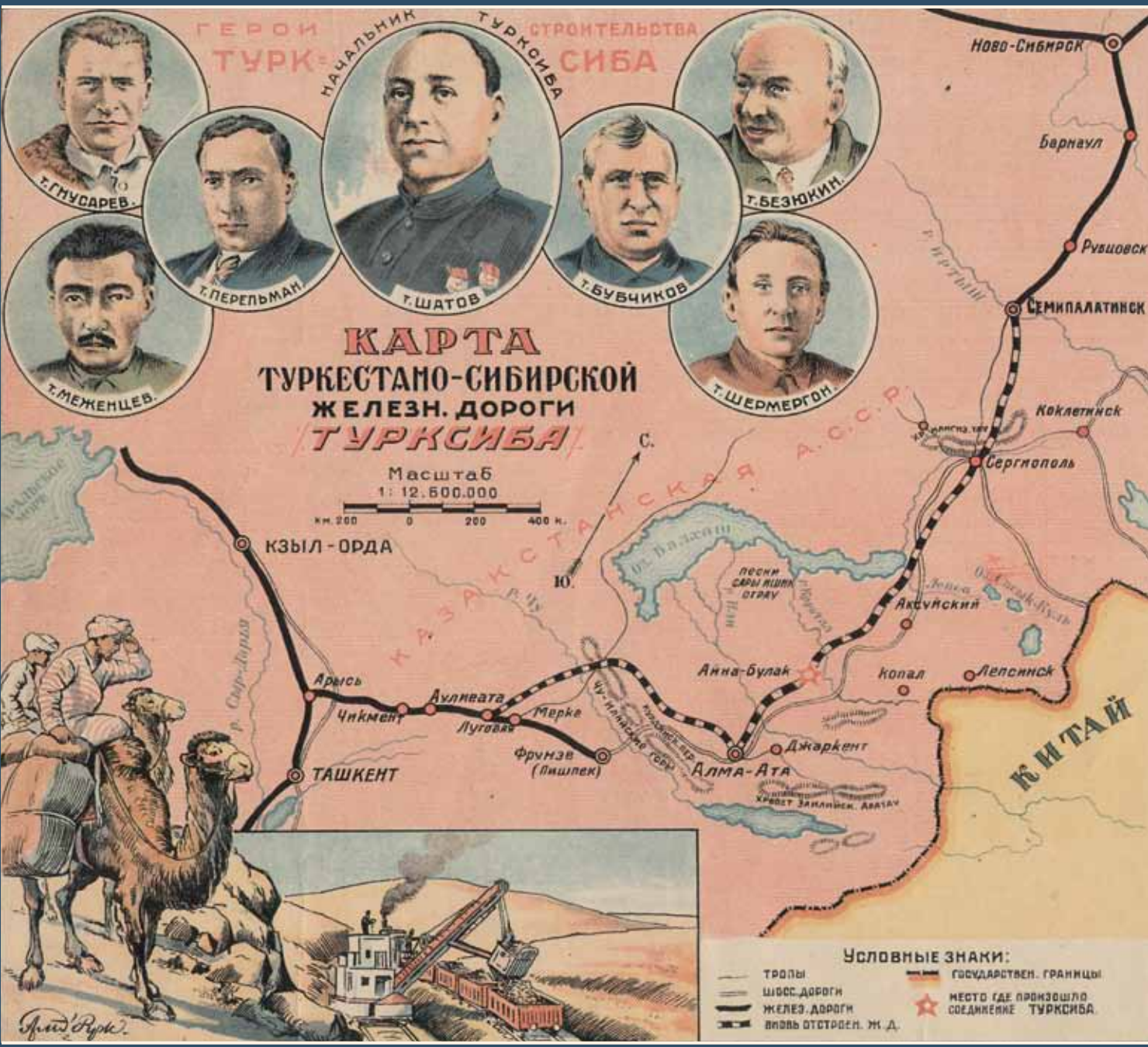
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IMCS JOURNAL

SPRING 2015 No.140



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Front cover
Detail of 'Map of Turkestan-Siberian Railway /Turksib/'. Artist unknown, 297 x 420 mm, typolithography on paper. Courtesy of the Map Collection, Russian State Library, www.rsl.ru

Copy and other material for future issues should be submitted to:

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Elri Liebenberg (Pretoria)
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A LETTER FROM THE CHAIRMAN

Hans Kok

Having just returned from the IMCoS Map Afternoon, held in London on 31 January, it is time again for the 2015 Spring *Journal*'s Chairman's letter. As the event – again under the able direction of Francis Herbert – featured an increasing number of Powerpoint mini-presentations and projected scans of maps, it has become much easier to first discuss the highlights of a map, being shown it on the screen; learn about its particulars; and later look at the map proper, displayed on a table. I recall that our old system, where the maps were passed along the table for each to view, led to distraction from the map being discussed, whilst the owner of the map being passed mostly was worrying about how well their map would survive the voyage around the table. No real computer gimmicks are required to make the beamer work; just bring the map on an USB stick, either from a scan or a good photograph, and the equipment, installed in the room, will do the rest. It will also allow for the presentation of very fragile, expensive and outsize maps, that the lucky owner otherwise may be reluctant to bring. Please note that an USB stick is *not* a requirement, just bringing your map is still quite okay!

We will wait and see how well the Map Afternoon is received, compared with its former counterpart, the Map Evening. For some, the weekend may be more 'sacred' than a random evening, for others their trip may be easier to make during daytime and home in the evening, and those still working may find the weekend afternoon the only feasible opportunity to attend.

Some good news on the IMCoS organisational front: our Mrs Sue Booty has helped us get through the yearly subscription renewals, and our request in the *Journal* for a successor has been answered! Very many thanks again to Sue, who has done much more than just administration: she has ironed out many of the problems that our members have dumped in her lap, one being the user-unfriendly way in which the website requires to renew subscriptions. Peter Walker put up his hand to take over from Sue and we are quite happy that he is both familiar with old maps and computer registration, administration and accounting. His position will be proposed for approval at the IMCoS Annual General Meeting in June. Our Treasurer Jeremy Edwards is also relieved to have a replacement for Sue, and it will certainly help him recuperate from the flu that regrettably kept him at home for the Map Afternoon.

When you read this, the Miami Map Fair will be behind us, but there are others to look forward to, including the London Map Fair at the Royal Geographical Society during the regular June weekend.

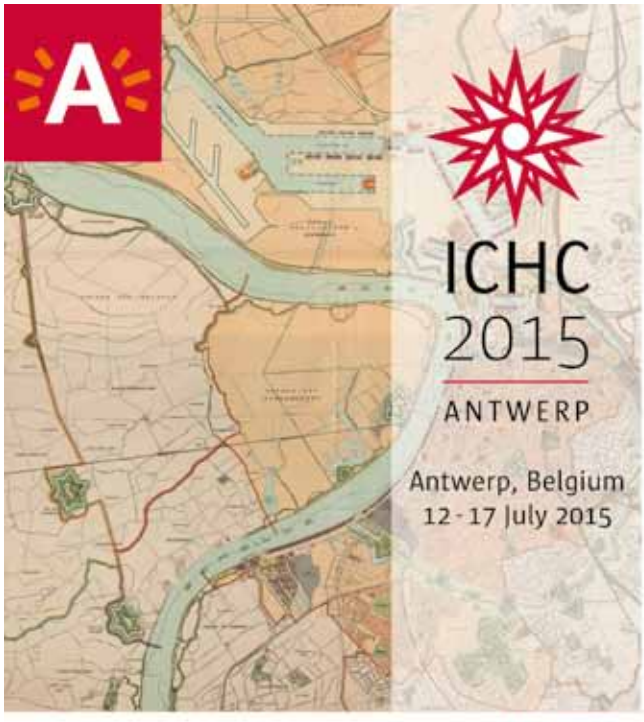
May 2015 be a year of pleasant cartographic surprises, exhibitions, auctions, new books and most of all: locating a map that will turn out to become your favourite conquest.

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Collection interest: Africa

Rodney Leary, UK
Collection interest:
Ordnance Survey

Philip Speck, Germany

John Henry, UK
Collection interest:
Geological maps

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Collection interest:
UK and World maps

Peter Ganz, USA
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18th-century Europe, globes

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Collection interest: Great Lakes

Yanpei Guo, Hong Kong

L. A. van der Werf,
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Northern Maritime Charts

Chai-Jung Wu, Taiwan
Collection interest: Colonial
mapping in East Asia

Daniel Crouch, UK
Collection interest:
15th – 19th centuries, rare
and unusual maps

Dat Narrenschip, The Netherlands

S. Jongepier, The Netherlands
Collection interest:
Ptolemaeus, Kaerius



FROM THE EDITOR'S DESK

Ljiljana Ortolja-Baird

Two contributions in this issue draw focus to the role of maps as tools of political persuasion.

Nataliya Vinogradova, librarian at the Russian State Library in Moscow explores several of the many agitprop maps which were produced in the Soviet Union in the 1920s and 1930s and which mirror key events in its history (p. 27). The Soviet state exploited the potential of maps as a means of educating and uniting a vast country whose people did not share one language or culture. Furthermore, their graphic nature was deemed effective in introducing the Bolshevik ideology to a population, a vast number of whom at the early stages of the USSR, were illiterate. These maps served to aggrandise the state, its policies and its players. They portray the country's values and ideals of the period, manipulating readers to embrace the country's new initiatives and its economic successes. The maps are colourful, and for today's eye, somewhat crude, however, by 'polishing [the] cartographic images' their message is straightforward and effective.

The maps reviewed in a recent exhibition at the Menier Gallery on London's South Bank were intended, at the time of their production, to mobilise public opinion against 'the enemy' (p. 55). The exhibition, now sadly closed, *Dogs of War Unleashed: Satirical maps of the First World War* marked the centenary of the outbreak of World War I. Its extensive exhibits offered visitors the opportunity to compare several original examples of these ephemeral and increasingly hard-to-find maps and to follow the development and transmission of particular satirical themes, symbols, motifs and design elements from one map to another. Satirical propaganda maps gained momentum during the Great War when a rush of patriotism engulfed the warring nations, and as this exhibition reveals, publishing serio-comic maps was practised by artists internationally, not just by those involved in the conflict.

Maps, because they are so familiar – countries have their recognisable shapes and stereotypical characteristics – will continue to be used by artists and cartoonists as a convenient convention for transmitting political commentary.

IMCoS PHOTOGRAPHERS NEEDED

The Society has been well served for decades with an excellent and dedicated photographer in octogenarian David Webb, a long-time member of IMCoS. David has attended almost all IMCoS events and his photographs are testament to the enthusiasm that he brings to the Society and, more generally to cartographic history and collecting.

Are there any members, handy with a camera, who would like to support David by taking photographs at upcoming IMCoS functions?

If so please contact me on tel: **+44 (0)1799 540 765** or email: **Ljiljana.editor@gmail.com**



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This map will be featured in our May auction.

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Forthcoming Events

17–18 April 2015
IMCoS visit to Scotland

IMCoS is holding a weekend of maps and plans (plus good food and a castle visit) in Perth and Blair Atholl, Scotland on Friday 17 and Saturday 18 April this year. Perth, known as the 'Fair City' is the gateway to the Highlands, situated on the banks of the River Tay. This will be our base and we will spend Friday in the city with the Royal Scottish Geographical Society seeing their collection of maps and artefacts.

On Saturday we will travel by coach to the fairytale Blair Castle at Blair Atholl to see their fine collection of eighteenth-century estate maps and visit some rooms of the castle. Weather permitting we will also walk round the castle's Hercules Garden.



On the way back to Perth we will stop at the beautiful little town of Dunkeld with its cathedral and small individual shops. Here participants can either take tea and cakes or explore the town. On Saturday evening there will be an optional group dinner at the Royal George Hotel, Perth.

The nearest hotels are The Royal George Hotel, The Mercure, and the Premier Inn, all in Perth. Places are limited so if you would like to join us please fill out the form sent earlier by email. If you have any queries contact Valerie Newby, on +44 (0) 1296 670001 or email her on valerie.newby@btopenworld.com

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5 June 2015
IMCoS annual dinner & Malcolm Young lecture

We look forward to welcoming members to our annual dinner and the Malcolm Young Lecture which will be held at the Civil Service Club, 13–15 Great Scotland Yard, London SW1A 2HJ. The Club is a short walk away from Charing Cross and Embankment underground stations.

6.20pm Reception in the Elizabethan Room.
7pm The Malcolm Young Lecture in the Dining Room: *Maps: telling their untold stories* by Rose Mitchell map curator at The National Archives of the United Kingdom.
8pm Dinner followed by the presentation of the IMCoS – Helen Wallis Award. The citation will be given by Tony Campbell, former Map Librarian at the British Library.

The charge for the evening will be £50 and includes the lecture. Please fill out the leaflet enclosed with this issue of the *Journal* and return to the IMCoS Secretariat.

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6 June 2015
IMCoS annual general meeting

The AGM will start promptly at 10am in the Lowther Room at the Royal Geographical Society (with IBG), 1 Kensington Gore, London SW7 2AR. Members are welcome but please fill in the form enclosed with this issue of the *Journal* as a list of attendees needs to be supplied to the RGS.

Detail of 'Map of the railways around Perth and central parts of Scotland', from *Perth: its annals and its archives*, by David Peacock, 1849.

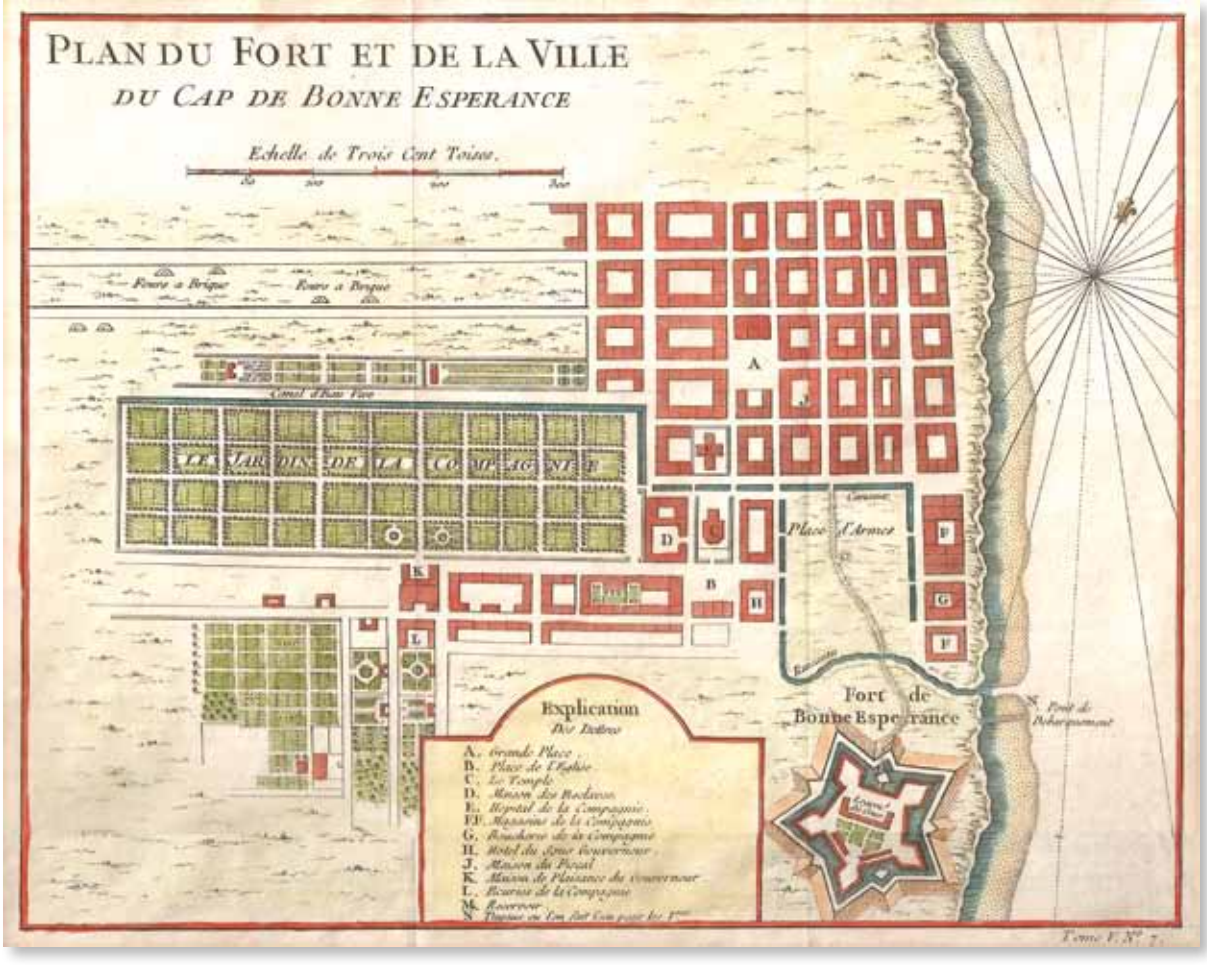
6 & 7 June 2015
London Map Fair
Royal Geographical Society, 1 Kensington Gore
London SW7 2AR (Entrance Exhibition Road)
Open: Saturday 6 June 2015 12pm to 7pm
Sunday 7 June 2015 10am to 6pm.

London Map Fair Lectures
Saturday 6 June 2.30pm RGS Ondaatje Theatre
Author, blogger and collector of 'strange maps', Frank Jacobs: 'The Future of Map Collecting in the Digital Age'. Talks by Ashley Baynton-Williams throughout the weekend on map collecting for beginners.

19–21 October 2015
33rd IMCoS symposium in Cape Town
The theme for the 2015 symposium is 400 years of cartography of travels to and in southern Africa, from the Portuguese explorers (c.1500) to the Boer War (c.1900). Presentations will include 'Early Charts of European travel to the Far East and Antarctic'; 'The stars of southern African cartography'; 'Mauritius and the first accurate map in the Southern Hemisphere'; 'David Livingstone's maps of exploring the Zambezi River and beyond'; 'Monomotapa, myth, money and miniature maps'; 'A raconteur's map of travels in southern Africa'; 'Mapping "The Hitherto Unknown"'; 'Bitter rivalry in mapping the Cape of Good Hope'.

There will be a post-symposium tour to the Garden Route of the Western Cape highlighting the pioneering and scenic route of naturalist, William John Burchell.

Further details and registration can be made at **www.2015imcos.com** 'Early bird' discount is available until end of March 2015.



Below Jacques Nicolas Bellin, 'Plan of the Company Garden', in A. F. Prevost, *Histoire Generale Des Voyages*, Tome V, No. 7, Paris, Chez Didot, 1748. The garden takes its name from the Dutch East India Company who started the garden in 1652 for the victualing of their ships.

31 January 2015
IMCoS Collectors' Meeting in London

There was no designated theme to the afternoon but several of the maps presented provoked a good deal of discussion and head-scratching among members.

Valerie Newby's neatly framed, small map of Cornwall was the first puzzle. Strangely, it is oriented south instead of north. Chairman Francis Herbert offered that he had seen mention of a south-west orientation in a similar map in Thomas Badeslade's & W. H. Toms' *Chorographia Britanniæ* (1742). Following comments on stylistic grounds from Tony Burgess and others, and since the Meeting, the Chairman found a more likely source: a 13.5 x 9.5 cm/3½ x 4½ in (omitting the half-compass diagram above the top border) John Cary map in *Cary's Traveller's Companion* (1790, with at least 11 reprints/editions to 1828); here west is at the top (see *Antique maps of Cornwall and the Isles of Scilly* by R. C. E. Quixley, 1966, p. 48).

Colin Richards, who flummoxed us all at the 2013 meeting with an item from Peru, a matchbox-sized stone that looked like a miniature estate map, brought another oddity, this time from Istanbul (Fig. 1). Presented between two sheets of glass was a leaf from a small book (12.7 x 17.7 cm/5 x 7 in) illustrated with a map of the 'Old World' hovering above the Blue Mosque. On the reverse side is Turkish Ottoman text in Arabic script on what appears to be old paper. The intensity of the colour prompted discussion of recent overpainting and prompted an anecdote by **Hans Kok** who, serendipitously had with him four maps that he had bought also in Istanbul, in the 1980s, when he flew there frequently. On one trip a favoured bookseller enthusiastically showed him several manuscript maps, which were beautifully painted, and with little time he bought two. Studying his purchase more keenly, he realised that they were fakes and on his next visit to the bookseller confronted him with the information and insisted on meeting the person behind these attractive but bogus works. The artist was an Iranian refugee who, unable to find work, bought up the books made obsolete by enforcement of the new latinised Turkish alphabet introduced by Turkey's first President Mustafa Kemal Atatürk in 1929, and enhanced them.

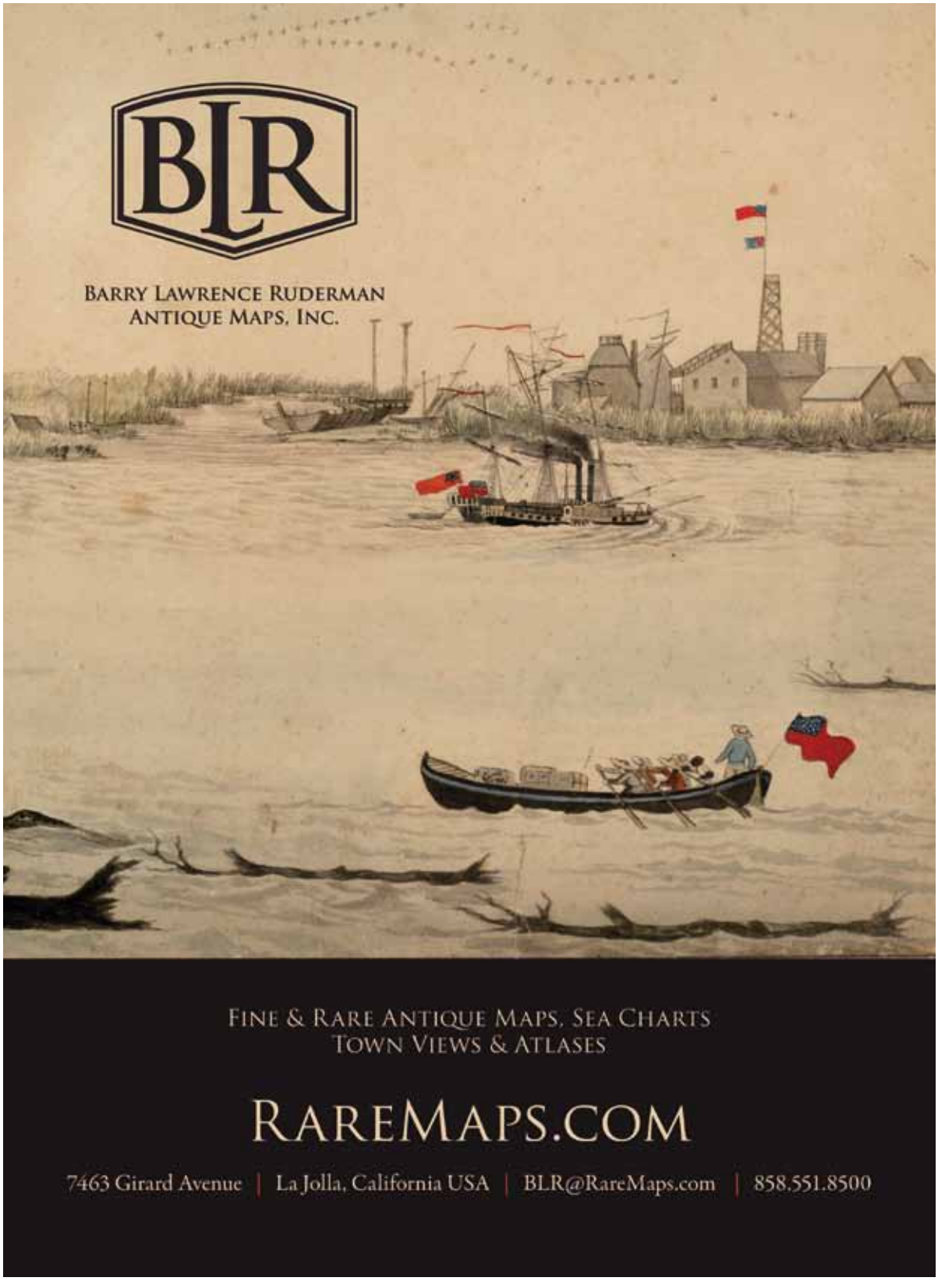
Gerry Zierler also had a baffling map: a dissected on linen copy of the Ordnance Survey 1 inch-to-the-mile 3rd edition map dated September 1917, covering the whole of greater London and more, with an extension in east Essex using parts of an earlier (1908) coloured version sheet (Fig. 2).



Fig. 2.



Fig. 1.


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The mystery is in the title and the symbology. There is no legend to the map, and the only titles, repeated on the top edge of the (composite) map is: London Area. A.D. Map.

The map has 133 sites annotated in black ink neatly with the locale name, plus one of three symbols: a single black dot, a small open circle, or two dots linked by a straight line, of differing lengths and directions. These are not thought to be any ordinary military map symbols, though it's suspected, from some speedy research since its purchase at Christmas, that its purpose is indeed military. 'A.D.' was in use as an abbreviation for Artillery Depot, but from the number and positions this cannot be true here. 'Air Defences' may be an answer, but what on earth were most of the sites used for?

A lot of the named locales are high spots, though by no means all, especially in flatter south Essex and north Kent. An analysis of the length and directions of the double-dot-and-line symbols shows most are between ¼ and ½ mile long, and 40% of the lines are east–west or SE–NW, with the rest covering the compass. Maximum length is 1¼ miles, shortest about 1⅛ mile.

The imprint's date of late 1917 coincides with the switch from Zeppelin airships to Gotha bombers attacking London and the east, so may have something to do with it. But a large number of the annotated sites are to the north and west of London, not in the direct line of attack of the time. The cover has a pencil inscription under the (unreadable) owner's name: Capt P.C.(T), Horse Guards, London S.W.1. The initials so far remain a mystery too! Gerry continues to research the map, and is grateful for any suggested ideas as to its use or source.

David Webb put up on screen an intriguing circular distance map, a woodcut of c.1600, about which he was hoping to get further information (Fig. 3). 'A Table of the cheiffest [!] Citties, and Townes in England, as they ly [!] from London, and the distances of miles […] (London : Print[e]d by Walter Dight, at the signe of the Harpe in shoe-lane' and of which the only known example is in the Society of Antiquaries, London. It is mentioned in H. G. Fordham's *The Road-books and Itineraries of Great Britain 1570 to 1850* (Cambridge, 1924). David specifically sought its dimensions; the Chairman, quoting *ESTC*, reported that even such an authority omitted this data.

On firmer ground was David's second offering. After reading John Henry's article on William Smith's first geological map of a country, in the Winter 2014 issue of the *IMCoS Journal*, David was inspired to dig

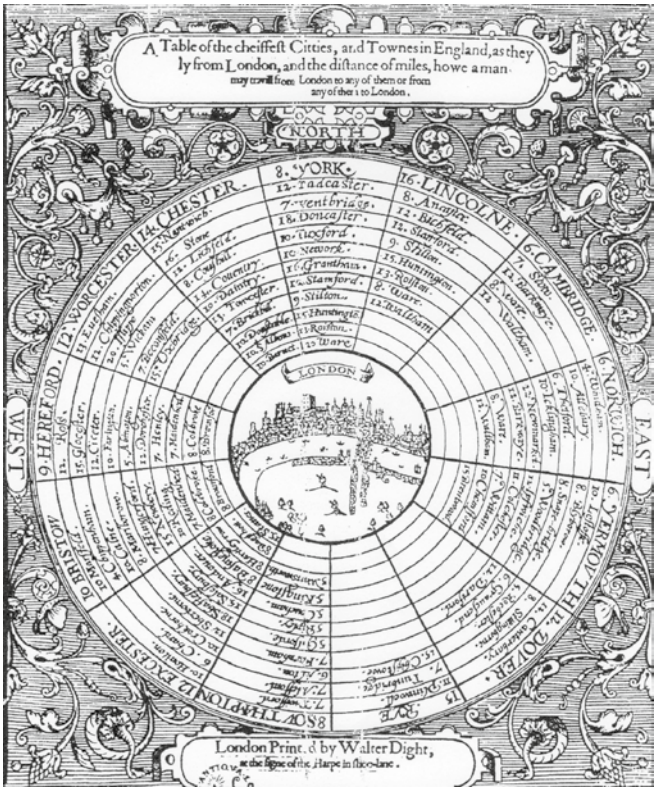


Fig. 3.



Fig. 4.

out from his collection 'A Geological County Map of Wiltshire' of 1819 (Fig. 4). This was based on a topographical survey provided by John Cary with William Smith's coloured geological data added; several other Cary/Smith collaborative English county maps are recorded.

Visitor **Paul Fawcett** also brought with him a geological map, 'Britannia Sands', a bespoke map of the British Isles (Fig. 5). Its basis is a scan of an identifiable and typical John Cary coloured map (retaining its original imprint of 1811 at the lower border), but with a modern title cartouche. The 70 sand sample vials are linked to the coastal places where they were collected and are mounted along the bottom of the wooden case. The project took Paul three years to complete.



Fig. 5.

Another map with a geological nature was the **Editor's** contribution, 'Eye Draught of the Solway Moss' (Fig. 6), measuring just 9.3 x 13.7 cm/3 ¾ x 5 ¼ in and annotated with the letters A– T. Ljiljana explained that she bought it thinking it was a map depicting key points in the Battle of the Solway Moss between Henry VIII and James V of Scotland in 1542. The map indicated that is was from the *Gentleman's Magazine* and a little research revealed that it was published in the June 1773 issue and accompanied an article on 'the irruption of the Solway moss' – a massive bog burst, which totally altered the face of that part of the country creating new hills and valleys of moss. Further research brought to light that her map was a copy of an earlier map engraved by Isaac Basire for publication in the *Philosophical Transactions of the Royal Society*. Unfortunately, the engraver of her map failed to observe the order of annotations in the accompanying article, leaving the reader unenlightened as to the order of where the events of this great natural disaster took place.

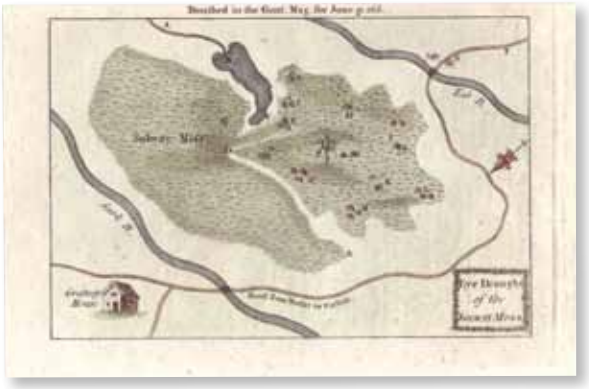


Fig. 6.

The remaining contributions were far less troublesome for our Meeting Chairman. **Tony Burgess** presented his 4-sheet map 'A Map of A Tract of Country Surrounding Belvoir Castle; including extensive Districts of the Counties of Leicester, Lincoln & Nottingham; and the whole of the County of Rutland' (London : W. Faden, Nov. 8th 1806). (139 x 111 cm/54 ⅝ x 43 ¾ in). This notes that it was 'Accurately laid down from a survey taken in the Years 1804, 5 and 6 by W. King'. Tony had identified the surveyor as William King, Estate Manager for the Duke of Rutland; this information added to Raymond Carroll's Lincolnshire carto-bibliography (1996), where he suggested fox-hunting was the map's objective. Tony's map adds a sixth copy to the single known edition listed by Carroll.

Peter Walker presented the vast 'Part the First of the General Survey of England and Wales Containing the whole of Essex And a portion of the adjoining Counties. Done by the Surveyors of His Majesty's Ordnance under the direction of Lt: Col: Mudge, of The Royal Artillery, F.R.S.' (Fig. 7) Whilst Kent had been surveyed first, engraved and published by Faden, Essex was the second (in c.1805 [?], during the Revolutionary/Napoleonic Wars), and importantly the first county to be engraved and published by The Surveyors of His Majesty's Ordnance. The county was covered in four sheets, numbers 47 (north west), 48 (NE), 1 (SW) and 2 (SE). These were sold separately, and as a single very large 'county set'. It appears

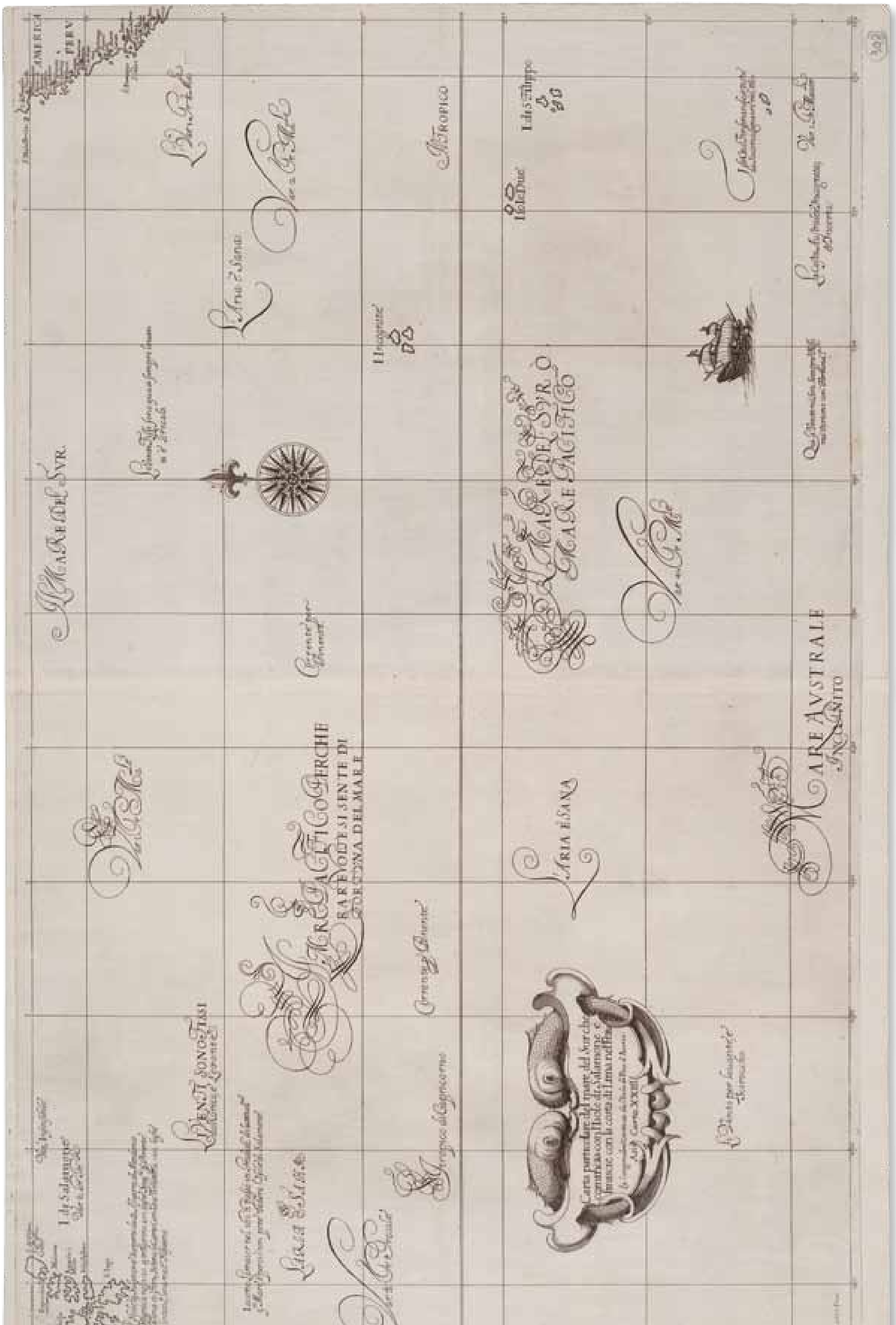

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MARE DEL SVR
MARE PACIFICO PERCHE
RARE VOLTE SI SENTE DI
FORTUNA DEL MARE
TROPICO
MARE DEL SVR O
MARE PACIFICO
ARIA E SANA
MARE AVSTRALE
INCOGNITO

Fig. 8.

that whilst the military were the driving force in getting the surveying done and the sheets published, there was some idea that the public would want a 'county set' for each county, as that is how maps had been sold up to that time. These died out after a couple more counties were published.



Fig. 7.

Hans Kok spoke about Robert Dudley's 'Carta particolare del mare del Sur che comincia con l'Isole di Salamone à finisce con la costa di Lima nel Peru ... Asia Carta XXIII', which was published in Florence in 1647 (Fig. 8). This sea chart covers the South Pacific from the Solomon Islands to the coast of Peru. It is made up of two sheets joined and measures 48 x 76 cm/18 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. The map appeared in *Dell'Arcano del mare* ('Secrets of the Sea'), the first English sea-atlas of the whole world; the first with all the charts constructed using Mercator's new projection, as corrected by Edward Wright; the first to give magnetic declination; and the first to give prevailing winds and currents. Antonio Francesco Lucini is responsible for the exquisite engraving. He worked on the atlas plates for twelve years, using up to no less than 2,268 kg / 5,000 lbs of copper.

Ian and Jenny Harvey presented a 1787 folded dissected map – 'A Plan of 5 Miles Round the City of Bath based on the survey made by Thos Thorpe to an inch and a half to the mile with alterations and improvements to the present time' (Fig. 9) – to demonstrate the value of using historical maps for research in another area of their collecting interest. Jenny explained: "Our quest was to date the Georgian buildings, illustrated on enamel boxes produced for tourists at the end of the eighteenth century. Reference books give dates for the main Georgian expansion from the city centre including the well known buildings like the Circus and the Royal Crescent, but we could not find when Portland Place was built. However, this map, dated 1787 enabled us to narrow down the date and insert it in the chronology of building expansion."

Kitty Liebreich brought a collection of maps by Franz Johann Joseph von Reilly of the Scottish islands – Jura, Barra, Shetland Isles and the Orkney Isles – from his major opus *Schauplatz der fünf Theile der Welt* (1789–1806). For further information (in English) on both this atlas and a contemporaneous parallel publication in Vienna – both issued in instalments – the Chairman suggested the illustrated article 'The first Austrian world atlases: Schrämbl and Reilly' by Johannes Dörflinger in *Imago Mundi*, 1981, vol. 33, pp. 65–71. Two more detailed publications, written or co-authored by Prof. Dörflinger, on these and other Austrian atlases, are in German; latterly the 2-volume *Atlantes Austriaci*. Österreichische *Atlanten 1561–1994: kommentierter Katalog* … (Wien; Köln ; Weimar, 1995), vol. 1.

Further on the Scottish theme and in anticipation of the IMCoS trip in April to Perth **Francis Herbert** presented 'Survey of the River Tay from Perth to Invergowrie and Balmerino in reference to the improvement of its navigation and the extension of the harbour of Perth by means of a wet dock [,] Surveyed under the direction of Robert Stevenson and Alan Stevenson Civil Engineers [;] James Ritson, Surveyor; W. H. Lizars sc.' (Edinburgh, 1833). This hand-coloured 42 x 83 cm/16 $\frac{1}{2}$ x 32 $\frac{1}{2}$ in folded chart and 'Longitudinal section of the River Tay from Perth to Newburgh …' is bound in at the front of the 'Perth Harbour and Navigation Act', given Royal Assent on 17 June 1834.

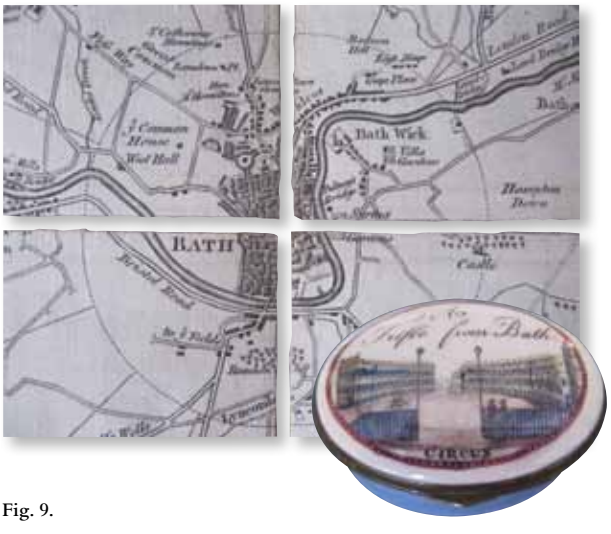


Fig. 9.



Pieter Goos, *De Zee-Atlas / Ofte Water-Wereld*, with 41 hand-colored engraved maps. Amsterdam, 1672. Estimate $70,000 to $100,000.

Maps & Atlases, Natural History & Color Plate Books

May 19

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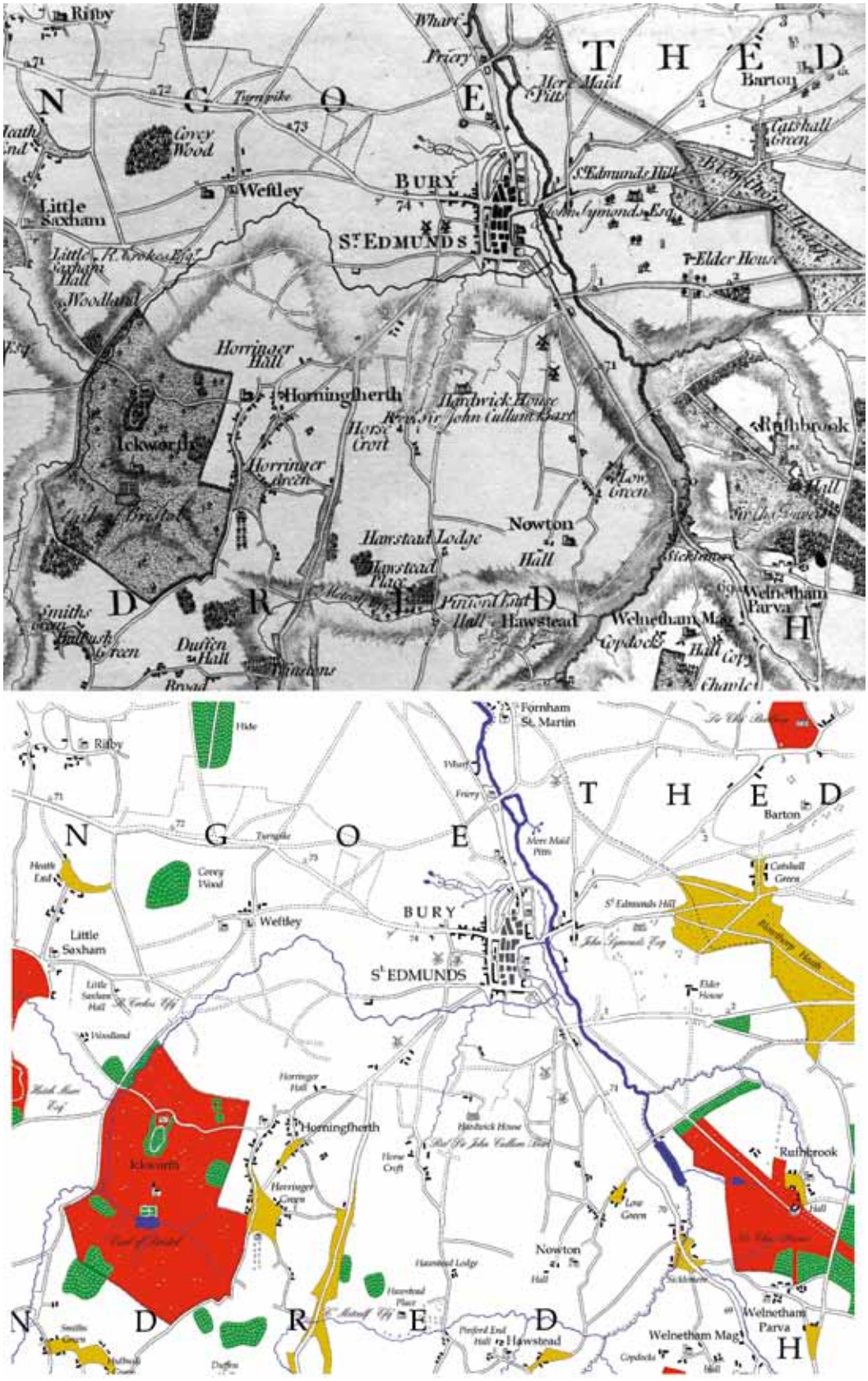


Fig. 1. Joseph Hodskinson's 1783 map of Suffolk and below, digitally redrawn map of the original of the Bury St. Edmund's area.

ENGLISH EIGHTEENTH-CENTURY COUNTY MAPS

A digital analysis of East Anglia

Andrew Macnair

The large-scale county maps of Norfolk, Suffolk, Essex and Hertfordshire, surveyed in the eighteenth century, have been digitally redrawn using cheap and widely available software.[1] *This article considers the rationale behind this exercise, the methodology involved and briefly summarises some of the results of an analysis of such digitised maps. The original purpose was to simply make the maps more accessible and investigate, in turn, the contemporary landscape of each county. As time has progressed it has become clear that much more can be learnt from these maps; the social background to the landscape of the period, evidence of much earlier landscapes, and the possible emergence of a regional, rather than just a county based, study.*

Maps may be considered from a variety of perspectives. They may be seen as works of art – as artefacts of colour, form and beauty – or they may be studied from a purely cartographic point of view, examined for how the map-maker carried out his task and with what degree of skill and success. A third approach is to consider a map as a source of information, allowing us to imagine how contemporaries experienced their world.[2] This latter approach is the basis for much of this short article. The three approaches are not mutually exclusive, of course; the information held within a map depends on its cartographic competence and while attempting to make a work of art the draughtsman and engraver may have overemphasised some features and omitted others, so lessening the map's evidential value.

The eighteenth-century county maps of England, Wales, Scotland and Ireland are a rich, if underused, source for the study of landscape and society. Most of the maps pre-date the Board of Ordnance (later the Ordnance Survey) by many decades and, by an accident of history, contain information that throws light not only on the landscape of the eighteenth century but also more remote periods. It is the temporal relationship to Parliamentary Enclosure that makes the county maps so valuable; in general the county maps were surveyed before enclosure whereas most Board of Ordnance Survey maps were published after Enclosure. In essence Parliamentary Enclosure saw the disappearance of many 'wastes' (commons, heaths and greens) as well as most 'open' fields, the large fields attached to a village which were divided into multiple unfenced strips. To contemporaries the landscape changes at enclosure in many parts of England were little short of dramatic and were often accompanied by changes to their pattern of work. To the modern historian, however, the position and configuration of these 'wastes' and their relationship to other topographical features provide invaluable clues to the landscape in much earlier times. William Faden's 1797 map of Norfolk shows a county peppered with commons and heaths; by the time the Board of Ordnance published its first map only 35 years later they have largely disappeared carrying with them irreplaceable evidence of earlier landscapes.

Every English county can boast of a map drawn at one or two inches to the mile and surveyed and published between 1699 and 1830. Some indeed had two, three or even four such maps if we include those by Andrew Bryant and brothers Charles and John Greenwood who were surveying in the 1820s and 1830s, at the same time as the Board of Ordnance. The maps were produced as a result of private enterprise in response to a demand for better maps from agricultural improvers, early industrialists and those with a thirst for Enlightenment knowledge. Modern users of county maps, hoping to extract reliable evidence of past landscapes within a defined region, are presented with a challenge, certainly when compared with later maps published by the Board of Ordnance. The problems associated with the county maps are legion. They are inconsistent in what topographical features they record, both within a single map and when one map is compared with another. The trigonometric framework for many county maps is excellent, almost on a par with the later Board of Ordnance, whereas others fall well below the standard set by the best surveyors. Despite all these drawbacks, the county maps should perhaps be looked at with fresh eyes simply because they contain information, over a wide area, which is not recorded elsewhere. The later Board of Ordnance

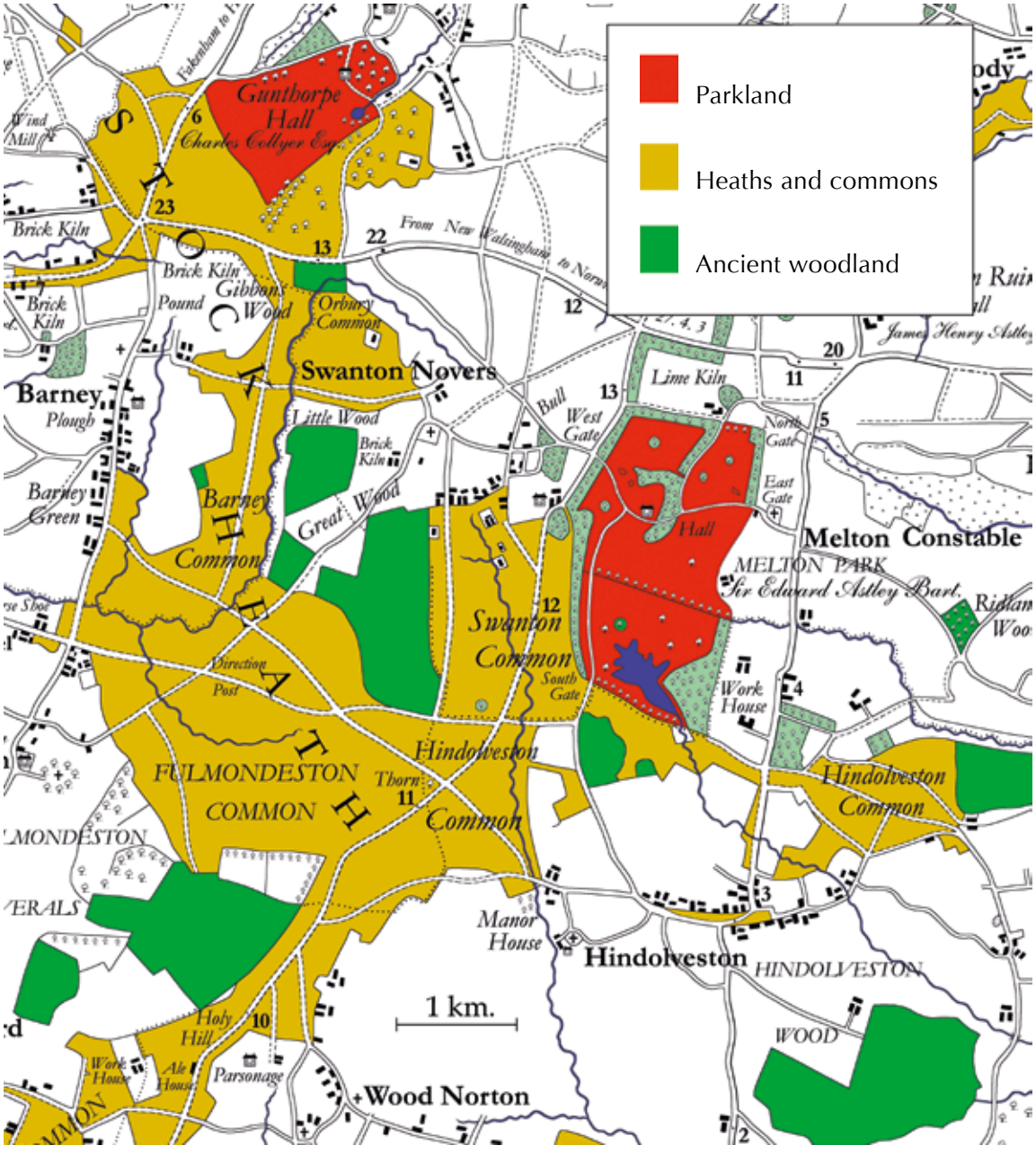


Fig. 2. William Faden's 1797 map of Norfolk. Ancient woodland, commons, heaths and parkland in central Norfolk.

maps are undoubtedly more consistent and reliable in what they record, but they suffer from one major disadvantage – they are post-enclosure maps.

A digital redrawing

One method that can be used to analyse the county maps is to create a digital version. This allows the map-user to see patterns within the landscape that are not always obvious when the original map is seen as a whole. A digital copy also allows us to assess how competently, both topographically and trigonometrically, the eighteenth-century surveyor went about his business. By importing external data into the digital image, that is information not available to the original surveyor, we may be able to analyse the map at a deeper level. Needless to say, this type of analysis would have been infinitely harder prior to the introduction of the personal computer some 30 years

ago. Fortunately, the technique involved in producing and analysing a digital version of the county maps requires only a basic ability in information technology and most of the software needed is comparatively cheap. Adobe Photoshop was the graphics software used to make the digital copies of the maps about to be discussed though there are several suitable alternatives. Photoshop is well known to photographers and costs less than £100 for the basic version, although the professional version, at several hundred pounds, is needed for some image manipulation. An original county map was first scanned with a flatbed scanner and its features simply 'traced', with a mouse or graphics tablet, using the drawing tools in Photoshop. The exercise is time consuming and unfortunately attempts at automating this process have met with little success.

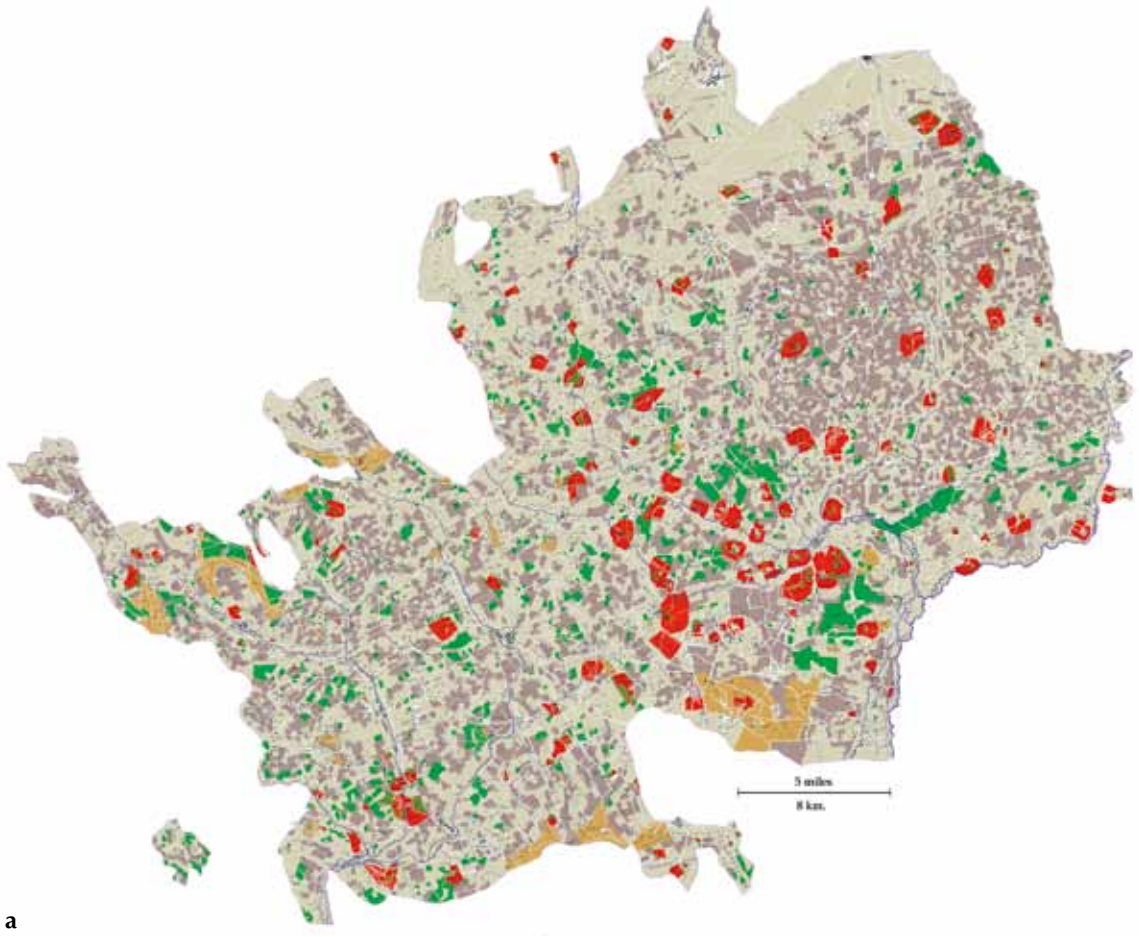
Figure 1 is taken from Joseph Hodskinson's 1783 map of Suffolk and shows a small section of the digitally redrawn map below the original. One feature that has not been copied for the digital version is the hachuring used to show the hills and vales of central Suffolk. Hachures are such an integral and attractive element of eighteenth-century county maps and their omission inevitably results in the terrain looking 'very flat'. Contours can be introduced as an underlying layer but they make a poor substitute. The feature that makes graphics software so valuable in map analysis is this use of 'layers'; each feature on the map such as woodland, roads, churches etc. is accorded its own layer so that the 1777 map of Essex, for example, is made up of 150 layers. With the digital map complete it is then possible to look at just four or five features, or layers, and ignore all the others. This facilitates pattern recognition, so important in map analysis, particularly if different colours are used for each layer.

Figure 2 illustrates the use of layers for the digital version of William Faden's 1797 map of Norfolk. Here only three layers are accentuated, ancient woodland (green), commons, heaths and greens (buff colour) and parkland (red). It shows the very close contiguity of these three elements in this part of central Norfolk and indeed a high proportion (39%) of ancient woodland abutted directly onto common land. This close association is repeated throughout much of the county. Melton Constable Park, in red and lying to the east, was originally a medieval deer park which was certainly in existence in the late thirteenth century. The layered map suggests that all three elements, parkland, heathland and ancient woodland were all carved out from a single vast track of 'wooded waste' in the early Middle Ages.[3]

The use of layers within a digitally redrawn map can be expanded by importing new layers, not derived from the map itself, an 'external' layer. This may be parish or hundred boundaries (from tithe map data), archaeological sites such as moats, or contour and elevation maps. Contours have been introduced as a new layer in the 1797 map of Norfolk and then used to investigate the finding that houses are more frequently recorded on the northern fringes of commons. Elevation models suggest that commons, in river valleys or those in slight concavities in the surface boulder clay plateau in central Norfolk, occupy relatively low lying situations, flanked by rising ground. Medieval farmers chose to place their homes on the warmer, south-facing slopes in preference to those facing in other directions. The external layer that has been used most extensively in analysing features recorded on county maps is data showing underlying soil types. If we take a deterministic view, the way land was used in medieval and much earlier times was to a considerable degree dependent on underlying soils. By the time the county maps were published this association was becoming less important with improved agricultural practices including drainage and the introduction of artificial fertilisers. The pre-enclosure picture presented on the county maps thus allows us again to analyse a situation that had existed many hundreds of years previously. Put very briefly the Norfolk commons were most frequently found on the heavy, seasonally waterlogged clay soils in the centre and south of the county (technically called the Beccles I and II soil Associations). They were found less frequently on the stony loams and rarely on the light, leached soils.[4] Heaths, in contrast, were found on poor, acidic, leached and sandy soils. The soil analyses in the county maps in general confirm what was already known from earlier studies but some surprising results have emerged. The digital redrawing allows us to quantify, in mathematical terms, the association between an individual map feature and underlying soils and, sometimes more usefully, the absence of association.

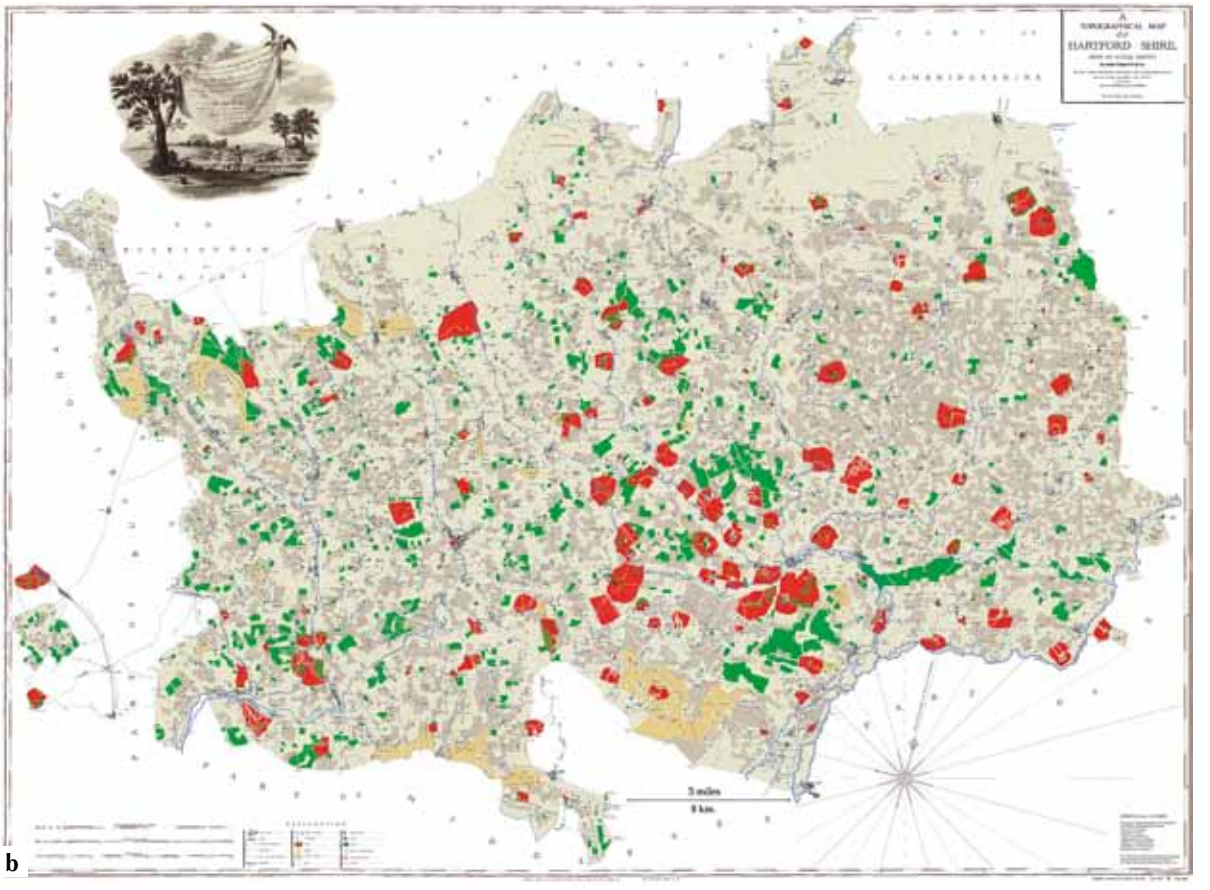
Geo-referencing and geo-rectification

The principal problem with the eighteenth-century county maps is that, although the surveyors used the most sophisticated methods available at the time, distortions and inaccuracies ensure that they cannot be made to correspond with a modern Ordnance Survey map. Moreover, any external data set, such as a map of soils, based on Ordnance Survey coordinates cannot be



a

used in a comparative analysis when introduced as a new layer. The digital versions of the maps have thus had to be to *geo-rectified*: that is stretched and warped so that they conform more closely to a modern survey. The first step is to *geo-reference* a series of control points on the digitally redrawn map: give them real-world coordinates, in this case those of the British National Grid. These must of course be found on both the eighteenth-century survey and the modern Ordnance Survey, and medieval churches are ideal for this purpose. With these points fixed on both maps the mapping software (ArcGis in the case of Hertfordshire), using a mathematical algorithm, 'warps' the digital county map so that it fits, as closely as possible, the Ordnance Survey. A minimum of four control points are needed to geo-rectify a map and in general the more that are used the more accurate will be the result. In the case of the Hertfordshire map, 113 control points were employed, compared to total of 53 in a similar analysis undertaken by the author a few years ago of William Faden's 1797 map of Norfolk. Hertfordshire is smaller than Norfolk, and our impression is that the greater number of control points has resulted in a more satisfactory result. Some preference has been given to control points close to the county border, so that in future it may be easier to amalgamate the Hertfordshire map with similarly treated early maps of adjacent counties. The mapping software has the ability, admittedly limited, to pick up an anomalous control point, for example a parish church that has been incorrectly surveyed, which can then be rejected and an alternative found. The geo-rectification exercise results in some blurring of the map image, but this is not so severe as to preclude analysis. It must be emphasised that the final, geo-rectified map does not give a perfect fit with the underlying Ordnance Survey. Individual points can be adrift by as much as 200 metres, and features such a parish boundaries do not always match on the two maps. In terms of analysis, however, this is less of a problem than might appear, for



Left and above **Fig. 3a & b Dury and Andrews' 1766 map of Hertfordshire. The digitally redrawn map of the whole county after (a) and before (b) geo-rectification.**

many of the imported data-sets, especially soil maps, are themselves not absolutely accurate and in analysing distributions the boundaries of the latter have been 'buffered', or expanded slightly, to allow for this. The quantitative and qualitative results from soil analysis, which forms a significant part of our studies of Norfolk and Hertfordshire, must inevitably be of a generalised nature and it is possible that some subtle associations may be missed with the use of buffering.

The geo-rectified map of Hertfordshire is not a better map than the original. Its county borders (Fig. 3a) are more recognisable to us than those on the original map (Fig. 3b) but the point must be made that there are no new features within its borders; it is simply a tool to analyse the original map. The process of geo-rectification may actually spoil the aesthetic appearance of an historical map and because of the inevitable distortion the geo-rectified version should always be viewed alongside the original map. The geo-rectified map, with colours and layers introduced, may suggest patterns and relationships but it is not necessarily capable of identifying the processes behind them.[5] The digital image does, however, provide us with one great advantage: *iterative mapping*, that is the ability to produce repeated maps, comparatively easily, in answer to slightly varied questions.[6]

Geodetic accuracy of the county maps

Geo-referencing the county maps has presented us with an ideal opportunity to assess their geodetic accuracy, that is, to quantify how well the surveyors, using theodolites and other surveying instruments, have set their map on a mathematical template. Map historians have developed various methods of evaluating the degree of distortion in historical maps.[7] All depend on visualising a series of points on the original map, and corresponding ones on a modern reference map. In our analysis of the Hertfordshire map we have used a *distortion grid* to illustrate how the Dury and Andrews' map was

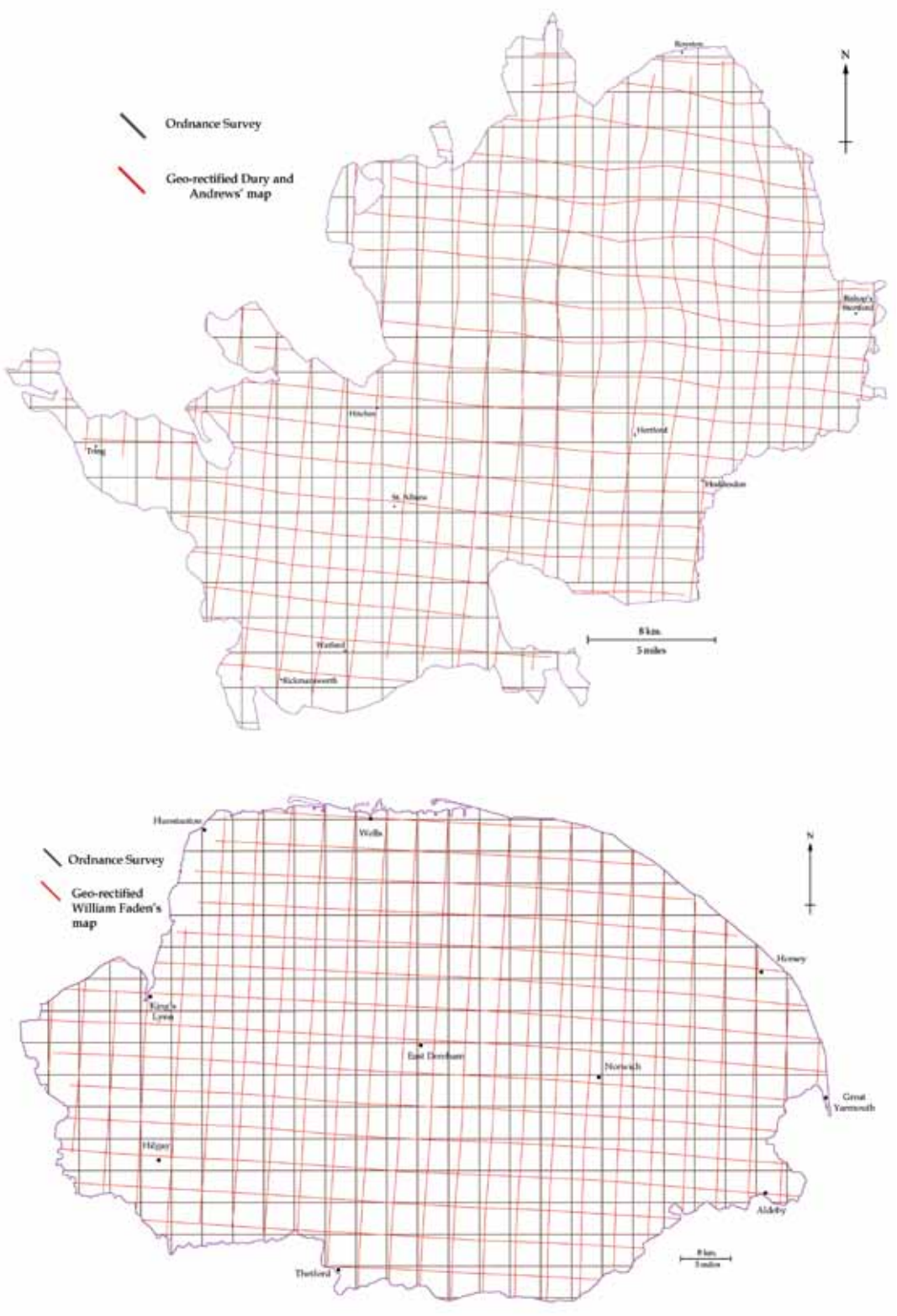


Fig. 4. Distortion grids for the maps of Hertfordshire and Norfolk, comparing the 18th-century maps with the modern Ordnance Survey.

rotated and locally compressed and expanded, in comparison with the modern Ordnance Survey. Figure 4 shows the distortion grid for the 1766 Hertfordshire map above that for the 1797 map of Norfolk. The feature to look for is the regularity of the shape of the graticules; that for the Norfolk map shows remarkable consistency across the whole county. This is not surprising as Thomas Milne, one of the surveyors, was considered outstanding in his field and wrote two chapters on surveying large areas of ground in George Adams's *Geometrical and Graphical Essays* in 1813, the standard text of the period. The distortion grid for the Hertfordshire suggests a different picture. We know that Andrew Dury was responsible for surveying the eastern part of the county and his partner, John Andrews looked after the western half. The graticules, particularly in the north east of the county, show marked irregularity and suggest an inferior standard of work with the theodolite.

Individual county maps

Of the four county maps that have been digitally redrawn only two have been analysed in detail. The Norfolk map was the subject of a book *William Faden and Norfolk's 18th-century Landscape,* published in 2010 and this will be followed in the spring of 2015 by a publication on the Hertfordshire map.[8] The two maps could hardly be more different and in this they reflect the idiosyncratic nature of the genre. Superficially the Norfolk map is a much 'better' map, both in its geodetic accuracy and in the topographical detail it offers the map-user. The Hertfordshire map has many problems; it shows individual fields whose borders are clearly fictitious and its portrayal of woodland is suspect; some woods have been omitted altogether and some woods are imaginary. However, the Norfolk map also is inconsistent in its recording of woodland and indeed this is a fault throughout the county map series. We must remember too that the early Board of Ordnance surveyors struggled with surveying woods. Thomas Colby, Superintendent of the Survey wrote in 1820 of a map in the King's Lynn area 'the plan is done in a most slovenly manner … one wood is fully double its real size and more than twice its breadth'.[9] Surveying woodland was not always easy; compared to heaths and commons there was often no clear line of sight and, besides, woods were often private property. The presence of surveyors suggested rent increases and stories of their being chased from the field were common.

The Norfolk map is particularly strong in its record of 'wastes' (heaths, commons and greens) whereas this feature appears to have been under-recorded in the Hertfordshire map; it has proved necessary to import evidence of some 'wastes' from other sources such as enclosure, tithe and estate maps. For all its manifest imperfections, the Hertfordshire map has presented some surprises. A very detailed study of place names, such as 'end', 'row', 'bury', 'hall' and 'hide', when set against underlying soil types, can tell us much about the origin and early development of rural settlement in the county. This has been further amplified by classifying the position of churches within the village setting (as either central, peripheral or isolated) and again trying to interpret this in relation to underlying soils and other landscape features. The lesson we can perhaps learn is that a map, that on initial inspection appears rather disappointing, may hide invaluable information.

It is too early to comment with any confidence on Hodskinson's 1783 map of Suffolk or Chapman and André's 1777 map of Essex. Joseph Hodskinson was a respected cartographer and his Suffolk map earned him a prize from the Society of Arts. However, his map appears to have omitted large areas of heathland that we know existed and, compared to Faden's Norfolk, it records far fewer topographical features. As a result it looks rather 'empty' and to a twenty-first-century student this comparable lack of information is frustrating. An early analysis of the Essex map, drawn at the greater scale of two inches to the mile, suggests that it is geodetically and topographically the best of the four maps.

Society and landscape

To the social historian the one great advantage the county maps have over those of the Board of Ordnance is the record of a name, that of the owner or occupier, alongside a property. In addition, the maps when first published were often accompanied by a subscription list with the names of those who were prepared to pay for the map in advance. In the eighteenth century a major problem for mapmakers was the considerable cost incurred, in surveying and engraving, well before the map came onto the market. By paying a proportion of the purchase price in advance a subscriber received a discount and the mapmaker had some cash in hand. There is evidence, though not always explicit, that an extra guinea or so would guarantee a personal name next to a property.

The Suffolk map has 150 names, of both owners and occupiers, Hertfordshire has 169 and Essex 240. The names of course are from a limited stratum of society, though this gradually changes with the passage of time. In the early and middle third of the eighteenth century it is noblemen, clergymen and owners of the larger estates who are prominent but by the later part of the century 'lesser' people like lawyers, Oxbridge fellows, medical and military men and even industrialists, appear on the subscription lists and even the maps themselves. The names provide an invaluable snapshot of a county's social geography at the date of survey; the names were as much a part of the contemporary geography as the houses themselves, the churches, towns and villages. This record of personal names on the county maps is of course inconceivable on a modern map. The Board of Ordnance, for their first map of Kent in 1801, made no attempt to record names; it clearly felt confident that playing to the vanity of a small elite group was not a financial necessity.

Constraints of space within a map meant that rural properties were more likely to have personal names attached than those in towns and so our view of eighteenth-century society is somewhat skewed. However, this cannot hide the marked contrast between the two counties so far studied. Norfolk was dominated by the names of landowning families, such as the Cokes of Holkham and the Astleys of Melton Constable, who retained their estates over hundreds of years. Hertfordshire had a few such estates but it was the fluidity of ownership within the county that was so remarkable. The proximity of London and 'new money' from banking, brewing and wealth gleaned from the East India company resulted in a rapid turnover of both owners and occupiers. Many of the larger houses with their associated parkland remained within a family for only one or two generations before being sold on.

Towards a regional analysis

The original purpose in digitising the four county maps was to make them more widely accessible and then to study each in turn; it is hoped that the Suffolk and Essex maps will be the subject of future publications. The potential value of the county maps as a source of information, in addition to being attractive cartographic artefacts, was first suggested in the extensive research by J. B. Harley in the 1970s. Many other writers have since taken up his work, so that now, in the early twenty-first century, there is a substantial, though far from complete, body of work on individual county maps, often accompanied by facsimiles published by local historical and archaeological societies. One theme that runs throughout these articles is that, while information within an individual map is of undoubted local interest, the study of any individual feature at a countrywide level is unlikely to be productive. The reasons for this belief are understandable: the county maps are so inconsistent in what they record, are of variable geodetic and topographical accuracy and they were published over such a long period of time. We may note that this was not the case across the Channel. France, then the pre-eminent cartographical nation in Europe, had started a topographical survey of the whole country, consistent in its design, in the 1740s, fifty years ahead of the Board of Ordnance in England.

While a whole country analysis of county maps may not be feasible, it is suggested that a regional study, covering several contiguous counties, may be a worthwhile undertaking. Figure 5 shows one such composite map, one of a series, based on the digitised and geo-rectified county maps covering what may be termed 'greater' East Anglia. This map must be viewed with caution; some heaths and commons are not recorded but an intimate local knowledge, at the county level, may augment the record.

The figure illustrates a further problem, that of Cambridgeshire. The county was unique in being the only one not to have a large-scale map prior to 1800; a survey was started in the 1760s by Dr Charles Mason of Trinity College, Cambridge, but he died in 1770 and it was never published. There is a one inch to the mile survey of the county by R. Baker, published in 1821, but it has limited topographical detail and is hardly worthy of digitisation. In view of this lacuna in the cartographical record, and in order to extend the cover of the East Anglian composite map, a decision has been made to digitise the Old Series Ordnance Survey maps of Cambridgeshire. By good fortune Cambridgeshire was involved quite late in the process of Parliamentary Enclosure so some commons are still to be found within the county on the Old Series maps. The Ordnance Survey drawings, in essence preliminary map sketches produced several years before the definitive engraved maps were published, can augment the record in addition to parochial enclosure maps and even the map by Baker. The six individual Old Series maps covering Cambridgeshire were themselves surveyed over a prolonged period, from 1799 to 1833, and as they were published so much later than the other four digitised maps the composite map will have to be

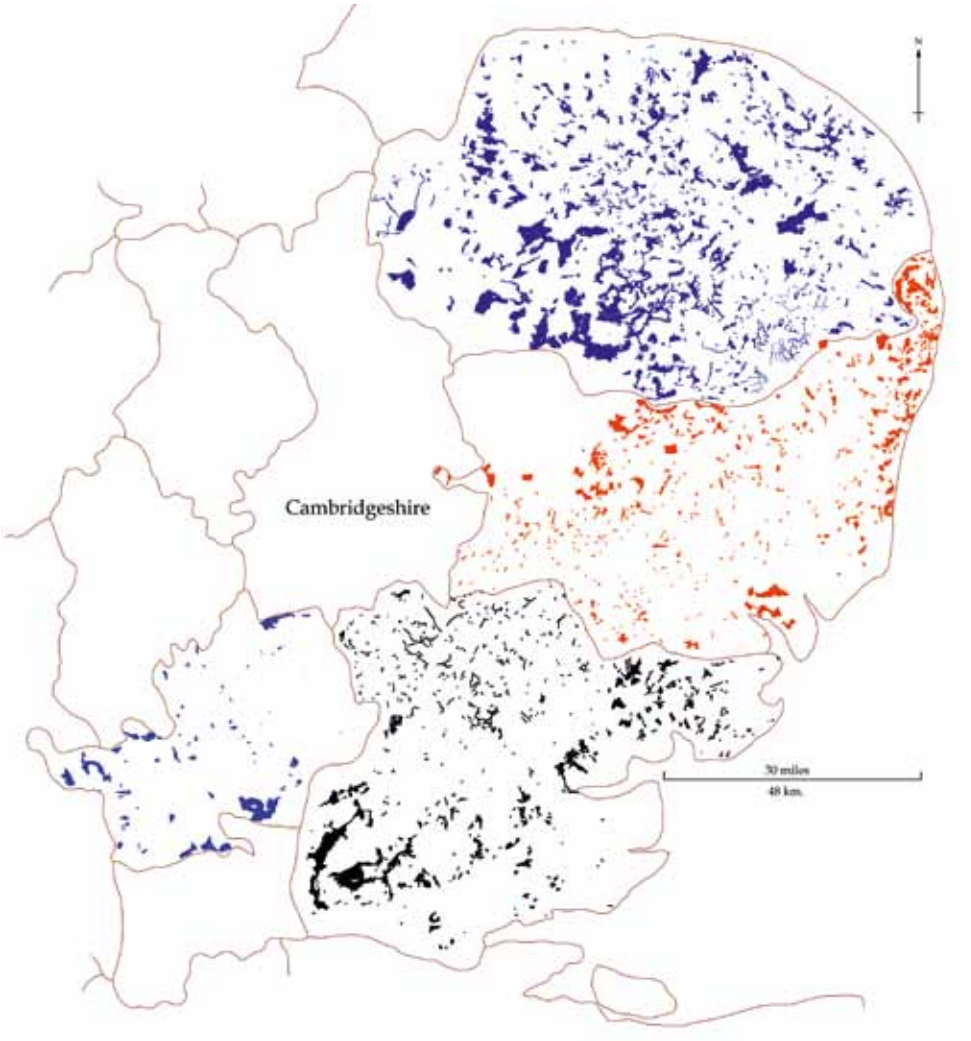


Fig. 5. 'Wastes' or heathland, commons and greens on the maps of Norfolk, Suffolk, Essex and Hertfordshire.

treated with some caution. When the Cambridgeshire digitisation is complete towards the end of 2015 the value of a mid-eighteenth to early nineteenth-century East Anglian composite map can be tested.

Notes

1 William Faden's 1797 map of Norfolk www.fadensmapofnorfolk.co.uk, Joseph Hodskinson's 1783 map of Suffolk www.hodskinsonsmapofsuffolk.co.uk, Andrew Dury and John Andrews' 1766 'Topographical Map of Hart-fordshire' www.duryandrewsmapofhertfordshire.co.uk, John Chapman and Peter André's 1777 Map of Essex. William Faden's 1790 'Twenty Five miles round London' www.fadensmapoflondon.co.uk, takes us beyond our immediate East Anglian interest; it was produced, not after a new survey, but as an amalgamation of the county maps of Middlesex, Essex, Hertfordshire, Buckinghamshire, Kent and Surrey.
2 W. Gordon East, *The Geography behind History: how physical environment affects historical events*, W.W. Norton & Co., New York & London, 1965, p. 15.
3 A. Macnair and T. Williamson, *William Faden and Norfolk's Eighteenth-Century Landscape*, Windgather Press, Oxford, 2010, p. 195.
4 Macnair and Williamson, *William Faden*, p. 108.
5 I. N. Gregory and P. S. Ell, *Historical GIS: technologies, methodologies and scholarship*, CUP, Cambridge, 2007, p. 19.
6 A. K. Knowles, ed. *Past Times Past Place: GIS for History*, ESRI Press, Redlands CA, 2002, p. xvi.
7 B. Jenny and L. Hurni, 'Studying cartographic heritage: analysis and visualisation of geometric distortions', *Computers and Graphics*, 35, 2011, pp. 401-411.
8 A. Macnair, A. Rowe and T. Williamson, *Dury and Andrews' map of Hertfordshire: Society and Landscape in the 18th century*, Oxbow Books, Oxford, 2015, forthcoming.
9 Ordnance Survey Letter Book, ff. 122,123, quoted in W. A. Seymour, *A History of the Ordnance Survey*, Dawson, Folkestone, 1980, p. 101.

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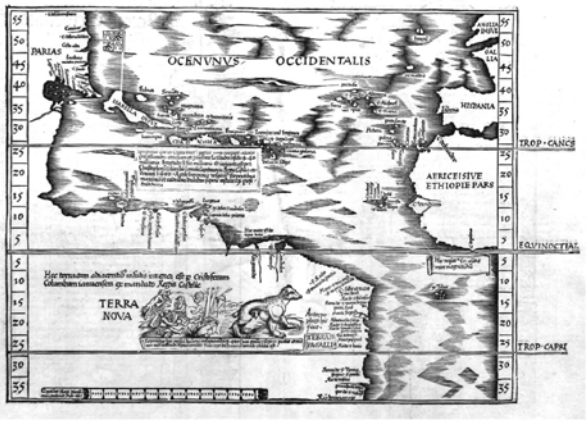
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Oceani occidetalis sive terre nove tabula, woodcut map by L. Fries from the Ptolemaeus edition by J. Grüninger, Strasbourg, 1525

MAPS AS WITNESSES OF TIME

Soviet agitprop maps of the 1920–30s

Nataliya Vinogradova

The Soviet agitprop maps of the 1920–30s have not yet been thoroughly investigated, and require a deeper and more comprehensive analysis than the scope of a brief article might allow. Being fascinated by the subject I tried to scrutinise the agitprop maps available in the Map Collection of the Russian State Library and came across some interesting specimens. In this short overview, I would like to show the most striking maps I have managed to discover. The selection has been governed by my intention to demonstrate how each mirrors a most dynamic, interesting and tragic time in the history of the Soviet Union. The period between the October Revolution in 1917 and the beginning of World War II on the territory of the USSR in 1941 makes up quite an epoch, comprising the Civil War, formation of the USSR, introduction of the New Economic Policy, industrialisation and the rise of Stalin's 'cult of personality'.

Maps and cartograms were always viewed by the Soviet state as a powerful propaganda tool to be used to introduce the Bolshevik ideology, campaign for the Soviet Power, glorify successes of socialism, and shape public opinion.

Today their content and artistry means may seem rather unsophisticated, naïve and, at times, even comical. Still, their forthrightness was a demand of a highly controversial epoch when the strongest ideological pressure of the Communist Party and reprisals of NKVD (KGB predecessor) were combined with a great enthusiasm of ordinary people who believed they were creating a new world: a society of universal equality and fraternity.



Fig. 1 'Administrative Map of Adyghe Autonomous Oblast', Krasnodar [192].

I would like to begin with the map that demonstrates some trends in the national policy of the Bolsheviks. After formation of the USSR in 1922, the state's authorities faced the problem of delimitation of nationality-based borders for administrative units, development of national alphabets for local languages and provision of their wide usage in publications and education. These processes are well illustrated by the 'Administrative Map of Adyghe Autonomous Oblast', issued in the late 1920s (Fig. 1). Adyghe Oblast is located in the North Caucasus. The map is issued in Roman script, though earlier the Adyghe language had used Arabic script. The end of the 1920s and beginning of the 1930s was noted by a campaign for the Romanisation of many local languages, initially those using Arabic script. A special linguistic Commission developed Roman alphabets for local languages spoken in the USSR (however, in 1936, this campaign was replaced by a new one to introduce the Cyrillic alphabet throughout the country.)

In addition to the map of the oblast itself, half of the sheet space is taken up by colourful images of Adyghe people in national costumes busy reading periodicals beside a pile of books and journals displaying the newly developed alphabet. The message of the map is clearly twofold: a promotion of a new script as well as the 'elimination of illiteracy' campaign (in Russian abbreviated as Likbez) which was implemented in the country in the 1920–30s. At that time, a large portion of the country's population was illiterate and in the rural regions the number of people who could not read and write was close to 100 percent. During the 'elimination of illiteracy' campaign all people aged between 8 and 50 were obliged to study reading and writing at schools and on courses organised expressly to deal with the problem. The map celebrated the successes of the campaign by illustrating Adyghe people of different ages, some being rather old, reading Soviet newspapers.

By the beginning of 1920s the economy of Soviet Russia had been ruined by World War I and the Civil War. In March 1921 the congress of the Russian Communist Party of Bolsheviks proclaimed the New Economic Policy (NEP) aimed at fostering development of national industry and agriculture. NEP implied free market, different forms of ownership, monetary reform, taxes paid with agricultural products. Soviet people were allowed to own small plants, factories, workshops and shops. These new small proprietors even got a specific name – 'NEPmen'. Each proprietor and enterprise tried to promote its products and services on the market. The periodicals and books of the time were flooded with advertisements. Maps were not an exception.

The 'Administrative Map of Nizhny Novgorod Governorate (guberniya)' issued in 1925/26 (Fig. 2) is framed with numerous 'medallions' promoting various products: beer, ironmongery, noodles, equipment for mills and many others manufactured by enterprises with names which today's readers will find amusing: 'Engine of Revolution', 'Red Hammer', 'Red Bavaria', 'Red Etna' and finally the brewery 'Sten'ka Razin' (named after the leader of the peasant uprising in Russia in the seventeenth century.) The advertisements take more sheet space than the map itself. The map scaled at 1 cm: 10.5 km looks rather far-fetched and secondary here. This cartographic product was issued by the Bureau of Advertising and Distribution in Nizhny Novgorod. The poster is crowned with a slogan reading 'Everybody must join the Society of the Friends of the War Invalids' and flanked with figures of two disabled persons in military uniform pointing to the slogan. The Society was established in Russia in the mid-1920s and was engaged in helping wounded Red Army soldiers and invalids of World War I providing them with money and medical treatment. The Soviet Government demanded that at least one person in each family should join the Society. Branches of the Society were organised at factories, schools, villages and collective farms.

Between 1927 and 1928, the New Economic Policy was gradually abolished and the Communist Party proclaimed its course for the industrialisation of the country. It demanded that a fast pace of development be provided with a bias on heavy industry. Mobilisation of the population was a basic means to ensure this great industrial leap. Propaganda played a key role in accomplishing the tasks set by the Communist Party. The slogans and calls for superhuman feats of labour could be found everywhere: in newspapers, in the streets, plants, factories, schools, kindergartens, farms. It was the time of an unprecedented spiritual uplift of the people which helped sustain them in the massive infra-structure projects – power stations, railways and roads – that they embarked on, accomplishing them almost exclusively by hand.

Cartography communicating a political agenda made a substantial contribution to the country's industrial development. Construction of the Turkestan-Siberian Railway (TurkSib) was one of the largest projects of the First Five-Year Plan. The railway was to connect Central Asia and Siberia. Its construction had

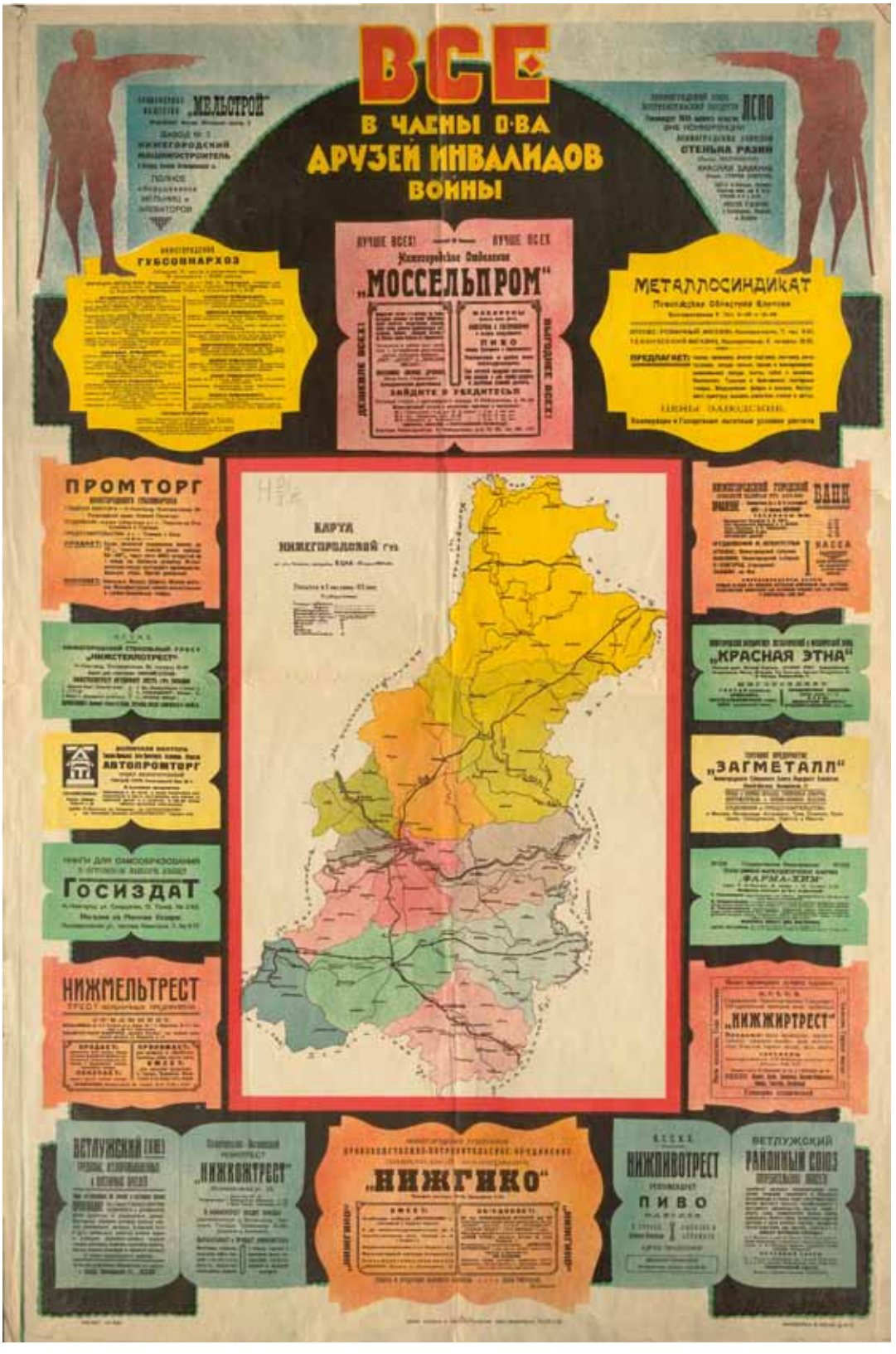


Fig. 2
'Administrative Map of Nizhny Novgorod Governorate (guberniya)', Nizhny Novgorod [1925/26].

been started before the Revolution and was continued by the Bolsheviks from 1928 until 1931.

The Map Collection of the Russian State Library includes a map that marks the completion of the 'Turkestan-Siberian Railway' construction (Fig. 3, see front cover and panel detail right). It was released in the early 1930s and had a dedication to the 'Heroic enthusiasts of the TurkSib socialist construction' above the upper map frame. The map is just a scheme of the railway; however, its art design is rather notable. In its upper section, the portraits of the 'heroic enthusiasts' are placed, with that of the chief of the construction, Vladimir Shatov, in the centre.

The panel on the right side of the map contains a portrait of the Chairman of the TurkSib construction Commission with a text glorifying its achievements and the Decree awarding ten participants of the project with the Order of the Red Banner of Labour. In addition, the map is decorated with a couple of images where camels have been used to symbolise the old archaic order ousted by new progressive machines and steam trains.

It is interesting that the map was released by the North Caucasian Commission for improvement of the lives of children. These commissions were created in the 1920s and were entrusted with the task of eliminating homelessness amongst children. Since they were allowed to be engaged in commercial activities to collect money for pursuing their tasks, probably the TurkSib map publication was a part of such activity. This is, however, merely a supposition.

In the 1930s many maps depicting the Five-Year Plans were published to proclaim the triumphs of socialism such as large construction projects, electrification of the country, development of communication lines. Maps were the most suitable means to communicate an idea of a total reformation of the country's vast spaces.

Figure 4 demonstrates a fragment of the map, 'Schematic Map of New Constructions and their Distribution in the 3rd Five-Year Plan Period'. It was issued in 1939 and is very large in size – approximately. 1.5 x 1 m. Actually this is a wall map pursuing purely propaganda goals to demonstrate the tremendous scope of socialist transformations planned for the country. The map is densely covered with symbols of various enterprises to be constructed in the next five years. It is accompanied by tables illustrating the planned output growth. Since the map was aimed at better familiarising the Soviet workers and peasants with the economic activity in the country, the symbols denoting different objects are simple and easily recognised –



Above **Fig. 3 Detail of 'Map of Turkestan-Siberian Railway / Turksib/', early 1930s.**

Opposite **Fig. 4 Detail of 'Schematic Map of New Constructions and their Distribution in the 3rd Five-Year Plan Period', Leningrad, 1939.**



hydropower stations, barrels, sugar loafs (rocket-like, white and violet objects).

However the most interesting feature in the map, in the upper-left corner of the sheet, is a picture of the Palace of the Soviets. The Palace, an administrative building for the Supreme Soviet (Council) of the USSR was to become the last skyscraper built in Moscow under Stalin's regime, and the tallest building in the world. Intended to crown the 100-storeyed construction would be a gigantic figure of Vladimir Lenin. The Palace of the Soviets was to be erected on the site of the demolished Cathedral of Christ the Saviour. The picture demonstrates that none of the tallest buildings in the world could match the height of the Palace. Marks on the vertical line left of the Palace image show the heights of the Empire State Building (407 m), Eiffel Tower (300 m), Ulm Minster (161 m) and Pyramid of Cheops (137 m) in comparison with the Palace of the Soviets (420 m). The Palace was never completed as construction was terminated in 1941 at the beginning of World War II.

In the 1920s the Main Political and Educational Committee that administrated all libraries, political courses, clubs, communist universities and was responsible for propaganda, political and educational policy, issued a series of cartograms 'Economic Geography of the USSR'. Figure 5 shows a fragment of the cartogram included in the series and entitled 'Economic Regions of the Asian Russia' (1926). The map clearly demonstrates the export (in grey boxes) and import (in red boxes) of agricultural and industrial production per each economic region in 1913. The products are depicted so realistically that no map legend is needed.

The 1930s was a period when Soviet propaganda and mass media were forming Stalin's 'cult of personality'. This phenomenon had multiple manifestations in all spheres of the country's life and Soviet cartography played its part. In 1939, when Stalin's 60th birthday was widely celebrated, the map 'Stalin on the Fronts of the Civil War in 1918–1920' was released (Fig. 6). The central map shows the military actions under Stalin's command, places he visited and his military plans. It



Fig. 5
'Economic Regions of the Asian Russia', Moscow, 1926.

was intended to make Stalin the key figure responsible for the victory of the Bolsheviks in the Civil War, though this was pure myth. The inset in the lower left-hand corner illustrates the deliberately exaggerated leading role of Stalin in the Bolshevik armed uprising in Petrograd in 1917. At the bottom, the Civil War episodes are described in such a way to demonstrate that it was solely Stalin's command or involvement which was responsible for the Red Army's victories.

However, the most striking feature of the map is the reproductions of paintings by Soviet artists who portray Stalin in different scenes relating to the October Revolution and Civil War. The map layout resembles a Russian icon where the central image is framed by scenes from saints' lives. Though the names of the artists are mostly forgotten and their paintings are of doubtful artistic merit, their expression of ideological values is true to the times. Demonstrated in Figure 7, 'Stalin came to the First Cavalry Army. December 6, 1919', Stalin stands on a sledge and greets the Red Army horsemen with a stretched arm thus encouraging them to beat the enemies.

These are just a very few examples of the maps which we nowadays call the agitprop map. In spite of their clumsiness and bias, I find them exciting, as they, probably better than any other documents, reflect the spirit of the two decades in Russian history, a dramatic period when great inspiration, in some mysterious way, mixed with great disillusionment.

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Above
Fig. 6
'Stalin on the Fronts of the Civil War in 1918–1920', Moscow, 1939.

Left
Fig. 7
Vignette in lower left corner of Fig. 6 'Stalin came to the First Cavalry Army. December 6, 1919' by M. I. Avilov, 1933.


THE PART OF
MORAVIA
PART
OF
TRANSILVANI
THE MAPE OF
HUNGARI
newly augmented by Iohn Speed
Anno Dom. 1626
Part
of Bosnia
MARONIS CAMPUS
A SENATOUR
A GENTELLWOMAN
A CITIZONN
A COVNTRY WOMAN
A SENATOUR WIFE
A GENTELL MAN
A CITIZONNS WIFE
A COVNTREY MAN

JOHN SPEED'S MAP OF HUNGARY

Identifying the various editions[1]

László Gróf

By the end of the sixteenth century Abraham Ortelius's monumental work, the *Theatrum Orbis Terrarum*, was 30 years old, with as many editions as the years passed since its first publication on 20 May 1570. The *Theatrum* staggered on for another twelve years or so, with an English-text edition in 1606; nevertheless, despite attempts to include modern maps, it was woefully out of date.

In England, John Speed (1552–1629), son of a Cheshire merchant tailor, saw a niche for an English language world atlas. He had already published in 1611 (and in 1616 with Latin text) *The Theatre of the Empire of Great Britaine*, an atlas containing the counties of England and Wales with a map of Ireland. In the early 1620s, he set about collecting material for his next big cartographic venture in producing an atlas of foreign lands which he called *A Prospect of the Most Famous Parts of the World;* an interesting title, as whether by chance or by design, it excuses the anomalies present and some notable omissions from the work. Published first in 1627, and containing 22 maps, it lacks the meticulous attention to detail present in the *Theatre*, which may have been due to Speed's advancing years, ill health or both. By that time he was in his seventies and nearly blind, confirmed by a letter he wrote to an acquaintance at Court on 13 April 1626, in which he complained of 'want of sight'.[2] Although the map of the world and the four continents are included, the former is not listed on the title page; Switzerland, Russia and the Scandinavian countries, except Denmark, are missing; no country from the continent of Africa is present, and not until the last edition of 1676 (with the exception of Bermuda) are countries from 'His Majesty's Dominions abroad' – i.e. America and the West Indies – included. Strangely, like a cuckoo's egg, the description and map of 'The Invasions of England and Ireland with al their Civill Wars since the Conquest' are both listed and included which more appropriately belongs to the *Theatre*. The maps are not original works either, they are borrowed from other sources: Gerard Mercator (1512–1594) for Hungary; Claes Janszoon Visscher (1587–1652) for Italy, Denmark and Poland; Willem Janszoon Blaeu (1571–1638) for the world and the four continents, and even Abraham Ortelius (1527–1598), using his maps of ancient Greece and the Roman Empire from his *Parergon* – as well as borrowing the words 'Theatre' from his *Theatrum Orbis Terrarum* and 'the Empire of Great Britaine' from the map in the *Parergon*. As a matter of fact, John Speed's name is shown only as 'newly augmented by John Speede' in the cartouches and indeed, Speed himself admits that 'I have put my sickle into other mens corne, and have laid my building upon other mens foundations'.[3] Speed, in the favour of Sir Foulke Greville[4] and of Sir Robert Cotton,[5] used a wide variety of documentary sources, both manuscript and printed, available to him as an antiquarian at Custom House, London.

'The Mape of Hungari'

Although greatly influenced by Ortelius, Speed used neither Wolfgang Lazius' (1514–1565), nor Johannes Sambucus' [Zsámboky's] (1531–1584) maps of Hungary from the *Theatrum*. Instead, he borrowed Mercator's *HVNGARIA* 'lock, stock and barrel' without any corrections (leaving the Tihany peninsula protruding into Lake Balaton erroneously from the south, instead from the north). He used the idea of featuring the views of cities from the maps of Jodocus Hondius (1563–1612), Blaeu, and Visscher and copied *Presburgh* [Pozsony, now Bratislava, Slovakia] from volume IV, *Ofen* [Buda] from volume I (on the top left) and *Comorra* [Komárom] and *Raab* [Győr] (top right) from volume V of Georg Braun and Franz Hogenberg's *Civitates Orbis Terrarum* – published in 1588, 1572 and 1597 respectively. In the centre, between the views, the double-headed eagle, adorned with the imperial crown and blazoned with the Hungarian coat-of-arms, completes the row. However, John Speed with the sharp sense of a business man, as he was, noticed and took good advantage of the custom of Elizabethan England and beyond of the keen interest by collectors 'to beautify their Halls, Parlers, Chambers, Galeries, Studies, or Libraries with … Maps, Charts, and Geographical Globes'[6] and therefore further enhanced

Fig. 1 John Speed's map of Hungary, the 1631 edition.

his maps by inserting on both sides, the costumes of the times, an idea first used in his *Theatre* [map of Ireland, Cambridgeshire, Oxfordshire], although not in this arrangement. Just what source(s) he used for the 168 costume illustrations in the *Prospect*, however, remains a mystery[7]. On his map of Hungary on the left in ornate attire are a *Senator and a Gentellwoman*; more modestly dressed a *Cittizonn* and a *Contr.[y]woman*; while on the right are the *Senators wife*, a *Gentell man*, a *Cittizonns Wi[fe]* and a *Contrey Man*. (Fig. 1)

At the time of the preparation for publication of the *Prospect*, the highly skilled engravers needed to produce such fine and elaborate printing plates were not in plentiful supply in London. William Rogers (1545–1604), the most skilful of the English engravers, was dead and therefore publisher George Humble (d. 1640) had to look elsewhere. The copperplates, were engraved in Amsterdam, mainly in the workshop of Abraham Goos (who at that time was also working for Jodocus Hondius the younger) and then shipped back to London for printing. Ten maps from the *Prospect* – amongst them the map of Hungary – carries the signature 'Sculptum apud Abrahamum Goos', denoting that they were engraved in his workshop. The scale is given in Hungarian miles (8937.4 metres or 5 ½ English miles) at the lower left-hand edge of the map.

The various folio editions of the *Prospect*

First edition

Although the cartouche carries the date 1626 (and which remained unaltered throughout its publication) the map appeared in 1627, the year in which the *Prospect of the Most Famous Parts of the World* first appeared. Furthermore, the year 1626 is also engraved in 'Are to be sold in Pop[e]s-head Alley by George Humble. Anno. 1626' within the publisher's imprint strip below the cartouche and which was not corrected during the first three editions. According to the title page, George Humble's shop was indeed in Popes-head Pallace, an inn situated in the City of London in Popes Head Alley, a lane connecting Cornhill and Lombard Street. John Stow in his famous 1598 *Survey of London*, describes the building as 'Popes head Taverne with other houses adjoyning, strongly builded of stone, hath of olde time beene all in one, pertaining to some great estate, or rather to the king of this Realme, as may be supposed both by the largenesse thereof, and by the armes, to wit, three Leopards passant, gardant, which was the whole armes of England before the raigne of *Edward* the thirde, that quartered them with the Armes of Fraunce, three *Flower de Luces*'; while Samuel Pepys, who saw this ancient inn destroyed by the Great Fire, and rebuilt shortly after, used the Pope's Head both for business deals and for wining and dining there with friends. Indeed, this must have been an ideal location to sell the atlas, which cost three guineas for a plain, and five for a coloured copy, a considerable sum in the seventeenth century, when a tradesman's daily rate of pay was around one shilling.

On the back of the map, on page 27 under a page-wide cartouche filled with foliage, animals and a blank shield, there is a detailed description of Hungary and her neighbouring countries. It is an interesting but far from a flattering portrayal of the people: in paragraph ten he describes Hungarians as

> *for the most part are strong, fierce, revengefull, harsh to strangers: briefly, ill mannered and worse learned: For they affect not either liberall Arts or mechanicke Trades. […] Their greatest pride is their name of a warlike Nation: and the basest infamy to put up the terme of coward. Yet the person charged may not acquit himselfe upon his upbraider: but must make good his honour in single combat with a Turke: when he hath overcome him (and not till then) he may (by order of the Countrey) weare a Feather, as a note of his true Gentry. The sonnes onely are inheritors. If it chance that the males fayle, the estate descends not to the daughters: but is forfeite to the common treasurie. They have no portion with their wives, but a wedding garment: and till they are married neither one nor t'other are accustomed to lye in beds.*

The text continues on page 28 onto the recto of the map, beneath which another, but much smaller and plainer, cartouche is placed.

Distinguishing marks of the first edition

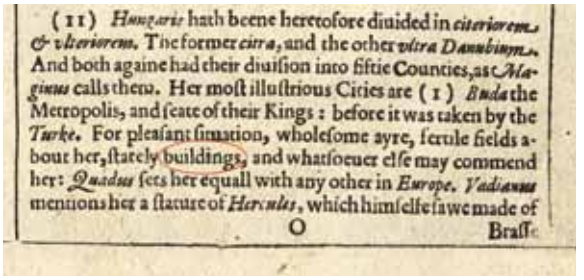
Although newly typeset, at a cursory glance the 1627 and the 1631 editions appear identical. However, detailed word-by-word examination spotted some 35 differences, of which the following four are easily identifiable:

1 A second frame-line above the cartouche on the recto (i.e. p. 27) reaches the outside frame.

2 In the right-hand column in paragraph 8, line 8 is written 'they say' – as opposed to 'say they' in the 1631 edition.

3 Paragraph 9, line 13: *Dravus* as opposed to *Darvus* in the 1631 edition.

4 Right-hand column text, three lines up from bottom 'buildings' (as opposed to 'buildinge' in the 1631 edition). (Fig. 2 below)

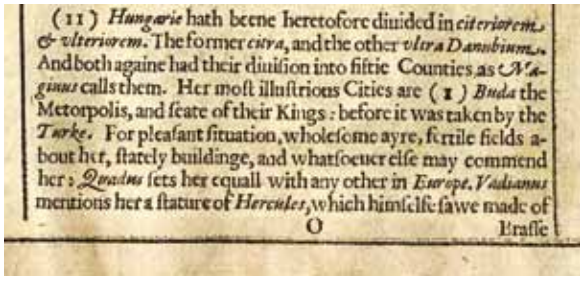

(11) *Hungarie* hath beene heretofore diuided in *citeriorem & vlteriorem*. The former *citra*, and the other *vltra Danubium*. And both againe had their diuision into fiftie Counties, as *Magius* calls them. Her most illustrious Cities are (1) *Buda* the Metropolis, and seate of their Kings: before it was taken by the *Turke*. For pleasant situation, wholesome ayre, fertile fields about her, stately buildings, and whatsoeuer else may commend her: *Quadus* sets her equall with any other in *Europe*. *Vadianus* mentions her a stature of *Hercules*, which himselfe sawe made of
O
Brasse

Second edition – 1631

The five-year publishing rights of the *Prospect* were due to expire in 1632 and after John Speed's death would have been transferred to his son, William. Humble, fearing the appearance of new competitors for the rights (the publishing rights were finally bought in 1638 by the Stationers Company for £650), decided to issue another edition in 1631, although possibly not all existing stocks had been sold. However, four years had elapsed since the publication of the first edition and although the two cartouche blocks were still available, new typesetting was needed for the text. The typesetters followed the original edition with the amazing results that it is hardly distinguishable from its predecessor and only a detailed examination was able to spot and record the 35 (mostly minor, spacing) deviations.

Distinguishing marks of the second edition – 1631

1 Second frame-line above cartouche on the recto (i.e. p. 27) stops 5 mm short of the outside frame.
2 In the right-hand column in paragraph 8, line 8 is written 'say they' (as opposed to 'they say' in the 1627 edition).
3 Paragraph 9, line 13: *Darvus* as opposed to *Dravus* in the 1627 edition.
4 Right-hand column text, three lines up from bottom 'buildinge' (as opposed to 'buildings' in the 1627 edition). (Fig. 3 below)


(11) *Hungarie* hath beene heretofore diuided in *citeriorem & vlteriorem*. The former *citra*, and the other *vltra Danubium*. And both againe had their diuision into fiftie Counties as *Magius* calls them. Her most illustrious Cities are (1) *Buda* the Metropolis, and seate of their Kings: before it was taken by the *Turke*. For pleasant situation, wholesome ayre, fertile fields about her, stately buildinge, and whatsoeuer else may commend her: *Quadus* sets her equall with any other in *Europe*. *Vadianus* mentions her a stature of *Hercules*, which himselfe sawe made of
O
Brasse

Third edition – 1646

Despite the fact that George Humble had died six years prior to the publication of the *Prospect*'s 1646 edition, his name still appeared in the publisher's imprint strip below the cartouche. The publishing house by that time was run by his son, William Humble (1612–1686), who had both the *Theatre* and the *Prospect* re-printed at John Legatt's press in London. According to R.A. Skelton this edition is considered to be the rarest,[8] at the same time it is well known that a number of surplus maps have been used during the next decade or so for the 1650-1654 re-issue publication of the work.

Distinguishing marks of the third edition – 1646

1 A new top cartouche (Fig. 4 below)
2 A different font has been used for the title
3 A different letter 'I' has been used in initial block


The Description of the Kingdom of Hungary

I T is not without example of good authoritie, if I take into this Description, not onely that part which is now more peculiarly knowne by the name of *Hungarie*; but the whole Country likewise of *Dacia*, which was once one with it, though time and fortune have at last severed them: so that each hath now its owne Princes, Lawes, Cu-

Syria, on the East with the River *Tibiscus*: on the North with *Poland* and *Russia*, and on the South with the River *Sowe*.
(8) The land thus limited, it is hard to beleeve what most Geographers report of her fertility. That she yeelds Corne thrice in one yeare, almost without any tillage or care of the husbandman. Fruit of all kinds in great abundance, and grapes which make an excellent, wholesome, and rich wine. It breeds Cattle in such plenty, that this one Country, besides there for her owne Inhabitants, sends Sheepe and Oxen into forreigne Nations, which lye about her: and might (say they) suffice to feed all *Europe* with flesh. Venison is not here any dainties:

Fourth edition – 1662

During the spring of 1659 William Garrett took over all the copyrights for the Speed maps from William Humble and almost immediately resold them to the booksellers Roger Rea the elder and younger, who transferred the printing plates to the workshops of Mary and Samuel Simmons, the printers of Milton's *Paradise Lost*. The Reas, aiming to take advantage of the market provided by the Restoration, after the austerity of Cromwell's Commonwealth, at once set about preparing a new edition by replacing William Humble's imprint with: 'Are to be sold by Roger Rea the Elder and younger at the Golden Crosse in Cornhill against the Exchange'. But the Reas were unlucky. Although the title page is dated 1662, it is likely that both the *Theatre* and the *Prospect* did not appear until two, or maybe, three years later, as an advertisement in 1675 by Thomas Bassett and Richard Chiswell (the then owners of the rights and the plates) states that 'Having purchased the said Book, Maps, and Original

Plates [of] Mr. John Speed's […] Geography of the Kingdoms of England, Scotland, and Ireland […] together with his Prospect [which] *then newly printed* [author emphasis], being destroyed by the late dreadful Fire, 1666'.[9] Furthermore, one of the Rea's name disappears from the partnership in 1665, possibly a victim of the plague which preceded the fire. Although the text has been again reset, its content is unaltered.

Distinguishing marks of the fourth (and scarcest) edition – 1662

1 The newly engraved strip-cartouche (Fig. 5 below)
2 The different cartouche and font of the title above the text on the recto.



Fifth edition – 1676

The fifth, and last, edition of the *Prospect* was published in 1676 by Thomas Bassett and Richard Chiswell, who, trying to revive its ailing reputation and fortunes, introduced seven new maps into the atlas: 'Virginia and Maryland', 'New England and New York', 'Jamaica and Barbados', 'Carolina', 'India', 'Russia' and 'Palestine'. Most copies of the *Prospect* – as the advertisement of 1675 already mentioned stated – were lost in the Great Fire and even they did not own a copy of the 1662 edition and had to use the first edition to set the type for the text. Proof of this is provided by the comparison of a number of words from all five editions repeated only on the 1627 and the 1676 maps:

1627	they say	Dravus	Cronstat	neer★ about	residency
1631	say they	Darvus	Cronstant	there about	redency★
1646	say they	Darvus	Cronstant	there about	residencie
1662	say they	Darvus	Cronstant	there about	residencie
1676	they say	Dravus	Cronstat	near about	residency

[★ correct quote]

Adjustments to the plates included removing the Reas' imprint from the strip below the title cartouche on the lower left-hand edge of the map and re-engraving with their own as: 'Are to be sold by Tho: Basset in Fleet Street, and Ric: Chiswell in St. Pauls Churchyard'. On the back of the map they also dispensed with the long cartouche above the text and replaced it with a rather plainer 'THE/ DESCRIPTION/ OF THE/ KINGDOM/ OF/ HUNGARY' in large capital letters. Judging from the number of copies of this last edition that have appeared on the market, it seems that this is the most common of this rather scarce and definitely, the most sought-after map of Hungary.

Distinguishing marks of the fifth (and last) edition – 1676

1 A newly engraved strip-cartouche (Fig. 6 below)



2 The large type-set of the title in capital letters on the reverse side. (Fig. 7 below)



Technical data

Size of the map-plate: 393 x 510 mm/15 ½ x 20 in
Printing: R. A. Skelton asserts that all the maps of the *Prospect* (and also of the *Theatre*) were printed in London,[10] while Edward Heawood, based upon his

study of the watermarks in the Speed maps, suggests that they must have been printed in Amsterdam as they were on paper much used by Dutch printing houses and not much seen in England.[11] However, we know that although the plates were engraved in Amsterdam, they were shipped to England and were in the ownership of the various successive printers, therefore we can assume that the paper had been imported.

Paper: the size of paper used for the *Prospect* it seems was selected to accommodate the largest plates, among them the map of Hungary, giving rather narrow margins around the map, varying between 10 and 20 mm.

Paper thickness (in order of editions); 0.19; 0.15; 0.14-0.19; 0.20; 0.19 mm.

Watermarks: the width of 'tramlines' – based on maps in the author's own collection – and in order of editions, varies between: 25-28; 30-33; 24-25; 28-30; 25-28 mm. Although maps in the *Theatre* and in the *Prospect*, viewed by the author, generally speaking have no, or at least not visible, watermarks to the naked eye, the 1631 edition of Hungary has one, which although difficult to see, perhaps resembles a pineapple [?] sized 70 x 30 mm.[12]

Colouring: original colour is extremely rare and it seems that most Speed maps were sold uncoloured. The vast majority, therefore, are modern colouring for the market, in a great variety of shades, and as no 'keys' were given (as opposed to heraldry), they were done according to the fantasy of the colourist and the costumes of the flanking characters bear no relation to the original garment worn which the illustrations depict.

Literature

Despite the fact that John Speed was the first Englishman to produce an atlas containing maps of foreign countries, surprisingly no books devoted exclusively entirely to his life and work have been published. A number of studies have appeared in *Imago Mundi*, *The Map Collector* and the *MapForum*. Also a facsimile edition of the *Prospect* was published by the Theatrum Orbis Terrarum Ltd., Amsterdam in 1966 to which R. A. Skelton, the then Superintendent of the Map Room at the British Museum wrote a fairly comprehensive introduction in his 'Bibliographical Note', which in fact has proved to be a very fruitful source, apart from the Dictionary of National Biography and Ashley Baynton-Williams's study available on the Internet.[13] Of the various other publications which briefly touch on Speed and his *Prospect*, mention must be made of *Térképalkotás* [Mapmaking] by László Irmédi-Molnár, published by Tankönyvkiadó, an educational textbook publishing company, in which the full title is given as *Prospect of the most famous farts of the World* – a rather unfortunate error. Negligent and nonchalant attention to details sometimes does stink.

Notes

1 Atlases consulted. British Library: 1627 – Maps C.7.e.13; 1631 – Maps C.7. c.6; 1646 – Maps C.21. c.2. (1); 1662 – Maps C.18. c.4; 1676 – Maps C.7. e.5; Bodleian Library: 1631 – MAP R.ES 86; 1676 – MAP R.ES 112; Individual maps from author's collection: 1627; 1631; 1646 (2); 1662; 1676 (2).

2 R. A. Skelton, 'Bibliographical Note' in *John Speed A Prospect of the Most Famous Parts of the World* p. IX. Facsimile edition by Theatrum Orbis Terrarum Ltd., Amsterdam 1966.

3 John Speed, *The Theatre of the Empire of Great Britaine*, London 1611 and subsequent editions.

4 Sir Fulke Greville (1554–1628), Elizabethan statesman who sat in the House of Commons at various times between 1581 and 1621, when he was raised to the Peerage.

5 Sir Robert Cotton (1570–1631), Knight Baronet, antiquarian, member of parliament, founder of the Cotton Library.

6 John Dee (1527–1609), *Mathematicall Praeface to Elements of Geometrie of Euclid of Megara* (1570), Henry Billingsley's translation of *Euclid* p.23.

7 It is conjectured that the source could be either Ferdinando [Ferrando] Bertelli's *Omnium fere gentium nostrae aetatis habitus, nunquam antehac editi*. Venice, 1563; Peter Bertelius' *Diversarum nationum habitus*, Passau, 1589 or indeed Hester Holland's *The XII Mounthes of the Yeare in the Habits of Severall Nations*, London 1620–23.

8 R. A. Skelton, op. cit., p. XI.

9 John Starkey, *Term Catalogue*, Hilary term, 1675.

10 R.A. Skelton, op. cit., p. VII.

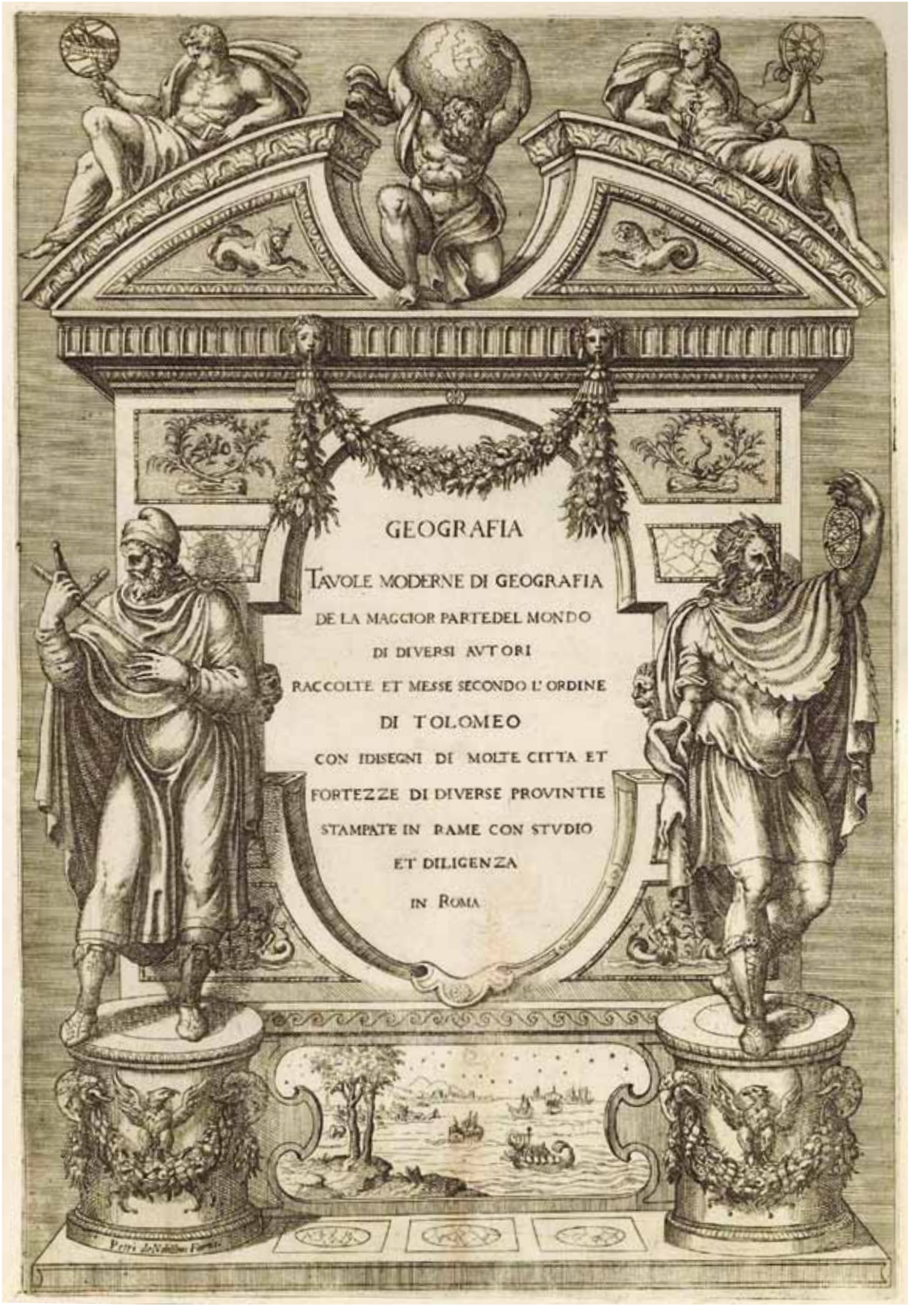
11 E. Heawood, 'Further notes on paper used in England after 1600' in *The Library*, Fifth series, Vol III (1947), pp. 119–49.

12 In the composite *Theatre* of 1611 and 1614 (title page lacking) of the Bodleian Library (MAP R.ES 81) the map of Northumberland has a Fleur-de-lys watermark.

13 Ashley Baynton-Williams, www.mapforum.com/02/speed.htm

László Gróf, F.R.G.S., *completed his military service with the Hungarian Military Survey in 1955 and came to England a year later, following the Hungarian Uprising in 1956. He received his Diploma with distinction from Oxford University. In England he began collecting early maps of historical Hungary and established the Carta Hungarica collection, from which he donated for a permanent exhibition over fifty maps and Luigi Ferdinando Marsigli's* Atlas of the Danube, 1741*, to his ancestral town of Sárvár, now in the museum in the medieval Nádasdy-castle there. His unique collection of 111 maps from the various editions of Abraham Ortelius's* Theatrum Orbis Terrarum*, published between 1570 and 1612 is now housed at the Map Library of the Országos Széchényi Könyvtár [National Széchényi Library], Budapest.*

László is the author of several books and numerous articles covering cartography, philately and local history. He has travelled widely in Transylvania lecturing on cartographic history.


GEOGRAFIA
TAVOLE MODERNE DI GEOGRAFIA
DE LA MAGGIOR PARTE DEL MONDO
DI DIVERSI AVTORI
RACCOLTE ET MESSE SECONDO L' ORDINE
DI TOLOMEO
CON IDISEGNI DI MOLTE CITTA ET
FORTEZZE DI DIVERSE PROVINTIE
STAMPATE IN RAME CON STVDIO
ET DILIGENZA
IN ROMA

THE GOTHA-STEVENS-BEANS-BOSWELL-NEBENZAHL ATLAS

Some observations on the composite Italian sixteenth-century atlas auctioned in 2012

Albert Ganado

Sixteenth-century Italian composite atlases are very rare to come by. Out of a possible one hundred that were assembled in Venice and Rome from 1565 onwards, very few are still in private hands.[1] Most of the original volumes found their way into public collections over the centuries. Some libraries and museums own more than one of these atlases. Most of those that remained the property of private individuals were, at times, broken up by their owner, or after they were sold at international auctions.[2]

A well-known composite atlas assembled by Pietro de Nobili was sold at Christie's New York, on 10 April 2012.[3] It has an interesting provenance. From the Gotha Ducal Library collection it had passed to Henry Stevens (1819–1886)[4] and then to George H. Beans (1894–1978). Beans must have been a keen collector. He had in his collection nineteen sixteenth-century Italian maps in one binding which were 'a mere portion' of one of these atlases. In fact, he had published in Philadelphia, in 1931, a description of what remained of the original volume titled *Fragments from a Venetian collection of maps 1556–1567 in the George H. Beans Library*. Hence it is known as the Beans atlas.

Most of the maps Beans described were signed by 'Ferando Berteli', or 'Bertelli'; others by Paolo Forlani, Bolognino Zaltieri, Nicolò Nelli, Girolamo Olgiato and Giovanni Francesco Camocio. It was in this article that Beans suggested a name by which these atlases should be called, namely *IATO*, an abbreviation for 'Italian assembled-to-order' atlases. He also included references to two Venetian and eight Lafreri (Roman) collections. This name is a misnomer as there is no evidence that these collections were all assembled to order, an unlikely possibility.

Beans carried on his map business at the Tall Tree Library which carried this address: 'Tall Trees', 253 Wyncote Road, Jenkintown, Pennsylvania.[5] He had in his collection a considerable number of maps of Malta, all of them from the sixteenth century, published in Italy. He thought they would have formed a splendid basis for an essay of the Great Siege of Malta of 1565, but he could not find anyone to whom the work could be entrusted. Shortly before August 1966 he disposed of his collection, and all his maps recorded in Tooley's list of 1939 'became scattered'.[6]

His map collection was bought by Roy V. Boswell, an antiquarian bookseller and map dealer living at 9601 Charleville Boulevard, Beverly Hills, California. The author visited him in November 1969 and he was shown the Beans atlas. However, Boswell had been forced to vacate the quarters he had occupied for many years and he moved to Gilroy, about 400 miles north of Beverly Hills and just south of San Jose. In October 1973 his collection of Italian maps was intact.[7]

The atlas was later acquired by Kenneth Nebenzahl, a renowned dealer, cartographic scholar and author. It is from his private library that it was sold in 2012, intact with 72 maps as it was in 1969. It is undated and it has no name or imprint.

A small number of these Italian composite atlases of the sixteenth century have a title page which reads as follows:

GEOGRAFIA / TAVOLE MODERNE DI GEOGRAFIA / DE LA MAGGIOR PARTE DEL MONDO / DI DIVERSI AVTORI / RACCOLTE ET MESSE SECONDO L'ORDINE / DI TOLOMEO / CON I DISEGNI DI MOLTE CITTA ET / FORTEZZE DI DIVERSE PROVINTIE / STAMPATE IN RAME CON STVDIO / ET DILIGENZA / IN ROMA

The Beans atlas happens to be one of those few, and the only recorded example wuth the Lafreri-Nobili title page.

A. E. Nordenskiöld (1832–1901) ascribed this engraved title page probably to Antonio Lafreri and most authors followed suit dating it to c.1572.[8] But

Fig. 1 Title page of the Beans atlas with the imprint *Petri de Nobilibus Formis* at the base of the left column.

Marcel Destombes had a different opinion. He wrote that this title page was probably engraved by Etienne Dupérac (c.1525–1604) and was published, maybe, by Claudio Duchetti, Lafreri's nephew, in 1577.[9] Destombes did not justify his assertion that the title page was published in 1577. However, if this date is correct, Lafreri had ample time to publish it as he died on 20 July 1577. On that date Duchetti was in Sicily, but apparently returned to Rome in October. The day after his return, Geronimo, an engraver employed in his workshop, was found dead in the Tiber and several colleagues of his were arrested on suspicion of murder – *forno messi pregione li giovani de botega nostra*.[10] In these circumstances it would have been rather difficult for Duchetti to compile and publish the title page in question. So the balance seems to weigh in Lafreri's favour.[11]

Christie's catalogue gives the first word of the title page as *Geographia*, which does not tally with the reproduction of the title page on *Mapline*[12] or with Nordenskiöld's transcription.[13] There must have been a printing error in the catalogue. The imprint of De Nobili – *Petri de Nobilibus Formis* – is very interesting and of special importance because so far it is unique. The author of this article had stated as much in 1994 when he wrote about the Beans atlas.[14] (Fig. 1)

Pietro de Nobili was a prominent figure in the Roman print trade towards the end of the sixteenth century, but no biographical data about him are known. According to some writers he flourished in Rome between 1560 and 1586, but both dates seem to be incorrect. Unlike Giovanni Orlandi (fl.1590–1641), who had also acquired a number of Lafreri copperplates, de Nobili usually left unchanged the date on the copperplate that passed to him; he very rarely added a date of his own. A solitary example is the map of the Gulf of Venice signed by Paolo Forlani on which the year 1585 is inscribed after de Nobili's imprint.

On 6 November 1584 he set up a partnership with the Flemish printer Pietro Springher contributing a quantity of prints to the association, but it was dissolved on 7 December 1584.[15] His name is also given as Petrus Spranghers and the deed of partnership is said to have been concluded on December 17 with the plates divided into five groups, the first group listing 32 maps in *foglio reale*.[16] Borroni Salvadori wrote that de Nobili was also in association with Paolo Graziani as their names appear together on twenty plates of a new edition of the *Speculum Romanae Magnificentiae*.[17]

De Nobili's name is one of the milestones in the passage of plates originating from the Salamanca – Lafreri consortium, standing at the end of the sixteenth-century line, behind Paolo Graziani. The latter reached the peak of his activity in 1582.[18] De Nobili must have come into the picture soon after and he stepped into the forefront of the print trade in the Eternal City. However, no new original maps have so far been ascribed to him.

From researches carried out by the author in the early 1990s, it resulted that there were at least 27 maps which displayed de Nobili's imprint, and that there were another seventeen (if not eighteen) maps with his imprint which had not been previously recorded. Almost all the latter maps are extant at the Biblioteca in Valletta, Malta, in a volume almost certainly assembled by him, but without his title page. There are in that volume 28 maps with his imprint, besides the map of Poitiers (1569) on which his erased imprint is still discernible. Another volume has the map of Sicily with his imprint together with the names of Paolo Graziani and Giovanni Battista de Cavallieri (1530–1597), while in a volume assembled by Giovanni Orlandi there is a map of Guînes (1558) with the imprint of Giacomo Marcucci, a Roman publisher, with the name of de Nobili erased. There is also a map of Modon which seems to have the same erasure.[19]

De Nobili amassed a good number of plates, many more than he has been credited with. They included maps by Giacomo Gastaldi, Pirro Ligorio, Jacob van Daventer and Henricus Honius. Most of the maps reissued by him were Roman maps, but he also owned plates originating in Venice, or plates which belonged to Michele Tramezzino, active in both Venice and Rome. De Nobili traded also in prints of religious subjects and Roman antiquities, of which he owned plates which had been engraved by Nicolas Beatrizet (1507/1520–c.1577) and Etienne du Pérac (c.1525–1604).

Although the Beans atlas has the title page of de Nobili, there are in the volume only five maps which carry his imprint *Petri de Nobilibus formis*. This imprint on the map issued by him is quite typical of his work. However, he used a different one in 1584 (or 1585), *opera et studio Petri de Nobilibus aeneis typis accurate expressa* in a book on St Francis de Paul, which contained 37 plates engraved for him by Ambrogio Brambilla, a Roman engraver and cartographer.[20]

From the evidence available so far it is not easy to establish any definite date of de Nobili's activity. He was already active in Rome in 1584, but Claudio Duchetti who inherited Lafreri's stock, died in 1585. Until 1593 the family business was carried on by

Giacomo Gherardi, on behalf of Claudio's heirs. However, de Nobili must have acquired some Lafreri plates immediately on Duchetti's death, if not before. Indeed, in 1586, he reissued a set of engravings of trophies, armour, etc., which had been issued by Lafreri in 1553. Several plates in the book have both imprints, Lafreri and de Nobili. One particular plate has *ANT. LAFRERI 1550* and *Petri de Nobilibus Formis 1585*, with two similar imprints on another plate.

Of the few maps with de Nobili's imprint, the map of Pozzuoli in the Beans atlas is dated 1586, which confirms that in that year he had already acquired the plates from Lafreri's holdings. On the other hand, the Bichat map is dated 1592 which provides the terminal date of the atlas. Other Lafreri plates probably passed to him in 1593–1594.[21]

Most de Nobili maps the author has examined have the watermark of the letter 'M' under a star in a shield,[22] like that described in the Christie Beans catalogue under Malta (number 66). Hispaniola and Cuba (numbers 42 and 43) are both described as half-sheets; but in the de Nobili atlas at the National Library in Valletta they are still on a full sheet.

The monogram 'GA' is inscribed on a map of Pozzuoli (n. 48) depicting a new volcano that erupted off shore in 1538. It was therefore published in 1538 or not much later. Vladimiro Valerio dates the map to around 1540 and he writes that the monogram belongs to an engraver known as *Maestro del trabocchetto*, who worked in Rome for Antonio Salamanca, with the plate then passing to Lafreri and, after his death, to Pietro de Nobili. Borroni Salvadori suggested that the plate was engraved by Tommaso Barlacchi.[23] Why not Gasparo Argaria (GA), an Italian cartographer who made a map of Naples in 1538 and of Città di Messina in 1567?[24] The maps of Pozzuoli and Naples were published practically together. The monogram 'GA' can also possibly be identified as Gaspare Alberti who signed *Gaspar Albertus successor Palombi* on a 1565 siege map of Malta and on an engraving in the collection of the Biblioteca Apostolica Vaticana.[25]

The monogram 'MR' seems to represent Martino Rota, a very well known sixteenth-century engraver from Sebenico, a large and magnificent harbour in Dalmatia. He engraved maps of Spalato (Split), Zara and Sebenico, both in 1570, Modon and Navarino, and Algiers.[26] Moreover, there are several maps signed by him in the town book of Francesco Valegio, three of which are dated 1572.[27] In 1565 Rota engraved a portrait of Jean de Valette, Grand Master of the Order of St John of Rhodes and Malta, signed *M. Rota*.[28]

'PA' could be the monogram of Ascanio Palombi, a Roman artist who flourished between 1550 and 1570 as a painter, engraver and printer. On his pictorial engravings, he used a monogram made up of the letters '*APX*' which stood for *Ascanio Palumbi Excudit*, meaning that he was the printer of the engraving. A siege map of Malta is signed *A. pa. Fecit Romae / Con priuilegio*, published in mid-1565. He was either a relative of, or had business relationships with, Pietro Paolo Palombi of Novara, active 1564–1584 (or even 1596).[29] Engravings with Ascanio's monogram include 'Leda and the Swan' and 'Three Roman vessels'.[30]

Grateful thanks are due to Joseph Schirò for his help and assistance.

Notes

1 The atlas in the Biblioteca Marciana in Venice is usually regarded as the earliest surviving example as it contains no map dated after 1565. Probably Roberto Almagià was the first to establish that Venice preceded Rome in the assembly of the Italian composite atlases (*L'Universo*, 289). See also A. Ganado ('Description of an early sixteenth century collection of maps at the Casanatense Library in Rome', *Imago Mundi*, 1982, no. 34, 42) in support, and D. Woodward's endorsement (*The Panizzi Lectures 1995*, London 1996, p. 65).

2 These include H. P. Kraus, *Catalogue 132, Maps from an Italian Atlas of the 16th century, 133 Maps from the Lloyd Triestino Atlas*, [1972]; Professor Giuseppe Rota from Grammichele, Sicily – An Orlandi atlas which contained 84 maps, broken up around 1993. (The author succeeded in acquiring all the Malta maps in the Rota atlas, and all but one of the Kraus atlas).

3 The atlas was estimated $550,000 to $700,000 and the price realised was $1,082,500.

4 Letter dated 21 August 1964 from Ronald Vere Tooley to the author, explaining the abbreviation *BHS* in his 1939 article in *Imago Mundi* (1939). See also D. Woodward, *The Maps and Prints of Paolo Forlani*, Chicago, 1990, p. vii.

5 The Library's emblem was the sixteenth-century watermark of three trees.

6 Letter dated 3 August 1966 from George Henry Beans to the author. Also letter dated 26 August 1967.

7 The Boswell Collection was established in 1971 and by 1985 it had reached the size of about 1,700 maps, of which over 200 were of the sixteenth century. www.library.fullerton.edu/boswellmaps/dev/, accessed 10 January 2015.

8 Adolf Erik Nordenskiöld, *Facsimile atlas to the early history of cartography*, New York, Dover Publications, 1973, p. 118.

9 Marcel Destombes, 'Les cartes de Lafréri et assimilées (1532–1586) du Département des estampes de la Bibliothèque nationale', *Nouvelles de l'estampes*, 1970, no. 5, 2 (stencilled).

10 G. L. Masetti Zannini,'Rivalità e lavoro di incisori nelle botteghe Lafréry-Duchet e De La Vacherie', *Les Fondations nationales dans la Rome Pontificale*, Rome, 1981, pp. 547–66.

11 A. Ganado and M. Agius-Vadalà, *A study in depth of 143 Maps representing the Great Siege of Malta of 1565*. Foreword by David Woodward, Malta, 1994, pp. 225–26.

12 *Mapline* is a journal published from time to time by The Newberry Library, Chicago.

13 D. Woodward, 'La Geografia Moderna: The Work of the Sixteenth-Century Italian Cartographers', *Mapline* special number 4 May 1979, item no. 28. cf. Robert W. Karrow, *Mapmakers of the sixteenth century*, 1993, p. 729 entry D. Woodward.

14 Ganado and Agius-Vadalà, op. cit., p. 220.
15 F. Erhle, *Roma prima di Sisto V. La pianta di Roma Du Pérac – Lafreri del 1577*, Rome, 1908, p. 21. It should be noted that the title of this book gave rise to some confusion on Lafreri's name. Bagrow-Skelton, followed by Tooley in 1979, but corrected in 1999, thought his name was Antoine du Pérac Lafrery. The same mistake occurs in the present Christie Beans catalogue (page 2). The plan of 1577 was engraved by Etienne du Pérac and published by Lafreri.
16 C. L. C. E. Witcombe, *Print Publishing in Sixteenth-Century Rome*, Turnhout, Belgium, p. 314, pp.317–18. The 32 maps include the *Fortress of Poitiers*, which also appears in the 1581 inventory of prints inherited by Stefano Duchetti and is also listed in the *Indice* of 1573 or 1577 ascribed to Lafreri or Claudio Duchetti.
17 F. Borroni Salvadori, *Carte, piante e stampe storiche delle Raccolte Lafreriane della Biblioteca Nazionale di Firenze*, Rome, 1980, p. XLVII fn. 1.
18 P. Bellini, 'Stampatori e mercanti di stampe in Italia nei secoli XVI e XVII', *I quaderni del conoscitore di stampe*, 26 (1975), pp.19–34.
19 A. Ganado, 'Description of a Splendid Collection of 950 Maps and Views of the Sixteenth and Seventeenth Centuries at the Malta National Library'. Reprint from *Proceedings of History Week 1992*, Malta, 1994, pp. 137–228. These 960 maps are bound in seven volumes. For further details on the de Nobili maps see Ganado and Agius-Vadalà, op. cit., pp. 225–28.
20 Borroni Salvadori, op. cit., p. XLVII, fn. 5.
21 It has been written that he died before 3 June 1586. Witcombe, op. cit., p. 318. A number of plates owned by him were later printed by Marcello Clodio and Francesco Camotti
22 The watermark is reproduced in David Woodward, *Catalogue of Watermarks in Italian Printed Maps ca 1540–1600*, Florence, Leo S. Olschki Editore, 1996, p. 184. Woodward lists several variants of this watermark.
23 V. Valerio, *Piante e vedute di Napoli dal 1486 al 1599*, Naples, 1998, pp. 3–24. The 1538 map of Naples is not mentioned in this book which indicates that Valerio had not by then come across the name of G. Argaria. Also Lucia Nuti failed to mention him (*Ritratti di città*, Venice, 1996).
24 These maps are listed under Argaria's name in *Tooley's Dictionary of Mapmakers*. Revised edition. (A–D, 1999, p. 42).
25 Ganado and Agius-Vadalà, op. cit., pp. 64–65. Only four copies of this map are known.
26 Almagià in both *Monumenta Italiae Cartografica* and *Monumenta Cartografica Vaticana*; Tooley's *Dictionary of Mapmakers*, Revised edition, Q-Z, pp. 76–77. He is included in the foremost dictionaries of engravers. Lamberto Donati published three articles about him in the *Archivio Storico per la Dalmazia* in 1927–1932.
27 Ganado, *Valletta Città nuova – A Map History (1566-1600)*, foreword by David Woodward, Malta 2003, pp. 316, 413, 452 (on Valegio's life and works).
28 An example is in the collection of Albert Ganado.
29 Ganado and Agius-Vadalà, op.cit., pp. 73–77. Only five copies of this map are known of the Malta Siege map by *A. pa.,* one of which is in the Albert Ganado Malta Map Collection at the Museum of Fine Arts in Valletta, and another in the *Strabo Illustratus* atlas.
30 G. K. Nagler, *Die Monogrammisten*, Munich 1858–1879, vol. 1, p. 478, p. 502.

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.*

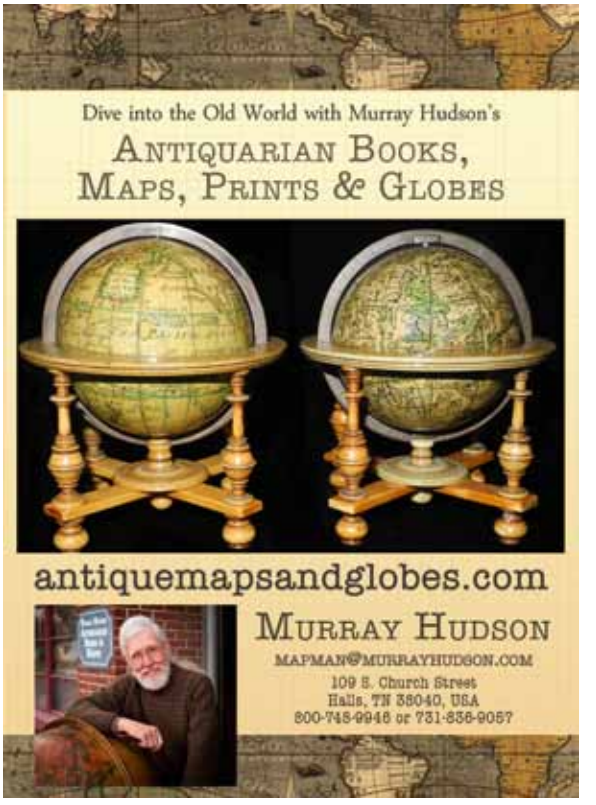
His extensive donation of maps of Malta from his personal collection to Heritage Malta can be seen at the National Museum of Fine Arts in Valetta.

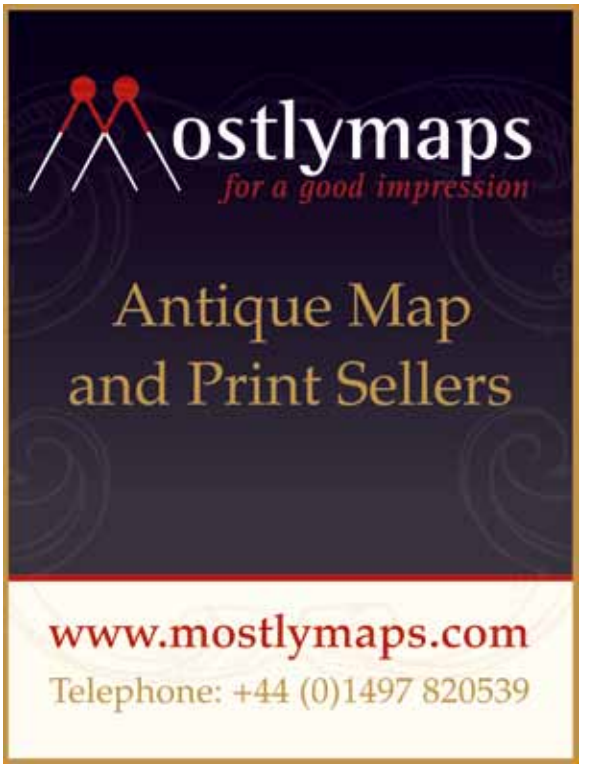
APPENDIX

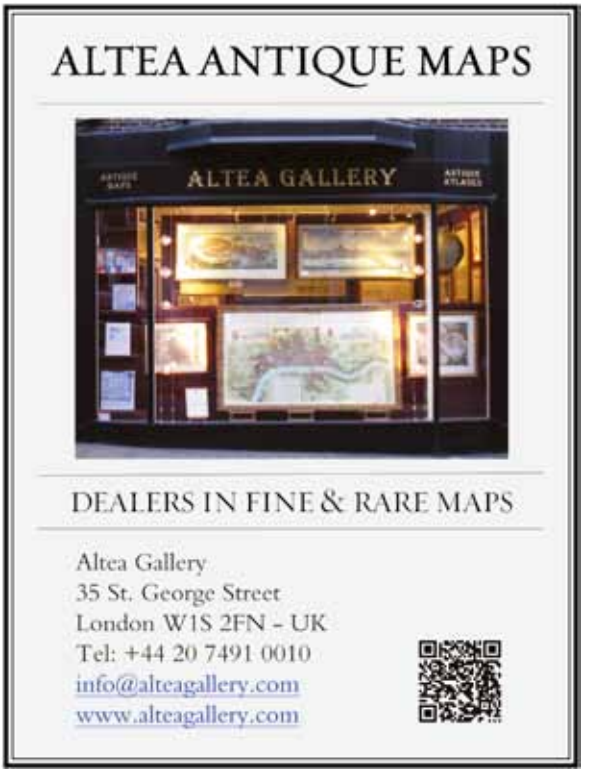
Alphabetical list of the 72 maps in the Beans atlas

ABRUZZI. Natale BONIFACIO (cartographer/engraver) and Nicoló VAN AELST (publisher).
ACQUAPENDENTE. After Raffaello GUICCIARDI by Natale BONIFACIO (engraver), Paolo GRATIANI (publisher) and Pietro de NOBILI (publisher).
ANCONA. Ambroglio BRAMBILLA (engraver) and Claudio DUCHETTI (publisher).
ANCONA. Vincenzo LUCHINI.
AUGSBURG. Attributed to Claudio DUCHETTI.
BICHAT, YUGOSLAVIA. Giovanni Battista CAVALLERI.
BOHEMIA. Bolognino ZALTIERI.
BOLOGNA. Claudio DUCHETTI.
BRITISH ISLES. Marcus CLODENSIS.
CIVITELLA. Attributed to Claudio DUCHETTI.
CORFU. Claudio DUCHETTI.
CORSICA. Fabio LICINIO.
CRETE. Claudio DUCHETTI.
CUBA. Paolo FORLANI and Pietro de NOBILI.
CYPRUS. Claudio DUCHETTI.
DALMATIA.
EASTERN EUROPE ["Sarmatiae Europeae" (Pomerania to Muscovy)]. After Andreas POGRABIUS by Niccolò NELLI (publisher).
ELBA. Attributed to Claudio DUCHETTI.
FLORENCE. Claudio DUCHETTI.
FRANCE. After Pirro LIGORIO by Sebastiano da RE (engraver) and Michaele TRAMEZZINO (publisher).
FRIULI. Donato BERTELLI.
GELDERLAND. Jacob BOS (engraver) and Michaele TREMEZZINO (publisher).
GENEVA. After Jacobus FORNASERIUS by Alitenio GATTI.
GENOA. Ambroglio BRAMBILLA (engraver) and Claudio DUCHETTI (publisher).
GERMANY. After Giacomo GASTALDI by Claudio DUCHETTI.
GOTLAND. Attributed to Claudio DUCHETTI.
HISPANIOLA. Paolo FORLANI and Pietro de NOBILI.
ICELAND. Claudio DUCHETTI.
IRELAND. Claudio DUCHETTI.
ISCHIA. Mario CARTARO.
ISTRIA. Attributed to Claudio DUCHETTI.
ITALY. After Giacomo GASTALDI by Claudio DUCHETTI.
LA ROCHELLE. Antonio LAFRERI.
LAKE GENEVA. After Domenico ALFANI by Jacobus FINANCIARI.
LAZIO. Claudio DUCHETTI.
LOMBARDY. Giorgio TILMAN (engraver) and Antonio LAFRERI (publisher).
MADAGASCAR ["S. Lorenzo"]. Claudio DUCHETTI.
MAJORCA. Claudio DUCHETTI.
MALTA. Full-sheet engraved map by Antonio LAFRERI.
MESSINA. Full-sheet engraved map by Gasparo ARGARIA and Antonio LAFRERI.
MILAN. Antonio LAFRERI.
MINORCA. Claudio DUCHETTI.
MIRANDOLA. Unattributed. Undated.
NAPLES, region [Campania, Puglia, Basilicata and Calabria]. Claudio DUCHETTI.
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PUZZUOLI [CAMPAGNIA]. Ambrogio BRAMBILLA and Claudio DUCHETTI.

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SICILY. Vincenzo LUCHINI.
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SWITZERLAND. Paolo FORLANI.
TUSCANY. After Girolamo BELL'ARMATO by Claudio DUCHETTI.
VALLETTA [Malta, new fortress]. Antonio LAFRERI and Pietro de NOBILI.
VALLETTA [Malta]. Antonio LAFRERI.
VALLETTA [Malta]. Antonio LAFRERI.
VALLETTA [Malta]. Domenico ZENOI.
VALLETTA [Malta]. Domenico ZENOI.
VENICE. Claudio DUCHETTI.
WORLD. Claudio DUCHETTI (publisher).
ZIGHET, HUNGARY. Antonio LAFRERI.







CARTOGRAPHY CALENDAR

Exhibitions

Until 21 March 2015, London
Brunei Gallery, SOAS, University of London
Maps Of Persia 1477–1925, a graphical journey through the history of Iran is an exhibition presenting a selection of maps, urban plans, topographic maps and sea charts, taken from the 'Dr Cyrus Ala'i's Map Collection of Persia' of over 250 maps that was gifted to the Centre for Iranian Studies in 2013. Information: www.soas.ac.uk/gallery

Until 27 March 2015, Chartres, France
Les Archives départementales d'Eure-et-Loir
Les cartes et le territoire: l'invention de l'Eure-et-Loir
This exhibition presents a series of maps from the 16th century to the present day, encompassing the territory of the Eure-et-Loir department. These maps reveal a wealth of historical details concerning past administrative structures, the evolution of the natural and the man-made environment. Each visitor receives a large map of the department, especially printed from the original copper plate of 1884. Information: www.archives28.fr

Until 29 March 2015, Kochi (Cochin), India [See review on p. 54]
Heritage Art, Jew Town
Cosmology to Cartography was unveiled at the Kochi-Muziris Biennale. It is a unique collection of museum-quality maps of India from 16th to 19th centuries. The exhibition is first of its kind in India. Information: www.kalakriti.in

Until 19 April 2015, London
British Library
Lines in the Ice: Seeking the Northwest Passage
This exhibition considers almost 400 years of a fascination with the fabled Northwest Passage. From Charles II's lavish personal atlas to 19th century woodcut illustrations and wooden maps crafted by Inuit communities, the exhibition features material from Europe, Canada and the Arctic, much of it on display for the first time. Information: www.bl.uk/whats-on

Until 30 April 2015, Honolulu
Hamilton Library, University of Hawaii
Finding the Silver Lining of the Mānoa Flood
An exhibition showcasing the restoration efforts of thousands of maps and photographs damaged in a devastating flood, nearly 10 years ago. Information: library.manoa.hawaii.edu

Until 10 May 2015, Edinburgh
National Museum of Scotland and the Scottish National Portrait Gallery
Game of Crowns: The 1715 Jacobite rising
Using contemporary records, books, maps, portraits and songs, the exhibition explains this turbulent period of British history. Some of the items on display are rarely seen, and have been loaned by the Queen's own Royal Collection at Windsor Castle, as well as the National Records of Scotland in Edinburgh. Information: www.nls.uk/news/press/2014/12/game-of-crowns-exhibition

Until 30 June 2015, St. Louis
Mercantile Library
Mapping St. Louis History — An Exhibition of Historic Maps, Rare Books and Images Commemorating the 250th Anniversary of the Founding of St. Louis
Information: www.umsl.edu/mercantile/events-and-exhibitions/index.html

Until 19 July 2015, Singapore
The National Library of Singapore
Geo|Graphic: Celebrating Maps and Their Stories, a series of curated exhibitions and programs that will showcase how Singapore and the region around it have evolved over the past centuries, through hundreds of rare and original maps and creative art pieces. Information: www.nlb.gov.sg

31 July 2015, Sint-Niklaas, Belgium
Mercatormuseum
Lafreri – Italiaanse cartografie in de Renaissance [Lafreri – Italian cartography in the Renaissance]
Information: www.kokw.be

Until August 2015, Charlottesville
University of Virginia's Mary and David Harrison Institute for American History, Literature and Culture
"Who shall tell the story?": Voices of Civil War Virginia
The Civil War's impact on the culture, politics, and geography of Virginia is investigated through maps, letters, diaries, scrapbooks, newspapers, songsheets, broadside advertisements, photographs and physical artefacts. Information: pages.shanti.virginia.ed

Until 25 October 2015, Boston
Norman B. Leventhal, Map Center
Literary Landscapes: Maps from Fiction
Information: maps.bpl.org

19 March–23 August 2015, Washington DC
The Folger Shakespeare Library, with the National Maritime Museum, Greenwich, London, ***Ships, Clocks, and Stars: The Quest for Longitude***
To mark the 300th anniversary of the Longitude Act in 1714, this landmark exhibition tells the extraordinary story of the race to determine longitude at sea, helping to solve the problem of navigation and saving seafarers from terrible fates. Information: www.folger.edu

18 April–16 August 2015, Antwerp
Museum Rockoxhuis, Keizerstraat 12
Abraham Ortelius under the spell of classical antiquity
Information: inforockoxhuis@kbc.be

24 April–17 July 2015, Antwerp
Museum Plantin-Moretus
Drawing the City follows the main construction drives and contributions to the city's development in the sixteenth century through the use of maps and city plans. It considers the underlying functions and intended purposes of the

maps: to glorify the city and draw attention to its special qualities. Two extraordinary city maps are compared: Antwerp by Vergilius Bononiensis (1565) and the oldest known hand-drawn city map (late 16th century). Information: www.museumplantinmoretus.be

2 May–29 November 2015, Boston
The Norman B. Leventhal Map Center ***We are One: Mapping the Road to American Independence*** commemorates the 250th anniversary of Britain's 1765 Stamp Act. This pivotal moment sparked American opposition to Britain's restrictive colonial policies which ten years later resulted in the American Revolutionary War. Employing geographic and cartographic perspectives, the exhibition will tell the story of how thirteen separate colonies fought for independence. Information: maps.bpl.org

Lectures and conferences

12 March 2015, Bruges
Cultuurbilbiotheek,
Sint-Lodewijkscollege, 8pm
The French contribution to the 18th c. Ferraris maps
At the end of the 18th century, Empress Maria-Theresa commissioned a large-scale map of the Austrian Netherlands. The artillery corps of the Austrian Netherlands, under the guidance of its director-general, count de Ferraris, carried out this mapping project between 1770 and 1778. France, as the cartographic front-runner at the time, influenced many mapping projects and the Ferraris maps are no exception. The lecture will focus on the exchange of cartographic knowledge across international borders. Information: www.cultuurbibliotheek.be

12 March 2015, London
Warburg Institute, 5pm
The Twenty-Fourth Series 'Maps and Society' Lectures in the history of cartography. **Katherine Parker** (Department of History, University of Pittsburgh), ***A Tricky Passage: Navigating, Mapping and Publishing Representations of Tierra del Fuego in the Long Eighteenth Century.*** Information: www.maphistory.info/warburgprog.html

14 March 2015, Oxford
Antony's College, 9.30am–4.45pm
Mapping the history of Oxford This Day School, run in collaboration with the Oxford Preservation Trust will launch a new Historical Atlas of Oxford. It will feature a range of topics from the earliest history of Oxford to the development of the modern city and include consideration of the challenges and special insights that can be gained from a cartographical approach to historical study. Registration is required. Information: www.conted.ox.ac.uk

19 March 2015, Chicago
The Chicago Map Society,
The Newberry Library, 5.30pm
Wesley Brown (Rocky Mountain Map Society) ***1500: The Year of Seven Distinct World Views.*** Information: www.chicagomapsociety.org

19 March 2015, Washington
Washington Map Society,
Library of Congress 7pm
Ralph Ehrenberg, (Chief, Geography and Map Division, Library of Congress), ***Mapping Mr Madison's War: American Military Cartography during the War of 1812.*** Drawing from the collections of the Library of Congress and the National Archives, Ralph will discuss the state of American military mapping and its growth during the War of 1812. Information: www.washmapsociety.org

21 March 2015, Brussels
Raadzaal, Salle du Conseil, Royal Library of Belgium, 12.30pm
Map afternoon of the Brussels Map Circle. Information: jcs@staelens.biz

26–28 March 2015, Berlin
The 61st Annual Meeting of the Renaissance Society of America will be held at Humboldt University of Berlin. **Elizabeth Ross**, (University of Florida), ***Early Modern Art and Cartography (1400-1600).*** How did the production and circulation of maps and cartographic texts in the fifteenth and sixteenth centuries affect the visual arts, especially pictorial works (painted, printed, or woven)? Information: www.rsa.org

1 April 2015, Philadelphia
Philadelphia Free Library, 5.30pm
Rich Boardman's presentation ***Non-Traditional Maps*** will be looking at a variety of 'non-traditional maps' that include maps of the imagination but that have their very own point of view, architectural renderings that change map formats and illustrations that blur the line between maps and views. Information: events@philaathenaeum.org

16 April 2015, Washington
The Washington Map Society,
Library of Congress, 7pm
Antiquarian Map Acquisition and Sales: Panel Discussion with **Eliane Dotson** (Old World Auctions, Glen Allen, VA), **Bill Stanley** (Cartographic Associates, Fulton, MD) and **Harry Newman** (Old Print Shop, Washington, DC) The panel will informally discuss the growth of map collecting and the map trade. Information: www.washmapsociety.org

17–18 April 2015, Germany
Salemer Pfleghof, Esslingen am Neckar
Internationale Atlas-Tage, 2015 which this year focuses on the role of lithography and the new possibilities the technique made available to the in the development of nineteenth century atlases. Information: www.dgfk.net

18 April 2015, Richmond, Virginia
The 2015 Alan M. and Nathalie P. Voorhees Lectures on the History of Cartography, Library of Virginia, 1–3pm
Susan Schulten, (history professor and map scholar at the University of Denver) ***Mapping Slavery and Emancipation.*** Information: www.lva.virginia.gov

21 April 2015, Cardiff
Cardiff University, Room 1.25,
Main Building, 6pm
To celebrate the bicentenial of the first edition of William Smith's 'Geological Map of England and Wales', **Dr Tom Sharpe** will discuss ***William Smith (1769–1839): 200 Years of the 1st Nationwide Geological Map.*** Information: www.geolsoc.org.uk

22–25 April 2015, London
Burlington House, Piccadilly.
The History of Geology Group is organising the Geological Society's flagship ***William Smith Meeting 2015*** to celebrate publication of the first geological map of a nation 200 years ago. Information: historyofgeologygroup.co.uk

23 April 2015, Milwaukee
American Geographical Society Library, University of Wisconsin, 6pm
The annual Maps and America Lecture. **Stephen Hornsby**, (University of Maine), ***Picturing the World: American Pictorial Maps, 1920–1970***. Information: uwm.edu/libraries/agsl/maps-america-lecture

29 April–1 May 2015, Canberra
The National Library of Australia
The 43rd annual conference of the Australian & New Zealand Map Society has the theme ***The Power of Maps***. It will be held in conjunction with The Mapping Sciences Institute, Australia. Information: www.anzmaps.org/conferences

30 April 2015, London
Warburg Institute, 5pm
The Twenty-Fourth Series 'Maps and Society' Lectures in the history of cartography. **Professor Stephen Daniels** (School of Geography, University of Nottingham), ***Reforming Cartography: John Britton and The Topographical Survey of the Borough of St Marylebone (1834).*** Information: www.maphistory.info/warburgprog.html

2 May 2015, Philadelphia
The Philadelphia Map Society,
The Athenaeum, 1.30pm
Jefferson Moak will present ***A Harmony of Talents: The Philadelphia Map Publishing Industry in the 19th Century.*** Information: www.philaathenaeum.org/events.html

5 May 2015, Cambridge
Gardner Room, Emmanuel College, 5.30pm
The Cambridge Seminars in the History of Cartography, **Dr Renaud Morieux** (Faculty of History and Jesus College), ***On eighteenth-century maps***. Information: www.lib.cam.ac.uk/deptserv/maps/camsem1415.html

7 May 2015, Oxford
The 22nd Annual Series Oxford Seminars In Cartography will have a TOSCA field trip to the Weston Library. Information: Nick Millea on +44 (0)1865 287119.

9 May 2015, Hartford
The New York Map Society will have a field trip to the Connecticut Historical Society. Information: www.newyorkmapsociety.org

14 May 2015, London
Warburg Institute, 5pm
The Twenty-Fourth Series 'Maps and Society' Lectures in the history of cartography. **Richard Smith, M.A.** (Retired businessman and IMCoS member) will discuss ***Getting Lost and Finding the Way. The Use, Mis-use and Non-use of Maps in the Peninsular War (1807–1814).*** Information: www.maphistory.info/warburgprog.html

14–15 May 2015, Washington
This year's annual meeting of the Philip Lee Phillips Society will be at the Library of Congress. The topic is ***Mapping of the Polar Region.*** Information: www.washmapsociety.org

14–17 May 2015, Kalamazoo, Michigan
Western Michigan University
Laura Whatley (Kendall College of Art and Design) and Chet Van Duzer (John Carter Brown Library) are organising two panels about maps at the ***International Congress on Medieval Studies***. The panel topics are 'Rethinking Medieval Maps I: The Unmapped, Marginalised and Fictitious' and 'Rethinking Medieval Maps II: Evidence for the Use and Re-Use of Maps'. Information: www.wmich.edu/medieval/congress

19 May 2015, Chicago
The Chicago Map Society,
The Newberry Library, 5.30pm
Chet van Duzer, (John Carter Brown Library), ***Sea Monsters on Medieval and Renaissance Maps.*** Information: www.chicagomapsociety.org

5–10 July 2015, London
Royal Geographical Society (with The Institute of British Geographers)
16th International Conference of Historical Geographers 2015
Plenary speakers will include William Cronon (University of Wisconsin), Catherine Hall (UCL) and Simon Schaffer (Cambridge University). Information: www.ichg2015.org

6–9 July 2015, Leeds, England
Leeds University
The **22nd International Medieval Congress** will take place in, and its special thematic strand is Reform and Renewal. Information: www.leeds.ac.uk/ims/imc

8–11 July 2015, London
Senate House of the University of London and the Conference Centre of the British Library For the first time since 1987 the **Society for the History of Discoveries** will convene in Europe and hold its ***Annual Meeting 2015*** in London. Information: www.sochistdisc.org

12–17 July 2015, Antwerp
The **26th International Conference on the History of Cartography** will be hosted by the City of Antwerp and the University of Antwerp. It is organised under the main heading ***Theatre of the World in Four Dimensions/ Space-Time-Imagination-Spectacle.*** Information: www.maphistory.info/ichcintro.html

26–31 July 2015, Washington
Library of Congress. The Rare Book School offers a course ***From Manuscript to Woodblock: The Art and Science of Cartography from Ptolemy to the Age of Copernicus, 200–1550 CE*** to be taught by **John Hessler**. Information: www.rarebookschool.org/schedule/2015schedule.php

Map Fairs

6–7 June 2015, London
The London Map Fair at the Royal Geographical Society, 1 Kensington Gore, London SW7 2AR, Sat 12–7pm Sun 10am–6pm. Information: www.londonmapfairs.com

J. B. Harley Research Fellowship awards

The Trustees of the J. B. Harley Research Fellowships in the History of Cartography Trust Fund are pleased to announce the twenty-second series of awards, offering support to assist research in the map collections of the United Kingdom. Awards have been made to: **Julia Cummiskey** (Institute of the History of Medicine, Johns Hopkins University) *Viral Cartographies: Mapping Disease in Uganda, 1936–1979* and **Professor Elri Leibenberg** (University of South Africa, Pretoria) *Nineteenth-century Historical Cartography of Southern Africa, 1790 until 1920.*

For the period 2014–2017, in addition to the normal J. B. Harley Fellowships there are also Harley-Delmas Fellowships funded by the Gladys Krieble Delmas Foundation, for research on the history of cartography during the European Renaissance to the Enlightenment c.1400–c.1800. Awards have been made to: **Robert Imes** (University of Saskatchewan) *A History of Leicestershire Chorographies: From Leland to Burton* and **Catherine Akeroyd** (Australian National University) *Depicting 'Terra Australis': An analysis of the iconography on the southern continent of Renaissance maps 1508–1690.*

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Ristow Prize winner 2014

The Washington Map Society is pleased to announce that **David Fedman**, a PhD candidate in history at Stanford University, has been selected as the winner of the 2014 Ristow Prize in the history of cartography. His paper, entitled 'Mapping Armageddon: The Cartography of Ruin in Occupied Japan', will appear in a forthcoming issue of *The Portolan*. **Anouk Vermeulen**, a PhD candidate in the School of Classics at St. Andrews University in Scotland, received Honourable Mention for her essay, 'Landscapes in Stone and Bronze: A New Interpretation of Four Monumental *Formae*'.

The 2015 competition for the Ristow Prize is now open for applicants. Full- or part-time undergraduate, graduate, or first-year postgraduate students attending any accredited college or university worldwide are eligible to submit papers. Submissions are due 1 June 2015, and should be sent to Dr Evelyn Edson, 268 Springtree Lane, Scottsville, VA 24590, USA. Visit the Washington Map Society homepage: www.washmapsociety.org and click on Ristow Prize, or send enquiries to eedson@pvcc.edu



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YOU WRITE TO US

Little known Lafreri atlas in New York

One of the unfinished puzzles left behind by David Woodward turns out to be a little known Lafreri Atlas. Although known to Tooley back in 1939 when he published his 'Maps in Italian Atlases of the 16th century' in *Imago Mundi*, 3, 1939, the Lenox Atlas has not been published or described to my knowledge. In Woodward's *History of Cartography*, Vol.3 (1) p. 803 there is a listing in a brief and tantalizing line: "New York. New York Public Library. Lenox Library *KB+++ 1572. 109 maps and manuscript list." I knew that the Lenox Library eventually became a part of the New York Public Library and it is housed as a unit in the Rare Book Room. Having been a member of the staff of the Prints Division, housed right next door to the Rare Book Room, I suspected that 109 maps surely indicated an atlas and the size in the class mark also indicated such. Upon contact with Robert W. Karrow Jr., Curator of Maps at the Newberry Library in Chicago, he informed me that the Lenox Library maps were included in Tooley's 1939 census of 16th-century Italian maps in Atlases.

Due to massive shifting and uprooting of many of the long established collections recently, in the New York Public Library, I was unable to make contact with pertinent staff, but eventually I was able to get a copy of the manuscript index to the Lenox Atlas. It took 8 months and $108 dollars, but I did get the photo of the manuscript index. Rodney Shirley on his observation of the index came to the conclusion that it was a later index in poor Latin; with no data other than the geographical site, such as Italia, Rome, Tripoli, Francia, Hibernia, Peru, Taprobama, etc. With Karrow and Shirley's assistance the garbled entries were pinned down and found in Tooley's invaluable census listings. Accompanying the photo of the manuscript index was a modern listing, typed, in two columns, Wieder numbers, and Tooley numbers. These numbers must have accompanied Tooley's queries to map collections and collectors world wide, to help them identify their maps.

I have not seen the Lenox Atlas, and photography is not permitted due to conservation limitations, and at 90 years I am unable to visit New York so this is an open invitation to a map collector or researcher to visit the Rare Book Room of the New York Public Library to investigate this little known Lafreri Atlas, the Lenox Atlas.

Robert W. Karrow again came to my rescue. He found the Second Annual Report of the Lenox Library Trustees (Albany 1873) whose recent acquisitions included this: "Lafreri's greats Atlas of the world, containing about one hundred and 9 plans engraved on copper published in Rome and Venice from 1554 to 1573, and finally issued at Rome in one volume with a general title-page, about the year 1573." Since much if not most of the Lenox Library books and manuscripts had been acquired through Henry Stevens, the major dealer in London in the Lenox Library era, it is assumed that Stevens was the source of the Lenox Atlas. No further evidence was found of its prior provenance.

The Lenox Atlas was loaned to Baltimore in 1952 for the major map exhibition 'THE WORLD ENCOMPASSED, A History of Maps' and is listed as no. 128 in the accompanying exhibition catalogue. Unfortunately, no reproductions of the atlas were included and the text description is very skimpy, and lacking. It has been itemized as 'Geographical atlas containing 100 engraved maps. 19 x 12 ¼ in'.

Wilson G. Duprey, Van Wert, Ohio

Unrecorded map of Villefranche

A previously unrecorded map of Monaco, Villefranche and Nice (Côte d'Azur) dated 1680 was recently discovered in the Bibliothèque Du Chevalier Victor De Cessole, Palais Massena, Nice in a loose-leaf folder bequeathed by the late Chevalier De Cessole (1859–1941), philanthropist and explorer of the Maritime Alps. He left his extensive library and collections to the city of Nice. The map discovered is important, as it is so far the third known printed map of Monaco. It measures 10 x 15.5 cm/3 x 6 in. Although Chevalier clearly dated the map as being from 1680, he was unable to attribute an author. A strong contender would be Nicolas De Fer. However, there is no evidence apart from the style and the fact that De Fer is known to have produced a number of maps of the area around this time.

It would seem to be based on the earliest known printed map of Monaco by Matthäus Merian published in 1640. However, there are some notable differences. For example, the town of Monaco on the rock contains

a smaller number of buildings compared to Merian's rendering which shows a tightly packed urban complex. Also, on Cap Martin, the peninsula facing Monaco, a building, quite possibly a church or chapel, is clearly shown, whereas Merian's bird-eye view/map shows no construction on the site.

In view of the fact that this map has virtually no margins, it could, perhaps, have been on a sheet with three other maps/views.

Can any of your readers help in identifying more precisely this map? With thanks in anticipation of any helpful suggestions or concrete information.

Rod Lyon, Valetta





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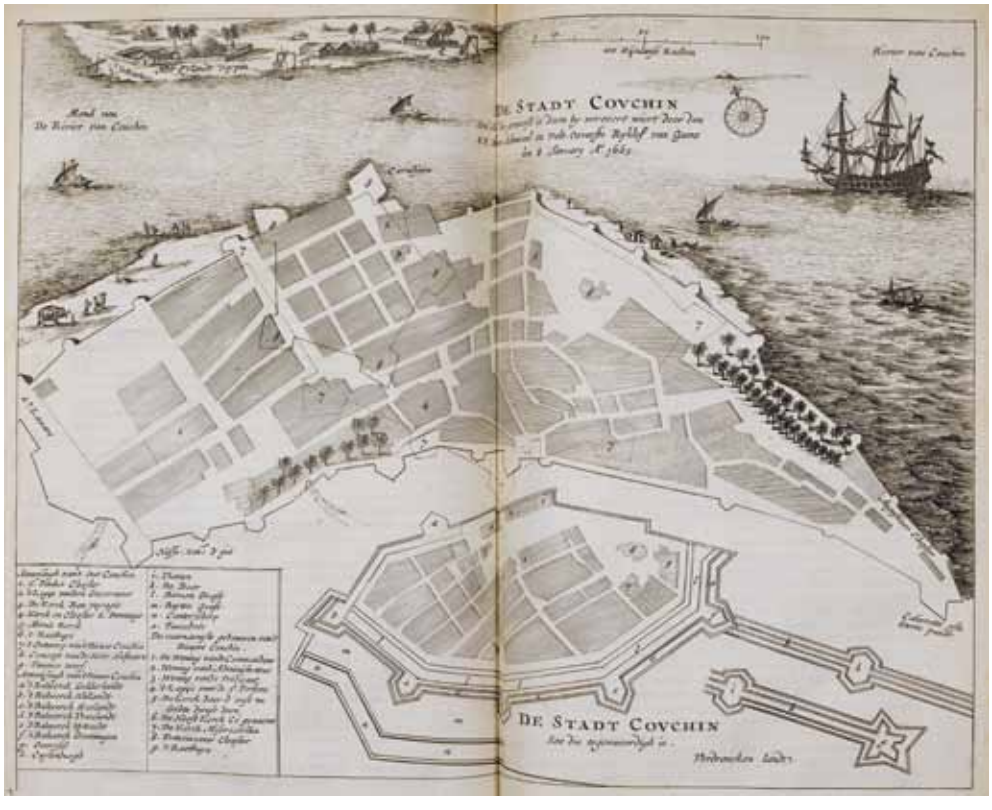
EXHIBITION REVIEWS

Cosmology to Cartography: A Cultural Journey of Indian Maps

The community of map lovers is small in India, and map collectors are even fewer. So, when one hears of a serious collector of maps, this is a rather exciting moment of discovery for one of our ilk. This has happened on a few occasions and one such was when I met Prshant Lahoti, an ardent seeker of historical maps and our fellow IMCoS member. And I write here why this was so.

When I am asked to recommend an old maps store, I regret that I am not able to recommend a source dedicated to old maps in Delhi, a city I know well, or elsewhere in the country. Old maps are sometimes found in old bookshops, but these are also becoming a rarity. I understand that there are several closet collectors of antique maps in India, and most of them have gathered their maps when travelling overseas. Still, ever so often, small collections of historical maps are displayed and they attract considerable interest from visitors, like the impressive exhibition of cosmographs and maps currently being shown at the Kochi-Muziris Biennale 2014. Entitled *Cosmology to Cartography: A Cultural Journey of Indian Maps,* it presents images and maps from the Prshant Lahoti collection, part of the Kalakriti Archives.

The exhibition is curated by Vivek Nanda. Exhibits are organised in three sections: Jain Cosmic Maps, Pilgrimage Maps and Cartographic Maps. The cosmic maps are strictly speaking not maps, but popular in India as representing the mythical ideas of the universe and earth by the followers of the Jain faith. The pilgrimage maps, on the other hand, are early maps that incorporate information that was gathered by travelling pilgrims. They show important Jain, Buddhist and Hindu temple complexes that was visited, mountains climbed and rivers crossed during the journey to their destination. Such maps were usually painted by artists who had not visited these places, rather they relied on information provided by returning pilgrims.



Phillip Baldaeus (1632-1671), 'De Stadt Couchin, Soo als die geweest is doen hij verovert wiert door den E.E.Heer Admirael en Velt-Ooverste Ryklof van Goens den 8. January Ao. 1663' A detailed map of Kochi, depicting the city at the time that it was conquered by the Dutch, ending 160 years of Portuguese rule.

The cartographic maps would certainly be of greatest interest to IMCoS members and form the largest section in the exhibition. These are maps of historical significance, dating mainly from the sixteenth to the early nineteenth centuries and focusing on the Indian subcontinent. The curator has explained in the accompanying catalogue why each map is important and in what way it records events or phases in the World's and India's past. Some very rare maps have been displayed, such as 'Map of Northern India' by scholar Kâtib Çelebi and published by Ibrahim Muteferrika in 1732 in Istanbul; Giovanni Francesco Camocio's 1579 wall map of Asia derived from early Portuguese sources; and Eugène-Henri Fricx's 1726 map depicting the 'European Factories along the Hooghly River in Bengal'. An exhibit popular with the local visitors is Phillip Baldaeus' 'A Series of Four Profile Views of Kochi '(1672 / 1744).

This exhibition is hugely appreciated and will be remembered for a long time. In the meantime, Prshant tells me that he may have to close the exhibition early because the warm humid weather is not conducive to displaying maps. So a quick trip to Kochi is called for if you have not seen the exhibition yet.

Manosi Lahiri

The Dogs of War Unleashed: Satirical maps of the First World War

To mark the centenary of the outbreak of World War I Sevenoaks-based map dealer, Roderick Barron, mounted an exciting exhibition of satirical and propaganda maps at the Menier Gallery on London's South Bank.

The exhibition offered a rare opportunity to review and compare several original examples of these ephemeral and increasingly hard-to-find maps and to follow the development and transmission of particular satirical themes, symbols, motifs and design elements from one map to another. It was also a chance to draw attention to the role of the designers and publishers of such maps, whose individual lives and personal and commercial biographies, in many cases, continue to remain ignored and overlooked, despite the relatively recent timeframe.

The timing and location of the exhibition were particularly apposite: The site of the former works of south London printers, Johnson Riddle & Co at 32 Southwark Bridge Road lies just a short walk from the Menier Gallery. This area became a hive of activity throughout the war as Johnson Riddle & Co emerged as one of the leading printers of wartime recruitment and propaganda posters. Indeed, it was here, in mid-November 1914 that G. W. Bacon's striking serio-comique map of Europe at war entitled 'Hark! Hark! The Dogs do Bark!' first rolled off the presses. With accompanying commentary by *Punch* columnist and dog-loving humorist and author, Walter Emanuel (1869–1915), this is one of earliest satirical maps to be published in Britain after the outbreak of war in August 1914.

Also in November 1914, in Holland, a satirical map designed by cartoonist, Louis Raemaekers (1869–1956) was rolling off the presses. Notice of this map entitled *Het Gekkenhuis (Oude Liedje, Nieuwe Wijs)* [Insane Asylum (Old Song, New Tune] published by J. G. Broese of Utrecht first appeared in the classified pages of the Dutch newspaper, *Algemeen Handelsblad* on 25 November 1914.

Emanuel's and Raemaekers' maps are symptomatic of the rapid re-emergence of the satirical map genre in late 1914 and of its renewed popularity as a medium of propagandist expression for protagonists on both sides of the conflict.

The roots of satirical and political cartoon maps can be traced back many centuries in the history of European mapmaking but their stylistic form and content became increasingly well-defined and crystallised, as a distinct genre of anthropomorphic and zoomorphic cartography in the mid-nineteenth century from the time of the Crimean War onwards.

Political crisis, war and conflict were frequently the catalysts for their creation and publication amid the heightened patriotic fervour or polarised political partisanship that invariably accompanied such events.

The Great War was no exception. However what is so uniquely different about 1914 is the manner in which this long-established genre revived so rapidly and so widely, having lain relatively dormant and little used in the tool kit of satirical artists since the early years of the century.

One of the prevailing themes of many of the German maps of this initial phase of the War dovetails neatly with their inherently zoomorphic character. The Allied powers assume the guise of a European circus or zoo, an exotic menagerie of animals, who have broken free from their confining cage and grown ever more truculent and wild. It falls to their superior human masters (Germany and Austria) to control and tame them accordingly and place them once more

behind bars. Such is the theme of the rare second 'Humoristische Karte von Europa im Jahre 1914', Dresden, 1914 of Karl Lehmann-Dumont, in which the central powers of Germany and Austria-Hungary are depicted as pistol-toting, whip-wielding animal tamers.

Perhaps the most bizarre and unusual of such zoomorphic maps is one designed by Portuguese artist A. Soares entitled 'Mappa Humoristico da Europa' (Fig. 1). It was published in Lisbon, possibly at the end of 1914, or upon Portugal's entry into the war on the side of the Allied Powers in early 1916. Soares' map unveils a completely new and unrecognisable European menagerie which bears almost no relationship to the traditional zoomorphic caricatures and oft-recycled satirical stereotypes that supposedly reflected the 'national character' of respective European countries. Here we find the British leopard, the Belgian stag, the French lion, the German tiger, the Russian polar bear, the Austrian wolf and, perhaps most curious of all, the Serbian kangaroo!



Left
Fig. 1 A. Soares, 'Mappa Humoristico da Europa'.

Below
Fig. 2 'A Humoros [sic] Wap [sic] Map of the World. 1914'.



This was the first truly world conflict, so it is also especially interesting to note the wider influence and impact of satirical maps beyond Europe. In Japan two fascinating maps were published by the Tokyo bookseller, Ryozo Tanaka and his Shobido Company only a few weeks after the outbreak of war, in September 1914: 'A Humoros [*sic*] Wap [*sic*] Map of the World (Fig. 2) and 'A Humoros [*sic*] Atlas of the World'. Tanaka's maps were not entirely without earlier precedent in Japan. Both Yamijo Yomataro's zoomorphic 'New Comical Atlas – What the Animals of the World Say' and Kisaburo Ohara's 'A Humorous Diplomatic Atlas of Europe and Asia' (derived from Fred Rose's 1877 serio-comic map), had been published in Tokyo a decade earlier, at the time of the Russo-Japanese War.

In early 1915 Johnson Riddle & Co's 'Hark! Hark! The Dogs do Bark!' and John Henry Amschewitz's 'European Revue. Kill That Eagle' were faithfully reproduced by Hamburg publisher W. Nölting. Rather than commercial piracy, in 1914–15, these curiously plagiarised copies served as powerful instruments of enemy counter-propaganda. In the detailed commentaries by Nölting, the finger is pointed at self-interested Britain, 'perfidious Albion', the inveterate warmonger, the bête noire of Europe, not Emanuel's dachshund or Amschewitz's eagle. Indeed, much German propagandist literature of the early War period was strangely fixated upon *das perfide Albion*.

What is equally curious is the manner in which as rapidly as they flourished, so just as suddenly these same satirical maps died out. By the second half of 1916, they had all but disappeared. The reasons for this rapid decline are hard to pinpoint. They may in part be practical. The increasing rationing of paper (at least in Britain) may have played a part, but there is perhaps something more fundamental at the root of their demise. By the summer of 1916 the mood of the times across wartime Europe had entirely changed. The ebullient patriotism and satirical humour so prevalent in the first years no longer fitted a daily reality of fast-growing casualty lists, and a pervasive sense of war-weariness affected both the military and those at home. This was a world in which the comic side of the war found little or no place, except perhaps at a more private and personal level.

The exhibition is no longer open but a selection of the exhibits can be view at www.barron.co.uk

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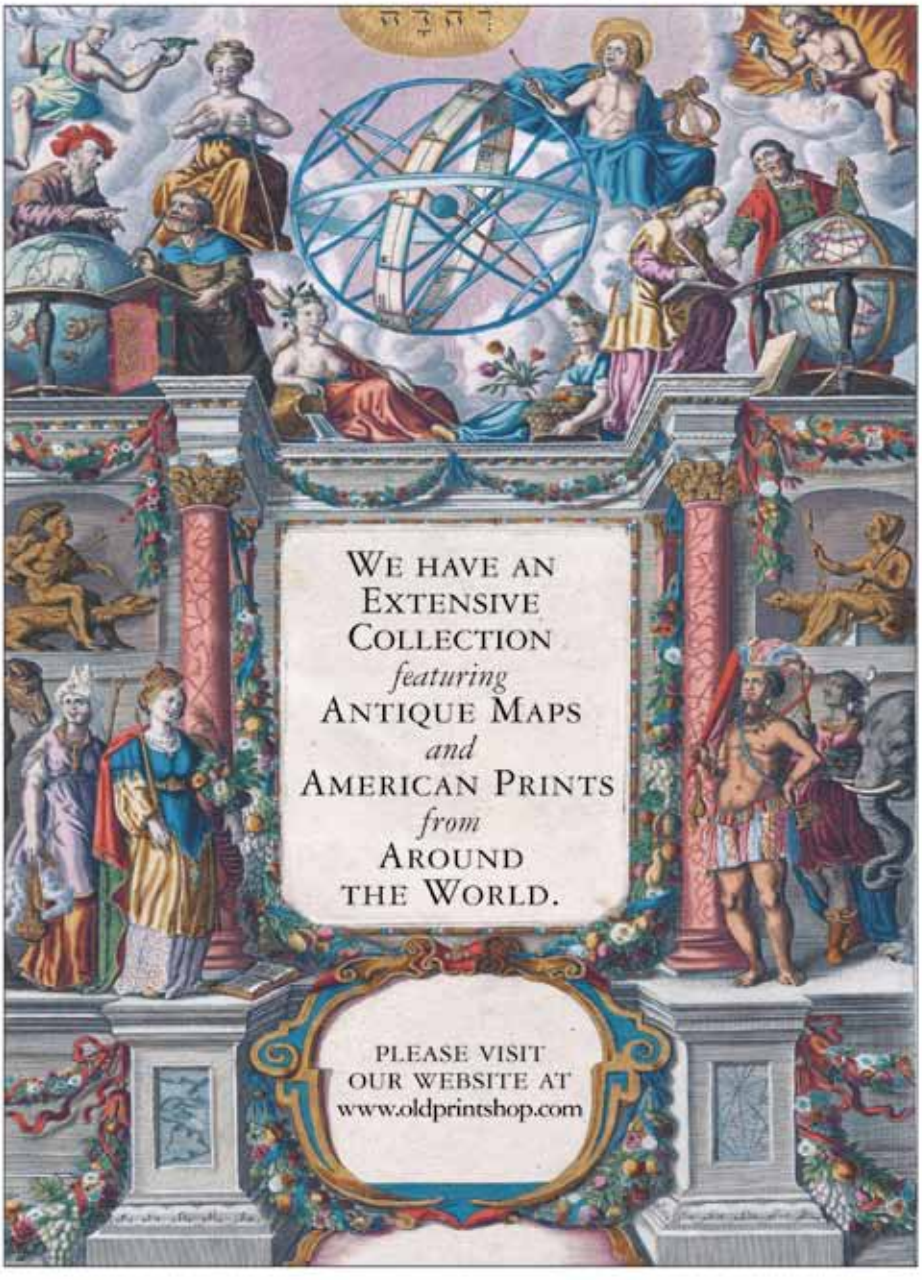
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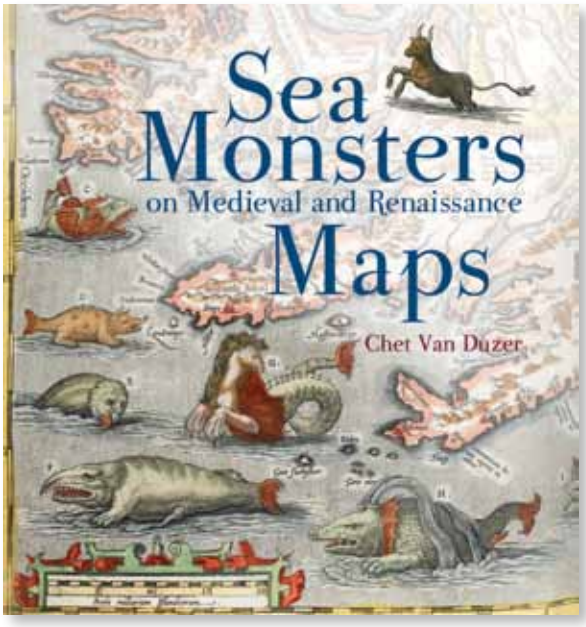
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BOOK REVIEWS

Sea Monsters on Medieval and Renaissance Maps by Chet Van Duzer. *London, The British Library, 2014. ISBN 978-0-7123-5771-5. PB. 144pp., 115 colour plates. £14.99.*



On flicking casually through the pages, one seems to see a light-hearted book celebrating the horror stories of the medieval and renaissance age. A feast of bizarre and monstrous images in a book nicely designed and produced – great fun for any age group. Up to a point this is true, as the infectious enthusiasm of the author shines through in the charm and idiosyncrasies of the chosen images. But this is a book on two levels, because it also bears all the hallmarks of a work of good solid scholarship, with a list of manuscripts, copious notes and references, all so comprehensive you could get shipwrecked in them. Particularly good are the four *Pictorial Excursus*, which show the author bursting with pride in his subject. Creating subtle pauses in the text, they cover different themes at a glance: dangers of sea monsters, walrus evolution, and whimsy.

I had a little difficulty with the first part of the book – there were some repetitions and it also seemed to be in danger of inferring too much from single examples, though at one stage after a bit of speculation Van Duzer refreshingly confesses 'we simply do not know'. The background was useful – the difference between manuscript and printed maps, and the suggestion that while we may imagine sailors terrified by such images, it is unlikely that any of the manuscript charts ever went near a ship. But in retrospect it seemed almost as if this section had been tacked on later to support the rest, because suddenly there came a point where the wind seemed to fill the sails of Van Duzer's little vessel, and he was off into the stormy, beast-infested waters appearing on the cover. I hesitate to use the word 'fun' again; but it must have been.

He has scoured maps, globes and atlases housed in libraries throughout the world and seems to have wielded his magnifying glass on all of them. Whether any lurking beast has escaped his searching eye I do not know, and it is for others to find out. Van Duzer has teased out those small details that establish the origins of monsters and their pedigrees (in cartographic production terms rather than genetics), and illuminate relationships between one monster and another. A monster family tree would have been helpful, tracing the various beasts back through their different incarnations to the work of origin. This might also have made it easier for the non-specialist to follow the complexity of the sources.

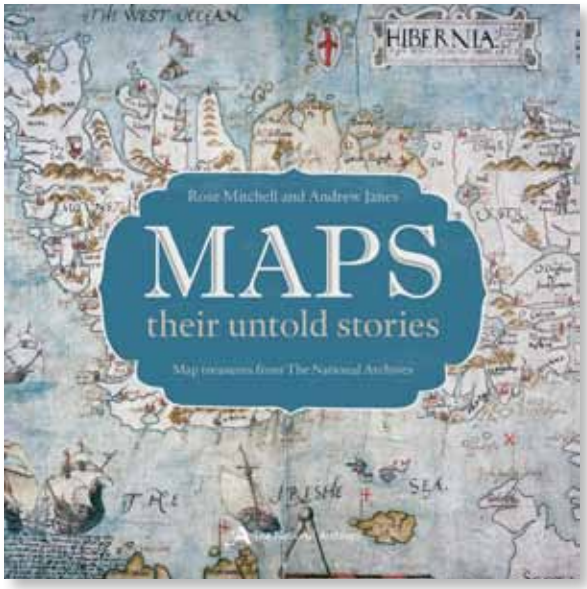
The implications of this study are quite intriguing. Were 'monster specialists' called in to populate a map with monsters? Did sponsors commission monsters? Were monsters a sales gimmick like a trinket in your cornflakes? It seems unusual for monsters to have originated with the mapmaker. After a voyage around the horrors of the deep, Van Duzer slowly brings us down to earth at the end of the book with a progression of the whale from a water-spouting, toothed, monster, to the prosaic deconstructed victim of the Arctic whaling fleet.

Throughout, Van Duzer expresses himself clearly, and supports his ideas with illustrations that are mostly kept helpfully close to the relevant text. The images are bright and of good quality where the originals have allowed it. There was one disappointment – on p.19, Van Duzer spends a good deal of time describing the siren and sea serpent on the twelfth-century *mappamundi* accompanying the Beatus *Commentary* now in John Rylands University Library, Manchester. The map is apparently quite clear, but the beasts are lost in the darkest blue recesses of the circumfluent ocean (I was only able to see their ghosts with a magnifying glass

in bright sunlight). It would have been useful here to have had a drawing clearly delineating the monsters described, or a photo that had been colour manipulated (declared of course), to reveal them.

Jo French, Oupia, France

Maps: their untold stories. Map treasures from The National Archives by Rose Mitchell and Andrew Janes. *London, Bloomsbury Publishing and The National Archives, 2014. ISBN 978-1-4081-8967-2. HB, 255 pp., colour plates. £30 STG.*



The National Archives of the United Kingdom (TNA) holds on behalf of the UK's government departments one of the largest map collections in the world: some six million items, of which one hundred are illustrated and described in this book. There are also some supplementary illustrations, and some enlargements of detail. The authors are on the staff at TNA, and tell us in the preface that their aim is 'to share more widely some of the remarkable maps here at The National Archives, and also to relate some of the fascinating tales that lie behind them… These maps are not a representative sample but chosen to convey something of the diversity of maps in the archives'. Indeed, a 'representative sample', would need perhaps eight hefty volumes, rather than the eight 'themed chapters' offered here. As it is, a few 'representative' maps find their way in, such as a 1910 Land Valuation map, an 1838 tithe map, and a World War I trench map it is this sort of map that most users of the TNA collection come to see. Otherwise, the selection is heterogeneous and is bound to impress even someone such as myself, who has been using the TNA collection for over thirty years.

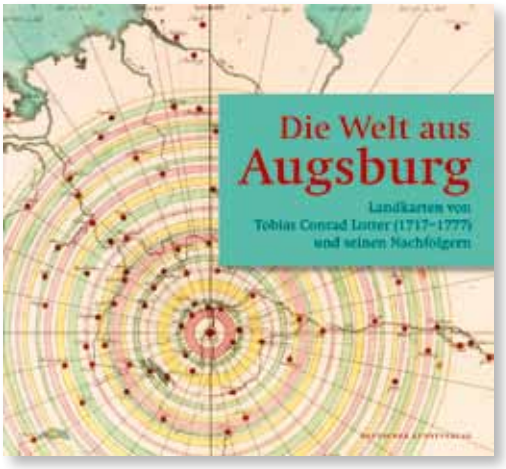
The basis of the book is therefore collection and ownership rather than content. The eight chapters are: 'Early maps'; 'Mapping the Metropolis'; 'The countryside: landscapes in time'; 'Theatres of war: military maps'; 'Charting the seas'; 'New worlds: exploration and the colonies'; 'Maps that witnessed history'; and 'Worlds of imagination'. The maps described and illustrated vary from the picturesque (Sturmer Mere, Essex, 1571 with fish and water-fowl) through to the apparently utilitarian (Port Royal, 1692–1870), the ill-timed or tasteless (an 'iceberg game', 1912), to the apocalyptic (Nagasaki, 1945). There are also some novelties, for example, a sketch-map of London of 1851 printed on a glove; many of us who have groped in pockets when lost must regret that the idea didn't catch on. Most of the maps can reasonably described as 'unfamiliar': some of the early maps have been reproduced before, but this reflects that very few maps survive from before the early sixteenth century. Each map has a succinct, well-informed commentary that sets it in context. These are coloured by what has come to be the post-Harley orthodoxy that 'maps represent power', but this is not followed slavishly, and there are occasionally other perspectives apparent, for example the oldest known Maori map of New Zealand and an early aboriginal Australian map.

A book like this is bound to stand or fall by the quality of the illustrations. The reproduction is certainly good, though it does not quite reach the standard of Chris Fleet *et al., Scotland: mapping the nation* (Birlinn, 2011). A good test is to examine a detail with a ×4 magnifier, and see how readily it pixellates – but perhaps that is the criticism of a specialist rather than a generalist. Of wider import, there is no spreading of images across gutters: so many promising books have been unnecessarily ruined by this, and even established producers of atlases have been known to offend. All credit to the publisher and designer here.

Maps: their untold stories is cordially recommended: it will make an excellent present, and the illustrations are a useful reference tool. Further volumes of this sort would be welcome.

Richard Oliver, Exeter

Die Welt aus Augsburg, Landkarten von Tobias Conrad Lotter (1717–1777) und seinen Nachfolgern [The World from Augsburg, Maps by Tobias Conrad Lotter (1717–1777) and his Heirs], by Michael Ritter with Anton Lotter and Christof Trepesch. *Catalogue, in German, to the exhibition of the same title. Berlin, Deutscher Kunstverlag, 2015. ISBN 978-3-422-07265-7. HB, 264 pp., 272 colour illustrations. €34.90.*



In the eighteenth century Augsburg was one of the important European centres for map production. The city, situated at the junction of a number of main European trade roads, presented a large and vibrant market for selling maps. Indeed, the very first printed T-O world map (7 cm in diameter) by Günter Zainer, and also regarded as the first European printed map, appeared in Augsburg in 1472. Konrad Peutinger, whose name is associated with the *Tabula Peutingeriana*, discovered by the scholar Conrad Celtes, who in 1507 handed it over to Peutinger for publication was a city clerk in Augsburg, (mistakenly noted as coming from Nuremberg in *Tooley's Dictionary of Mapmakers*).

Tobias Conrad Lotter (1717–1777), a copper engraver in Augsburg, was a renowned and skilful protagonist in his field. In his early years he worked for his father-in-law Matthäus Seutter (1678–1757), and after Seutter's death, Lotter successfully launched and ran his own publishing house. Lotter left his booming business to his sons and grandsons to operate and expand. The finely engraved and attractive maps and atlases of Lotter's establishment were sold far and wide, contributing effectively to the diffusion of geographical knowledge.

The exhibition 'Die Welt Aus Augsburg' was set up in a prime location in the magnificent baroque palace *Schaezlerpalais* in the centre of the historic city. Included amongst the large display were more than 80 maps from a private collection in Augsburg (owned by Anton Lotter). The exhibition opened its doors to the public on 11 April 2014, and planned to close it on 31 August. However, in response to the high attendance, it was extended for a further two months. The accompanying catalogue was written by Michael Ritter who also curated the exhibition. Ritter is a research staff member of the Bayerischer Landesverein für Heimatpflege and the author of various publications on the history of Augsburg's cartography.

Die Welt Aus Augsburg is a beautifully presented book with commendable, high-quality reproductions. It contains four main chapters, each with several sub-sections:

Chapter 1 provides a short history of mapmaking in Augsburg between the fifteenth and eighteenth centuries, which includes, among other sub-sections, the history of the publishing house of Matthäus Seutter and Johann Michael Probst. Chapter 2 follows the history of the Lotter's publishing house, with sub-sections on Tobias Conrad Lotter as an employee of Seutter; Lotter as an independent publisher; Lotter as a contract engraver; Lotter's heirs (1776–89); the period of Matthäus Albrecht Lotter and Georg Friedrich Lotter; the period of Gabriel and Georg Friedrich Lotter, ending in 1864. Chapter 3 examines a selection exhibits from Lotter's publishing house identifying the various cartographic items published and the techniques employed. Chapter 4 looks at the end of the flourishing period of the Lotter's publishing house in the nineteenth century.

Unlike Nuremberg, Augsburg had no university in the nineteenth century and, therefore had little access to the ever-increasing scientific geographical knowledge. This inability of mapmakers in Augsburg to publish the 'latest observations' may have affected their sale adversely, causing ultimately the downfall of Lotter's publishing house. However, the exhibited maps show that Lotter's maps not only contain useful and contemporary geographical information, but they also possess an elevated aesthetical attraction. Most of the cartouches on these maps are impressive and eye-catching.

It would have been desirable if the German text had been translated into English for the benefit of map experts and enthusiasts worldwide.

Cyrus Alai, London

A History of the 20th Century in 100 Maps

by Tim Bryars and Tom Harper. *London, British Library, 2014. ISBN 9780712358569. HB. 224pp., 100 colour plates. £25 STG, $45 US.*



On the train back from London, I got talking to a distinguished older lady about her father – who had worked on the Survey of India. Well – I had just read about the Partition of Bengal in 1947 in this excellent book by joint authors, antiquarian and organiser of the London map Tim Bryars; and Tom Harper curator of antiquarian mapping at the British Library.

The entry on the Partition and end of the British Empire is typical of both format and content of what is essentially a select social history of the twentieth century by means of maps; maps that will probably not be familiar to most readers. Each map is complemented by an extremely engaging page of commentary of less than 1000 words by one of the authors. Do note that it is not organised by a map for each year, but it *is* chronological. The range is very wide indeed, including an Antarctic sketch by Shackleton of 1914; a 1936 Nationalist political map of Spain; a 1978 colonial map of the Rhodesian Bush war; and a Millennium tapestry embroidered by Mrs Pepper of her village Sheringham.

There is a common pattern to the content and includes some history, some social background, some human context. This is mixed together with a pinch of insight, and some hitherto obscure (but arresting and significant) information, of which the Bengal entry is a good example. The authors fully exploit the irony of the jaunty and optimistic tone of the Bengal map, contrasted with the bloody actuality that took place on the ground. The map was published in Calcutta in 1947. The 'Great Calcutta Killings' took place only a year before. The map was published by the Dipti Printing & Binding Works – not one of the world's great map houses. It looks to have been printed on cheap paper, the very same type still used today for handbills and other disposable items. Here is a further irony waiting to be exploited. The ephemeral records the lasting – something I suppose, that all maps do to some degree. This kind of thing is at the heart of our fascination with maps, whether we articulate it as well as Bryars and Harper do, or not.

The reader is told early on that the maps were thematically united as a reflection of the 'British Century', but the authors' major interest lies in layers and undercurrents that the maps suggest. When faced with alternatives, as so often they must have been, in which maps to choose for the book they always favour maps where a society is on the cusp of change.

A good comparison with the Bengal map would be 'What do they talk about?' the 1951 map of the Festival of Britain by commercial artist Cecil Walter Bacon. Bengal was due to face the consequences of being split in half while Britain was on the verge of becoming 'office Britain' rather than factory Britain. Bengal faced violent change, with blood in the air. Festival Britain was squaring up to the bikini, transatlantic leisure flights and branded petrol. The Bengal map relentlessly ignores any suggestion of the conflicts that lay in store for them. The Festival map shows a society now secure enough to lament whisky shortages! However, both maps serve as anthropological pivots. Far more was about to happen than these innocent maps could say.

I must say that I love the style, and the maps themselves, as commentators on a world that many can at least half remember. The 'Introduction' is an excellent article in its own right; fitting any collection, including academic. The book is aimed at the general reader, whilst providing numerous doorways into a more arcane world. It lacks a full bibliography, but does have a well-considered page of 'Further Reading'; footnotes are not comprehensive but it does have 154 'End Notes'. Each map source is itemised.

The quality of reproduction is good. The pitch for a general market rewards us with a reasonable jacket price for such a hefty and attractive volume. By the way, the lady on the train asked me to scribble down the details so she could buy her own copy!

Mike Sweeting, Middleham, UK

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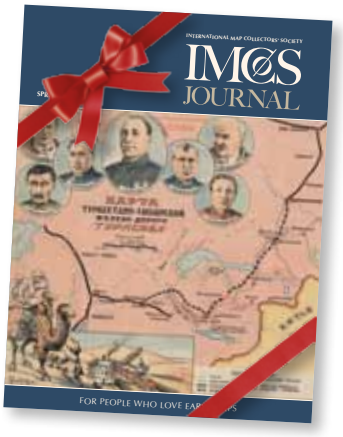
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Flyer insert (A5 double-sided)	£325	£300

Advertisement formats for print

We can accept advertisements as print ready artwork saved as tiff, high quality jpegs or pdf files.

It is important to be aware that artwork and files that have been prepared for the web are not of sufficient quality for print. Full artwork specifications are available on request.

Advertisement sizes

Please note recommended image dimensions below:

Full page advertisements should be 216mm high x 158mm wide and 300-400 ppi at this size.

Half page advertisements are landscape and 105mm high x 158mm wide and 300-400 ppi at this size.

Quarter page advertisements are portrait and are 105mm high x 76mm wide and 300-400 ppi at this size.

IMCoS Website Web Banner £160*

* Those who advertise in the Journal may have a web banner on the IMCoS website for this annual rate. We need an RGB image file that is 165 pixels wide x 60 pixels high.

To advertise, please contact Jenny Harvey, Advertising Manager, 27 Landford Road, Putney, London, SW15 1AQ, UK Tel +44 (0)20 8789 7358 Email jeh@harvey27.demon.co.uk

Please note that it is a requirement to be a member of IMCoS to advertise in the *IMCoS Journal*.

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