

Spring 5-5-2014

New World Propaganda: Pigafetta's Journal, World Maps, and New European Ideologies, 1525-1556

Megan Sympson
Bowling Green State University, msympso@bgsu.edu

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New World Propaganda: Pigafetta's Journal, World Maps, and New European Ideologies,
1525-1556
Megan Sympson

Once Europeans discovered the New World, many nations sent fleets to the Americas in order to reap the benefits the land had to offer. Along with the rush to the New World by explorers, many cartographers of the time began to map the Americas based on either their own experiences, or, more likely, from the accounts of others who visited the New World. While some people may believe maps only assist in navigating from place to place, this is not the case. Maps can be manipulated by the author's own thoughts, ideologies, and experiences. Shortly after the discovery of the New World, cartographers began to map the new area in relation to the Old World. Many of these maps were influenced by other explorers' journals/accounts. Antonio Pigafetta wrote one of the most influential journals of the 16th century in 1525, which recorded the events of the Mallegan voyage around the world. Maps created in 1525-1556, along with this significant journal, aided in spreading new European ideologies about the material world; these were tools of propaganda. In this paper, I will argue that these sources spread new ideologies: specifically, they show the Atlantic Ocean as a gateway to the Americas and the Pacific world, the New World as a place of adventure, land, and resources, and the Americas as full of new possibilities for Europeans.

For this particular research project, I selected six different maps to examine closely, all of which were created between 1525 and 1556. These maps directly followed the publication of Pigafetta's journal. The cartographers who drew these six maps include: Diogo Ribeiro (1529), Jean Rotz (1542), Guillaume Brouscon (1543), Sebastian Cabot (1543), Pierre Desceliers (1550), and Geronimo Girava (1556). These mapmakers and Pigafetta are all of European descent, and most were employed by a royal government. Further, the evidence suggests these cartographers

knew each other and borrowed map elements from each other's works. Three were members of the school of Dieppe, where maps and charts were made for wealthy patrons and the aristocracy.¹ Since the patrons expected the maps to serve as a display of their wealth and power, it seems that the cartographers worked under significant pressure to create elaborate, detailed, spectacular, and unique works of art.



Figure 1: Ribero World Map, 1529. Source: *Historical Atlas of Canada Online Learning Project*.

Diogo Ribero 1529 World Map. Ribero was a Portuguese mapmaker who served under the Spanish government. This map is an early example of Spanish chart making.² The Mallegan voyage and Pigafetta's journal greatly influenced Ribero's chart. In this map, Ribero does not complete the western borders of both New World continents, as well as the Northern border of North America. Ships adorn each ocean, and the highest density of ships is in the Atlantic Ocean. On the landmasses of the New World, there are only two people that appear in South America; most of the drawings on the continents are of natural land features and

¹ These men included Rotz, Brouscon, and Desceliers. The school of Dieppe was located in France in the 1540s-60s. Here members constructed maps commissioned by the upper class of Europe, including Henry II of France and Henry VIII of England.

² Rodney W. Shirley, *The Mapping of the World: Early Printed World Maps, 1472-1700* (London: New Holland Ltd., 1993), 84.

resources.³ Finally, Ribeiro's map does not provide traditional navigational tools, but rather presents mariners with an astrolabe, a quadrant, and a circular declination table to aid in navigation, all of which will be discussed in detail later.⁴

Jean Rotz 1542 World Map. Rotz was a French cartographer and a member of the school of Dieppe. King Henry VIII of England employed the mapmaker; Rotz's map remained in the royal library's private collection for many decades. This world map is the first known double-hemisphere map.⁵ Rotz challenges traditional ways of looking at a map, as the left side of the map is labeled as



Figure 2: Jean Rotz World Map, 1542. Source: *The Image of the World: Twenty Centuries of World Maps*, The British Library.

the "East" and the right as the "West." In this double hemisphere map, the Americas, Europe, Africa, and part of the Middle East are depicted in Rotz's "Eastern" Hemisphere; the "Western" contains Asia and a large amount of ocean area. Although the wind blower located between the two hemispheres is the visual center of the map, it is important to note the visual center of Rotz's "Eastern" hemisphere. In this hemisphere, there are lines radiating from the center of the circle that meet in the Atlantic Ocean, marking this hemisphere's visual center. In this map, only the borders of each continent are shown. The boundaries of the Americas are depicted with a thicker and darker green line than the borders of other regions. Further, many of the borders are

³ Diogo Ribeiro, "Ribeiro World Map, 1529," *Historical Atlas of Canada Online Learning Project*, 1529, last modified 2013, http://www.historicalatlas.ca/website/hacolp/national_perspectives/exploration/UNIT_05/U05_staticmap_ribeiro_1529.htm.

⁴ Surekha Davies, "The Navigational Iconography of Diogo Ribeiro's 1529 Vatican Planisphere," *Imago Mundi* 55, no. 1 (October 2003): 103, *Academic Search Complete*.

⁵ Peter Whitfield, ed., *The Image of the World: Twenty Centuries of World Maps* (London: British Library, 1994), 60.

incomplete. South America and Africa are the only two continents with completed borders; the Northern borders of North America, Europe, and Asia are all absent, along with North America's Western border. Finally, ships decorate the map, and most are located in the Eastern hemisphere.⁶

Guillaume Brouscon 1543 World Map. A fellow member of the school of Dieppe,

Guillaume Brouscon, created another world chart just a year after Rotz's. This 1543 world map contains eleven golden compasses that surround an even larger compass situated in the Western region of Africa. All of these golden compasses resemble the sun. European flags and crests decorate the New World and Europe. The mapmaker extended a small portion of his map in the right hand corner to include a large European crest.



Figure 3: Guillaume Brouscon World Map, 1543. Source: *Wikimedia Commons*.

Brouscon did not complete the Western and Northern borders of North America.⁷

⁶ Jean Rotz, World Map of 1542, reproduced in *The Image of the World: Twenty Centuries of World Maps*, ed. Peter Whitfield (London: British Library, 1994), 60-61.

⁷ Guillaume Brouscon, "Guillaume Brouscon, World Chart, 1543," *Wikimedia Commons*, 1556, last modified 2014, http://commons.wikimedia.org/wiki/File:Guillaume_Brouscon._World_chart,_which_includes_America_and_a_large_Terra_Java_%28Australia%29._HM_46._PORTOLAN_ATLAS_and_NAUTICAL_ALMANAC._France,_1543.jpg



Figure 4: Sebastian Cabot World Map, 1544. Source: *Old Maps Online Database*.

Sebastian Cabot 1544 World Map. Cabot's own voyages to the New World heavily influenced this world chart.⁸ As with the previous maps, Cabot did not draw the Western border of North America or the Southwestern boundary of South America. The visual center of the map is located off the Eastern coast of South America, where all radiating lines meet to form a circle. The Pacific and Atlantic oceans contain the highest density of ships. Finally, the cartographer drew the Native people of New World. The Natives have dark skin and are almost naked. Most of these people are either working or fighting, as seen in South America.⁹

Pierre Desceliers 1550 World Map. Desceliers was a French cartographer and one of the leading members of the Dieppe school for mapmakers. His map has no true projection and all text/drawings north of the equator are inverted, suggesting the map should be placed on a table

⁸ Shirley, *The Mapping of the World*, 92.

⁹ Sebastian Cabot, "World Map of A.D. 1544 (The Sebastian-Cabot Map)," *Google Sites, Old Maps Online Database*, 1544, last modified 2014, www.oldmapsonline.org.

for viewing.¹⁰ One of the first decorations a viewer will notice is the large, colorful compass in the middle of the Atlantic Ocean. Although this is not the actual center of the map, it is intended to be the visual center. Almost every corner of the world's oceans contain drawings of both sea monsters and ships. Desceliers also drew numerous items on each landmass; the people on each landmass appear to be similar in both size and shape. However, a European looking man, located on both North and South America, is more extravagantly dressed than the Natives. He even appears to be much calmer and in control compared to the South Americans, who are shown in battle with one another. The natives are naked and appear hostile, as they are holding clubs and waving their hands in the air.¹¹

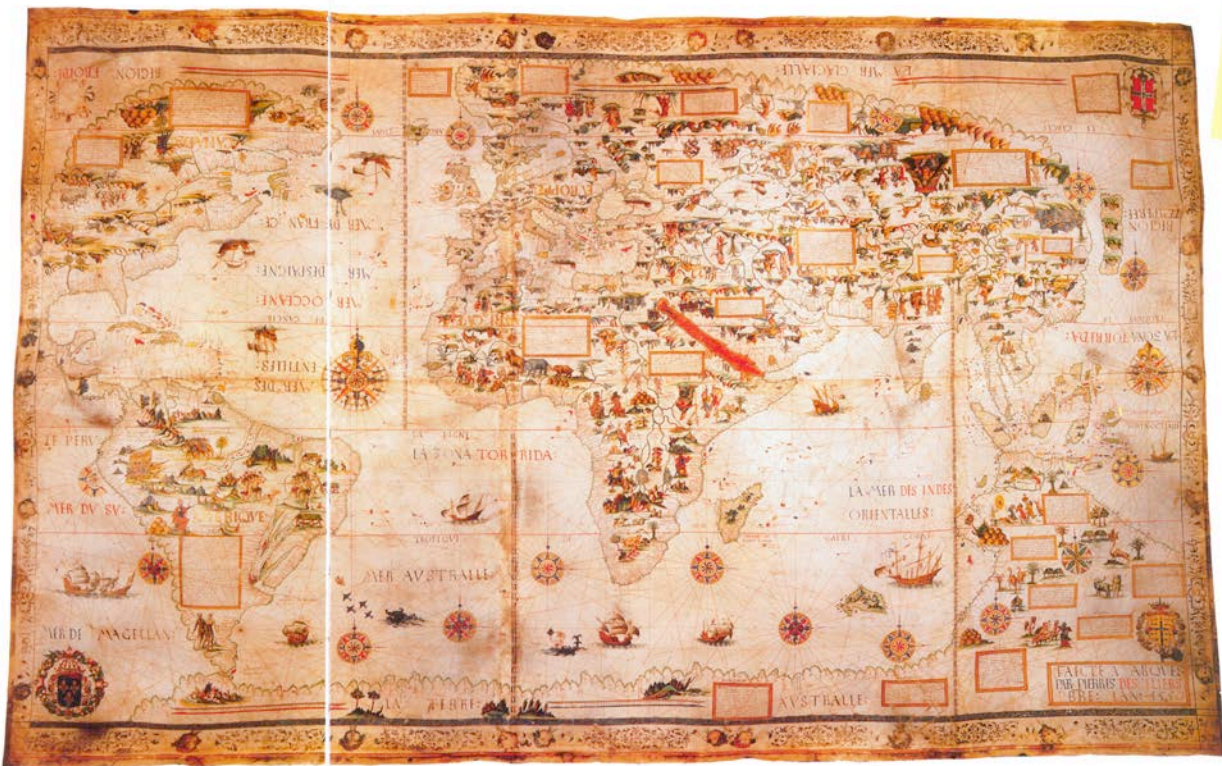


Figure 5: Pierre Desceliers World Map, 1550. Source: *The Image of the World: Twenty Centuries of World Maps*, The British Library.

¹⁰ Whitfield, *The Image of the World*, 62.

¹¹ Pierre Desceliers, World Map of 1550, reproduced in *The Image of the World: Twenty Centuries of World Maps*, ed. Peter Whitfield (London: British Library, 1994), 62-63.

Geronimo Girava 1556 World Map. During his employment as Emperor Charles V's

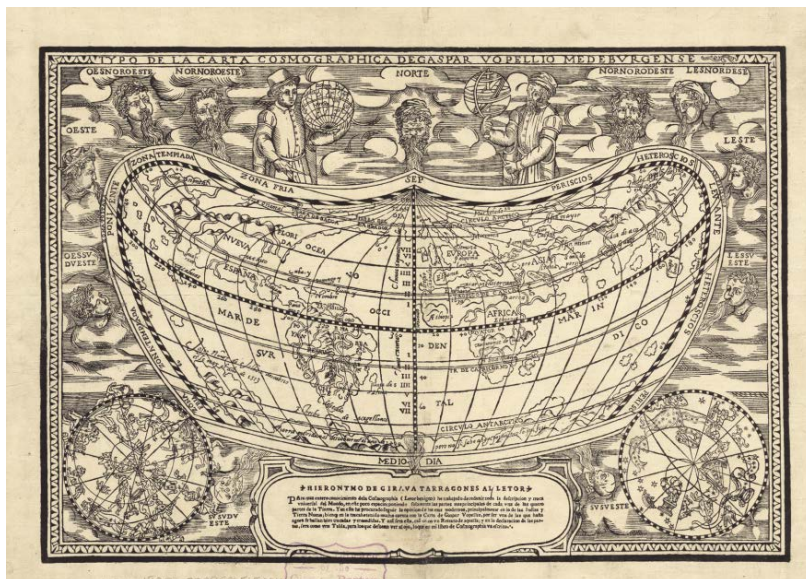


Figure 6: Geronimo Girava World Map, 1556. Source: *Old Maps Online Database*.

cosmographer, Girava created a simplified version of Caspar Vopell's world map.¹² In this map, the Americas are not labeled as North and South America. Instead, the landmasses have Spanish names; most of North America is labeled as "Nueva España," meaning New Spain. Further,

both Peru and Florida are labeled; the Spanish conquered both regions in the 16th century.

Another prominent feature is the two European men depicted at the top of the map; each man holds up a world globe with just one hand. Finally, the visual center of the map is located in the Atlantic Ocean, where the bold lines of the Equator and Prime Meridian meet.¹³

Secondary scholarship. When discussing mid-16th century maps scholars have tended to study these works in one of two ways. Some scholars explore objective facts and expose errors in 16th century cartography, while others interpret the meaning of the maps and charts. As this project correlates with the latter, the secondary sources analyzed do as well. Scholars of the sources come from various fields of study, ranging from Atlantic World history, cartographic history, geography, and political science.

¹² Shirley, *The Mapping of the World*, 115.

¹³ Geronimo Girava, "Typo de la carto cosmographic de Gaspar Vopellio Medeburgense," *Google Sites, Old Maps Online Database*, 1556, last modified 2014, www.oldmapsonline.org.

I have concluded, after carefully analyzing each chart and Pigafetta's journal entries that these works were tools of propaganda to aid in the spreading of new European ideologies. One such ideology was that the Atlantic Ocean was an important gateway not only to the New World, but also the Pacific World. In all six world charts, the visual center of the map is located within or near the Atlantic Ocean. The Ribeiro and Desceliers maps both have a visual center within this ocean, marked by the adornment of compasses, as seen below. Even though the Rotz map's center is located between the two separate hemispheres, there is a visual center in what he

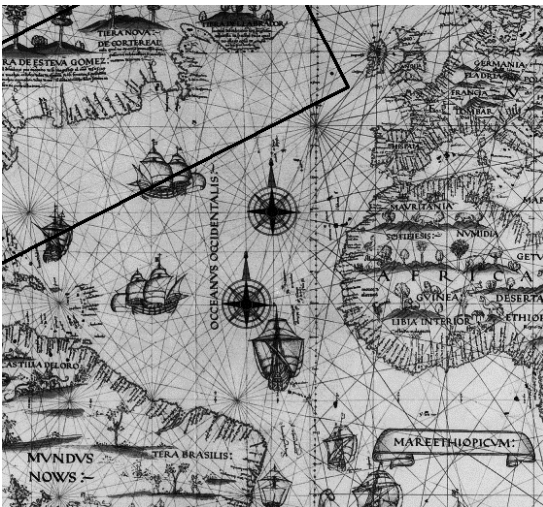


Figure 7: The visual center of the Ribeiro World Map (1529). It is adorned with both compasses and ships. Source: *Historical Atlas of Canada*.



Figure 8: The Desceliers World Map (1550) visual center is marked by a compass between South America and Africa. Source: *The British Library*.

labels the “Eastern” hemisphere. This visual center is the location where all lines radiating from

the edge of the hemisphere meet and it is situated within the Atlantic

Ocean. A similar phenomenon occurs in

the Cabot map; a circle is drawn in the

Atlantic Ocean, where all lines from the

edge of the map meet. As for the Girava

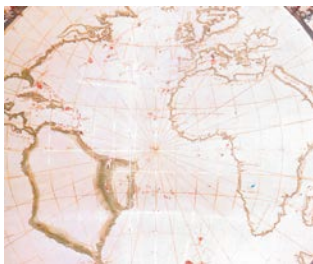


Figure 9: Rotz World Map visual center. Source: *The British Library*.



Figure 10: Cabot World Map visual center. Source: *Old Maps Online Database*.

map, as stated earlier, the visual center of the map is located in the same ocean, marked by the meeting of the equator and prime meridian. Finally, although the visual center of the Brousson map is located in West Africa, the compass is situated next to the Atlantic Ocean. This still

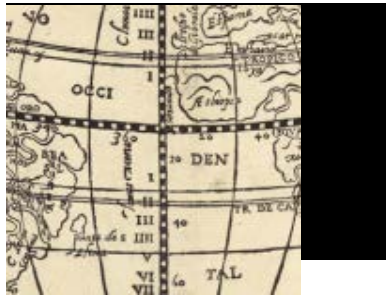


Figure 11: Girava World Map visual center. Source: *Old Maps Online Database*.

draws the reader's attention to the important ocean. All of these

maps highlight the significance of the Atlantic Ocean, as the audience's eyes are immediately directed to this central ocean and gateway. Clearly, Europeans now saw the Atlantic Ocean as

Figure 12: Brousson World Map visual center, located within Eastern Africa. Source: *Wikimedia Commons*.

the center of the world.

Not only do these maps center around the Atlantic Ocean, but each map, along with Pigafetta's journal, depict the ocean as a gateway to the New World and beyond. As discussed earlier, Pigafetta's journal describes the Magellan voyage around the world. According to the journal, this voyage began and ended at the Spanish port of Seville. After departing from Spain, the voyage headed west towards the New World and, eventually, continued west to the Pacific World.¹⁴ This voyage is an excellent example of how the Atlantic Ocean was not only a gateway to the New World, but also the Far Eastern World. Although the maps in question cannot explicitly state this same claim, it can be seen in the absence of a northern border on North America. Scholar Seymour I. Schwartz reached a similar conclusion in his book, *The Mismapping of America*. Schwartz explains that Europeans saw North America as a passageway to reach the riches of the Far East. Europeans were desperate to connect the Atlantic and Pacific Oceans through a Northwest Passage.¹⁵ In the maps above, five of the six do not have a Northern boundary. The sixth map by Desceliers has an arbitrary border, meaning it

¹⁴ Anotonio Pigafetta, *The Voyage of Magellan: The Journal of Antonio Pigafetta (1525)*, translated by Paula Spurlin Paige, (Ann Arbor: Prentice-Hall, Inc., 1969), 1 & 148.

¹⁵ Seymour I Schwartz, *The Mismapping of America* (Rochester: The University of Rochester Press, 2003), 77.

was randomly placed to simply complete the continent's shape. This is one way Schwartz suggests cartographers would indicate the existence of a Northwest Passage without actually drawing "a distinct waterway."¹⁶

Bearing Schwartz's argument in mind, I see a clear politics of production in these maps. The absence of a boundary may not be a lack of information, but rather a suppression of information; the mapmaker wanted to keep hope alive that there was a direct route to the Pacific Ocean. Further, if explorers knew there was no passage through the Americas to the riches of the East, they would not investigate further. Both European explorers and governments still hoped to find this passage as long as the cartographers did not create a concrete northern boundary on North America. Further, this deception allowed the cartographer's employment to continue; if the maps had been updated and patrons realized there were no new discoveries to be made, there would have been no use for cartographers. Accordingly, cartographers advertised a direct route connecting the Atlantic Ocean not only to the New World, but also to the Pacific World.

Finally, the ships that decorate many of these maps show that the mapmakers felt the Atlantic Ocean was an important gateway to new lands. In the Ribeiro map, the highest density of ships is clustered within the Atlantic Ocean, highlighting its importance for exploration. However, the map also portrays ten ships located in the Pacific Ocean. All of these ships are traveling from the Atlantic Ocean, showing it was a gateway to the New World and beyond.¹⁷ On the other hand, the Rotz map only includes one ship in the Atlantic Ocean and five in the Pacific. These ships show that the oceans are connected to one another, as they appear to be traveling to and from the Atlantic Ocean with ease.¹⁸ Further, Cabot's world chart is adorned with numerous ships that not only travel to and from the New World and Europe, but some ships

¹⁶ Ibid., 77.

¹⁷ Ribeiro, "Ribeiro World Map, 1529."

¹⁸ Rotz, "World Map of 1542," reproduced in *The Image of the World*, 60-61.

have crossed the Atlantic into the Pacific.¹⁹ The Desceliers world map is the final map to portray ships within the oceans. Like the other cartographers, he draws numerous ships in all the world's oceans, suggesting explorers wanted to and would find a way to connect the Atlantic World to the Pacific.²⁰ Thus, all four of the maps that contain ships not only highlight the significance of the Atlantic Ocean, but they also communicate the ideology that the ocean was gateway to both the New World and the Pacific World.

A second ideology all six maps and Pigafetta's journal contain is that the New World was a place of adventure, land, and resources. As stated above, Ribeiro, Rotz, Cabot, and Desceliers all drew numerous ships in each ocean. Along with representing a gateway, these ships represent the voyages many Europeans were embarking on during the 16th century. The cartographers wanted to depict the adventures of these brave explorers, while encouraging more voyages to the unknown areas of the world. These ships clearly show the New World was full of adventure.

The Desceliers and Cabot maps both depict adventure via the presence of sea monsters. Fellow scholar Chet Van Duzer argues that sea monsters drawn on maps show the New World as a place of adventure and discovery in his book, *Sea Monsters on Medieval and Renaissance Maps*. In his book, he explains a majority of the maps containing sea monsters, including a 1539 map, "reflect an intriguing mixture of invention and information from books."²¹ Clearly, cartographers drew sea monsters with their own ideas and thoughts in mind along with the influence of others' experiences. The Cabot map of 1544 includes a drawing of a sea creature

¹⁹ Cabot, "World Map of A.D. 1544."

²⁰ Desceliers, "World Map of 1550," reproduced in *The Image of the World*, 62-63.

²¹ Chet Van Duzer, *Sea Monsters on Medieval and Renaissance Maps* (London: The British Library, 2013) 82.

known as a remora. This creature “was believed to be able to stop a ship in its tracks, even a large ship.”²² The depiction of this creature suggests that traveling by ship to the New World was an adventure, as it was possible to encounter this intimidating creature that could sink one’s ship. This is also the first map to depict such a creature, suggesting Cabot was using his map to inform readers of the newly discovered creature. Thus, the map was used to spread his own beliefs based on what he saw in ocean. Further, the 1550 world map by Desceliers is “decorated with ships as well as sea monsters.”²³ These two decorations



Figure 13: The remora sea monster from the Cabot World Map. Source: *Old Maps Online Database*.



Figure 14: A sea monster that appears in the Desceliers World Map. Source: *The British Library*.

show that the voyage to the New World was an adventure, as the ships encountered these creatures. The decorations also shows that the New World was an unknown area, as many of these creatures were only recently discovered and seen by man on their voyages to the Americas. Sea monsters are also found in Pigafetta’s journal. The journalist describes a creature he calls “sea wolves,” which are “large as calves, with heads like calves, small, round ears and large teeth...and they are ferocious.”²⁴ These monsters prove that the voyage to the New World was an adventure because the mariners would never know what was lurking in the deep ocean waters.

The portrayal of the land in each of these maps reinforces the idea that the New World was a place of adventure. As discussed previously, boundaries are not completed on the New World continents. (Or in Desceliers’ case, an arbitrary border is drawn in the Northern part of what he labels Canada.) While these boundaries show a desire for a direct route to connect both

²² Ibid., 89.

²³ Ibid., 97.

²⁴ Pigafetta, *The Voyage of Magellan*, 11.

of the world's major oceans, the lack of concrete boundaries also tells the reader that the New World is full of unknown land to be explored. The cartographers wanted to encourage further exploration into the New World in order to fill in the cartographic gaps. North and South America were full of possibilities for expansion and exploration for Europeans, which mapmakers promoted.

Each map along with Pigafetta's journal also aided in spreading the ideology that the New World was useful to Europeans for both its land and resources. First, Pigafetta's journal focuses on information regarding the newly discovered land, resources, and its people. This emphasis on the land and resources shows that Pigafetta used his journal not only to spread his own beliefs about the New World, but also to show Europeans what could be taken and exploited. For example, Pigafetta described the people of the Zulan Island as "very peaceful and eager to talk." However, he then lists the many goods found on the island, such as "cloves, cinnamon, pepper, ginger, nutmeg, mace, [and] gold."²⁵ The fact that he quickly points out what goods the island can offer, suggests the author wants the crew to take advantage of the resources.

Three maps in analysis send a similar message about the New World, as they are the only ones decorated with both people and resources. The Cabot map decorates each landmass, besides Europe, with dark skinned, almost naked figures. Natural features of the land and resources each region has to offer accompany these figures. For

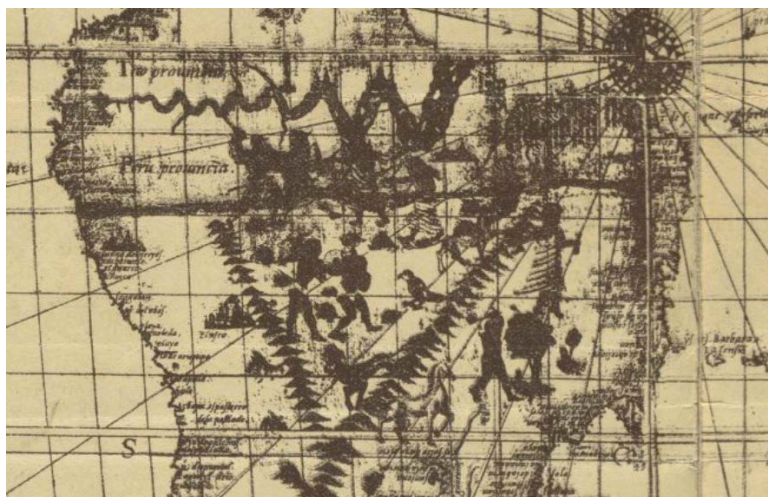


Figure 15: Close up of South America as it appears in Cabot's World Map.
Source: *Old Maps Online Database*.

²⁵ Ibid., 34.

example, the natives of South America are pictured at war with one another and are shown working to extract resources from the land, such as the figure cutting wood.²⁶ This portrayal suggests that Cabot wanted to depict the natives as potential aggressors and/or trading partners. Desceliers depicts the natives in a similar light in his 1550 world map. On each continent, there are humans of similar shape and size. However, there is a European looking man on both North and South America; each man is dressed much more extravagantly than the Natives. He also



Figure 16: Close up of Northern South America in the Desceliers' 1550 World Map. Source: *The British Library*.

appears more relaxed and in control compared to the South Americans, who are depicted at war with one another. The Natives are naked and look rather savage in their actions, as they are holding clubs and waving their hands in the air.²⁷ This suggests that the people of the New World are easily defeated, and should be, in order to exploit the resources that are shown surrounding the people in the map. Finally, Ribeiro's map focuses primarily on decorating North and South America with natural features, such as plants and animals, rather than people. Only two people are shown in the New World, located in central South America. This indicates that

²⁶ Cabot, "World Map of A.D. 1544."

²⁷ Desceliers, "World Map of 1550," reproduced in *The Image of the World*, 62-63.

Europeans wanted to use the landmasses for their resources without regard to the Natives.²⁸

Thus, all three cartographers saw the New World as an opportunity for Europeans to expand their influence into the New World, while reaping the benefits the newly discovered land had to offer.

While the Ribeiro map portrays two figures in the New World, Girava did not include any people in his world map. This cartographer decided to decorate the landmasses with natural features, such as mountain ranges. Although this is done on every continent, the mapmaker is advocating for exploitation of the New World's land and resources. In this map, Girava does not label the Americas as North and South America, but rather gives the landmasses Spanish names. For example, most of North America is labeled as "Nueva España," meaning New Spain. Further, both Peru and Florida are labeled, which both were conquered by the Spanish in the 16th century.²⁹ Clearly, Girava is showing the New World as the Spanish Empire's land, rather than the Natives' land to do with as they pleased.

The final two maps in analysis send the same message as the previous maps in regards to using the New World for its land and resources. These two maps send this message without depicting any people, natural land features, or resources. Rotz's map only shows the boundaries of each continent. However, the borders of North and South America are a darker green and thicker line than those of the other continents.³⁰ He highlighted the New World and encouraged explorers to travel to these areas in order to exploit the land and resources. Finally, the Brouscon world chart of 1543 promotes the exploitation of the New World through his use of European crests and flags; North and South America are the only two continents where the cartographer has drawn European crests/flags, excluding Europe. These signify that Europeans felt this land was theirs for the taking; the author does not show any sign of Natives, but rather a landmass

²⁸ Ribeiro, "Ribeiro World Map, 1529."

²⁹ Brouscon, "Guillaume Brouscon, World Chart, 1543."

³⁰ Rotz, "World Map of 1542," reproduced in *The Image of the World*, 60-61.

ready to be exploited and conquered by Europeans. Each map along with Pigafetta's journal advocates for Europeans to use the New World for its land and resources.

Finally, these cartographers and Pigafetta used their works to spread the ideology that the New World, along with its land and resources, provided new possibilities for Europeans. One such possibility was to expand and spread their influence into new parts of the world. This idea is very much present in Pigafetta's journal. The journal stresses that Europeans saw the New World as theirs to conquer. The journal explains numerous times that the voyagers killed Natives that would not convert to Christianity. Further, in a port in the Americas, the crew "raised a large cross on the top of a high mountain, as a sign that this land belonged to the King of Spain."³¹ This is a clear indication that Pigafetta and the crew felt Europeans had a claim to the land and it was theirs for the taking, despite the Natives who already inhabited it. North and South America were full of possibilities for European expansion. This correlates to the previous discussion of Girava's map; this cartographer labeled regions of the New World in ways that showed he and his fellow countrymen claimed the New World for the Spanish Empire. Both Pigafetta and Girava saw the New World as an opportunity to expand into new territories.

As with Pigafetta's journal and Girava's world map, the Brouscon world chart portrays a desire to use the New World to spread French influence into the newly discovered land. As previously discussed, the cartographer drew European crests on the New World, which encouraged his fellow countrymen to explore and conquer the land. Further, Brouscon was advocating for the French to establish colonies on all continents so the sun would always shine on the French Empire. The eleven sun-like compasses surrounding the center compass communicate this idea, as the arrangement looks like a sun rising and setting around the Atlantic

³¹ Ibid., 19.

World.³² Brouscon wanted the French to own land on every continent in order to spread the country's ideologies.

These European men portrayed the New World as a place full of opportunities. The above examples of how these men promoted the exploitation of and expansion into the newly discovered continents is just one opportunity they saw. These maps also show new possibilities for the way Europeans saw and studied the world, as many of these maps challenged traditional mapmaking conventions.

For example, the Ribeiro map supports the idea of cosmology and promotes a new way to navigate around the world. Historian Surekha Davies reached a similar conclusion in her article focusing on the navigational iconography of Ribeiro's world map. In this article, Davies explains that Ribeiro's world chart did not provide traditional navigational tools for explorers and pilots to use on their voyages to the New World, such as a compass. Instead, Ribeiro provided the pilots with a mariner's astrolabe, which was "originally devised to be used on land by those who wished to study the heavens."³³ On this map, Ribeiro explains "how to use the astrolabe to

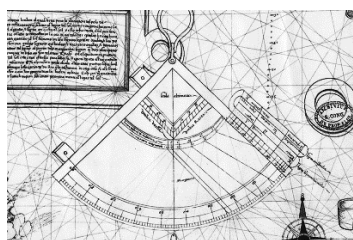


Figure 17: The quadrant on Ribeiro's World Map located in the left corner. Source: *Historical Atlas of Canada Online Learning Project*

observe the height of the sun and determine its declination."³⁴ He also includes a quadrant that deviates from a standard mariner's quadrant and a circular declination table. These unconventional elements to aid mariners along their voyages prove Ribeiro was supporting the idea of cosmography. Cosmography emphasized the importance of altitude in one's location; a new idea of the time.³⁵ Ribeiro used his map as propaganda to support and almost force the idea of cosmology onto explorers of the time. The

³² Brouscon, "Guillaume Brouscon, World Chart, 1543."

³³ Davies, "The Navigational Iconography," 103.

³⁴ *Ibid.*, 103.

³⁵ *Ibid.*, 108.

cartographer wanted the pilots not only to navigate to an area, but also be well read on navigational textbooks and features provided in his chart. Thus, he put his own ideologies into the map, while presenting a new way of thinking about the world. This new way was up; one's location was more than just an x and y coordinate, it now had a three dimensional element.

Jean Rotz used the discovery of the New World to alter the way one divided the world based on hemispheres. Traditionally, in the art of cartography, a world map depicts the Eastern hemisphere on the right side of the map and the Western on the left. Further, the Eastern hemisphere normally consists of Europe, Africa, Asia, Australia, while the Western contains both the Americas. This is a convention of mapmaking that continues today. However, in Rotz's



Figure 18: Center of Rotz's map, labeling the separate hemispheres.
Source: *The British Library*.

map, the cartographer defies both cartographic conventions. If one looks closely at the center of the map, between the two hemispheres, a label appears. This label tells the reader that the "East" is located on the left side of the map and the "West" is on the right. Rotz's labels challenge the way cartographers portray and picture the world. Further, within the "East," Rotz not only includes Europe and Africa, but also places the Americas in this hemisphere. Further, only the Middle Eastern part of Asia appears in its usual hemisphere. Most of Asia is located in the "Western Hemisphere."³⁶ The assignment of continents to "new" hemispheres challenges traditional portrayals of the world. The map proves the discovery of the New World can lead to new and infinite possibilities on how to look at the world.

³⁶ Rotz, "World Map of 1542," reproduced in *The Image of the World*, 60-61.



Cabot's map also defies normal map conventions. In his 1544 world map, the mapmaker divides the continent of Asia. A majority of the continent appears on the Eastern side of the map, but fades into the world's edge. The remainder of the massive continent is completed on the edge of the Western hemisphere.³⁷ This is a very unusual way to divide a continent, as it is split on opposite ends of the world. Like Rotz,

Cabot forces the reader to look at the world in a different way. Perhaps he is suggesting that the world should not be divided so easily, but rather be blended together into one nation and one ideology. This depiction is a new way of thinking about and looking at the material world.

Figure 19: The eastern part of Asia located on the edge of the Western Hemisphere in the Cabot Map. Source: *Old Maps Online*.

Finally, in his 1550 world chart, Desceliers encouraged readers to look at the world much differently than his colleagues. The most notable feature of his map is the variation in orientation; all text and figures above the equator are inverted.³⁸ The fact that this map has two orientations and no projection, suggests this map was meant for decoration. Desceliers wanted the map-readers to look closely at the world and the many features within each region. A close study of the map would force a reader to see the many possibilities the New World and other regions of the world offer to them and their fellow citizens. The mapmaker wanted citizens that were not mariners or explorers to study the world from various perspectives in order to look it through a different lens.

All six maps and Pigafetta's journal served as propaganda to spread various European ideologies. Each author utilized their map, or journal, to influence others across Europe. Scholar Peter Whitfield supports this idea, as he explains "maps from the past contained deeply

³⁷ Cabot, "World Map of A.D. 1544."

³⁸ Desceliers, "World Map of 1550," reproduced in *The Image of the World*, 62-63.

subjective elements.”³⁹ The propaganda used in the maps previously analyzed contained bias and subjective elements, connecting to Whitfield’s own argument.

The book *Monarchs, Ministers, and Maps* includes essays that argue early modern European maps were not only for navigational purposes, but also played a role in political units and were influenced by governments.⁴⁰ This same idea can be seen in many of the above maps, as most of the authors were commissioned to create a map for members of the aristocracy and monarchy. Thus, maps were utilized to spread the ideologies of not only the cartographer, but also the country he served. John Marino’s essay “Administrative Mapping in the Italian States” explains that there was a shift in the use of mapping from the early Renaissance era to the mid-16th century. Maps transitioned from serving primarily decorative purposes for wealthy patrons to having a logistical purpose in government offices.⁴¹ I would add to Marino’s argument, saying 1525-1556 can be categorized as a transitional phase in these two uses for maps. All of the maps under study still have elements of artistic design along with practical applications important to a government, such as boundaries and mountain ranges. Clearly, the way government officials and nobles used maps was changing in this small time frame. Each use could be considered propaganda; the art would portray the ideals of the time and the logical use would depict boundaries based on the nation’s “claims” to various lands in the New World and beyond. The government influenced the mapmaking of the mid-16th century on how to depict the New World.

Historian Surekha Davies would disagree with these conclusions, including my own. In her article “Depictions of Brazilians on French Maps, 1542-1555,” she argues that the decorations, or noncartographic elements, that appear on maps should not automatically be

³⁹ Whitfield, *The Image of the World*, vii.

⁴⁰ David Buisseret, ed., *Monarchs, Ministers, and Maps: The Emergence of Cartography as a Tool of Government in Early Modern Europe* (Chicago: The University of Chicago Press, 1992), 2.

⁴¹ John Marino, “Administrative Mapping in the Italian States,” from *Monarchs, Ministers, and Maps*, 22.

“reduced to either ‘mere decoration’ or propaganda.”⁴² Instead, she explains that drawings and other artistic elements are “a complex blend of reality and selective advertising.”⁴³ The author denies the conclusion that map elements are tools of propaganda. I assert that even though maps can be, and are in many cases, based off of reality, it does not mean the map cannot also serve as a propaganda tool. For example, Billy Smith’s book *A Ship of Death* provides an example of how maps can be based off of reality, while also serving as propaganda. Smith provides a map created by anti-slavery, European colonists traveling to West Africa. Smith describes the map as “Africa imagined by the colonists,” indicating the map depicts how these colonists saw Africa and its potential.⁴⁴ Further, the same map includes an antislavery symbol with the slogan: “Am I Not a Man and a Brother.”⁴⁵ Clearly this map was trying to spread the idea that an economically productive colony could be established without the cruelty of slavery, a new concept of the time. At the same time, the map was based off of the colonists’ realities of what Africa was perceived to look like. In a close up of the same map, the mapmaker depicts both African and Britons working together in harmony.⁴⁶ Although this image is based on the reality of the colony, the map is still sending a message of propaganda: both white and black men should work together, side-by-side. Schwartz also explains that early world maps are based off of reality, but contain embellishments either due to “a vivid imagination or a deliberate deception” or a combination of the two.⁴⁷ Thus, maps can contain realities, while also serving as propaganda to spread new ideologies of the mapmaker.

⁴² Surekha Davies, “Depictions of Brazilians on French Maps, 1542-1555,” *Historical Journal*, 55:2 (2012), 347.

⁴³ *Ibid.*, 347.

⁴⁴ *Ibid.*, 17.

⁴⁵ *Ibid.*, 17.

⁴⁶ *Ibid.*, 65.

⁴⁷ Schwartz, *The Mismapping of America*, 215.

The evidence in both primary and secondary sources supports the idea that both Pigafetta's journal and maps created during the period 1525-1556 were tools of propaganda that helped to spread new European ideologies. They depicted the Atlantic Ocean as a gateway to the New World and the Far Eastern world, the New world as a place of adventure, land, and resources, and this land as full of new possibilities for Europeans. Each map tells a story about its creator and how he saw the world, seen in the clues left behind in these creations. The mapmakers' propaganda helped shaped the thoughts of those around them and, perhaps, shaped our own perceptions of the world today. For example, without Pigafetta's journal and these six cartographers' works encouraging Europeans to conquer the New World, these landmasses and those who inhabit it would be much different today; people of European descent may not have invaded and colonized the Americas without these tools of propaganda encouraging them to do so. It is interesting to think that these works of art shaped our history. Is it possible that these same ideologies about the New World and the world in general exist today? Did these maps and Pigafetta's journal leave behind a legacy on how to examine the world we live in today?

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Brouscon, Guillaume. "Guillaume Brouscon, World Chart, 1543." *Wikimedia Commons*. 1543. Last Modified 2014.

http://commons.wikimedia.org/wiki/File:Guillaume_Brouscon._World_chart,_which_includes_America_and_a_large_Terra_Java_%28Australia%29._HM_46._PORTOLAN_ATLAS_and_NAUTICAL_ALMANAC._France,_1543.jpg

Guillaume Brouscon was a French cartographer, who was a member of the Dieppe school for chart and mapmakers. Brouscon produced this world chart in 1543. The chart was commissioned for wealthy patrons and meant to be a wall decoration. Brouscon decorates the map with numerous golden-compasses situated in a circle, surrounding one fixated within East Africa. The map also includes numerous flags of European countries that are located on areas of not only Europe, but also North and South America.

Cabot, Sebastian. "World Map of A.D. 1544 (The Sebastian-Cabot Map)." *Google Sites, Old Maps Online Database*. 1544. Last Modified 2014. www.oldmapsonline.org.

Sebastian Cabot was an Italian explorer and cartographer. Cabot was hired by the Spanish government to lead an expedition around the world in 1526. However, Cabot only made it as far as modern day Brazil. This world map is one of the only surviving accounts of Cabot's explorations and was heavily influenced by his own voyages as a mariner. Cabot does not complete the borders of North and South America. He provides very detailed drawings of the native people in the New World. These figures are portrayed as dark-skinned and almost naked. Those in South America are seen as either working or fighting.

Desceliers, Pierre. "World Map of 1550." Reproduced in *Images of the World: Twenty Centuries of World Maps*. Peter Whitfield, ed. London: British Library, 1994: 62-63.

Pierre Desceliers, a French cartographer, created this map of the world in 1550. Desceliers was a member of a school for chart-makers in Dieppe, where students learned how to make charts and maps for wealthy members of the aristocracy in Europe. The cartographer was commissioned to construct a world map for the wealthy patrons. The map was intended purely for decorative purposes; it has no true projection and cannot be used for navigation. Desceliers' text and features are split in orientation; everything north of the equator is upside down, and everything south of the equator is right side up. Small figures, including both people and animals, on every continent decorate the map.

Girava, Geronimo. "Typo de la carto cosmographic de Gaspar Vopellio Medeburgense." *Google Sites, Old Maps Online Database*. 1556. Last Modified 2014. www.oldmapsonline.org.

Geronimo Girava was the cosmographer to the Emperor Charles V, ruler of numerous regions, including the Holy Roman Empire and Spain. He created this world map during his employment in 1556. Girava's map was based off of cosmographer Caspar Vopel's own map of

the world based on an armillary sphere, meaning it was centered around the earth. The map highlights landmasses in the New World that were conquered by Spain and North America is labeled as “Nueva España.” The cartographer also decorates the map with numerous wind blowers around the world and two European figures each holding a world in their hands.

Pigafetta, Antonio. *The Voyage of Magellan: The Journal of Antonio Pigafetta (1525)*.
Translated by Paula Spurlin Paige. Ann Arbor: Prentice-Hall, Inc., 1969.

Antonio Pigafetta recorded the events that happened during the Magellan voyage around the world, beginning and ending at the Spanish port of Seville. Pigafetta was constantly at Magellan’s side during the journey until his death. This is the only record that has survived of this particular voyage. This journal describes the location of many islands/regions based on latitude and longitude, as well as providing information regarding the newly discovered land, resources present, and the native people. Pigafetta writes many entries in his journal about how the crew had conquered and claimed land for the nation of Spain. In one entry, he explains the crew “raised a large cross on the top of a high mountain, as a sign that this land belonged to the King of Spain.”

Ribeiro, Diogo. “Ribeiro World Map, 1529.” *Historical Atlas of Canada Online Learning Project*. 1529. Last Modified 2013.
http://www.historicalatlas.ca/website/hacolp/national_perspectives/exploration/UNIT_05/U05_staticmap_ribeiro_1529.htm.

Diogo Ribeiro was a Portuguese cartographer, who spent most of his career creating maps for the Spanish government. Ribeiro was commissioned by the Spanish government to create a map that was scientifically correct for all Spanish ships to utilize on their voyages to the Americas. This world map was heavily influenced by the journal of Antonio Pigafetta, which detailed the events and locations of the Magellan voyage around the world. Ribeiro’s map was the first scientific world map. In this world map, Ribeiro does not complete the western and northern edge of the North American continent. Ships decorate all oceans, but are predominant in the Atlantic Ocean region.

Rotz, Jean. “Rotz Atlas.” Reproduced in *Images of the World: Twenty Centuries of World Maps*. Peter Whitfield, ed. London: British Library, 1994: 60-61.

Jean Rotz was a French cartographer and a member of the school of Dieppe. In 1542, Rotz began working for Henry VIII of England, where he finished this world map and eleven regional charts to accompany the map. This chart was made for the English government and remained in the private collection of the royal library for decades. This world map is a double-hemisphere map, in which the New World, Europe, and Africa are all included in the Western hemisphere of the world. The map also shows the boundaries of the New World in darker green and thicker lines than the borders of any other region.

Secondary Sources:

Buisseret, David, ed. *Monarchs, Ministers, and Maps: The Emergence of Cartography as a Tool of Government in Early Modern Europe*. Chicago: The University of Chicago Press, 1992.

Buisseret's book is a collection of essays written by fellow historians who all argue that early modern European maps were not only for navigational purposes, but also played a role in political units and were influenced by various government institutions. Through examination of multiple maps and figures dating from the 16th to the 18th centuries, these scholars prove that maps were no longer used for decorative purposes, but rather influenced nations and their administrative decisions. One scholar, John Marino, examined maps from the early Renaissance era to the mid-sixteenth century. Marino concluded after careful analysis that this time period marked the shift in use of mapping; they went from being created for decorative purposes to holding crucial importance in government matters.

This book is very useful to my project. Buisseret's entire book explains that maps were heavily influenced by governments and monarchs. Thus, the maps were used to spread the ideas governments believed were true and/or important. This supports my idea that maps are propaganda tools used to spread ideologies. Further, Marino's argument presents an interesting view of mid-16th century maps. I add to his argument, explaining 1525-1556 can be categorized as a transitional phase in maps being used as decorative items and items crucial to government matters. The book not only supports my argument, but also allows me to directly connect and add to current scholarship about 16th century maps.

Davies, Surekha. "Depictions of Brazilians on French Maps, 1542-1555." *Historical Journal*, 55:2 (2012), 317-348.

In this article, Davies argues that French maps during this time period depict the native people of the Brazilian territory as trade partners, whereas Portuguese maps depict them as cannibals and savages. Her examination of French and Portuguese maps that date to the mid-sixteenth century shows that the French were only concerned with trading at this time, while the Portuguese wanted to colonize the area. Due to bad relations, the Portuguese did experience hostile and violent treatment from the natives, whereas the French did not. This helps to explain the differences in how each country saw and portrayed the natives. Davies also looks at the experience of Amigo Vespucci and other explorers by examining their letters and accounts about the Brazilian territory. The scholar finds a direct correlation between Vespucci's writings and what is portrayed and written on Desceliers' world map.

This article is extremely useful to my project because Davies research method mirrors my own. However, her research has a different geographic focus with different sources. She looks specifically at Brazil and the writings of numerous explorers, but does not discuss Antonio Pigafetta's journal. Her work aids me in organizing my own paper. Davies also provides a good amount of useful background information about French maps, especially the tendency to create maps as decorative objects that would win the favor of the monarch. Her work even provides a translation of text that appears on the Desceliers map, which I will utilize in my own research.

Davies, Surekha. "The Navigational Iconography of Diogo Ribeiro's 1529 Vatican Planisphere." *Imago Mundi* 55, no. 1 (October 2003): 103. *Academic Search Complete*.

In this article, Davies argues that the illustrations on the Diogo Ribeiro Map of 1529 serve as personal and institutional propaganda. In this article, Davies solely analyzes the 1529 world map created by Ribeiro. She specifically discusses the nontraditional navigational tools Ribeiro includes in his map: a mariner's astrolabe, a quadrant, and a circular declination table. Davies concludes the presence of these navigational tools over the more traditional ones, such as a compass, show that Ribeiro was supporting the idea of cosmography. This work proves maps were used to spread the cartographer's own bias ideas about the world, as Ribeiro demonstrated his support for celestial navigation.

This article is useful to my project in numerous ways. Davies is analyzing one of the same maps I am focusing on. Her insights on the map are much different than my own. Thus, the article allows me to look at the Ribeiro map in new ways with a different perspective. Further, Davies argument supports my idea that maps showed the new possibilities Europeans encountered after the discovery of the New World. Davies argues Ribeiro's map shows his support of cosmography, a new way of thinking about and navigating through the world. Thus, she believes this map portrayed a new way of thinking about the world, which was looking up to the heavens to find your location.

Schwartz, Seymour I. *The Mismapping of America*. Rochester: The University of Rochester Press, 2003.

Schwartz's book argues that many early maps of the Americas contain embellishments, caused by the author's own imagination and/or a deliberate deception. The author explains that these embellishments have forever changed the way people have looked at the Americas since the early 1500s. Schwartz studied multiple maps created from the late 1400s until the 1700s that focus on the Americas along with various journals and records of European explorers. In the book, Schwartz explains the maps in question depicted Europeans desire to expand into the New World in order to gain more riches. He also concludes that many cartographers depicted a desire for a Northwest Passage, connecting the Atlantic and Pacific Ocean, either by drawing the passage into their map or failing to draw a northern boundary on the North American continent.

This book is useful to me, as Schwartz's own conclusions support my own. The author believes maps are full of embellishment that can deceive its readers, serving as a form of propaganda. Further, the book explains that maps changed the way the Americas are look at today, proving maps spread new ideologies. They saw the New World as a chance to expand their influence and gain resources, which is another point I also argue. Finally, Schwartz's work gave me new insight as to why the cartographer I am studying did not complete the northern boundary in North America. Originally, I believed this was due to a lack of information, but Schwartz made me realize there may be another reason: the desire to find a Northwest Passage. This is wonderful insight that will add to my overall argument when talking about how maps showed the Atlantic Ocean was a gateway to the New World and the Eastern World.

Shirley, Rodney W. *The Mapping of the World: Early Printed World Maps, 1472-1700*. London: New Holland Ltd., 1993.

Shirley's book provides informational facts about early world maps; it contains no argument. The book includes both well-known and unknown maps dating from 1472-1700, providing information about almost every important cartographer, mapmaker, and cosmographer of the time. Shirley organizes the maps based on their date of creation. Each map contains a brief description of the map and its elements along with the cartographer and any influence he/she may have had on others.

This book is useful to my paper, as it contains background information on a majority of the cartographers and their maps included in my own work. This information allows me to educate the reader on important information about the individual cartographer, which can aid in understanding any biases or ideologies each would include in their map. Most of the information provided is not common knowledge, allowing me to understand the life and ideologies of each cartographer. The information permits me to discuss the ideologies of mapmakers.

Smith, Billy. *The Ship of Death*. New Haven: Yale University Press, 2013.

In this book, Billy Smith argues that the voyage of the *Hankey*, an English ship, affected many people and events in history, such as the Haitian slave revolution and the selling and purchasing of the Louisiana Territory. Utilizing journals, records, and maps from the colonists on the ship and those affected by them, Smith tracked the voyage of the *Hankey*. The ship set sail from England with the goal of beginning a slavery free colony in Africa. After the failure of the colony, the ship traveled to the Caribbean and North America, before returning to England. The colonists carried yellow fever to all these areas, decimating populations of the places the ship embarked. Smith's book also includes maps that show how the colonists saw Africa.

Although this book's focus occurs long after the time period of my study, Smith's book is still useful to my own research. Smith includes a map created specifically for the colonists' journey to West Africa, which was made in 1794. In regards to this map, Smith argues the map helped to spread the cartographer's ideologies via the antislavery symbol and depictions of the colonists compared to Africans. Thus, Smith's own interpretation of the map and its decorations supports my own ideas. He also concluded a cartographer can include propaganda within their map to spread his own ideologies.

Van Duzer, Chet. *Sea Monsters on Medieval and Renaissance Maps*. London: The British Library, 2013.

In his book, Van Duzer argues that the sea monsters depicted in both Medieval and Renaissance maps are a mixture of the cartographers' own imagination and information from other sources, such as journals of explorers. Van Duzer studied maps dating from the tenth century to maps created in the sixteenth century. All of the maps analyzed contained some sort of sea creature as decoration. These creatures were sometimes used to depict an unknown area to the mapmaker. In his work, Van Duzer explains Sebastian Cabot drew a creature, called the remora, in his map. This was the first depiction of the creature, which was based off of Cabot's own ideas and experiences.

This work is useful to my project, as Van Duzer studies maps from a similar time period as my own. Specifically, Van Duzer discusses the sea monsters on both the Cabot and Desceliers maps. He explains the presence of the sea monsters can represent the ocean as an adventurous and unknown place, which supports my own argument. Further, with the Cabot map, Van Duzer believes the remora on the map is based on the cartographers' own experiences at seas. This proves that cartographers used maps to spread new ideas/findings about the New World, which supports my own ideas. Van Duzer's work is useful because it supports my paper in numerous ways.

Whitfield, Peter, ed. *The Image of the World: 20 Centuries of World Maps*. London: The British Library, 2010.

In this book, Whitfield argues that maps can portray subjective elements and ideologies. Whitfield utilizes a collection of maps dating from the early years of 1109 to modern day maps and cartograms. The author used numerous maps that he found in various libraries around the world, including the British Library. The maps chosen are from significant historical periods. Each map is accompanied by a description and analysis of the specific map and its cartographer. His book explains that a lot of fellow scholars are anxious about interpreting maps, but his work does just that.

This book is extremely useful to my project in two ways. First, Whitfield includes two of the maps I am studying in my own project: the Rotz map (1542) and the Desceliers map (1550). His descriptions of each map aid in providing crucial background information about each cartographer, which is extremely useful to my descriptions about each map and its mapmaker. Second, Whitfield's main argument aligns with my own, as he argues maps contain subjective elements and thoughts. This supports my argument that maps are used as propaganda to spread European ideologies. Thus, this scholar's own work aids in the validity of my own.

Acknowledgments

This project would have never been possible without the support and encouragement of many people. First, and foremost, I would sincerely like to thank Dr. Ruth Herndon for all her help this semester during HIST 4800. Without her support, encouragement, and feedback I would have never been able to complete this research project. I would also like to thank my colleagues in the 2014 Spring Semester 4800 class for all their input and encouragement; a special thank you goes to Mike Horton who provided numerous peer reviews on my paper with insightful suggestions to improve my project. Finally, I would like to thank Evan Spooner for his support and encouragement, who had to hear me constantly talk about this project over the course of the semester.