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IMCS JOURNAL

AUTUMN 2013 No. 134



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JOURNAL OF THE INTERNATIONAL MAP COLLECTORS' SOCIETY

AUTUMN 2013 No. 134

FEATURES

'1940 Nederland in oorlogstijd 1945': A pictorial résumé of a difficult period charted by the Stichting 1940-1945 in Amsterdam 14
Hans Kok

Sceberras: From a wasteland to a city built by gentlemen for gentlemen 23
Alberto Ganado

Ortelius' engravers and engraving: How many engravers did Ortelius employ for his maps, and can they be identified? 29
Marcel van den Broecke



REGULAR ITEMS

A Letter from the Chairman 3
Hans Kok

From the Editor's Desk 5
Ljiljana Ortolja-Baird

IMCoS Matters 6

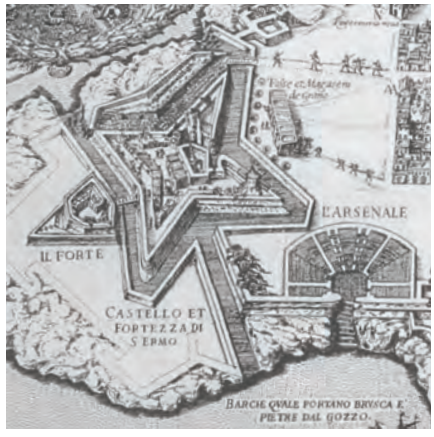
Mapping Matters 39

Worth a Look
Stephen Walter's 'Anthropocene' and 'Nova Utopia' 50

You Write to Us 55

Book Reviews 57

Members' Message Board NEW 62



Copy and other material for our next issue (Winter 2013) should be submitted by October 2013. Editorial items should be sent to the **Editor** Ljiljana Ortolja-Baird at Ljiljana.editor@gmail.com or 14 Hallfield, Quendon, Essex CB11 3XY United Kingdom
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Front cover
Detail of 'De Quiviræ Regnu, cum alijs versus Borea', Antwerp, 1593 by Cornelis de Jode. Courtesy Kunstantikvariat Pama AS & Pål Sagen, Oslo. Photograph by Morten Henden Aamot. (See page 64 for full image)



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Hélène Richard (Paris)
Günter Schilder (Utrecht)
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A LETTER FROM THE CHAIRMAN

Hans Kok

In this issue of the *Journal*, our editor Ljiljana will be reporting on the IMCoS June weekend and the London Map Fair; both were held concurrently, as always, in order to provide an extra incentive for our members to make their trip to London worthwhile. The London weather did not really help but the IMCoS get-together was convivial as always and the London Map Fair being held inside the historical buildings of the Royal Geographical Society is immune to weather, once past the entrance doors. The IMCoS stand was in a more convenient place compared to last year and that made both IMCoS and the LMF organisers happy. The Lowther Room in the RGS was the perfect place for the AGM and freed the Ondaatje Theatre for the LMF lectures. The free-of-charge hospitality by the London Map Fair organisers is much appreciated.

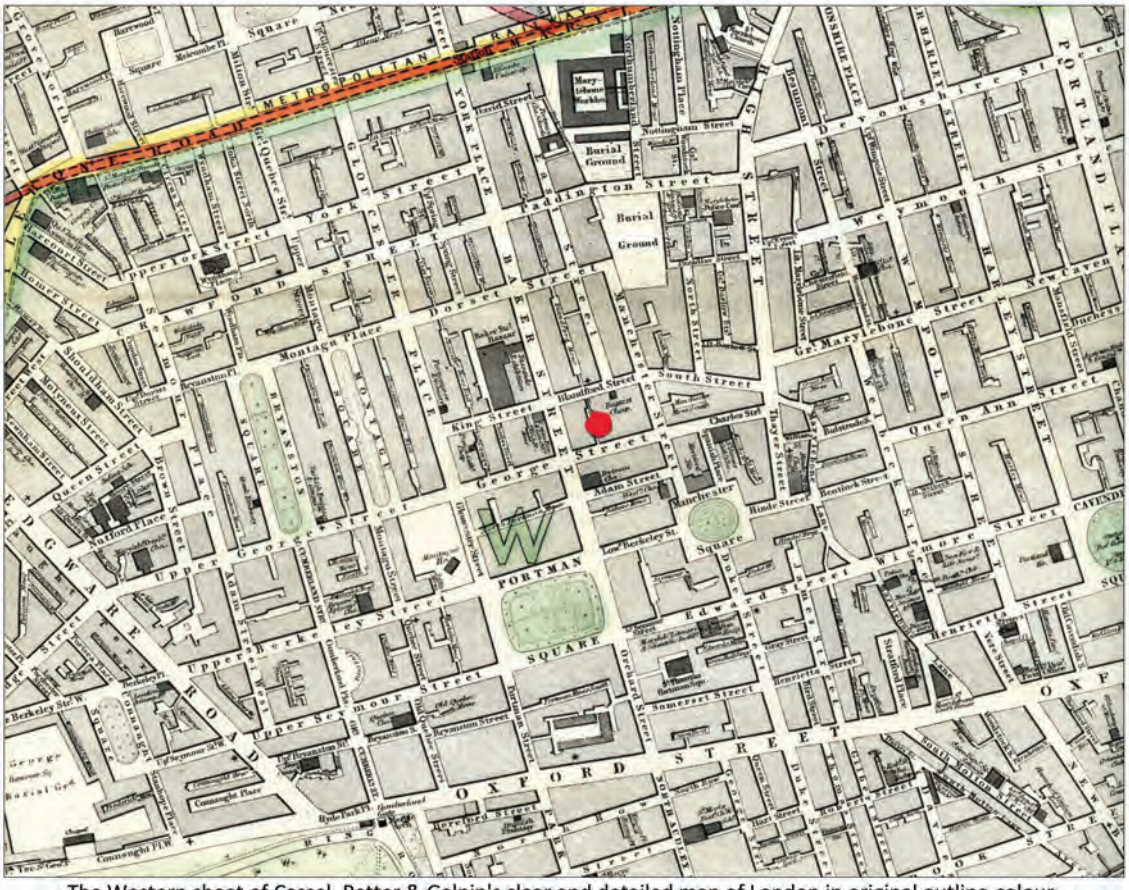
With the economic downturn, increasing Internet sales, an ageing population among both collectors and dealers and a map price bubble, the general infrastructure of the map collector's world has been suffering a bit over the last few years. Still, it seems that interest in maps is rising, as evidenced by the growing number of books published on the subject of maps and the number and quality of exhibitions in the field. The British Library has been hosting and organising a number of beautiful exhibits of late; so too the Bibliothèque nationale de France in Paris and others to suit. The quality of the accompanying catalogues is of high standard; printing technology and the decreasing costs of production resulting in fine and affordable publications indeed. In the West, the main map fairs take place annually in Miami in February, in London June and Paris in November – to name just a few. Establishing a map fair is not easy, but not impossible; it takes vision, time and money to procure a place under the mapping sun! A number have started up (some have gone in the meantime). As a Society, IMCoS tries to help. Interest is definitely growing in the Far East, where there are map fairs in Hong Kong, Shanghai and Seoul, displaying both western and local style maps, atlases and travelogues.

During our AGM we have had to announce, with sincere regrets, that our President Sarah Tyacke has stepped down. She has a number of pressing commitments, which make it hard for her to be as 'visible' as she would like to be. The Executive Committee is considering at the implications and expects to have news sometime later in the year. And of course, Sarah, thank you very much for your efforts. As chairman I have come to appreciate them; they may have been too 'invisible' in your opinion, but were immensely beneficial to our Society.

By the time many of you read the *Journal*, the Fairbanks/Alaska symposium will be just about completed. Planning for the 2014 Seoul symposium is already underway, there are a number of AGM suggestions that need to be followed up and the map season is again upon us. May 'cartographical light' help us survive the oncoming dark of winter in the northern hemisphere. For our Antipodean friends don't despair; since 21 June the sun has been heading your way again, passing the equinox on 21 September.

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FROM THE EDITOR'S DESK

Ljiljana Ortolja-Baird

Summer 2013 presented me with a bumper crop of mapping events: the 25th International Conference on the History of Cartography in Helsinki; SHARP's (Society for the History of Authorship, Reading & Publishing) annual conference, *Geographies of the Book* in Philadelphia; a personal tour of the Geography and Map division of the Library of Congress (organised by Washington IMCoS member and editor of *The Portolan* Tom Sander); the map exhibition at Winterthur in Delaware, *Common Destinations* and the Royal Geographical Society conference *Historical Geographies of Global Knowledge, c. 1780–1914.*

With the exception of the RGS all of these events have required a map. Sadly, I'm never anywhere long enough to follow the adage that if you want to know a city well, you should get lost in it. To avoid the frustrations that accompany such disorientation, a map is indispensable, and searching for the perfect city map is an exciting pre-travel activity – full of the promise of new discoveries – but which can be dashed when you and your not-best-chosen map are tested in situ and you find yourself walking off the map and outside the city gates.

I could have easily downloaded maps of Helsinki, Washington and Philadelphia as apps on my pocket-sized Smartphone. The effort takes all of a few seconds, and with lightning speed I would be able to zoom in from a world map to one that displays no more than the street block with my hotel neatly marked. In principle it sounds marvellous but in practice when I 'zoom' I lose the context and parameters of my search area and within a split second find myself back where I started – staring at the world map. These miraculous features of instantaneity are in fact, in my estimation, the shortcomings of such devices.

However, the ability of being able to home in on an area of a map is an appealing and useful function. Map^2, an elegantly designed paper map, does just that – it zooms in as you unfold it. Measuring just 10 cm (4 in) square when closed, this simple paper map with its patented folding technique allows you to unfold sections of the map to reveal a view of that same section but in greater detail.



At the moment only maps of London and Berlin are available; New York is underway. Anne Stauche, a usability expert based in the UK, created Map^2. The idea predates Google Maps. As a student, Stauche designed an early digital map for an information kiosk at the Expo 2000 World Fair in Germany which allowed visitors to zoom in on certain areas of a public park, as they desired. At that time, the prospect of handheld digital maps was still a long way off, so Stauche turned to recreating the experience with paper. Her maps are available from TheZoomableMap.com.



L to R
Tony Campbell, Paula van Gestel-van het Schip, Hans Kok & Günter Schilder.



Left
Hans Kok welcomes IMCoS members at drinks before dinner.



Right
L to R
Clare Terrell, Günter Schilder, Linda Brown, Peter Barber & Carol Welsh.



Left
L to R
Wulf Bodenstein, Catherine Delano-Smith, Jason Hubbard & Cyrus Al'ai.



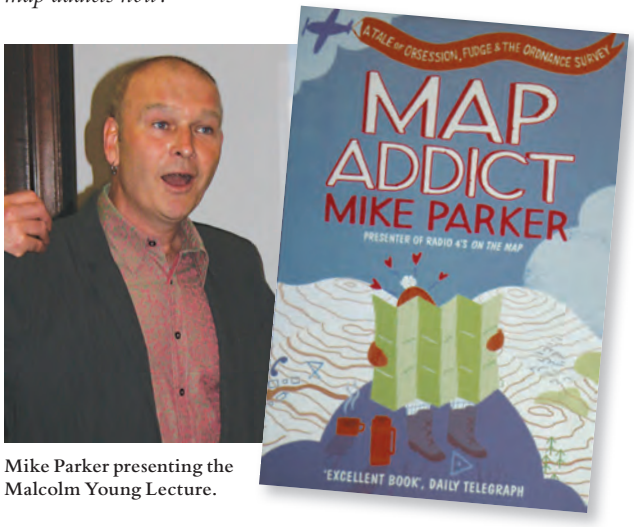
Right
L to R
Jenny Harvey (seated), Art Holzheimer, Tony Campbell, Peter Barber & Ian Harvey.



L to R
Floria Benavides, Francis Herbert, Paula van Gestel-van het Schip, Gerard van Gestel & Heather Anderson.

IMCoS London weekend, 7–8 June

On the eve of the annual London Map Fair IMCoS members gathered for their annual dinner, which this year was held at the Farmers' Club in central London overlooking the Thames. Some 50 members were entertained with the cartographic musings of author Mike Parker who presented the Malcolm Young lecture *We're all map addicts now!*



Mike Parker presenting the Malcolm Young Lecture.

IMCoS/Helen Wallis Award

Tony Campbell presented the IMCoS/Helen Wallis Award 2013. The text of his citation is below:

"Winner of the IMCoS/Helen Wallis Award 2013 is Paula van Gestel-van het Schip who has devoted more than 20 years to the Dutch Explokart project.

Paula's official position is Editor-in-chief of the *explo*kart project; a name conjured out of its full title, '*explo*ration and accessibility of Dutch *carto*graphic documents, 16th–20th century'. Set up in 1981, by one former winner of this award, Günter Schilder, it is now run by another, his successor Peter van der Krogt. Explokart aims to make 'an inventory, description, and facsimiles of Dutch wall maps, topographical maps, sea charts, hydrographical maps and globes'.

Explokart has, not surprisingly, concentrated on Dutch subjects – most impressively Günter's *Monumenta Cartographica Neerlandica*, Peter's replacement of Koeman's *Atlantes Neerlandici*, the catalogue of the *Atlas van der Hem*, and the magnificent volume produced jointly by Günter and our chairman Hans Kok, a detailed study of the chart production of the Dutch East India Company. But the fourteen published volumes in the 'Explokart Studies in the History of Cartography', by volunteers and others from outside Utrecht, so far include, besides the Schilder Festschrift, a study of the maps in *Petermanns Geographische Mitteilungen*, the output of Covens & Mortier, the cartobibliography of maps of Africa by Richard & Penelope Betz, and, most recently, the definitive study of western maps of Japan by Jason Hubbard.

When the Canaletto publishing house went bankrupt last year, the final volume of Günter's *Monumenta* became legally frozen. So Paula found the right specialist lawyer to sort that out. She then overruled Günter's objections, insisting that his nine-volume set needed a detailed index and she said she would do it herself. It is hoped that both that final volume and Paula's index may be available for the ICHC international conference in Helsinki at the end of this month.

She is now also coordinating the vast task of turning Günter's notes on Dutch wall-maps, along with hundreds of photographs, into a two-volume Explokart publication.

For one of the fourteen volumes, Paula was lead editor as well as performing all her usual functions: *Maps in books on Russia and Poland. Published in the Netherlands to 1800.* This broke new ground in being simultaneously a cartobibliography of the maps contained in those books and a bibliography of the volumes themselves.

Even in the good old days, when money still grew on trees, if a project was to succeed it needed extra funds. Taking time out from her full-time, unpaid, day job, Paula – and I am told this was largely her achievement – managed, ten years ago, to attract €540,000 from the VSB Fund, to help finance the publication of 20 books in the history of cartography, at affordable prices. Jason Hubbard describes Paula as having 'a sunny and persuasive personality, and being a delight to work with'. No doubt this helped in convincing VSB.

One of the books read to me as a child was Rudyard Kipling's *Just so Stories*. The whale in 'How the whale got his throat' was outmanoeuvred by a mariner, a man 'of infinite resource and sagacity'. Then, of course, I had no idea what that meant but, now that I do, I think it is a label that should be hung round Paula's neck. She is a 'one-in-a-million' person, who using native intelligence and what Günter calls her 'brilliant brain', rather than a long formal education (which she was denied), sees a problem (which others would have overlooked), plans the overall strategy, devises the detailed programme and then ensures that it is carried out in the most efficient way possible. Jason is very warm in praise of her handling of his Japan book.

Very recently – and this is almost stop-press news since it has not yet been widely publicised – Paula has, quite simply, *saved* Explokart. From being one of the favoured projects at Utrecht University it had become clear that its face no

longer fitted there. Using her fundraising and other people skills, Paula negotiated a move of the entire operation to Amsterdam (where, incidentally, she was born). Warmly welcomed, Explokart met there just a few weeks ago, and is now joining the Special Collections of the University Library, working closely with Jan Werner, the Map Librarian. There is now a definite hope of being able to restore the chair of the History of Cartography, left vacant at Günter's retirement. And all this has been done in a period of financial difficulty.

In Hans's view, that development – of which I and my two fellow selectors became aware long after we had made our unanimous decision – would, on its own, have been sufficient justification for this award.

As is well known, ask a busy person if you want something done. Paula lives with her husband Gerard (whom we are glad to see here too) in a village in North Brabant. She decided they needed a community hall, whose creation she therefore organised. She then found herself wielding a hammer and drill, and painting the doors. She is also a major figure in the First-Aid movement. Oh, and she has an internationally significant collection of stamps featuring maps of Dutch relevance. See her article about those in the 2001 *Caert-Thresoor.*

We are not the first to acknowledge the unique and immensely valuable contribution that Paula continues to make to the spread of knowledge about early maps. Last April she received the notable honour of being appointed an Officer in the Order of Orange Nassau, by the Queen of The Netherlands.

So IMCoS – and the wider cartographic community I am sure – is delighted to bestow the 2013 IMCoS/Wallis Award on Paula van Gestel-van het Schip."



IMCoS AGM

On Saturday morning the AGM was held in the beautiful Lowther Room at the Royal Geographical Society with IBG in London. More than 20 members attended to discuss points raised by the Chairman's report for 2012. An abridged transcript of the report follows:

"My report covers the Society's activities in 2012. Our financial position continues to be sound and the operational accounts show a slight profit for the year, although only marginal but enough to counteract inflation which is eating away at our nest egg. So in absolute numbers, it's break even, a black zero, as befits a non-profit Society. The outlook for 2013, the current year, agrees with the budget.

The Executive Committee has held its customary four meetings in London, we had a map evening in the spring of 2012 and our International Symposium in Vienna was very successful, for which we have to thank Stefaan Missine and his organising team.

The *IMCoS Journal* is greatly appreciated, not only by our membership but we have regularly received complimentary remarks from various sources. The *Journal* is the main item that reaches out to our members wherever on this planet and as such it is a prime asset of the Society. Our Valerie Newby-Scott needs to be complimented for her achievements; you might think that we are now severely handicapped after her decision to step down as *Journal* editor. The news, however, is good on two counts, though. Firstly, Valerie will stay on as Vice-Chairman of the Committee; this way IMCoS will continue to benefit from her knowledge, experience and contacts. Secondly, we are very pleased to announce that our president, Sarah Tyacke, has recommended Ljiljana Ortolja-Baird as the new editor. You will have noted that she prepared the 2012 Winter *Journal*, together with Valerie and took full responsibility from January 2013 onwards. And in case you did not notice, that goes to say that Valerie now has a very



Valerie Newby-Scott receives a gift of gratitude from Chairman Hans Kok for her outstanding and dedicated work as Editor of the *IMCoS Journal* for more than eight years.



L to R
Peter Batchelor chats to George Piness.



L to R
Robert Clancy and Cyrus Al'ai in discussion over future IMCoS Symposium destinations.



Wes Brown explaining inter-society support amongst American map societies.

experienced and capable successor in place. As Chairman, I am very pleased with the smooth transfer of editors. My only problem is that spelling Valerie is easy but mailing Ljiljana makes me juggle the js and ls, but in the realm of problems, it is a minor one!

Kit Batten has the website well in hand and with Jenny Harvey providing a measure of back up, we are confident that we can iron out the last existing flaws as they pop up.

The Helen Wallis Award for 2012 was bestowed upon Harold Osher, Portland, Maine, USA. He is well-known in the world of historic cartography through his many achievements, mainly in the States and particularly for being successful in reaching out to a younger generation, and of course, through his Library. He has let us know that both he and his wife much appreciate the recognition bestowed by the Award.

Our Executive Committee is still a bit understaffed. We are currently lacking an International Representative and as of today, a UK national representative. We must thank Clare Terrell for her time in office, and the Canterbury trip she organised last November was much appreciated. Our President Sarah Tyacke has reluctantly stepped down from her post; she is under duress to finish a book and some other publications and feared that as a consequence she would be less visible than IMCoS deserves, as she put it. As chairman, I have very much enjoyed working with her and even when she may have been less visible than she wanted to be, as chairman I have never asked for her assistance in vain. Finding a new President is not an easy matter at all. We have been considering our options for some time now but the desirable presidential features are hard to find combined in a single person. We need to give it careful consideration and I hope to be able to communicate our choice later this year, assuming that our bid will draw a positive reply.

Stephen Williams finished his studies and having taken on his first full-time employment is no longer able to devote enough time to IMCoS. We are very pleased that David Dare was willing to step in and replace Stephen as Honorary Secretary.

I trust to have brought you up-to-date in matters organisational and would herewith like to conclude the Chairman's report for 2012.

On another matter, I have inquired as to the IMCoS policy of old for saying goodbye to people who step down as IMCoS officers and found that we do normally thank them for their chores; the Chairman and or President shake hands with them but we refrain from giving presents. Because IMCoS is a not-for-profit Society, it seems only right that officers are not supposed to profit from it either. However, there is no policy about people that step down and still stay on as Valerie has done. I have therefore taken the liberty to stipulate that in such case, the Chairman may skip expressing gratitude and the handshaking but provide a present. Valerie has written about 2000 pages of *Journal*, excluding the advertisements that she did not write and are thus deducted. In order to get even with her, it is my pleasure to hand over a roughly equivalent amount of letterpress and illustrations as a token of gratitude on behalf of all IMCoS members. May she derive as much pleasure from this book [*The Van Keulen Cartography, Amsterdam 1680–1885*, (Canaletto 2005)] as she has given us in the past with the *Journal*. And, yes, you may give her a hand!"

Hans Kok *IMCoS Chairman*

London Map Fair 2013

Report by **Tim Bryars**

The London Map Fair was held at the Royal Geographical Society on Saturday and Sunday 8–9 June 2013, organised by the regular team of Tim Bryars, Massimo de Martini and Rainer Voigt. Excellent press coverage contributed to a record number of visitors on the opening day of the Fair, and the overall reported take increased by about three per cent. This increase was reflected in the average take, but a slight dip in the median suggests that this success was weighted in favour of a smaller group of exhibitors than last year, and it may indicate the sale of high-ticket items.

The response from exhibitors and visitors to the Fair has been overwhelmingly positive. Peter Barber's well-attended lecture 'The Cartomania of George III' raised awareness of the British Library's current project to raise funds for the cataloguing, conservation and digitisation of the King's Topographical Collection, a resource of international significance, which the library hopes to bring to the widest possible audience. Over the weekend Ashley Baynton-Williams reprised his series of talks on map collecting for beginners; these too were very well attended, often by 40–60 people (double what had been envisaged). His students could be spotted in the Fair afterwards, testing their newfound knowledge. IMCoS held their AGM before the fair opened, and we are pleased to report that our exhibitors raised £500 for the Society.

The Fair received national press coverage in *The Telegraph*, *The Independent* and *The Times*, and in other periodicals such as *The Lady*. There was also radio coverage on the Mark Forrest Show (BBC Local Radio), the Robert Elms Show (BBC Radio London) and the Today Programme (BBC Radio 4). This certainly contributed to the number of new faces. Jonathan Potter reported, "We were excited by the numbers of new visitors, i.e. many potentially new customers, especially on the Saturday.



Sunday allowed for more considered browsing but we have been pleased that the Fair can introduce, and hopefully, not overwhelm map enthusiasts who may become collectors and feel comfortable to visit the London galleries."

One such visitor was David Short, who writes: "I have had a casual interest in old maps for many years but it wasn't until June 2013 that I heard about the London Map Fair (on the Radio 4 Today programme) and decided, on a whim, to attend. While my first tentative buys were modest enough – three of Hobson's fox hunting maps and a couple by Owen and Bowen – they were enough: I was hooked! Within a month I had joined IMCoS and had progressed my collection to Mercator, Janssonius, Morden, Blome and Speed. I have found it a delight to talk maps with knowledgeable collectors and with dealers who seem, in the main, to be genuine enthusiasts too. I'm afraid I've become a hopeless addict now!"

The next London Map Fair is scheduled to take place on 7–8 June 2014.



Left
Alex Johnson & Barry Lawrence Ruderman of Barry Lawrence Ruderman Antique Maps Inc.





Left
Rolph Langlais & Jenny Harvey man the IMCoS desk.

Right
L to R
Brecht, Dieter & Flip Devroe of Antiquariaat Sanderus.





Left
L to R
Alexandra-Pia Schmidt & Monika Schmidt.

Right
Béatrice Loeb-Larocque & Pierre Joppen.



Left
L to R
Robert Augustyn, Richard Lan & James Roy of Martayan Lan.



Dates for your diary

Seoul 2014 Symposium
Tue 21 October to Fri 24 October

New members

We would like to extend a welcome to the following members who have joined IMCoS recently:

Kevin Steele, UK
Collection interest: Thames and Berkshire
Amanda Edwards, UK
Danial Duda, Canada
John Martin, UK
Collection interest: Channel Islands (specifically Alderney); Hampshire
Andrew Gilliland, UK
Geir Stenmark, Norway
Collection interest: Waldseemüller; Africa 15th to 17th century
Alexander T Cunningham, UK
Collection interest: 20th-century military maps
Jerzy J Boden, UK
Collection interest: United Kingdom strip maps; Poland; Spain
Khalid Al-Ankary, Saudi Arabia
Collection interest: Arabia; Ottoman Empire; North Africa
David R Short, UK
Collection interest: 17th to 19th-century English county maps (West country particularly)
Anna Fonollosa Aixalà, Spain
Collection interest: Town views and maps
Fabrizio Gaspare Scalabrino, Italy
Collection interest: South Africa; Italy
Karl-Peter Julius, Germany
Collection interest: Celestial atlases

Obituary

Robert A. Highbarger 1929–2013

Twice president of the Washington Map Society and IMCoS representative for USA, East, Bob Highbarger passed away on 23 May 2013. He was a founding member of the Philip Lee Phillips Society, helping to support the Geography and Map Division of the Library of Congress. Bob lived in Potomac, Maryland and was a contributor to *The Portolan*. With his wife Ginne he collected maps, atlases, globes and travel and voyage compendia of the sixteenth to the mid-eighteenth centuries.

A Celebration of Life for Bob was held at Pumphrey's Bethesda-Chevy Chase Funeral Home in Bethesda Maryland on 30 May 2013.

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W. Blaeu world map, ca. 1631

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1940 NEDERLAND IN OORLOGSTIJD 1945































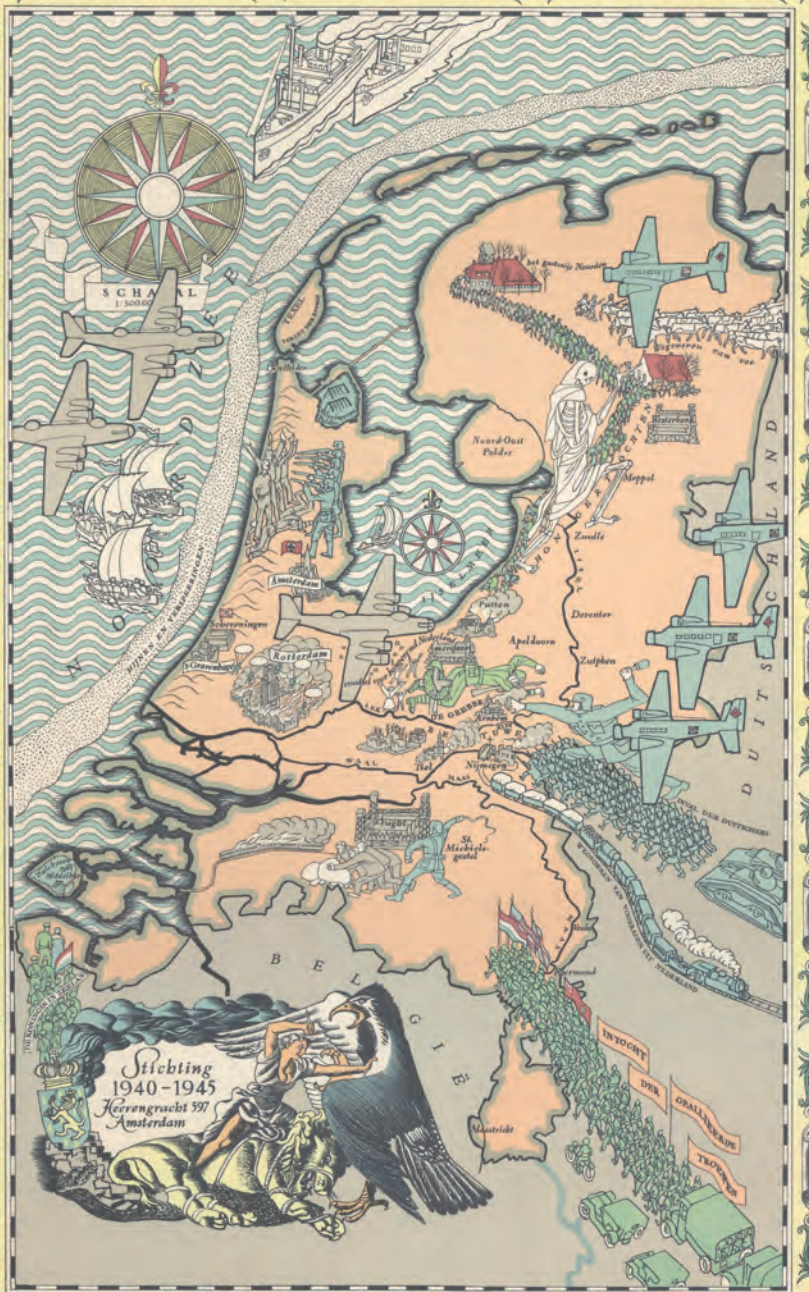












'1940 NEDERLAND IN OORLOGSTIJD 1945'

A pictorial résumé of a difficult period charted by the Stichting 1940-1945 in Amsterdam[1]

Hans Kok

During the IMCoS Map Evening in March 2013, our past President, Rodney W. Shirley, showed us a copy of a map that he had picked up on one of his recent map-buying expeditions. '1940 Nederland in oorlogstijd 1945' (The Netherlands during the war 1940–1945) was produced and sold by the Stichting 1940–1945, an association working for the government to take care of the widows and orphans of members of the war resistance movement who died during the conflict and those members disabled as a result of their participation. The map was used as a fund-raising campaign.[2]

At his request, I translated some of the Dutch text, which jogged memories of the War years. My generation – just small children at the time – shielded from the worst, have few first-hand memories, but we relived the experiences through the stories told by our parents. However, many of us still remember the hardships of the first years after the War, when the country had to be re-built under difficult conditions and food was rationed and clothing and materials were in short supply.

An explanation of the 20 medallions surrounding the map may not be required for the first post-War generation, but subsequent generations increasingly have a very sketchy understanding of the occurrences and consequences of World War II as experienced by the majority of the Dutch between 1940–5. The years that have gone by may not be enough to put the events in true historical perspective, but the sharp edges of emotion have softened to make a more realistic evaluation possible.

'1940 Nederland in oorlogstijd 1945' overall measures 101 x 71 cm and was produced in large numbers, yet the Stichting reports that no copies are extant in museums or libraries.[3] As a fund-raising item, it was printed on cheap paper which may have contributed to its high attrition rate and explain why there are so few copies still available. The map was printed in black and white and as a coloured lithograph. Frans Meyer, a graphic artist in Amsterdam, who ran a printing firm on the Amstel River, designed it in 1946. The map is drawn to a scale of 1:500 000 as indicated under the compass rose (the actual scale is reported to be closer to 1:650 000 by other sources) and was available for sale between 1947 and 1955. Copies were sold for Hfl. 1.00 (one Dutch guilder) and found their way on to the walls of schools, workshops and private homes.

Fig. 1 '1940 Nederland in oorlogstijd 1945'.

Below follows a description of the map's images and a transcription in English of the rhyming texts around the twenty medallions (diameter c. 19 cm) which can best be described as doggerel. A short explanation of the depiction and text is added for better understanding. The texts favour the experiences of those living in the western part of the country and emphasise the negative side of the War. Not surprisingly, in view of its purpose and date of publication, the map expresses anti-German views. As such, it is a reflection of war conditions and not an impartial historical rendering. The Dutch language used is a bit old-fashioned even for the times in which it was written. Also the spelling, conjugation of verbs and the use of use of adjectives and nouns are inconsistent so that it appears, on occasions, as if the poet has adapted the language to fit the rhyming scheme.

The central map image can be divided as follows:

1 General
2 German invasion
3 War situation
4 Light at the end of the tunnel
5 Liberation of the country

1 Two compass roses each of different size are presented, divided into eight and sixteen compass points respectively. Cardinal North is marked by a fleur-de-lys; east is not especially indicated as is sometimes the case. The cartouche shows Stichting's address in 1940–1945 and an allegorical rendition of a subdued Dutch Lion, bound with ropes and defended by a Dutch maiden wielding a knife against the attacks of the German eagle.

2 The German invasion is represented by a column of German infantry followed by a German *Panzer* (tank); a German soldier, throwing a *Stiel* hand grenade; and four three-engined Junker-52 airplanes. The city of Rotterdam is on fire after the bombardment and German paratroopers are coming down over The Hague. The battle near the Grebbe mountain (actually only a range of hills) is depicted and a cross bearing a wreath beside a dead Dutch soldier indicates defeat.

3 The War situation is represented by the *Engelandvaarders* in their little boats (Dutchmen, fleeing across the North Sea to continue the fighting from the United Kingdom). The band of sea mines offshore shows part of the Atlantic Wall design. Over Amsterdam a swastika is emblazoned on the infamous prison, nicknamed the 'Oranje-Hotel' which

was notorious for the torture that took place there. At the same time it reminds the viewer of Dutch loyalty to the House of Orange. On the map are marked the labour camp at Vught, the transit camp in Amersfoort, the concentration camp at Westerbork from where trains departed for the German concentration camps and St. Michelsgestel, the camp for the intellectual elite, which on the map is indicated by a German soldier wielding a whip over prisoners. A burning train in Brabant is more difficult to explain, but probably hints at the risks inherent in wartime travel, when the Allies bombed trains. German propaganda made the most of such tragic occurrences, which resulted in civilian casualties, as was the case on 5 June 1944. Executions of Dutch civilians and resistance fighters are documented in the dunes around Schoorl and The Hague on the Waalsdorpervlakte. The *represaille razzia* (reprisal raids) in the village of Putten where hundreds of men were rounded up and taken away, with only few returning alive after the War, are marked on the map. Two allied bombers are shown over the North Sea, flying towards Germany.

4 That the War is drawing to an end is shown by the German inundation of the Wieringermeerpolder in the northwest, near the enclosing dam of the Ijsselmeer and an inundation of Walcheren in Zealand in the southwest, by Allied bombardments of the dykes. Near Nijmegen in the east, a steam train transports precious Dutch supplies to Germany and in Friesland, cattle are shown being seized. This resulted in severe starvation in West Holland. Mention is made of the hospitable Northern part of the country, where Jewish children and Dutchmen who refused *Arbeitsdienst* (forced labour) in Germany were hidden on farms in the countryside. The caption accompanying the large skeleton that strides over the column of starving Dutch travelling north to sell their possessions in return for food reads 'Death is an ever-present companion'.

5 The map depicts Liberation Day: the soldiers, jeeps and troop carriers advancing from the southeast fly Allied flags and wave the Dutch banner. The troop carriers would play a role after the War as makeshift public transport, called the *bellenwagen*, which refers to the big bell at the rear for passengers to ring to signal the driver to stop. The bridge across the Waal River was conquered in the autumn of 1944, but Arnhem turned out to be 'a bridge too far'. Dutch territory south of the Scheldt River near Antwerp had been freed in 1944, and also, the first visit of Queen Wilhelmina back on Dutch soil does not go unreported.

Above Utrecht, one of the same bombers that earlier made their way to Germany, now flies above a cheering crowd, dropping loaves of Swedish bread and American egg powder. A little-known dramatic episode is reported on Texel Island where 800 Russian prisoners of war, actually Georgians, were forced to work for the Germans. Expecting help from the Allies they rose up against their captors; sadly help did not arrive and 565 of them were killed by the Germans who brought in extra troops to deal with the situation. The Dutch population on the island, who had helped the Georgians, was also severely punished. Stalin later treated the surviving Georgians as traitors for supporting the German war effort.

Medallions

The description of the medallion texts below starts at the third from the top, on the right-hand side, continuing clockwise around the map. Each is surrounded by a rhyming caption:

1 ***En broeders onze tale sprekend / werden door de ster ten dood' geteekend.***
And brethren, speaking our language / were marked for death by the star.

After the start of the occupation, Jewish citizens were forced to have a 'J' (*Jude*) stamped in their *Ausweis* (I.D. card) and wear the much-hated yellow star on their clothes. The prosecution and transportation of Jews to German extermination camps was facilitated by efficient Dutch record-keeping. Sadly only about 6000 people would return.



1

2 ***Onhoorbaar als een stil gerucht / zond men de tijding door de lucht.***
Inaudible, like a quiet rumour / messages were sent by air.

Messages were sent by radio, at the time still a rather new means of two-way communication. These messages were directed to London to the Dutch government in exile or for the War operation in general. Encoded

messages were sent and received to coordinate resistance operations. Listening to the BBC or Radio Oranje, transmitting from the UK was done in secret and radios were regularly confiscated by the Germans.



2

3 ***Het heilig woord en het gebed / die steunden het geestelijk verzet.***
The Holy Word and prayers / supported general ethical resistance.

From the church pulpits, resistance was promoted and sometimes actively organised.

4 ***De pers aan 's vijands greep ontrukt / heeft steeds het vrije woord gedrukt.***
The press which could not be completely controlled by the enemy / continued to print the word of freedom.

This idealised situation was wishful thinking, as Germans controlled the formerly-free press. However, illegal and subversive publications were distributed everywhere.

5 ***De arbeid die de vijand bood / ging vergezeld van zweep en lood.***
The jobs provided by the enemy / were accompanied by whips and bullets.

Initially, it was difficult to establish where working for the *Moffen* (Germans) started or ended. As distress increased, having any work, became the major consideration. Fortifications needed to be built, and the Germans paid regular wages. As the War progressed, *Arbeitseinsatz* (working in Germany) was declared compulsory and without remuneration. This was extremely unpopular and people fled to the countryside to avoid it. Raids took place to round up these people.



5

6 ***Al wat de vijand voordeel gaf / brak men gestaâg in 't duister af.***
Everything benefitting the enemy / was steadily torn down at nighttime.

Sabotage was severely punished, but could not be totally suppressed by the Germans.



6

7 ***Neerlands hart schoot in vuur en vlam / bij de moord van Rotterdam.***
Dutch hearts were set aflame / after the murder in Rotterdam.

In early May 1940, the Dutch Army surrendered after the city of Rotterdam, officially an undefended 'open' city, was bombarded. Close to two thousand people died.

8 ***Zoo ontkwam in de hoogste nood / het huisgezin den hongerdood.***
Thus escaped in direst distress / a family from starvation.

With handcarts, wheelbarrows and bicycles with *anti-plof banden* (solid, instead of air-filled, tyres), long trips were made to exchange possessions for food.



8

9 ***En waar men ging of waar men stond / daar waarde de Gestapo rond***
And one could not go anywhere / or the Gestapo would appear.

Gestapo operations were steadily intensified. Apart from arresting wanted persons, innocent people were picked up and shot, or taken away to Germany for forced labour. By far the best course of action was to disappear when the Gestapo appeared.

10 ***Bint en balk van vrind en buur / vielen ten offer aan het warmend vuur.***
Wooden supports and beams of friends and neighbours / were sacrificed for a warming fire.

During the War there was a severe shortage of fuel for heating and cooking. People searched along railroad tracks for coal that had fallen from passing trains or had been intentionally shovelled overboard. The trees and shrubs in the parks and those lining the streets were cut down and removed at night; door and window frames were not safe either. The situation worsened as the Germans took Dutch stocks of coal and wood for use in Germany. Making matters worse the country experienced a series of very harsh winters.

11 ***Menig hartsbenauwde zucht / verging in het prikkeldraad van Vught.***
Many a heart-rending sigh / terminated in the barbed wire of Vught.

People who had been arrested were often sent to a labour camp in Vught. Communication with relatives was very difficult and prospects were bleak. Attempts to flee normally ended fatally on the barbed-wire fence.

12 ***De eerbied voor eens anders huis / viel onder's vijands kolf tot gruis.***
Respect for someone else's home / was reduced to smithereens by the enemy's rifle butt.

Razzias came without warning. Whole blocks of houses were surrounded and systematically the doors kicked in. The noise of the rifle butts was often the very first signal that a raid was underway.

13 ***En als de vijand werd gespied / verdween men snel uit zijn gebied.***
And when enemy presence was observed / one quickly disappeared from the area.

People quickly vanished into their hiding places, some were makeshift and others more carefully designed.



13

14 ***Men vergaarde met koel beleid / de wapens voor de vrijheidsstrijd.***
With due diligence / weapons were collected for the fight for freedom.

When the fortunes of war started to change a great effort was made in collecting and building an arsenal of weapons to be used in the final fight, when the Front would draw near.

15 ***Hoe menig uur werd hier geteld / het geduld zwaar op de proef gesteld.***
How many hours were counted here / with patience taxed enormously.

People queued at soup kitchens and although the food was of poor quality, for many, it was the only meal of the day.

16 ***Ten dood' vermoeid streed ied're vrouw / haar strijd met honger en met kou.***
Tired to death, each woman fought / her battle against hunger and cold.

There was little or no fuel available for cooking or heating.

17 ***Waar wijsheid eeuwen werd beleden / werd voor de vrijheid fel gestreden.***
Where wisdom was displayed for centuries /a fierce struggle for freedom originated.

In the universities, some cooperated with the Germans, while others organised resistance. The wisdom of the old professors was needed to counteract the actions of the hot-headed students. In this, the professors were not always successful.



17

18 ***En het eeuwenoude water / werd wapen voor de onverlaten.***
And water, the age-old friend and enemy / was converted into a weapon in the hands of the despicable occupying forces.

The reference relates to the flooding of the Wieringermeerpolder by the Germans at the end of the War. The bombardment of the dykes of Walcheren/ Zealand by Allied bombers served to protect ships entering the Scheldt river travelling to Antwerp from enemy fire. The word *onverlaten* indicates that these latter bombardments were considered justifiable. However, the large rivers formed formidable barriers for downed allied pilots returning to the UK and also for members of the Dutch resistance trying to deliver military intelligence to the armies in the south.

19 ***In antwoord op den bangen zucht / kwam toen ons voedsel uit de lucht***
In answer to our sighs of worry / our food arrived from the sky.

During the notorious *Hungerwinter* of 1944–5, serious food shortages existed in West Holland. An estimated 20,000 people died from starvation being forced to eat tulip bulbs, rats and cats. A few days before the official surrender, the Germans agreed to permit relief flights by bombers, dropping in food by parachute. Swedish whitebread was considered the height of luxury. Immediately after the surrender, Americans dropped emergency supplies of large tins of eggpowder, butter and biscuits with high nutritional value before proper food distribution could be organised. Once emptied, the square tin cans, the size of a bucket, were repurposed into mini-stoves for cooking. Later still, children used them to make toys or bound them together to make rafts to sail on the inland waters.



19

20 ***Door zon en vreugde overstraald / werd de bevrijder ingehaald.***
Rejoicing in the sunlight / our liberators were received with celebrations.

The weather was beautiful on Liberation Day on 5 May 1945 and the Dutch went out into the streets to cheer the arrival of the Canadians, British, Polish and American forces.



20

There are several noteworthy events that took place during the War which one would have expected to have been included on the Stichting map but which have been omitted. From a historical perspective it may be that the missing items tell us more about the period than those that are indeed presented. A reader might ask why the flight of the Royal Family to England is not mentioned in view of the negative impact it had on Dutch citizens. There is no reference to the blanket appropriation of bicycles by the Germans. For many years after the war, the Dutch used to shout, "First I want my bicycle returned!" when discussing matters relating to Germany. Although more than 60 years have passed since the War, the theft of the bicycles is a lasting and persistent memory. The attack on the high-ranking SS officer Rauter which led to the execution of 117 innocent Dutch hostages at Woeste Hoeve near Arnhem is not marked, nor is there any reference to *Dolle Dinsdag* (Mad Tuesday), a nationwide reprisal against Dutch collaborators and females with German boyfriends. Their hair was shaven and they were marched through the streets and publicly shamed.

The film *Girl with the Red Hair*, made in 1981, tells the tragic story of the Dutch resistance fighter Hannie Schaft, of how she was tortured and murdered by the Germans. Her story stirred the Dutch collective memory of the war more vividly than the numerous unrecorded resistance actions that took place during the war. Neither the heroic defence of the access to the dam at Kornwerderzand nor the brave fighting at the Moerdijk bridges are mentioned. Was the defeat just too much bad news? As the intention of this map was fund-raising it is understandable that the inclusion of certain subjects might have adversely affected that aim. We must also appreciate the practical limitation of 'fitting' the experience of the War on a single-sheet map.

I take for granted that opinions change and influence the way in which subjects – true or false – are judged when no impartial historical opinion is available. However, when one considers the magnitude of the horrors and misery caused by World War II, it is surprising that only 25 years after this map was produced, a fledgling Dutch political party standing for election for Parliament in 1971 produced another colourful map of the Netherlands. Your author does not recall the political programme of the Kabouterpartij (Party of the Gnomes), but feels it is indeed a happy feature of life that we have the capacity to bounce back from utter devastation to political caprice in just 25 years.



Fig. 2
1971 election poster for the Kabouterpartij (Party of the Gnomes).

Notes

1 This article is based on 'De Tweede Wereldoorlog in Nederland. Een 'beeldige' samenvatting van een moeilijke periode in kaart gebracht door de Stichting 1940-1945' published in Dutch in *Caert-Thresoor* magazine, No. 3, 2012, pp. 85-90.

2 Stichting 1940-1945 still exists, albeit at another address from the one printed on the map. Today it still operates but in a slightly different capacity, and it still follows the goals set by the Dutch Government of the time. However, it is less visible now than in post-War days and appears in public during the yearly Memorial Proceedings on the evening of 4 May, the day preceding Liberation Day in the Netherlands.

3 Since preparing this article for publication three copies of the map have come to light: at the University Library Leiden; University Library Amsterdam and the Vrije University Library Amsterdam.

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Hans Kok *is an expert in Dutch maritime charts 1550–1800. He co-authored with Günter Schilder in 2010 the prestigious title* Sailing for the East: History and catalogue of manuscript charts on vellum of the Dutch East India Company. *A collector since 1981, he initially focused on maps documenting the sea routes between Amsterdam and the East Indies; however over the years his interests have broadened and now incorporates celestial and aviation charts. He has been Chairman of IMCoS since 2005.*

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SCEBERRAS

From a wasteland to a city built by gentlemen for gentlemen

Alberto Ganado

The million and more tourists who, year in year out, throng the busy streets and 'cursed stairs' of Valletta give no thought to what the site looked like four-and-a-half centuries ago. Most of them would be pleasantly surprised to learn that the ground they are treading was bare, virgin rock before it was turned into a model of fortifications embracing a picture house of palaces, churches, statues, niches and monuments.

Valletta, the capital city of Malta, stands high on a promontory stretching northwards into the sea to form two natural excellent harbours: Grand Harbour on the east and Marsamuscetto on the west. The foundation stone was laid on 28 March 1566, six months after the Great Siege of Malta by the Ottoman Turks came to a glorious end for the defenders.

This lofty promontory has been always known as Mount Sceberras. The origin of its name has given rise to lively discussions. As it slopes down to the harbours on either side, some think that 'Sceb e Ras' was an Arab appellation to describe the centre ridge as the spur of headland. Others hold that its name was derived from the Sceberras family who owned the land. Since medieval times it was also known as 'della Guardia' because a constant watch was kept from that peninsula on the lookout for vessels approaching or entering the harbour mouths. Indeed, the highly detailed map of Malta published in Rome by Antonio Lafreri (c.1512–1577) in 1551 shows a watchtower at the tip of the peninsula, before Fort St Elmo was built at that point in 1552. (Fig. 1)

The whole promontory or peninsula of Sceberras is half a mile (c. 1 km) wide at its widest, and its length from Blata-il-Bajda to the point is a mile and a half (c. 2.5 km). Midway between these two extremes, the ridge of the promontory is 175 feet (53.3 m) above the sea, and it descends gently in either direction to the plateaux, 125 feet (38 m) high, which are now the central areas of Valletta and its suburb Floriana.

The site of Mount Sceberras is of prime importance as it dominates both harbours. It overlooked the *castello* Fort

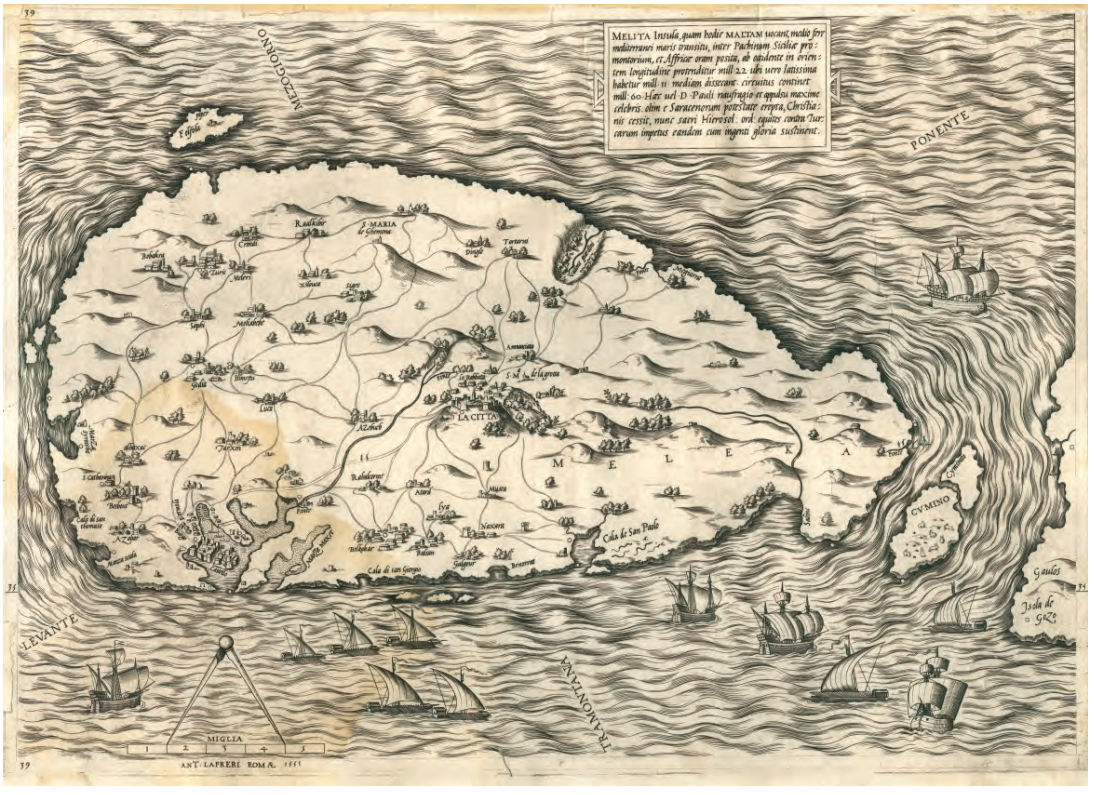


Fig. 1
The fish-like map of Malta by Lafreri was published in Rome in 1551. Valletta peninsula (Mount Sceberras) is a blank as Valletta did not exist yet. He published this map following a devastating attack on Malta by the Turks in which the entire population of Gozo (c. 5000) were taken away as slaves. This is also the map which shows venomous snakes sliding off the island after they were banished by St. Paul. Photo courtesy of Claude Micallef Attard.

St Angelo which, pre-fortification, was the only harbour defence. It was on account of its strategic situation that in 1488 the King of Aragon ordered the construction of a big fort to enable the island to withstand the power of the Turks. Work was started, but the account given by the chronicler Geronimo de Zurita y Castro (1512–1580) ends there.

Nothing seems to have remained by the time the Knight Hospitallers were offered Malta by Charles V of Spain after the Order's loss of the island of Rhodes. Before deciding whether to take up the Spanish offer, the Order of St John set up a Commission of eight Knights with instructions to survey the Maltese islands. As the Hospitallers had already formed the intention of fortifying Sceberras, the Commissioners were instructed to inspect the peninsula as consideration of a map of the island had shown that this was the ideal site for the erection of a city fortress that would serve as the residence of the Convent. They were to take the necessary measurements, namely, the length and breadth of the peninsula and to study all the natural features of the land, including the way it sloped down to the surrounding seas. This was the very first time the idea to build a city on Sceberras was mooted.

The eight Commissioners left Palermo on 13 July 1524, with the Viceroy's authorisation to view what they pleased, but not unaccompanied. On their arrival they visited Mount Sceberras in the company of the Capitano d'Armi and one of the Jurats of the Università, the communal government of the island. They established the length and breadth of the peninsula and 'the nature of slope of its sides' in order to be able to decide how well the projected fortress city of the Convent could be defended. Mount Sceberras, they explained, was a tongue of land made of soft rock, like the rest of the island. Its site was well positioned for the construction of a strong fortress which would protect both harbour mouths. Fort St Angelo was no match for an invader as it was exposed to batteries from different areas and it could be mined and taken with ease.

Together with their report, the Commissioners presented to the Grand Master and his Council a map of the island, in which they had taken great care to describe exactly several little bays and roads which served as a shelter to fishermen, and where the corsairs at times found refuge. In conclusion, the Maltese offer was worth accepting, subject to a few conditions. The map drawn up by the Commissioners has never come to light but the present writer had the occasion to suggest in previous writings that it was reproduced in the 1551 map published by Lafreri (Fig. 1). This shows a bare peninsula, an extensive road system and small circles denoting fourteen landing places, apart from other details, proving that it was based on an original survey. In the words of the renowned Roberto Almagià, the Lafreri map 'was certainly derived from a most accurate design, based on a first-hand knowledge of the island'.[1]

Through the donation made by Charles V the Maltese islands passed from the Crown of Aragon to the Order of St John. The few fishermen and farmers tending their flocks on the peninsula witnessed an unusual sight on 26 October 1530. They watched in wonderment at the arrival in the Grand Harbour of Grand Master L'Isle Adam and the Hospitallers, surrounded by the Grand Carrack, galleys, galliots and other vessels of the Knights resting on the waters.

L'Isle Adam immediately reaffirmed that if Malta was to become the permanent seat of the Order there was no alternative but to erect a city fortress on Sceberras. For



Fig. 2 Bartolomeo Genga's manuscript plan for the city fortress 1558. Private collection. Photo courtesy of Claude Micallef Attard.

various reasons, however, it was not until 1552 that Fort St Elmo was built at the tip of the peninsula, and only six years later Bartolomeo Genga (1518–1558), a renowned engineer in the service of the Duke of Urbino, drew the first ever project for a city fortress. (Fig. 2) Unfortunately, the project died a natural death as Genga passed away within three months of his arrival in Malta.

When the Turks besieged the island in 1565, they dug trenches, built parapets, and mounted artillery on the wasteland of Sceberras to enable them to attack both Fort St Elmo and Fort St Angelo. (Fig. 3)

Having failed in their attempts to conquer Malta, the Turkish army and navy left for the East on 13 September 1565. Grand Master Jean de Valette instantly realised that not a day was to be lost to fortify Sceberras and Pope Pius IV sent his own engineer, Francesco Laparelli da Cortona (1521–1570), to meet the Order's dire need.

Together with the Grand Master, the resident engineer Evangelista di Menga, and the Maltese Girolamo Cassar, in consultation with other experts, like Gabrio Serbelloni, Laparelli designed the fortifications of the new city. The plan of the enceinte soon left Malta, followed by further details from Laparelli's Codex, enabling Lafreri and the Palombis in Rome, and Paolo Forlani, Domenico Zenoi and Giulio Ballino in Venice to bring out various plans of Valletta *Città Nuova*, named after its founder Grand Master Jean Parisot de la Valette.

Laparelli's first pen drawing of the fortifications is extant at the Biblioteca Angelica in Rome, while his four subsequent drawings, made in June 1566, are preserved in the Laparelli archives at Cortona, his native city. In the last drawings Laparelli introduced his proposals for the city layout, conceived on a gridiron pattern, inspired perhaps by the urban pattern of Carlentini in the south-eastern corner of Sicily which Laparelli must have seen when he was delayed in Sicily by bad weather on his way to Malta.

Laparelli left the island towards the end of April 1568 when the defensive works were rather well advanced and the Grand Master died soon after, on 21 August, 'the first to be buried in this noble city which he founded', so runs his epitaph. Although Laparelli returned to Malta in December 1568, he asked to be relieved in the summer of 1570 to serve the Venetians in the defence of Cyprus. He died of the plague in Candia (Crete) six months later. So it fell to the Maltese architect and engineer Girolamo Cassar to design and build the palaces, inns and churches of Valletta, where the Knights took up residence in 1571 although it was still barely habitable. Full merit is given to him in a *Liber Bullarum of the Order: Hieronymus Cassar Melitensis Architector Civitatis Valletta*.

The fundamental map which portrays Valletta fully developed is the bird's-eye view engraved by Matteo Perez d'Aleccio, published in Rome in 1582 in his album of the 1565 siege maps. (Fig. 4)

It is important to view the original, as it was copied by Anton Francesco Lucini in 1636 with some variations and mistakes, later repeated by various other cartographers, including Johannes Blaeu in his *Atlas Major* (1663) and



Fig. 3
Giovanni Francesco Camocio's siege map of 1565 shows how the peninsula where Valletta stands today was used by the Turks to attack the fortress strongholds of the Knights which lay on the other side of the Grand Harbour. Private collection. Photo courtesy of Claude Micallef Attard.



Fig. 4 'La Nuova Citta e' Fortezza di Malta chiamata Valletta', 1582, Matteo Perez d'Aleccio. Private collection. Photo courtesy of Claude Micallef Attard.

Pierre Mortier (1704). Another basic aerial view of Valletta was engraved by Francesco Villamena for Giacomo Bosio's history of the Order, published in Rome in 1602. It was made after an original map drawn by Francesco dell'Antella in 1600 but its whereabouts are unknown. Villamena's engraving, copied by Matthäus Merian and Johannes Janssonius, was re-engraved, with some slight changes, for Bosio's second edition published in Naples in 1684.

The Reverend Henry George who came to Malta a century after its completion wrote that it was sufficiently worth a man's cost and pains to make a voyage out of England on purpose to see the noble city of Valletta.[2] Samuel Taylor Coleridge was impressed by the magnificence of its buildings, while Benjamin Disraeli described Valletta as one of the most beautiful cities, something between Venice and Cadiz. Sir Walter Scott called Valletta 'a city like no other in the world, noticing particularly the rich effect of the carved stone balconies and the images of saints at every corner'; he exclaimed more than once 'this splendid town is really just quite like a dream'.

No wonder that this 'most humble'[3] city which rose from a wasteland at the command of an Order of Chivalry is known as 'a city built by gentlemen for gentlemen'.[4]

Notes

1 Roberto Almagia *Monumenta Italiae Cartographica*, Florence, 1929. pp. 33–33a.

2 Professor Jos. Galea in the *Times of Malta* special number of 28 March, 1966. The Rev. Henry George was the Chaplain of H.M. ship *Assistance*. He came to Malta in August 1675.

3 The official name given to the city by the Order of Saint John was Humilissima Civitas Valletta.

4 Benjamin Disraeli, visited the city in 1830 and described it as 'a city of palaces built by gentlemen for gentlemen'. *Home Letters 1830-31*, ed. R. Disraeli (1885), Part II Bk VII ch. 5 p. 372 and Bk. II ch. 1 pp. 58–9

Dr Albert Ganado *is President of the Malta Map Society. He is a lawyer and former President of the consultative Committee of the National Archives of Malta was also former president of the Malta Historical Society. He is an international authority on cartography related to the Maltese islands and their Mediterranean context, and a long-time avid collector of such maps and plans. His extensive donation of maps of Malta from his personal collection to Heritage Malta can be seen at the National Museum of Fine Art in Valetta.*

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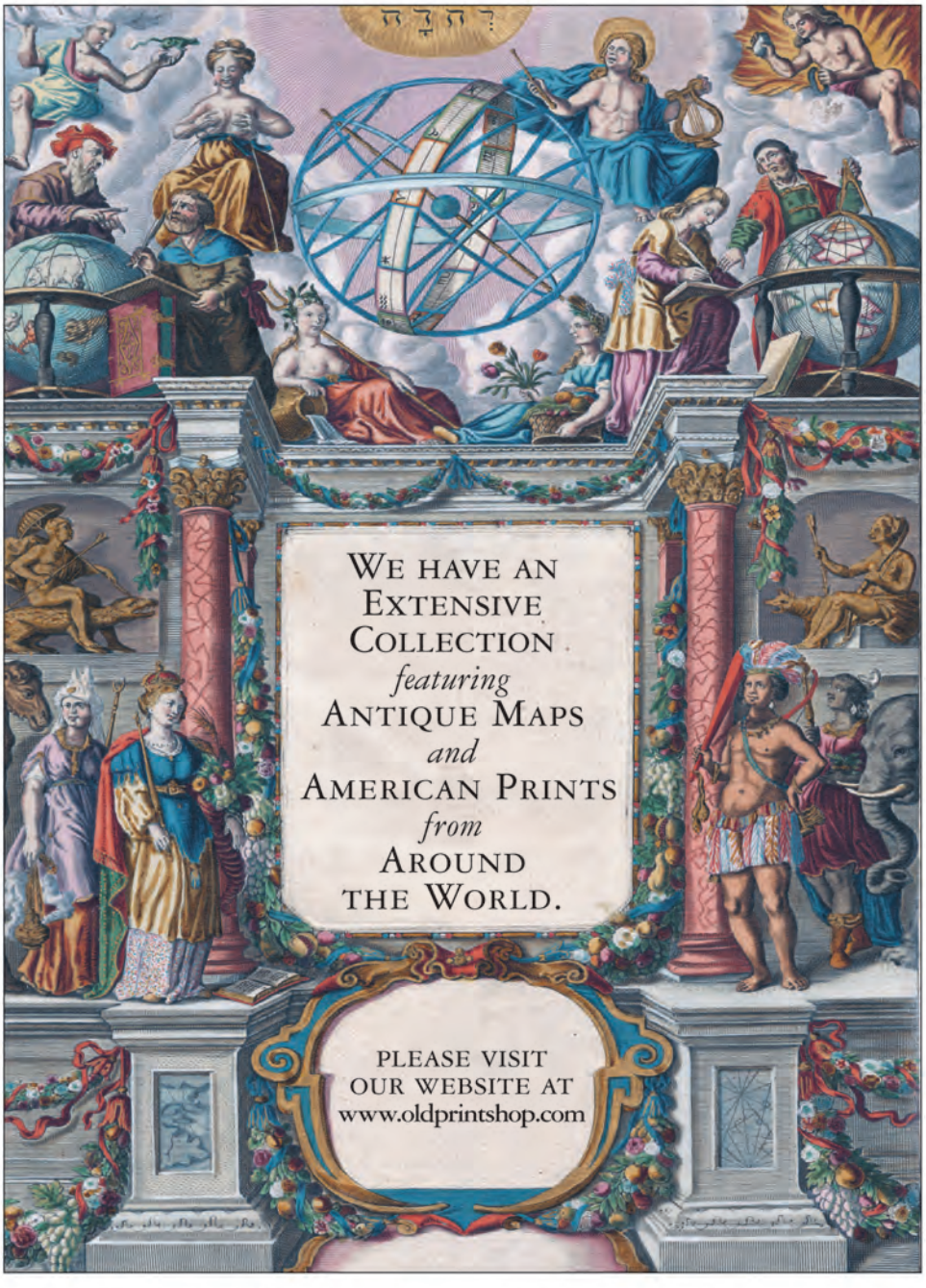
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ORTELIUS' ENGRAVERS AND ENGRAVINGS

How many engravers did Ortelius employ for his maps, and can they be identified?

Marcel van den Broecke

Not much is known about the engravings and engravers of Ortelius' maps, apart from their cartographic sources. Unlike Mercator, Ortelius did not master the art of engraving and even a tracing he made of a title page of a book he owned, shows that he did not have the steady hand required of an engraver. (Fig. 1)


LOS CINCO LI
BROS POSTREROS DE LA CO
RONICA GENERAL DE ES-
PANA.
Que continuaua Ambrosio de Morales
natural de Cordoua, Coronista del Rey Catholico nuestro Señor don Philipe segundo deste nombre,
Prosiguiendo adelante la restauracion de España, desde que se comenco a ganar de los Moros, hasta el rey don Bermudo el tercero deste nombre.
DE LO DEMAS QVE VA PVESTO CON la Coronica, se dara razon luego al principio.
Impresso en Cordoua por Gabriel Ramos Bejarano impressor de libros. Año. 1586,
A costa de Francisco Roberto mercader de libros.
CON PREVILEGIO.

Fig. 1
Ortelius' tracing of the title page of Ambrosio de Morales' *Los cinco libros postreros de la coronica general de España*, (Córdoba, printed by Gabriel Ramos Bejarano, for Francisco Roberto, 1586).

While Ortelius' cartographic and literary sources are always mentioned in great detail, he is very reticent about his engravers. As a matter of fact, it is only in his message to readers of the Latin edition of *Orbis Theatrum* published from 1570 onwards that he writes: *FRANCISCI HOGENBERGI artificiose manui, cuius vnius indefatigabili diligentia ferè omnes hae Tabulae caelatae sunt, bene faueto*.[1] Franciscus (Franz) Hogenberg (1538–1590) was a prolific engraver, and was also responsible for a large number of engravings in *Civitates Orbis Terrarum*, the first city atlas. To the 1595 Latin edition of the *Theatrum* Ortelius added the names of Ferdinand and Ambrosius Arsenius (grandchildren of Gemma Frisius) who in 1601 engraved the *Epitome* of Jan van Keerbergen.[2] Yet, only five plates in the *Theatrum* as it appeared during Ortelius' lifetime are signed and in each case by Hogenberg: Ort1 (World), Ort57 (Germaniae), Ort69 (Hannonia), Ort111ab (Palatinatus Bavariae & Wirtenberg) and Ort94 (Mansfeld). Of the loose maps described below, the two-sheet map of the Roman Empire also bears Hogenberg's signature. The names of the brothers Arsenius never appear on any map as the engravers. Nor were the brothers Ioannes (or Jan) and Lucas van Deutecom acknowledged; Lucas engraved the six-sheet wall map of Spain of Clusius, and Ioannes engraved the *Theatrum* map of Cyprus (Ort149). These brothers also engraved for de Jode, Waghenaer, Guicciardini and others. The cartographer Quad praised them highly. They returned to Deventer, Holland in 1580, and when Jan died in 1589, Lucas moved to Haarlem. Ortelius wrote to Camden on 5 October 1589 that he hoped that the surviving brother Lucas 'will provide better work than was the case for Jan in my Epitome' – the only reference he ever made to his *Epitome*, and certainly not complimentary of the engraver's skill.[3]

Considering that Ortelius' loose maps numbered 37 plates, and that during his lifetime 205 plates were engraved for his *Theatrum*, it is more than likely that more than the five engravers mentioned were involved in engraving the 242 plates. Andre de Pape or Papius (1542-1581), whose work also appears in the *Album Amicorum* engraved Ortelius' portrait in the *Theatrum*, and Philip Galle, who engraved all the coins depicted in Ortelius' *Deorum Dearumque Capita*, first printed in 1573, may also have contributed to the engraving of maps for Ortelius. Thirty of the elements were based on model books by Hans Vredeman de Vries and 25 by Gerard van Groeningen, another Antwerp artist, originally from Groningen.

Detailed studies of the artistic and decorative elements of Ortelius' maps, by Vuylsteke (1984), Meganck (2003) and Robey (2006)[4] stress the artistic unity presented by Ortelius' maps, which makes them easily recognised as being made by him, and no one else. The approach Ortelius developed to achieve such unity was to give strict instructions to his engravers and leave them little room to add any personal touches.

For decorative elements such as cartouches, ships, monsters and the like Ortelius used model books containing examples which the engraver was instructed to follow. For a full discussion on the depiction of ships in Ortelius' time see Van Beylen (1962).[5]

The most important model books used in Antwerp for cartouches in the second half of the sixteenth century were those by Jaques Floris de Vriend, Hans Vredemann de Vries[6] and Benedetto Battini.

Jaques Floris de Vriend published four model books used by Ortelius:

- *Veelderhande cierlijke compertementen profitelijck voor Schilders, goutsmeden, beeldtsnijders ende andere constenaren geinventeerd duer Jaques Floris*, Antwerpen, bij H. Liefrinck 1564. H. Müller fecit. [Various artistic elements useful for painters, goldsmiths, engravers and other artists, designed by Jaques Floris]
- *Compertimentorum quod vocant multiplex genus lepidissimus historiolis, 1566. Zeer Vele Veranderingen van compertementen gheciert met historikens van poesie ende andere*. Ghdruckt by Hieronymo Cock Schilder in de Vier Winden. [Many variations of elements decorated with poetic histories]
- *Compertimenta pictoriis flosculis manubiis bellicis variegate*. Auctore Jacobo floro Antver. Hieron. Cock excud. 1567. [Pictorial elements of flowers and a variety of beautiful coins]
- *Varii generis partitorum, scu (uit Italis placet) compartimentorum formae, iam recens, in pictorum, statuariorum, sculptorum, aurifabrioum, architectorum, reliquorumque, id genus artificium gratiam, excogitatae*, Prostant Antverpiae, via Longobardica, in signo capitis turcici; excudebat Joan Liefrinck, 1556 [Various forms (as please Italians) or parts of pictures, statues, golden objects and relics, conceived as artefacts]

Vuylsteke, and also Büttner[7] trace from each of these works design elements which were combined and incorporated in specific ornaments and cartouches found on the *Theatrum* maps. Often, designs were copied exactly as they appeared in these model books, resulting in a mirror image when the plate was printed. Some elements had emblematic significance.

Another source for the decorative elements on Ortelius' maps is the work of painter and architect Hans Vredeman de Vries. He was a pupil of Cornelis Floris, the brother of Jaques Floris. His first model book was published by Gerard de Jode in 1556:

- *Multorum variarumque protractionum (Compertimenta vulgus pictorum vocant) libellus utilissimus* per Ioannem Vreedmannum Erisium. 1556. [A very useful booklet with many designs, commonly called elements]
- *Variarum protractionum (vulgo compartimenta vocant) cum pictoribus omnibus propter venustatem, tum et studiosis propter Auctorum sententias ubique insertas, libellus apprime utilus atque copiosus*. Undated [A useful booklet full of various designs, charming and useful for those who apply themselves to this]
- *Untitled work of 1560 containing cartouches*
- *Untitled work of 1563 containing cartouches*

Vuylsteke identifies and lists 26 cartouches from these booklets that were used exactly, or in an adapted form, in *Theatrum* cartouches.

The last source for model books used by Ortelius was the Florentine ornamentalist and engraver Benedetto Battini, whose model book was published in Antwerp by H. Cock in 1554:

- *M. Benedictus Battini, pictor Florentinus inventor. Hieronymus Cock pictor excudebat Cum Caesarea Maiestatis gratia et priuilegio 1554* [A book by Benedictus Battini, Florentine painter and inventor]

These model cartouches resemble those of Vredeman, twelve of which have been identified by Vuylsteke as appearing in the *Theatrum*.

Ortelius used all the exemplars mentioned above extensively in the ornamentation of his maps, and, as observed, this left very little room for the engravers who worked on his maps to display any of their own design initiative. The scarcity of remarks about his engravers in his writing supports the idea that he regarded them as hired hands. This not only entailed strict compliance to the model books mentioned but also to the clear and elegant style for which Ortelius strove in his maps.

The engravers needed sketches of the maps showing places and their names, coastlines, rivers, etc. which Ortelius had to supply. The exact position of place names and the symbols representing those places had to be arranged in such a way that no misunderstanding could arise about which name belonged to which place. The engraver probably had a role in this aspect of the work. One of the few freedoms really left to the engraver was whether or not to place a full stop after a place name and to determine how much space there was to be between the place name and the full stop. These will be the criteria used to identify the various engravers. Additionally, the engraver might choose to engrave the place symbols in the form of a house and a tower; or, if incapable or had too little time, he might simply use a small circle and in some cases, a circle with a dot as its centre to indicate a village or city.

Ortelius mentions only few of his engravers by name. In the message to the reader in the Latin *Theatrum* editions from 1570 onwards he praises the indefatigable hand of

Hogenberg and in the 1595 edition he adds to this the names of Ferdinand and Ambrosius Arsenius, who besides engraving also constructed instruments such as astrolabes. As it turns out, of the seventeen maps added in the fifth Latin *Additamentum* of 1595, fourteen can be identified as being executed by the engraver Anonymous A (see table). The table also shows that Anonymous A made his/their first engravings as early as 1570.

If we look at the engraving characteristics of Franz Hogenberg, we see that he gives a full stop only once about every ten names or so, but when stops do occur, they often cluster, as if he has suddenly remembered to add them. Also, if Hogenberg provides a place name with a full stop, he places it at some distance after the place name. River names and country names (often in capitals) mostly, but not always, receive full stops. Thus, it seems that applying or not applying a full stop after a topographical name is one of the few 'signatures' that an engraver could place on a map he engraved for Ortelius. (Fig. 2)

The brothers Deutecom had a specific way of depicting



Fig. 2 Franz Hogenberg, Ort1, World map *Theatrum* 1570.

the sea with regular and numerous small wavelets, which appear on the Clusius/Ortelius six-sheet map of Spain (Fig. 3) and on Ortelius' Cyprus map. Both maps are signed by the engraver(s). The first and second Palestine maps in the *Theatrum* are not signed, but display a similar wave pattern, and were most probably engraved by the Deutecoms. The Deutecoms also engraved numerous maps in de Jode's *Speculum*. (Fig. 4)

The maps analysed for engraving features are those maps which Ortelius made during his lifetime and which have survived. These comprise seven loose sheet maps: 1564 eight-sheet World, published and almost certainly engraved by Gerard de Jode, well known from his own *Speculum* atlas of 1578.

1565 two-sheet Egypt
1567 eight-sheet Asia
1570 six-sheet Spain
1571 two-sheet Roman Empire, signed by Hogenberg
1582 one-sheet Terçera
1596 one-sheet Utopia

Additionally, there are the 158 map sheets in the *Theatrum* and 47 map sheets in the *Parergon* produced in Ortelius' lifetime.



Fig. 3
Brothers Deutecom, 6-sheet map of Spain, 1570.

NAME OF ENGRAVER	COMPLETE OR ALMOST COMPLETE ABSENCE OF FULL STOPS	SOME OCCURRENCES OF FULL STOPS	MOSTLY OR ALWAYS FULL STOPS	EQUAL DISTRIBUTION STOPS/NO STOPS	TOWNS REPRESENTED BY SMALL CIRCLES
Franz Hogenberg		Ort1, 4, 5, 9, 10, 15, 16, 18, 19, 21, 22, 25, 34, 44, 56, 57, 58, 68, 69, 78, 94 (also with circles), 127, 128, 130, 148, 158, 160, 162, 166, 167, 168, 174, 176, 187, 203, 8-sheet world map, 2-sheet Roman Empire, 2-sheet Egypt			
Brothers Deutecom			Ort149, 170, 171 6-sheet Spain		
De Jode		8-sheet world map			
Anonymous A, identified as the brothers Arsenius	Ort2, 3, 6, 7, 8, 11, 12, 30, 36, 37, 39, 41, 42, 46, 47, 52, 53, 60, 71, 72, 73, 82, 83, 84, 86, 87, 88, 91, 95, 96, 97, 100, 101, 102, 103, 106, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 131, 144, 145,154, 156, 157, 165, 172, 175, 177, 179,189, 190, 191, 192, 197, 200, 207, 208, 209, 210, 211, 212, 221, 222, 223, 224, 226, 231, 234				
Anonymous B Peter van der Borcht (?)			Ort14, 24, 31, 40, 51, 54, 70, 85, 92, 105, 123, 125, 136, 142, 146, 161, 164, 180, 193, 204, 213, 218, 232		
Anonymous C	Ort29				
Anonymous D				Ort28, 45, 48, 49, 98, 99, 104, 107, 121, 130,137, 139, 143, 147, 150, 151, 152, 153, 154, 159, 163, 169, 181, 182, 183, 186, 194, 196, 198, 199, 206, 214, 215, 216, 217, 219, 220, Terçera	
Anonymous E					Ort13, 26, 38, 43b, 50, 61, 62, 63, 65, 66, 75, 76, 77, 79, 80, 81, 82, 89, 90, 120, 122b, 138.

Table 1 List of possible engravers for Ortelius' maps, with their characteristics of placement of full stops after place names and usage of place name symbols, viz. as building or circle.

In addition to Hogenberg, the brothers Deutecom and the brothers Arsenius, who certainly made engravings for Ortelius, and de Jode, who probably engraved the eight-sheet world map (which he also published), we find indications, based on the distribution of stops after place names and the shape of a symbol next to the place names, that there were four other engravers. (Figs. 4 & 5)



Fig. 4 Gerard de Jode, 8-sheet World map, 1564.



Fig. 5 Brothers Arsenius, Ort234, Utopia map, 1596.

It is possible that Ortelius employed more than these eight engravers (counting the brothers Deutecom and Arsenius each as one), but we cannot distinguish between them on the basis of the criteria used. Jan Sadeler wrote a letter to Ortelius in 1594 (Hessels 243) offering that he and his brother Raphael, also an engraver, make engravings for Ortelius' *Theatrum*, but we do not know how Ortelius reacted to this suggestion. Anonymous B may be identified as Peter van der Borcht[8] (Fig. 6) who certainly engraved Ortelius' *Aurei Saeculi Imago* (1596), an idyllic description of the Germans in Roman times.



Fig. 6 Anonymous B, Peter van der Borcht (?), Ort14, Culicania/ Hispaniola, 1579.

Ortelius' remark, that at least for the first edition of his atlas, he owed much to Hogenberg is confirmed in this count. According to the table, Hogenberg engraved 34 maps, nineteen of which were included in the 53 map sheets of the first *Theatrum* edition of 1570. He is mentioned as the engraver on the two-sheet map of the Roman Empire, where we find occasional stops after place names. This pattern can also be found on the eight-sheet loose map of Asia and on the two-sheet loose map of Egypt; neither are signed, but they have clearly been engraved by Hogenberg on the basis of the few full stops after place names and their distance from the place name. The Arsenius brothers contributed 57 engravings between 1570 and 1595.

As the plates can be dated precisely it is possible to establish which engravers were active during which years. Anonymous B or van der Borcht who engraved 23 plates can be dated to working between 1570 and 1598; Anonymous C did such a bad job of engraving the first Valencia (Ort29) in 1584 he was never asked again. (Figs. 7a & 7b)



Fig. 7a Anonymous C, rejected after engraving Ort29, Valencia, 1584.



Fig. 7b Anonymous C engraving was replaced by that of the brothers Arsenius in 1587, Ort30, Valencia.

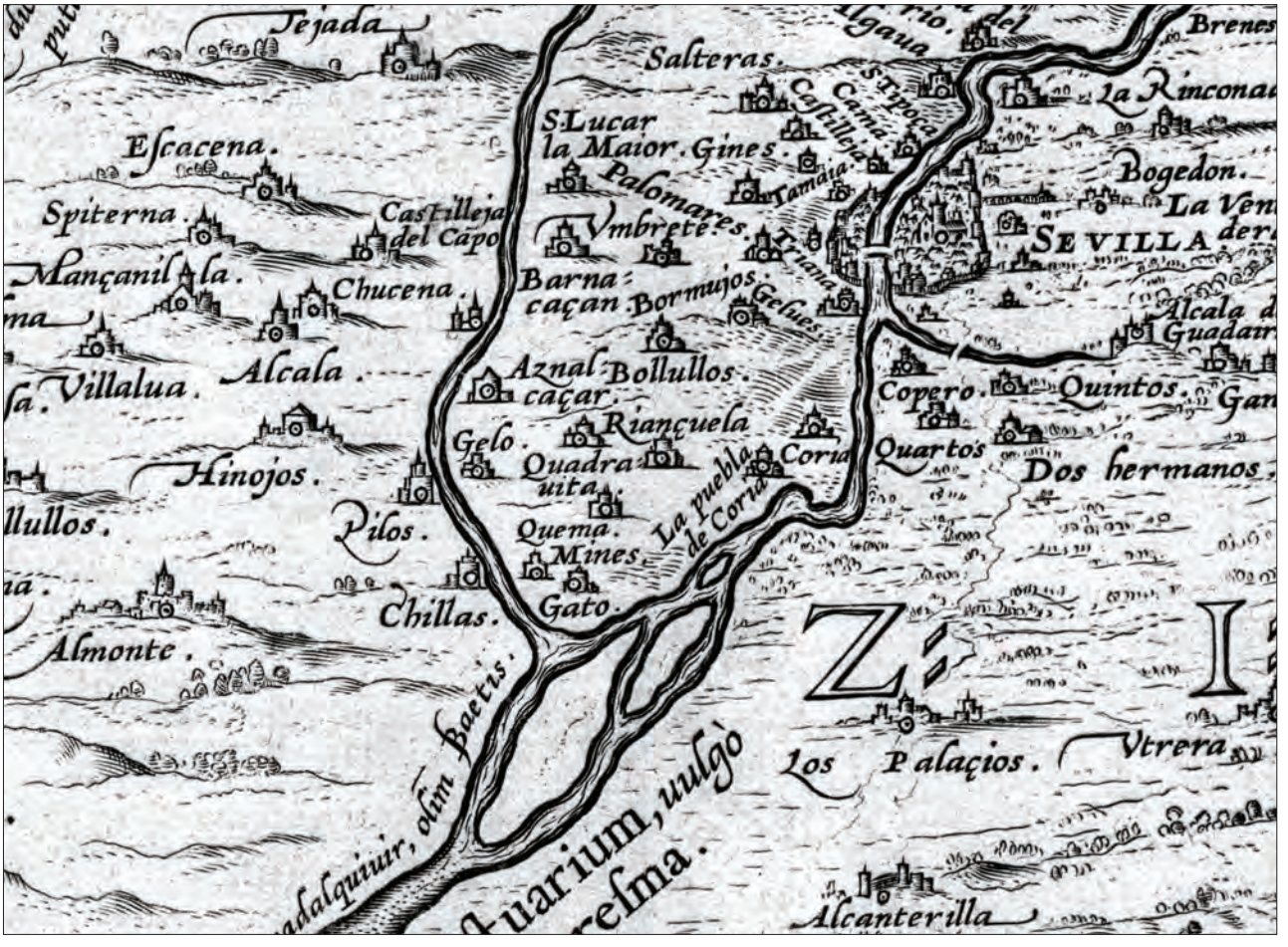


Fig. 8 Anonymous D, Ort28, Hispalensis Conventus [Andalucia], 1579.



Fig. 9 Anonymous E, Ort13, Hispania Nova, 1579.

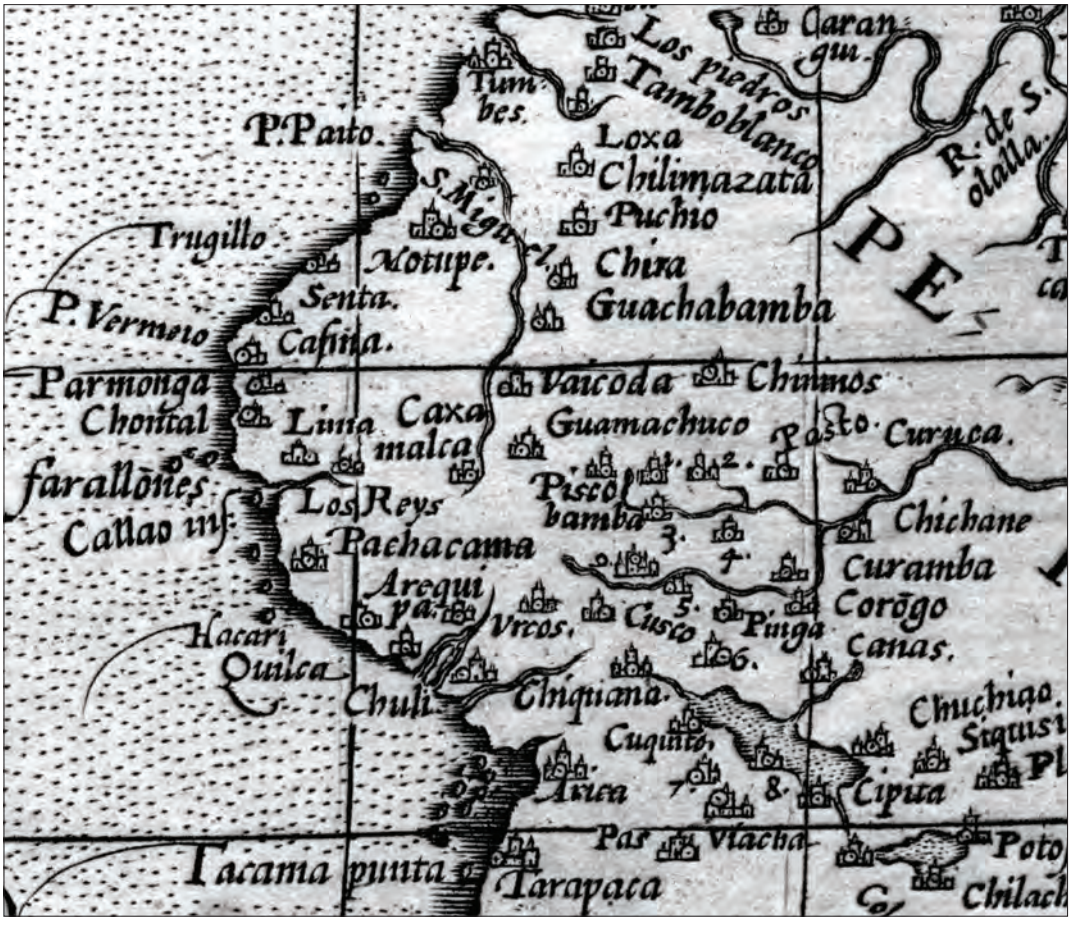


Fig. 10
Village symbols, magnified, from Ort10, Americas, Hogenberg, show individual differences.

The method of using a punch by which a village could be stamped into the copperplate with one hammer blow, only came into use in the early seventeenth century. It was not yet used by Ortelius. Fig.10 shows a dense group of these symbols, the enlargement reveals that each symbol was engraved individually and differs minutely from its neighbours.

Anonymous D engraved 38 plates between 1570 and 1598; Anonymous E engraved 22 plates between 1579 and 1598. Thus Ortelius had a steady team of engravers, consisting mainly of Hogenberg, the brothers Arsenius and Anonymous B, D and E, between whom the engraving work was divided. (Figs. 8, 9 & 10)

These engravers knew exactly how to produce the recognisably elegant style Ortelius demanded. Ortelius regarded his engravers in the same manner as he did his typesetters, correctors and printers – as craftsmen who did their duty in the process of producing an atlas and who were paid decently for their skills (about one guilder per day).[9] However, for the eventual purchaser of their work, they remained anonymous.

Notes

1 'Franciscus Hogenberg be praised, who with a skilful hand and indefatigable attention devotedly engraved almost all of these maps.'
2 P. van der Krogt, *Atlantes Neerlandici* IIIA, 2003, pp. 330-55.
3 J. Denucé, *De Geschiedenis van de Vlaamsche kaartsnijkunst*, De Nederlandsche Boekhandel, Antwerpen, 1941, p. 74.
4 B. Vuylsteke, *Het Theatrum Orbis Terrarum van Abraham Ortelius (1595); Een studie van de decoratieve elementen en de gehistorieerde voorstellingen*. Unpublished Ph.D. dissertation, University of Leuven, 1984; T. Meganck, *Erudite eyes. Artists and Antiquarians in the circle of Abraham Ortelius*. Unpublished Ph.D. dissertation, Princeton University, 2003; J. Robey, *From the City Witnessed to the Community Dreamed: The Civitates Orbis Terrarum and the Circle of Abraham Ortelius and Joris Hoefnagel*. Unpublished Ph.D. dissertation, University of Santa Barbara, California, 2006.
5 J. van Beylen, 'Schepen op kaarten ten tijde van Gerard Mercator', *Gerard Mercator, 1512-1594 zum 450 Geburtstag*, Duisburger Forschungen 6, Duisburg, 1962.
6 H. Mielke, *Hans Vredeman de Vries, Verzeichnis der Stichwerke und Beschreibung seines Stil sowie Beiträge zum Werk Gerard Groennings*. Unpublished Ph.D. dissertation, Berlin, 1967.
7 Nils Büttner, *Die Erfindung der Landschaft, Kosmographie und Landschaftskunst im Zeitalter Bruegels*, Vandenhoeck & Ruprecht, Göttingen, 2000, pp. 67ff.
8 Denucé, *Oud-Nederlandsche kaartmakers met betrekking tot Plantijn* Volume 1, (1912), reprinted Meridian, Amsterdam, 1964, p. 66.
9 Ortelius' 1570 Fifty-three-map *Theatrum* containing 282 pages printed in black and white, cost 7 guilders unbound and about 15 guilders bound in plain parchment and hand-coloured.

Marcel van den Broecke *(1942) taught phonetics at Utrecht University and was director of the International Statistical Institute. He developed an interest in the works of Abraham Ortelius (1527-1598) in the early 1980s and has written five books and about 40 articles on Ortelius.*

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MAPPING MATTERS

News from the world of maps



Rainer Kalnbach working with a magnifying glass over the copperplate he is engraving at a special evening of cartography, music and food to accompany the exhibition '500 Jahre Gerhard Mercator' that took place Förderkries Vermessungstechniches Museum in Dortmund in April 2012. Photo courtesy of Förderkries Vermessungstechniches Museum e.V., Dortmund.



Above
Members of the Tobias Mayer Association are intrigued by Herr Kalnbach's explanation of the techniques used by a map engraver working on copper.

Germany's last remaining copper engraver of charts

Report by **Kit Batten**

An early March evening in sleepy Marbach in Baden-Württemberg: nearly all the cafes are closed, it is bitterly cold and the streets are deserted. However, deep underground there is something stirring. No, not the bones of either Friedrich Schiller or Tobias Mayer, Marbach's favourite sons, but members of the Tobias Mayer Association who have met in the vaults of the old Schlosskeller to meet Rainer Kalnbach. Amazingly, he is the last remaining engraver in Germany who was trained as a copper engraver for charts. Without doubt, Mayer would find the evening fitting as he, too, had learnt the art of copper engraving and applied this knowledge when working for the publishing house of the Homann Heirs in the mid-1700s.

Now 85, Rainer started his career some 60 years ago. As a young lad he was fairly good at drawing and his father had the foresight to obtain an apprenticeship for him as a copper engraver. In 1943, age fifteen, he started out in Hildburghausen in Thuringia where he learned the techniques of engraving using a magnifying glass. Later he joined the German Hydrographic Institute, where he was employed, initially to update old naval charts, hammering out errors and obsolete information and re-engraving the new information. He progressed on to large-scale engraved copper sheets for the German navy, some which took as long as as nine months to complete. The Institute continued to produce charts on copper until 1960 and Rainer estimates that his charts were reprinted individually between 1000 and 1500 times.

Rainer travelled from his home in Hitzacker, Lower Saxony to demonstrate his skills to a very lively and interested audience. After a short biographical overview the audience was treated to a film *Mein Lieber Freund und Kupferstecher* (also, available as a book) translated literally as *My dear friend and copper engraver*, however, it also alludes to the inherent interdependent relationship between the cartographer and engraver – while the engraver copies what the artist/cartographer provides, the artist relies on the engraver's skill to transfer his work to the printed page.

Finally, Rainer took to his demonstration table and used some of the 100 tools that were on show that evening to highlight their use: triangular scrapers, hammers, callipers, steel props and roulettes of all shapes and sizes.

25th International Conference on the History of Cartography – Helsinki

The Four Elements, the Essentials of the History of Cartography

Report by **Ljiljana Ortolja-Baird**

Scholars from around the world gathered in Helsinki for the 25th International Conference on the History of Cartography to investigate the theme of the four elements – Earth, Water, Fire and Air – in relation to the history of cartography. With more than 80 papers delivered over five days between 30 June and 5 July the conference reflected the breadth and diversity of the field of study. The following list of topics from a handful of papers gives some idea of the multiplicity of interpretations of the central theme: Soviet agitprop maps of the 1920s and 30s (N. Vonogradova & G. Korzunina); nostalgia in maps (K. Hasegawa); sixteenth-century hand-drawn maps of Antwerp (J. Depuydt); Augustine Fouillée's *Tour de France* (C. Dunlop); Austrian civil aviation cartography (P. Svatek); mapping blunders in colonial Africa (J. Demhart); map circulation in the nineteenth century and cordiform maps of the 16th century (R. Watson).

The 200 visitors from 35 countries were privileged to several outstanding exhibitions. According to conference director Antii Jakobson, the number of 'scholars interested in the history of cartography is quite small in Finland' however, what Finland may lack in scholars it makes up in maps. Courtesy of A.E. Nordenskiöld, botanist, geologist, mineralogist, Arctic explorer and pioneer of the history of cartography Finland has one of the 'most important collections of early maps in the world'. During his lifetime he amassed a vast personal collection of 24,000 maps printed before 1800. Now in the National Library of Finland, the collection was included in UNESCO's Memory of the World register in 1997. Various items from his collection were on display in the exhibition *The Emerging World: Map treasures from the A.E. Nordenskiöld collection* at the National Museum. The exhibition which runs until October 2013 depicts the emergence of the geographical world image and the transfer of accumulated knowledge to maps between materials from the 1400s to the early 1900s. It includes works by Giuseppe Rosaccio, Ortelius, Mercator, Konrad Miller, Montanus, Antonio de Herrera to name but a few. The museum website (www.nba.fi/en/nationalmuseum/exhibitions/temporary) provides a valuable annotated list of all the entries on show. The Nordenskiöld collection contains an almost complete series of Ptolemy's *Geographica* and several are featured in the exhibition including the manuscript from the early 1400s, the Bologna 1477, Rome 1478 and Ulm 1482 editions.

The National Archives of Finland hosted a reception for ICHC participants and invited us to their exhibition *From Observation to Map – the History of Cartography and Surveying in Finland*. This extensive exhibition of historically significant maps and charts of Finland describes also the methods of mapmaking used in Finland from the seventeenth century. It includes the oldest known chart to be drawn by a Finn – a map of the Kymi River estuary made in 1556. A selection of the exhibits is available online at maanmittauslaitos.fi/havainnostakartaksi.

ICHC participants were also invited to the exhibition at the John Nurminen Foundation: *Treasures from the John Nurminen Foundation Collection*. The Foundation was founded in 1992 on the initiative of Juha Nurminen with the aim of preserving the maritime history collection that has been amassed by family members over several decades. On display was a rich display of maritime art and history: seafaring tools and ship models rub shoulders with world maps and charts dating from the fifteenth century such as Schedel's 'Secunda etas mundi' of 1493 and Ortelius' 'Septentrionalium Regionum descript.' of 1598.

The imposing Helsinki City Hall, which looks out across Market Square to the Baltic Sea, was the venue for the presentation of the fifth Imago Mundi Prize. Winners









for 2013 were Carme Montaner (Map Library of Catalonia at the Institut Cartogràfic de Catalunya) and Professor Luis Urteaga (Geography Department of the Universitat de Barcelona) for their article, 'Italian Mapmakers in the Spanish Civil War (1937–1939)'. The article can be read in *Imago Mundi*, 64, no.1 (2012) and free online at http://explore.tandfonline.com/content/ah/imago-mundi-prize.

The conference was organised by the Cartographic Society of Finland in co-operation with Imago Mundi Ltd. The conference partners were the National Land Survey of Finland, John Nurminen Foundation, University of Helsinki, Aalto University, National Archives of Finland, the Geographic Society of Finland, Chartarum Amici, University of Jyväskylä, the cities of Helsinki and Espoo.

The next ICHC conference will take place in Antwerp in 2015.

Top
ICHC participants assembled in the reading room at the National Archives of Finland.

Above left
L to R
Tony Campbell, Professor Luis Urteaga, Carme Montaner and Kenneth Nebenzahl at the award ceremony for the Imago Mundi Prize.

Above right
IMCoS was well represented at the conference. Here members (L to R) John Brock (Aus), Susan Gole (UK) and Caroline Batchelor (UK) enjoy their coffee break.

Far left
The oldest map in the exhibition 'From Observation to Map – the History of Cartography and Surveying in Finland' is a chart of the Gulf of Finland by Lucas Waghenaer. 'Beschrijuinge vande costen van Oostsin: landt die seer roondrbaerlik sijn om aen...' Amsterdam, 1596–98.
Courtesy John Nurminen Foundation.



Sir Hugh and Lady Elizabeth Cortazzi discussing Sir Hugh's book *Isles of Gold* with Mr Crouch of Brubank Books.

Japan: Historical images from the Cortazzi collection

Report by **Jason Hubbard**

On the evening of the 26 June, the Embassy of Japan in London opened an exhibition – *Japan: Historical Images from the Cortazzi Collection* – of a selection of Sir Hugh Cortazzi's maps of Japan, that were beautifully illustrated in his book *Isles of Gold: Antique Maps of Japan* (1983, Weatherhill). The event was opened by the Embassy's Minister Plenipotentiary, Mr Akio Miyajima, who praised the work of the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC) in promoting understanding between Japan and the United Kingdom through appreciation of the arts. SISJAC, based in Norwich, holds Sir Hugh's entire collection in the Lisa Sainsbury Library, while those maps illustrated in his book but which are not part of the exhibition can be viewed at the Library in Norwich.

Sir Hugh spoke fondly of the years he spent in Japan and how he and Lady Elizabeth would occasionally amble through Kanda, the bookseller's district in Tokyo, and search for old maps. He related how difficult it was to find any maps in good condition as the bulk of those on offer were holed due to the use of rice paper and glue; a rich diet for worms. Nevertheless, with patience and persistence, Sir Hugh was able to amass a collection he spoke of as representative. And indeed it is.

London map dealer Jonathan Potter then gave a *tour-de-force* of European maps of Japan commencing his speech with Bordone's *Isolario*, a book of islands that includes the first European printed map of Japan, originally published in 1528. He then moved on to Abraham Ortelius and pointed out that he published at least five maps showing Japan in his *Theatrum Orbis Terrarum*, none of which show the same representation of the islands; three of those maps are included in the exhibit: 'Maris Pacifici', 'Iaponiae Insulae Descriptio' and 'Tartariae Sive Magni Chami Regnum'. He also singled out the map by Blaeu as unlike other maps of the period in that there were no embellishments such as large decorative cartouches or sea monsters to liven it up. Jonathan commented that European mapmakers moved quickly from using woodblocks as the printing medium to copperplates until the early 1800s and then steel engraving, whereas Japanese mapmakers continued to use woodblocks almost exclusively until the mid-nineteenth century.

Ms. Mami Mizutory, Executive Director of the Sainsbury Institute then declared the exhibit officially opened and encouraged visitors to take their time in viewing the maps displayed. The wine flowed and the Japanese Embassy had enough top quality sushi and other delicacies to amply feed the crowd.

More than one hundred guests proceeded to feast their eyes on both European and Japanese made maps of the Island Nation, from the simple (and imaginary) example of Bordone's map of 1528, printed before any European had set foot on the islands, to the exquisite map of Japan with fiefs and *koku* of rice with an attributed date of 1683, a map combining simplicity and beauty in the *ukiyo-e* style. Guests were able to examine a number of European maps and views of Nagasaki, the point where trade took place between Europeans and Japanese as of 1641 until the mid-1850s. Of the Japanese maps, most curious is the world map by Abe Yasuyuki dated 1853 and centred on northeast Asia, with the American continent on the far right and the European continent on the far left of the map.

The exhibition will be open until 18 July after which the maps will return to their home in the Lisa Sainsbury Library in Norwich, so, in case you missed it, the trip to Norwich is well worth the time invested.

Thomas Baines sale faces export ban

In June 2013 the Council of Trustees of the Royal Geographical Society announced the sale of items by Thomas Baines related to the Augustus Gregory 1855–57 expedition to North Australia. The sale is being made to a 'highly respected Collection in Western Australia' for £3.57m. This decision has been made to address the 'substantial deficit on its final salary scheme' and the Society maintains that it is a one-off sale, and although regrettable, the material falls outside its identified heritage strengths. Baines' North Australia collection will complement materials already held in various Australian institutions.

The sale items include:

- 21 oil paintings on canvas
- 272 drawings and watercolours, mainly of north-western Australia, others of Timor and Indonesia
- Nine folding panoramas
- Seven unframed drawings and paintings
- One chart and route traverse in pencil, pen, ink and watercolour showing the tracks of the ships involved in the expedition

Following a recommendation by the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest a decision has been taken to defer granting an export licence for the works until 31 October 2013. This may be extended until 30 April if a serious intention to raise funds is proffered for the recommended price of £4,200,000.

Organisations or individuals interested in purchasing the work should contact RCEWA on 0845 300 6200.

Gregory's expedition was funded by the British Government on the advice of the Royal Geographical Society for the purpose of investigating the natural resources of the region with a view to potential settlement and possible relocation of convicts. The group was made up of botanist Ferdinand von Mueller; Baines, expedition artist and storekeeper; Joseph Elsey, surgeon and naturalist; and Henry Gregory, Augustus' younger brother. They landed at the mouth of the Victoria River on the upper north-west coast of what is today's Northern Territory to explore the river systems and the edges of the Sandy Desert before making the 8,000 km crossing to Brisbane. In addition to the Victoria River system, the party explored the Elsey, Roper, Macarthur and Leichhardt Rivers. The expedition was notable for its excellent management but it failed to find the natural resources hoped for.

A re-evaluation of the map that Baines compiled of this voyage and extracts from the accompanying manuscript journals can be found in the 2012 publication *Thomas Baines: Exploring tropical Australia 1855 to 1857* (National Museum of Australia Press) co-edited by Lindy Stiebel (University of Kwazulu-Natal) and Jane Carruthers (University of South Africa).

Thomas Baines, *Hostile natives on the Victoria River, 13 December 1855*. The oil painting is part of the Thomas Baines North Australia Expedition collection that is being sold.



Map Fairs

27 – 28 September 2013, Indianapolis, Indiana
The Indy Antique Advertising Show and the Road Map Collectors Association
Dealers and avid collectors of road maps will have their stands full of old road maps for sale or to trade. Information at www.roadmaps.org

28 – 29 September 2013, Chicago
Chicago International Map Fair
Harlan J. Berk Ltd will host the first annual fair at Primitive Gallery, 130 N. Jefferson Street. Some 20 dealers of antique maps, globes and books from across the USA and Europe will be represented. Additionally, there will be lectures by members of the Chicago Map Society. On Saturday, there will be two tours of the Newberry Library complete with transportation to and from the Fair. Information from www.chicagomapfair.com

8 – 9 November 2013, Paris
Paris Map and Travel Book Fair
The Paris Map and Travel Book Fair (www.mapfair.com) is in its twelfth year and is highly regarded on the map circuit. It will take place again at the Ambassador Hotel in Boulevard Haussmann. The Fair is preceded on Friday afternoon by a map and book auction organised by Béatrice Loeb-laroque, a well-known name in the world of map collecting (www.loeb-laroque.com) which takes place at the Drouet auction house nearby. For attendees, the 'trait d'union' is completed with a cocktail party and dinner at the restaurant of the Ambassador Hotel (for details and reservation see www.mapfair.com/dinner).

With so many map shops closing and with trade moving towards Internet sales, it seems that the real hands-on map collecting is returning to the fairs again. Thirty-two well-known international dealers will be manning their stands in Paris, offering customers access to many thousands of maps, charts, travel literature, atlases and globes. Admission is free.

Historian Patrick de Villepin will be signing his latest book *Labaya, Noirmoutier, Yeu, baie de Bourgneuf & côtes vendéennes, cartes marines depuis 1313* (ISBN 978-2-9539683-4-7), which describes the maps and charts of the Baie de Bourgneuf and the southwest coast of France (Vendée), dating back as early as 1313.

Additionally, this year there is a small exhibition of printed Arabic cartography with examples by Kâtip Çelebi, Mustafa bin Abdullah, Haji Khalifa or Kalfa (1609 –1657), a scholar, historian and geographer, who is regarded as one of the most productive authors of non-religious scientific literature in the seventeenth-century Ottoman Empire. On display will be maps from *Jedid Atlas Tercümesi* (*New Translation of the Atlas*) printed in 1803 in Üsküdar, Istanbul. The atlas was an addendum to a geography book called *Icaletü-Cografya* and was written in French by Mahmut Raif Efendi and translated into Turkish by Yakovaki Efendi.

IMCoS has been represented at the Paris Fair by chairman Hans Kok for the last eleven years. He mans the stand which is provided free of charge by the organisers. The event allows Hans to maintain the IMCoS network, wave the flag of map collecting and provide an opportunity for visitors to learn more about IMCoS activities and sign up as members.



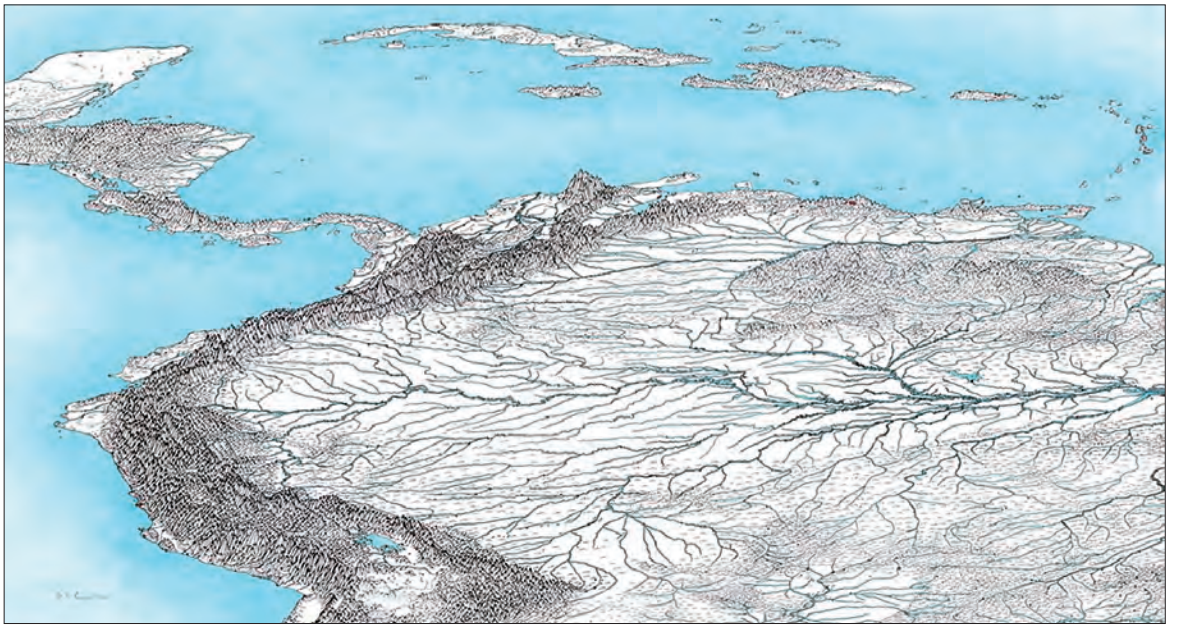


Exhibitions

Until 15 September 2013, Gletschergarten, Lucerne
Ueli's Maps – Drawing the World by Hand
Geologist, engineer and cartographer Ueli Läuppi creates maps of outstanding beauty that are a refreshing antidote to the ubiquitous Google map. In 1986 he developed his own projection, a panoramic vision that creates the illusion of flying over the region depicted but looking at the landscape sideways on. The maps are hand drawn in ink and coloured in pencil; each takes a long time to research and complete. It has taken him 25 years to complete maps of Europe and North and South America; these include topographical, political and thematic maps. Now 73 years old, Läuppi is hoping to finish his atlas of the world within his lifetime.
www.gletschergarten.ch

Top **Political map of Europe and North Africa.**
Bottom **Detail of topographical map of South America.**

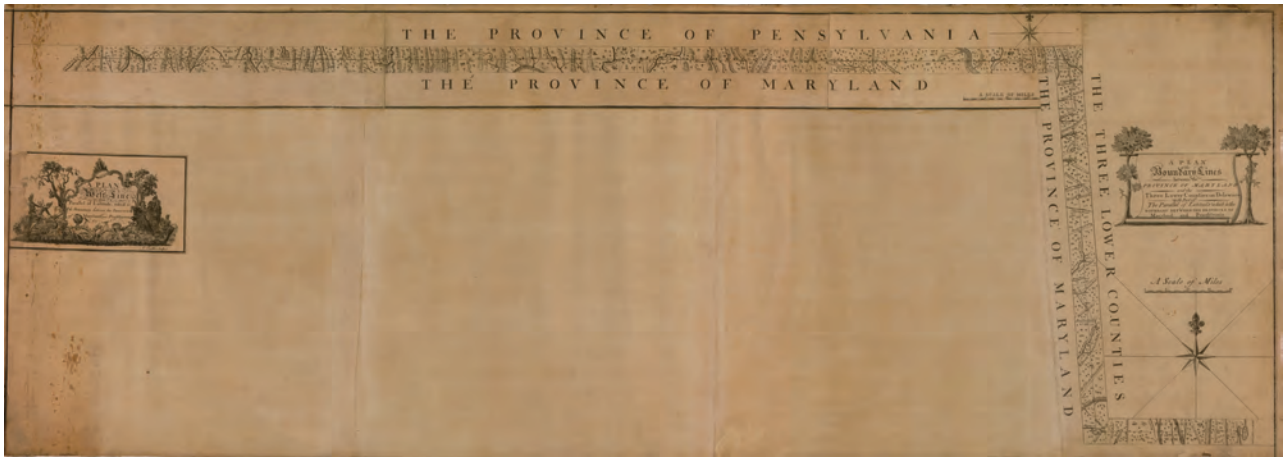




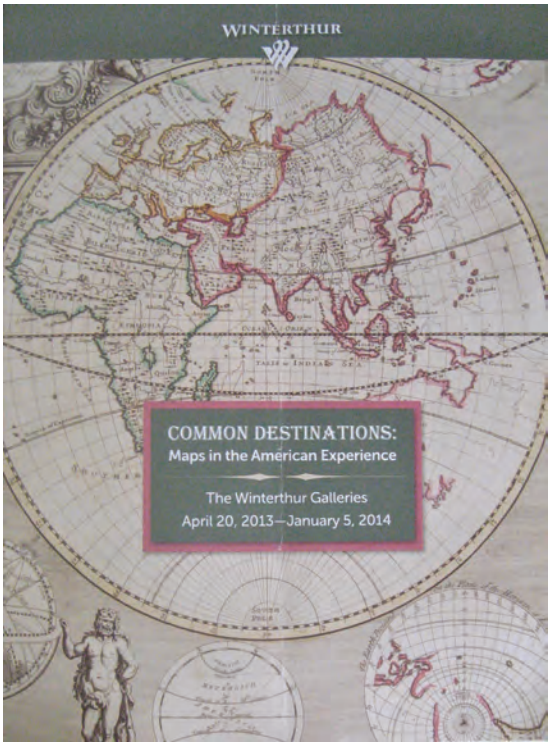
Exhibitions



Until 6 October 2013, The Bowes Museum, Barnard Castle, Durham
Jeremiah Dixon: Scientist, Surveyor and Stargazer
This exhibition marks the 250th anniversary of the start of the drawing of the Mason Dixon line in 1763, a surveying feat lasting five years and begun in 1763 by Jeremiah Dixon and Charles Mason. Historic maps, surveying equipment and model ships tell the story of Jeremiah's life as an astronomer, mathematician, surveyor, cartographer and his role in surveying the boundary between Pennsylvania and Maryland. info@thebowesmuseum.org.uk



Above
Jeremiah Dixon and Charles Mason, 'A plan of the west line or parallel of latitude, which is the boundary between the provinces of Maryland and Pennsylvania: a plan of the boundary lines between the province of Maryland and the Three Lower Counties on Delaware with part of the parallel of latitude which is the boundary between the provinces of Maryland and Pennsylvania', 1768. Photo courtesy of Library of Congress.



Until 3 November 2013, Boston
Norman Leventhal Map Centre
Eastern Seaboard of Colonial America
Part II of Charting an Empire: The Atlantic Neptune.
maps.bpl.org

Until 5 January 2014, Winterthur, Delaware
Common Destinations: Maps in the American Experience
Maps in a variety of formats – traditional sheet and wall maps, atlases and globes pocket handkerchiefs, embroideries, games – explore the importance of maps in American life in the eighteenth and nineteenth centuries.
www.winterthur.org/commondestinations

5 November 2013 – 5 May 2014, Nanjing / Edinburgh
The exhibition *A Tale of Two Cities* is a collaboration between China and Scotland. Nanjing Museum and the Ancient and Historical Monuments of Scotland will draw together rarely seen material from the centuries-old archives held in the two cities. Aerial photography, architectural drawings, maps, prints, engravings, paintings, costumes and museum artifacts will be assembled for the blockbuster exhibition which will open in Nanjing later this year and then travel to Scotland's capital in 2014. The displays will focus on the early formation of the two cities, their architectural and urban evolution, and gradual expansion right up to the modern-day era.

7 November 2013 – 10 March 2014, Canberra
National Library of Australia
Mapping Our World: Terra Incognita to Australia
More than 100 spectacular maps, atlases and globes drawn from major collections around the world including the British Library, the National Archives, United Kingdom, Vatican Library, Biblioteca Nazionale Marciana, Venice and the Bibliothèque nationale de France will augment the rich collections held by Australian libraries and museums. The exhibition will enable visitors to chart the development of the European idea of Australia, from ancient and medieval notions of a 'great southern land' through the Dieppe school of cartography and Portuguese explorations; the discovery of New Holland by the Dutch to the voyages of French explorers de Bougainville, La Pérouse, Baudin and Freycinet; and the English discoveries of James Cook.

Below
Of the nineteen maps included in Hendrick Doncker's *Zee-atlas ofte water-waereld* of 1659 'Mar di India' is unsigned. An outline of part of the coast of western Australia reflects what was known of the continent at the time. Acquired in 1909, this atlas is a star treasure in the Australian National Library collection and is believed to be the only known copy to exist in a public collection. It will be on display in the exhibition *Mapping our World: Terra Incognita*. The National Library has posted online a complete digitised version of Doncker's *Zee-atlas*. www.nla.gov.au/apps/cdview/?pi=nla.map-ra10



Lectures & Conferences

3–6 September 2013, Hothorpe Hall, Leicestershire
The British Cartographic Society will be hosting a 50th anniversary celebratory conference entitled *Today, Tomorrow and Beyond*, which will reflect on the Society's vision for the future of cartography. www.cartography.org.uk

19 September 2013, Washington
Library of Congress
Anthony Páez Mullan, (Reference Specialist, Geography & Map Division, Library of Congress) *A Web of Imperial Connections: Some Eighteenth-Century Surveyors and Planters in Eighteenth-Century Dominica*. Contact Ted Callaway, Washington Map Society, tel: 202-879-5418

24 September 2013, Denver
Denver Public Library
Mylynka Kilgore Cardona will speak about *Alexandrine Tinne: A Dutchwoman in Search for the Source of the Nile*.
Contact Christopher Lane, lane@philaprintshop.com

26 – 29 September 2013, Istanbul
International symposium on *Piri Reis and Turkish Maritime History*
To celebrate the 500th anniversary of the Piri Reis world map the Turkish Historical Society is organising an international symposium. Additional information from Aytaç Yürükçü, Selin Eren or http://sempozyum.ttk.gov.tr

September 2013 (date to be decided), Boston
Boston Public Library
Stephen Hornsby's lecture will be related to the exhibition *Charting Empire: The Atlantic Neptune* at the Norman B. Leventhal Map Centre exhibition. Contact Boston Map Society, bms@bostonmapsociety.org

October 2013 (date to be decided), Boston
Boston Public Library
Carol Delaney, *Columbus and the Quest for Jerusalem*.
Contact Boston Map Society, bms@bostonmapsociety.org

11 – 12 October 2013, Winterthur, Delaware
Winthur Museum
Common Destinations: Maps in the American Experience.
The Winterthur Museum together with the Center for Material Culture Studies at the University of Delaware is hosting a conference that examines maps in everyday life in America in the eighteenth and nineteenth centuries. Key themes to be explored are: *Sociable Maps: Parlours and Pubs*; *Indoors/Outdoors: Men and Their Maps*; *Maps in a Woman's World*; *Before the Revolution*: *Science, Pictures, and Baroque Maps*; *The National Map: 1784–1815; Maps and Masses: Cartography in the Industrial Age central to men's and women's senses of self*. Presenters include: James Akerman (Director, Hermon Dunlap Smith Center for the History of Cartography, Newberry Library), Martin Brückner (Professor of American Literature and Material Culture Studies, University of Delaware), Matthew Edney (Osher Professor in the History of Cartography, and Director, History of Cartography Project, University of Wisconsin-Madison. Contact tel: 800.448.3883 or visit winterthur.org.

24 – 26 October 2013, Chicago
Newberry Library
18th Nebenzahl Lectures in the History of Cartography: *The War of 1812 and American Cartography*
North Americans on both sides of the US–Canada border are commemorating the bicentennial of the War of 1812 between 2012 and 2015. But while Canadians remember the war as a formative national event, Americans remember it (if at all) as a comparatively minor event in their history, easily overshadowed by the memory of the Civil War, whose sesquicentennial is also currently being commemorated. Contact emeryk@newberry.org or tel: 312-255-3657.

9 November 2013, Winston-Salem
The Museum of Early Southern Decorative Arts will be hosting a conference, *Mapping the Early South III: New Insights into Early Maps of Virginia and the Carolinas*.
Contact MESDAPrograms@oldsalem.org
or tel: 336-721-7360.

14 November 2013, London
Maps and Society Lectures, 23rd series,
Warburg Institute, 5pm
Joaquim Alves Gaspar and Henrique Leitão (Centro Interuniversitário de História das Ciências e da Tecnologia, University of Lisbon), *Squaring the Circle: Rhumbs, Globes and the Making of the Mercator Projection (1569)*. Contact Catherine Delano-Smith, tel: 020 8346 5112 or Tony Campbell info@tonycampbell.info

26 November 2013, Cambridge
The Cambridge Seminars in the History of Cartography, Emmanuel College, 5.30pm
Andrew Macnair (University of East Anglia), *East Anglian large-scale county maps of the eighteenth century: what can we learn from a digital analysis*.
Contact Sarah Bendall, tel: 01223 330476.

28 November 2013, London
Maps and Society Lectures, 23rd series,
Warburg Institute, 5pm
Dr Frederik Muller (Antiquarian bookseller, Bergum, Netherlands), *Recording the Discoveries: the Pacific and Tartary Mapped by Lorenz Fries in Early 1525*.
Contact Catherine Delano-Smith, tel: 020 8346 5112 or Tony Campbell info@tonycampbell.info

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Above
Fig.1 'Nova Utopia', Stephen Walters, 2013.



Right
Fig. 2 'A map of Utopia, after the narration of Raphael Hythlodæus, the writings of Thomas More as well as the drawing of Abraham Ortelius', Abraham Ortelius. http://commons.wikimedia.org/wiki/File%3AUtopia.ortelius.jpg

Opposite page
Fig. 3 Detail of 'Nova Utopia': Cosmo is a controversial area known for its euthanasia tourism and scientific research. It boasts a rich literary heritage and is widely considered to be the cultural capital of Novi.

Fig. 4 Detail of 'Nova Utopia': Flosris is a small secluded headland of beaches, chic hilltop villas and luxury resorts – a haven for the world's rich.

Overleaf
Fig. 5 Detail of 'Nova Utopia': Feo is, the old industrial heartland of Novi. Locals consider the city of Novus Utopos, the birthplace and resting place of Father Utopos to be the country's legitimate capital.

WORTH A LOOK

Stephen Walter's 'Anthropocene' and 'Nova Utopia'

To speak critically of any utopia is to enter a realm of interdisciplinary squabbling traversing across the centuries far into the unseeable future. An unknown, a no-place, Utopia, or utopias, are the source of interminable academic anxiety, yet the pursuit of utopia, in its multitudinous forms, remains an unwavering ambition and intellectual occupation of writers, philosophers, artists and dreamers alike, a challenging exercise in both imagination and practical application. Enter Stephen Walter's most recent work, the map 'Nova Utopia', highlight of his recent exhibition 'Anthropocene' at the Londonnewcastle Project Space in Shoreditch. Modelled on Thomas More's 1516 *Utopia*, Walter's 'Nova Utopia' uses the template of Abraham Ortelius' 1596 map of 'Utopia' to depict the fictional state a century after violent capitalist revolution has reconfigured the essence and ultimately 'utopian' character of the island. The map of 'Nova Utopia' illustrates its transformation into a veritable leisure island, fuelled by a capitalist culture, reminiscent of, and plagued by, many of the pressing political and social issues faced by today's European societies.

Stephen Walter, whose work crosses the dynamic intersection between the cartographic and artistic fields, is renowned for his intricate hand-drawn maps such as 'The Island', the associated 'London Series' (2008), and 'London Subterranea' (2012). Yet the 'Nova Utopia' goes further in introducing a new dimension to Walter's artwork, charged with the polemics and politics of utopian and dystopian traditions, as well as providing scathing critique and exploration of the cultural norms of our society. The visual terrain raises questions as to whether our current institutional frameworks can indeed provide a sustainable future, and whether utopianism can still inspire a society widely ambivalent to the idealism of transnational and local communities and unions.







Thomas More's *Utopia*, ever the yardstick for the genre, presents its readers with an egalitarian and self-sustaining republic, devoid of its own currency and consequent consumer culture, which imposed harsh penalties on criminals and rigorously restricted freedom of individual movement. It is a utopia deeply at odds with today's liberal values, a friction articulated through Walter's map: this is no longer More's Utopia, but a utopia mutated, underlining the contradictions within modern society. While the artist acknowledges More's vision as the foundation of the 'Nova Utopia', his map acutely reflects the evolution of the utopian project, as well as the meaning of the word utopia itself. Distinctly removed from Ortelius' map, Walter's new Utopia is one of advertising and package holidays, of local cooperative movements and private police forces, a utopia which challenges the traditional associations of utopianism in its adherence to the norms of the modern biopolitical state. Walter's work poses new questions of the utopian genre, confronting not only our expectations of the term utopia itself, but the longevity of utopias, as the framework of the fictional 'Nova Utopia' is ultimately riddled with the latent potential to exacerbate social inequalities and generate the further ideological disaffection of its citizens with both the state and the global capitalist system.

Relying on a diverse collection of symbols, languages and cultural references, Walter conveys through his 'Nova Utopia' the complex history and development of an entire nation state, juxtaposing the remnants of ancient Utopia against the building projects, shopping malls and environmental protection programs of its reluctant descendant. In so doing, Walter achieves a symbiosis of the aesthetic and the political, a map which is not just thought-provoking, but which uses the utopian tradition and beacons of modern culture to produce an entertaining and at-once identifiable piece.

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Nieuw Aerdsch Pleyn, by Cornelius Danckerts, circa 1700. This rare world map on a single polar projection was based on Jacob Robyn and Hendrick Doncker's four-sheet world map. The map is presented in a circular form on the equidistant azimuthal projection created by Le Mayerne Turquet in 1648, in which the latitudes appear as equidistant concentric circles. In North America, only one Great Lake is depicted and California is shown as an island. On the opposite side of the globe, Oceania is still largely unexplored and Australia is connected to New Guinea.

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YOU WRITE TO US

Looking for needlework maps

I am compiling a database of stitched maps as part of my study of geography teaching in the eighteenth century and would be grateful if you could advise me of examples that you have seen or indeed may have in your collection.

Needlework maps were most usually stitched over a pre-printed template and at other times, over a hand-drawn sketch. They range in quality from those stitched by the accomplished students, deft with a needle, to those whose hearts and hands were clearly not so engaged in the exercise that may have taken hundreds of hours to complete. The outlines and place names marked on a silk, linen, cotton, and for poorer students, on a paper base were stitched over in coloured silks, and in theory, the pupils learned and memorised the shape and aspects of counties, countries and continents while perfecting their stitches.

Map samplers had an enthusiastic but short thirty-year history, peaking in the final decade of the eighteenth century and the first decade of the nineteenth when maps were seemingly stitched by every schoolgirl in England. Needlework maps can be found of England and Wales and its counties, the continent of Europe, the hemispheres which often included the voyages of prominent explorers and more rarely, of individual European countries and the Holy Land. By the time of Victoria's ascension to the throne in 1837 interest in embroidering maps had passed. The earliest dated examples that I have discovered were stitched in 1777.

Extant map samplers in collections in Britain indicate that this brief cartographical activity was most vigorously pursued in England with lesser evidence of the practice in Scotland and Ireland. The fashion travelled to America with English teachers emigrating to the New World. However, as a subject for needlework, maps appear to have found little following on the Continent.

The example illustrated was stitched by Katherine Denham in 1802 while a student at Mrs Shaw's school on St Aubyn Street.

Faded and often unattractive these minor mapping artifacts have in the past been neglected, relegated to attics and basements where damp and fabric-fond bugs have done their damage, and as consequence, many have been lost. If you have, or are aware of any such maps please let me know. You can contact me at Ljiljana.editor@gmail.com. The information will remain confidential.

Ljiljana Ortolja-Baird, Quendon, Essex



'England and Wales' stitched by Katharine Denham, 1802, 'Done at Mrs Shaw's School St Aubyn Street'. Silk thread on linen. Photo courtesy of Jane Giscombe.



Detail showing counties of England delineated by five rows of very fine cross stitches in five different colours to simulate the appearance of the hand-coloured maps of the period. Photo courtesy of Jane Giscombe.



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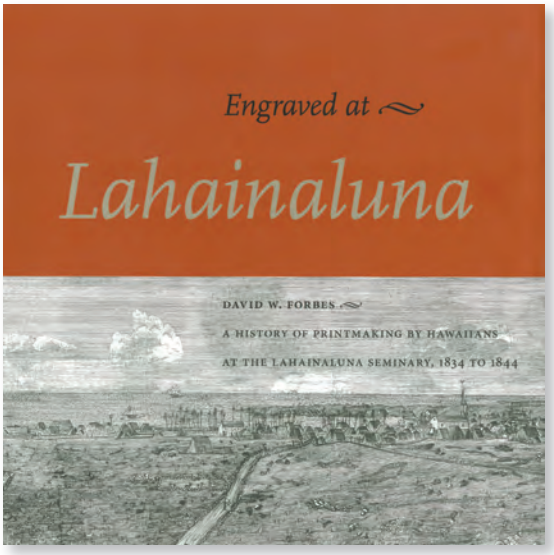
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BOOK REVIEWS

A look at recent publications

Engraved at Lahainaluna A History of Printmaking by Hawaiians at the Lahainaluna Seminary, 1834 to 1844 with a Descriptive Catalogue of all Known Views, Maps and Portraits by David W. Forbes. *Honolulu, Hawaii, Hawaiian Mission Children's Society. ISBN 978-1892460-010-4 / (-01 for slipcased edition). HB with jacket. 210, xxii, 177 illustrations. 1 folded map in pocket. US $75.*



This handsome large-format book is presented in two parts – the first explains the remarkable story of one educator and missionary's vision to assist in the dissemination of geographical knowledge throughout the Hawaiian islands in the early nineteenth century by teaching the students at the Lahainaluna Seminary the art of engraving and so enabling a pioneer production of maps and atlases in the Hawaiian language. Part two consists of an illustrated catalogue of all the known views, portraits and maps engraved and printed by the Seminary between 1834 and 1844.

Rev. Lorrin Andrews an assistant cleric at Lahaina Mission on the island of Maui was the powerhouse that drove this cartographic project. His training on the *Maysville Eagle* in Kentucky served him well when the Mission Press in Honolulu, struggling to handle their vast printing programme of religious tracts and primers, suggested that a printing department be set up at the Lahainaluna Seminary. The first book off the press in 1834 was Samuel Worcester's *Scripture Geography*. Unlike the original, Andrews' copy had no maps and Forbes notes that manuscript wall maps keyed to the text would have been used in the classroom.

Andrews believed that sound education must include a working knowledge of maps and charts. However, the maps available to students at the Seminary were limited to missionary-made manuscripts which they were obliged to copy and re-copy. Recalling his frustrations, Andrews wrote, 'After I had spent many months & suffered from backache in drawing maps for schools, I said that I would engrave them'.[1] He had no experience as an engraver. Nevertheless, resourceful and determined in his plan, he taught himself the techniques of woodcut illustration and copperplate engraving, using available manuals on printmaking and by experimentation. What he learned he passed on to the Seminary's students. Reporting on their progress to the American Board of Commissioners for Foreign Missions in 1835, he wrote, 'this work is as new to me as to the natives…the specimens I send consist of 1st . A map of the islands, not perfectly correct however. This is our first effort done by three different boys. 2. A map of the globes, this is the very first effort of one of the scholars about 14 years old. 3. A map of the U.S.A. by a boy of the same age *not a scholar.* 4. A map of Africa by a boy and scholar… 5. North America by a scholar aged 17'.[2]

Based on the signed plates and a catalogue of the students enrolled at the Seminary between 1831–58, Forbes identifies fourteen Hawaiian engravers who created this unique body of work.

This is mapmaking from the bottom up, and within a decade of operation the Lahainaluna engravers had progressed from drawing maps on their classroom slates to producing multi-plated wall maps, atlases and taking commissions for the production of individual maps. By 1844, in just ten years, eighty-three map items had been engraved and distributed, including fifty-five topographical maps, street maps, temperance maps, river and mountain charts and additionally, they supplied countless atlases to mission station schools. It is an impressive achievement.

Forbes delivers in detail, a tiny but fascinating facet of cartographic history. The short-lived, humble endeavour of the Lahainaluna engravers, driven by one man's zeal, sheds light on the development of geographic literacy in Hawaii and the passion with which the study of geography was regarded as a key subject in pedagogical development in the first decades of the nineteenth century. And, as borne out by the output of the small missionary press on Maui, central to the discipline were maps.

Notes
1 David W. Forbes, *Engraved at Lahainaluna*, p.9.
2 Ibid, p.10.

Ljiljana Ortolja-Baird

Atlas of The Great Irish Famine edited by John Crowley, William J. Smyth and Mike Murphy.
Cork, Cork University Press, 2012. ISBN 978–1–85918–479-0. HB with jacket, 728, 200 maps, 400 illustrations. €59.99. www.corkuniversitypress.com.
Winner of the Best Irish Book published in 2012.



This is probably the definitive book on the Great Irish Famine. It is well researched, wonderfully written and illustrated, and a 'must have' for anyone who desires to understand the traumatic events of the famine and its effect on the Irish people and the issues which as a consequence have blighted the relationship between the peoples of Ireland and England.

The *Atlas* contains over 200 maps and 400 illustrations and photographs including facsimile letters and documents which help to inform the reader of what really happened in the period before, during and afterwards. With sixty contributors, scholars of history, social science, economics and other specialisms of every hue from the four quarters of the globe, the *Atlas* is able to offer a broad range of perspectives, often challenging, on the tragic event. The contents are organised into nine sections commencing with Ireland before and after the Great Famine; The Great Hunger; The Workhouse; Population Decline and Social Transformations in the four provinces of Connacht, Leinster, Munster and Ulster; Witnessing the Famine; The Scattering; Legacy; Remembering the Famine; Hunger and Famine today.

In the preface, Dr Mary McAleese, President of Ireland (1997–2011) writes that 'the atlas is original and unique in its telling of the story'. The mapping of the Famine at parish level provides new ways of seeing the Famine which challenge traditional perspectives and 'letters written by key figures such as Liberal Prime Minister, Lord John Russell and Assistant Secretary to the Treasury Sir Charles Trevelyan reveal the 'mindset of those in power and those who directed the relief policy'. They provide testimony to the political, economic and religious thinking of the day that shaped government policy but which ultimately failed the Irish people.

The Great Irish Famine, which lasted from 1845 to 1852, is undoubtedly, the greatest tragedy suffered by the Irish people in modern European history and it has been suggested that it might be more correctly described as the Great British Famine. Following the Act of Union in 1801, Ireland was part of the United Kingdom of Great Britain and Ireland, arguably part of the richest empire in the world. That famine should have occurred in Ireland, a land of eleven million acres of arable land, beggars belief.

Famine as a result of crop failure in any one year is understandable but that it continued for seven with such unbelievable consequences demonstrates serious mismanagement by the landlords and ruling class in Ireland and indeed, gross misapplication of social policy by the government in London.

In a perverse way it can be argued that the ruling class in Ireland, who arrived on these shores following the Elizabethan re-conquest and Jacobean settlements, regarded themselves as English, which they were. The English in Britain, however, in turn regarded them as Irish. They might be more correctly described as Anglo Irish. Since the plantation of Ulster in the reign of James I land confiscations and 'clearing' the indigenous or Gaelic Irish off their lands was part of that policy. It is astonishing that it was thought that the seizure, occupation and reconstitution of native domestic space against a repertoire of alien cultural images that depict indigenous life as degenerate required remedial interventions in the name of improvement when in fact the opposite was the case.

It is worth recalling that in the mid-nineteenth century there were between 8.5 and 8.7 million people in Ireland. The population of Great Britain was then about 16 million. The industrial revolution in Britain occurred between 1760 and 1840 and marks a major turning point in British history. Nothing remotely like this economic transformation was envisaged for Ireland. British policy deemed that Ireland was to supply food, wool and other agricultural commodities at prices below world prices to support their industrial development and, in turn, force Ireland to buy their clothes and other manufactured goods. Ireland was regarded as an agrarian society in which industry was discouraged so that it did not compete with products produced on mainland Britain. Consequently, most of the Gaelic population, effectively barred from membership of the professions, was made up of farmers and labourers who rented their holdings from landlords or their agents.

Many of the statistics in the *Atlas* make for uncomfortable reading. In the years of the Famine some 3,000,000 labourers were particularly affected by the failure of the potato crop, which was their only means of sustenance. Over 1,000,000 died. While various relief programmes were introduced such as workhouses, of which there were approximately 163; they

could not cope. They developed into transition houses and became part of the problem rather than part of the solution. The workhouses were expected to deal with the effects of massive legally enforced evictions adding to the misery of a starving people. Tens of thousands passed through them including those who were evicted from their farmsteads because they could not pay their rents on homes which were little more than mud cabins, and were knocked down on their departure. Some 1,250,000 emigrated with the vast majority to the United States and Canada, but some 300,000 ended up in English cities. The *Atlas* utilises cartographic techniques to give the reader a visual concept of how severe the famine was and also, its effect on the movement and emigration of those who had no choice but to leave.

The inclusion of correspondence key to understanding the Famine reveals the callous disregard for the suffering of the people by government ministers and civil servants. Sir Charles Wood Chancellor of the Exchequer regarded the Famine as providential in design and hence, not wise to disrupt too much of God's plan for Ireland's reconstruction! He added, 'Now financially my course is easy. I have no money and therefore I cannot give it…'.

Sir Charles Trevelyan washed his hands of any responsibility when he stated that 'It forms no part of the functions of government to supply food'. In his view the 'Famine was a heaven sent opportunity to reform Irish Agriculture along capitalist lines thus ending the over reliance on the potato'.

The question as to who was to blame is often raised. The answer is not easy and perhaps its pursuit is pointless. Reading this book, however, affords readers the possibility of drawing their own conclusions. By any standard it is a wonderful tome, however, weighing in at some 3.7kg it would have been more user friendly had it been published as two volumes!

Rory Ryan, Dublin



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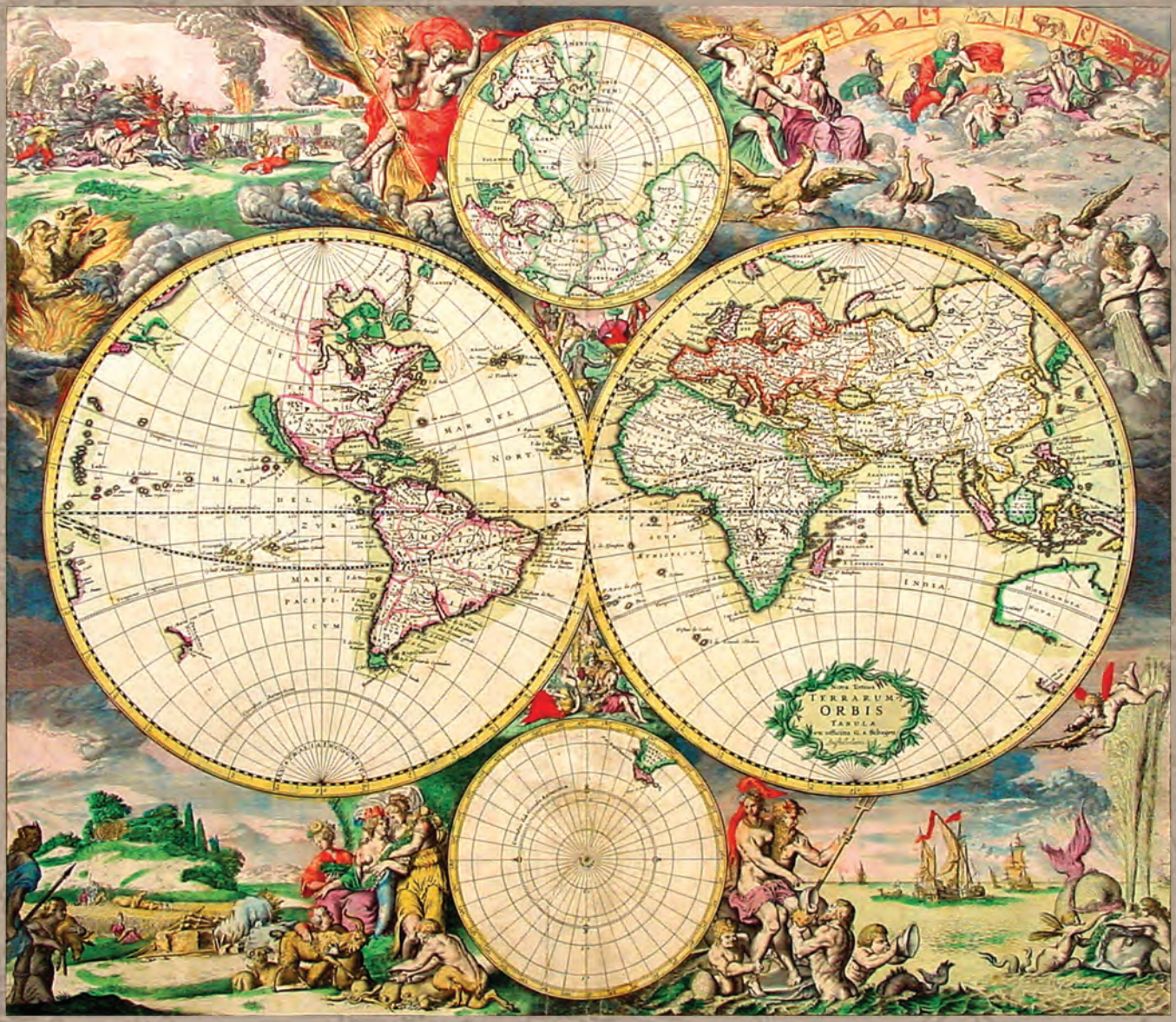
Index of Advertisers

Altea Gallery	38
Antiquariaat Sanderus	49
Barry Lawrence Ruderman	22
Birlinn Limited	54
Cartographica Neerlandica	56
Clive Burden	13
Dominic Winter	49
Frame	38
Gonzalo Fernández Pontes	61
J.A.L. Franks & Co.	60
Jonathan Potter	4
Kenneth Nebenzahl Inc.	56
Kunstantiquariat Monika Schmidt	12
Kunstantikvariat Pama AS	27
Leen Helmink	inside back cover
Librairie Le Bail	61
Loeb-Larocque	53
The Map House	inside front cover
Martayan Lan	outside back cover
Mostly Maps	54
Murray Hudson	60
The Observatory	61
The Old Print Shop Inc.	28
Old World Auctions	53
Paris Map Fair	54
Paulus Swaen	53
Rachel Davis Fine Art	12
Reiss & Sohn	60
Sotheby's	2
Swann Galleries	21
Wattis Fine Art	38



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'De Quiviræ Regnu, cum alijs versus Borea', Antwerp, 1593 by Cornelis de Jode. This hand-coloured engraving measures 33.8 x 23.5 cm. Courtesy Kunstantikvariat Pama AS & Pål Sagen, Oslo. Photograph by Morten Henden Aamot.

♦ ERRATUM Summer 2013, Volume 133, Page 17: John Arrowsmith's date of birth should read 1790.



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