Globe and Gores by Demongenet

**Cartographer:** Franciscus Demongenet  
**Date:** 1552-1560  
**Size:** 3.5 inches

Probably made in Southern Germany, circa 1560-1580. The 3.5 inch globe comprised of two gilt brass hemispheres joined along the equator supported in graduated gilt brass meridian ring with metal axis on modern turned ebonised oak stand 20.9 cm high. The elaborate and finely engraved miniature globe is engraved with a detailed image of the world, the seas stippled and decorated with four sailing ships and six sea monsters, the land showing mountains and rivers, punched profusely with names, two cartouches left blank. The cartography is based on the 1552 world gores of Demongenet (the fourth plate as identified by R.W. Shirley, Mapping of the World, 105, with Japan named SIPANGE. America marked DEVICCA ANNO 1530; several fictitious islands given; large landmasses to both poles, the Northern marked GROENLANDIA and attached to Northern Russia, the large southern continent marked TERRA INCOGNITA. The globe engraved with lines of latitude every 10° and longitude every 15°, the Arctic Circle, Tropic of Cancer, Tropic of Capricorn and Antarctic Circle all engraved with double line, the graduated equator 0-360° numbered every 10° and alternately shaded every 2°, a half meridian through the Azores 90°-0-90° numbered every 10° and alternately shaded every 2°. The supporting meridian ring graduated on both sides 0-90°, 0-90°, 90°-0, 0-90° numbered every 10° and alternately shaded every 2°.

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

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

References:
*Nordenskiöld, A.E., Facsimile Atlas, Plate XL
*Shirley, R.W., The Mapping of the World, #105, Plate 90, p. 120

*illustrated
The exquisite globe clock, shown above, supported by a figure of Chronos, is one of the few surviving French figural clocks of the Renaissance. It is distinguished from the more common south German examples by the mannerist style of the Chronos figure, by the elegant overall proportions of the clock itself, and by typical French details in the movement, in particular a thin, elongated fusee. The engraving on the globe closely follows the cartography of a small printed globe, of about 80 mm in diameter and datable to around 1560, by the cartographer François Demongenet, of Vesoul in Franche.
Comté. Demongenet’s globe in turn is closely related to two other terrestrial globes, one by Gemma Frisius of 1536 and one by Georg Hartmann of 1547.

This second set of world gores by Demongenet is a neat copperplate engraving in twelve segments. The outline of the world is not much changed from Demongenet’s first set of woodcut gores dated 1552: both follow Mercator (1538 and 1541) in presenting a characteristic broad strait between Asia and North America. More place names are marked on the second map. The stippled sea contains a number of ships and lively sea monsters, and one of two small cartouches sometimes bears a dedication to Claude de la Baume, Archbishop of Besancon.

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