

Title: *Universale Descrittione di tutto il Mondo di Gioseppe Rosaceio Cosmographo...*

Author: Giuseppe Rosaccio, ca. 1530-ca. 1620

Publisher: Giovanni Battista Mazza, fl. 1590-1597,

Place of Publication or Creation: Venice

Date: Between 1642 and 1647

Locations: Harry Ransom Center, The University of Texas (UT) at Austin (Kraus 24); Library of Congress, and Harvard University

Description: This is a large wall map of the world modeled in the oval projection of Benedetto Bordone (#343) and Ortelius, engraved by Giovanni Battista Mazza, with many dramatic scenes, especially of the life and customs of natives of North America; depictions of ships and sea monsters and of Neptune in his chariot, inserted in ocean areas; large allegorical figures of the four continents and views of their principal cities, in the corners; long geographical and ethnological notes in various places within the map and along its upper and lower margins. The whole framed by an ornamental border. Small loss of original map at extreme left (central Pacific ocean) replaced in manuscript; date "1597" in headline entered in ink. Assembled from 10 sheets, overall measurement: 108 x 185 cm. Of the ten sheets forming the map, *Sheets 1 to 5* portray the world north of the equator while *Sheets 6 to 10* portray the world south of the equator.

Rosaccio's huge world map is his *magnum opus*, and ranks as a masterpiece among that type of great wall maps that were among his age's contribution to geographical study. As such, it is among the last to use the oval projection that before 1600 was considered especially suitable for the purpose, first calculated in the ratio of 1:2 for the mean meridian's relation to the equator (as here) by Leonardo da Vinci, and first used in a published map by Benedetto Bordone in 1528.

Although basically this map shows the cosmographical knowledge of an up-to-date scholar of the 1590's, it has been revised, nearer the date of impression, to record the results of an important piece of early 17th century exploration - the identification of Cape Horn and the rounding of Tierra del Fuego. Although the most prominent of the dates

"1597", in pen, may be a much later addition, the same date makes two other appearances, both undeniably in print, elsewhere upon the map. Similarly, although the loss at the extreme left of the map was not serious, it has been carefully restored, evidently after another copy, at an early date.

The first state of this map (1597) naturally represents the 16th century conception of Tierra del Fuego as a projection of a great and otherwise unknown southern continent. The only known copy of it is now at Harvard University. Of an undeniably later state, the sole copy previously known (in the Museum Prins Hendrik, Rotterdam) has the headline date "1597" amended by re-engraving to "1647", while the "1597" printed date - present in both the Harvard copy and the UT *Kraus* 24 - in the rectangular tablet in the middle of the map has been similarly altered. A copy of a revised edition (1647?) is also at Yale.

Despite an element of uncertainty introduced here by the fact that the main date is in manuscript, the *Kraus* 24 copy must be an impression from the 1597 plates of earlier date than the Rotterdam copy, which was published actually later than 1647, as it bears the imprint of the Remondini family of Bassano who started business no earlier than the late 1650's.



North America (Harvard copy)

The UT Harry Ransom Center copy (a.k.a. *Kraus 24*) and the Library of Congress copy of the map must date from later than the Harvard copy, since it has been updated to show the features of the southern side of Tierra del Fuego which had, perhaps, been seen by Sir Francis Drake in his circumnavigation in 1578, but which were first systematically identified by Jacob Lemaire and Willem Cornelisz Schouten in 1616, and accurately surveyed by the Nodal brothers in 1619. Present on the Harry Ransom Center map, however, is the *Isola di Diego Ramiero*, named by the Nodals after their cosmographer Diego Ramirez. On the other hand, the persisting traces of the coastline of the austral continent as taking in Tierra del Fuego, not quite cleared in the re-engraving, show that this is the original plate re-worked, and the original Dutch names imply that the re-drawing was previous to the considerable late 17th century exploration of the area, although the marking of Staten Land (to the east of Tierra del Fuego) as an island must reflect Hendrik Brouwer's experience there in 1643.



Tierra del Fuego on the UT Kraus 24 copy and the Library of Congress copy



Terra del Fuego on the Harvard copy

Giuseppe Rosaccio (c. 1530-1620) was a Venetian physician and cosmographer. He was an authority on the *Geography* of Claudius Ptolemy, of which he published the Italian version of Ruscelli, with additions by himself in 1598-1599. Also important was his *Discorso... delta Nobilita e Eccellenza delta Terra rispetto à Cielì* (Florence c. 1610-1615), a speculative world geography which summarized recent published accounts of Pacific voyages. This book contains an interesting hemispheric world map engraved by the author's relative Alovisio Rosaccio, to which the cosmographer explicitly refers in this text as an improved version of the 1597 state of the present map: although Rosaccio was familiar with narratives of the expeditions of Drake and Cavendish, the improvements in the map were ones made to the west coast of America, while his conservative depiction of Tierra del Fuego as an integral part of the southern continent remained unchanged. Francis Drake is, however, noticed in this wall map in the appearance of the legend *Nova Albione* in western North America, both in the present and in the original 1597 state.

A good deal of other fresh and detailed information about America is given, in the shape of islands, coastal place names and a nearly accurate depiction of California as a peninsula. The true trend of the continent, especially, for instance, a well-nigh correct form for western South America, shows Rosaccio's acquaintance in 1597 with such cartographic work as Ortelius' revised world map of 1587, Rumold Mercator's double-hemisphere world map of the same year, and perhaps, the previous work of his own engraver, Giovanni Battista Mazza, about whom little or nothing is known save that he was a Venetian who engraved a map of the New World.

The Rosaccio map is comparable in the accuracy of its delineation and in the width of its ethnographical interest with the famous and unique copy of Peter Plancius' world map of 1592, with which it shares its recording of the *Polo della Calamita*, a mountainous island off the western end of the northern coast of America, where both locate the magnetic pole: this has vanished from Plancius' 1594 world map. On the other hand, Rosaccio makes New Guinea unmistakably an island of ample dimensions, and closes in the Pacific Ocean to the south with an austral continent nearly as extensive as that Ortelius showed in 1587. It is through this, shown as very mountainous near South America, that the later hand has cut the *Fretum Lemair* (sic) and marked in the *Novom* (sic) *Mare Australe* in the present state.

The earliest colonization of the eastern part of what is now the United States is singled out for special attention by Rosaccio: both the French settlement in Florida (1562-1565) and the English settlements in Virginia (1584-1585, 1585-1586, 1587) are made prominent, though it is Raleigh's Roanoke colony that gets the lion's share of the coverage, being mentioned in legends in mid-Atlantic, within North America, and in the large blank areas of the austral continent at the bottom of the map. Both colonies are correctly located, and some of their place names are carefully recorded. Exquisite miniature scenes of the social and religious customs of North American Indians, as witnessed in Florida and Virginia, come from the work of Jacques Le Moyne and John White, respectively, and are early and fine derivatives of De Bry's *America* (I and II) as published in 1590-91.

The UT Kraus 24 copy of the world map, apparently in a state intermediate between the 1597 (Harvard) and 1647 (Rotterdam) Rosaccio maps, occupies a significant place in the publication of the great discoveries of the early modern period.

Rosaccio's representation of the southern continent is unnamed and it is presented as though it was known. It is seen with a vast jagged coastline extending across all the longitudes of the southern hemisphere and contains a promontory reaching to just below the island of *Java major*. At the top of the promontory Rosaccio included three inscriptions: *Beach provincia aurifera qua pauci ex alienis regionib[us] adeunt propter gentis inhumanitatem* [Beach, a gold-bearing province, which few people from foreign lands reach on account of the savagery of the people]; *Lucach regnum* [Lucach kingdom] and *Maletur regnum in quo maxima est copia aromatum* [Maletur kingdom, in which the supply of spices is the biggest].

The imagery presented by Rosaccio in the southern continent is substantial in both nature and content. Four large blocks of Italian text are included, one for each part of world, Europe, Africa, Asia and the Americas, with a list of provinces and kingdoms. Distributed between these text blocks are twenty-one ethnographic images or scenes. Twenty are based on engravings in the first and second volumes of De Bry's *India occidentalis*. One other is sourced from Filippo Pigafetta's (1533-1604) *Relatione del reame del Congo et della cironvicionone contrade* [An Account of the Realms of the Congo and of the Surrounding Regions], Rome 1591. Most of the scenes are accompanied by brief inscriptions in Italian. Each of these is based on the descriptions associated with De Bry's and Pigafetta's engravings but modified and condensed, possibly due to a lack of space on the map.

In the center foreground of *Sheets 7, 8 and 9*, three images introduce the viewer to North American Indian society. These images were copied from a number of engravings in De Bry's Volume 1 on the Algonquian of Virginia. While De Bry provided

accompanying inscriptions for his images, Rosaccio let his images 'speak' for themselves. In Sheet 7 Rosaccio presents the front view of five figures standing in a row.



Each figure is keyed to an Italian label, identifying its status or role in the society. From left to right: *Vechia* (old woman), *Sacerdote* (priest), *Pri[n]cipe* (chief), *Matrona nobile* (noble woman) and *Vergine nobile* (noble girl). The whole image is titled *Habiti Indiani* (Indian clothing), inviting the viewer to note and compare the style and form of dress.

Their rudimentary clothing is made from the skin of an animal. Their hair arrangement and ornamentation – such as necklaces, headbands, bracelets and feathers, body markings or tattoos – as well as their postures vary according to age, sex and social position. The 'Chief' wears, among other things, an apron, is armed with a bow and arrow and is depicted in a posture appropriate to his high status. He has his right hand on his hip and his right leg extended – a pose typically reserved for European males commanding respect appropriate to positions of power and authority.

The two women to the 'Chief's' left also wear aprons. They are portrayed covering their chests with their arms in a pose conveying modesty. European portraiture depicting a woman with her arms 'self enclosing', signified a woman of high status. Their status was further emphasized with the title 'noble'. To the right of the 'Chief' both the 'Priest' and 'Old Woman' wear cloaks of differing lengths and have their left arm exposed.

To 16th century Europeans, partially dressed Indians in animal skin clothing was a sign of primitivism and a signifier of difference between the two societies. Rosaccio's presentation, however, also indicates the Indians were 'civilized'. Labeling the figures with European social categories suggests that he wanted to show them as conforming to a form of social structure with a leader, nobility, priests and elders, this would have implied to the viewer that they were members of a hierarchy with political and religious elements not unlike those seen in Europe. This social organization further implied that

the indigenes were on their way to civility and therefore ready to accept European behaviors and religion.

This 'advancement' in civility is alluded to in the second-last column of text in the border of *Sheet 10*. Here Rosaccio discusses the discovery and naming of America and its inhabitants. He commented that the indigenes observe almost 'the same rites and customs, even though terrible' as Europeans, and obey their '*Caciche*' (Chief). Rosaccio commented that most indigenes had abandoned their 'barbarous qualities' and lived under the Catholic faith, as well as conforming to the laws and customs of the King of Spain.



On *Sheet 8*, another member of society is depicted right of center in the foreground. His representation is suggestive of a shaman or spiritual leader, another important member of Indian society. It shows a young male with one arm aloft. Even though Rosaccio named the image *Indoquin* [Indian], he is clearly different from the five in *Sheet 7* discussed above. His long stride suggests movement across the land and his strange arm gesture suggests he was possessed by a spirit. As with De Bry's depiction, a bird is attached to the side of his head and an animal pouch suspended from the belt around his waist inferentially suggests spiritual powers.

In the centre foreground of *Sheet 9* the third image is a row of marks and letters of the alphabet adapted from De Bry's engraving '*The Marckes of sundrye of the Cheif mene of Virginia*'. De Bry's engraving shows seven marks surround an Algonquian whose left shoulder blade tattoo identifies him as a Pomeiooc chief.

Rosaccio selected another set of images to provide the viewer with an insight into the North American Indian's way life. Two different types of villages, each protected by encircling wooden palisades are shown in *Sheet 6*. Although De Bry supplied construction, composition and layout details, Rosaccio chose instead to remark on the French and English expeditions to Florida and Virginia.

For the village on the left, he advised that it was a realistic representation of the towns of the West Indies. He also commented that the French were not the first to discover Florida. Perhaps he was referring to earlier Spanish expeditions, such as the claim to Florida made in 1513 by Juan Ponce de Leon (1474–1521). For the village on the right, Rosaccio explained that in 1584 and 1585, Sir Walter Raleigh (ca. 1552–1618) sailed to Virginia in the name of Queen Elizabeth I (1533–1603) and reported that the cities were of this appearance.

Both inscriptions evidenced the reliability of Rosaccio's village images by remarking they had been reported by reliable authorities. The placement of the villages side by side enabled the viewer to compare them. Apart from differences, such as the

shape, size and number of interior buildings, the images show that these were permanent settlements, inhabited by people who gained protection from the log palisades. At the time, those who lived a nomadic way of life were not considered to be civil by Europeans. By implication, the Florida and Virginia indigenes lived settled community lives.

Expanding on the details of the settlements, Rosaccio provided ten images for *Sheets 7 to 10* of a range of activities undertaken by North American Indians to sustain their way of life. Eight were sourced from De Bry's Volume 2, one from Volume 1 and one from Pigafetta's account. They focus on activities associated with subsistence, healing, boat-making, athletic training of the young, conduct of war and the enforcement of punishment

In *Sheets 7 and 8*, Rosaccio documents three scenes of Timucuans engaged in hunting, cooking and drying food, and growing crops. Two scenes are adjacent on *Sheet 7*. The bottom figure shows the way the Floridians attack an advancing alligator. It depicts four naked men plunging a long tree trunk into its open mouth. The animal's teeth, long talons and human ear add to the impression of its monstrosity and ferocity. The accompanying inscription advises: *'In those provinces of America, along the banks of very swift-flowing rivers, they take crocodiles in the manner shown here, which they then dry over a fire and eat.'*



Part of Sheet 6



Sheet 7 Timucuan engaged in hunting, cooking and drying food, and growing crops.

The top figure illustrates the method used to preserve hunted game using smoke. Here lizards or iguanas, snakes, fish and a small alligator are placed on a wooden smoking rack overseen by two Timucuan males seemingly engaged in a conversation. One holds a fan, presumably to flare the fire, while the other holds an animal, ready perhaps to place it on the rack. Although a variety of wild animals are depicted on the rack, Rosaccio's inscription advises that the Floridian mostly live on smoked fish.

The third image on *Sheet 8*, illustrates three of the activities undertaken to plant maize. First: clearing the land. A man in advance of two women wields a curved tool above his head to break up the soil. Second: preparing the soil. A field is laid out in parallel ridges and a woman pokes holes in the ground with a stick at regular intervals. Third: planting the seed. Another woman follows the second drops seeds from a basket into the holes.

Rosaccio noted that: *'In the Florida region most people live on maize, a grain of unique quality which they gather in great quantity, for the sake of which they employ great energy in cultivation of which they display great diligence, as seen here'*. The implication is that the soil in Florida was fertile and, by extension, that there was an opportunity for European agriculture.

These three scenes and their inscriptions document the tools and techniques the Timucuan employed to obtain food and as well illustrate the division of labor. Men were engaged in hunting duties and the heavy work required to clear fields and women were responsible for cultivation of the soil. The images indicate that the Florida Indians' diet was inclusive of fish, meat and grain and that subsistence was also obtained from crocodiles. The three scenes document primitivism but also indicate ingenuity. Despite the lack of conventional European



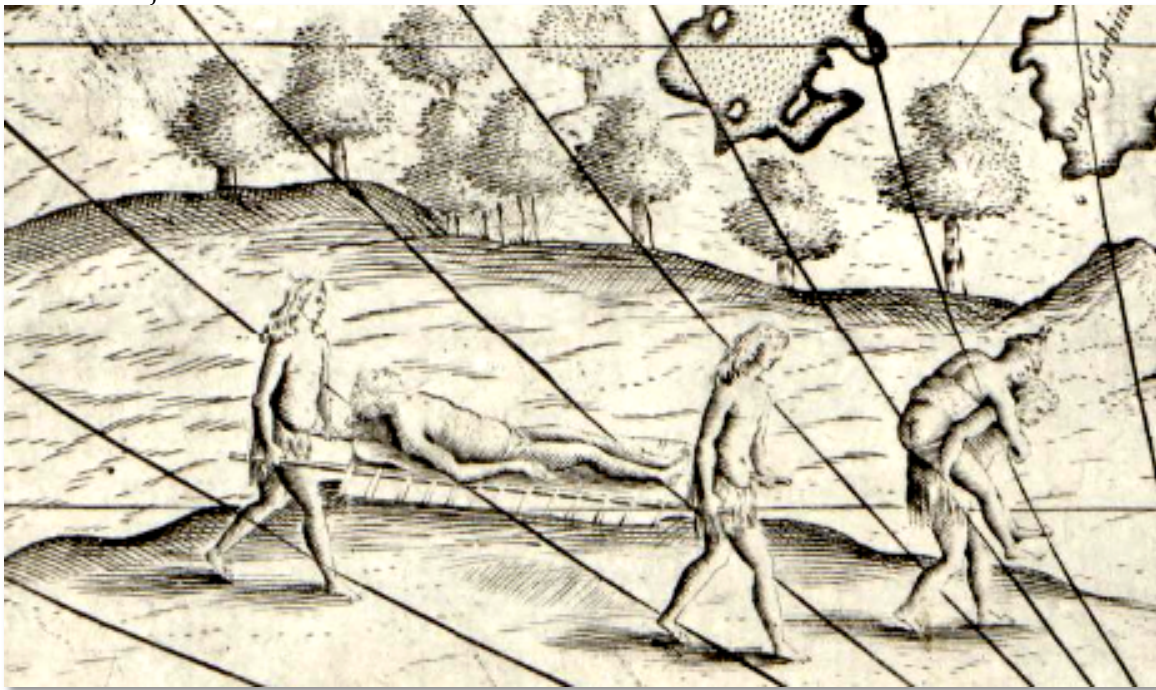
Detail of Indians cultivating the soil.

In addition to subsistence activities, Rosaccio drew attention on *Sheet 8* to two of the healing techniques practiced by Floridians. De Bry's engravings illustrate and describe various methods of tending to the sick, including fumigation, ingestion of a herbal tonic, bloodletting and the use of tobacco. Of these, Rosaccio elected to present versions of the first and last only. For the fumigation scene he depicts a man approaching another kneeling, who is dropping seeds into a container of hot coals to create smoke for a prone patient to inhale. The scene on the right depicts a woman handing a plant to a man who is smoking a pipe and blowing smoke out of his mouth and nose. These scenes draw attention to the use of fire, which for the Timucuan served as a conveyor of medication. The smoke from seeds and tobacco was inhaled and believed to purge the body of poisons, as Rosaccio's inscription explains.



Sheet 8 Timuccuans' healing techniques

Opposite the treatment scenes in *Sheet 8*, Rosaccio drew attention to the role that hermaphrodites occupied in Timucuan society. He shows two men with long wavy hair, a bare torso and wearing a short low-slung skirt with an uneven hem. They are carrying a dead or injured Timucuan on a stretcher. A third man in front of the stretcher bearers carries an injured Timucuan on his back.



According to De Bry, hermaphrodites were shunned by the Indians but, as they were strong, they were used as laborers to carry loads such as supplies, the dead and the sick. In his inscription Rosaccio draws attention only to their role in carrying the dead

for burial. In the 16th century, hermaphrodites were sometimes considered medical anomalies and described in wonder books, where they were seen as marvels of nature.

On the following sheet of the southern continent (*Sheet 9*), Rosaccio illustrates the techniques used by the Virginia Indians to build their boats. This image depicts in the background at the right, the first of three stages. It shows a tree with a fire at its base, which is intended to cause it to fall. Stage two in the middle ground at the left, shows a man defoliating a tree by setting the bark on fire. In the foreground, in the final stage, a fire set in the middle of the trunk is used to assist two men to hollow out its interior.

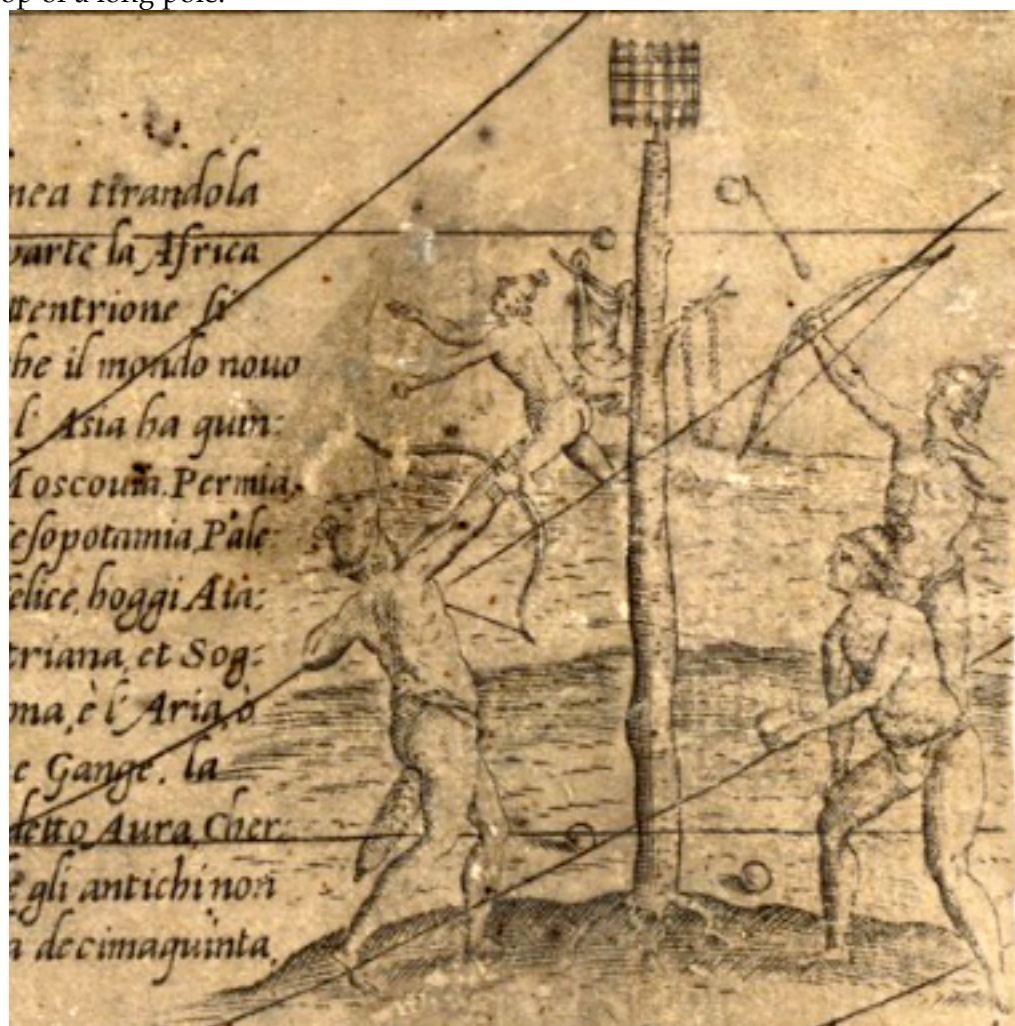
Rosaccio explains that, 'because there was a lack of iron in Virginia and an abundant supply of wood, its inhabitants make their boats and vessels with fire'.



Isolated from but opposite these activities and directly below South Africa is an image of a male borne in a litter by two others. It was sourced from the sixth engraving in Pigafetta's account of the Congo. Rosaccio's inscription refers to Pigafetta's report that the 'noble and rich' in the Congo run a 'postal service by having themselves carried'. According to Ernst van den Boogaart, Pigafetta's account characterized the Congolese as a society of limited civility. The carrying of litters suggested that as they did not make use of their natural resources, slaves had to do the work of animals. By juxtaposing this image with the one of boat construction, perhaps Rosaccio was implying that the North American Indians, who were capable of making boats for transportation, showed greater ingenuity than the Congolese.



Immediately below the boat-making scene on *Sheet 9*, Rosaccio portrays a group of young men at play. They throw balls and dispatch arrows from bows towards a mat on the top of a long pole.



According to the inscription, these are 'young men and women of Florida' who undertake these activities to enhance their hunting and fishing skills. The best performer

of these exercises receives 'prizes of garlands of gold, clothing or shells'. The scene suggests that North American Indian society engages in teaching its youth the skills needed to survive as adults.



Detail of the French helping the Outina (right) in a war against the Saturioua

In the background are 'armies' of Timucuan foot soldiers positioned in squares protecting their chiefs. On the left is '*Saturio[ua]*,' and on the right is '*Holata Outina*'. The army of the former appears to outnumber that of the latter, but the French harquebusiers in the foreground lead the charge towards the armed Saturio. Rosaccio explains that 'the first battle seen by the French was between the King Olata Utina and King Saturion, in which the former won'. While the encounter highlights French military involvement, it also reflects the formidable organizing power of the Timucuan fighters.

In another scene on *Sheet 9*, immediately below the litter scene sourced from Pigafetta, French soldiers are depicted viewing the public execution of a villager. Rosaccio comments that when a terrible crime is committed, the Kings of Florida sentence the accused to die in their presence. A club of heavy ebony is used by an executioner to strike the man's head. Rosaccio made no comment on the presence of the French officer in conversation with the Timucuan chief, nor on the French soldiers witnessing the execution. Perhaps the presence of the Frenchmen was intended to document the authenticity of the horrific ultimate sanction depicted in this image.



Detail of an Timucuan execution.

Between the two villages in *Sheet 6*, Rosaccio depicts a blazing campfire around which are seen people variously sitting, kneeling and standing in a circle. Some of those depicted hold sticks with rounded ends or rattles. The inscription advises that when the Virginians achieved a victory, their success was celebrated ceremonially.

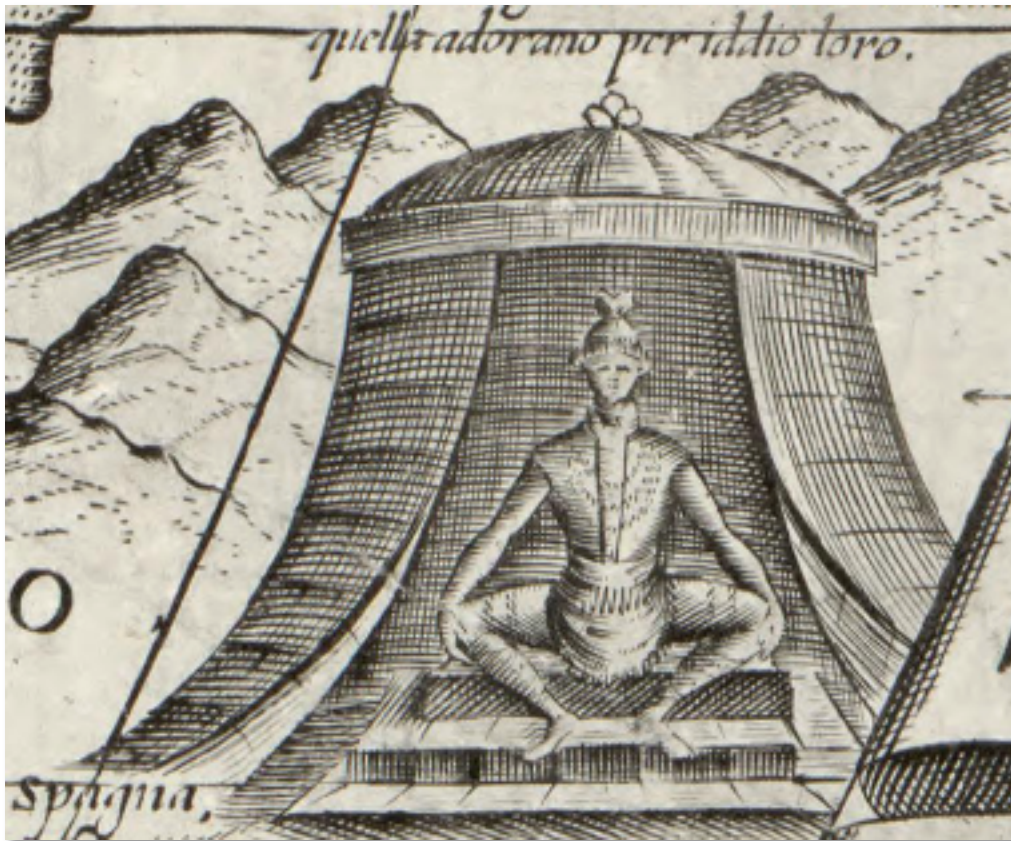


Another celebratory scene with seasonal association is seen on Sheet 10. Located in the promontory south of *lava Magior*, is a group of Virginians holding twigs who dance

around a circle of six posts with faces. Three men at either side watch on. In the inscription above, Rosaccio advises that at 'some seasons of the year' a festival is held with a 'vast gathering of people', who spend most of the day dancing. Although not depicted, he notes that the three 'most agile and quick women servants' 'remain in the middle of the dance' twirling around in such a way that when the 'celebration is finished they have given pleasure to the onlookers'.



Adjacent to the seasonal celebration scene, Rosaccio draws attention to idolatrous worship of the Virginian Indian idol 'Kiwasa'. It shows a human-shaped figure wearing a conical hat and squatting on a low podium within a wigwam-like structure. Rosaccio explains that this idol is made of wood, has a human face and is four feet high and that many Virginians worship it as their god.



Below the idol image, two adjacent scenes convey the Indian way of honoring their chieftans. According to Rosaccio, the image on the left depicts a queen being carried on a litter by 'four sturdy young men'; on each side of her walk two men waving fans, protecting her from the sun. Rosaccio also explained that she is followed by musicians 'playing various wind instruments made from the bark of trees' and that 'four damsels accompany her, watched over by page boys'. They carry various flowers and fruits for the queen's pleasure.



The adjacent image on the right depicts a promenade by the royal couple. According to Rosaccio: 'It is the custom of the Indian King to go away on a stroll with his beloved Queen

through some thick woods for the purpose of taking their pleasure.' He notes that the king wears a garment made of deerskin, painted with variegated foliage and decorated with gold and silver. At his side, two youths hold fans to protect him from the heat. Rosaccio explains that the queen follows with two naked damsels whose private parts are covered with some moss. Images such as these present a society paying prepared to pay respect with ceremonial observances appropriate to both life and in death.

In the final image on the map at the bottom of *Sheet 9*, Rosaccio shows a Timucuan funeral ceremony. Here a mound is seen above a grave. On it sits a large conch or a shell surrounded by arrows. People are seated around the grave, weeping.





Arctic scenes



In the 16th century large printed world maps, such as those of Rosaccio, were displayed on the walls of Italian homes of scholars. Due to nature of the projection chosen for this map, the representation of the southern continent is vast. This otherwise empty space was ideal for the presentation of natural marvels chosen by the mapmaker for the display of images in their 'cabinet of curiosities'. None of the imagery was the result of first-hand observation; instead, it was obtained from imaginings or by appropriations from contemporary texts.

Rosaccio sought to evoke sentiments in his viewers with his panoramic display of numerous 'othering' images illustrating the way Native American Indians dressed and lived their lives. His selections clearly sought to draw attention to the many cultural differences and similarities seen between European and Indian societies and perhaps, in so doing, to satisfy the viewers' predilection for the 'marvelous other'.

As may be noticed, the proliferation of drawings depicting native life in North America is in stark contrast to the lack or scarcity of such illustrations in South America,

Asia, Africa and Europe. Rosaccio's scenes are the last of the single genres placed in the southern continent. By the time his map was published the Italian map trade had declined and moved to the Northern Netherlands, where mapmakers began to present multiple genres in the landmass.

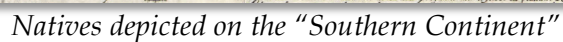
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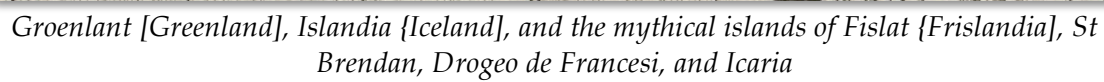
Akeroyd, Catherine, "Southern Continent Imagery: World Maps, 1527-1619", August 2022, pp. 201-225. (*extensive discussion on this map*)

Stallard, Avan Judd, *Antipodes, In Search of the Southern Continent*, Monash University Publishing, 2016.



The allegorical figure of Asia with cities such as Alexandria, Algiers, Cairo







Cannibals in North America



New Guinea



Natives in Canada



Natives at play and ceremonial and American cities with the allegorical figure of North America

