

Notes

INTRODUCTION

1. Pieter Heyns, *Le miroir du monde* (Antwerp, 1579), a prose translation of Heyn's *Spiegel der werelt* (Antwerp, 1577).
2. Gerhard Mercator, *Atlas; ou, représentation du monde universel, et des parties d'icelui, faite en tables et descriptions tres amples et exactes: divisé en deux tomes* (Amsterdam, 1633).
3. On the importance of Ptolemy's *Geography*, see the introduction to *Ptolemy's Geography: An Annotated Translation of the Theoretical Chapters*, trans. J. Lennart Berggren and Alexander Jones (Princeton: Princeton University Press, 2000); and Patrick Gautier Dalché, "The Reception of Ptolemy's *Geography* (End of the Fourteenth to Beginning of the Sixteenth Century)," in *The History of Cartography*, vol. 3: *Cartography in the European Renaissance*, ed. David Woodward (Chicago: University of Chicago Press, 2007).
4. Useful overviews are Jerry Brotton, *Trading Territories: Mapping the Early Modern World* (London: Reaktion Books, 1997), and Denis Cosgrove, *Apollo's Eye: A Cartographic Genealogy of The Earth in the Western Imagination* (Baltimore: Johns Hopkins University Press, 2001).
5. Eugenio Garin, *Science and Civic Life in the Italian Renaissance*, trans. Peter Munz (Gloucester: Peter Smith, 1978). The "epistemological crisis" of the seventeenth century has been explained in three different, highly influential ways by Ernst Cassirer, *The Individual and the Cosmos in Renaissance Philosophy*, trans. Mario Domandi (New York: Harper and Row, 1964); Michel Foucault, *Les mots et les choses: une archéologie des sciences humaines* (Paris: Gallimard, 1966); and Timothy J. Reiss, *The Discourse of Modernism* (Ithaca: Cornell University Press, 1982) and *Knowledge, Discovery, and Imagination in Early Modern Europe: The Rise of Aesthetic Rationalism* (New York: Cambridge University Press, 1997).
6. See Lisa Jardine, *Worldly Goods* (London: Macmillan, 1996).
7. For a complementary definition, see Mary Baine Campbell, *Wonder and Science: Imagining Worlds in Early Modern Europe* (Ithaca: Cornell University Press, 1999).
8. Christopher Marlowe, *Tamburlaine the Great, Parts 1 and 2* (New York: Oxford University Press, 1998), Part 2, act 5, 3.
9. Nelson Goodman, *Ways of Worldmaking* (Indianapolis: Hackett, 1978). The debate on world-making in contemporary philosophy, associated with Kantian idealism, is summed up and critiqued by Michael Devitt, "Worldmaking Made Hard," *Croatian Journal of Philosophy* 6, no. 1 (2006): 3-25.
10. Nathaniel Fairfax, *A Treatise of the Bulk and Selvedge of the World. Wherein the Greatness,*

Littleness and Lastingness of Bodies Are Freely Handled (London, 1674), 138. On Fairfax's pamphlet, see Michael Cyril William Hunter, *Science and the Shape of Orthodoxy: Intellectual Change in Late Seventeenth-Century Britain* (London: Boydell & Brewer, 1995), 116. Fairfax's use is one of the oldest; the only earlier instance of the word "worldmaker" noted by the OED is from the dedication to Thomas Blenerhasset's *A Revelation of the True Minerva* (1582): "a man may esteeme that his which the great worldmaker . . . conuaieth into him" (sig. *3).

11. Matthew Prior, *The Poetical Works of Matthew Prior* (London: George Bell, 1907), 2.267. On Prior's attitude toward the new natural philosophy, see Monroe K. Spears, "Matthew Prior's Attitude toward Natural Science," *PMLA* 63, no. 2 (1948): 485-507.

12. David Hume, *Dialogues Concerning Natural Religion, the Posthumous Essays, Of the Immortality of the Soul, and of Suicide, from An Enquiry Concerning Human Understanding of Miracles* (New York: Hackett, 1986), 35-36.

13. I draw on Hannah Arendt's analysis of *homo faber* in modernity: see *The Human Condition* (Chicago: University of Chicago Press, 1998), chap. 42.

14. For detailed discussion of the meaning of "world" in English, see C. S. Lewis, *Studies in Words* (Cambridge: Cambridge University Press, 1990), 214-68. See also the discussions in Leo Spitzer, *Classical and Christian Ideas of World Harmony: Prolegomena to an Interpretation of the Word "Stimmung"* (Baltimore: Johns Hopkins University Press, 1963) and Roland Greene, *Five Words: Critical Semantics in the Age of Shakespeare and Cervantes* (Chicago: University of Chicago Press, 2013).

15. I cite from the eighteenth-century English edition, which contains a selection of emblems: see Cesare Ripa, *Iconology*, trans. George Richardson (New York: Garland, 1979), 1.3. Yassu Okayama, *The Ripa Index: Personifications and Their Attributes in Five Editions of the Iconologia* (Doornspijk: Davaco, 1992) collates all the emblems.

16. Giambattista Vico, *New Science: Principles of the New Science Concerning the Common Nature of Nations*, trans. Dave Marsh (London: Penguin Books, 1999), sections 722, 725.

17. Isidore of Seville, *The Etymologies of Isidore of Seville*, trans. Stephen A. Barney (Cambridge: Cambridge University Press, 2006).

18. Jean-Marc Besse, *Les grandeurs de la terre: aspects du savoir géographique à la Renaissance* (Lyon: ENS, 2003), 2.

19. Giambattista Vico, *On the Most Ancient Wisdom of the Italians*, trans. L. M. Palmer (Ithaca: Cornell University Press, 1988), 40-64.

20. See Vico's outline of the "Idea of the Work" in the *New Science*, section 2.3. On Vico's poetic epistemology, see Giuseppe Mazzotta, *The New Map of the World: The Poetic Philosophy of Giambattista Vico* (Princeton: Princeton University Press, 1999), and James Robert Goetsch, *Vico's Axioms: The Geometry and the Human World* (New Haven: Yale University Press, 1995).

21. I follow recent work that connects modernity to enchantment; for contemporary philosophical meditations on the topic, see Jane Bennett, *The Enchantment of Modern Life: Attachments, Crossings, and Ethics* (Princeton: Princeton University Press, 2001) and David L. Martin, *Curious Visions of Modernity: Enchantment, Magic, and the Sacred* (Cambridge, Mass.: MIT Press, 2011); Michael T. Saler, *As If: Modern Enchantment and the Literary Prehistory of Virtual Reality* (New York: Oxford University Press, 2012) and Eric Hayot, *On Literary Worlds* (Oxford: Oxford University Press, 2012) discuss the literary significance of modernity's enchantments.

22. Martin Heidegger, "The Age of the World-Picture," in *The Question Concerning Technology and Other Essays*, trans. William Lovitt (New York: Harper Torchbooks, 1977), 127.

23. On the rhetoric of "lord of the world" and its theological resonance, see Anthony Pagden, *Lords of All the Worlds: Ideologies of Empire in Spain, Britain and France, 1500-1850* (New Haven: Yale University Press, 1995), especially 23ff.

24. Charles Taylor, *A Secular Age* (Cambridge, Mass.: Harvard University Press, 2007).

25. Laura Doyle, "Notes Toward a Dialectical Method: Modernities, Modernisms, and the Crossings of Empire," *Literature Compass* 7, no. 3 (2010): 197.

26. Walter Mignolo, *The Darker Side of the Renaissance: Literacy, Territoriality, and Colonization* (Ann Arbor: University of Michigan Press, 1995).

27. See Doyle's analysis in "Dialectical Method."

28. Sanjay Subrahmanyam, "Holding the World in Balance: The Connected Histories of the Iberian Overseas Empires, 1500-1640," *The American Historical Review* 112, no. 5 (December 2007): 1359-85.

29. See especially Martha C. Nussbaum, "Compassion & Terror," *Daedalus* 132, no. 1 (January 1, 2003): 10-26; Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (New York: W. W. Norton, 2007); and Seyla Benhabib, *Another Cosmopolitanism* (Oxford: Oxford University Press, 2006).

30. On its earliest usages, see Paul Hazard, "Cosmopolite," in *Mélanges d'histoire littéraire générale et comparée offerts à Fernand Baldensperger* (Paris: Champion, 1930), 1:354-64.

31. Martin W. Lewis, *The Myth of Continents: A Critique of Metageography* (Berkeley and Los Angeles: University of California Press, 1997), 16.

32. I refer to Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference* (Princeton: Princeton University Press, 2000). See also Chakrabarty's critique in "The Muddle of Modernity," *The American Historical Review* 116, no. 3 (June 2011): 663-75. I explore what such an analysis in a non-European context might look like in "A War of Worlds: Becoming 'Early Modern' and the Challenge of Comparison," in *Comparative Early Modernities: 1100-1800*, ed. David Porter (New York: Palgrave, 2012), 15-46.

33. *De Constantia* 1.9; cited from Justus Lipsius, "The First Book on Constancy," trans. John Stradling, *Philosophical Forum* 37, no. 4 (2006): 389-426.

34. Archibald MacLeish, "A Reflection: Riders on Earth Together, Brothers in Eternal Cold," *New York Times*, December 25, 1968.

35. Robert K. Poole, *Earthrise: How Man First Saw the Earth* (New Haven: Yale University Press, 2008), 3.

CHAPTER ONE

1. Mercator's title is notoriously difficult to translate because of the Latin wordplay ("fabrica mundi et fabricati figura"). Most English translations follow the pirated 1635 London edition by rendering the title as "cosmographical description of the fabric and figure of the world." Even the multimedia CD based on the Library of Congress copy renders the title as "Atlas or Cosmographic Meditations on the Fabric of the World and the Figure of the Fabrick'd": Gerhard Mercator, *Atlas Sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura Duisburg, 1595*, ed. Robert W. Karrow, trans. David Sullivan (Oakland, Calif.: Octavo, 2000); for the LC digital facsimile, see <http://hdl.loc.gov/loc.rbc/rosenwald.0730.2>. All subsequent citations and translations from the *Atlas* will be from this edition and noted as "Mercator, *Atlas*." I give citations to both a physical copy at the John Carter Brown Library, indicated as "JCB," and the digital copy published by Octavo and based on the Library of Congress copy, indicated as "LC." Citations of the JCB copy refer to signature, page, and verso or recto, as in 2r; citations of the LC digital edition refer to image number and verso or recto. Different copies contain different paratextual matter and some (such as JCB) are bound with other texts.

2. On the influence of emblem books on the visual rhetoric of maps, see Lucia Nuti, "The World Map as an Emblem: Abraham Ortelius and the Stoic Contemplation," *Imago Mundi* 55, no. 1 (2003): 38-55. Also useful is Francesca Fiorani, *The Marvel of Maps: Art, Cartography and Politics in Renaissance Italy* (New Haven: Yale University Press, 2005).

3. Muki Haklay, Alex Singleton, and Chris Parker, "Web Mapping 2.0: The Neogeography of the GeoWeb," *Geography Compass* 2, no. 6 (2008): 2011-39.

4. See transcript of Scott Simon segment on NPR at: <http://www.npr.org/2012/04/28/>