



Searching for Africa

The Map Collection

of Dr. Jack Franke

An Exhibit in Conjunction with the

Twelfth Biennial Virginia Garrett

Lectures on the History of Cartography

September 30, 2021 through January 5, 2022

Special Collections
The University of Texas at Arlington Libraries

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On the Cover



1

Vincenzo Maria Coronelli
L'Africa divisa nelle sue Parti...

Engraving with applied color on two sheets of paper, 61 x 45 cm.,
from Coronelli, *Atlante Veneto*, vol. 1 (Venice: Domenico Padoani, 1692).
Gift of Dr. Jack Franke 2019-349a & b

This large double-sheet map of Africa is the work of the Venetian cartographer, theologian, and mathematician Vincenzo Maria Coronelli (1650-1718) who gained international fame as a globe-maker for French King Louis XIV and as the author of atlases and books on globes.¹ The map is quite similar to the image of Africa on his other globes and maps which are largely based upon a variety of French, Portuguese, and ancient sources. The decorative title cartouche with drapery at lower left bears a dedication (in Italian) to a member of the Colonna family and includes African animals derived from earlier published works. The second cartouche strategically covers a little understood portion of the continent's interior and shows a geographer-scholar-scribe recording upon a cloth draped over an Egyptian stele with various reference sources for the depiction of the Nile, "father of waters" – here personified by a reclining old man holding an oar next to an overturned vase spilling water over a crocodile. The inscription alludes to the source of the Blue Nile in Abyssinia and references Alexander the Great, Portuguese Jesuit

Balthasar Tellez (1596-1675), the German Orientalist scholar and linguist Hiob Ludolf (1624-1704) and questions the ancient Greeks' supposition that the Nile arose in the "Mountains of the Moon."²

¹ In addition to his work for Louis XIV, Coronelli received state support as Cosmographer to the Venetian Republic and founded the world's first geographical society, the "Accademia degli Argonauti." He was a native of Venice but may have received some training as an apprentice wood engraver in Ravenna. Back in Venice by 1663 he entered the Franciscan Order of Conventual Friars Minor, first as an oblate, and by 1665 as a novice. Coronelli rose through the ranks of this religious order, eventually serving as General of the Order from 1701 to 1704. In 1671, he entered the Convent of Santa Maria Gloriosa dei Frari in Venice as a subdeacon, and from 1686 this famous convent also served as his professional workshop. See Helen Wallis' "Bibliographical Note" in *Vincenzo Coronelli, Libro dei Globi* (Amsterdam: Theatrum Orbis Terrarum, 1969), pp. v-xviii.

² For detailed information on this map see Richard L. Betz, *The Mapping of Africa: A Cartobibliography of Printed Maps of the African Continent to 1700* (t Goy-Houten, Netherlands: Hes & De Graaf, 2007), pp. 447-449, no. 153. Coronelli assumed the Nile to be only the Blue Nile and for its depiction, based upon the travel descriptions of the Portuguese Jesuits Pedro Páez and Jerónimo Lobo, he was reasonably accurate, but the source of the White Nile would continue to puzzle geographers for years. See John Delaney, *To the Mountains of the Moon: Mapping African Exploration, 1541-1880* (Princeton, New Jersey: Princeton University, 2007), pp. 37-39, for a reference to Coronelli's more detailed African regional map of *Abissinia, dove sono le Fonti del Nilo...*, also from Coronelli's *Atlante Veneto...* (Venice, 1690 or 1695).

Searching for Africa

The Map Collection of Dr. Jack Franke

An Exhibit to Accompany the Twelfth Biennial Virginia Garrett Lectures

Introduction and Acknowledgments

Over three and a half years ago, UTA Distinguished Alum Dr. Jack Franke (class of 1987) contacted me with a proposal to purchase for Special Collections more “maps of Texas.” Fortunately, past UTA Special Collections librarians and archivists, professors, and particularly private donors like Virginia Garrett, Jenkins Garrett, Ted W. Mayborn, Lewis M. Buttery, Murray Hudson, and, more recently, Walter A. Wilson had already seen to this. I told him I was a little discouraged because almost any “map of Texas” that we did not already own was usually a variant of what we did have and would probably cost a small fortune by itself. The research and bragging rights that UTA would gain would probably not make up for the money it would require. (It is both a blessing and a curse that folks in Texas love their antique Texas maps so much!) On the other hand, I suggested a few antique maps of Africa would help us tell a larger story of world cartographic history and the transatlantic histories of Texas and North America. Having worked with a map and print dealer in the early 2000s, I knew these maps often sat unsold on back shelves. Also, I took pride that the UTA student population is among the most diverse in the country, but not all of them yet share our enthusiasm for Texas and Texas history. Give us a few old maps of Africa, I said, and perhaps as a byproduct we can get some people interested in Texas and better tell the stories of more of its people.

Well, with over five hundred donated maps later, Dr. Franke has shocked and encouraged us all by his generosity! Not only did he purchase a few fantastic “maps of Texas” for us – in particular, the first map to focus on “New Spain” of which Texas was once part – he started buying maps of Africa in a substantial way. As Africa maps began to pour in, drawn by cartographers whose maps of North America were beyond our normal budget reach, I knew UTA had “struck oil” – to use a tired Texas expression. As Dean and Professor at the Defense Language Institute Foreign Language Center in Monterey, California, Dr. Franke understands the

importance of diversity, and he has talent and knowledge that makes him a “Maverick” collector. For example, he knows enough to write to or speak directly to a map dealer in Hungary in Hungarian or a map dealer in Italy in Italian or a map dealer in Germany in German.

Cynics may say, well, now that we have the internet we no longer need to own and house original paper maps. First, the acquisition of paper maps is not the end goal here, but rather, they are only tools used as a means to help us understand and teach greater concepts. Similarly, it is important to remember that digitization and the internet are also not the end goals but only tools – among other technologies – that help us seek and spread knowledge and obtain higher truths. Seeing and interacting with an original artifact in person is quite different from seeing it only on the internet. There is a place for both. I believe that after a year or two of online learning not everyone would agree that it is the same as, or necessarily superior to, in-person learning. Certainly, many would agree that an in-person meeting or conference has certain advantages that cannot be easily or efficiently duplicated online. Many good and excellent minds may not thrive in all types of learning environments. To see the delight on the faces of some of our students who understand the material’s importance when confronted with “the real stuff” makes this worthwhile.

Obviously, European maps of Africa can tell us about cartographic history – long a mission of UTA Libraries Special Collections – but what can a map of Africa made by Europeans really tell us about Africa and African history? Much less, how is it related to American, Texas, and World history? What uses do these maps have for other disciplines? These are all very legitimate questions for which, in most cases, I do not have answers. This gallery guide is merely intended as a beginning reference for understanding the European context in which these maps of Africa were produced, because to interpret these maps, a researcher must ask questions

and apply methods like those long used by cartographic historians, art historians, historians, and archaeologists to interpret maps, art, and other such artifacts.¹ What is the item? Who was involved in its production? How skilled or conscientious were they? What sources did they use, and how reliable were they? Where, when, and how was it produced, and what economic factors drove its production, or why was it produced, and who was the intended audience? If it is to be read in another language, what does it say? If possible, most of these questions really need to be answered about a map or an image before one can finally ask what the map or image tells us about its subject, in this case, Africa.

Employing this litany of questions reminds us how complex the historical issues really are – just on the European side. Now try to tease information about Africa from these maps and images, remembering that much of the information on the maps comes from European observers who likely have little or no understanding of African languages, laws, customs, and history! If a Portuguese observer heard an African from one linguistic group explain a place name and a French observer heard a description of the same place from an African from another linguistic group, the possibilities for confusion magnify. However, does that mean that studying this problem is not worth the effort, or that the map or image is not useful to the study of Africa or African history? Just because a source requires exceptional skills to understand should not make it worthless. European contact and trade are important parts of African history just as surely as understanding European immigration and African slavery is an important part of Texas history. An understanding of Texas history is incomplete without a larger context, and the same may be said about African history, the history of slavery, or any subject of history.

As a language expert, Dr. Franke understands how complicated these maps can be from a language standpoint. Nevertheless, we can argue that we certainly know a lot more about these maps than we know about famous and incredibly important archaeological finds dating back thousands of years. All disciplines have their uses and strengths in helping us seek knowledge and truth. Surely, to gain a truer picture and story of Texas

or Africa in the sixteenth, seventeenth, and eighteenth centuries requires much more than old European maps, prints, travel books, letters, manuscripts, and secondary history books. Without the disciplines of archaeology, anthropology, Native American, African, and Caribbean history, art history, and languages, only a biased and limited knowledge can be gleaned from these printed maps and images. They, collectively, are just another tool – but, like the internet – oh, what a wonderful tool!

Many people have been helpful in putting this exhibition and guide together. The staff of Special Collections covered duties that freed me up to work on the project. UTA Library staff members Evan Spencer, Mark Cook, and Claudia Catanzaro Solis scanned maps, prints, and books along with recent UTA graduates Jessica Khazem and Mya Lewis who also helped produce early checklists, added metadata, and helped with exhibit design. Jessica volunteered her time and even suggested the name for the exhibit. UTA student Dylan Williams also assisted with exhibit design, framing, and matting, as did my former employer Royd Riddell and his assistant David Bates. Carol Lehman once again employed her special talents to design the gallery guide, Cathy Spitzenberger helped with proofing, and Ed and Cherrie Ferguson of Premiere Business Printing & Graphics in Arlington printed the guides. Dr. Franke, in addition to his generous donations, himself provided information on many maps and translations of the Russian and Ottoman Turkish maps which I cannot read. Dr. Alusine Jalloh provided inspiration before his retirement from UTA's department of history. Dr. Imre Demhardt, Jenkins and Virginia Garrett Chair in the History of Cartography, offered suggestions on a part of this guide as did UTA Ph.D. history graduate Dr. Daniel Degges. Finally, Head of Special Collections Brenda McClurkin provided unceasing, calming support and enthusiastic encouragement throughout the project. It is my sincere hope this exhibition will be just the first of many to utilize these wonderful resources, just like Jenkins and Virginia Garrett's donations in the 1970s through the 1990s were and will continue to be the basis for many subsequent and future projects.

– Ben Huseman

¹ Antique maps of North America have a large secondary literature, but there is nowhere near as much written on antique maps of Africa. The best works I have found so far include Richard L. Betz, *The Mapping of Africa: A Cartobibliography of Printed Maps of the African Continent to 1700* ('t Goy-Houten, Netherlands: Hes & DeGraaf, 2007); John Delaney, *To the Mountains of the Moon: Mapping African Exploration, 1541-1880* (Princeton, New Jersey: Princeton University Library, 2007); Oscar I. Norwich and Pam Kolbe, *Norwich's Maps of Africa Second Edition*, ed. by Jeffrey C. Stone (Norwich, Vermont: Terra Nova Press, 1997; first published in 1983); Wulf Bodenstein, *Exploring Africa with Ancient Maps* (Tervuren, Belgium: Royal Museum for Central Africa and Philippe de Moerloose, 2017). Further endnotes will reference others.

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European Cartographic Knowledge of Africa

The Influence of Ptolemy and the Ancients, ca.1400–1750

The *Geographia* (Geography), a book of ancient Greco-Roman geographical knowledge compiled in Alexandria, Egypt, by Greek astronomer, mathematician, and geographer Claudius Ptolemaeus (Ptolemy) in the second century A.D. supplied most of the cartographic knowledge Europeans knew about Africa for many years. Other ancient writers, including the Greek historian Herodotus (fifth century B.C.), the Romans Pliny the Elder, Pomponius Mela (both first century A.D.), and Gaius Julius Solinus (third century A.D.), who had written about Africa and its inhabitants, also contributed to this knowledge. Mela's work *Cosmographia; sive, De situ Orbis* (Cosmography, or the location of the World) utilized the name for the study of the universe as it was understood at that time. In Ptolemy's time, the Roman Empire encompassed the Mediterranean world, including most of northern Africa. During the Medieval period, the Arabs spread Islamic rule over northern Africa, and Ptolemy's writings and those of other ancient writers were largely forgotten in the west. However, Byzantine and Arab scholars preserved and expanded upon this geographical knowledge, and by the early 1400s Italian collectors and scholars "rediscovered" Ptolemy's *Geographia*, the *Cosmographia*, and works of the other ancient writers. The Renaissance scholars soon created maps using Ptolemy's geographical data and mapmaking directions, incorporating information from the other ancient writers even though the surviving manuscripts of Ptolemy and the other ancient writers had contained no maps.¹ The European revolution in printing, beginning with Johannes Gutenberg's employment of a moveable-type printing press by 1450 in Mainz together with early efforts at printing maps by a woodcut process in the early 1470s in Germany and by the copper engraving process in Italy as early as 1477, soon spread this knowledge and these "Ptolemaic" maps throughout Europe.² So dominant were Ptolemy's ideas and those of the ancients, these maps continued to exert an influence long after modern exploration had proven many of their notions in error.

¹ See O.A.W. Dilke et al., "The Culmination of Greek Cartography in Ptolemy," in J. B. Harley and David Woodward, eds., *The History of Cartography, Volume One Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean* (Chicago and London: The University of Chicago Press, 1987), pp. 177-200; David Woodward, "Cartography in the Renaissance: Continuity and Change," and Denis E. Cosgrove, "Images of Renaissance Cosmography, 1450-1650," in David Woodward, ed., *The History of Cartography, Volume Three, Part One Cartography in the European Renaissance* (Chicago and London: The University of Chicago Press, 2007), pp. 3-24, 55-98.

² See David Woodward, ed., *Five Centuries of Map Printing*, The Kenneth Nebenzahl, Jr., Lectures in the History of Cartography at the Newberry Library (Chicago and London: The University of Chicago Press, 1975), pp. 40, 51.

2 _____

Martin Behaim, with the assistance of Georg Glockendon the Elder et al

[Behaim Globe a.k.a. das Erdapfel] (ca.1491-1494)

Original of composite materials, opaque paint, iron frame, brass horizon ring (1510), in the German National Museum, Nuremberg. Full-size facsimile (approx. 20 in diameter or 53.5 in. tall, including stand), by Greaves & Thomas, London *The University of Texas at Arlington Libraries Special Collections Garrett Endowment Purchase in Memory of Nancy Jane David*

The image of Africa on the world's oldest surviving terrestrial globe has a Mediterranean coastline based largely upon Ptolemy's *Geography* and a reasonably accurate western coastline but a distorted southeastern coastline. It contains Portuguese place names for the entire western coast of the continent. The globe's chief creator, Martin Behaim (1459-1507), was a Nuremberg merchant who had lived in Lisbon, Portugal, and who claimed to have accompanied a Portuguese expedition along the west African coast as far as Namibia.¹ Certainly, while in Portugal (from 1484 until ca.1490 when he returned to Nuremberg) Behaim had collected information from the great Portuguese voyages of discovery led by Diogo Cão in 1482-1484 and 1484-1486 as well as that by Bartholomew Dias to the Cape of Good

Hope in 1487-1488. He may have also had access to a world map by Francesco Rosselli printed in Florence ca.1492. Behaim's globe is perhaps more famous for what it does not show – the Americas – since Europeans (including Christopher Columbus himself) were still unaware that these continents existed. Sadly, very little contemporary accounts of Behaim's activities survive beyond what may be found on his globe and in Hartmann Schedel's best-selling Nuremberg Chronicle of 1493.² The Nuremberg woodblock cutter, printer, and painter Georg Glockendon the Elder (active 1484-1514) actually executed the designs on the globe's surface.³ These include Portuguese flags along the west African coast, African kings and animals, and a genuinely red-colored Red Sea.

¹ Behaim's biographer, E. G. Ravenstein, in *Martin Behaim, His Life and His Globe* (London: George Philip & Son, Ltd., 1908), scoffs at Behaim's claim that as a foreigner he commanded a second ship on one of Cão's exploratory expeditions, and he believed that Behaim at most may have made it as far as Guinea on a relatively minor Portuguese trading expedition.

² *Ibid.*; see also Richard L. Betz, *The Mapping of Africa* (2007), pp. 43-44.

³ Jeffrey Chipps Smith, "Glockendon Family," *Oxford Art Online* (2003): <https://doi.org/10.1093/gao/9781884446054.article.T032867>



3
 Pieter van der Aa

**Tabula Geographica Occidentalem Orbis Partem. [and]
 Tabula Geographica Orientalem sive Orbis Partem
 [Western Roman Empire and Eastern Roman Empire]**

Engravings with applied color on two sheets of paper, 37 x 83.5 cm. (total), 1710, from Van der Aa, *La Galerie agréable du monde* (66 parts in 33 vols.; Leiden: Van der Aa, 1728), part 34, nos. 1 and 2.
 Gift of Dr. Jack Franke 2020-375 116/9

This relatively modern (early eighteenth century) and beautifully engraved double-sheet map clearly shows the western part of the world known to the ancient Greeks and Romans. Northern Africa, with its coastline along the Mediterranean, was one of the best known areas to western Europeans. The map was compiled and produced by Pieter van der Aa (1659-1733), a prolific Dutch bookseller, auctioneer, and publisher in Leiden who after 1717 was one of the main suppliers to the private library of the Russian Czar Peter the Great. The map was included in a 33-volume book that had over 3,802 images, of which 528 were maps.¹

¹ On Van der Aa, see Paul Hoftijzer, “Pieter van der Aa and the Galerie agreable du monde,” in Peter van der Krogt, *Koeman’s Atlantes Neerlandici*, New Edition (Houten, Netherlands: Hes & De Graaf, 2012), vol. 4-A1, pp. 9-13; and Cornelis Koeman, *Atlantes Neerlandici: Bibliography of terrestrial, maritime and celestial atlases and pilot books, published in the Netherlands up to 1880* (Amsterdam: Theatrum Orbis Terrarum, Ltd., 1967), vol. 1, pp. 1-29.

4
 Hartmann Schedel et al.

Secunda etas mundi; secunda etas miidi [Mappa Mundi]

Woodcut engravings with letter press on paper, 43.6 x 54.5 cm. (sheet), from Hartmann Schedel, comp., *Liber Chronicarum [a.k.a. the Nuremberg Chronicle]* (Nuremberg: Anton Koberger, 1493).
 Gift of Virginia Garrett 230004

Ancient Greco-Roman and Judaeo-Christian traditions combine in this original double-page spread from the celebrated late Renaissance illustrated best seller known as “the Nuremberg Chronicle.” The woodcut map generally adheres to Ptolemaic-style depictions of the three known continents of Europe (upper left), Africa (lower left), and Asia (at right). Africa features Egypt, Carthage, Tunis, Mauritania,



Ethiopia Interior, and other divisions as well as mountains and rivers. The Nile and its tributaries, flowing through lakes and beginning from mountains in the south, end in the characteristic delta on the Mediterranean. The map employs a version of Ptolemy’s first conical projection (without the numerical coordinates for latitude and longitude). Surrounding it are directional wind heads and figures representing S[h]em, C(H)am, and Japhet – the three sons of Noah from whom all peoples were believed to descend following the Great Deluge described in the Hebrew book of *Genesis*. At far left are woodcut vignettes representing mythical figures of alien oddities envisioned by members of Michael Wohlgemut and Hans Pleydenwurf’s Nuremberg artist workshop based upon descriptions by ancient classical authors including Pliny, Pomponius Mela, Solinus, and Herodotus, as well as by medieval travelers.¹

¹ Ronald W. Shirley, *The Mapping of the World: Early Printed World Maps, 1472-1700* (London: The Holland Press, Ltd., 1984), p. 19. Also see Adrian Wilson and Joyce Lancaster Wilson, *The Making of the Nuremberg Chronicle* (Amsterdam: Nico Israel, 1976) and my blog post “City Highlights (Part One): African City Views from the Nuremberg Chronicle,” <https://libraries.uta.edu/news-events/blog/city-highlights-part-one-african-city-views-nuremberg-chronicle>, UTA Libraries, 2021.



Workshop of Michael Wohlgemut

Linea pontificu [and] Carthago [Carthage]

Woodcut engraving with letter press on paper, 44 x 30.7 cm. (sheet), from Hartmann Schedel, *Liber Chronicarum* [a.k.a. *The Nuremberg Chronicle*] (Nuremberg; Anton Koberger, 1493).

Gift of Dr. Jack Franke

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The Nuremberg Chronicle contained numerous city views that were printed from woodcuts often used more than once in the text to represent various cities from around the world. While this image representing the ancient North African city of Carthage (located in present-day Tunisia) appeared only once, it is most likely imaginary, since it is doubtful that any of the artists in Michael Wohlgemut's workshop had access to original sketches drawn in Africa. It nevertheless shows city walls with a prominent gate and a building that could be construed as a domed mosque and an onion-roofed minaret in addition to other towers, buildings, and a hilltop castle. The four accompanying half-length woodcut portraits of ancient figures were likewise never intended to be accurate but re-appeared several times throughout the text to represent various people.¹ Here they denote a genealogy of the descendants of Moses' elder brother, prophet, and high priest Aaron taken from the Hebrew book of *Chronicles*. Interestingly, nonetheless, the image of Amarias (third from the top) has distinctly African features suggesting that the German woodcutter had personally and carefully observed an African sitter or copied a sketch by another artist who had. The woodcut might be among the earliest authentic printed representations of an African in western art. It is also significant to note that at least one example of the German translation of the *Chronicle* that appeared in 1494 has different portrait woodcuts for the top three portraits.²

¹ See Wilson and Wilson, *The Making of the Nuremberg Chronicle* (Amsterdam: Nico Israel, 1976). More information about the African city views may be found in my blog post "City Highlights (Part One): African City Views from the Nuremberg Chronicle," <https://libraries.uta.edu/news-events/blog/city-highlights-part-one-african-city-views-nuremberg-chronicle>, UTA Libraries, 2021.

² Compare with *The Nuremberg Chronicle: A Facsimile of Hartmann Schedel's Buch der Chroniken printed by Anton Koberger in 1493* (New York: Landmark Press, 1979). The facsimile does not specify the location of the original used to create it, but it was obviously taken from a copy of the 1493 German translation that first became available the next year.

Workshop of Michael Wohlgemut *Alexandria*

Woodcut engraving with letter press on paper, 44 x 30.7 cm. (sheet), from Hartmann Schedel, *Liber Chronicarum* [a.k.a. *The Nuremberg Chronicle*] (Nuremberg; Anton Koberger, 1493).

Gift of Dr. Jack Franke

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The image of the Egyptian city of Alexandria was printed from the same woodcut reused in the *Chronicle* to represent at least six other cities from around the world.¹ Not surprisingly, the imaginary view is not filled with typical Egyptian architecture of the time but instead with half-timbered stucco buildings, stone churches, castles, ramparts, and town walls looking much like Nuremberg itself. Schedel's text for *Alexandria* mentions its founding by Alexander the Great, its role as Egypt's capital city under the Ptolemaic kings, the Romans, and the Byzantines, its role as an early center of Christianity, and its status under the Turks, but he makes no mention of the great ancient library there.²

¹ *The Nuremberg Chronicle: A Facsimile of Hartmann Schedel's Buch der Chroniken printed by Anton Koberger in 1493* (New York: Landmark Press, 1979). This facsimile does not specify the location of the original used to create it, but it is obviously taken from a copy of the 1493 German translation.

² See Ben W. Huseman, "City Highlights (Part One): African City Views from the Nuremberg Chronicle," <https://libraries.uta.edu/news-events/blog/city-highlights-part-one-african-city-views-nuremberg-chronicle>, UTA Libraries, 2021.

Giovanni Antonio Magini after Claudius Ptolemy, *Tavola dell'Universale* *Descrittione del Mondo*

Engraving on paper, 13.5 x 17.5 cm., in Ptolemy, *Geografia cioe Descrittione Universale della Terra....* ed. by Magini, trans. by Leonardo Cernoti (Venice: Giovanni Battista & Giorgio Galignani brothers, 1598). 30 cm.

G1033 .P86 1598 SpCo

This late sixteenth-century Venetian edition of Ptolemy's geography features a finely engraved world map similar to the world maps in the 1482 Florentine and Ulm editions of Ptolemy's *Geographia*. The original design for these maps is sometimes credited to Nicolaus Germanus in the late 1460s or early 1470s and it is based upon Ptolemy's second projection (using curved meridians and parallels).¹ Note that Ptolemy placed the prime meridian (0°) so that it passed through the western tip of the Canary Islands, which for the ancients was the end (or beginning) of the known world.

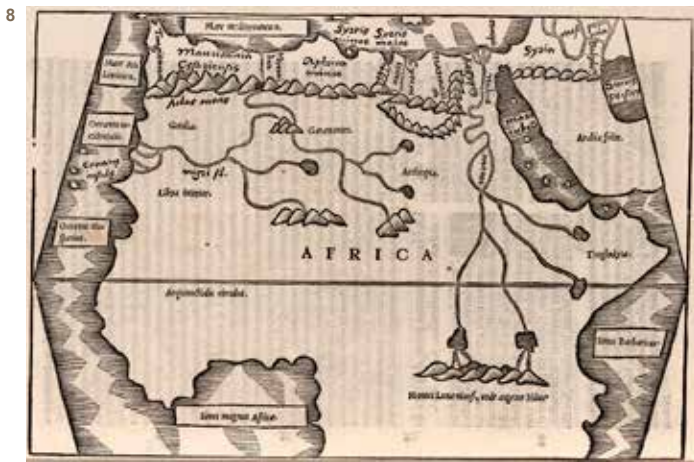
¹ See R.A. Skelton, "Bibliographical Note," in *Francesco Berlinghieri Geographia Florence 1482* (Amsterdam: Theatrum Orbis Terrarum, 1966), pp. v-xii; R.A. Skelton, "Bibliographical Note," in *Claudius Ptolemaeus Cosmographia Ulm 1482* (Amsterdam: Theatrum Orbis Terrarum, 1963), pp. v-xi.

Sebastian Münster after Claudius Ptolemy *Africa*

Woodcut engraving on paper, 16 x 20.5 cm., in Johann Camers, ed., *Gaius Julius Solinus, Polystor [and] Pompeus Mela, De Situ Orbis* (Basel: Michael Isingrin and Heinrich Petri, 1538), p. 83. 32.5 cm.

G113 .S7 1538

In one of his earliest maps of Africa, German humanist, theologian, and scholar Sebastian Münster (1488-1552) employed Ptolemy's conic first projections for the northern and southern hemispheres but diverged from ancient tradition by including a more accurate outline of western Africa including the Bight of Benin. Münster believed that a thorough understanding of, and an embellishment of, ancient



geography was necessary for the development of modern geography. He therefore included slightly revised maps in a Ptolemaic style in his edition of Solinus' *Polyhistor* (originating in the third century) and Pomponius Mela's *De situ Orbis* (from the first century A.D.).¹ An ordained Franciscan, Münster's interest in geography stemmed in part from lectures he had attended while a student at the University of Tübingen along with Phillip Melanchthon. Like Melanchthon, Münster became a professor and taught theology and Hebrew studies (Melanchthon taught theology and Greek) and eventually became an important convert to Martin Luther's Protestant movement.

¹ Robert W. Karrow, Jr., *Mapmakers of the Sixteenth Century and Their Maps: Bio-Bibliographies of the Cartographers of Abraham Ortelius, 1570* (Chicago: Published for the Newberry Library by Speculum Orbis Press, 1993), pp. 410-421, no. 58/65. Also see Peter H. Meurer, "Cartography in the German Lands, 1450-1650," in Woodward, ed., *History of Cartography Volume Three, Part 2*, (2007), pp. 1213.

9 _____

[Attrib. to Sebastian Münster] after Claudius Ptolemy,
Aphricae Tabula I

Woodcut engraving with applied color on paper, 25.9 x 33.5 cm., from Ptolemy, *Geographia* (Basel: Münster, 1545; first printed by Heinrich Petri in 1540).

Gift of Dr. Jack Franke

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10 _____

[Attrib. to Sebastian Münster] after Claudius Ptolemy
Aphricae Tabula II

Woodcut engraving with applied color on paper, 25.6 x 33.8 cm., from Ptolemy, *Geographia* (Basel: Münster, 1542; first printed by Heinrich Petri in 1540).

Gift of Dr. Jack Franke

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11 _____

[Attrib. to Sebastian Münster] after Claudius Ptolemy
Aphricae Tabula III

Woodcut engraving with applied color on paper, 26 x 33.6 cm., 1540, reputedly from Strabo, *Strabonis rerum geographicarum...* (Basel: Sebastian Petri a.k.a. Henricpetri, 1571).

Gift of Dr. Jack Franke

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12 _____

[Attrib. to Sebastian Münster] Sebastian Münster
after Claudius Ptolemy

Aphricae Tabula IIII

Woodcut engraving with applied color on paper, 25.3 x 34.3 cm.,

(Basel: printed by Sebastian Petri a.k.a. Henricpetri, 1552)

Gift of Dr. Jack Franke

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Ptolemy's *Geographia* identified twenty-six regional maps of the world of which three depicted north Africa in detail and a fourth showed much of Africa generally. Renaissance geographers and cartographers, such as the German Sebastian Münster, recreated Ptolemy's regional maps often by closely imitating Nicolas Germanus' earlier printed interpretations (Ulm, 1483) employing Ptolemy's conic, or first projection, which explains the unusual trapezoid shape of the first three Africa maps and the double trapezoid of the fourth (since it encompassed a greater part of the earth's curved surface supposedly below the equator).¹ As Ptolemy lived in Alexandria, not surprisingly his coordinates for the map of Egypt (seen in parts of Tabula III and IV) were generally the more accurate, particularly for the lower Nile, than some of the more distant areas of the continent.² The woodcut interpretations in Münster's editions of Ptolemy, Strabo, Pomponius Mela, and Solinus feature sailing ships (of single-masted cog-like design) and unfortunate travelers, one of the latter of which is shipwrecked (perhaps inspired by the Biblical story of the Apostle Paul?) and another, like the Biblical Jonah, eaten by a fish or sea monster. Münster's edition of the *Geographia* was a new and important edition with redesigned maps and text revised by Münster based on Willibald Pirckheimer's Latin translation with corrections from 1535 by Michael Servetus.³

¹ For more information see Patrick Gautier Dalché, "The Reception of Ptolemy's Geography (End of the Fourteenth to Beginning of the Sixteenth Century)" in Woodward, ed., *The History of Cartography Volume Three, Part 1*, (2007) pp. 285-364, especially pp. 360-361.

² See R. A. Skelton, "Bibliographical Note," in (reprint) *Claudius Ptolemaeus, ed. Sebastian Munster, Geographia, Basle 1540* (Amsterdam: Theatrum Orbis Terrarum, Ltd., 1966), pp. v-xxiii. Also see Dilke, "Culmination of Greek Cartography in Ptolemy" in *The History of Cartography Volume One* (1987), cited above.

³ Skelton, *Claudius Ptolemaeus ed. Sebastian Munster, Geographia Basle 1540* (1966), p.v.

13 _____

Giacomo Gastaldi after Ptolemy

Tabula Africae I

Engraving on paper, 12.6 x 17 cm., from Ptolemy, *La Geografia di Claudio Tolomeo Alessandrino...* (Venice: Gioà Baptista Pedrezano, 1548).

Gift of Dr. Jack Franke 2021-130 GA49

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Giacomo Gastaldi after Ptolemy

Tabula Africae II

Engraving on paper, 12.6 x 17 cm., from Ptolemy, *La Geografia di Claudio Tolomeo Alessandrino...* trans. by Pietra Andrea Mattiolo (Venice: Gioà Baptista Pedrezano, 1548).

Gift of Dr. Jack Franke 2021-131 GA49

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Giacomo Gastaldi after Ptolemy

Tabula Africae III

Engraving on paper, 12.7 x 17.2 cm., from Ptolemy, *La Geografia di Claudio Tolomeo Alessandrino...* trans. by Pietra Andrea Mattiolo (Venice: Gioà Baptista Pedrezano, 1548).

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Giacomo Gastaldi after Ptolemy

Tabula Africae IIII

Engraving on paper, 12.6 x 16.7 cm., from Ptolemy, *La Geografia di Claudio Tolomeo Alessandrino, nuovamente tradotta di Greco...* trans. by Pietra Andrea Mattiolo (Venice: Gioà Baptista Pedrezano, 1548).

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Cartographer, cartographic editor, and engineer Giacomo Gastaldi, a native of Piedmont, was active in Venice from 1539 until his death in 1566. He designed and engraved on copper plates the maps appearing in a miniature Italian edition of Ptolemy's *Geography* of 1548.¹ These

included vignettes of fanciful ships and humorously entertaining figures and animals such as the mythical *cynocephalus* or dog-headed man common in ancient texts. Apparently Gastaldi had seen the woodcut Ptolemaic maps appearing in Münster's early editions of the ancient geographical writers.

¹ Josephine French et al., eds., *Tooley's Dictionary of Mapmakers Revised Edition* (4 vols.; 1999-2004, vol. 2, pp.142-143; Karrow, *Mapmakers of the Sixteenth Century* (1993):216-249.

17 _____

Sebastian Petri a.k.a. Hinricpetri after Claudius Ptolemaeus
Mauritania, fol. 10, 3

Woodcut engraving on paper, 12.2 x 15.5 cm., in *Pomponii Melae, de Orbis Situ Libri III & C. Julii Solini, Polyhistor* (Basel: Sebastian Petri a.k.a. Hinricpetri, 1595). 16.3 cm. PA6512.A2 1595 SpCo

18 _____

Sebastian Petri a.k.a. Hinricpetri after Claudius Ptolemaeus
Sinus Arabicus, fol. 19

Woodcut engraving on paper, 12.3 x 15.5 cm., from *Pomponii Melae, de Orbis Situ Libri III & C. Julii Solini, Polyhistor* (Basel: Sebastian Petri a.k.a. Hinricpetri, 1595). 16.3 cm.

This tiny 1595 edition of Pomponius Mela's *de Orbis Situ* and Gaius Julius Solinus' *Polyhistor* has Ptolemaic-style regional woodcut maps of Africa produced by the Basel printer and publisher Sebastian Petri (sometimes styled "Hinricpetri" since his father had adopted this name after 1556 when he was honored by Emperor Charles V). Sebastian Münster married a widow of Basel geographer and printer Adam Petri, who was Sebastian Petri's grandfather. The Petri family of Basel published and printed many editions of classical geographies, including Münster's editions of Ptolemy's *Geographia*.¹

¹ *Tooley's Dictionary of Mapmakers* (1999-2004), vol. 2, p. 311; vol. 3, p.14

19 _____

Lorenz Fries

Tabula I Aphri

Woodcut engraving on paper with applied coloring, 28 x 46 cm., from Ptolemy, *Geographia* (Lyons: M. & G. Trechsel, 1535; first published in Strasbourg by Fries in 1525).

Gift of Dr. Jack Franke

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20 _____

Lorenz Fries

II Tabula Moderna Africe

Woodcut engraving on paper with applied coloring, 28.4 x 46 cm. from Ptolemy, *Geographia* (Lyons: M. & G. Trechsel, 1535; first published in Strasbourg by Fries in 1525).

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Latin text translation of Ptolemy's Greek on the verso relates to the regional map. The verso side also has representations of profusely decorated Renaissance columns with initial letters relating to surveying, mapping, and globes.

New Maps to Supplement Ancient Knowledge

By the middle Renaissance, Europeans had also acquired new cartographic knowledge from sources other than Ptolemy and the ancients. European trade had continued along the Mediterranean coast even with the spread of Islam, and European seafarers, who created and utilized *portolan* charts to navigate the Mediterranean coast, began to venture beyond the gates of Gibraltar (or Pillars of Hercules) into the Atlantic. By degrees, mariners, particularly under the flag of Portugal, began to explore the entire western coast of Africa, rounding the Cape of Good Hope by 1488.

21



21

Bernardo Sylvano of Eboli (Bernardus Sylvanus Eboleusis)
after Claudius Ptolemy
Quarta Africae Tabula

Color woodcut engraving on paper, 43 x 58 cm., from Ptolemy, *Liber Geographicae* (Venice: Giacomo Penzio of Leuca, 1511).
Gift of Dr. Jack Franke

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Several innovations characterize Sylvano's interpretation of Ptolemy's fourth map of Africa. Unfortunately, by labelling this updated map as the traditional "fourth map of Africa," Sylvano created some confusion for his readers as to what was Ptolemaic and what was new. First, Sylvano depicted West Africa in a more accurate way than earlier Ptolemaic maps, suggesting some familiarity with Portuguese explorations, or at least with Henricus Martellus' world maps produced between 1502 and 1508 based upon Portuguese knowledge. Second, Sylvano printed the map in two colors by the woodcut method and printed the place names on it with moveable type. Sylvano's edition of Ptolemy was the first printed in Italy with woodcut maps. (As early as 1478 the Italians had employed the copperplate engraving process to print the maps in an edition of Ptolemy published in Rome). Further, the maps in Sylvano's edition were printed on both sides, so this map has parts of two other maps on the verso: the left or western section of a map of Asia Minor and the right or eastern section of a map of Egypt. Sylvano's addition of two parrots at the top on his decorative title cartouche with letters printed in red adds considerable aesthetic appeal. Very little is known about Sylvano or Sylvanus other than he was presumably from Eboli, a town in southern Italy located just west southwest of Salerno.¹

¹ R. A. Skelton, "Bibliographical Note," pp. *Claudius Ptolemaeus Geographia Venice 1511* (Amsterdam: Theatrum Orbis Terrarum, 1969), pp. v-xi; Karrow, *Mapmakers of the Sixteenth Century* (1993), pp. 520-524.

22



22

Martin Waldseemüller
Tabula Moderna Primae Partis Africae

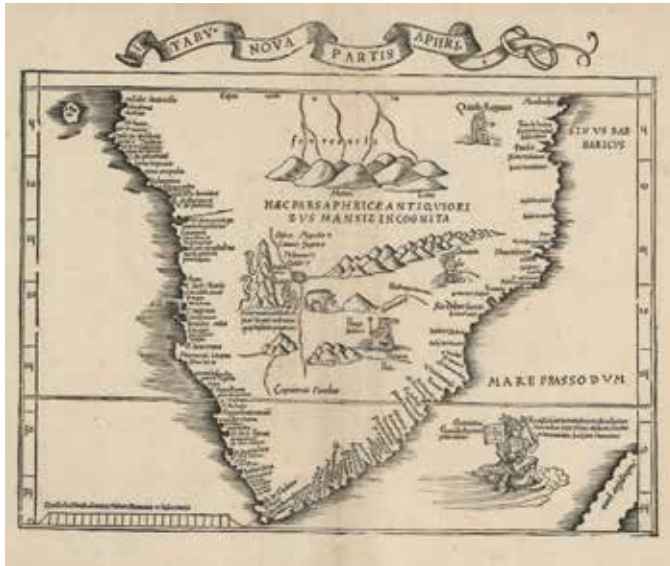
Woodcut engraving with applied color on paper, 41.5 x 57 cm.,
from *Claudii Ptolemei Supplementum modernior...*
(Strasbourg: Johann Schott, 1513).

Gift of Dr. Jack Franke

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The German cartographer known world-wide as the man who first named America on a 1507 world map, Martin Waldseemüller (ca.1475-1518), created this landmark map of West Africa and the rest of the maps in the edition of Ptolemy's geography printed in Strasbourg by Johann Schott in 1513.¹ Largely based upon sailors' accounts and *portolan* coastal charts, this "Modern Map of the First Part of Africa" from Waldseemüller's supplement section – unlike his Ptolemaic-style map of Africa he also placed in the geography – shows both the Mediterranean and Atlantic African coastlines with considerable accuracy extending detailed place names beyond the Bight of Benin. Not surprisingly, given Europeans' lengthier contact and greater familiarity, there is some good detail in the North African interior. Unlike many subsequent cartographers, Waldseemüller recognized the paucity of accurate information for much of the rest of the interior and left it largely blank, only adding some speculative mountain ranges represented by formations looking much like twisted dough. The rich coloring on this map includes blue lapis lazuli.

¹ Karrow, *Mapmakers of the Sixteenth Century* (1993), pp. 568-583; R. A. Skelton, "Bibliographical Note," pp. *Claudius Ptolemaeus Geographia Strassburg 1513* (Amsterdam: Theatrum Orbis Terrarum, 1966), pp. v-xx. Oscar I. Norwich and Pam Kolbe, second edition revised and edited by Jeffrey C. Stone, *Norwich's Maps of Africa: An Illustrated and Annotated Carto-Bibliography* (Norwich, Vermont: Terra Nova Press, 1997; first published in 1983 as *Maps of Africa*), p. 325, Map 286.



23

Lorenz (Laurent) Fries after Martin Waldseemüller
Tabu Nova Partis Aphri

Woodcut engraving on paper, 30.6 x 42.3 cm., from Claudius Ptolemy, *Geographiae*, (Lyons: Michael Servetus, 1535; first edited and published by Fries in 1522).

Gift of Dr. Jack Franke

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Alsatian physician, astrologer, and cartographic editor Lorenz Fries (ca.1485 or 1490-ca.1531) here reduces and reinterprets Martin Waldseemüller's modern map of South Africa *Tabula Moderna Secunde Porcionis Aphricae* or "Modern Map of the Second Portion of Africa," first published in Strasbourg in 1513.¹ Fries added the scrollwork title banner at the top, representations of the mountains of the moon "Mone Lune," three African kings on thrones, a couple of snakes, an elephant, and a basilisk with a crown on its head (a reference to this legendary king of serpents described by Pliny the Elder in his *Natural History* as moving upright with fatal breath and glance). Between the southeast coast and a portion of the island of Madagascar, the triumphant figure of King Manuel I of Portugal (ruler from 1495-1521) rides a bridled sea creature and bears a scepter and Portuguese flag. This is a reversed copy of an earlier image from Waldseemüller's sixteen-sheet nautical map of 1516 known as the *Carta Marina*.² The figure boldly alludes to the fortunate Portuguese discovery of a sea route past the tip of Africa to Asia during Manuel I's reign and that of his predecessor João II (1481-1495), when explorers Bartholomeu Dias rounded the Cape of Good Hope in 1488 and Vasco da Gama reached India in 1497. Fries' map was reprinted yet again in a 1541 version of Servetus' edition and its influence continued for the rest of the century.³

¹ Karrow, Jr., *Mapmakers of the Sixteenth Century and Their Maps* (1993), pp. 191-204, #28/41.

² Wulf Bodenstein, *Exploring Africa with Ancient Maps* (Tervuren, Belgium: Royal Museum for Central Africa and Philippe de Moerloose, 2017), pp. 38-39.

³ Stone, ed., *Norwich's Maps of Africa* (1997), p. 170, Map 150. Carl Moreland and David Bannister, *Antique Maps Christie's Collectors Guides*. 2nd ed. (Oxford: Phaidon; Christie's Ltd., 1986), p. 264.



24

Sebastian Münster

Tavola & Descrizione Universale di tutta l'Africa...

Engraved woodcut engraving with applied color on paper, 25.5 x 34.3 cm., 1558, from Claudius Ptolemy, *Geographia*, ed. by Sebastian Münster (Basel: 1558; Venice, 1571; or Cologne, 1575; first published by Heinrich Petri in Basel in 1540).

Gift of Dr. Jack Franke

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In 1540, Sebastian Münster assembled not only twenty-seven original Ptolemaic maps but also twenty-one new maps for his edition of Ptolemy's *Geographia*. His work included for the first time separate maps of all the continents. Münster's new map of Africa, seen here in a 1558 Italian posthumous edition, was one of the earliest maps to focus upon and show Africa in its entirety. One of the most unusual features was the vignette depiction of the one-eyed "Monoculi" or Cyclopes near the Bight of Benin, derived from ancient and medieval sources. In addition to an elephant and parrots in trees, Münster included cities or towns, mountains, rivers, lakes, kingdoms (denoted by royal crowns and scepters), and a medieval ship – a single-masted cog – off the western coast of southern Africa. Near the confluence of several rivers leading from the Mountains of the Moon, other mountain chains, and lakes to the Nile he added "Hamarich," described as the seat of Prester John, the long sought-for mythical Christian King. Like Sylvano's map (cat. no. 21), the text for the maps in Münster's works were printed with moveable metal type in various fonts and sizes attached to carved-out portions of the woodblocks.¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 40-42, map 8; Richard L. Betz, *The Mapping of Africa: A Cartobibliography of the African Continent to 1700* ('t Goy-Houten, Netherlands: Hes & De Graaf, 2007), pp. 83-94, map 3; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 4-7, Maps no. 2 and 3.

25

Vorred Sebastiani Munsteri in das Buch der Cosmography oder Weltbeschreibung

Letter press preface page, 31.5 cm., (Basel: Heinrich Petri, 1575; first published 1544).

Sebastian Münster

Africa

Woodcut engraving on paper, 12.6 x 15.8 cm., from Münster, *Cosmographie oder beschreibung aller lander Herschafften...* (Basel: Münster, ca. 1544 or later).

Gift of Dr. Jack Franke

2019-389 GA50/8

Early editions of Münster's highly influential *Cosmographie* (Cosmography, i.e., descriptions of the Cosmos), first published in 1544, contained this one woodcut map of Africa. It does not include the southern tip or the horn of Africa, but it does show the Nile's origins in twin lakes originating in the "Motes Lunae" (Mountains of the Moon), based upon Ptolemy's description of the area.¹ Münster's *Cosmographie* went well beyond previous cosmographies that had focused upon mathematics, astronomy, geography, and some history by aiming to cover not only this but also to include a brief description of all lands of the entire known world by compiling masses of topographical, genealogical, ethnographical, anthropological, and scientific data. For almost a century, Münster's work was "the principal source of geographical, ethnographical and scientific knowledge" (in much of Europe, at least), with 36 complete editions and reprints appearing between 1544 and 1628. Most of these were in the original German, but there were also Latin, French, Italian, and Czech translations.²

¹ Stone, ed., *Norwich's Maps of Africa* (1997), p. 8, Map 5.

² Ruthardt Oehme, "Introduction," in Sebastian Münster, *Cosmographie* (Amsterdam: Theatrum Orbis Terrarum Ltd., 1968), pp. v-xxviii. Quote is from Wilhelm Heinrich Riehl, "Sebastian Münster und seine Kosmographie," in *Freie Vorträge* (Stuttgart, 1873) 1:135-160, as quoted in Oehme's introduction, p. v.

27

Sebastian Münster

Algier

Woodcut engraving on paper, 14.7 x 18.2 cm., sheet 29 x 20 cm., from Münster, *Cosmographia* (Basel: Münster, ca. 1544 or later), book VI, p. 1290.

Gift of Dr. Jack Franke

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The woodcut of Algiers depicts the 1541 siege of the Muslim-ruled city by forces personally led by Holy Roman Emperor Charles V. A tower labeled "Zeug Haus" (armory) stands at left and the ancient Roman island port of "Julia Caesarea" may be seen in the foreground at the bottom of the image. At right, the allied Christian forces with pikes stand behind *gabions* (cylindrical wicker cages filled with rocks, sand, or soil) for protection as their cannon duel with the Moorish cannon (all belching smoke and fire) from behind the city's walls and fortifications. Rowed war galleys ply the surrounding waters. The siege was a disaster for the Christian forces despite the participation of Spanish military celebrities including Hernán Cortés (who had recently returned to Spain from Mexico).¹

¹ "Algiers expedition (1541)," *Wikipedia*, [https://en.wikipedia.org/wiki/Algiers_expedition_\(1541\)](https://en.wikipedia.org/wiki/Algiers_expedition_(1541)), accessed 8/19/2021.

28

Matteo Pagano after Giacomo Gastaldi

Parte de la [A]frica

Woodcut engraving on paper, 27.2 x 37.2 cm. (trimmed on right margin), from Giovanni Battista Ramusio, *Delle Navigazioni et Viaggi*, (Venice: Giunti, 1606; originally published 1556), vol. 3, pp. 370-371.

Gift of Dr. Jack Franke

2021-15 110/1

This early woodcut map of West Africa appeared in the first important printed collection of exploration and travel narratives compiled and edited by Venetian scholar Giovanni Battista Ramusio (1485-1506)



and originally published in three volumes in 1550, 1559, and 1556, respectively. The design for the map is attributed to the important Venetian cartographer Giacomo Gastaldi (active 1500-1566) who created other maps for Ramusio's compilation, and the woodcut engraver was Matteo Pagano (active 1538-1562).¹ The map specifically accompanied a "fine report" by an unnamed "French sea captain" possibly connected with Jean and Raoul Parmentier who traveled along the coast of West Africa in 1529 on their way to the East Indies. Topographic features along the coast include: Capes Blanco, Verde, Rosso, Palmas, and "tre ponte"; the Senegal and Gambia rivers, flowing west from a longer river (soon to be confused with the Niger); Sierra Leone; and the islands of Fernando Pó (Bioko), Príncipe, and São Tomé. The map also contains interesting pictorial details: A seated African leader sits cross-legged, surrounded by kneeling subjects, in front of a structure in Guinea, below which is the fortified Elmina Castle constructed by the Portuguese in 1482 (in modern Ghana); animals, including elephants, lions, monkeys, camels, fish, and a sea turtle; French and Portuguese ships (identified by the designs on their sails) with smaller boats rowed by Africans. Although the Venetian Republic did not sponsor great voyages of discovery like the Portuguese, Spanish, English, and French, the Venetian state and public demanded information about discoveries since they directly impacted trade. Interestingly, another one of the great travel accounts included by Ramusio in an earlier volume was that of al-Hasan ibn Muhammad al-Wazzan al-Fasi, a Berber Andalusi diplomat better known by his Christian name Johannes Leo Africanus (ca.1494-ca.1554). Africanus' account of the geography of North Africa and the Nile Valley remained in high regard in Europe until the nineteenth century.²

¹ R. A. Skelton, intro., *Gian Battista Ramusio Navigazioni et Viaggi, Venice 1563-1606* (3 vols.; Amsterdam: Theatrum Orbis Terrarum, Ltd., 1970); Stone, ed., *Norwich's Maps of Africa* (1997), p. 358, Map 314; See the section on Gastaldi in David Woodward, "The Italian Map Trade, 1480-1650," in David Woodward, ed., *The History of Cartography Volume Three Cartography in the European Renaissance*, part 1 (2007), pp. 781-787.

² Skelton (1970). See Jerome Randall Barnes, *Giovanni Battista Ramusio and the History of Discoveries: An analysis of Ramusio's commentary, cartography, and imagery in 'Delle navigazioni et viaggi'* Ph.D. dissertation in History, The University of Texas at Arlington, 2007. (Order No. 3273963). Available from Dissertations & Theses @ University of Texas - Arlington; ProQuest Dissertations & Theses Global. (304708982). Retrieved from <https://login.ezproxy.uta.edu/login?url=https://www-proquest-com.ezproxy.uta.edu/dissertations-theses/giovanni-battista-ramusio-history-discoveries/docview/304708982/se-2?accountid=7117>.

Heinrich Bünting

Die eigentliche und Warhafftige gestalt der Erde und des Meers

Woodcut engraving with applied color on paper, 27 x 36 cm., from *Itinerarum Sacrae Scripturae* (Magdeburg: Bünting, 1581 or later).
Gift of Dr. Jack Franke 2020-953 64/7

Ironically, the title of this today almost comically distorted woodcut world map roughly translates as “*The True and Actual Form of the Earth and Sea*.” The author of this piece of creative cartography was Heinrich Bünting (1545-1601), a Hanoverian Protestant pastor trained at Wittenberg. In addition to Africa, Europe, and Asia, the map includes a portion of America “*Die Neue Welt*” at lower left and what looks like Australia at lower right which Bünting actually intended to represent “*India Meridionalis*” or southern India¹. The map appeared in Bünting’s book *Itinerarum Sacrae Scripture* (roughly “*Travel Book through Holy Scripture*”) which included other creative maps: One depicted the world as a clover leaf; another, Asia as a winged horse (Pegasus); and yet another showed Europe as a queen. Bünting apparently intended the *Itinerarium* as a book of biblical geography for all classes of people. It was highly popular in its time, going through several editions and translations.

¹ Ronald W. Shirley, *The Mapping of the World* (1983), pp. 164-165, no. 42; Stone, ed., *Norwich’s Maps of Africa* (1997), p. 26, Map 18.



Heinrich Bünting

Africa Tertia Pars Terrae

Woodcut engraving with applied color on paper, 26 x 34 cm., from Bünting, *Itinerarum Sacrae Scripturae* (Magdeburg, 1580).
Gift of Dr. Jack Franke 2019-159 115/1

Bünting’s map of “Africa Third Part of the World” from his biblical geography book *Itinerarum Sacrae Scripturae* depicts the continent in still another form entirely different from the distorted shape in his world map. The iconographic influence of Münster’s Africa map of 1540 is unmistakable: Bünting, too, includes a medieval “cog” and a merman or *Triton* off the western coast of southern Africa.¹

¹ Betz, *Mapping of Africa* (2007), pp. 149-151, 24; Stone, ed., *Norwich’s Maps of Africa* (1997), p. 25, Map 17.

Printing Maps: Copper versus Wood

Woodcut and copper engraving were the two principal methods available for printing maps and images in sixteenth-century Europe. Copper engraving possessed some advantages over the woodcut process, which required a wood cutter to carve away surfaces on a woodblock to produce a linear design on paper. On the other hand, copper engravers, using a tool called a burin on copper, could reproduce finer lines by cutting a single line with greater ease in a shorter amount of time. Copper plates were easier to correct and update by simply hammering out the original lines and incising new ones (instead of cutting and adding a completely new woodblock); metal printing plates also lasted longer than woodblocks before wearing out and could therefore produce more prints. As a result, by the mid-1500s copper engraving began to replace woodcut engraving as the preferred method for printing maps. Mapmakers created wall maps by connecting sheets of paper printed by both processes, although copper sheets for printing could often be produced a bit larger than most woodblocks. Maps produced by both methods were included in books as illustrations.¹

The First Atlases

Sets of printed maps produced and bound together for updates of Ptolemy’s *Geography* in the early part of the sixteenth century gradually evolved into the atlas of maps we recognize today. While some map and print publishers produced composite atlases with maps from a variety of cartographers, the Antwerp map dealer, collector, scholar, and publisher Abraham Ortelius (1527-1598) is generally recognized as the publisher of the world’s first “true” atlas in 1570 under the title *Theatrum Orbis Terrarum* (Theatre of the World). Ortelius had maps by different cartographers re-engraved in a standard size and format and bound together along with a geographical text. It originally had 70 maps, including a world map, continental maps, and regional maps.² The actual term “atlas,” however, derived from a similar work titled *Atlas sive cosmographicae...* (“Atlas or cosmography...”) published a few years later (1585-1595) in nearby Duisburg by his cartographer friend Gerardus Mercator (1512-1594) and his heirs.³

¹ See David Woodward, ed., *Five Centuries of Map Printing, The Kenneth Nebenzahl, Jr., Lectures in the History of Cartography at the Newberry Library* (Chicago and London: The University of Chicago Press, 1975), pp. 1-75.

² See Peter van der Krogt, “The *Theatrum Orbis Terrarum*: The First Atlas?,” in Marcel van den Broecke, Peter van der Krogt, and Peter Meurer, eds., *Abraham Ortelius and the First Atlas: Essays Commemorating the Quadricentennial of his Death, 1598-1998* (’t Goy-Houton, Netherlands: HES Publishers, 1998).

³ Karrow, *Mapmakers of the Sixteenth Century and Their Maps* (1993), pp. 404-405, no.56/N.



31

Paolo Forlani after Giacomo Gastaldi

La Descrizione dell'Africa

Engraving on paper, 43.7 x 60 cm. (Venice: Paolo Forlani, 1562).
The University of Texas at Arlington Libraries Special Collections Garrett Endowment Co-Purchase with Dr. Jack Franke 2020-950 116/1

Paolo Forlani (active 1560-1571) was a copperplate engraver and publisher working in Venice, although he was originally from Verona. For this large map of Africa, he drew largely upon maps by Giacomo Gastaldi (active 1500-1566) who was the most important Italian mapmaker in the middle of the sixteenth century at a time when Italy was the most important of all European map printing centers. The Italian maps of Africa at this time offered considerable cartographic improvements over the 1540 Africa map of Münster, although they were disproportionately too wide from east to west. The Niger River flows from east to west – a misconception derived from Leo Africanus that would continue in European maps for years. Near a lake approximating the present location of Lake Chad, an inscription states that the Niger flows underground here for sixty miles. Also, the Nile arises from two lakes between Manicongo and Mozambique. An arcaded building with seven adjoining arches appears just north of the equator, while an inscription just below seems to indicate this may be intended to represent one of the mythical Christian King Prester John's palaces (see cat. no. 39, below). Gastaldi's general map of Africa appeared in 1554 as part of Giovanni Battista Ramusio's collection of travels and voyages *Delle Navigazioni et Viaggi...*, but Forlani's map has more place-names, so scholars believe Forlani may have also had access to an earlier version of Gastaldi's larger eight-sheet printed map of 1564 which in turn derived from a wall map that Gastaldi had created for the Doge's palace in Venice in 1549 to show new discoveries. Forlani published his map separately, but it also appeared unjoined in some Italian composite atlases of that time often associated with Antonio Lafreri (1512-1577), a publisher in Rome who was originally from Besançon in France.

Betz, *The Mapping of Africa* (2007), pp. 95-117, Map 6. Also see Stone, ed., *Norwich's Maps of Africa* (1997), p. 13, Map 9.



32

Abraham Ortelius

Africae Tabula Nova

Engraving with applied color on paper, 37 x 49.5 cm., for Ortelius, *Theatrum Orbis Terrarum* (Antwerp: Ortelius, 1570).
Gift of Dr. Jack Franke 2019-154 115/1

Abraham Ortelius' map of Africa for his 1570 book *Theatrum Orbis Terrarum* (Theatre of the World) set a high standard for European maps of Africa, replacing Münster's map of Africa from 1540. It was reprinted several times from the original copper plate and included in the multiple editions of this highly successful atlas, which was issued in several languages, including Latin, Dutch, French, German, Italian, Spanish, and English. The original engraver was Georg Hogenberg (1535-1590), famous as one of the creators of the successful town atlases titled *Civitates Orbis Terrarum*, and the map's influence extended well into the next century. Ortelius' text for the map listed ancient sources Herodotus, Strabo, and Ptolemy, as well as the writings of Leo Africanus in Ramusio's collection of voyages (1550 and later) and descriptions of Vasco da Gama's voyages in João de Barros' *Decadas da Asia* (1552). The map itself closely resembles Italian cartographer Gastaldi's 1564 wall map of Africa from which it derives many place-names. Other likely influences were Forlani's 1562 map of Africa and his friend Gerard Mercator's 1569 wall map of the world. The sea battle at lower right is a reversed copy of an image appearing on Diego Gutierrez's wall map of the Americas of 1562. Other decorations include two narwhals or swordfish, a sea monster, and a Mannerist-style strapwork cartouche framed by two female figures. Among Ortelius' cartographic changes was a sharpening of the shape of southern Africa and a shortening of the distance across northern Africa that is closer to reality. One inscription describes the Niger River as flowing 60 miles underground. The placement of the location "Zanzibar," described by "Persian and Arab authors" according to an inscription, was likely the result of a lack of space farther to the east on the map.¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 46-48, Map 10; Bodenstein, "Ortelius' Maps of Africa," in Van den Broecke, Van der Krogt, and Meurer, eds., *Abraham Ortelius and the First Atlas* (1998), pp. 185-207. Betz, *The Mapping of Africa* (2007), pp. 118-125, Map 12.

33

After Abraham Ortelius and Philip Galle
Typus Orbis Terrarum

Engraving on paper, 8 x 11 cm., in Ortelius, *Il Theatro del Mondo* [a plagiarized “Epitome Atlas”] (Brescia: Pietro Marchetti, 1598). 18 cm.
Gift of Donald Sheff G1006 .T76 1598

The commercial success of Ortelius’s *Theatrum Orbis Terrarum* invited further innovation and imitation. To make geographic information available to less affluent customers, Antwerp engraver Philip Galle, for the first time in 1577 (and probably with Ortelius’ knowledge and permission), reduced and simplified the seventy maps of Ortelius’ *Theatrum* to create a miniature version. Galle’s miniature appeared under the title *Spiegel der Werelt* (Mirror of the World). It became quite popular and appeared in numerous editions in different languages and was copied and plagiarized throughout Europe. By 1588 the smaller editions were known as the *Epitome* (excerpt). The small map of Africa (cat. 34) originally came from such a miniature atlas, here seen in a 1598 example printed in Brescia in northern Italy, probably based upon Galle’s 1593 Italian edition.

34

After Abraham Ortelius and Philip Galle
Africa Tabula Nova

Engraving with applied color on paper, 8 x 10.5 cm., from Ortelius, *Il Theatro del Mondo* [a plagiarized “Epitome Atlas”] (Brescia: Pietro Marchetti, 1598).
Gift of Dr. Jack Franke 2019-279 GA50/16

For the miniature Ortelius atlas (cat. 33), Antwerp engraver Philip Galle simplified the map of Africa, removed the sea battle, and instead substituted three ships for decoration. He also cut the number of swordfish or narwhals to one. This Brescian copy adhered to Galle’s original design.

35

Sebastian Petri (a.k.a. Sebastian Hinrichpetri)
Africae Tabula Nova a.k.a Africa/Lybia/Dozenlandt/mit allen Koenigreichen...

Woodcut engraving with applied color on paper, 30.9 x 36 cm., from Sebastian Münster, *Cosmographie* (Basel: Sebastian Petri a.k.a. Hinrichpetri, 1598; map first published in 1588).
Gift of Dr. Jack Franke 2019-155 115/1

Münster’s heirs responded to the popularity of Ortelius’s atlases in their later editions of Münster’s Geography and the Cosmography by updating their maps. Sebastian Petri had this woodcut map, first published in 1588, not only closely follow his competitor Ortelius’s map in content but cut in a style that mimicked copper engraving with flourishes and fine lines. Even the lettering was cut into the woodblock rather than inserted with metal type as they had done earlier.¹

¹ Betz, *The Mapping of Africa* (2007), pp. 143-144, Map 21; see also Stone, ed., *Norwich’s Maps of Africa* (1997), p. 20, Map 14.

36

Giovanni Antonio Magini
Descrittione dell’Africa...

Engraving on paper with letter press, 12.5 x 17.3 cm., 21 x 29.8 (sheet), from Ptolemy, *Geografia cio e descrittione universal della Terra* (Venice: 1596).
Gift of Dr. Jack Franke 2020-153

37

Ruscelli/Botero
Africa

Engraving on paper, 18 x 24.7 cm., Venice, 1598.
Gift of Dr. Jack Franke 2020-145

From 1570 to the end of the century, Ortelius’s map of Africa inspired the new maps of Africa produced for the supplements to various editions of Ptolemy’s Geography.

38

Johann Bussemacher and Matthias Quad
Aphrica

Engraving and etching with applied color on paper, 21 x 26.2 cm. (Cologne: Bussemacher, 1600).
Gift of Dr. Jack Franke 2020-911 117/10

This map, with its charming Mannerist “auricular” style cartouche, was first produced in 1600 by Cologne cartographer, engraver, and printer Johann Bussemacher (active 1580-1613) for the *Geographisch Handtbuch* by Cologne geographer and cartographer Matthias Quad (1557-1613). The map also appeared in Quad’s *Fasciculus Geographus* of 1608 and in an edition of Giovanni Botero’s *Allgemeine Historische Weltbeschreibung*, published in Munich by Nicolaus Henricum in 1611. Mercator’s world map of 1569 and Mercator’s Africa map of 1595 apparently served as a model for Quad and Bussemacher.¹

¹ Richard L. Betz, *The Mapping of Africa* (Utrecht: Hess & DeGraf, 2007), pp.195-196, no. 90. 46; *Tooley’s Dictionary of Mapmakers* (1999-2004), vol. 1, p. 215.

34





39

Abraham Ortelius

Presbiteri Johannis, sive Abissinorum Imperii Descriptio

Engraving with applied color on paper, 37.5 x 43.5 cm., from *Theatrum Orbis Terrarum* (Antwerp: Plantin Press, 1588; first included in an addendum in 1573).

The University of Texas at Arlington Libraries Special Collections,
2007 Garrett Endowment Purchase 2007-356 64/7

Abyssinia or the Empire of “Prester John” in East Africa is the subject of one of four regional maps of Africa produced by Ortelius for his atlas, which he enlarged to eventually include ninety-three maps instead of just the original seventy. From medieval times stories and legends circulated in Europe about a Christian patriarch “Presbiteri Johannis” or Prester John whose kingdom was lost among the pagans and Muslims of the Orient. At first his kingdom was equated with the Saint Thomas Christians in India, but later the Portuguese, after many explorations, came to believe they found his kingdom in Ethiopia, where the Coptic Christians resided. Ortelius believed “This Prester John, out of doubt, in this our age, is one of the greatest Monarches of the world. His country is quite vast, extending from Nubia and the Nile in the west to the Red Sea and Indian Ocean, and from Egypt in the north to nearly the southern Tropic where it is strongly by nature fenced and enclosed by the Montes Lunae, the mountains of the Moone.”¹ The map, details of which Ortelius derived largely from Gastaldi, shows two large lakes feeding the Nile, elephants, a dhow-like sailing vessel with oars off the coast of southwest Africa, and two strapwork cartouches, one with the title and another with the ancestry and extent of the lands of Prester John.²

¹ Abraham Ortelius, *Theatre of the Whole World* (London, 1606), reprinted with an introduction by R. A. Skelton (Amsterdam: Theatrum Orbis Terrarum, Ltd., 1968), p. 113.

² Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 49-51, Map 11; Bodenstein, “Ortelius’ Maps of Africa,” in Van den Broecke, Van der Krogt, and Meurer, eds., *Abraham Ortelius and the First Atlas* (1998), pp. 201-203. Van den Broecke, *Ortelius Atlas Maps: An Illustrated Guide* Second revised edition (GH Houten, Netherlands: Hes & De Graaf, 2011; first published in 1996), pp. 522-523.



40

Filippo Pigafetta

Tabula Geogra:[phica] Regni Congo / Tabulam hanc Regni Congo...[Geographical Map of the Kingdom of Congo]

Engraving on paper, 31 x 38 cm., 1597, from Pigafetta and Edouard (Duarte) Lopez, *Regnum Congo hoc est Vera Descriptio Regni Africani, quod tam ab incolis quam Lusitanis Congus appellatur* (Frankfurt am Main: Wolfgang Richter, printed for Theodor & Johann Israel de Bry, 1598).
Gift of Dr. Jack Franke 2020-1053

This and the following map (no.43), here engraved by the DeBry brothers of Frankfurt am Main, originally appeared in one of the earliest descriptions of Central Africa (no. 42). The maps are the work of geographer, traveler, and papal ambassador Filippo Pigafetta (1533-1604) who was asked to record the incredible account of Portuguese merchant Duarte Lopez (1578-1589) who had visited the Congo and Angola between 1578 and 1584. The report originally appeared in 1591 in Rome under the Italian title *Relazione del Reame di Congo et delle circonvicine contrade* (Report of the Kingdom of Congo and its neighboring Regions) and was translated into Dutch, English, German, and Latin. Pigafetta’s map of the Congo and Angola was the earliest detailed printed map of the area. It shows numerous mountains and rivers, including the large island-filled Congo River at the top. Among the thirty-three separate cities, villages, or forts indicated are the port of Loanda (Luanda) where Lopez first landed and the city of Sao Salvatore where he resided for four years. The Mannerist-style iconography, with grotesques, mermaid, and triton, relates to Lopez’s sensational stories of the numerous “exotic” peoples and animals of the area. Pigafetta’s map re-appeared in reduced form as an inset on one of Ortelius’ regional maps in *Theatrum Orbis Terrarum* after 1595. It thus had a wide distribution. Ortelius’s text refers to Pigafetta as “my good friend,” and, in fact, Pigafetta served as a translator for one of the Italian editions of Ortelius’ atlas.¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 56-63, Map 15; Bodenstein, “Ortelius’ Maps of Africa,” in Van den Broecke, Van der Krogt, and Meurer, eds., *Abraham Ortelius and the First Atlas* (1998), pp. 204-207.



41

Filippo Pigafetta

*Tabulam hanc Aegypti, si aequus ac diligens lector...**[Map of Part of Africa]*

Engraving on paper, from Pigafetta and Edouard (Duarte) Lopez, *Regnum Congo hoc est Vera Descriptio Regni Africani, quod tam ab incolis quam Lusitanis Congus appellatur* (Frankfurt am Main: Wolfgang Richter, printed for Theodor & Johann Israel de Bry, 1598).

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Pigafetta's other, more general map of Africa, based upon his studies with Lopez, challenged for the first time conventional European depictions that showed two adjacent lakes just north of the Mountains of the Moon as the sources of the Nile.¹ He instead shows large interior lakes draining into the Nile and other rivers. The old English translation of Pigafetta's report states that "In the interior, between this Cape [of Good Hope] and the Tropic, are the Mountains of the Moon, so greatly celebrated by the ancients, who believed the sources of the Nile were to be found in them, which, however, is an error, as the position of land indicates..."² Nevertheless, despite Pigafetta's map and assertion (that was overall more accurate), subsequent European maps failed to follow Pigafetta's example.³

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 57-59, Map 14

² *A Report of the Kingdom of Congo, and of the Surrounding Countries; Drawn out of the Writings and Discourse of the Portuguese, Duarte Lopez, by Filippo Pigafetta, in Rome, 1591. Newly Translated from the Italian, and Edited, with Explanatory Notes, by Margarite Hutchinson* (London: John Murray, 1881), p. 114.

³ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 57-59, Map 14



42

Theodor Johann and Johann Israel de Bry

[Zebra]

Engraving, in Filippo Pigafetta and Edouard (Duarte) Lopez, *Regnum Congo hoc est Vera Descriptio Regni Africani, quod tam ab incolis quam Lusitanis Congus appellatur* (Frankfurt am Main: Wolfgang Richter, printed for Theodor & Johann Israel de Bry, 1598).

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In addition to Pigafetta's maps, the DeBry brothers' edition of Pigafetta's report of Lopez' account has a section of illustrations to further augment the text. This engraving of a Congo-dwelling Zebra – looking much like a classical European horse – accompanies a textual description.



43

Jan Huygen van Linschoten, Arnold Florent van Langren,
and Petrus Plancius

***Typus orarum maritimarum Guinae, Manicongo & Angolae
ultra promontarium Bonae Spei [Maritime Chart of Guinea,
Manicongo and Angola to the Cape of Good Hope]***

Engraving with applied color on paper, from Jan Huygen van Linschoten,
Itinerario, voyage, ofte Shipvaert (Amsterdam: Cornelis Claesz., 1596).
*The University of Texas at Arlington Libraries Special Collections,
Garrett Endowment Purchase* 2020-995

This elegant sea chart is largely a collaborative work by traveler, historian, author, and illustrator Jan Huygen van Linschoten (1563-1611); engraver and etcher Arnold Florent van Langren (ca.1571-1644); and the astronomer, cartographer, and cleric Petrus Plancius (1552-1622), a founder, director, investor, and chief scientist of the Dutch East India Company (Vereenigde Oostindische Compagnie, or VOC).¹ It was one of several such maps or charts apparently based upon manuscript Portuguese *portolan* charts by Bartholomeu Lasso (active 1564-1592). The Portuguese, of course, had explored the entire southwest coast of Africa in the 1400s, and the chart depicts it in detail from *Sierra Lyona* (Sierra Leone) to the *Rio do Infante* (just beyond the *Cabo de Boa Esperanca* or Cape of Good Hope). The ornate map features fanciful swash lettering, rhumb lines, two compass roses, three ships (East Indiamen), a sea monster, three elaborate late Renaissance or Mannerist-style cartouches bearing distance scales, titles in Latin and Dutch, topographic views of the islands of Ascension and St. Helena (both drawn by Linschoten), and the humorous detail of a Portuguese(?) gentleman sporting a hat or bonnet gazing through a portal at the bas-relief sculpture of a lion.² The interior of Africa contains images of a rhinoceros, an elephant, snakes, and even a triton blowing a horn and a mermaid bowing an instrument (perhaps a *rebec*) as they swim in *Zaire lacus* (Lake Zaire). Linschoten, originally from the Dutch town of Enkhuizen, served as secretary to the Portuguese archbishop in Goa (India) from 1583-1588. Linschoten memorized and copied secret Portuguese charts and took copious notes, and when he returned to the Netherlands in 1592, he wrote, drew, and produced a wealth of information for the book *Itinerario, voyage, ofte Ship-vaert*, published in Amsterdam by Cornelis Claesz in 1596.³ As Van Linschoten had spent more time in Goa (five years) than in Africa or America (these two continents included in the book at the insistence of Claesz), Bernardus Plaudanus, a scientist, doctor, and owner of a renowned cabinet of curiosities in Enkhuizen, wrote much of those sections. Van Langren

came from a family of Dutch cartographers and globemakers and studied under the great Danish astronomer Tycho Brahe (1546-1601).⁵ The *Itinerario* was soon followed with editions in English (1598), Latin (1599), French (1610), and German. Linschoten's work has been called "the key to the east" since it helped the Dutch, English, and French break the Portuguese trade monopoly to the East Indies and he himself "the Dutch Marco Polo."⁵ As late as 1660 Van Linschoten's charts were held in such high regard that the Dutch East India Company governor of the Cape Colony Jan van Riebeeck used the Linschoten chart of west Africa to mount an expedition to the Monomotopa.⁶

¹ Cornelis Koeman, "Jan Huygen van Linschoten," *Revista de Universidad de Coimbra* 32 (1985): 27-47, off print, *Google Books*, <https://books.google.com/books?id=EVjPRRuwV8AC&lpq=PA23&pg=PA25#v=onepage&q&f=false>, accessed 9/6/2020. *Tooley's Dictionary of Mapmakers*, vol. 3 (2003), p. 442; Gunter Schilder, *Monumenta Cartographica Neerlandica*, vol. VII (Alphen a/d Rijn, 2003), pp. 197-222.

² One might refer to this watchful Portuguese gentleman as a "Peeping Dom."

³ Markus Vink, "Linschoten, Jan Huyghen van (1563-1611)," in David Buisseret, ed., *The Oxford Companion to World Exploration*, (2 vols.; Oxford and New York: Oxford University Press, 2007), pp. 472-473.

⁴ Stone, ed., *Norwich's Maps of Africa* (1997), p. 274, no. 239a; *Tooley's Dictionary of Mapmakers* (1999-2004), vol. 3, pp. 85-86, 140.

⁵ Arun Saldanha, "The Itineraries of Geography: Jan Huygen van Linschoten's *Itinerario* and Dutch Expeditions to the Indian Ocean, 1594-1602," *Annals of the Association of American Geographers* 101:1 (2011): 149-177, DOI: 10.1080/00045608.2010.520227; Nick Becker (in collaboration with Marco van Egmond), "'Itinerario' by Jan Huygen van Linschoten: Key to the East," *Utrecht University Library Special Collections*, April 2015, <https://www.uu.nl/en/special-collections/about-special-collections/old-and-special-printed-books/itinerario-by-jan-huygen-van-linschoten>, accessed 9/6/2020. It is interesting to note that the Dutch equivalent of the Hakluyt Society (an English gentleman's society for the history of discoveries) is named the Linschoten-Vereeniging, established in 1908.

⁶ Cornelis Koeman, "Jan Huygen van Linschoten," *Revista de Universidad de Coimbra* 32 (1985): 27-47, off print, *Google Books*, <https://books.google.com/books?id=EVjPRRuwV8AC&lpq=PA23&pg=PA25#v=onepage&q&f=false>, accessed 9/6/2020.

44

William Rogers after Jan Huygen van Linschoten

***The description of the Islandes, and Castle of Mozambique,
lyeing upon the borders of Melinde, rich of Eban wood,
fine Goulde, and Ambergrize, from whence many Slaves are
carried into India***

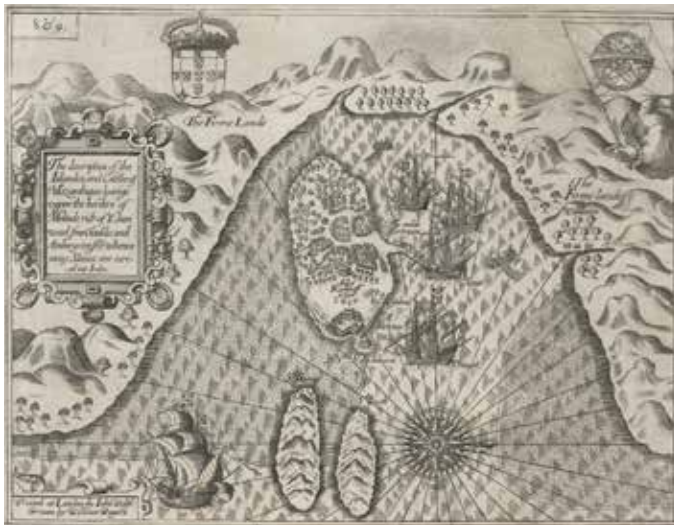
Engraving on paper, 18.8 x 24.5, from *John Huighen van Linschoten, his
Discours of Voyages into ye Easte & West Indies* (London: John Wolfe, 1598).
Gift of Dr. Jack Franke 2020-154 117/8

Linschoten sailed to Goa with a Portuguese fleet. On the way, on April 8, 1583, they stopped for two weeks in Mozambique, then the principal Portuguese port in East Africa, where he collected material for this map. This fine engraving is from the English translation of Linschoten's *Itinerario* that appeared only two years after the original Dutch edition.¹ Engraver and draughtsman William Rogers (active 1584-1619), considered by Arthur M. Hind "the greatest of the English engravers of the Tudor period," may have learned his trade in Antwerp.²

¹ Arthur Coke Burnell, intro. and ed., *The Voyage of John Huygen van Linschoten* (2 vols.; London: The Hakluyt Society, 1885), vol. 1, pp. 8-11.

² Laurence Worms and Ashley Baynton-Williams, *Dictionary of British Map Engravers* (London: Rare Book Society, 2011), pp. 565-566; quoting Arthur M. Hind et al., *Engraving in England in the Sixteenth and Seventeenth Centuries: a Descriptive Catalogue with Introductions* (Cambridge: Cambridge University Press, 1952-1964).

44



45



45

Gerard Mercator the Younger

Africa Ex Magna Orbis Terre Descriptione...

Engraving with applied color on paper, 38 x 47 cm., from Gerard Mercator Heirs, *Atlas sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura* (French edition; Amsterdam: Jodocus Hondius, Jr., 1619; first published in Duisburg, Duchy of Cleves (Germany), by Rumold Mercator in 1595).

Gift of Dr. Jack Franke

2020-128 117/10

Gerard Mercator “Junior’s” Africa map closely follows the Africa portion of his grandfather Gerard Mercator’s rare but highly influential 21-sheet world map of 1569 on which the latter employed for the first time his famous projection.¹ Unlike the grandfather, Mercator II used a different projection with curved instead of straight lines for latitude and longitude. The Mercator family was highly involved in the mapmaking business. Gerard Mercator, Sr. (1512-1594) is widely recognized as the most important member of the sixteenth-century Dutch school of cartography, which by the end

of that century had set the world’s standards for mapmaking. The younger and business-savvy Abraham Ortelius of nearby Antwerp held Mercator, Sr., in high regard as a scientist, scholar, and good friend, and never claimed that his *Theatrum Orbis Terrarum* and interests were more scholarly, even as his own fame began to eclipse that of Mercator, who died before his own atlas was complete.² For the representation of Africa, Mercator, Sr., had studied Gastaldi’s and Waldseemuller’s maps along with the writings of Ramusio, Leo Africanus, and the ancients. In Mercator II’s map of Africa the Nile begins far to the south and flows through an extended Abyssinia and Nubia where Prester John appears on his throne. Imaginary mountain ranges extend for great distances, including one that seems to sweep from central west Africa down to the Cape of Good Hope. The circular cartouche framed with Mannerist-style strapwork and satyrs together with wavy lines in the ocean give the map a distinct appearance. After 1604, when Mercator’s heirs sold the *Atlas*’s plates to Jodocus Hondius and Cornelis Claesz., the Hondius family continued to include this map of Africa in their own atlases along with a new map of Africa (cat. 46).

¹ Betz, *The Mapping of Africa* (2007), pp.162-165, Map 31; Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 68-71, Map 18; Stone, ed., *Norwich’s Maps of Africa* (second ed. 1997), p. 29, Map 21; Van der Krogt, *Koeman’s Atlantes Neerlandici New Edition* (1997), vol. 1, pp. 31-33, no.1(113).

² Andrew Taylor, *The World of Gerard Mercator: The Mapmaker who Revolutionised Geography* (London: Harper Collins, 2004); Nicholas Crane, *Mercator: The Man who Mapped the Planet* (London: Phoenix, 2003; first published in 2002).

46

Jodocus Hondius

Nova Africae Tabula...

Engraving with applied color on paper, 37.5 x 50 cm., from Mercator-Hondius, *Atlas sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura* (Amsterdam: 1611-1612; first published in 1606).

Gift of Dr. Jack Franke

2020-491 117/9

Since Mercator’s map was outdated by the time of its first publication in 1595, the Flemish-Dutch cartographer, engraver, instrument-maker Jodocus Hondius (1563-1612) created a new map of Africa to include in his new, more complete edition of Mercator’s *Atlas...* after he had acquired the plates from Mercator’s heirs. Hondius utilized many of the more recent sources on Africa, including Linschoten, Pigafetta, Ortelius, Ramusio, and the rest. He also added a beautiful oval cartouche and letter flourishes and included interesting vignettes of three sea monsters, East India merchant vessels, and what he probably intended to represent as an indigenous African craft along the Guinea coast. After Hondius’ sudden death in 1612, his widow Colette van den Keere, his son-in-law Johannes Janssonius, and, later, his sons Jodocus, Jr., and Henricus continued to publish the *Atlas* with both this map and Mercator Junior’s (no. 41) until 1630.¹ In 1614 Hondius’ brother-in-law and close colleague Pieter van den Keere issued this same map with a *carte-à-figures* frame around it (the first *carte-a-figures* folio-sized map of Africa; see pp. 25-27).²

¹ Betz, *The Mapping of Africa* (2007), pp. 208-210, Map 52; Van der Krogt, *Koeman’s Atlantes Neerlandici New Edition* (1997), vol. 1, pp. 33-39; Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 76-79, Map 19; Stone, ed., *Norwich’s Maps of Africa* (second ed. 1997), p.36, Map 27.

² Schilder, *Monumenta Cartographica Neerlandica VI* (Alphen aan den Rijn: Uitgeverij Canaletto/Repro-Holland, 2000), pp. 112-1115, Map 10; Betz, *The Mapping of Africa* (2007), pp. 220-222, Map 55.

African City Maps and Views: The Town Atlases

Following the success of the Nuremberg Chronicle, with its largely imaginary city views (including several African cities), European publishers began to produce more accurate ones. Various editions of Münster's *Cosmography*, for example, regularly updated by Münster's stepson Heinrich Petri, included numerous woodcut city views based upon works by eyewitness artists.¹ Inspired by its popularity and the success of Abraham Ortelius' atlas of maps of the world *Theatrum Orbis Terrarum*, first published in 1570, a team including Georg Braun, Frans Hogenberg, and others decided to create an atlas featuring city and town plans and views from around the world. The result was *Civitates Orbis Terrarum* (Cities of the World), an atlas of city views first published in Cologne (in present Germany) beginning in 1572. Georg Braun (1541-1622), a Catholic cleric from Cologne, was the main editor and administrator of the project, writing most of the text. His partner, Frans Hogenberg (1535-1590) from the Flemish town of Mechelen (Malines) near Antwerp, had been Ortelius' chief engraver.² Of 546 views, plans, or prospects eventually produced, 18 relate to Africa, 5 to Asia, and 2 to America. As might be expected, accurate views from distant parts of the world were much rarer in Europe and hard to procure. The publishers purchased what prints and illustrated books they could and exchanged correspondence with people known to have traveled to these distant lands.³ Nearly all the views attest to the violent nature of much of life in the late sixteenth century when cities and towns still required massive fortifications for protection; moreover, the struggle between western European Christian forces led by Spain and the Islamic forces led by the Ottoman Turks for control of the Mediterranean is a major theme of Braun and Hogenberg's views of Mediterranean cities in North Africa. Subsequent European artists, engravers, and publishers continued to copy Braun and Hogenberg's city views, often without credit, for many years after their first publication.⁴ Their influence was widespread and remained significant at a time when European travel to Africa was quite limited.

¹ R.A. Skelton, "Introduction" in *Braun & Hogenberg Civitates Orbis Terrarum 'The Towns of the World'* (3 vols.; Cleveland and New York: The World Publishing Company, 1966), pp. vii-xi. See also Peter H. Meurer, "Cartography in the German Lands, 1450-1650," in David Woodward et al, ed., *The History of Cartography: Volume Three Cartography in the European Renaissance* (Chicago and London: The University of Chicago Press, 2007), part ii, pp. 1234-1236.

² Skelton, "Introduction" in Braun & Hogenberg *Civitates Orbis Terrarum...* (1966), pp. xlii-xliii.

³ For example, Johannes Janssonius acquired the plates for Braun & Hogenberg's *Civitates Orbis Terrarum* from Abraham Hogenberg around 1653 or earlier, incorporating most of them into his own 500-plate *Theatrum urbium* or Town Atlases, published in Amsterdam in 1657. See Van der Krogt, *Koeman's Atlantes Neerlandici: New Edition*, vol. IV-1 (2010), pp. 262-287.

⁴ This analysis derives from my blog which shows many of these images in detail: <https://libraries.uta.edu/news-events/blog/city-highlights-part-three-braun-hogenbergs-cities-world>

47

D.R. after Giovanni Domenico Zorzi *Wahrhaftige Abcontrafestung der mechtigen und vesten Stadt AlCair*

Woodcut with applied color on paper, 24 x 39 cm., from Sebastian Münster, *Cosmographie oder beschreibung aller lander Herschafften...* (Basle: Munster 1575).

Gift of Dr. Jack Franke

202-108117/9

Although European publications were naturally weighted towards European cities, plans and views of African cities appeared such as this woodcut view of Cairo from Münster's *Cosmographie*. Signed at lower right with the monogram "D.R.," this view was reduced from a woodcut wall map of Cairo originally printed on 21 sheets by Matheo Pagano in Venice around 1549. The Pagano map was originally compiled by Giovanni Domenico Zorzi (ca.1487-ca.1550), a Greek-born painter and cartographer working for the Venetian Council of Ten. In the 1540s, Zorzi traveled to Jerusalem by way of Cairo where he made firsthand observations that informed his map.¹ A close inspection of the Cairo view offers delightful details, including the Sultan's palace, mosques, houses, gardens, fortresses, and other structures.

¹ Karrow, Jr., *Mapmakers of the Sixteenth Century and Their Maps* (1993), pp. 612-616.



48

48

Georg Braun and Frans Hogenberg after Giovanni Domenico Zorzi *Cairo quae olim Babylon; Aegypt Maxima Urbis*

Etching with applied color on paper, 33 x 48.3 cm., from Georg Braun and Frans Hogenberg, *Civitates Orbis Terrarum* (6 books; Cologne: Braun & Hogenberg, 1572-1594), book I, plate 55.

Gift of Dr. Jack Franke

2020-980 117/9

Braun and Hogenberg based their view of the Egyptian city of Cairo upon the same large 21-sheet woodcut aerial view of the city by

Giovanni Domenico Zorzi that Sebastian Munster's woodcutter had copied. The Zorzi/Pagano view was originally accompanied by a Latin text titled *Descriptio Alchiriae* written by Guillaume Postel. Authentic views of the city were so rare that Pagano's view remained the standard view of the city available in western Europe for the next 250 years.¹ The name "Babylon" in the title refers to the ancient fortress of Babylon on the Nile delta, located in an area known today as Coptic Cairo but also incorporated by old Cairo or the city of Fustat founded in 751 by the Arab Muslim conquerors of Byzantine Egypt. The view shows the Nile River, various city sectors and suburbs, pyramids, fortresses, palaces, mosques, city walls, and the great aqueduct. Other details include figures in local costumes, palms, crocodiles, and equestrian exercises, according to the key, in preparation for a hippo hunt.

¹ Skelton, *Braun & Hogenberg...* (1966), p. xlii. On Zorzi, see Karrow, Jr., *Mapmakers of the Sixteenth Century and Their Maps* (1993), pp. 612-616. UTA's engraving is from the second state, published in 1572, 1574, or 1575, according to Van der Krogt, *Koeman's Atlantes Neerlandici: New Edition* (2010), vol. IV-2, pp. 802-803.

49



49

Georg Braun and Frans Hogenberg
Aden, Arabiae foelicis emporium celeberrimi nominis... [and] Mombaza, Quiloo, [and] Cefala

Etching with applied color on paper, 33.2 x 46.9 cm. from Braun & Hogenberg, *Civitates Orbis Terrarum* (3 vols.; Cologne: Braun & Hogenberg, 1572-1624), vol. 1 (first published in 1572).
Gift of Dr. Jack Franke 2020-949 117/9

This sheet, first published in 1572, depicts the cities of Aden (in present-day Yemen), Mombaza (in present-day Kenya), Quiloo (Kilwa Kisiwani, in present-day Tanzania), and Cefala (today known as Nova Sofala in present-day Mozambique): All four views – *Aden*, *Mombaza*, *Quiloo*, and *Cefala* – ultimately derive from sketches made by Portuguese visitors who were among the first recorded Europeans in these areas since ancient times. Braun and Hogenberg probably based their view of Aden on an earlier Flemish woodcut that showed the 1513 Portuguese attack on that ancient city. The view shows the port facilities with vessels under construction. The views of *Mombaza*, *Quiloo*, and *Cefala* were supplied by a correspondent and Hansa merchant named Constantin von Lyskirchen who apparently had access to an unidentified Portuguese illustrated

manuscript.¹ Mombaza dates to the 900s, its oldest Mosque from ca. 1300. Portuguese explorer Vasco da Gama visited there in 1498, and the Portuguese ruled it 1593-1698 and 1728-1729. Quiloo (Kilwa Kisiwani, along the southern coast of present-day Tanzania) was the center of the Kilwa Sultanate whose power stretched along the entire Swahili coast of east Africa. Covilhã, the Portuguese agent, visited Cefala (Sofala) on his way back from India. It was the principal trading port of the east African Mwenemutapa (Portuguese: Monomotapa) Kingdom in the sixteenth century.

¹ Skelton, Braun & Hogenberg... (1966), p. xlii. UTA's engraving was printed from the second state, published in 1574, according to Peter van der Krogt, *Koeman's Atlantes Neerlandici: New Edition*, vol IV (2010), IV-2, p. 676.

50

Braun and Franz Hogenberg
Tunis Oppidum...; Africa Aphrodisium; Penon de Veles [Sheet with 2 Tunisian cities and a fort on the Mediterranean coast]

Etching on paper, 33.1 x 47 cm., from *Civitates Orbis Terrarum* (Cologne: Braun & Hogenberg, 1575).
Gift of Dr. Jack Franke 2020-97 117/9

Braun and Hogenberg based the upper view of Tunis upon a work by Jan Cornelisz Vermeyen (Joanne Maio) (ca.1504-1559), a court painter who accompanied Holy Roman Emperor Charles V during his capture of the city in 1535. Vermeyen's view included the city walls, an aqueduct, palm trees, and camels. Turban-clad Muslim cavalry scamper about as two figures bearing scimitars and severed heads return from a conflict in triumph in the central foreground. The view *Africa Aphrodisium*, at lower left, relates to the Tunisian city of Mahdia which was captured by the Spanish in 1550. Based upon a woodcut in a book by Juan Christoval Calvete titled *De Aphrodisium expugnata* [The Storming of Aphrodisium] published in Antwerp in 1551, it shows Christian and Muslim forces battling in the city streets of the city while the Christians conduct siege operations by land and naval forces.¹ Vessels include larger lateen-rigged carracks, caravels, or galleons, and smaller galleys, *galiots*, or Barbary *fustes* and *xebecs* with a mix of oars and sails. Incidentally, the Spanish soon left the city in 1553 when they realized that continuing to hold it was too expensive. The view at lower right, *Peñon de Veles*, was drawn from an image by either Giovanni Francesco Camocio or Ferrando Bertelli, both Venetian map and printmakers.² The Peñon de Velez de la Gomera, located on the Mediterranean coast of Morocco, was a haven for Berber corsairs in the early fifteenth century. The rocky fortress, constructed by the Spanish beginning in 1508, changed hands on several occasions. The view shows Spanish and Turkish ships engaged in combat while Spanish artillery in the foreground bombard the fortress to retake it from local Berbers in 1564.³

¹ Skelton, Braun & Hogenberg.(1966), vol.1, pp.v-xliiii.

² Skelton (1966), pp.x-xiv; Henk Deys et al., *Guicciardini Illustratus: De kaarten en prenten in Lodovico Guicciardini's Beschrijving van de Nederlanden* ('t Goy-Houten, Netherlands: Hes & De Graaf, 2001), pp. 127-131.

³ The Peñon is still administered by Spain and is generally reached by helicopter today. (see cat. no. 64)



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Georg Braun and Frans Hogenberg

Tunetis Urbis... [Tunis besieged by the Ottomans in 1574]Etching with applied color on paper, 32 x 41.2 cm., from *Civitates Orbis Terrarum* (3 vols.; Cologne: Braun & Hogenberg, 1575).

Gift of Dr. Jack Franke

2020-95

This view, first published in 1575, depicts an important contemporary event of considerable significance: the Ottoman Empire's victory over the Spanish Empire at the siege of Tunis and port of *La Goulette* (Haiq al-Wadi, also in present-day Tunisia) in 1574 during their struggle for control of the Mediterranean.¹³ The recapture of Tunis by the Ottoman Turks finally ended the Spanish *conquista* of North Africa that had begun after the fall of Granada in 1492 and, as a result, kept north Africa under Muslim rather than Christian control for centuries. In this detail, Turkish navy galleys, many of them constructed after the Turkish defeat at the battle of Lepanto in 1572, together with land forces drawn from the forces of neighboring cities, attack the Holy League-held *Guleta Arx* or citadel of *La Goulette*. Ottoman forces attack the Holy League troops occupying the *Nova Arx* or new citadel lying beyond the stagnant lake before the distant walled city of Tunis. *La Goulette* fell first resulting in the capture of thousands of Spaniards and their allies.

¹ Skelton, *Braun & Hogenberg* (1966), p. xliii, stated that Braun & Hogenberg's view was "after an Italian engraving of the Imperial attack on Tunis in 1573." The troops attacking the Christian-held forts in Braun & Hogenberg's view are clearly Muslim or Ottoman Turkish as seen by their ships, weapons, and costumes, suggesting this may be said more correctly to depict the successful Ottoman counterattack of 1574.

52

Georg Braun and Franz Hogenberg after Antonio Salamanca
***Algerii Saracenorum Urbis Fortissimae, in Numidia
Africae Provinciae...***

Etching on paper, 34.8 x 49.4 cm., from Georg Braun and Frans Hogenberg, *Civitates Orbis Terrarum* (6 books; Cologne: Braun & Hogenberg, 1572-1594), book II (first published in 1575), plate 59.

Gift of Dr. Jack Franke

2020-107 117/9

Braun and Hogenberg's view of Algiers, seen in an uncolored example, derives from a view originally sketched during the unsuccessful Spanish siege of the city personally led by Emperor Charles V in 1541. The sketch was first printed by Antonio de Salamanca and other engravers before Braun and Hogenberg's update. The view shows fortifications, city walls, dwellings, streets, port structures,



and lateen-rigged vessels with oars similar to galleys and *galiots* used in the Mediterranean (a Berber version was known as a "*fuste*"). An oversize Turkish sultan or noble in full regalia with turban and tunics or robes stands in the foreground. Incidentally, some of the sources for the costumed figures included in the Braun and Hogenberg prints were illustrated books that specialized in costumes or clothing such as Abraham de Bruyn's *Omnium poene gentium imagines* (Antwerp, 1577) and *Omnium pene... gentium habitus* (Antwerp, 1581) or Hans Weigel and Jost Amman's *Trachtenbuch* (Nuremberg, 1577).² Like other atlases and illustrated books at the time, patrons apparently bought the *Civitates* volumes as issued uncolored and could either leave them that way or take them to a colorist.

¹ Skelton, *Braun & Hogenberg* (1966), p. xlii. As explained in connection with the view of Algiers in Münster's *Cosmographia*, Charles V's siege was a disaster for the Spanish despite his large force and the presence of many of his most illustrious military commanders, including Hernan Cortes, recently returned from Mexico. The intervention of the Knights of Malta spared Charles V himself from capture, but thousands of his men were killed or captured and later sold as slaves.

² Skelton (1966), p. xvii.

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Georg Braun and Franz Hogenberg

***Tingis, Lusitania, Tangiara; Tzaffin; Septa; Arzilla; Sala.
[Sheet with 5 Moroccan cities]***Etching with applied color on paper, 32.6 x 47.5 cm., from *Civitates Orbis Terrarum* (Cologne: Braun & Hogenberg, 1572).

Gift of Dr. Jack Franke

2020-101

The coloring on this sheet of five cities on the Moroccan coast demonstrates how widely differing color schemes could be applied to different sets of Braun and Hogenberg town views. The view in the upper left depicts the fortified city of Tangier, Morocco, which since 1471 had been under Portuguese control. Braun and Hogenberg's source for the view was probably an Italian engraving. In the previous century the Portuguese attempted unsuccessfully to seize Tangier on three separate occasions and finally succeeded on a fourth in 1471. Portuguese attempts to create an empire in north Africa hindered their brief dominance in world trade. The view at lower left depicts Septa (Ceuta), located on the south side of the Mediterranean near the eastern entrance to the Straits of Gibraltar. The Portuguese established their first foothold in Africa there in 1415 and remained until 1640 when replaced by the Spanish. In 1471, the Portuguese first occupied Arzilla (Asilah), the city depicted in the lower center of the sheet. It is located on the Atlantic coast of northern Africa. The Portuguese

later used it as a base in an attempt to expand into the rest of Muslim Morocco. Braun and Hogenberg's view shows older and newer fortifications, the channels by which ships and small boats entered the port, and stone columns used as landmarks by pilots to navigate. After the death of Portuguese King Sebastiao at the Battle of Alcacer Quibir, control of Asilah alternated between the Moroccans and the Spanish. Today it is part of Morocco. The view at lower left depicts Sala vetus (Salé, or literally old Sala) and Sala nova (today the Moroccan capital of Rabat) located on the Bou Regreg River. *Sala vetus* features a large city wall, castle, and towers. *Sala nova* has structures beyond its walls labeled *Balineum aethiopicum* ("Ethiopian Bath") near the river and *Hospitium* ("hospital") at far left. In the distance at right in that image is the *Sepultura Regum Fessae* ("Monument to the King of Fez"). The image at upper right on the sheet depicts *Tzaffin* or Safi, today in Morocco, which was occupied by the Portuguese between 1488 and 1541. After that time the port city became something like an international free-trade zone with one of the safest harbors in north Africa.

After Battista Boazio

[*Drake's Attack on Santiago, Cape Verde Islands*]

Engraving with applied color on paper, from Johann Ludwig Gottfried, Johann Philipp Albein and Johann Theodor De Bry, *Neue Welt und Americanische Historien...* (Frankfurt am Main: Merian Heirs, 1655). Gift of Dr. Jack Franke. 2019-328 GA 50/14

Following his successful circumnavigation of the globe from 1577-1580, English sea captain Sir Francis Drake mounted raids on Spanish settlements in the Caribbean in 1585-1586. Early in this second voyage, on November 15, 1585, his fleet attacked Santiago in the Cape Verde Islands off the coast of Africa. This was a Portuguese colony dating to 1460, but after 1580 Portugal and its possessions had come under Spanish control through the Iberian Union under the Catholic King Philip II, arch enemy of Drake's patron, the English Protestant Queen Elizabeth I. Drake's men occupied the town of Santiago, pillaged and burned it before they left on November 29. This print of Drake's raid – one of the first known images of the Cape Verde Islands – is from a German abridgement of Theodor de Bry's "Grand Voyages." It is ultimately based upon sketches by Battista Boazio (active 1588-1606), an Italian artist, draftsman, and cartographer who worked in England compiling maps for Drake following the voyage.¹ By the sixteenth century, the Cape Verde Islands had become a center of wealth because of the Portuguese slave trade. A few years before Drake's raid, in 1562, Drake's kinsman, Sir John Hawkins, had become the first British trans-Atlantic slave trader by taking a load of African slaves from Guinea to the Spanish West Indies.²

¹ See Mary Frear Keeler, Intro. and ed., Sir Francis Drake's West Indian Voyage (London: The Hakluyt Society, 1981).

² "Sir John Hawkins," in *Encyclopedia Britannica*, January 1, 2021. <https://www.britannica.com/biography/John-Hawkins-English-naval-commander>, accessed 7/9/2021

54



Cartography in the Seventeenth Century

Cartes-à-figures of Africa

A taste for maps surrounded with images of costumed figures, animals, and towns (*cartes-à-figures*) flourished in the seventeenth-century Baroque era. Among the early leaders in this fashion trend toward greater decorative framing were the competing Dutch cartographers and map publishers Jodocus Hondius (beginning as early as 1590) and Willem Jansz. Blaeu of Amsterdam, who applied this design to large wall maps in the first decade of the century. Soon their competitors and they themselves began including reduced versions in many states or variants, particularly for maps of continents, in magnificent, decorative folio-sized atlases. Prints with personifications of the four continents, city prints from town atlases such as Braun and Hogenberg's *Civitates Orbis Terrarum*, costume prints and costume books served as sources for the borders, decorations, and vignettes.¹ With virtually no copyright restrictions, Dutch, English, and French publishers repeatedly borrowed and copied these maps, images, and designs, often mixing cartouches and substituting or inserting their own names, and only occasionally adding the actual date of publication. These factors make the publishing histories of these maps particularly complex.

¹ See Günter Schilder, "The development of decorative borders on Dutch folio maps," in Schilder, *Monumenta Cartographica Neerlandica VI* (Alphen aan den Rijn: Uitgeverij Canaletto/Repro-Holland, 2000), pp. 55-81.

55



55

Willem Jansz. Blaeu *Africae Nova Descriptio*

Engraving and etching with applied color on paper, 41 x 55.5 cm.
(Amsterdam: Blaeu, second state, 1621; first state published in 1617).
Gift of Dr. Jack Franke

2019-160 115/2

Among the more important cartographers and map publishers of the Dutch Baroque or Golden Age, Willem Jansz. Blaeu (1571-1638), along with his sons Joan (ca.1599-1673) and Cornelis (1610-1644), created highly sought-for maps, atlases, and globes of considerable artistic refinement. A former pupil of the Danish astronomer Tycho Brahe, Willem based this map indirectly on Hondius' 1606 map of Africa which had been a source for his own landmark 1608 wall map of Africa (engraved by Josua van den Ende) which in turn served as a model for many other competitors. Around the border Blaeu has

added illustrations of Tangier, Ceuta, Algiers, Tunis, Alexandria, Cairo, Mozambique, Elmina, and the Canary Islands. The figures in traditional dress include Moroccans, Senegalese, merchants in Guinea, inhabitants of Cabo Lopo Goncalves, Congolese warriors, Egyptians, Abyssinians, Kaffirs in Mozambique, the king of Madagascar, and the inhabitants of the Cape of Good Hope. Blaeu's maps also introduced many more animals, sea monsters, and ships (most of them Dutch). Incidentally, one of the designers of the wall map had been Hessel Gerritsz, who served from 1617 as the official cartographer for the Dutch East India Company (VOC) until his death in 1632 when Willem took over, serving in that capacity until his death six years later. Willem's son Joan and grandson Joan II also served in this position, but the VOC also patronized their lesser-priced competitors.

Betz, *The Mapping of Africa* (2007), pp. 214-219, 225-228, no. 57.2; Schilder, *Monumenta Cartographica VI* (1986), pp. 116-119, Map 11; Peter van der Krogt, *Joan Blaeu Atlas Maior "The Greatest and Finest Atlas Ever Published"* (Cologne: Benedikt Taschen; New York: Barnes & Noble, 2006), pp. 314-317; John Goss, *Blaeu's the Grand Atlas of the 17th-Century World* (New York: Rizzoli, in cooperation with the Royal Geographical Society at London, 1990), pp. 140-141.

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Henricus Hondius after Jodocus Hondius, Jr. *Africa nova Tabula*

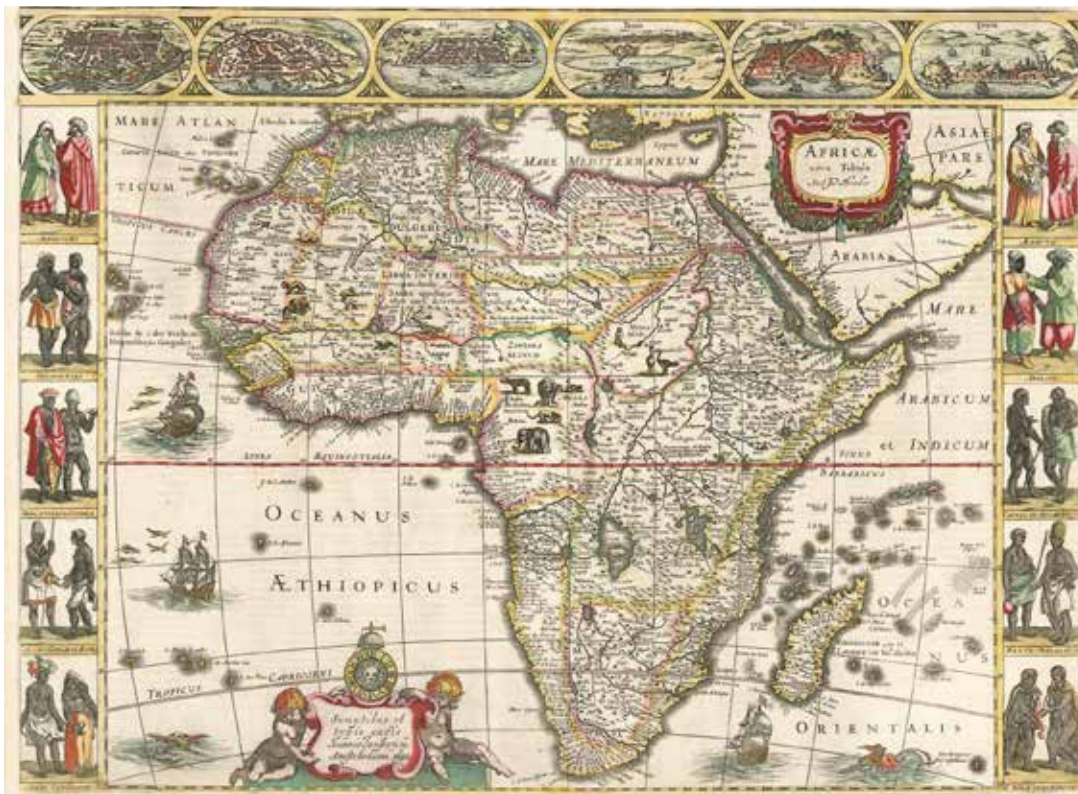
Engraving and etching with applied color on paper, 37.7 x 49.9 cm., third state, 1631; first issued in 1619, from Henricus Hondius *Atlantis Maioris Appendix* (German edition; Amsterdam: Hondius, 1636)

Gift of Dr. Jack Franke

2021-14 110/2

This map from the Hondius family first appeared with decorative *carte-à-figures* borders as issued by Jodocus Hondius, Jr., in 1619, but his brother Henricus masked the borders on the plate so that it would fit in various editions of their folio-sized atlas.

Betz, *The Mapping of Africa* (2007), pp. 229-232, no. 58; Schilder, *Monumenta Cartographica VI* (1986), pp. 120-122, Map 12.



57

Jodocus Hondius

Africae nova Tabula

Engraving with applied color on paper, 36 x 47.5 cm. 41 x 55.7 cm., with borders (fourth state, Amsterdam: Joannis Jansson, 1632; first issued by Jodocus Hondius in 1623), from the German edition of the Mercator-Hondius-Jansson *Atlas*, vol. 2 (Amsterdam: Joannis Jansson, 1638).

Gift of Dr. Jack Franke

2021-324 110/2

Hondius' map of 1619 underwent several modifications over the years. This version, dated from 1632, originally appeared in 1623 with a new clock cartouche based upon a design by Pieter van den Keere, framed city view borders on both top and bottom, and costumed figures (in reverse) on both sides. It appeared in yet another updated edition of Mercator's *Atlas...* which continued publication for many years in many languages through the efforts of the Hondius family and later the Jansson or Janssonius family in Amsterdam whose origins can be traced to Arnhem.

Koeman, *Atlantes Neerlandici* (1967), vol. 1, pp. 60-66; Tooley's *Dictionary of Mapmakers* (2001), vol. 2, pp. 428-430; Schilder, *Monumenta Cartographica VI* (1986), pp. 123-125, Map 13; Betz, *The Mapping of Africa*, pp. 237, Map 60; Stone, ed., *Norwich's Maps of Africa* (1997), p. 39, Map 29.

58

Petrus Bertius and Melchior Tavernier after Jodocus Hondius
Carte de l'Afrique, Corrigée et augmentée, dessus toutes les aultres...

Engraving with applied color on paper, 37.7 x 49.5 cm. second state, possibly by Cornelis Dankerts (Paris: Melchior Tavernier, 1640; first published there in 1627). Gift of Dr. Jack Franke

2021-17 110/2

This is a French copy of the Hondius' family's Africa map first issued in 1619 (see no. 57). It was re-engraved with this cartouche and

attributed to Petrus Bertius (1565-1629), brother-in-law of both Dutch mapmakers Jodocus Hondius and Pieter van den Keere. Bertius left Amsterdam to work in Paris as Cosmographer to Louis XIII and died there in 1629. It is believed that Paris engraver, map-seller, and publisher Melchior Tavernier the Younger possibly had the Amsterdam engraver Cornelis Dankerts (1603-1656), originally of Antwerp, copy the map on a new plate with the new date of 1640.¹

¹ Betz, *Mapping of Africa* (2007), pp. 238-240, 244-245, Map 63; Tooley's *Dictionary of Mapmakers* (1999-2004), vol. 1, pp. 130-131, 329; vol. 2, p. 146; vol. 4, pp. 251-252; Schilder, *Monumenta Cartographica VI* (1986), pp. 120-122, Map 12.

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(see image on page 67)

John Speed and Abraham Goos

Africae, Described, the Manners of their Habits, and Buildinge, Newly Done into English...

Engraving with applied color on paper, 49 x 52.9 cm. (including borders), second state (London: Roger Rea the Elder, 1662; first state published by G. Humble in 1626). Gift of Dr. Jack Franke

2020-389 117/7

English historian, cartographer, surveyor, and print-seller John Speed (ca.1552-1629) originally had this map – sometimes called the first English map of the continent of Africa – produced for his book *A Prospect of the Most Famous Parts of the World* (London: G. Humble, 1626), the first atlas of maps compiled by an Englishman. Originally engraved by Amsterdam engraver, map-seller, and cartographer Abraham Goos (ca.1590-1643), the plate changed hands several times with the last known state dating from 1676. The map is largely derived from Hondius' 1619 and 1623 maps of Africa, which in turn had been based upon Blaeu's 1608 wall map.¹

¹ Betz, *The Mapping of Africa* (2007), pp. 241-243, Map 62; Stone, ed., *Norwich's Maps of Africa* (1997), p. 40, Map 30. See also R. A. Skelton, "Bibliographical Note," in *John Speed A Prospect of the Most Famous Parts of the World London 1626* (Amsterdam: Theatrum Orbis Terrarum; Cleveland and New York: The World Publishing Company, 1966), pp. v-xiii.

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Robert Walton after Nicolaes J. Visscher I
***A New, Plaine & Exact Mapp of Africa, described
 by N. I. Vischer, and done into English...***

Engraving with applied color on paper, 42 x 52.6 cm. (London: Walton, 1658). *Gift of Dr. Jack Franke* 2020-1003 110/2

In 1658, London print and map-seller and copperplate printer Robert Walton (1618-1688) issued *cartes-à-figures* maps of the four continents. He based his map of Africa on the Visscher family of Amsterdam's 1652 fourth state of Pieter van den Keere's 1614 map *Africae Nova Descr.*, directly copying Visscher's cartouche depicting a woman personifying the continent of Africa astride a crocodile as well as the framed images. As stated in the title, Walton's map translates Visscher's Latin inscriptions into English.

Betz, *The Mapping of Africa* (2007), pp. 220-222, 302-303, Maps 55, 88; Schilder, *Monumenta Cartographica VI* (1986), pp. 112-115, 425-426, Map 10; Stone, ed., *Norwich's Maps of Africa* (1997), p. 39, Map 29.

61



61

Frederick de Wit
Nova Africa Descriptio

Engraving with applied color on paper 38.8 x 47 cm., (Amsterdam: Frederick de Wit, 1660). *Gift of Dr. Jack Franke* 2020-978 110/2

An unusual feature of this elaborate *carte-à-figures* map of Africa is the cartouche at lower left featuring the sea god Neptune surrounded by sea horses and baby mermaids, two of which hold escutcheons bearing likenesses of an African family. The title cartouche at upper right showing a woman astride a crocodile mirrors the image from the 1631 Visscher cartouche first applied in 1631 to a state of Van den Keere's Africa map of 1614.¹ Dutch engraver and map-seller Frederick de Wit (1630-1706) was one of the more prominent Dutch map publishers of the latter half of the seventeenth century.

¹ Betz, *The Mapping of Africa* (2007), pp. 321-323, Map 96; Schilder, *Monumenta Cartographica VI* (1986), pp. 112-115, 126-127, Maps 10,14; Stone, ed., *Norwich's Maps of Africa* (1997), Map 30; Koeman, *Atlantes Neerlandici* (1969), vol. III, p. 191.

62

John Overton
A New and most Exact map of Africa

Engraving with some applied outline color on paper, 42 x 52.2 cm. second state (London: John Overton, 1670; first state 1668).

Gift of Dr. Jack Franke 2021-210 110 / 2

London print and map-seller John Overton (1640-1713) produced an updated version of the 1658 Visscher-Van den Keere 1614 *carte-à-figures* map of Africa, keeping the border images but changing the cartouche, coastline, and adding toponyms in South Africa.¹

¹ Worms and Baynton-Williams, *British Map Engravers* (2011), pp. 504-505; Betz, *The Mapping of Africa* (2007), pp. 350-351, Map 109; Schilder, *Monumenta Cartographica VI* (1986), p. 425-426; Stone, ed., *Norwich's Maps of Africa* (1997), p. 50, Map 40.

63

Matthäus Merian
Nova descriptio Africae

Engraving with applied color on paper, 27 x 36 cm., from *Neuwe Archontologia Cosmica... durch J. L. Gottfried* (Frankfurt am Main, 1638)

Gift of Dr. Jack Franke 2020-160 117/9

This small map of Africa is a reduced version of Blaeu's 1617 *carte-à-figures* map of Africa without the border images. It originally appeared in a German translation of Pierre d'Avity's *Les empires du Monde*. Frankfurt am Main topographical artist, engraver, and publisher Matthäus Merian the elder (1593-1650) had originally worked in Basel and Strasbourg before marrying the daughter of Theodor de Bry.

Betz, *The Mapping of Africa* (2007), pp. 254-255, no. 67; Tooley's *Dictionary of Mapmakers* (1997-2004), vol. 3, p. 240.

Dutch and French Leadership in Cartography

At the beginning of the seventeenth century, Dutch dominance of the cartographic trade was unrivalled. Following the fall of Antwerp to Spanish troops under the Duke of Parma in 1585 during the Dutch Revolt against Philip II, many engravers, cartographers, and publishers fled north to Amsterdam, which soon underwent rapid development as a center of world trade. These refugees took with them Portuguese and Spanish trading “secrets” and geographical knowledge that they published for the world. In the last years of the previous century, Portuguese and Spanish colonies in Asia, Africa, and the Americas had become the targets of Dutch, English, and French rivals who sought to undermine their enemies and take over their trading wealth.

During the so-called “Dutch Golden Age,” not only were the heirs of Mercator – the Hondius and Janssonius family – at work in Amsterdam but also their commercial rivals Willem Blaeu and his sons and a host of other map publishers. They could count on the backing of joint-stock trading companies – the Dutch United East India Company or Vereenigde Oostindische Compagnie (VOC), chartered in 1602, and, later, the Dutch West India Company (WIC), chartered in 1621. A growing number of wealthy middle-class Dutch (as well as English and French capitalists who also formed their own trading companies) not only needed maps to plan and finance their world-wide endeavors but also to display their extravagant wealth and taste.¹

Around the middle of the century, French royal patronage helped Nicolas Sanson establish a cartographic dynasty that soon challenged the Dutch. At the same time, the Dutch became increasingly entangled in wars with their former English allies for control of the seas, and, as a result, the Dutch gradually began to lose valuable access to new cartographic information. While the Dutch continued to excel in map printing and the publication of printed sea charts, a new French emphasis upon verifiable information, a more subtle attitude toward ornamentation on maps coupled with the establishment of the French Academy of Sciences in Paris in 1666 and the rising power of French King Louis XIV near the end of the century, soon put French cartographers in a position of leadership. European maps of Africa produced during the seventeenth century reflect these developments.²

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), p. 75 section on Blaeu Wall map, regarding merchants, shippers, and others wanting wall maps, atlases. See Kees Zandvliet, *Mapping for Money: Maps, Plans and Topographic Paintings and their Role in Dutch Overseas Expansion during the 16th and 17th Centuries* (Amsterdam: Batavian Lion International, 1998); Huseman, *Charting Chartered Companies: Concessions to Companies as Mirrored in Maps, 1600-1900: An Exhibition in Conjunction with the 2010 Virginia Garrett Lectures on the History of Cartography* (The University of Texas at Arlington Libraries Special Collections, 2010). Ironically, the naive hope of some that knowledge and reason would bring wealth and happiness proved quite illusory during the Age of Reason. For, ironically, much European wealth would soon rest upon the profits from the slave trade with Africa. It is doubly ironic that in a preface titled “Greetings, Candid Reader!” in January 1, 1665, for the great *Atlas Maior*, Joan Blaeu ended optimistically with, “It would be wonderful indeed if any man knew everything about humanity.” Now we know from a notarial contract of 1663 that Blaeu’s father Willem Jansz. Blaeu through the stock exchange “associated himself with citizens engaged in trade and cultivation ‘in the islands of Virginia,’ undertaking the supply of slaves for the plantation.” See Cornelis Koeman, Gunter Schilder, Marco van Egmond, and Peter van der Krogt, “Commercial Cartography and Map Production in the Low Countries, 1500-ca.1672,” in David Woodward, ed., *The History of Cartography*, volume 3, part 2 (2007), pp. 1296-1375, especially p. 1315. For Joan Blaeu’s quote see Joan Blaeu, *Atlas Major* “The Greatest and Finest Atlas Ever Published” with Introduction and texts by Peter van der Krogt based on the copy in the Osterreichische Nationalbibliothek, Vienna, with a selection of original texts by Joan Blaeu, directed and produced by Benedikt Taschen (New York: Barnes & Noble, 2006), preface p. 7.

² Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 75-76. See articles on French cartography by Monique Pelletier, David Buisseret, Catherine Hofmann, and others in Woodward, ed., *The History of Cartography*, vol. 3, part 2 (2007), as well as numerous articles on French cartography in Matthew Edney and Mary Sponberg Pedley, eds., *The History of Cartography, Volume Four Cartography in the European Enlightenment* (Chicago and London: University of Chicago Press, 2020), parts 1 and 2.

64



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Jodocus Hondius, Sr. *Fessae et Marocchi Regna*

Engraving with applied color on paper, 35.5 x 48 cm., from Hondius, *Gerardi Mercatoris Atlas sive Cosmographicae Meditationes...* (Amsterdam: Henricus Hondius, 1623; first published in 1606).

Gift of Dr. Jack Franke

2020-989

After Mercator’s heirs sold their *Atlas*’s plates to Jodocus Hondius, Sr., and Cornelis Claesz. in 1604, Jodocus Hondius, Sr., added four regional maps of Africa to his own atlases along with a new map of Africa (cat. 46). This map of northwestern Africa shows the Kingdoms of Fez and Morocco along with an inset of the fortress known as Peñon de Velez de la Gomera, a Spanish exclave tied to the Mediterranean coast of present-day Morocco (see no. 52 above). The strapwork ornamentation on the cartouche and the wiggly engraved lines to denote waters are typical of Flemish-Dutch Mannerist or Late Renaissance maps and prints. Following Hondius’ demise in 1614, his son-in-law Jan Jansson (*a.k.a.* Johann Janssonius) and sons Jodocus and Henricus continued to publish the atlas and continued to include this map until as late as 1644.¹

¹ Peter van der Krogt, *Koeman’s Atlantes Neerlandici New Edition Vol. 1* (‘t Goy-Houten, Netherlands: HES Publishers, 1997), pp. 85-91, 712.

Jodocus Hondius, Sr.

Guineae Nova Descriptio

Engraving with applied color on paper, 35 x 49.5 cm., from *Nouveau Theatre du Monde ou Nouvel Atlas* (3 vols.; Amsterdam: Henricus Hondius, 1639-1642; or Johannes Janssonius, 1639-1644; first published by Jodocus Hondius in 1606), vol. 3.

Gift of Dr. Jack Franke

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One of the four regional maps of Africa that the Hondius and Janssonius families included in their atlases as early as 1606, *Guineae Nova Descriptio* shows the coast of West Africa from Senegal to Cameroon. European lack of knowledge about the interior is typical for the time with the Niger River erroneously confused with the Senegal River and the Gambia. At lower right an inset map offers details for the island of São Tomé, an important Portuguese colony with origins in the late fifteenth century. During the next century the colony developed sugar plantations and became a depot for the coastal and trans-Atlantic African slave trade. However, Portuguese manpower shortages, a failed slave revolt in 1595, and brief Dutch occupations in 1599 and the early 1640s led to its decline in sugar production during these years. Ornamentation on the sheet consists of strapwork cartouches, wavy engraved lines for water, lettering with flourishes, a three-masted Dutch ship, and a small single-masted boat for coastal trading.¹

¹ Van der Krogt, *Koeman's Atlantes Neerlandici Vol. 1* (1997), pp. 85-91, 713; Stone, ed., *Norwich's Maps of Africa* (1997), p. 360, map 316.

Willem Jansz. Blaeu

Aethiopia Superior vel Inferior vulgo Abissinorum sive Presbiteri Joannis Imperium

Engraving with applied color on paper, 38.5 x 49.5 cm., 1642-1643 (first published 1634), from Blaeu, *Theatrum Orbis Terrarum, sive Atlas Novus* (3 vols.; Amsterdam: Joan Blaeu, 1642-1643), vol. 3.

Gift of Dr. Jack Franke

2019-200 115/2

Competition between Willem Blaeu and his family and the Hondius-Janssonius families began to grow in the 1630s, possibly due to some dealings as early as 1621 when the Hondius-Janssonius firm had immediately published a pirated copy of Blaeu's sea atlas after the latter's government privilege expired. So, in 1629, Willem Blaeu purchased the copperplates of his competitor Jodocus Hondius, Jr., who died that year. (Earlier, Hondius, Jr., had gone into business on his own and left the older atlas business to his brother Henricus and brother-in-law Johannes Janssonius.) The following year Blaeu published Hondius, Jr.'s copperplates with his own plates in an appendix to the Mercator-Hondius Atlas.¹ In 1634, Blaeu created a more stylish Baroque update of the Hondius update of Ortelius's Prester John Map for his map of eastern and central Africa and first included it in the 1634 German edition of his own atlas. Blaeu added a cartouche on the right including an East African family, two children (or *putti* or cherubs) of which shade the adults with parasols from a personification of the blazing equatorial sun. On the left, another child or *putto* sits atop a scale of German miles while holding a pair of dividers. The Hondius-Janssonius family competitors copied Blaeu's map for their atlas, leaving off the meridian lines but adding some lettering flourishes in the oceans. They continued to include their copy in their atlases as late as 1680.²

¹ Van der Krogt, *Koeman's Atlantes Neerlandici* (1997) vol. 1, pp. 33-39; Van der Krogt and De Groot, *Atlas Blaeu-Van der Hem* (2005), vol. 5, p. 83, no. 35:35.

² Van der Krogt, *Koeman's Atlantes Neerlandici* (1997), vol. 1, p. 713; vol. 2, pp. 109-117, 597.

Henricus Hondius and Johannes Janssonius
after Willem Jansz. Blaeu

Aethiopia Inferior vel Exterior

Engraving with applied color on paper, 38.5 x 50 cm., from *Nouveau Theatre du Monde ou Nouvel Atlas* (Amsterdam: Janssonius, 1645-1649; first published in 1636). *Gift of Dr. Jack Franke*

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The Hondius-Janssonius-Blaeu family rivalry continued for years as each firm attempted to include more maps in their atlases. This map of South Africa is nearly identical to one first published by Blaeu in 1634. Blaeu's chief innovations had been the inclusion of ships, animals, and a sea turtle, and in the design for the cartouche with Africans, animal skin, monkeys, and tortoises, but the Hondius-Janssonius firm even copied that so that the main difference between their map and the Blaeu version was that the Blaeu map included another ship between Madagascar and the east African coast.¹ Frederick de Wit also copied Blaeu's map in 1692, and Matthaeus Merian issued a reduced version of the map, adding a ship but deleting a monkey.²

¹ Van der Krogt, *Koeman's Atlantes Neerlandici* (1997) vol. 1, pp. 33-39, 714; Vol. 2, pp. 25-27, 597-598; Van der Krogt and De Groot, *Atlas Blaeu-Van der Hem* (2005), vol. 5, p. 94.

² Stone, ed., *Norwich's Maps of Africa* (1997), pp. 174-175.



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Henricus Hondius after Willem Blaeu and Abraham Ortelius
Fezzae et Marocchi Regna Africae Celeberrima

Engraving with applied color on paper, 38 x 50 cm., ca. 1645-1649 (first published 1636), from *Nouveau Theatre du Monde ou Nouvel Atlas* (Amsterdam: Johannes Janssonius, 1645-1649).

Gift of Dr. Jack Franke

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Essentially like an atlas map first published by Ortelius in 1595, this Hondius-Janssonius map includes a cartouche originally added to an almost identical map by Willem Blaeu from 1634.

Van der Krogt, *Koeman's Atlantes Neerlandici* (1997) vol. 1, pp. 33-39, 712; Vol. 2, pp. 25-27, 597-598; Van der Krogt and De Groot, *Atlas Blaeu-Van der Hem* (2005) vol. 5, p. 67.



69

Willem Jansz. Blaeu

Guinea

Engraving with applied color on paper, 38.5 x 52.5 cm., first published in 1634/1635, from Willem and Joan Blaeu, *Toonnel des Aerdryks oft Nieuwe Atlas* (3 vols.; Amsterdam: Blaeu, 1642-1643), vol. 2, part 2.

Gift of Dr. Jack Franke

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In 1634, Blaeu updated the older Hondius/Jansson map of Guinea, extracting information from his own 1608 wall map of the whole continent. Blaeu dedicated his map to Dr. Nicolaas Tulp (1593-1674), physician, naturalist, botanist, city official of Amsterdam, stockholder in the Dutch East India Company and the Dutch West India Company, and subject of Rembrandt van Rijn's famous painting of *The Anatomy Lesson of Dr. Nicolaes Tulp*, created two years earlier. Besides the Tulp dedication at lower left, Blaeu substituted rhumb lines for the wavy engraved lines in the sea on the Hondius/Janssonius map and added a vignette at right showing curly-headed African toddlers or *putti* lifting an elephant tusk, a striking Baroque cartouche at bottom center with young Africans, monkeys, and an anthropomorphic ape representing what was probably a bonobo or chimpanzee as possibly first described in Europe by Dr. Tulp.¹

¹ Born Claes Pieterszoon, Tulp began calling himself by that name and adopted the tulip as his heraldic symbol, seen here in the coat of arms, shortly before tulip mania (*tulpenmanie*) gripped the Dutch Republic. Recently introduced to the Netherlands from the east, the flowers became so popular and such a status symbol that bulbs began selling on the market for exorbitant rates up until 1636 when the market for them suddenly crashed. (Note that the tulip in the coat of arms on this map is striped in color as the *Semper Augusta*, famous for being the most expensive one sold.) Tulp the man nevertheless remained popular, serving many years as Amsterdam treasurer, city councilman, four terms as mayor of Amsterdam beginning in 1654, and as a member on the Governing Committee of the Dutch Republic in the Hague. Tulp authored a book, *Observationum Medicarum*, published in Amsterdam by Ludovicus Elsevier in 1641 containing what scholars consider the first image and description of a bonobo or chimpanzee, although he thought local people called it an "orang-outang" which actually came from a Malay word from the East Indies meaning "human of the forest." See Van der Krogt and De Groot, *The Atlas Blaeu-van der Hem Volume V* (2005), pp. 88-89, no. 35:40; Peter W. van der Pas, "Tulp, Nicolaas," in *Complete Dictionary of Scientific Biography*, vol. 13, Charles Scribner's Sons, 2008, pp. 490-491; Stone, ed., *Norwich's Maps of Africa* (1997), p. 359, Map 315



70

Nicolas Sanson I

Africa Vetus [Africa in Antiquity]

Engraving with applied color on paper, 39 x 55.2 cm., engraved by Abraham Peyrounin (Paris: Pierre Mariette, 1650), published separately and included in Sanson, *Les Cartes Generales de toute les parties du Monde* (Paris: chez Pierre Mariette le jeune, 1658 and multiple editions until 1676). *Gift of Dr. Jack Franke*

2020-96 117/11

French cartographic skills increased significantly during the seventeenth century, particularly under the geographer and mapmaker Nicolas Sanson d'Abbeville the Elder (1600-1667) who was the first Frenchman to produce a world atlas and is often considered the founder of the French school of cartography.¹ One of the cartographic genres in which the French began to excel was historical maps, here referring to maps illustrating historical lands, scenes, or moments. These were often considered as aids to readers.² This map of Africa in antiquity, produced by Sanson, was probably intended as such. Although the placenames are drawn from ancient sources usually spelled phonetically in Latin, the outline of the continent is modern and based upon a sinusoidal projection, sometimes known as the Sanson-Flamsteed projection.³ Like many of Sanson's maps, there is not a lot of ornamentation – apart from the cartouche – the cartographer preferring to concentrate upon precision as much as possible.⁴

¹ See Mireille Pastoureau, *Nicolas Sanson d'Abbeville Atlas du Monde 1665* (Paris: Sand & Conti, 1988); Mireille Pastoureau, *Les Atlas Français XVIIe-VIIIe siècles* (Paris: Bibliotheque Nationale, 1984), pp. 387-436; Catherine Hofmann, "Sanson Family" in *History of Cartography Volume Four, Cartography and the European Enlightenment, Part 2* (Chicago and London: University of Chicago Press, 2020), 1286-1289.

² Walter Goffart, Walter. "Historical Map," In *History of Cartography Volume Four, Cartography and the European Enlightenment Part 1* (Chicago and London: University of Chicago Press, 2020), 622-624.

³ John Parr Snyder, "Map Projections in the Renaissance," in *The History of Cartography*, vol. 3 (2007), part 1, pp.365-381.

⁴ Betz, *Mapping of Africa* (2007), pp. 279-282, Map 79; Stone, ed., *Norwich's Maps of Africa* (1997), p. 45, Map 35.



71

Nicolas Sanson after observations by Samuel Blommaert and Livio Sanuto

L'afrique ou Lybie Ulterieure ou sont le Saara ou Desert, le Payes des Negres, La Guinee et les Pays circonv...

Engraving with applied color on paper, 34 x 55 cm., engraved by Jean (Jan van) Somer, 1655, from *Les Cartes Generales de toute les parties du Monde* (Paris: chez Pierre Mariette, 1659). *Gift of Dr. Jack Franke* 2019-193 115/3

Sanson's regional map of West Africa contains a lot of newer information about the coast, some speculation about the interior, and not a lot of ornamentation other than the cartouche. Instead of simply copying older Dutch maps, Sanson researched his subject and cited a couple of sources: Samuel Blommaert and Livio Sanuto. Samuel Blommaert (1583-1651) was a Flemish/Dutch merchant and director of the Dutch West India Company (West-Indische Compagnie or WIC) who had earlier made three trips to the East Indies with the Dutch East India Company (Vereinigde Oost-indische Compagnie or VOC), possibly visiting Benin.¹ Livio Sanuto (1520-1576) was a Venetian geographer and cartographer who finished twelve maps of Africa shortly before his death. These had not been published until 1588, and copies were not widely distributed.²

¹ On Blommaert see René Baesjou, "Historiae Oculus Geographia," in *Journal des Africanistes* 75:2 (2005): 101. <https://journals.openedition.org/africanistes/125#ftn27>, accessed 8/31/2021; Mireille Pastoureau, *Nicolas Sanson d'Abeville Atlas du Monde 1665* (Paris: Sand & Conti, 1988), pp. 100-101. Compare Stone, ed., *Norwich's Maps of Africa* (1997), p. 180, Map 158.

² R. A. Skelton, "Introduction" in *Livio Sanuto Geographia dell' Africa Venice 1588* (New York: Theatrum Orbis Terrarum, 1965), pp. Bodenstein (2017), pp. 96-101. *Tooley's Dictionary of Mapmakers* (1999-2004), vol. 4, p.

72

Nicolas Sanson I

Afrique ou Libie Ulterieure ou sont le Saara ou Desert, le Pays des Negres, la Guinee &c.

Engraving with applied color on paper, 17.5 x 29.2 cm., originally appearing in Sanson, *L'afrique en plusieurs cartes nouvelles, et exactes...* (Paris: the author, 1656). *Gift of Dr. Jack Franke* 2020-508 117/11

This small version of Sanson's map of West Africa appeared in his African atlas of 1656, which was probably only the second African atlas ever published, after Livio Sanuto's *Geografia dell'Africa* of 1588.¹ The atlas originally had eighteen maps, many of which appeared in subsequent editions and other Sanson atlases.²

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 104-108.

² Mireille Pastoureau, *Les Atlas Francais* (1984), pp. 389ff.



DETAIL

73

Pierre Duval

Carte de Nigritie et Guinee

Engraving with applied color on paper, 39 x 54.8 cm., engraved by Jean (Jean van) Somer, 1653, from Duval, *Cartes Géographiques* (Paris: Pierre Mariette, 1654 and later). *Gift of Dr. Jack Franke* 2019-167 115/3

The features of the African man on the cartouche on this map of West Africa or Guinea demonstrate a serious attempt to make the decoration on a map relevant to its subject. The map's creator – geographer, cartographer, and map publisher Pierre Duval (1618-1683) – like his teacher and relative Nicolas Sanson was also originally from Abbeville, a city located on the Somme River about one hundred miles north of Paris.¹ A scholarly and thoughtful cartographer who worked with Jesuit instructors to create maps for students, Duval believed that cartographers should check and correct the work of illuminators and not overload maps with useless information. He saw cartouches not merely as ornament but also as instructive.²

¹ *Tooley's Dictionary of Mapmakers* (1999), vol. 1, pp. 406-407; Mireille Pastoureau, "Les Atlas Imprimés en France avant 1700," in *Imago Mundi* 32 (1980): 63; Mireille Pastoureau, *Les Atlas Francais* (1984), pp. 135-166.

² Jean-Marc Besse and Nicolas Verdier, "Cartouche" in *The History of Cartography*, vol. 4 (2020), part 1, p. 249, citing Pierre Duval, *Traité de géographie* (Paris: Duval, 1672).

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After Nicolas Sanson after Gerard Mercator, Samuel Blommaert, &c. ***La Guinee et Pays circomvoisins***

Engraving with applied color on paper, 16.7 x 31 cm., engraved by J[an] L[uyts] (Paris, 1656) from Jan Luyts, *Introductio ad Geographiam* (Utrecht: Halma, 1692) *Gift of Dr. Jack Franke* 2020-257 117/11 Scan 20112335

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After Nicolas Sanson

Partie de Biledulgerid ou sont Tasset, Darha, et Segelmesse, &c.

Engraving with applied color on paper, 17.7 x 28.5 cm., from Jan Luyts, *Introductio ad Geographiam* (Utrecht: Halma, 1692). *Gift of Dr. Jack Franke* 2020-156 117/11

76

After Nicolas Sanson after Livio Sanuto, Samuel Blommaert, &c. ***Isles du Cap Verd Coste, et Pays des Negres aux environs du Cap Verd***

Engraving with applied color on paper, engraved by J[an] L[uyts], from Jan Luyts, *Introductio ad Geographiam* (Utrecht: Halma, 1692). *Gift of Dr. Jack Franke* 2020-256 117/11

Jan Luyts (1655-1720), a Dutch cartographer and engraver from Utrecht, copied these three maps (cat. nos. 74-76) from Sanson's small African atlas of 1676 and added new cartouches for a new "Introduction to Geography."¹

¹ *Tooley's Dictionary of Mapmakers* (2003), vol. 3, p. 167.

Jean Baptiste Nolin and Jean Nicolas du Tralage, Sieur de Tillemon after Vincenzo Coronelli

Afrique selon les relations les plus nouvelles...

Engraving with applied color on paper, 45.2 x 60 cm., engraved by Hendrik van Loon, second state (Paris: J. B. Nolin, ca. 1693; first published in 1689) *Gift of Dr. Jack Franke* 2019-162 116/1

Parisian engraver and publisher Jean Baptiste Nolin (1656-1708) had permission from Louis XIV to publish the Venetian cosmographer and globemaker Coronelli's maps after Coronelli returned to Venice from his visit to France. Although much like Coronelli's representation of Africa on his terrestrial globes and globe gores, Nolin had this and other maps "corrected and augmented" by Jean Nicolas du Tralage, Sieur de Tillemon, a French geographer. One of the modern features of the map was the placement of the oval "Avertissement" cartouche in an area of Central Africa where topographical features had for years been purely speculative, with text explaining that the explorations of the Jesuits Pedro Paez, Manuel, de Almeida as well as Hiob Ludolf's *Historia Aethiopia* of 1681 support questioning Ptolemy's belief that the Nile River begins in the mountains of the Moon. Although the map reflects more knowledge of some of the African rivers and the coast with additional placenames, there is still considerable misinformation.¹

¹ Betz, *The Mapping of Africa* (2007), pp. 431-433, Map 46; Stone, ed., *Norwich's Maps of Africa* (1997), p. 101, Map 85.

Jacob van Meurs after Nicolaas Visscher I

Africae Accurata Tabula

Engraving with applied color on paper, 43.5 x 54.5 cm., from Olfert Dapper, *Naukeurige Beschrijvinge der Afrikaensche Gewesten van...* (Amsterdam: Jacob van Meurs, 1668). *Gift of Dr. Jack Franke* 2020-948 110/3

Amsterdam publisher Jacob Meurs (ca. 1620-1680) closely copied a map by his contemporary, Nicolaas Visscher I (1618-1679), for this map which was included in Olfert Dapper's important book on Africa (see cat. 79). Like Visscher's map, which first appeared ca. 1658 and was based upon Blaeu's 1608 wall map of Africa and some later sources, Meurs' map contains Dutch names such as *Tafelberg* (Table Mountain) and *Robben eyl* (Robben Island) along with earlier Portuguese names in the Cape of Good Hope area of South

Africa. Here the Dutch had established their first African settlement in 1652. Meurs even closely copied Visscher's finely engraved Baroque cartouches at upper-right and lower-left, only omitting Visscher's original dedication to Dutch statesman and Amsterdam politician Gerard Schaepe (1581-1655). The cartouche at upper-right has an African woman holding a cornucopia of fruits, vegetables, and flowers, while the man to the left holds up a large shrimp – perhaps inspired by Roman coins (see cat. nos. 121, 146) but also possibly in reference to the abundance of this crustacean in African coastal waters, particularly in the area of the Cameroon (derived from the Portuguese *camarões* or shrimps). The map also appeared in John Ogilby's English translation of Dapper's book titled *From Africa, Being an Accurate Description of the Regions...* (London, 1670) as well as in French and German editions of Dapper's book.¹

¹ Betz, *The Mapping of Africa* (2007), pp. 299-301, 348-349, Map 108; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 53, 68, Maps 43, 55.

Jacob van Meurs

De Stadt Benin

Engraving on paper, 26.4 x 34.3 cm., in Olfert Dapper, *Naukeurige Beschrijvinge der Afrikaensche Gewesten van...* (Amsterdam: Jacob van Meurs, 1668), betw. pp. 494-495. *Recent Acquisition* DT17.D2

This grand view showing a procession of the King or "Oba" of the Kingdom of Benin in front of his large African city was based upon a lot of secondary source (and perhaps at least some primary source) information. Author Olfert Dapper (1635/6-1689) was a Dutch physician and writer of considerable linguistic talent and skill who gathered and consulted over a hundred sources including published texts, manuscripts, and visual material (maps and images) to write what is considered the most important compilation of information on Africa published in Europe during the seventeenth century. He ambitiously attempted to cover the entire continent: North, West, South, Central, and East Africa; nevertheless, Dapper himself never traveled to any part of Africa. In his preface and throughout his text he named many of the authors whose works he consulted, although his citations are not up to modern standards. He admitted having difficulty finding sources covering West and Central Africa, but, like the French cartographer Nicolas Sanson, he acknowledged for the former the unpublished writings or papers of Samuel Blommaert (1583-1651), a traveler with the Dutch East India Company (VOC) and later a director of the Dutch West India Company (WIC). Since



much of Blommaert's material was lost and secondary, it is quite difficult today to determine how much, if any, of Dapper's information is reliable.¹

The prints and maps Dapper included are quite interesting for, at the very least, they document how Europeans perceived Africa and Africans in the seventeenth century. Dapper's text mirrors the images and vice-versa.² The engravings of coastal cities, towns, ports, and forts derive from watercolors produced by ship captains, artists, and sailors with the Dutch companies. Although scholar Adam Jones believed "the great majority of the pictures of human beings originated solely from the publisher and engraver Van Meurs' imagination," it is not too inconceivable that some are at least based upon eyewitness sketches and watercolors that may have once existed.³

¹ Adam Jones, "Decompiling Dapper: A Preliminary Search for Evidence" *History in Africa* 17 (Cambridge University Press, 1990): 171-209, <https://www.jstor.org/stable/317812>, accessed 7/8/2021, identified around 100 sources that Dapper consulted.

² The full text is available in an old English translation by John Ogilby (not credited to Dapper), *Africa being an Accurate Description of the Regions of Aegypt, Barbary, Libya, and Bilidulgerid, the Land of the Negroes, Guinee, Aethiopia, and the Abyssines...* (London: Printed for the author by Tho. Johnson, 1670) in Text Creation Partnership, University of Michigan, <https://quod.lib.umich.edu/e/eebo2/A70735.0001.001/1:8.7.47.2?rgn=div4;view=fulltext>, accessed 7/8/2021.

³ Jones, "Decompiling Dapper" (1990), op cit., p. 188. Compare prints of the cities, towns, and forts with the watercolors in the so-called Vingboon Atlas of the VOC and WIC. See Joannes Vingboons and J. Van Bracht (intro.), *Atlas van kaarten en aanzichten van de VOC en WIC, genoemd Vingboons-Atlas in het Algemeen Rijksarchief te 's-Gravenhage* (Bussum, Netherlands: Unieboek, 1981). Also compare the watercolors of cities, towns, forts, and "Inwoonders van olibatta Hoofstadt van Cabo Lopo gonsalvis" copied by Vingboons or his staff from Frans Post and others in Van der Krogt and De Groot, *Atlas Blaeu-Van der Hem* (2005), vol. 5, *ad passim*.

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Philippi Chetwind after Henry Seile *Africae Descriptio Nova Impensis*

Engraving on paper, 35 x 42.9 cm., engraved by William Trevethen, second state, 1666, in Peter Heylyn, *Cosmography in Four Books Containing the Chorography and History of the Whole World...* (London: Philip Chetwind, 1674; first published in 1652). G114.H62 1674

Publisher Henry Seile's map of Africa, first published in 1652 in Peter Heylyn's *Cosmography*, was a close copy of John Speed's map of Africa of 1626, the first map of Africa readily available in the English language (cat. No. 59). Seile's map, engraved by London engraver William Trevethen (active 1652-1686), appeared in editions of Heylyn's *Cosmography* from 1652, 1657, 1660/2, 1666 (when Chetwind's name replaced Seile's), 1670, 1674, and 1682. Author Heylyn (or Heylin) (1599/1600-1662) was a cosmographer and geographer who also served as Chaplain to King Charles I of England.¹

¹ Betz, *The Mapping of Africa* (2007), pp. 289-290, Map 83; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 46, 49, Maps 36, 39.

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Robert Vaughan and Anna Seile after Henry Seile *Africae Nova Descriptio*

Engraving on paper, 34 x 42.5 cm., 1663, from Peter Heylyn, *Cosmography* (London: Anna Seile, 1665-1666; 1669, or 1677).
Gift of Dr. Jack Franke 2020-167 110/3

An unusual map by the fact that a woman publisher's name appears on it, this map of Africa is based on London publisher Henry Seile's (Anna's husband) map first issued in 1652 for Peter Heylyn's *Cosmographie* (cat. no. 80). For unknown reasons, after Henry's death in 1662 his copperplates passed to his business partner, Philippi Chetwind, so his widow had the Welsh-born London engraver Robert Vaughan (ca.1597-1663) copy the maps of Europe, Africa, and America shortly before the latter's death so she could publish her own editions of Heylyn's *Cosmography*.¹

¹ Betz, *The Mapping of Africa* (2007), pp. 289-290, 331-332, Maps 83, 200; Worms and Baynton-Williams, *British Map Engravers* (2011), pp. 684-685.

82 _____

Richard Blome after Nicolas Sanson *Africa or Libia Ulteriour Where are the Countries of Saara Desert the Countrie of Negroes and Guine with the Circumjacent Countries and Kingdoms...*

Engraving with applied color on paper, engraved by Francis Lamb (London: Richard Blome, 1669). *Gift of Dr. Jack Franke* 2020-94 117/11

This English map of West Africa reflects the authoritative reputation of French mapmaker Nicolas Sanson during the second half of the seventeenth century. "By the Kings Especiall Command," English bookseller, map-seller, and publisher Richard Blome (1635-1705) here took one of Sanson's regional maps of West Africa, "rendered [it] into English," added a couple of ships and animals and dedicated it to "ye Hono[rab]le, ye Governour, Sub Governour, & Court of Assistants of ye Hono[rab]l[e] Company of Royall Adventurers of England trading into Africa."¹ English efforts to establish chartered companies of "Adventurers trading into Africa" dated back to the early sixteenth century, but this particular company received a charter in 1660 from Charles II following years of national political turmoil. The Adventurers determined to compete with the Dutch West India Company by "seizing" or rather monopolizing as vast a trading territory as possible along the West African coast. At first concerned with trading for gold along the Gambia River and the Gold Coast, the company ran into financial difficulties during the second Anglo-Dutch War, and by 1672 surrendered its charter to the more aggressive Royal African Company of England which rapidly shifted to the brutal trans-Atlantic slave trade.²

¹ Worms and Baynton-Williams, *British Map Engravers* (2011), pp. 384-385; Betz, *The Mapping of Africa* (2007), pp. 353-355; Stone, ed., *Norwich's Maps of Africa* (1997), p. 52.

² George Frederick Zook, "The Company of Royal Adventurers of England Trading into Africa, 1660-1672," in *The Journal of Negro History* 4:2 (1919): 134ff; William A. Pettigrew, *Freedom's Debt: The Royal African Company and the Atlantic Slave Trade, 1672-1752* (Williamsburg, Virginia: Omohundro Institute and University of North Carolina Press, 2013).

Richard Blome after Nicolas Sanson

A Generall Mapp of the Coast of Barbarie wherein are the Kingdoms, and Estates of Morocco, Fez, Algier, Tunis, and Tripolis: Also, the Kingdoms, Estates, and Deserts of Barca, Egypt, Libya, Biledulgerid, Segelmesse, and Darha; with the Circumjacent Counteries

Engraving with applied color on paper, 25.8 x 40 cm., engraved by Francis Lamb, 1667, probably from *A Geographical Description of the Four Parts of the World, which is the 2nd Part...* (London: Richard Blome, 1669).

Gift of Dr. Jack Franke

2020-94 117/11

London bookseller, map-seller, and publisher Richard Blome's map of North Africa, which he attributed to Sanson, stretches from the Moroccan Atlantic coast to the Holy Land and may be a composite of the Sanson regional maps of North Africa that first appeared in Sanson's *L'Afrique en plusieurs cartes nouvelles, et exactes...* (1656), his *Cartes Generales de toute les parties du Monde* (1659) or his *Atlas Minor* (1657). Besides translating Sanson's French into English, Blome added illustrations of ships, whales or fish, elephants, lions, birds, and a leopard. After taking advance subscriptions for his atlas, Blome had his engraver add their coat-of-arms at the top of some of the maps. These could be changed for subsequent editions.¹ Around the same time Blome received a royal privilege from Charles II to publish geography books for twenty-one years. He later advertised as "Cosmographical Printer to King William III and Cosmographer to Queen Anne." Interestingly, Blome often utilized for his projects the engraving talents of Francis Lamb and Wenceslas Hollar.²

¹ Betz, *The Mapping of Africa* (2007), pp. 353-355. John Senex used a similar subscription method for his English Atlas of 1721 (cat. 126).

² Worms and Baynton-Williams, *British Map Engravers* (2011), pp. 384-385.

After Alexis Hubert Jaillot and the Sanson Family

L'Afrique divisee suivant l'estendue de ses principals parties...

Engraving with applied color on paper, 45 x 63.4 cm., second state, from Jaillot, *Atlas Nouveau* [Amsterdam: Pieter Mortier and Marc Haguetaen, 1696; first published in 1692]. Gift of Dr. Jack Franke

2020-243 116/1

This map is a close copy of a French map by Alexis-Hubert Jaillot of 1674, which, among other distinctions, was one of the first maps to show the Zambezi River.¹ Late in the seventeenth century, Pieter Mortier (1661-1711) established a large publishing house in Amsterdam whose business thrived on publishing "counterfeit" or unauthorized copies of maps and even whole atlases of other mapmakers' works. This was particularly true for French maps which by this time represented the best in the science of cartography.² In the case of this map and the atlas from which it came, Mortier did not bother to put his own name on it, keeping even the original cartographer's name and address. He may or may not have had Jaillot's approval for this copy. Despite this questionable activity, the quality of Mortier's engraving and printing was extremely high. In fact, it can be argued that Mortier's engraver was better than Jaillot's.³

¹ Betz, *The Mapping of Africa* (2007), pp. 374-376, Map 118.

² Marco van Edmond, *Covens & Mortier, A Map Publishing House in Amsterdam, 1685-1866* (Houten, Netherlands: Hes & De Graaf, 2009).

³ Betz, *The Mapping of Africa* (2007), pp. 452-454, Map 156; Compare Stone, ed., *Norwich's Maps of Africa* (1997), pp. 56-57, Map 46.



Frederick de Wit

Totius Africae Accuratissima Tabula denuo correcte revisa, Multis locis aucta, in Partes tam maiores quam minores divisa

Engraving with applied color on paper, 49 x 57.5 cm., sixth state (Amsterdam: Pieter Mortier, 1710; first issued by de Wit in 1670).

Gift of Dr. Jack Franke

2020-955 117/12

Frederick de Wit first published this popular map in 1670, incorporating information from his earlier *carte-a-figures* map and some from the Visscher / Meurs maps (cat. nos. 61, 78). Oddly, he added the fictitious island of New St. Helena (N. I. St. Helena) just east of St. Helena which he had copied from Sanson. He also adjusted the prime meridian reading from 360° to 358° so as not to pass through the French prime meridian on Ferro Island. This is the last of six known states for this copperplate, which was acquired by Pieter Mortier from De Wit's widow Maria shortly before her death in 1711. Around 1683, other Dutch mapmakers – Johannes de Ram and Justus Danckerts – also published versions of this same map, particularly copying De Wit's cartouche. After 1721, the Amsterdam firm of Covens & Mortier, successors to Pieter Mortier, issued the same map with a new plate adding the inscription "ex Officina Covens et Mortier."¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 109-111; Betz, *The Mapping of Africa* (2007), pp. 361-364, Map 114; Stone, ed., *Norwich's Maps of Africa* (1997), p. 59, Map 48.

Frederick de Wit

Tractus Littorales Guinea a Promontorio Verde jusque ad Sinum Catembele

Engraving with applied color on paper, 49 x 57 cm. (Amsterdam, 1680).

Gift of Dr. Jack Franke

2020-120 116/1

The Dutch remained dominant in sea chart publication throughout the seventeenth century. This highly detailed De Wit sea chart of the West African coast continued in circulation into the eighteenth century. At that time, the Dutch firm of Reiner and Josua Ottens (active 1725-1750) copied it and simply added more place-names.¹ The cartouche shows African officials bartering with Dutch traders, exchanging gold, textiles, slaves, and other "goods." An African craftsman at far right appears to be casting metal in a fire.

¹ See Stone, ed., *Norwich's Maps of Africa* (1997), p. 290, Map 253.



87

Athanasius Kircher and Johannes Janssonius van Waesbergen
Hydrophylacium Africae precipuum in Montibus Lunae...

Engraving on paper, 34.2 x 41.3 cm., from Kircher, *Mundus Subterraneus...* (Dutch edition; Amsterdam:1682; first published there by Johannes Janssonius van Waesbergen & Elizeum Weyerstraten in 1665).
Gift of Dr. Jack Franke 2019-272 115/3

German Jesuit scholar and polymath Athanasius Kircher (1602-1680) created this visualization to support his postulation that major rivers around the world originated in large underground springs. He based this “fantasy map” showing the source of the Nile and the geography of South Africa, in part, upon a fantastic description by fellow Portuguese Jesuit missionary Pedro Páez who passed through Abyssinia (much further north) in 1618.¹ The Janssonius family helped design the map’s cartouche and engrave, print, and distribute the map.²

¹ Delaney, *To the Mountains of the Moon* (2007), pp. 35-39; Stone, ed., *Norwich’s Maps of Africa* (1997), p. 178, Map 157; Antonio T. Reguerra Rodriguez, “Thematic Mapping,” in *The History of Cartography* 4:2 (2020): 1355, 1362-1363. On the multi-faceted Kircher, see Fletcher, John Edward (2011-08-25). *A Study of the Life and Works of Athanasius Kircher, ‘Germanus Incredibilis’: With a Selection of His Unpublished Correspondence and an Annotated Translation of His Autobiography*. BRILL. ISBN 978-9004207127.

² For Janssonius van Waesbergen I and II see Koeman, *Atlantes Neerlandici* (1969), vol. II, pp. 161-163; Tooley’s *Dictionary of Mapmakers* (2001), vol. 2, p. 430.

88

Claes Jansz. Vooght and Johannes van Keulen I
Pas Caarte van Rio Gambia, van C. Verde tot Rio de Serraliones

Engraving on paper, 50 x 56.5 cm. (Amsterdam: Van Keulen, ca. 1683-1684).
Gift of Dr. Jack Franke 2020-122 116/1

Johannes van Keulen I (1654-1715) began business as a bookseller in Amsterdam, purchased the stock of sea chart and sea atlas maker Hendrik Doncker (ca.1625-1699), and soon collaborated with surveyor, author, and mathematics instructor Claes Jansz. Vooght (active 1680s-1696) to produce sea charts and sea atlases. This chart, largely the work of Vooght, shows the coast of West Africa from Cape Verde to the Sierra Leone River and Peninsula. At the bottom is a detailed inset of “Het Eyland Goeree int. Groot” (The Island of Goree enlarged) and at right, an inset detail of “Serliones.” The chart appeared in one of Van Keulen’s numerous atlases of sea charts with

names like *De Nieuwe Groote Lichtende Zee-Fakkell ofte Water-Werelt* (The Great New Lighted Sea Torch or Water World) or *De Groote Nieuwe Vermeerde Zee-Atlas* (The Great New Enlarged Sea Atlas), published in Dutch, German, French, and English.¹

¹ Koemann, *Atlantes Neerlandici* IV (1970), pp. 152-155, 276-281; Tooley’s *Dictionary of Mapmakers* (1999-2004), vo. 3, pp. 19-22; vol. 4, p. 336; Stone, ed., *Norwich’s Maps of Africa* (1997), pp. 312-313.

89

Vincenzo Coronelli
Isole Canarie gia dette Fortunatae Ins.

Engraving with applied color on paper, 22 x 30 cm. (Venice: Coronelli, ca.1689). *Gift of Dr. Jack Franke* 2020-164 117/1

This is possibly one of Coronelli’s earlier charts produced for the *Accademia Cosmografica degli Argonauti*, a private geographical society he founded in Venice in 1684. Possibly included in Coronelli’s book *Isole, Città e Fortezze (Islands, Cities, and Fortresses)*, published in 1689, the chart shows the principal Spanish-owned islands of the Canaries earlier known as the “Fortunate Islands” off the western coast of Africa as well as the Portuguese islands of Madeira and Porto Santo in the north.¹ With its rhumb lines and compass rose it is both a decorative *portolan* chart in the tradition of the *Isolarii* books or atlases published in the sixteenth century and a functioning sea chart. At far left with a meridian running through it is “Gesso” or “Gerro” – sometimes known as “Ferro” and today officially “El Hierro” which for years Europeans believed was the westernmost point on earth and served as a point for early prime meridians.² After the cleric, geographer, and globemaker returned to Venice in 1683 from Paris where he had completed a pair of colossal globes for French King Louis XIV, Coronelli next embarked upon a series of other cartographic projects with funding from the Venetian Senate who appointed him *Cosmografo della Repubblica*.

¹ Marco Petrella, “Academies of Science in the Italian States” In *The History of Cartography* Vol. 4, part 1(2019), p. 14; Wallis, “Introduction” in Coronelli, *Libro dei Globi* (1969), p. viii.

² Christian Marx, “The Western Coast of Africa in Ptolemy’s Geography and the Location of His Prime Meridian,” in *History of Geo- and Space Sciences* 7:1 (2016): 27-52.

90

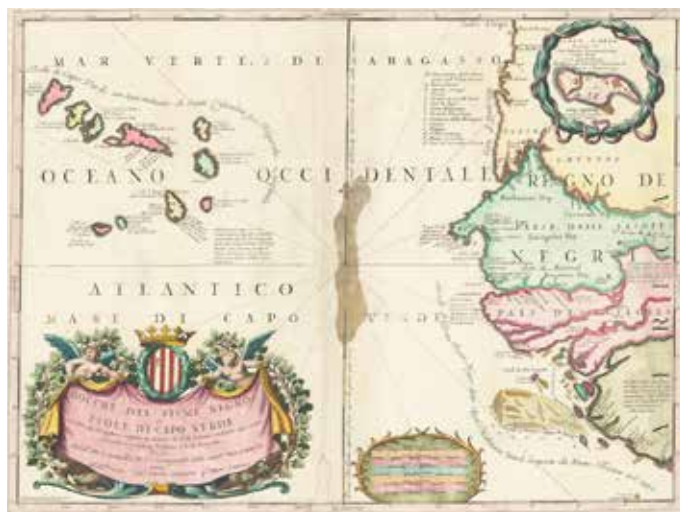
Vincenzo Coronelli
Bocche del Fiume Negro et Isole di Capo Verde

Engraving with applied color on paper, 45 x 61 cm. (Venice: Coronelli, 1690). *Gift of Dr. Jack Franke* 2020-287 116/1

Coronelli also produced this sea chart of the mouths of the Senegal and Gambia Rivers with the Cape Verde Islands – the latter being where the Portuguese established what was considered the first European settlement in the tropics in 1440. The cartouche bears a colorful coat-of-arms with a crown, shield, and youths holding up a curtain. The chart includes details of shoals, channels, soundings, and anchorages. An inscription running up and down in the center along the prime meridian explains it passes through the far western portion of Ferro (the westernmost island of the Canaries, long considered by some early mapmakers as a point for a prime meridian and officially designated thus for French government purposes by King Louis XIII in 1634).¹ An inset detail at upper right depicts Gorée Island, located just off Cape Verde in the larger chart. First settled by the Portuguese, Gorée Island was later taken by other Europeans, including the Dutch, the English, and finally the French, and it has been associated with the slave trade.

¹ The French later changed this to Paris. See Charles W. J. Withers, *Zero Degrees*. Cambridge, MA and London, England: Harvard University Press, 2017. <https://doi-org.ezproxy.uta.edu/10.4159/9780674978935>

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91



91

After Janssonius Heirs

Genehoa Jaloffi et Sierraliones Regna

Engraving with applied color on paper, 41 x 49.5 cm. (Amsterdam: Peter Schenk & Gerard Valk, 1695). *Gift of Dr. Jack Franke* 2020-124 117/12

Originally published by the heirs of Janssonius around 1670, this map or chart, oriented with east at the top, shows the Kingdoms of *Genehoa*, *Jaloffi*, and Sierra Leone – roughly the area of present Senegal, the Gambia, Guinea-Bissau, Guinea, with parts of Sierra Leone and Mauritania and perhaps a bit of Mali. This later version of the map is virtually identical to the earlier one, and it still bears its original dedication to Adriaan Pauw (1585-1683), a wealthy Dutch merchant, property holder, and statesman who helped negotiate the end of the Eighty Years War, concluded at the Peace of Münster in 1646-1648.¹

¹ Compare Van der Krogt, *Koeman's Atlantes Neerlandici* I (1997), p. 713, no. 8710:1.

92

Van Keulen et al.

Pas-Caart van Guinea en de Custen daer aen gelegen van Cabo Verde tot Cabo de Bona Esperenca

Engraving with applied color on paper, 44.3 x 54 cm. (Amsterdam: Van Keulen, 1695). *Gift of Dr. Jack Franke* 2021-80 117/12

The Dutch Van Keulen family remained leaders in the publication of sea charts and sea atlases over several generations, and it is often difficult to determine the production and bibliographic history of their charts. The family firm's founder, Johannes van Keulen I (1654-1715), who collaborated with Claes Jansz. Vooght in the 1680s and 1690s, had two sons Gerard (1678-1755) and Johannes II (1704-1755), grandsons, and a host of other relatives in the business.¹ Oriented with east at the top, this beautifully engraved sea chart of the coast of West Africa, from Cape Verde to the Cape of Good Hope, contains incredible details of place-names, rivers, towns, villages, and landmarks based upon years of European navigation. Closer examination of the details, however, reveals a lot of questions, inaccuracies, and problems, such as the fictitious island of "S. Elena Nueva" (New Saint Helen) found on earlier charts and maps (see cat. Nos. 78, 85).²

¹ Koemann, *Atlantes Neerlandici* IV (1970): 152-155, 276-281; Tooley's *Dictionary of Mapmakers* 3 (2003): 19-22; 4 (2004): 336; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 312-313.

² Using such place-names and information for historical research on African history is quite problematic and complex, although useful. See, for example, René Baesjou, "The Historical Evidence in Old Maps and Charts of Africa with Special Reference to West Africa." *History in Africa*, 15 (1988) 1-83. doi:10.2307/3171856

93

Jacob van Sandrart

Accuratissima Totius Africae Tabula in Lucem producta

Engraving with applied color on paper, 48.6 x 57.8 cm., engraved by Johann Baptist Homann (Nuremberg: J. von Sandrart, ca.1702; originally produced ca. 1697). *Gift of Dr. Jack Franke* 2019-343 116/1

The cartographic information in Jacob van Sandrart's map is nearly identical to Frederick de Wit's map of ca.1670 (cat. no. 85) although it has a completely new cartouche. This variant has a couple of strips added to the bottom with a color key denoting religious denominations. Sandrart's engraver here was Johann Baptist Homann (1664-1724) who went on to establish the most important German cartography firm of the eighteenth century. Sandrart and Homann together also produced a map of the Americas after de Wit around this time. Both maps probably appeared later in one or more of Homann's early composite atlases. Sandrart (1630-1708) was originally from Frankfurt am Main and became a painter and engraver of maps and prints. He was the nephew of the better-known German artist and biographer of artists Joachim von Sandrart (1606-1688).¹

¹ Betz, *The Mapping of Africa* (2007), pp. 476-477; Map 165; Stone, ed., *Norwich's Maps of Africa* (1997), p. 75, Map 61; Burden, *The Mapping of North America II* (2007), p. 418.



94

Edward Wells

A New Map of Libya or Old Africk Shewing its general Divisions, most remarkable Countries or People, Cities, Townes, Rivers, Mountains &c.

Engraving with applied color on paper, 36.5 x 48.5 cm., engraved by Robert Spofforth, London, from Edward Wells, *A New Sett of Maps Both of Antient and Present Geography* (Oxford, 1700).

Gift of Dr. Jack Franke

2019-241 115/3

In a practice much like the Sanson Family, English mathematician and geographer Edward Wells had London engraver Robert Spofford print this map of “Old Africk” for his atlas containing two maps of each area, one a more historical map with ancient and older names (seen here in this example) and another more up-to-date map. Wells studied at London and Christchurch, Oxford, and dedicated this map to the sickly Prince William, Duke of Gloucester (1689-1700) who died tragically that year at the age of eleven. Prince William was the son of Queen Anne and her husband Prince George of Denmark.¹

¹ Stone, ed., *Norwich's Maps of Africa* (1997), p. 74, Map 60; Worms and Baynton-Williams, *British Map Engravers* (2011), p. 625; “Prince William, Duke of Gloucester,” in *Wikipedia*, https://en.wikipedia.org/wiki/Prince_William,_Duke_of_Gloucester, accessed 7/19/2021, citing Kilburn, Matthew (2004). “William, Prince, duke of Gloucester (1689–1700).” *Oxford Dictionary of National Biography* (online ed.). Oxford University Press. doi:10.1093/ref:odnb/29454. Retrieved 8 October 2011.



95

Janssonius Heirs, Petrus Schenk, and Gerard Valk

Nigritarum Regnum

Engraving with applied color on paper, 43 x 56 cm. (Amsterdam: Schenk & Valk, ca.1700; first published ca.1680).

Gift of Dr. Jack Franke

2020-126 116/1

The Janssonius Heirs originally produced this map of West Africa in the late seventeenth century.¹ The engraving was of very fine quality, including the excellent cartouche with coat of arms and dedication to Otto von Schwerin (1616-1679) or his son by that name (1645-1705), German noblemen and diplomats of the rising Electorate of Brandenburg, already or soon to become part of Brandenburg-Prussia.² The map undoubtedly relates to the history of the Brandenburg African Company, a joint stock company chartered in 1682. In 1679, the Director-General of the Prussian Navy Benjamin Raule (formerly Dutch) had, with the blessing of the Great Elector Frederick William, sent expeditions to the African Gold Coast to build a fort between a couple of Dutch forts hoping to share in some of the profits of the African gold trade. Labor was in short supply (Europeans died from malaria along the coast), and the Germans, like other Europeans, began shipping slaves in from the slave coast and also began shipping them to the West Indies.³ Petrus Schenk, a German engraver, and Gerard Valk, an Amsterdam engraver, publisher, and globemaker, acquired the plates from the Janssonius *Novus Atlas* and began to publish them under their own name with little alteration in the 1680s.⁴

¹ Van der Krogt, *Koeman's Atlantes Neerlandici* 1 (1997): 713, no. 870:1.

² Ferdinand Hirsch, *Schwerin, Otto v. In Allgemeine Deutsche Biographie* (Leipzig: Duncker & Humblot, Leipzig 1893), S. 764–766.

³ D. J. E. Maier, “Brandenburg in Africa” review of Adam Jones, *Brandenburg Sources for West African History, 1680-1700* (Wiesbaden, 1985) in *The Journal of African History* 28:1 (1987): 155-156.

⁴ *Tooley's Dictionary of Mapmakers* 4 (2004): 118-119, 306-307.

The Cartography of Africa in the Age of Enlightenment

Many of the modes of cartography established in the European Renaissance continued during the European Enlightenment, sometimes arbitrarily defined as the years between 1650 and 1800. Cartography was still practiced in two ways – theoretically, “from the top down” and by actual field surveys “from the bottom up.” In addition, the nation states – and particularly France, due to the rise of Louis XIV and his successors – played an increasingly significant role in sponsoring and training scientists, geographers, cartographers, engineers, and surveyors for both modes. With generous royal support and scientific, military, and religious connections, scholarly French cartographers like Guillaume Delisle (1675-1726) and Jean-Baptiste Bourguignon D’Anville (1697-1782) created maps of cartographic excellence copied by mapmakers of lesser means and talents. At the same time, a rise in literacy rates and in the middle-class population contributed to a growing market for printed materials, including maps, that sustained the growth of publishers, printmakers, and artisans who engaged in this trade. Most of the mapmakers that catered to this market were much less scrupulous in their methods and continued to produce works by outdated conventions.¹

Meanwhile, in part due to geographical constraints, European knowledge of Africa remained chiefly confined to the coastlines explored in the early days of Portuguese trading. Knowledge of the African interior lagged because there were no inland seas, large bays, and easily navigable rivers, as with other continents. Moreover, Europeans’ susceptibility to diseases, local powers, linguistic diversity, and religious and political bans kept would-be European explorers at bay, not a lack of interest.²

¹ Matthew H. Edney and Mary Sponberg Pedley, “Introduction,” in *The History of Cartography Volume Four Cartography in the European Enlightenment* (2020), part 1, pp. Xxiii ff.; Bodenstein, *Exploring Africa with Ancient Maps* (2017), p. 125.

² See John Delaney, *To the Mountains of the Moon: Mapping African Exploration 1541-1880* (2007), pp. 5-6.

96



96

Guillaume Delisle

L'Afrique dressée sur les observations de l'Academie Royale des Sciences, et quelques autres, et sur les memoires les plus recens

Engraving with applied color on paper, 45 x 58.2 cm., fourth state, engraved by N. Guerard (Amsterdam: J. Renouard, between 1708 and 1718; first published in Paris in 1700).

Gift of Dr. Jack Franke

2020-110 117/13

Delisle's 1700 map of Africa, like his 1700 map of North America (which was the first map to correct the location of the Mississippi River and re-attach the “island” of California to the mainland), was a major cartographic event. For the first time a major mapmaker dispensed with the two lakes of Ptolemy as the source of the Nile, and he also corrected the width of Africa. He only included toponyms for places for which he had verifiable information. The map had a long publication life, and it served as a model for many of the maps issued during the eighteenth century, not just by the French but by the Dutch, Germans, English, and others. Guillaume Delisle (1675-1726), the son of historian, geographer, and educator Claude Delisle (1644-1720), embraced a new approach to cartography. He combined the older techniques employed by the Sansons with the field results of newer astronomy and survey methods of the Cassini family of astronomers, surveyors, and mapmakers also then working in France. His methodology was empirical, not merely imitative like that of most of his competitors.¹ The Baroque cartouche by Nicolas Guérard the Elder (ca.1648-1719) or Nicolas Guérard Younger (active 1683-1750), both Parisian engravers, includes elephants, a man wrestling a crocodile, an ostrich(?), and a mounted warrior with lance or spear.

¹ Betz, *The Mapping of Africa* (2007), pp. 495-498, Map 174; Stone, ed., *Norwich's Maps of Africa* (1997), p.72, Map 59; Monique Pelletier, “Delisle Family” in *The History of Cartography*, Vol. 4 (2020), part 1, pp. 338-343; Huseman, *Enlightenment Mapmakers and the Southwest Borderlands* (2016) pp. 5-6.

97

Châtelain Brothers after Guillaume Delisle
Carte de la Barbarie, Nigritie, et de la Guinee avec les Pays Voisins

Engraving on paper, 40 x 51 cm., 1719, from Zacharias Châtelain, *Atlas Historique, ou nouvelle introduction a l'histoire...* (7 vols.; Amsterdam, L'Honore and Châtelain Brothers, 1705-1739), vol. 6 (1719), no. 9, p. 27. Gift of Dr. Jack Franke 2019-224

The Châtelain family, Amsterdam publishers of the seven-volume *Atlas Historique...*, did not hesitate to copy (and give no credit to) the maps by the Delisle Family of Paris, the dominant mapmakers of the early eighteenth century.¹ (See also cat. nos. 103-109).

¹ Koeman, *Atlantes Neerlandici 2* (1969): 33, 37.

Monte Filerno in Insula Melita” translatable as “Our Lady of Mount Phileremos on the Island of Malta,” which according to ancient tradition was painted by St. Luke. The Knights brought the icon to Malta from the Island of Rhodes in the fifteenth century. The blessings of the Virgin Mary bestowed by this icon are here associated with not just Malta but all of Africa.⁴

Scherer’s maps demonstrate the Jesuits’ religious and educational goals. These included helping others by spreading the Gospel, the teachings of the Catholic Church, and knowledge in general, and by seeking God in all things including the natural world and the sciences of the European Enlightenment. Jesuit education demanded academic excellence, and Jesuits were expected to travel and acquire knowledge in order to benefit others through missionary work. Their training emphasized evidence-based geography, and they themselves expanded cartographic knowledge by travels, missions, and regular reports.⁵ For example, one of Scherer’s more famous pupils was Father Eusebio Kino, the Croatian-born Jesuit missionary, who drew maps and helped dispel the cartographic myth that California was an island.

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 134-135,139; *Norwich’s Maps of Africa* (1997), p. 76.

² Shirley, *Mapping of the World* (1993), pp. 619-625.

³ *Norwich’s Maps of Africa* (1997), p. 76; Bodenstein (2017): 140.

⁴ Compare Betz, *Mapping of Africa* (2007), pp. 485-486, no. 169.

⁵ Junia Ferreira Furtado, “Society of Jesus (Rome),” in *The History of Cartography*, vol. 4 (2020), part 2, pp. 1311-1319.

99

Heinrich Scherer
Africa pars Borealis

Engraving with applied color on paper, 1699.
 Gift of Dr. Jack Franke 2020-1002 117/13

100

Heinrich Scherer
Africa ab Auctore Naturae suis Dot Ibus Instructa Geographice Exhibita

Engraving with applied color on paper, 1700.
 Gift of Dr. Jack Franke 2019-163 115/5

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Heinrich Scherer
Mappa Geographica exhibens Religionem Catholicam alicubi per Africam sparsam

Engraving with applied color on paper, 1710.
 Gift of Dr. Jack Franke 2019-163 115/5

Another work by Scherer, this includes a kneeling Christian warrior or knight before Christ on the Cross, surrounded by kneeling Africans including a man in a turban, a king, two women, a child, and a man in a robe with a headband. The Latin inscription above translates as “By the sign of the cross deliver us from our enemies.” The map’s title states that it is a “Geographical Map showing the Distribution of the Catholic Religion in Africa,” and the key at bottom left includes symbols for various Catholic communities. These are indicated on the map only at the mouth of the Gambia, at San Salvador in the Congo, at S. Paolo in Angola, and a few locations along the southeastern coast suggesting the need for more missionary work.¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 136-137, map 35

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Heinrich Scherer
Africae dei Mater Alicubi nota & Haec ibidem beneficia

Engraving with applied color on paper, 1699.
 Gift of Dr. Jack Franke 2019-163 115/5

The maps of Heinrich Scherer (1628-1704) strongly reflect his occupation as a Jesuit professor of mathematics at the University of Munich where he also taught geography, cartography, and possibly astronomy and some history – important subjects from a traditional Jesuit curriculum. This and the following four maps appeared in his *Atlas Novus...*, published in Augsburg, Dillingen, or Frankfurt am Main between 1702 and 1710 and again between 1730 and 1737, as well as in some of his other geographic works. Scherer’s maps – many of which remained in print long after his death in 1704 – are not particularly up-to-date or accurate (particularly for the continent’s interior), but they often have aesthetically interesting cartouches, some of which have specifically Christian themes.¹ Stylistically, it has been suggested some of these cartouches are the work of the German artist Johann Degler (1666-1729) who was credited with the frontispiece of the *Atlas Novus...* or some of the engravers involved: Leonard Hecknauer, Joseph à Montalegre, or Matthäus Wolffgang.² Another engraver working with Scherer’s maps was Johann Baptist Homann, later founder of the important Nuremberg cartography firm, who delighted in adding relevant cartouches to his own maps.³ The iconography of this map deserves some explanation. It shows a sizable portion of South America. The cartouche in the upper left includes an image of the Madonna and Child before which kneels a knight with the white cross on red of the Order of St. John, also known as the Knights Hospitaller, or Knights of Malta. The inscription on the banner above him refers to a Greek Orthodox icon “B.V. de



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Heinrich Scherer

***Uatriusque Nili Albi et Atri Fons et Origo ex Veris
Relationibus Geographicè Exhibetur***

Engraving with applied color on paper, 1710.

Gift of Dr. Jack Franke

2020-159

In the cartouche of this Scherer map, two men pour out the waters of the Nile River: one is a Black African man whose stream is labeled “Niger” (Black) while the other is a Turk whose water is labeled “Albus” (White) – a reference to the sources of the Nile, here quite confusedly connected with the Niger River in a very complicated and inaccurate hydrological system.¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017) pp. 134-135, map 34.

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Bernard Picart after various artists

***Singularitez Curieuses des Royaumes de Maroc et de Fez dans
la Barbarie...***

Engraving with applied color on paper, 38.5 x 44 cm. (plate mark), from Châtelain Family, *Atlas Historique*, Volume VI (Amsterdam: l'Honore & Châtelain, 1718), No. 11, p. 41. Gift of Dr. Jack Franke 2019-248 115/4

This and the following maps (cat. nos. 104, 105, 106, 107) appeared in Volume VI of the Châtelain Family's *Atlas Historique*, published in Amsterdam in 1718 (see also cat. no. 97). French émigré engraver Bernard Picart (1673-1733) executed these attractive plates in the Baroque style. They include scenes of Africa, African towns, African people and costumes, African animals, and maps of Africa. The volume had similar materials relating to the Americas and was part of a seven-volume set issued between 1705 and 1739. Map scholar Jan W. van Waning noted that printers' marks and advertisements show that Jan Goeree and Pieter Sluyter were the engravers for volumes I-IV and Picart for volumes V-VII. The *Atlas* constituted a fifteen-year project that, although based in the Netherlands, capitalized on the demand for French-language atlases. However, the encyclopedic, informative, and moralistic *Atlas Historique* was more than an atlas since it included chronologies and genealogies, information on governmental, military, and ecclesiastical institutions, national histories, views, and curiosities.¹ A lot of the text was not typeset but engraved directly on the plates (backwards, we might add, in order to appear correctly to the reader). Sources for Picart's illustrations varied from illustrated travel accounts to town atlases to costume books. Picart likely re-used some of this material for his illustrations that appeared in his most famous work: Jean Frédéric Bernard's *Cérémonies et coutumes*



religieuses de tous les peuples du monde [Religious ceremonies and costumes of all world peoples] (9 vols.; Amsterdam, 1723-1727), considered one of the first anthropological studies of world religions.²

¹ Jan W. van Waning, “Chatelain’s *Atlas Historique*: New evidence of its authorship,” *Journal of the International Map Collectors’ Society* 20 (2010), pp. 7-15; Cornelisz. Koeman, *Atlantes Neerlandici* II (1969), pp. 33-38; *Tooley’s Dictionary of Mapmakers* 1 (1999), pp. 285. For biographical information on the Chatelains, Picart, and information on the larger two-sheet map of North and South America and western Africa they produced for the *Atlas Historique* see Huseman, *Enlightenment Mapmakers and the Southwest Borderlands* (2016), pp. 5-6.

² Inger Leemans, “Bernard Picart’s Dutch Connections: Family Trouble, the Amsterdam Theater, and the Business of Engraving,” in Lynn Hunt, Margaret Jacob, and Wijnand Mijnhardt, eds., *Bernard Picart and the First Global Vision of Religion* (Los Angeles: Getty Research Institute, 2010), pp. 53, 58.

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Bernard Picart after various artists

***Vue de Tunis d’Alger &c de Gigeri avec quelques
particularitez curieuses touchant les moeurs...***

Engraving with applied color on paper, 38.5 x 43.5 cm., from Châtelain Family, *Atlas Historique*, vol. VI (Amsterdam: l’Honoré & Châtelain, 1718), no. 10, p. 40. Gift of Dr. Jack Franke 2020-109 117/14

105

Bernard Picart after various artists

***Vue et Description des Forts que les Hollandois, Anglois et
Danois ont sur la Cote de Guinee....***

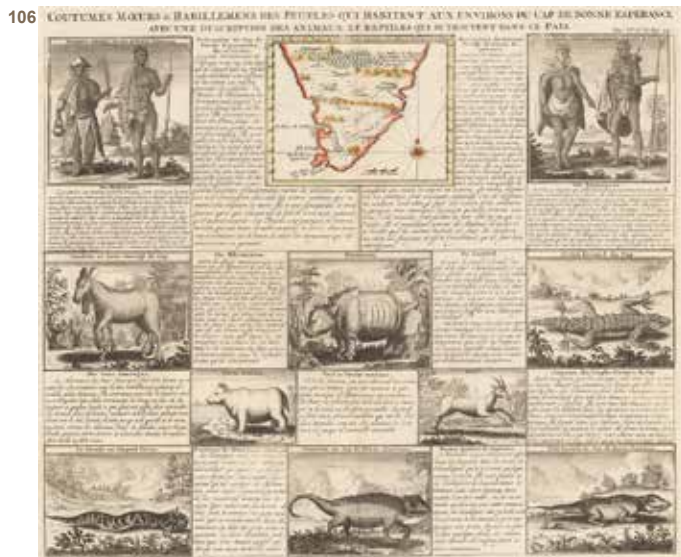
Engraving on paper, 37.8 x 44.3 cm. (plate mark), from Châtelain, *Atlas Historique*, vol. VI (Amsterdam: l’Honoré & Châtelain, 1718), no. 14, p. 58. Gift of Dr. Jack Franke 2020-171 117/14

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Bernard Picart after various artists

***Coutumes Moeurs & Habillemens des Peuples qui habitent
aux Environs du Cap de Bonne Esperance...***

Engraving with applied color on paper, 38.5 x 44.6 cm. (plate mark), from Châtelain, *Atlas Historique*, vol. VI (Amsterdam: l’Honoré & Châtelain, 1718), no. 18, p. 74. Gift of Dr. Jack Franke 2019-249 115/4



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Bernard Picart after various artists
Carte de l'Isle de Madagascar Contenant sa Description &c Diverses Particularitez...

Engraving with applied color on paper, 38.3 x 43.8 cm. (plate mark), from Châtelain Family, *Atlas Historique*, vol. VI (Amsterdam: l'Honoré & Chatelain, 1718), no. 34, p. 142. *Gift of Dr. Jack Franke* 2020-138 117/14

108 _____
Bernard Picart after various artists
Vue &c Description de la Ville de Louango dans le Royaume de Congo ...

Engraving with applied color on paper, 38.5 x 44 cm., from Châtelain Family, *Atlas Historique*, vol. VI (Amsterdam: l'Honoré & Châtelain, 1718), no. 16, p. 66. *Gift of Dr. Jack Franke* 2019-256 115/4

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Pieter van der Aa
Andries Battels Scheeptogt na Brasilië; door een XVIII Jarige Gevangenschap, in d'Africaanse Gevesten van Angola en Loango Voleynd

Engraving with applied color on paper, 16 x 23 cm., plus printed frame 22.5 x 29.5 cm., probably from *Atlas Nouveaux et Curieux des plus celebres Itinéraires* (Leiden: Pierre van der Aa, 1714; first published in 1707). *Gift of Dr. Jack Franke* 2019-206 115/4

Pieter (Pierre) van der Aa (1659-1733) was a prolific Dutch bookseller, auctioneer, and publisher in Leiden. His decorative map of southwestern Africa first appeared in his 1706 Dutch edition (in French) of the travels of Andrew Battell (active 1589-1614), an English adventurer who was captured by Indians in Brazil who turned him over to the Portuguese who from there transported him as a prisoner to Angola and Loango in Africa. The account, *Voyage par Mer d'Andre Battel au Bresil, fini par Angola et Loango...* (Leiden: Pierre van der Aa, 1706), considered one of the earliest primary sources for this part of Africa, was part of Van der Aa's vast collection of voyages published in Leiden in 1707. He also included the map in the first edition of his *Atlas Nouveau et Curieux* (2 vols.; Leiden: Van der Aa, 1707), vol. II, no. 89(87). Van der Aa bought worn plates by other cartographers, reworked them, and produced large compilations. After 1717, he was one of the main suppliers to the private library of the Russian Czar Peter the Great.¹

¹ Koemann, *Atlantis Neerlandici* (1967), vol. 1, pp. 1-8.

Pieter van der Aa

Aethiopiae of Abissinae In't gemeen t'Land van Preste Ian Genoemd

Engraving and etching with applied color on paper, 15 x 22.5 cm., plus printed frame 22.5 x 33.5 cm., probably from *Atlas Nouveaux et Curieux des plus celebres Itinéraires* (Leiden: Pierre van der Aa, 1714; first published in 1707). *Gift of Dr. Jack Franke* 2019-207 115/4

Van der Aa's map first illustrated the sixteenth-century Portuguese sea captain Diogo Lopes de Sequeira's travels along the east African coast in the Indian Ocean in search of Prester John. Van der Aa included this account and the map in his collection of travels titled *Naaukeurige versameling der gedenk-waardigste zee en landreysen na Oost en West-Indien* (1707). This map with the printed frame and title in French appeared in the second edition of his atlas.¹ The map was also probably included in a 33-volume book that had over 3,802 images, of which 528 were maps.²

¹ Koeman, *Atlantis Neerlandici* (1967), vol. 1, pp. 1-8, Aa 1, no. 112; Van der Krogt, *Koeman's Atlantes Neerlandici Second Edition* (2012), vol. IV A-1, p. 25, frame I-G.

² On Van der Aa, see Paul Hoftijzer, "Pieter van der Aa and the Galerie agreable du monde," in Peter van der Krogt, *Koeman's Atlantes Neerlandici, New Edition* (Houten, Netherlands: Hes & De Graaf, 2012), vol. 4-A1, pp. 9-13; and Cornelis Koeman, *Atlantes Neerlandici: Bibliography of terrestrial, maritime and celestial atlases and pilot books, published in the Netherlands up to 1880* (Amsterdam: Theatrum Orbis Terrarum, Ltd., 1967), vol. 1, pp. 1-29.

Pieter van der Aa

Africa in Praecipuas Ipsius Partes Distributa... / L'Afrique selon les Nouvelles Observations de Messrs. de l'Academie des Sciences etc.

Engraving on paper, 50 x 66.5 cm. (plate size) (Leiden: Pieter van der Aa, 1713). *Gift of Dr. Jack Franke* 2020-248 116/3

Van der Aa's large map of Africa first appeared in 1713 in his atlas *Theatre du Monde*. He also included the map in his multi-volume atlas *La Galerie Agréable du Monde* (66 parts; Leiden: Van der Aa, 1729). The cartouche with its African woman, lion, elephants, and snake with a canine face (suggesting the talking serpent in the ancient story of the Garden of Eden) is apparently a reduced copy of a cartouche on John Senex's large map of Africa of 1711.¹

¹ (UTA Franke 2021-316): Koeman, *Atlantes Neerlandici* (1967-1971), I: 9-11; Stone, ed., *Norwich's Maps of Africa* (1997), p. 85, map 70.



Pieter van der Aa

De Kusten van Guinea door een Brandeburgs Edelman, met twee vorstelyke Fregatten bezogt int Jaar 1682

Engraving with applied color on laid paper, 15.1 x 22.7 cm. (Leiden: Pierre van der Aa, 1720). *Gift of Dr. Jack Franke* 2021-326 GA49

This Van der Aa map of western Africa is based upon descriptions by Prussian explorer and General Otto Friedrich von der Groeben (1657-1728) who headed the Brandenburgische-Afrikanische Compagnie which established Fort Groß Friedrichsburg near present Princes Town, Ghana, in 1682.¹ The map includes details along the coast and in the interior, four ships (one capsized), and other decorative features.

¹ "Otto Friedrich von der Groeben," in *Wikipedia*, https://en.wikipedia.org/wiki/Otto_Friedrich_von_der_Groeben, accessed 8/26/2021.

Pieter van der Aa

Isle St. Helene

Engraving with applied color on paper, 24.5 x 31.5 cm. (Leiden: Pierre van der Aa, 1720). *Gift of Dr. Jack Franke* 2021-18

The Island of St. Helena, located some 1200 miles off the west coast of Africa, was a place of interest for the Portuguese, Dutch, and English by the early eighteenth century when Pieter van der Aa produced this map for his multi-volume atlas *La Galerie Agréable du Monde* (66 parts; Leiden: Van der Aa, 1729).

Pieter van der Aa

Royaumes de Congo et Angola...

Engraving with applied color on laid paper, 28.5 x 34.5 cm. (Leiden: Pierre van der Aa, 1720). Included in *La Galerie Agréable du Monde* (66 parts; Leiden: Van der Aa, 1729), part 2. *Gift of Dr. Jack Franke* 2020-213 117/14

Van der Aa's map of the Kingdoms of Congo and Angola illustrates the West African coastline from Gabon to Angola or from the Cabo de Lopo Gonsalves to Benguela. It attempts to show the Congo River, the Cuanza, and other rivers. The ornate cartouche has an African king, a lion, ostriches, and other figures by a column with a Portuguese crest.





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Nicolas de Fer

Partie Occidentale d'Afrique ou se trouve les Isles Canaries et du Cap Verd dans la Mer Atlantique les Etats du Roy de Maroc, les Royaumes d'Alger et de Tunis, le Biledulgerid et le Saara en Barbarie, La Nigritie, et la Guinee

Engraving on paper, 22.5 x 32.5 cm., from De Fer, *Cartes et Descriptions Generales et Particulieres pour Intelligence des Affaires du Temps au Sujet du Succession de la Couronne d'Espagne, en Europe, en Asie, Afrique, et Amerique* (Paris: de Fer, 1701). Gift of Dr. Jack Franke 2020-979 117/13

From 1690, French geographer, mapmaker, and map publisher Nicolas de Fer (1646-1720) served as “geographe du Grand Dauphin” (geographer to French King Louis XIV’s oldest son) as well as geographer to his son (Louis XIV’s grandson) who in November 1700 also became the first Bourbon King of Spain when the last Hapsburg king there died without an heir. De Fer prepared this map of northwestern Africa as part of a set of maps to familiarize the royals and others with geography and world affairs. Such geography lessons were important, particularly because the royal succession touched off a kind of world war known as the War of the Spanish Succession, 1701-1714, pitting France and Spain against Britain, the Dutch, and many others. One important result of the war affecting Africa: Britain gained a permanent base at Gibraltar. This strategic location appears on the map which, like others of its time, continued to conflated the Senegal and the Gambia Rivers with the Niger River.¹

¹ On De Fer, see Mary Pedley, *The Commerce of Cartography* (Chicago: University of Chicago Press, 2005), pp. 48, 92, 181, 196; Christine Marie Petto, *When France was King of Cartography: The Patronage and Production of Maps in Early Modern France* (Lanham: Lexington Books, 2007), pp. 25, 30, 40-41, 59, 164, 179, 182; Tooley’s *Dictionary of Mapmakers* (1999-2004), vol. 2, p. 59.

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Nicolas de Fer

L'Afrique dressée selon les dernieres Relat. et suivant les nouvelles decouvertes dont les Ponts Principaux sont placez sur les observations de Mrs. de l'Academie Royale des Sciences

Engraving with applied color on paper, 23 x 31.5 cm., from De Fer, *Atlas Curieux* (Paris, 1717). Gift of Dr. Jack Franke 2019-191 115/5

In the lengthy title, French geographer and cartographer Nicolas de Fer claimed this map he “...prepared from the latest accounts and new discoveries of which the principal points are placed according to the



observations of the Royal Academy of Sciences.” A larger version of this map from 1705 had more inscriptions and details that he dropped on the smaller map. Both large and small maps give a distorted bulge to the shape of South Africa, and both have the curious vignette in the cartouche at lower right which could be described variously as a termite mound, a “lime kiln,” or some burial chambers, but may more likely relate to the unusual Cairo chick incubator described by French traveler Paul Lucas (see cat. no. 118 for a more detailed description).

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 129-133; Compare Stone, ed., *Norwich’s Maps of Africa* (1997), p. 78, map 64.



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Johann Baptist Homann

Totius Africae Nova Repraesentatio...

Engraving with applied color on paper, 48.7 x 56.7 cm. (Nuremberg: J. B. Homann, 1715). Gift of Dr. Jack Franke 2019-204 116/2

The topography and outline of Africa in this map by the important German cartographer, engraver, and cartographic publisher Johann Baptist Homann (1664-1724) of Nuremberg is very similar to the map of Africa that he earlier engraved for Jakob Sandrart, also from that city (cat. 93).¹ Homann added a different Baroque cartouche with the usual *putti* and acanthus leaves in which he also included a scene with seated African rulers or traders, elephant tusks, a tortoise, some

serpents, a fat-tailed sheep, and distant views showing the pyramids, what appears to be a baboon hunt, and an expedition column seeking the “Fontus Nili” or sources of the Nile. Homann wrote a lengthy note in Latin at left explaining why he (unfortunately) followed the distinguished Jesuit cartographic authority Heinrich Scherer (for whom he had earlier engraved maps) for the depiction of the sources of the Nile and not the opinion of the German scholar Hiob Ludolph who had (more correctly) declared an Abyssinian source for one of the Nile’s tributaries (see cat. 102).²

¹ Markus Heinz, “Homann Family” in *The History of Cartography* vol. 4 (2020), part 1, pp. 636-640; Huseman, *Enlightenment Mapmakers and the Southwest Borderlands* (2016), pp. 48-50; Christian Sandler, *Johannes Baptista Homann, die Homännischen Erben, Matthäus Seutter und ihre Landkarten: Beiträge zur Geschichte der Kartographie* (Amsterdam: Meridian Pub. Co., 1979); also see Markus Heinz’s thorough and excellent, “Die Geschichte des Homannischen Verlages,” in *“auserlesene und allerneueste Landkarten” Der Verlag Homann in Nürnberg 1702-1848* (Nürnberg: Stadtmuseums Fembohaus and W. Tümmels Buchdruckerei and Verlag GmbH & Co., 2002).

² Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 138-140, Map 36; Stone, ed., *Norwich’s Maps of Africa* (1997), p. 87, map 72.

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Johann Baptist Homann and Johann Christoph Homann *Aegyptus Hodierna / Das Heutige Aegypten [Egypt Today]*

Engraving with applied color on paper, 55.6 x 47 cm. (Nuremberg: Homann, 1720).

Gift of Lee R. Greenhouse and Flora E. Lazar 2020-328 42/3

The Homanns compiled this map based upon information from Paul Lucas (1664-1737), a French traveler, merchant, naturalist, physician, and antiquarian working for King Louis XIV. Lucas made three trips to Egypt and the countries of the eastern Mediterranean between 1699 and 1717. He traveled up the Nile River as far as the cataracts, and for years his report about the Upper Nile was the best information about the area available in Europe.¹ The Homanns’ map shows the Nile in detail from the Mediterranean as far as the cataracts. The seated figure with a drawing tablet at far left probably represents Lucas wearing local garments over his stylish early eighteenth-century European stockings and periwig. He is flanked by a local guide and translator.² The keyed vignettes surrounding the figures at left picture, beginning from the top: A. the cataracts; B. the pyramids the river, and the city of Memphis; C. antique pottery; E. an ingenious incubator for hatching chicks that Lucas saw north of Cairo and thought worth reporting (a vignette that earlier appeared on de Fer’s map of Africa, cat. 116); and D. subterranean crypts holding mummies.³

¹ Alfred Lacaze, “Lucas (Paul), voyageur et antiquaire française,” in *Nouvelle Biographie Générale*, ed. by Ferdinand Hoefler (Paris: Firmin Didot Frères, 1852-66), XXXII, cols 122-25.

² The Homanns included on their Map of the Territory Drained by the Mississippi a portrait of the French explorer Father Louis Hennepin and scenes drawn from illustrations in his published account. Therefore, it is quite possible that the Homanns used illustrations from an edition of Lucas’ published travel accounts to embellish their Nile map. Further research could confirm this. Interestingly, Lucas reportedly did not credit his translator and guide Hanna Diyab (1688-after 1763), a Syrian Maronite writer and storyteller who accompanied Lucas on several of his travels, including Egypt. Even more interesting, some scholars credit Hanna Diyab as the source of the tales of *Aladdin* and *Ali Baba and the Forty Thieves* in the *One Thousand and One Nights* translated by Antoine Galland. See John-Paul Ghobrial, review of Hanna Diyab, *D’Alepp à Paris: Les pérégrinations d’un jeune Syrien au temps de Louis XIV*, ed. and tr. Paule Fahmé-Thiéry, Bernard Heyberger and Jérôme Lentin (Paris: Sinbad, 2015), *The English Historical Review* 132:554 (February 2017): 147-149.

³ For more detailed images see Ben Huseman, “The Lee R. Greenhouse and Flora E. Lazar Map Donation (Part Three),” UTA Libraries *Compass Rose Blog*, <https://libraries.uta.edu/news-events/blog/lee-r-greenhouse-and-flora-e-lazar-map-donation-part-three>

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Gerard & Leonard Valk

Africa – Mauoro Percussa Oceano, Niloque admota tepenti

Engraving with applied color on laid paper, 48.8 x 59.3 cm. (Amsterdam: Valk, 1720). *Gift of Dr. Jack Franke* 2020-981 116/9

A beautifully engraved Dutch map of Africa from the early eighteenth century, Gerard & Leonard Valk’s work features an almost exact copy of a cartouche appearing on a Dutch map of Africa by Caroli Allard thirty years earlier: a tomb-like monument with a seated woman with an unusual headdress (perhaps personifying the continent), a lion, serpents, and a crocodile.

¹ *Tooley’s Dictionary of Mapmakers* 4 (2004): 306-307; Stone, ed., *Norwich’s Maps of Africa* (1997), pp. 67, 90, map 75.

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Weigel Family

Africae Tabula

Engraving with applied color on laid paper, 27.4 x 34 cm., 1720, probably from Christoph Weigel the Elder, *Atlas Portalis* (Nuremberg: Weigel, 1720; first published in 1718). *Gift of Dr. Jack Franke* 2019-153 115/5

Like the Sansons and the cartographic editors of Ptolemy much earlier, the Christoph Weigel Family of Nuremberg produced both “old” and “new” maps to show the Africa of ancient history as well as modern Africa. Although parts of their geographical information on Africa were accurate, the Weigels’ maps showed the sources of the Nile with Lakes Zaire and Zaflan based on old Ptolemaic maps. The Weigel family produced and published small atlases and school atlases in Nuremberg. Two of the family members were brothers: Christoph Weigel the Elder (1654-1725) and Johann Christoph (1661-1726). The latter’s son, Christoph Weigel the Younger (ca.1702-177), also worked in the business as did another Christoph Weigel who worked with Gottlieb Schneider much later in the century.¹

¹ *Tooley’s Dictionary of Mapmakers* 4 (2004): 366-367.

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Christoph Weigel and Johann David Köhler

Africa Vetus

Engraving with applied color on paper, 32.7 x 40 cm. (Nuremberg: Weigel, 1720). *Gift of Dr. Jack Franke* 2019-215 115/5

An interesting feature of the Weigels’ old map of Africa was the inclusion of images of Roman coins and medallions, the result of collaboration with German history professor and numismatist Johann David Köhler (1684-1755).¹ Importantly, the imagery on ancient coins inspired the imagery adopted on many maps of Africa. For example, the elephant headdress appearing on figures on Roman coins reproduced on Weigel’s illustration here (fourth row, middle; fifth row, second from left; and bottom row, second from left) may be found on several map cartouche figures personifying the continent found in the maps of other later mapmakers (cats. 134, 146).

¹ “Johann David Kohler,” in *Wikipedia*, https://en.wikipedia.org/wiki/Johann_David_K%C3%B6hler, accessed 8/26/2021



122

Herman Moll
Africa

Engraving with applied color on paper, 15.5 x 18.5 cm. (trimmed), from Joan Luyts, "A General and Particular Description of Africa," in Herman Moll, *A System of Geography* (London: Moll, 1701), part 2, p. 99.
Gift of Dr. Jack Franke 2019-237 GA50/21

This general map of Africa and regional maps of North and West Africa on the reverse side of the page accompanied an essay on the continent by Dutch geographer Joan Luyts in Herman Moll's early English-language book titled *A System of Geography*. Although likely born in Bremen, Moll (ca.1654-1732) became an intensely pro-British engraver, cartographer, and geographer after emigrating to London sometime before 1678 when he was first recorded there while working as an engraver. Over the years he associated with many prominent people, including surveyors, mathematicians, economists, investors, seafarers, and novelists.¹

¹ See UTA Professor Emeritus Dennis Reinhartz's *The Cartographer and the Literati: Herman Moll and His Intellectual Circle* (Lewiston, New York / Queenston, Ontario / Lampeter, Wales, U.K.: The Edwin Mellen Press, 1997); Worms and Baynton-Williams, *British Map Engravers*, pp. 456-458; Sara Tyacke, *London Map-Sellers, 1660-1720* (1978), pp. 122-123.



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Artist Unknown

[European Forts on the Guinea Coast]

Engraving on paper, 17.1 x 10 cm., in William Bosman, *A New and Accurate Description of the Coast of Guinea...* (London: J. Knapton et al, 1705), opp.p. 58. 20 cm. HBI51 .M35 SpCo

Dutch merchant Willem Bosman spent the years 1688-1702 on the Gold Coast of Guinea in the service of the Dutch West India Company and returned to the Dutch Republic where he published an account, *Nauwkeurige Beschryving van de Guinese Goud- Tand- en Slave-Kust*, in Utrecht in 1704. These six engraved views of three European forts on the Gold Coast appeared in the English translation published a year later accompanied by a map of *Negroland and Guinea...* by Herman Moll. Bosman's account is one of the earliest sources available for this part of Africa.¹

¹ Ivor Wilkes, "William Bosman, *A New and Accurate Description of the Coast of Guinea...* A new edition...1967" in *The Journal of African History* 9:1(1968): 164-166.

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Herman Moll

To the Right Honourable Charles Earl of Peterborow, and Monmouth, &c. This Map of Africa, According to ye Newest and Most Exact Observations is Most Humbly Dedicated...

Engraving with applied color on two sheets of paper, joined 57.5 x 96.5 cm. (London, 1715), included in Moll, *The World Described...* (London, 1718 and 1720). *Gift of Dr. Jack Franke*

Herman Moll's engraving style is distinctive and his maps largely topographic. His great atlas folio titled *The World Described...*, issued in numerous editions from 1718 until 1754, usually included thirty double-sheet maps such as this one of Africa, first issued separately in 1715 by print and mapsellers and publishers Thomas Bowles and Philip Overton. In such maps Moll included many views, insets, interesting facts, and curious comments wherever there were blanks to add value and attract customers. For example, he shows prevailing wind currents at certain times of the year for the Atlantic and the Indian Oceans along with a dotted line "for a good course of sailing from Great Britain to the East Indies in the Spring and Fall." At the bottom of this map he included a view of "Cape Coast Castle on ye Gold Coast of Guinea,"

“James Fort on the Island of St. Helena,” the British “Fort of Good Hope,” and a “Prospect of the Cape of Good Hope” at lower right showing details such as the Dutch “Castle of Good Hope,” the British “Fort of Good Hope,” Table Mountain, and other sites. Moll dedicated the map to Charles Mordaunt, 3rd Earl of Peterborough and 1st Earl of Monmouth (1658-1735), an influential Tory, Admiral, and participant in the War of the Spanish Succession of 1701-1714.¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 141-143, Map 37; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 81-82, Map 67; John E. Crowley, “Herman Moll's The World Described (1720): Mapping Britain's Global and Imperial Interests,” *Imago Mundi* 68:1(2016): 16-34.

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Herman Moll

Negroland and Guinea. With the European Settlements, Explaining what belongs to England, Holland, Denmark &c.

Engraving on paper, 20.5 x 27.5 cm., in Moll, *Atlas Minor* (London: John Bowles, 1736; first published by Moll in 1729).

Gift of Dr. Jack Franke

2020-166 115/5 Also in G1015 M6 1736

The concentration of place names on the Gold and Slave Coast of Guinea in this map and other maps by Herman Moll suggests the high level of European activity there in the early eighteenth century. The inaccurate conflation of the Senegal River with a westward-flowing Niger River remains – a standard configuration from the previous century. Although this map was published posthumously, Moll produced earlier and similar versions for his *System of Geography* published in 1701 (UTA Franke 2020-167) and for the 1705 English translation of Willem Bosman's *A New and Accurate Description of the Coast of Guinea...* (see cat. 123).

126

John Senex

A New Map of Africa

Engraving with applied color on paper, 48.8 x 57 cm., in Senex, *A New General Atlas of the World* (London: Senex, 1721). G1015 .S57 1721

London bookseller, mapseller, instrument and globemaker, engraver, and surveyor John Senex (1678-1740), originally from Ludlow, Shropshire, was a contemporary competitor of Herman Moll. Senex first worked with map engravers Jeremiah Sellers and Charles Price on an “English Atlas” for which they produced four large maps of the continents, including one of Africa that first appeared in 1711 (UTA 2021-316, *Gift of Dr. Franke*). This smaller map of Africa in *A New General Atlas*, published by subscription in 1721, has a new cartouche with (clockwise, from left): an Egyptian pyramid, an obelisk, a winged dragon, a palm tree, an elephant, an African trader/laborer with ivory tusks, a serpent, a lion, a reclining river god with overturned vase or amphora and a scythe, and a mustachioed Moor (possibly an Ottoman Turkish janissary) with plumed turban, laced jacket, shield, dirk, and scimitar.¹

¹ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 146-147, Map 38; Stone, ed., *Norwich's Maps of Africa* (1997), p. 91, Map 76; Worms and Baynton-Williams, *British Map Engravers*, pp. 599-601. It is interesting to note that Senex's wife Mary was involved in the business and ran it for about fifteen years after his death in 1740.



127

R. & J. Ottens after Delisle

L'Afrique dressée sur les Observations de Mrs de l'Academie Royale des Sciences et quelques autres, & sur les Memoires les plus recens...

Engraving with applied color on paper, 44.5 x 57.2 cm. (Amsterdam: R. & J. Ottens, 1730). *Gift of Dr. Jack Franke*

2020-115 117/15

Such was the supremacy of French mapping in Europe throughout much of the late seventeenth and early eighteenth century that the German, British, and even Dutch mapmakers and map publishers, who earlier in the previous century had led the world in this field, often simply copied French maps with little or no effort to improve upon them. Without international copyright law, there were no restrictions on this practice. This Dutch map of Africa from 1730 is a close copy of the famed French cartographer Guillaume Delisle's map of Africa of 1700 (cat 96). The Dutch map publisher Reinier Ottens I (1698-1750) and his brother, Josua Ottens (1704-1765) carefully copied even the Baroque cartouche by Guérard on Delisle's map, giving full credit to Delisle (who had died in 1726) but not to Guérard, whose name had been in small print on Delisle's original (cat. 96).¹ (It is interesting to note that Guérard's elephants, man wrestling a crocodile with a stick, ostrich(?), and mounted warrior with lance or spear showed up in various forms on maps during this period.) The quality of the Dutch engraving and faithfulness to the original is nevertheless quite high. Delisle's 1700 map of Africa had been a landmark in part because it had dispensed with the two lakes of Ptolemy as the source of the Nile seen on earlier maps and had also corrected the width of Africa. Delisle had only included toponyms for places for which he had verifiable information.

¹ Koeman, *Atlantes Neerlandici* (1967-1971), vol. III, pp. 85-93; *Tooley's Dictionary of Mapmakers*, vol. 3 (2003), p. 362.



128

Matthaeus Seutter

Africa iuxta Navigaciones et Observaciones Recentissimas aucta...

Engraving with applied color on paper, 49.7 x 57.6 cm., probably from Seutter, *Atlas Novus* (Augsburg: Seutter, 1728).

Gift of Dr. Jack Franke

2020-275 116/3

Augsburg engraver, map- and print-publisher Matthäus Seutter the Elder (1678-1757) was a pupil and imitator of Johann Baptist Homann of Nuremberg. His firm was never entirely devoted to maps as was the Homann firm, he did not have access to a scientifically active academic community, and many of his maps were largely derived from the maps of others – especially Homann and Delisle. For example, he largely copied the topography and toponyms on this map of Africa from Homann's map of 1715 (cat. 117). Seutter engraved many of his own maps and decorative cartouches, but he also employed other Augsburg engravers including Gottfried Rogg whose name appears as the designer under the cartouche on this map.¹ Rogg's composition for the cartouche, with its winged dragon, native Africans (looking more like native Americans), palm tree, pyramids, lion, leopard, crocodile, and serpents, strongly suggests that he drew these figures from ambiguous secondary sources using his own imagination. For example, Rogg probably got the idea for the winged dragon from one on a cartouche for Englishman John Senex's map of Africa published in 1721 (cat. 126). Rogg's pyramids more resemble needles like one of Senex's pyramids that may have originally been intended to represent an obelisk.

¹ See Michael Ritter, "Seutter, Probst and Lotter: An Eighteenth-Century Map Publishing House in Germany," *Imago Mundi* 53 (2002): 130-135; Michael Ritter, "Seutter, Probst and Lotter Families," in *The History of Cartography*, vol. 4 (2020), part 2, pp. 1301-1304; Christian Sandler, *Johannes Baptista Homann, die Homännischen Erben, Matthäus Seutter und ihre Landkarten: Beiträge zur Geschichte der Kartographie* (Amsterdam: Meridian Pub. Co., 1979); Huseman, *Enlightenment Mapmakers and the Southwest Borderlands* (2016), pp. 50-51.

² Stone, ed., *Norwich's Maps of Africa* (1997), pp. 91, 95, maps 76, 80.



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Guillaume Danet

L'Afrique dressée Sur les Relations nouvelles decouvertes de differens Voyageurs Conformes aux observations Astronomiques...

Engraving with applied color on paper, 43 x 65.8 cm. with border 48.5 x 71 cm. (Paris: Danet, 1732). Gift of Dr. Jack Franke 2020-206 116/2

Unusual features of this Africa map are its generously sized baroque cartouche with sunburst and its colorful border which includes forty-six international flags and banners each separated from one another by seashells. The map's publisher, Guillaume Danet (ca.1670?-1732), was a son-in-law of the French cartographer Nicolas de Fer who died in 1720.¹ Danet was not a particularly innovative cartographer, and fortunately, for the sake of accuracy, his outline of Africa follows that by de Fer's competitor Guillaume Delisle from 1700 and not that of his father-in-law whose Africa map of 1705 showed a very wide South Africa.

¹ Tooley's *Dictionary of Mapmakers* (1999), vol. 1, p. 331; Mary Sponberg Pedley, "Map Trade in France," in *The History of Cartography*, vol. 4 (2020), part 1, p. 789.

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Johann Matthias Hase

Africa Secudum Legitimas Projectionis Stereographicae Regulas...

Engraving with applied color on paper, 45.4 x 54.3 cm. (Nuremberg: Homann Heirs, 1737). Gift of Dr. Jack Franke 2019-190 115/7

Johann Matthias Hase (1684-1742), a native of Augsburg, appointed mathematics professor at the University of Wittenberg, revised and updated J. B. Homann's 1715 map of Africa for Homann's Heirs. In so doing, he began to excel as a cartographer. Taking cues from the great French cartographers Guillaume Delisle and Jean-Baptiste Bourguignon d'Anville and working years before d'Anville's more famous and influential 1749 map of Africa, Hase began eliminating questionable information on this, believed to be his first map.¹ He removed the lakes from central Africa and began to question the idea that the Niger flows generally westward, identifying a false Niger that flows toward the Atlantic. Hase's entire notations are in Latin, still considered by some



at that time the “universal” language of scholarship. The fine Homann cartouche includes some European traders – perhaps intended as Portuguese or Dutch – conversing with an African official in front of a view of Table Bay and Table Mountain. More Africans appear to the far left along with serpents, birds, and lions.²

¹ Rene Tebel, “Hase, Johann Matthias,” in *The History of Cartography*, vol. 4 (2020), part 1, pp. 598-599

² Bodenstern, *Exploring Africa with Ancient Maps* (2017), pp. 160-162, Map 43; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 98-99, map 83.

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Homann Heirs and Johann Matthias Hase

Guinea propria, nec non Nigritiae vel Terrae Nigrorum maxima pars, Geographis hodiernis dicta utraq, Aethiopia Inferior...

Engraving with applied color on paper, 46 x 56 cm. (Nuremberg: Homann Heirs, 1743). *Gift Dr. Jack Franke* 2020-289 116/3

Unlike the previous map of the entire continent inscribed solely in Latin, this map of West Africa by the same firm includes inscriptions in both Latin and French, which by the mid-century had become



the new preferred language of many European scientists. The cartographer Hase died in 1742 before this map appeared, but it nevertheless retains the high quality of information found on Hase's earlier map of Africa. The map, again using Hase's projections, details numerous coastal features of West Africa and once again shows not one but two Niger Rivers – the *falsus Niger* flowing west into the Senegal and the *Niger*, also known as the *Nilus Nigrorum* (Black Nile). Among the sources cited for this map were d'Anville's maps that accompanied French Jean-Baptiste Labat's *Nouvelle relation de l'Afrique occidentale* published in 1728. Interestingly, Labat (1663-1738), a French cleric, explorer, scientist, and scholar, believed that European cartographers and geographers should pay more attention to local African traders' testimony rather than rely upon older cartographic convention. Even though their measurements were inexact, they usually had no reason to be deceptive.¹

The cartouche contains a lot of exact imagery and even a key, suggesting that the Homann Heirs' engraver based his design upon eyewitness sources of some sort, probably as conveyed through secondary prints. The various buildings include a cookhouse, an “atrium” or place of residence, a storehouse, and a public space. Two standing figures represent African men in the dress or clothing of “Juda” (Whyddah, Ouidah, or many spellings based on various European and African languages) and Benin, and there is an ingenious use of adorable African cherubs or *putti* to show German, French, and Italian distance measurements on separate elephant tusks.²

The Nuremberg cartography firm of Homann Heirs, a name adopted after the death of J. B. Homann's son in 1730, consisted of partners Johann Michael Franz and Johann Georg Ebersberger. They continually worked to improve the quality of Homann maps by attempting to produce material at the level of the Academie des Sciences in Paris.³

¹ For information on Labat and his perspective on the scientific limitations of traditional company mapping see Julian Hoppit and Renaud Morieux, “Cartography and the Economy,” in *The History of Cartography*, vol. 4 (2020), part 1, pp. 360-367.

² There is considerable information available on Ouidah. For example, see Robin Law, *Ouidah: The Social History of a West African Slaving 'Port' 1727-1892* (Athens: Ohio University Press, and Oxford: James Currey, 2004).

³ Markus Heinz, “Homann Family” in *The History of Cartography*, vol. 4 (2020), part 1, pp. 636-640.

132

Emanuel Bowen

A New & Accurate Map of Negroland and the Adjacent Countries; also Upper Guinea, shewing the principal European Settlements...

Engraving with applied color on paper, 34.2 x 42.3 cm. (London: Bowen, 1747). *Gift of Dr. Jack Franke* 2020-165 110/4

Engraver, cartographer, publisher, and printseller Emanuel Bowen (ca.1693/1694–1767) was one of the most prolific British mapmakers of the middle eighteenth century in part because he regularly engaged in the common practice of recycling cartouches of other mapmakers. In his elegant map of West Africa he attempted to update the older English maps of Herman Moll with information from foreign sources and to show the kingdoms or dominions of various African nations at the time.¹ Bowen's cartouche is a copy of one on a 1720 map of Guinea by Dutch publisher Pieter van der Aa.²

¹ Worms and Baynton-Williams, *British Map Engravers*, pp. 96-100; Huseman, *Enlightenment Cartographers* (2016), p 36; Stone, ed., *Norwich's Maps of Africa* (1997), p. 369, map 322.

² Pieter van der Aa, *Guinee Grand Pays de l'Afrique... UTA*, *Gift of Dr. Franke* 2019-195 115/4

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Emanuel Bowen

A New and Correct Map of Africa...

Engraving with applied color on paper, 34.6 x 42.3 cm., 1748, from a later edition of Charles Theodore Middleton, *A New and Complete System of Geography* (London, first published in 1777).

Gift of Dr. Jack Franke

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Bowen subdivided Africa into kingdoms or regions with arbitrary borders created by dotted lines on the copperplate. Colorists then added colored outlines. He also reinterpreted older Africa map

cartouche imagery in his own distinctive style. This cartouche is a copy of the one on Herman Moll's Africa map of 1710 (cat.).¹

¹ Also compare with Bowen's *A New and Correct Map of Africa* (UTA 2020-169) created for Harrison's *Collection of Voyages* (1748), according to Stone, ed., *Norwich's Maps of Africa* (1997), p. 105, map 89.

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Jean Baptiste Bourguignon d'Anville

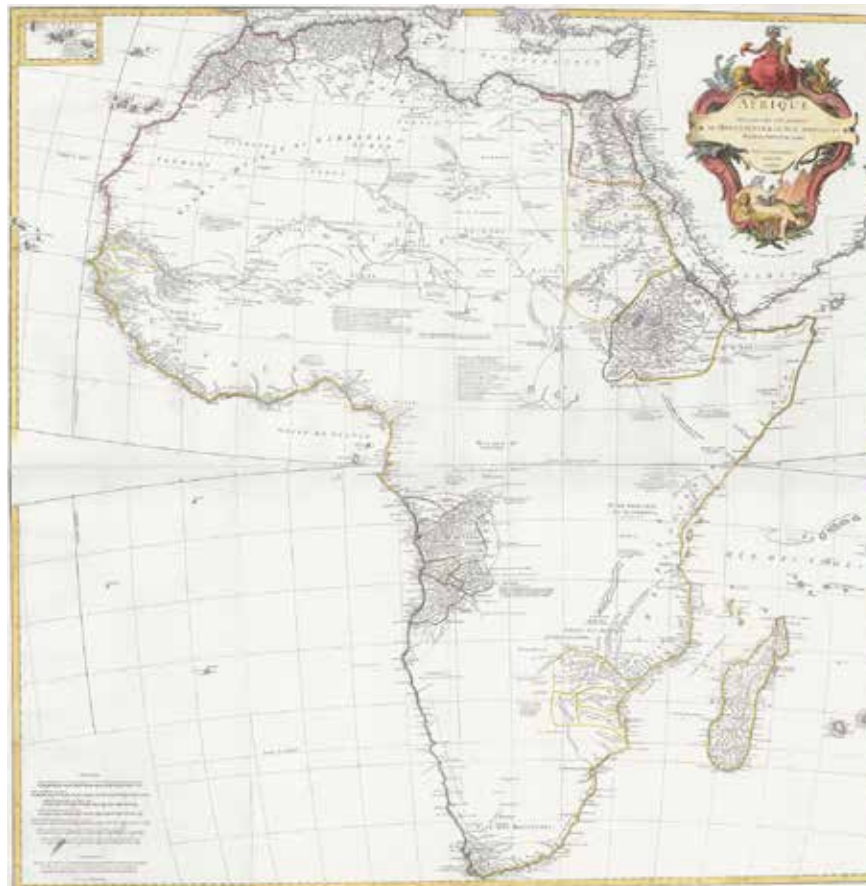
Afrique publiée sous les auspices de Monseigneur le duc d'Orléans, premier Prince du Sang...

Engraving with applied color on paper (two sheets joined), 99.06 x 98 cm., engraved by Guillaume Delahaye (Paris: d'Anville, 1749).

Gift of Dr. Jack Franke

2019-151 100/7

This landmark map of Africa was created by Jean Baptiste Bourguignon d'Anville (1697-1782), widely acknowledged as one of the greatest cartographers of the eighteenth century. It represents the culmination of years of personal research on Africa, portions for which he had created maps as early as 1729 (see cat. no. 135). Like Delisle, d'Anville was a scholarly *géographe de cabinet* (geographic scholar working in an office) who used a rigorous, precise, scientific approach to mapmaking. Often at great personal expense, he collected and thoughtfully considered as much information as he could including maps, travel reports, letters from correspondents, and other texts, both ancient and modern. Instead of indiscriminately compiling all this information together into a map, he would then begin to eliminate sources and claims that he deemed untrustworthy or doubtful, often leaving areas on his maps completely blank rather than filling them with unproven, false, or misleading information.¹ The lack of trustworthy sources on Africa caused d'Anville to leave much of the continent here blank, demonstrating that by the middle



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of the century only Egypt, North Africa or the Maghreb, Ethiopia or Abyssinia, the kingdom of the Congo, Portuguese Angola, and Senegal, in addition to the coasts had been explored.²

Like other French *géographes de cabinet*, d'Anville accompanied every significant map he produced with a critical essay or *mémoire*. In describing his working method, he noted that he preferred constructing general maps of an area after he had drawn specific maps – if time permitted and depending upon the project. He also preferred working with historic nomenclature that hinted of the origins of place names and emphasized the importance of their aesthetic placement and lettering on the sheet. He took great care to work with heavy sheets of the finest quality paper for both printed and manuscript maps so that he could use his dividers and graphite repeatedly to plot and copy and to erase and correct.³

Like many of his fellow *géographes*, d'Anville employed others to engrave his maps and design his cartouches. These included d'Anville's own younger brother, the master Rococo artist/engraver Hubert François Bourguignon d'Anville Gravelot (1699-1773) who may have designed this cartouche based on its similarity to the cartouche he created for d'Anville's great map of North America of 1746.⁴³ Interestingly, imagery on ancient Roman coins probably provided inspiration (compare cat. nos. 78, 123, 146).

French royal patronage was critical for the French *geographes*. The map bears a dedication to d'Anville's patron, Louis, Duke of Orleans (1703-1752), first prince of the blood, son of the former regent, who gave d'Anville a generous pension in 1723 and for whom d'Anville served as a personal secretary. The map also has an inscription that alludes to d'Anville's quarters in the "Galeries du Louvre" where d'Anville was permitted to lodge and work from 1746 until his death.⁴

¹ Stephanie Bland and Lucile Haguët, "Anville, Jean-Baptiste Bourguignon d'" in *The History of Cartography*, vol. 4 (2020), part 1, pp. 111-115; Huseman, *Enlightenment Mapmakers and the Southwest Borderlands* (2016), pp. 16-17.

² Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 166-169, map 45; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 107-108, map 91.

³ Huseman (2016), pp. 16-18, maps 13 and 14.

⁴ Bland and Haguët, "Anville," in *The History of Cartography*, vol. 4 (2020), part 1, pp. 111-112.

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George Child after Jean Baptiste Bourguignon d'Anville *A Map of the Gold Coast, from Ifsini to Alampi,* by M. D'Anville, April 1729

Engraving with applied color on paper, from Thomas Salmon, *Universal Traveller* (2 vols.; London, 1752-1753), vol. 2, p. 362, plate 174, no. 100.
Gift of Dr. Jack Franke 2020-357 117/13

This is an English copy of d'Anville's 1729 map of the Gold Coast. D'Anville's method of constructing large continental maps always began with a series of small regional maps such as this. The color divisions on Child's copy are generalized to acquaint Europeans with areas ruled by various African groups or leaders. In the upper left, Child noted that "...ye Names of Places [were] accommodated to the English Orthography."

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Jacques Bellin the elder *Plan de l'Isle de Gorée*

Engraving with applied color on paper, 19.8 x 27.6 cm. (Paris, 1749).
Gift of Dr. Jack Franke 2019-240 115/8

Bellin's plan and the following piece (cat. 137) depict the fortifications of Gorée Island, a European trading post located just off the West Africa coast at Cape Verde or Dakar, Senegal. Both plans are French, but the second is a Dutch copy for a bilingual edition of Abbé Prévost's collection of travels. The Portuguese visited the island in the 1450s, then in the early 1600s the Dutch West India Company set up a trading post and built the first fort there around 1621. The English captured it in 1664, but the Dutch soon retook it. In 1677, the French seized control and constructed more fortifications. The British captured it twice again, once during the Seven Years War and later in the American Revolution but returned it to France both times.¹ In 1978, it became a UNESCO-World Heritage site largely due to its role in the slave trade.

¹ Tooley's *Dictionary of Mapmakers* (1999-2004), vol. 4, p. 122; W. F. Conton, *West Africa in History* (2 vols.; London: George Allen & Unwin, Ltd., 1968; first published in 1961), vol. 1, pp. 105, 108ff, 125ff.



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Jacob van der Schley according to sketches by Compagnon *Plan de l'Isle de Gorée, sur les desseins du Sr. Compagnon.*

Engraving with applied color on paper, 19.8 x 27.5 cm., from A.F. Prévost, *Histoire General des Voyages* (1760).
Gift of Dr. Jack Franke 2019-176 115/8

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Jacques Bellin the elder et al. *Carte Générale de la Coste de Guinée*

Engraving with applied color on paper, 55 x 89.5 cm., from *Hydrographie Française* (Paris, 1750). Gift of Dr. Franke 2020-245

This elegant late-Baroque or early Rococo sea chart of the Guinea coast was produced in the *Depôt des Cartes et Plans de la Marine* (Depository of Maps and Charts of the Navy), a French government office in Paris headed by chief hydrographer Jacques Nicolas Bellin the elder (1703-1772).¹ It contains many coastal details, including sounding depths, rhumb lines, and topographical elevations to aid navigation. According to the inscription at lower right, a sea captain could originally purchase the chart for cinquante (fifty) sols.²

¹ Olivier Chapuis, "Depot des cartes et plans de la Marine (Depository of Maps and Plans of the Navy; France), in *The History of Cartography*, vol. 4 (2020), part 1, p. 352; Huseman, *Enlightenment Mapmakers* (2016), pp. 18-19.

² Stone, ed., *Norwich's Maps of Africa* (1997), p. 317.

Giles Robert de Vaugondy after R. P. Claude Sicard et al.

Carte de l’Égypte Ancienne et Moderne

Engraving with applied color on paper, 63.8 x 46.1 cm. (Paris: Robert de Vaugondy, 1753). *Gift of Dr. Jack Franke* 2020-81 116/4

According to higher cartographic standards, French *géographes du cabinets* sought scientific measurements, reports, and maps prepared on site by reliable sources. In 1722, Révérend Père (Reverend Father) Claude Sicard (1677-1726), a French Jesuit working in Cairo, prepared a map of Egypt that he apparently shared with Guillaume Delisle, d’Anville, and perhaps others of the French Academie des Sciences.¹ Using Sicard’s map, Giles Robert de Vaugondy (1688-1766) compiled this map for an atlas of Bible maps and images published in installments from 1748 until 1784.² It was also included in Robert de Vaugondy’s *Atlas Universel* (Paris, 1757).³ Robert de Vaugondy’s map features an attractive cartouche including an Egyptian sphynx and various ancient ruins along with palm trees and a largely hidden crocodile. A key at the bottom gives French equivalents to Arabic words noting details and features.

¹ Stephane Blond and Lucile Haguët, “Anville, Jean-Baptiste Bourguignon d.” in *The History of Cartography* vol. 4 (2020), part 1, pp. 114-115.

² The Bibliotheque Nationale Francaise online catalogue cites *Atlas Biblique ou Cartes et Figures de la Bible, avec des Explications Tirées des Ecrits du Pere Bernard Lami, Prêtre de l’Oratoire, & de Dom Augustin Calmet, Abbé de Senones* (1784).

³ Mary Sponberg Pedley, *Bel et Utile: The Work of the Robert de Vaugondy Family of Mapmakers* (Tring, Herts, England: Map Collector Publications, Ltd., 1992), pp. 205, 238, cat. 431.

Attributed to Nicolas, Gaspard, or Francois Baillieul

L’Afrique

Engraving with applied color on paper, 57 x 79.3 cm., with border vignettes 77.6 x 100 cm. (Paris: Baillieul, and Lyons: Daudet, 1753). *Gift of Dr. Jack Franke* 2021-287

This extremely rare wall map is attributed to a member of the Baillieul family, cartographers, engravers, or engineers working in various

places across France whose history is shrouded in obscurity. The Baillieul family produced maps that were at times connected with Daudet, a mapseller in Lyons, France. One of them produced a similar but smaller map of Africa that was part of a set of the four continents.¹ The map, when compared with d’Anville’s map of 1749, is largely outdated. To enhance its commercial value to a possibly religious clientele, the engraver, designer, or publisher surrounded it with scenes from African history, primarily ancient and religious, ranging from Biblical stories such as Joseph in Egypt and the Hebrews Crossing the Red Sea to the Ottoman Conquest and the establishment of Dutch trade on the coast of Guinea. Interestingly, a 1788 French *carte-a-figures* wall map by Abbé Jean-Baptiste Louis Clouet of Rouen, published in Caen, included some of the same religious and historical subjects.²

¹ Tooley’s *Dictionary of Mapmakers* 1 (1999), pp. 70, 336; Compare Stone, ed., *Norwich’s Maps of Africa* (1997), p. 109, map 92.

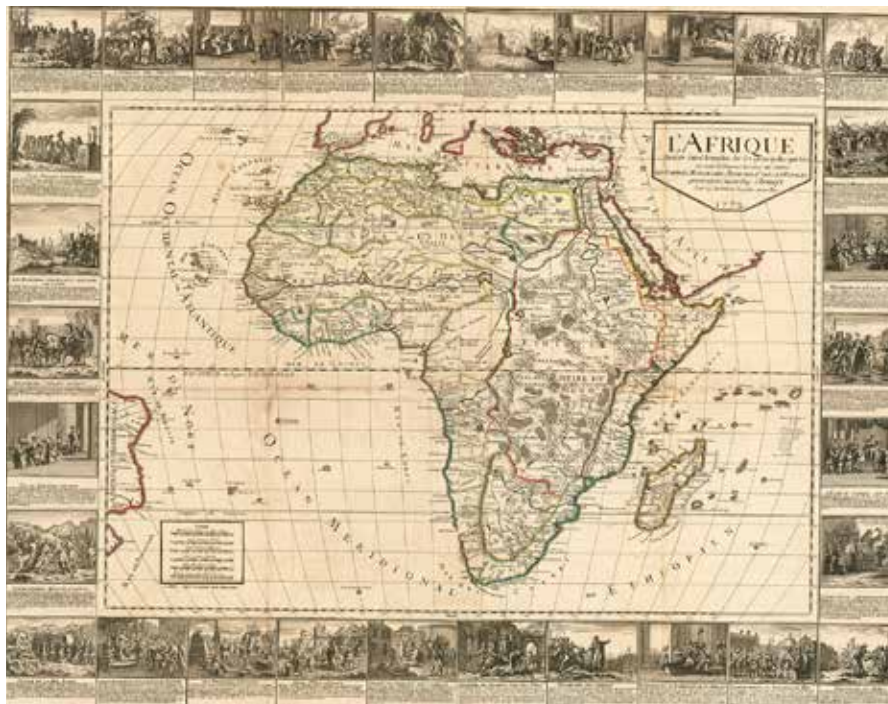
² Compare Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 180-182.

Richard William Seale after William Smith (attributed)

A New and Correct Map of the Coast of Africa from Cape Blanco... to the Coast of Angola...

Engraving with applied color on paper, 38.5 x 47.5 cm., 1753, from Malachy Postlethwayt, *Universal Dictionary of Trade & Commerce* (London, 1751-1755). *Gift of Dr. Jack Franke* 2019-211 115/7

European trade with Africa – of which the trade in slaves played a key role along with textiles and other commodities – helped advance European wealth. It also created a demand in Europe for information on West Africa in the eighteenth century. For example, in 1744, an employee of the Royal Africa Company of Britain, probably by the name of William Smith, produced an early version of this highly detailed map using d’Anville’s Africa maps as models for both the general map and the inset map of the Gold Coast.¹ British author and publicist Malachy Postlethwayt (1707–1767) then had London mapmaker and engraver Richard William Seale copy Smith’s map for Postlethwayt’s *Universal Dictionary of Trade & Commerce* published from 1751 to 1755. Postlethwayt’s map has notations that explain





which European nation or chartered company was associated with each fort, post, or factory listed along the coast of West Africa. Like Smith, Postlethwayt had access to information on Africa as an employee of the Royal Africa Company from 1743-1746, during which time Postlethwayt wrote his first book titled *The African Trade, the Great Pillar and Supporter of the British Plantation Trade in America*, which appeared in 1745.²

¹ For the 1744 version of this map see Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 163-165, Map 44. A similar map by Thomas Bowles is reproduced in Stone, ed., *Norwich's Maps of Africa* (1997), p. 370, map 323

² Peter Groenewegen, "Postlethwayt, Malachy" in *Oxford Dictionary of National Biography* (2004), published online 2013, <https://doi.org/10.1093/ref:odnb/22599>, accessed 8/20/2021.

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Solomon Boulton after Jean-Baptiste Bourguignon D'Anville *Africa, According to Mr. D'anville With Several Additions & Improvements*

Engraving with some applied color on two sheets of paper, approximately 104.5 x 122 cm. total (London: printed for Robert Sayer, 1787).

Gift of Dr. Jack Franke

2020-203a&b

Beginning in 1750, British entrepreneur Solomon Boulton or Bolton (d. 1768) compiled maps published by the successful British map and printseller Robert Sayer based upon one and, later, at least two large continent maps by French cartographer d'Anville.¹ Boulton's claimed "improvements" were largely cosmetic in both cases.² For the Africa map, Boulton included a newer, re-designed Rococo-style cartouche showing African figures calmly engaged in barbaric activities: behind one reclining figure, another nonchalantly chews on human body parts, while a full-length figure stands upon a disembodied human head. Also, Boulton added, as an inset at the lower left, "A Particular Chart of the Gold Coast... from d'Anville with many additions."³ At the time of Robert Sayer's



DETAIL

death in 1794, his successors, the London firm of Laurie & Whittle, re-issued the Africa map with their imprint and not that of Sayer's.⁴

¹ Compare the Boulton copy at UTA of d'Anville's North America map, acc. no.190003, illustrated in Huseman, *Enlightenment Mapmakers* (2016), pp. 18-19, cat. 14.

² Interestingly, d'Anville criticized the calligraphic clutter on Boulton's version, saying that such comments should go in a memoire or scholarly report such as always accompanied his own maps. See Nicolas Verdier and Jean-Marc Besse, "Art and Design of Maps" in *The History of Cartography*, vol. 4 (2020), part 1, pp. 119-120.

³ Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 176-178, Map 48; Stone, ed., *Norwich's Maps of Africa* (1997), pp. 122-123, map 105.

⁴ UTA Franke Collection, acc. no. 2019-184a&b.

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Thomas Jefferys after Jean-Baptiste Bourguignon D'Anville *The Western Coast of Africa; From Cape Blanco to Cape Virga, Exhibiting Senegambia Proper*

Engraving with applied color on paper, 71 x 52.3 cm. (London: Robert Sayer, 1789). *Gift of Dr. Jack Franke*

2020-286 116/4

Thomas Jefferys (ca.1718-1771), one of the most competent London cartographers of the eighteenth century, clearly states in the lower left of this map that it was "...copied from an Original Drawn by Mons. D'Anville at the expense of the French East India Company and published at Paris," adding that "The Country through which the R. Senegal runs has been improved & corrected from a large & Curious Survey of that River found in the Fort of Senegal." The coast, the lower Senegal River, and the lower Gambia River are shown in great detail with even the inclusion of sounding depths.¹ Jefferys added notes taken from English travel writer Francis Moore (1708-after 1756) whose work *Travels into the Inland Parts of Africa*, published in 1738, was based upon his own observations as a clerk, factor, and chief factor for the Royal African Company on the Gambia from 1730-1735.² Jefferys' cartouche improves many devices taken from earlier cartouches such as the pyramid, tablet stone, African woman with elephant hat, ostrich, crocodile, lion, elephant tusk, and camel.

¹ Stone, ed., *Norwich's Maps of Africa* (1997), p. 373, map 326.

² Moore also traveled to the Georgia Colony in America and related the account of Job Ben Solomon (Ayuba Suleiman Diallo), the famous west African slave who later returned to his people. See Christopher Fyfe, "Moore, Francis," in *Dictionary of National Biography*, <https://doi-org.ezproxy.uta.edu/10.1093/ref:odnb/19109>, accessed 8/6/2021.

144

Franz Anton Schrämbl after Louis Stanislas d'Arcy de la Rochette *Das Vorgebirg der Guten Hofnung [The Cape of Good Hope]*

Engraving with applied color on paper, 50.1 x 33.1 cm. (Vienna: 1789). *Gift of Dr. Jack Franke*

2019-183 115/12

From 1786, Vienna developed as a center for map production. By 1789, Franz Anton Schrämbl (1751-1803), who was working there on various atlas projects, produced this Austrian copy of a British map of the Cape of Good Hope first engraved by Louis Stanislas d'Arcy de la Rochette in 1782 for British map publisher William Faden. The map shows topographical features such as Table Bay (Tafel Bai), False Bay (Falsche Bai), the Dragon's Tail Mountains (Drakenstein Gebirg), and Robben Island, along with such details as Hottentot villages, roads, rivers, anchorages, and sounding depths. There were several editions and copies of the map appearing in atlases published by William Faden and his successor James Wyld as late as 1838.²

¹ Markus Heinz, "Map Trade in the German States," in *The History of Cartography*, vol. 4 (2020), part 1, p. 801; *Tooley's Dictionary of Mapmakers* 4 (2004), p. 131.

² Compare Stone, ed., *Norwich's Maps of Africa* (1997), pp. 252, 264, maps 225 and 236

145

Franz Johann Josef von Reilly after Robert de Vaugondy
Karte von Afrika nach Vaugondy

Engraving with applied color on paper, 49.5 x 53.7 cm., 1795, from Reilly, *Grosser Deutscher Atlas* (Vienna: Reilly, 1794-1796)
Gift of Dr. Jack Franke 2020-173 116/4

Franz Johann Josef von Reilly (1766-1820) together with Franz Anton Schrömbel helped elevate Austrian cartography, formerly dependent upon southern German cartography, to a new level. This attractive map, based upon a French map of Africa by Didier Robert de Vaugondy (1723-1786), appeared in Reilly's larger *Grosser Deutscher Atlas* in 1795.¹

¹ Johannes Dörflinger, "The First Austrian World Atlases: Schrömbel - and Reilly," *Imago Mundi* 33 (1981): 65-71.

146

Louis Stanislas d'Arcy de la Rochette et al
Africa. In Nummo Hadriani

Engraving with applied color on paper, 51 x 56.9 cm., engraved by William Palmer (London: William Faden, 1802; first published in 1782),
Gift of Dr. Jack Franke 2020-83 116/6

This is one of several maps credited to cartographer and engraver Louis Stanislas d'Arcy de la Rochette (1731-1802) that were published by London engraver, cartographer, mapseller, printseller, and publisher William Faden (1749-1836) and engraved by London mapmaker, engraver, and globemaker William Palmer (1749-1836).¹ The mapmakers relied upon d'Anville's map of Africa of 1749 but updated the Niger River, included newer European settlements in South Africa, and added a cartouche of a Roman coin minted during the time of the emperor Hadrian who ruled over a large portion of northern Africa (117-138 A.D.). The coin's reverse side had a personification of Africa as a woman with an elephant headdress, lobster, and cornucopia – apparently the ultimate source for several African map cartouches (for examples, see cat. nos. 78, 121, 134, 143).

¹ Worms and Baynton-Williams, *British Map Engravers* (2011), pp. 193, 221-225, 512-513.

² Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 186-189, map 50.

147

John Pinkerton and Louis Hebert
Africa

Engraving with applied color on paper, 69.3 x 49.8 cm., engraved by Samuel J. Neele, from *Pinkerton's Modern Atlas* (London, 1815).
Gift of Dr. Jack Franke 2019-164 116/6

London draughtsman, cartographer, and surveyor Louis Hebert (active 1809-1842) produced this map of Africa for Scottish-born geographer, archaeologist, numismatist, and historian John Pinkerton's *Modern Atlas*.¹ The map clearly demonstrates the uncertainty and lack of European knowledge of Africa's interior in the early part of the nineteenth century. Especially visible is the theoretical "Range of Mountains supposed to extend across the continent" sometimes called "the Mountains of Kong" earlier constructed by England's foremost geographer James Rennell (1742-1830) in his map of North Africa to illustrate the travels of Scottish explorer Mungo Park.³

¹ Worms and Baynton-Williams, *British Map Engravers* (2011), p. 311; *Tooley's Dictionary of Mapmakers* (1999-2004), pp. 435-436.

² Compare Stone, ed., *Norwich's Maps of Africa* (1997), p. 141, map 122

³ Rennell's *Map Showing the Progress of Discovery & Improvement in the Geography of North Africa 1798* (corrected to 1802), *UTA*, *Gift of Dr. Jack Franke* acc. 2021-205, 116/5.



146

148

Philippe Vandermaelen
Sénégal. Afrique. No.19

Color lithograph on paper, 43.5 x 67.5 cm., with borders 47.3 x 67.5 cm., lithographed and printed by Henry Ode, from Vandermaelen, *Atlas universel de géographie, physique, politique, statistique et minéralogique, sur l'échelle de 1/1641836* (6 vols.; Brussels: 1825-1827).
Gift of Dr. Jack Franke 2019-263 116/5

This is one of 56 large-scale maps of portions of Africa from Philippe Vandermaelen's *Atlas universel...*, which had the distinction of being not only one of the world's first atlases on a uniform scale (about 26 miles to the inch), but also the world's first atlas reproduced by the process of lithography.¹ Vandermaelen (1795-1869), a geographer, and printer-lithographer Henri Ode, both of Brussels, joined the Société Géographique de Paris on 11 November 1825 – the same year they began publishing together the first volumes of their ambitious atlas project. Vandermaelen also established a Geographical Institute in Brussels at this time. Both educational and commercial, it had facilities for study including a reading room, a library, a gallery, a reception room, draftsmen's offices, and a lithographic workshop in the basement. It soon became an intellectual center for the newly independent Kingdom of Belgium, established in 1830-1831.²

¹ Lithography, invented in 1796 by German playwright Aloys Senefelder, became a standard medium for producing many maps and prints during the last three quarters of the nineteenth century.

² Gilbert de Cauwer, "Philippe Vander Maelen (1795-1869), Belgian map-maker," in *Imago Mundi* 24 (1970): 11-15.

149

L. Holle
Schulwandkarte von Afrika [School Wall Map of Africa]

Chromolithograph on paper, 101.5 x 131.5 cm. (neatline), mounted on stiff linen, 107 x 137 cm. total (Wolfenbüttel: L. Holle, ca.1868).
Gift of Dr. Jack Franke 2021-156

This German-language school map of the African continent was produced in the north central German town of Wolfenbüttel, a center for learning famed for its ducal library. The map was fourth in a set of school maps and, judging by its stylish use of fancy fonts, appeared sometime in the middle of the century before German unification in 1870.

European Scientific Exploration in Africa ca. 1770–1900

Collective European geographic knowledge of the African interior made great strides during the late eighteenth century and particularly during the nineteenth century, for not since the early Portuguese explorations along the African coasts had so much new information accumulated in such a short time. The dissemination of d’Anville’s shockingly empty map of the continent of Africa from 1749 (cat. 134) had convinced Europeans of the need for further explorations using exact measurements, tracing the course of rivers, and other aspects of scientific mapping. A feeling also grew that “legitimate” trade must be developed to supersede the purely extractive and immoral slave trade. In 1788, a small group of British aristocrats formed the African Association “for promoting the discovery of the interior parts of Africa.” They saw this as economically practical and useful to national interests. The African Association sponsored several travelers to West Africa including Irish explorer Daniel Houghton in 1790-1791, Scottish explorer Mungo Park in 1795-1796, and German explorer Friedrich Hornemann in 1797-1801. The British government soon became increasingly involved for strategic and economic reasons as well as from its abolition of the slave trade in 1805. The African Association’s importance diminished, and in 1831 it merged with the Royal Geographical Society (RGS), formed the year previously.¹ The RGS attracted not only aristocrats but also members of the military, administrators, engineers, missionaries, and most importantly, government aid. It awarded prizes and grants and published a journal. While it sponsored expeditions around the world, among its most important work was in East and Central Africa with the expeditions of David Livingstone, Richard F. Burton, John Hanning Speke, and Henry Stanley, to mention a few.¹ All of these expeditions relied heavily upon local guides and labor. Meanwhile, other European countries with trade ties to Africa saw the importance of advancing scientific interests, and their learned societies gave support and encouragement as well. At the same time, innovative technologies such as steamboats and medical advances made the African interior more accessible for Europeans. Maps became increasingly exact, and their production improved with newer and cheaper reproductive methods such as lithography to spread new knowledge.² The rapid advances unfortunately also led to European arrogance.

¹ See Roy Bridges, “African Association,” “Royal Geographical Society,” and other entries by him, Mark Horton, Jeffery Stone, and Sanford H. Bederman in the “Africa” entry with subentries in David Buisseret, ed., *The Oxford Companion to World Exploration* (2 vols.; Oxford and New York: Oxford University Press, 2007), vol. 1, pp. 5-28, vol. 2, pp. 205-207.

² Bodenstein, *Exploring Africa with Ancient Maps* (2017), p. 185

150

James Bruce

To My Worthy and Learned Friend the Honourable Daines Barrington This Plan of two Attempts to Arrive at the Source of the Nile is dedicated...

Engraving with applied color on paper, 51.5 x 30.1 cm., by John Walker, from James Bruce, *Travels to Discover the Source of the Nile* (5 vols.; London: 1790), *Gift of Dr. Jack Franke* 2019-178 115/12

Scottish adventurer and explorer James Bruce (1730-1804) served as British Consul in Algiers from 1763-1765, traveled through North Africa, Crete, and Syria, and by 1768 entered Egypt to travel along the Arabian coast of the Red Sea to Massawa in Eritrea. There he headed inland through Axum to Gondar (formerly the Ethiopian capital) seen in the upper right portion of this map which is centered on Lake Tana (Tzana) in the Ethiopian highlands. The sources of the Nile had long remained an objective for European explorers, and, although Jesuit priest Pedro Paez had traveled there in 1618, Bruce traveled as far as Geesh in the lower left of the map in 1770 to claim that he stood on the spot of a spring that led into the lake that was the true source of the Blue Nile. Bruce returned to Britain in 1774 with accurate astronomical and meteorological observations, information on plants,

animals, the history of the Ethiopian Empire, the Coptic Church, and Ethiopian culture.¹

¹ Roy Bridges, “Bruce, James,” in David Buisseret, ed., *The Oxford Companion to World Exploration* (2 vols.; Oxford and New York: Oxford University Press, 2007), vol. 1, pp. 127-128.

151A

After Carl Bernhard Wadström

Das Sklaven Schiff [The Slave Ship]

Engraving on paper, 10.5 x 15 cm., in E. A. W. Zimmermann, ed., *Taschenbuch der Reisen* (Leipzig: Gerhard Fleischer der Junger, 1802), vol. 1, opp. p. 120. G136.Z76 v.1

German geography, mathematics, and natural history Professor Eberhard August Wilhelm von Zimmermann’s “*Pocket Book of Travels*” was part of a multi-volume set on exploration and geography designed for “every class of readers” (in German). In compiling this set of tiny volumes, Zimmermann selected excerpts from primary sources and had his engravers copy prints made from sketches by eyewitness artists. One such artist and author was the important abolitionist Carl Bernhard Wadström (1746-1799), a Swede who played an unusually pivotal role in the British movement to abolish

the slave trade. In 1787, Wadström headed an expedition to West Africa sponsored by Swedish King Gustav III that sought to select a site for a colony that would blend investment with agriculture and philanthropy as an alternative to the slave trade. It was, in part, inspired by the mystic teachings of Emanuel Swedenborg (1688-1772) who believed that the “African race” was more enlightened than others on the earth. While in Africa, Wadström witnessed firsthand the cruelties of the slave trade and upon his return, relocated to England where he contacted leading abolitionists, advocated for Britain to establish a colony in Sierra Leone, and wrote, illustrated, and published works on his experiences in Africa. Abolitionists such as William Wilberforce cited Wadström’s information regularly, and his image of a slave ship has been reproduced repeatedly, including here very early in Zimmermann’s *Taschenbuch* of 1802.¹ Interestingly, Zimmermann held a post as professor of mathematics and natural history at the Collegium Carolinum in Braunschweig, traveled widely through Europe, and was elected a member of the American Philosophical Society in Philadelphia.²

¹ Robert William Rix, “Carl Bernhard Wadstrom (1746-1799),” <https://brychancarey.com/abolition/wadstrom.htm>, accessed 9/6/2021.

² Zimmermann, Paul, “Zimmermann, Eberhard August Wilhelm,” in *Allgemeine Deutsche Biographie* (1900), pp. 256-258 [Online]; URL <https://www.deutsche-biographie.de/pnd11882435X.html#adbcontent>, accessed 9/6/2021.

151B

Eberhard A. W. Zimmermann(?) after Woodville, Pontevox, Norris, Isert, John Arrowsmith, James Rennell et al.

Die Küsten Lander von Ober u. Nieder Guinea... [The Coastal Lands of Upper and Lower Guinea...]

Engraving on paper, 21.5 x 23.2 cm. Engraved by Grünsling, in E. A. W. Zimmermann, ed., *Taschenbuch der Reisen* (Leipzig: Gerhard Fleischer der Junger, 1802)

G136.Z76 v.1

According to its lengthy title, this small German map constructed to illustrate the latest eighteenth-century European discoveries in West Africa was based upon information by Woodville, Pontevox, Norris, Isert, and others, as well as maps by John Arrowsmith and James Rennell.

152

Sarah Wallis Bowdich

Costume of the Gambia

Lithograph with applied color on paper, 13 x 18 cm., by Charles Hullmandel, in Mrs. S. Bowdich, author and editor, *Excursions in Madeira and Porto Santo during the Autumn of 1823 While on his Third Voyage to Africa; by the Late T. Edward Bowdich... to which is Added... A Narrative....* (London: George R. Whittaker, 1825), opp. p. 173. *Recent Acquisition*

Author, illustrator, botanist, and zoologist Mrs. Sarah Wallis Bowdich Lee (1791-1856) set off alone to track down her first husband Thomas Edward Bowdich, a British representative of the African Company of Merchants, on his first trip to Ashanti in West Africa in 1817. Although the two failed to connect, she later accompanied him on two more trips there, the last one in 1823. After Thomas died of malaria in Bathurst, Sierra Leone, in January 1824, Sarah returned to Britain and used their collective notes to write her own account of their travels using her own illustrations, which demonstrate her keen eye and varied interests. She later remarried and continued to travel, write, and illustrate other works.¹

¹ “Lee, Mrs.” in *Gentlemen’s Magazine* 201 (London, July-December 1856): 653-654.



153

Walter Oudney, Dixon Denham and Hugh Clapperton Map of the Travels and Discoveries made in Northern and Central Africa by Dr. Oudney, Major Denham, and Capt. Clapperton, R.N., in the Years 1822, 3 & 4

Engraving on paper, 57,5 x 40.4 cm., from Denham and Clapperton, *Narrative of Travels and Discoveries in Northern and Central Africa, in the years 1822, 1823, and 1824*, (London: John Murray, 1826). *Gift of Dr. Jack Franke*

2019-397 115/14

Traveling south from Tripoli on long-established caravan routes in 1822-1823, Scottish surgeon and botanist Dr. Walter Oudney (1790-1824), British Royal Army Major Dixon Denham (1786-1828), and Scottish-born Captain Hugh Clapperton (1788-1827) of the Royal Navy became the first recorded Europeans to cross the Sahara north to south and reach Lake Chad (Tchad) in Central Africa, a lake which at that time was approximately the size of Lake Erie. In exploring the area, they proved that the lake was not connected to the Niger River, as some European geographers had earlier proposed. This map from the narrative written by Denham and Clapperton shows many of the places visited along their route from Tripoli (in the far north of the map on the Mediterranean), including Kouka (Kukawa), the capital of the Kingdom of Bornu (located in the far northeast of present Nigeria), Murmur (located near Kata-goom or Katagum) where Dr. Oudney died on a journey west with Clapperton toward Kanoo (Kano) and Sackatoo (Sokoto), located in present far northwest Nigeria, which Clapperton reached alone in March 1824.¹

¹ Sanford H. Bederman, “Oudney, Walter,” in David Buisseret, ed., *The Oxford Companion to World Exploration* (2 vols.; Oxford and New York: Oxford University Press, 2007), vol. 2, pp. 113-114; Roy Bridges, “Clapperton, Hugh,” “Denham, Dixon,” in *Ibid.*, vol. 1, pp. 194-195, 234.



154 _____

After Dixon Denham

Body Guard of the Sheikh of Bornou

Engraving on paper, 26.2 cm by 20 cm, engraved by F. Finden, in Dixon Denham and Hugh Clapperton

Narrative of Travels and Discoveries in Northern and Central Africa, in the years 1822, 1823, and 1824 (London: John Murray, 1826),

betw. pp. 64-65 *Recent Acquisition*

2020-281

A major goal of the British Central African expedition of Oudney, Denham, and Clapperton was to establish good relations with the Muslim rulers of the western Sudan. Captain Clapperton visited the sultan of Sokoto, Mohammed Bello, son of the famous Fulani Islamic jihadist reformer Uthman dan Fodio. Bello treated the European visitor with kindness but did not allow him to travel on to the Niger River. Meanwhile, Major Denham visited the sultan of Bornu (an opponent of Bello) at Kukawa.¹ On the outskirts of the town Denham made a sketch of one of the sultan's mounted warriors.

¹ Roy Bridges, "Clapperton, Hugh," "Denham, Dixon," in Buisseret, *The Oxford Companion to World Exploration* (2007), vol. 1, pp. 194-195, 234.

155 _____

A. B. Becher after Richard and John Lander

The Course of the Quorra, (The Joliba or Niger of Park)

Engraving on paper, from Richard and John Lander, *Journal of an Expedition to Explore the Course and Termination of the Niger* (3 vols.; London: 1832), vol. 1, opp. p. 1. *Recent Acquisition*

In an 1830 expedition sponsored by the British government, English explorer Richard Lander (1804-1834) and his younger brother John (1806-1839) finally determined that the Quorra or Niger River emptied into the Bight of Benin. The map shows the route taken from Badagry on the coast, at lower left, to Boosa, at top center, where the famous Scottish explorer of West Africa Mungo Park (1771-1806) had died twenty-four years earlier before he was able to follow the Quorra farther. From there the Landers and a translator headed downriver and determined its delta flowed into the Atlantic.

156 _____

The Fetish, at Patashie

Engraving, from Richard and John Lander, *Journal of an Expedition to Explore the Course and Termination of the Niger* (3 vols.; London: 1832), vol. 2, opp. p. 239. *Recent Acquisition*

157 _____

Eboe Canoe

Engraving, from Richard and John Lander, *Journal of an Expedition to Explore the Course and Termination of the Niger* (3 vols.; London: 1832), vol. 3, frontisp. *Recent Acquisition*

158 _____

John Arrowsmith

Africa

Engraving with applied color on paper, 60 x 51 cm., 1834, for *The London Atlas of Universal Geography* (London: Arrowsmith, 1839; first published in 1834). *Gift of Dr. Jack Franke*

2019-157 116/7

Cartographer, engraver, globemaker, lithographer, and publisher John Arrowsmith (1790-1873) was a founding member of the Royal Geographical Society in 1830 and served as its unofficial cartographer until 1873. He completely upgraded the map of Africa of 1828 by Samuel Arrowsmith who had taken over John's uncle Aaron Arrowsmith's business after his death in 1823. John produced this map for his regularly updated London atlas, first issued in 1834.¹ Like Samuel's map, John eliminated the lakes of south-central Africa seen on earlier maps, but he added new information on the river systems of Nigeria and far West Africa.² Note that certain details such as islands and capes extend on the engraving plate beyond the map's neckline – a common feature of Arrowsmith's maps.

¹ Worms and Baynton-Williams, *British Map Engravers* (2011): 27-28.

² Compare Stone, ed., *Norwich's Maps of Africa* (1997): 148, Map 129.

159

John Arrowsmith

North Western Africa

Engraving with applied color on paper, 49.3 x 61.5 cm. (map extends beyond the neatline), 1834, for *The London Atlas of Universal Geography* (London: Arrowsmith, 1839; first published in 1834).

Gift of Dr. Jack Franke

2019-158 116/7

Like the general map of Africa (cat. 158), Arrowsmith's finely engraved regional map of North Western Africa, originally published in the 1834 *London Atlas*, incorporates information from Walter Oudney, Dixon Denham, and Hugh Clapperton's map and travels published in 1826 (cat.nos. 153 and 154).

160

John Arrowsmith

Africa. Lower Course of the River Kawara

Engraved transfer color lithograph on paper, 21 x 14.1 cm., 25 Febr 1841 for "*The Friend of Africa*" included in the *Journal of the Royal Geographical Society of London*, volume 11 (1841), opp.p.184. Gift of the National Oceanic and Atmospheric Administration Library

John Arrowsmith was the unofficial cartographer for the Royal Geographical Society (RGS), founded in May 1830. He had access to the latest geographical information – in this case, gathered from the ascent of the Kawara (Niger) River "by Captain Becroft in the *Ethiophe Steamer*" in 1840.

161

John Arrowsmith

Map of the West Coast of Africa Comprising Guinea, and the British Possessions at Sierra Leone, on the Gambia and the Gold Coast, Together with the Countries within the courses of the Rivers Senegal, Gambia & Kowara...

Engraving with applied color on paper, 60.6 x 51.3 cm. (map extends beyond the neatline) (London: Arrowsmith, 1843).

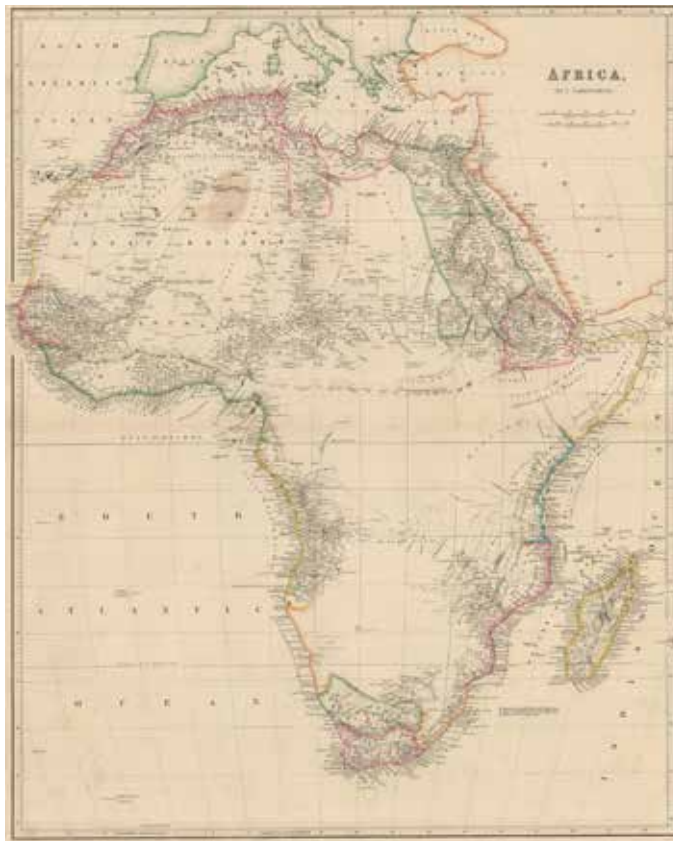
Gift of Dr. Jack Franke

2019-210

For a later edition of the *London Atlas*, Arrowsmith added this large-scale map of the far western coast. (Note the index tab at the bottom of the paper, a common feature of Arrowsmith's maps for this atlas.)¹ The map includes Sierra Leone, the Gambia, and other areas of European interest. The British established the Crown Colony of Sierra Leone in 1787 for freed slaves, many of whom had served the British during the American War of Independence. The 1783 Treaty

of Versailles ending that war also secured a former Portuguese- and, later, French-occupied area along the Gambia River for the British. Arrowsmith's map shows excellent details along the rivers, including the Quorra or Niger as far as Timbuktu (Tomboktu). While the map makes no mention of Liberia along the "Grain or Malagette Pepper Coast" (where U.S. freedmen and women and their families had been arriving since 1822), there are many details in the area that suggest their presence, such as the town of "Monrovia" named after U.S. President James Monroe.

¹ Dr. Franke's donated map complements an Arrowsmith *London Atlas* already in UTA Libraries' Special Collections (G1019.A77 1842) which despite its misleading call number has maps of Australia dating as late as the early 1850s. Among its many attractions is the 1841 map of the Republic of Texas.



161

African Colonization in Maps and Images

In the late eighteenth century, outsiders from Europe and America began a slow acceleration of what had been up to that time a marginal presence in Africa. The few exceptions, such as the Ottoman Turks in North Africa, the Portuguese in Angola, the French and English posts in Senegal, Guinea, and the Gold Coast, also included the Dutch settlement at the Cape of Good Hope and a few nomadic Dutch farmers or *Trekboers* pressing to the north. In 1787, the British began to settle former slaves in Sierra Leone in West Africa. In 1806, after an earlier occupation of the Dutch settlements at the Cape, the British again took control of the Cape Colony. Two years later the British began using Sierra Leone and later Bathurst (Banjul) on the Gambia as bases in their fight to abolish the slave trade. Larger numbers of British settlers soon began arriving at Cape Town in 1820. Meanwhile in the United States, a movement of wealthy merchants, landowners, and philanthropists known as the American Colonization Society purchased land in an area of west Africa and began transporting freed African Americans there as colonizers in 1822. This became the independent Republic of Liberia in 1847. In 1830, the French invaded the Ottoman Regency of Algiers in North Africa and began the process of turning it into a French Colony, by conquest. This European expansion, along with the fight against the slave trade, disrupted long-established trade and power balances and created new alliances among African peoples and rulers.¹ Many of these developments were reflected in maps and prints. However, it was not until the last quarter of the century and the so-called European “scramble for Africa” that colonization assumed such proportions that created a huge growth in map production. Western European powers focused attention upon Africa as they competed for new markets, investments, and raw materials. With the Berlin Conference of 1884-1885, the European powers, with the participation of the United States, agreed upon borders in Africa that would prevent warfare among the principal powers of France, Great Britain, Spain, Portugal, Germany, Italy, and Belgium as they raced to establish colonial control over ninety percent of the continent over the next ten to twenty years. New maps reflected these chiefly artificial political boundaries as well as products and areas of trade.²

¹ See “Timeline: European empires in Africa,” History World, online publication date 2012, printed from Oxford Reference (www.oxfordreference.com), Oxford University Press, 2021.

² Eric Young, “Scramble for Africa” in Henry Louis Gates, Jr., and Kwame Anthony Appiah, eds., *Encyclopedia of Africa* (Oxford University Press, 2010), online version

162 _____

Colony of Liberia on the West Coast of Africa

Lithograph on paper, 11 x 18 cm., in

Address of the Managers of the American Colonization Society, to the People of the United States, Adopted at their Meeting, June 19, 1832.

(Washington, D.C.: American Colonization Society, 1832).

Gift of Jenkins Garrett

E448.A525

This map of Liberia with its inset of the town of Monrovia appears in a pamphlet produced by the American Colonization Society to promote “...colonizing in Africa, any number of the Free People of Colour of the United States, that may choose to emigrate....”

163A _____

Charles Cornwallis Michell

Liberated Africans, Gambia

Etching and engraving on paper, in J. E. Alexander

Narrative of a Voyage of Observation among the Colonies of Western Africa... and of a Campaign in Kaffir-Land...

(2 vols.; London: Henry Colburn, 1837), vol. 1, p. 76.

Recent Acquisition

DT 497.A37 v.1

After various efforts to establish permanent posts along the Gambia during the eighteenth century, Britain revived colonization efforts there in 1816 administered by the nearby British Colony of Sierra Leone which had been established for freed slaves following the

British defeat in the American War of Independence. As British vessels began patrolling the Atlantic to suppress the slave trade, the liberated Africans from captured slave ships were resettled at nearby British ports, including along the Gambia. This image of such a settlement is at least partially the work of Major Charles Cornwallis Michell (1793-1851), the first British Surveyor-General and Civil Engineer of the Cape Colony in South Africa. While the book's author, Royal Army Captain J. E. Alexander, credits Michell for the illustrations, it is possible that Alexander himself may have supplied a sketch or two for the West African images since Michell had already been in South Africa since 1828. Nevertheless, Michell, a distinguished veteran of the Peninsular War against Napoleon, had served short stints as drawing master at the Royal Military College at Sandhurst and professor of fortifications at the Royal Military Academy at Woolwich before his appointment to South Africa, and he could have sketched such a scene on a stop during his own journey there.¹ Michell, by the way, was a self-taught cartographer and, during his twenty-year service in South Africa, produced no less than 23 maps of portions of South Africa and Mozambique.²

¹ F. G. Richings, “Michell, Charles Cornwallis [formerly Charles Collier Michell] (1793-1851)” in *Oxford Dictionary of National Biography* (2004).

² Gordon Richings, “Charles Cornwallis Michell (1793-1851) Pioneer Cape military cartographer,” ICA Commission on the History of Cartography, International Cartographic Association Symposium on “Shifting Boundaries: Cartography in the 19th and 20th centuries,” Portsmouth, United Kingdom, 10-12 September 2008.

163B

Charles Cornwallis Michell

Affair on the Buffalo Heights

Etching and engraving on paper, in J. E. Alexander

Narrative of a Voyage of Observation among the Colonies of Western Africa... and of a Campaign in Kaffir-Land...

(2 vols.; London: Henry Colburn, 1837), vol. 2, frontispiece.

Recent Acquisition

DT 497.A37 v. 2

A long series of conflicts between the European colonists and indigenous peoples known as the Xhosa Wars or Cape Frontier Wars or Kaffir Wars plagued the eastern borderlands of the Cape Colony for a century between 1779 to 1879. This scene, drawn and engraved by one of the participants, Major Michell, is eerily reminiscent of scenes depicting the Seminole Wars in the United States.

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William Allen

The Cliffs of the City of Rabbah [and] The Confluence of the Rivers Niger and Chadda, from Stirling Hill

Engraving on paper, 12.5 x 17.5 cm., by G. Barclay, from William Allen and T. R. H. Thompson

A Narrative of the Expedition sent by His Majesty's Government to the River Niger, in 1841, under the Command of H. D. Trotter, R.N.

(2 vols.; London: Richard Bentley, 1848), vol. 2, opp. p. 374.

Recent Acquisition

These lithograph views by Royal Navy Captain William Allen show scenes along the Niger and Benue Rivers in present Nigeria sketched during the British Niger River Expedition of 1841. Organized by "the Society for the Extinction of the Slave Trade and for the Civilization of Africa" and including three steamboats, almost a third of the European members of the expedition died of tropical diseases, and many others suffered from fevers.

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Victor Levasseur and Raymond Bonheur

Afrique

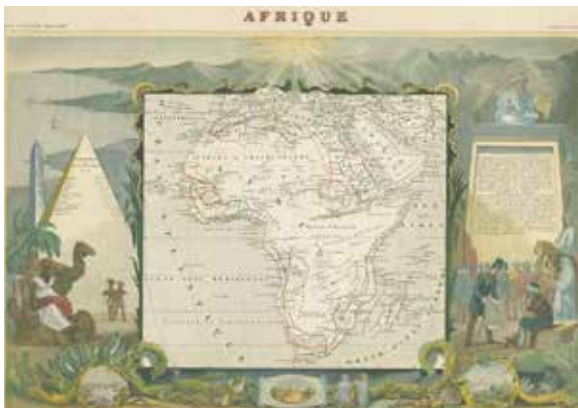
Steel engraving with applied color on paper, engraved by Guillaume Laguillermie, from *Atlas National Illustré* (Paris: A. Combette, 1849).

Gift of Dr. Jack Franke

2019-243 115/16

The increasing French colonial involvement in Africa during the nineteenth century may be seen in the distinct decorative maps of Africa produced for the French *Atlas National Illustré*, published in Paris in 1845, 1849, 1854, and later editions. The maps therein resulted from a collaboration between engineer and geographer

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Victor Levasseur (1800-1862), landscape and portrait painter Raymond Bonheur (1796-1849), engraver Guillaume Laguillermie (1805-1870), and several other French artists and engravers. Bonheur, an ardent Saint-Simonian socialist and father of four artists (the most famous being his daughter Rosa Bonheur), was certainly a driving force behind the illustrations which, one could easily argue, surpassed Levasseur's cartography, which was not exceptional.¹

Whereas earlier maps had occasionally added scenes with iconographic imagery of Africa in cartouches, vignettes, or *carte-à-figures* that surrounded maps with multiple images, the artist-designer here displayed the maps in front of a carefully composed view that seamlessly incorporated the various imagery without jarring shifts of viewpoint. In this general map of Africa, for example, the African woman with lions and camel to the left of the map shares the same plane of perspective as the French officer and seated Muslim ruler on the right of the map. In one instance, however, the artist broke this sensitivity to scale with an oversized prophet holding a tablet labeled "CORAN" and seated upon a stone monolith – perhaps to emphasize the importance of Islam to many Africans.

¹ Bodenstern, *Exploring Africa with Ancient Maps* (2017), pp. 197-198, Map 54; "Bonheur Family of Artist" *Web Gallery of Art*, https://www.wga.hu/html_m/b/bonheur/index.html, accessed 8/26/2021; Stone, ed. *Norwich's Maps of Africa* (1997), p. 159, Map 140.

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Victor Levasseur and Raymond Bonheur

Colonies Francaises (en Afrique)

Steel engraving with applied color on paper, engraved by Guillaume Laguillermie, from *Atlas National Illustré* (Paris: A. Combette, 1849).

Gift of Dr. Jack Franke

2019-245 115/16

This Levasseur map focuses upon the French colonies of Senegambia, the island of Saint Louis at the mouth of the Senegal River, and Gorée Island along the coast of West Africa as well as the island of Madagascar off the southeast African coast. French interest in these areas dated back to the seventeenth century. Bonheur's picturesque imagery emphasizes trade, animals, and vegetation.

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Victor Levasseur, Aristide Michel Perrot, and Raymond Bonheur

Algerie. Colonie Francaise

Engraving with applied color on paper, engraved by Guillaume Laguillermie and Rainaud, from *Atlas National Illustré* (Paris: A. Combette, 1854).

Gift of Dr. Jack Franke

2019-246 115/16

The ongoing military struggle for the French Colony of Algeria of the time pervades the iconography of Levasseur's map. A goddess of war (the Greek Athena or Roman Minerva) with spear and shield holds

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up the left side of the map. A uniformed French officer may be seen at left. A variety of military discards litter the foreground, hinting at an earlier battle. These weapons include spears, dirks or sicimitars, Kabyle muskets, a busted cannon, and a discarded saddle. At right, an enlightened teacher instructs a local sheikh by pointing to a tablet with the words “Fraternité, Union et Force.”

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Victor Levasseur and Raymond Bonheur

Ile Bourbon [Reunion Island]

Steel engraving with applied color on paper, engraved by Guillaume Laguillermie, from *Atlas National Illustré* (Paris: A. Combette, 1849). *Gift of Dr. Jack Franke* 2019-244 115/16

The oval map betrays the volcanic origin of Reunion Island, formerly known as the Isle de Bourbon, located in the Indian Ocean east of Madagascar. Surrounding the map are vignettes and scenes of local inhabitants and landscape as well as portraits of French poets Evariste de Parny (left) and Antoine Bertin (right), who were both born on the island. The artists’ research into the costumes of local inhabitants, the characteristics of animals, plants, buildings, and views shows a sophistication in the usage of sources of imagery not unlike both Delisle and d’Anville’s critical use of geographic and cartographic sources. The overall impression of tropical vegetation in the illustration must have looked convincing to viewers at that time. The sophistication of imagery here by the late 1840s arguably reflects the development of the daguerreotype in 1840 and the increasing demand for photograph-like fidelity to nature from the art-consuming public. Incidentally, after the fall of the July Monarchy in 1848, Ile Bourbon was renamed Reunion Island and slavery was abolished there in December of that year. Subsequent editions of Levasseur’s map note this change of title.

have one with any new and distinctive feature, but must really give Mr. Adlard, the engraver, the credit of having discovered a very pretty one.”¹ Adlard’s map of Africa from the atlas is crisply engraved and surrounded with five delicate vignettes including the Pyramids of Ghizeh; the Island of St. Helena; the Statues of Memnon, Egypt; Table Mountain and Bay, Cape of Good Hope; and the Cataracts of the Nile. Not surprisingly, Adlard’s map references the subject of slavery – a hot topic in the 1850s – in two shackled Africans almost “woven” into the map’s left and right borders.

¹ Worms and Baynton-Williams, *British Map Engravers* (2011), pp. 6-7, quoting Douglas Jerrold’s *Weekly Newspaper*, ca. 1850.

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John Rapkin, J. Marchant, and James Harfield Kernot

Africa

Engraved transfer color lithograph with applied color on paper, 22 x 30 cm., plus borders 25.6 x 32.5 cm., from R. Montgomery Martin, ed., *The British Colonies: Their History, Extent, Condition, and Resources* (London & New York: John Tallis & Company, 1851), vol. IV *Africa and the West Indies*. *Gift of Dr. Jack Franke* 2019-231 115/17

London bookseller and publisher John Tallis the younger (1817-1876) made a fortune largely through the printing, publication, and marketing of maps with vignettes, a style that became very popular in Europe and America in the 1850s. Two of his most successful publications, authored or edited by Robert Montgomery Martin and titled *Illustrated Atlas and Modern History of the World*, published serially from 1845, and *The British Colonies; Their History, Extent, Condition, and Resources*, published beginning in 1849, featured maps by London mapmaker, engraver, writing, and ornamental engraver John Rapkin (1813-1899) that included vignettes by J. Marchant, James Harfield Kernot, Henry Winkles, Edward Radclyffe, and other artists.¹ The map of Africa here has vignettes of an “Arab Family of Algeria,” a “Bedouin Arabs Encampment,” “Bosjeman Hottentots / Wild Bushmen,” and “Korranna Hottentots” in South Africa, and a view of the harbor of St. Helena. Interestingly, in 1849 Tallis traveled to New York, bought out his brother, and expanded his business. By 1853, John Tallis & Co. employed over 500 people in London and had agencies in locations that included Aberdeen, Belfast, Birmingham, Bristol, Dublin, Edinburgh, Exeter, Glasgow, Leeds, Liverpool, Manchester, Norwich, Plymouth, Southampton, Worcester in Britain; Baltimore, Boston, Cincinnati, New York, Philadelphia, and Rochester in the U.S.; and Halifax, Montreal, St. John, and Toronto in Canada. In 1854, he formed the London Printing & Publishing Company, and by 1857 was operating rotary presses, consuming in the first year 180 tons of paper, and producing nearly four million engravings, and was living on a five-acre estate with his own villa, five servants, a coachman, and a gardener. However, by 1862 he went bankrupt and died in debt.¹

¹ Worms and Baynton-Williams, *British Map Engravers* (2011), pp. 368, 542-543, 545, 646-649, 727-728; Stone, ed., *Norwich’s Maps of Africa* (1997), p. 265.

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John Rapkin, Henry Winkles, & E. Radclyffe

Western Africa

Engraved transfer lithograph on paper, 22 x 31 cm., plus borders 25.3 x 34.2 cm., from R. Montgomery Martin, ed., *Illustrated Atlas and Modern History of the World* (London & New York: John Tallis & Company, 1851). *Gift of Dr. Jack Franke* 2019-233 115/17

This Rapkin map includes vignettes of Christiansborg (Osu Castle, located in Ghana, and built by traders from the Kingdom of Denmark in the 1600s), Cape Coast Castle (first fort constructed by the Swedish

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Alfred Adlard

Africa

Engraved transfer lithograph with applied color, 14.1 x 19.5 cm., plus borders 16 x 23.5 cm., probably from *Adlard’s Vignette Modern Atlas* (London: Adlard, 1850). *Gift of Dr. Jack Franke* 2019-383 115/17

A weekly newspaper in London praised London engraver Alfred Adlard (1805?-1869) for his “vignette modern atlas” stating, “We have had to examine numerous atlases, and thought it scarcely possible to



Africa Company in the 1600s, later occupied by the Dutch and English who reinforced the fort), the port of Sierra Leone (port used by the Portuguese in the 1400s but later occupied by the English who in cooperation with freed slaves from the Americas and elsewhere established a British Crown Colony there), and Bakel (the location of a French fort in Senegal).

Stone, ed., *Norwich's Maps of Africa* (1997), p. 265.

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William Francis Lynch, U.S. Navy, and William Sides *Coast of the Republic of Liberia from Sherboro Island to Garraoway]*

Lithograph on paper, 70 x 106.5 cm., from Lynch, *Report in Relation to the Coast of Africa*, either U.S. Senate Doc. 33-1 or U.S. House Doc. 33-1 (Washington, D.C., 1853). *Gift of Dr. Jack Franke* 2020-1052 106/8

As early as 1828, William Francis Lynch (1801-1865), a U.S. Naval officer from Norfolk, Virginia, visited the West African coast while serving as a lieutenant on board the U.S. Navy schooner *Shark* charged with helping suppress the African slave trade. Promoted to captain upon his return to the U.S., Lynch served in the U.S. War with Mexico in 1846-1847 and led an expedition in the U.S. Navy gunboat *Poinsett* to the River Jordan and the Dead Sea in 1848, along with former U.S. Navy Secretary and attorney general John Y. Mason. Promoted to commander, Lynch next led a year-long expedition to the West African coast from October 1852 to October 1853, and upon his return constructed this map and another depicting Maryland County, Liberia, probably with assistance of Baltimore surveyor William Sides.¹ It is also likely that the maps were printed for Lynch's official report by Hoen & Co., also of Baltimore. This map shows a great deal of hydrographic information and details about the coast, including rocks, reefs, soundings, rivers, towns, and lands purportedly purchased from the local Africans with their dates of acquisition. Insets include Monrovia and Cape Mesurado, Junk River and Marshall, Edina and Grand Bassa, Cestos, Sangwin River, and Sinou.

¹ Jaxon B. Autry, "William Francis Lynch (1801-1865)," *The Latin Library*, <http://www.thelatinlibrary.com/chron/civilwarnotes/lynch.html>, accessed 8/12/2021. CIS US Serial Set Index XIV Index and Carto-Bibliography of Maps, 1789-1969, American State Papers and the 15th-54th Congresses 1789-1897, pp. 127, 128, nos.693, 713, maps 34 and 35.

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Friedrich von Stülpnagel, corrected by August Petermann *Mittel- und Nord-Afrika, Westl. Theil*

1855, engraved transfer color lithograph on paper, 32 x 38.5 cm., from *Stieler's Hand-Atlas* (Gotha: Justus Perthes, 1856). *Gift of Dr. Jack Franke* 2019-258 115/18

By the mid-nineteenth century, European explorers had uncovered many geographic features in the interior of sub-Saharan Africa previously unknown to Europeans. This intricately detailed German map shows the routes of British explorer James Richardson (1806-1851), German explorers Heinrich Barth (1821-1865), Adolph Overweg (1822-1852), and Eduard Vogel (1829-1856), in addition to a certain "C. H. Dickson" from 1851.¹ The map also keys by color coastal sections with "factories" or posts claimed or operated by the Portuguese, Spanish, French, British, and Dutch. The map also includes the "Negerrepublik" of Liberia, under the protection of the United States. A special topographic profile at the bottom of the map shows the elevations along Eduard Vogel's route based upon his barometric calculations. Ominously for would-be European visitors to the continent, all explorers mentioned died during their journeys – apart from Dr. Heinrich Barth who later died in Berlin of a stomach illness contracted in Africa.¹

The small, minutely detailed map is typical of the extraordinary work published by the cartographic publishing firm established by Justus Perthes in Gotha, Thuringia (in present eastern Germany). The mapmakers included: Friedrich von Stülpnagel (1786-1865) who was a master of terrain portrayal, geographer/cartographer August Petermann (1822-1878) who had been the best apprentice of cartographic genius Heinrich Berghaus, engraver W. Behrens, and calligrapher F. I. Baumgarten. Petermann was particularly interested in obtaining the latest geographical information on the interior of Africa and had worked for a while in London and became an important corresponding member of the Royal Geographical Society. The map was originally included in a "*Hand Atlas*" named for Perthes' partner Adolf Stieler (1775-1836), a lawyer, diplomat, cartographer, and geographer from Gotha.²

¹ For information on these explorers see their name entries in Buisseret, ed., *Oxford Companion to World Exploration* (2 vols.; 2007). Also see Imre Josef Demhardt, *Aufbruch ins Unbekannte: Legendarische Forschungsreisen von Humboldt bis Hedin* (Darmstadt, Germany: Wissenschaftliche Buchgesellschaft, 2011), pp. 31-45; and Demhardt, *Der Erde ein Gesicht geben: Petermanns Geographische Mitteilungen und die Entstehung der modernen Geographie in Deutschland* (Gotha: Universität Erfurt, 2006), pp. 9-16.

² On Petermann see *Ibid.*, pp. 21-30; On Perthes, Stülpnagel, Petermann, Stieler, et al., see Jürgen Espenhorst, *Petermann's Planet* (2 vols.; 2003, 2008), especially, vol. 1 *Guide to the Great Handatlases*, pp. 105, 179ff.

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John Arrowsmith and David Livingstone *Map to illustrate Dr. Livingstone's Route across Africa*

Engraving on paper, 20 x 40.5 cm., in *The Journal of the Royal Geographical Society, Volume 27* (London: John Murray, 1857), between pp. 348 and 349. *Gift of the National Oceanographic and Atmospheric Administration (NOAA) Library*

David Livingstone, Scottish missionary sent to South Africa by the London Missionary Society in 1841, worked to become a skilled field scientist and explored vast areas of uncharted Africa with the help of the *Makololo* people and other allies.¹ One of several maps constructed by John Arrowsmith published in the British *Journal of the Royal Geographical Society* illustrating Livingstone's various explorations, this map shows his and the *Makololo* route (indicated by a red line) across the African continent from Luanda in Angola

on the Atlantic coast to Quelimane in present Mozambique on the Indian Ocean. Along the route at the bottom center of the map on the Zambezi River is Victoria Falls which Livingstone is believed to be the first European to view.

¹ Roy Bridges, "Livingstone, David," in Buisseret, ed., *Oxford Companion to World Exploration* (2007), vol. 1, pp. 474-476.

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Karoly Lajos Libay

Ansicht von Alexandrien vom Fort Buonoparte gesehen / Vue d'Alexandrie prise du Fort Buonoparte

Chromolithograph on paper, 26.8 x 52 cm. probably from *Aegypten. Reisebilder aus dem Orient, nach der Natur gezeichnet und herausgegeben* (Vienna: Lochner, 1857). Gift of Dr. Jack Franke 2020-118 117/20

This chromolithographed view of Alexandria, published in Vienna, is based upon an eyewitness view drawn on the spot by the Austro-Hungarian artist-traveler Karoly Lajos Libay (1814-1888) who visited and painted in the Austrian Alps and Tuscany in addition to Egypt and Nubia.¹

¹ Benezit Dictionary of Artists, referenced in Oxford Art Online, first uploaded 31 October 2011, <https://www-oxfordartonline-com.ezproxy.uta.edu/search?q=Libay&searchBtn=Search&isQuickSearch=true>, accessed 8/25/2021.

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August Petermann and G. H. Swanston

Countries in the Northern Tropical Regions of Africa

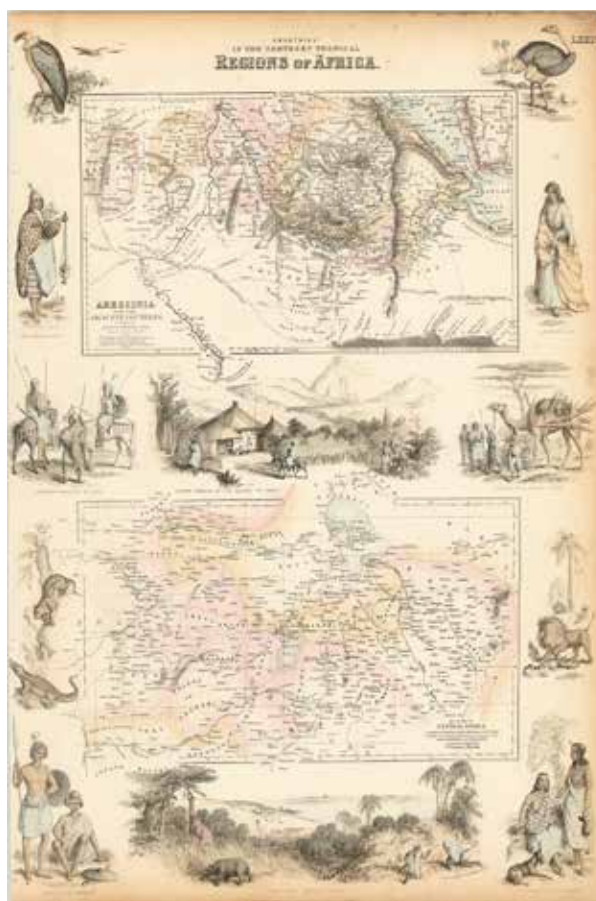
Engraved transfer color lithograph on paper, 47 x 31.5 cm. (trimmed), engraved by G. H. Swanston, from *Royal Illustrated Atlas of Modern Geography* (London, Edinburgh & Dublin: A. Fullarton & Co., ca. 1874; first issued in 1857), plate 74. Gift of Dr. Jack Franke

Some of the finest cartographic work produced in the nineteenth century resulted from a close collaboration between German and British mapmakers and publishers. From 1845 to 1854, August Petermann spent time in Edinburgh and London where he was establishing himself at the center for collecting information from European expeditions to Africa.¹ During that time, he produced maps such as this based upon information from explorers reporting to the Royal Geographical Society for A. R. Fullarton & Co.'s *Royal Illustrated Atlas of Modern Geography*, published in 27 parts from 1854-1862 and later reissued. Petermann's map of Abyssinia (Abyssinia) and G. H. Swanston's map of Central Africa below it contain information commensurate to the small scale of an atlas map and are surrounded by scenes based upon sketches by eyewitness artists who had traveled to Africa. These were copied and engraved by Alexander Thom of Edinburgh and Dublin.²

¹ Espenhorst, *Petermann's Planet I* (2003), p. 36; Demhardt, *Aufbruch ins Unbekannte* (2011), pp. 22-23.

² Tooley's *Dictionary of Mapmakers* (1999-2004), vol. 4, p. 265.

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August Petermann after Heinrich Barth, et al.

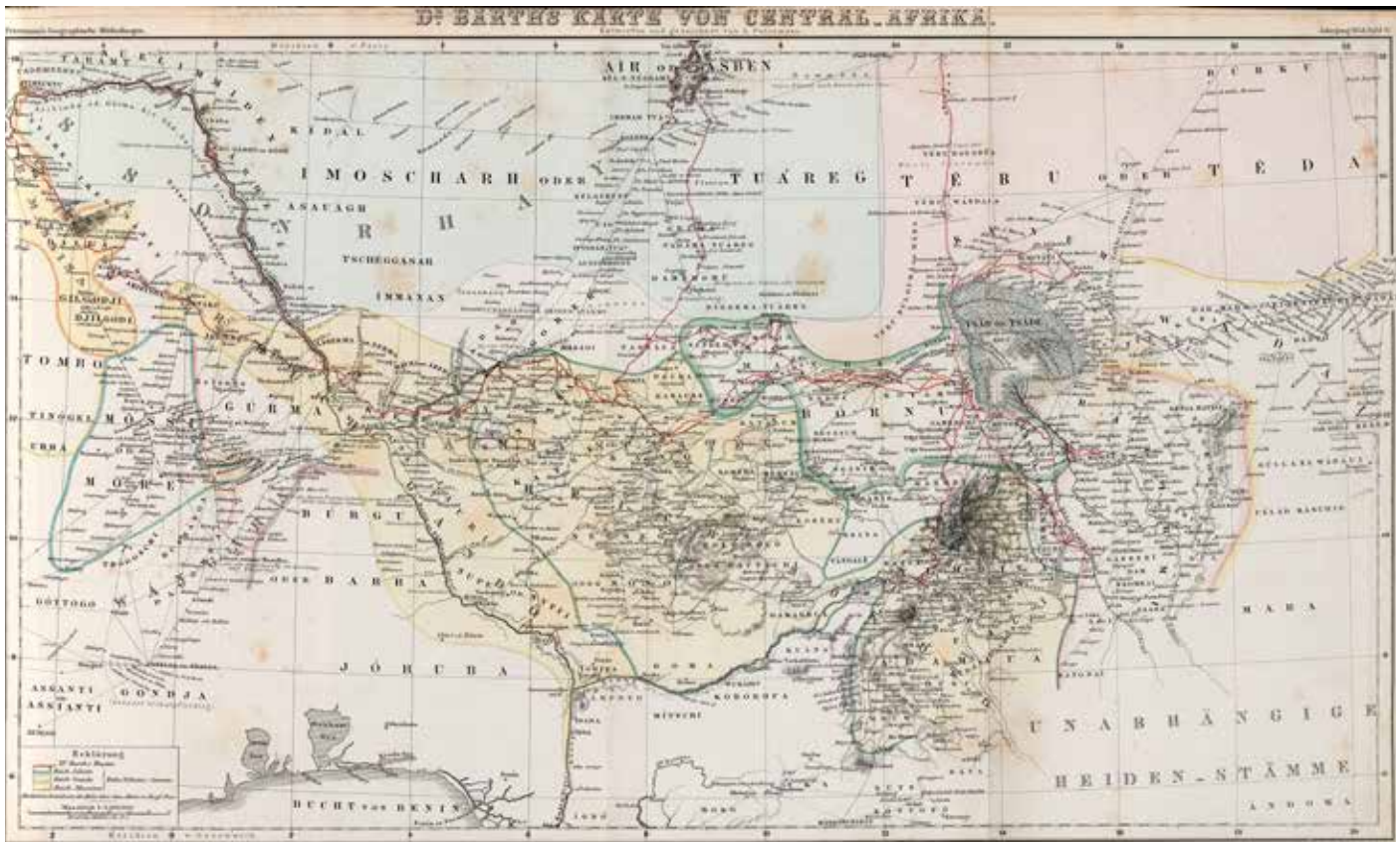
Dr. Barths Karte von Central - Afrika

Engraved transfer color lithograph on paper, 25 x 43 cm., lithographed by the firm of C. Hellfarth in Gotha, in *Petermanns Geographische Miththeilungen*, vol. 4 (Gotha: Justus Perthes, 1858), plate 19. The University of Texas at Arlington Libraries Special Collections Garrett Cartographic Endowment Purchase

Upon his return from Britain to Gotha, in 1854, Petermann established a scholarly German-language geographic journal that published all the latest scientific geographical and cartographic information from around the world.¹ The maps in it were, in most cases, of higher quality than the maps produced for the *Journal of the Royal Geographical Society*. This map contains information from Hamburg native Dr. Heinrich Barth (1821-1865), considered one of the greatest and most successful European explorers of Africa and sometimes called "the Humboldt of African Exploration" to compare him with Alexander von Humboldt's contributions to the scientific knowledge of the Americas. Barth's scholarly preparation, linguistic proficiency in Arabic, African languages, conscientious attention to details of cultural, geographical, and natural importance, as well as strong physical constitution, made him an ideal explorer. With considerable assistance from Africans, he completed an expedition to the Sudan, Sahara, and West Africa after his European colleagues James Richardson and Adolf Overweg died. Returning to Berlin, he used his notes to write five volumes on his Africa travels in German and English.²

¹ Demhardt, *Aufbruch ins Unbekannte* (2011), pp. 21-30; Demhardt, *Der Erde ein Gesicht geben* (2006), pp. 9-26.

² Buisseret, ed., *Oxford Companion to World Exploration* (2 vols.; 2007). Also see Demhardt, *Aufbruch ins Unbekannte* (2011), pp. 31-45.



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F. A. Garnier
Afrique Sphéroïdale

Engraved transfer color lithograph on paper, 68 x 42.5 cm. (sheet), printed by Sarazin, from *Atlas Sphéroïdale et Universel de Géographie*, (Paris: Renouard, 1860, 1861). Gift of Dr. Jack Franke 2020-355 117/20

French geographer F. A. Garnier (1803-1863) produced this unusual spherical map of Africa for an unusual and innovative atlas that showed the globe from different angles, shaded to give the effect of a sphere floating in space.¹ It is ultimately based upon maps constructed by Petermann in the 1850s for the greater Lake Chad region in the heart of West Africa.

¹Tooley's Dictionary of Mapmakers (1997-2004), vol. 2, p. 140.

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Alexandre Aimé Vuillemin, A. Testard, Gérin, et al.
Nouvelle Carte Illustré de l'Afrique Presentant les Grandes Divisions Physiques, la Distribution Géographique des Vegetaux et des Mineraux

Engraved transfer color lithograph on paper, 59.5 x 84 cm., from *Atlas illustré de géographie commerciale et industrielle...* (Paris: Fatout, 1860). Gift of Dr. Jack Franke 2019-185 106/8

Africa's geography, trade, and industry receive prominent attention in this large, illustrated *carte-à-figures*-style map of the continent for an 1860 French atlas focusing upon these subjects. French geographer and cartographer Alexandre Aimé Vuillemin (1812-1886) compiled the information and produced the maps with the help of a group that included illustrator A. Testard, topographer Gérin (active 1841-1873), and engravers F. Lefevre and Guesnu.¹ Beneath Testard's vignette

scenes surrounding the map, Vuillemin included estimated areas in square kilometers, population figures, statistics on products and exports, and principal religions for not only the continent but also for many of the larger offshore islands. The map even notes voyage durations by sail or steam for certain destinations, and it adds further information about African trade in a blank space in the continent's interior.²

¹Tooley's Dictionary of Mapmakers (4 vols.; 1999-2004), vol. 2, p. 157; vol. 4, p. 338.

²Bodenstein, *Exploring Africa with Ancient Maps* (2017), pp. 207-209.





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Alexey Afinogenovich Ilyn et al.

[Pictorial Map of Africa, in Cyrillic]

Engraved transfer chromolithograph on paper, 39.5 x 52 cm., from a Russian-language atlas, (St. Petersburg, Russia: Ilyn, 1871).
Gift of Dr. Jack Franke 2019-324 115/20

A Russian map of Africa in the Cyrillic alphabet from the firm of Alexey Ilyn – the first privately-owned cartographic establishment in Russia. The map includes insets of Egypt and the eastern Sudan, South Africa, topographical profiles, comparative heights of mountains, a key, and is surrounded by detailed and finely executed engravings of African wildlife and vegetation. Cartographer and publisher Alexey Afinogenovich Ilyn (1832-1889) was a lieutenant general in the Russian Army, a graduate of the Russian Imperial Military Academy of the General Staff, served at the military topographic depot and at the main headquarters of the quartermaster general. Succeeded by his sons, the Ilyn company published travel journals, maps, atlases, wall maps, and textbooks up until 1917.¹

¹Tooley's Dictionary of Mapmakers (1999-2004), vol. 2, p. 406.

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Maclure, Macdonald & Co.

Bird's eye View of the Suez Canal

Chromolithograph on paper, 26.2 x 68.1 cm., *Special Gratis Supplement to the Graphic* (London: 2 September 1882).
Gift of Dr. Jack Franke 2020-132 116/8

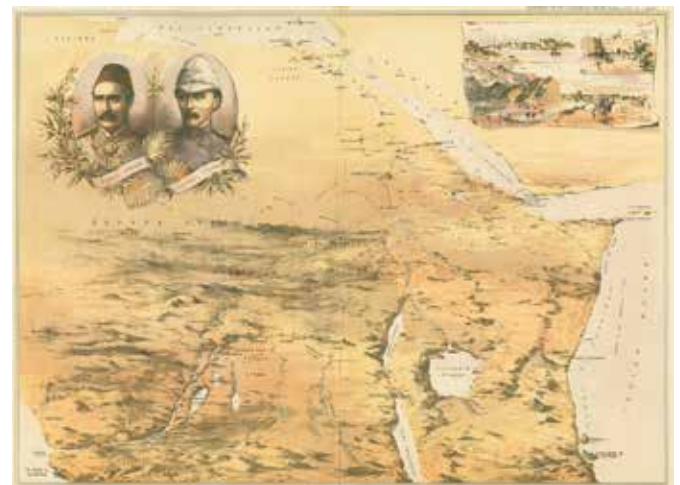
The long dreamed of Suez Canal, as finally conceived, designed, and constructed by the Suez Canal Company headed by the French diplomat Ferdinand de Lesseps between 1859 and 1869, literally changed the course of world trade. It impacted commerce along the West African and South African coasts which had hitherto grown steadily in importance since the Portuguese discoveries of an all-sea route to the East. Once more, Egypt and the southern European countries benefitted from being along the most accessible and economically important routes from Europe to Asia and much of the rest of the world.¹ This bird's-eye view, typical of many that appeared in the late nineteenth century, was produced by the London

lithography firm of Maclure, Macdonald & Co. for *The Graphic*, a popular illustrated newspaper published in London from 1869 until 1932.² The specific occasion related to the landing of British expeditionary forces at either end of the canal to protect it from a local nationalist uprising known as the Urabi Revolt. On September 13, 1882 – just eleven days after its publication – the British decisively defeated the Egyptian nationalists at the Battle of Tel El Kebir, located near the center of the map. This firmly established a British *de facto* protectorate over Egypt, leaving it only nominally under Ottoman 'overlordship' until World War I.³

¹ Fisher, W. B. and Smith, Charles Gordon. "Suez Canal." *Encyclopedia Britannica*, March 26, 2021. <https://www.britannica.com/topic/Suez-Canal>, accessed 8/27/2021; "Suez Canal," in *Wikipedia*, https://en.wikipedia.org/wiki/Suez_Canal, accessed 8/27/2021.

² "The Graphic," in *Wikipedia*, https://en.wikipedia.org/wiki/The_Graphic, accessed 8/27/2021.

³ "Battle of Tel El Khebir" In *Wikipedia*, https://en.wikipedia.org/wiki/Battle_of_Tell_El_Kebir, accessed 8/28/2021.



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Maclure, Macdonald & Co.

Bird's eye View of the Soudan and Surrounding Countries

Chromolithograph on paper, 40.5 x 50 cm. (trimmed), supplement to the *Illustrated London News* (London, July 12, 1884).

Gift of Dr. Jack Franke

2019-201 115/21

This African Colonialist-period map of the Soudan (Sudan) and surrounding countries, published as a supplement to the *Illustrated London News* in 1884, relates to the joint British-Egyptian evacuation of Sudan during the Mahdist Uprising of that year. Two years earlier, Britain had established a *de facto* protectorate over Egypt retaining the Ottoman hereditary local ruler, known as the Khedive, as a largely dependent figure head. The Khedives since the 1820s had conquered the countries of the upper Nile, later known as the Sudan, but in the 1880s faced increasing resistance from a religious and political movement or *jihad* led by Muhammad Ahmad bin Abdullah or Muhammad al-Mahdi (1844-1885), known in English-Arabic as “the Mahdi.” The map includes in the top left corner inset portraits of the charismatic British Major General Charles G. Gordon (former Governor-General of the Sudan, known variously as “Gordon Pasha,” “Chinese Gordon,” and “Gordon of Khartoum”) and his second-in-command Colonel J. D. H. Stewart. In the top right corner the map has four small views of Khartoum, Mudir’s Palace, the defile of Karaza Kordofan and El Obeid. The map covers areas of the Congo, Zaire, Zambia, Tanzania, Uganda, Kenya, Somalia, Ethiopia, Sudan and Egypt.

Drama from the Sudan gripped British readers for months. At the time of the map’s publication in July, Gordon and Stewart, in the Sudanese capital of Khartoum, had been under siege since 13 March by the Mahdists. Stewart was killed during an attempted break-out in late September. A British relief force arrived on 28 January 1885 but found that Gordon had been killed and his body decapitated two days earlier. Sixth months later, the Mahdi died of typhus but his Islamist state prevailed. In 1898, British and Egyptian forces reconquered the Sudan. Incidentally, the gripping story inspired the 1966 British epic war movie “Khartoum” starring Charlton Heston as Gordon and Sir Laurence Olivier (!) as the Mahdi.¹

¹ “Siege of Khartoum,” in *Wikipedia*, https://en.wikipedia.org/wiki/Siege_of_Khartoum, accessed 9/14/2021; Robert Baum, “Mahdist State,” in Anthony Appiah and Henry Louis Gates, Jr., eds., *Africana: The Encyclopedia of the African and African American Experience* (second edition, 5 vols.; Oxford and New York: Oxford University Press, 2005), vol. 3, pp. 690-691.

Ernst Georg Ravenstein

The Graphic Map of European Possessions in Africa

Chromolithograph on paper, 34 x 24.7 cm., or 40.4 x 28.5 cm. Irreg. (sheet), supplement to *The Graphic* (London: December 20, 1884).

Gift of Dr. Jack Franke

2020-354 117/21

This map shows the state of European colonialism at the height of the so-called “Scramble for Africa” in 1884 after the Berlin Conference. At that time, still only a small portion of the continent could be classified as under European administration. However, by 1902 Europeans had explored, partitioned, and conquered nearly ninety percent of the continent.¹ German-born geographer and cartographer Ernst Georg Ravenstein (1834-1852) moved to London in 1854 to serve as an assistant to August Petermann, but Ravenstein remained British, working for the War Office’s Topographical Department and the

Royal Geographical Society and some of the more important British map publishers such as George Philip, Stanfords, Blacks, and H. G. Collins.²

¹ Eric Young, “Scramble for Africa,” in Anthony Appiah and Henry Louis Gates, Jr., eds., *Africana: The Encyclopedia of the African and African American Experience* (second edition, 5 vols.; Oxford and New York: Oxford University Press, 2005), vol. 4, pp. 690-691.

² *Tooley's Dictionary of Mapmakers* (1999-2004), vol. 4, p. 19.

Henry Sharbau from a Survey by Edward C. Hor

Lake Tanganyika

Engraved transfer color lithograph on paper 46 x 21 cm., engraved by Edward Weller, for the *Proceedings of the Royal Geographical Society*

(1887). *Gift of Dr. Jack Franke*

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Although “discovered” by British explorers Richard Speeke and John Speeke in 1858, Lake Tanganyika, the second largest, second deepest, second oldest, and deepest lake in the world, located in central southeastern Africa, was likely one of the rumored lakes depicted on early maps of Africa. This map was based on surveys made by Captain Edward Coode Hore (1848-1912), a Master Mariner with the London Missionary Society in Tanganyika, beginning in 1883.¹ One of the cartographers, Henry Sharbau, was a British Admiralty hydrographer (active 1870-1888) who also produced maps for the Royal Geographical Society in London between 1883 and 1893. Engraver, publisher, and cartographer Edward Weller was a Fellow of the Royal Geographical Society working on several atlas and geography book projects from 1861 until shortly before his death in 1884.

¹ Jisc Archives Hub, “Article Relating to Captain Edward Coode Hore (1848-1912)” in School of Oriental and African Studies (SOAS) Archives, University of London, Finding Aid, <https://archiveshub.jisc.ac.uk/search/archives/84d25d49-1060-31b8-8bd4-2d9b108aad8>, accessed 9/13/2021, cites G. Rex Meyer, “Captain Edward Coode Hore (1848-1912): Missionary, Explorer, Navigator and Cartographer,” Part 1 & 2, in *Church Heritage, Historical Journal of the Uniting Church in Australia* (NSW/ACT), Vol.18, No.1, Mar 2013 and Vol. 18, No. 2, Sep 2013.

² *Tooley's Dictionary of Mapmakers* (1999-2004), vol. 4, pp. 152-153.

Stanford's Geographical Establishment

A Map of Africa Showing the Boundaries Settled by International Treaties & Agreements

Color photolithograph on paper, in *Proceedings of the Royal Geographical Society and Monthly Record of Geography*, vol. XII, no. II (November, 1890). *Gift of Dr. Jack Franke*

F. A. Brockhaus' Geographische-artistische Anstalt [F. A. Brockhaus' Geographic-Artistic Establishment]

Deutsch-Ostafrika

Engraved transfer chromolithograph on paper, 26.2 x 22.2 cm., from *Brockhaus' Konversationslexikon* 14 edition (Leipzig: F. A. Brockhaus, 1892). *Gift of Ben Huseman in Honor of Dr. David L. Miller*

German East Africa, formed in 1884 as part of the “Scramble for Africa,” existed as a German colony until the end of World War I when it was taken over by Britain. This map, from a German encyclopedia, shows the territory in considerable minute detail, typical of many German maps of the period.

Artist Unknown [F. A. Brockhaus' Geographische-artistische Anstalt]

Uniformierung der Schutztruppe für Deutsch-Ostafrika

Chromolithograph on paper, 13.5 x 21 cm., from Brockhaus' *Konversationslexikon* 14 edition (Leipzig: F. A. Brockhaus, 1892).
Gift of Ben Huseman in Honor of Dr. David L. Miller

The territories "signed up" by Carl Peters for the German Colonization Society since 1884 were soon handed over for colonial exploitation to its commercial offspring, the German East African Company. When in 1888-1889 local revolts broke out, the German East African Company took over the colony's administration but had to call in the German Navy and the German Army. Once the revolts were quelled, the German government replaced the company rule. This chromolithograph from the Brockhaus German encyclopedia shows the uniforms of the protectorate's special troops and hints at some of the violence involved in colonial administration.

Martin Kunz

Afrika [German Braille Map of Africa]

Embossed map with handprinted ink on cardboard, 36 x 41 cm. (Ilzach near Mülhouse, 1889). Gift of Dr. Jack Franke

Martin Kunz (1847-1923) was a long-time director of the Institute for the Blind in Ilzach near Mülhouse, Elsass (Alsace, then in Germany, but now in France). The tactile map here was printed by a process involving pressing cardboard between an elevated and depressed mold and is from a set of maps that once composed an entire atlas in German Braille. Kunz's atlases, maps, and illustrations printed by this process were used not only in Europe but also in North America and Australia.¹

¹ For more information see Barry Lawrence Rudermann Antique Maps, Inc., #34074, <https://www.raremaps.com/gallery/detail/34074/braille-map-of-north-america-kunz>, and Boston Rare Maps, Martin Kunz, <https://bostonraremaps.com/inventory/north-america-martin-kunz/>, both accessed 9/15/2021. Dr. Franke also gave the companion Kunz German Braille map of North America.



Ali Seraf Pasa

[West Africa and the Mahgreb (in Ottoman Turkish)]

Chromolithograph on paper, 32.5 x 45 cm., from Ali Seraf Pasa, *Yeni coğrafya atlası [New Geographical Atlas]* (Istanbul: Matbaa-i Amire, 1892-1896).
Gift of Dr. Jack Franke

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This map of West Africa was originally included in an atlas printed and published in Istanbul in the Ottoman Empire between 1892 and 1896 by the press of Matbaa-i Amire, the successor of Ibrahim Müteferrika's printing house – the first such printing house in the Islamic world. At the time, the Ottoman Sultan in Constantinople (Istanbul) still controlled Libya and was only the nominal overlord of Algeria and Tunisia which had been annexed by the French in 1830 and 1881 respectively. The map depicts European colonial possessions along the coasts, the Sahara as a political "no man's land," and various trading centers, including Timbuktu.¹

¹ Information supplied by Dr. Jack Franke

Pesa Mbili

4. Karte von Deutsch-Ostafrika [and]

5. Route Lindi-Massassi

Karl Weule, compiler

Zur Kartographie der Ostafrikaner

Color photolithograph on paper, 46 x 29 cm. (irreg. sheet), in

Dr. A. Petermanns Mittheilungen aus Justus Perthes Geographischer Anstalt

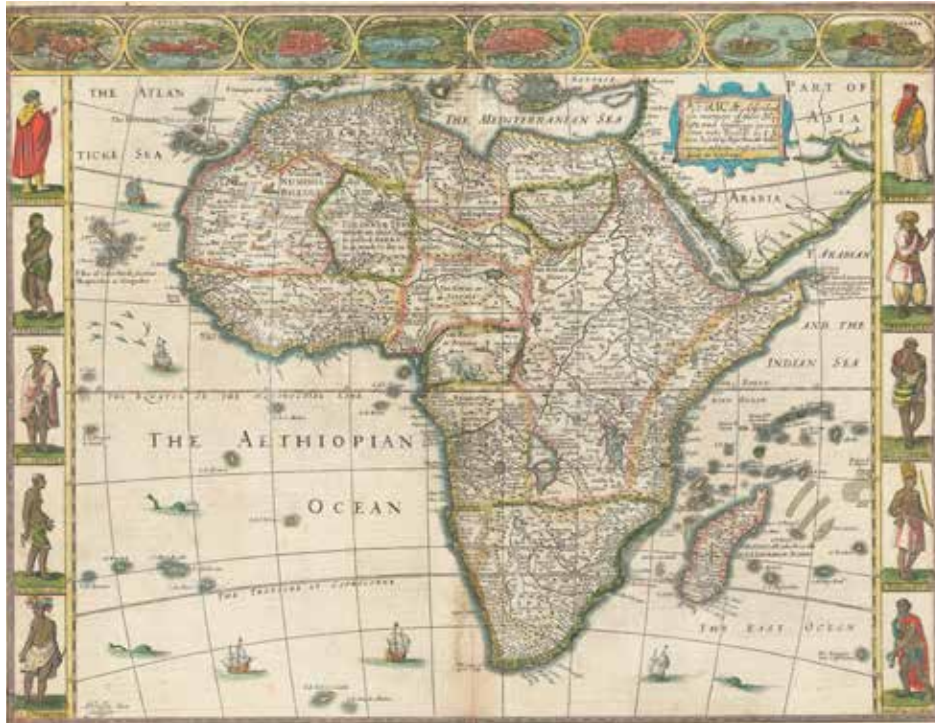
Vol. 61 (Gotha, Germany: Justus Perthes 1915), plate 12.

The University of Texas at Arlington Libraries Special Collections Garrett Cartographic Endowment Purchase

Early maps of Africa drawn by Africans are quite rare but do exist.¹ This sheet from the German-language geographical journal *Petermanns Mittheilungen* includes copies of two maps obtained on a 1906-1907 research expedition in German East Africa by Professor Karl Weule (1864-1926), the chief curator of the Leipzig Museum of Ethnology. The maps were drawn by Weule's caravan leader, a twenty-four-year-old African named Pesa Mbili. The top map shows a portion of German East Africa with the direction *south* at the top instead of at the bottom. Houses and villages of different ethnic groups as well as colonial buildings and flagpoles dominate the map while natural elements like rivers are minimized as simple lines. Mbili's second map shows the caravan route from the coastal town of Lindi (in present Tanzania) to Massassi in the interior. Houses or huts of a place where they stayed for some time appear large and include such details as "the artist's hut," "my table," "my bed," and a couple of palm trees nearby. Interestingly, Weule was one of the first Europeans to bring a phonograph to Africa and make audio recordings.²

¹ A famous example, a map by Sultan Mohammed Bello (1797-1837), not shown in this exhibit, is in Denham, Clapperton, and Oudney's *Narrative of Travels and Discoveries in Northern and Central Africa* (cat. 154) opp. p. 109. See Thomas J. Bassett, "Indigenous Mapmaking in Intertropical Africa," in David Woodward and Malcolm Lewis, eds., *The History of Cartography Vol. 2, Book 3 Cartography in the Traditional African, American, Arctic, Australian, and Pacific Societies* (Chicago and London: The University of Chicago Press, 1998), pp. 24-48.

² Demhardt, *Aufbruch ins Unbekannte* (2011), pp. 53-54.



John Speed and Abraham Goos, *Africae, Described, the Manners of their Habits, and Buildinge, Newly Done into English...*, engraving with applied color on paper, 49 x 52.9 cm. (including borders), second state (London: Roger Rea the Elder, 1662; first state published by G. Humble in 1626).

Gift of Dr. Jack Franke

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(For description see cat. 59)



Alexandre Aimé Vuillemin, A. Testard, Gérin, et al., *Nouvelle Carte Illustrée de l'Afrique Presentant les Grandes Divisions Physiques, la Distribution Géographique des Vegetaux et des Mineraux*, engraved transfer color lithograph on paper, 59.5 x 84 cm., from *Atlas illustré de géographie commerciale et industrielle...* (Paris: Fatout, 1860). Gift of Dr. Jack Franke

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(For description see cat. 179)

Past Virginia Garrett Lectures

2018 • October 5-6

Eleventh Biennial Virginia Garrett Lectures
on the History of Cartography

Paths to Highways:

Routes of Exploration, Commerce and Settlement

Held in Conjunction with the Texas Map Society's fall meeting and the Philip Lee Phillips Society. Speakers included Will Bagley, Wesley Brown, David Buisseret, Glen Ely, and Jason R. Wiese

2016 • November 11-12

Tenth Biennial Virginia Garrett Lectures
on the History of Cartography

Profiles in Cartography:

Mapmakers and the Greater Southwest

Held in conjunction with the Texas Map Society's fall meeting. Speakers included Gabriel Martinez-Serna, Jason R. Wiese, Russell M. Lawson, Richard Francaviglia, Ben Huseman, Dennis Reinhartz, Royd Riddell, and Mylynka Kilgore Cardona. Followed by the North Texas Rare Book, Paper, and Map Show on November 13.

2014 • October 16-17

Ninth Biennial Virginia Garrett Biennial Lectures
on the History of Cartography

The Price of Manifest Destiny:

War and American Expansion, 1800-1865

Speakers included David Narrett, Imre Demhardt, Jimmy L. Bryan, Steven Woodworth, Alex Hidalgo, Donald S. Frazier, and Susan Schulten. Held in conjunction with the Rocky Mountain Map Society and the Texas Map Society. Followed by the Map Fair of the West on October 18.

2012 • October 5

Eighth Biennial Virginia Garrett Lectures
on the History of Cartography

Pearls of the Antilles: Maps of Caribbean Islands

Speakers included David Buisseret, Max Edelson, John D. Garrigus, S. Blair Hedges, and Daniel Hopkins. Held in conjunction with the Texas Map Society's fall meeting on October 6.

2010 • October 8

Seventh Biennial Virginia Garrett Lectures
on the History of Cartography

Charting the Cartography of Companies:

Company Mapping, 1600-1900

Speakers included Kees Zandvliet, Carlos A. Schwantes, Jack Nisbet, Imre Josef Demhardt, and Ben Huseman. Held in conjunction with the fall meetings of the Texas Map Society and the International Cartographic Association's Commission on the History of Cartography October 9-13.

2008 • October 3

Sixth Biennial Virginia Garrett Lectures
on the History of Cartography

Revisualizing Westward Expansion:

A Century of Conflict, 1800-1900

Speakers included John Logan Allen, Samuel Truett, Ronald Grimm, Paul D. McDermott, John R. Hebert, and Ben Huseman. Held in

conjunction with the Philip Lee Phillips Society supporting the Library of Congress's Geography and Map Division and the Texas Map Society's fall meeting on October 4. Accompanying exhibitions at the Amon Carter Museum of Fort Worth and the UT Arlington Virginia Garrett Cartographic History Library.

2006 • October 6

Fifth Biennial Virginia Garrett Lectures
on the History of Cartography

Mapping the Sacred:

Belief and Religion in the History of Cartography

Speakers included Rehav Rubin, Klara Bonsack Kelly, Harris Francis, Karen C. Pinto, Richard Francaviglia, and Catherine Delano-Smith. Held in conjunction with the Texas Map Society's fall meeting on October 7.

2004 • October 1

Fourth Biennial Virginia Garrett Lectures
on the History of Cartography

Mapmaker's Vision, Beholder's Eyes: The Art of Maps

Speakers included Dennis Reinhartz, Patricia Gilmartin, Denis Cosgrove, Lucia Nuti, and David Woodward. Held in conjunction with the Texas Map Society's fall meeting on October 2.

2002 • October 4

Third Biennial Virginia Garrett Lectures
on the History of Cartography

The Third Coast:

Mapping the Gulf of Mexico and the Caribbean Sea

Speakers included David Buisseret, J. Barto Arnold, Louis De Vorse, Jack Jackson, Robert Weddle, Dennis Reinhartz, and Richard Francaviglia. Held in conjunction with the Philip Lee Phillips Society supporting the Library of Congress's Geography and Map Division and the Texas Map Society's fall meeting on October 5.

2000 • October 6

Second Biennial Virginia Garrett Lectures
on the History of Cartography

Maps and Popular Culture

Speakers included James Akerman, Tom Conley, Richard Francaviglia, Mark Monmonier, and Dennis Reinhartz. Held in conjunction with the Texas Map Society's fall meeting on October 7.

1998 • October 2

First Biennial Virginia Garrett Lectures
on the History of Cartography

Mapping and Empire:

Soldier-Engineers on the Southwestern Frontier

Speakers included David Buisseret, W. Michael Mathes, Dennis Reinhartz, Paula Rebert, Gerald Saxon, and Ralph Ehrenberg. Held in conjunction with the Texas Map Society's fall meeting on October 3.

To access previous gallery guides go to:

<https://rc.library.uta.edu/uta-ir/handle/10106/25572>



Herman Moll, *To the Right Honourable Charles Earl of Peterborow, and Monmouth, &c. This Map of Africa, According to ye Newest and Most Exact Observations is Most Humbly Dedicated...* engraving with applied color on two sheets paper, joined 57.5 x 96.5 cm. (London, 1715), included in Moll, *The World Described...* (London, 1718 and 1720).
The University of Texas at Arlington Libraries Special Collections, Gift of Dr. Jack Franke
 (See cat. 124 description for more information)

On the cover (detail)

Vincenzo Maria Coronelli, *L'Africa divisa nelle sue Parti...*, engraving with applied color on two sheets of paper, 61 x 45 cm., from Coronelli, *Atlante Veneto*, vol. 1 (Venice: Domenico Padoani, 1692).
The University of Texas at Arlington Libraries Special Collections, Gift of Dr. Jack Franke
 (See cat. 1 description for more information)