# IMCoS JOURNAL

*Autumn 2010* *Number 122*




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# Journal of the International Map Collectors' Society

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**Copy** and other material for our next issue (Winter 2010) should be submitted by 1st September 2010. Editorial items should be sent to:
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# A Letter From the IMCoS Chairman



This *IMCoS Journal* will now be in front of you just ahead of the International Symposium to be held in London this year. It coincides with the 30th anniversary of our Society and therefore we will be providing extra copies for participants of the Symposium. The appearance of this Autumn *Journal* is somewhat unusual as it is in disguise! Around it we have wrapped the gift of a panorama of London by Matthaeus Merian *c.*1650 to commemorate this anniversary. There is slightly more to it than meets the eye as on the verso of the panorama you will find an Ogilby strip map which starts in London. This is to symbolise the early days of IMCoS. Next to it, under the numerals for 30, you may discern a world map by Pieter van der Aa, published in 1713 for his *Nouveau Atlas* and again in 1729 for his *Galérie Agréable*. The latter map – in polar azimuthal projection - stands for our development into a society with members from countries all over the World.

Whilst this is, supposedly, good news, there is also some bad news to report. Next year's International Symposium, scheduled to take place in Tokyo/Japan, has had to be cancelled. Our National Representative there suddenly found himself without assistance, as the Tokyo Map Society has been dissolved. Your Executive Committee is actively considering potential alternatives but it must be admitted that finding an organiser for a symposium in another country at such short notice is next to impossible. The regular lead-time for our symposiums is in the order of two years plus a further period to determine the feasibility of such an event. This usually precedes the preparation proper and may take around one year or thereabouts.

In order to make the best of this situation, I would suggest you all register for the London Symposium which I know you will enjoy and which should help you to get over the disappointment of a cancelled Tokyo event.

Our congratulations go to Jonathan Potter, the well known London map dealer, who was presented with the IMCoS-Helen Wallis Award at the Society's annual dinner on 4th June. Jonathan has been a staunch supporter of IMCoS from the beginning. He may seem a likely choice but support for IMCoS does not necessarily meet the criteria for this Award (as pointed out by Tony Campbell in his citation). So Jonathan was selected for other reasons; the books and catalogues he has written, his help and guidance to new collectors, his profound knowledge of his subject and his friendly and proficient dealings with his customers over so many years. This award also stresses that our society recognises map dealers as an essential and welcome group amongst the other groups of our members made up of collectors, curators and researchers. It also illustrates the society's recognition of map dealers as an essential and welcome group in the infrastructure of map collecting generally.

I can also report that after our Annual General Meeting on Saturday morning 5th June, everybody went on to enjoy the London Map Fair yet again. This was to be expected with such an array of reputable dealers gathered in the friendly ambience of the Royal Geographical Society building in London.

Hans Kok

**Nicolaes Visscher, Atlas minor, Amsterdam, c.1703, *the Wardington copy***

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# From the Editor's Desk

by Valerie Newby

I suppose 30 years old doesn't seem much to collectors of maps which are 100-plus years old (some even up to 500 years old) but we hope you will all join us in celebrating this IMCoS birthday nevertheless. We hope you enjoy your panorama of London by Matthaeus Merian (the elder).[1] It was published in Frankfurt c.1650 and shows London from the King's Palace at Whitehall to the Tower of London and St Katherine's Church in the East. London Bridge still has buildings across it and several traitors' heads decorate the bridge's southern side. Shakespeare's Globe theatre and the bull baiting ring can be seen in Southwark.

The Merian family came from Basel in Switzerland but also worked in Zurich, Strasbourg and Frankfurt am Main. Several generations of the family were involved in the publishing business. This panorama comes from the collections of Jenny and Ian Harvey and we are most grateful to them for loaning it. Hans and I had quite a few problems sorting out the logistics of the printing and folding of this wrap-around map but in the end it was an English/Dutch collaboration: printed in Holland, folded in England!

We have a feast of articles for you in this celebratory issue. For the first time we are publishing an article by Kazumasa Yamashita, our International Representative in Japan, who has put pen to paper in a language he finds difficult, namely English. His subject of *Feng Shui* maps which show the most propitious sites for placing family graves, was so obscure to me that I spent some time with him during our symposium in Norway while he explained the significance of these woodcut blocks he had collected. This is probably a first for publication of such information in English.

What is thought to be the largest atlas in the World, the so-called Klencke atlas, which lives normally in a locked cabinet in the foyer to the British Library Map Library, was brought out and examined in preparation for its display in the current exhibition 'Magnificent Maps: Power, Propaganda and Art'. Tom Harper, the Map Curator, has taken the opportunity to write an article for us about it and has also listed all the maps (rare) which it contains. This should prove useful for researchers. Peter Barber, Head of Maps at the BL, said on television that this was the first time he had actually handled the atlas.



***Portrait of Valerie Newby by Mark Nicholson.***

Yasha Beresiner is well known to IMCoS members and he has contributed an article about cartographic and map playing cards. Yasha is probably the World's leading expert on the subject so I am sure you will find it really interesting. In addition, Rodney Shirley, a regular contributor to the *Journal*, has written about the three impediments to map and chart-making in 1700; the nature and constancy of the magnetic variation, the true shape of the earth and a practical way of measuring longitude. He explains how these problems were tackled and eventually overcome.

Finally, if there is anyone who would like to take on the voluntary job of Book Reviews Editor do get in touch. No expertise needed but contacts in the map world would definitely be an advantage.

I look forward to meeting you all at the International Symposium. Until then…..

**Notes**

1 See Valerie Scott Ed., *Tooley's Dictionary of Mapmakers* Revised Edition K-P p.240

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# Feng Shui Maps

## *A chance discovery*

by Kazumasa Yamashita

For the past seven or eight years, I have been travelling regularly twice a year to China in search of old Chinese maps. Recently, I happened to purchase several dozen of the woodblocks used for printing such maps. Looking carefully at these, I realized that they are equivalent to the dies for a certain type of diagram that one finds used as illustrations in Chinese manuals of geomancy[1]. The dealer who had first brought them to me had been visiting Anhui province in search of antique furniture, so I assume he must have picked up my woodblocks in the Tunxi quarter of Huangshan City. Over two years I acquired some 50 items before the source dried up. Since the blocks are worked and prepared for printing on both sides, I now possess a total of roughly 100 examples, including both back and front dies.

Even riddled with wormholes and covered in spider webs, not to mention being marked by the gnawing of mice, these blocks constitute a rare discovery in a single place. Professor Kunio Miura of Daito Bunka University in Tokyo believes that the maps were originally drawn to illustrate a type of printed album, each recording a *zupu*, or family genealogy (with several maps per album). Such documents are sometimes written by hand. However if the Chinese family was large, a printed version may well have been required. Note that in a few cases, instead of a different map appearing on the reverse of the block, an ancestor may be portrayed or the family shrine depicted. The author wonders why these maps were all found in the Tunxi district of Huangshan. Could there have been a group of artisans there? It has also been suggested that these printed genealogies made use of reusable wooden blocks for the text. This would explain why only the map blocks have survived.

That said, it is only a small leap to visualize the existence of a print shop in or near the city or its environs executing such commissions. In fact, the vast majority of the surviving blocks (which may have been retained for possible future resale) seem to be cut by the same hand. All the same, it is easy to detect other hands at work and even to identify examples from different periods in my collection. Clearly, even if one were to investigate the genre of Chinese genealogies, any definite identification with an actual printed work would be a matter of some further luck. However, since all of my examples are map dies, by chance we have a set of *Feng Shui*-based maps in the original block form. While a good many individual genealogical albums have disappeared without trace, I have now obtained a range of impressions of these maps using the original blocks. It is hoped that further examples, whether of blocks or the maps themselves, may emerge, so that one day a unified study of the genre can be attempted.

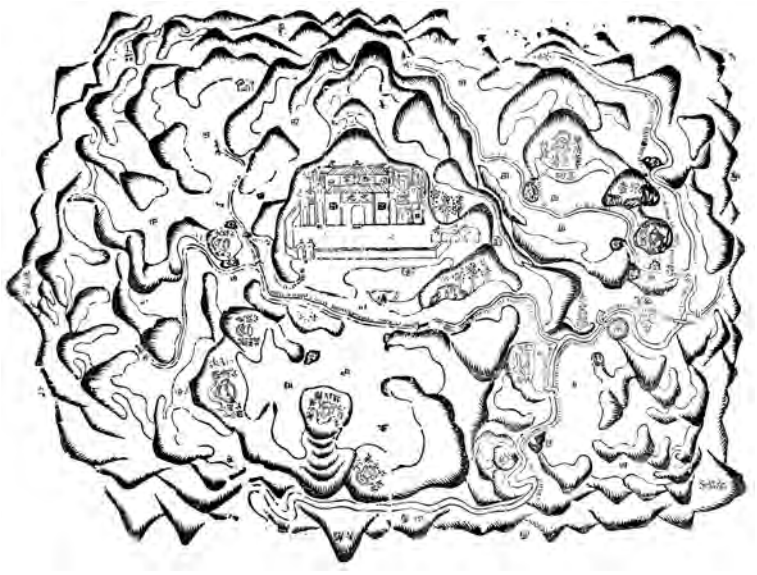


***Fig. 1***
***A family shrine* Song-zhu-fang. *In addition to the Songzhutong Hall (or mausoleum) some eight or nine tombs are shown. Towards the East (top), clearly defined landforms appear, well suited to a shrine complex dedicated to eminent scholars. Note the rodent damage at top right hand edge of the woodblock (which is in two halves). (Size: 262x350mm)***

The maps from these blocks differ significantly from known *Feng Shui* maps, usually idealisations portraying, for example, the birthplace of some quasi-legendary founding figure of the discipline. By contrast, my maps depict real places, namely the point of origin of a particular family or the location of their grave site. Even where somewhat generalised, they are not mere mental pictures but display some familiar *Feng Shui* principles.

How does one set about reading such a map? At first sight, this is simple. Mountains and other elevated spots are clearly shown, while the presence of water serves to indicate rivers, canals, or ponds. Also shown are wet rice paddies, flat fields, roads, bridges, grave sites, shrines, dwellings, pavilions, chapels, water wells, and

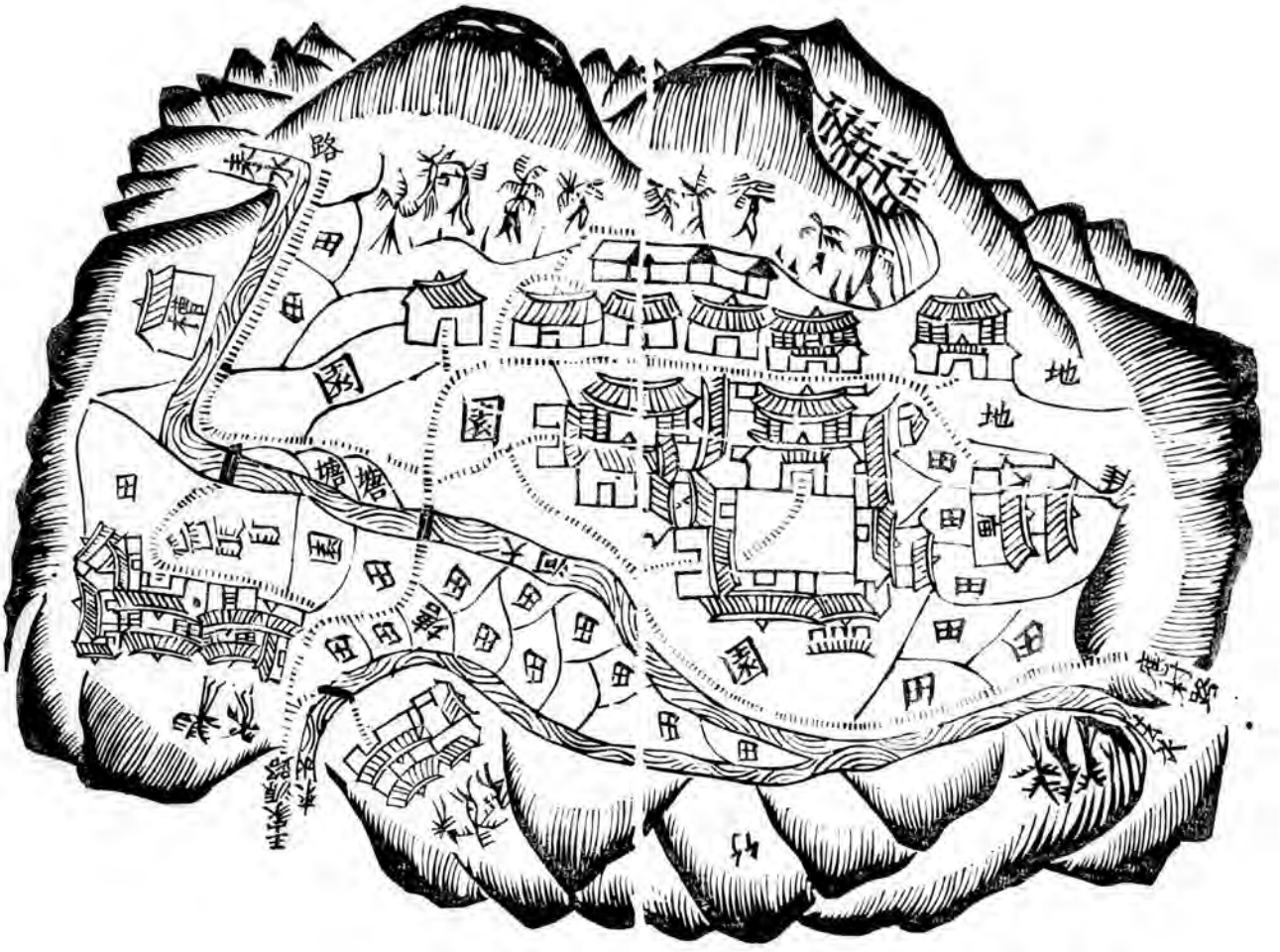



*Fig.2 (above) A village landscape showing a mansion with a central courtyard. Note the confluence of two rivers where trees have been planted to conceal the mouth of the rivers* **(shuikou)**. *On the shoulder of the principal mountain peak* **(zhushan)**, *at top right, further trees have been planted to improve the natural configuration of the site. Terraced wet rice paddies occupy the land between the two rivers. This block is comparatively recent and is dated 1908 inked on the reverse in Chinese date style. (Size: 210x285mm)*

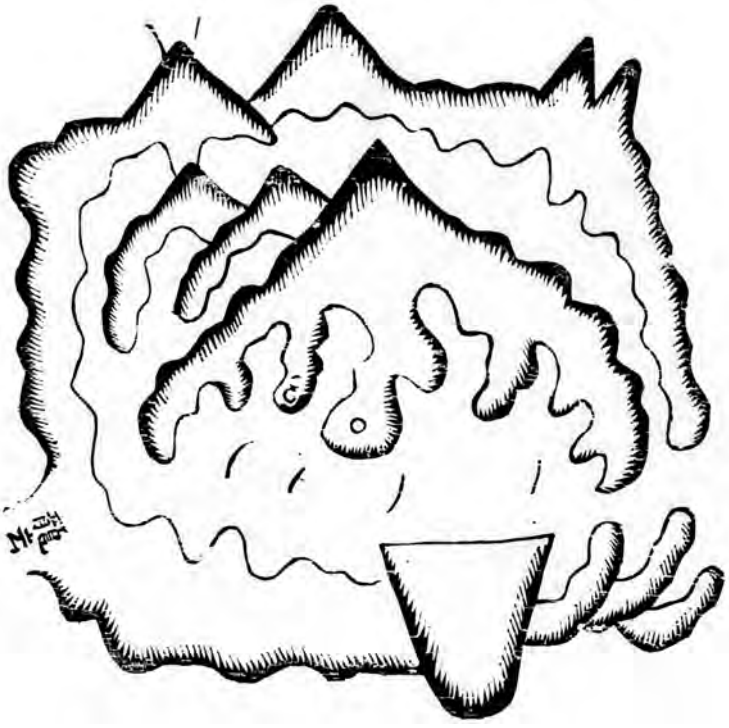


*Fig.3 (left) On this block we find the dragon's lair* **(Longxue)**. *A pair of dragon's lairs, backed by a supporting range of mountains, face the peak* **(Anshan)** *in the foreground. However, on the left, two Chinese characters suggest a badly situated point of escape for the dragon, requiring attention on the part of the* **Feng Shui** *Master. (Size: 167x170mm)*

*Fig.4 (top right) This block shows the Hanglingong family tomb. It may not be from Anhui province, based on the external evidence and style. Less topographical detail is shown while trees have been planted at the left to correct inherent defects in the natural configuration according to the principles of* **Feng Shui**. *(Size: 123 x 146mm)*

*Fig.5 (right) This shows the Bidazhang family tomb. It is a clan village plan with a centrally located gravesite. However, tombs can be seen but there is no indication of their association with the clan. Based on provenance and style is is possible this block belonged to a different family lineage. (Size: 230 x 153mm)*

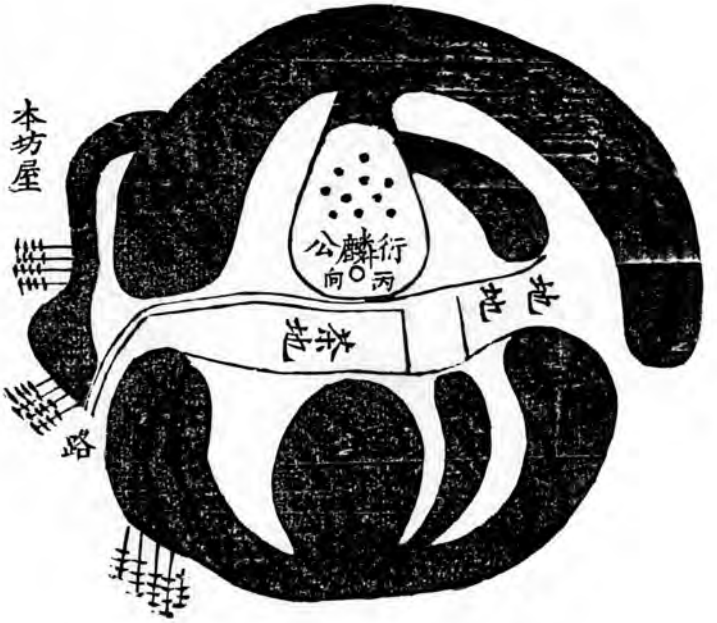
notable trees. One helpful element is the inclusion of various Chinese characters. Details in perspective are spread out as if a fish-eye camera lens had been used. Such maps are meant as auspicious records despite the fact that they are unmeasured and depend on either memory or the imagination of the delineator. Not being a specialist in such matters, I cannot offer a more detailed interpretation. However, I shall try here to present a schematic outline of the geomantic principles that constitute *Feng Shui* .

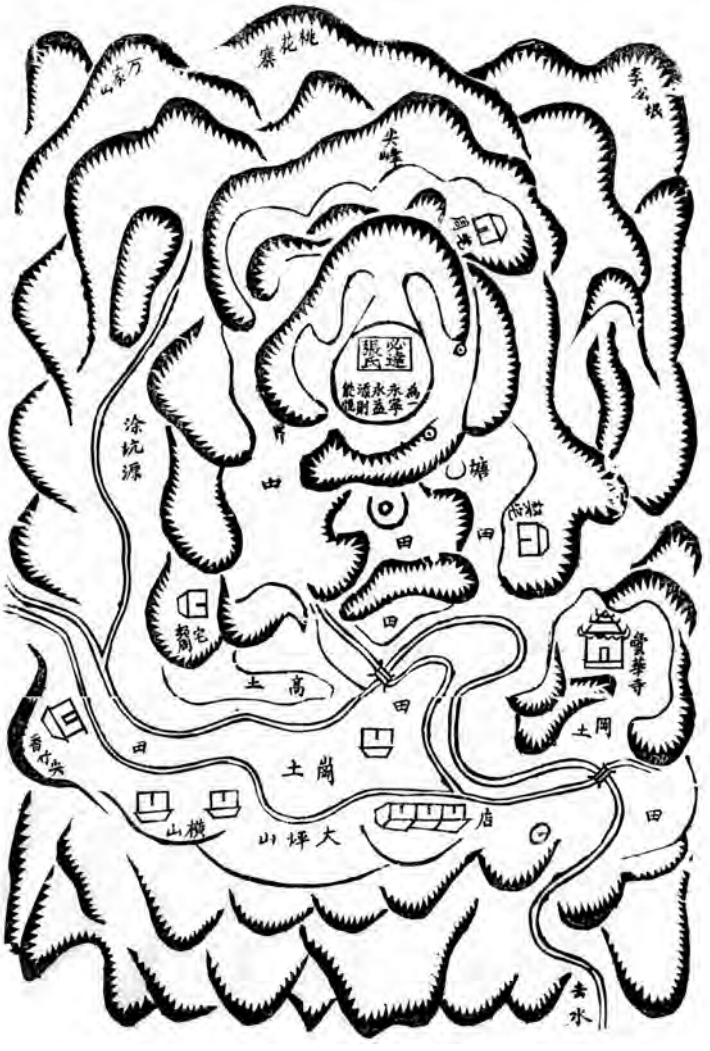
Fortunately, we possess Professor Kunio Miura's excellent handbook in Japanese *Fusui Kohgi* (Lectures about *Feng Shui*). Based on the classic Ming dynasty text *Dilirenzixuzhi* (Compendium of Essential Geographical Wisdom), he offers a fundamental guide to the topic.

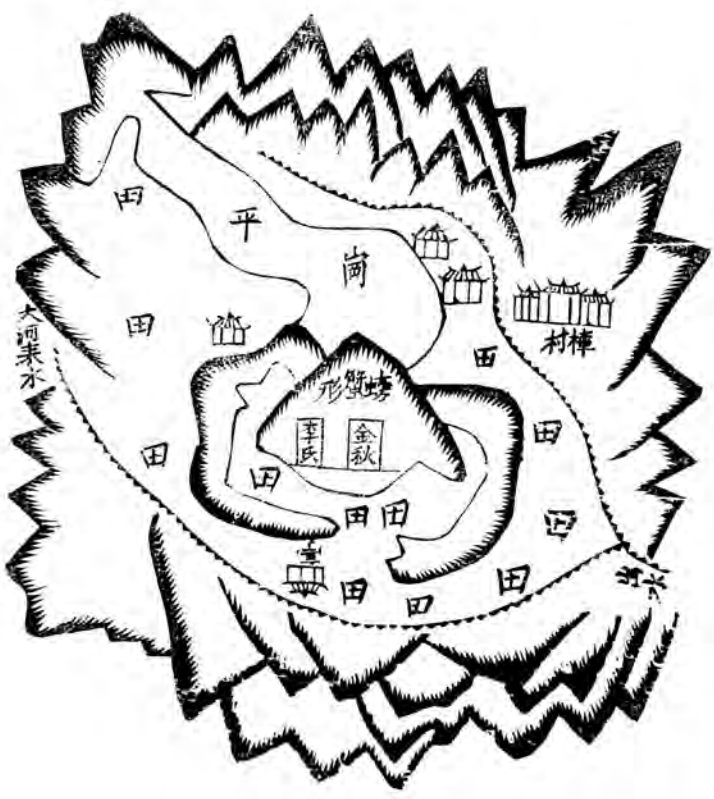
The term *Feng Shui* appears for the first time as a written technical expression, or term of art, in the *Zangshu* (Book of Funerals) ascribed to Guo Pu (276-324 CE) of the Jin dynasty. The origin of this technique dates to a time after 1600 BCE, hence in the Shang dynasty, principally as the means of situating a dwelling. Following the period of Guo Pu's activity, the practice of *Feng Shui* spread throughout China and two distinct schools appeared: *Xingfa* and *Lifa*. The first of these was mainly preoccupied with relative positioning in the landscape, especially as regards the presence of mountains and water. The second school dealt principally with the human body, climate, and geography, all in terms of geomagnetic theory.

Although, in fact, running the gamut from religion and philosophy to so-called Natural Philosophy or, in modern terms "science", *Feng Shui* is best known as a tool for foretelling future events or discovery by supernatural means. The aims were, first of all, to determine the auspicious layout of a clan gravesite and shrine (*yinzhai*), then to draw propitious plans for a family dwelling (*yangzhai*). A third use of *Feng Shui* was in village, town, and capital planning.

*Feng Shui* was also at times referred to as "geography" (*dili*) but scarcely in today's terms as empirical science. It was instead an academic construct with rigid applications, transmitted as a body of oral knowledge, originally in China and later in Taiwan, Okinawa, and Korea. Its root is the notion that all geological and geographical features are imbued with a life force (*qi*). This view of natural features concerned with virtually any landscape is the main premise of *Feng Shui*, whether viewed as science or as technology. Every aspect of Nature expresses *qi*, distributed with greater or lesser intensity in accordance with locality and influencing any individual occupying such a space by imparting prospective fortune or misfortune.









This same natural energy flows within the human body and through the earth itself and is regarded as a field of force. The cardinal directions also impact *qi* distribution, and in climatic terms *qi* is diffused by the winds of the four quarters. The presence of water, on the other hand, tends to interrupt such flow. Therefore, the term *Feng Shui*, signified by the two Chinese characters for wind and water, derives from notions of flow and blockage. Mountains likewise count among the most important reservoirs of *qi*, and intensity of flow is read in the suggestive profiles of mountain peaks and ranges.

*Feng Shui* was applied early on to determine the site of graves, a subject on which my map collection focuses. Any propitious gravesite is supported by a free and active flow of *qi*. Places like this are called *longxue* in Chinese, or dragon's lair in English. Their positioning is part and parcel of the respect owed throughout the Chinese cultural sphere by children to their parents and forebears, with the equivalent goal of ensuring the *qi* of a flourishing family line. An auspicious gravesite is energised, literally, in a manner essential to the continuation and bright future of any given lineage. My maps depict the optimum location of grave plots, and their outlying and containing features, as chosen with the help of *Feng Shui*.

Although there are many schools and various techniques that continue to evolve, the divination skills used in our maps comprise four *dili sike*, or paths: 1) *longfa*, 2) *xuefa*, 3) *xhafa*, and 4) *shuifa*. Each of these "ways" is intricate and detailed in its workings, so that it was always essential to request the professional aid of a *Feng Shui* Master, or diviner, to determine an auspicious site.

The Way of the Dragon (*longfa*) is a means of discovering the all-important flow (*longmai*) of *qi*. The dragon draws vital energy across mountain, river, and plain. The long irregular profile of its path is believed to trace the lineage of a particular family. This continuous *longmai* persists to the *longxue*, or dragon's lair, at which spot the family tomb is auspiciously set. The Dragon's Way, laying down the energy veins of the earth itself, originates in a single distant principal peak (*taizhushan*), representing the ancestral origin of the family.

***Fig.6 (top left) The Jinqui couple's tombs with ridges emanating from the principal peak* (zhushan) *resembling crab claws which indicates the ability of descendants to preserve the family fortune. (Size: 170 x 155mm)***

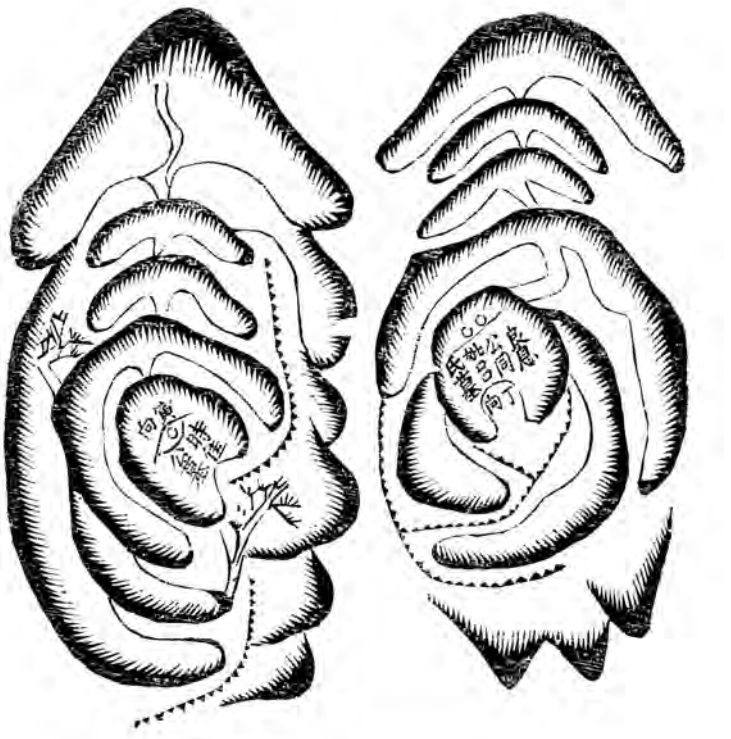
***Fig.7 (left) An unidentified grave site showing a principal peak* (zhushan) *which auspiciously backs the tomb but the main dragon's path* (longmai) *veers slightly left. The shaded mounds facing the tomb appear to be artificially configured as a facing peak* (anshan) *in order to offset this feature. At the lower edge of the blocks, one of the peaks of the secondary facing ranges* (chaoshan) *is shaped like the tip of a writing brush which suggests the clan will produce highly gifted children in the future. (Size: 160x160mm)***

The Way of the Lair (*xuefa*) seeks to identify the *longxue* (some three to 15 metres in diameter). With its major concentration of *qi*, it is a privileged location faced by a still broader precinct called *mingtang*, or Bright Shrine. Whether convex or concave in form, the exact *longxue* must be decided by referring to the subtle geography of the place before any human mortal remains can be interred there.

Third is the Way of Sand (*shafa*), where landscape features, each with its own *qi*, surrounding the *longxue* must be determined in sufficient energy terms to support the presence of the *longxue* and *longmai*. Moreover, the four Taoist lords (*sishen*) of the cardinal directions should stand guard in the form of four distinct peaks, each as symbolized by its own mythical creature: a red phoenix to the South, a black snake-tortoise to the North, a blue dragon to the East, and a white tiger to the West. However, this arrangement, standard as it is throughout China, is not always feasible. Instead, the lay of the land must sometimes be assessed by alternative reckonings.

The Way of Water (*shuifa*) presumes a nearby watercourse (whether a river, canal, lake, or marshland) with innate capacity to control and modify the flow of *qi*. This must be carefully verified as the presence of water is capable of both aiding, as well as blocking, vital flow. In particular, the *Feng Shui* Master will look for an attractive watercourse, which despite its proximity, will wind out of sight of the actual dragon's lair at a point referred to as *shuikou* (river mouth).

However, all such items (apart from consideration of the cardinal directions and the presence of water) are mere details in the complex set of rules governing the art of *Xingfa*-school divination that must achieve a balanced correlation among these four principles. The aim is to achieve a working synthesis, often by a form of magnetic divination, involving the use of a special compass devised for the purpose. Even if the lay of the landscape appears overtly inauspicious, this in itself can prove fortuitous once the *Feng Shui* Master takes into account any exceptions in the vicinity of the *longxue*. Thus, a vast store of knowledge, sensibility, and experience are required. What may at first appear simple and straightforward in



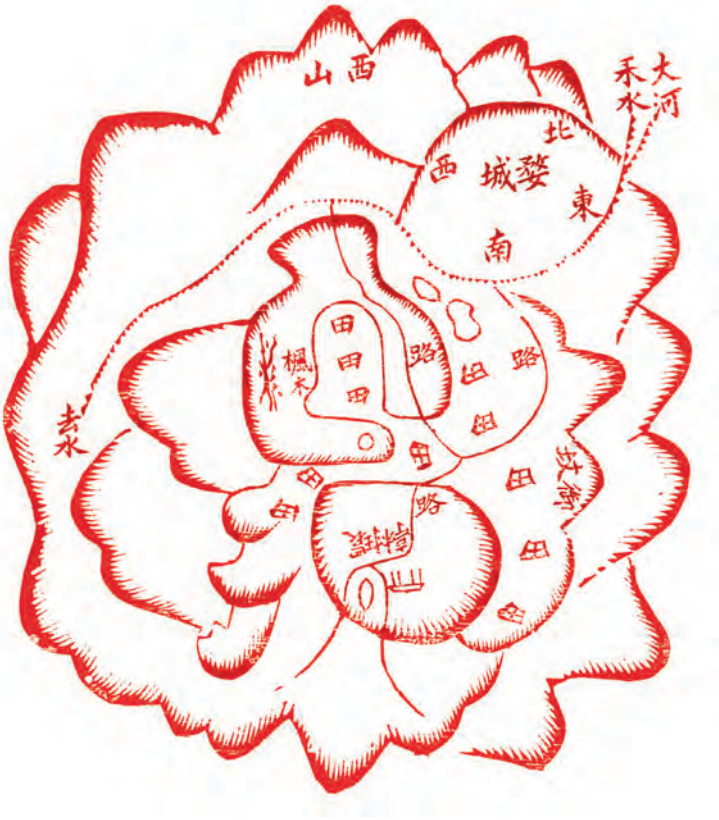



***Fig.8 (top right) The Jiangxigong and Shijiagong couples tombs. Successively joined parallel ridges behind these grave sites suggest continuity with the ancestors. The wing-like appendages sustain and support the grave locations. On the left, two large trees have been planted to enhance the auspicious layout of the tombs. (Size: 170x162mm)***

***Fig.9 (right) A dragon's lair* (longxue) *is shown at the centre of the map with a river flowing behind the principal peak. To the north the name Wucheng appears, perhaps referring to the prefectural capital Wu-yuan in Anhui Province. This woodblock bears traces of cinnabar or dragon's blood (i.e. red lead paint). (Size: 170x150mm)***



***Fig.10 The Bao family shrine and residential complex. The naming and form of the surrounding mountains are in the manner of* Feng Shui*, with a large number of trees and bridges inserted to improve the subtle properties of the existing landscape. The elaborate main family shrine, built to accommodate memorial rites for the deceased, would also have been used as a study hall for the Chinese classics. The woodblock is in two halves. (Size: 250x324mm)***

this collection of woodblocks is subtle and difficult for the layman to grasp.

These maps show for the most part the gravesite of the founder of a particular lineage. They emphasize the suitability of each locality, as it conforms to *Feng Shui* principles. It would be of interest to compare these representations with each actual site, in terms of the lay of the land and real distances. Examining these diagrams, one feels an ancient world view arise and diffuse before one's very eyes. But I hope that further research may one day reveal a more assured interpretation. With this in mind, I intend to make the entire collection available soon as a limited edition.

Kazumasa Yamashita welcomes queries and may be reached by email at: yamaken1@mx2.ttcn.ne.jp.

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**Note**

**1.** Geomancy is the art of divination by means of lines and figures.

*Kazu (as he is known to members of IMCoS) lives in Tokyo and has been a loyal member of IMCoS and our representative for Japan since 1963. He is a retired architect and Professor but is now working as a trustee of The Japan Folk Craft Museum and also a trustee of Yanagi Industrial Design Institute. He became interested in old maps when he was given a book of old city plans while working in Germany. In 1984 he worked for the Greater London Council where he saw many early plans which accelerated his interest in old maps. He started to collect plans of Edo after his return to Tokyo in 1966 but his interest widened to plans of other cities, provincial maps, travel maps and all other categories of Japanese maps. He has a collection of about 15,000 maps and plans. His interest and collecting of Chinese maps started about eight years ago.*



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# A Fine Hand

## *Cartographic and map playing cards 1590-1798*

by Yasha Beresiner

The concept of decorating a pack of cards beyond the basic suit signs needed in order to play with them, is an early phenomenon in playing card history. We only have to think of the Visconti Sforza family in the middle of the 15th century, to visualize superb design and colouring by artists such as Bonifacio Bembo (*fl.*1444-47) who deviated from the simple standard Italian suit signs of the period. In Germany, within the century, decorative copper engravings of playing cards were being printed with increasing frequency. As the standard German suit signs had not yet been established, a quaint variety of themes for these lent themselves well to such designs and Virgil Solis (*fl.*1544), the famed Nuremberg goldsmith, readily comes to mind.

Once this mould of the dual use of playing cards was established, the number and variety of themes over the next centuries became innumerable and in this context England comes into particular prominence. From the middle of the 17th century the publication of English non-standard packs is seen as a brilliant commercial concept. Over the following two centuries a huge number of themes are represented on the face of the 52-card packs: politics, history, education, music, heraldry, arithmetic, calligraphy, fortune telling and cartography. An emphasis must be placed on the difference between purely cartographic playing cards, namely playing cards that have cartographic information on them, as opposed to playing cards depicting actual maps, which are fewer in number and visually far more interesting.

### *Les Tables de Geographie* by Duval, 1669

The uncut sheet titled *Les Tables de Géographie Réduites en un jeu de Cartes* [The Geography Tables found in a game of maps] by the Royal Geographer to Louis XIV, Pierre Duval (1618-1683), is *not* the earliest pack of cartographic playing cards. It does, however, illustrate the importance and accuracy of cartographic decks. It was published as an educational 52 playing card game in France in 1669. So long as the world consisted of only four known continents, publishers could attribute one of the four suit signs to each one of them. In the Duval uncut sheet the suit of Spades is allocated to the countries in Africa, each card listing statistical information such as cities, rivers and other features. Countries of Europe are on the Hearts, Asia on the Diamonds and the Americas on the Clubs. Three of the cards of each suit are decorated with a medallion of an indigenous head.

The Duval deck is a good example of cartographic playing cards - as opposed to map playing cards. The only maps that appear on the sheet are the four continents on the title at the top of the uncut sheet. It is this aspect of this deck that makes it extraordinary. The maps of the four continents are from Duval's atlas *La Géographie Universelle*, engraved by Robert Cordier especially for the title to these playing cards. The astonishing fact was that the map of the Americas, the first of the four continents depicted, shows California as an island.

### California as an island

Until the 1620s California was always correctly shown to be a peninsula but the blatant error of it being seen as an island then persisted for over




***Fig. 1***
***California as an island exemplified in Pieter Van der Aa's L'Amerique published 1713 in* Le Nouveau Théâtre du Monde.**

a hundred years, despite proof to the contrary that was published in 1705. In 1625 Henry Briggs produced a map published in London referring to a Spanish chart as his evidence. This became the source for leading map-makers such as John Speed, Jan Jansson, Nicolas Sanson, and many others whose maps of the Americas now showed California as an island. From 1655 these included Pierre Duval in the several editions of his *La Géographie Universelle*.

Although the French Jesuit priest, Father Kino, walked from New Mexico to the Pacific coast and confirmed in a 1705 publication that California was part of the North American mainland, it still took until 1747 for a formal Spanish Royal decree to finally acknowledge and announce that California was *not* an island.

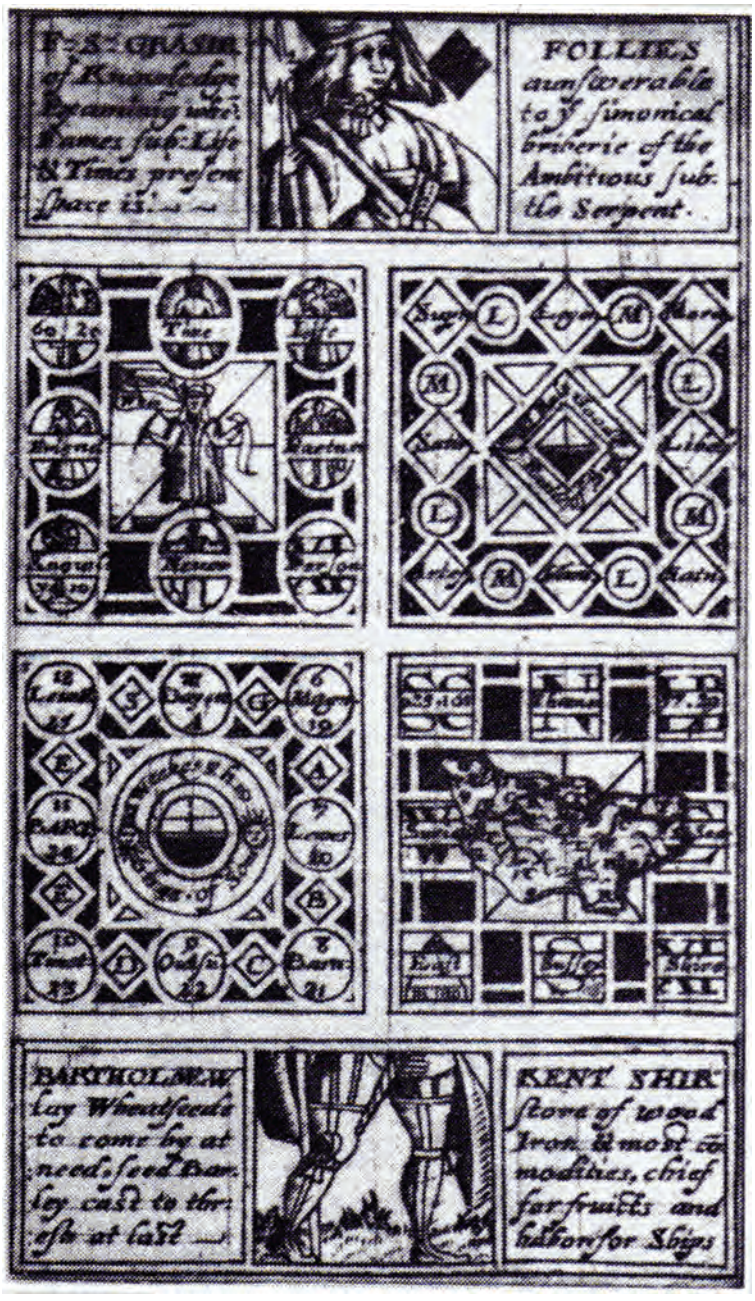



***Fig. 2 The Queen of Diamonds from William Bowes' memory cards, 1605, showing a map of Kent.***

**William Bowes**

The earliest cartographic playing cards on record are English and show maps of the British counties. Each of the 52 cards illustrate the four signs of the compass. The idea must have been inspired by the coincidence that the number of counties in England and Wales is exactly the same as the number of cards in a complete deck. The first of two editions of the cards, both in the Print Room of the British Museum, are dated 1590 and *c.*1605 respectively. The first of these bears the imprint 'W B invent' on the title card. Initially unidentified, these cards were known as the 'W B Counties of England and Wales Pack' until the relatively recent discovery, in 1965, of a very similar looking deck, clearly designed by the same artist and attributed to a Gillian Bowes or William Bowes, on the Jack of Clubs. However, so far little is known about William beyond his name. A Ralph Bowes is recorded as a playing card maker in 1578 being granted a patent both to import and print playing cards but nothing about William Bowes.[1] They are probably related especially according to Sylvia Mann and David Kingsley.[2]

**Christopher Saxton**

Although Christopher Saxton had published an English county atlas in 1579, several counties were grouped together for each individual map. Thus a deck of cards by William Bowles eleven years later, has the distinction of being the very first representation of individual English county maps in print. The introductory map of England - with the divisions of the counties so prominent - is clearly derived from Saxton's map titled 'Anglia' published in his *Atlas of England and Wales* in 1579. Similarly much of the extended text on the face of the cards has information most likely to have come from the mapless edition of Camden's *Britannia*, published in 1586. It was only in the sixth edition of 1607 that county maps appeared for the first time.

There is an orderly and regular pattern to the Bowles cards with the four suit signs dedicated to specific counties. All the Welsh ones in the Heart suit are an example and within each suit the size of the county is taken into account progressively from the Ace onwards.

The second edition of the Bowles' playing

cards has never been published. They are dated to the early reign of James I (1566-1625 - monarch from 1603) because his coats-of-arms, as well as those of Elizabeth I, appear on the cards, thus indicating the end of one and the start of the new reign at the time of publication. But the cards are proofs printed on a standard pack of cards with the suit signs protruding through the design - giving them an appearance of being incomplete in design. The court cards are particularly interesting as they are the earliest example we have of an English playing card design at the beginning of the 17th century. There is no evidence of any such pack ever being produced and it may well have been a draft project finally discarded. This possibility does not diminish the interest and inestimable historic value of these cards.

**Robert Morden**

Remaining in England we return to the realms of realistic rarity when we look at two playng card decks of maps published simultaneously by Robert Morden and William Redmayne in 1676. Robert Morden (*d*.1703) was a geographer, publisher, bookseller and globe maker based at Cornhill in London who remains best known for his English county maps published in the 1695 and 1722 editions of Camden's *Britannia*. His earliest maps are dated from 1673 and in 1676 the first edition of *The fifty-two Counties of England and Wales, geographically described in a pack of Cards* was published in conjunction with William Berry, Robert Green and George Minikin. The title continues '*... ready for the playing of our English Games as any of the common cards*.' It may have been an optimistic comment as the current rarity of the pack would indicate a lack of popularity and a small print run. Nonetheless, an improved second edition was published in the same year, with greater detail in both the names of towns and cities, as well as symbols and, importantly, the addition of the names of the neighbouring counties.

Both card players and map enthusiasts purchased the deck which consisted of 54 cards. Each contained a title card with explanatory text and an additional card of the map of England and Wales. The remainder have the Spade suit dedicated to maps of the Welsh and west of England counties. The Hearts show the eastern counties, Diamonds the southern ones, and Clubs the northern English counties. Each map has a compass rose and a scale, which have not been standardised through the pack.

The cards are divided into three panels. The top of each gives the name of the county, the Latin numeral of the card on the right and its Arabic equivalent on the left. The Kings and Queens of each of the four suits depict a medallion of the heads of King Charles II (1660-1685) and his Portuguese Queen, Catherine of Braganza; the Jacks consist of four unidentified portraits. The middle panel contains the map and the bottom panel is devoted to statistical information about the county: length, breadth, circumference, latitude and distance from London.

Again various mapmakers of the period such as John Speed (1542-1629) and Richard Blome (1635-1705), would have been the source of information for Morden. However, the most striking aspect of these playing cards is the fact




***Fig. 3***
***Robert Morden's 1676 nine of Clubs and ten of Diamonds showing English county maps. They came from* The Fifty-two Counties of England and Wales geographically described in a pack of cards.**
***Staffordshire by courtesy of Geoffrey King.***

that each individual map incorporates the roads within the county for the very first time on any English map. Robert Morden specifically credits John Ogilby as his source, stating in the title card '... first ... measured miles by Esqr Ogilby with his leave...'. This pack was reprinted by Harry Margary in 1975.

**John Ogilby**

John Ogilby (1600-1675), an extraordinary character by any standard, was the author of the *Britannia* published a year earlier and the last of the many projects in his diverse lifetime. *Britannia* was the first of the atlases depicting the roads leading from London to the counties of England and Wales, and, as stated, they appeared on Morden's playing cards the year before publication of Ogilby's monumental work. Thus map collectors whose interest lies in the one single card of their own county keenly seek the Morden cards. It explains the rarity of complete packs and the relatively high price achieved by individual playing cards of any one county.

The relative importance of the Morden map cards and the educational value of the deck are reflected in a much later edition. In 1773 H.Turpin published a book titled *A Brief Description of England and Wales* reproducing the Morden playing card maps with the stencilled suit-signs removed and the remainder of the cards, with the printed roman numeral, published as in the original edition. Each card had detailed text giving the county's history, topography and other relevant information.




***Fig. 4 Middlesex from H. Turpin's* A Brief Description of England and Wales *1773, based on Ogilby's maps.***

**William Redmayne**

The same year saw the publication of a further deck of English county playing cards by William Redmayne, intended to be in competition with Robert Morden. William Redmayne (*fl.*1674-*d.*1719), a map seller, printer and stationer in London, died of fever in London's infamous Newgate prison in 1719, where he was imprisoned for libel.

Redmayne's maps on his deck of cards were at a smaller scale and totally impractical as cartographic items. He registered them at Stationers Hall in 1676 as *Recreative Pastime by Cardplay; Geographical, Chronological, and Historiographical of England and Wales*. Several additional publishers were involved in this work. The maps on the 52 cards are poor quality with the centralised suit mark at times obliterating a whole section of the map. The counties are in a haphazard order, rather than being divided regionally, with the county title at the top of each card.

Later editions of the same pack are of interest to collectors because of the varying border decoration but the maps and card design remained the same in 1677 and the third and much later edition in 1711 published by the indefatigable John Lenthall.

**John Lenthall**

John Lenthall (*fl.*1709-20) was a Fleet Street stationer in London who never produced a single pack of cards of his own. Yet he monopolised the trade by buying existing plates of all known publishers of cards and reproducing them, in addition to importing a range of decorative cards, which he freely advertised for sale. In 1717, Lenthall reissued the playing cards originally devised by Robert Morden, with very

little change to the plates, although in some instances he re-engraved a whole map. The Lenthall trade mark on these cards is a decorative border added to each, and frequently the addition of new title cards, some advertising other packs of cards in Lenthall's stock. Complete packs of his cards, most of which were unrelated to cartography, are prized items among playing card collectors.

**Geographic Cards 1676**

Another English geographic deck, in which Lenthall was eventually involved, is the rare one of 1676 identified by the circular medallions of the court cards engraved by F. H. van (den) Hove. The medallions show portraits of the named Kings and Qeens including Charles II of England, John IV of Portugal, Rhea Silvia (mother of Romulus and Remus), Candace, the Ethiopian Queen and Elizabeth I. The cards were first made by Thomas Poole and sold by Henry Brome and later advertised by John Lenthall until 1712. The title *Geographical Cards* was only introduced with the later editions, when published by Lenthall. A true geographic pack, there is no map in view and the body of each card is crammed with statistical information for each of the countries in the four continents. The relevant latitude and longitude for each country is given at the base of the card indicating the utilitarian, educational intention of Poole when he originally produced them.

**Winstanley's Travelling Cards 1675**

Lenthall also produced the late edition of the 52-card pack *Travelling Cards* first published by Winstanley in 1675-6. After his death in 1703 Lenthall purchased the rights and advertised them in *The Post Boy* in December 1714 renaming them *Winstanley Geographical Cards*. With the exception of the Aces, dedicated each to one of the four continents, the upper half of each card contains two indigenous figures and a named city view in the background. The country concerned, its economy and other details are given in the central panel. The court cards have crowns for the Kings and Queens and a hat for the Jacks, placed above the non-standard suit-sign. A very good facsimile of this pack was printed in a limited edition in Saffron Walden, England in 1986.

**Desmarests and Stefano Della Bella 1644**

During the 17th century, four of the most attractive decks of cards ever designed were in production in France. Drawn by the Florentine artist and engraver Stefano Della Bella, they were made by Jean Desmarests (1596-1676) at the instigation of Cardinal Mazarin for the edification of the young Louis XIV. The titles of the four packs are: '*Jeu des Fables*', '*Cartes des Rois de France*', '*Jeu des Reynes Renommées*' and '*Jeu de la Géographie*'. (The Game of Fables, Kings and Queens of France and Geographical Game). The geographical pack consists of 52 cards with a title card depicting a planisphere. The remainder of the cards have a single female figure robed in suitable attire as the personification of a country or continent. The four suits are dedicated, again, to the four known continents. The European figures have shields displaying coats-of-arms, whilst the title and text occupy the lower third of the card.

Under a French letters patent of 1644, these packs were sold by Henry le Gras, '*Libraire au 3e pilier de la Grande Salle du Palais*' [Bookseller at the 3rd pillar of the Great Room of the Palace] whose imprint appears on the title card, as does that of the publisher Florentin Lambert. In about 1670, when Lambert died, Florent Le Comte purchased the plates of all four games and replaced le Gras's name and address with his own. It was the same Florent Le Comte who published the decks in book form in 1698, jointly with Nicolas Le Clerc. The various changes to the engravings on the individual cards, more than 50 years after the first edition of 1644, are exemplified by the new portrait of Louis XIV (1638-1715) now with a more up-to-date image, based on his statue recently erected in the Place des Victoires. Various versions of these decks were later published in Holland, Germany, Italy and, not surprisingly, in England by John Lenthall *c.*1723.




***Fig. 5***
***The title card with a world map from* Jeu de la Géographie *designed by Jean Desmarests (1596-1676) and engraved by Stefano Della Bella of Florence. Originally issued in 1644 with the imprint of Henry le Gros; this last issue in Paris by Nicolas le Clerc 1698. By courtesy of Geoffrey King.***

**Spiel und Lang Karten Seyfried/Hofmann 1678**

Germany too played its part producing one spectacular 52-card cartographic deck larger than standard (125mm x 66mm). The impressive map prints on each card have the distinctive feature of the stencilled value shown along the top edge of the card by a row of overlapping suit signs. The Aces and court cards have legends *Das As, Der König, Die Dame and Der Knecht* (the Ace, the King, the Dame and the Knight) followed by a single suit sign. Each card delineates either a vertical or horizontal map of some part of the world naming cities and giving good general detail. The maps were drawn by J. H. Seyfried, engraved by W. Pfann and printed by Johann Hoffmann in Nuremberg in 1678. The concept for the cards and the publishing was by Johann Praetorius. The availability of an accompanying book allows for the exact naming and dating of those involved in their production.




***Fig. 6***
***The King of Clubs from a pack of cards by Covens & Mortier 1710***

**Covens & Mortier 1710**

By the 18th century the cartographic range of cards was dominated by one important family of map-makers, the Amsterdam map publishing group founded in 1685 by Pieter Mortier (1661-1711). Pieter, or Pierre, Mortier was in partnership with Marc Huguetan from *c.*1690 onwards. In competition with people like Valck & Schenk, they successfully obtained the publishing rights for the maps by Nicolas Sanson and Alexis Hubert Jaillot. The family prospered, publishing important maps and atlases in the last decades of the 17th and early 18th centuries. In 1710 Pieter Mortier acquired the map stock of Frederick De Wit and after his death a few years later, his widow Amelia succeeded him. She continued the business (1666-1719) working in partnership with Pieter's brother David from 1711 until her own death in 1719. At this stage the daughter Agatha Amelia (1696-1722) married Johannes Covens. A further family connection is to be found in the marriage of Cornelis Mortier (1699-1783), son of Pieter, to Johanna Covens. In 1721 the new publishing company, now named Covens & Mortier, was established and continued in business, maintained by their heirs, until 1866. J. Covens & C. Mortier flourished between 1721 and 1774 and it was during this period that they produced a dedicated deck of cards depicting maps of the countries of the world. These were published from 1721 based on the names Covens and Mortier. Wally Mach, well-known American collector, analysed this deck of cards and noted that the settlement of Gothenberg, for instance, only lasted from 1643 to 1655 when the Dutch took it over. New Holland did not last much longer as the English took over in 1664 and the Great Lakes region was named and mapped in a unique form that only lasted from 1656 until 1674. He reached the correct conclusion that the original maps used by Covens & Mortier in their playing card deck published between 1721 and 1740 were from the 1660s and derived from maps by Nicolas Sanson and Alexis Joliet. Not surprising since Mortier had obtained the rights to reproduce their maps in 1690.

Although Covens and Mortier have been referred to as second rate printers and their

legitimate reprint and republishing activities have wrongly been interpreted as pirating others' works, their deck of cards remains one of the interesting and important cartographic playing cards of the 18th century.

**Montieri's Geography Tarot Cards 1725**

Italy too has had some outstanding geographical cards of the 18th century often published as Tarot cards instead of the standard packs. This meant that now up to 78 larger than standard size cards could be used for the geographical data. There are some outstanding and colourful examples.

The *Tarocco Bolognese*, also known as *Montieri's Geography And Heraldry Tarot* is in a non-standard single-figure 62-card format. The pictorial map cards have the suit signs restricted to a rectangular panel at the top of each card. The body of the card has geographical tables on the trumps, and heraldic information on the standard cards. The unusual numerals range from 1 to 6 instead of the usual 6 to 10, which is explained by the text on the Ace of Cups stating that 2, 3, 4 and 5 replace the numerals 7 to 10. The court cards consist of the standard Kings, Queens, Cavaliers and Jacks. All the cards are decorated with coats-of-arms totalling 176 shields in the whole pack. The design of the unnamed trump cards is standard with variations, for instance, where the Tower is represented by lightning and the Hermit as an old man with wings and an hourglass. The name of the maker Luigi Montieri is spelled out by the individual letters on the upper left of each trump card. These engraved cards were coloured by hand. The deck was produced by Bianchi alla Rosa in Bologna in 1725.

As an interesting side note, the Bolognese tarot was the original deck in which the four *Papi*, offensive to the Catholic Church, were replaced by the four identical Moorish figures that became the norm for the Bolognese tarot ever after.

**A Systematical Compendium of Geography 1790**

There are two more 18th century English playing card decks that should be mentioned. The first is an anonymous curiosity, even ugly in concept, with almost the whole of the card surface area giving geographical information in a very small type face. Unusually, the text at times begins on one card and continues on to the next. The value of each card is in a panel at the top left where a single large suit sign appears. The indices K Q J are used as initial letters for Kingdoms, Quarters and Islands. Each suit describes one of the four continents named on the Aces. An unusual cartographic deck by any standard.

**Emanuel Bowen** *c.***1792**

The second rare pack is important because of the prominence of the cartographer and the unusual conversion of maps to playing cards. The maps in question were published in the *Atlas Minimus* by Emanuel Bowen (*fl.*1714 *d.*1767), in conjunction with John Gibson, in 1758. An unknown engraver later supplemented the 52 engravings of the maps of the countries of the world, with an English playing card in the top right hand corner of each map. Clearly the playing card was superimposed on the original plates as the plate-mark number is visible outside




***Fig.*7**
***The map of Scotland from Emanuel Bowen and John Gibson's* Atlas Minimus *published 1758 and 'converted' to the six of Clubs.***

the border on the top right of each card. The map of England, for instance, is identified by the number 8. Once again the coincidence of the 52 maps, which comprise the *Atlas Minimus*, must have inspired an enterprising individual to produce the maps as a playing card deck. A second edition of the *Atlas* was published in 1792. The only known example of this deck was in Germany at the now defunct *Deutsches Spielkarten Museum* in Bielefeld.

The reader will appreciate this article covers a very small part of the vast subject of cartographic playing cards, here limited to a few packs of the 16th, 17th and 18th centuries. I would, however, like to end with a personal note.

**London and New York on playing cards 1989**

The two decks of cards published by InterCol in 1989 are, so far as I know, the only town plan playing cards ever produced. The packs have been created by cutting into five rows of eleven cards a simple street map of central London and Manhattan in New York, with places of interest marked in red, and indexed in an accompanying booklet. There are inset maps of the Underground and Theatreland in the London deck. A few of the cards in the New York deck also have useful information overprinted, for instance FM and AM radio stations. These were promoted as playing cards, city map and jigsaw puzzle. A true collectors' pack.

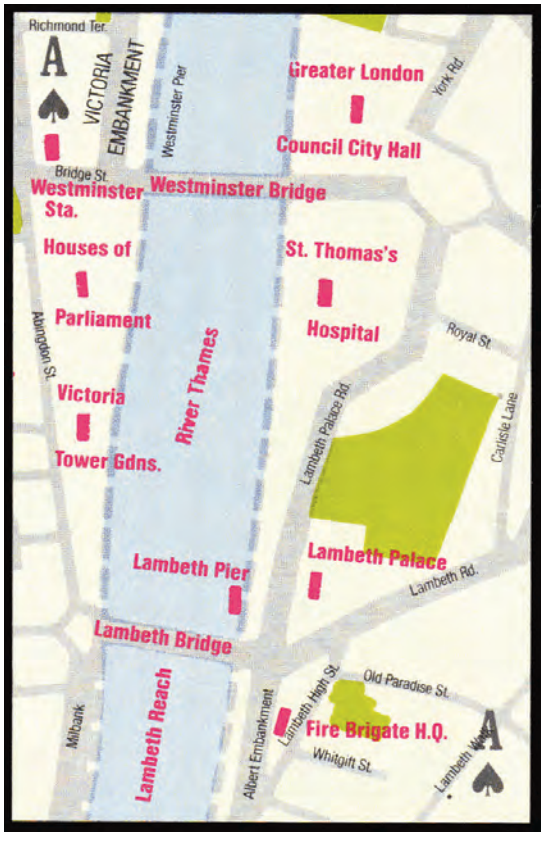



***Fig.8 One of InterCol's playing cards from 1989, showing a plan of London***

**Notes:**

**1.** The Worshipful Company of Stationers and Newspaper Makers '*entry book of copies*' also known as the Stationers' Company Register for the period 1554-1640

**2.** Map Collectors' Series No.87 Playing Cards 1972 p.30

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**Tentative Listing of Cartographic Playing Cards**

⋆ Treated in body of this article

Cartographic = Mostly text only no maps

Game = no suit signs

| | Date | Maker | Type | Source |
|---|---|---|---|---|
| **England** | 1590 | Bowes* | Map Cards | Mann |
| | 1675 | Winstanley* | Cartographic | Berry |
| | 1676 | Seller | Map Cards | Mann |
| | 1676 | Moxon | Map Cards | Mann |
| | 1676 | Morden* | Map Cards | Yasha Beresiner |
| | 1676 | Redmayne* | Map Cards | Yasha Beresiner |
| | 1676 | Van Hove* | Cartographic | Berry |
| | 1790 | Anon | Cartographic | Berry |
| | 1792 | Bowen* | Map Cards | Mann |
| | 1827 | Hodges | Map Cards | Berry |
| | 1986 | Winstanley | FACSIMILE | see 1675 |
| | 1989 | InterCol* | Town Plan | Yasha Beresiner |
| | | | | |
| **France** | 1644 | Desmarest* | Cartographic | Berry |
| | 1669 | Duval* | Cartographic - Uncut sheet/Title maps | Ortiz Patiño |
| | 1710 | Mortier | Map Cards | Mann/Cary |
| | 1763[*2] | de Poilly/Mitoire | Map Cards | O'Donoghue |
| | 1783 | Hegrad | Map Game Cards | Fournier 68 |
| | ??[*4] | Janet | Map Cards | Hoffmann |
| | 1806 | Vanckere | Game Cards | Fournier 140 |
| | 1830 | Nicole | Game Cards | Fournier 186 |
| | | | | |
| **Germany** | 1678 | Hoffmann* | Map Cards | Ortiz Patiño |
| | 1680[*3] | Stridbeck II | Map Cards | O'Donoghue |
| | 1770[*2] | Sedelmair | Map Cards | Hoffmann |
| | | | | |
| **Italy** | 1725 | Montieri* | Cartographic - Bolognese Tarot | WCMP |
| | 1779 | Lamberti | Cartographic | |
| | 1780 | Anon | Cartographic | |
| | 1790 | Desprotti | Map Cards – Tarot Parma | BM It 30 |
| | 1980 | Montieri | FACSIMILE by Solleone | See 1725 |
| | | | | |
| **Netherlands** | 1721 | Covens/Mortier* | Map Cards | Cary |
| | | | | |
| **Russia** | 1763[*2] | De Poilly/Mitoire | Map Cards | Berry |
| | | | | |
| **Spain** | (1880) | Anon | Regional | Fournier 391 |
| | (1900) | Ramirez | Regional | Fournier 390 |

**Notes to the Table:**

⋆1. Nicolas de Poilly / J.-B. Mitoire, c.1763; e.g. in O'Donoghue FRA124 – 127; Berry 1995, Nos. 86, 87, 542, 543; Cary FRA311 (there are more sets and a reference to a Russian version)

⋆2. J. M. Sedelmair, Augsburg, second half 18th century, map on pip cards 6s and 7s, e.g. in Augustina catalogue, No. 110, Hoffmann 1995, No. 173

⋆3 Johann Stridbeck II, Augsburg, Die Geographia, c.1680, map/geographical, in Hoffmann 1995, No. 183, O'Donoghue GER51

⋆4 René Janet, Paris, Boston de l'Univers, map cards (pips), in Hoffmann 1995, No. 158 (with additional older references)

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large 3-sheet engraved case map in 32 sections; hand-colored in outline when issued and with manuscript additions; with the original board slipcase, London, 1778.
**Sold on June 19, 2008 for a record $168,000 (€108.363).**

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# Worth a Look

## *The world in a fountain*

This spinning globe was made by Josef Kusser, a German company which specialises in creating water features made of their local stone. The globe, at a diameter of 265 cms (104.3 ins), is thought to be the largest floating sphere in the world. Installed in front of the Virginia Science Museum in Richmond, Virginia, USA, the globe is made of more than 26 tons of solid granite nestled in a socket so accurately engineered that the sphere literally floats on a thin film of water pumped at low pressure from beneath.

Being a globe, the inclination of the visitor is to wish to turn it, whether to see more of the map, or simply to make the earth spin. It rotates on the same axis as the Earth, with its north pole orientated towards the pole star. The ease with which it can be moved, even by the smallest child, combined with the tactile qualities of the cool polished granite, makes the globe a popular and mesmerising attraction to all. It is partnered by a scale moon, positioned accurately in relation to the Earth. It was made by Kusser Aicha Granitwerke, Dreiburgenstrasse 5, 94529 Aicha vorm Wald, Germany www.kusser.com or www.kusserUSA.com



***The 265 cm revolving granite globe at the Virginia Science Museum in Richmond, Virginia, USA.***

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# Mapping Matters

*News from the world of maps*

**The Benevento Collection Sale at Sotheby's**

*Report by Jenny Harvey*

In early May the collection of Frank Benevento's maps and atlases came up for sale at Sotheby's (London). Assembled over two decades, circumstances brought these 71 lots to market earlier than one might expect for a relatively newly formed collection. The core of the collection was centred on Italian cartographers, representative of the owner's roots, but other major cartographers who one would expect to see in any significant collection were also represented. Global interest in this sale was reflected in the bank of 12 telephones which lined the room and through which just over half the successful bids were made.

Thirty four different cartographers were represented, with a number of rare individual items, Coronelli and de Jode together accounting for just under a quarter of the lots – although the individual cartographer accounting for the highest number of maps was Gastaldi, since 60 of his double-page maps featured in the first lot, a Ptolemaic Atlas. This was published in Venice in 1548 and started the auction in style, fetching £7,000 over its estimate with a telephone bid of £22,000.

Although there were eight Coronelli maps on offer it was his folio 'Navi, o vascelli, galee, galeazze, galeoni e galotte, bucintoro ....ed alter barche practicate dagli Europei, Africani, Asiatici, ed Americani.....' which exceeded its estimate to the greatest degree fetching over double its top estimate at £62,000. In this great volume, published in 1697, 67 of the 72 plates are engravings of ships that portrayed the Venetian Republic's naval heritage.

The highest price paid for an individual map was £100,000. This honour was shared by two commission bids. One for the extremely rare first state of Paolo Forlani's North America, which was the only map of North America published by the Lafreri school *c.*1565, and the second was for the similarly rare world map by the same cartographer of 1570. Rarity, however, did not necessarily inspire. Amongst other rare individual maps featured were Cornelis de Jode's map of Africa and his double-hemisphere polar projection world map both of which were published in his *Speculum orbis terrarum*

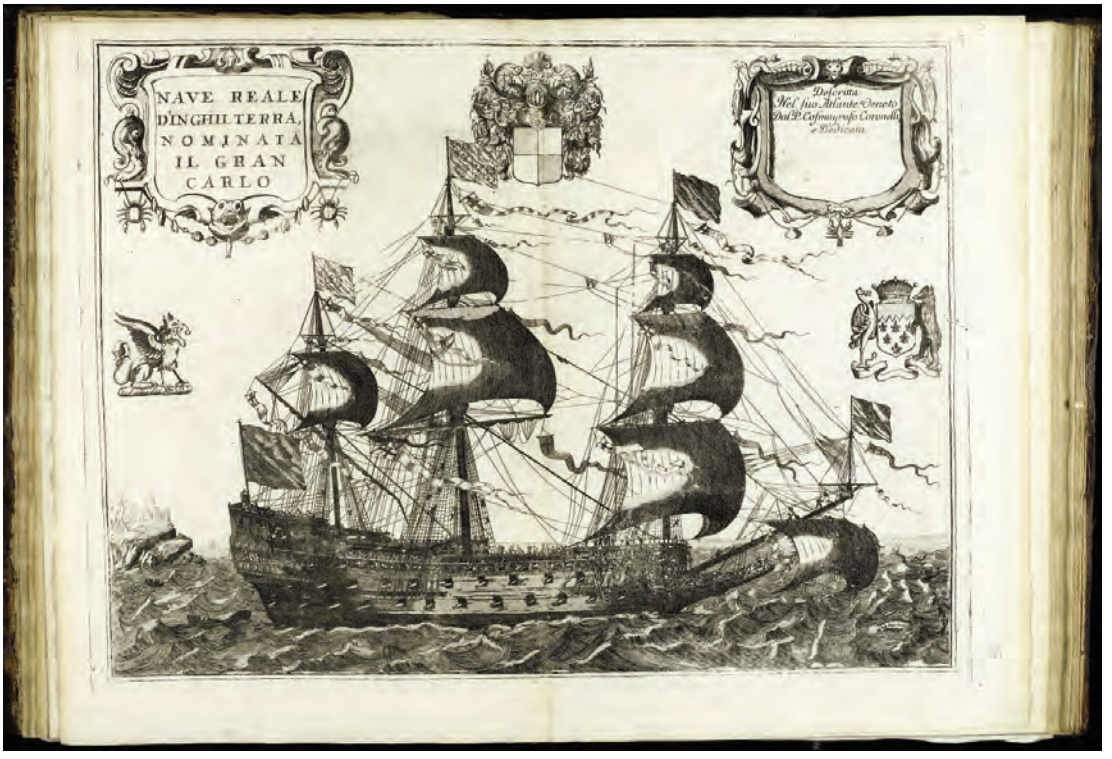



***Fig.1***
***One of the ship engravings by Coronelli from his folio* Navi, o vascelli, galee, galeazze... *published in 1697. This item fetched double its top estimate at £62,000 in Sotheby's auction. (By courtesy of Sotheby's)***

in 1593, and both of which went for just under their low estimates at £5,500 and £20,000 respectively.

The first printed map to view the world from the Poles, Oronce Fine's famous double-cordiform woodcut map (this copy printed by Christian Wechel in Paris in 1531) is significant for a number of reasons and it went for a mid-estimate price of £28,000. Other well known world maps by cartographers such as Schedel, Münster, Ortelius, P. van den Keere, and others went at or around estimated price.

Four maps which fetched significantly over estimate were the Gastaldi map of Africa, 1562, Petrus Plancius' two-sheet engraved world map of 1594 and John Smith's maps of Virginia *c.*1625 and New England, 1614.

Gastaldi's Africa map was a two-sheet version of his eight-sheet Africa map issued by Forlani in 1562, two years before Gastaldi published his own map; it went for £28,000 (£13,000 over top estimate of £15,000). The Plancius is the first world map 'with elaborate pictorial borders which established a pattern of cartographic decoration that lasted for over a century' (Shirley), and it went to a telephone bidder at £23,000 - £8,000 over top estimate. The auction for John Smith's map of Virginia was equally competitive, raising £28,000 (£13,000 over its top estimate of £15,000). Based on Smith's extensive knowledge of the interior gained while exploring this region, this map was the ninth of eleven states which, unlike the earlier ones, includes some new names. Smith's New England map is 'the foundation map of New England, the one which gave it its name and the first devoted to the region' (Burden) and was produced from surveys made by Smith in 1614. It fetched £14,000 over its top estimate, totalling £34,000, and went also to a telephone bidder.

Finally, mention must be made of the Blaeu atlas, previously owned by Lord Wardington, and for which Benevento had a bespoke cabinet made in Italy of maple, burr, fruitwood and inlaid marquetry. The eleven volumes of the atlas, bound in 12, together with its cabinet, fetched £240,000 against a top estimate of £220,000 - a substantial increase on the £100,000 the atlas made at the Wardington sale five years ago.

As one might expect, 13 of the lots did not sell; these mostly the more common maps, reflecting collector selectivity. However, the consensus is that the sale was a success with better than expected realisations for the more rare or interesting material.




***Fig.2 Paolo Forlani's rare map of North America c.1565 which sold for £100,000. (By courtesy of Sotheby's)***

**Launch of Sailing for the East**

*Report by Francis Herbert*

The launch of a nautical-themed work – *Sailing for the east: history & catalogue of manuscript charts on vellum of the Dutch East India Company (VOC) 1602-1799* – co-authored by Günter Schilder (retired Professor of the History of Cartography at Utrecht University) and Hans Kok (current IMCoS Chairman), took place in a typical tall Amsterdam canalside building at Herengracht 386 on the afternoon of Thursday 24th June. The 1663 house, whose architect was Philip Vingboons, is now the offices of Adams Amsterdam Book & Print Auctions bv. This book launch was at the joint invitation of Utrecht University's valuable ongoing 'Research programme Explokart' and of the publishers of several other high quality Explokart-directed works relating to the history of cartography – HES & De Graaf. The happy event's nucleus of speeches and presentations, which took place in a well-preserved ground-floor room, was encompassed by generous refreshments served in the quiet back garden.

Mrs Paula van Gestel of Explokart's Board was the 'Mistress of Ceremonies' who welcomed attendees at the front door and maintained order throughout the afternoon. Peter van der Krogt, the Board's co-editor, was also present – but relaxing! After her formal welcome speech Mrs van Gestel first introduced Hans Kok who spoke, with images, about the realisation of the project: the second speaker was Günter Schilder, who took us on a visual journey to the East. Publisher HES & De Graaf's director, S.S. Hesselink, was unable to be present but his youngest son, Corstiaan, read his prepared congratulatory text. The special guest of honour was Mrs M.I.A. van Loon-Labouchere LL.B (widow of the last male



***Paula van Gestel giving her welcome speech at the book launch. (Photo by René van der Krogt)***



***Special guest of honour, Mrs M.L.A. van Loon-Labouchere, (widow of the last descendant of two of VOC [Dutch East India Company]'s founders), is pictured between co-authors Günter Schilder and Hans Kok. (Photo by René van der Krogt)***

descendant of one of VOC's founders, [Fred] Van Loon).[1] Accepting her copy of the 3.87 kg (*c*.8.5lb) book, she announced that she would have to carry it home through Amsterdam on her bike.

*Sailing for the east* has 707 pages, amongst which the 64 colour illustrations of individually variant compass roses found on VOC's manuscript charts is an eye-opener, and a CD-ROM, containing 22 appendices, is in a pocket attached to the inside back cover. The dust-jacket design, by the way, is not repeated on the hard covers – so take care of it!

**Note:**

**1.** Willem Janszoon van Loon was one of the founders, in 1602, of the VOC Chamber in Rotterdam; his son, Hans, was a member of the Amsterdam Chamber from 1628 – thus supplying the more direct connection with the occasion.

**London Map Fair a Success**

*Report by Tim Bryars*

As always, the two-day London Map Fair in June drew crowds of enthusiasts from the UK, Europe and beyond. Over the last three years the Royal Geographical Society has proved itself the ideal venue in every respect: whether one is browsing through the vast array of maps of all countries, periods and prices, inside; or relaxing outside on the sunny terrace between (or during) deals. The free lecture on Mercator by explorer, writer and broadcaster, Nick Crane, proved to be a big draw as was the historic tour of the RGS building led by their House Manager Denise Prior.

The fair was once again fully booked and takings for the 35 exhibitors increased by more than a third on last year. Total sales of close to three quarters of a million pounds were the best to date. Even though visitor numbers were slightly down, the customers who came spent more on average than ever before. Business was divided almost equally between Saturday and Sunday; the trade did most of its work on Saturday and the bulk of sales on Sunday were to the general public. Since moving to the RGS the public have accounted for a third of sales but this year a robust 40% of sales were to private collectors, including many first time buyers - a great improvement on our previous years at Olympia. Against all expectations 2010 might turn out to be the year to beat!

**Looking for a large globe?**

Two years ago, exasperated by not being able to find a suitable present for his father's birthday, Peter Bellerby decided to make globes. Having searched high and low, it seemed the only



options were modern globes with prime or computer generated sepia colouring, expensive facsimiles, or wonderful antique globes. None of the above gave any comfort as to their workmanship and many antique globes required expensive restorative work.

Initially the aim was just to assess the viability of the project. It quickly came to a point where expensive pattern work required a decision to be taken to go ahead. Two years later Bellerby globes have begun selling worldwide. Each globe is made almost entirely by hand to the point that Bellerby mix their own pigments and cut all the gores meticulously by hand. Each map is painted with numerous layers of colour over several days giving a rich patina. The timber for the table tops is reclaimed oak and the brasswork is heavily aged before being hand polished.

The map gores themselves are scanned with a resolution of 2,800 dpi. Each one is printed individually and takes more than three hours to print. In a recent commission the company, which is based in Stoke Newington, London, were able to add detail to a map for a family whose great grandfather mapped a South American country. The mountain range he named after the family is now on their globe. Prices start at £890 for a 50-cm diameter globe. For further information go to www.bellerbyandco.com

**Maps for *Lord of the Rings* redrawn**

Maps accompanying *The Lord of the Rings* were drawn by Christopher Tolkien for the original edition of the book published in 1954-5. They consisted of a general map of the western regions of Middle-earth and a more detailed map of Rohan, Gondor, and Mordor; printed in red and black on large folded sheets pasted in at the end of each of the three books. *The Fellowship of the Ring* and *The Two Towers* carried the general map, while *The Return of the King* carried the other. In addition, there was a map of the Shire in red and black preceding Book I of *The Fellowship of the Ring*. Christopher Tolkien redrew the general map expressly for inclusion in *Unfinished Tales* (1980), but subsequently this replaced the original form in editions of *The Lord of the Rings*.

With paperback editions the arrangement was introduced whereby the general map was divided into four sections, in black only, fitting the size of the pages, while the whole map in greatly reduced form was also printed as a guide to the sections. The map of Rohan, Gondor and Mordor was reduced to fit two facing pages.

The original maps, however, were not drawn and lettered in such a way as to make such reduction satisfactory. Stephen Raw has therefore redrawn them all, closely following the originals but greatly increasing their clarity. As a guide to the four sections of the general map he has drawn a new outline map that provides all necessary indications in a simplified form

**Book launch in London**

Kirsten Seaver, an independent historian and researcher, who is well known for her study of the Vinland map and her research into the Norse, is pictured at the launch of her latest book, *The Last Vikings. The epic story of the great Norse voyager*s. It is published by I.B. Tauris.

The launch was held at the University of London recently and Kirsten Seaver shared her current research with the people who attended. She explained that late in the 10th century the Norse Vikings embarked on a voyage of no return. Leaving Iceland first for Greenland, from there they sailed onwards to North America setting foot on its shores 500 years before Columbus. But by about 1500 their settlements were abandoned and the Norse Greenlanders and their explorations of the New World receded into the realms of myth. The book is an investigation into one of the most elusive mysteries of the far North brought to life by the author.

**NB.** This book will be reviewed in a future issue of the *Journal*.

**The Hidden Place**

A 'site specific' wall painting is currently on display at the private art gallery, Ingleby Gallery, Edinburgh. This is an alternative map of Scotland. Place names tell of old cultures, of history, geography, industry, religion and myth. Scottish place names have their origin in several languages: Gaelic, Pictish, Norse, English, French, Latin and Scots. In *The Hidden Place* by Thomas A. Clark over 100 place names are replaced by phrases revealing the original meaning of these names. Each place becomes a piece of condensed folk poetry revealing the riches of the past with a quiet lyricism; bay of the bent grass, place of pebbles, slope of brightness. *The Hidden Place* is one long poem about the land and its people.

**Unknown map variant found**

An unknown variant of Francesco Villamena's 1602 map of Valletta with an inset of the Maltese Islands has been discovered by Joseph Schiro, Secretary of the Malta Map Society, whilst designing a logo for the recently-formed society. The logo, in a baroque cartouche, includes the Villamena inset of the island group and a compass rose. It was whilst studying copies of the Villamena map that Joseph Schiro noticed that Villamena's monogram appears on some copies of his map but not on others. Therefore, there are two distinct states. This fact had escaped the attention of experts and authors of reference books.




***Kirsten Seaver with her new book* The Last Vikings.**

**BCS Map Curator's Group**
Map curators, map librarians, archivists and all those charged with the care of maps are invited to attend the 2010 workshop of the Map Curators' Group of the British Cartographic Society. This will be held at Cambridge University Library in Cambridge, England from 8th-10th September 2010. This year's theme is 'Beyond the nat line: more than just geography' and they will be looking at what the marginalia tells us, how early mass-produced paper maps were printed, and how digital initiatives are giving map users more possibilities than ever before. For full details go to: http://www.cartography.org.uk/downloads/MCG/MCG Sept2010
or contact Anne Taylor on aemt2@cam.ac.uk

## EXHIBITIONS AND MAP FAIRS

**New exhibit at Princeton**
**Until 2nd January, 2011**: 'Strait Through: From Magellan to Cook and the Pacific' in Firestone Library of Princeton University Library, Princeton, New Jersey, USA. Documents the story and the drama of the unfolding exploration of the Pacific Ocean that followed the discovery of the Strait of Magellan. In rare historic maps and the original printed narratives of the main European explorers, the exhibition traces 250 years (1520s-1770s) of both national and personal maritime achievements, as the map of the Pacific slowly developed into its present shape. Amongst the maps on display will be the first printed map to name the Pacific Ocean (1540), the first printed map devoted to the Pacific Ocean (1589), and the first printed chart of the whole Pacific Ocean (1650). The curator is John Delaney.
http://libweb5.princeton.edu/visual materials/maps/websites/pacific/entrance.html



*Visitors and exhibitors at the Paris Map Fair 2009*

**Magnificent Maps: Power, Propaganda and Art** at The British Library, London will be open until 19th September.

**9th Paris Map Fair**
Saturday, 6th November, 2010. To be held at the Hotel Ambassador, 16 Bd Haussmann, 75009 Paris 11.00-18.00pm. 30 international dealers will be offering early maps, atlases, views and globes. E-mail: paris@map-fair.com or tel. +33 1 44248580

Five new participants will be exhibiting at the fair. They will include H&S publishers from The Netherlands who will have their new reference books on display including the recently published facsimile of the Van der Hem Atlas with each page printed in six colours and highlighted in gold. Also Forum Rare Books. Amongst the new map dealers will be Libreria Perrini from Italy and Stephan Haas from Germany. A full list of dealers can be seen at www.map-fair.com

At a time when more and more dealers are closing their shops and opening web sites map fairs are becoming an important place for collectors to handle and see the maps. 35 dealers will be present in Paris coming from France, England, Belgium, The Netherlands, Italy, Spain, Greece, and the USA.

This fair is the only one to be held in conjunction with an auction of maps and atlases which will take place in the rooms of Drouot. Go to www.loeb-larocque.com. In addition there will be a special exhibition of Russian maps to celebrate the special relations between France and Russia which will include the *Atlas Russicus*. On Friday evening, prior to the fair, a dinner will be held in a traditional Parisian restaurant.

## LECTURES AND WORKSHOPS

**Warburg Lectures**
These will continue at the Warburg Institute, University of London, Woburn Square, London WC1H OAB at 5pm. Admission is free. Meetings are followed by refreshments. info@tonycampbell.info

**4th November, 2010**: Cartographic Race Games in Europe: Entertainment, Education – or Influence? Dr Adrian Seville

**2nd December, 2010**: The Compost of Ptolemy and the Gosson Map (1600/1623?): English Geographic thought and the Early Modern Print Almanac. Professor Meg Roland (Marylhurst University, Oregon)

**NB.** A full list of lectures and exhibitions around the world are listed at John Docktor's website, http://www. earthlink.net/~docktor/index.htm

*As we celebrate our 30th anniversary in 2010, why not encourage friends and colleagues to join our Society?*

They will be part of a happy bunch of people who both love to collect and study early maps. Every year we hold an *International Symposium* and other events including our *Collectors' Evening* when members can bring along their maps for discussion or identification. We also organise an annual dinner with a lecture, and visits to map exhibitions.

# Joining IMCoS

**Membership prices for 2011 are:- annual £45 or three years £120**

Junior members pay 50% of the full subscription (a junior member must be under 25 and/or in full time education).

*NB. Because of the fluctuation in exchange rates between the dollar and the pound in combination with excessive bank charges for non-UK cheques, we will no longer be able to accept dollar cheques. Would members in the USA please pay by credit card.*

To apply for membership contact the financial and membership administrator, Sue Booty financialsecretariat@imcos.org or write to her at Rogues Roost, Poundsgate, Newton Abbot, Devon TQ13 7PS, or check with our website www.imcos.org

**NB. Anyone wishing to join the Society in 2010 will pay the rate of £40.**




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# An Extraordinary Atlas

## *The Klencke Atlas at the British Library*

by Tom Harper

The British Library's exhibition *Magnificent Maps: Power, Propaganda and Art* (April – September 2010) includes some of the world's greatest cartographic treasures - a true 'banquet of maps'[1]. Of these the Klencke atlas of 1660 is undoubtedly one of the best known. With appearances in *Radio Times* magazine, *The Guardian* newspaper, the *Guinness Book of Records* and on BBC4's *The Beauty of Maps* television documentary, 2010 has been a busy year for the largest atlas in the world. Clearly its size, scale and concept impresses today, just as it impressed the diarist John Evelyn in 1660. He saw it in the King's cabinet, and described it as 'a vast book of mapps in a volume of neare four yards large'.[2] Yet despite the attention the atlas has received, scholarly attention has focused mostly upon individual maps.[3] The opportunity to provide a concise description of its history and contents is therefore most welcome.[4]

The atlas is named after Johannes Klencke, the man who presented it to Charles II on his restoration to the English throne in 1660. Klencke was a doctor of philosophy and head of a consortium of Dutch sugar merchants who wished to impress the king and gain favourable trade agreements with Britain. And what better gift to give a king than a giant atlas, its binding bearing tooled symbols of the nations the king claimed as his dominions: England, Scotland, Ireland, and France. Klencke was made a knight that same year, and the atlas was placed in Charles II's cabinet amongst his most prized possessions. It was to stay in royal hands for over 150 years.

If the atlas bears the name of its presenter, its conception bears the mark of another, Count Johan Maurits of Nassau-Siegen (1604-1679), one of the most enlightened patrons of art and science in Baroque Europe.[5] Maurits had influence in the courts of Europe and was responsible for presenting a similarly vast (but somewhat smaller) atlas – the *Great Elector's Atlas* - now in Berlin, to the Elector of Brandenburg in 1664.[6] Another, the Rostock atlas of the same year, is almost certain to have had a similar provenance.[7] During his time as Governor-General of the Dutch West India Company in Brazil (1636-1644), Maurits patronised a wealth of artistic and scientific endeavour. The resultant map of Brazil by Georg Marcgraf, published in 1647 by Joan Blaeu,[8] provided a concise vision of the Dutch empire abroad, but also, significantly, of the source of the sugar which accounted for up to 70% of Europe's consumption.[9] Its inclusion in the Klencke atlas is significant for the purpose of the gift, and illustrative of the guiding influence of Maurits.

The Klencke is a composite atlas containing 41 copperplate wall maps constituting the greatest examples of Dutch cartography at the mid point of the 17th century. All are extraordinarily rare, having benefited from the luxury of protective boards not usually extended to wall maps. Their ordering follows the pattern of published atlases: the two large hemispheres published by Joan Blaeu in 1648, without the decorative surrounds, are followed by the same mapmaker's 1659 wall maps of Europe, Asia, Africa, Southern Asia, North America and South America. Each of these is accompanied by letterpress text in Dutch, Latin and French bearing the imprints of Henricus Hondius.



***Fig. 1***
***Tom Harper is Curator of Maps at the British Library, London. He worked previously for map dealer, Jonathan Potter. He and his partner have just had a new baby who has been named Bernadette. He is pictured here with the Klencke atlas which is taller than him. By courtesy of the British Library.***

The regional maps reflect in part Charles's (and Britain's) spheres of interest. There are two maps of Britain, the unique surviving example of Hugo Allard's map of the British Isles and Cornelis Danckerts's *Regni Angliae Tabulam* of 1644. The former's damaged state suggests that it was the most heavily used map in the atlas. Significant coverage is given to the Netherlands, where the majority of the maps were made, and where Charles had spent much of his nine years of exile. Eight maps cover parts of the Low Countries, including the vast 40-sheet map of 1647 by Jacob Colom which is so large that it has been placed over two consecutive pages.

Other European maps include Blaeu's map of Italy of 1614–17 and the map of Ukraine published by William Hondius in 1613, but the maps are not exclusively the work of Dutch publishers. A map of ancient France of 1627 by Nicolas Sanson is joined by maps from the French cartographers Christophe Tassin and Jean Jubrien, in addition to those by the Dutchmen Nicolas Visscher, Jacob Colom, and Petrus Bertius. Maps of non-European parts of the world are fewer in number: the Marcgraf map of Brazil, previously mentioned, Blaeu's maps of China (1658) and the Holy land (*c.*1655), and Hugo Allard's map of the East Indies. These are followed by maps of classicised Europe and Greece.

In 1828 the Klencke atlas passed to the British Museum as part of the geographical collections of George III. It has undergone considerable restoration on a number of separate occasions. The maps have all been trimmed close to their printed areas and laid on 19th century paper which has removed the possibility of studying their versos. The atlas was completely rebound around 1961 in the British Museum bindery, but its original tooled boards were thankfully retained.[10] With the move of the British Library to its St. Pancras location in 1998, the atlas reached its current home, and is on permanent display (closed) in the lobby of the Maps Reading Room. It travelled on loan to Milan in 2001 for the *Segni e Sogni della Terra* exhibition




***Fig.2***
***The double-page map of the Seventeen Provinces by Joan Blaeu dated 1658. The inspiration behind this map seems to have been Johan Maurits, Duke of Nassau-Siegen who commissioned several of the maps in the atlas. Photo by courtesy of the British Library.***

where, as currently in *Magnificent Maps*, it was displayed open.

The atlas is important both in itself, and for its constituent parts. As an object, its scale and conception followed Renaissance ideas relating to the symbolic power of a book which contained the entire knowledge of the World.[11] It would have provided Charles II with intellectual authority which enforces its intimidating presence even today. However, the atlas has long posed practical problems for researchers as it contains maps which are of particular importance to the history of cartography but which, due to the size and fragility of the atlas, have been difficult to access. The digitisation of the contents of the atlas as part of preparations for *Magnificent Maps* provides an opportunity for a less physically challenging and more in-depth study of its contents.

**N.B.** The Klencke Atlas is currently on display in the exhibition *Magnificent Maps: Power, Propoganda and Art* at the British Library, Euston Road, London, which will remain open until 19th September 2010. Entry to the exhibition is free.

**Contents of the Klencke Atlas (British Library Maps K.A.R)**.

[Manuscript title inscription] *Soli Britannico Reduci Carolo Secundo regium augustissimo hoc Orbis Terrae compendium humill. Off. I. Klencke*

**1. Eastern Hemisphere**

[*Nova Totius Terrarum Orbis Tabula…*]
[Amsterdam: Joan Blaeu, 1648]
Copperplate engraving on 12 sheets, 152 x 152 cm.
State 1 (Shirley n°.371).

**2. Western Hemisphere**

[*Nova Totius Terrarum Orbis Tabula…*]
[Amsterdam: Joan Blaeu, 1648]
Copperplate engraving on 12 sheets, 152 x 152 cm.
State 1 (Shirley n°.371).

**3. Europe**

*Europae Nova Descriptio*
Amstelaedami Ioannes Blaeu executit [1659].
Copperplate engraving on 6 sheets, 127 x 102 cm.

**4. Asia**

*Asiae Descriptio Novissima*
Amstelaedami Ioannis Blaeu executit [1659]
Copperplate engraving on 6 sheets, 118 x 155 cm.




***Fig. 3***
***The Klencke atlas, photographed in the British Museum in the early 1930s. The gentleman to the left is Frederick Crocker, who was employed as houseman at the British Museum until 1933. The map displayed is Blaeu's map of Germany (no.19).***

**5. Southern Asia**
*Archipelagus Orientalis Sive Asiaticus*
Amstelaedami, apud Ioannem Blaeu, 1659.
Copperplate engraving on 6 sheets, 118 x 156 cm.
**6. Africa**
*Novissima Africae Descriptio*
Amstelaedami, apud I. Blaeu, 1659.
Copperplate engraving on 6 sheets, 120 x 156 cm.
**7. North America**
*America Septentrionalis*
Amstelaedami. Ioannis Blaeu executebat [1659]
Copperplate engraving on 6 sheets, 118 x 155 cm.
**8. South America**
*America Meridionalis*
Amstelaedami, apud Ioannem Blaeu 1659.
Copperplate engraving on 6 sheets, 119 x 156 cm.
**9. Great Britain**
*Nova Tabula Angliae Scotia et Hibernia* [woodcut title]
*Nieuwe en perfecte caarte van Engeland Schotland en Yrland a 1657*
t'Amsterdam by Huych Allardt unde Calverstraat Weelt Caart, [1657].
Copperplate engraving on 6 sheets, 107 x 125 cm.
(Shirley II, p.24, Allard 1).
**10. England and Wales**
*Regni Angliae Tabulam*
Are to be sold by Cornelis Danckertz at Amsterdam 1644.
Copperplate engraving on 12 sheets, 137 x 170 cm.
(Shirley I, n°536.)
**11. Spain and Portugal**
*Nova et Accurata Regnorum Hispaniae Descriptio*
[Amsterdam] Execubat Iohannes Blaeu [1659]
Copperplate engraving on 6 sheets, 127 x 109 cm.
**12. Ancient France**
*Gailiae Antiqua Descriptio Geographica Autore Nicolao Sanson Abbavillaeo Anno 1627*
a Paris chez Melchior Tavernier graveur
[Paris: Nicolas Sanson, 1627]
Copperplate engraving on 6 sheets, 113 x 108 cm.
**13. France**
*Florentissimi Galliae Regni Novissima Descriptio*
[Amsterdam: Joan Blaeu, c.1659]
Copperplate engraving on 6 sheets, 128 x 111 cm.
**14. Lorraine**
*Carte des Duchez de Lorraine et Bar*
[Paris: Christophe Nicolas Tassin ?, *c.*1640]
Copperplate engraving on 4 sheets, 103 x 72 cm.
**15. Picardy**
*Carte de Picardie*
[Paris: Christophe Nicolas Tassin ?, *c.*1640]
Copperplate engraving on 4 sheets, 103 x 73 cm.
**16. North Eastern France and Belgium**
[6 maps joined] *Hainault, Cambresis et Chastellenie de Donay… / Vermandois Tierasche… / Carte de France Valois et Tardenois / Boulonnois Popntiel Artois / Duche d'Aumolie d'Amiens / Carte de Vexin Beauvois.*
[Paris: Christophe Nicolas Tassin, 1634]
6 copperplate engravings, 100 x 105 cm joined.
(From *Cartes Générales de Toutes les Provinces de France*, 1634. Pastoureau, TASSIN II, p. 440).
**17.** *Carte du Pais et Duche de Niver Noys*
[Paris] dessigne par Jean Jubrien a Charlerois, 1621.
Copperplate engraving, 90 x 66 cm.
**18. Italy**
*Nova Descrittione d'Italia di Gioann. Antonio Magino.*
Amstelodami ex Officina Guijelmi Jansonij [Willem Janszoon Blaeu, 1614-17].
Copperplate engraving on 6 sheets, 138 x 194 cm.
(MCN vol.v, p.341)
**19. Germany**
*Nova et Accurata Totius Germaniae Tabula olim a Rumoldo Mercatore edita, nunc denuo multis in locis emendate et aucta. Anno MCLIX*
Amstelredami apud Ioannem Blaeu [1659]
Copperplate engraving on 6 plates, 97 x 122 cm.
(MCN vol.v, p. 280)
**20. Lithuania**
*Magni Ducatus Lithuaniae Caeterarumoue Regio num illi Adiacentium Exacta Descriptio*
Amsterodami executabit Guilhelmus Janssonius sub signo solarij deaurati Anno 1613
[Amsterdam: Hessel Gerritsz / Joan Blaeu, Amsterdam, 1613]
Copperplate engraving on 4 sheets, 106 x 76 cm.
**21. Sweden, Denmark and Norway**
*Regnorum Sveciae Daniae et Norvegiae Descriptio Auctore Andrea Bureo Regni Svecie Secretario*
Amstelaedami Ioannis Blaeu exedebut, [*c.*1659].
Copperplate engraving on 6 sheets, 126 x 110 cm.
**22. Seventeen Provinces of the Netherlands**
*Nieuwe ende Waarachtighe Beschrijringhe der Zeventien Nederlanden… anno [1658]*
Amstelaedami ex Typographijo Ioannis Blaeu [1658]
Copperplate engraving on 12 sheets, 163 x 135 cm.
(MCN vol.I, pp. 122-4).
**23. Flanders**
*Comitatus Flandriae Nova Descriptio*
[Amsterdam] per Nicolaum Ioannis Visscher 1656.
Copperplate engraving on 6 sheets, 162 x 141 cm.
**24. Brabant**
*Ducatus Brabantiae Nova Delineatio*
[Amsterdam] per Nicolaum I. Visscherum. Anno 1656.
Copperplate engraving on 6 sheets, 162 x 141 cm.
**25. Belgium**
*Serenis Potentis Ordinibus Belgicae Liberae Foederatae Patriae Patribus*
tot Amsterdam, by Cornelis Danckerts. Inde Calverstraet unde Danchaerbeyt. Anno 1651.
Copperplate engraving on 9 sheets, 161 x 130 cm.
**26. Zeeland**
*Zelandiae Comitatus Novissima Tabula Delineata*
[Amsterdam] per Nicolaum I. Visscherum. Anno 1656.
Copperplate engraving on 9 sheets, 163 x 142 cm.
**27. Holland and Westfrisia**
*Novia et Accuratitabula, A Hollandiae et Westfrisiae* [woodcut title]

*Illustribus ac Praepontentibus Hollandiae Westfrisiaeq, Ordinibus Patriae Patribus DCQ Nicolaus Piscator*
[Text imprint: l'Amsterdam, by Jacob Aentz Colom, Boeck-verkooperop t'water 1640]
Amsterdam, Jacob Colom, 1656.
Copperplate engraving on 20 sheets, 169 X 107 cm.
(MCN vol.v, pp. 315-9)

**28–29. Holland**
*'T Graefschap Holland Nieulyx Uytghegheren*
[Amsterdam] door Iacob A. Colom. Anno 1647
Copperplate engraving on 40 sheets, 162 x 302 cm.

**30. Mouth of the Rhine**
[*Hoogheemraadschap Rijnland*]
by Jan Janszoon Dou / Steven van Broeckhuysen.
Amsterdam: Cornelis Danckerts, 1647
Copperplate engraving on 12 sheets, 168 x 174 cm.

**31. Cleves**
*Juliacensis, Cliviae, Bergensis Ducatum, Comitatum Marchiae, et Ravenspergae, Dominiique Ravensteimi, Descriptio nova*
[title in text]
Amstelodami sumptibus Henricii Hondii Anno [1636]
Copperplate engraving on 6 sheets, 131 x 73 cm.

**32. Ukraine**
*Delineatio Specialis et Accurata Ukrainiae cum suis Palatinatibus ac Districtib, Provincysq…*
Amsterdam: William le Vasseur de Beauplan / William Hondius, Amsterdam, 1650.
Copperplate engraving on 8 sheets, 216 x 91 cm.

**33. Rhine and Danube**
*Rhenus Flavorium Europae Celeberrimus…/ Danubus Fluvius Europae Maximus…*
Amsterdam: Willem Blaeu, [1635-]
Copperplate engravings on 2 sheets, each 41 x 96 cm.

**34. Geldres**
*Nouvelle Description de Duche de Gueldres…*
a Amsterdam chez Cornelis Danckerts graveur des caertes [*c*.1656].
Copperplate engraving on 4 sheets,

**35. Transilsania**
*Transilsalania provincial: vulgo Over Yssel*
[Amsterdam] Auct: N. Ten. Have. Sch. Zwol. Correct [1652].
Copperplate engraving on 4 sheets,

**36. East Indies**
*Indiae quae Orientalis Dicitur. Et Insulae Adiacentes*
t'Amsterdam. Gedruckt by Huych Allardt. Inde Kalverstraat inde Werelt-Kaart [1652].
Copperplate engraving on 9 sheets, 128 x 157 cm.

**37. China**
*Nova et Accuratissima Sinarum Imperii Tabula*
Amsterdam: Joan Blaeu, [1658].
Copperplate engraving on 6 sheets, 100 x 125 cm.

**38. Brazil**
*Brasilia qua Parte Paret Belgis*
Amsterdam: Georg Marcgraf, Caspar van Baerle, Joan Blaeu, 1647.
Copperplate engraving on 9 sheets, 101 x 161 cm.

**39. Holy Land**
*Terrae Sanctae, seu Terrae Promissionis, Novissima Descriptio*
[woodcut title]
Amsterdam: Joan Blaeu, c. 1655.
Copperplate engraving on 8 sheets, 87 x 178 cm.

**40. Ancient Europe**
*Imperii Caroli Magni et Vicinorum Regionum Descriptio*
[Amsterdam] ab auctore Petro Bertio ejusdem Cosmographe [*c*.1630].
Copperplate engraving on 4 sheets, 99 x 65 cm.

**41. Ancient Greece**
*Graecia Antiqua*
[Amsterdam: J. Laurenberg, *c*.1660]
5 copperplate engravings, 89 x 119 cm

**Notes**

**1.** Helen Wallis, 'A Banquet of Maps' in *The Map Collector* 28 (1984), pp. 2-10.

**2.** Guy de la Bédoyère (ed.), *The Diary of John Evelyn* (London, 1994), p.127.

**3.** A great deal of research has been conducted on individual maps, particularly by Günter Schilder in *Monumenta Cartographia Neerlandica* vols 1-5. See also Cornelis Koeman, Günter Schilder, Marco van Egmond and Peter van der Krogt, 'Commercial Cartography and Map Production in the Low Countries, 1500-ca.1672' in David Woodward (ed.), *The History of Cartography Volume Three: cartography in the European Renaissance part two* (Chicago and London, 2007), Appendix 44.3 (p. 1377).

**4.** An unpublished listing of the atlas maps was produced by Bert van t'Hoff in 1957. *Provisional description of the maps in the Klencke atlas in the British Museum*. Original typescript at BL Maps C.21.c.17. Professor Schilder's paper on the Klencke Atlas, given in Berne in 1996, has been published as 'Der "Riesen"-Atlas in London. Ein Spiegel der niederländischen Wandkartenproduktion um 1660' in *8. Kartographiehistorisches Colloquium Bern*. 3.-5.Oktober 1996 (Murten, 2000), pp. 55-74.

**5.** Peter Barber and Tom Harper, *Magnificent Maps: power, propaganda and art* (London, 2010), p. 92.

**6.** Klemp's in-depth study of the Great Elector's Atlas is particularly relevant, since many of the maps also appear in the Klencke Atlas. Egon Klemp, *Kommentar zum atlas des Grosen Kurfursten / Commentary on the atlas of the Great Elector* (Stuttgart, 1971).

**7.** *Ibid*

**8.** P.J.P. Whitehead, 'The Marcgraf Map of Brazil' in *The Map Collector* 40 (1982), pp. 17-20; P.J.P. Whitehead and Martin Boeseman, *A Portrait of Dutch 17th Century Brazil: animals, plants and people by the artists of Johan Maurits of Nassau* (Amsterdam/Oxford/New York, 1989); Barber and Harper, pp. 42-3.

**9.** Helen Wallis in *The Map Collector* 28 (1984), p. 2.

**10.** Wallace Pointer, 'Rebinding the Klencke atlas' in *British Museum Quarterly volume xxiv. Number 3-4* (December 1961), pp. 115-17.

**11.** Alessandro Citolino's *Tipocosmia* of 1561, referenced in Barber and Harper pp. 92-3. Francesca Fiorani, *The Marvel of Maps: art, cartography and politics in Renaissance Italy*, (New Haven and London, 2007), p. 90.

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# IMCoS Matters

## *Celebrating 30 years*

**International Symposium in London.**
It is not too late to book for the 28th International Symposium being held from 3rd-6th October this year. 'Britain-Power and Influence in the 17th and 18th centuries' will take place at the Wellcome Collection in London and the National Maritime Museum, Greenwich. Rates for those who wish to attend for just one or two days are available by contacting the organisers at IMCoS@cl-eventsandvenues.com

There is also a visit to Hatfield House on 30th September and a pre-symposium tour to Hereford to see the *Mappa Mundi* over the weekend 1st to 3rd October. Yasha Beresiner is also planning o lead a cartographic walk round the City of London on Saturday, 2nd October from 11.00 to 15.30 (includes a lunch stop).

**Society AGM**
The Annual General Meeting of the Society was held on Saturday 5th June at the Royal Geographical Society, London. The President, Sarah Tyacke, was present together with the Chairman, Hans Kok, the International Representative, Rolph Langlais, the Treasurer, Jeremy Edwards and the Vice-chairman Valerie Newby. Stephen Williams, the General Secretary, joined after a slight delay. It was announced that the proposed International Symposium for 2011 in Japan has had to be cancelled. This was for a number of reasons including the closure of the Tokyo Map Society leaving Kazu Yamashita with no help to organise the event. However, Rolph Langlais, the International Representative, has said that if there are enough interested members expressing a desire to visit Japan a small group (restricted to 15 people) might be able to go on an informal tour. This would take place in early October 2011.

The 2012 symposium will be going ahead in Vienna, Austria (date to be advised) and the 2013 symposium will be held in Fairbanks, Alaska. Further details available shortly.

The Chairman, Hans Kok, gave his annual report (see below) and Valerie Newby, Editor of the *IMCoS Journal* reported all was well with the publication which continues to maintain high standards. Jenny Harvey, organiser of this year's London International Symposium, reported that all the plans are going ahead and we are hoping for a good attendance.

The question of the dollar rate for membership was raised by the Treasurer, Jeremy Edwards. Due to fluctuation of the dollar against the pound it was decided to abolish the specific dollar rate and ask American members to pay by credit card (which will automatically give the current rate of conversion). Jeremy also announced that the annual membership fee will rise to £45 in 2011 to fund the increased costs of running the Society. It is hoped to hold this price for a number of years.

Kit Batten, the web co-ordinator, asked that members be encouraged to visit the website which has been considerably improved. To access the members only section of the website [www.imcos.org], enter your surname followed by your first initial as given to IMCoS Membership Secretary (no stops) on the first line. When asked for your password enter your membership number without any initial zero on the next line and click 'Log-in'.

David Webb, the Society photographer, is looking for someone to help him as he has now reached 80 and needs to appoint his eventual successor.

**Annual dinner**
The annual dinner was held on Friday, 4th June at the Royal Overseas League, St James's, London and was attended by about 50 members. Preceding the dinner, a talk was given by Francis Herbert, former Map Curator of the Royal Geographical Society who is well known to IMCoS members as chairman at our collectors' evenings and for his contributions to the *IMCoS Journal*. His talk, 'Malcolm Young, his life, travels and maps' was about the late former President and first Chairman of the Society. Present at the dinner was Richard Young, Malcolm's son, who thanked Francis for all the research he had done. Sadly, Malcolm's wife Diana, was not well enough to attend.

Following the dinner Tony Campbell announced the winner of this year's IMCoS-Helen Wallis Award. In his citation he kept the audience guessing before announcing that the winner was London map dealer, Jonathan Potter, who has a map gallery in New Bond Street.

"I doubt there is a single map collector who has not heard of Jonathan." Tony Campbell said. "Since the 1970s he has been issuing catalogues



*Francis Herbert being thanked for his lecture about Malcolm Young by Malcolm's son, Richard.*

(over 50 of them). His now online 'Encompass' combines a well-illustrated, well-described array of often unusual maps with news and notes on topics of interest to collectors. In connection with those, or perhaps in honour of a recently published book, Jonathan often holds an unstinting reception, with a talk, in his elegant New Bond Street premises - for those able to climb the one flight of stairs, and, more to the point, get down safely afterwards.

30 years ago Valerie Newby produced one of her *Map Collector* 'Profiles' on Jonathan, who was already stressing the need to reach out to a wider public. This is the unifying theme of his career. Don't discourage impecunious first-time buyers - just as the Portobello Road stallholders helped him as a boy with pocket money to spend.

Of course today's medium, if you want to reach those who don't yet realise they are map collectors, is the Internet, and Jonathan has decided to reach out to the twitterati - or might this be the work of his ultra-loyal team: Lindy Mackie, William Latey and Kate Marshal. Your plane has been grounded by the ash cloud: why not buy an old map of Iceland; it features an erupting volcano! You saw that large map of London by Rocque on TV last night; well, we've got one for sale!

And, demonstrating an ability to reach the parts that other mapsellers don't, what about this from *Brides Magazine*: 'Antique maps make great wedding gifts ... Look for a map of the area where you first met your groom.... It'll be an everlasting keepsake as well as a decorative addition to your home.'

Now it is a regrettable fact of life that some marriages are not 'everlasting'. But instead of the problem of getting rid of Mr (former) Right's name tattooed on your left shoulder, you could just pop down to Potter's and swap, say, the map of Essex for one of Kent.

But the best way - the traditional way - to



*President, Sarah Tyacke, presenting the IMCoS-Helen Wallis Award to dealer Jonathan Potter after the annual dinner.*

reach a wide and continuing market is to write a book which Jonathan did in 1988 as *The Country Life Book of Antique Maps*, now, in its latest form renamed, *Collecting Antique Maps: An Introduction to the History of Cartography*.

As an Amazon reviewer wrote:
'This book is excellent in that it has a great deal of vital information for the collector presented in a really interesting way. It covers all the significant map-makers, engravers, etc., and has an excellent price guide to give a clear idea of rarity and value. With many beautiful illustrations it is, in my view, the best book of its kind for anyone wishing to enter the world of antique maps.' Now that comment is abundantly true - even if it was written by one of Jonathan's staff.

Jonathan's message has always been that maps are fascinating and (sometimes) surprisingly affordable. There must be a number of today's map collecting fraternity who got their first taste of our world from something he wrote or said.

Map dealers who wish to get more widely involved gravitate to the Antiquarian Booksellers Association. Jonathan has been a member for 30 years and served with distinction in various capacities, including that of President, and currently Honorary Treasurer. As chair of the Library Liaison Committee, he worked for several years to try and improve the relationship between librarians and booksellers, and to encourage libraries to make thefts public so that stolen material could be identified and recovered.

***Tony Campbell, Jonathan Potter, Sarah Tyacke and chairman Hans Kok pictured at the award ceremony. Photos by David Webb***



Jonathan, member No.9, has long been a good friend of IMCoS - with the evening receptions at his shop a delightful prelude to past London Weekends.

Catherine Delano Smith, and I (her co-organiser), are also deeply indebted to Jonathan for his support (going back 20 years) for the 'Maps and Society' lecture series at the Warburg Institute. We see some of you regularly there, and IMCoS itself is another of our sponsors.

As I went round sleuthing background information for this citation, I was met with a wall of ... enthusiasm. Nobody had a bad word to say about Jonathan. He is thoroughly honest, always helpful, modest and, as far as the ABA is concerned, an ideal President - one who actually read what was sent him and acted on it, while carrying great authority.

In desperation, I got in touch with my friend Kitty Kelley to see what she could dig up. A week later she came back with - zilch. 'That guy of yours is unbelievable. He didn't even take more than his fair share of the biscuits at coffee-time. I wouldn't write an exposé on that paragon for a trillion dollars'.

However - although this is not a best man's speech - we cannot let our winner escape entirely. I therefore relay the following, from 'sources close to Potters' (which it might be politic to blame on one of the now independently successful people who previously worked for him, Roderick Barron, Ashley Baynton-Williams or Tom Harper). Customers would often ring up, asking for 'Sir Jonathan', assuming he was protected by a vast staff, only to find him on the end of the phone. One more than usually besotted reader of Jonathan's book, on realising that the great man was actually in the shop, went over to him and fell on his knees to offer homage. I am delighted to be able to cause Jonathan further mild embarrassment about that.

It was recently announced by the *Daily Telegraph* that Jonathan was to retire - a bit before he realised it himself. [But we expect our journalists to have foresight, when their imagination fails them]. Now, Jonathan certainly has a 'significant' birthday approaching this autumn and he may have decided the time has come to hand on his 'hobby' to somebody else.

On his website he comments that 'over the years, numerous clients have remarked on the friendly nature of the trade'. I think what they were talking about in particular, was the uniquely friendly, outward-reaching nature of the Potter establishment.

So, in recognition of 40 years of undiminished enthusiasm, demonstrating that mapselling can be about a lot more than just buying and selling maps, please acknowledge Jonathan Potter, the winner of The IMCoS-Helen Wallis Award."

**Chairman's report for 2009 (presented at the AGM)**

In most Societies, the AGM is not the favourite pastime of the membership. I am therefore particularly grateful to you for showing your interest in IMCoS, your IMCoS, by attending this AGM. We sneakily lured you into attending maybe by scheduling the AGM to precede the London Map Fair opening.

My report covers the Society's activities in 2009. All in all, we were moderately successful in our achievements over the year. Notwithstanding the general downturn in the economy and the financial crisis, the membership has only gone down a little. Each year, we are shocked when the number of renewals remains behind our expectations, but mostly by the time of the AGM, our members, who unintentionally forgot to do so, react to our reminders or realise themselves that they still have to renew. The fluctuating rates of exchange and the UK bank charges for foreign cheques sometimes increase our blood pressure. However, in the future we intend to quote only membership fees in British pounds.

Our financial position is still sound. We also have a nest-egg which allows us to weather storms, if any. The operational accounts show a break-even for the year 2009, where I forecast earlier that we might run into the red, be it only marginally. My slightly cautious prediction, however, I will have to carry-over into 2010, but hope again that our Treasurer will be able to make both ends meet also for the current year.

The Executive Committee has held its customary four meetings in London. We had a map evening in the spring of 2009 and our International Symposium in Oslo was a success. The organisers feared to get stuck with a loss overall, but I spoke to Pål Sagen recently, who reported that the last subsidies had indeed been coming in and that the Symposium accounts are straightened out close to zero. As you will know, the International Symposiums are organised at the risk of the local organisation, but we at IMCoS always realise that in case of structural losses, it may be very difficult to find organisers in future. For our coming London Symposium, we have so far been unable to find more than marginal financial support, meaning that the cost will have to be recovered from the registration fees. I have received a number of complaints, that IMCoS might be considered a rich man's travel club but that is not the case. We are

aware, however, of the fact that the total cost of the Symposium itself, added to the individual travel costs, may push the expense to more than we really want. It remains however, that big cities are not cheap in terms of accommodation, both for room hire at the venue and for hotel accommodation. It is also a fact of life that in cumbersome times, sponsoring is quickly suffering. We do not envy our organisers Jenny and Ian Harvey in this respect.

The *IMCoS Journal* is greatly appreciated, not only by our membership; we regularly receive complimentary remarks from various sources. Valerie Newby needs to be complimented for her achievements; we are proud to have her on the Executive Committee.

Last year, we adjusted our philosophy for the website, changed to another provider and were looking for a new Website Contents manager. For various reasons, it has taken longer to settle, but currently Kit Batten is quite active, implementing improvements from his home base in Stuttgart, Germany. We wish to thank him.

Our marketing efforts have suffered during the preparations for the big exhibition in the British Library as our Marketing Consultant, Tom Harper (who is Map Curator at the BL) has been too busy. We trust that he will be available more now that the exhibition is in full swing. We have a new National Representative for the Republic of Korea, T. J. Kim, who was appointed recently. .

The Helen Wallis Award for 2009 was bestowed upon Dr. Zsolt Török from Budapest, Hungary. He is known for his cartographical achievements and is also well known in IMCoS circles.

I would like to conclude my chairman's report, informing you that Malcolm Young, our founding father in 1980, with membership number 2, has passed away recently. The Executive Committee is very sad about his death; he has always kept an eye on his IMCoS Society, advised us and supported us in the background. He will be sorely missed and we offer our condolences to Mrs. Young and the family.

**Hans Kok, IMCoS Chairman**

**Members visit the BL exhibition**

A group of IMCoS members met at the British Library, London, on 4th June for a conducted tour of the exhibition 'Magnificent Maps: Power, Propaganda and Art' at The British Library, London (open until 19th September this year).

All agreed this was an outstanding exhibition. It was prepared by Peter Barber, Head of Map Collections at the BL and Tom Harper, their Map Curator. It follows the success of an earlier exhibition 'London: a life in maps' also staged by Peter Barber three years ago.

The maps in the new exhibition include works dating from the 1400s to the present day, including the largest atlas in the World, the *Klencke Atlas* of about 1600, and what may be the smallest atlas in the World from Queen Anne's dolls' house at Windsor Castle. Peter Barber and Tom Harper, went through 26,000 of the 4½ million maps belonging to the library to select the 100 items which are on display. They have recreated the settings in which the maps would have been seen originally – from the palace to the schoolroom, and the exhibition reveals how maps express an enormous variety of differing world views, using size and beauty to convey messages of status and power. A handful of the maps have been loaned from other museums around the world including a marble fragment of the *Forma Urbis Romae* dating to 200 AD.

Amongst the items is a manuscript map on vellum showing a chart of the Mediterranean Sea dated 1570 by Diogo Homem, the Psalter world map made in *c.*1265, one of the famous Sheldon map tapestries which takes up an entire wall, and on to a Fred Rose *Comic Map of the Political Situation in 1880*, which was published during the election campaign of 1880, and a modern inkjet print by Stephen Walter called *The Island* which was drawn only two years ago.

If you have not managed to visit this exhibition (free to everyone) you must because it is truly a *force majeur*.

**NB.** See article on p.35 of this issue about the Klencke atlas.

**Death of Dr Lorenzo Guller Frers**

We are sad to announce the death of Dr Frers who was our International Representative for South America from 1984 to 2010.

**Dates for your diary**

**3rd-6th October, 2010**

28th International Symposium 'Britain-Power and Influence in the 17th and 18th centuries' at the Wellcome Collection and National Maritime Museum, London. There is still time to register online at http://www.imcos.org and clicking through the International Symposium page. Or contact Victoria Jenkins at CL Events & Venues, 5 Leopold Road, Wimbledon, London SW19 7BB, UK. Tel: +44 (0)20 8944 5050; Fax. +44 (0)20 8944 0866. Email IMCoS@cl-eventsandvenues.com

**8th March, 2011**

6 pm Collectors' Evening at the Farmers' Club, London. Francis Herbert will be in the chair.




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# You Write to Us

**Re Burg Horneck**

I am referring to the article on p.25 of the Spring 2010 *Journal* (No.120) 'Burg Horneck: maps in Horneck Castle, Southern Germany'. I enjoyed it very much but wish to point out that there is an error in the assertion that the 'Union of the three nations' was the three separate Saxon areas. Indeed, the three nations of Transylvania were: Magyars (their emblem being the rising black eagle), the Seclers [Szekely] (with the sun and crescent moon as their emblem) and the Saxons, represented by the seven castles of Siebenburgen. The Romanians, at that time mainly nomadic shepherds, were excluded. Not because there was any discrimination against them but because they did not have organised permanent settlements.

Another point worth a mention is that when Ceausescu 'sold' the Saxons from Transylvania, the West German government paid a reputed sum of DM10,000 for each family to be 'allowed' to leave Romania and leave everything behind. A shameful source of revenue to finance Ceausescu's grandiose building project in Bucharest.

I have travelled through and visited many of these Saxon towns and villages – easily recognisable by their ordered appearance, and it is so sad to see them deteriorate. Prince Charles is trying to help in saving them through the Eminescu Foundation.

One last point, there is an error in the caption of Fig.5. The word *barcensis* is mis-spelt as *Baviensis*.

László Gróf, Oxford, England

**How wrong can you be?**

"Gerhard Mercator produced the first maps in the world during 1624. He lived in Duisburg, Germany for most of his life and is considered a son of the city" [explanatory plaque on Mercator Avenue, Gunwharf Quays (shopping centre), Portsmouth, Hampshire, UK].

Below is an edited version of my message recently sent to the Gunwharf Quays (Management) in Portsmouth - a mere gunshot east of the Portsmouth Historic Dockyard containing also the Royal Naval Museum with its Collections (Library, MSS etc):-

'As a visitor to Gunwharf Quays I first noticed – admittedly only in 2006 – its short-length Mercator Avenue. And transcribed, four years ago, the interesting facts on the Avenue's explanatory plaque: the same information remains as up to my visit recently, when I called in to your Information Office to enquire about it.

**Fact:** Mercator (born 5th March 1512, died 2nd December 1594) indeed 'lived in Duisburg, Germany for most of his life…' (i.e. from 1552 onwards)

**Fiction** (alas): Mercator 'produced the first maps in the world during 1624.'

**Corrections:-**

1. By no measure did he produce 'the first maps in the world'. These go back several thousand years and his first (copper-engraved) map – of the Holy Land – was issued on 6 sheets in 1537.
2. Note that in '1624' Mercator had been dead for 30 years!

As the scientific/cartographic world is preparing for the quincentennial, in 2012, of Gerard Mercator's birth it would be good to know that the facts on Gunwharf Quays' Mercator Avenue might be corrected – or expanded – by then. Incidentally, as you can discover, Kremer (his father's family name in German, and which Gerard latinized only in 1530 to Mercator) means 'merchant', surely an added (commercial) factor to attract more visitors! And, also incidentally, no reason is offered on the plaque as to why Kremer/Mercator is honoured. Could it be that an implicit reference to the 'Mercator Projection' and its suitability for sea navigation was intended?'

Francis Herbert (former Curator of Maps, Royal Geographical Society with IBG) FBCartS

**NB.** I have received a response from Land Securities Group plc conveying thanks for an 'informative email regarding Mercator…[which] made us all re-think… our various plaques around Gunwharf… and amend the plaque as appropriate. This may take some time for a remake…'.

Note from Ed: Do readers know of any other mistakes on plaques etc. which relate to early maps and cartographers? If so, do please send them in.

**Correction:** In 'You Write to Us' no.121 p.22 Jeffrey Douma's email address should have read: doumaj@comcast.net

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**Americae Sive Novi Orbis, Nova Descriptio**

Third state of this famous map with the revised shape of South America. Other revisions include the addition of the name California, and the Indian name "Wingandekoa" in the Chesapeake Bay region. The Solomon Islands are shown here for the first time since they were discovered in 1568. Latin text on verso with page number 5, most probably from the 1603 edition

| | |
|---|---|
| Price: | $4,675 |
| Creator: | Abraham Ortelius |
| Subject: | Western Hemisphere |
| Year: | 1597 |
| Size: | 19.0" x 14.0" (48.3 x 35.6 cm) |
| Color: | Black & White |
| Condition: | (A) Superb impression with only faint toning along fold. Professional repair of fold in bottom margin. |
| Source: | Theatrum Orbis Terrarum |
| City: | Antwerp |
| References: | Burden #64, van den Broecke #11. |



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# Crisis in Cartography

## *Three impediments to map and chart-making in 1700*

by Rodney Shirley

Around 1700 there was increasing concern among map and chart-makers of all nations over the inaccuracy of their basic surveying and charting parameters. In the simplest terms this embraced the following three uncertainties.

First, although the compass had been in general use since the Middle Ages there was uncertainty about the nature and constancy of the magnetic variation itself. Second, practitioners disagreed about the shape, or rather roundness, of the earth. Did it extend at the Poles (prolate in form) or did it bulge at the Equator (oblate in form)? Third, there was no easy and practical way of measuring longitude – an essential element in determining the location of places and, in particular, the position of ships at sea. Each of these three impediments will be discussed in turn and, as will be seen, British investigations and British ingenuity played a significant part in resolving all three long-standing problems.

The simple floating needle, forming a magnetic compass, seems to have been recognised and in use by the Chinese from about 1100, a little later by the Arabs, and then by Europeans. It is uncertain whether the early making of portolan charts with their cardinal roses and rhumb lines reflected any reliance on compass readings or not. From about 1500 there were occasional maps or charts showing the magnetic declination (or variation) from true north, but no systematic collation or analysis of compass readings over a wide area was available for navigators.

In the 1680s Edmond Halley, the astronomer and physical geographer, published two papers on the earth's magnetism in the *Philosophical Transactions* of the Royal Society. He built upon the early studies of the physician William Gilbert who in his 1600 work *De Magnete* was the first to postulate that the earth itself is a great magnet. Gilbert assumed that the magnetic field remained constant, and for a time it was anticipated that measurement of the magnetic variation at any particular point would help to determine its correct longitude. However, this was questioned by a paper written in 1635 by the clergyman-mathematician Henry Gellibrand who alternatively advanced a method for measuring longitude based on the observations of eclipses, either of the moon or of the satellites of Jupiter. In practice reliable astronomical measurements could rarely be made aboard a moving ship nor could good weather be relied upon.

The lack of a comprehensive compilation of readings of magnetic variation changed when the Admiralty (or rather the Navy Board)




***Fig.1***
***Edmond Halley's isogonic world map, as published by R & J Ottens in Amsterdam in the 1730s. It is printed on three sheets, joined. From the author's collection.***

commissioned the British ship *Paramore* to undertake two special voyages (1698–1700) under the command of Halley, appointed as a captain in the Royal Navy. Among the instructions for his voyage(s) Halley was directed to attempt to discover what lands lay to the south of the Western [i.e. Atlantic] ocean and - more importantly - 'to seek by observations the discovery of the Rule of the variation of the Compass.' On the first voyage his ship the *Paramore* reached as far as 52° south where the crew met thick fog and mountains of ice sufficiently hazardous to induce their return northwards. However, on return, the many compass observations they had taken were consolidated into Halley's first magnetic or isogonic chart which appeared in 1701 covering the North and South Atlantic Oceans.

Shortly afterwards, in 1702, and using the findings of other voyages, principally those to the Far East, Halley produced his much larger isogonic world map (Fig.1 [whole map previous page]; Fig 2 [extract below]). The larger map (size 520 x 1440 mm) displayed lines of common variation over most oceans excepting the Pacific. It is, however, a little surprising that Halley was not aware of the readings of magnetic variation taken by Abel Janszoon Tasman of at least the western Pacific in 1643-44, linked to his coastal explorations of parts of Australia and New Zealand. It is possible that they were noted but found to be inconsistent with those recorded in 1698-1700.

Unlike his first map of 1701, Halley's world map was copied in several forms. For instance a simplified and reduced-size version (205 x 485 mm) was published in Paris in the early 1700s while the full-size version was re-issued in atlases by Mount & Page and then copied by the family firm Reinier and Josua Ottens from Amsterdam in the mid-1730s. The Ottens' first map closely followed Halley's original but shortly afterwards they produced a second version which included striations representing the trade winds across all the oceans. Then, in 1756, the Revd. William Mountaine and James Dodson updated Halley's original observations and according to Norman Thrower[1] their revised isogonic world map continued to be issued until at least 1794.

Through Halley's maps, knowledge of the correct magnetic variation at any point, and its secular change, was of immense value to ships' masters, pilots and navigators worldwide. In such determinations British findings, and the resultant



isogonic charts, remained paramount. Halley's corrected world map was to be used as the basis for isogonic world maps by French, German and Italian cartographers over the next 100 years.

It needs to be said that a complete explanation of the earth's magnetic field, its internal nature, and its dependence on other factors such as continental drift or cyclical sunspot storms still remains an unresolved segment of 21st century science. Palaeo-magnetic studies show that complete reversals of polarity have occurred in the past at an average interval of around 250,000 years. As the last such event was some 780,000 years ago the current scientific view is that another reversal is overdue for recurrence. The severity of the impact of reversal on computers and associated networks, and on electrical generation and transmission systems worldwide, is conjectural.

The second uncertainty in the early 18th century was over the true shape of the world. This was an important factor, as hitherto it had been assumed that the earth was a sphere and the recent trigonometrical survey of France by the Cassini family for Louis XIV had been predicated on such an assumption. However, it had been found subsequently that the calculations for the length of a degree of longitude for the northern and southern parts of France were not consistent. It seemed that, to secure harmonisation, it must be assumed that the earth was slightly flattened at the Equator and bulged at the Poles. This was contrary to the theoretical views put forward by the English scientist Isaac Newton and the astronomer James Bradley who firmly declared that the opposite was true — the earth bulged at the Equator and was flattened at the Poles.

To resolve this issue became a matter of national pride. The French therefore mounted two expeditions in the 1730s: one to make its way to as near to the Equator as possible and one as far north as practicable. The equatorial expedition was led under the general direction of Charles-Marie de la Condamine and journeyed across South America to an area within the province of Quito, then in Peru, now in Ecuador. This is where between 1735 and 1739 basic observations took place to measure the swing, and hence the gravitational attraction, of a standard pendulum and thus to determine the length of a degree of longitude. Their findings having been transmitted to Paris, members of the party then split up to return home by various routes. The full account of this expedition was not published until 1751 under the authorship of Condamine.

Meanwhile, between April 1736 and August 1737 a second expedition was directed to northern parts under the leadership of Pierre Louis Moreau de Maupertuis. His team travelled to Tornea, a small town in Lappland at the tip of the Gulf of Bothnia. Longitudinal measurements were taken trigonometrically along a grid extending to Pello, a small habitation about 100 miles north of the Polar Circle (Fig.3). While Condamine's expedition to Peru was subjected to political interference and was hindered by the great heat, Maupertuis (Fig.4) suffered badly from intense cold during the winter and the irritations of swarms of flies in the summer months. Nevertheless the requisite observations were made by both expeditions, frequently across icy areas in Lappland, in contrast to those made in mountainous or desert conditions in Quito province.

By 1740 the results of the two expeditions had been closely scrutinised and their respective calculations checked and re-checked. A French

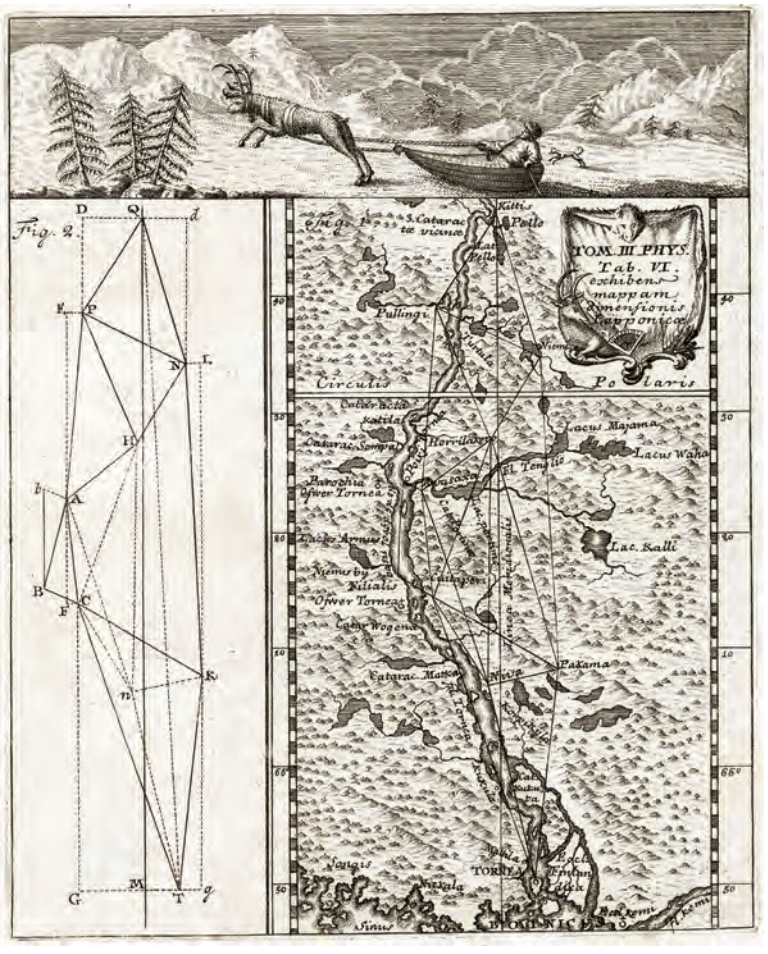



*Fig.3*
***Map of part of Lappland (1738) where in 1736-1737 the expedition of Maupertuis sought to determine the gravitational attraction of the earth and thus whether it was flattened at the Poles or at the Equator. From the author's collection.***

map of the world produced by Philippe Buache in 1740 (Fig.5), displays two sets of tables based on the Condamine/Maupertuis expeditions as well as earlier observations. To the left the table shows the variable length of a standard pendulum swing according to specific latitudes taken between the years 1670 and 1737. Some of the earlier observations are marked with an asterisk 'observation très suspecte'. A second table at the foot of the map summarises the gravitational attraction based on pendular observations over a range of latitudes by Isaac Newton, the English astronomer James Bradley, and by Maupertuis in France.

There was no doubt that the findings shown on this map confirmed that, in accordance with Newton's views, the earth bulged at the Equator and was flattened at the Poles. The actual deviations from true sphericity were not great, but sufficient to require amendments of the respective lengths of a degree of longitude at different latitudes. As exaggeratedly reported in national newspapers, there was great rejoicing in England at the time and much gnashing of teeth south of the Channel.




***Fig. 4 (right) Portrait of the cosmographer Pierre Louis Moreau de Maupertuis (1698-1750).***

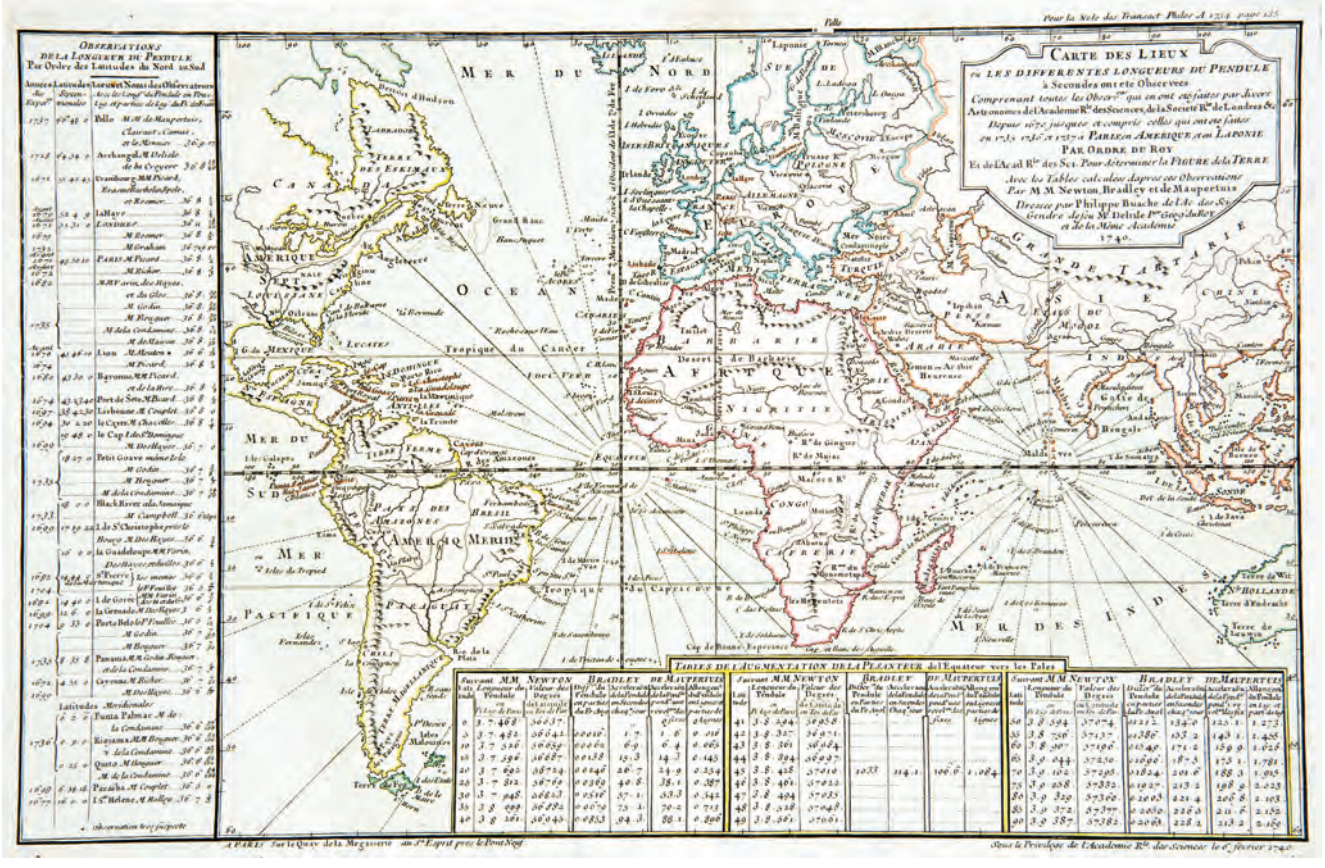



***Fig.5 (below) An important scientific world map by Philippe Buache, dated 1740. It shows the observations of gravitational attraction (related to the swing of a standard pendulum) made at different latitudes in the 1670s up to 1737. The table at the foot summarises calculations made by Newton, Bradley and Maupertuis. From the author's collection.***

The third uncertainty, and perhaps the most significant, was the inability to measure time at sea and thus calculate a vessel's longitude or true position in accurate terms. Ships, cargoes and valuable lives were continually being lost as a result of inaccuracies in navigation and in determining the true position of shoals, rocks and safe landfall.

One of the worst disasters was the loss of nearly two thousand men forming part of the fleet under Admiral Sir Cloudisley Shovell which was shipwrecked near the Scilly Isles in 1707. As well as the troop ships, the Admiral's own flagship foundered and was lost with all hands. In reaction to this and other calamities, in 1714 a British Act of Parliament offered up to £20,000 to the inventor of a method for determining a ship's longitude to within half a degree (30'); that is two minutes on the clock. Britain was not the only nation that was offering a substantial prize to whoever succeeded in solving this problem.

It was well established that the earth rotates about its axis, turning through 360 degrees once every 24 hours. Thus, every hour of time difference represents 15 degrees. If a timepiece or astronomical observations at sea could show the correct passage of time then the correct longitude could be calculated. British academic opinion was split between which option was most promising in resolving this problem. Halley and his later successor as Astronomer Royal, Nevil Maskelyne, favoured complex measurements based on lunar distances or observations of lunar eclipses or those of the satellites of Jupiter. The rival alternative was a timepiece that was unaffected by changes in temperature likely to be met on a long sea voyage, and was in some way stabilised to be indifferent to the ups and downs of a ship's motion.

It was a hitherto little-known Yorkshire clock-maker, John Harrison, who constructed a series of timepieces incorporating novel features that, over a long period of time, finally met all the criteria to justify the much sought-after, Parliamentary prize (Fig. 6, overleaf). Over many years the Harrison family, father and son, were actively opposed by vested interests representing proponents of lunar measurements and it was only after an appeal to King George III in 1773 that long-delayed approval was finally given to the Harrisons' justified financial claim.

The ups and downs of the Harrison family's researches into the complex requirements for an accurate timepiece, suitable for use at sea, have

| Code & Date | Description | Novel features | Sea Trials | Comments |
|---|---|---|---|---|
| H-1<br>1730-1735 | 4' x 4' x 4'<br>75 lbs weight | Temperature bar compensations; friction-free balances. | Lisbon<br>1736-1737 | Reliable, but acknowledged too large and complex for naval use. |
| H-2<br>1737-1741 | Taller but more compact than H-1.<br>86 lbs weight | Inherent faults and therefore no sea trials. | ---- | Laid aside for development of H-3. |
| H-3<br>1741-1757 | 2' x 2' x 1'<br>60lbs weight | Bi-metallic temperature compensation; circular balance wheels. | ---- | Design overtaken by much more compact H-4 watch. |
| H-4<br>1755-1759 | Constructed as a large pocket watch, 5" diameter, weight 5 lbs | Same essential design features as H-3. | Jamaica, 1761-1762 & 1764 | Reliability proven. |
| K-1<br>1767-1770 | Replica of H-4 | Exact copy by Larcum Kendall | ---- | Taken on Cook's 2nd voyage in 1772 and reliability further proven. |

***Information for this table was taken principally from* The Illustrated Longitude *by Sobel and Andrewes.***

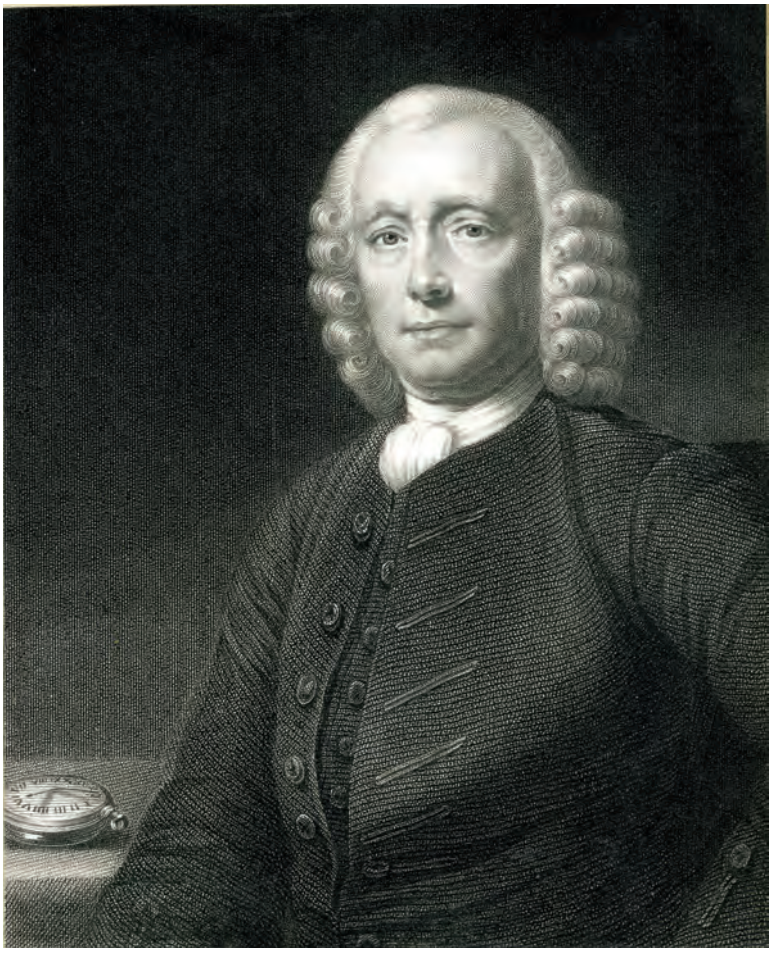


***Fig.6 Portrait of John Harrison (1693-1776). A mezzotint by I. Tassaert after an oil painting by T.King. (By courtesy of the Science and Society Picture Library, London).***

been described in detail in a book called *The Illustrated Longitude* by Dava Sobel and William J H Andrewes.[2] Data for the table below is taken from this work.

The table summarises the four principal clocks, or chronometers, known as H-1, H-2, H-3 and H-4 that were made by the Harrison family to meet the Board of Longitude's strict criteria. Harrison's original timepieces are on display in the Royal Observatory at the National Maritime Museum, Greenwich.

Following in the Harrisons' footsteps, other nationalities subsequently constructed and tested accurate clocks for use at sea. One such enterprise was the timepiece made by the French horologist Julien de Roy. In the late 1770s after tests involving two voyages across the Atlantic this secured for him the prize offered by the French Académie des Sciences.

As the eighteenth century progressed the contribution by British scientists and craftsmen in resolving these three parameters hindering mapping and navigation was widely recognised. Halley's isogonic maps were adapted and reprinted; terrestrial mapping quickly acknowledged the oblate nature of the earth's curvature; and due credit in the drawn-out battle between the patient Harrison family from Yorkshire and the 'establishment' was finally acknowledged.

**Notes**

**1.** Norman J W Thrower, *The Compleat Platt-maker*, 1978. Six essays on various aspects of cartography in 17th and 18th century England. Essay no.VI 'Edmond Halley and Thematic Cartography' includes Halley's studies of the earth's magnetism and his first isogonic charts, p.200 n.54.

**2.** Dava Sobel and William J H Andrewes, *The Illustrated Longitude*, 1998. This book is recognised as the classical exposition of the 'Longitude problem' and recounts the half-century of travail of the Harrison watch-making family before they were rewarded accordingly.

**Further reading**

Helen M Wallis and Arthur Robinson (eds.), *Cartographic Innovations* [various sections], 1987.

Simon Berthon and Andrew Robinson, *The Shape of the World*. A broad survey shown visually on Granada Television, 1991.

Frank D Stacey & Paul M Davis, *Physics of the Earth*, 2009. An overall geo-physical survey with some mathematical treatment. Chapter 24 deals with the earth's geo-magnetic field; chapter 25 with rock magnetism and palaeo-magnetism, also geo-magnetic reversals.

James R Smith, *From Plane to Spheroid*, 1986. Includes discussion of both the Lappland and Peruvian expeditions in mathematical detail. (Some members of IMCoS may remember the talk James Smith gave to the Society at its Symposium on 21st June, 1967.)

**For contemporary historical studies :**

William Gilbert *De Magnete*, 1600.

Charles Marie de la Condamine [various publications 1747 – 1755].

Minutes of the Board of Longitude, 1714 – 1828.

*The author, Rodney Shirley, is well known to IMCoS members as one its founding members and has been a regular contributor to the* Journal. *He has written numerous books that have become standard works of reference.*



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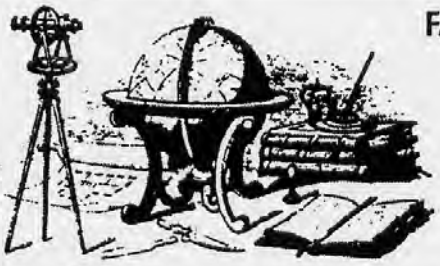
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# Book Reviews

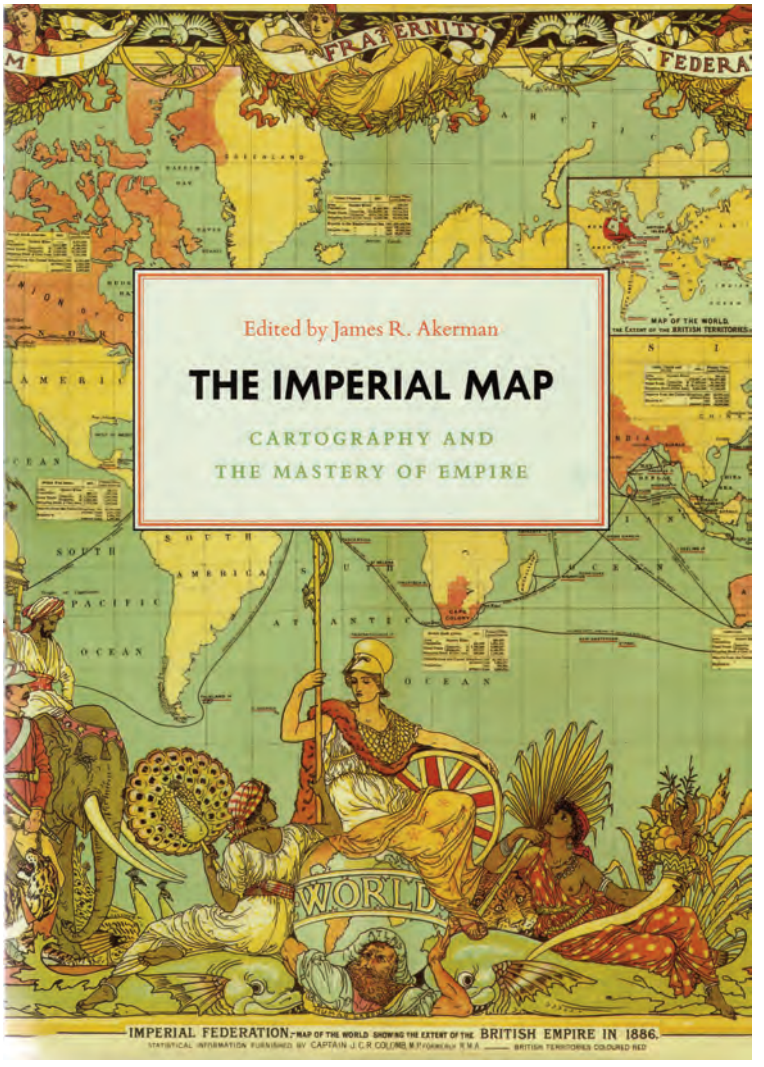
*A look at recent publications about maps*

***The Imperial Map: Cartography and the Mastery of Empire*** edited by James R. Akerman. University of Chicago Press, East 60th Street, Chicago IL 60637, USA, www.marketing@press.uchicago.edu 2009. Cloth (7x10ins), 384 pp., 12 colour plates, 100 half-tones. ISBN 978-0-226-01076-2. Price UK £41, US $60.

This book derives from the 1994 Kenneth Nebenzahl, Jr., Lectures in the History of Cartography at the Newberry Library, Chicago. Admirably edited by James Akerman, Director of the Herman Dunlap Smith Center there, they reflect the work of two remarkable scholars. Brian Harley was to have delivered the 1991 Nebenzahl series on 'Colonial Cartographies' but sadly died before it took place. He had already revolutionised map scholarship by situating nearly all cartography within discourses of power and ideology, as Akerman's 'Introduction' explains. Lesser writers have often crassly over-simplified Harley's methods. Another great cartographic historian, David Woodward, who organised the early Nebenzhal lectures, died just before the 2004 series. This volume embodies their scholarly heritage.

It begins with a magisterial chapter by Matthew Edney on 'The Irony of Imperial Mapping', showing that historians, political scientists, and students of culture cannot agree on the definitions of the words 'empire' or 'imperialism', let alone 'colony' and 'colonialism'. At best there is a vague consensus that they all involve some degree of inequality, subordination, and cultural distinction, but these are characteristics of all known polities of any size. All states are about claims to domination over people and territory. Different political discourses are buttressed by different, self-serving cartographies. 'Nation states' are often thinly disguised regional empires. Mapping is essential to the creation of national identities but the maps imply a uniformity that in human terms seldom exists. 'Western' cartography spread with the expansion of Europe, but remains dominant because of its utility. Nothing about a map per se makes it 'imperial'.

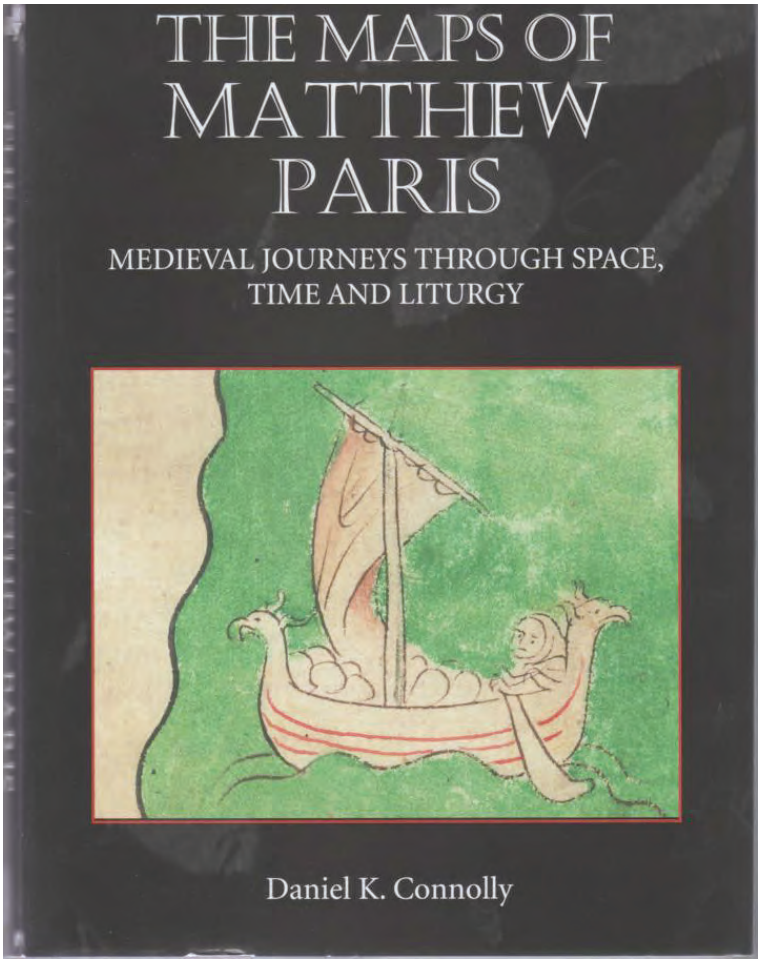
Valerie Kivelson, in a remarkable chapter on the cartography of Tsarist Russia's Orthodox Christian imperialism in Siberia, demonstrates a continuity reaching right through to Soviet imperialism which lets us contrast the Russian multinational 'salad bowl' approach to the results of expansion with the American 'melting pot' model. Laura Hosteler shows how 'western' cartographic techniques were used by the Manchu rulers of the Qing Empire in China, alongside more indigenous cartographic traditions, to create the spatial image of the allegedly national state now used by the current Communist regime to justify an often brutal imperialism over non-Chinese peoples conquered by the Manchu. Neal Safier studies the struggle in Amazonia in the era when rival Spanish and Portuguese imperial monarchies were desperate to control the cartographic definition of their respective limits. Portugal banned the great Prussian scientist von Humboldt, fearing his reports would be



'unsympathetic'. Native informants were both vital and cartographically suppressed. Graham Burnett shows how American maritime charting and mapping in the 19th century Pacific reflected the needs and expansionist impulses of American commerce at the price of a manipulative artificiality of which intelligent contemporaries were well aware. Lastly, Michael Heffernan looks at the mapping of overseas empire by the Press through two London and two Parisian publications in the period 1875 – 1925 which saw the last hurrah for formal European expansion. This showed that the Press was far from uniformly supportive of expansion and that, due to cost and editorial parsimony, there was surprisingly little use of cartography.

Beautifully produced and well-illustrated, this fine volume makes the best of contemporary sane and scholarly map criticism available to any collector interested in a fascinating but tricky field.

Bruce P. Lenman, Stirling, Scotland




***The Maps of Matthew Paris: Medieval Journeys through Space, Time and Liturgy*** by Daniel K. Connolly. Boydell & Brewer, P.O. Box 9, Woodbridge, Suffolk IP12 3DF. www.boydell.co.uk (tel.no.+44 (0)1394 610 606 or e-mail trading@boydell.co.uk. Pp. xi + 224; 48 b/w figures, 10 colour plates. ISBN 978-1-84383 478-6. Normal price £50. **Special offer price to members of IMCoS (25% discount) of £37.50 (Quote special offer code 10171)**. Please add p & p of £3 for UK; for Europe £6.50 and for international £10.

The maps of the chronicler and monk of St. Albans, Matthew Paris (*d*.1259), comprise pictorial itineraries from London to Palestine, a separate map of Palestine, a map of Britain, a sketch of the principal Roman roads in Britain, a diagrammatic representation of the Anglo-Saxon heptarchy, and a 'mappa mundi' primarily concerned with the depiction of Europe. Valuable work has been done on Matthew's maps in the past — especially by Richard Vaughan, Suzanne Lewis, and P.D.A. Harvey — but Daniel K. Connolly's book is the first monograph on the subject. In *The Maps of Matthew Paris* Connolly contends that a monastic reader would have approached Matthew's itinerary map as an 'imagined pilgrimage' to Jerusalem (p. 28). He reads this map as a product of Matthew's apocalypticism, seeing it as nothing less than a representation of the 'fulfilment of the Divine Plan' (p.127), and then asserts its significance within the performance of the liturgy at St. Albans. In his final chapter, Connolly argues that the version of the itinerary, and the map of Britain that accompanies it in British Library, MS Royal 14.C.VII, were copied in the 1290s, and presented to Edward I as support for his claim to the overlordship of Scotland.

Connolly's book is well-intentioned, and his attention to the physical form of the manuscripts in which Matthew's work appears might have yielded useful results. Unfortunately, *The Maps of Matthew Paris* is undermined by sloppy editing, poor Latin, a lack of palaeographical expertise, the distortion of evidence through selective readings, and ignorance of non-Anglophone scholarship on maps. I will leave to one side errors of English lexis and grammar, of which there are several (e.g. principle for principal p.110). On a single reading of this book I counted 22 errors in Connolly's deployment of Latin terminology, quotations, translations and transcriptions. These mistakes range from the irritating ('devotio moderno' for 'devotio moderna', p.29) to the embarrassing (his attempts to transcribe toponyms on Matthew's

'mappa mundi' on p.167 reveal an inability to expand routine scribal abbreviations), and they call into question Connolly's capacity to act as an informed reader of Matthew's *oeuvre*.

More seriously, perhaps, Connolly's conviction that Matthew's maps were overwhelmingly spiritual in nature leads him to ignore features that do not fit his thesis. Matthew's itinerary – indeed, all of his maps – show a lively interest in secular history and contemporary political events. Connolly's assertion that Matthew's rather low-key representation of Jerusalem is 'overflowing with symbolism of an apocalyptic presence of Christ' (p.134) is overstated. The connections he makes with the liturgy are tenuous, and, contrary to his speculation, the material in Royal MS 14.C.VII would have done nothing to bolster Edward I's assertion of sovereignty over Scotland. An important strand of recent thinking, led by the work of Patrick Gautier Dalché, has emphasised the pragmatic function of medieval maps, without seeking to deny them spiritual significance. Connolly, instead, wants to lock Matthew within the cloister. Unfortunately for *The Maps of Matthew Paris*, the evidence of Matthew's maps — mostly well reproduced in the book's illustrations — strongly suggests that rigid distinctions between the cloister and the outside world cannot be maintained, and that geographical description was not, for Matthew, viewed through a veil of apocalyptic fervour.

Alfred Hiatt
Queen Mary, University of London

***La Carta de Gabriel De Vallseca de 1439*** by Ramon J. Pujades i Bataller. Lumenartis, Avenue Diagonal, 468 -08006 Barcelona www.lumenartis.net. Facsimile edition, hardback, 23 x 33 cm, 358 pages. ISBN: 13: 978-84-612-3682-4. €129.

Dr. Ramon Pujades continues his *tour de force* in the world of portolan charts[1] with this book — the companion to the facsimile chart of Gabriel De Vallseca. Pujades, like Jaume Riera and G. Llompart,[2] to whom he dedicates this work, moves past the mythology of the so-called Majorcan School of Cartography that survives to date and establishes a solid historical and social backdrop to bring Gabriel de Vallseca to centre stage.

With this objective in mind, the first three of four sections of the book help us place Vallseca's chart in its historical context by providing a concise but rigorous introduction to the world of nautical charts, *mappaemundi* and atlases, leading to the high Middle Ages. Significant to this introduction is the statement that portolan charts are an Italian invention and all charts produced in Majorca (and elsewhere) were copies based on a few models, like those of the 1300s by Vesconte and Dulceti (who settled in Majorca), as well as later works of their Genovese compatriots, the Beccari family. This reveals that in the history of portolan charts, there were a handful of true cartographers and numerous copy artists and miniaturist illustrators.

Five works of Gabriel de Vallseca have survived to our time (three signed, two attributed). It is sobering to consider how little has survived if one considers Pujades's statement that his atelier probably saw nearly 2,000 works produced. This statement is based on a fascinating document in which Vallseca agrees to settle a debt by providing the debtor with 28 charts, four immediately, and the rest over six months. This yield of one chart per week gives us the remarkable number of charts over the 38 years of activity in this area. Most of these charts would have been of a utilitarian nature used by seamen and merchants and would lack the decorations and miniatures, flags and legends that we see in the luxurious models intended for rich clients like the 1439 chart that occupies us.

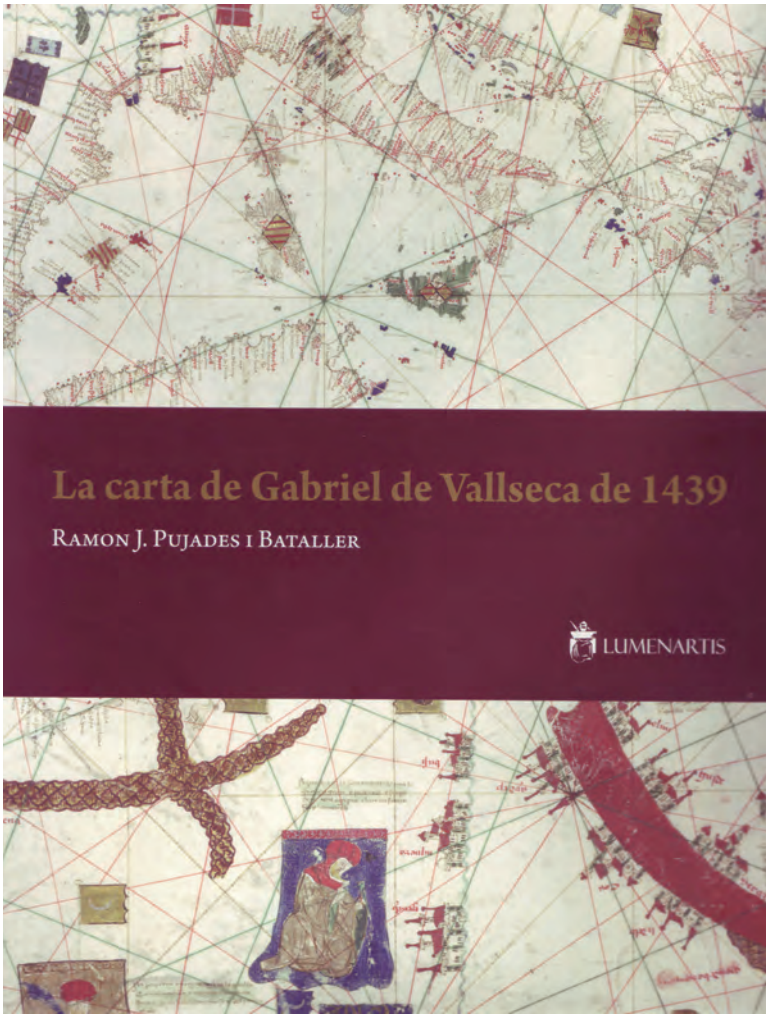
Pujades pieces together an intriguing biography based on extensive documentation. Gabriel de Vallseca would have been born in Barcelona around the year 1391. This is the infamous year when many of the Jewish *Calls* (quarters) in the Iberian Peninsula were destroyed — including the ones in the City of Majorca (modern Palma) and Barcelona — and the Jewish population was forced to convert to Christianity. Gabriel de Vallseca was born into a Jewish family. His last name 'De Vallseca' comes from the wealthy Barcelona family of jurists that acted as godfathers during his conversion or that of his parents. Although we do not know his original Jewish name, we know he had close ties to the Miró family, to whom his wife Floreta belonged, and he himself may have been a Miró as well.

Vallseca lived in Barcelona until becoming of age. His residence in Barcelona in the early 1400s would have placed him in contact with the influential Genovese cartographer Beccari. He moved to Majorca around 1430, where he died between 1471 and 1478. His move to Majorca could have been triggered by a commercial opportunity based on a shortage of nautical charts in the island after the decline of

Jewish convert ateliers around that period — Barcelona not being a place of production but redistribution of charts. Vallseca resided in the City of Majorca neighbourhood of the church of Santa Creu (Holy Cross). Living near the harbour made him a neighbour of his contemporary Rafael Soler, the heir to a Christian family of map-makers. Pujades remarks on the eclectic style of Vallseca, who draws in his 1439 chart from Dulcentian and Cresquian influences, as well as from the new updates introduced by Beccari and the Soler atelier.

Vallseca's entrepreneurial nature is illustrated by Pujades: dealings in real estate, commerce of fabrics, and the purchase and reselling of slaves, including a daughter born to a slave — 13,000 slaves existed in the island at the time and were a key component of the medieval economy.

Pujades' expertise as a paleographer and his attention to detail when studying Vallseca's maps and those of his contemporaries allows him to conclude a number of things about Vallseca: he was not instructed in Latin and he most likely was a miniaturist painter turned map-maker as opposed to being a map-maker instructed in a family atelier.




This extensive background makes one see with new eyes what all along has been an aesthetically pleasant object of art. In this map, which covers so much of the known world of that time from Scandinavia to the sub-Sahara, from the Azores to Turkestan — one now notices so many new things: the depiction of the Azores for the first time with its nine major islands, the similar scales of the Mediterranean and the Atlantic, the almost three-dimensional effect in the scale bar, the Arabic-like motif of the border of the chart. Pujades has directed our attention to these things and many others during his brilliant exposition, always precise and factual but never overly technical.

The book itself is of the highest quality, richly illustrated and beautifully laid out. It includes a painstaking enumeration of all 1,854 toponyms on the map, all 68 flags and shields, and all 18 geo-cultural explanatory legends in a handy loose-leaf poster size comparing them to other contemporary maps. An index would have been most welcome to help refer back to all of this rich material.

A translation of the original Catalan text appears in Spanish and English. As someone in the process of translating the research of Riera and Llompart, I can empathise with the difficulty of translation from a romance language to English a body of knowledge that was developed in the high Middle Ages in Catalan itself, among other tongues. The English translation is fluid and accurate. The nautical terms are always tricky and perhaps derroter (Spanish derrotero) would translate better as 'piloting guides' as opposed to 'nautical guides' and 'boatswains' are not pilots (spelled the same in Catalan and in English) but contramestres (a word never used by Pujades), but this does not take away from the fluid narrative of this magnificent work in the history of cartography.

Pujades' volume is the companion of a facsimile chart[3] which is a beautiful reproduction of Vallseca's chart with the attention to detail that characterizes this publisher. The original is on display at the Museu Marítim in Barcelona. Suffice it to say that the infamous ink stain caused by the mishap that took place when the map was shown to George Sand and her lover Fryderyk Chopin while in Majorca in 1838[4] is well reproduced, as well as the famous

apocryphal note on the verso mentioning that the chart belonged at some point to Amerigo Vespucci himself.

Juan Ceva, Vice-President California Map Society

**Notes:**

**1.** His previous work on portolan charts was lauded by Tony Campbell as "a new benchmark". Ramon J. Pujades i Bataller. *Les Cartes Portolanes: la Representació Medieval d'una Mar Solcada*. [In Catalan, with English text '*Portolan charts: the Medieval Representation of a Ploughed Sea*']. (Barcelona: Institut Cartogràfic de Catalunya; Institut d'Estudis Catalans; Institut Europeu de la Mediterrània; Lunwerg, 2007). [With a DVD featuring the charts and selections of the atlases cited.] ISBN: 10: 8497854144. 13: 9 788497854146.

**2.** Jaume Riera is a Hebraist and the Secretary of the Arxiu de la Corona de Aragó (Archive of the Crown of Aragon) in Barcelona. He is responsible among other things for the landmark biographies of Cresques Abraham and his son Jafudà Cresques. Father Gabriel Llompart is a historian and author of many works on the Jewish map-makers of Majorca of the high Middle Ages.

**3.** Chart 75 x 112 cm, with protective box. Limited print run of 950 numbered copies; ISBN: 13: 978-84-612-3680-0 (complete work). Book/facsimile set €958. www.lumenartis.net

**4.** *Winter in Majorca by George Sands with José Quadrado's Refutation of George Sand*, translated and annotated by Robert Graves. Cassandra Editions, Academy Press Limited, Chicago, 1978. p. 63.

***Cartographic Encounters: Indigenous Peoples and the Exploration of the New World*** by John Rennie Short. Reaktion Books, 33 Great Sutton Street, London EC1V 0DX Tel. (0)20 7153 1071, www.reaktionbooks.co.uk. Hardback, 176 pp. plus index, 49 illustrations in black and white (including maps). ISBN 978 1 86189 436 6 Price UK £22.50 US$45.00.

*Indigenous Peoples and the Exploration of the New World*, the subtitle of this latest book by a prolific science author, gives a fair idea of the content. From Columbus to Lewis and Clark and beyond, Short describes the important role the first inhabitants of the New World played in the explorations of their lands by Europeans. With typical arrogance, the Old World wrote of their brave explorers in the new countries, toiling over unknown mountains and crossing alien rivers, sustained by their courage and desire to add new territories for king and country. The native inhabitants, while written of by the explorers, were ignored by historians. What glory was to be found in celebrating the Indians who guided them? They were primitive people who knew nothing of paper, let alone how to draw a proper map. Over and over Short contrasts some well-known explorers such as Walter Ralegh, Fremont, Louis Hennepin, and Lewis and Clark whose names are household words while the names of their Native guides are unknown.

Short documents the actual aid given to the explorers. In fact, although not in the book, it is said all early roads in the United States originated as Indian trails. Since those who lived there knew intimately their mountain passes, river fords, and generally the best ways to traverse the landscape, this is likely true.

At the close of the volume, the author shows that explorers' relations with the Natives went from supplicants to ignoring them once their information, food, and guidance were no longer needed. In fact, when the continent was mapped, the Indians were in the way. That began the rounding up of the first dwellers in North America and sending them off to reservations, usually on land no one else wanted. This shameful practice has ceased, although today Indian numbers are pitifully few.

Short mentions but does not fully explore, the skill which many tribes used to ally the Europeans with them and against their traditional enemies. After floods of whites came West, it was too late.

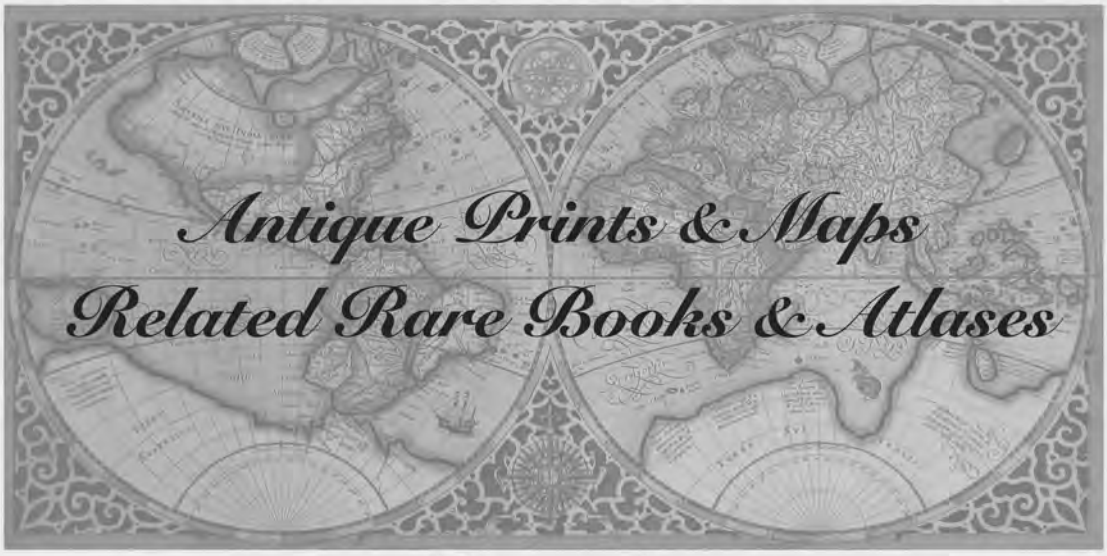
A major shortcoming of the book is the failure to go into the indigenous maps of the indigenous people. Yes, they could use sand or pebbles or whatever Europeans could understand, but their own maps were very different. These were mental and existed on several layers. Experts in the field such as Barbara Belyea of the University of Calgary and Keith Basso, retired professor from the University of New Mexico are ignored. Is Short aware of them? They are not in the bibliography. Or did he think truly Native maps unimportant? It would be nice if he told us.

Minor shortcomings are the constant repetition of the phrase 'cartographic encounters' and the use of the term 'New World' when he means North America alone.

Overall, this is a newish field, there are numerous illustrations, and the writing adequate. Recommended if the subject interests you.

Dee Longenbaugh, Juneau, Alaska

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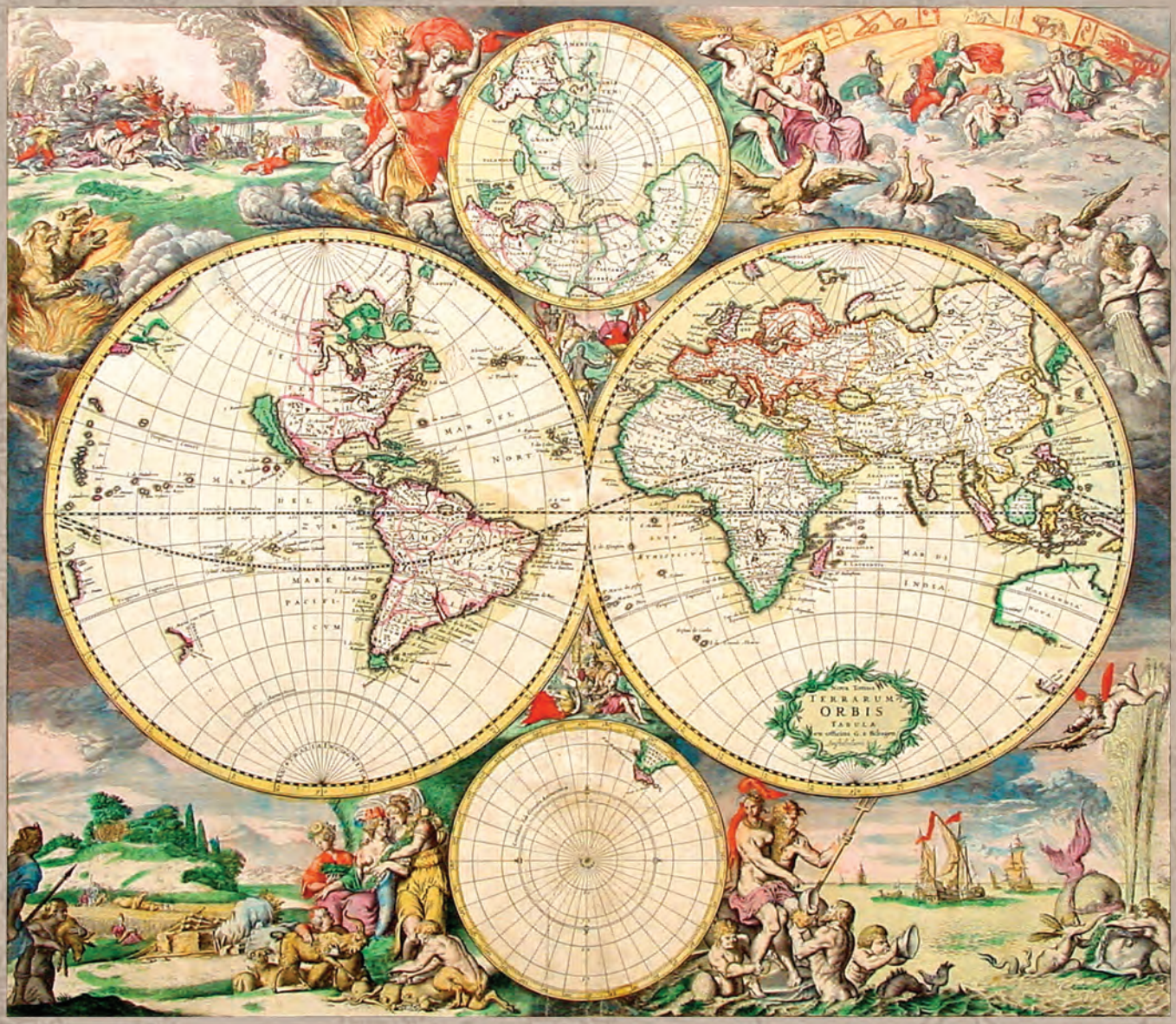
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