As a general rule, elaborate cartouches are less common on globes than on maps, though the Italian cartographer Vincenzo Coronelli would demonstrate that this need not be the case. Jacob Floris van Langren (c.1525–1610) and his son Arnold Floris van Langren (c.1571–1644) were the first makers of globes in the Low Countries, and in 1592 obtained from the States General of the Netherlands a monopoly on the production of globes.1 Following some financial difficulties in 1607 or 1608 Arnold fled from his creditors in Amsterdam and was forced to leave behind most of his materials for making globes. After settling in Brussels he was able to obtain some of his father’s globe gores from Amsterdam, but not the printing plates that would have enabled him to generate more of those gores. As Peter van der Krogt has demonstrated, he was able to make some globes from the gores he had; at the same time, he set about designing new, updated gores, and made some globes using combinations of the old and new gores, and finally made globes using just the new gores, so that his globes show considerable variation.2

The gores of Arnold’s father Jacob had a cartouche in the form of a scroll in the hypothetical southern continent titled Mercium aliquot peregrinarum, et locorum unde ad nos adderanter, catalogus (“A List of Some Exotic Products and of the Places Whence They are Brought to Us”). Under this title are listed the places from which gold, silver, diamonds, rubies, turquoise, pearls, ivory, sugar, pepper, ginger, mace, cloves, cinnamon, dates, rhubarb, brazilwood, and a few other rare commodities were brought to Europe.3 He borrowed this list from Abraham Ortelius’s eight-sheet 1564 world map, specifically a cartouche in the lower left corner of that map.4 On his revised gores, visible on his globe of 1630–32 in Grenoble, Arnold made the text longer and added elaborate decoration to this cartouche (Fig. 65).5 The additional text comes from the same cartouche that his father had used as a source, namely from the cartouche in the lower left-hand corner of Ortelius’s 1564 world map.6 Arnold’s cartouche now has the shape of an altar, and around the altar grow exotic trees and plants, a few of which are listed in the text: there are rose apple, pepper, the coconut palm, pineapple, ginger, the West-Indian fig, and durians.7 On top of the altar there is a personification of Europe, enthroned and crowned, who receives riches from representatives of several non-European peoples.8 On the right there are the

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2 Van der Krogt, Globi Neerlandici (see note 1), p. 261; and van der Krogt, “Three Generations” (see note 1), p. 36.

3 For an illustration of this cartouche on Jacob’s gores see van der Krogt, Globi Neerlandici (see note 1), p. 432; and van der Krogt, “Three Generations” (see note 1), p. 31.

4 For an illustration of this cartouche on Jacob’s gores see van der Krogt, Globi Neerlandici (see note 1), p. 432; and see the description of the cartouche on pp. 431–432.


7 Schilder, “The Wall Maps by Abraham Ortelius” (see note 4) notes van Langren’s use of the text from Ortelius on p. 98.


9 On personifications of the continents and the tendency of European artists to depict Europe as superior see Ernst van den Boogaart, “The Empress Europe and her Three Sisters: The Symbolic
representatives from Peru, Mexico, Java, Asia, and Guinea; and on the left, people from the Congo, China, Senegal, Persia, and Guiana.9

The scene on top of the altar is a visual interpretation of the title of the cartouche, which is about the places from which exotic goods are brought to Europe. To modern eyes, the image is distressingly Eurocentric, in effect representing the non-European world as nothing but the source of goods to be servilely offered up to Europe for consumption.10 We saw some Eurocentrism earlier in the cartouche in North America in Hondius’ 1608 world map, where Europe was portrayed as the richest, most powerful, and central of the personifications of the continents, but van Langren has taken things much further. Maps usually emphasize the economic interests and political ambitions of the region in which they are produced, or of the ruler for whom they were produced, and Eurocentrism on European maps is common.11

This is an interesting case where we can trace the influence of a specific cartouche over time. Martin Waldseemüller included in the lower right-hand corner of his Carta marina of 1516 a large cartouche that lists the spices available in Calicut, India, the regions from which the various spices were brought to that city, their prices, and the systems of weights and money used in selling them.12 We know that Abraham Ortelius was familiar with Waldseemüller’s Carta marina, for he cites it as a source in his Theatrum orbis terrarum of 1570,13 so it seems very likely that he used Waldseemüller’s cartouche as inspiration for his cartouche about the sources of exotic goods on his 1564 world map. Jacob Floris van Langren borrowed text from Ortelius’s cartouche for the cartouche on his globe, and then his son Arnold Floris van Langren returned to Ortelius’s cartouche to borrow more text for his new globe goes, and also developed an elaborate artistic program to illustrate the flow of goods described in the text.

10 For a transcription and translation of the text in Waldseemüller’s cartouche see Chet Van Duzer, Martin Waldseemüller’s Carta marina of 1516: Study and Transcription of the Long Legends (New York: Springer, 2020), Legend 12.11. Waldseemüller took this information from the Pesi nouamente retrovati (Vicenza: Henrico Vicentino, 1507), chapters 82 and 83.
11 See Abraham Ortelius, Catalogus auctorum tabularum geographicarum (Catalog of mapmakers), in his Theatrum orbis terrarum (Antwerp: Aegid. Coppenius Diesth, 1570), signature Cii[r].
**FIGURE 65** Detail of a cartouche on a terrestrial globe by Arnold Floris van Langren, 1630–32

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