The reason that I love maps and have made a life-long study of them is simply that, aesthetically they continually fascinate me. Each map has a multitude of endless points of fascination – the strange, often imaginary geography, the cultural history displayed, the pure artistry. Maps have been drawn for thousands of years. And during that time, the appearance of each map can very simply be attributed to one thing: the purpose for drawing the map. No, not every map was drawn in order to simply provide directions, or display some selected geographic content. Since they can never show everything (natural or cultural), the map-maker, or cartographer as they came to be called, selected his content based upon the purpose(s) behind the map. Those maps that have survived through the centuries show clearly that the map-maker often had a very different purpose than to simply display selected geographic elements. The type and amount of these non-geographic elements varied widely and while some may be considered purely ornamental decoration, often times they had another more significant reason to be incorporated. Many of these non-geographic elements were placed on maps to satisfy the patron of the map, while others were placed there to provide additional educational value to the potential audience. Some examples include the very decorative “cartouches” that contained the title or textual descriptions; the placement of historical and/or religious events; cities or settlements; or the rendering of exotic animals and indigenous people or even sea monsters. It must be noted that during any period of map making there are those surviving examples that contain no “decorative” or non-geographic elements because, again, it depended on the purpose of the map as determined by its maker.

Of course some will point out that many “decorative elements” such as exotic animals, ships and natives were placed on maps merely to fill-out the empty areas that were relatively unknown to the map-maker. While this may be true, it is more interesting to consider why the cartographer chose to display specific items – Was it to attract his audience with the exotic? Was it to educate his audience? Was he simply passing on information from sailors and travelers?

In the book *Art and Cartography* (edited by David Woodward), he discusses all forms of art associated with maps, including coloring, lettering and ornamentation. Woodward states that it has been commonly assumed that the history of cartography can be divided into two distinct phases: a “decorative phase”, in which geographical information was usually portrayed inaccurately, and a “scientific phase”, in which decoration gave way to scientific accuracy. The famous cartographic historian Leo Bagrow delimited the subject matter of his general work in this way: “This book ends where maps ceased to be works of art, the products of individual minds, and where craftsmanship was finally superseded by science and the machine; this came in the second half of the eighteenth century.” In all but the most narrow definitions of “work of art,” it can readily be seen that art and science have coexisted throughout the history of mapmaking, as in the instance of starkly functional *portolan* charts existing contemporaneously with fanciful and moralistic medieval *mappamundi*. 
This definition of the term “work of art” is frequently equated with maps’ ornamental elements and nothing more. The term evokes intricate work on the cartouches, robust putti, sailing ships, animals, native customs, sea monsters, and other embellishing paraphernalia that account for so much of the decorative appeal of early maps. In my opinion the attraction and lure of these early, “pre-scientific” maps is their total artistic effort: both geographical and “ornamental”.

From an educational perspective, one of the earliest “decorative elements” were the illustration of animals and “monstrous races”. Wilma George in her 1969 book Animals and Maps provides a very detailed discussion of how various real and imaginary animals were displayed on maps from the medieval period onwards. However, the most of the illustrations in her book really did not do the subject justice.

On the left is the depiction of a ruler at Constantinople on the first century Pugeting Table (#120)

As new lands were reported and appeared on the maps so new animals and the local population were written about and depicted on the maps. Many explorers wrote about the people as well as the conformation of the coastline. Many of the cartographers used this information fully and their maps showed not only the shape of continents and islands but also many of the animals and people belonging to particular parts of the world. As new lands became more accurately and more fully delineated so more animals, exotic cultural features and people were to be found on the maps. Rulers, real and symbolic, were often the first people to appear on maps.

It seems then that reports of discoveries of new lands, of coastlines or islands often travelled from one country to another rapidly to influence the cartographers, the incorporation of new peoples into the map was either the results of drawings brought back by the explorers, or the interpretation from textual accounts. Catalan maps of the late 14th and early 15th centuries, for example, derived at second hand from reports of Marco Polo’s journeys.

Note that the numbers in parentheses reference the complete monographs on each of the referenced maps on this website.

One of the most elaborate examples of this art form during the medieval period is the profusely illustrated Hereford mappamundi (#226). The purpose of this world map was thought to be for educational purposes, particularly to stress the teaching of the Christian faith. After all, the function of most European mappaemundi was primarily didactic and moralizing and lay not in the communication of geographical facts. This was important because it came at a time when the general population was uneducated and very
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provincial. The factual information on many European medieval world maps is a blending of historical events and geographical places, a projection of history onto a geographical framework. As with the medieval popular illustrations, in which a story is told by the simultaneous portrayal of various stages of the narrative within a single frame, a mappamundi not only represents static geography but is also an aggregation of historical information the map-maker considered important with regard to his audience, no attempt being made to separate or identify the two types of information. In the Hereford map they could revel in this pictorial description of the outside world, which taught natural history, classical legends, explained the winds and reinforced their religious beliefs. Other similar elaborate medieval mappaemundi include the Ebstorf from 1235 (#224) and the Vercelli from ca. 1200 (#220.3). They too contain a large number of illustrations to reveal the world along with its natural flora, fauna and cultural elements, both past and present.

As part of a famous “family of maps”, the El Burgo de Osma map of 1086 (#207.14) is from the Beatus family of maps and carries a very typical religious theme throughout this world map. The special objective, or purpose of the cartographer was to portray the spread of the Christian Faith over the known world through the efforts of the twelve apostles. This religious theme is explicitly expressed most clearly on the El Burgo de Osma mappamundi in a series of pictures of the twelve apostles; each apostle is located approximately in the locality where tradition fixed his preaching and his diocese.

The Psalter mappamundi of 1225 (#223) has only the depiction of the “monstrous races” in southern Africa.

Also during the medieval period, the anthropomorphic maps are examples of geographic maps in the form of human figures and/or religious imagery. Some surviving exemplars include the T-O Noahic map from Jean Mansel’s La fleur des histiores by Lambert of St Omer from the 15th century (#205) showing the three continents settled by the three sons of Noah: Shem, Ham and Japhet. Other examples include the maps of Europe by Opicus de Canistris (#230) in the late 13th century.

Like the Hereford and Ebsorf mappaemundi, the Catalan Atlas of 1375 (#235) is another example of a lavishly illustrated world chart, based somewhat upon the portulan [navigational chart] tradition.

It is because of these wondrous illustrations that I fell in love with old maps, and one of my all time favorites is the Borgia mappamundi from ca. 1450 (#237). This world map, oriented with the South at the top, was engraved on two copper plates riveted together and contains many textual legends, illustrations of 20 maritime vessels, fauna and people from all three of Wilma George’s “regions”: Ethiopian, Oriental and Palearctic. This mappamundi is truly a work of art and a true story-telling device.

Another magnificently illustrated map is the Carta marina et Descriptio septentrionalium terrarum ac mirabilium rerum in eius contentarum, diligentissime elaborata Annon Domini 1539 Veneciis liberal itate Reverendissimi Domini Ieronimi Quirini [A Marine map and Description of the Northern Lands and of their Marvels, most carefully drawn up at Venice in the year 1539 through the generous assistance of the Most Honourable Lord and Patriarch Hieronymo Quirino] by Olaus Magnus. This map takes the viewer on a very detailed journey that is cultural, legendary and naturalist in scope. The purpose of this map? Olaus Magnus (1490-1557) did not like the map of Scandinavia in the 1482 edition of Claudius Ptolemy’s Geographia. The classic Ulm text, a translation of the Greek’s principles of geography and cartography formulated in the second century, purported to have the most current and accurate maps available at the time and was a reference work of great scholarly importance. But Olaus knew the map of Scandinavia was
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hopelessly wrong. To correct the erroneous ideas that most Europeans, especially southern Europeans, had about his native land, he made his own map. Published in 1539, the Carta Marina, a wall map in nine sheets, was the first large-scale map of any part of Europe. Also, the title makes clear that Olaus intended his map to be used by navigators, as do the navigational elements depicted on the map: four large compasses, rhumb lines indicating directions from them, a pair of dividers, and distance scales. This map captures a “snapshot” of the human activity in Scandinavia in the 16th century.

The following images are taken from the monographs on this website (www.myoldmaps.com) and represent some of my favorite examples as to why I love to study maps. Old maps contain a cultural history, a folklore history, insight into the beliefs and outlook of the time period in which they were made, a “snapshot” of the geographic and cosmological knowledge, and, sometimes, the political/religious pressures placed upon the map-makers.

A ruler depicted in Antioch, Turkey on the Puetinger Table (#121)
The Carta Marina by Olaus Magnus, 1539 (#366) This map contains a large number of both land and sea-based creatures (animals, people – real and imagined) Selected detail images are shown below, a full account is in monograph #366
The Medieval Period

The Hereford Mappamundi, 1290 (#226)
An excerpt from the Hereford mappamundi showing southern Africa with the display of “monstrous races”, unicorns, lizards, centaur, blemyae, rhinoceros (#226)
The El Burgo de Osma Beatus mappamendi (#207.14), 1086, showing the distribution of the twelve apostles and a skiapod in the “fourth part of the world”, the antipodes.

A display of the “monstrous races” on the Pslater mappamundi of 1225 in southern Africa (#223). Like those on the Hereford and Ebstorf mappaemundi, among the monsters of this region are Dog-headed Folk and people with heads in various stages of aggressiveness, having either descended between their shoulders or else absorbed the entire trunk of the body. Besides these there are cannibals, a race with six fingers, Troglostyles, Serpent-eaters, Skiapodes, and a nation that obtained shadow from the hugeness not of their foot but of their lip; tribes also without tongues, without ears, or without noses; others who, having only a little hole for mouths, were forced to suck their food through a reed;
Maritime Aethiops with four eyes; and beings who never walked, but crawled on hands and feet. These races, fourteen in all, come mostly from the writings of Solinus; many of them occur also on Ebstorf, on Hereford, or on both.
Mansa Musa, King of Mali, detail of the map of North Africa on the Catalan Atlas, 1375 (#235)

Mansa Musa, King of Mali in North Africa from the Catalan Atlas of 1375. Below is the Marco Polo caravan and Chinese junks (#235)

The Polo caravan in Asia on the Catalan Atlas, 1375 (#235)
An attempt at illustrating a Chinese junk located in the Indian Ocean, along with a local ruler on the Catalan Atlas, 1375 (#235)

Detail of the Great Khan on Waldseemüller’s 1516 Carta Marina (sheet 4) #320
The Borgia Map, 1410 detail: Persian Gulf, Southern Africa (South at the top) showing ships at sea, explorers, farmers, camels, griffins, horses, deer, dog-headed men, and dragons (#237)
Borgia map 1410 detail: Asia (South at the top) displaying warriors, farmers, religious ceremonies, an elephant, horses, a griffin, wolves, ships, camels, oxen, lions, etc. (#237)
Catalan-Estense mappamundi from 1450 (#246) detail: Northern Asia, India, showing the giant chasing the fox (upper left), the Polo-like caravans, Caspian Sea and Sri Lanka, and in the upper left-center, east of the Armenian plateau where the Tigris and Euphrates Rivers are shown originating, is Mount Ararat and Noah's Ark perched on top. A northern European ship-type is shown in the Persian Gulf. Three unidentified rulers of various kingdoms are depicted in Arabia and India.
An unidentified Asian ruler, a griffon, or black vulture, leopard, ox and polar bear are displayed in northern Asia on the Genoese mappamundi, 1457 (#248)

Natives occupying remote islands in the circumfluent ocean on the world map by Hanns Rüst, 1480 (#253.2)
American Indians attacking an alligator in the areas of present-day Virginia, from Vincenzo Coronelli’s 1690 map (#488)

An Indian settlement, canoe building and an alligator attack along the Mississippi River from Vincenzo Coronelli’s 1690 map, America Settentrionale . . . (#488)
Patagonian giants, a monkey and cannibals in South America, from G.J. Blaeu’s 1673 map Nova et Acurata Totius Americae (#482)

Armadillos, hogs, deer, lion, a turtle, a Blemyae (a creature who have mouths and eyes on their breasts from the writings of Isidore and Solinus) and an Amazon on the map of Guiana by Hondius, 1599.
A very elaborately drawn map of South America by Evert Gijsbertsz in 1596, the Tabula geographica ac thalassographica in qua tota Peruana ac magna Mexicanae pars cum suis insulis accurate describunturi depicting Europeans, South American natives and animals (#365.1)
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The Gulf of Mexico, the Caribbean, and Northern South America, 1536–40

Detail: people in northern South America
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Indians in Brazil on Cornelis de Jode’s map Brasilia et Pervvia, 1593 (#432)
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Indians portrayed as cannibals in A.F. Langren/ Linschoten’s map of South America, 1595 (#436.1)

Detail from Waldseemüller’s 1516 Carta Marina of the prophet Moses kneeling before Mount Sinai and receiving the two tablets of law (sheet 7) #320
Emperors displayed on the 1559 nautical chart by Matteo Prines

On traditional manuscript nautical charts, many of the decorative elements were optional: the person commissioning the chart could choose to have various elements added to a basic chart, including images of cities, animals, trees, ships, and sovereigns. On sumptuous nautical charts made in the 14th century, the sovereigns depicted are in North Africa, but on later charts, sovereigns in Asia and sometimes Europe appear as well.
Desert encampments and deer from the map Chinae olim Sinarum regionis, nova descriptio by Ortelius/Georgio, 1598 (#410.H2)
Indians, a lion and Patagonian giants in South America in the Queen Mary I Atlas by Diogo Homem, 1558 (#395)
From the map Russiae, Moscovia et Tartariae Descriptio by Abraham Ortelius, 1598: “The Kirgessen people live in troupes or hordes. They have the following custom: when a priest performs a religious ceremony, he obtains blood, milk and dung of beasts of burden, and mixes it with earth. He pours this in a specific vessel and climbs a tree with it, and when there is a gathering, he sprinkles it over the people, and this sprinkling is considered to be divine, and is worshipped. When someone of them dies, that person is hung up in a tree by way of burial.” (#410.6)
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Eastern traders on the Nova absolutaque Russiae Moscovia et Tartaria, by Anthony Jenkinson 1562 (#410.6)

Ivan the Terrible and Anthony Jenkinson
Detail from *Regionum Septentrionalium* [A New Description of the Northern Regions], 1570, by Anthony Jenkinson and Sigismund von Herberstein
The legendary Prester John in Africa from Gerard Mercator’s famous World Map, 1569  (#406)
Anther map that profusely populates the seemingly unknown/unexplored Southern Continent (i.e., *Terra Australis*, Antarctica) is the 1597 world map by Giuseppe Rosaccio, now in the Liechtenstein Map Collection (Houghton Library). This is apparently another example of *horror vacui* [fear of
empty spaces] since Antarctica was not actually sighted until 1820 by a Russian expedition led by Fabian Gottlieb von Bellinghausen and Mikhail Lazarev. Below are some extracts from this world map. Obviously the land is imaginary and many of the images appear to be those from the New World of the Americas, Africa and Asia. The people and settlements appear to be engaged in many of the activities associated with the indigenous people of the Americas. This world map can be seen at the Harvard Library website:

https://curiosity.lib.harvard.edu/scanned-maps/catalog?utf8=✓&exhibit_id=scanned-maps&search_field=all_fields&q=Universale+descrizione+di+tutto+il+mondo
American Indians on 1606 map of America by Jodocus Hondius (#447.1)

Below are depictions of a “Greenlander” fishing and natives in the South Atlantic from the Hondius
Indians in Virginia on Ralph Hall’s 1636 map (#466)
The cannibalistic scene on the island of Java on Laurent Fries’s Carta marina of 1530.
The cannibalistic scene on the island of Java on Waldseemüller’s Carta marina (sheet 12) #320.

Cannibal butchery on lille de geans or the Island of Giants from the 1547 Vallard Atlas #381.2.
Natives, animals and cynocephali (dog-headed) cannibals in the hypothetical southern continent (Australia?). This scene was based upon Marco Polo’s description of the Andaman Islanders. Below is another cynocephalus in northern Asia and beside him the words “monstrous men”. Pierre Desceliers’s Planishere, 1550 (#378)
Scenes from Canada with a unicorn and natives attacking a flock of cranes. (#378)
Indigenous People on Early Maps

Africa on the Pierre Descelier’s Planisphere, 1550 (#378)

Detail: Africa portraying a blemmya, a five-armed man, miners, a rhinoceros.
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Detail from Martin Waldseemüller’s 1516 Carta Marina showing the monstrous races of men enclosed by mountains along the northern edge of the world map (sheet 3) #320
In the legend: SAMOEDORUM RECIO. Habitatorcs vivunt ex venacionibus vestes ct tabematula sunt ex pellibus bestiarum. habent enim mirabilem modum tractandi cum mercatoribus, servunt tartaris, carent blada, [The Region of the Samoyeds. The inhabitants live from hunting, and their clothes and tents are made of animal skins; they have a remarkable way of dealing with traders; they serve the Tartars, and have no wheat]. The term Samoyed was applied to some of the indigenous peoples of Siberia.

Detail from Martin Waldseemüller’s 1516 Carta Marina showing a man from Senegal (sheet 6)
Patagonian giants, warring natives and a ruler in South America on Pierre Desceliers’s Planisphere, 1550 (#378)
Detail: Northern Asia and Zipangri [Japan], 1550, displaying miners, idolaters, an elephant, a griffin, along with a variety of settlements – oriented with South at the top. (#378)
Another portion of the Carta Marina by Olaus Magnus displaying reindeer, horses, ice fishing, foxes, snakes, a lion, beaver, boat building, hunting, and warriors on ski (#366)
Scandinavian people engaged in a variety of activities: boat building, warfare, and fishing
Detail of natives in Java from the Vallard Atlas of 1547 #381.2
The Vallard Atlas of 1547 (#381.2) was profusely illustrated with native people, this scene is from the map of South America. #381.2
The Vallard Atlas of 1547 (#381.2) was profusely illustrated with native people, this scene is from the map of South America.

The Vallard Atlas, the map of Canada, showing European settlers, native people, bears, dogs, foxes, deer hunting (#381.2)
The Vallard Atlas (1547), the Central America map showing very high detail images of people and even Mexico City (oriented with South at the top)
Detail of Kings and hunting scene from the Vallard Atlas map of Europe #381.2
Below is the map of the Arabian and Red Seas from the Vallard Atlas of 1547 showing kings/rulers in Saudi Arabia, men on camels and a lavish dinner on the right panel with satyrs and costumed people on the left panel (oriented with South at the top)

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A page from the Miller Atlas of 1519 (#329.1) by Lopo Homem, Pedro & Jorge Reinel, the Indian Ocean shows numerous ship types (European and Arabic), palm trees, castles, natives, a lion, one-horned rhinoceros, elephants, camels, horses and birds. Detailed view below.
A 1555 map of South America (straits of Magellan) from the Cosmographie Universelle by Guillaume Le Testu (#378)
A 1555 map of Florida from the Cosmographie Universelle by Guillaume Le Testu (#378)
A 1555 map of South America (oriented with West at the top) from the Cosmographie Universelle by Guillaume Le Testu Amerique Du Royaume de Giganton a la rivere de la Plata (#378)
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Indigenous people in Asia on the 1593 map by Gerard de Jode
During the 17th century several cartographers in Europe began providing illustrations of people who were, in their minds, representative of the area being mapped. John Speed, Willem Bleau, Jodocus Hondius and Nicholas Visscher were all practitioners of this style of presentation. These side-panels attempted to display the European perception of what the typical people in each region dressed and looked like. Below are some examples, grouped by continent, beginning with John Speed’s 1626 Africa and Willem Blaeu’s 1644 Africa. Note that each illustration is labeled with the location of the people depicted.
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Asia
Indigenous People on Early Maps
Europe
Indigenous People on Early Maps

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Natives in the Americas on the map by Jodocus Hondius, 1607

This portion of the 1700 map of Asia by Heinrich Scherer illustrates the various missions of the Society of Jesus (legend in right lower corner). The stunning title cartouche features members of the various Asian races kneeling at the foot of the crucifixion (#492)
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Mexican natives in a cartouche on the 1700 map of Mexico by Scherer (#492)

A group of hunters in Canada on a map by Scherer (#492)
South American natives paying homage to Christ on a map by Scherer, demonstrating that the purpose of his maps were the prothletization of natives from the newly conquered lands (#492)

While everything until now has been from a European perspective, the Japanese also presented their view of the world’s people on their maps.
Continental Map with Scenes of Forty-Eight Foreign People (Asia and Africa), late 18th century, manuscript (a pair of six-fold screens), Kobe City Museum
Two couples, a continent apart, live out their daily lives next to each other on the map.

Arranged in boxes around the continents, pairs of model citizens, dressed in culturally appropriate garb, go about their daily lives. Next to Madagascar, an African couple, draped in white linen, tends to a long-horned cow; across the embossed border, a Chinese man gestures at incoming ships, while his wife shades her face behind a fan. The map of Europe and America juxtaposes an Inuit family, backed by a whale-filled sea, with two expensively dressed Europeans overlooking a bustling town. Throughout, there are warriors, traders, musicians, fishermen, large and small families, and even, in the bottom left corner of the Africa/Asia map, a cannibalistic duo.

Americans rub elbows with Europeans.
Bankoku Sōzu, map of the world accompanied by a sheet showing the peoples of the world. 1645, woodcut, 134 x 57.6 cm, Kobe City Museum of Namban Art
Unknown Author. Bankoku Ezu: Sekai zu [Map of the World and Twenty-eight Famous cities], Momoyama to Edo period, 17th century. Manuscript – a pair of eight-fold screens. The Museum of the Imperial Collections, Sannomaru Shōzōkan, Tokyo, 178 x 465 cm

Sekai roku daishu, 1850, polychrome woodcut print, 35.5 x 50.5 cm
Bankoku jinbutsu no zu [People of many nations]
The map is richly embellished with costumed figures in three rows depicting the peoples of the world, with vignette scenes of a paddle steamer on the St. Lawrence, the South American Pampas, the Sphinx, and village scenes in Indo-China and New Caledonia.

The map reports on the most recent discoveries in the North Pole, with Nansen having reached 86° 14' in 1895. Similarly, the south polar regions are beginning to take shape, although only the discovery of the Arctic continent by James Clark Ross in February 1842 is reported in the western hemisphere. Within the map there is considerable information on shipping routes and sailing times to destinations around the world, such as: London to the Cape of Good Hope 17 days, to Mauritius 40 days, and to Australia and New Zealand 45 days.
Fascinating set of Ethnographic Images of various peoples of the world, 1855.

These striking pedagogical prints with ethnological subjects, including Australian Aborigines, a Maori, a Hawaiian, a tattooed Marquesan and a Papuan, were designed by the Anglo-German geographer Ernst Ravenstein and Thomas Turner. They exemplify the mid-19th century European obsession with the taxonomy of racial types. This set of pictures includes peoples from all four continents:

- Oceanic Group
- American Group
- European Group
- Monosyllabic Group
- Turanians
- Caucasians
- Persians
- Indian
- African

Of note, the Hungarian is placed in the Turanian Group. Turanism or Pan-Turanianism is a nationalist cultural and political movement born in the 19th century, to counter the effects of pan-nationalist ideologies like Pan-Germanism and Pan-Slavism. It proclaimed the need for close cooperation or alliance between culturally, linguistically or ethnically related peoples of Inner Asian origin from Turkic peoples.

This political ideology originated in the work of the Finnish nationalist and linguist Matthias Alexander Castrén, who championed the ideology of Pan-Turanism - the belief in the racial unity and future greatness of the Ural-Altaic peoples. Castrén concluded that the Finns originated in Central Asia (in the Altai Mountains), and far from being a small, isolated people, they were part of a larger polity that included such peoples as the
Magyars, Turks, Mongols, etc. It implies not merely the unity of all Turkic peoples (as in Pan-Turkism), but also the alliance of a wider Turanid race, also known as the controversial Uralo-Altaic race, believed to include all peoples speaking “Turanian languages”.

Like the term Aryan, Turanian is used chiefly as a linguistic term, equivalent to Ural-Altaic linguistic group. Although Turanism is a political movement for the union of all Uralo-Altaic peoples, there are different opinions about inclusiveness. In the opinion of the famous Turanist Ziya Gökalp, Turanism is for Turkic peoples only, as the other Turanian peoples (Finns, Hungarians, Japanese) are too different culturally. So he narrowed Turanism into Pan-Turkism. The idea of the necessity of “Turanian brotherhood/collaboration” was borrowed from the “Slavic brotherhood/collaboration” idea of Panslavism.

According to the description given by Lothrop Stoddard at the time of first world war:. Right across northern Europe and Asia, from the Baltic to the Pacific and from the Mediterranean to the Arctic Ocean, there stretches a vast band of peoples to whom ethnologists have assigned the name of “Uralo-Altaic race”, but who are more generally termed “Turanians”. This group embraces the most widely scattered folk-the Ottoman Turks of Constantinople and Anatolia, the Turcomans of Central Asia and Persia, the Tatars of South Russia and Transcaucasia, the Magyars of Hungary, the Finns of Finland and the Baltic provinces, the aboriginal tribes of Siberia and even the distant Mongols and Manchus. Diverse though they are in culture, tradition, and even physical appearance, these peoples nevertheless possess certain well-marked traits in common. Their languages are all similar, and, what is of even more import, their physical and mental make-up displays undoubted affinities.

Rarity

These images are very rare. OCLC locates only a single example, in the American Museum of Natural History.
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207.14 Beatus El Burgo de Osma mappamundi, 1086
223 Psalter mappamundi, 1225
224 Ebstorf mappamundi 1235
225 Matthew Paris’ Itineraries, 1250
226 Hereford mappamundi 1290
232 Ranulf Higden, 1350
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248 Genoese mappamundi, 1457
249 Fra Mauro mappamundi, 1459
253 Rudimentum Novitiorum, Map of Palestine, 1475
253.2 Hanns Rüst mappamundi, 1480
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322 Piri Re’is map, 1513
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365.1 South America by Evert Gijsbertsz in 1596
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488 Vincenzo Coronelli’s 1690 map America Settentrionale . . .
Early Japanese Maps of the World