Abraham Ortelius' First Map (1564) and the basis for de Jode's cordiform world map.
Here Reproduced for Edward Luther Stevenson's Collection of Early World Map Facsimiles.

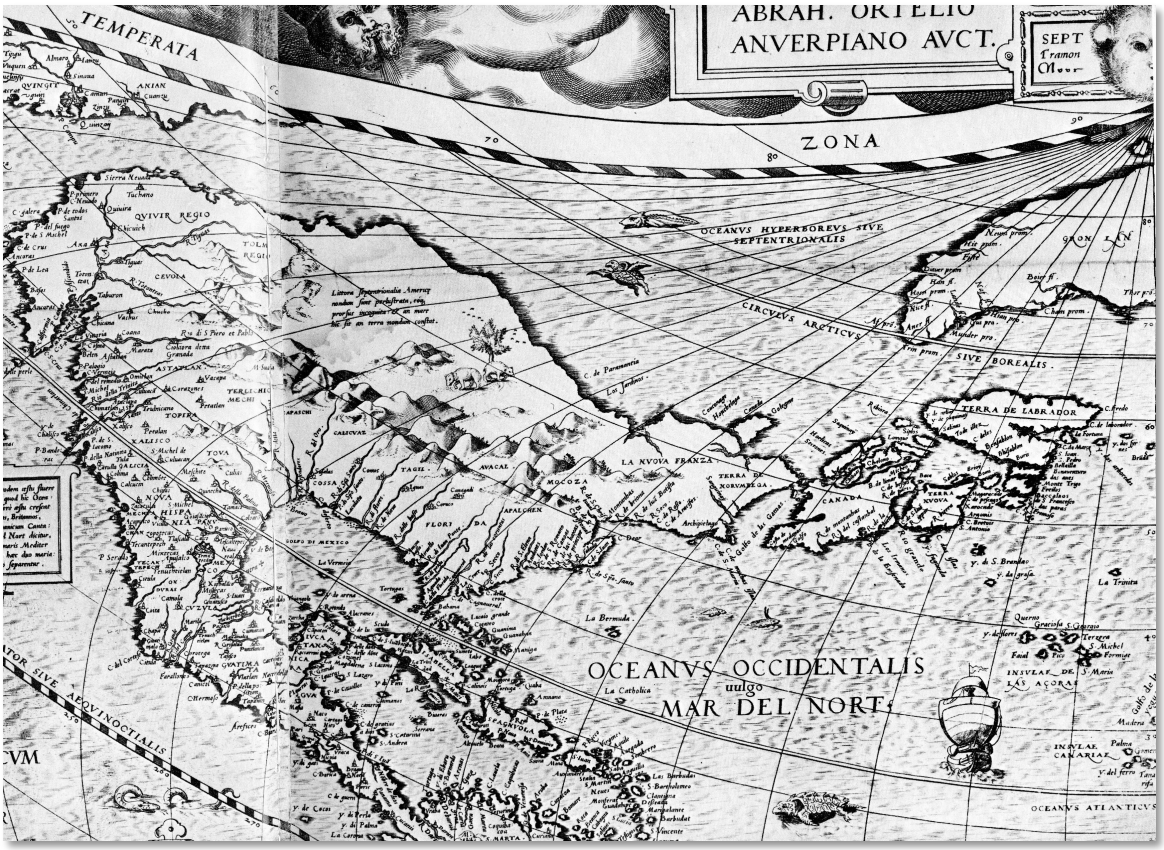
Attractive early sepia-tone photographic facsimile of Abraham Ortelius' cordiform world map, his first cartographic production. Rodney Shirley *(114)* provides the following commentary of Ortelius' wall map:

This magnificent eight-sheet world map is not nearly as well-known as it deserves to be. It is the first cartographical production of Abraham Ortelius, by then aged 37 and an established map salesman in Antwerp along with his older rival Gerard de Jade whose publication imprint appears on the map. The copper engraving is of a high standard and indicative of the new school of map making in the Low Countries that was to surpass the Italians over the next 150 years.

Orte;ius' map is on a cordiform projection which is cut off at the bottom where a large austral continent is depicted. There is a border of clouds and twelve interesting windheads - cherubs, old men and monkeys – sporting a variety of headgear. The names of the winds are printed in Latin, Italian and Dutch. In the lower left-hand corner is a panel of text describing the sources of gold, silver, precious stones and spices; to the right are two large birds-eye views of Cusco and Mexico City. Some of the details on the map - cannibals in South America, rhinoceroses in Africa and India, a camel train in Tartary - hark back to Waldseemüller. Ortelius has added a number of fully-rigged sailing vessels of the time; also spirited sea monsters, flying fish, serpents, and even a winged turtle just off Greenland.

The geographical form of Ortelius' map was at one time believed to follow Gastaldi's world map of ca. 1561 incorporating his latest view regarding the separation of America and Asia. However, Ortelius' North America is quite different in outline from Gastaldi *(#383)* and his followers Zaltieri (1566, #*391*) and Camocio (1567). It seems most likely that Ortelius' source was Mercator's large globe of 1541, although the curious assemblage of large islands called *Canada . . . Terra Nova . . . Labrador* stretching out across the North Atlantic is a complete misreading of the actual approaches to

Canada and the St. Lawrence. Africa and Asia are shown in considerable detail, both being based on recent large-scale works by Gastaldi. The old fortress town of Zimbabwe (marked *Symbaoe*) is shown for the first time following its discovery by the Portuguese. The East Indies are much more accurately delineated than on other contemporary maps. Although Plantin's records show that Ortelius' map was widely circulated and that a number of copies reached England, only three copies have survived. These are in the British Library, the Maritime Museum, Rotterdam, and the University Library, Basle. Ortelius' design was copied by Gerard De Jode in his smaller cordiform map of 1571 and by Humphrey Gilbert in his much simplified world map of 1576; but apart from these two examples the map's influence was overtaken by Mercator's great new chart of 1569, itself widely disseminated through Ortelius' oval rendering in his *Theatrum* from 1570 onwards.



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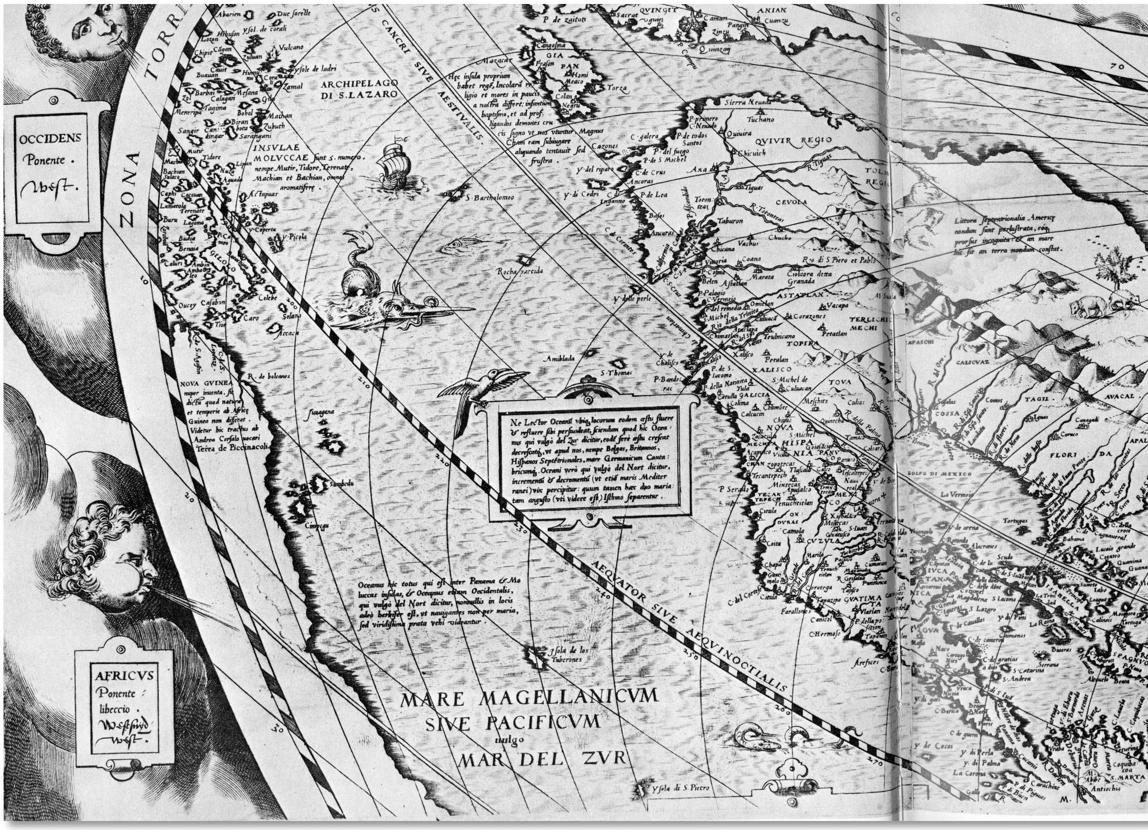
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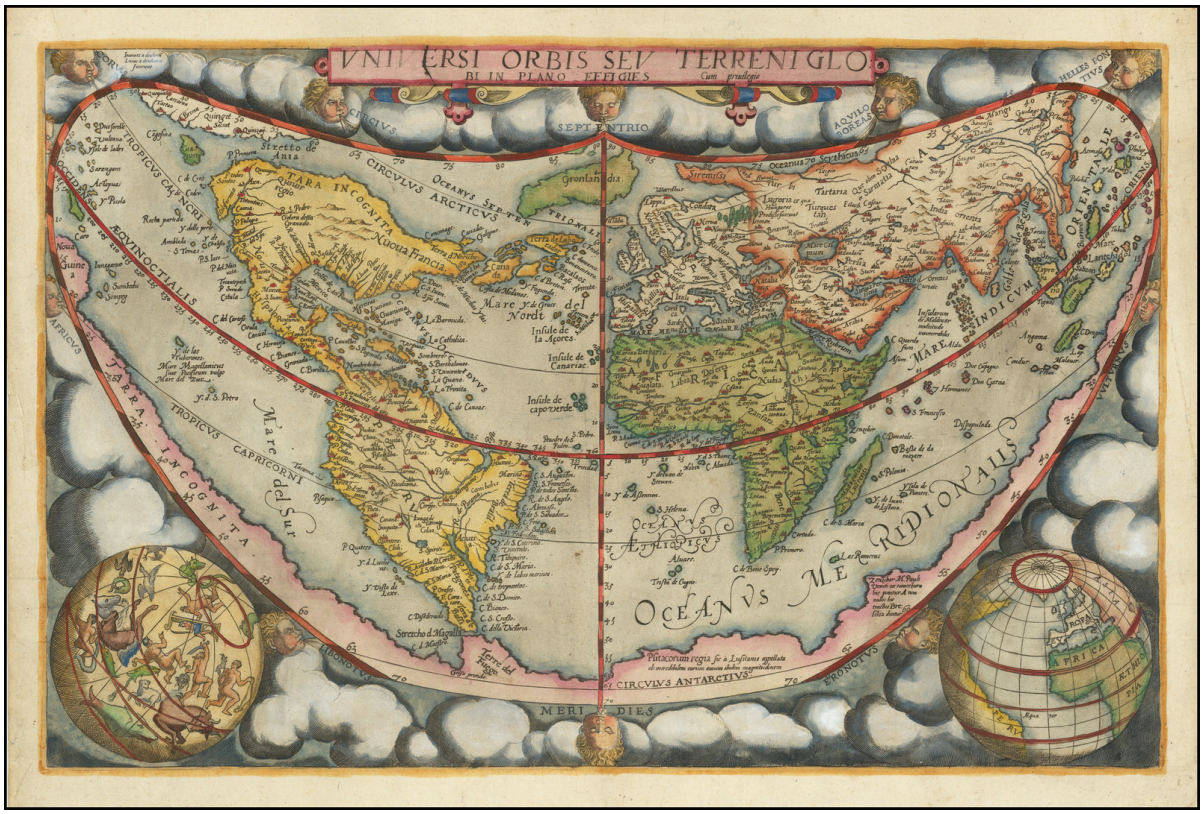
libeccio .
GOLFO DI MEXICO
FLORI DA

Location: BL Maps C.2.a.6.
Size: 88 X 150 cm

References:
*Cumming, W.P., R.A. Skelton, D.B. Quinn, *The Discovery of North America*, pp. 75-77.
*Shirley, R., *The Mapping of the World, Early Printed World Maps 1472-1700,* #114



Gerard de Jode's Rare Cordiform Map of the World

This is an example of de Jode's scarce heart-shaped projection, etched by the van Doetecurns and first published as a separately issued map in 1571. This is an example of the third state of the map, published ill 1578. The central projection is surrounded by ten wind heads, cherubic faces blowing currents across the globe. In the lower left is a celestial sphere, while a terrestrial sphere, focused on the Atlantic and Africa, sits ill the lower right comer. The etchers names, Joannes and Lucas Van Doetecum, are in the top left, near a wind head ill the corner.

The map provides a depiction of the newly separate North America, no longer shown attached to Asia. Japan, or *Giapan* as it is included here, is closely sandwiched between California and Asia. There is little speculation as to the far north of North America.

South America is well-shaped, with its southernmost point separated from a large unknown continent by the Straits of Magellan. Tierra del Fuego is but one peninsula in the vast landmass to the south that, thanks to the cordiform projection, seems to hug half the world. The Pacific Ocean is peppered with early Spanish discoveries, while the East Indies includes the main islands already contacted for spice trade.

All the continents, save the unknown Southern Continent, are covered in settlements that are marked with small buildings symbols and colored red. lnterestinqly, Europe contains the fewest settlements. For example, London is not marked and nor is Antwerp, where this map was made.

The southern continent is not entirely devoid of labels, however. They include *Psitacorum regia*, [region of the parrots]. *Psitacorum regio* appeared on Mercator's 1541

globe and his 1569 world map *(#406)* in approximately the position de Jode has it. It was supposed to have been sighted by Portuguese sailors, or Lusitanians as it says on the Mercator and de Jode maps.

The Edward Luther Stevenson Collection

Edward Luther Stevenson was among the most important scholars of early cartography active at the end of the 19th century and the first half of the 20th. He was responsible for numerous carto-bibliographic books, including the first translation of Ptolemy to English, as well as a series of impressive facsimile maps produced while he was at the Hispanic Society of New York. Dr. Stevenson viewed facsimiles as integral to the study of early cartography, and he committed himself to building an unparalleled collection of photographs of early maps and globes. Much of his collection was donated to Yale University after his death, but the present item comes from a large collection of photos, manuscripts, and related material that were part of Stevenson's library, but were not donated to Yale. It is truly an impressive collection and many of the items, though reproductions, have serious antiquarian merit. As Alexander O. Vietor said about Stevenson collection that went to Yale "this is the stuff of which great libraries are made."

Abraham Ortelius is perhaps the best known and most frequently collected of all 16th century mapmakers. Ortelius started his career as a map engraver. In 1547 he entered the Antwerp guild of St Luke as a setter van Karten. His early career was as a business man, and most of his journeys before 1560 were for commercial purposes. In 1560, while traveling with Gerard Mercator to Trier, Lorraine, and Poitiers, he seems to have been attracted, largely by Mercator's influence, towards a career as a scientific geographer. From that point forward, he devoted himself to the compilation his *Theatrum Orbis Terrarum* [Theatre of the World], which would become the first modern atlas.

On May 20, 1570, Ortelius' *Theatrum Orbis Terrarum* first appeared in an edition of 53 maps. By the time of his death in 1598, a total of 25 editions were published including editions in Latin, Italian, German, French, and Dutch. Later editions would also be issued in Spanish and English by Ortelius' successors, Vrients and Plantin, the former adding a number of maps to the atlas, the final edition of which was issued in 1612. Most of the maps in *Ortelius Theatrum* were drawn from the works of a number of other mapmakers from around the world; a list of 87 authors is given by Ortelius himself.

In 1573, Ortelius published seventeen supplementary maps under the title of *Additamentum Theatri Orbis Terrarum*. In 1575 he was appointed geographer to the king of Spain, Philip II, on the recommendation of Arias Montanus, who vouched for his orthodoxy (his family, as early as 1535, had fallen under suspicion of Protestantism). In 1578 he laid the basis of a critical treatment of ancient geography with his *Synonymia geographica* (issued by the Plantin press at Antwerp and republished as *Thesaurus geographicus* in 1596). In 1584 he issued his *Nomenclator Ptolemaicus*, a *Parergon* (a series of maps illustrating ancient history, sacred and secular.) Late in life, he also aided Welser in his edition of the *Peutinger Table* in 1598.

Abraham Ortelius was referenced and lauded in numerous works hath during and after his lifetime. Among these was Isaac Bullard's 'Academie des sciences et des arts, contenant les vies, & les eloges histotiques des homme, illustres', a collection of short biographies of notable men of learning, illustrated by their portraits. The entry dedicated to the life and career of Ortelius was accompanied by an engraved version of his portrait by Peter Paul Ruben., painted in 1633.The plate was made by Edme de Boulonois a Parisian engraver active during the mid-17th century. It shows the cartographer in profile, wearing a fur cape and is captioned with "Abrahamus. Ortelius. Cosmograplms Regius".

First published in 1570, the work is generally considered the first atlas; in the modem sense of the word, every map being uniform in size and style. With its comprehensive scope, the 'Theatrum'was a huge step forward compared with the contemporary Lafreri atlases, compilations of various maps by different cartographers, bound up to order. Even though it was the most expensive work published at the time, it proved an instant sucess with four versions of the first edition printed in 1570 alone. The work would go on to be published for 42 years, with some 31 editions in several languages .