

Although the T-O diagrams were the first to be published (see 1472), other more detailed drawings in the medieval manuscripts of early scholars were copied too, notably those with climatic zones by the Roman philosopher, Ambrosius Aurelius Theodosius Macrobius. Some of these early circular woodcut maps after Macrobius are attractive miniatures, all very similar in design but differing in both their dimensions and details.



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The first in this series of nine maps was printed in Venice by Johann L. Santritter in 1489 (see above). It measures 93 x 98 mm. with east and west reversed and this mistake does not much help in deciphering the topography. The cities of Babylon, Jerusalem and Alexandria are shown pictorially, but only Babylon survives on all the later blocks and then without its name. Two mountain ranges are also indicated, the Rhiphaean in the north and the Atlas in Africa, but only the first is on all the later maps. Thule, Britain, Spain, France and Italy are shown in Europe and on later versions too, but Sardinia and Sicily only on the first one. Parthia, India and Taprobana are named in Asia but the last of these not again. Ethiopia in Africa is found on all versions and the Red Sea on most.

The maps which followed were of various sizes, all somewhat smaller than the first but four of them were almost the same as each other, about 80 mm. square. Although the nomenclature in the northern hemisphere was much simplified, it remained unchanged in the southern one. Other than their dimensions and topography, some differences between them are to be found in the design of the spandrels and the sixteen wind heads.



The second version (see above left) was published in Florence by Philipppo Junta in 1515 and measures 73 x 75 mm. Printed on the verso of leaf 71, it is crudely done and mostly resembles a larger but plain version published in Paris in the same year. East and west are again reversed, but with minimal nomenclature and Britain attached to Spain. However, the next block is far superior, both in design and execution (see above right). It was printed on page 110 of a Cologne edition by Johann Soter in 1527 and measures 80 x 79 mm., with the map slightly to the left of centre. There are different drawings in each uneven corner, with France and Spain juxtaposed and Armenia now named in Asia.



The fourth block (see above left) is only 65 mm. square and was published in Venice by Andreas Asulanus in 1528, appearing on the recto of leaf 77 (printed 67 in error) in one of the famous series of Aldine classics. Although much smaller, it is nicely done. Almost a century later this block reappeared in rare editions of Giuseppe Rosaccio's *Teatro del cielo e della terra*, published in Venice by Domenico Lovisa about 1712 and 1713. Very much the worse for wear (see above right), it is to be found decorating the title-page and also on both pages three and twenty-five.





The fifth version measures 80 x 78 mm. and was published by Sebastian Gryphius in Lyons (see above left). It is almost identical to that of Soter, with the same topography but having a shade more hatching on the ocean. The position of the circular map, slightly to the left of the square frame, is also followed. It even copies the design of the spandrels and the hair styles and facial expressions of Soter's wind faces. This edition was printed in Lyons seven times from 1532 to 1560 and so is the one most often met with.

The sixth block (see above right), was very similar, measuring 79 x 80 mm. It was published in Venice about 1560 by Johann Gryphius and again in 1565 and 1574. On page 144 again, the map is now central and not to the left, with its even spandrels filled with horizontal lines. The eastern wind faces have a darker complexion on this woodcut.

Sebastian Gryphius of Lyons printed pocket textbooks for students in the Aldine style with his griffin replacing the famous dolphin and anchor of Aldus Manutius. He died in 1556 and the final issue of his version (see above left) was published by Theobaldus Paganus in 1560. His heirs seem not to have inherited his Macrobius block and were obliged to have a new one cut for their edition of 1560 (see below). This seventh woodcut, printed on page 191, is only 50 mm. square and was reissued by Antonius Gryphius in 1585.



Hieronymus Scotus published the eighth block in Venice in 1571 and 1580, returning to the usual size with one measuring 80 x 81 mm. printed on page 144. It is quite similar to the one previously issued in Venice by Johann Gryphius, with horizontal lines filling the spandrels but its wind heads are, all but one, now front facing (see below left).



The final miniature Macrobius woodcut (see above right) is the smallest one of the series at only 48 mm. square. It was published in Geneva by Jacobus Stoer in 1597 and 1607 and is clearly copied from that produced for the heirs of Sebastian Gryphius in 1560. Again on page 191, even the ocean's title-scroll includes the same little flourish.

All nine of these early world maps were book illustrations. The prototype miniature Macrobius was issued in just the one edition of *Summa astrologiae* by Johann Eschuid, a fourteenth century English astrologer:

- Venice, Johann L. Santritter, 1489.

The other eight versions of the woodcut were printed in various pocket editions of Macrobius' *In somnium Scipionis* [Scipio's dream] published between 1515 and 1607:

- Florence, Philippo Junta, 1515.
- Cologne, Johann Soter, 1527.
- Venice, Andreas Asulanus, 1528.
- Lyons, Sebastian Gryphius, 1532, 1538, 1542, 1548, 1550, 1556; Theobaldus Paganus, 1560.
- Venice, Johann Gryphius, (1560), 1565, 1574.
- Lyons, Heirs of Sebastian Gryphius, 1560; Antonius Gryphius, 1585.
- Venice, Hieronymus Scotus, 1570 i.e. 1571, 1580.
- Geneva, Jacobus Stoer, 1597, 1607.