



PLATE 1. ANTONINO SALIBA'S NVOVA FIGVRA DI TVVTE LE COSE. (See p. 76.) Saliba's map is confined to the elemental spheres of the cosmos, its concentric circles expanding from a subterranean zone of metals, fires, and aquifers, through a terraqueous surface illustrated by a crude polar world map, to three zones of air corresponding to Aristotle's meteorological theory, and finally to the zone of fire with its phoenix and salamander. Saliba's subsurface cosmography reveals various levels of activity: human mining in addition to natural phenomena such as subterranean waters, volcanic activity, hot

springs, and the spread of metallic veins believed to grow within the living body of earth. In some versions, the earth's core is represented as hell, while the sun and moon appear in the corners of the chart to suggest the planetary spaces beyond. Phenomena in the three regions of air fell within the scope of cosmography, as Apian's revolutionary images of comets' tails pointing toward the sun indicate. Size of the original (including text): 56.4 X 81 cm. Photograph courtesy of the Herzog August Bibliothek, Wolfenbüttel (Kartenslg. 3,6).

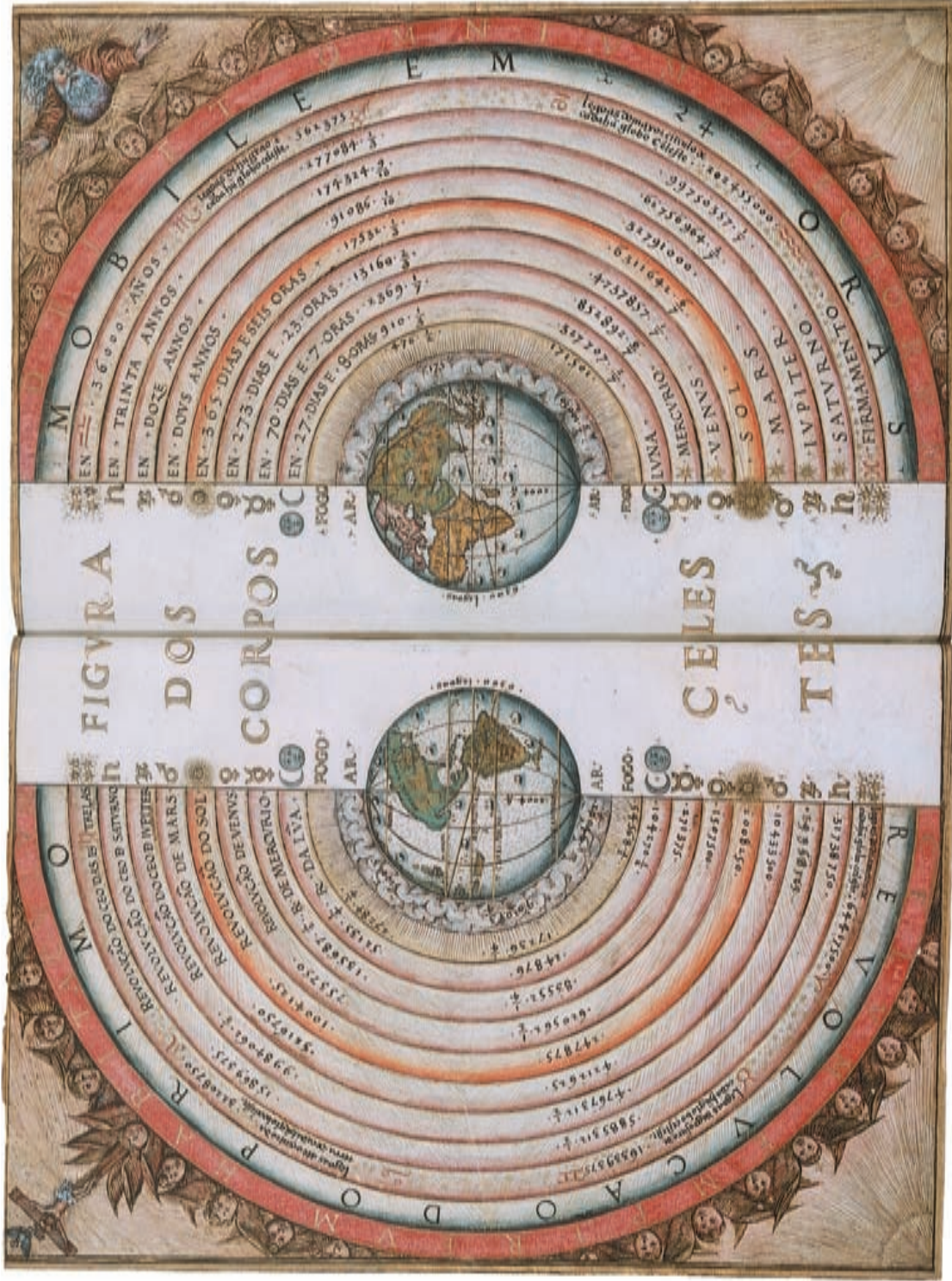


FIGURA DOS CORPOS CELESTES

EN 36000 ANOS
 EN TRINTA ANOS
 EN DOZE ANOS
 EN DOYS ANOS
 EN 365 DIAS E SEIS ORAS
 EN 70 DIAS E 23 ORAS
 EN 27 DIAS E 8 ORAS

LUNA
 MERCURIO
 VENUS
 SOL
 MARS
 JUPITER
 SATVRNO

EN 30 DIAS
 EN 80 DIAS
 EN 9 MESES
 EN 1 ANO
 EN 2 ANOS
 EN 12 ANOS
 EN 30 ANOS

FIGURA DOS CORPOS CELESTES
 FIGURA DOS CORPOS CELESTES

PLATE 2. A MEASURED COSMOS. (See p. 83.) Perhaps the most accomplished sixteenth-century attempt to map the scale of the world machine, Bartolomeu Velho's "Figura dos corpos celestes" illustrates the geometry and geography of the elemental earth, with air and fire represented by clouds and flames, the seven planetary spheres with the length of day given for each planet, the firmament with zodiacal signs, the *primum mobile* in blue, and the empyreum in red. The cosmos is bathed in celestial light spreading from the corners of the page, with God the Father in the top right, the Cross and Dove (Son and Holy Spirit) top left, and the choirs of angels surrounding. Size of the original: ca. 34.3 X 47 cm. Bartolomeu Velho, "Cosmographia" (1568). Photograph courtesy of the BNF (Res. Ge EE 266, fols. 9v–10r).



PLATE 3. THE EARLIEST SUFI LATINUS MANUSCRIPT. (See p. 105.) This manuscript of the Ptolemaic catalog features constellation maps modeled after Islamic al-Šūfi figures. The stars are numbered to correspond to the Ptolemaic catalog,

and the sizes of the stars are graduated to correspond to their magnitude. The pattern of the stars within the constellation roughly mirrors that in the night sky. Photograph courtesy of the BNF (Arsenal MS. 1036, fol. 5).



PLATE 4. DETAILS OF THE CELESTIAL AND TERRESTRIAL GLOBES FROM *THE AMBASSADORS*. (See p. 135.)
Hans Holbein's 1533 painting is illustrated as figure 6.1.

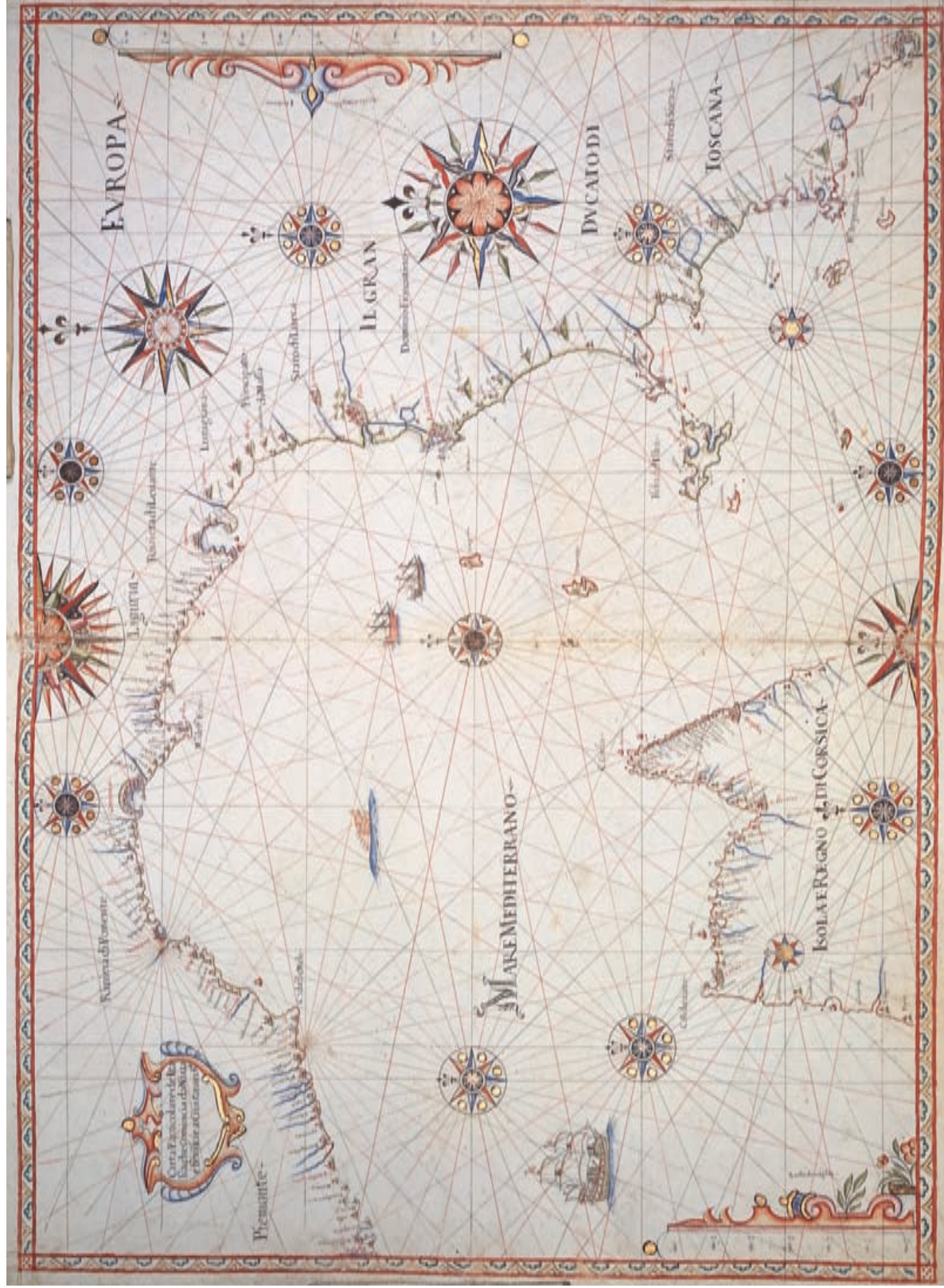
Size of the details: ca. 35 X 35 cm and ca. 26 X 26 cm. Photograph © National Gallery, London (NG 1314).



PLATE 5. THE ST. GALLEN COSMOGRAPHIC GLOBE, CA. 1575. (See p. 147.) The globe was acquired by the abbot Bernhard II for the monastery of St. Gallen. Although the stand has the date 1595 alongside the abbot's coat of arms, the globe was probably made much earlier, but its provenance and maker are unknown. In addition to the outlines of the

main continents, there are a number of constellations drawn on this globe in the oceans, thus combining the terrestrial with the celestial sphere.

Size of the original: diameter 121 cm; height 233 cm. Photograph courtesy of the Schweizerisches Landesmuseum, Zurich (inv. nr. DEP 846).



Size of the original: 57 X 66 cm. Photograph courtesy of the Istituto e Museo di Storia della Scienza, Florence (MED G. F. 27).

PLATE 6. GIOVANNI BATTISTA CAVALLINI, LARGE-SCALE NAUTICAL CHART, 1652. (See p. 205.) A detailed chart of the coast from Nice to Civitavecchia from the nautical “Teatro del Mondo Marittimo” by Cavallini, Leghorn.



PLATE 7. JACOPO MAGGIOLO, NAUTICAL CHART OF THE MEDITERRANEAN AND THE ATLANTIC COAST, GENOA, 1561. (See p. 210.)

Size of the original: 92 X 125 cm. Photograph courtesy of the Museo Navale di Pegli, Genoa (NIMN 3372).



PLATE 8. FRANÇOIS OLLIVE, NAUTICAL CHART OF THE MEDITERRANEAN, MARSEILLES, 1664. (See p. 233.)

Size of the original: 88 X 130 cm. Photograph © Musée National de la Marine/Patrick Dantec, Paris (9 NA 23).



PLATE 9. HENRICUS MARTELLUS GERMANUS, MAP OF CEYLON. (See p. 267.) The map is included in several known copies of the “Insularium illustratum” (ca. 1480–90) and is based on the Ptolemaic map of the island, whose name is preserved (Taprobana Insula Indiana). A note on the map mentions that the island is surrounded by an archipelago of 1,378 islets. Henricus Martellus does not appear to have produced

an original cartographic work. He complemented Cristoforo Buondelmonti’s *isolarium* with maps of islands as well as of mainland regions, presenting a composite universal atlas based on the material available at the time.

Size of the original: 46.3 X 30.2 cm. Photograph courtesy of the BL (Add. MS. 15760, fol. 62r).



PLATE 10. PTOLEMAIC MANUSCRIPT MAP OF AFRICA FROM THE WILCZEK BROWN CODEX. (See p. 317.)
Size of each mounting board: 39 x 28.3 cm. Photography courtesy of the John Carter Brown Library, Brown University, Providence (Acc. 31137).



PLATE 11. PAGE FROM A MANUSCRIPT EDITION OF THE *SEPTE GIORNATE*, [1482]. (See p. 323.) Francesco Berlinghieri is shown in the illuminated "C" at the top of the page. The circles in the right margin show Berlinghieri, Ficino, and Ptolemy in different scenes from the text; the ovals on the

left all depict Ptolemy. Size of the original: 44 X 31 cm. Biblioteca Nazionale Braidense, Milan (AC XIV 44, fol. 1r). By concession of the Ministero per i Beni e le Attività Culturali.



PLATE 12. JEAN COSSIN, MANUSCRIPT WORLD MAP ON THE SINUSOIDAL PROJECTION, 1570. (See p. 372.) This projection, based on elegant sine curves, is an equal-area

projection and was popularized almost a century later by Guillaume Sanson and John Flamsteed. Photograph courtesy of the BNF (Rés. Ge D 7896).

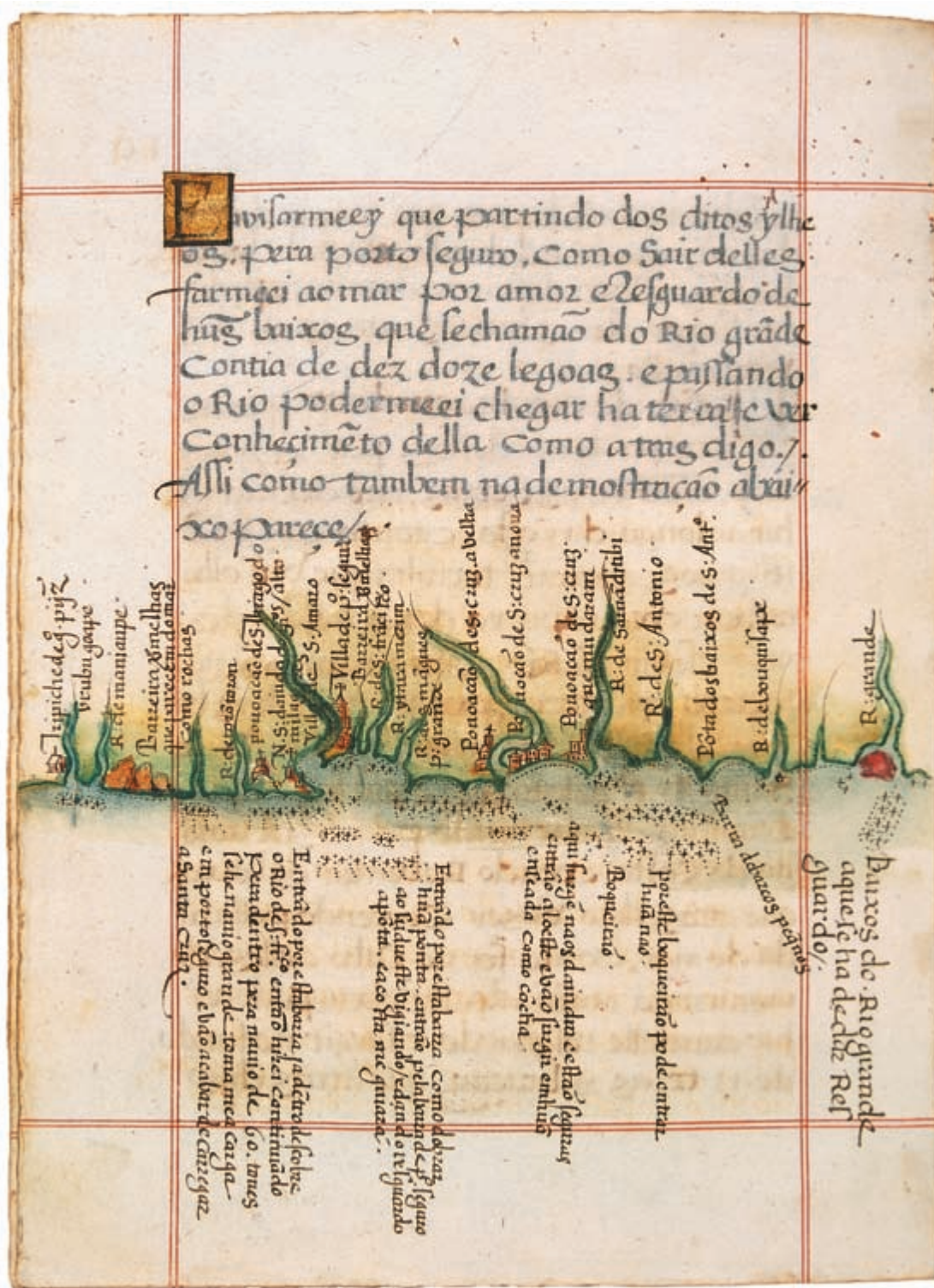


PLATE 13. PORTUGUESE ROTEIRO, ATTRIBUTED TO LUÍS TEIXEIRA. (See p. 462.) From the “Roteiro de todos os sinais, conhecimentos, fundos, baixos, alturas, e derrotas que há na costa do Brasil desde o cabo de Santo Agostinho até o estreito de Fernão de Magalhães.” This depiction of the Brazilian coastline near Porto Seguro, the region where Pedro Álvares Cabral and his fleet made landfall on their maiden journey to South America in 1500, contains three separate

textual narratives: the primary description of the coastal descent from “ylheos” to “porto seguro,” at top; toponymic titles (at ninety-degree angles to the coast) reminiscent of early portolan charts, at middle; and sophisticated instructions for entering and departing from ports and harbors (at ninety-degree angles to the coast), at bottom.

Photograph Henrique Ruas, courtesy of the Biblioteca da Ajuda/IPPAR, Lisbon (52-XII-25, fol. 10v).



PLATE 14. PLANE CHART OF THE ATLANTIC OCEAN, CREATED AFTER 1549 BY AN ANONYMOUS PORTUGUESE CARTOGRAPHER. (See p. 519.) The chart's latitude scale is prominently depicted in the middle of the ocean. Significantly, this chart also has an oblique meridian, located just off of the Labrador coast. Size of the original: 63 X 88 cm. Photograph courtesy of the BNF (Cartes et Plans, Rés. Ge B 1148).



PLATE 15. FOUR EXAMPLES OF EARLY COLOR PRINTING, 1513. (See p. 594.) A comparison of four maps of Lorraine from Claudius Ptolemy, *Geography* (Strasbourg, 1513), reveals considerable variation among the colors used to print the three woodblocks in this experimental printing (red, yellow/brown, and black). Close examination also reveals subtle differences in the state and content of the three blocks.

Photographs courtesy of the John Carter Brown Library at Brown University, Providence (upper left); the American Geographical Society Library, University of Wisconsin–Milwaukee Libraries (Rare 420 pt, pl. 47) (lower left); the William L. Clements Library, University of Michigan, Ann Arbor (Atlas N-3-A) (upper right); and the National Library of Finland, Helsinki (N. 2173) (lower right).



PLATE 16. THE TWO KNOWN COLORED VERSIONS OF FRANCESCO ROSSELLI'S OVAL WORLD MAP, CA. 1508. (See p. 604.) A comparison of these two colored versions reveals differences in the geographical content based on the coloring alone. Note the coastline of the continent in the Antarctic area. It is *not* named Antarcticvs; the "C," for Circvlvs, in front of

that word has been colored over in the lower example. See also figure 1.3.

Photograph courtesy of the Biblioteca Nazionale Centrale, Florence. By concession of the Ministero per i Beni e le Attività Culturali della Repubblica Italiana (top). Photograph © National Maritime Museum, London (G201: 1/53A) (bottom).



PLATE 17. SIGNED COLORING BY JACKOMINA LIEFRINCK (LIEFRYNCK). (See p. 606.) An unusual instance of the colorist's signing a map or title page, in this case the title page of the 1586 edition of the *Speculum nauticum* of Lucas

Jansz. Wagenaer. Jackomina (Mynken) was the daughter of the engraver Hans Liefrinck. Photograph courtesy of the BNF (Rés. G 46).



PLATE 18. DITCHLEY PORTRAIT OF ELIZABETH I, ATTRIBUTED TO MARCUS GHEERAERTS, CA. 1592. (See p. 669.) An imposing figure of Elizabeth I—Gloriana in all her glory—stretches the metonymic association of the monarch and

the nation by literally towering over the lands in her possession. The map itself is drawn after the Christopher Saxton model. Size of the original: 241.3 X 152.4 cm. Photograph courtesy of the National Portrait Gallery, London (NPG 2561).



PLATE 19. CLAES JANSZ. VISSCHER, *LEO BELGICUS*. (See p. 674.) This version of the bellowing *Leo Belgicus*—literally, the Belgian Lion—was executed during the Twelve-Year Truce, a lull in the fighting of the Eighty Years' War between Spain and the Netherlands. On the left are views of ten cities of the northern Netherlands that were then governed (de facto) by the States General and the House of Orange; on the right are ten cities under the control of the Spanish regents and Philip III. Note the slumping suit of armor in the lower right corner, identified as "Sleeping Mars." Photograph courtesy of the Stichting Atlas van Stolk, Rotterdam (no. 1248).



PLATE 20. JOHANNES DE RAM AND COENRAERT DECKER, DELFT, CA. 1675-78. (See p. 694.) This splendid map of Delft illustrates the role of city views and maps as a form of civic boosterism. The image stresses Delft's importance as a seaport and center of trade in faience and cloth. It combines a profile view (at top) and a plan view (middle, with a

smaller-scale plan upper right), with various public buildings surrounding the plan.

Size of the original: 160 X 180.5 cm. Photograph courtesy of the Gemeente Musea Delft, Collectie Stedelijk Museum Het Prinsenhof (D 162).



PLATE 21. WOTTON UNDERWOOD, BUCKINGHAMSHIRE. (See p. 707.) The map was probably made at some time between 1564 and 1586 to illustrate points of dispute between the communities of Wotton Underwood and Ludger- shall arising from rights of common on the one hundred acres of "Wotton Lawnd."²⁹ Photograph courtesy of the Huntington Library, San Marino (Stowe Manuscripts, ST 59).



PLATE 22. TAPESTRY MAP OF THE MEDITERRANEAN BASIN, 1549-51. (See p. 724.) This is the first tapestry in the collection of what was originally twelve tapestries of the Conquest of Tunis series commissioned by Charles V and detailing his expedition to Tunis in 1535. Only ten of the original cartoons (full-size drawings on paper in charcoal and overlaid with watercolor), designed by Jan Cornelisz. Vermeyen between about

1544/45 and 1550, survive (all in the Kunsthistorisches Museum in Vienna). Twelve full-size tapestries (*editio princeps*) were woven from Vermeyen's cartoons by Willem de Pannemaker in Brussels from 1549 to 1554; ten, including this one, now hang in the Palacio de Oriente and Armería Real in Madrid. Size of the original: 520 X 895 cm. Photograph copyright © Patrimonio Nacional, Madrid (inv. 10005895).



PLATE 23. SELF-PORTRAIT OF SIR NATHANIEL BACON, CA. 1618–20. (See p. 735.) Oil on canvas by English amateur painter Nathaniel Bacon, this portrait shows the author holding a drawing and sitting with his books, writing materials, and an

atlas of Abraham Ortelius open to the map of *Germania*. Size of the original: 205.7 X 153.6 cm. Private Collection/Bridgeman Art Library, New York (GRH 242121).

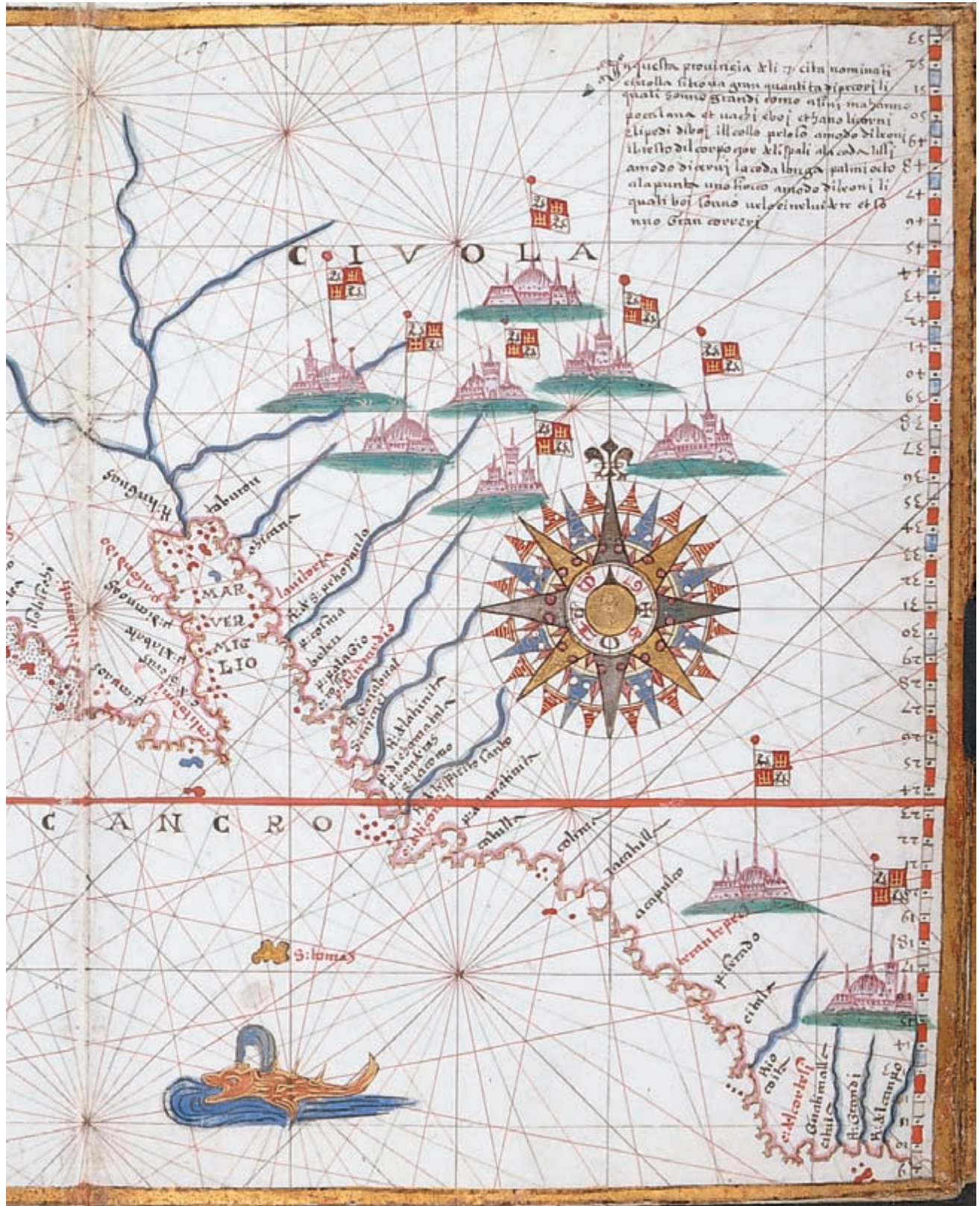


PLATE 24. THE SEVEN CITIES OF CÍBOLA FROM JOAN MARTINES'S CHART OF 1578. (See p. 743.)

Size of the entire original: 24 X 36 cm; this portion ca. 24 X 19.9 cm. Photograph courtesy of the BL (Harl. MS. 3450, map no. 10).