

Globe and Gores by Demongenet

**Cartographer:** Franciscus Demongenet

**Date:** 1552-1560

**Size:** 3.5 inches diameter

**Description:** Presented in a set of twelve gores, the geographical content for Demongenet's first set of woodcut gores dated 1552 seem to be based upon the world maps of Gerard Mercator (1538 and 1541). The second set of gores from ca. 1560, shown above, is improved with additional place names and was engraved on copper. The second set seems to have been more influenced by the work of Gemma Frisius, particularly his terrestrial globe of 1536.

If constructed, these gores would form a globe roughly 3.5 inches in diameter. The sea is stippled and includes several ships and intimidating sea monsters. To the south is a giant *Terra Australis*, with a bulge located roughly where Australia would be found by Europeans in the 17<sup>th</sup> century. One of two small cartouches bears a dedication to Claude de la Baume, Archbishop of Besancon, the highest-ranking religious official near Vesoul, where Demongenet lived. The second cartouche features Demongenet's own name.

Probably made in Southern Germany, circa 1560-1580. The 3.5 inch globe comprised of two gilt brass hemispheres joined along the equator supported in graduated gilt brass meridian ring with metal axis on modern turned ebonized oak stand 20.9 cm high. The elaborate miniature globe is engraved with a detailed image of the world, the seas stippled and decorated with four sailing ships and six sea monsters, the land showing mountains and rivers, punched profusely with names, two cartouches left blank. The cartography is based on the 1552 world gores of Demongenet (the fourth plate as identified by R.W. Shirley, *Mapping of the World*, 105, with Japan named *SIPANGE*. America marked *DEVICCA ANNO 1530*; several fictitious islands given; large landmasses to both poles, the northern marked *GROENLANDIA* and attached to Northern Russia; the large southern continent marked *TERRA INCOGNITA*. The globe engraved with lines of latitude every 10° and longitude every 15°, the Arctic Circle,

Tropic of Cancer, Tropic of Capricorn and Antarctic Circle all engraved with double line, the graduated equator 0-360° numbered every 10° and alternately shaded every 2°, a half meridian through the Azores 90°-0-90° numbered every 10° and alternately shaded every 2°. The supporting meridian ring graduated on both sides 0-90°, 0-90°, 90°-0, 0-90° numbered every 10° and alternately shaded every 2°.

The 1560 copperplate engraved gores of Demongenet are often found as the cartographic source for mid-16<sup>th</sup> century manuscript globes. These gores themselves are very closely related to those of 1547 by the Nuremberg instrument maker Georg Hartmann (#359). A 4-inch gilt brass globe by Reinhold held at Royal Museums Greenwich (GLB0022), and dated 1588, is based on cartography by Mercator; by the early 17<sup>th</sup> century the widely distributed printed globes of Mercator and the Dutch publishing houses of Hondius and Blaeu.

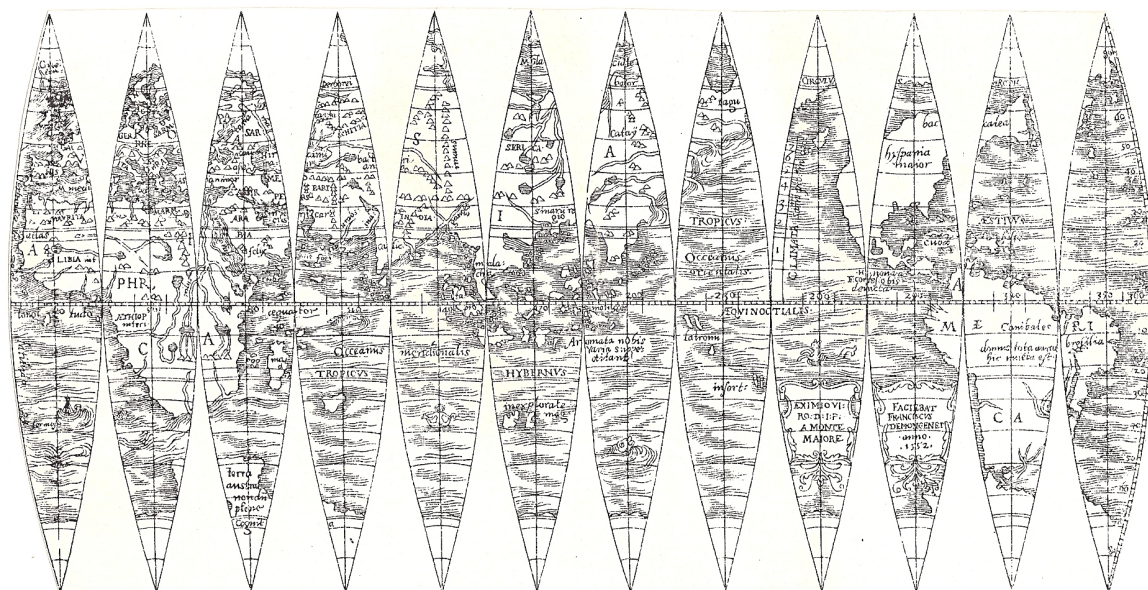
Similarly sized terrestrial globes are often found in elaborate armillary spheres or at the base of celestial globe clocks, notably those by the Augsburg clockmaker Johann Reinhold (1550-1596). An attribution to Reinhold might be possible for this globe, but its size is such that numbering and lettering are all punched rather than engraved and it is possible the punches were used by more than one workshop. The style of the punches is certainly typical of the mid-16<sup>th</sup> century instrument makers of Augsburg and Nuremberg.

#### References:

\*Nordenskiöld, A.E., *Facsimile Atlas*, Plate XL

\*Shirley, R.W., *The Mapping of the World*, #105, Plate 90, p. 120; #113.

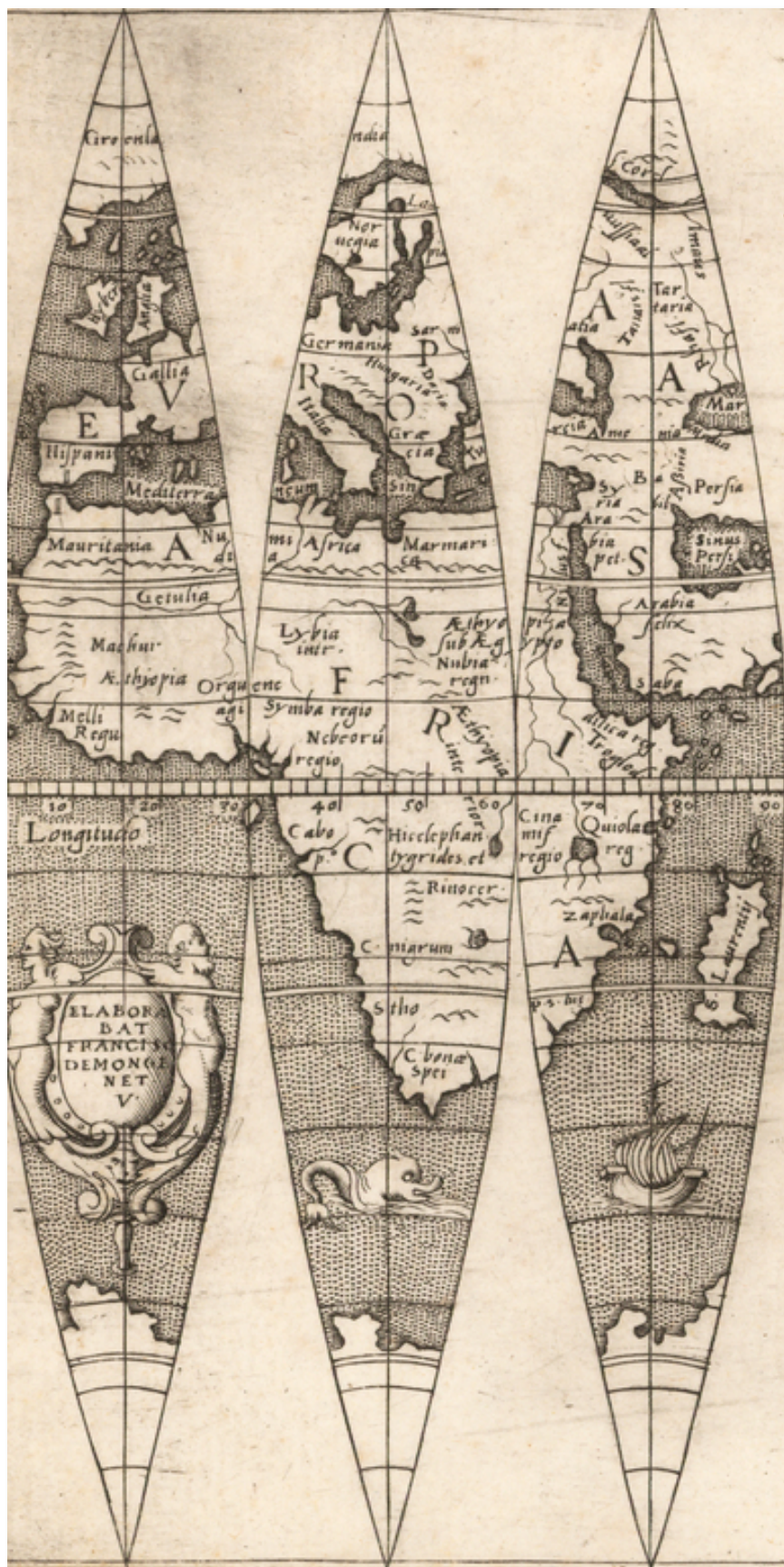
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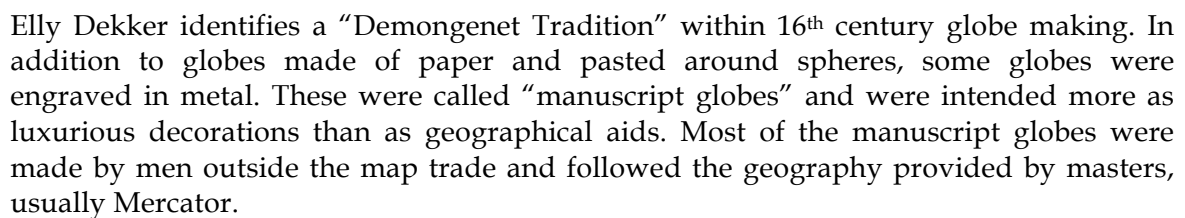














The Demongenet gores, or at least his second set of gores dating from ca. 1560, influenced an entire tradition of manuscript globes. They seem to have gained their geographic information from Gemma Frisius' 1536 globe, as previously mentioned. Evidence for this includes the phrase *Devicta anno 1530* in North America; the phrase reads *Hispania Maior a Nuño Gusmano devicta anno 1530* on the Frisius globe. Additionally, the particular location and spelling of Japan (derivates of *Sipango*) originated from Frisius, along with unusual terminology for the tropics.

The avenue by which they reached Demongenet seems to have been Georg Hartmann's 1547 terrestrial globe gores, which also include the Frisius information and the strange islands near *Java of Griforum insulae*, or *Gryforum insulae* as it is included on the Demongenet gores. Demongenet's gores went on to influence other terrestrial globemakers, including Georg Roll and Johann Reinhold, as well as Nicolas Spirinx.

According to Rodney Shirley, *Mapping of the World*, #105, there were five sets total of the Demongenet globes, each most likely prepared from a fresh plate of copper.

*Plate 1:* The plate contains no signature; the left-hand cartouche is blank and there is no right-hand cartouche. Japan is spelled as *Sipanngge*.

*Plate 2:* Demongenet has added his signature, ending in "V". The right-hand cartouche is still blank, while Japan is spelled *Suango*.

*Plate 3:* The signature ends with "E V"; right-hand cartouche now carries the typical dedication to the Archbishop of Basancon. Japan is now *Sipangi*.

*Plate 4:* The signature ends in "V" again. The right-hand cartouche bears the dedication and Japan is now *Sipange*. This plate also includes more numerous and more elaborate ships.

*Plate 5:* The signature still concludes "V", and the right-hand cartouche still carries the dedication. Japan is now *Sipaugo*. Demongenet's name was originally on the lower margin, but here it is scratched out, with portions still visible.

All examples of Demongenet's globe gores are rare. The example shown above is of the second Duchetti state noted above (*Plate 5*), which was previously known to survive in only two examples.

François Demongenet was a French physicist and geographer active in Vesoul. He is best known for a set of globe gores that derive from his work. In 1552, he published a pair of xylographic gores depicting the terrestrial and the celestial globe, which were widely distributed throughout Europe, becoming a model for other engravers and carvers of miniature globes.

The Italian copies of Demongent do not differ much from the first version, utilizing the Mercator projection used by Demongenet. At least six different variants are known to exist, different from each other due to small modifications in the dedication text and the spelling of the name of Japan (named *Sipanngge*, *Suango*, *Sipangi* or *Sipange*). The gores form a globe of about 90 mm in diameter, for a scale of the terrestrial globe equal to about 1:146000000.

The first Italian state bears the E.V monogram in the cartouche, attributable to the Parma engraver Enea Vico. The spindles, without editorial details in the original version, bear the Marciano and Papal privileges, and could be printed in Rome or Venice; however, a late copy of the plate, edited by Luca Bertelli, clearly indicates Venice as a place of printing. On the gores signed by Vico, Japan is called *Sipange*.



None of the six sets of gores is dated, although the early sets can be dated to around 1560 thanks to Girolamo Ruscelli, who in his *Geographia* of 1561 mentions “a small globe recently published by Mongonetto”. According to Marcel the dedicatee of the work would be Claude de la Baume (1534-1584), archbishop of Besançon. In addition, he argues that the V. post after the name of Demongenet is to indicate its origin: V [esuolinensis], or native of Vesoul.

A set of the Vico gores is known in the Nicolai collection preserved at the Württembergische Landesbibliothek in Stuttgart and in the British Library; another example of the terrestrial spindle is in the Schmidt collection in Vienna, exhibited in the exhibition at the Correr Museum in 2007-2008. Another complete set is held by the Bibliothèque Nationale in Paris.













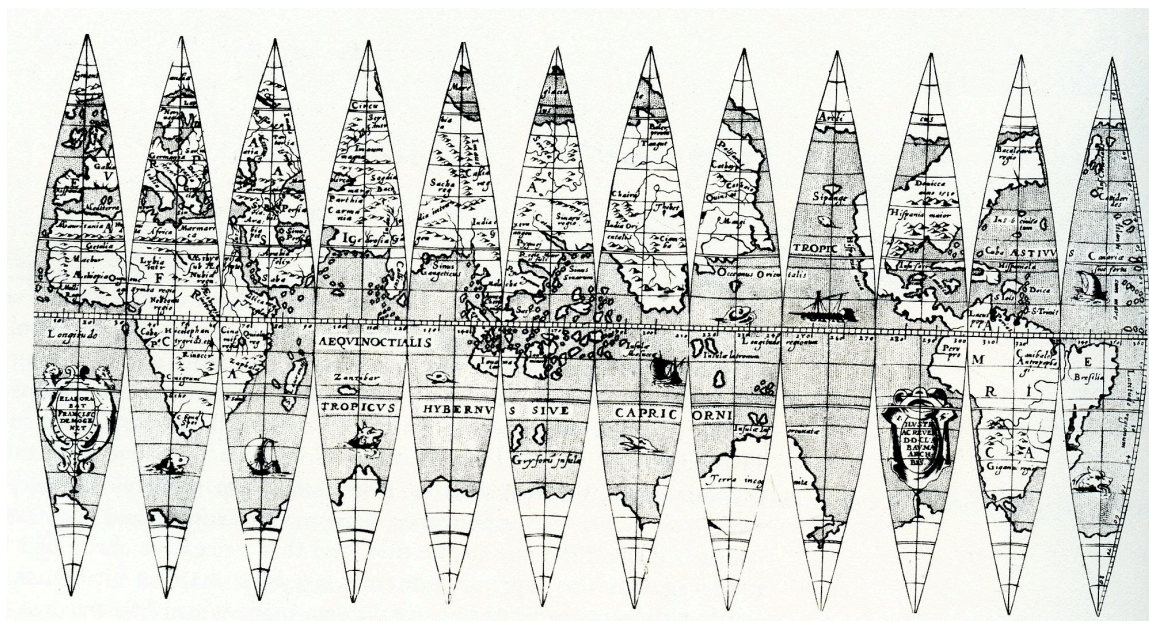




The exquisite globe clock, shown above, supported by a figure of Chronos, is one of the few surviving French figural clocks of the Renaissance. It is distinguished from the more common south German examples by the mannerist style of the Chronos figure, by the elegant overall proportions of the clock itself, and by typical French details in the movement, in particular a thin, elongated *fusee*. The engraving on the globe closely follows the cartography of a small printed globe, of about 80 mm in diameter and datable to around 1560, by the cartographer François Demongenet, of Vesoul in Franche



Comté. Demongenet's globe in turn is, as mentioned above, closely related to two other terrestrial globes, one by Gemma Frisius of 1536 and one by Georg Hartmann of 1547.



It is now believed that no less than six sets of similar but distinct copper-engraved gores are known, as well as a set which carries the later imprint of the Roman publisher Claudio Duchetti. One set of gores - presumably the earliest - is unsigned. The others have the author's signature *Elaborabat Frantisc Demongenet V* or ... *E V*. The first 'V' may indicate the map or author's origin in Vesoul or Venice while the letters 'E V' possibly stand for the engraver, surmised to be the Italian Enea Vico. There is no date on any of the sets of gores but initially they are attributed to c.1560 because of the reference by Girolamo Ruscelli in his Ptolemy of 1561 to 'a little globe recently published by Mongonetto'. The similarity between these gores and the *Globus Terrestris* described under Entry 113 in Shirley should be noted.

Like his predecessor Mercator, Demongenet labels North America *baccelea* [the land of cod], an important feature to would-be explorers, and *Hispanla mayor*, while South America appears as simply *America*.

Demongenet also includes a northern oceanic passage connecting the Atlantic and Pacific, which promised to take ships by an easy route to the riches of Cathay [China] to the west. This unrealistic convention, when repeated by cartographers after Demongenet, would fire the imagination of European traders for generations.

Demongenet departs from earlier practice by referring to the Tropic of Cancer as *TROPICVS AESTIVVS* [the Spring Tropic], and the Tropic of Capricorn as *TROPICVS HYBERNV* [the Winter Tropic].



Demongenet globe in the Harvard Collection of Historical Scientific Instruments









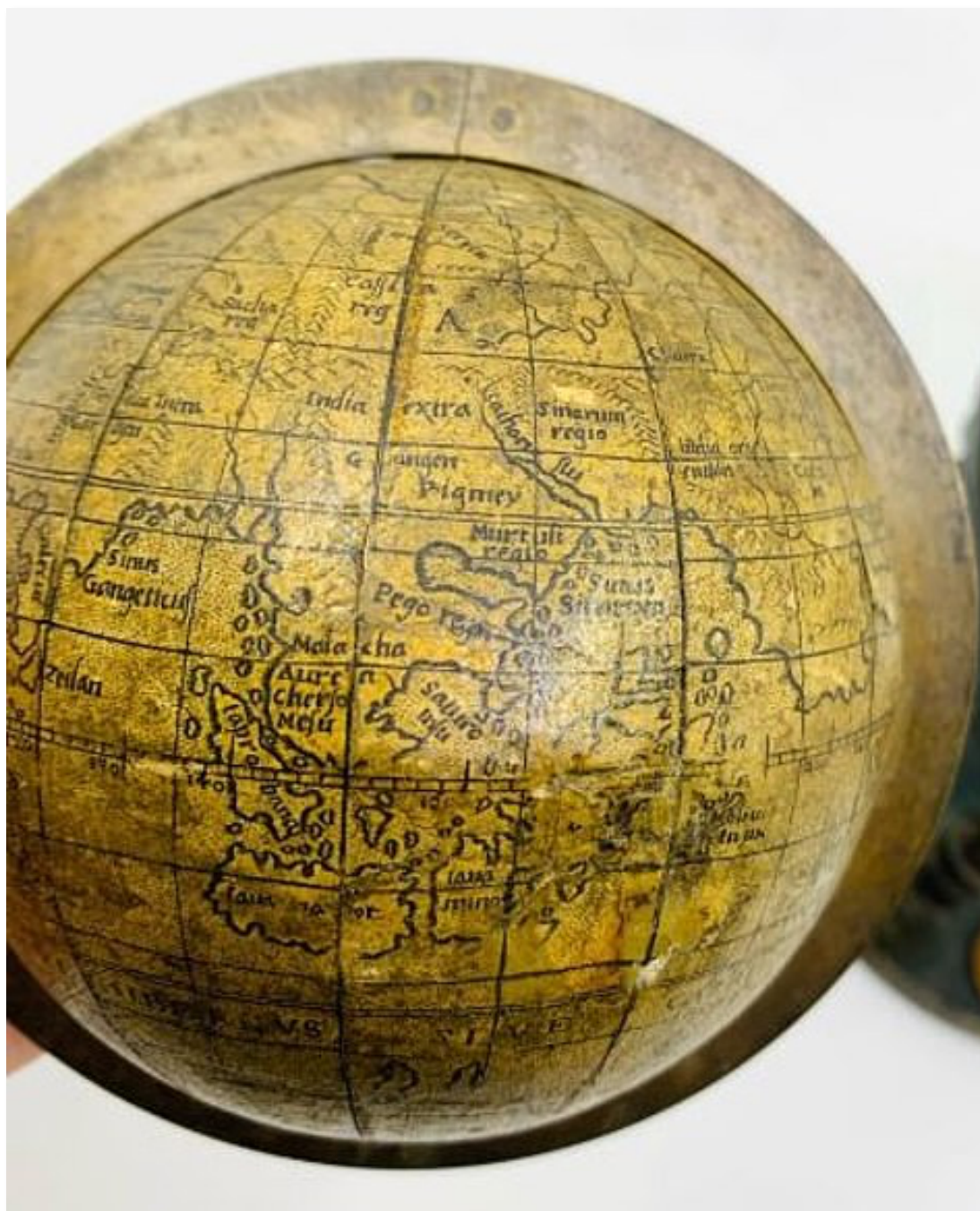
*This copy of Demongenet's globe was originally in the collection of Major Edward Croft-Murray (1907-1980), former Keeper of Prints and Drawings at the British Museum, prior to its purchase*













*Facsimile produced by Dr. D. W. Larson, Emeritus Professor  
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