the most attractive and influential seventeenth-century historical maps of early Britain.

This example is distinguished by the Spanish text on the verso, headed "*Inglaterra*" and including the section "*Los Anglo-Saxones*", identifying it as a map from the scarce Spanish-lan-

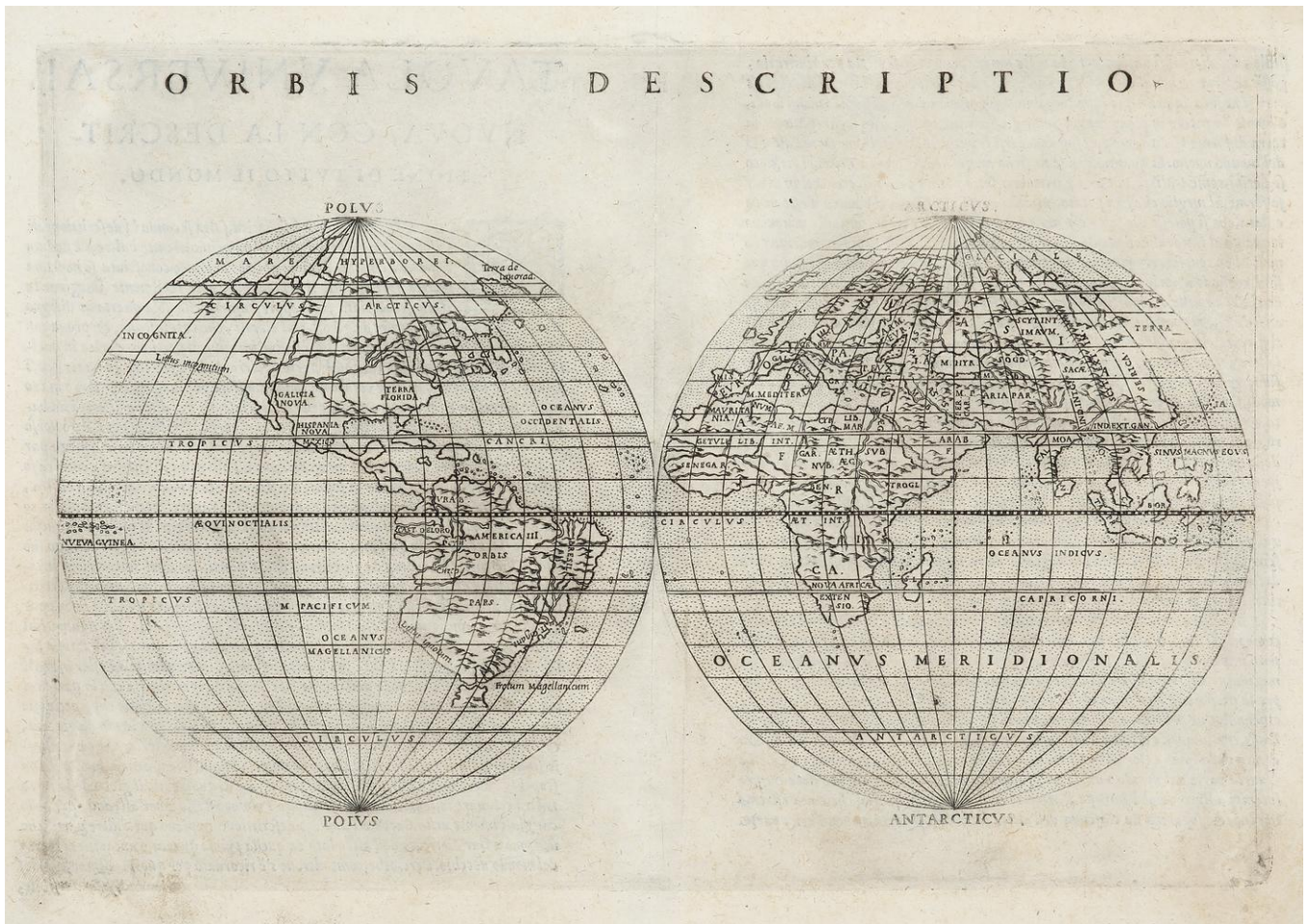
guage edition of Blaeu's atlas. Spanish editions were produced in comparatively limited numbers and survive far less frequently than the more familiar Latin, French, Dutch and German editions, making them especially desirable to collectors. The accompanying text describes the geography, history and early Anglo-Saxon kingdoms of England, reflecting the encyclopaedic character of Blaeu's great atlas. The Spanish Atlas Novus first appeared in 1659, with much of the text later incorporated into the Spanish Atlas Maior.

From Blaeu, W. *Nuevo Atlas del Reyno de Inglaterra*. Amsterdam 1659

REFERENCES Koeman, C. *Atlantes Neerlandici*. Amsterdam 1967. Volumes I-V, Vol. II, Bl 61; Krogt, P. Koeman's *Atlantes Neerlandici*. Amsterdam 1997. Nine volumes, Vol. II: Blaeu, 2:341-1 (2) S RT Inglaterra RF Inglaterra (p.65-66) Spanish [5000H:2; Shirley, R. *Printed Maps of the British Isles 1650-1750*. Tring 1988, 549.

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A\$3,250



15 GIROLAMO RUSCELLI (1504–1566)

Orbis Descriptio

DATE 1661
 TECHNIQUE Copper engraving.
 SIZE image 255 × 180 mm; paper 318 × 228 mm

An important c.16th double hemisphere world map from the second edition of Girolamo Ruscelli's translation from Greek into Italian of Ptolemaeus (c.100-c.170) *La Geografia*, published in Venice by Giordano Ziletti in 1564.

The map is based on Gastaldi's world map published in 1548. Ruscelli presents the map in two hemispheres, with the Americas to the left and Europe, Africa and Asia to the right. It is recognised as being the first double-hemisphere world map to appear in a printed atlas, introducing a format that became one of the most enduring conventions in the history of world cartography. It is presented on what is known as Roger Bacon's circular projection, also used for Tramezzino's large world map of 1554. No southern continent is shown and in the north he has marked the broad mass of land joining Asia and America as *Terra Incognita* and its coastline as *Littus incognitum*.

North America is shown with a greatly enlarged *Terra Florida*, while the north-western coastline extends towards Asia. South America is prominently delineated, with the Strait of Magellan named at its southern extremity. In the Eastern Hemisphere, Europe, Africa and Asia are densely engraved with geographical detail, while the East Indies are only schematically represented.

REFERENCES Shirley, R. *The Mapping of the World Early Printed World Maps 1472-1700*. London 1987, 110, ill. Plate 94 (1561 edition); Wagner, H.R. *Cartography of the Northwest Coast of America to the Year 1800*. Amsterdam 1968, 54; Mickwitz & Miekkaavaara, *The A.E. Nordenskiöld Collection of Maps up to 1800* Helsinki 1979-1995, pp. 26 and 94, pl. XLV(I); Phillips, P. *A List of Geographical Atlases in the Library of Congress*. Washington 1973, 373; Sabin, J. *A Dictionary of Books Relating to America, from its Discovery to the Present Time*. New York. (1936) 1967, 66504.

COLLECTIONS Library of Congress Washington D.C.: LCCN 2004573062.

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A\$1,250



16 PIETER GOOS (1615–1675)

Paskaerte Zynde t'Oosterdeel Van Oost Indien, met alle de Eylanden daer ontrent gelegen van C. Comorin tot aen Iapan. t'Amsterdam, by Pieter Goos, op't Waeter in de Vergulde Zeespiegel.

DATE 1666

TECHNIQUE Copper engraving with original hand colouring.

SIZE image 534 × 441 mm; paper 603 × 492 mm

Magnificent c.17th Dutch sea chart published in Goos' *De Zee Atlas ofte Water-Weereld* in 1666 with north orientated to the left and Australia shown with the Dutch discoveries up to Tasman's second voyage of 1644, but excluding his first voyage discoveries due to the geographical limits of the map.

Elegantly embellished with a decorative title that includes scroll work, putti, three galleons, rosettes and a scale of distances. A number of mapmakers made near identical charts using the same orientation, the first being van Loon which was issued in his 1661 *Klaer Lichtende Noort-Ster Ofte Zee Atlas*, followed by Doncker 1669, Seller 1670 and de Wit 1675. Its intended use as a sea chart is borne out by the extensive use of rhumb lines and compass points. Other Dutch discoveries in Australia are noted and these include: Hartog 1616, Houtman 1619, van Leeuwin 1622, Carstensz 1623, Nuyts 1627 and de Wit 1628.

Goos' charts were often used by mariners at sea which led to many being either degraded or destroyed due to the less than

ideal conditions in which they were kept and used. The characteristic feature of Dutch charts produced in the second half of the seventeenth century is that they were based solely on the results of actual observation and where that was lacking, no coast-lines were shown.

REFERENCES Clancy, R. *The Mapping of Terra Australis*. Sydney 1995, 3, ill.6.14; Krogt, P. *Koeman's Atlantes Neerlandici*. Amsterdam 1997. Nine volumes, Goos Vol IV B (26); McMahon, L & J. *Exploring the South Land / Tasmania emerges from Terra Australis Incognita*. 2006 Tasmania, p.8, ill.pp.8-9; Moreland, C. & Bannister, D. *Antique Maps*. London 1995, p.114; Parry, D. *The Cartography of the East Indian Islands Insulae Indiae Orientalis*. London 2005, p.123-121; Suarez, T. *Early Mapping of Southeast Asia*. Singapore 1999, p.209; Tooley, R.V. *The Mapping of Australia*. London 1979, 670, ill. pl.50, p.203 item 3.

COLLECTIONS National Library Australia: Bib ID: 2110048; National Library Board Singapore: Map 124.150.89.250 (0); Yale University Library & Art Gallery: Lanman 27 1666; State Library New South Wales: Record Identifier 74VMjoo0rbmb; State Library Victoria: MAPS SB 401 A [1666] GOOS; State Library of Western Australia: MAPR0000489.

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A\$15,000



17 NICOLAES VISSCHER I (1618–1679)

Asiae Nova Delineatio Auctore N. Visscher.

DATE 1690

TECHNIQUE Copper engraving with original hand colouring and gold highlights to towns.

SIZE image 543 × 433 mm; paper 593 × 511 mm

Rare, early issue of Nicolaes Visscher I map titled, *Asiae Nova Delineatio Auctore N. Visscher.*, published Amsterdam, c. 1657–1659, extending from India in the west, southern Japan in the north and northern Australia in the south. It shows Dutch possessions in the East Indies. Visscher details Dutch discoveries in Australia by Carstensz on Cape York Peninsula in 1623, Tasman's 1644 discoveries and Van Colster's in Arnhem Land in 1623.

This issue predates the addition of the publisher's privilege (*Cum Privilegio Ordin. General. Belgii Foederati*) which Visscher I received from the States of Holland and West Friesland in July

1677. This impression is also without an engraved publication line or Amsterdam imprint, a feature rarely encountered and suggestive of one of the earliest pulls from the copperplate

From: Visscher, N. *Atlas minor sive geographia compendiosa, qua orbis terrarum, per paucas attamen novissimas tabulas ostenditur.* Amstelædami

REFERENCES Shirley, R. *Maps in the Atlases of The British Library.* London 2004, TVIS-3a; Koeman, C. *Atlantes Neerlandici.* Amsterdam 1967. Volumes I-V, Vis 12, P. 169-170..

COLLECTIONS National Library Australia: Bib ID: 3416783; State Library New South Wales: Call Numbers Z/M2 400/1690/1, M2 400/1690/1; David Rumsey Collection: List No: 11755.108.

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A\$1,150



18 NICOLAES VISSCHER I (1618–1679)

Africae Accurata Tabula ex officina Nic. Visscher.

DATE 1695

TECHNIQUE Copper engraving with original hand colouring.

SIZE image 543 × 433 mm; paper 616 × 535 mm

Africae Accurata Tabula ex Officina Nic. Visscher is one of the finest Dutch maps of Africa produced during the latter half of the c.17th.

Hand coloured engraving published in Amsterdam by the distinguished cartographer and publisher Nicolaes Visscher I, the map first appeared about 1680 and remained in use through subsequent editions issued by his son and later successors. It exemplifies the high standards of Dutch commercial cartography during the Golden Age, combining the latest geographical knowledge with refined engraving and restrained decorative embellishment.

The map extends from the Mediterranean to the Cape of Good Hope and includes Madagascar and adjoining islands. It reflects the expanding geographical understanding of the African coastline derived from Portuguese and Dutch maritime exploration, while the interior retains many of the traditional features characteristic of seventeenth-century cartography. Mountain ranges, major river systems, regional kingdoms and trading centres are carefully delineated, together with surviving geographical misconceptions, including speculative river courses and the uncertain sources of the Nile. Such features illustrate the balance between empirical observation and inherited classical geography

that characterised European mapping of Africa during this period.

Decorative elements are confined principally to an elaborate title cartouche and maritime ornament, allowing the geographical content to remain the principal focus. This restrained style distinguishes Visscher's work from the more elaborate productions of several of his contemporaries while maintaining the high artistic standards for which Amsterdam mapmaking was renowned.

Maps from the Visscher workshop were widely respected for their accuracy, craftsmanship and commercial success. *Africae Accurata Tabula* remained an influential representation of the continent for many decades and was incorporated into numerous composite atlases assembled by the Visscher family.

From: Visscher, N. *Atlas Contractus Orbis Terrarum Praecipuas ac Novissimas Complectens Tabulas*. Amsterdam

REFERENCES Betz, R. *The Mapping of Africa. A Cartobibliography of Printed Maps of the African Continent to 1700*. 2007, 87; Koeman, C. *Atlantes Neerlandici*. Amsterdam 1967. Volumes I-V, Koeman III, Vis5-8; Norwich, O. *Norwich's Maps of Africa*. Vermont 1997, 55.

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A\$1,500



19 NICOLAES VISSCHER II (1649–1702)

Novissima et Accuratissima Totius Americae Descriptio. per N. Visscher

DATE 1695

TECHNIQUE Copper engraving with original hand colouring and pure gold highlights.

SIZE image 545 × 438 mm; paper 583 × 503 mm

One of the most superb hand coloured engraved maps of the Americas produced during the Dutch Golden Age, this map represents Nicolaes Visscher's synthesis of the best available geographical knowledge in the middle of the c.17th.

While indebted to the cartography of Willem Blaeu and Joan Blaeu, Visscher re-engraved the plate with numerous refinements, producing a composition distinguished as much by its artistic sophistication as by its geography. California is shown as an island in the established Dutch tradition, the Great Lakes appear in their transitional form, and the north-west coast retains the speculative Strait of Anian. Throughout the oceans Visscher enlivened the map with sailing vessels and naval encounters, reflecting the maritime commerce upon which Dutch prosperity depended.

The splendid armorial cartouche in the upper left is dedicated to Cornelis Witsen (1605–1669), Burgomaster of Amsterdam and a director of the Dutch East India Company. His richly engraved coat of arms occupies the centre of the composition, surmounted by a tournament helm and elaborate crest, while two winged female allegorical figures descend from the heavens to support the escutcheon. One sounds a trumpet, proclaiming Fame, while the other bears a wreath, symbolising Honour or Victory. Below, a satyr or wild man braces the armorial achievement, representing untamed nature subdued by civic order. The dedication celeb-

rates the authority of Amsterdam's ruling patriciate and acknowledges the close relationship between municipal government, overseas commerce and the Dutch Republic's expanding global influence. Rather than serving as mere ornament, the composition presents Witsen as the embodiment of enlightened government presiding over an age of commercial and geographical discovery.

The magnificent title cartouche in the lower left presents an allegorical vision of America as imagined by c.17th Europe. Beneath an ornate canopy stands an Indigenous chief, adorned with feathered ornaments and holding a bow and spear, while attendants gather around him bearing baskets, tropical produce and tribute. To one side figures are shown washing gold from river gravels, an unmistakable reference to the mineral wealth that had drawn successive European powers to the New World. Exotic birds, luxuriant vegetation and a caiman complete the tropical setting, while the surrounding figures represent the abundance of the continent's natural resources. Like many Dutch cartouches of the period, the scene is not intended as an ethnographic record but as an allegory of America itself—a land of wealth, fertility and opportunity awaiting European trade.

REFERENCES Burden, P. *The Mapping of North America*. 1996 & 2007. Rickmansworth, 332; McLaughlin, G. *The Mapping of California As An Island*. Berkeley 1995, 48; Tooley, R. V, *The Mapping of America*. London, 1988, 29.

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A\$2,750