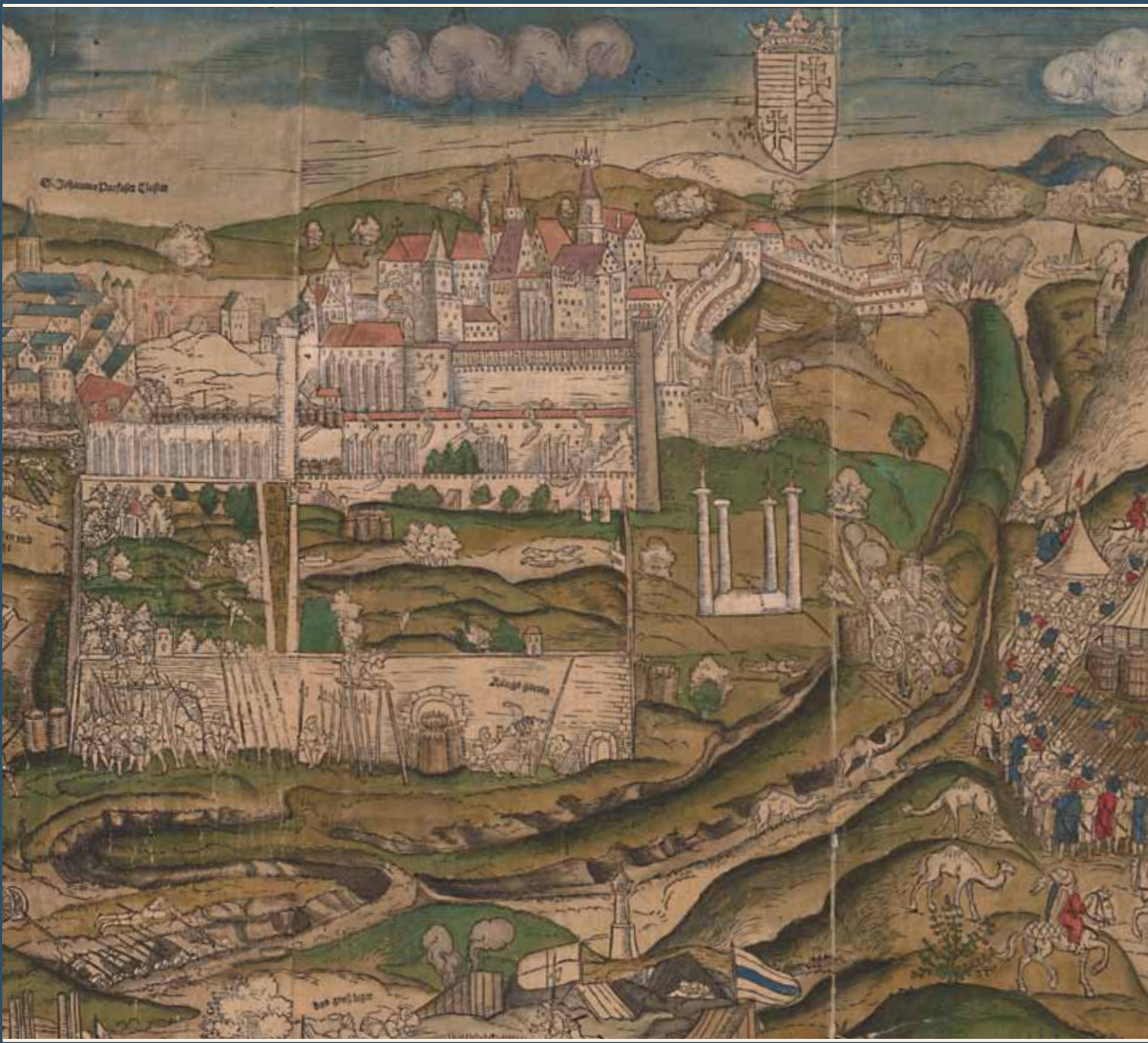
INTERNATIONAL MAP COLLECTORS' SOCIETY

IMCoS JOURNAL

AUTUMN 2015 No.142



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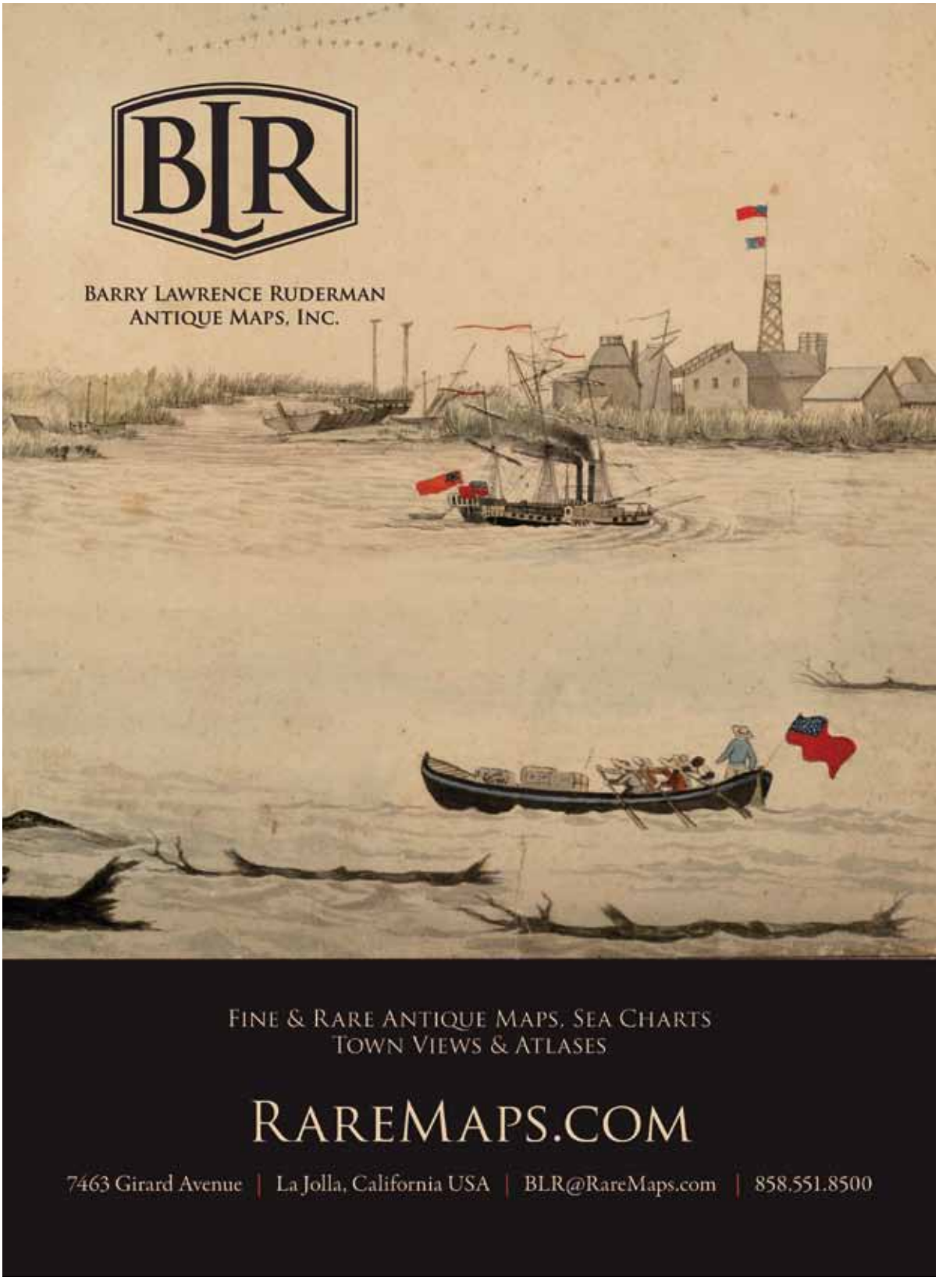
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Copy and other material for future issues should be submitted to:

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ISSN 0956-5728


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A LETTER FROM THE CHAIRMAN

Hans Kok

The IMCoS June weekend in London is behind us, so is the London Map Fair and the 2015 ICHC (International Conference on the History of Cartography), which took place in Antwerp/Belgium in July. Our Journal editor will report on both events elsewhere in the Journal, leaving your chairman free to address a letter sent to the editor for the summer Journal 2015. Vladimiro Valerio wrote from Italy, commenting on a chart presented during our Map Afternoon in April.

Although the problem seems a minor one, (Dr Valerio will surely admit to that!), I would like to post a reaction to his letter, which raises the question of which nation may make claim to an atlas as a product of its national cartography.

As IMCoS chairman, I must try to be impartial on the subject. Robert Dudley was English, no doubt, but had to leave the country; the masterly engraving by Lucini (one of my personal favourites!) is, equally certain, Italian in all aspects. The atlas was published in Florence in 1646 (and later again in Venice) in Italian, adding to its Italian background. The charts are in Mercator projection. That would open the possibility for a claim of Belgian origin or maybe a German one, as Mercator had to move to Duisburg/Germany. A (tiny) Dutch claim could be defended in the light of the source of the information. Did the North Holland School of Cartography in Edam supply Gabriel Tatton with source data, that ended up in the *Dell' Arcano del Mare*? I will gladly abstain though!

At the time of publication, Italy consisted of a number of City states; Firenze and Venezia would probably have contested an 'Italian' origin, on nationalistic grounds at the time. If we add that the Seven United Provinces of the Netherlands, commonly, but not quite correctly called Holland, previously included the Southern Netherlands where Mercator was born, we may appreciate why Dutchmen tend to consider Mercator one of their own. Also maybe, because many of his copperplates came back from Duisburg to Amsterdam to be used in the Mercator–Hondius atlases, published in Amsterdam. In Latin, Dutch, English, French and German, but under direction of Hondius, who was not Dutch but Flemish (or Belgian?) or maybe Dutch from the Seventeen Provinces of his days? He lived a number of years in London also. Or could he have meanwhile become a genuine 'Hollander', living in western Netherlands? In a world without passports defining nationalities, with unguarded borders and travel without stamps and visa, it is certainly hard to allocate merit to nations of our modern age; attaching blame seems easier but may also be vehemently contested, reversing the same arguments on occasion. A similar situation exists in Germany where Bavarians, Franks, Hessians and Swabians compete with Basel, Leipzig, Nuremberg, Frankfurt, Cologne and Augsburg for the honours of

Continued on page 15

Cyprus Insula
A. Ortelius



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WELCOME TO OUR NEW MEMBERS

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Collection interest: Central Asia

Ivan Cremers, Netherlands

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Collection interest: Chinese and western maps of China

Alan Philipp, UK
Collection interest: atlases, London

Michael Brown, Australia

Cinzia O'Reilly, UK
Collection interest: Italian maps to 1780

Gordon Warnke, USA
Collection interest: World, SE Asia, New York City, London

Andrew Kapochunas, USA
Collection interest: The area comprising the historic Polish-Lithuanian Commonwealth

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Petra Riedel, Germany
Collection interest: travel, maps, atlases, history

Bibliothèque Royale Belgique, Belgium

Katherine Parker
Collection interest: globes, eighteenth-century European maps, Pacific cartography

Jay A. Reinfeld, USA
Collection interest: Münster, Katzenelenbogen, Dutch US settlements



FROM THE EDITOR'S DESK

Ljiljana Ortolja-Baird

Old maps win the day

As a part of its mission the charitable association Ramblers works to protect and expand the number of places and the infrastructure of where people can go walking in Britain. In July this year it won, in the Court of Appeal, its longstanding objective to have reinstated two bridleways in the north Wiltshire village of Crudwell, near Cirencester. The Crudwell paths were rediscovered in 1993 by Ramblers Association officials, who had spent considerable time poring over old maps in an effort to get long-lost footpaths reopened. John Andrews, the then Association secretary, took Wiltshire Council chiefs to court, and lost. Not deterred by this setback, the Association continued to fight for access for another 22 years. Finally, using maps made by Daniel Trinder the land commissioner charged with turning medieval fields and commons of hundreds of English villages into smaller fields and farms, which still exist today, in the 1801 Enclosure Consolidation Act, the Association appealed once more.

Lord Dyson decided in the Court of Appeal that despite the 'linguistic imperfections' of the 200-year-old Acts, Trinder did have the legal power to 'set out and appoint' public footpaths and bridleways, and his markings of them on a map, even though they had been lost either by Enclosure or by the passage of time in the nineteenth century, did make them legally binding. The Court ruled that Wiltshire County Council had been incorrect to refuse access to these paths despite the fact that no one had been able to 'legally' walk them for two centuries.

There are between 500 and 1,000 cases in England and Wales where public footpaths and bridleways, set out and appointed by commissioners, are not currently identified on the relevant definitive maps. The court judgement will be of enormous help to all those researching lost ways in the run-up to the 2026 cut-off date for recording old routes. To bring certainty for the public and landowners alike as to where 'old' recorded public rights of way are, provision was made for closing the definitive maps to historical claims in 2026 under the Countryside and Rights of Way Act 2000.

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**



Chicago International Map Fair

October 23 - 25, 2015



Organizer: Harlan J. Berk, Ltd.

Venue: Loyola University Museum of Art
820 N. Michigan Ave. Chicago, IL 60611

Tours of the Newberry Library
Four Part Lecture Series

Exhibit by The Maclean Collection
Preview Night Cocktail Reception

Over Twenty Antiquarian Map Dealers

The Chicago International Map Fair is pleased to offer **FREE** admission to all registered attendees before July 1st 2015. To register, visit the fair website at www.chicagomapfair.com.

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Forthcoming Events

19–21 October 2015

IMCoS INTERNATIONAL SYMPOSIUM

Taj Hotel, Cnr St George's & Wale Streets, Cape Town

Provisional programme

Sat 17 October Optional pre-symposium tour of the Cape Peninsula.



Cape Town, South Africa, Perspective View, Landsat Image over SRTM Elevation. By NASA [Public domain], via Wikimedia Commons.

Sun 18 October 6pm–7pm Welcome Reception, Slave Lodge, Adderley Street – venue to be confirmed (TBC) and will be posted on website.

Mon 19 October

9am–9.45am Opening addresses
9.45am–10.30am Relevance of colonial maps in post-colonial South Africa – Roger Stewart
10.30am–11am Refreshment break
11am–11.45am Maps of the sea voyage from Europe to the Far East – Hans Kok
11.45am–12.30pm Cartographic highlights from the Map Collection of the Royal Museum for Central Africa, Tervuren, Belgium – Wulf Bodenstein
12.30pm–1.30pm Light lunch at venue
1.30pm–5.30pm Exhibitions:
- Small and Miniature Maps of South Africa and the continent of Africa – will be displayed throughout the symposium at the venue
- Collections of maps of Africa and Notable Maps of the Cape of Good Hope (within walking distance of the venue) – Library of Parliament and National Library of South Africa – on display throughout the symposium
- Highlights of the University of Cape Town Collection
- Groote Schuur Estate map collection

Evening: own arrangements



UCT Upper Campus landscape view [with Devil's Peak in the background] by Adrian Frith - Own work. Licensed under CC BY-SA 3.0 via Wikimedia Commons.

Tue 20 October:

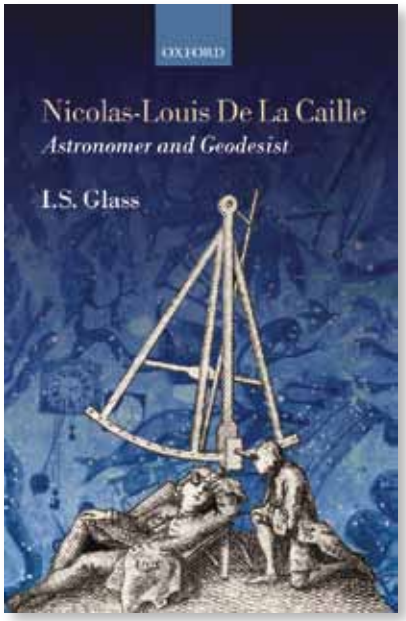
9am–9.45am The surprising cartography of Nicolas-Louis de la Caille – Roger Stewart
9.45am–10.30am François le Vaillant's map of the Cape of Good Hope: the map for a King – Ian Glenn
10.30am–11am Refreshment break
11am–11.45am The Wentzel map of south-eastern Africa: the map for a Governor – Carl Vernon
11.45am–12.30pm David Livingstone's mapping of Eastern Africa: a missionary's maps – Elri Liebenberg
12.30pm–1.30pm Light lunch at venue
1.30pm–5.30pm Exhibitions:
- University of Stellenbosch
- Maps of colonial travellers and explorers
- Discussion: the digital era, antique map collecting and imaging (hosted by the Library)
- Rupert Museum, Stellenbosch and Panorama of Cape Town, the cartographer, Josephus Jones

Evening: own arrangements

Wed 21 October

9am–9.45am Where is Cape Town? Astronomers' answers – Brian Warner
9.45am–10.30am Lacaille's mapping of the southern skies – Ian Glass
10.30am–11am Refreshment break
11am–11.45am Mapping of the Cango Caves – Stephen Craven
11.45am–12.30pm Anglo-Boer War Cartography – Elri Liebenberg

12.30pm–1.30pm Light lunch at venue
1.30pm–5.30pm Exhibitions:
Maps of the Boer War
Van Schaik Map Collection from the Old Mutual Limited – at the symposium venue
7pm Gala Dinner (95 Keerom TBC)



See *IMCoS Journal*, Spring 2013, No. 132 for a review of Ian Glass' book on Lacaille.

Registration
Registration online at www.2015imcos.com
Registration fee after 30 June: US$600
The fee for companions, who will not attend the cartography sessions but will require transport and attend the reception and gala dinner: $400 from June to the end of August and $450 thereafter. Packs and final programmes will be distributed at the Welcome Reception on Sunday 18 October.

This fee includes transfers between the airport and your hotel; between the symposium venue and the exhibition gala dinner venues; refreshments and light lunch during the symposium, welcome reception and gala dinner.

Please complete the online or downloadable registration form (available at www.2015imcos.com).

If your travel dates are not yet known, the organisers will contact you closer to the symposium to confirm these.

The organisers will send you an invoice and instructions for payment soon after your form has been received.

Excursions
Saturday 17 October
Full Day Tour of the Peninsula
Private Tour with English speaking guides.
Cost: Group of 70 – R1,390 pp

The tour includes:
Hout Bay Harbour, Chapman's Peak (weather permitting), Cape of Good Hope Nature reserve with a return trip on the flying Dutchman Funicular at Cape Point, Boulders Beach, Kirstenbosch Botanical Gardens, Specialist guides and a set lunch en route.

Thu 22–Sun 25 October
Tour of the Garden Route
Cost: For couples – R20,691 pp sharing
Group of 10 – R8,800 pp Group of 20 – R6,710 pp

Day 1 (Thu 22 October):
To Oudtshoorn by road; overnight at Thorntree Country House.

Day 2 (Fri 23 October):
Visit to Cango Caves (one of the presentations at the symposium will be on the mapping of the caves), Wildlife Ranch and Ostrich Farm and then to Knysna by road; overnight in Knysna at the Protea Hotel Knysna Quays on Knysna Lagoon.

Day 3 (Sat 24 October):
Visits to Tsitsikamma National Park/Storms River Mouth. Suspension Bridge; Monkeyland OR Birds of Eden; John Benn Sunset Cruise on Knysna Lagoon; evening after dinner: presentation and discussion on early travellers to the Garden Route, their routes and maps.

Day 4 (Sun 25 October):
Transfer from Knysna to George airport for connection to Cape Town or Johannesburg.

STOP PRESS
A two-day event is being planned for members in April next year. We hope to visit the historic cathedral city of Durham for a feast of maps and history. Details will follow shortly by e-mail.



2016 IMCoS symposium in Chicago

In 2016 the Newberry Library in Chicago will be celebrating the 50th Anniversary of the Nebenzahl Lectures. To support this achievement the 34th IMCoS symposium will take place in Chicago to coincide with the celebrations. The Chicago Map Fair will take place on the weekend following the lectures. Symposium participants will have three bites of the cartographic cherry in 2016 – the IMCoS symposium, the Nebenzahl Lectures and the Chicago Map Fair and, of course, there will be the opportunity to meet up with old friends. Further details will be available on the symposium website towards the end of the year.

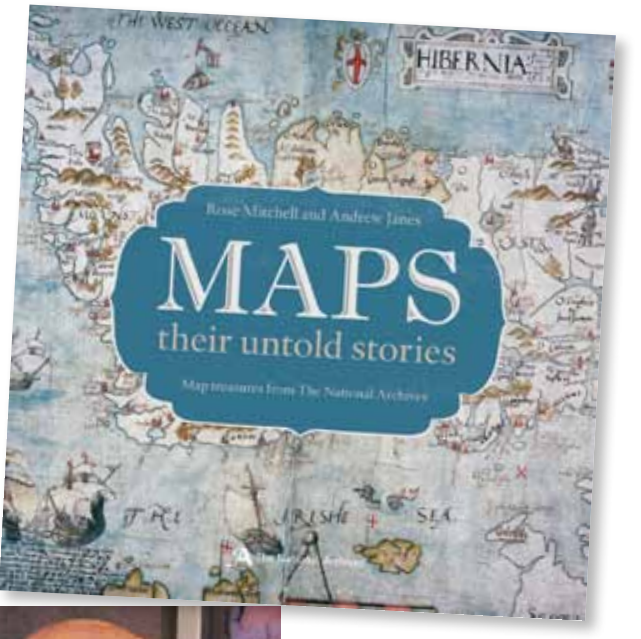


The Newberry Library, Chicago

The IMCoS London weekend, 5–7 June 2015

The IMCoS annual dinner at the Civil Service Club by Scotland Yard, London was an enjoyable and well-attended evening with members from Australia, USA, Mexico, Germany, France and Belgium swelling the numbers of UK attendees.

Rose Mitchell, map curator at The National Archives UK, gave the Malcolm Young Lecture: 'Maps Telling their Untold Story'. She is co-author of the recent publication *Maps: their Untold Stories*, which showcases map treasures from The Archive. Choosing one hundred examples from the world's largest and most varied collections of maps that spans seven centuries was not an easy task. Rose, in the course of her lecture, divulged how the final selection for the book was made and which maps didn't quite make it. Thanks must go to Secretary David Dare for organising such a successful event.





Above
Maps: their Untold Stories by Rose Mitchell and Andrew Janes, the book which provided the inspiration for the Malcolm Young Lecture.

L to R
Gerry Zieler, Caroline Batchelor and Peter Barber at the IMCoS annual dinner.



Paul Harvey, recipient of the 2015 IMCoS/Helen Wallis award and IMCoS Vice-Chairperson, Valerie Newby holding the silver salver award.

IMCoS/Helen Wallis Award 2015

Normally Tony Campbell, Chairman of the selection committee, delivers the prize citation, however, this year he was unable to attend, and so Wulf Bodenstein, a member of the selection committee and a past winner of this award read Tony's words in his absence.

"I am fairly sure that everyone in this room will know, or at least know of, this year's winner. If you haven't read or even looked at any of his books, there is still plenty of time to correct that. They have not gone out of date.

When he was elected as a Senior Fellow of the British Academy in 2003 the citation described him as 'a leading figure in the study of medieval English economic history, and the standard authority on medieval and early modern maps in England and on seals. All his work rests on a profound knowledge of the written records and particularly of manorial records'. Maps and seals? Manorial records? There could only be one person, Professor Paul D. A. Harvey.

The main phases of Paul Harvey's distinguished career can be briefly stated. He was first an assistant archivist in Warwick County Record Office, and then an Assistant Keeper in the British Museum's Department of Manuscripts, which ended in 1966 (during which time he obtained his doctorate from Oxford). That was followed by twenty years of teaching, first at Southampton University and then as Professor of Mediaeval History at Durham, from which he retired in 1985 – that is, 30 years ago.

These three different environments all shaped Paul's thinking and writing. Only three years were spent in Warwick but that was clearly long enough for him to get the map bug, leading to his first (co-authored) publication in 1959, *The printed maps of Warwickshire 1576–1900*. As R. A. Skelton noted in his Preface, 'This is the first catalogue of the maps of a county to be produced by an historical geographer and an archivist working in collaboration. It is accordingly a model of lucid arrangement, precise description and discerning analysis'.

'Peter' Skelton was Helen Wallis' predecessor as

head of the Map Room at the British Museum (now the British Library Map Library). It was with Skelton that Paul produced in 1986 the influential and still very relevant *Local maps and plans from medieval England*. Paul is very internationally minded – a thorough European, with a command of several of its languages. That English study was followed the next year with a matching one, his defining chapter in Volume 1 of *The History of Cartography*, on 'Local and regional cartography in Medieval Europe'.

But earlier than either of those was his general survey, whose groundbreaking nature is evident from the last words of its title: *The history of topographical maps: symbols, pictures and surveys* (1980).

Whether you are a specialist or merely have an enquiring mind, Paul's impressive stable of publications – mostly well illustrated productions from the British Library – are essential for an understanding of the mapping of Britain, and the wider world, in the medieval and early modern periods. Their titles alone, in chronological order over the past 25 years, confirm the intellectual range: *Medieval Maps; Maps in Tudor England; Manors and Maps in Rural England: from the tenth century to the seventeenth*; two books on the Hereford world map (one authored and one edited); and *Medieval Maps of the Holy Land*.

The last of those appeared just three years ago, showing that there is no reduction in Paul's concentration and energy. To Paul's great regret, his wife Yvonne was unable to attend the launch of that Holy Land book. She never really recovered from the fall that had put her into hospital on her way, with Paul, to the Athenaeum for that event, and she died just over a year ago. Paul and Yvonne had been married for over 45 years in a reciprocally enriching intellectual partnership.

Yvonne was an internationally renowned expert on coins, whose own magisterial book was completed and published just before her death. Since coins and seals have much in common, one of Paul's publications, *A guide to British medieval seals*, must have been close to her heart. At the 2013 International Conference on the History of Cartography (ICHC) in Helsinki, Paul married the two disciplines with a stimulating talk on 'Local maps on medieval seals'.

This was not the first time he had offered ICHC papers on unexpected aspects of our subject. For example: 'Maps in Mirror Image' in 1989 and 'Board Games and Early Cartography' in 1993. From this you might perhaps have expected Paul to be an unconventional dresser as well. Nothing could be further from the truth. At one meeting he was challenged by a colleague as to why he insisted on wearing a tie. Paul made a spirited defence on the grounds of sartorial correctness – and avoidance of drafts down the neck – to be met with the unanswerable rejoinder: 'Fine. But surely not in Athens, Paul. In the middle of summer. In 40 degrees centigrade!' The tie was duly removed; however, this evening I am quite sure no exception will have been made.

The series of ICHC conferences started in 1964 in London. Paul was present then and has attended the great majority of the meetings since. When, in Helsinki in 2013, it was decided to celebrate the 25th conference, and effectively also the 50th anniversary, Paul was the obvious person to deliver the retrospective (published in the subsequent issue of *Imago Mundi*).

Paul is no slouch when it comes to appreciating fine foods, whether a good wine, *Pâté de fois gras*, or a good dish of tripe. For any of you who might be unclear about this dish, Wikipedia helpfully explains that tripe is 'edible offal from the stomachs of various farm animals'. I have no idea why it is not more widely relished! It certainly has a bad press: the English expression 'What a load of old tripe' – often used to refer to a politician – means 'he was talking rubbish'.

Having discovered Paul's predilection for this delicacy and Yvonne's reluctance in 40 years of marriage to cook such malodorous stuff for him, and dismayed to find that even the best food stores in London, such as Fortnum and Mason, did not stock it, Catherine Delano-Smith asked Sarah Tyacke to bring back a jar of *tripes à la mode de Caen* when in Paris. In due course the delicacy arrived in London and was left for Paul in the British Library Map Library. I imagine this must have been reverently placed in the 'Deposit Cupboard' (to sit alongside a 1920s bicycle lamp from a previous superintendent, and various manuscript maps that would have changed the course of map history – if they could just have been genuine). Anyway, Paul came to the Library to collect his treasure. He asked for it at the Maps' Information Desk. The request caused some consternation as nobody had been warned about this. A puzzled member of staff informed Peter Barber, Head of Maps, that somebody had turned up asking to collect a jar of tripe. "Is this for real or is he, for want of a better word, a nut job [i.e. demented]?"

True scholarship seeks the truth, not easy answers and neat generalisations. It admits the limitations to our knowledge. Paul Harvey's great ability to sift

through conflicting evidence shines through an essay he wrote on the Vinland Map for *Imago Mundi* (and still freely available online). Such were the qualities that led to Paul's appointment as chairman of the prestigious British Records Association, and he was elected by his peers as a Fellow of the Society of Antiquaries over half a century ago.

Paul has unlimited patience and perseverance. Long ago, he produced an article entitled 'A foreign visitor's account of the Great Fire' [of London in 1666], written by the Swedish queen's secretary. He is currently following up a lead to one of the people mentioned in that – a mere 55 years later.

Of one thing we can be absolutely certain. Nothing that Paul says or writes will ever be 'trite' And it *most certainly* won't be 'tripe'.

So we have great pleasure in bestowing the 2015 IMCoS/Wallis Award on Professor Emeritus Paul D. A. Harvey."

AGM, Chairman's report for 2014

"My report covers the Society's activities in 2014. Our financial position continues to be sound, although the excess of revenue over expenses has come down appreciably in 2014; that is according to our expectations as expressed during last year's AGM. The operational accounts show a slight profit for 2014, although only marginally enough to counteract inflation, which is eating away at our nest egg. So in absolute numbers, it is break-even, a black zero, as befits a non-profit society. The outlook for 2015, the current year, so far agrees with the budget.

The Executive Committee has held its customary four meetings in London. We had a map evening in the spring of 2014, chaired again by Francis Herbert; in combination, we had a local/regional event in Norwich. It was ably organised by Valerie Newby with the cooperation of Raymond Frostick, one of our long-time members, who lives there and was previously mayor of the city. We were also able to view some of the maps that he had donated to the Norfolk Record Office and fortunate to have them explained to us on the spot by Raymond, their former owner.

Our International Symposium in Seoul was very successful, for which we have to thank Professor Kihyuk Kim and Professor Bo-Kyung Yang and their Organising Committee, which also included Mr T. J. Kim, our national representative in South Korea. We are grateful indeed for all their effort to ensure that the symposium turned out so well.

IMCoS was represented with a stand at the Paris Map Fair as usual. Our stand at the London Map Fair was operated by members of IMCoS and as always set-up and taken down by Jenny and Ian Harvey.

The *IMCoS Journal* continues to earn compliments from our membership and also from independent sources. The Journal remains the sole 'hardware' item that connects us to all our members in the UK and abroad and as such is a prime asset of the Society. It is augmented by the website and intermittent email communications.

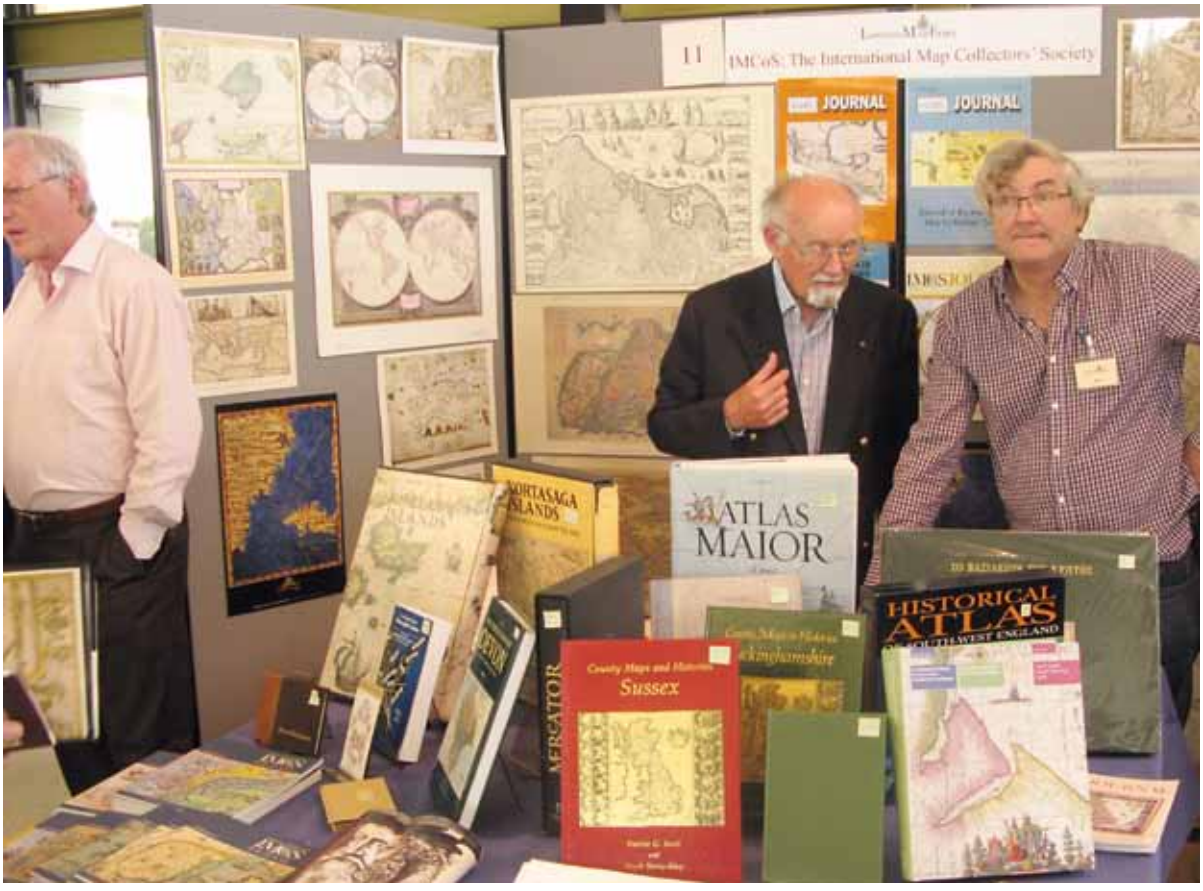
Another link between IMCoS and its members was created by Sue Booty, who performed her role as Financial Administrator beyond the call of duty; we were very sad when she announced that she wanted to step down after so many years of service. We need to thank her for her work and her assistance to members who ran into problems with renewals or otherwise. Luckily, she offered to help us out until March this year to deal with the renewals that occur around 1 January.

As Chairman, I am very pleased with the smooth transfer of Financial Administrators, and trust that Peter Walker will be equally successful. Kit Batten takes care of the website and Jenny Harvey provides a measure of backup. The website seems to be overly dimensioned for a small Society and we are looking into it.

The IMCoS/Helen Wallis Award for 2014 was bestowed upon Ulla Ehrensvärd from Sweden; her reputation in the world of historic cartography is high and it pains me to report that she passed away just recently. We are glad indeed that we could show her our appreciation last year by awarding her the prize.

Our Executive Committee is still a bit understaffed, currently lacking an International Representative. Finding a new President is also not an easy matter in view of the multiple aspects of the profile suggested by the AGM last year and in 2013. We have been considering our options for some time now, but the desired presidential features are hard to find combined in a single person. We have given it careful consideration; I expect to be talking to a candidate shortly and do hope to receive an encouraging reply to our request. I will communicate the response, assuming the answer is positive.

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



Treasurer Jeremy Edwards and new financial administrator Peter Walker conferring at the IMCoS stand at the London Map Fair. Chairman Hans Kok on the far left.

The London Map Fair 2015

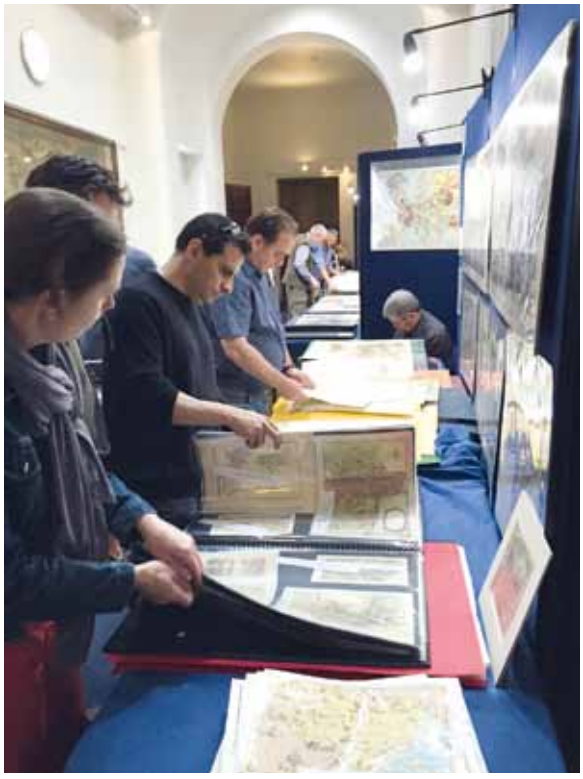
The 2015 London Map Fair took place at the Royal Geographical Society on Saturday 6 June and Sunday 7 June. The fair was organised by the regular team: Rainer Voigt, Massimo de Martini and myself, with the invaluable support of our Fair Manager Rob Mountford. Denise Prior has left the RGS for a new role at Community Action Nepal, but Luciano Figueira has proved an able replacement and Denise herself couldn't stay away – she was at the fair on both days, leading her popular tours of the historic building. The lecture this year was a joint effort, given by myself and Tom Harper, the British Library's curator of antiquarian mapping; we explored some of the maps and themes of our book, *A History of the 20th Century in 100 Maps* (reviewed very generously by Mike Sweeting in the Spring issue of the *IMCoS Journal*).

In terms of exhibitor numbers the fair is currently the largest specialist map fair in the world, and perhaps the most cosmopolitan too. We were pleased to welcome our newest exhibitor, Kunstantikvariat Pama AS from Norway, and in 2015 almost two thirds of our exhibitors were from overseas.

As always, the fair drew established dealers, collectors and curators from around the world, but one of the great things about the fair in its present location is its capacity to bring in new faces. We actually changed the location of the entrance this year in order to improve traffic flow and avoid congestion. A number of colleagues have commented on just how many members of the public we reach, many of whom are youthful enough to become the collectors of the future, and they do buy maps. In an age where there are fewer and fewer opportunities for the public to handle original maps, this is perhaps one of the most important aspects of what we do, and the series of hands-on talks on map collecting for beginners

given by Ashley Baynton-Williams are always enormously popular.

The fair generates quite a buzz on social media these days, independently of anything tweeted or blogged by the organisers or exhibitors, but that is in no small measure due to the success of Gina Rozner at attracting the attention of the conventional media. This year we received extensive coverage in the *Times*, *The Sunday Times*, the *Guardian* online, the *Antiques Trade Gazette*, the BBC News website and BBC Radio London's Robert Elms Show and Al Jazeera News, where we were dubbed into Arabic. As always we were aided by the quality of the material which was being offered, including William Smith's geological map and maps relating to the Waterloo campaign, both of which were celebrating their bicentenaries.



Visitors earnestly browsing at the London Map Fair 2015.

As ever, we were delighted to provide IMCoS with a venue for the AGM, and I'm pleased to report that London Map Fair exhibitors donated £400 to the IMCoS coffers.

The next fair will be held at the same venue on 4 & 5 June 2016.

Tim Bryars, Bryars & Bryars, London

New IMCoS financial and membership administrator worried by a dog-leg

Peter Walker's appointment as the new Financial and Membership Administrator was formally announced at the AGM meeting in June. He takes over from Sue Booty who had held the position since 2004. Peter comes to the post well qualified for its demands: before his retirement, two years ago, he was a chartered accountant with KPMG. A secondary, but not essential, qualification for the job is his enthusiasm for maps.



Peter pointing out the dog-leg in the road leading to the village of Littlebury in the Chapman and André atlas of the county of Essex.

Peter collects county maps of Essex. The passion started serendipitously over ten years ago at a reception at the Saffron Walden Museum. In the museum foyer, hangs the 1777 Chapman and André large-scale wall map of Essex. At a scale of two inches to the mile (1:31,680) and measuring 7 $^{1}/_{4}$ x 9 $^{1}/_{2}$ ft (2.21 x 2.9 m), Peter's home town of Saffron Walden and its surrounding villages, at approximately head height on the map, were easy to locate. He spotted a peculiarity which he took for a cartographic error. The road which runs from Audley End House to the next village Littlebury is today a straight line; that same road on the Chapman and André map, which Peter was led to believe was the most accurate map of the county before



The old road running from Audley End to Littlebury with its distinct dog-leg. The road today follows a straight line along the hedge to the right of the old road.

the arrival of the Ordnance Survey maps, had a clear dog-leg. The anxiety about how such a blunder could have been made set him on search to discover the meaning behind the apparent error. By looking at later maps he discovered that in 1811 the road had been 'straightened'. The rest is history, and now with several hundred maps of the county richer, Peter admits that his maps take up most of his time. Nevertheless, he does find time to be the Treasurer of the Saffron Walden Town Library and an independent examiner of the accounts of ISHMap (International Society for the History of the Map).

Peter lives in the small medieval market town of Saffron Walden (north-western corner of Essex) with his wife Hilary, who is a local historian and map collector of the next county along – Cambridgeshire – of which Peter assures me there are far fewer maps to collect (not that there is any rivalry between them, he is quick to add). His first map of Essex came as a gift from her: J. Bingley's 1831 map from T. Wright's *The History and Topography of Essex*, and since then his collection has steadily grown.

In order to access his collection quickly and easily and avoid incessant handling of his maps, Peter decided in 2013 that a good way of doing this would be to scan all his maps and load the images onto his computer. A website proved to be the most expedient way of dealing with this issue. 'Old Maps of Essex' (www.oldessexmaps.co.uk) lists and displays all Peter's maps, giving details of the maker, date, size and source of map. This is not a commercial site and none of the maps listed are for sale. Much of the information that Peter has researched about the maps and added to the site is not available elsewhere. The website also offers material on the mapmakers, relevant cartobibliographies and links to useful organisations. The site is constantly updated and corrected.

I asked Peter if his attitude to maps had changed over the decade of collecting. He said he knows a great deal more now than when he first set out, at which time he was not even aware of cartobibliographies. He has taken historical cartography courses with Catherine Delano-Smith and Sarah Tyacke at the London Rare Book School. The formal study, he says, adds to the enjoyment and curiosity for the subject. He described maps as a visual 'attempt to put your arms around a topic'.

Currently, he is helping the Essex Records Office by writing the catalogue entries for an updated version of its *County Maps of Essex 1566–1855, A Handlist,* which was published in 1955 under the direction of F. G. Emmison. The new edition will extend the time frame up to and include 1939. This is a hefty project as the ERO's holdings are substantial. Nevertheless, he hopes that it will be completed and published some time in 2016. Peter's ambition for the future is to publish a cartobibliography of the county. He holds up IMCoS member Raymond Frostick's *The Printed Maps of Norfolk* as his inspiration. We look forward to the culmination of Peter's dedicated collecting some time in the not too distant future.

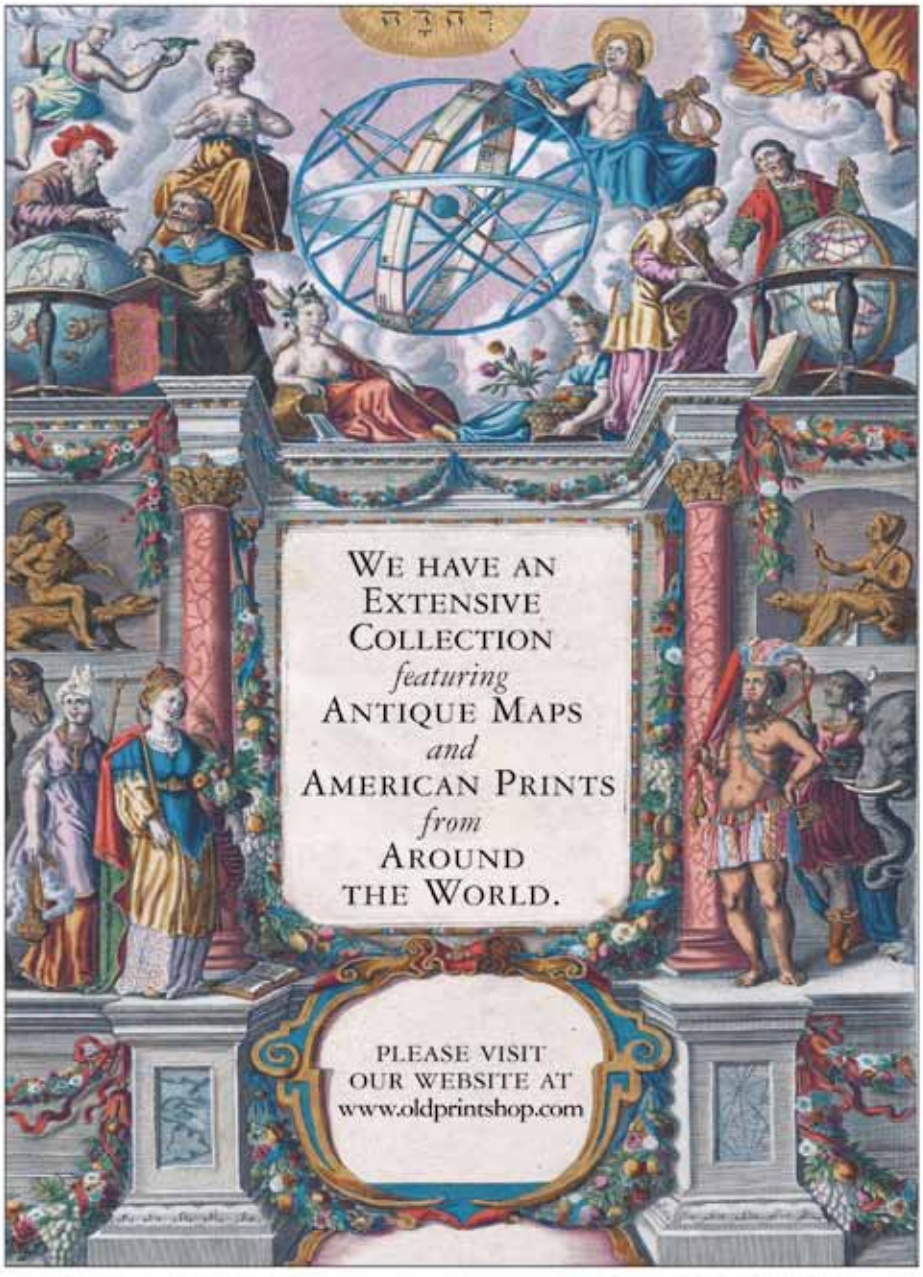
Continued from page 3

their now German cartography. Personally. I am perfectly happy, to enjoy the *Dell' Arcano del Mare*, for what it is: a magnificent Italian production, resulting from combined EU (or is it Common Market?) efforts in craftsmanship, wisdom and science, a beautiful atlas of which we may all be proud! I lift my collector's hat to Dudley, Lucini, their known and unknown collaborators and to Vladimiro Valerio in appreciation of his own publications. And 'Italian' is okay (too?)!

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HENRY LICHTENSTEIN

Maps of southern Africa

Roger Stewart

Between 1803 and 1806 Henry Lichtenstein, a physician and future naturalist, visited the Cape Colony where he undertook three long journeys. 'Karte des europaeischen Gebiets am Vorgebirge der Guten Hoffnung', was published in 1812 in his Reisen im südlichen Afrika *and 'Charte von dem Lande der Beetjuanas' was described in his book, but published in 1807 in the* Allgemeine Geographische Ephemeridien. *Lichtenstein's now scarce maps have received little attention; the accuracy of longitude on his eclectic map of the Colony was a significant advance and an important milestone in the history of travel and cartography in South Africa.*

In December 1802 Martin Hinrich Carl Lichtenstein (1780–1857) – also known as Wilhelm Hinrich Carl – arrived in Cape Town, the year in which he had received a doctorate in Medicine from the University of Helmstedt in Germany. Dr Lichtenstein was to tutor the teenage son of the Colony's new Governor-General, Jan Willem Janssens, who took up office in early 1803. In 1802 the Dutch Batavian Republic had taken over control of the Colony as a condition of the Treaty of Amiens; the British had controlled the Colony from 1795, after having defeated the forces of the near bankrupt Dutch United East India Company (VOC), which was dissolved in 1800.



Fig. 1
M. H. C. Lichtenstein in c. 1806 by Ambroise Tardieu (Private Collection).

Henry Lichtenstein at the Cape[1]

Lichtenstein was only twenty-two years old when he arrived in Cape Town; he not only tutored the governor's son but also attended to the health of the Janssens family and inadvertently became directly involved in managing two notable public health challenges.[2] In 1804 he was a member of a small medical team that was required to deal with an epidemic of virulent dysentery that had broken out in a military camp in Cape Town. He too acquired the disease and was fortunate to survive: one in five who contracted the disease died, one of whom was the Governor's son and Lichtenstein's pupil. While still suffering from lingering symptoms of the disease, Lichtenstein developed and implemented a successful smallpox containment and vaccination programme amongst the indigenous and settler communities in the Roggeveld, near the north-eastern border region of the Colony.

Lichtenstein undertook three long journeys on ox-wagon (1804–05). He was a member of the party of Jacob Abraham de Mist, the Commisary General, which travelled about 300 km towards the northern boundary of the Colony and took a circuitous return route via the Roggeveld; the party then travelled about 800 km to the eastern border and returned via Graaff Reinet (see Fig. 2). His final long journey was to the north-east, in the company of Magistrate De Graaf; they travelled 500 km beyond the Colony, to the land of the '*Beetjuanen*' (Bechuanas), as far as about 50 km north-east of present day Kuruman (about 1100 km north-east of Cape Town). On his travels he took a great interest in the lives, culture and issues of the local inhabitants and collected a modest number of natural history specimens.

After the Battle of Blaauwberg (Blue Mountain) in 1806 the British took control of the Cape Colony. Soon thereafter, Lichtenstein returned to Europe with General Janssens, where he immersed himself in writing about the Colony, covering diverse subjects such as his travels, the history of the Cape, aspects of its natural history, ethnography (including the language) of the Bechuana people and medicine; he also produced two maps. In 1811 he was awarded an honorary PhD

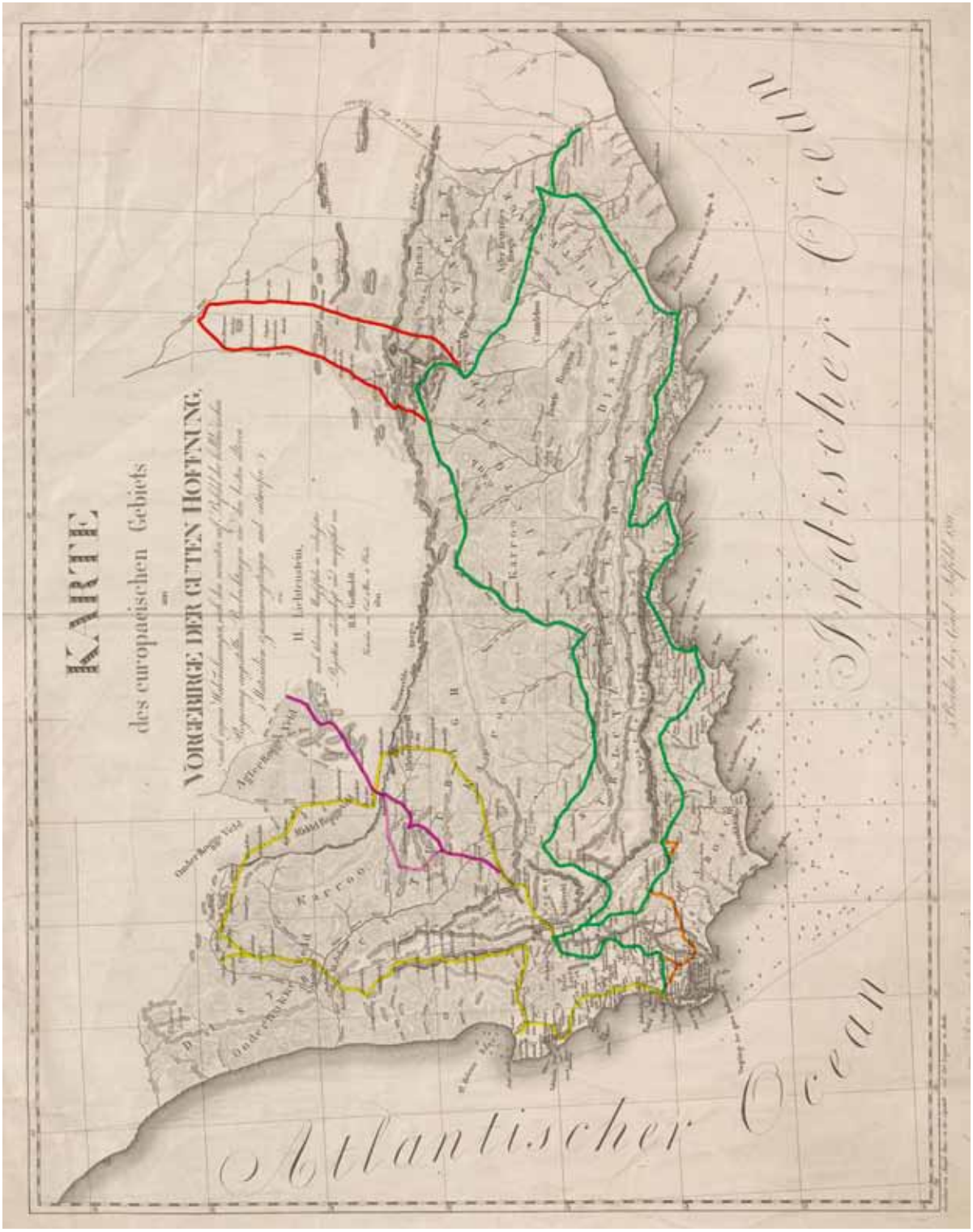


Fig. 2 Lichtenstein's map of the Colony and his journeys. Yellow: 1st journey; green: 2nd journey; purple: part of 3rd journey; red: Janssens' loop; light mauve: Lichtenstein's return route from his smallpox campaign; orange: parts of short excursions (see Fig. 5). With permission of the National Archives of Netherlands.

and appointed Professor of Zoology at the University of Berlin. Later he became director of the Berlin Zoological Museum and was one of the scientists responsible for the creation of the famous Berlin Zoological Gardens. He also wrote a history of the Berlin Academy of Song. Lichtenstein died at sea at the age of 77, apparently of heart failure, while returning to Germany after giving a lecture in Sweden.

Cape of Good Hope

Lichtenstein's map of the Cape Colony (Fig. 2) 'Karte des europaeischen Gebiets am Vorgebirge der Guten Hoffnung' (Map of the European territory at the Cape of Good Hope) was published in his *Reisen im südlichen Africa* (Travels in Southern Africa).[3] The publisher's imprint on the map reads 'Berlin bey Carl Salfeld 1811', but the map was published in 1812 in Volume 2 of the book, despite having been described by Lichtenstein in Volume 1 (1811). The map was drawn by Josephus Jones, the Cape-born artist and cartographer, in Cape Town and by Carl Langner in Berlin, while H.H. Gottholdt reduced the large manuscript map and also improved the projection; also in Berlin, Carl Mare engraved the copperplate for the printed map. New engravings of Lichtenstein's map of the Cape of Good Hope were published in translations of his book: in Dutch (1814)[4] and English (1815).[5] The Dutch edition of the map is Plate #10 in Koeman,[6] and the English edition is #231 in Norwich.[7]

Lichtenstein's book, complete with map, is now scarce, as are all three versions of the loose map: for 33 years, no sale has been captured in the *Antique Map Price Record*.[8] The map also was overshadowed by John Barrow's 1801 'General Chart of the Colony of the Cape of Good Hope',[9] and, consequently, Lichtenstein's map is neither well known nor appreciated for its merits.

Lichtenstein's map extends from approximately 29°S to 35°S and from 34°E to 45°E of Ferro (El Hiero), a short distance beyond the eastern border at the Great Fish River. His 'European Territory at the Cape of Good Hope' was the part of southern Africa that then was controlled by the Batavian Republic, i.e. the Cape Colony (hereafter Colony). The map correctly shows the magisterial districts of the Colony that were confirmed by the Batavian Government in 1804: Cape, Stellenbosch, Zwellendam, Graaff Reinet and the two districts that had been created by the new government to accommodate the expanding border and increasing administrative burden, viz. Tulbagh and Uitenhage.[10] Lichtenstein's north-eastern boundary of the Colony seems to follow Barrow's 1801 map. In 1804, the year before Lichtenstein travelled across this north-eastern boundary, the Batavian border had been extended beyond the Nieuweveld Mountains to the Zak (now Sak) River, where Lichtenstein visited a mission station. Lichtenstein's map should have extended at least this far and not stopped at the Little Riet (Reed) River.



Fig. 3 Mare engraved rather strange hachuring over the German version of the map which gives the appearance of thousands of small hills, which they are not. With permission of the National Library of Netherlands.

The longitude scale in the German and Dutch versions is unremarkable, but it is uniquely scaled in the English map: lines of 1° change are shown from 35° 46'E of Ferro, with subdivisions of 5' (Fig. 4). It is tempting to speculate that the (anonymous) designer of this English map, engraved by Michael Thomson, took Ferro to be 17° 46'W of Greenwich (it is approximately 17° 40'W), perhaps in order to make it easier to convert longitude from Ferro to Greenwich.

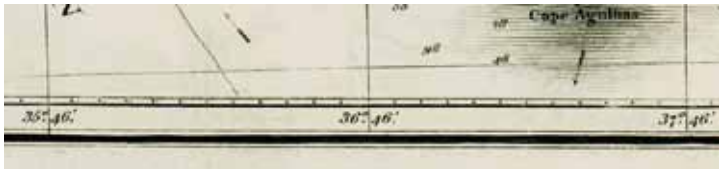


Fig. 4 The unusual longitude scale on the English edition of Lichtenstein's map. With permission of the University of Stellenbosch.

Explanation of the Map

In the explanation of his map of the Colony, Lichtenstein declared that he had compiled it because Barrow's map was 'seldom found of any use'. The governor sought 'a more complete and correct map of the country'. Lichtenstein set out to provide such a map and was of the opinion that his completed map

'is not so replete with errors as Mr. Barrow's'; nevertheless, he admitted that 'I am far from saying that there is not room for improvement of mine.'[11] Lichtenstein's explanation of his map (as translated by Anne Plumtre, see note 2) reveals his approach to mapping the Colony:

> ...the [Dutch] materials already in existence were first attentively revised, with a view to correcting the errors they contained; and in the second place, the southern coast was carefully examined by some very intelligent and experienced sea-officers, in several voyages which they made from Table Bay to Algoa Bay. The results of these researches were then thrown together on a very large scale, and laid the foundation of the present map. The journey taken by the Governor himself [Janssens] in which he, as well as the aide-de-camp Captain Paravicin de Capelli, directed their attention extremely to correcting what was erroneous in Mr. Barrow's map, furnished a stock of materials, which has contributed essentially towards accomplishing the object in view, while the observations which I made on my different journeys still farther promotes it.[11A]

He explains that astronomical observations were made only during his last long journey, to the north-east, the government having provided him a sextant. He did not describe any other kind of surveying.

Lichtenstein's map was both eclectic and a co-production. He declared disarmingly that he relied not only on older VOC maps but also on information from Barrow and other sources, presumably local, if he was not confident of the information or if he had not travelled the area. With regard to the coastline, he admits that the west coast of his map followed Barrow's map and that he used Arrowsmith's ocean depths on the southern coast; uncertain of the position of Saldanha Bay, he took the mean of four sources of information. The information from these was integrated and edited in the light of information gained on the spot during extensive journeys in the country and from contemporary voyages by sailors along the southern coastline. The manuscript map was then drawn in Cape Town by Josephus Jones, an experienced draughtsman and artist who had drawn maps with VOC surveyors and cartographers.

Lichtenstein commented on the lack of detailed topographical information as a consequence of the colonists not being familiar with large areas of the Colony: 'the complete development of these particulars is reserved for that part of my work which will treat of the geography and natural history of the country'. These comments by Lichtenstein may explain the relatively few topographical features about which Koeman was critical (*infra*). Unfortunately, Lichtenstein did not publish his treatise on the geography and natural history; nor did he produce a promised detailed map of the Cape Peninsula.

Lichtenstein highlighted the accuracy of his Graaff Reinet coordinates, for which he had received astronomical readings taken by an unnamed English engineer. Graaff Reinet is about 600 km east-north-east of Cape Town, at approximately 32° 15'S and 24° 32'E of Greenwich, and about three-quarters of the distance to the eastern boundary of the Colony. Lichtenstein's Graaff Reinet is on the correct latitude, but the engineer's longitude was approximately 16' too far east. By way of comparison, Barrow's latitude of Graaff Reinet was approximately 32° 10'S and longitude, determined by dead reckoning, 25° 55'E, i.e. an error in longitude of about 1° 23' or 130 km too far east. The error of 16' on Lichtenstein's map was a material improvement.

Routes on the map

Lichtenstein's map of the Colony shows some short excursions he made from Cape Town and, more importantly, he identified all his stations on the entire routes of his first two journeys and part of his third journey. He showed his route to the land of the Bechuana only as far as the Little Riet River (Fig. 2), which was an earlier border in the north-east of the Colony. A couple of weeks after his return to Tulbagh on his third journey, Lichtenstein retraced part of his north-eastern route as far back as the Roggeveld. This excursion on horseback is notable for its medical purpose in that it contained the spread of smallpox from Klaarwater (Griquatown) to the more densely populated areas of the Colony. His outbound route from Tulbagh to the Roggeveld followed the ox-wagon tracks of the earlier journey but, on his return, he took an adventurous route to the west, to vaccinate the few settlers in the barren, uncharted and still very sparsely inhabited area of Tankwa Karoo. Lichtenstein shows the return route on his map (Fig. 2), but the description in his book is very short and cryptic.[12] He described the detour in more detail in unpublished manuscripts and

letters, which Vernon Forbes, a South African geographer, used 150 years later to describe and map in detail.[13]

Lichtenstein's map includes a route he did *not* take (Fig 5)! The parties of Governor Janssens (1803) and Lichtenstein-De Mist (1803–4) separately had followed similar routes to and from the eastern border of the Colony. However, Janssens also took a detour (Fig. 5).

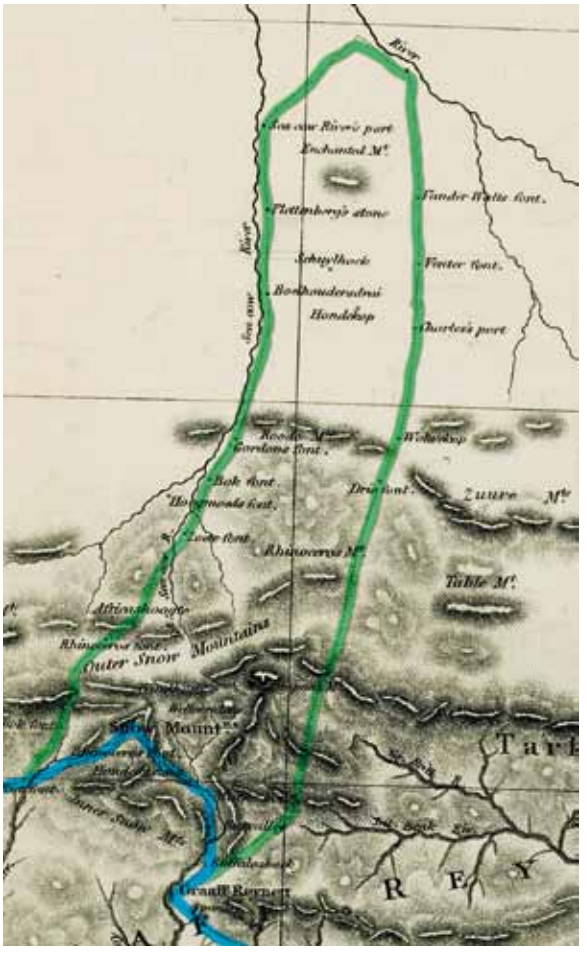


Fig. 5 The 500-km Orange River journey undertaken by Governor Janssens is marked in green. Lichtenstein did not take this route; his route is indicated in blue. With permission of the National Archives of the Netherlands.

Somewhat confusingly, Lichtenstein inserted into his book an extract from the Janssens party's journal,[14] which describes that party's journey beyond the Colony's border.[15] Lichtenstein's map includes this detour of the Janssens group, but does not identify it on the map as such. Janssens took an approximately 500-km loop: his party travelled north from Graaff-Reinet to the Orange River; tracked the river north-west for a short distance and then headed south south-west, along the banks of the *Zeekoe* (Sea Cow, i.e. Hippopotamus) River, past Van Plettenberg's Beacon (on the map it is 'Van Plettenberg's Stone', then the most north-eastern point on the border of the Colony); and then through the Snow Mountains to *Rietfontein* (Reed Spring), where the routes of the Janssens and Lichtenstein-De Mist parties again merged. It is likely that Lichtenstein had plotted the detour because of its importance to Janssens: he wished to take stock of the situation in a region where there had been frequent conflict between settler farmers and the local Khoisan,[16] particularly during the winter migration of settlers and *trekboere* (nomadic, colonial pastoralists) who accompanied their sheep to better grazing.

'Land of the *Beetjuanas*'

Towards the end of Volume 2 of his *Reisen*, Lichtenstein described a map of 'the land of the *Beetjuanas*' (Bechuanas),[17] which was located to the north-east of the 'European territory'. This map was not published in his book. In 1807 his 24 x 19 cm 'Charte von dem Lande der Beetjuanas' (Fig. 6), had been published in an article in which Lichtenstein provided a detailed ethnographic account of the Bechuana people he met and studied.[18]

In the article, Lichtenstein declared that he mapped only those places he had visited and that he was confident that his placement of Segonjana was at 25° 6'S, the latitude of which he had determined from three astronomical observations with his sextant. His description of Segonjana places it close to the source, according to his calculations of the Kurumana (Kuruman) River, a short river that disappeared in the southern Kalahari semi-desert. The source is now known as the Eye of Kuruman (27° 28'S and 23° 26'E), the most copious spring in the southern hemisphere that produces twenty million litres of clear, potable water daily, and used today by the town of Kuruman (in the municipality of Ga-Segonyana).[19] Lichtenstein's three 'exact observations' of the latitude of Segonjana were 2° 22' too far north, an unacceptable error, the explanation of which one can only speculate. It is clear from Lichtenstein's article that he did not determine longitude astronomically, yet his map shows that he estimated the longitude of Segonjana at 23° 35'E, which is surprisingly close to its true longitude. In the article, Lichtenstein declares that there would have been large empty spaces in the

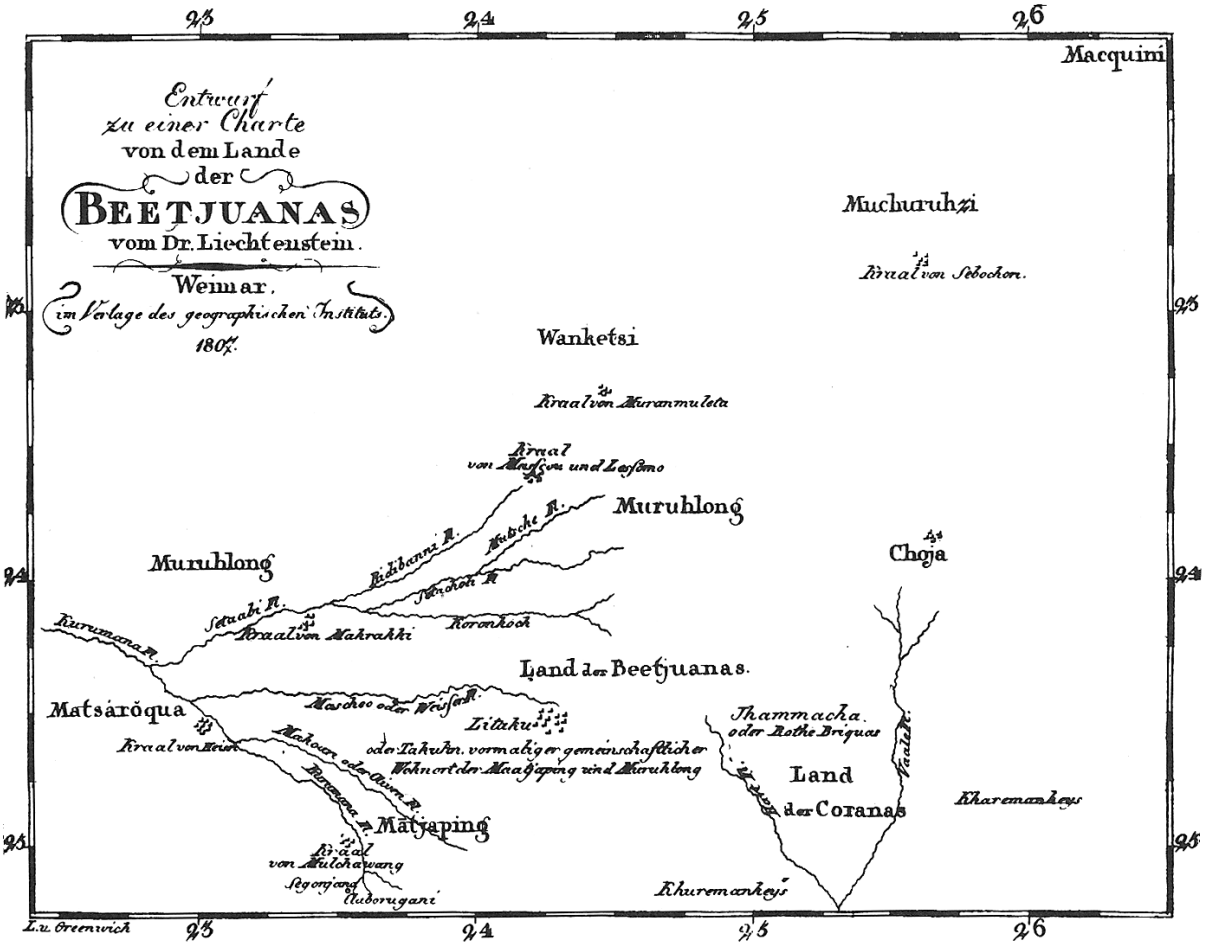


Fig. 6 Small format edition of the map missing from Volume 2 of Lichtenstein's *Reisen im südlichen Africa*, Private collection.

north-east of the map and, therefore, the Bechuana groups named on the map were placed closer together than described in the text.

Lichtenstein's intended map described in Volume 2 of his book may have been just a larger format version of his 'Charte von dem Lande der Beetjuanas', but might have been extended to include his route from the Riet River (the north-eastern limit of his third journey shown on his map of the 'European territory' – Fig. 2) to the village of Litakun, north-east of Segonjana, where the Bechuana King had his residence. One can only speculate on the reason for Lichtenstein's omission of his intended map – perhaps he became less confident of his latitude measurements. Lichtenstein and William Burchell were on friendly terms, and in 1812 Burchell spent a couple of months with the Bechuana and wrote ethnographic descriptions about them. It is tempting to speculate that they had exchanged information on their Bechuana experience, which might have included the position of Segonjana. The accuracy of Burchell's nocturnal determinations of latitude is exemplified at his 'Garden' station, about 4 km east-north-east of Segonjana: 27° 27'S.[20]

Lichtenstein in Cape cartography

Lichtenstein's map of the Cape Colony has been compared with John Barrow's map of 1801. Barrow lived in Cape Town from 1797 until 1804 and also undertook three extensive tours in the Colony (1797–1798). They were both in the Colony in 1803 and 1804, but neither mentions having met the other, although Governor Janssens was their common link. Barrow's 'General Chart of the ... Cape of Good Hope' was published in the first volume of his *Travels in Southern Africa*. A comparison of the full titles of Barrow's and Lichtenstein's maps reveals fundamental differences of personal style and approach to mapping the Colony.[21]

> Barrow: 'To His Excellency the Right Honorable the Earl of Macartney This General Chart of the Colony of the Cape of Good Hope, Constructed from bearings, estimation of distances & frequent observations for Latitudes in travelling thro' the Country in the Years 1797 & 1798 Is Humbly Inscribed, by his obedient & faithful Servant John Barrow.' (S. J. Neele, the engraver)
>
> Lichtenstein: 'A Map of the European Territory of the Cape of Good Hope Compiled and Sketched from Personal Observations, From the Latest Surveys made by order of the Dutch Government and from the Best Old Materials. By H. Lichtenstein.' ('Engraved by Carl Mare. Drawn by Joseph Jones in Cape Town and Carl Langer in Berlin')

Barrow described his general map as a solo effort, although he did use other sources,[22] about which he was silent; whereas Lichtenstein openly admitted to the collaborative nature of his. There was a good reason for Barrow's largely solo effort. In the 1790s Governor Cornelis de Graaf, whose nephew later travelled with Lichtenstein to the land of the Bechuana, had taken many VOC maps to the Netherlands.[23] The VOC kept their maps secret; so secret that the maps De Graaf took with him remained undetected for more than one and a half centuries, until Cornelis Koeman discovered them in the Delft Archives.[24] Therefore, when Barrow arrived he did not find the most important maps of the Colony and he came to the erroneous, but understandable, conclusion that the VOC had not produced any significant general maps of the region.

Barrow's open prejudice against and contempt for the Boers probably also ensured that the surveyors and cartographers who had worked for the VOC, and were still resident in the Cape, elected not to enlighten or work with him. Lichtenstein also would have noted the absence of general maps of the Colony; however, he befriended the local cartographers and collaborated with them. It is possible that on his return to Europe in the company of the ex-governor, Lichtenstein gained access not only to documents but also to the VOC maps taken from the Cape: Lichtenstein and Janssens had landed in the Netherlands, where Lichtenstein remained for four months.[25]

As his 'obedient and faithful servant' Barrow intended to provide answers for Lord Macartney, who had complained that 'we are shamefully ignorant even of the geography of the country; we have no map that embraces one-tenth part of the Colony; I neither know nor can I learn where this Graaff-Reinet lies – whether it is five hundred or a thousand miles from Cape Town'.[26] Barrow's decision to produce an accurate map of the Colony was a laudable response to his not finding maps that satisfied his and Macartney's needs and to his disappointment with the flawed maps published by earlier travellers, such as Sparrman and Le Vaillant.[27] On his journeys in the Colony, he determined latitude with a sextant about every 35 miles and estimated longitude by dead reckoning – a very different approach from that taken by Lichtenstein – and his general map of the Colony of the Cape of Good Hope was a significant advance on prior published maps.[28]

At numerous places in his book Lichtenstein pointed out errors in Barrow's map; he also made some unnecessary comments and, correctly but not necessarily wisely, took Barrow to task for his indiscriminate contempt of the Boers (paradoxically, Barrow married the daughter of a Boer, Anna Maria Truter, an accomplished botanical artist).[29] Lichtenstein's comments clearly angered Barrow, who launched an anonymous, vituperative attack on Lichtenstein,[30] in the 21 pages of a review of the English translation of Lichtenstein's book.[31] Lichtenstein was wise not to respond to Barrow's diatribe; and Barrow did not respond to criticism of his map by Lichtenstein or, later, by Burchell.

In 1950 Koeman offered comments (quoted below) on both Barrow's and Lichtenstein's maps in the context of his review of the eighteenth-century VOC maps he had found.[32] Koeman commented that 'Barrow's work was not superior to the older general maps... [he] has made several mistakes'. In Barrow's defence, he had not undergone formal training in surveying or cartography; on the other hand, and unlike Lichtenstein, he elected not to work with experienced local surveyors and cartographers. Koeman concluded somewhat unflatteringly that 'we may not reject Barrow's map as a complete failure'. Koeman also commented that 'Lichtenstein's map shows for the greater part the same imperfections as Barrow's on which it was partially based, as Lichtenstein himself admitted.' 'The lack of topographical detail... strikes the eye'. Lichtenstein had deliberately avoided including topographical detail for which he did not have good evidence. Koeman was of the opinion that Lichtenstein's map was 'at a lower level' than Barrow's, but concluded: 'Thanks to distribution in a printed

edition, however, first Barrow's map and after 1815 Lichtenstein's map could pass for the most reliable maps of the southern part of Africa'. His final comment, though, was that 'the value formerly awarded to Lichtenstein's map in the cartography of South Africa is on a much lower level.'

Somewhat surprisingly, Koeman did not comment on Lichtenstein's much more accurate longitude, the benefit of astronomical determinations by the anonymous English engineer, which was a significant advance on a problem that had beset cartography of the Colony since the Portuguese first rounded the Cape of Good Hope in the fifteenth century. In 1752 Nicolas-Louis de Lacaille had accurately fixed the position of Cape Town,[33] but Lichtenstein's longitude of Graaff Reinet, about 6° to the east of Cape Town, was the first accurately determined and mapped longitude of a settlement so distant from Cape Town.

Vernon Forbes, an eminent geographer, reviewed Barrow's map and observations of the geography of the region in the context of maps made by other pioneer travellers between 1750 and 1800.[34] He concluded that 'in spite of somewhat inaccurate fixings ... the map contains no major errors and ... it is indeed the first modern map to be published of the regions ....' Forbes also pointed out that Lichtenstein admitted that Barrow's map 'is infinitely to be preferred to all the older (printed) maps' Forbes did not analyse Lichtenstein's map because he decided on a chronological cut-off of 1800; had he analysed it, he would certainly have mentioned Lichtenstein's more accurate longitude. Both Barrow and Lichtenstein correctly had Table and Algoa Bays at similar latitudes, thus correcting an error that had beset all earlier maps on which Algoa Bay was charted significantly further north than Table Bay. Both cartographers used contemporary information from sailors for some of the southern coastline.

Lichtenstein's place in the cartography of southern Africa is chronologically juxtaposed with both Barrow and Burchell, but neither Koeman nor Forbes published an analysis of Burchell's map, which has not received much attention in this century.[35] William John Burchell (1781–1863) came to southern Africa in 1810 as a well established naturalist, especially in the field of botany. He undertook an extensive, self-funded journey to explore the Colony and beyond (1811–1815) and he made contributions in numerous fields such as natural history, anthropology, art, geology, geography and cartography.[36] Like Barrow, Burchell's map was largely a solo effort; unlike Barrow and Lichtenstein, Burchell had no government motivation to map the region, no government connections or support and he supplied his own equipment. Burchell discarded the maps of earlier travellers and, having been wounded by Barrow's anonymous literary barb, commented that 'As to the miserable thing called a map which has been prefaced to Mr Barrow's quarto, I perfectly agree with Professor Lichtenstein that it is so defective that it can seldom be found to be of any use'.[37] As with Barrow and Lichtenstein, the title of Burchell's map reflects his approach to mapping the territory;

> 'Map of the Extratropical part of Southern Africa. Constructed by William J. Burchell, Esq., in which his own track is laid down entirely from the geographical and astronomical observations made during these Travels and the remaining parts accommodated to it, and formed mostly of new materials combined with others selected from various documents and wholly re-arranged.'[38]

Burchell initially set out to chart his route and not to produce a general map of the Colony for official purposes. He took a treasured sextant with him, but his telescope was inadequate for accurate astronomical determination of longitude; he relied on dead reckoning, although he did occasionally determine longitude astronomically.[39] Burchell had trained himself in astronomy while on St. Helena. On his trek through southern Africa, he determined the latitude of about 40 of his stations and frequently checked magnetic variation, and on his return to England, he plotted his data on a large manuscript map (2.6 x 2.3 m), with a scale of 9 inches per degree, which was reduced to 82.5 x 70 cm for engraving and printing. Burchell's latitudes were very accurate,[40] but he systematically overestimated longitude as he travelled north-east: for example, his longitudes at Mossel Bay (22° 14'E), Graaff Reinet (24° 28'E) and Klaarwater, today's Griquatown (24° 30'E), were too far east by 6', 16' and 1° 15' respectively.

The mapped coordinates of Graaff Reinet and Fort Frederick (in today's Port Elizabeth on the shores of Algoa Bay), 600 km east-north-east and 660 km east of Cape Town respectively, provide some indication of the relative accuracy of the maps of Burchell, Barrow and Lichtenstein (Table 1).

	Latitude	Error	Longitude	Error	Latitude	Error	Longitude	Error
	Graaff Reinet				Fort Frederick			
Actual	31° 15’		24° 32’		33° 57’		25° 37’	
Barrow	32° 10’	5’	25° 55’	1° 23’	33° 55’	-2’	26° 55’	1° 18’
Lichtenstein	32° 15’	0’	24° 48’	16’	34° 07’	9’	25° 37’	-0’
Burchell	32° 15’	0’	25° 0’	28’	33° 58’	1’	25° 49’	12’

Table 1 Coordinates of Graaff Reinet and Fort Frederick; longitude east of Greenwich (Ferro 17° 40’W). Lichtenstein’s longitude was determined astronomically; Barrow’s and Burchell’s by dead reckoning.

The maps of southern Africa by Barrow, Lichtenstein and Burchell all had considerable influence on later mapmakers. Aaron Arrowsmith Snr’s map of the ‘Colony of the Cape of Good Hope’ was drawn ‘from Mr. Barrow’s survey’.[41] So too were maps by Cary, Pinkerton, Thomson and Lizars.[42] The highly regarded Arrowsmiths regularly updated their maps and, in 1815 Aaron Snr published a map of ‘South Africa delineated from various documents’. [43] This map clearly is based on Lichtenstein: it shows his journeys and even the Orange River detour of Janssens. In 1817 Arrowsmith published another map of the ‘Cape of Good Hope’,[44] which also was based on Lichtenstein, but without the routes he had travelled. Burchell’s later map (1822) influenced the 1834 maps of the Cape Colony by John Arrowsmith,[45] and the Society for the Diffusion of Useful Knowledge,[46] both drawn from a large manuscript map by Lewis Hebert in the Colonial Office, who used Burchell’s map as one of his sources.[47] Sydney Hall, who had engraved maps for the Arrowsmiths and Burchell, also based his popular map on Burchell’s.[48]

Conclusion

Lichtenstein’s place in the history of cartography of South Africa was overshadowed by Barrow, who unquestionably was the first to make a significant advance on prior printed general maps of the Cape Colony; Lichtenstein’s co-produced eclectic map was, perhaps, a modest advance on Barrow’s map, although it included some similar errors, but the improvement in longitude was significant, thanks to astronomical determination by an anonymous English engineer and the combined contributions of Jones, Langner and Gottholdt. His map of the Colony was arguably the most accurate and detailed charting up to 1815 of his extensive travels in southern Africa.

Acknowledgments

I am grateful to Lynne Fourie and Mimi Syffert, of the J. S. Gericke Library of the University of Stellenbosch, South Africa for their assistance with digital images of the English edition of Lichtenstein’s map and I thank the University for permission to publish parts of its map (Fig. 4).[10] I also thank the National Archives of the Netherlands for permission to publish its digital image of the German edition of Lichtenstein’s map (Figs. 2, 3 and 5).

Notes

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3 ‘Karte des europaeischen Gebiets am Vorgebirge der Guten Hoffnung: nach eigenen Wahrnehmungen, nach den neuesten auf Befehl der holländischen Regierung und den besten älteren Materialien zusammengetragen und entworfen von H. Lichtenstein, nach kleinerem Maassstabe in verbesserter Projection niedergelegt und ausgeführt von H. H. Gottholdt. Gestochen von Carl Mare in Berlin 1811. Gezeichnet von Joseph Jones in der Capstadt und Carl Langner in Berlin’. (46 x 60 cm; C Mare *sculp*). In Hinrich Lichtenstein. *Reisen im südlichen Africa, in den jahren 1803, 1804, 1805 und 1806*, Salfeld, Berlin, 1811, Vol. I, 1812 Vol. II). Lichtenstein’s map was published in 1812. His book was republished by Brockhaus, Stuttgart in 1967. The map is NL-HaNA, Janssens / Kaarten, 4.JSF, inv.nr. 1 in the National Archives of the Netherlands.

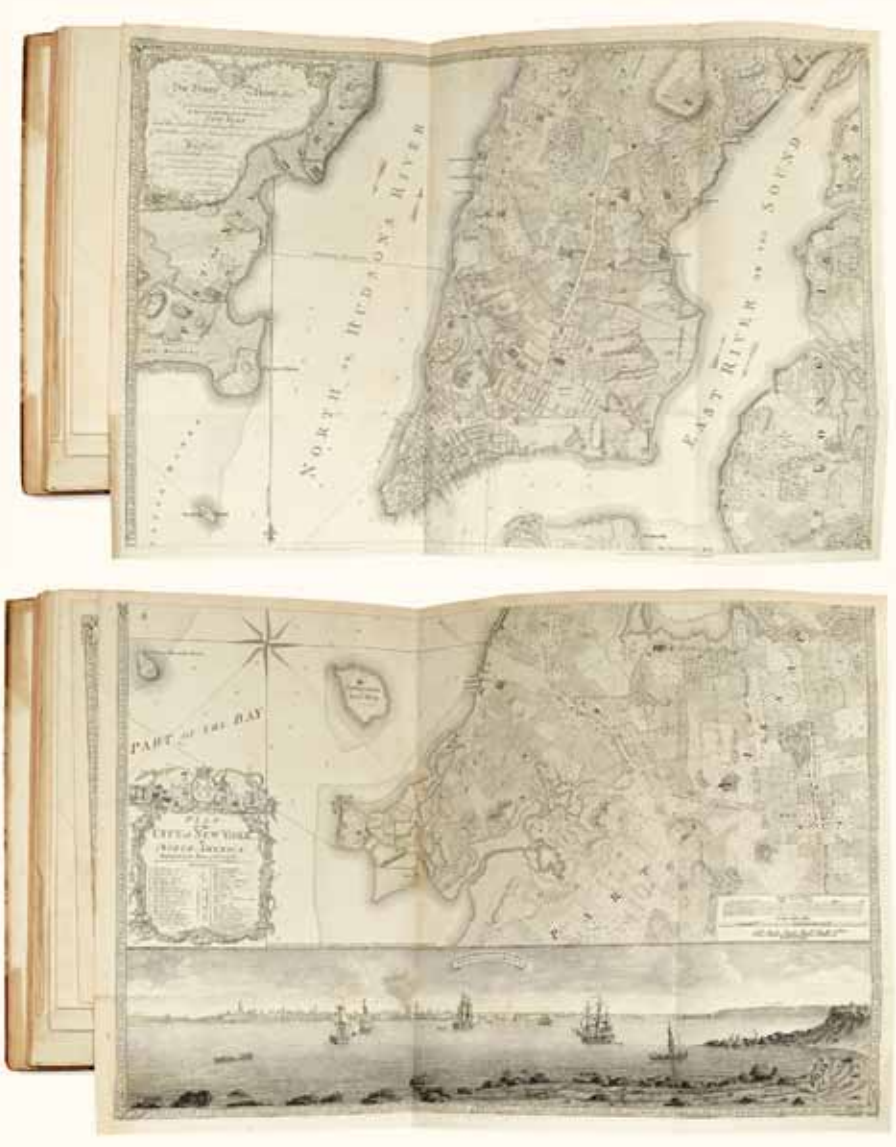
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Roger Stewart, *Cape Town, South Africa: ristew@iafrica.com. Roger has written extensively on the mapping of South Africa and many of his articles have appeared in past issues of the Journal, all which can be found on the IMCoS website in the Journal archive. Roger is the South African representative of IMCoS. Cape Town will host the International IMCoS symposium from 19–21 October 2015.*

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Fig. 1 'Ein ware Contrafactur oder verzeychnus der Königlichen Stat Ofen in Vngern jr belegerung sampt dem vnglückhafftigen Scharmuetzel des pluturstigen Tüercken mit dem Königlichen heerleger im September des 1541. jars'. ['A true Depiction or Recording of the Royal City of Ofen in Hungary, and its siege, along with the disastrous clash of the bloodthirsty Turks with the Royal Army camp in September of the year 1541']. Nuremberg, 1541, Steffan Homer. Handcoloured woodcut by Erhard Schön; accompanying poem by Hans Sachs. 46.4 x 147.6 cm / 18 ¼ x 58 in including title and poem. Courtesy of the Albertina, Vienna.



Block 1 **Block 2** **Block 3**

Block 1

Schaw an ein war Contrafactur
Wie in Ungern belegert wur
Von des Königs volck die Stat Ofen
All haendel sich die verloffen
Als des volck abzog von der Stat
Sant Gerharts perg eingenomen hat
Vnnd auch ein insel zur der weer
Balde nun der Türck mit seinem heer

Sein leger schlueg auff das Kronfeld
Mit vnzal volcks geschütz vnd zelt
Baid leger (t)hetten vil scharmüetzel
Daran paid thail gewunen lützel
Augusti am zwantzigisten tag
Ein stund vor tag fürwar ich sag
De Turck eins sturms sich unter wandt
Sturmbt heftig zu wasser vnd landt

Die insel vnd auch sie gewann
Hawt nider auss etlich hundert man
Nachmals erobert er auch gantz
Die prucken und behemisch schantz
Ir rundell vnd geschütz darin
Er schlug vil hundert man aus in
Die Beham flohen zum leger schier
Da fürt man grosser püchsen fier

Block 1

Look at this true depiction
As a siege took place in Hungary
By the King's people of the city of Ofen
All activity came to a halt
As the people left the city
They occupied Saint Gellért's Hill
And also an island on the weir
Suddenly now the Turk with his army

Attacked their camp from the Kronfeld
With countless men guns and tents
Both camps were involved in many clashes
From which both sides won little
On the twentieth day of August
An hour before daybreak I say in truth
An assault of the Turk broke through
He attacked violently by water and land

The island and captured it
With less than a few hundred men
Later he conquered too all the
Bridges and the Bohemian rampart
The rondella and the guns inside
He drove many hundred men out
The Bohemians just about fled to the camp
Where four large guns were directed

THE 1541 SIEGE OF BUDA

As described by Hans Sachs and depicted by Erhard Schön

Andrew Alchin



Block 2

Aus pest schos zu den Türcken nüber
Drey galleen uber und über
Auch vnser volck auss dem streit schiffen
Zwey Türchische streit schiff ergriffen
Auch stürmet unsser volck hinein
Namen die Insel wider ein
Gewune das rundel der Beham wider
Schlugen vil hundert Türcken nider

Auch das Türckisch rundel gesündert
Erschlugn der Türckn etlich hundert
An die im wasser sind ersoffen
Noch dem die Türcken heftig loffen
Das recht leger mit sturm an
Daran er doch nie vil gewan
Dar für man puluer het gestrewt
Das frass dem Türcken gar vil lewt

Von dissem sturm warde er ab triben
Do etlich hundert Türcken pliben
Nach dem hat man den tag gar gnaw
Gen pest gefürt vben tonaw
Geschütz und lewt piss auff mitnacht
Wil pferd vnd gütternüber pracht
Der münich'aber aus der stat
Sechs kreiden schüss geschossen hat

Block 2

From Pest they fired on the Turks
On three galleys again and again
Also our people from sailing ships
Seized two Turkish sailing ships
Also our people inside attacked
And took the island back again
And won back the Bohemian rondella
Defeating many hundred Turks

Also the Turkish rondella was split
A few hundred Turks were slain
They were drowned in the water
Then the Turks unleashed a strong
Attack on the right camp
With which they didn't yet gain much
Because powder had been scattered
Which reduced the Turks by many people

From this charge they were driven off
And only a few hundred Turks remained
Later on the very same day
We sailed over the Danube and went to Pest
With guns and people up to midnight
Many horses and goods in a procession
But the monks from out of the town
Fired six flintgun shots

Block 3

Hat auch gemacht vns zu vnfal
Ein fewer bey dem Künigs tal
Das man macht auff die Tunaw sehen
Wie sich die schiff teten abdrehen
Zü den er schoss hefftig vnd streng
Drey stundt vor tag hat mit getreng
Der Tuerck den perg gar ein genumen
Mit geschrey an vnser leger kummen

Das er gewaltiglich ein nam
Schnell hinab an das wasser kam
Da die unssern noch nüber furen
Die von Türcken angriffen wurn
Erst wurt in das wasser ein flucht
Jeder sein leben zu retten sucht
Fil schwumen vnd ellent erdrancken
Auch schiff vil in die Thonaw sancken

Die andern in nötten els
Thetten sich zam untter ein felss
Und wertten sich dapfer ich sag
Biss ein gantze stunde auff den tag
Jedoch erparmeklich erlagen
Was nit entran wurt als erschlagen
Nach dem in unsser leger kam
Der Turck und grosse peütt einam

Block 3

Which also caused an accident to our side
A fire in the King's valley
Which could be seen from the Danube
As the ship turned away
Which was subject to heavy and severe fire
Three hours before day with a great throng
The Turk occupied the mountain completely
And came at our camp with hue and cry

He took it powerfully
And quickly came down to the water
And there our people were overrun
As they were attacked by the Turks
First there was a flight into the water
Each one tried to save his own life
Many swam and quickly drowned
And many ships sank in the Danube

The others in their distress
Hid themselves quietly under a rock
And showed themselves brave I say
Up to an hour into the day
However they submitted wretchedly
And who did not flee were all struck dead
After that into our camp came
The Turk who seized a lot of booty

Block 4

Feldt geschütz auf redern virtzig stück
Vil mörsser zu unsern unglück
Auch mit puluer auff fünftzig tunnen
Vil hacken und krigss zeug gewunen
Kugel wagen vnd vil gezelt
Gross vorrat klainat gutt vnd gelt
Vnd am zwen vnd zwantzigsten tag
Septembriss nach der niderlag

Sindt die Türcken auch nüber kumen
Vndt die stat pest auch ein genumen
Vil volcks darin nider gehawen
Beide kinder man vnd frawen
Erst gab vnsser volck gar die flucht
Kain wider stant gem feint versucht
Neün fenlein doch mit keiner zal
Bey etlich taussent vberal

Von Türcken haben genumen schaden
De aller sell wöl Gott genaden
Der Türck der plündert pest die stat
Vil kawffmans gütter vnd hausratt
Des königs gelt ein grosser sum
Acht grosser hauptstück er auch num
Sunst drey stück bey der mens gewunen
Vnd mit puluer vierhundert thunnen

Block 4

Forty pieces of field-guns on wheels
To our misfortune many mortars
Also with fifty tons of gunpowder
They gained many axes and war material
Wheeled wagons and many tents
Much provisions prizes goods and money
And on the twenty-second day
Of September after the victory

The Turks also crossed over
And also captured the city of Pest
Many people there were cut down
Both children and men and women
Our people took utter flight straight away
No-one tried resistance against the enemy
Nine companies though reduced in numbers
Overall about a few thousand

Suffered damage from the Turks
Every soul sought God's mercies
The Turk plundered the city of Pest
Many merchants' goods and chattels
A large sum of the King's money
He also took eight large major items
Otherwise three pieces were won by the men
And with four hundred tons of powder

Block 5

Vierhundert feuer kugel vnd pfeil
Drey hundert roll wegen mit eil
Dergleich mit wein sechjs hundert fas
Vil melb vnd habern uber das
Mit speiss geladen zwey grosser schieff
Ein schieff mit geschütz er auch begrieff
Darauf ein gross stück vil artalerey
Auch etliche streit schieff darbey

Das der Türck als hat uber kummen
So haben wier schaden genumen
Got sei es in seim reich geclaget
Wie wol uns Got pillichen plaget
Mit der scharpfen rueten des Türcken
Weill wir ye nit buss wöllen würcken
Wie freuntlich vns Got pit vnd locket
Noch pleib wir in der sünd verstocket

Kerten wir uns aber zu im
Vnd theten puss nach seiner stim
Er würdt die Türkisch ruten tewr
Bald werffen in dass hellisch fewer
Vns seiner kinder machen frey
Von der Türckischen tyranney
Sampt aller not vnd vngemachs
Das wünchst uns vö Nürnberg H. S.

Steffan Homer zu Nürenberg

Block 5

Four hundred fireballs and arrows
Three hundred wheeled wagons in a hurry
Suchlike with six hundred barrels of wine
Lots of flour and oats on top of that
Two large ships laden with food
He also took a ship with guns
Of which a large part was artillery
Also a few sailing ships with them

That the Turk came over like this
So we suffered harm
God be bewailed that in His Kingdom
How well God has justly plagued us
With the sharp rod of the Turks
Because we do not want to make atonement
How kindly we beg and woo God
Yet we remain obdurately in sin

But let us turn towards Him
And do penance after His word
He would punish the Turkish dearly
And cast them straight into hellish fire
And make us his children free
Of the Turkish tyranny
As well as all distress and diversity
That wishes to us H.S. of Nuremberg.

Steffan Homer zu Nürenberg

English translation by the author.

Historical background

In the second half of the fifteenth century Hungary was ruled by one of its greatest kings Mátyás Corvinus (r. 1458–90). He inherited a Hungary much larger in area than the Hungary of today including modern Slovakia, Croatia and parts of Romania and Serbia. He extended this territory still further to the north and west to include Moravia, Silesia and Lower Austria where he died as ruler in Vienna. By the end of his reign, the Turks had taken possession of Bulgaria and part of Serbia, and thus in 1490, ominously for the Hungarians, had a direct frontier with Hungary.

But perhaps his greater achievement was as a patron of the arts and sciences, developing Buda into a major centre for learning and culture which attracted western, mainly Italian, scholars, architects, clergymen, administrators and artists. Much new building took place, and in particular, he created the Corvin Library, a large library of beautifully bound and illustrated manuscript books, with a Latin and a Greek section.

The Buda of Mátyás's time is depicted in the magnificent view in Hartmann Schedel's (1440–1514) *Liber Chronicarum* (1493), or *World Chronicle*. It is the first and only view of Buda before the 1526 sack by the Ottoman Turks, and the only one to precede the Erhard Schön (1491–1542) view, currently under consideration.[1]



Fig. 2 Hartmann Schedel, View of Buda from *Liber Chronicarum* (1493).

King Mátyás died in Vienna in 1490. The Diet chose as his successor the Polish King Ulászló II (r. 1490–1516), preferring a weaker king after Mátyás. Ulászló made a dynastic agreement with the Habsburgs a year before dying and was succeeded by his son King Lajos II (r. 1516–26). This was the first step by the Habsburgs towards achieving their objective of succeeding to the throne of Hungary.

King Lajos was attacked and defeated by the Turks, led by Suleyman the Magnificent (r. 1520–66) at the battle of Mohács in southern Hungary in 1526. The Turks went on to take and sack Buda, which included the partial destruction and removal of the Library,[2] but then withdrew. The Diet elected János Szapolyai (r. 1526–40), the *Voivode* or Governor of the Hungarian province of Transylvania, as the new King of Hungary. He quickly concluded an alliance with the Ottoman Empire, becoming virtually a vassal of Sultan Suleyman.

Ferdinand Habsburg, keen to assert his claim to the throne, had himself crowned in 1527, and the Habsburgs went on to take Buda. Seemingly the Turks, while happy to have a vassal native King in Buda, could not accept the presence of the arch-enemy and in 1529 they retook Buda and reinstated Szapolyai.

In 1538 János Szapolyai negotiated another dynastic treaty with the Habsburgs, the Treaty of Várad, in which Ferdinand recognised Szápolyai as John I, King of Hungary and ruler of two-thirds of the Kingdom, while Szápolyai conceded the rule of Ferdinand over western Hungary, and recognised him as heir to the Hungarian throne, since Szápolyai was childless.

Shortly afterwards Szapolyai, in quick succession, married Isabella of Poland, had a son, János Zsigmond, and died. János was proclaimed King, so the rival claims persisted; there followed, in 1541, another Habsburg siege of Buda, this time led by General Roggendorf. Isabella was in residence and while the siege was under way, she and her party attempted to give entry to the Habsburgs. Her effort was repulsed by cleric and statesman Frater George or Martinuzzi who supported the concept of an independent Hungary under Szapolyai and János Zsigmond vis-à-vis the Habsburgs, even if this meant opposing Isabella. Suleyman, hearing of the siege, set out from Istanbul to relieve it, and Roggendorf, when the Turks arrived, decided to withdraw to Pest, but his army was attacked and destroyed from both sides by the Turks and the Hungarians.

Erhard Schön and Hans Sachs

This 1541 siege was the subject of Erhard Schön's woodcut. Schön a prolific illustrator, designer and woodcut artist, from Nuremberg, producing over 1200 illustrations and over 200 separate woodcuts. He was a pupil of Albrecht Dürer, and his work included, as well as illustrations for religious tracts and pamphlets, many military and scenes of historical events. He favoured Hungarian themes, producing portraits of Hungarian saints and contemporary figures such as the Queens Anna and Maria and King Ferdinand.

Most significantly for this article he was a graphic

illustrator of the works of Hans Sachs (1494–1576), who included in his oeuvre, poems about Hungarian events such as the siege of Kőszeg in 1532, the above-mentioned siege of Buda in 1541, and the subsequent slaughter of mercenaries by Turks. Sachs is perhaps best known as the fictional hero of Richard Wagner's opera *Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg)*. But he was a real figure: a poet, playwright and shoemaker, as well as a mastersinger who wrote over 6,000 poems, plays and songs.



Fig. 3 Portrait of Hans Sachs from Ludwig Bechstein's *Zweihundert Bildnisse und Lebensbeschreibungen berühmter deutscher Männer*, 1857. Leipzig.

His poem about the Siege of Buda *'Ein ware Contrafactur oder verzeychnus der Koniglichen Stat Ofen in Vngern jr belegerung sampt dem vnglückhafftigen Scharmuetzel des pluturstigen Tüercken mit dem Königlichen heerleger im September des 1541. jars,'* ['A true Depiction or Recording of the Royal City of Ofen in Hungary, and its siege, along with the disastrous clash of the bloodthirsty Turks with the Royal Army camp in September of the year 1541']. It consists of fifteen columns of letterpress verse below the print signed 'Steffan Homer zu Nürenberg'. Each verse consists of eight lines, written in rhyming couplets and describes in considerable detail the events at Buda, finishing with some moving comments.

It seems plausible[3] that the publisher (Steffan Homer, who is mentioned in the poem, although for a long time it was ascribed to Nicolaus Meldemann[4]) put together a project, whereby he acquired the local drawings of the siege, which may have been made by military engineers, and all the factual information about the siege, and commissioned Sachs and Schön to work together to produce the poem and picture. Thus fifteen verses were decided on to fit neatly in the five blocks under the illustration. There was intense interest in the Holy Roman Empire (German Empire) in the military struggles against the Turks. After all soldiers from various parts of the Empire were used and I suggest it was a sort of national defensive war with the additional religious element making ultimate defeat unthinkable. The enterprise however would have been a purely commercial one – the publisher thought there would be a market for this. Indeed it may be that preparations started before the outcome was known, and the market would have been greater if they had won.

Schön's woodcut

The large landscape view of the siege measures (with title and poem) 46.4 x 147.6 cm / 18 ¼ x 58 in and is made up of five blocks side by side. The only known contemporary print with contemporary colouring is in the Albertina museum in Vienna. It is in a very fragile condition. New impressions have been made from the original blocks which have survived in the Derschau collection at the Kupferstichkabinett (Museum of Prints and Drawings) in Berlin; however many are incomplete because of the dilapidation of the blocks.[5] Spelling changes between the prints suggest that more than one set of blocks were prepared and there were slight differences between the ones used for the Albertina version (which are lost) and the Derschau ones (which are damaged). It could be that the blocks were altered but it is believed to be very difficult with woodblocks.

The Albertina print is worth examining in some detail. It has two interesting features: firstly, various significant places and events have been identified and printed on the view and secondly, it is presented as a kind of time sequence. The main objective of the view was to illustrate the poem by Sachs which was an account of the three-way battle that took place. Sachs, in his opening line, invites the reader to 'Look at this true depiction' confirming the intended interconnectedness of image and text.

Block 1

In the top half of Block 1 and continuing into part of Block 2 there is a view of Buda Town with the river Danube behind it, along which boats travel. On the other side of the river is a fictitious range of hills, presumably placed there to provide a decorative fill-in. These mountains were copied by later engravers in their views of the city based on Schön's. The significant churches are identified, from left to right: maria magdelen; S. Niclas prediger Closter; Vnser frauen;

Fig. 4 Detail of Block 4 of the panel.





S. Sigmund; and S. Johannes Parfuser Closter. Also marked are the house (*münchs haus*) and garden (*münchs garten*) of the Dominican Order and a breach in the wall created during the siege. The scene is fairly peaceful, with two groups of 'Hussar guards' indicated, and three separate camps: the so-called 'welsch' (a reference to Breton mercenaries) camp, the Hussar camp and the cavalry camp.

Blocks 2 and 3

The King's garden (*Kungs garten*) is prominent in Blocks 2 and 3. The gardens seem to be divided into two sections, one attached to the castle and another to its left. The view shows the three walls of the castle and the covered veranda on top of the innermost wall (both frequently mentioned in the literature), as well as Stephen's tower in the top right-hand corner of the castle. An earlier project to create a space between the castle and the town had by this time been completed. A larger breach in the wall is indicated 'the wall is breached and a fence built there' (*die maur ist abgeschossen vnd ein zaun darmb gemacht*). This was the location of the breakthrough repulsed by Martinuzzi mentioned above. We can see the breach in the wall and the replacement fence with abandoned mounting ramps lying around, and fleeing and dead soldiers.

Blocks 3 and 4

The camp of General Roggendorf (*der von Roggendorff Hauptmann*) and the main camp (*das gross leger*) are indicated and denoted with the crests of the respective camps. Moving across the top of the woodcut we see Pest in the background and the Gellért Hill to where, the first three verses of the poem (Block 1) tell the reader, the population evacuated to the Gellért Hill in the face of the Habsburg army. (*Als des volck abzog von der Stat / Sant Gerharts perg eingenomen*). The placement of the Gellért Hill (*gerets berg*) away from the river seems wrong, as the Gellért Hill of today is next to the river. The other geographical feature depicted is a valley leading from the West to the Danube, which seems to rise very steeply and becomes a narrow gorge between the Castle and Gellért Hills. Also indicated are 'baths' (*Bad*); spas are an enduring feature of Buda and Pest and are frequently mentioned in descriptions and views of the city. The baths marked on Schön's view are thought to be the Rudas baths.[6]

Fig. 5 Detail of Block 5 of the panel.

Blocks 4 and 5

As mentioned, Suleyman had set out to relieve the siege of Buda and his advance guard arrived beneath the city walls on 10 July 1541 The Turkish camp is shown in Blocks 4 and 5 (lower part) and extends along the bottom and on the far right of the view. The crescent moon is displayed on the flags fluttering above the tents. On the right-hand side, appearing as a vertical line, is a line of large baskets filled with earth and rocks to be used as a defensive barrier. In response to the arrival of the Turks, Roggendorf moved his camp towards the Danube with a view to withdrawing across the Danube. The so-called Bohemian roundel, is indicated; this may have been an attempt to outflank the Turks, or to protect the route to the river, and is mentioned in the poem. But the Turks unleashed a ferocious attack on the people of Pest, ('Overall about a few thousand / Suffered damage from the Turks') moving from the bottom of the view diagonally up and attacking from the left, opposite their main camp. ('The Turk plundered the city of Pest / Many merchants' goods and chattels / A large sum of the King's money').

Aftermath

Following this unsuccessful attempt to regain Buda, which resulted in the loss of Pest, Buda was to stay in Turkish hands until 1686, although there were several unsuccessful sieges mounted in the intervening 145 years. The Schön view, being one of the very few based on local drawings made on the spot during the time of the siege, is immensely important as it became very difficult for Christian artists to visit the city.

A four-block woodcut, which appeared in 1542 depicting the siege of Pest, was also accompanied by a poem by Sachs. Although surviving examples do not appear with a poem attached, there is a poem (by Sachs again) of twelve verses in four columns of three verses which was undoubtedly written to accompany a view. It has been attributed to Schön, but he died in 1542 so this is unlikely.[7] Other sources have attributed it to Virgil Solis, another Nuremberg engraver.[8]

Many subsequent artists used Schön's original woodcut as the source for their depictions of the city: Sebastian Münster chose to show only Buda Castle in his 1550 edition of *Cosmographia*; and Braun and Hogenberg in their first view of Buda in volume 1 of *Civitates orbis terrarum, (1572)*. If we compare the Braun and Hogenberg views carefully with that of Schön, we can see that the former has



Fig. 6 View of Buda from Braun and Hogenberg's *Civitates orbis terrarum*.

taken a section from Schön, and sanitised it by removing all signs of military activity. Braun and Hogenberg's view was used by John Speed in one of the decorative city vignettes which surround his map of 'Hungari' (Fig. 6).

As well as the steep gorge mentioned above, one feature which helps identify those later views which followed the Schön view is the building which appears to the right of the Castle Garden consisting of four columns on a platform. Although not specifically named by Schön it is called 'aula marmorea' (marble courtyard) in the Münster and Braun and Hogenberg versions. This is a decorative courtyard, of a type built in both Roman and Renaissance times, often at places with good views on a hillside.[9]

We are lucky that the single copy of this view has survived. It seems quite a miracle, given its unwieldy size. Even more remarkable, although not as 'close up' as that of Schedel, it is a reasonably accurate view of the city of Buda, as can be confirmed by reference to contemporary literature; and its depiction of the siege complements the poem. One interesting feature of the poem is the reference to Imperial troops as 'our people', which perhaps shows that a German in Nuremberg very much saw himself as part of the Empire as well as native of his own city.

Notes

1 There are two Turkish miniatures of scenes of Buda made in 1526 and 1529 respectively, but published in 1575 and 1558 respectively.
2 Some items from the Corvin Library were taken to Istanbul, whence what remained was ceremoniously returned to Hungary in the nineteenth century. The British Library holds two items. See *The Raven King* by Marcus Tanner, Yale University Press, 2008.
3 I am indebted to Mr Béla Szalai for this hypothesis.
4 Ottó B. Kelényi, 'Erhard Schön magyyar vontkozású metszetei' in *Fövárosi Könyvtár Évkönyve*, vol. II, Budapest, 1932.
5 Hans Albrecht Derschau was a print collector who specialised in amassing the blocks from early woodcuts which he had reprinted between 1808 and 1816 in a series of facsimiles published by Gotha (*Holzschnitte alter deutscher Meister in den Originalplatten*). Reprints from this series can usually be recognised from the late greyish paper on which they are printed: one set of these restrikes is in the British Library. Derschau's first collection was sold en bloc to the King of Prussia in 1817 and forms one of the nuclei of the Berlin Kupferstichkabinett.
6 Ottó B. Kelényi, 'Erhard Schön magyyar vontkozású metszetei' in *Fövárosi Könyvtár Évkönyve*, vol. II, Budapest, 1932.
7 *Die belagerung der Stadt Ofen im Jahre 1541, 1542*. Woodcut on paper, 26.5 x 85.8 cm. Germanisches Nationalmuseum, Nuremberg, Graphische Sammlung Inv. Nr 1340 Schön, Erhard, Stecher & Meldemann, Nicolaus Drucker.
8 György Rózsa, *Budapest régi latképei*, Budapest 1963, No. 236.
9 I. Wellner, 'Reneszánsz Kerti Építmények a Buda Várban' in *Müvészettörténet Értsitö* XXX. 4, Budapest, 1981.

Acknowledgments
This article has its genesis in a lecture I delivered on 12 June 2014 at the Hungarian Cultural Centre in London (Balassi Institute) under the auspices of the British-Hungarian Fellowship. My thanks to both institutions and to László Gróf and Béla Szalai for their help and encouragement.

Andrew Alchin *first visited Hungary as a tourist in 1965 and has had a lifelong interest in, and affection for, the country. After studying Maths at Pembroke College Cambridge he went to the Eötvös Loránd University in Budapest as a British Council Scholar. He returned to work there for IBM between 1991 and 2002. His interest in maps started as a child when he discovered Beck's diagrammatic map of the London Underground.*

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Underground Railways Of London
F. H. Stingemore / London Underground, London, 1932



Untitled [London Underground Map]
H. C. Beck / London Underground Transport, London, 1935

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MAPPING MATTERS

News from the world of maps

2015 International Conference on the History of Cartography

The city of Antwerp, birthplace of cartographic powerhouse Abraham Ortelius, hosted the 26th International Conference on the History of Cartography. Two hundred participants from across the globe attended the six-day event. Seventy presentations, 23 posters and panel discussions exploring the subject 'Theatre of the World in Four Dimensions' were on offer. The conference theme was inspired by Ortelius' first atlas *Theatrum mundi* and the papers addressed issues of time, space, imagination and spectacle in maps. The presenters came from a range disciplines: complementing map scholars were art historians, artists, archivists, scholars of literature, librarians and historians, and the breadth of topics investigated demonstrates how encompassing the history of cartography has become.



Ed Dahl and Kenneth Nebenzahl, IMCoS representatives for Canada and USA Central respectively, chatting over lunch.



Antii Jakobsson at his poster display 'A rare map of twelve globe gores: one of the first maps containing the name *America*'. Antii is holding up the facsimile globe he made on his kitchen table, from photocopies of a world map in gores found by A. E. Nordenskiöld in 1883. It had been pasted on the verso of the map of Switzerland in the 1525 edition of Ptolemy's *Geographia*. Another poster worth mentioning, also on globes, was presented by Catherine Hofmann on the new BnF research project on early and modern globes preserved in French collections.

Some attendees may have moaned that a daily diet of twelve papers, and more, is more than most map enthusiasts can cope with before conference fatigue sets in, but the lashings of tea, coffee and cake served during break times, in addition to equally generous lunches, amply rejuvenated tired brains.

Participants were able to enjoy several outstanding map exhibitions that had been organised to coincide with conference: at the MAS museum *The World in a Mirror* (see review on page 52); the Rockoxhuis explored *Abraham Ortelius under the spell of classical Antiquity*; *The Seven Seas* at the Hendrik Conscience Heritage Library considered early sea exploration; at the city archives manuscript topographic maps were on display; and at the Plantin-Moretus museum, former home and printing establishment of sixteenth-century printing legend Christophe Plantin and his son-in-law Jan Moretius was *Drawing the City* which traced the city's development in the sixteenth century. Each exhibition worked to remind visitors of Antwerp's outstanding cartographic heritage.

The relaxed, welcoming and enthusiastic atmosphere created by Conference Director Joost Dupyut and his team belies the many months of meticulous organisation and hard work that clearly was required to create such a seamless event. They must be commended. Antwerp has set a high benchmark for the 2017 ICHC conference in Belo Horizonte, Brazil.

Gonzalo Fernández Pontes



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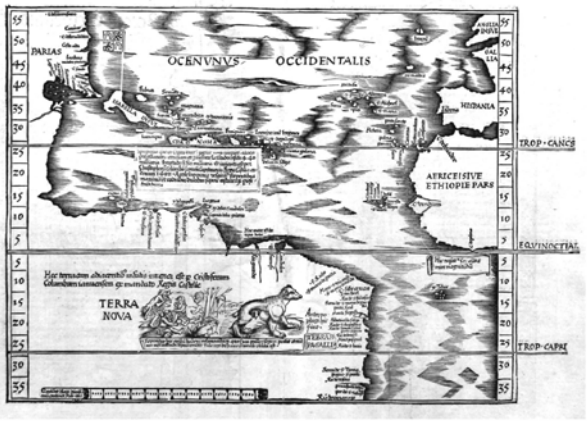
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Oceani occidetalis sive terre nove tabula, woodcut map by L. Fries from the Ptolemaeus edition by J. Grüninger, Strasbourg, 1525

CARTOGRAPHY CALENDAR

Exhibitions

Until September 2015, Dudley, UK
Dudley Museum
William Smith: Colours beneath your feet
The exhibition tells the story of William Smith and the map he created that changed the way geology was recorded. Information: www.dudley.gov.uk/see-and-do/museums/dudley-museum-art-gallery

Until 12 October 2015, Washington
The George Washington University Museum and The Textile Museum
Seat of Empire: Planning Washington, 1790–1801 will present historical maps and related images that describe this early experiment in urban design that shaped the nation's capital. In 1792 George Washington charged French-born architect Pierre 'Peter' Charles L'Enfant to envision the capital of a new nation from a swathe of private properties and plantations at the confluence of two rivers. Information: museum.gwu.edu/about-us

Until mid-October 2015, London
The Natural History Museum,
Mapping a Nation: Uncover the story of William Smith and Britain's first geological map. Information: nhm.ac.uk

Until 22 October 2015, Portland, Maine
The Osher Map Library and Smith Center for Cartographic Education
Women in Cartography
This exhibition recognises and celebrates the long overlooked role of women in cartography as mapmakers, publishers, printers, engravers, colourists and map sellers. Information: oshermaps.org

Until 29 November 2015, Boston
The Norman B. Leventhal Map Center
We are One: Mapping America's Road from Revolution to Independence
commemorates the 250th anniversary of Britain's 1765 Stamp Act. Using geographic and cartographic perspectives, the exhibition will explain how this event was the blue touchpaper that sparked American opposition to Britain's restrictive colonial policies which resulted in the American Revolutionary War. Information: maps.bpl.org

Until 30 November 2015, York
The Yorkshire Museum
The story of the rocks: William 'Strata' Smith's geological map at the Yorkshire Museum
The Yorkshire Museum holds a copy of William Smith's (1769–1839) famous pioneering map of 1815 of the geology of England and Wales. The museum will be joining the nationwide bicentenary celebrations by conserving and displaying this map alongside its Yorkshire story for the first time. Information: yorkshiremuseum.org.uk

Until 6 December 2015, Lemgo, Germany
Wesserrenaissance Museum–Brake Castle
Weltvermesser – Das Goldene Zeitalter der Kartographie [World surveyor – The Golden Age Cartography] The exhibition, in collaboration with the Berlin State Library, is the culmination of an international interdisciplinary symposium on European cartography of the sixteenth to the eighteenth centuries that took place in Lemgo last year. On display are maps, atlases and globes, and tools used for land surveying, astronomy and mapmaking. Information: www.weltvermesser.de

Until 3 January 2016, Charlottetown, Prince Edward Island
Confederation Centre of the Arts
Imperial Designs: Samuel Holland's 1765 Map and the Making of Prince Edward Island
Samuel Holland's 1765 map of Prince Edward Island is returning home to mark its 250th anniversary. The map was intended to be used to help facilitate the granting of land lots in the lottery of 1767. The map was sent to London in 1765 and now resides in The National Archives UK. Information: www.confederationcentre.com/en/index.php

New exhibitions opening

26 September–22 November 2015
Lerwick, Shetland Islands
Shetland Museum and Archives
James Robertson: The Shetlander who mapped Jamaica Robertson originally from the island of Yell in Shetland, emigrated to Jamaica by 1778. This exhibition will illustrate his life and work as a surveyor and plantation owner and offers a rare opportunity to view all the sheet maps he produced of Jamaica. Information: www.shetlandmuseumandarchives.org.uk

16 October 2015–10 January 2016
Tacoma, Washington
Washington State Historical Museum
Arctic Ambitions: Captain Cook and the Northwest Passage
In search of a northern shipping route between the Atlantic Ocean and the Great South Sea, now known as the Pacific, Cook sailed past the Kenai Peninsula and came to a dead end at the place where Anchorage would someday rise above the mudflats. Cook made notes of what he had seen in his journal and carefully charted more than 2,000 miles of Alaska's coastline, from the southeast to the Aleutians and northward past the Arctic Circle. Information: www.washingtonhistory.org

25 November 2015–28 February 2016
Wusterhausen/Dosse, Germany
Wegemuseum
Den Seuchen auf der Spur – 200 Jahre Infektionskrankheiten im Kartenbild [On the trail of plagues – 200 years of mapping infectious diseases]
The increased incidence of infectious diseases makes it necessary to determine the cause as quickly as possible. Maps were and are a key tool for the investigation and for informing the public. An exhibition has been jointly organised by the Lower Saxony State Health Department, the German Society for Cartography and the Berlin State Library. Information: www.wegemuseum.de

Lectures and conferences

8 September 2015, York
Annual Workshop of The Map Curators' Group (MCG) of the British Cartographic Society. The MCG workshop theme will be ***New maps for old: repurposing and reusing map collections for digital users.*** Information: Ann Sutherland at ann.m.sutherland@talk21.com or Paula Williams at p.williams@nls.uk

15 September 2015, Denver
Rocky Mountain Map Society, Denver Public Library
Camille Bradford will speak about ***William Henry Jackson: Artist and Mapmaker in his Later Years.*** William Henry Jackson (1843–1942), a Civil War veteran, was renowned as a photographer in the Hayden Geological Survey of 1871. The survey led to the creation of Yellowstone National Park. Information: www.RMmaps.org

17 September 2015, Chicago
Chicago Map Society, The Newberry Library
Benjamin Olshin will speak about ***The Mysteries of the Marco Polo Maps.*** Information: www.chicagomapsociety.org

17 September 2015, Washington
Washington Map Society, Library of Congress
Dr Petra Svatek (Department of History, University of Vienna, Austria) will be speaking on ***Geography – Geology – Medicine – Archaeology: Academic Cartography in Vienna 1848–1900.*** Information: Ed Redmond at ered@loc.gov

18 September 2015, Washington
Library of Congress
One-day symposium on geographic names: ***Traditions and Transitions*** hosted by the US Board On Geographic Names to celebrate its 125th Anniversary. It will be followed by an open house and a special exhibition from the US Library of Congress, Geography and Map Division. Registration is not required. Information: Douglas R. Caldwell at Douglas.R.Caldwell@usace.army.mil

23–26 September 2015, Dresden
13th Symposium of the International Coronelli Society for the Study of Globes
All aspects of the study of globes, especially the history of globes and globes in their historical and sociocultural context, as well as globe related instruments such as armillary spheres, planetaria, telluria and lunaria. Language: German and English. Information: vincenzo@coronelli.org / www.coronelli.org

5 October 2015, Boston
Boston Map Society, Boston Public Library
Peter Barber from the British Library will be speaking about the Library's exhibition ***We are One: Mapping the Road to American Independence***; an exhibition that commemorates the 250th anniversary of Britain's 1765 Stamp Act. Information: www.bpl.org

10 October 2015, Chapel Hill, North Carolina
William P. Cumming Map Society Meeting, Wilson Library
Speakers include **Larry Tise,** ***America's First 'Coloring Book': Theodor de Bry's 1590 edition of Thomas Harriot's Briefe & True Report from the New-Found Land of Virginia*****; Mark Chilton,** ***Deed Books as Maps: Origins of the 1770 Collett-Churton Map*****; Jay Lester,** ***Carolina Comparative Cartography – Mouzon and Others***. Information: Jay Lester at carolinararemaps@gmail.com

15 October 2015, Chicago
Chicago Map Society, Richard J. Daley Library
Dr Rebecca Lowery will speak about ***They're Not Just Pirate Maps!*** Information: www.chicagomapsociety.org

19–21 October 2015, Cape Town
33rd IMCoS International Symposium
See pages 7–8 for the symposium programme. Information: imcos2015.org

20 October 2015, Denver
Rocky Mountain Map Society
Denver Public Library
Joseph Kerski will explore ***100 years of USGS topographic maps in ArcGIS Online***, a web-based platform that allows for the viewing and exploration of these maps at a variety of scales and with a variety of tools. Information: Lorraine Sherry at lorraine.sherry@comcast.net

2 November 2015, Oxford
Weston Library, Bodleian Library
Mr Gough's 'curious map' of Britain: old image, new techniques
A team of specialists report on the application of modern imaging technology to disentangle the Gough map's complexities and understand its creation and function. Convened by Catherine Delano-Smith and Nick Millea. Speakers include Peter Barber, Andrew Beeby, Christopher Clarkson, P. D. A. Harvey, David Howell, Adam Lowe, Nigel Saul, Bill Shannon, Marinita Stiglitz, Christopher Whittick and James Willoughby. 9am – 5.15pm. For details and registration see www.bodleian.ox.ac.uk/gough-map-symposium

10–12 November 2015, Vienna
Vienna University of Technology
International Cartographic Association (ICA) are pleased to announce the ***1st ICA European Symposium on Cartography (EuroCarto 2015)***. The symposium will focus on Europe and bring together cartographers and those working in related disciplines with the goal of offering a platform of discussion, exchange and stimulation of research and joined projects. Information: eurocarto.org

13–14 November 2015, Hull
Hakluyt Society conference
Maritime Trade, Travel and Cultural Encounter
Information: https://hakluytsociety.wordpress.com/2015/07/16/hakluyt-society-conference-cfp-maritime-trade-travel-and-cultural-encounter-in-the-18th-and-19th-centuries/

19 November 2015, London
Maps and Society Lectures, Warburg Institute
Professor Kat Lecky (Assistant Professor of Renaissance Literature, Department of English, Bucknell University, Lewisburg, Pennsylvania, USA).
Ordinary Radicals: Archiving English Renaissance Pocket Maps

Information: Catherine Delano-Smith at Catherine Delano at c.delano-smith@qmul.ac.uk or Tony Campbell at tony@tonycampbell.info

24 November 2015, Cambridge
Cambridge Seminars in the History of Cartography, Emmanuel College
***The Map That Would Save Europe: The Tariff Walls Map and the Politics of Cartographic Display Between the Wars,* Professor Michael Heffernan** (University of Nottingham).
Information: Sarah Bendall at sarah.bendall@emma.cam.ac.uk

12 December 2015, Brussels
The Brussels Map Circle International Conference is about ***Mapping the Ottoman Empire***.
Royal Library of Belgium, 9.30am–4.30pm. Language: English. Speakers include: Prof. Dr M. Kalpakli, Prof. Dr. G. Renda, Dr J. Parmentier, Prof. D. Couto, Dr E. Vagnon, Dr S. Debarre, Please register before 30 November.
Information from info@bimcc.org

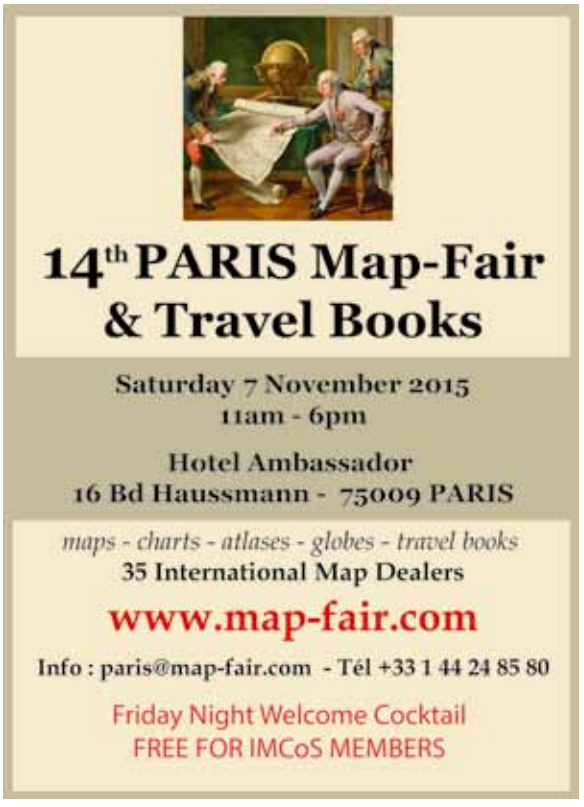
Map Fairs

23–25 October 2015, Chicago
Loyola University Museum of Art
The Chicago International Map Fair
The fair this year will include four lectures, a sponsored exhibit from the MacLean Collection, and two tours of the Newberry Library Map Collection. Entrance $10 for the weekend.
Information: www.chicagomapfair.com

7 November 2015, Paris
Hotel Ambassador, 16, Bd Haussmann.
14th Paris Map Fair and Travel Books
see advertisement below.
A pre-map-fair cocktail reception will be held on Friday 6 November at 7.30pm in Salle Mogador, Hotel Ambassador. It will be open to visitors and participating dealers and is free for IMCoS members. Reservation is needed.
Information: www.map-fair.com

Call for papers

6 May 2016, London
The British Library and the Paul Mellon Centre for Studies in British Art are delighted to announce a call for papers for an international conference on transforming topography. The conference will be interdisciplinary in nature, and we invite contributions from art historians, architectural historians, map scholars, historians, cultural geographers, independent researchers, and museum professionals (including early-career) which contribute to current re-definitions of topography. We welcome contributions that engage with specific items from the British Library's topographical collections. Proposals of no more than 300 words accompanied by a brief biography to Ella Fleming at event@paul-mellon-centre.ac.uk by 30 September 2015.





'Maps and Society' lectures, the twenty-fifth series

Lectures in the history of cartography, Warburg Institute, London, 5pm. Admission is free.

This programme of lectures, convened by Catherine Delano-Smith (Institute of Historical Research, University of London), Tony Campbell (formerly Map Library, British Library), and Alessandro Scafi (Warburg Institute) is made possible through the generous sponsorship of The Antiquarian Booksellers' Association, The International Map Collectors' Society, and Jonathan Potter of Jonathan Potter Ltd. Information: Catherine Delano-Smith or Tony Campbell +44 (0)20 8346 5112.

19 November 2015, Professor Kat Lecky (Assistant Professor of Renaissance Literature, Department of English, Bucknell University, Lewisburg, Pennsylvania, USA). ***Ordinary Radicals: Archiving English Renaissance Pocket Maps***

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14 January 2016, Nydia Pineda De Avila (PhD Candidate, Queen Mary, University of London). ***Experiencing Lunar Maps: Collections in England, France and Spain, 1638–c. 1700***

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4 February 2016, Dr Kevin Sheehan (Librarian and independent scholar, Durham University). ***Construction and Reconstruction: Investigating how Portolan Maps were Produced by Reproducing a Fifteenth-century Chart of the Mediterranean***

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25 February 2016, Major Tony Keeley (Royal School of Military Survey, Thatcham, Berkshire). ***Cartography in the Sands: Mapping Oman at 1:100,000 and Fixing the Position of the Kuria Muria Islands in 1984***

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10 March 2016, Dr Isabelle Avila (Lecturer, University of Paris-Est Marne-la-Vallée, France). ***Mental Maps of the World in Great Britain and France, 1870–1914***

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14 April 2016, Dr Pnina Arad (Research Fellow, The Hebrew University of Jerusalem, Israel). ***Cultural Landscape in Early Modern Jewish and Christian Maps of the Holy Land***

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28 April 2016, Dr Elodie Duché (Alan Pearsall Postdoctoral Fellow, Institute of Historical Research, University of London). ***Cartography and Captivity during the Napoleonic Conflicts, 1803–1815***

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12 May 2016, Jonathan Potter (Jonathan Potter Ltd). ***Paid to do a Hobby: A London Map Dealer's Reflections on the Last Forty-five Years***

A snapshot of the twenty-fourth series, 2014–2015 by Pamela Purdy

20 November 2014, Barbara Bond (Plymouth University) ***Cartographic Intrigue and Curiosity: The Story of MI9's Escape and Evasion Mapping Programme on Silk in World War II***

Maps on silk are not new; the earliest yet found is a Chinese garrison map from a second century BCE tomb. In 1891 the UK Ordnance Survey searching for improved map durability, experimented with printing on silk, but decided to use paper.

Maps printed on silk came into their own when the War Office established MI9 on 23 December 1939 to train personnel in escape and evasion techniques. Providing maps was essential. In 1940 John Bartholomew was approached for access to the company's archive; royalties were waived as his contribution to the war effort. At least a quarter of a million copies of these maps were printed, on silk at first and later on rayon. MI9 removed the Bartholomew markers but overlooked a tiny reference in the south-west corner. The first maps were printed in black, red and grey/blue. Fabric maps of Norway were printed in 1942 for the SOE raid on the heavy water plant at Hardangerfjord. Reduced scale 1/5000 'handkerchief' maps were produced but, by 1943, larger format Series 43/44 FGS were being printed in eight colours, and back to back. As the Schaffhausen region and the Baltic ports formed the best routes for escape, maps of these areas were printed in vast numbers.

Various escape aids were devised and compasses were hidden in RAF uniform buttons with maps sewn into clothing. Game publisher Waddingtons and others put together escape kits, with maps concealed in the playing cards and boardgames sent as comforts to PoWs.

Silk had originally been obtained from Macclesfield mills, where the buttons were also made, but supplies were limited and parachutes took priority. Although the Ministry of Supply had sent a silk buyer to North Africa and Lebanon to source supplies, it became necessary to use rayon imported from the USA.

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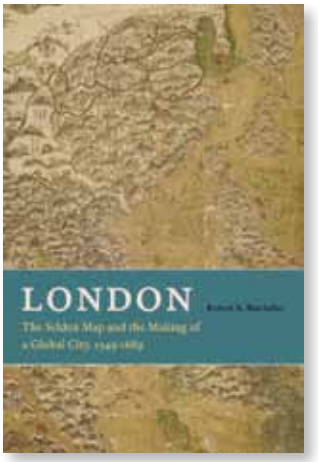
15 January 2015, Dr Yossef Rapoport (Queen Mary College) ***The World Map in the Fatimid Book of Curiosities (c. 1050): Mathematical Geography between Late Antiquity and Islam***

Studies have shown that the world map in the *Fatimid Book of Curiosities* appears to be a fusion of Ptolemy's Geographike Hyphegesis and the Almagest plus the works of Hippocrates with data from the maps of Ibn

Hawqal and the Balkhi school. The Red Sands of Arabia are an example of the information copied from Ibn Hawqal. However, the Fatimid map is rectangular whereas the Balkhi maps are circular. The map has been described as one of seas and islands and, in fact, Europe is shown as an island. On the eastern extremity, there is a non-Ptolemaic feature described as 'The Island of the Jewel' but this island has not yet been positively identified. The River Nile with its headwaters in the Mountains of the Moon dominates the map showing the influence of Khwarazmi. There is no precedent for this in the Balkhi maps. The map extends from the equator to 66°N including the land of Gog and Magog. It carries a scale in Abjad numerals and is bound by latitudes. There is an accompanying list of coordinates of ports and towns, including Mecca.

5 February 2015, Dr Robert Batchelor (Department of History, Georgia Southern University), ***Pacific Frontiers: The Selden Map and the Redefinition of East Asia in the Seventeenth Century***

'The Selden map of China' has been in the Bodleian in Oxford since John Selden donated his manuscript collection to the Library in 1659. It was 'rediscovered' in 2008, and with the information gathered from accompanying restoration work, the map has prompted a thorough reassessment of indigenous cartography of East Asia. The map depicts a network of Chinese trade routes across East Asia, from Nagasaki, Japan, south to Timor and Sumatra. However, its colouring and attention to landscape details – trees, flowers, mountains and rivers – suggest that it was also intended for display in the home of a wealthy merchant. It is conjectured that it may have been commissioned by Li Dan, who having escaped his creditors to Hirado, Japan, established a vast shipping empire there. Two prominent red chrysanthemums, denoting true love in Japan, are placed in the area of southern Japan and might be an allusion to Li Dan's marriage to a Japanese woman or his daughter's marriage to a prominent Japanese merchant. Tree species can be identified at latitudes that are roughly scientifically correct, from cedar at the top of the map to palm trees at the bottom in the area of Sumatra; the choice of species indicate that the map served not only as a document of the natural world but also, with the inclusion of camphor, sandalwood and agarwod, a snapshot of forest trading commodities. The map functions on several levels: its execution is in the manner of Chinese landscape painting, while the technical accuracy of the route lines and some of the cartographic features – compass rose, scale bar and route lines – support the map's commercial function.



Cover of *London, The Selden Map and the Making of a Global City 1549–1689*, (Chicago University Press, 2013) by Robert Batchelor.

26 February 2015, Capt. Richard Campbell RN (Hakluyt Society) and **Peter Barber** (British Library) ***An Account so Just and Exact: Capt. Narbrough's Voyage to South America 1669–71 and its Cartographical Significance***

The Hakluyt lecture was devoted to a reappraisal of Sir John Narbrough's survey of the Straits of Magellan and his expedition up the coast of Peru and Chile. Narbrough's voyage on the *Sweepstakes* was commissioned by Charles II with instructions to survey, map and chart the coast, currents and trade winds; to note the vegetation, fish, animals and especially minerals. Contact with the inhabitants was to be encouraged for trade and friendship only. The King and the Duke of York gave strict instructions that, in view of the negotiations in progress for the Treaty of Madrid (1670), under no circumstances was the expedition to antagonise the Spanish. Narbrough's reputation suffered when he was accused of abandoning four crew members, including an officer, who had gone ashore at Baldivia (Valdivia) under a flag of truce, to purchase provisions. Despite his best efforts to obtain their release, he could not use force as he had only 70 men and the Spanish garrison numbered some 600. Later, back in London, Charles II requested that the Spanish Ambassador obtain the release of the prisoners, but to no avail.

Despite Narbrough's numerous critics, his survey of the Straits was so detailed that for the next 150 years it remained the prime source for navigational maps. Some thirty-odd locations named by him appear on modern maps, albeit some are in Spanish translation. He made astronomical observations on shore and at sea

and reported an eclipse not visible in England. The extant maps, although they were 'tidied up' by John Thornton, show sketches and notes in Narbrough's own hand with details of soundings, etc.

With the recent analysis of the Romney archive and the imminent Hakluyt publication: *John Narbrough: Journals of a Voyage to the Strait of Magellan*, edited by Capt. Richard Campbell, a more balanced view of Narbrough's reputation is emerging.

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12 March 2015, Katherine Parker (University of Pittsburgh), ***A Tricky Passage: Navigating, Mapping and Publishing Representations of Tierra del Fuego in the Early Modern Period***

When the surviving ship from Magellan's fleet returned to Seville in 1522, news of the discovery of a strait into the Pacific and the location soon reached mapmakers in Amsterdam. However, real information and details were scarce. There followed years of competition as the Spanish guarded their monopoly of access to the Pacific, while the Dutch and the British sought other routes. Despite numerous voyages by Dutch and British expeditions, the whole of the Tierra del Fuego region remained a serious problem for cartographers. The Dutch and British surveys were quick to publish their data but the Spanish (and Portuguese) kept such information secret. In 1736 Herman Moll in his 'New Map of the Whole World' showed Tierra del Fuego as an island, based on Dutch maps. Even after the Cape Horn route was established, mapmakers had to use information relayed by returning sailors and thereby perpetuated legends of wild people, Patagonian giants and non-existent islands. For example, Pepys Island appeared on maps until the Anson expedition of 1748. Below is a detail from Moll's 1719 map of the world showing Tierra del Fuego detached from the mainland of South America and the imaginary island, named after Samuel Pepys, positioned just north of the Falkland Islands. The existence of a Great Southern Continent and its location continued to obsess explorers and mapmakers alike. It was not until Cook circumnavigated the globe below the 66.3 parallel (1774–5), was it proved that there was no missing continent.



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30 April 2015, Professor Stephen Daniels (University of Nottingham), ***Reforming Cartography: John Britton and The Topographical Society of the Borough of St Marylebone (1834)***

John Britton's map of Marylebone, published in 1834, shows the new Metropolitan Borough, which resulted from the changes made under the Reform Act of 1832. The boundaries of the new Parliamentary Constituency, which now comprised St Marylebone, St Pancras and Paddington, were defined. The map was engraved on copper by B. R. Davies, a well-known and skilled engraver, hand coloured and printed on two sheets 48 x 40 inches. The map displayed not only public buildings and churches but also every street, court and alley, as well as land ownership. Pictures of buildings were included together with their ground plans. The new London to Birmingham Railway was shown plus the proposed route of a railway that was never actually constructed. The map clearly shows how Regent's Park functioned as the hub of the district. Marylebone was a prosperous area and considered by reformers to have the status of a new city with its economic and technical base. However, many people, who resented the disappearance of the old parish powers, opposed the new changes. Britton's well produced and innovative map was expensive, compared with other publications. An entirely speculative venture, it was a commercial failure at a time of political reforms. We were especially privileged to be able to view an actual copy of Britton's map which had been brought in by a member of the group.

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14 May 2015, Richard Smith, (IMCoS member), ***Getting Lost and Finding the Way, the Use, Mis-Use and Non-Use of Maps in the Peninsular War (1807–1814)***

In the initial stages of the war, the shortage of reliable maps was a problem that affected all the participants.

There was a lack of good local maps for Sir John Moore's campaign of 1808–9 which contributed to its failure. Arrowsmith's 'Map of the Roads of Portugal' does not seem to have been available to Moore. However, the eventual evacuation from Coruna could not have been accomplished without the charts of the Iberian coast which had been made by the Royal Naval survey earlier. Subsequently, these survey charts and sailing instructions were essential when Port Passage was used by the Navy as a resupply port, thus reducing the length of overland haulage required to reach Wellington's forces. After Coruna, the British army formed a corps of trained surveyors who went ahead to produce detailed topographical maps that included gradients and the nature of the roads. With this information, the Quarter Master General George Murray was able to issue detailed Order of March directions. Portugal had excellent cartographers, such as Tomas Lopez, but many maps had been taken to Brazil when the Court fled in 1807, or had been dispersed elsewhere. The Portuguese and Spanish were reluctant to share their knowledge of the country with British cartographers. Although Napoleon created the Ingenieur Geographique under Jean Jacques Pelet in 1808, the maps were sent to Paris rather than to the troops on the ground. This might have prevented the terrible loss of men and materials when unknowingly, General Junot chose the shortest, but most difficult route to Salamanca through ravines and rivers.

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28 May 2015, Dr Diana Lange (Humbolt University, Berlin), ***Putting Tibet on the Map: A Nineteenth-century Cartographic Depiction by a Local Artist***

The T. J. Wise collection of nineteenth-century maps of Tibet in the British Library consists of 27 long sheets with six picture maps and 28 drawings; a total of 55 drawings altogether. There are in excess of 900 annotations on the drawings. The maps cover areas of Lhasa, central, southern and western Tibet, Zangskar and Ladakh. The orientation of the maps varies. The captions are in both Tibetan and English. The maps are painted in watercolour, some on European paper with watermarks, datable between 1829 and 1856, and others, on local paper. They are accompanied by explanatory notes, written in English, entirely on European paper. However, exhaustive research has failed to establish who commissioned the maps, who, actually, executed them and for what reason. One drawing depicts a European man, seated on a chair, wearing checked trousers, a top hat and holding a paper and pen. Perhaps this is a portrait of the commissioner of the maps? In the accompanying notes, the unknown European mentions 'my lama, who does not write Chinese'. This annotation may refer to the artist. The wealth of detail on the map suggests the artist must have travelled extensively through the area, perhaps as a pilgrim, acutely observing his surroundings. Many drawings are clearly executed in Tibetan style and others show European influence. Although the maps show bridges and fords, there does not seem to be any strategic reasons for the maps. They are predominately ethnographical depicting monasteries, villages, monastic ceremonies and the daily life of people working.

Thomas Wise, a medical doctor, returned from India to his native Dundee, Scotland in 1851 and presented his artefact collection to Dundee University in 1885. He died in London in 1889. There is, however, no information as to how Wise acquired the maps or when they arrived in the British Museum. The leather bindings of the albums, where the maps were originally stored, date from the last decade of the nineteenth century.

We were able to examine Dr Lange's copies of the maps and to see photographs taken on her recent field trip to Tibet. She was able to successfully identify and visit monasteries and villages which had been accurately depicted on these documents.



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Jigsaw puzzles were invented in 1767 by John Spilsbury, a British cartographer who mounted maps on hardwood and cut around country borders with a fine saw. Maps continued to be the primary source for puzzles for nearly a century. This puzzle was constructed from a map of Europe by Jean-Guillaume Barbie du Bocage, published circa 1853.

This puzzle map will be offered in the September 2015 auction in a lot of 8 matching puzzle maps of the world and continents.



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YOU WRITE TO US

Thank you from Perth

On behalf of the Royal Scottish Geographical Society I wish to record our thanks to your party of twenty-six IMCoS members who braved the springtime vagaries of the Scottish weather to visit us in Perth. The visit was blessed with beautiful weather and it was a pleasure to have an opportunity to give you some idea of our 130-year history, our plans for the future of Geography in Scotland, together with a look at the eclectic nature of our collections and – as an appropriate evening touch – to introduce you to one of Perthshire's gems – Tullibardine Single Malt whisky.

We have since been overwhelmed by Ljiljana Ortolja-Baird's most generous write-up of your visit in *IMCoS Journal*, by Hans Kok's very kind remarks in his Chairman's Letter and – as a totally unexpected bonus – by the appreciative letter from Dr Mike Sweeting in your *You Write to Us* page.

We shall not readily forget the look of astonished delight when our late-eighteenth-century embroidered map of the world was put in front of your IMCoS Editor and a 1944 War Office printing of 'Plan Monumental of Luxemburg' was placed in front of Rolf Langlais. Indeed we enjoyed selecting particularly relevant items for each of our visitors and the feedback has been extremely positive. That your Chairman is from The Netherlands served as a reminder to us of the Golden Age of Dutch cartography, when what is commonly known as the First Atlas of Scotland – Volume V of Joan Blaeu's *Atlas Novus* of 1654 – brought our two countries together in close cartographic cooperation. I would like to think that in a small way your visit has helped reinforce that sense of cooperation.

It was particularly apt that those organising the input to your two days in Perthshire, Diana Webster and Margaret Wilkes, should be long-term members of both IMCoS and RSGS, and we hope there may be more joint initiatives by our two Societies in the future.

Haste ye back!

Mike Robinson, Chief Executive, RSGS

Arcano del mare

I was struck by your letter to *IMCoS Journal* (Summer 2015). I have spent some years (too many) examining Dudley's MSS charts which he compiled and edited from 1636 onwards, if not before, for the *Arcano del mare* 1646–48 in the hope of eventually publishing a commentary on the atlas both printed and MS. This has been an endeavour ever growing in size and complexity as you may imagine.

The first point is that it was indeed Dudley who made the charts based on all his own material and other charts and information he had access to e.g. Blaeu. Although I doubt he drafted the charts personally he certainly corrected them in his own hand and supervised the editing and publication. The content and construction therefore of the charts was his assisted by collaborators e.g. Lucas Holste, Rondinelli et al. The engraving, production was Italian but Dudley supervised this and seems to have paid for the engraving as well, as far as I can tell. So the atlas is the first world sea-atlas on the Mercator projection and if we have to give it a 'nationality' I would say Florentine – the city state. But of course the second edition is published in Venice.

Sarah Tyacke, London

Serendipity

There it was, right in front of me in all its glory and, to my shame, I had forgotten it was here. What an amazing piece of serendipity.

It was and *is* beautiful and it was sitting in the middle of a room full of priceless paintings by people like William Turner, Joshua Reynolds and Anthony Van Dyck. So what was it and where was I?

I was on holiday in West Sussex visiting Petworth House (National Trust) and I kept thinking 'there's something special to do with cartography at this house' but to my shame I couldn't remember what it was. It was only when I almost stumbled into it that I remembered that this was the home of a terrestrial globe by Emery Molyneux. I was so excited. This isn't just any old globe but one which had almost certainly been handled by Sir Walter Ralegh (Raleigh) and



The Molyneux Globe made in 1592. North Gallery at Petworth House, West Sussex. 108205 NTPL Commissioned (NTPL) ©National Trust Images/John Hammond.

possibly even Elizabeth I herself, and it is in remarkably good condition considering it was made in the sixteenth century (Molyneux died about 1598). It is weighted with sand and is made from layers of paper with a surface coat of plaster. The beautiful engraving, which includes sea monsters, appears to be in remarkably good condition.

Sadly, the globe sits in a room of Petworth House and is passed by thousands of National Trust visitors who have gone primarily to see the paintings and possibly have little interest in cartography. It does have a plaque but there are no books or leaflets about it in the gift shop and the guides I talked to knew very little about it. The Trust *Handbook* doesn't mention it at all but eulogises about the paintings which were collected by members of Lord Egremont's family who owned the house until it was passed over to the National Trust.

This terrestrial globe (and its celestial counterpart) were one of the earliest English printed globes produced by the globemaker, Emery Molyneux. Apparently the inspiration behind the project was the desire to create a record of the European voyages of discovery and to encourage others to do the same. The cost of producing the globes was met by Sir William Sanderson who had also financed Ralegh's adventures in Virginia between 1584 and 1590. In fact Molyneux himself had travelled with Sir Francis Drake on a voyage to the West Indies. The engraving on the globes was done by Jodocus Hondius the elder (1563-1612) and tradition has it that this globe belonged to Sir Walter Ralegh who gave it to Henry Percy, the ninth Earl of Northumberland when they were imprisoned together in the Tower of London. It was supposed to have spent several years in the Tower before being transferred to Petworth House where Northumberland was confined upon his release in 1621.

Molyneux was a mathematician and maker of instruments who knew many of the explorers like Thomas Cavendish, Drake and Ralegh. Only six globes by him are still in existence: three in England. Apparently the globe was discovered in the library of Petworth House in 1949. It is possible that this globe is the only one in the world in its original 1592 state; so if you have any excuse to visit Petworth House, do visit the globe as well.

Valerie Newby, North Marston, UK

Ref. Elly Decker, Globes at Greenwich. A catalogue of the *Globes and Armillary Spheres in the National Maritime Museum.*



Antonio Lafreri [Carta Marina] Olavs Got, Benigno Lectori... 1572.

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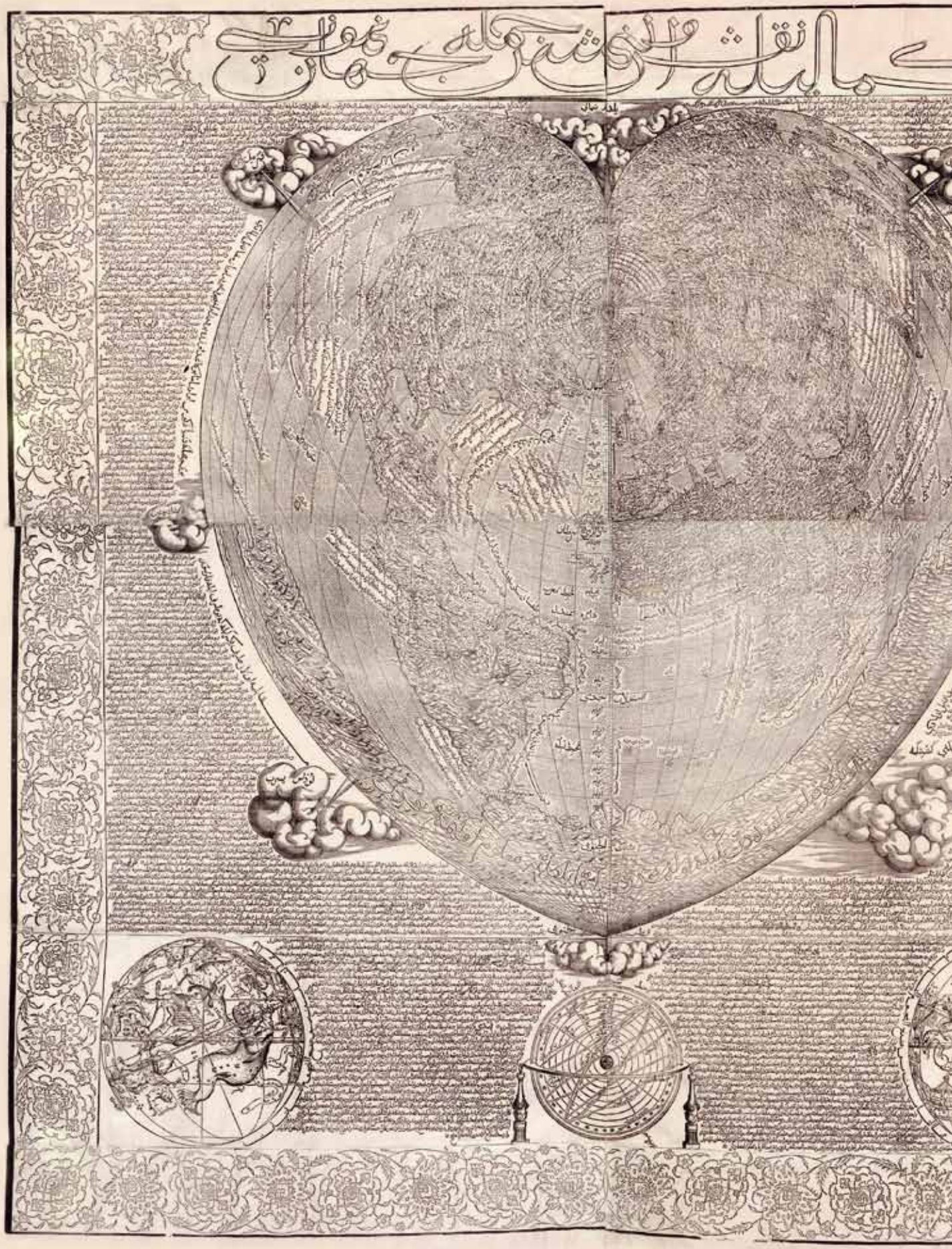




Fig. 1
Ahmed Hâci, Ottoman world map, 1559, Venice. The Library of Congress G3200 1559 K4.

EXHIBITION REVIEW

The World in a Mirror: a journey through shifting perceptions of charted and uncharted territories

From April to August 2015, the MAS Museum Aan de Stroom in Antwerp held *The World in a Mirror*, an exhibition dedicated to explore changes in the cartographic representations of the world.

The exhibition, curated by Jan Parmentier, displayed 150 sources drawn from 37 repositories from Belgium, France, Italy, the Netherlands, the United Kingdom and the United States of America. The material is presented in seven sections, each corresponding to a conventional historical periodisation. This exhibition, however, is not about the triumph of accurate representations of the world.

The first section of the display evokes the religious, mythological and philosophical frameworks that shaped views of the world from the Medieval to the Renaissance period, without diminishing the importance of scientific knowledge and practices. Placed nearly side by side, the Sawley mappamundi and the Arabian map by Ibrahim ibn Muhammad al-Istakhri exemplify extremely different perceptions of space according to religion and scholarly traditions at the end of the twelfth century. T-maps, such as that of Jan van Veren found in the codex Aldenburgensis, Conrad Gesner's *Historia animalium* and Olaus Magnus' *Historia de gentibus septentrionalis,* remind us that zoological, medical and ethnographical speculation also played a part in the making of geographic conceptions of this time. Finally, with an ornament from a seventh-century Saxon ship, late fifteenth-century Portolan charts, Sacrobosco's astronomical treatise, and an Arabic astrolabe, the curator underscores that exploration and trade also contributed to perceptions of the world in the earliest period of western cartography.

The sections dedicated to the Renaissance and the seventeenth century are the largest in the exhibition. Here, several thematic streams are unfolded. Firstly, we are told through editions of Ptolemy, Galileo and Copernicus that world representations drifted from the Ptolemeian model conceived in an Aristotelian framework towards a heliocentric universe. Perhaps an outdated claim is repeated here, for it is by now well

established that the Copernican 'revolution' was in fact an incredibly slow and complex process. The politics of map production portrayed are more historically grounded. Henrich Bünting's 'Europa virgo' shaping Europe as a queen and his 'Asia segunda pars', outlining the Asian continent as Pegasus remind us that, although mathematical and astronomical calculations were essential to mapmaking in the sixteenth century, allegorical maps conveying religious, astrological and political ideologies persisted. Moreover, the stunning selection of world maps printed in Venice, Dieppe and Antwerp pertinently enhance the relationship between the history of publishers and cosmographers and the representation of geographical exploration, discovery and trade. The exceptional Ottoman world map, printed in Venice in 1559 and based on Oroncé Finé's cordiform map represents cultural encounter, the circulation of knowledge, the interpretation and adaptation of graphic conventions that occurred in this period. (Fig. 1) Another unique item in this section is the beautifully illuminated *Dauphin Atlas*, made for the French prince Henri II and conceived as part of a plan to obtain support for maritime trade with the Americas.

As could be expected, the map production of Antwerp is very well represented with classical examples of Mercator and Ortelius. However, the display also includes the work of less known cosmographers such as Johannes Ruysch (from Antwerp or Utrecht), who travelled from England to North America in the first years of the sixteenth century. His 'Universalior cogniti orbis tabula ex recentibus confecta observationibus' is the third oldest map of the New World and incorporates every known Spanish, Portuguese and English itineraries of his time. Two very symbolic examples of cartographic representations of an imaginary space are also presented in this section. The only known extant copy of Ortelius' map of Utopia is exhibited beside Stephen Walter's 2013 'Nova Utopia' (See *IMCoS Journal*, Autumn 2013, No. 134 for a discussion on Walter's 'Nova Utopia'). Ortelius' map, owned by a private collector, is an interpretation of the work by Thomas More, and Walter's piece, also a reworking of More's theme, aims to criticise the illusion of commodities behind contemporary conceptions of the ideal place. By bringing the work of Ortelius and Walter together historic maps are not only valued as sources for the understanding of the past; they are also presented as objects of great metaphorical potential that can be reinterpreted and recharged with meaning.

At the centre of *The World in a Mirror* we find a synthesis of the history of Dutch Golden Age cartography illustrated with a collection of world maps published by Henricus Hondius, Willem Jansz, Petrus Plancius, Cornelis Claesz and Claes Janszoon Visscher, Willem Jansz Blaeu and Pieter Verbist. Histories of exploration in the quest for new trading routes towards Asia are told through carefully selected examples. Hondius' 1636 illuminated map of the North Pole, which incorporates knowledge gained from English and Dutch expeditions, frames the newly charted ice region with detailed whaling scenes. A unique copy of Blaeu's 1644 magnificent wall map 'Nova Africae Geographica et Hydro-graphica Descriptio' with texts in Latin, Dutch and French depicts African inhabitants according to a European notion of 'character' in its borders. The end of this section features a magnificent 1648 Chinese world map by an Italian Jesuit, Francesco Sambiasi, influenced by Dutch cartography. By bringing together the history of map production and cartographic representations of the North Pole, Africa, and Asia *The World in a Mirror* invites us to reflect upon the intellectual challenges that exploration and trade brought to cosmographers and artists.

The next section of the exhibit, dedicated to the eighteenth century, moves us to England and France and to the mapping of the Pacific Ocean. Attention is given to the competition between the scientific communities of London and Paris from where the expeditions were planned. The visitor is invited to compare Edmund Halley's 'Nova & Accuratissima Totius Terrarum Orbis Nautica' and Guillaume de l'Isle's 'Mappe-monde dressé sur les observations de Mrs. de l'Académie Royale des Sciences', and maps and engravings illustrating James Cooke's and La Perouse's expeditions to the Pacific are also placed close to one another. This well-known narrative of scientific rivalry is made more interesting with the inclusion of maps produced in Japan and Korea that inquire into what was happening in the north Pacific. The 1710 Japanese map 'Nansenbushu bonkoku no zu' (Map of all under Heaven) (Fig. 2) is informed by Chinese pilgrimages to North India, Buddhist myths, Dutch and Italian maps. On the other hand, the Korean maps 'Cheonhado' and 'Ch'onha chido' (both also translated as Map under all the Heavens) shows no influence of western cartography. These examples alert us to the fact that it is yet difficult to seize the

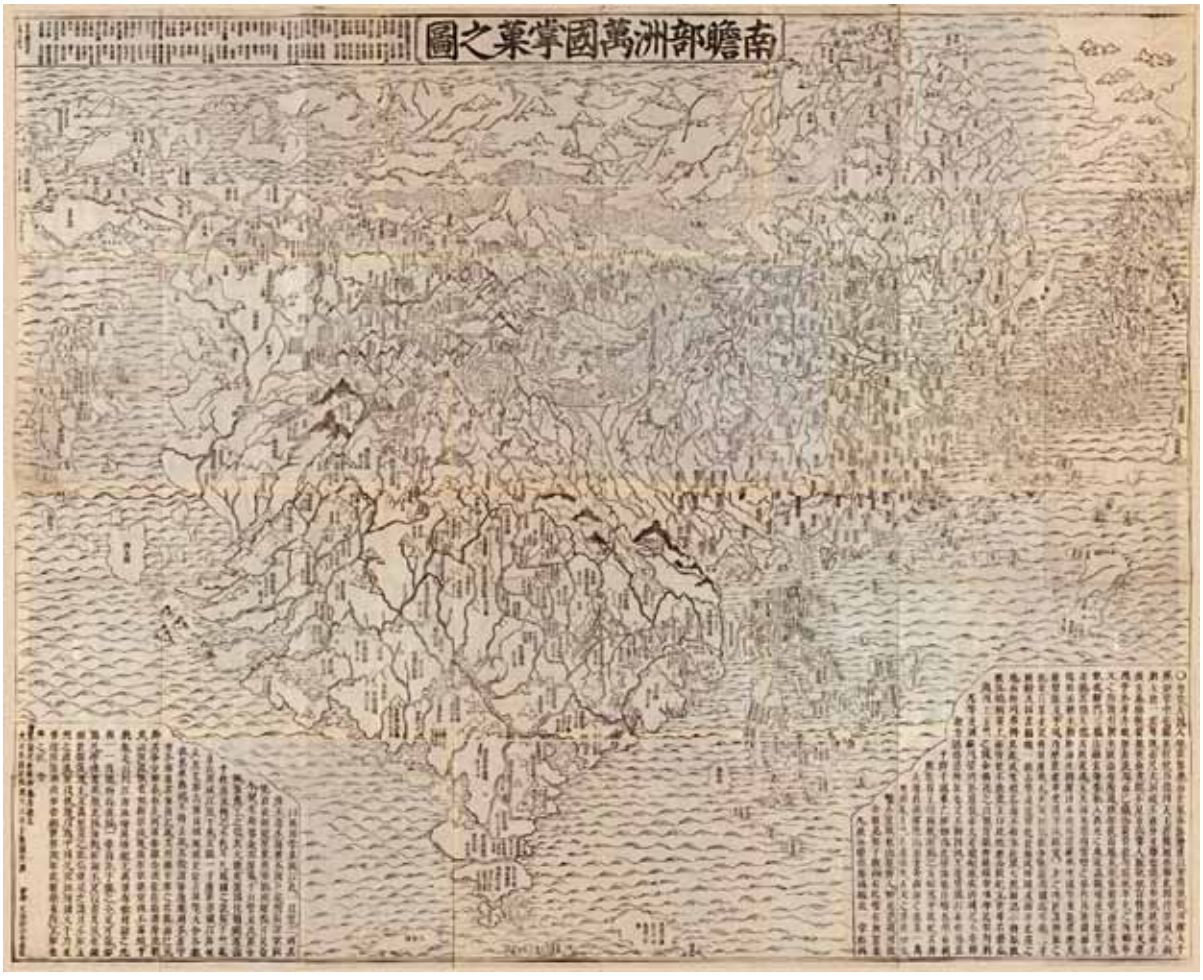


Fig. 2 Rokashi Hotan, 'Nansenbushu bonkoku shoka no zu', 1710, Kyoto. The Library of Congress, G 3200 1710 H6.

extent to which cultural syncretism occurred in the northern Pacific at the time when the south Pacific was being mapped.

The exhibition reaches the nineteenth century and concentrates on the exploration of Africa and the Antarctic with the explorations of Henry Morton Stanley and Adrien de Gerlache. The journey of the former through Uganda, Tanzania and Kenya to the mouth of the Congo River is illustrated with published reports, photographs and field books with sketches that are said to be 'the foundation of accurate maps of Central Africa'. Adrien de Gerlache's Belgian expedition to the South Pole is represented with a variety of objects. We find the map of the route taken to Antarctica printed in 1899 and a model of *Belgica*, the pole ship on which the explorer travelled. There is also a delightful booth where photographs from the expedition, which belong to the archives of the MAS museum are projected. These two stories of nineteenth-century exploration are told with objects that help convey the human experiences behind the published maps and begin to change the more scholarly tone of the first part of the exhibition.

Finally, *The World in a Mirror* focuses on thematic maps. It features an American world map representing flags and different peoples, maps of Air France flight paths by day and night, and the iconic map of the London Underground. Having followed the thread of imaginary creatures and places from the Middle Ages up until this point, the theme of representation of the unknown reaches its climax in this section: in the nineteenth century, one of the most mysterious places was still the Moon. This exhibition is an extraordinary opportunity to see a rare copy of one the first maps of the Earth's satellite to be published: Michael

Florent van Langren's 'Plenilunii Lumina Austriaca Philippica'. This lunar cartography published in Brussels in 1645 names the spots of the moon after noblemen and women, statesmen, philosophers and artists of the seventeenth century. Beside this map is a section dedicated to the fantasies of the writer Jules Verne.

What does *The Mirror of the World* propose? The entrance and the exit of the exhibition suggest an answer. This journey through world maps begins in a dark room with hanging model airplanes in paper and aluminium, a hippopotamus' head, a gnome on an alarm clock. The image of an airplane window is projected onto the wall. *Siamese emergency flight,* the multimedia installation by Honoré d'O, invites the visitor not familiar with the history of cartography to challenge the aerial view of the world to which he or she has become accustomed. At the end of the exhibition, the public is asked to reflect upon the variety of world views found in Google maps and digital cartographies such as those in computer games, social media and television. The historical survey of changing ways of understanding and depicting the world presented in this exhibition is aimed to challenge notions of objectivity, accuracy and truth in those representations.

The catalogue prepared for this exhibition provides essays of varying scope and depth.[1] Here, a general public will find helpful articles and images to contextualise the most representative maps and themes illustrated in the MAS aan de Stroom. The footnotes provided in this edition direct the reader desiring to widen their knowledge of a specific topic to relevant scholarly work. The volume is beautifully designed and illustrated.

For map connoisseurs, *The World in a Mirror* was not only an occasion to appreciate a range of exceptional and significant examples of world maps that would not otherwise have been seen together; walking through this exhibition also gave its visitors a reason to revisit and reflect upon our contemporary narrative of the history of world maps. It is already suggested here that the study of more examples of world views from non-western traditions will enable us to understand the complexities of the European cartographic enterprise with even more nuance.

Nydia Pineda, London

Notes

1 Jan Parmentier, ed., *The World in a Mirror. World maps from the Middle Ages to the present day*, BAI, NV, Antwerp, 2015. ISBN 9789085866930.

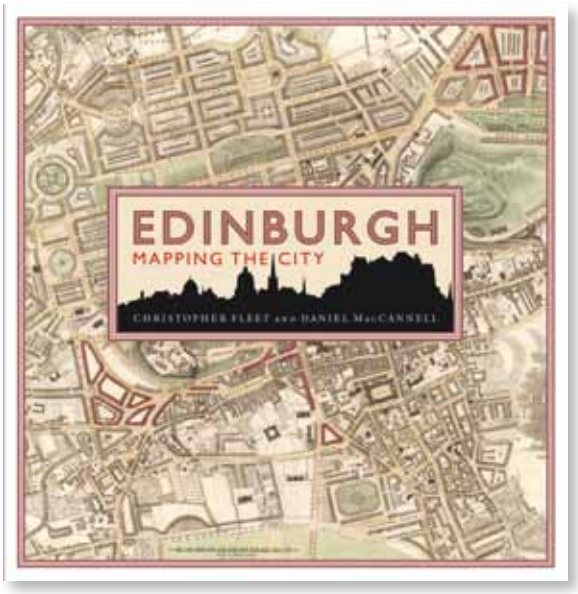
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BOOK REVIEWS

Edinburgh: mapping the city by Christopher Fleet and Daniel MacCannell. *Birlinn in association with the National Library of Scotland, Edinburgh, 2014. ISBN 978-1-7802-7245-0. HB, xv, 303, illus. £30 STG.*



In the last ten years, those interested in the particularly unique strand of historical cartography represented by maps covering Scotland and its constituent areas have benefitted greatly from the series of publications emanating from the Edinburgh publishing house of Birlinn. Beginning with a reproduction of the 1654 volume of the Blaeu atlas covering Scotland, which included an English translation of the accompanying text, the company has added to the literature by producing another three facsimile atlases, all with introductory material adding significantly to our knowledge of their background, as well as the major study, *Scotland: mapping the nation* (2011), which considered various elements of Scottish cartography.

Christopher Fleet was one of the authors of this last mentioned work and, in the work under review, continues his happy association with the publishers by investigating the cartography of the nation's capital city. Ably supported by Daniel MacCannell, who describes himself as an 'historical detective', he has selected more than 70 maps, plans and views of Edinburgh ranging from a woodcut image prepared by the exiled Alexander Allane, dated to about 1530, to the contemporary digital technology of OpenStreetMap. This selection is arranged chronologically with associated text setting the depiction in context, either in terms of its relevance to the city's history or the evolution of mapping in general. Detailed thumbnail extracts enhance and highlight key points in a narrative which is rich in local detail, once again adding to our knowledge of the maps, their relevance and their makers.

Like a memorable dinner party or an inspiring conference, the success of the event is based on the expert choice of participants. Readers of this work are well served by the knowledge and abilities of the authors in what has been included in the discussion of the individual items. While Fleet is Senior Map Curator and has been the resident digital mapping 'guru' at the National Library of Scotland for over twenty years, MacCannell has a proven track record as an author of works on the Scottish townscape and its built environment. Supported by the extensive map collections held at the National Library in Edinburgh, a fascinating range of images are offered to the reader. These include such eclectic items as a plan mapping the speed of sound for the renowned One O'Clock Gun, the proposal to build a National Institute of Geography in the city and a map of the Scottish Zoological Park at Corstorphine.

Certainly, it can be argued that a focus on Edinburgh has possibly made the selection somewhat easier, since the city not only has a considerable history of being mapped but also a long association with a series of world famous map publishers, which includes W. & A. K. Johnston, John Bartholomew and William Blackwood. This wealth of mapping can be seen in the fact that six plans are listed dating from the sixteenth century alone. Like any major city, it has a unique and proud history, enhanced by being the capital of an independent Scotland for much of its history. That being the case, it has been the centre of government and legislation, as well as a target for invading armies (whether successful or intended) for centuries. This is reflected in its mapping and the book discusses not only these elements of the story but also the social and commercial background to the maps selected.

Overall, this work is part of a current trend in the publication of books relating to maps and their history, whereby the enthusiastic layman, collector or academic

is offered a well-illustrated collection of images, which extend well beyond 'the usual suspects', accompanied by intelligent, well researched essays which are informative without being arcane. The best of these works go far beyond the 'coffee-table' variety of the genre and make a valuable addition to the quality end of the publishing spectrum. Readers may well have seen Rose Mitchell's and Andrew James' recent book on maps and plans held in The National Archives.[1] Fleet and MacCannell have achieved a similar authority of style and content in their own work.

The publishers are to be commended for choosing a style which relies on the reproduction of significant elements of the selected maps rather than necessarily displaying them in full, thereby keeping any reproduction to a single page. These are clear, well-chosen and of an excellent quality. Inevitably, given the extensive nature of the business archive of the Bartholomew company held in the National Library, there are a large number of their maps within the selection. Although it does tend towards an imbalance in representation, the firm did have a major part in the whole story. The only one (very slight) challenge to the text I would make is in the discussion of the 1941 'Stadtplan von Edinburgh' produced by the German General Staff for invasion purposes. Given its size and extent, it is rather unlikely that it would have been used by *Luftwaffe* pilots on bombing raids.

This book will appeal to a wide cross section of the public, whether the interested tourist, local historian or map addict. Each essay covers no more than four pages, allowing the reader to dip in and out of their favourite topic – be it military mapping, social history or the location of individual buildings. Nonetheless, it is written in a style conducive to encouraging a deeper knowledge of some facet of the city's past. The text is supported by an extensive index and a guide to further reading, which includes a list of useful websites. Given the range and quality of illustrations and the price of the work, I can strongly recommend the book to all readers of this journal – but then, being an Edinburgh lad myself, I may well be biased!

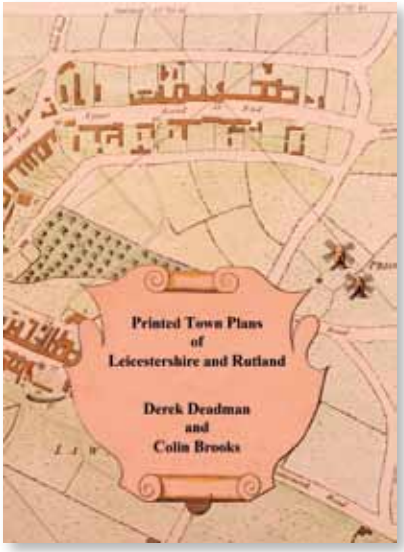
John Moore, Glasgow University Library

Notes

1 Rose Mitchell and Andrew James, *Maps: their untold stories: map treasures from The National Archives*. The National Archives, London, 2014.

Printed town plans of Leicestershire and Rutland

Printed town plans of Leicestershire and Rutland by Derek Deadman and Colin Brooks. *The Landseer Press, Leicester, 2015. No ISBN. Paperback, 154, illus, and CD-ROM. STG £17. 95, postage extra. Available from Julian Smith, 144 Clarendon Park Road, Clarendon Park, Leicester, LE2 3AE, England.*



This is a sequel to the same authors' *An illustrated guide to the printed maps of Leicestershire 1576–1900*, issued by the same publisher in 2010. The text is by Deadman; the photography is by Brooks. There are four sections: Plans of Leicester (by far the longest); Plans of other towns in Leicestershire; Town Plans of Rutland; Population Centres on transport and other plans (highly selective). There is also a useful appendix on John and Thomas Spencer, whose map of Leicester, first issued in 1857, was the standard map of the town for the next thirty years, including as a base used by the Medical Officer of Health to illustrate his annual reports on infectious diseases. Some of these overprinted maps are amongst the 66 illustrations in the book, which are repeated at higher resolution on the enclosed CD.

This book is to be commended as a collection of maps of an important English provincial city, and of other towns in two counties. Where it is on weaker ground is as a cartobibliography: the maps are arranged chronologically, and there is no explicit recognition that, for example, the numerous Spencer examples on the nine-inch scale (1:7128) are all versions of the same basic material. From the point of view of the city's development it is useful to have the illustrations in chronological order – though on the CD they are

arranged by name – but for the listing it would have been better to have grouped versions of the same plate together, or at least give a hint that a new entry does not necessarily mean a 'new map'. As it is, there is a feeling of a job half-done. The 'transport maps' deserve a volume to themselves: but perhaps that is the intention, to whet appetites.

Most of the images are of Leicester maps, simply because there are so few maps of the other towns to be found. Of those other maps, I find the Stephens & Mackintosh 'Business map of the Loughborough division' particularly interesting. Leicester was a centre for publishers of these advertising maps, of which large numbers appear to have been issued from the late nineteenth century onwards, but comparatively few of which are met with today, at any rate in publicly-accessible collections. A hunting-down and study of them would be a most worthwhile contribution to our understanding of commercial cartography.

Richard Oliver, Exeter

Atlas Coelestis in quo mundus spectabilis et in eodem stellarum omnium ... astronomorum observationibus graphice descripta exhibentur, 1742 by J. G. Doppelmayr (facsimile). *Albireo Verlag, Cologne, 2014. ISBN 978-3-9816040-1-6. HB, half-leather binding, 53.3 x 33 cm / 21 x 13 in, 30 plates, a limited edition of 399 copies. €198; US $298. Available from www.albireo-verlag.de*



In 2013, at a Sotheby's auction in London, publisher Dr Karl-Peter Julius of the Albireo Verlag in Cologne successfully bid for Johann Gabrielle Doppelmayr's 1742 *Atlas Coelestis* The atlas had been part of the estate of Gerald F. Fitzgerald, banker, book and map collector, trustee of the Newberry Library, Chicago and donor of the Gerald F. Fitzgerald collection of Polar books, maps and views to the library.

Atlas Coelestis is Doppelmayr's best known astronomical work. In it he assembled most of the astronomical and cosmographical maps he had prepared over the years for the Homann publishing firm. Many had appeared in several of their earlier atlases. The 1742 atlas contains 30 plates, ten of which are star maps: ecliptical polar, equatorial polar and gnomonic; the remaining twenty plates illustrate various astronomical themes such as the planetary systems of Copernicus, Tycho Brahe and Riccioli; the elliptical theories of Kepler, Boulliau, Seth Ward and Mercator; the lunar theories of Tycho, Horrocks and Newton; Halley's cometary theory; lunar maps by Hevelius and Riccioli. The maps are modestly coloured, primarily in green and yellow with spot colours of pink and blue. The copy of *Atlas Coelestis* held at the British Library follows like colouring in most parts.

The atlas is prefaced by an allegorical frontispiece depicting Ptolemy, Copernicus, Kepler and Brahe, drawn by J. J. Preisler and engraved by J. C. Reinsperger. The letterpress title page which follows is decorated with a small engraving of a celestial scene titled 'Nunquem cessat'. Although Doppelmayr presents maps illustrating both geoheliocentric and heliocentric systems, this vignette indicates perhaps more accurately his support of Copernican views. As a loose insert and the same trim size as the atlas, the publisher has included a facsimile engraving of a portrait of Doppelmayr.

Dr Julius, a retired lawyer and collector of works on the history of astronomy, was so impressed with the quality of his purchase that he decided his new acquisition would be the source of a new facsimile for his fledgling publishing house. Albireo had already published, in 2013, a limited-edition facsimile of 300 copies of the Goldbach Neuester *Himmels-Atlas* of 1799.

Albireo has joined a long list of publishers dedicated to producing facsimiles. In 1964 in response to the growing number of facsimiles being published and sent for review to *Imago Mundi*, Cornelis Koeman attempted to set down some guidelines to help reviewers deal with this new phenomenon. Facsimile production is not new, but according to Koeman, facsimiles 'became big business for publishers' as a result of the technological advance in 'photo-offset' printing. His proposals were published in *Imago Mundi*, Volume 18, pp. 87–88.[1] He recommended that facsimiles be classified according to their purpose. He also advised that reviewers would benefit from having an understanding of the technical processes of making a facsimile.



The facsimile in production.

It is over fifty years since Koeman's wrote his article, and it goes without saying that there has been, over that period, a technical revolution in image reproduction. Gábor Gercsák and Mátyás Márton have addressed the development of the digital form in 'New terminology of differentiating digital facsimiles', importantly identifying the difference between the traditional facsimile, which aims to reproduce the present appearance of the original book or manuscript in materials, scale, format, colour and content and the virtual facsimile which displays the original state when the product was made.[2]

Albireo's facsimile falls into the former category. Dr Julius explained that in order to perfectly capture the images, the 30 plates, each measuring 53 x 61 cm / 21 x 24 in, were removed from the leather binding by a book conservator so that the pages could be seen in their entirety. To avoid any distortion during the photography, the maps had to be absolutely flat, which further required that they be fixed to a machine that provided a fixing suction.

The binding of the original work had been done in such a way that each map sheet could be opened to lie flat. In order for this to be replicated accurately, specialist bookbinder Manufaktur Lappe used the technique of stub binding. Finding a suitable paper that reflected the qualities of texture and weight of the eighteenth-century paper presented problems. The paper finally chosen had a high ink absorbency rate which blurred many of the finely engraved lines and created a moiré effect. There followed a great deal of trial and error in the printing to establish a procedure that ensured delicacy of line reproduction without loss of ink weight.

Facsimiles have numerous advantages. Primarily, they make rare works more accessible for close study, thereby broadening scholarship potential. In economically straitened times when library budgets have, in many cases, been severely cut and conservation of rare books has become an unaffordable luxury, facsimiles such as the Doppelmayr make a lot of sense. Less access to the original means less wear and tear and helps in a title's longevity. The late R. H. Fairclough, map librarian at the University of Cambridge Library wrote: 'librarians have cause to be grateful to the facsimile publishers for increasing the range of material it has become possible to include in their collections'.[3] But the market for these productions is not just for the

academic world, for they are objects to admire and be enjoyed by non-specialists and enthusiasts as well, and by being able to handle them they contribute to our material understanding of past production techniques and values.

Fairclough listed nine points that he thought needed to be considered when evaluating a facsimile for purchase. I include them below, as they remain excellent guidelines for purchasing today, just as they were in 1972 when he published his article. Some facsimiles become collectibles in their own right: the 1984 facsimile of the *Très Riches Heures* of the Duke de Berry sold out long ago and is now much sought after by collectors.

Fairclough's guidelines[4]

i A facsimile, as distinct from a reduced or redrawn reproduction, should correspond as closely to the original as possible. Any differences should be clearly mentioned in the introduction.

ii It is desirable that a facsimile be made from one original only and not be made up from two or more originals which may represent different editions or states of the map or atlas.

iii The location of the original should be stated.

iv The whole of the original should be reproduced, including the original title or title page.

v If possible the scale should equal that of the original but if reduction is necessary, the ratio should be constant throughout the facsimile and should be stated either in the form of a ratio or by giving details of the size of the original.

vi The number of sheets should correspond to the original. If it is found necessary to increase the number of sheets to fit a reduced format this should be stated.

vii The facsimile should be preceded by a modern title page giving details of 1) the original title, cartographer, publisher and date of publication; 2) the name of the modern editor and publisher responsible for producing the facsimile together with the modern date of publication; 3) if it can be identified, the reference number of the atlas or map in a standard bibliography.

viii If possible, ancillary material published at the time of the original should be included.

ix If the original map was coloured this should be stated. [Fairclough was writing when facsimiles were mainly reproduced in black and white.]

Facsimiles are frequently published with a companion volume or an introduction which offer readers the most recent scholarship on the topic, a biography of the mapmaker/author, or a bibliography of literature relating to the work. Albireo has not included any such additions, and there are several points on Fairclough's list that have not been addressed. Nevertheless, *Atlas Coelestis* facsimile ticks many of the boxes of quality production values and it has given me considerable pleasure to be able to examine Doppelmayr's work in such detail, which this large format folio and sturdy production allow, in the comfort of my own home. Albireo's mission is 'to reproduce famous works of the history of astronomy, to a very high quality' at competitive prices. With *Atlas Coelestis* the company has indeed achieved its aim.

Ljiljana Ortolja-Baird, Quendon, UK

Notes

1 C. Koeman, 'An increase in facsimile prints', *Imago Mundi*, Vol. 18, 1964, pp. 87–88.

2 Gábor Gercsák and Mátyás Márton, 'New terminology of differentiating digital facsimiles', *e-Perimetron*, Vol. 5, 2010, pp. 97–102.

3 F. R. Fairclough, 'Original or facsimile', *New Library World*, Vol. 73, No. 863, May 1972, pp. 291–4. Many thanks to Francis Herbert for directing me to Fairclough's article.

4 Ibid.

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The Victorian Maps of Devon: printed maps 1838–1901	K. Batten & F. Bennett	2000	Tiverton, Devon, Devon Books	25
The Wonderful World of Geographic Names; the writings of Meredith (Pete) F. Burrill	R. Detro & H. J. Walker	2004	Louisiana State University	10
Maps of the Mediterranean Regions published in British Parliamentary papers, 1801–1921	S. Gole, T. Kyprou & P. Hidryma	1996	Bank of Cyprus Cultural Foundation	70
La Imagen de un País: Juan Bautista Labaña y su mapa de Aragon, 1610–1620	A. Hernando Rica	1996	Insitutión Fernando el Catolico	10
Historial del Mapa Militar Itinerario de España (Spanish text)	M. Garcia-Baquero & S. de Vicuña	1891	Madrid, Servicio Geografico	3
Maps & Engravings of the Island of Tenedos	M. Hakan Gürüney	2006	Tenedos Local History Research Center	12
European Perceptions of Terra Australis	ed. A. Scott, A. Hiatt, C. McIlroy & C. Wortham	2011	Ashgate	50
The British Library Companion to Maps and Mapmaking	R. Stefoff	1995	London, The British Library	18
L'Italia nei Manoscritti Dell'Officina Topografica Conservati nella Biblioteca Nazionale di Napoli	V. Valerio	1985	Universita di Napoli	15
A Catalogue of Maps of Greece 1477–1800	Christos G. Zacharakis	1982	Theopress Ltd, Nicosia	30
The Image of the World	P. Whitfield	1994	London, The British Library	25

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Members may post up to four single item advertisements free per year on the Members' Message Board. No advertisement can appear more than twice. Maximum word count is 50 words. This service will operate on a first-come-first-served basis and the Editor cannot guarantee that each advertisement will be placed. Additionally, the *Journal* takes no responsibility for any advertisements placed.

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BACK COPIES OF THE JOURNAL

Back copies of the *IMCoS Journal* can be obtained from Jenny Harvey (jeh@harvey27.demon.co.uk) at £3 per copy plus postage.

ERRATUM

Winter 2014, No. 139, pp. 61–2. The review of Joel Kovarsky's *The true geography of our country: Jefferson's cartographic vision* by E. H. T. Whitten included several unintended changes that affect the overall meaning; the full original text is available at www.imcos.org (in the members' book reviews section).

IMCoS JOURNAL ADVERTISING

4 issues per year	Colour	B&W
Full page (same copy)	£950	£680
Half page (same copy)	£630	£450
Quarter page (same copy)	£365	£270
For a single issue		
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* 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.

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

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