The Duchy of Cornwall map (ca. 1286) belongs to a series of Anglo-French early medieval mappae mundi that include the Munich Isidorian T-O map (1130, #205), the Psalter map (ca. 1262, #223), the Ebstorf map (ca. 1300, #224), the Hereford map (ca. 1300, #226), the Ramsey Abbey Higden map (ca. 1350, #232), the Aslake map (ca. 1360). The following description is excerpted from Dan Terkla’s “The Duchy of Cornwall Map Fragment (c. 1286)” in his A Critical Companion to English Mappae Mundi of the Twelfth and Thirteenth Centuries (2019), the latest critique of this often referenced medieval mappa mundi.
According to Terkla the *Duchy of Cornwall* map is misleadingly named: in its current state it is neither a complete map, nor does it have any cartographical relation to the southwestern English county of Cornwall. The fragment is so labeled because it belongs to the Duchy of Cornwall, which was created as the first English duchy in 1337, when Edward III (1312-77) granted the title and what was then the earldom of Cornwall to his son, Edward of Woodstock (1330-76), the Black Prince. More precisely, then, the map belongs to the duke of Cornwall. Since 1337, the title has been held by the monarch’s eldest son; the current duke is HRH The Prince of Wales - Prince Charles.

Terkla states that the surviving *Duchy* fragment illustrates the talents of its maker (or makers), in the clarity and confidence of its fine Gothic *textualis quadrata* book script and in what we might call “the personalities of its fauna and ‘monstrous peoples.” The fragment's attributes point to an artist familiar with monumental *mappa mundi* design, a knowledge of source texts, a scribe or scribes from a sophisticated urban scriptorium and an ambitious patron of high standing with an eye for spectacle and desire for self aggrandizement. The fragment measures 24.4 in. X 20.8 in. in width (62 cm x 53 cm). When it was complete, the map’s diameter was approximately 62.2 in. (158 cm) and its circumference around 195 in. (495 cm). This means that the map’s circular depiction of the *orbis terrarum* would have been some 10 in. wider than the *Hereford* map’s (#226), which measures 62.5 in. in height and 52.2 in. width (159 cm x 133 cm). The complete *Duchy* map’s diameter would have matched the height of the *Hereford* map’s large calfskin. To visualize the complete *Duchy* map’s size, we can think of its outer oceanic ring reaching from the base to the apex of the *Hereford* map.

To add another point of comparison, the *Duchy* and *Hereford* maps would have been dwarfed by the *Ebstorf* map (c. 1300, #224) at 140.6 in. (357 cm). The *Ebstorf*’s diameter would have extended a rather amazing 78.3 in. (199 cm) beyond the *Duchy* map’s and 88.39 in. (225 cm) beyond the *Hereford* map’s. Their sizes indicate that these *mappae mundi* were designed for public display and as visual aids for monastic and canonical education. All three would have been invaluable complements to the verbal and visual texts that informed their creation and the scores of others used by their audiences.

There is no reason to assume that the fragment was anything but an oriented T-O map: it had East at the top and features a circular representation of the *ecumene* [known inhabited world], encircled by the *Ocean River* and a set of anthropomorphized wind heads. The map presented the three landmasses commonly featured in this genre, with each being separated from the other by an aqueous Greek cross: Asia at the top, above the T’s crossbar; Europe on the left, below that crossbar; and Africa on the right, also below the crossbar. Europe and Africa would have been separated by the Mediterranean Sea, and Europe and Asia by the rivers Don and Nile. Considering that the *Ages of Man* at the bottom of the map functioned as a *memento mori*, it might have centered on Jerusalem, like the *Psalter* (#223) and *Hereford* maps. Firmly situating the *Duchy* map in its genre are its conventionally idiosyncratic representations, in southwest Africa, of exotic fauna and of what we might call, with apologies to Shakespeare and a nod to Michel Foucault, its “Band of Others”.

Because of the line along which the extant fragment was cut from the whole, it shows only a part of southwest Africa in which there are no inscriptions or vignettes denoting cities or towns. (Juxtaposing images of roughly this area on the *Hereford* map and *Duchy* map yields similar results.) The *Duchy* map does show and name a few geographical features: the most prominent is the ‘*fluvius Nyli*’ [Nile River] which flows
over half the way across the fragment. Its legend appears at its western end, where the head of the river is encircled by what the map tells us is the source of the 'fons nulcol' [Nuchul's source], perhaps following Pomponius Mela (#116), who 'regarded the name as a corruption of the word Nile.'

Second in prominence is a stain on the edge of the large hole at the bottom left of the fragment. This is 'montes hesperii' [Mountains of Hesperides or 'western mountains']. Just above the mountain and slightly to the right/south is the nearly illegible legend for the 'ethiopia deserta' [Ethiopian desert]. Between the desert and the source of the Nile/Nuchul is the legend for 'lac-ens bastasui-ctur' [Lake Bastasuitur]. Finally, moving to the top left corner, we find the region thought to be inhabited by what the Hereford map labels as 'barbari': the 'provincia mathabres'. The Natabres are sometimes associated with other "barbarian" races, the Gaetuli and Garamantes, but the Duchy map does not depict them.

The text block in the lower right corner describes the results of the world survey mandated by Julius Caesar (100-44 BCE) and carried out by Nicodoxus (the East), Didymus (the West), Teodocus (the North) and Policlitus (the South). According to the inscription, the southern part has 'insulas septemdecim' [seventeen islands]. Unfortunately, the fragment contains only eight; two are missing text, and five others are probably Fortunate Islands. The first sits right on the fragment's top cut line, and the one just below it has had its lower portion torn away. The other six legends are complete and legible. The island on the cut line has lost part of its legend, and the remainder is mostly illegible, but it might refer to the fish-eating Ichthyophagi. Second, and just below it, is the island with its lower section torn away. It bears an incomplete and amended inscription from Solinus' third century Collecteana rerum memorabilium: 'Gauleon insula ubi nihil vivit serpent cuiusque t-erxracm fugit' [The island of Gauloena, where no serpents live, [and] whose land they flee].

Following the Atlantic curve, we come to the third island, 'Gorgades insula qcuae> a feminis toto corpe-cre hispidis incoluntur' [the island of the Gorgons where hirsute women dwell]. Fourth is 'insula membriona' [Membriona Island], 'the westernmost of the Canary Islands'; for western geographers it was the occidental limit of the world and marked zero degrees longitude. The fifth is labeled 'fortunata insula' [Fortunate Island], of which there were either five (Pliny) or six (Solinus, Martianus Capella). The Fortunates were often confused with the Canaries and associated in the classical period with the Islands of Bliss. In David Watson’s glorious translation of a Horatian epode, they are ‘where the untilled Earth yearly renders Fruit, and the unpruned Vines flourish, where the Olive-Trees are loaded with Fruit, and the ripe Fig adorneth its own branch.

Leaving this ancient paradise, we come to island six, 'insula hesperidum sororum, where Hesperus’ daughters, the Hesperides, 'with the aid of a watchful dragon: kept watch over a tree bearing golden apples. The final two westerly islands on the fragment are less easy to identify and might illustrate the conflation of 'Fortunate' and 'Canary'. Islands seven and eight are labeled, respectively, 'Grata insula' and 'cenorion' 'Grata' is likely a form of gratus ('pleasing' or 'agreeable') and so probably names a Fortunate Island. 'Cenorion' is probably Canaria, another Fortunate Island. It is situated very near where 'insula canaria plena magnis canibus' [the island of huge dogs] is located on the Hereford map.

Returning to the northwest and the Duchy fragment's upper left, we see what seem to be the midsections of two adjacent sets of laddered enclosures running roughly vertically. These boundaries recall the vestigial Roman centuriation lines on the Anglo-
Saxon Map (#210), political boundaries that signify control of an area and its residents, or at least the dream of control. With two exceptions, the fauna and twelve monstrous peoples here are boxed off from each other. Each species representative on the fragment has been put in its place, literally and figuratively: contained and arrayed for examination, marveling, even ogling.

The left/northern set contains seven representations of the usual unusual fauna found on maps of this genre, along with descriptions, some partial, of five monstrous peoples that are without drawn representatives. The right/southern set contains seven representations of this “Band of Others”, along with two serpents, the 'iaculus' and the 'surtalis'; and two giant ants, representatives of the species 'formice' (from the Latin formica, 'ant'). All told, then, the map presents and describes eleven fauna, counting the two ants and twelve “Others”. Some of the fauna have similar features: the 'parandrus, 'pantera, 'catofeplas, hyena and rinosceros all resemble the same friendly dog; and the two smiling, spotted serpents with pointed ears are nearly twins. Except for the northward-facing Anthropophagus, the “Others” all turn their backs to the north and face south. None are clothed, nor do they have genitalia; their facial expressions are generally benign.

Beginning in the upper left corner and moving downward/westward, we first find the 'parandrus, a bear/ibex mix with cloven hooves, that camouflages itself by taking on the appearance of its surroundings. The parandrus looks up to what seems to be an inscription from Solinus: 'Gens ista summa regie potestatis cani tribuit unde sibi quiddam frivolus augurantur. This describes the Psambari who, like the Ptoebari and Ptoemphani, have a dog for a king and infer his commands from his movements. This race is neither named nor drawn on the fragment, but might have appeared just above the caption. Just below the parandrus are the second and third animals: the pantera; the panther, and the catofeplas, a confused spelling of catoblepas, a species of buffalo, antelope or gnu. The name comes from the Greek, “that which hangs down”; and we see that its head looks too heavy to lift. Were the catoblepas able to look someone in the eye, it would instantly kill that person. The panther, says Isidore of Seville (c. 560-636), befriends all creatures but the dragon; he describes them as covered in black-and-white circles resembling eyes, with sweet breath. The female can only give birth
once, since her cubs claw her womb. The *pantera* and *catoblepas* face each other and gaze upward/eastward like the *parandrus*.

In between the *catoblepas* and *pantera* is a tightly boxed inscription that seems to describe the *Serbatae*, a race that can grow to twelve feet and that has an unwholesome look. Here a horizontal crease runs from the *pantera* to the right/southward to the 'Gorgades insula' and aligns with the two holes cutting through the Ocean River. In the same area, a legend runs eastward along the Nile's bank, just behind the *catoblepas*, informing us about the fourth and fifth animals: 'fluvius nyli. cocodrillos 7 let] ypotamos gig nit' [the River Nile gives birth to crocodiles and hippopotamuses]. In other words, the crocodile and hippopotamus are born in the Nile, as Isidore tells us.

Below the containers for the *pantera*, *catoblepas*, and text box are the sixth, seventh and eighth animals: the 'hyena', 'elephants' and 'rinoseros' The hyena and rhinoceros look much like the *pantera* and *catoblepas*, that is, like friendly canines. The names 'elephants' and 'rinoseros' label the animals' left sides, as they face northward. The hyena’s name floats above it, and it faces southward. Above the hyena's name, a legend describes a race that eats brined, and so hardened, locusts or shellfish, but not for more than a year. They appear in Solinus, and the legend's final clause might be an allusion to his 'certo tempore' [a fixed time], which implies that these people follow this diet only when necessary. They are the *Artabatians*, whose name would have appeared to the left of the inscription’s first word, just past where the map was cut.

Above the elephant appears an inscription noting that the 'Azazei' (Azachaei) devour elephants they have hunted and captured. Appearing near the western end of this faunal frieze is the smiling 'rinoseros' Solinus tells us that it battles with elephants by attacking their vulnerable stomachs with its sharp horns. Above this animal is a legend that is difficult to read but that probably names the *Cynocephali*, the dog-headed people, another name for the nearby *Cynomolgus*.

Beginning at the bottom or southwestern end of the “Band of Others”, we first meet these *Cynomolgus*. The illustration shows a *Cynomolgus* holding what seems to be a right human leg in his left hand. He grasps it by the quadriceps and has the knee in his mouth. In his right hand, he holds what looks like a winnowing fan. The inscription provides no information on the dog-head’s meal, revealing only that the *Cynomolgus* have the jaw and large mouth of a dog. Above the *Cynomolgus* is the second monstrous representative, an *Anthropophagus* with wildly spikey hair, who faces west, seemingly looking at the hyena. This *Anthropophagus* holds a human leg in each hand. Like his near neighbor, he has a right knee in his mouth. Although his caption is redundant - it tells us that “Anthropophagi eat human flesh” - it does confirm that the flesh is human.

The third representative, the *Himantopede*, appears just above, just east, of the *Anthropophagus*. The ink of his forearm and *baculum*, or walking stick, runs across one of the rows of stitching holes discussed above. He has dark, shoulder-length hair, the *baculum* in his left hand, and holds his right arm behind his back. His left leg is bent backward and his right foot extended. The upright *baculum* is between his knees, and he glides forward, as a 'strap-footed' walker would do. The *Himantopede* appears to be eyeing one of the huge black ants crossing a mountain crest in front of him. The caption tells us that “these large ants cobble together mountains of gold”.

The *Himantopede’s* legend does not correctly describe him or his group. It tells us that “Himantopedes creep fluidly more than they walk”. The *baculum*-carrying figure does move fluidly, almost skippingly, but he does not creep. The legend, then, is in part correct: his dominant characteristic is a fluid gait, and his image matches that
part of his legend. The phrase about creeping along, albeit inaccurate, is significant, for it must refer to the Arthabotite representative in the frame above the Himantopede and to the unlabeled figure to his left. That figure, framed with the parandrus, is bent nearly all the way over, creeps across the ground and has no legend. The labeled Arthabotite has long hair like the Himantopede and a receding hairline, which makes him look older than his monstrous companions. He also creeps along on all fours. The inscription above his back describes the “Arthabotite who wander about unclothed on all fours [like cattle]”. Behind him and below the inscription is what looks like a faint sketch of a broken quill nib.

The most complex of the “Others” scenes and their longest accompanying legend are contained above the Arthabotite and below another complex, albeit incomplete, scene that includes an Antipode, a Blemmya and a 'iaculus'. The band's fifth representative is the 'Trocodite' ('the Ethiopian Trogilodyte'). He resembles the Himantopode and wields a fustis, a knobbed stick or cudgel, that is the same green as the Himantopede's baculum. The Trocodites are cave dwellers and snake eaters, but most of all successful hunters. “They hold this region, and speed is their weapon: so swift are they that they hunt by running their prey to ground.” This explains why the fragment shows a cudgel-wielding Trocodite with his left leg atop a (smiling) gazelle that seems to have gone down on all fours. The two are in a hilly brown landscape or on the spine of a mountain range. The Trocodite holds one of the gazelle's horns in his left hand, poised to beat it with the fustis in his right. A smiling 'sutalis, perhaps a garter snake (Thamnopsis sirtalis), watches the action from what looks like a lower elevation. The serpent might smile because deer are serpents' antagonists, as Isidore writes. On the other hand, the Hereford map, which shows a Trocodite riding a gazelle while holding a horn in his right hand, follows Solinus in noting that the Trocodites 'serpentes edunt' [eat snakes].

The final two peoples, numbers six and seven on the fragment, inhabit its easternmost box, on the cut line. They seem to be in conversation, and there is a legend above them, which is all but illegible. The final word is 'digitos, Latin for 'finger', but also for “toe of an animal.” It must have the latter sense here and seems to belong to the figure on the left. He faces south, right hand raised, index finger pointing upward to indicate speech. His feet are turned backward, and so he must be an Antipode. To his right is a Blemmya, the headless humanoid with a 'pectoral face', that is, his face in his chest. To his immediate left a tree rises perpendicularly (to him) from the oceanic shore. Wrapped around the tree is a 'iaculus', a tree serpent that launches itself at its prey from its perch. This 'iaculus, which has ears and looks just like the 'sutalis' below it in the Trocodite frame, looks to the east, mouth open, and ignores the Antipode and Blemmya.

This ocular journey by Terkla shows that the Duchy map would have been at least as epistemologically busy as the later Hereford analog. The fragment, less than a quarter of the full map’s area, teems with life: eleven described fauna - plus the Trocodite’s gazelle - and twelve representatives of monstrous peoples, or thirteen, counting the unlabeled Arthabotite, for a total population of twenty-five. This survey of life forms illustrates the conventional idiosyncracy of mappa mundi via juxtaposition to the Hereford map, from which it differs in this area (and others). The Duchy map includes the Artobotitae and the Serbotae, which do not appear on the Hereford map. It also includes the Psambaris and Cynomolgi, who do not appear under those names on the Hereford map. The latter shows the Cynomolgi (Cynocephali) and the Ambari, which is an alternate spelling of Psambaris, but it describes them as eight-toed Antipodes. The Hereford map locates the Cynocephali in northern Europe and the Anthropophagi next to the
Caspian Sea; the fragment locates both races in Africa. It includes the *parandrus*, the hyena and the locusts, which do not appear on the *Hereford* map. This is not surprising, since their sources are equally inconsistent. Solinus plundered but did not replicate Pliny's *Historia naturalis*, and Isidore made frequent use of but did not replicate Solinus' *Collectarum* for his *Etymologiae*. These inconsistencies and representational differences undoubtedly index authorial, patronal and design preferences and might lead to questions about placement, use and audience.
References:
Barber, Peter, 'Medieval maps of the world; The Hereford world map: medieval world maps and their context, ed. P.D.A. Harvey (London, 2006) pp.19-22;