

ENCOMPASS

THE NEWSLETTER FOR DISCERNING ANTIQUE MAP COLLECTORS

The First Modern Atlas

The *Theatrum Orbis Terrarum* of Abraham Ortelius [1527-1598], first published in 1570, has long been termed "the first modern atlas". Atlases, as we understand them now as bound collections of maps, had been published for almost one hundred years prior to the publication of the *Theatrum* ... but never before had a cohesive group of maps, of similar format and design, and representing all areas of the known world, been gathered together in a single volume.

Ortelius was certainly the "man for the moment" whose interest in history and the classics translated itself into his maps of the ancient world and, through his draughtsmanship and cartographic skills, the production of his maps of the modern, emerging world. His life spanned a period of dramatic European history and the cultural enlightenment of the late Renaissance, while his friendship with the great Gerard Mercator, and other connections with like-minded geographers, historians and academics around Europe, provided the raw material for one of the landmarks of cartographic history.

Between 1570 and 1641 (the publication of the last recognised edition of the *Theatrum* ...) few competing volumes appeared and the atlas was able to expand from its original 53 maps to over 160. Over 30 different editions, with text in Latin, French, Dutch, German, Italian, English or Spanish, testify to the popularity and esteem attributed to the work. Marcel Van Den Broecke, whose fascinating work on Ortelius and his maps is often quoted, estimates that around 7300 complete atlases were published using a total of 234 copperplates, either replacements or reworkings as plates became out-dated, worn, or as new information became available. Amongst this latter category, the maps added in the 1580s and 90s of the world, the Americas, China, the Pacific, Japan, Peru and Florida, and Iceland are important historically and justly famous.



After Ortelius' death in 1598 the atlas continued to be printed and published by the Plantin Press. Between 1602 and 1609 it was published by Johann Baptist Vrients, who added a variety of fine maps including the very decorative large plates of England and Wales, and of Ireland. Publication reverted to the Plantin Press, under the control of the Moretus brothers, from 1612.

Although only the relatively unsuccessful atlases of De Jode and, ultimately, Mercator were published during the sixteenth century life of the *Theatrum* ..., in 1607 Jodocus Hondius's issue of Mercator's *Atlas* ... with many newly prepared maps began to supersede Ortelius' work.

We are pleased to offer a large selection of these decorative, captivating and often exotic maps from Ortelius' great atlas – a listing appears on page one of this catalogue. They come from varying editions, each fascinating, finely engraved and many represent beautiful exemplars from the early days of modern cartography.

Scottish Towns Displayed

Here at Jonathan Potter Limited we are always pleased to hear of exciting new developments that use old maps to help our understanding of the past. We are particularly impressed by the latest addition to the National Library of Scotland's map website at <http://geo.nls.uk/maps>. Here, current maps or satellite images of many of the country's major towns can be overlaid with early surveys, allowing the viewer to see exactly how much, or how little, has changed over the last 170 years.

The large-scale ordnance survey maps which form the overlays, at scales of up to 1:500 for some towns, allow for vivid virtual reconstructions of the past. We hope other national surveys will soon become available to provide this service.

The Artistic Elements Of Atlas Titlepages

By Tom Harper

A closer look at the features of atlas titlepages of the sixteenth and seventeenth centuries reveals the influence of European art. The figures of Plato and Aristotle from Raphael's 'School of Athens', for example, appear to either side of Elizabeth I in the titlepage of Christopher Saxton's 1579 atlas of England and Wales. Rubens' St Catherine in Antwerp Cathedral is transformed into a personification of Asia in Jansson's *Atlas Maior* titlepage of 1647.

These and numerous other borrowings owe everything to the increased familiarity with paintings and sculpture which was made possible by printed copies. They underline the versatility both of artistic motifs and the engravers who appropriated them. Through them, and in the use of symbolic and compositional aspects of Renaissance and Baroque art, the atlas titlepage was able to fulfil its function as an attractive, informative visual synopsis.

Many of the earliest atlas titlepages call to mind architectural structures. Sebastian Munster's 1544 *Cosmographia* titlepage has clear echoes of the tympanum of a church doorway, whilst those of Ptolemy's Geography reflect carvings upon wood or stone. The titlepages of the later sixteenth and seventeenth-centuries consist of engraved stone facades similar to the triumphal arches of Rome, and this is significant given the renewed interest in antiquity during the Renaissance (Mercator's latticework title-pages call to mind Raphael's pattern frescoes in the Vatican which themselves echo the art of ancient Rome).

The symbolism of these arches is clear: the titlepage acts as a doorway to the pages of the atlas, and the places represented therein. The symbolism is heightened by the use of perspective to imitate tangible, real space, and it is this idea of reality and illusion which reinforces the authenticity of the atlas's vision of the world.

What is interesting about these architectural titlepages is that the 'statues' populating them are alive, not painted 'en grisaille' as was popular in earlier northern art. This symbolises the very real influence which they – gods or goddesses, figures from history, personifications of countries or continents, manifestations of war and trade or science and art – exert upon the world. John Speed's titlepage of 1611 shows the historical influences upon Britain – Roman, Danish, Norman and Saxon – as living characters, and it was clearly the intention of Speed that the viewer should understand this living legacy within the pages of his atlas.

From around the mid seventeenth-century the architectural appearance of titlepages is superseded by more expansive, naturalistic compositions. Blaeu's *Atlas Novus Sinensis* of around 1655 is interesting in this regard, since its transitional titlepage shows the central panel containing the written title held open like a door, with a landscape visible beyond it. But the portrait shape of most titlepages was simply too narrow to allow for an expansive recession of space, a problem which only few artists, such as Hollar in his frontispiece for Ogilby's *Britannia* of 1675, was able to overcome.

Artists approached this limitation of space in different ways. In van der Aa's *Le Nouvelle Theatre du Monde* titlepage, five figures including Atlas and Neptune are pressed right up to the picture plane, and though we are afforded only fleeting glimpses of the landscape beyond, it is enough to convince the eye of actual space. This is a device used to great effect by Titian: a composition pieced together of figures with 'hints' of landscape visible through the gaps between them. Others, such as Romeyn de Hooghe's superb titlepage for Mortier's 1694 *Cartes Marines*, employ dramatic effects which distract the eye from the illogical nature of the scene.

The important point here is that these titlepages present an illusion of reality to achieve the maximum visual and symbolic effect, and they do this by means of the artistic devices of their time. The dramatic figure of Atlas in titlepages of the Mercator-Hondius atlas recalls the monumentality of Michelangelo, and is achieved in a Mannerist way by exaggerating and twisting the pose beyond human capability, and making the legs far too small for the body.

But to so wilfully distort the human figure requires firstly a correct understanding of form. An understanding of idealised human forms had been assimilated into the art of the Italian Renaissance, but the first to fully integrate this subtlety and grace of form into Northern European art was the Flemish artist Peter Paul Rubens. His influence is felt in the natural poses and forms in later seventeenth-century titlepages.

The figures in Blaeu's title pages, for example, exhibit an ease and balance which reflects knowledge of Classical notions of beauty. And, whereas the complimentary poses of figures in earlier titlepages such as Waghenaeer's *Mariners' Mirrour* are straightforward, the subtlety with which human forms complement each other in Chatelain's 1705 *Atlas Historique* titlepage shows an understanding of balance and unity, and also, as a counterpoint to Rubens, the art of Nicolas Poussin.

The unified compositions and symbolic meanings of early titlepages enable them to elegantly fulfil their purpose as introductions to the maps which follow. They promote the authenticity of the maps, and the learning and skill which has gone into creating them. Of course, central to the titlepage is the title, and one could argue that a titlepage can function perfectly well without artistry in the same way a map may function without decoration. But maps are not simply about geographical content, any more than a titlepage is simply a title. The ways in which both are presented tell us much about the societies who created them.

Tom Harper is Curator of Antiquarian Mapping at the British Library. He worked for Jonathan Potter Limited from 2000 until 2007, having previously studied History and History of Art at the University of Birmingham.

Jonathan Potter Limited are very grateful to Tom for his insightful article which also appears in our catalogue, *Atlas Art*, recently published to coincide with our exhibition of titlepages. All those titlepages currently available for sale are listed on our website at <http://www.jpmaps.co.uk/maps/titles> and just a small selection are offered for sale here. Please contact us if you would like to receive the complete catalogue.



Isolario Di Benedetto Bordonè

B. Bordonè

Venice, 1547

Original colour, woodblock
18 x 28cm.

£ 400

An attractive typographic titlepage to the 1547 edition of Bordonè's *Isolario*. The work was first published in 1528 and continued the sequence of 'island books' popularised in Italy. A large number of outline maps with minimal internal detail, perhaps just the major towns and an

indication of relief, were set within the text – the principle of the atlas being to show coastlines for mariners. Despite the relatively 'simple' appearance of many of these maps, there are important early representations of Cyprus, Britain and Ireland, the first printed map of Japan, and one of the earliest available maps of North America and of Central America. The titlepage with text printed in both red and black is enclosed within a decorative border. **(34073).**



Theatrum Orbis Terrarum
A.Ortelius

Antwerp, 1570-
Coloured, copperplate.
24 x 37cm.

£ 480

The titlepage to Ortelius' great *Theatrum Orbis Terrarum* that was first published in 1570. The atlas achieved instant fame as "the world's first regularly produced atlas" (Skelton), being the first atlas with maps prepared to a uniform format. It was also an immediate commercial success, being reprinted four times in 1570. The atlas was frequently

reprinted up to 1612, with many of the maps re-engraved and up-dated, and new maps added so that later editions contained up to 163 map sheets. Ortelius included a poem by Adolf van Meetkerke in the preliminary pages of the atlas explaining the titlepage. Catholic Europe sits at the top of the page controlling the affairs of the world, as symbolized by the rudder in her hand. Beneath are the personified female figures of Africa, Asia and South America, each with relevant attributes in hand. With attractive colour. Protective top margin added. **(34094).**

Shirley, Courtiers And Cannibals, 9.



Britannia
W.Hole

London, 1607-
Coloured, copperplate.
16 x 26cm.

£ 400

William Hole's titlepage for Camden's *Britannia* is one of the most instantly recognisable and perhaps also one of the most popular of the British atlas titlepages, an enlarged version of William Rogers' titlepage from the 1600 (5th) edition of the *Britannia*. Neptune and Ceres flank the central roundel with a map of the British Isles

(although showing only the eastern part of Ireland). A seated Britannia at the top of the page is one of the earliest printed depictions of the British allegory. Also shown are small images of a ship, Winchester Cathedral, and Stonehenge with a swimming pool (! – presumably the city of Bath). William Hole signs his titlepage at the very bottom. Laid on archival tissue with marginal tears and weaknesses repaired. Attractively coloured. **(34015).**

Shirley, Courtiers And Cannibals, 28.



Poly-Olbion
M.Drayton

London, 1612
Uncoloured, copperplate.
16 x 25cm.

£ 400

Michael Drayton (1563-1631) was an English poet who composed the *Poly-Olbion*, a series of poems, or songs, extolling the beauties of the English and Welsh countryside, that was illustrated with maps. The titlepage shows Olbion (or Britannia) seated within an architectural surround holding a sceptre and a cornucopia signifying the power and abundance of her lands. She is

robed in a symbolical map of the country and behind her sailing vessels on the water can be seen - an illustration of Britain's island status and her long maritime tradition. Also included on

the page are Brutus, Julius Caesar, Hengist and William the Conqueror who had all played important historical roles in the island's history. Engraved by William Hole, whose signature appears on the page, this example also bears the imprint of M.Lownes, J.Browne, J.Helme and J.Busbie. **(34089).**
Shirley, Courtiers And Cannibals, 34.

Atlas Or A Geographic
Description Of The Regions...

H.Hondius / J.Johnson

Amsterdam, 1636
Original colour, copperplate.
24 x 37cm.

£ 540

From the English edition of the *Atlas Appendix* by, in their anglicized forms, Henry Hondius and John Johnson. The English text title panel and imprint panel have been pasted on to the page, having been translated by Henry Hexham, "Quarter-maister to the Regiment of Colonell Goring". The title panel is surrounded by 18 armorial shields of countries depicted in the atlas. This in turn is flanked by two groups of figures in contemporary dress; those to the left are clearly in western garb while to the right are figures in outfits from further afield. The whole is contained within an architectural stage bearing the legend "Gerardi Mercatoris Et I.Hondii". At the top of the page, on top of the stage, are Atlas, Vulcan and two pairs of geographers and scribes at work. Also depicted are the sun, moon, stars and two windheads. Lower and right hand edges reinforced. **(34000).**

Shirley, Courtiers And Cannibals, 44.



Atlas Coelestis Seu Harmonia
Macrocosmica

A.Cellarius / P.Schenk & G.Valk

Amsterdam, 1660-1708
Original colour, copperplate.
26 x 42.5cm.

£ 800

This wonderful titlepage appeared in Cellarius' celestial atlas in 1660 and was used again for Schenk and Valk's re-issue of the work in 1708. The page encapsulates the work wonderfully with depictions of ancient and contemporary astronomers surrounding Urania, the muse of Astronomy. There has been some discussion as to which figures are depicted but the group would seem to include Tycho Brahe, Nicolaus Copernicus and Claudius Ptolemaeus amongst others. The whole is surmounted by a literal depiction of the heavens with putti, the sun, moon and other celestial representations. The plate is signed at the bottom by Frederick Hendrik van den Hoven. Slight evidence of old printers' crease. **(34014).**

Shirley, Courtiers And Cannibals, 51.



Atlante
Novissimo Tomo
I

A.Zatta

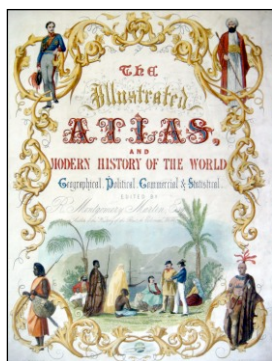
Venice, 1779
Coloured,
copperplate
42.5 x 32cm.

£ 340

Antonio Zatta was perhaps the leading Italian map-maker working in the 1770's and 1780's, and was based in Venice. His major



publication was the *Atlante Novissimo ...*, a four volume atlas of the world, and this extravagant titlepage reflects the importance of his work. Numerous putti with scientific instruments busy themselves with cartographic tasks while the female figure of Geography personified passes her completed volume to the seated and regal figure above. Attractively coloured. **(34021)**.



The Illustrated Atlas ...

J. Tallis

London, 1851

Coloured, steel plate.

23 x 30cm.

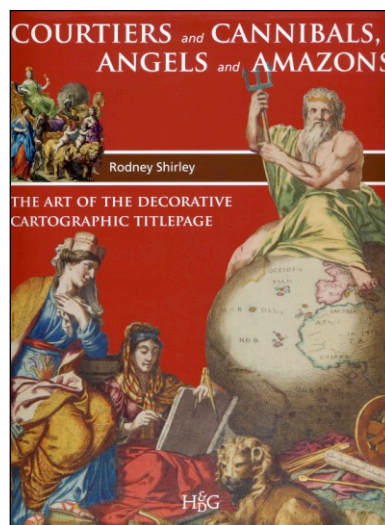
£ 180

Although he issued only one world atlas, John Tallis is among the best known of all map-makers and publishers. The maps were issued in 1851 to commemorate the Great Exhibition in London and are considered the last series of decorative maps of the world, combining fine cartographical detail within an elaborate and

attractive border. *The Illustrated Atlas* was edited by Robert Montgomery Martin and the attractive titlepage illustrations are by H. Warren and J. Rogers. Allegories of the four continents adorn each corner while a central vignette shows a multi-cultural (and including women!) trade discussion with a port in the background. **(15064)**.

Shirley, Courtiers And Cannibals, 97A.

Courtiers and Cannibals, Angels and Amazons – The Art Of The Decorative Cartographic Titlepage



Published earlier this year, Rodney Shirley's new book is copiously illustrated and offers an informative explanation of some of the most important atlas titlepages from the 1470s to the 1870s – many examples of which feature in our exhibition and are available for sale. The book "aims to preserve and bring forward for wider appreciation the outstanding works of art that many engraved titlepages and frontispieces represent".

A Note From Jonathan Potter About Titlepages

Our present selection of atlas titlepages represents the accumulation of many years' acquisitions by Jonathan Potter Ltd, purchasing either single sheets or large privately formed collections.

Throughout the early history of printing, book titlepages were often distributed as separate sheets, acting as advertisements for forthcoming publications. In fact, Samuel Pepys amassed a collection of around one thousand book titlepages (Anthony Wells-Cole, *Art And Decoration In Elizabethan And Jacobean England*, p.127), which is now in the Pepys Library at Magdalene College, Cambridge. However, the majority of our collection has probably come to the market as a consequence of book, print and map dealers' activities over the last one hundred years or so.

Traditionally atlases and plate books were valued for their maps and engraved images on the basis of their information content and decorative appearance. Consequently titlepages were disregarded and discarded, hence their scarcity today, and it was not until R.V.Tooley, best known as an academic cartographic historian, published his Map Collectors' Circle Series volume on titlepages in 1975 that these elegant, and often intricate, engravings began to be properly appreciated.

Now, through the diligence and research of Rodney Shirley, also a renowned cartographic historian, author of numerous articles and the recent work *Courtiers And Cannibals, Angels And Amazons – The Art Of The Decorative Cartographic Titlepage*, we are able to fully enjoy not just the visual drama of these wonderful engravings but also the intellectual significance and meaning of these complex images.

Of course, anyone will bemoan the fact that these plates have come from books which were once fine, but no one can dispute that they are now better appreciated than treated as the 'throw-aways' they once were. Current practice dictates that fine examples of atlases and plate books now receive far greater care and attract greater value than ever before.

£ 55 plus p+p (UK=£7.50 Europe=£13.80 Worldwide=£28)

Please contact us directly to order your copy.

Henry VIII: Man and Monarch

There can be few in the UK who have not become aware that this year is the 500th anniversary of the accession of Henry VIII to the throne of England. Possibly the country's most recognisable historical figure and best known for his numerous and unfortunate wives, he was actually a man of many talents and disciplines.

Amongst these attributes was a keen understanding of the rapidly developing science of cartography and its various applications. The current and very well received exhibition at the British Library offers a great opportunity to examine some of Henry's maps – fascinating artefacts from a period during which European culture and knowledge of a New World underwent radical change.

The British Library exhibition Henry VIII: Man and Monarch, celebrates the 500 year anniversary of Henry's accession to the throne.

Amongst the exhibits are a number of maps which reflect Henry's appreciation of maps for the purposes of defence and administration. Included is the map drawn in anticipation of Anne of Cleves' potentially dangerous journey from the Netherlands to England in 1539. Also, the famous 'Long view of England' of 1539-40, which reflects invasion fears of the coast from Land's End to Exeter. Finally, the 1536-7 'Cottonian map' of Britain and Ireland, possibly the first modern map of the British Isles, which is known to have hung in Henry's palace at Hampton Court.

The exhibition runs from 23rd April to 6th September 2009 at The British Library.

Cartographic Developments In The Sunshine State

Florida holds a fascinating place in the cartographic history of the United States – one of the first discovered parts of North America, by the Spanish in 1513, yet the last east-coast state to attain statehood, in 1845. Its cartographic appearance varies from a solid, peninsula landmass to a heavily channelled and waterlogged group of islands, while European perception of the region varies from an area of alien inhospitality to the 'Sunshine State' with an enviable lifestyle. Now it can boast a new attribute.

In addition to the Historical Museum of Southern Florida, familiar to all visitors to the Miami Map Fair, a specialised south-east cartographic resource is now receiving its final touches. The Touchton Map Gallery at the brand new Tampa Bay History Center is the result of Tom and Lee Touchton's enthusiasm for collecting old maps and their pursuit of a dream in creating an institution recording the history and culture of Florida and particularly Tampa, their home city.

Tom and Lee have been great friends and supporters of the map trade for over 27 years, building a collection of almost 3000 maps, charts, prints and views spanning the last five hundred years and documenting the changing face of the region. Tom writes, "building our collection has been an immensely rewarding experience, and we hope others will find our maps, charts and other materials as interesting and enjoyable as we have. It pleases us very much to know that our maps will find a good and appropriate home at the Tampa Bay History Center, an institution which we confidently believe will become one of the finest regional museums in America. We hope visitors from other parts of Florida and faraway places will find in our maps and charts opportunities to learn about Florida's fascinating and surprising historical and cultural heritage".

Disneyland's visitor numbers may not suffer from this new attraction in the state, but there is now another aspect to the Southeast's cultural pot.

www.tampabayhistorycenter.org

Jonathan Potter Limited are pleased to be able to offer for sale two important maps of Florida that will no doubt also feature in the center's collection:



La Florida. Peruviae Guastecan
by A.Ortelius

Published in Antwerp, 1584-1589

42.5 x 33cms

A copperplate engraving with later hand colour

£ 2500

An attractive example of this important engraving comprising three separate maps; of Peru, of Florida and of the Mexican Gulf coast. The plate details areas of significant Spanish influence in the New World from original Spanish sources. In this latter respect the maps are very unusual as the Spanish were notoriously protective of their cartographic information. The map of Peru is attributed to one Didacus Mendezius, of whom nothing is known. However, that of Florida bears the line "Auctore Hieron. Chiaves". Geronimo de Chaves was Cosmographer Royal to Philip II of Spain and compiled this map

from the reports of De Soto's expedition c.1540. This is the first printed map to focus on the southern States region extending, in present-day terms, from the Carolinas, through Florida and beyond the Texas/Mexico coastline. The map appeared in Abraham Ortelius' *Theatrum Orbis Terrarum*, the first "modern" atlas". This example, with minor marginal



repairs, is otherwise in generally good condition. (33768).

Burden, *The Mapping Of North America*, 57.

A further, coloured example is listed on page 6 of this catalogue.

Florida Et Apalche
by C.Wytfliet

Published in Louvain,

1597-

28.5 x 23cms

An uncoloured copperplate engraving

£ 2850

An important and rare map - one of the earliest to focus on the Southeast and to name "Florida". After the smaller map by Ortelius, this map has inland detail derived from the reports of Hernando de Soto and shows Florida in a distinctive rectangular form. Cornelis Wytfliet's atlas was the first to concentrate exclusively on the Americas, and appeared as a "Supplement to Ptolemy" with subsequent French editions under the title *Histoire Universelle des Indes Occidentales*. This is a good, crisp impression of a foundation map in the Southeast's cartographic history. (31982). Burden, *The Mapping Of North America*, 104.

Please Help! (and win £250)

We have recently acquired the finely engraved image (available for immediate sale at £650 – our stock number 34108) of a mythological figure displayed here:

A finely engraved, full-length portrait of a mythological character, holding a trident and lightning rod, and standing atop a tortoise/turtle. At either side of the figure are a monkey and a dog, whilst in the background is a recumbent deer. Above the figure is an empty, ribboned cartouche straddled by an eagle. Before the figure stands a long bladed sword. The whole design is set within a geometric framework of a criss-crossed circle, around and within which the letters of the alphabet appear. At the figure's feet is the inscription "Circulus N" with a small clover-leaf.

We have no substantiated idea as to the source or purpose of this image!

The provider of the first plausible and provable description received in writing will be rewarded with a £250 voucher to be spent at Jonathan Potter Ltd. Please email us if you would like a larger image.

