INTERNATIONAL MAP COLLECTORS' SOCIETY

# IMCS JOURNAL

AUTUMN 2016 No.146




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# JOURNAL OF THE INTERNATIONAL MAP COLLECTORS' SOCIETY

AUTUMN 2016 No. 146

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*Front cover*
**Detail from the Apollo XI lunar landing map, signed by Buzz Aldrin, 20 July 1969. Courtesy Barry Lawrence Ruderman Antiques Inc. www.raremaps.com**

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To be appointed



# A LETTER FROM THE CHAIRMAN

**Hans Kok**

I am starting on my letter for this Journal in a somewhat philosophical mood. Last week's nice summer weather has, today, been replaced by grey clouds and steady rain, making me think of the inevitability of change, like freshly printed maps of the past that fade over time and become collectible antiques of today, imbued with history in the process.

Map collectors are generally older, as it takes years of experience to develop an understanding of the marriage of history and geography inherent in cartography. One gets to think about what might happen to the collection which took so long and so much effort to piece together. Consider yourself lucky if your children are eager to continue your collection, although almost certainly the focus of it will change somewhat. Is selling while still alive and getting some money back the answer, leaving you without a collection to work on? It will most probably create a void in your life with the additional problem of what to do with the money. Alternatively, is leaving your partner or a family member to deal with the dispersal of your collection and cope with potential buyers and auction houses feasible?

In some countries it may be possible, and fiscally attractive, to donate the collection to an institution. While they might take good care of it in climate-controlled depots, the maps may never see the light of day again nor make another collector happy. Might the institution already have some of your maps, either loose or in atlases, and decide to sell off duplicates, ripping the flow and maybe the heart out of your collection? Would they be interested, and have the funds, to make your collection accessible in some form? Perhaps with an occasional exhibition?

Or is the solution to establish a family trust to fund the collection for some years to come, hoping that board members will act in the long run as you expect? In which case, is it better to wait until the appraisal values recover or set it up straight away before hard copy maps become less attractive in the general trend of digitisation? Will paper maps become more sought after when they are no longer manufactured and only digital versions are produced?

In the end it is not speculation but our love of maps, history and geography that will call the tune for the future of map collecting. It is our interest in stories of discovery and the efforts of those who suffered, sometimes in unimaginable ways, supplying the data that we now may look at from our armchair or in a magnified version on our computer monitor that will keep us going back to maps. I hope.

Sometimes a chairman may provide guidance of sorts, but in this case, I can only pose questions, a state which amplifies the frame of mind in which I started my letter. The Chinese are purported with saying: 'may you live in interesting times', which does not bode any good, but translated literally, 'interesting times' might mean: 'maps to make you happy'.




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

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## WELCOME TO OUR NEW MEMBERS

**Leif Akesson**, Sweden

**Frank Bigley**, UK
Collection interest: 16th- and 17th-century maps of British Isles & Europe; 17th-century English county maps

**William Brandenburg**, USA
Collection interest: City plans, Dutch maps of 1600 and 1700

**Peter Brien**, UK
Collection interest: Scotland, maps and music

**Andrew Briscoe**, UK
Collection interest: Southern Africa, Botswana

**Jonathan Calladine**, UK

**Colin Child**, UK
Collection interest: France

**Jaime C Gonzalez**, Philippines
Map Collector's Society
Collection interest: Philippines, Southeast Asia

**Stephen Hanon**, USA
Collection interest: Spain, Age of Discovery, early American maps

**Robert Holland**, USA
Collection interest: World maps, maps of the Mississippi River

**Volker Kindt**, Switzerland

**Stuart Malter**, USA
Collection interest: Pre-1700 maps of the United States, California as an island

**Gabor Marosi**, Singapore
Collection interest: Hungary, Transylvania, Singapore

**Mark Mccullough**, USA
Collection interest: Prints and maps of the West Indies, Puerto Rico, naval battles

**John Moore**, UK

**Olivier Pingel**, France

**Cathy Slowther**, UK

**Koranyi Tamas**, Hungary
Collection interest: Hungary, Transylvania, globes & atlases



# FROM THE EDITOR'S DESK

**Ljiljana Ortolja-Baird**

The articles in this issue are a reminder of how much the last century and a half of mapmaking has to offer collectors. In breadth, volume and variety, it is unbeatable. Though, perhaps, too recent to interest some collectors, the period is not without maps of historical significance. The map on the cover of this issue describes the Moon, as we knew it in 1969, at the time of the Apollo XI spaceflight, the mission responsible for the first human landing on the Moon. Annotated and signed by one of its protagonists Buzz Aldrin, the map's historic interest speaks volumes.

Rod Barron writes about the propaganda maps produced by arch nineteenth-century British Conservative Fred W. Rose, (aka octopus man). Serio-comic maps have become an immensely popular genre with map collectors, and Rose's work in particular is sought after because of how few he produced. His maps are invaluable documents, providing us with snapshots of late-Victorian Conservative attitudes to domestic and foreign political policies.

Professor Mark Monmonier, editor of Volume 6 of the History of Cartography, dedicated to the twentieth century, explores in his article the rich seams of cartographic interest to be mined by collectors from the plethora of maps that was created in the last century. Monmonier identifies six overarching themes for collectors to look out for when considering twentieth-century maps, and helpfully provides examples of each. These maps may not have the same collecting cachet as early modern examples but they affordable now and will, with time, become increasingly scarce. For young collectors who are finding their way digitally via apps on their smartphones or experienced collectors looking to introduce a new dimension to their collection the twentieth century is a perfect starting point.

Francis Herbert, in anticipation of chairing the next Collectors' evening in London, considers an area of early nineteenth-century map ephemera – the humble postcard – and how the map was exploited as a pictorial image by this new, commercially successful medium of communication.

And the editor's short offering – 'Maps with Bling' – is there for sparkle with a look at two jewel-encrusted mosaic maps. One made in the Soviet Union under the direction of the People's Commissar of Heavy Industry, the other by a UK mosaicist working from his garage in Strood, Kent. Both have been created from challenging and surprising materials not normally associated with maps but are congruous with the makers' intentions. 'Jewel of the Universe', painstakingly worked in stained-glass tesserae is an expression of the artist's gratitude to Planet Earth's munificence. On the other hand, 'Map of Industrialisation', a monumental work of polished stone overlaid with precious gemstones, was conceived as a hymn to the feats of Soviet labour.

# IMCoS MATTERS

## Forthcoming Events

**14 September 2016**
**The Collectors' Evening, London**

Bring along your maps to The Collectors' Evening to discuss with other members or to have identified by our knowledgeable chairman, Francis Herbert. He has suggested the dual themes of Map Postcards (i.e. the map occupying the whole or a constituent part of the image side) or Maps for Promoting Travel and Tourism but if this is not your collecting area do feel free to bring a map of your choice. We will have the facility of showing large maps on screen (please bring scans of your maps on a USB/memory stick). If you would like information about a map you intend bringing to the meeting please email Francis Herbert at francis443herbert@btinternet.com with brief details so that he can answer questions at the meeting.

The event will be held at the Civil Service Club, 13–15 Great Scotland Yard, Whitehall Court, London SW1A 2HJ. The nearest underground stations are Embankment and Charing Cross. A charge of £20 will be made to cover hire of the room and refreshments. Due to the rules of the Civil Service Club we DO need you to register for this event. Please email our Secretary, David Dare, at david.dare1@btopenworld.com at least 48 hours in advance. Refreshments will be available from 6pm in the Milner-Barry Room followed by the meeting in the Elizabethan Room.




**24–30 October 2016, Chicago, USA**

- **34th IMCoS International Symposium**
- **50th Anniversary Nebenzahl Lectures**
- **4th Chicago International Map Fair**

The Hermon Dunlap Smith Center for the History of Cartography at the Newberry Library, the Chicago Map Society, and the Chicago International Map Fair cordially invite you to Chicago in October 2016 for the 34th International Symposium. The symposium will be held in conjunction with the Nineteenth Kenneth Nebenzahl, Jr., Lectures in the History of Cartography, commemorating the 50th anniversary of the lecture series. These events will be followed by the 4th Chicago International Map Fair.

In 1966 the Newberry Library invited Raleigh Ashlin Skelton, Keeper of the Map Room of the British Library, to Chicago to deliver a series of four lectures on the theme, The Study and Collecting of Early Maps. Skelton's lectures, later published as an influential book by the University of Chicago Press, launched the oldest series of public lectures specifically devoted to the history of cartography. Over the years, the Nebenzahl Lectures have consistently broken new ground in cartographic study, and have played a central role in the field's remarkable growth.

To commemorate this anniversary, the nineteenth series of the Nebenzahl Lectures returns to its first theme: the relationship between map collecting and the historical study of cartography. It seemed natural to us to invite IMCoS, the only international organisation for map collectors, to hold their annual symposium in conjunction with the Lectures. And, what better way to conclude the week than with a global gathering of antiquarian map dealers at the Chicago International Map Fair.

**Fees and Registration**

The symposium registration fee of $250 is all-inclusive of all the events associated with the IMCoS and the Nebenzahl Lectures, including the annual banquet, receptions and tours.

Further information may be found on the Newberry Library's website at **www.newberry.org/2016 IMCoS Symposium**

Electronic registration for the Symposium is at **go.newberry.org/2016IMCoSSymposium**




'Chicago USA', 1931. Designed by Charles Turzak and Henry T. Chapman. Published by Houghton Mifflin Company. Photograph courtesy David Rumsey Map Collection www. davidrumsey.com.

**Accommodation**

We have reserved a block of rooms at The Talbott Hotel, 20 East Delaware Place, two blocks from the Newberry, for the use of IMCoS Symposium registrants. The special symposium rate for single or double rooms (i.e., one or two beds) is $205 per night. This rate applies for the nights of 23 October (Sunday) through 29 October (Saturday). For reservations, registrants must contact the hotel directly at (01) 312-397-3619. When making a reservation, please be sure to indicate that you are part of the IMCoS/Newberry event. The rooms will be held at this rate until 23 September 2016. Fall is a busy season for Chicago hotels, and registrants are encouraged to make their reservations as soon as possible. Persons attending the symposium are welcome to make reservations at another of the many hotels near the Newberry. Several hotels offer rooms for guests at Newberry rates. For information about these and other hotels near the Newberry, visit the listing provided on the Newberry's website at **www.newberry.org/accommodations-and-dining**

**Contact**

- **Andrew Epps** Conference Secretary
  The Newberry Library, 60 W. Walton Street, Chicago, IL 60610 USA Tel (01) 312-255-3541
  Email eppsa@newberry.org
- **Jim Akerman** Symposium Convener
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  Email akermanj@newberry.org

**Important Web Addresses**

**The Newberry Library** www.newberry.org
**International Map Collectors Society** www.imcos.org
**Chicago International Map Fair** www.chicagomapfair.com
**Chicago Map Society** www.chicagomapsociety.org
**American Geographical Society Library** uwm.edu/libraries/agsl
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# 34th International Symposium, International Map Collectors' Society

## Programme

**Monday 24 October**
6pm–7pm Welcome reception at the Newberry Library

**Tuesday 25 October**
9am Welcome and opening remarks:
James Akerman, Hans Kok

9.15am Session 1:
***Private Collecting & Map Libraries in the United States***
Brian Dunnigan (William L. Clements Library, University of Michigan)
Ian Fowler (Osher Map Library and Smith Center for Cartographic Education, University of Southern Maine)
Ronald Grim (Norman Leventhal Map Center, Boston Public Library)
Ben Huseman (Virginia Garrett Cartographic History Library, University of Texas-Arlington)
Julie Sweetkind-Singer (Stanford University)

11am Refreshment break

11.15am Short papers

12.15pm Lunch at the Newberry

1.45pm Session 2:
***Collecting the Map Collections of the Newberry Library*** James Akerman, Robert W. Karrow, Jr., Peter Nekola

3.30pm Refreshment break

3.45pm Lecture: Chris Lane (Philadelphia Print Shop West)

5.45pm Visit to Adler Planetarium and annual banquet (travel by bus to and from the Newberry; buses leave at 5.15pm)

**Wednesday 26 October**
9am All-day excursion to the American Geographical Society Library (AGSL) and the MacLean Collection

9am Buses leave from the Newberry Library

11am Arrival, AGSL, tour and exhibition viewing

Noon Light lunch and lecture

2pm Departure from AGSL

3pm Arrival, MacLean Collection, tour and exhibit viewing

5pm Departure from MacLean Collection

6pm Arrival, the Newberry Library

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**19th Kenneth Nebenzahl, Jr., Lectures in the History of Cartography**
***Maps, Their Collecting and Study: A Fifty Year Retrospective***

**All sessions are at the Newberry Library**

**Thursday 27 October**
5.30pm Opening reception

6pm Welcome and commemoration of the 50th anniversary of the Nebenzahl Lectures

6.30pm ***Of Maps, Libraries and Lectures***
Keynote lecture by Mathew Edney (University of Southern Maine)

**Friday 28 October**
10.15am Peter Barber (The British Library, retired)
***George III as a Map Collector***

1.15pm Susan Schulten (University of Denver)
***How Did Old Maps Become Valuable?***

2.45pm Richard Pegg (MacLean Collection)
***Collecting and Studying East Asian Maps in the United States and Europe***

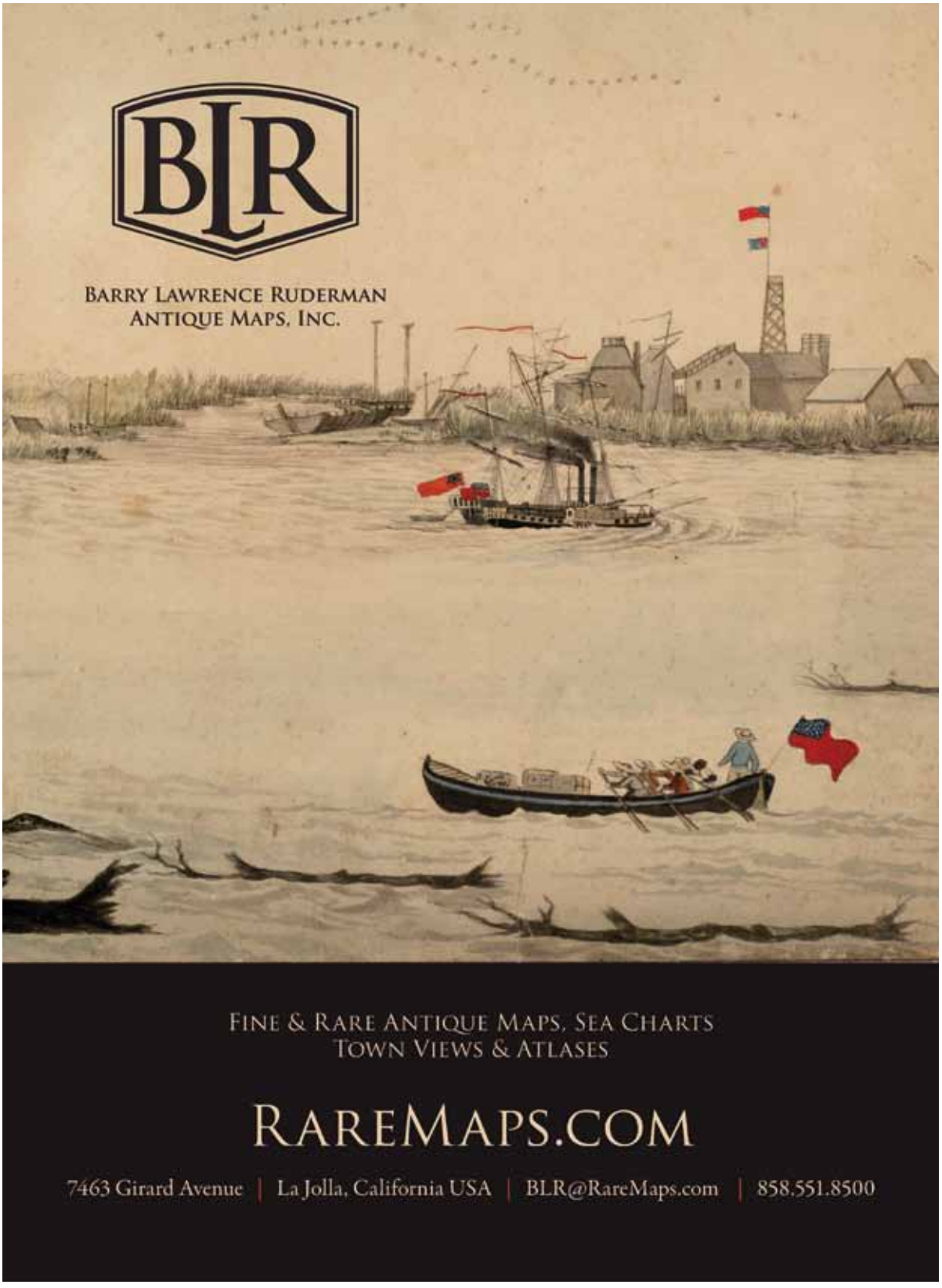
4.15pm Reception

**Saturday 29 October**
9.15am James Akerman (The Newberry Library)
***Maps, Marginalia and Ephemera***

10.45am Peter Nekola (The Newberry Library)
***The Atlas as a Way of Thinking***

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**Friday 28–Sunday 30 October**
**Chicago Map Fair**
Please register your attendance at www.ChicagoMapFair.com


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## IMCoS London Weekend 3–6 June

The IMCoS annual dinner was held at the Civil Service Club in London. It was an enjoyable and well-attended evening. Our new President Peter Barber delivered the Malcolm Young Lecture: 'Mapping Dangerous Spaces'. It proved to be an intriguing and provoking lecture, supported with a wealth of wonderful maps, in which he explored what constitutes dangerous spaces and how they have been conveyed cartographically.



**Peter Barber delivering the 2016 Malcolm Young Lecture.**

### IMCoS/Helen Wallis award for 2015

*Unfortunately neither our IMCoS/Helen Wallis award winner Catherine Hofmann nor Tony Campbell, Chairman of the Selection Committee were able to attend as both were speakers at a conference on portolan charts taking place in Lisbon. Without the 'citationiser' or 'citationist' the citation was delivered by IMCoS Vice-Chairman Valerie Newby. The citation prepared by Tony follows below:*

" The award this year goes to a librarian, a breed sometimes caricatured as a kill-joy, whose favourite utterance is a loud 'SHH…' The reality is of course quite different and the librarian could be more accurately thought of as a fairy godmother, sprinkling her stardust over the collection's treasures and sharing her enthusiasm for their beauty, variety and importance. Because the gender discrimination act failed to mention fairy godmothers specifically, they are invariably female. As is our winner.

She comes from France, from Paris, indeed from the Bibliothèque nationale de France itself. At which point I think many of you will have guessed: this year's winner is indeed Catherine Hofmann.

Catherine has been a Conservateur in the Département des Cartes et Plans since 1993. Prior to that, she had trained as an archivist/palaeographer at the prestigious École nationale des chartes. However, when she first encountered maps she realised, as she put it, that they 'always pose questions: who made them, for whom, why, and how were they to be used'. Where better, then, for such an enquiring mind than in the BnF's map department?

There are, it seems to me, three main qualities one hopes to find in any curator whose responsibility extends to antiquarian maps: approachability, knowing where to find information, and a deep love of the subject. On each of those boxes Catherine gets a big tick. Without exception, all those I approached discreetly for information about our winner talked, with gratitude, about the way she had helped them, whether by pointing to sources, making useful introductions or sharing her wide-ranging knowledge. One in particular, Mary Pedley, who spent time working in Paris, found Catherine to be, as she wrote, 'one of the most helpful and willing people I know in the field – always ready to answer a question or help a reader, or go the extra length it takes to solve a problem'.

While most people narrow their focus, Catherine is the opposite, being equally happy dealing with contemporary or medieval maps. One of her responsibilities is the legal deposit of new publications, and yet she also supplies me with information on additions to the BnF's historical holdings, for inclusion in the annual Chronicle of *Imago Mundi*. Importantly for collectors and others researching maps, Catherine is also in charge of the Gallica digitisation programme, which currently provides access to the scans of more than 50,000 maps.

Perhaps growing up in Alsace (Strasbourg), meant that she took on the best aspects of French and German culture; while yoga, which took her to India on one occasion, illustrates her open-mindedness.

Where most careers today involve numerous changes of direction, Catherine realised at the time of her appointment that she had signed up to a 'life sentence' – and was delighted by that. Curators often do much of their learning 'on the job' and the best opportunities to do that can be by mounting exhibitions (with informative captions); organising conferences (with edited proceedings); and carrying out research into collection items.

Catherine has excelled at all of those, aided by an ability to deal, amazingly calmly, with a very large workload. She has been especially effective as an



**Hans Kok and Peter Barber accept the IMCoS / Helen Wallis award on behalf of the winner Catherine Hofmann (on the screen), who was unable to attend the ceremony. Her response is printed below.**

editor. Football leagues keep statistics about who make the most tackles or which player had the greatest number of shots on goal. If such was replicated in the world of cartographic publication, I cannot see anybody challenging Catherine for the title of most productive editor.

As befits the BnF's marvellous collection – it pains me to say this but in a number of aspects its map holdings are superior to those of the British Library – the exhibitions she has played a part in, and her publications, range widely in their subject matter. The one I just have to mention, which combines the three elements, was the international conference in 2012, prompted by the memorable exhibition of maritime charts – the first of its kind. This was accompanied by a multi-authored catalogue (in its English form: *The golden age of maritime maps: When Europe discovered the world*), and the edited Proceedings, available freely online.

Catherine produced a number of articles on the earliest maritime charts, among them 'How portolan maps were made and used through the centuries'. Like the conference and exhibition just mentioned, that was directly related to the magnificent project to provide free online access to high quality scans of the BnF's portolan chart collection. At over 500 items, this is far and away the largest in the world.

As an exercise in joined-up planning that takes some beating. As a coda to it, and in response to a challenge to the thirteenth-century dating of the oldest surviving chart, the BnF's 'Carte Pisane', Catherine arranged for its vellum, ink and pigments to be subjected to scientific analysis. The crucial results of those tests are due to be announced by Catherine in a few days time at the portolan chart workshop in Lisbon.

I can give you no more than a flavour of the topics of the other exhibitions and publications in which Catherine was involved, as she seeks to make the wider world aware of the BnF's cartographical riches.

For example: 'Publishing and the Map trade in France 1470–1670' (in: *The History of Cartography, vol. 3, Cartography in the European Renaissance*; then *Les globes de Louis XIV: étude artistique, historique et matérielle*; as well as *Artistes de la carte, de la Renaissance au XXe siècle*. She has also written about early globes, about Lafreri, historical and military atlases, d'Anville, the map business, and so on. In a number of these endeavours she has collaborated with Emmanuelle Vagnon.

There is life outside the BnF of course and Catherine makes sure the national library is well represented in the wider cartographic world. She is Vice-President of the History Commission of the national body, the Comité Français de Cartographie. She is also a Director of Imago Mundi Ltd, for whose journal she uses her command of English to assist with the translation of the abstracts of the articles into French.

So I, and my fellow selectors, have great pleasure in announcing that the 2016 IMCoS/Wallis Award is being presented to Catherine Hofmann."

*Catherine sent the following remarks on accepting the award.*

" … je dois ajouter que je fus aussi chargée d'enrichir les collections patrimoniales cartographiques de la 'Nationale' et que plus d'une fois je me suis retrouvée ainsi dans la peau d'un collectionneur, qui aurait déjà entre ses mains l'une des plus belles collections de cartes au monde, et assez peu de moyens, il faut le reconnaître, pour l'accroître encore. Je suis passée ainsi par tous les sentiments que vous connaissez bien, je n'en doute pas, en tant que collectionneur : l'excitation qui naît d'une trouvaille insoupçonnée, la satisfaction d'une œuvre acquise à son juste prix, la frustration de voir échapper une œuvre remarquable, ou le découragement lorsque les comptes sont à zéro… Je sais aussi que par de là la constitution d'une collection, c'est la passion des cartes qui nous réunit… ces cartes qui, certes, nous accompagnent dans nos pérégrinations autour du monde, mais aussi, le plus souvent, nous

permettent d'accomplir à la table de notre bureau d'innombrables voyages immobiles, dans le temps comme dans l'espace. Je suis de ce fait très honorée de recevoir le prix Helen Wallis et de voir ainsi mon nom ajouté à la liste d'éminents cartothécaires, libraires ou historiens de la cartographie qui m'ont précédée. Je remercie très sincèrement le comité de sélection de l'IMCoS de m'en avoir jugée digne."

---

**5 June 2016, Annual General Meeting**
**Chairman's report for 2015**

" As Chairman, I usually read a prepared statement, not so much because I am unwilling to speak freely on the subject but in order to make sure that the report that is published on the website and in the Journal will agree one hundred percent with the information supplied to attendees of the meeting today.

The Executive Committee convened in London four times as is usual, of which three meetings have taken place in the Farmers' Club and one in the Civil Service Club preceding the 2015 Annual Dinner there. Of course there is normally extensive email traffic amongst the Committee members in between the meetings and normally the chairman prepares Chairman's notes for each meeting in advance in order to speed up the proceedings of the meetings themselves. This report covers the year of 2015 but there might be a slight carry-over on happenings in 2016, although these would technically be reserved for next year's AGM.

Our financial situation is sound, although we accrued a small loss, as shown in the Annual Accounts. Jeremy Edwards, our Treasurer, will give you the details under the next agenda item. The loss is in accordance with the budget prepared for 2015 and was accepted at the time to keep us from increasing the subscription rates. Our *IMCoS Journal* was given a more modern appearance; Agenda item 5 will concern the Journal and please feel free to pose your questions to Ljiljana, our editor. She does fire excellent questions during Committee meetings all the time and here is your chance to do likewise.

Our Vice Chairman, Valerie organised a local event as UK National Representative, with a visit to Perth/Scotland, which could easily have become an International Event had the Scottish vote gone the other way. The visit was much appreciated by all participants, including myself and has been duly reported in the Journal. The Royal Scottish Geographical Society made it a happening to remember and our Diana Webster was instrumental also in getting it all arranged, including an unusual bout of good weather up there.

Our standard June weekend was successful as ever with many thanks to the London Map Fair Organisers, who like today made the AGM venue available in the RGS free of charge, which allows participants to storm right into the Map Fair the moment it is declared open.

Honorary Secretary David Dare arranged the 2015 Dinner, and the Malcolm Young Lecture was given by Rose Mitchell. The Helen Wallis Award was presented to Professor Paul Harvey of Durham, well deserved as always when the Award Committee reaches agreement in its deliberations on the candidates for the Winner.

The free IMCoS stand at the Map Fair was manned by Committee members and Rolph and Uschi Langlais from Düsseldorf. Ian and Jenny Harvey are deserving of our praise for bringing the stand materials and building the stand and taking it down afterwards, sounds easy, but a lot of work!

Peter Walker now runs the Financial and Membership administration and is doing an excellent job of it.

At the end of the year it was decided that we would have to arrange for a new and more modern website. The old purchase agreement, which included maintenance cost for three years, had lapsed and a new Management at the provider had re-directed the company's aim at much larger institutions and increased the maintenance fee to numbers that we did not want to live with. The current website definition work is being executed by Ljiljana and Peter and we expect the new website to be much more flashy and thus attractive and more suited to a smaller Society as IMCoS is in comparison to large institutions. The expense is less than last time in view of improved website technology, and a more flexible provider allows us to cut maintenance fees. The website is expected to go live this month which will give us ample time to make sure it works okay well ahead of the time subscription renewals are to be expected; the latter remarks belong mostly to the 2016 AGM report and you may have a déjà-vu experience next year for this item.

Ladies and Gentlemen, this concludes my 2016 Chairman's report."



Ian Harvey, Diana Webster and Peter Walker manning the IMCoS stand at the 2016 London Map Fair.

### London Map Fair, 4–5 June 2016

The annual London Map Fair is a major highlight for most map collectors and enthusiasts. It is held at the Royal Geographical Society, an institution redolent of exotic travel, and through whose doors the great British explorers have passed. LMF is the largest specialist map fair in Europe and attracts leading antiquarian dealers from across the globe. This year's attendance was excellent and IMCoS members who manned the stand can report on the high volume of traffic that visited the stand. Tim Bryars, who is one of the Fair organisers and usually writes up an account of the Fair for the Journal, has some special news about next year's event, which is awaiting confirmation, and his holding back his report until the next issue.

## New IMCoS website

The new site was launched on 13 July. Although up and running, there are still some details that need to be completed, such as loading all the pre-2005 journals. This should be done within the next two months and then the entire collection of 146 journals will be searchable. Please keep us updated of map events and exhibitions that are happening in your area so that we can put them online and keep all IMCoS members informed. If you have any news please send it to ljiljana.editor@gmail.com. Also, if you are having any problems navigating the site contact Peter Walker at financialsecretariat@imcos.org.

## Guidelines for contributors

**Articles**

Articles can range between 3,000–6,000 words plus endnotes. If an article is going to be longer please contact the Editor who will make a final decision on whether it can be included.

- Articles should be emailed to the Editor as a Microsoft Word document.
- Typescripts should be double-spaced.
- Pages should be numbered.
- Do not format the text.
- 4–6 illustrations/photographs. Please read the section below on image size and resolution. These must be cleared for copyright.
- Do not embed images into the text. Indicate on your typescript where the images ideally should go in the text.
- Each image requires a caption giving map title, maker, date of production, where made, size in metric and imperial. The source of the image must be acknowledged.
- The author should supply a short profile.

**Shorter articles** of 1,500–2,500 are placed in our 'Worth a Look' section. A maximum of two images will be accepted.

**Book reviews** should be 500–1,000 words long.

**Photographs/illustrations**

We need jpegs or tiffs at a **minimum resolution of 300 ppi / at least 2,362 pixels wide**. The larger the image the better as this gives full flexibility for design and good detail. When saving compressed files (e.g. jpeg) the quality option should be set between 8 (high) and 12 (maximum).

Digital images can be sent either as attachments to an email (images are to be sent individually with a recommended maximum size of 8 megabytes per email), via an Internet-based large file transfer site (e.g. wetransfer.com or mailbigfile.com), via Dropbox or on a CD-ROM/USB stick which we can return if required.

The source of the illustrations should be credited and it is assumed that all rights for the publication and for use on the IMCoS website will have been cleared by the author.

**For further information contact the Editor**
**Ljiljana.editor@gmail.com**

# MISTAKEN ATTRIBUTION

## *Identifying the works of Fred W. Rose*

**Roderick Barron**

*This article is based on a lecture delivered by the author at the London Map Fair, June 2016.*

Fred W. Rose (1849–1915) was the designer of the 1877 'octopus' map, which has become an internationally recognised visual propagandist trope. His portfolio of work was small, but influential. It has been generally accepted that he penned seven satirical maps. After a century of almost total obscurity details of Rose's personal life and professional career are finally beginning to emerge and shed new light on his work. From these findings this article will argue that he would not have put his name to two of those seven traditionally attributed to him.

Rose was certainly not the first to design or produce serio-comic maps; the genre had its roots deep in medieval allegorical cartography and evolved almost in parallel with traditional cartography over the ensuing centuries. One can see the serio-comic design form first crystallising and taking definitive shape in Britain at the time of the Crimean War with Rock Brothers and Payne's 1854 'Comic Map of the Seat of the War', designed by the popular illustrator of Charles Dicken's *Pickwick Papers*, Thomas Onwhyn (1814–1886), and continuing in the work of Parisian artist Paul Hadol (1835–1875) during the Franco-Prussian War (1870–71) before the first appearance of Rose's milestone 'octopus' map in the summer of 1877. The genre reflected and exploited an increasing popular engagement with politics at both a national and international level. Its designers and artists employed symbolic or metaphorical imagery – anthropomorphic (human) or zoomorphic (animal) forms – to present what were often serious political or propagandist messages in comic or satirical form. It is no coincidence that the outbreak of the First World War in August 1914 and the ensuing two years of conflict witnessed perhaps its greatest and most vibrantly creative renascence.

In the course of almost exactly 33 years, Rose designed five extremely popular serio-comic maps, all published by the London map seller and geographical publisher, George Washington Bacon (1830–1922). His premises at No.127 Strand lay just a stone's throw from Rose's workplace, the Legacy Duty Office, a section of the Inland Revenue based at Somerset House. It is not clear whether the maps were commissioned by Bacon or whether Rose presented Bacon with the finished designs for approval and publication.

The first three of Rose's maps appeared in a cluster between 1877 and 1880: The initial 'Serio-Comic War Map' ('octopus' map) (1877), 'England on Guard' (1878) and 'A Comic Map of the British Isles' (1880). There then follows a nineteen-year gap before a second cluster, 'Angling in Troubled Waters' (1899) and 'John Bull and his Friends' (1900). These final two maps were actually drawn by commercial artist and illustrator, Matthew Bede Hewerdine (1868–1909)[1] after Rose's original designs.

There are two additional maps also published by Bacon, and these have been mistakenly ascribed to Rose's hand. The first, 'The Avenger An Allegorical War Map for 1877', appeared in July 1877 simultaneously with Rose's updated 'Revised Serio-Comic War Map'. The second, which dates from the time of the General Election campaign of March 1880, was also published concurrently with Rose's 'Comic Map of the British Isles'. It was authored by Nemesis under the amusing title 'The Overthrow of his Imperial Majesty King Jingo I', a reference to the famous anti-Russian war song sung by the 'Great MacDermott' in the London Music Halls between 1877 and 1878. We shall discover shortly why these two maps were almost certainly not the handiwork of Fred W. Rose.

Frederick William Rose was born at No. 3 Park Place Gardens, Paddington, West London on 12 November 1849, the second surviving son of Scottish Highland landowner and former cavalry officer, Hugh Munro St Vincent Rose (1800–1867) and his wife, Frances Walrond Roberts (1819–1908). In 1871 Fred married Katherine Gilchrist (1850–1932), the daughter of fellow Scottish landowner, Daniel Gilchrist of Ospisdale. The couple had three sons and a daughter before divorcing in 1891. Until his death, Rose continued to live in the former marital home, No. 4 Cromwell Crescent, a substantial villa adjacent to the present-day A4, West Cromwell Road.

In November 1867 newspapers announced Rose's

successful candidature for a junior clerkship in the Legacy Duty Office of the Inland Revenue after a competitive examination. Like so many Victorian contemporaries, he began a slow and steady climb up the Civil Service promotion ladder. By the time of his retirement, forty-two years later, in 1909, he had risen to become the Office's Deputy Principal Clerk.

This long Civil Service career and equally long and devoted affiliation to the Victorian and Edwardian Conservative Party underpinned his life. Both were *milieus* in which his latent artistic talents and maturing political views would take ready root and find validation and endorsement amongst like-minded colleagues and peers.

The Civil Service already had a well-established reputation as a haven for budding young caricaturists, artists, writers and journalists happy to supplement their modest incomes with additional assignments and commissions on the side. We know that Rose was paid the sum of £5 for the first edition of his 'octopus' map and an additional £3 or £4 for the subsequent editions. Rose was following closely in the footsteps of figures such as Thomas Gibson Bowles (1841–1922), founder of *Vanity Fair* magazine, who had himself worked for several years in the Legacy Duty Office until 1866 and Artemas Aglen Dowty (1846–1906), a Liberal-leaning clerk in the Paymaster General's Office was another contemporary, already a popular London journalist and comic author. It may well have been the small Russian octopus sketch that illustrated Dowty's 1876 comic skit, *Benjamin D-, His Dinner*, which provided direct inspiration for Rose's first serio-comic map (Fig. 1).

Rose himself would actively follow this journalistic and artistic tradition. Through the 1870s and 1880s he supplied regular journalistic gossip, copy and articles to a wide range of contemporary newspapers and journals.

In December 1870 Rose and an eccentric fellow clerk in the Solicitor General's Office Henry Sydenham Dixon (1848–1931) produced a fine Christmas annual entitled *After Four.* It was an assorted collection of anonymous poems, cartoons and illustrated short stories, 'written by amateurs for everyone'. It received a number of complimentary reviews. Rose provided the illustrations, revealing his emergent talents as a 'black and white' artist and satirical cartoonist. The annual's title references the time at which Victorian civil servants traditionally finished work!

The Franco-Prussian War of 1870–71 witnessed an inexplicable upsurge in British satirical

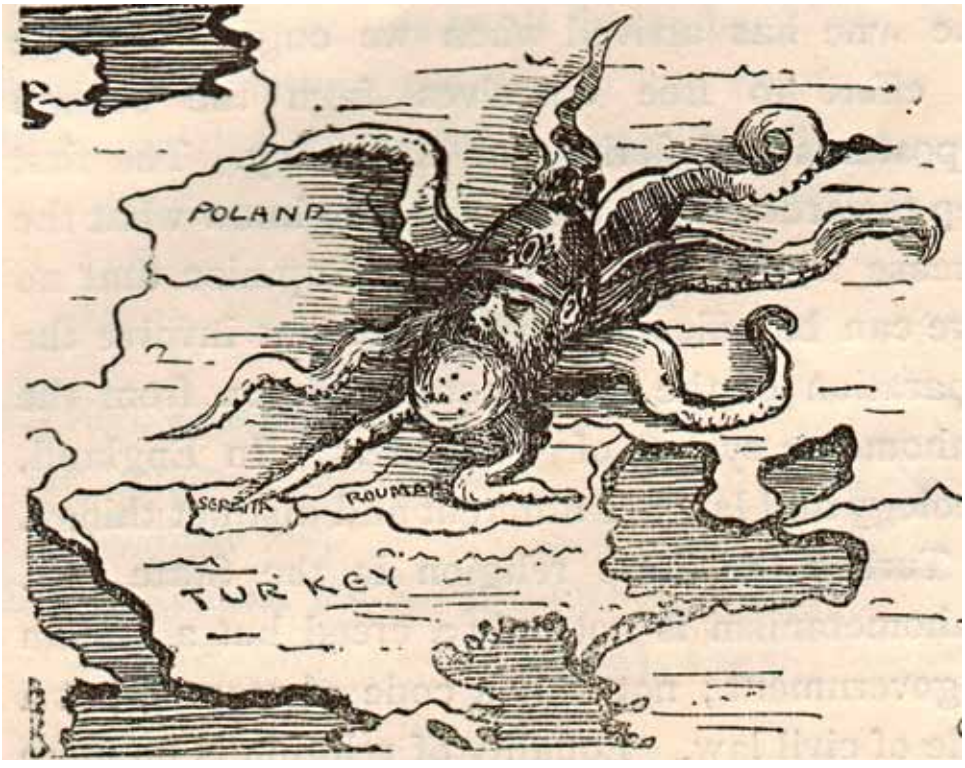



**Fig. 1 The Russian octopus – a sketch by Whew from Artemas Aglen Dowty's comic political skit, *Benjamin D-, His Dinner* (Weldon & Co, London, 1876). This small illustration of Russia as a Tsar-headed octopus may well have provided the inspiration for Rose's own 'octopus' map design published a few months later. Private collection.**

pamphleteering, drawing inspiration from unfolding events across the Channel. By far the most popular of these was *The Fight at Dame Europa's School*, first published in January 1871, and quickly selling over 300,000 copies. The most curious feature of this runaway success was its author – Rev. Henry W. Pullen (1836–1903) – a minor canon of Salisbury Cathedral.[2] Innumerable copycat versions followed and contemporary newspapers bemoaned the '*Dame Europa* epidemic'. This was no discouragement to Rose, who in March 1871 published his own sixpenny offering: *The Row in Our Village*. The village in question is 'Urop'. The principal protagonists are the three village squires, Mr Lewis (Napoleon III), Mr Alexander (the Russian Tsar) and Mr Josephs (the Austro-Hungarian Emperor); Mr Williams (Germany) is the minister of the local Bethesda chapel, and Mr John (Britain), the local factory owner. Only twenty pages long, it was privately published by Provost and Co. of Covent Garden, at Rose's own expense (£15), and under his pen name Martius. Sadly, it did not match Pullen's literary success, the author recording somewhat tersely that it had sold just 78 copies!

What, then, do we know of Rose's political sympathies? In 1864, though still only a teenager, Rose's name had been put forward for membership of one of the bastions of the Victorian Tory establishment – the Junior Carlton Club – his application being approved by the then Tory Chief Whip, Col Thomas Taylor MP. His political life thereafter would be forever affiliated to the Conservative cause. From the early 1870s it would involve a lifelong engagement with local Conservative political associations and organisations in the Chelsea and Kensington areas.[3]

Most notably, it was within the newly formed Primrose League that Rose cut his political teeth. The Primrose League was the new grassroots organisation of the Conservative Party formed in 1883 after the death of Benjamin Disraeli. It proved immensely popular across the country. From an initial membership of just under 1,000 in 1884, by 1910 it could claim to be a truly populist organisation with over 2 million members nationwide. Its motto was *Imperium et Libertas* – Empire and Freedom – and its stated aims were 'the maintenance of religion, of the estates of the realm and of the Imperial ascendancy of Great Britain'. Local branches, known as Habitations, held regular social entertainments and political gatherings. Fred joined three local Habitations in Earls Court and South Kensington in the late 1880s.[4]

There are two important and influential figures in this Conservative nexus with whom Rose is known to have had regular contact during the 1880s and 1890s: local Kensington South MP, Algernon Borthwick (1830–1908), and close friend and Primrose League stalwart, Col George Bruce Malleson, CSI (1825–1898). Both were significant movers and shakers within the Tory political hierarchy and both had control over important mouthpieces of the Conservative 'propaganda' machine.

Borthwick was a co-founder of the Primrose League. He was MP for Rose's Kensington South constituency between 1885 and 1895. He and his wife were both esteemed founding members of the South Kensington Primrose League Habitation. He was also honorary President of the 'Borthwick' Habitation, inaugurated in 1886, and in which Rose took a particularly active role. Most significantly, he was the wealthy proprietor of the Conservative *Morning Post* newspaper, a popular and accessibly priced daily broadsheet. Rose's name is frequently found within its pages from the 1880s onwards.

Malleson was a retired Indian civil servant and well-known historian. A close neighbour and business associate of Rose, he also held a prominent administrative role within the Primrose League's national organisation, serving on both its Publicity and General Purposes Committees in the late 1880s and early 1890s. The League's publicity machine distributed weekly newspapers through the news kiosks of Messrs W. H. Smith and swathes of pamphlets, posters and political literature across its network of local Habitations, which numbered over 2,000 by the early 1890s. Malleson was also closely connected with the Tory satirical magazine *The St Stephen's Review*. Founded in 1883, it counted such figures as Tom Merry (William Mecham) (1853–1902) and Phil May (1864–1903) amongst its corps of talented cartoonists. The magazine underwent extensive refinancing in 1885, raising new capital from wealthy Tory donors through a public company, The Conservative News Agency Ltd. Both Malleson and the *Review*'s editor, William Allison (1851–1925) were its directors. Another Primrose League co-founder and Tory grandee, Lord Randolph Churchill, became its President.

Rose's first satirical landmark 'Serio-Comic War Map for the Year 1877' was published two months after the outbreak of the Russo-Turkish War in March 1877. Rose's authorship was initially disguised behind his initials F. W. R, before a second state, published just a

few weeks later, revealed his identity – F. W. Rose – for the first time. By July 1877 the map's popularity at home and abroad[5] was such that a new 'Revised Edition' was published. It was designed on a smaller scale but covering a wider geographical area with the Russian octopus proportionately enlarged and its tentacles pinpointing those countries in the Middle East and Central Asia under threat (Figs 2 & 3).

The traditional bi-partisan divide between Liberal and Conservative was galvanised over the so-called Eastern Question in this period between 1876 and 1878. At its core lay the inherent political weakness and fragmentation of the Ottoman Empire. Many Liberals questioned the direction of Benjamin Disraeli's foreign policy and the support given by him to the so-called 'Sick Man of Europe'. Turkey was considered by many Gladstone Liberals a deeply flawed regime, unworthy of the moral or material support of the British Crown. Conversely many Conservatives saw her as a protective buffer and geopolitical counterweight to Russia, whose threats of territorial expansionism in the Middle East and Central Asia were considered an ever-present danger to British imperial interests. This was especially pertinent at a time when Britain held a controlling interest in the newly constructed Suez Canal, the strategic 'key' to British India, and Queen Victoria had recently been elevated to the status of Empress of India. The opening political salvoes came from retired Liberal leader William Gladstone in his remarkable September 1876 pamphlet *The Bulgarian Horrors and the Question of the East* which sold over 200,000 copies within a week and detailed the infamous massacre of Bulgarian Slavs by irregular Turkish troops earlier that year. Gladstone called for the Turks to be entirely removed 'bag and baggage' from Balkans and for the Christian Slav minorities there to be given a measure of independence and self-government. Following the outbreak of war between Russia and Turkey in March 1877, Gladstone returned to the same theme two months later with his famous 'Five Resolutions' speech to Parliament. It is the distinctive top-hatted profile of Gladstone, his resolutions forming an integral part of his coat tails, who stands as the anthropomorphic embodiment of England on Rose's first 'octopus' map of June 1877. By the time the 'Revised Edition' of the same map appears a few weeks later, that profile has been quickly revised and disguised, an inadvertent offence perhaps to traditional Conservative sensibilities.

Rose's 'octopus' map could then be seen as an attempt by Disraeli's Conservatives to regain the political initiative following Gladstone's divisive and crusading anti-Turkish stance over the Bulgarian horrors of 1876.

There is certainly evidence of a clear bipartisan propaganda battle for the hearts and minds of British public opinion in the summer of 1877 with the concurrent publication by G. W. Bacon of Rose's map and the anonymous 'The Avenger, An Allegorical War Map for 1877' (Fig. 4).

Encapsulated in these two maps are the diametrically opposed views of pro-Turkish Russophobe Tories and anti-Turkish Russophile Liberals. The situation is aptly summarised by *The Hampshire Advertiser,* in late July 1877:

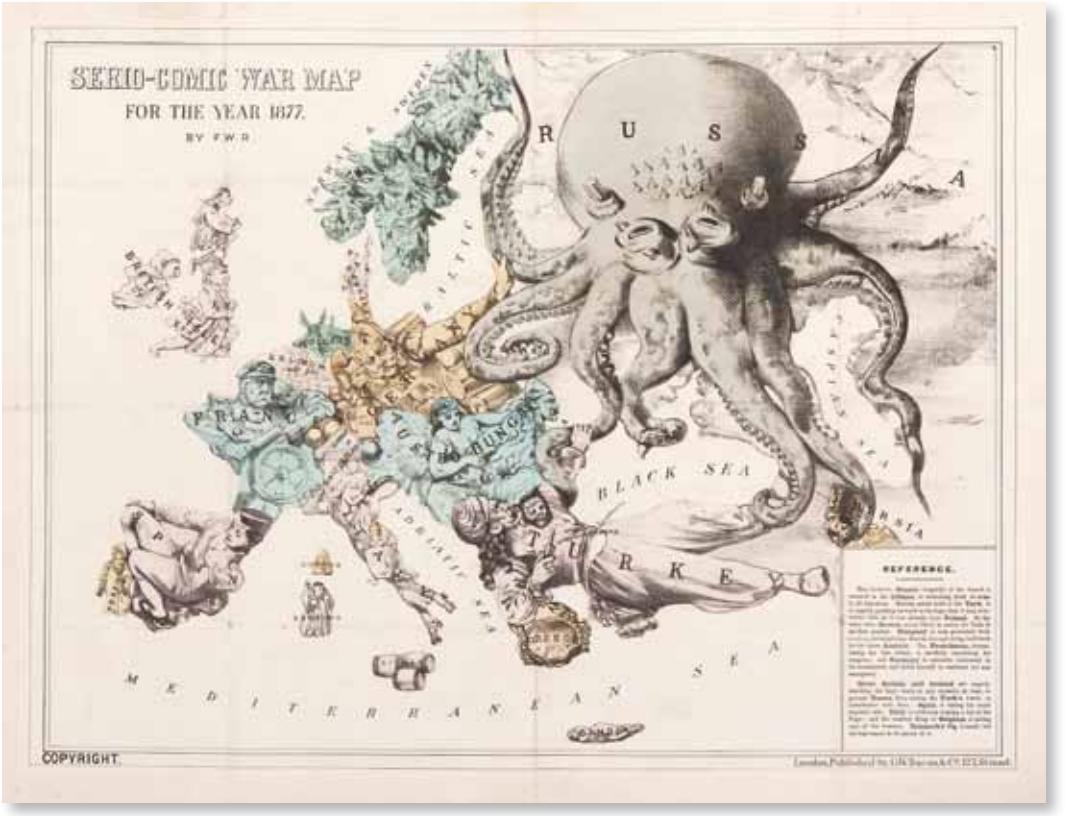
> *A very clever squib has been exhibited in the London windows in the last few weeks. It represents Europe with each country in the figure of a representative inhabitant. Turkey is the picturesque turbaned Mussulman, but Russia is a gigantic octopus one of whose long arms twines around the Pole, another around the Circassian, another extends towards Khiva, whilst one is twisting itself slowly around the prostrate Turk. This is immensely popular and its meaning is well grasped by the public. Yesterday in the City, I saw a rival map, in the which the Russian is exhibited as an avenging champion, with helmet and spear, coming, I presume, to rescue the oppressed Christians.*

Because both maps were published by Bacon and appear so similar stylistically, it has often been assumed that they must both have been designed by Rose. Given what we now know of Rose's political

*Opposite page*

**Fig. 2 'Serio-Comic War Map for the Year 1877. By F.W.R.' The first state, first issue of Rose's 'octopus' map. First published in late May or early June 1877. Note the distinctive profile of William Gladstone as the personification of England, his coat-tails inscribed with his anti-Turkish 'Resolutions speech presented to Parliament in May 1877. In the 'Revised Edition' of the map published a few weeks later, Gladstone's features are remoulded into those of a more generic British gentleman, perhaps in deference to prevailing Conservative sensibilities. Private collection.**

**Fig. 3 'Revised Edition Serio-Comic War Map for the Year 1877. By F. W. Rose.' The second issue of Rose's 'octopus' map, probably published in July 1877. The scale of the map is now reduced to show a wider geographical area, whilst the octopus itself is proportionately enlarged. Specific threats are now also pinpointed by the Russian tentacles reaching into the Middle East and Central Asia (Khiva). The wider European market intended for the map is now also reflected in its bilingual English and German key. Private collection.**


SERIO-COMIC WAR MAP
FOR THE YEAR 1877.
BY F.W.R.
R U S S I A
BLACK SEA
TURKEY
MEDITERRANEAN SEA
REFERENCE.
COPYRIGHT.

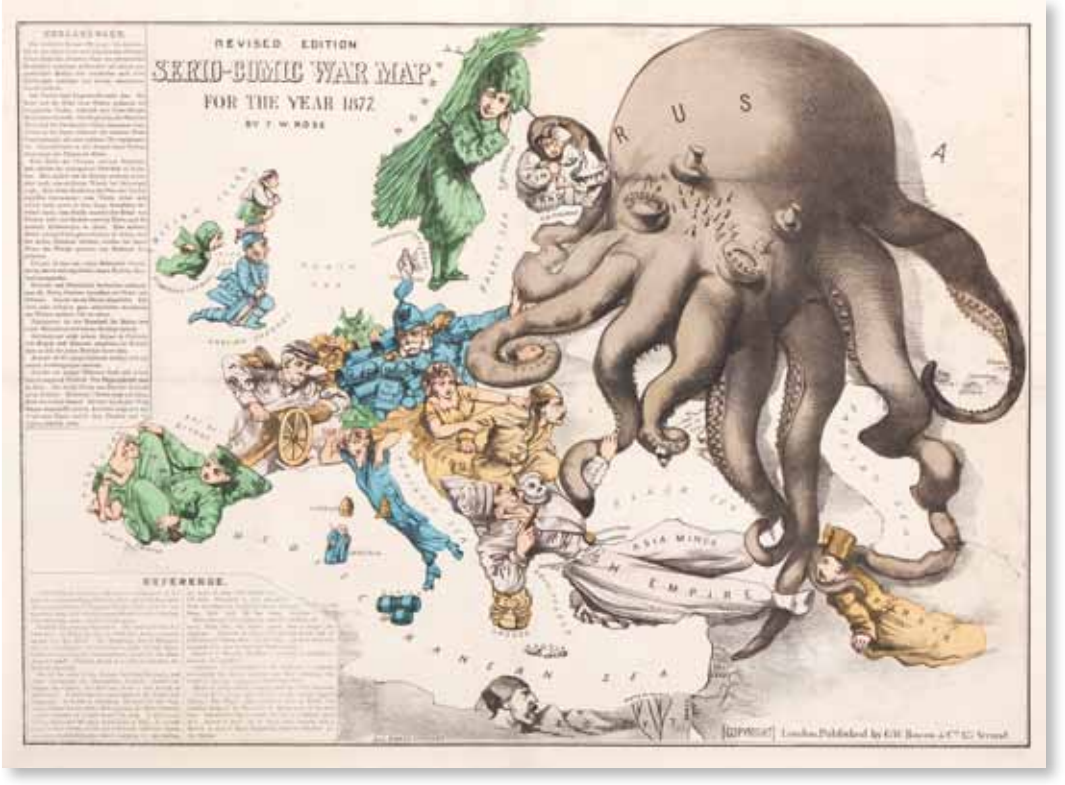

REVISED EDITION
SERIO-COMIC WAR MAP
FOR THE YEAR 1877
BY F. W. ROSE
R U S S I A
ASIA MINOR
EMPIRE
REFERENCE.
COPYRIGHT.




**Fig. 4 'The Avenger An Allegorical War Map. For 1877.' The pro-Russian Liberal counter to Rose's 1877 'octopus' map, the Russian Tsar Alexander II (1818–1881) portrayed as the Christian defender of the oppressed and persecuted Slavs in the Balkan regions of the Ottoman Empire. Reproduced © The British Library Board, Maps 1035. (302).**

sympathies it seems extremely unlikely that this was in fact the case.

The lack of international copyright regulations meant that in the ensuing months Rose's 'octopus' map spawned upwards of a dozen pirated copies which appeared all around the World as far afield as North America, Sweden, Portugal and Persia. It is this global coverage that undoubtedly contributed to the enduring legacy of the octopus as a popular propagandist trope.

Rose's solid Conservative sentiments are clear in his second map: 'England on Guard A Serio-Comic Map for 1878', which was published in late January or early February of that year. The impact of the Eastern Question on the domestic political situation in Britain is brought into stark relief as Disraeli's Ministry took an increasingly bellicose stance against Russia, who now looked likely to defeat Turkey and capture Constantinople. A decision was made to order the British fleet to the Bosphorus and to seek a £6 million Parliamentary grant as a contingency against anticipated hostilities. It left Disraeli's Cabinet deeply divided and led two of his most influential Ministers – Foreign Secretary and closet Russophile Lord Derby and the equally pacifist Earl of Carnarvon – to resign. Rose alludes to this desertion in the map: 'A timid earl, alarmed at the sight of a naked sword deserts his post and hides his blushing face from the public gaze' (Fig. 5).

In late March 1880 Bacon published two new serio-comic maps expressing diametrically opposed political viewpoints on the domestic political situation of the time. With consummate even-handedness he produced concurrently pro-Tory and pro-Liberal maps.

On one side, Rose's pro-Tory 'Comic Map of the British Isles Indicating the Political Situation in




**Fig. 5 'England on Guard A Serio-Comic Map for 1878. By F. W. Rose.' Published shortly after the decisive meeting of Disraeli's Cabinet in late January 1878, Rose highlights the political impact of the Government's increasingly bellicose stance towards Russia. Note the portrait of Russophile Gladstone, 'William the Woodman', eagerly attacking the British Standard with his axe. Private collection.**

1880' endorses Disraeli's track record over the previous six years and attacks the disruptive behind-the-scenes machinations of 'The People's William', Gladstone. On the other, 'The Overthrow of his Imperial Majesty King Jingo I. A Map of the Political Situation in 1880' offers a bleak critique and indictment of that same Tory rule. Both were essentially party political electioneering propaganda maps, rapidly compiled and published after Disraeli's sudden and unexpected decision to call a snap General Election (Figs 6 & 7).

For Disraeli the omens could not have been worse – the country was reeling from recent military disasters in Zululand and Afghanistan whilst a dire harvest, rising war costs, budget deficits and a prolonged economic slump meant that his prospects of electoral success looked slim indeed.

The classified advertisements for the two March 1880 maps suggest that profit preceded political affiliations in Bacon's motivations. He was also targeting a new potential market for these maps – the many hundreds of Liberal and Conservative Committee Rooms in Parliamentary constituencies around the Country:

> *Ready This Day at all Booksellers.*
> *THE POLITICAL SITUATION IN 1880. See Bacon's Comic Map of the British Isles. 6d and 1s.*
> *No Conservative Committee should be without it.*
> *G.S (sic) Bacon and Co., 127 Strand.*
> (*The Standard,* March 24th 1880)

> *Just Ready at all Booksellers,*
> THE OVERTHROW OF HIS IMPERIAL MAJESTY KING JINGO I., a Map of the Political Situation.
> *Every Liberal Committee-room should have it.*
> *6d post free. G. W. Bacon and Co.,*
> *127 Strand, London.*
> (*The Daily News*, March 31st 1880)

Exactly this setting is described in Rose's own novel, *His Last Passion* (1888): The Conservative Committee Room in the fictional constituency of Sandborough in 1880, nerve centre in the electoral campaign of the novel's central character, unsuccessful Tory candidate, Ronald Macleod. Rose describes a drab public space, shabbily painted and littered with electoral posters, tracts and pamphlets. Pinned up newspaper cartoons of leading political figures of the day adorn the walls, and beside them:

> *A brightly-coloured 'serio-comic map' a caricature which preserved the contour of the British Isles, and which prophesied, with a want of foresight pardonable at the time, the triumph of Lord Beaconsfield (curl on forehead, tuft on chin, and earls coronet and robes this time to make quite sure) over Lord Hartington and Mr. Gladstone – figures which having found it impossible to keep strictly to the outline of the surrounding coastline, had renounced all likeness to the human form rather than abandon the attempt.*
> Fred W. Rose, *His Last Passion*, Ch. 2, p. 25.

This extract of course describes Rose's 1880 'Comic Map', (see Fig. 5) in which the ultimate British patriot, the ermine-clad Lord Beaconsfield puts the prostrate figure of Liberal leader, Lord Hartington, to the sword. His other Liberal opponent, William Gladstone, is portrayed as a busy-bodying Scottish windbag (with bagpipes labelled 'Speeches' in hand), the kilted Midlothian campaigner, opportunistically exploiting Government difficulties both at home and abroad, particularly in Ireland. Here symbolic Erin adopts an increasingly obstructionist stance, traduced by the siren voices of Home Rule, a movement championed by both Gladstone and the Parnellites, but portrayed by Rose as another diabolical Liberal plot to break up the United Kingdom and sever Ireland's historic bonds of union with England.

In the previous summer of 1879, a few months before the start of Gladstone's mould-breaking Midlothian campaign, a short pamphlet entitled *Five Years of Tory Rule: A Lesson and a Warning* had been published under the pen name Nemesis. It sold over 100,000 copies and proved immensely influential. A contemporary newspaper described it as a 'catalogue raisonée of the sins, great and small, both of commission and of omission' of the Tory administration of Disraeli. The author of the work was Alfred Farthing Robbins (1856–1931), a prominent freemason, journalist and Liberal activist. From the timing and context, it is now self-evident that Robbins was also author of the March 1880 'King Jingo' map and that *Five Years of Tory Rule* was both its creative inspiration and primary source. The impact of both Nemesis and Gladstone's Midlothian Campaign proved decisive and the voting electorate sided with Gladstone, returning him with a substantial majority at the end of the following month.

Just over two years later Rose unveiled a unique personal critique of one of the most controversial measures introduced by that Gladstone Liberal




**Fig. 6 'Comic Map of the British Isles Indicating the Political Situation in 1880. By Fred. W. Rose, *Author of the Octopus Map of Europe*.' Rose's ardently pro-Conservative propaganda map of late March 1880, an electioneering counter to the damning King Jingo map by Nemesis (Alfred F. Robbins). Private collection.**




**Fig. 7 'The Overthrow of his Imperial Majesty King Jingo I. A Map of the Political Situation in 1880. By Nemesis.' Published at the time of the 1880 General Election. Nemesis was the pen name of Liberal activist, Alfred F. Robbins. The documentary source and inspiration for this virulently anti-Disraeli broadside was Robbins's influential 1879 pamphlet *Five Years of Tory Rule: A Lesson and a Warning*. Private collection.**

Administration of 1880–85. Entitled *Les Noyades*, it is a virtually unknown political cartoon designed by Rose and originally published as a supplement to *Society* magazine's Christmas edition of 1882.[6] Its title refers to the recently completed French painting *Les Noyades de Nantes* (The Drownings at Nantes) by Joseph Aubert, portraying the infamous scene during the French Revolutionary Terror of 1793, when local revolutionary leader Jean-Baptiste Carrier supervised the drowning of several thousand suspected opponents of the fledgling regime in the River Loire (Fig. 8).

In Rose's cartoon, two bound victims, male and female – 'Obstruction' and 'Free Speech' – their bonds labelled *Clôture* await submersion in the River Thames adjacent to the Palace of Westminster, events directed by latter-day revolutionary, William Gladstone. Corpses float in the adjacent murky waters labelled 'Tyrannical Majorities'.

Rose's cartoon was targeting Liberal leader Gladstone's recently introduced Parliamentary guillotine measure known as *Clôture*. The aim of the procedure was to curtail prolonged parliamentary debate and force a quick and decisive vote, so preventing the long-established opposition




Fig. 8 *Les Noyades*. Supplement to the Winter issue of *Society*, 25 December 1882. Designed and drawn by Fred W. Rose. Engraved by Clement Smith & Co. Inspired by Joseph Aubert's 1882 painting portraying events in Revolutionary France in 1793, Rose's biting critique of Gladstone's introduction of the new Parliamentary procedure of *Clôture* in November 1882. Fred W. Rose – *Les Noyades* (1882) PPA291803-1943, 1113.256 © The Trustees of the British Museum.

practice of filibustering or 'talking out' legislation presented before the lower House. *Clôture* was first introduced by Gladstone amid considerable protest and deep Conservative antipathy in November 1882. It would be rapidly repealed by Salisbury's Conservative administration in 1887.

There is no coincidence in the fact that Rose's five recorded maps appear at crucial points of political crisis, upheaval and vulnerability during the Conservative Ministries of both Disraeli and his successor Lord Salisbury. They were undoubtedly designed to reiterate the prevailing Conservative consensus and agenda at these critically important junctures. A strongly held Conservative creed and nexus of influential Tory connections were key elements of Rose's world view. The cartographic vision encapsulated in his serio-comic maps was one refracted through the prism of Victorian Party politics. Given his well-known antipathy towards Gladstone, it would also have been an anathema for Rose to have ever endorsed the Liberal leader or the Opposition cause.

**Notes**

**1** Hewerdine (1868–1909), a native of Hull, was a talented young artist and book illustrator. He is known to have briefly worked as a cartoonist (Pyg) for *Vanity Fair* magazine. He also designed the artwork for a popular Dewar's Whisky advertisement entitled *Whisky of our Forefathers*. He served as an officer in the 5th West Middlesex Volunteers during the Second Boer War (1899–1902), though it is not clear if he or his unit actually saw action in South Africa. He illustrated a special commemorative volume for British casualties of the War – *Lest We Forget Them* (1900) – authored by Lady Glover. Hewerdine died in mysterious circumstances in March 1909. Returning from an assignment at the Manchester Dog Show, he appears to have accidentally fallen out of a London-bound express train as it passed through Culworth Road Station in Northamptonshire.

**2** Pullen authored several further satirical works on the back of *Dame Europa* but without the same commercial success. He later served as official chaplain on Nares' Arctic expedition, 1875–76.

**3** Records show that by the mid-1870s Rose was already a dedicated member of the Borough of Chelsea Conservative Association. With changes to the Chelsea and Kensington constituency boundaries, by 1885-86 he had become Chairman of the Holland District (Borough of Kensington (South Division) Conservative Association. This would evolve into the South Kensington Conservative Association during the 1890s and early 1900s. In 1896 Rose and his neighbour and fellow Legacy Duty Office official, F. W. Croly, were elected as the Association's official auditors.

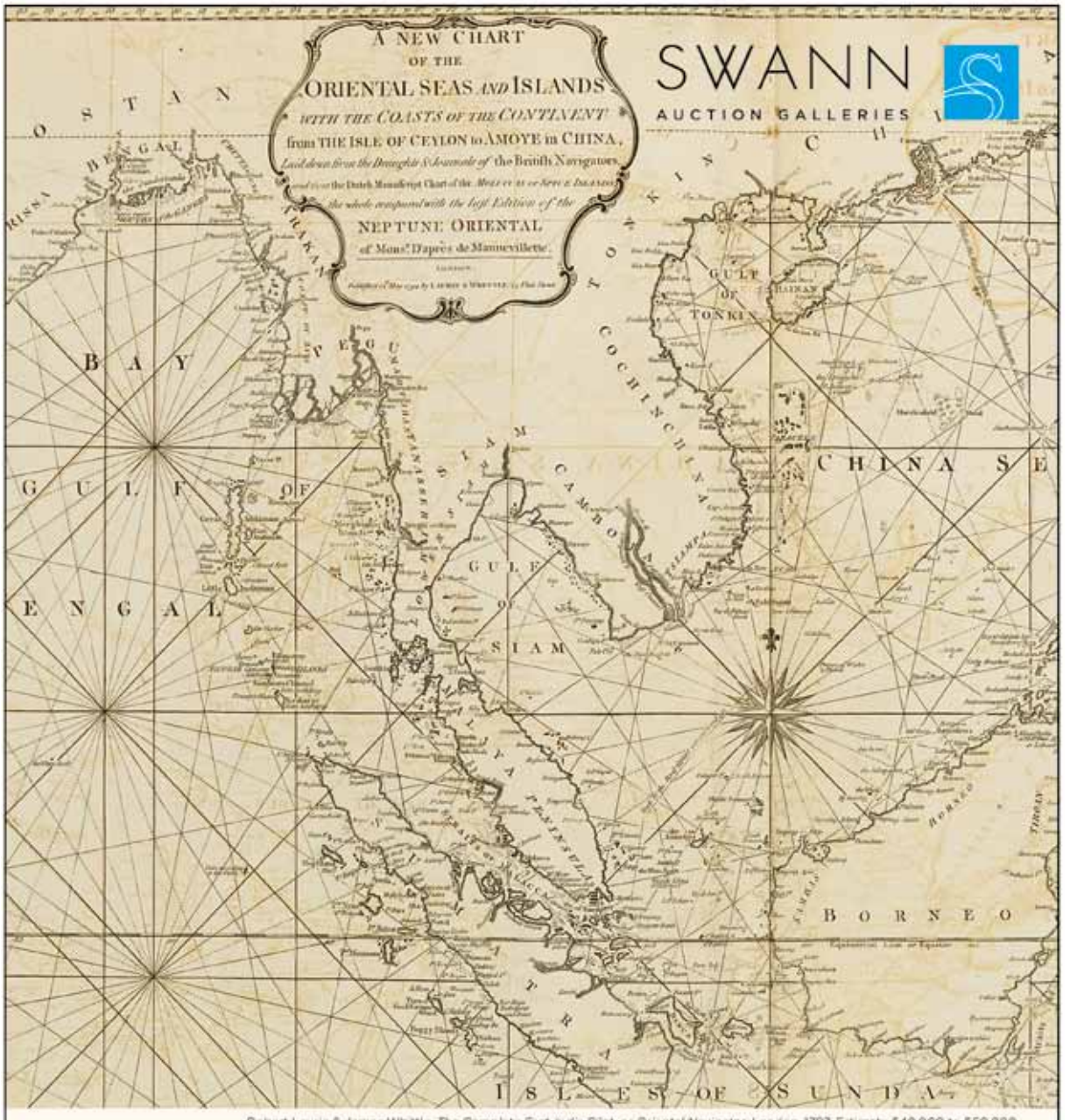
**4** Rose appears to have joined the Primrose League in May 1884. He was actively involved in the affairs of three West London Habitations: The South Kensington (No.219) and Earl's Court (No.250) Habitations, both formed in 1884, and the 'Borthwick' Habitation (No.1055), which held its first inaugural meeting in March 1886. He was Executive Councillor of the 'Borthwick' Habitation from 1888 to 1890. In May 1889 he appears to have been awarded the Primrose League's Order of the Grand Star (2nd Grade), probably in recognition of his services to the 'Borthwick' Habitation. In 1897–98 he was elected Ruling Councillor of the South Kensington Habitation. A speech given by him to this Habitation a year later, in November 1899, and recorded in the local press, gives a fascinating insight into his political views at this time, just weeks after the outbreak of the Second Boer War.

**5** Several examples of the first edition of the 1877 'octopus' map (in both states) are known with special French and German paste-overs of the original English title and key in the lower right corner. These may well have been provided from translations by Rose himself, an accomplished linguist and German speaker. The subsequent 'Revised Edition' included a completely new and more extensive bi-lingual key in both English and German.

**6** *Society* was a short-lived illustrated magazine (fl.1880–84) which focused predominantly on the news and gossip of the so-called *beau monde*. Describing itself as a 'Journal of Fact, Fiction & Fashion' it was also illustrated with colour-printed 'Bijou Portraits' of leading society figures (royalty, politicians, actors and actresses) by such talented artists as Phil May and Harry Furniss. The magazine's strap line was a quotation from Lord Byron's poem *Don Juan*: 'Society is now one polished horde; formed of two mighty tribes, the Bores and the Bored'. Rose is known to have had several short pieces published in its pages between 1883–4. Originally priced at a penny, *Society* was edited and part-owned by George W[illiam] Plant (1847–1896) with offices at 108 Fleet Street. It appears to have folded in late 1884, when Plant moved on to become editor of the *Hotel Mail and Tourist's Guide* and then of another magazine similar to *Society* entitled *Gaiety*.

**Roderick Barron** *is a private map dealer and researcher who specialises in nineteenth- and twentieth-century cartography, focusing on pictorial, satirical and propaganda-related material. He is based in Kent and has been in the map trade for thirty years.*






Robert Laurie & James Whittle, *The Complete East-India Pilot, or Oriental Navigator*, London, 1797. Estimate $40,000 to $60,000.

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# TWENTIETH-CENTURY MAPPING

## *New incentives for map collectors*

**Mark Monmonier**

The twentieth century is perhaps the most significant era of map history and offers collectors a rich source of collecting opportunities. An appreciation of the scope and an understanding of the context of potential acquisitions that will, with time, become increasingly scarce, will help young and new collectors make better informed decisions about their area of interest.[1] There are six overarching themes that can be identified in twentieth-century mapping and used to guide collectors.

### Diverse impacts of mapping on society

Whether driven by technology, state formation, imperialism, or other forces, mapping assumed new or greatly enhanced roles in the twentieth century, notably in entertainment, environmental protection, growth management, weather prediction, hazard mitigation, and other arenas with clear social impact. Moreover, the century witnessed not only a relative 'democratisation' of map use and associated improvements in cartographic literacy, but also an increased awareness of ethical considerations in both the design and the use of maps.

By century's end maps and mapping were subject to unprecedented questioning; what came to be called counter-maps were challenging the authority of official delineations, and participatory mapping was a recurrent theme at academic conferences. Indeed, as mapping practices pervaded all parts of the globe and all levels of society, and as mapping became more important for coping with complexity, for organising knowledge, and for influencing public opinion, scholars recognised (belatedly perhaps) the need for a critical appraisal of the use, misuse, and effectiveness of maps for exploration, regulation, management, planning, and persuasion.

Understanding the importance of maps as tools also demanded a conscientious effort to disentangle significant, demonstrable impacts from assumptions based largely on theory or conjecture. During the twentieth century simplistic notions of the map as an objective representation of reality have given way to a broader grasp of how the map's respectability as a scientific tool makes it a target of political manipulation, particularly apparent in the geopolitics of Nazi Germany and the Cold War. The century also witnessed a broader and deeper appreciation of the diverse ways in which maps can be read and understood, a trend encouraged by the often-contentious intersection of cartographic scholarship and what's been called social theory. Also apparent was a broader, more nuanced understanding of the role of cartographic visualisation in the packaging of ideas, explored under the interchangeable rubrics 'propaganda maps' and 'persuasive cartography', which mean pretty much the same thing.

Cold War propaganda commingled with a heightened concern for the dangers of natural and technological hazards in a small atlas issued by the US government in 1990.[2] Opposing pages described risks in each of the fifty states: on the left was a map showing circular hazard zones around missile silos and other likely targets of Russian nuclear missiles (Fig. 1) and on the right an array of smaller maps portrayed nuclear power plants as well the state's primary natural hazards. The diversity of threats portrayed in the atlas underscores the role of mapping in lobbying for increased defence spending overall as well as promoting land-use restrictions, insurance schemes, and evacuation planning in high-hazard zones.

### Overhead imaging

The second key theme recognises that technologies for imaging Earth from aircraft, satellites, balloons, and rockets not only enhanced the efficiency of mapping and surveillance but also had diverse scientific, social, military and political impacts, exemplified in the early twenty-first century by an increased use of unmanned aerial vehicles as tools of surveillance and weapons of attack.

Improved technologies for capturing image data and extracting cartographic features spearheaded a proliferation of geospatial databases, which in turn fostered a revitalised use of maps in older, more traditional fields of application such as energy exploration, transportation and urban planning. During the twentieth century, aerial mapping and photogrammetry extended the reach of large- and

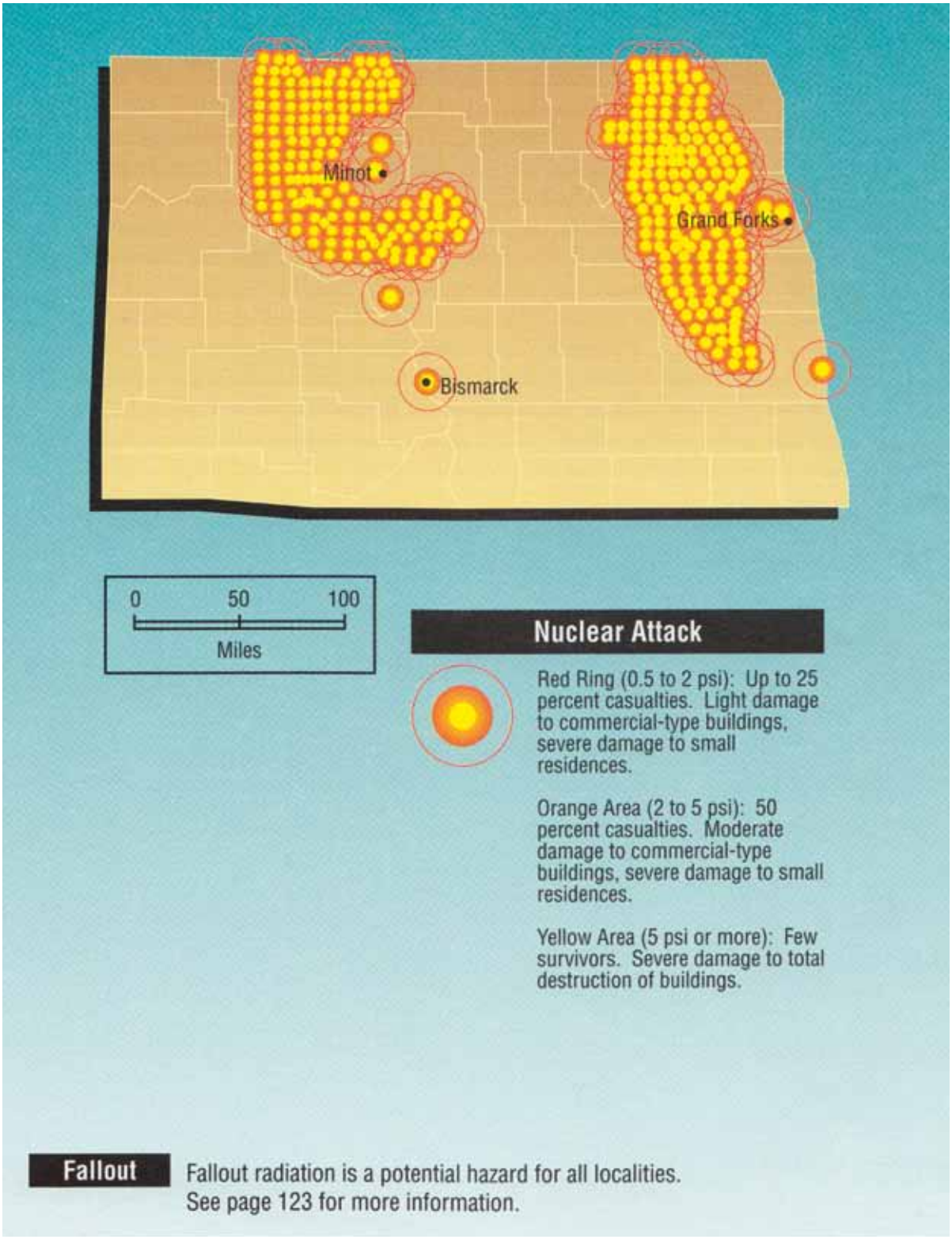



**Fig. 1** 'Nuclear Attack' map for North Dakota from the Federal Emergency Management Agency's *Risks and Hazards: A State by State Guide* (1990). Private collection.

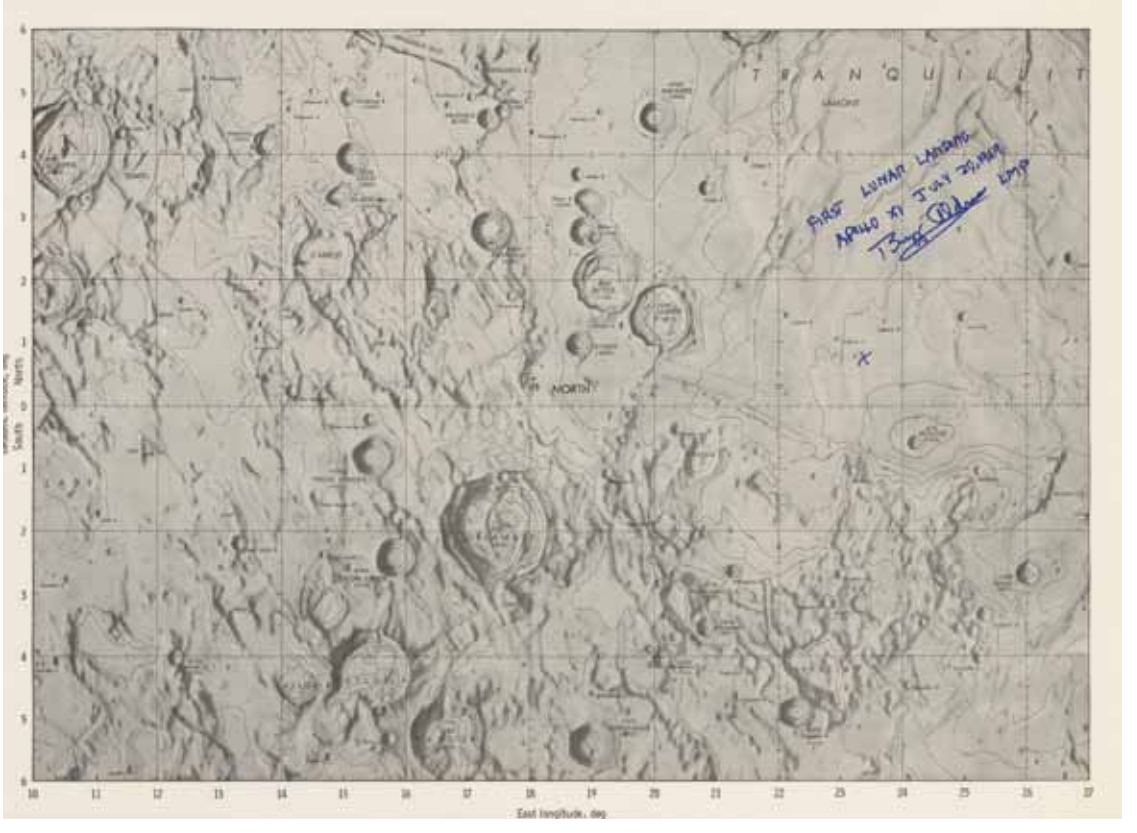
intermediate-scale topographic mapping so effectively that the term *terrae incognitae* no longer meant the absence of any modern maps but rather a relative dearth of the censuses, detailed land use surveys and environmental assessments essential to the Western World's managed spaces. In addition, remote imaging of other heavenly bodies helped redefine exploration (Fig. 2).

### The Electronic Transition

The third key theme of cartography in the twentieth century is the Electronic Transition, whereby the dramatic and far-reaching conversion of geographic information to electronic media allowed the creation of interactive and dynamic maps. Although the products of this technology were not necessarily less expensive or more reliable, the GIS and the Internet radically altered cartographic institutions and lowered the skill required to be a map author, and satellite positioning and mobile telecommunications revolutionised map-based wayfinding. Moreover, web-based technology not only undermined the traditional role of the state in topographic mapping but also made zooming in and out a widely pervasive and intrinsically interactive means of changing map scale – an extension to everyday use of the elegant but static bird's-eye views that had begun to proliferate in the nineteenth century.

Connections with earlier periods of map history are also apparent in the increased role of government in collecting, mapping and using scientific data; the heightened concern for data quality; the rise and decline of truly mass production in the twentieth century; and the conflation of geographical, thematic, and topographic mapping whereby users could toggle between different layers or 'coverages' while interactively manipulating map scale. Astute implementation of digital technologies, though never straightforward and far from complete by century's end, had moved cartography farther beyond description and delineation and closer to the more ambitious goals of seeing and knowing.

**Fig. 2 Apollo XI Lunar Landing Map, signed by astronaut Buzz Aldrin on 20 July 1969. As an orthophotomap enhanced with grid lines, elevation contours and place name labels, this historic map is an exceptional representative of the theme overhead imaging. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc.**



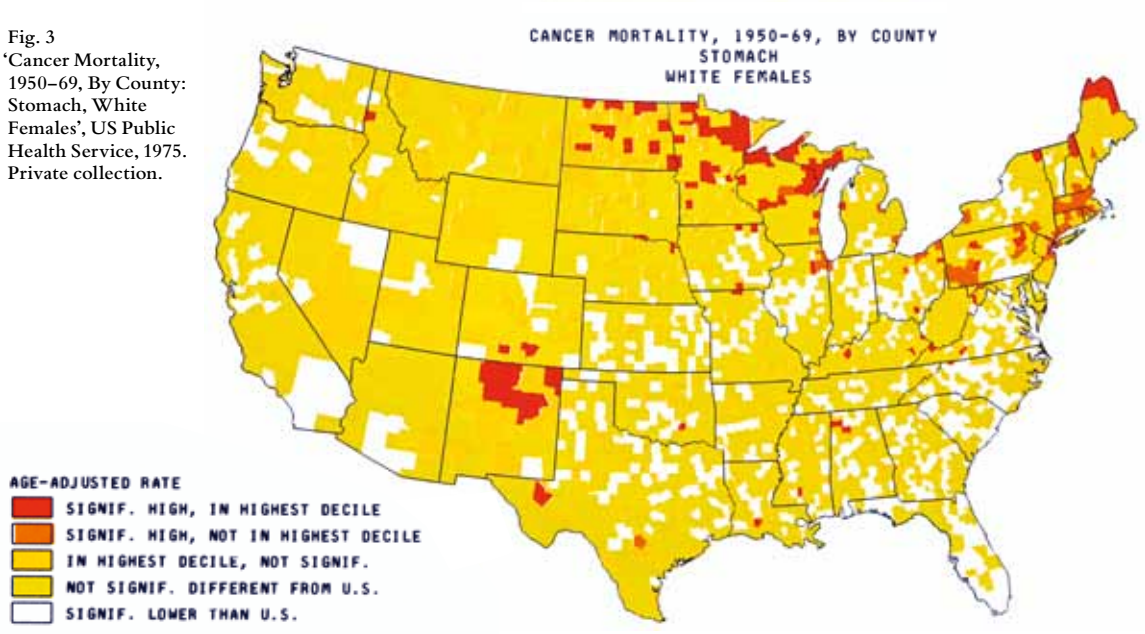



Fig. 3
'Cancer Mortality, 1950–69, By County: Stomach, White Females', US Public Health Service, 1975. Private collection.

A pioneering cancer atlas that integrated computer graphics with a growing trove of geographically detailed medical data provides the exemplar of the Electronic Transition in Figure 3.[3] The atlas was created to develop and refine hypotheses about possible geographic influences on cancer mortality for different body sites. Separate maps for males and females helped control for differences by sex; the atlas focused only on the much larger white population to remove influences related to race.[4] Images composed separately for each category on the small, high-resolution CRT (cathode ray tube) screen of a COM (computer output on microfilm) unit were photographed, and the negatives used to prepare printing plates. Note that offsets of the colour symbols for the various map categories, rather than for the individual printing inks, reflect the difficulty in maintaining perfect registration of the individual COM images – an aesthetic imperfection balanced by the researchers' eagerness to understand geographic disparities in cancer rates.

## Maps and warfare

The fourth key theme reflects the increased prominence in the twentieth century of the longstanding relationship between cartography and warfare, including the trickle-down of military technology into civilian applications. During World War II aerial bombing made mapping an indispensable tool for selecting targets and planning attacks (Fig. 4). Later in the century the greater efficacy of precisely targeted cruise missiles and ever more accurate surveillance technologies brought impulsive aggression, the diversion of funds from beneficial public investment, and a reduced reliance on diplomacy. Accompanying this technology-inspired reconfiguration of military mapping were new notions of territory that a nation-state might claim as well as new prohibitive cartographies to protect these claims.

Chief among these prohibitive genres is aeronautical charting, which arose during the twentieth century to produce, reproduce, and regulate navigable airspace and later became a defensive strategy through the declaration of no-fly zones, actively enforced in some cases but largely rhetorical in others. Radar, a new mapping tool adept at tracking aircraft, became a strategy for enforcing other kinds of no-fly zones, including airspace restrictions above coastal waters and dynamic temporary flight restrictions (TFRs) that could emerge or expand suddenly in accord with the movements of top officials.

The growth of prohibitive cartography during the twentieth century is also apparent in increased maritime restrictions, including the widening of most territorial seas from three to twelve nautical miles and the delineation of Exclusive Economic Zones (EEZs), which gave coastal nations new authority over fishing and subsurface mining within two hundred nautical

*Opposite page* **Fig. 4 Detail of 'Economic and Transport Map of the Indian Subcontinent,' made in Germany for the Luftwaffe in 1942 by Karl Krüger, depicts potential targets for Axis bombings. Courtesy of Dasa Pahor and Alex Johnson, at Antiquariat Dasa Pahor GbR, in Munich.**


Peschawer
Rawalpindi
Dehra Ismail Khan
Lahore
Amritsar
Dscha-landhar
Simla
Multan
Dehra Ismail Khan
Dehra Dun
Saharanpur
Bahawalpur
Rampur
Delhi
Rohtak
Bikaner
Schahdschahanpur
Schikarpur
Sukkur
Ajmer-Kot
Lakhnau
Adschmer
Dschodhpur
Gwalior
Laschkar
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miles of their shoreline. The advent of offshore drilling and submarine warfare led to a broader, more intensive mapping of the sea floor as well as the discovery of a multitude of seamounts (submarine volcanoes), which triggered a round of aggressive naming reminiscent of the seventeenth century. Mapping had an inevitable, if not indispensable, role in dividing the seas and shrinking international waters.

New mapping technologies strengthened the bond between national defence and cartography and underscored the unintended consequences of technological innovation. Cold War fears of nuclear weapons and intercontinental ballistic missiles inspired the development of artificial satellites useful not only for monitoring weapons development and launch sites but also for mapping terrain and monitoring weather systems.

More exact representations of the planet's shape and gravity anomalies, originally intended to guide intercontinental ballistic missiles toward precisely pinpointed targets, provided a more accurate geodetic framework for geographic information of all types, civilian as well as military. In addition, the prospect of low-altitude unmanned bombers guided by the automated comparison of altimeter readings with onboard electronic terrain maps led to digital elevation models, which by century's end were supporting civilian applications as diverse as geographical mapping, landscape architecture, and commercial forestry. Moreover, the global network of seismographs sensitive to underground explosions – essential for ensuring compliance with nuclear test-ban treaties – proved useful in studying continental drift and modeling seismic risk.

And finally, the global positioning system, or GPS, intended as a more reliable way to route cruise missiles, became a commonplace tool for navigation, field measurement, land survey and location tracking.

## The paradox of globalised practices and customised content

While the globalisation of mapping technology and cartographic practice diminished international differences among cartographic products, fuller

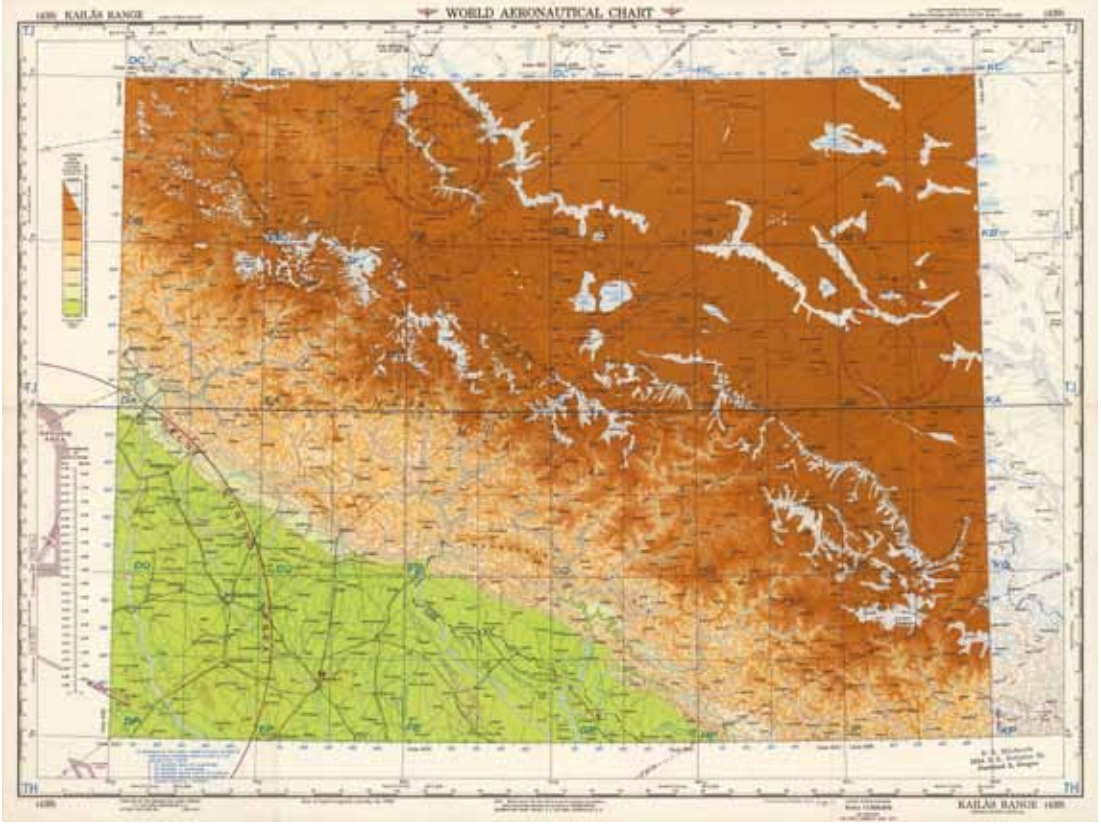



**Fig. 5 'World Aeronautical Chart: Kailas Range (China, Nepal and India), 1:1 000 000', Aeronautical Chart Service, US Army Air Force, 1951, 3rd edition. Courtesy of the David Rumsey Historical Map Collection.**

customisation of map design and content fostered a broader range of cartographic applications, an unprecedented diversity of map types, significant changes in the form and appearance of maps, and the increased prominence of maps in the mass media. The globalisation imperative was already apparent in commercial and institutional arenas at the end of the nineteenth century.

Perhaps the quintessential example of these is the 'International Map of the World' (IMW) proposed in Berne in 1891 at the Fifth International Geographical Conference, by Albrecht Penck. A single country was to be responsible for each of the more than 2,000 sheets, compiled at 1:1 000 000, with standard specifications and symbols.[5] The movement toward global standardisation intensified after World War II, and new cartographic genres emerged when distinct consumer communities adopted standardised aesthetics that ran from the highly formal designs of marine charts and orienteering maps to the aggressively informal look of advertising maps and political cartoons. Prominent examples of international standardisation include soils maps and the 'World Aeronautical Chart' (WAC), which outlived the comparatively purposeless IMW. Initiated in 1942 by the American military, the WAC (Fig. 5) was also a worldwide series published at 1:1 000 000.[6] After World War II it was adopted by the International Civil Aviation Organisation as the primary navigation chart for long-distance, high-altitude civilian aircraft.

The coexistence of global standardisation and increased customisation is epitomised by infectiously innovative designs instantly recognisable to map collectors and cartophiles worldwide. Distinctively functional examples include the 'London Underground Map' and Erwin Raisz's physiographic diagrams. Preeminently ideological examples include the Earth-from-space perspective of Richard Edes Harrison, whose dramatic illustration of the proximity of the United States and the Soviet Union fostered the notion of 'Air-Age Globalism', and the 'Peters Map of the World', which triggered a media scrum between Third World advocates and professional cartographers.

Digital technologies intensified these trends, but globalisation often superseded customisation. Although illustration and map projection software encouraged map authors to customise their designs for specific audiences, GIS software and web-based mapping typically constrained graphic style while simultaneously supporting flexibility in content and geographic scope. Maps produced using ArcInfo and other products of the 'Environmental Systems Research Institute' (now known as Esri) had a distinctive look epitomised by line symbols in the key that resembled an italic letter *N*. No less distinctive was MapQuest.com, which introduced millions of do-it-yourself online mapmakers to the interactive, zoom-in / zoom-out graphic scale.

The growing ascendancy of digital technologies hastened the standardisation of the data structures and the adoption of exchange formats required for efficient communication among data providers, software developers and mapmakers. Stylistic homogeneity increased when new organisations emerged to promote data sharing both internationally and within governments. By century's end online mapping applications with a rich toolbox of standardised symbols and layers promised unprecedented customisation in content and relevance.

### Maps as tools of public administration

Although maps were used in urban governance during the nineteenth century, they assumed greater importance during the twentieth century in local and national public administration, regional planning and the representation of national identity. Key roles at the municipal level include land-use planning and code enforcement; emergency response; the delineation and publication of election district boundaries; the delivery of regionalised municipal services; the assessment, taxation, and sale of real property; the design, management and promotion of public transit networks; the analysis and control of crime; the management of networked infrastructure for electronic communication, energy distribution, water supply and sewage; and the delineation of historic districts established to preserve a city's architectural heritage. Effective municipal administration came to depend heavily on reliable large-scale maps. At regional and national levels, mapping activities evolved during the twentieth century to include map-intensive systems for monitoring weather and water quality, for predicting environmental disasters, and for planning and orchestrating evacuations.

An unusual and poignant exemplar is the 'Racial Colonies' maps of Manhattan and Brooklyn (Fig. 6) compiled in 1919 for a committee of the New York State Legislature chaired by Senator Clayton Lusk and published in 1920 by the Ohman Map Company, a New York firm that provided the base map.[7] The Lusk Committee was charged with investigating subversive

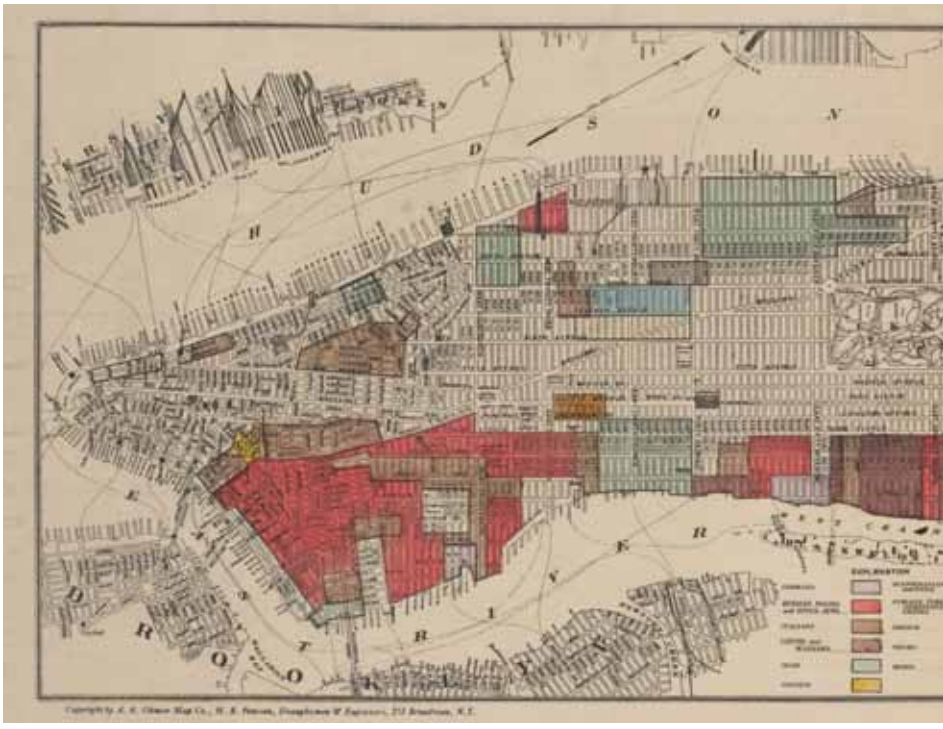


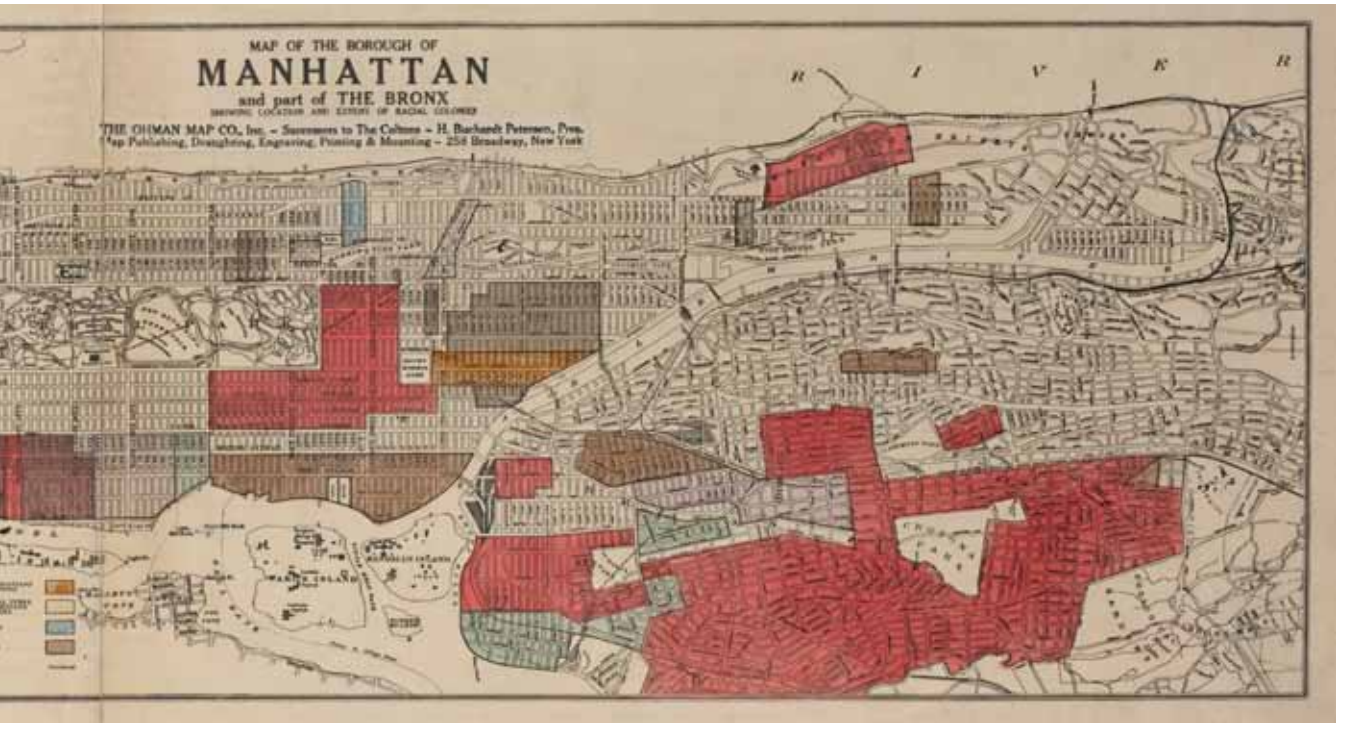
Fig. 6 'Map of the Borough of Manhattan and Part of the Bronx Showing the Location and Extent of Racial Colonies', A. H. Ohman Map Company, New York, 1920. Different hues identify areas with concentrations of Germans; Russian, Polish and other Jews; Italians; Czechs and Magyars; Irish; Chinese; Scandinavians and Finns; Syrians, Turks, Armenians, Greeks; French; and Negroes. Courtesy of the New York Public Library Digital Collections.

activities throughout the State, but principally in the City, where several decades of immigration had led to distinct ethnic enclaves, pejoratively termed 'racial colonies' by nativists who saw them as a foreign occupation of sort. Eminently collectable but rarely found in private collections, the map is nonetheless representative of the theme Maps as Tools of Public Administration. Unlike conventional public administration maps, concerned with land-use zoning, municipal elections, and the like, the Racial Colonies maps served as both propaganda (to highlight the presence of potentially seditious minorities) and a management tool (for orchestrating Americanisation activities in schools and for planning raids on union organisers and suspected anarchists, among others). The hysteria declined in two years because of public outrage at brutish attempts to deport aliens and stifle free speech.

## New incentives for map collectors

With the wealth and variety of maps produced in the twentieth century it won't be difficult to choose a collecting interest. Bargains await anyone willing to research a map's history and thereby appreciate its intriguing backstory, decorative potential and comparative scarcity. Of course, some twentieth-century maps are much more worth collecting than others. The average early twentieth-century street map is probably of interest only to those fascinated with a particular neighbourhood or map feature, but a colourful thematic overlay like the ethnic neighbourhoods on the Racial Colonies map (see Fig. 6) can greatly enhance a map's value as a telling, but largely forgotten, footnote to a city's history. That few research libraries have a copy of the Racial Colonies map attests to its scarcity. And historic significance and scarcity aside, a comparatively mundane street map can be treasured by anyone interested in family genealogy – if knowing the names and origins of one's great grandparents is worthwhile, is not a map of where they lived or worked?

Reasons for acquiring and displaying twentieth-century maps abound. Many are decorative – colourful, brilliantly designed, or delightfully quirky. Moreover, collectors interested in mapmaking and map use, rather than in maps as mere artifacts, surely appreciate the overlap between map collecting and book collecting, a connection apparent in the textbooks, travel guides, government reports, surveyors' equipment catalogues and map history monographs offered at map fairs by dealers aware of the growing interest in post-1900 mapping. Although few of these offerings reflect the book collector's interest in first editions in 'new', 'very fine', or 'fine' condition, I can envision a time when




young collectors will purchase an extra copy of a promising atlas, history or textbook as an investment. Indeed, the monumental *History of Cartography*, the various volumes of which are not likely to be reprinted, might soon become a collectable, worth more than its sale price, as well as an invaluable reference work.

Volume 6 of the *History of Cartography* focuses on twentieth-century cartography in all its forms across all eras, from prehistory through to the end of the last century.[8] In addition to serving scholars and interested lay users, it can help map dealers and collectors not only better appreciate an era of map history that many have considered too recent but also help them better understand the context of potential acquisitions that will, with time, become increasingly scarce.

**Notes**

**1** Two entries in Vol. 6 of History of Cartography, *Cartography in the Twentieth Century*, ed. Mark Monmonier, Chicago: University of Chicago Press, 2015, specifically address the history of map collecting between 1900 and 2000. See Robert W. Karrow, 'Map Collecting in Canada and the United States', pp. 245–48; and Ashley Baynton-Williams, 'Map Collecting in Europe', pp. 248–51.
**2** US Federal Emergency Management Agency, *Risks and Hazards: A State by State Guide*, Publication no. FEMA-196/September 1990. (Washington, DC, 1990), n. p. For further information on hazard maps, see Ute Janek Dymon and Nancy Leeson Tear Winter, 'Mapping of Hazard and Risk', in Vol. 6 of HOC, *Cartography in the Twentieth Century*, 2015, pp. 585–93.
**3** Thomas B. Mason, Frank W. McKay, Robert Hoover, William J. Blot and Joseph F. Fraumeni, Jr., *Atlas of Cancer Mortality for U. S. Counties: 1950–1969*, DHEW Publication No. (NIH) pp. 75-780 (Bethesda, MD: US Dept. of Health, Education, and Welfare, Public Health Service, National Institutes of Health, 1975), p. 5.
**4** Data were adjusted for differences in age structure, and averaged for a twenty-year period to dampen year-to-year fluctuations. Map categories consider not only the magnitude of a mortality rate relative to the national average for a cancer site but also the rate's statistical significance, which is generally lower where the population at risk is relatively small. For the more common cancers, maps were based on counties. For the less common sites, for which mortality rates were lower, maps were based on State Economic Areas (SEAs), comprising groups of counties, for which larger populations at risk were more likely to yield statistically meaningful rates. Ibid., pp. vii–viii.
**5** Alastair W. Pearson, 'International Map of the World,' in Vol. 6 of HOC, *Cartography in the Twentieth Century*, 2015, pp. 689–93.
**6** Ralph E. Ehrenberg, 'World Aeronautical Chart,' in Vol. 6 of HOC, *Cartography in the Twentieth Century*, 2015, pp. 1764–66.
**7** Angela M. Blake, *How New York Became American, 1890–1924*, Baltimore: Johns Hopkins University Press, 2006, pp. 117–19; and Paul E. Cohen and Robert T. Augustyn, *Manhattan in Maps, 1527–1995*, New York: Rizzoli, 1997, pp. 150–51.
**8** Mark Monmonier, ed., Vol. 6 of HOC, *Cartography in the Twentieth Century*, Chicago: University of Chicago Press, 2015.

**Mark Monmonier** *is Distinguished Professor of Geography at Syracuse University. He was editor of* Cartography in the Twentieth Century*, published in 2015 as Volume Six of the* History of Cartography*, and is author of nineteen books, including* How to Lie with Maps *(1991, 1996) and* Adventures in Academic Cartography: A Memoir *(2014).*

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# MAP POSTCARDS ISSUED IN BRITAIN c. 1900–1905

## *A personal selection*

**Francis Herbert**

*'An Atlas for Collectors. A good atlas is an indespensible [!] adjunct to the library of every cartophilist who exchanges cards with many and remote countries, and is subject to doubts as to what part of the globe his correspondents really reside in, not to speak of philatelists… A work which should appeal to both … and, indeed, to all map users, is the seventh edition of the World-Wide Atlas, just published by Messrs W. & A.K. Johnston, Ltd., of Edinburgh, which includes all the latest results of geographical science in a handy and compendious form … We note some advances in … a reformed orthography of foreign names, particularly Indian ones … The plate of the flags of all nations makes a handsome frontispiece …'* [1]

By the time the above recommendation was published in 1905, the sending of pictorial postcards had become an immensely popular communication medium. Beyond their role as carriers of personal messages they also served in primary (elementary school) education, tourism promotion, business world advertising, and they fuelled nationalism. From at least 1900 their artistic design content included maps.

Here is covered a selection of British-issued postcards that either contain a map as but one design element or as forming 'the complete picture' (occasionally with added vignette), from c. 1900–05 only. Examples of humour or of fantasy (both of which exist, too) are excluded. Likewise omitted here are some oft-repeated statistics and comments regarding number of cards sold, sent and/or collected (for prizes) annually. All examples are of the permitted postal regulations size, from 1 November 1899, of $3^{1}/_{2}$ x $5^{1}/_{2}$ in. (c. 88 x 138 mm). Until about mid-1902 the 'back' (i.e., for British Post Office purposes, the front with its space reserved solely for a recipient's name and address) lacked a vertical dividing line; thereafter a message was for the left-hand side of the line, rather than squeezed to the 'front' (i.e. the image side), still separating the address to the right. Backs usually have an outline portrait-format space at top right corner for covering by an applied postage stamp; as guidance there are often printed variants of 'AFFIX $^{1}/_{2}$D. STAMP Inland. [or] 1D. STAMP Foreign'.

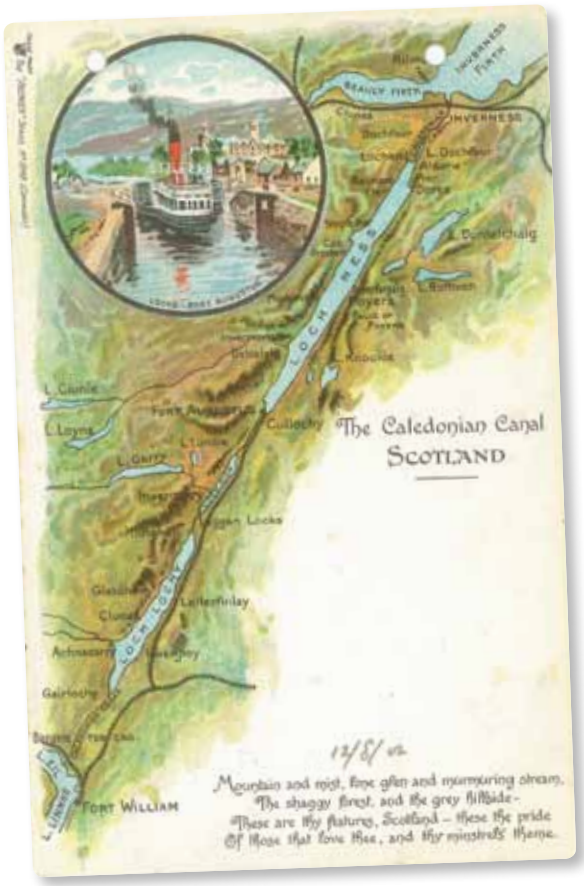
In the educational sphere, a regular contributor to *The Teacher's Aid* wrote, in October 1902: 'In geography, it is impossible to give a useful lesson without a map and pictures'.[2] Another reporter cited: 'Pupils of Yarmouth High school have decorated the walls of their classrooms with picture postcards. They have proved useful in illustrating lessons.'[3]

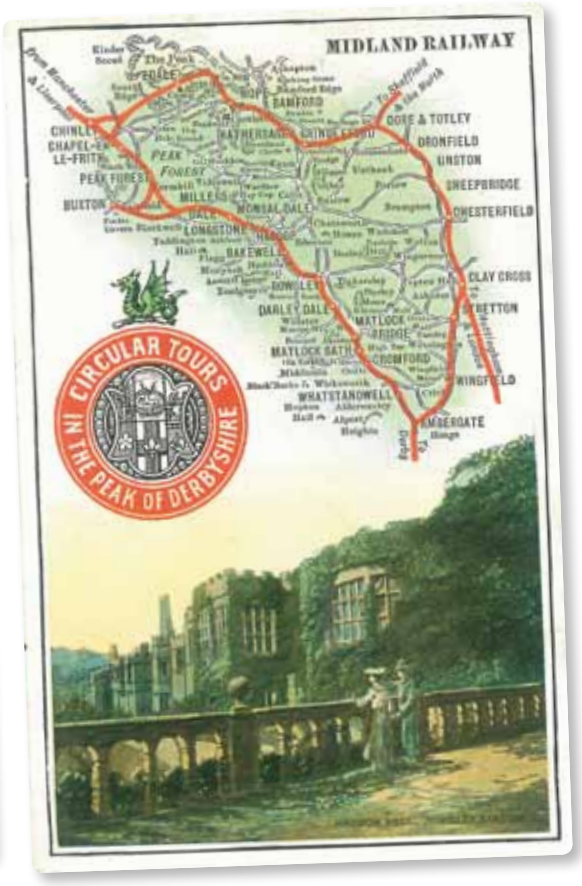
In April 1904 *The Teacher's Aid* expanded on this theme: 'In the geography lesson they [picture postcards] have an unlimited scope. Several firms, notably Raphael Tuck and J.W.S. [=Joseph Welch & Sons (Portsmouth)], produce magnificent views of every district in the United Kingdom … Shakespeare Land, Dover Cliffs … photographed delightfully coloured and finished … As a further aid, particularly for local geography, some firms have issued maps of different districts, e.g., Isle of Wight, Kent, South Devon Coast, &c. These are excellently got up and ought to be on every school stock book … Then, as a further aid, another firm has brought out a splendid map of Japan, including Korea and Manchuria.' [4]

Canals, steam trains, bicycles, motor cars, more holidays and better maps (official or commercial) were increasing incentives for the general public to travel. Tourism (nothing new) boomed at this period; a cheap and delightfully-illustrated post card was a perfect medium for communication (Fig. 1).

The Canal, 22 miles (c. 35.5 km) long and in two stretches, was surveyed by James Watt in 1773; construction began by Thomas Telford in 1803, but was completed only in 1847. Connecting at the junction of Lochs Linnhe & Eil at Corpach (leading northeast to Banavie and to Gairlochy), thence via other Lochs (e.g. Ness), it exits near Inverness. The publicity created by Queen Victoria's visit in 1873 saw a large increase in visitors to the region and the Canal.

The 'Memorandum for Registration under Copyright (Works of Art) Act' entry form was signed by William Lyon on 30 January 1902, and received for registration at Stationers' Hall, London on 4 February.




*Left* **Fig. 1 'The Caledonian Canal Scotland', G[lasgow]: [William] L[yon], [1902] ('Premier' Series No. 1949). Private collection.**

*Right* **Fig. 2 'Circular tours in the Peak of Derbyshire', [Derby:] Midland Railway, [August 1904 onwards]. Private collection.**

Lyon, of The Grange, Bearsden, is credited as 'Author of Work' (i.e. artist/designer) too, and is believed to have had these cards printed by his own firm. His monogram trademark (on quartered shield) of 'L' & 'G' translates as 'Lyon' of 'Glasgow'.

'The "Premier" Map Picture Post Card' Series began with Nos. 1944–1954 and 1969, all copyrighted the same day; Nos. 1955–1956 and 1959–1968 on 3 & 4 March 1902. The undivided backs have printed 'The address to be written on this side'. No. 1949's anonymous literary quotation comes from 'Poems, songs, and sonnets' by Robert Reid (Rob Wanlock) published in Paisley & London by Alexander Gardner in 1894.

From 1901 some picture postcards combined two types of image: the series of 'art' map-and-view postcards published by stationers George Stewart of Edinburgh and William Lyon of Glasgow; or those 'real' map-and-photographic vignette postcards of cartographers John Bartholomew & Co. of Edinburgh published by John Walker of London. Here (Fig. 2) the top half is an area map, the lower half a vignette art work of 'Haddon Hall, *Rowsley Station*', the Midland Railway company's circular logo fills space at left.

Four sets of six anonymous author/artist picture postcards were originally printed for the Midland Railway Company's staff around August 1904: 'Many of these cards were in use for about a year for correspondence purposes before public demand prompted the company to produce sets for sale in the summer of 1905.' (Alsop 1987). Authorised in 1844 from amalgamations (and thereafter), the Derby-based Company reached Manchester in 1867, running a line though the Peak District. In 1903 it bought the Belfast & Northern Counties Railway, and in 1904 opened a new connecting port at Heysham (Lancashire). In the impressions for public sale the postage stamp space within a solid line encloses the slogan 'Midland

Railway. The Best Route for Comfortable Travel and Picturesque Scenery' printed in green.

Original map postcards used as carriers for overprinted commercial advertising is quite common in this period. A contemporary trade journal comments on the advantages of this practice:

> *'Picture Postcards for Business Purposes. Commenting on the receipt of half-a-dozen picture postcards, in colours, representing Welch [sic] individualities, a contemporary suggests that there are many possible developments of the idea still to be worked. Why, for example, should not picture postcards be extensively used for advertising purposes by manufacturers and others, and why should not the local printer and newspaper publisher do the work? Business men who use postcards might just as well utilize the left-hand half of the address side for halftone views of different portions of their works or for engravings of their specialities.'* [5] (Fig. 3)

Overprinted in red around outer margins of the original 'Johnston's Russo-Japanese War Map' postcard (Edinburgh & London: W. & A. K. Johnston Ltd, [March] 1904), this version advertises selected Crawford's products. Posted from Manchester on 8 April 1904, addressed to Messrs R. Robinson, Provost Mills, Annan, Scotland, its message regards the return of oats and barley in exchange: a peacefully agricultural usage of a 'war news' card.

Johnston's original image was photographically reduced to accommodate a wider outer margin for advertising: its scale was reduced from c. 1:21 000 000 to c. 1:22 500 000, and the rectangular title cartouche at bottom right corner reduced from 10 x 32 mm to 10 x 30 mm in this Crawford's version. An advertisement in *The Postcard Connoisseur* of April 1904 for Johnston's original 'WAR MAP', as one of the firm's '"EDINA" PICTORIAL POST-CARDS', publicised it as '13 Cards, all the same in packet, litho[graph]ed with Map showing the Scene of Operations in the Russo-Japanese War. *Price*, 1/- *per Packet*.' [6] In the Johnston 1905 *Catalogue of geographical educational and other publications comprising atlases …* it is now 'In 1s. Packets of Twelve Cards. RUSSO-JAPANESE WAR MAP POST CARDS'. Multiple copies (usually six) of picture postcards were often sold in a paper packet or envelope – containing either the same image, or a 'mixed' bag centred on the same subject.[7]

Another example of the Johnston card used for advertising – by Monte-Callow & Co., 'The Controller Folk', of Ludgate Broadway, London City – postmarked Great Yarmouth on 22 April 1904, is in this author's collection. Its message side's black-print advert begins:

> *'When reading one's morning paper it is far easier to follow the course of events in the "Far East," if one has a good map of the "seat of war," for reference. Please accept this copy for your pocket-book …'*

See also 'Figure 2' in Carlson (2009), where the map's top left corner was over-printed in black 'With DUNDEE COURIER'S COMPLIMENTS'.

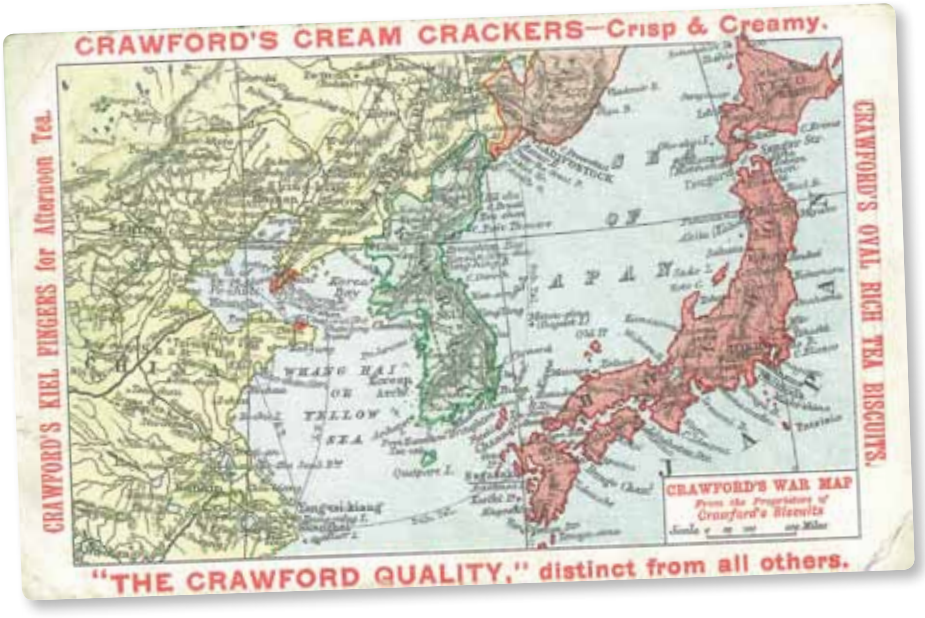



**Fig. 3 'Crawford's War Map From the Proprietors of Crawford's Biscuits', [Edinburgh, April 1904]. Private collection.**

British nationalistic, or patriotic, fervour had peaks around Queen Victoria's 50th and 60th anniversaries of her reign, then accentuated by the South African (Boer) War from October 1899 to May 1902, and the commemoration of her death on 22 January 1901, and King Edward VII's coronation on 9 August 1902. (Figs. 4–7)

These maps exemplify the map as but one design element. There is no mention of copyright registration on Figure 4, but application was made (and paid) to Stationers' Hall. The Copyright entry form, registered on 2 February 1900, states the work's 'Proprietor of Copyright' is Charles William Faulkner of 79 Golden Lane, London E.C.; the 'Name and Place of Abode of Author of Work' is given as Frederick Leighton, 122 Upper Tulse Hill, London S.W.' – not to be confused with the more famous (Lord) Frederick Leighton (†1896). The 'Series 19F' in the bottom left-hand corner indicates that it is part of a six-card set 'Patriotic' Series. Each has a textual quotation; this (anonymous) is taken from William Shakespeare's *King John*, act V, scene 7, lines 16–18. Note, in the message (10 March 1900), 'Hope the sentiment expressed above is to your mind at the present juncture …'' – doubtless in context of the South African War. The card is reproduced (uncoloured) on p. 130 in McDonald (1990/91), with manuscript message 'Peace was declared June 2nd. 1902 || War between British & Boers which lasted 3 years'; and he comments 'But it was not sent until 22 October'. His 'Appendix III', for this image, opines 'It is unlikely that this card was produced specifically for the peace celebrations and it was probably first issued during the wave of patriotism in 1900.'

'Floreat Britannia!' (Fig. 5) is another example of a typical six-card set. Stewart's 'New Empire Issue, No. 3' of his already well-established 'Castle Series', illustrates – again during the politically-charged propaganda of the South African/Boer War – the







*Above*
**Fig. 4 'Come the three corners …', [London: C. W. Faulkner, 1900]. Private collection.**[8]

*Below*
**Fig. 5 'Floreat Britannia!', [Edinburgh: George Stewart, 1901]. Private collection.**




*Above left*
**Fig. 6 'The British Empire', London (127 Strand): G[eorge]. W[ashington]. Bacon & Co. Ltd, [c. 1902]. Private collection.**

*Above right*
**Fig. 6a [Bacon's 'The British Empire']. This exemplifies a typical pre-'divided back' intended for addressee's details only; being unused reveals postage rates. Private collection.**

*Left*
**Fig. 7 'The British Empire (colored red) showing the All-British Cable round the World', London EC (39 Redcross Street): Stengel & Co., [c. June 1902 onwards]. Private collection.**

extent of British possessions in Africa at the beginning and end of Queen Victoria's reign. The apologetic message (posted same day from Edinburgh) may originate from a Stewart employee; 'the Magazine' refers to publicity about this series in *The Picture Postcard*.[9] Stewart's death on 8 November 1901 is recorded in the firm's manuscript 'Summary sales notebook'; its 'Address book' intriguingly notes, under 5 November 1900, 'Post Cards … 8640 @6 for [£]21. 12[s].', and repeat print for cost of £23. 8[s.]. – but for which Series?[10]

Again, as in Figure 4, there is no mention on the card of a 'Copyright' application, the 'Memorandum for Registration under Copyright … Act', completed and signed by a representative of George Stewart & Co. on 22 April 1901, was received and entered in London on 3 May. Archibald Islay Bannerman, of [28] Rankeillor Street, Edinburgh is cited as 'Author of Work'; he is sometimes listed (as Islay Archibald Bannerman) in directories as 'litho. artist and designer', but has no entry in James (2000).

The publisher of Figure 6, G. W. Bacon, American by birth, then naturalised British subject, was very much involved in educational publishing that included geography and cartography. The term 'Excelsior' he used for various series of publications of around 1902–5 onwards ('Drawing Series', 'Atlases', 'Attendance Ladder', 'Memory-Map Atlas', 'Upper Class Atlases and Text Books', etc.); it included map postcards, amongst which are versions of his own topographical maps and town plans (especially of central London), some with advertisement overprinting.

Bacon has retained the image side intended as a prime message carrier, but ignores Post Office regulations by adding to the 'address only' side (with 'undivided back' permitted until mid-1902) an 'Union Jack' image that incorporates his imprint on the flag's mast (Fig. 6a). This small-scale map card has meridians of longitude at 30° intervals. His use of capital letters is inconsistent: for the continents, but also for some countries, yet not for 'New Zealand' and 'West Indies'. Of the seas only the Pacific Ocean is named – presumably to fill the vacuum of a few scattered islands!

By 1899 the route of the Pacific Board's submarine telegraph cable had been surveyed. On 31 October

1902 this link completed a 'chain of communication girdling the globe and connecting every portion of the empire with its metropolis …', and the event is the subject of Figure 7.

Along the outer left edge is 'Stengel & Co., Geographical Postcard, copyright'; but searches in The National Archives' Copyright records have not yet confirmed this. Emil Stengel (†1906) founded his firm in Dresden in 1889; by 1899 he had opened in Berlin, and London in c. June 1901, appointing Otto Flammger as his sole Great Britain agent when at 70–71 Bishopsgate Street, then at Redcross Street from c. June 1902. Still with an undivided back, this exemplar bears postmarks from [London] WC (22 & 23 July), then New York and Washington DC (1 August 1903) inclusive.

This map postcard may also be considered as an educational tool: in three issues of the weekly *The Teacher's Aid* from 24 May 1902 to 7 February 1903 one could follow the progress of 'An "All-British" Pacific Cable', 'The British Empire Cable Girdle' and 'The "All-Red" Cable'.[11]

**Notes**

**1** *Picture Postcard and Collectors' Chronicle* (London), July 1905, **6**(61), p. 218. This atlas is publicised in the 1905 edition of the Johnstons' *Catalogue of geographical educational and other publications comprising atlases, maps … globes … etc.* The front red paper cover's verso notes 'W. & A. K. Johnston … invite special attention to the following Publications which have been recently issued'. The 'World-Wide Atlas (New Edition)', on p. 7 is the 'Seventh Edition, all Maps revised to latest Date … including an Entirely New Map of Tibet' (on pl. 71, replacing 6th edition's 'Bombay island & town').

**2** *The Teacher's Aid* (London etc.), 11 October 1902, **35**(889), p. 35, 'The picture as "An Aid"' by Harry Bryett.

**3** *The Caxton Magazine and The Press* (London), 29 February 1904, **5**(8; 20 NS), p. 422].

**4** *The Teacher's Aid*, 16 April 1904, **38**(968), p. 61, 'Picture Post-cards. Some uses in school'. The present writer knows of at least three likely candidates for 'another firm' (in alphabetical order): J. Bartholomew & Co., W. & A. K. Johnston Ltd, and Tuck. Exemplars are held by him of all (the Tuck in its original German and Russian Cyrillic versions, and – unacknowledged regarding source – in English as 'Tuck's Russo – Japanese War Map').

**5** *The Caxton Magazine …* , 1 November 1903, **5**(4; 16 NS), p. 181.

**6** *The Postcard Connoisseur* (London), April 1904, 2, p. 32 (top).

**7** This postcard map has possibly not yet been sourced chiefly to plate 66 in the *World-Wide Atlas of modern geography* (see opening quotation). Another example of a mixed packet consists of the 'Geographical Series' Nos. 670–675 (York and environs), produced by John Bartholomew of Edinburgh for John Walker of London, in a light blue envelope as 'The Anchor Series' (author's collection).

**8** On the entry form it is described as 'DRAWING (water color) of two British flags with staffs crossed and scroll with representation of map of the British Isles and floral ornamentation, design for card.' An ink stamp 'COPY ANNEXED' is added with an exemplar of the card. All original copyright entry forms cited herein are to be found in The National Archives, COPY 1.

**9** *The Picture Postcard*, August 1901, **2**(14), p. 117, 'More "Empire" Cards' (with b&w image).

**10** The George Stewart firm's archive is in Edinburgh City Archives, City Chambers. Stewart was born in Dundee (to become home of the famous picture postcard publishing firm of Valentine's) in 1834, and died 8 November 1901 at 4 St Vincent Street, Edinburgh. 'An Appreciation' of him by James Glass is in *Mitchell's Trade Journal*, November 1901, **21**(11), pp. 615 & 617. Glass was second partner in, and a director of, Ormiston & Glass of Edinburgh who published 'England – A Comic Geographical Sketch' and, with a London imprint, its reduction to a map postcard as 'England – A Comic Map' of c. December 1904.

**11** *The Teacher's Aid*, 24 May 1902, **34**(869), pp. 172–3, by B. Ainsworth; 22 November 1902, **35**(895), p. 185, [anon.]; and 7 February 1903, **35**(906), p. 435, by W. R. Suddaby.

**Further reading/References**

For background on the history of postcards generally and picture postcards specifically, but less so for map postcards, readers can refer to both hard copy literature and the Internet. A central information point for British readers, 'Reflections of a bygone age', informs on *Picture Postcard Monthly* and details of postcard fairs: www.postcardcollecting.co.uk

Alsop, John, *The official railway postcard book* (Pavenham, Bedford MK43 7NU: J. Alsop, 1987), ISBN 0-9512195-0-2 [softback]. The author of this profusely-illustrated book of 400 pages explains, on p. 4 in the opening of his 'Introduction', that an 'Official' railway postcard is "simply any picture postcard that was used by a railway company as a correspondence card (e.g. acknowledgement of enquiries received), or that was given away, or that was sold by or on behalf of the railway company to the general public".

Byatt, Anthony, *Picture postcards and their publishers: an illustrated account identifying Britain's major postcard publishers 1894 to 1939 and the great variety of cards they issued* (Malvern, Worcestershire: Golden Age Postcard Books, 1978). Pages 3–10 (chiefly a valuable 'Alphabetical Guide to Postcard Publishers') are accessible online: http://swbplus.bsz-bw.de/bsz116644532inh.pdf?1356767971681

Carlson, Jon D., 'Postcards and propaganda: cartographic postcards as soft news images of the Russo-Japanese War', *Political Communication*, 2009, 26, 212-37 (Routledge/Taylor & Francis), ISSN 1058-4609 print/1091-7675 online; online the figures are in colour.

Herbert, Francis, 'Military and civilian mapping (c. 1912–1930) of the Great War: a selective private collection (including postcards)', pp. 131–56 in Elri Liebenberg, I. Demhardt & S. Vervust (eds), *History of military cartography: 5th international symposium of the ICA Commission on the History of Cartography, 2014* (Springer Verlag, 2016). The International Cartographic Association's symposium 'Maps in times of peace and war' (Ghent University, 2–5 December 2014) included a display of 130 war-related, privately-owned, cartographic items from c. 1712 to 1945; 36 map postcards related to The Great War; eight are illustrated in the 2016 book.

James, Peter, *Catalogue of picture postcard artists*, rev. ed. (Wells, Somerset BA5 3HW, 2000).

McDonald, Ian, *The Boer War in postcards* (Far Thrupp, Stroud, Gloucestershire; Wolfeboro Falls NH : Alan Sutton Publishing, 1990; 1991), ISBN 0-86299-737-2.

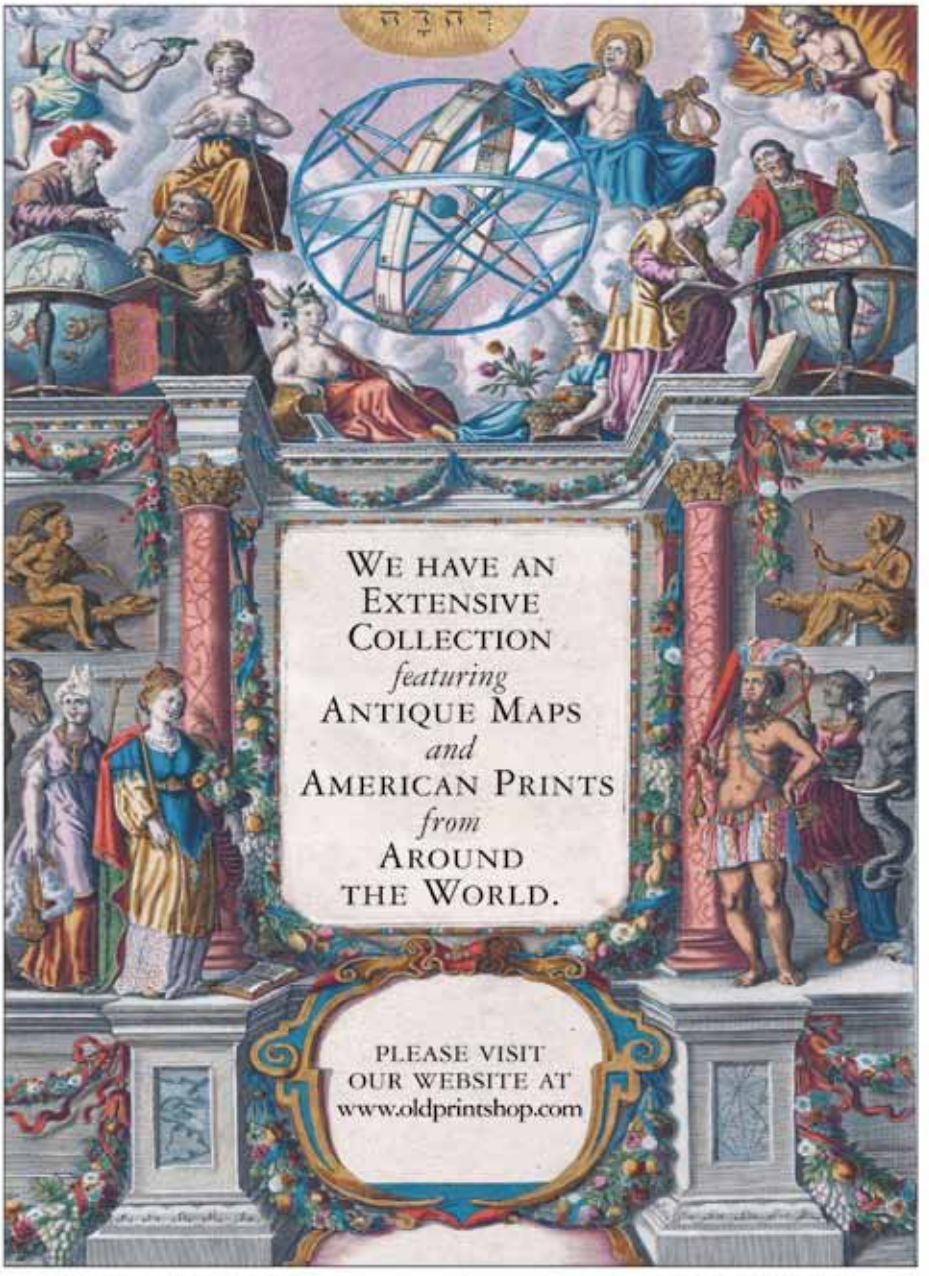
Shakespeare, William, *Shakespeare's Historie of the Life & Death of King John*; with preface, glossary, etc. by Israel Gollancz (London: Dent, 1894). 'The Temple Shakespeare' series, "the text here used is that of the 'Cambridge' Edition."

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# WORTH A LOOK

## *Maps with bling: 'Jewel of the Universe' and 'Map of Industrialisation'*

**Ljiljana Ortolja-Baird**

Maps are, not infrequently, instruments of the state used to remind citizens and the wider world of its status and power or, other times, made to impress and gain the favour of the intended recipients. Most usually it is size and the quality of the decorative details that are used to aggrandise a map. Few choose jewels to dazzle their beholders.

And even fewer sparkle with the brilliance of 'Jewel of the Universe' a mosaic map of the world made by UK artist Chris Chamberlain. This bejewelled stained-glass micro mosaic has been overlaid with more than 60,000 Swarovski crystals and 1,200 gemstones, and further brightened with 800 LED lights. Chamberlain contacted the Society to apprise us of his cartographic *pièce de résistance*, a mission which took him five years to complete. His world map, most recently seen at the Royal Opera Arcade Gallery, London, measures c. 3.2 x 2.2 m. (10 ft 6 in. x 7 ft 3 in.). With a third of a million hand-cut pieces, he claims it is the most detailed stained-glass mosaic map ever made (Fig. 1 & inset). The individual pieces are so small that fifteen tesserae will encircle a US one-cent coin, and are applied using tweezers. Crystals mark over 2,000 of the world's leading cities and towns; rubies and emeralds the spiritual cities of Mecca, Jerusalem, Amritsar, Bodh Gaya, Varanasi, Qufu and Ise; and the world's great rivers and lakes are indicated by tiny turquoise pieces overlaid with crystals. A frame of dense, black glass tesserae around the map represents outer space and the pin dots of crystals, the planets and stars.

The effect is eye-wateringly brilliant. With the play of light reflecting from the glass and crystal the map appears to be in constant motion. When viewed under different lighting conditions, the character of the map changes. Lit from the front it glitters with a brightness

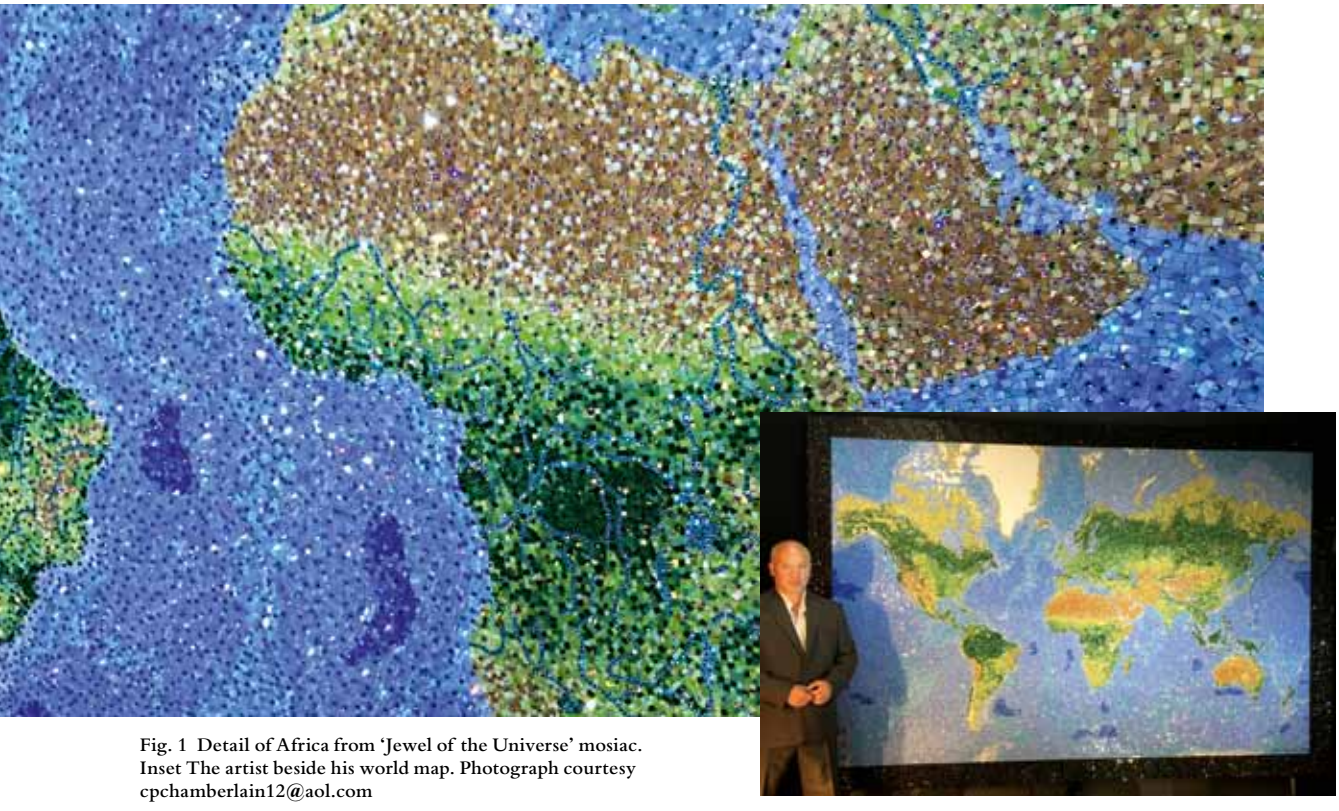


**Fig. 1 Detail of Africa from 'Jewel of the Universe' mosiac. Inset The artist beside his world map. Photograph courtesy cpchamberlain12@aol.com**

against which a Hollywood red-carpet event pales into insignificance, while when backlit, the map assumes a sombre foreboding quality.

Chamberlain used a Mercator projection as his base map and chose NASA photographs of Earth, taken from space, as guidelines as to how he would 'colour' the world.

His work continues the tradition first established by Roman and Byzantine mosaic artists and later developed in Renaissance Italy. When Pope Gregory XIII decided, in 1578, to commence work on the decoration of the new St Peter's Basilica, the Vatican Mosaic Studio was set up, establishing Rome as the principal centre of micro mosaics. (The Studio is still active today.) Bijoux objects, snuffboxes and jewellery decorated in this manner were popular purchases by visitors on the Grand Tour. The art form reached its height of popularity in the mid-nineteenth century with Italy and Russia as the leading exponents of this elaborate category of the decorative arts.

'Jewel of the Universe' is both a portrait of the Earth and an homage to the brilliance of the life it supports. The painstaking cutting and assembly of hundreds of thousands of 4 mm (1/4 in.), and smaller, glass pieces are perhaps testament to Chamberlain's respect for Planet Earth.[1] Chamberlain explained:

> *This work is in honour of our world, especially its precious life ... a world that's so endlessly fascinating, so endlessly beautiful ... a world with a powerful, cosmic-level aliveness, as if all its creatures beam out into the dark, lifeless universe as a single entity, perhaps with, 'Here we are, there's nothing better, there never will be'.*

'Map of Industrialisation' (Fig. 5), made in the Soviet Union some 80 years ago, is also a jewel-encrusted cartographic *tour de force* that could be described as a tribute to the Earth's riches, in particular those of the USSR. It was designed at the instigation of the government as a 'hymn to the feats of labour' of the Soviet people to mark the twentieth anniversary of the October Revolution. The mosaic map was commissioned for the All-Union 'Industry of Socialism' exhibition which had been planned to take place in Moscow in 1937. The 4.5 x 5.9-metre (c. 14.5 x 19 ft) mosaic, which is an exact physical map of the USSR at a scale of 1:1 500 000, never arrived at the exhibition, which as result of ongoing organisational crises did not open until 1939. 'Map of Industrialisation' travelled further afield. Its first outing was to the Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris, the second, two years later, to the New York World Fair. At both events the map won admirers and prizes – the grand prix in Paris and a gold medal in New York.

Under the direction of Grigory Orjonikidze, then People's Commissar of Heavy Industry of the USSR, the map was envisioned as a 'work of art, combining high craftsmanship in mosaic and lapidary art with geographical precision'.[2] Orjonikidze and his team of several hundred craftsmen drew inspiration for the piece from an established pre-Revolutionary artistic tradition of using precious and semi-precious stones to create opulent decorative objects. During the nineteenth century Russian lapidary artists were internationally famed for their work and today the Hermitage Museum in St Petersburg, along with Vatican Museum, holds the largest collections of priceless lapidary objects. Whereas Tsarist use of sumptuous materials signalled luxury for the pleasure of a few, the precious stones mined by Soviet workers and mounted on the monumental map of the Motherland, for all to enjoy, would reinforce the nation's sense of collective wealth.

Lapidary Comrade Petrovski wrote the following description of the map for a local newspaper:

> *It is a wonderful, bright map ... truly beautiful. The map is a large mosaic panel. A collection of stones of green tones – jasper – depicts the lowlands. Mountain peaks are in brown jasper. Expanses of water are made from lapis lazuli. The borders of the USSR – from strips of 'sealing wax' jasper, shading into rhodonite of deep crimson. Borders of the Union Republics are made of emerald, chrysolite and alexandrite. The capitals of the Union Republics are represented by ruby stars. Moscow is ruby star with a hammer and sickle in diamonds.* (Fig. 6) *The North Sea shipping routes are represented in Urals aquamarine with diamond grains. Water canals – in aquamarine, laid in two rows, oil production – in smoke-coloured rock crystal. Cities are in dark jasper. The locations of gold, copper, coal, oil and other useful resources are represented by a number of different geometric forms made of white stones and dark jasper.*[3]

An account of the making of the great mosaic, published in *Leningradskaia Pravda* in April 1937 explained:

> *The map is assembled by the gradual selection of small pieces, the smallest of which is as small as one square centimetre … The working of some three to five square centimetres can take a whole working day.*[4]




*Above*
**Fig 5 'Map of Industrialisation' on display at the Chernyshev Geological Museum in St Petersburg, Russia. Photograph courtesy of Jolyon Ralph (www.Mindat.org).**

*Left*
**Fig 6 Detail of the 'Map of Industrialisation' which captures the rich collection of precious stones used to make the map. Moscow is in the centre beside the ruby star, detailed with a diamond hammer and sickle. Photograph courtesy of Jolyon Ralph (www.Mindat.org)**

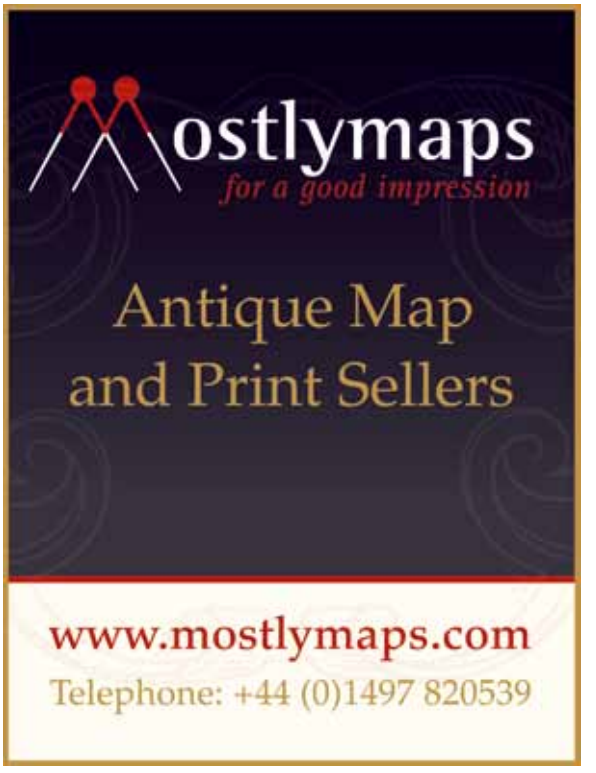
As the USSR's geopolitical circumstances changed so did the map. For the New York World Fair in 1939 the map was altered to display the Soviet Union's northward activities into the Arctic region. To be seen to claim the 'top of the world' was a key message in Stalin's propaganda programme at home and abroad. An area of 6 $m^2$ (7 $yd^2$) of mosaics was added to the 1937 map which enabled them to show off the new Soviet polar station 'North Pole-1' and the work of Soviet hero and polar explorer Ivan Papanin. His expedition routes were marked out with crystals with a ruby flag planting their claim at the Pole.

For some years craftsmen tried to keep the map up-to-date, changing the frontiers after the war with Finland and the joining of the Baltic countries. It was amended again after World War II. With increasing Cold War hostility the government decided that strategic industrial sites needed to be removed from the map. The gemstones indicating those were removed and replaced with synthetic ones and the key on the map altered: 'Heavy industry' now reading 'Settlement'.

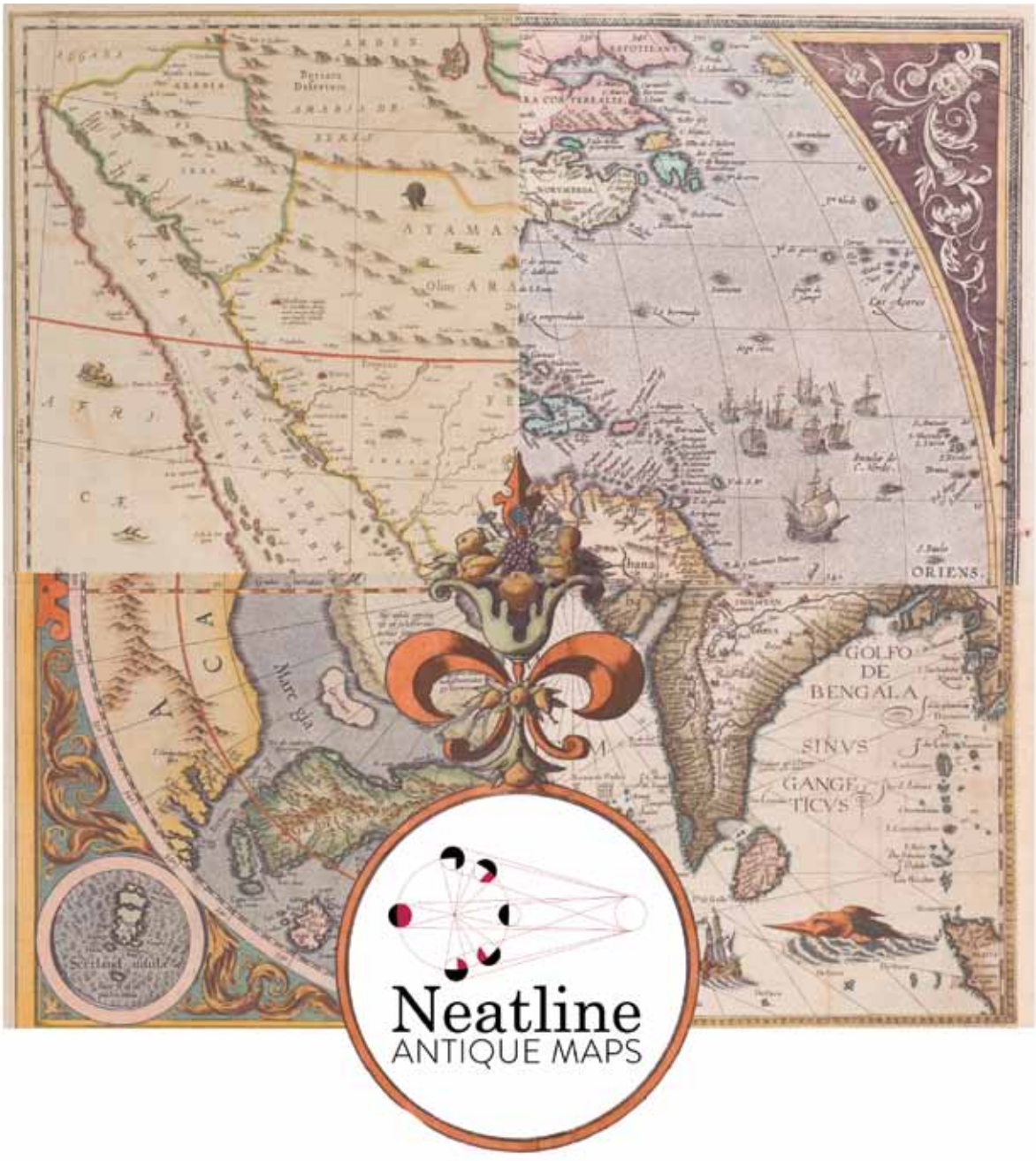
The Map no longer has pride of place in the magnificent St George's Hall in the Hermitage Museum, where, since 1946, it had been prominently displayed as an ideological counterbalance to the vast collection of Western art that had been accumulated during Russia's imperial past.[5] In a post-Soviet era, the map's message is less attractive and by moving it to a little-known museum, off the tourist trail, the current government can distance itself from its darker side. The sites of industry, so resplendently signalled in precious stones, were also the sites of many of Stalin's forced labour camps which were implicit in the Soviet Union's economic plan.

**Acknowledgement**
Many thanks to Jolyon Ralph from Mindat.org for generously supplying the photographs (Figs. 5 & 6) of the 'Map of Industrialisation'. Mindat.org is the world's largest public database of mineral information.

**Notes**
**1** For further information about 'Jewel of the Universe' and other mosaic commissions contact Chris Chamberlain (cpchamberlain12@aol.com). A video of Chamberlain at work can be seen online at www.youtube.com/watch?v=bgcc3w0-9X0.
**2** Dominique Moran, 'Soviet cartography set in stone: the "Map of Industrialization"', *Environment and Planning D: Society and Space*, 2006, Vol. 24, p. 671.
**3** Ibid. p. 672.
**4** Ibid. p. 673.
**5** G. Norman, *The Hermitage: The Biography of a Great Museum*, London: Jonathan Cape, 1997.






*How can we imagine what our lives should be without the illumination of the lives of others?*
James Salter

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# MAPPING MATTERS

*News from the world of maps*

## 'Maps and Society' lectures Twenty-sixth series: 2016–2017

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

*This programme of lectures, convened by Catherine Delano-Smith (Institute of Historical Research, University of London), Tony Campbell (formerly Map Library, British Library), and Alessandro Scafi (Warburg Institute) is made possible through the generous sponsorship of The Antiquarian Booksellers' Association, The International Map Collectors' Society, and Jonathan Potter of Jonathan Potter Ltd. Information: Catherine Delano-Smith (c.delano-smith@qmul.ac.uk) or Tony Campbell (tony@tonycampbell.info).*

**24 November 2016 Dr Dorian Gerhold** (Independent scholar), ***Plotting London's buildings, c. 1450–1720***

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**19 January 2017 Professor Daniel Maudlin** (Department of History and Art History, University of Plymouth), ***Travel, maps and inns in eighteenth-century Britain***

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**16 February 2017 Dr Cóilín Parsons** (Assistant Professor of English, Georgetown University, USA), ***Lines and Words: The surprising role of the Ordnance Survey in Anglo-Irish literature***

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**16 March 2017 Florin-Stefan Morar** (PhD Candidate in History of Science, Harvard University, USA), ***Translation and Treason: The Luso Castilian Demarcation controversy and Abraham Ortelius' map of China from 1584***

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**27 April 2017 Dr Stephen Johnston** (Museum of History of Science, University of Oxford), ***Privateering and navigational practice: Edward Wright and the first Mercator chart, 1599***

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**18 May 2017 John Moore** (Collections Manager, University of Glasgow Library, Glasgow), ***Glasgow and its maps: How cartography has reflected the highs and lows of the second city of the Empire***

## A snapshot of the twenty-fifth series, 2015–2016 by Pamela Purdy

**19 November 2015 Professor Kat Lecky** (Department of English, Bucknell University, Lewisburg, Pennsylvania)

***Archiving ordinary radicals: English Renaissance pocket maps***

English Renaissance pocket maps have often been regarded as ephemera and not valued in the same way as larger, commissioned maps. Examples of these small maps date from 1590. They show a consistent use of symbols, which suggests that it was only a small industry that supplied them. Pocket maps were produced to meet the needs of people such as chapmen, journeymen, merchants and travellers. They were basic, showing few topographical features apart from rivers, lakes and woodland. Printed on cheap paper and sold in single sheets, they were therefore highly portable and it was possible for ordinary people to possess a map. Professor Lecky explained that at the moment there is no catalogue for this neglected material and information can only be retrieved by inspirational searching. She urged that they be regarded as more than ephemera but as important social documents.

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**14 January 2016 Nydia Pineda De Avila** (Queen Mary College, University of London)

***Experiencing lunar maps (1636–c. 1700) through an eighteenth-century collection***

Louis Godin (1704–1760) was a highly regarded astronomer who was elected to the French Academy of Sciences following the publication of his astronomical tables in 1724. He had a particular interest in collecting lunar maps. The Academy appointed Godin, together with Charles Condamine and Pierre Bouguer, to join an expedition to Peru to make observations to confirm the shape of the earth. Philip V of Spain sent naval personnel from Cadiz to accompany the expedition. Using the meridian of Cadiz as datum, the expedition crossed the Andes, surveying by triangulation and taking observations. They had finished by 1738. Godin, however, was short of funds and therefore

remained in South America; he accepted a post at Lima as professor of mathematics and lecturer in astronomy. On his return to Paris in 1749, he had been forgotten by the Academy. He was, however, offered the Presidency of the Naval Academy and Observatory in Cadiz in 1752.

Godin's collection of maps had been bound into an elegant volume while he was in Paris and it is still in the library of the Naval Academy in Cadiz. There are maps and star charts together with his own calculations, arranged thematically rather than chronologically, and show many examples of lunar observations. A copy of the composite map by Doppelmayr (1742) based on the seventeenth century lunar observations of Hevelius in Gdansk and Riccioli in Bologna, has annotations in Godin's own hand. Hevelius had shown lunar librations, a perceived rocking motion of the moon relative to the earth. Mellan (Aix au Provence 1636) had also made this observation. Cassini, moved from Bologna to Paris in 1669; his maps show libration and ways of calculating longitude using lunar measurements. Michael Florent van Langren (Brussels 1645) also adopted lunar observations to calculate longitude. Other maps in Godin's collection include examples of Athanasius Kircher (1635), Eustachio Divini's composite map (Paris 1649), Cherubin d'Orleans (Paris 1671) and Gerolamo Sirsale (Naples 1650).

Luna maps, at this time, did not exhibit a uniform nomenclature nor was there a consistent representation of contours. The study of this collection gives the opportunity to chart the progress of lunar observations, and the changes in the way astronomers mapped their findings.

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**4 February 2016 Dr Kevin Sheenhan** (Librarian and independent scholar, Durham University)

***Construction and reconstruction: Investigating how portolan maps were produced by reproducing a fifteenth-century chart of the Mediterranean***

Dr Sheenhan gave an account of his experimental reconstruction of a fifteenth-century portolan chart. He appeared to be well equipped for this task having previously demonstrated his cartographic and draughtsman skills in the commercial field.

It is well known that the oldest surviving nautical chart, with a rhumb network, is the one by Pietro Vesconte, dated 1311. With all the subsequent manuscript copies, the question is how were they made and how long did it take? Incidentally, in the Vesconte original, the coastline is shown as headlands and points with smooth curved bays in between. As the exemplar passed down the chain of chart makers, so distortions were introduced. Martin Cortes in the *Art of Navigation* (1545), listed six methods of transfer from the exemplar, including oiled paper tracing, smoked paper carbon, pouncing, direct copying across, transfer by squares and using a Crescentio frame.

Dr Sheenhan chose to use a Crescentio frame. Sourcing vellum for the project was simple, however the inks proved more difficult. He was forced to use modern inks as many of the traditional inks contained cinnabar, realgar (ruby sulfur), orpiment (orange-yellow coloured arsenic sulfide mineral) and other ingredients that contravene the Health and Safety regulation. He also used steel nibs mainly, it seems, because he did not have an apprentice to prepare his spare quills. Each stage of the work was meticulously timed. He found the toponymy section was quicker to complete than he had anticipated.

Dr Sheenhan concluded, that provided no unnecessary decoration was specified, an experienced and skilled chart maker could make a copy in just under two weeks.

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**25 February 2016 Major Tony Keeley** (Royal School of Military Survey, Thatcham, Berkshire)

***Cartography in the sands: Mapping Oman at 1:100,000 and fixing the position of the Karia Muria Islands in 1984.*** **(The Hakluyt Society Lecture)**

The principle objective of the 1984 survey undertaken by a small group of Royal Engineers was to establish the triple point juncture of the frontiers of Saudi Arabia, United Arab Emirates and Oman. This is an oil rich area and precise boundaries had to be determined before allocating exploration licences. The RAF supplied the team with high altitude photographs and their task was to provide a ground map to match the photographs and establish permanent and re-identifiable trig points in a semi-desert area. The landscape was shifting sand dunes with few high rocky outcrops suitable for the trig markers. Traditional surveying methods were used, shooting the sun for location and using an aneroid barometer for height. They had a portable Doppler recorder, a navigational instrument developed for Polaris submarines. However, this could only be used when the submarine was within range and with the right satellite overhead. In 1984, there were very few satellites in operation and the team frequently had to wait for several days before an orbit

coincided with their location but, even then, the time window was very limited. The recorded tapes had to be sent to Washington to be decoded. The team were also commissioned to map the type of terrain, such as gravel, sand, *sabkah* (salt flats) etc. Photographs were essential to complement the written descriptions.

Aerial photographs and some maps relevant to the survey, as well as Major Keeley's own photographs of the terrain, were on display after the lecture.

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**10 March 2016 Dr Isabelle Avila** (University of Paris-Est Marne-la-Vallée, France)

***Mental maps of the world in Great Britain and France, 1870–1914***

This lecture drew attention to the way maps were used by France and Great Britain to influence the attitudes of their citizens. At the end of the nineteenth century, the French nation was traumatised after the defeat by Prussia (1870–1). As a result of this crisis, the national emphasis was on creating maps showing French colonial expansion into Algeria and Tunisia rather than on the lost territories of Alsace and Lorraine. By the 1880s, there was a growth in provincial geographical societies and an enquiry into the teaching of geography, which now had to be included in the national curriculum. Britain had no national curriculum, but geography was actively taught and world maps, showing the countries of the Empire and clearly printed in red, were displayed in classrooms. Walter Crane's map, published by *The Graphic* in 1886, confidentially showed Imperial possessions and was frequently reproduced. While areas of British predominance were always shown in red, French cartographers were less consistent. French mapmakers often showed areas of the world where French was spoken, including lands not actually under French jurisdiction. People in both countries were accustomed to looking at maps from the viewpoint of colonial possessions. With the revolution in transport, both Britain and France published isochronic maps showing distances and time taken to travel from colonial outposts to British and French ports.

Maps produced after the Berlin Congress on Africa (1884–5) showed the European winners and losers in the 'scramble for Africa'. Africa was always portrayed with a large blank space in the centre and referred to as 'the dark continent', thus encouraging exploration. In 1890 Henry Stanley addressed an audience of 6,200 in the Albert Hall about his discoveries and displayed a large map of Africa which could now be illustrated in colour. Writers of popular fiction in both countries often included an imaginary map to support their narrative.

Maps continue to evolve, displaying information other than location, as a means of influencing public opinion.

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**14 April 2016 Dr Pnina Arad** (Research Fellow, The Hebrew University of Jerusalem, Israel)

***Cultural landscape in early modern Jewish and Christian maps of the Holy Land***

The earliest known map of the Holy Land is a sixth-century Byzantium mosaic image in Madaba in Jordan. Jerusalem is depicted as a Christian city with no Jewish imagery. Bernhard von Breydenbach, a deacon of Mainz Cathedral, made a pilgrimage to the Holy Land in 1483 and, from his account *Peregrinatio in Terram Sanctam,* published in 1486, a woodcut map was made by Erhard Reuwich. His map is oriented to the east, but Jerusalem has been turned and shown as though from the west. As maps of the Holy Land were used to reinforce belief as people sought to know where these events took place, Reuwich's map is inscribed to show the location of various events from both the Old and New Testaments. This map was often found in Christian homes and used as a focus for contemplation and as a mental pilgrimage when an actual pilgrimage was not possible.

The earliest known Jewish map is a woodcut made in Mantua in the 1560s and is the first map to show the Promised Land. This map uses Jewish symbols such as the Menorah and illustrates Chapter 33 from Book of Numbers when the Israelites fled Egypt. The legend on the map refers to a commentary on Rashi by Rabbi Eliah Mizrahi, published in Venice between 1527–45. Rashi was an influential Jewish scholar who lived in France in the eleventh century and who interpreted the borders of the Promised Land according to Numbers 34. Jerusalem, Hebron and Jericho are not mentioned in Numbers, but are drawn on the Mantua map in the Land of Canaan in pictorial representation, for example, Jericho is depicted as a labyrinth. This map forms a cultural link between the people of Israel and the Promised Land. Scenes from the Greek Orthodox liturgical year are also incorporated in the map, giving both Christians and Jews an ethical and divine message and a promise of ultimate redemption.

**28 April 2016 Dr Elodie Duché** (Lecturer in Modern History, York St John University)

***Cartography and captivity during the Napoleonic conflicts 1803–1815***

During the Napoleonic conflicts there were a large number of British prisoners of war in France. In addition, there were about 16,000 civilians, including women and children, detained in France; some were residents and others just travelling when hostilities erupted. They could live in the community but were required to register once a day. Approximately 80 percent of male captives were naval personnel, of which 43 percent were officers, including midshipmen. They were billeted with French families and they were required to give their parole so that they would not try to escape. Maps were made not to aid escape but to hone their skills and, to pass the time, many also kept logs of their experiences. A meticulously drawn circular map of the area around Verdun was made by Midshipman William Hamilton, who was detained between 1804 and 1814. It was important that officers should consolidate their skills in mapping and navigation. For junior officers, it was essential for them to continue to study in order to obtain promotion when hostilities ended. Vice Admiral Sir J. Brenton noted that it was necessary that geography, maths, astronomy and navigation continued to be taught and eleven POW schools were created in France. Commander James Hingston Tuckey was captured in 1805 and wrote five volumes not only of his experiences, but included geography and natural history for the purpose of educating the 'ordinary seaman'. For officers who were unfortunate to be in command when their vessel was captured, sketch maps and written accounts of the incident had to be prepared as, on repatriation, they would be formally court marshalled for the loss of their ship. After the Battle of Trafalgar, the French administration circulated reports of their great naval victory. However, Royal Navy officers were able to produce and circulate a true account.

Captain Matthew Flinders, returning home after his circumnavigation of Australia, was interned on Mauritius between 1803 and 1810. His charts and observations were confiscated by the French governor and only reluctantly returned after several years. Eventually, he was allowed to have cartographic materials and to rewrite his damaged logbooks. Later, he explored the island and mapped its geology.

**12 May 2016 Jonathan Potter** (Jonathan Potter Ltd.), ***Paid to do a hobby: A London map dealer's reflections on the last forty-five years***



**Jonathan Potter cutting the cake to mark the twenty-fifth series of the Maps and Society lectures. Photo courtesy of David Webb.**

It was most appropriate that Jonathan Potter, one of the first sponsors of the Maps and Society lecture series, should give the final talk of the twenty-fifth season, which proved to be an excellent overview of the development of the map trade. He explained that his entry came by pure chance. He had an interest in antique maps but, at that time, there were no specialist shops and maps were sold, alongside old books, in antique shops or from secondhand market stalls. In 1970, as a student, he worked at The Map House, where his knowledge was appreciated and the rest is history so to speak. He never returned to his degree course.

Jonathan traced the development of map publications, dealers and fairs from the days when there was only R.V. Tooley's *Maps and Map Makers* (1949). This was followed by the *Map Collectors' Circle,* Tooley's first edition of *The Map Collector* magazine (1977) and the popular journal *Map Forum*. He mentioned key dealers such as Frances Edwards, 'Mick' Tooley, Baynton-Williams and Jon Ash who had a lasting influence on map collecting and made London the centre of the world map trade, and W. Graham Arader III in America, who in 1981 devised a grading system for maps. The first map fair was held at London's Grosvenor Hotel in October 1981. This event, he explained, was the forerunner of the worldwide fairs held today.

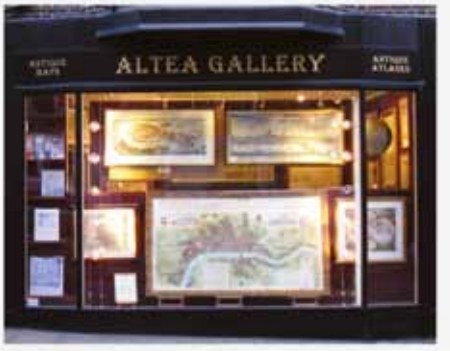
With the growing popularity in collecting, came the less attractive side of the trade: theft and dismemberment of atlases. As a consequence institutional libraries have had to become more vigilant.

The Internet has changed the nature of the trade and its presence has been responsible for the significant decline in retail outlets, antique shops, antiquarian book shops, and map and print galleries where collectors can browse and shop.

Nevertheless, interest in old maps remains strong, even if the market has 'softened' somewhat, and anyone with the 'ancient cartographic' eye can see old maps used in fashion, shop displays, stationery, art, book illustration and on numerous other commodities. Radio and TV programmes, about or around the theme of cartography have proved very popular and has had a positive effect on attracting younger collectors. There are a higher proportion of younger attendees and buyers at map fairs these days and fewer older purchasers.

The full text of Jonathan's talk can be read on his website at www.jpmaps.co.uk/WarburgInstituteTalk

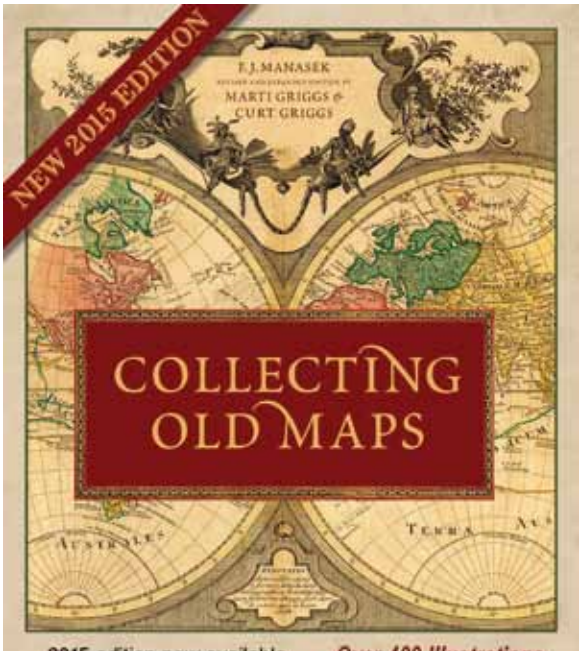
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# CARTOGRAPHY CALENDAR

## Exhibitions

**Until 4 September 2016, San Antonio, USA**
The Witte Museum
***Mapping Texas: From Frontier to the Lone Star State***
This is a collaborative exhibition between the Texas General Land Office and the Witte Museum, covering nearly three hundred years of Texas mapping. Information: www.wittemuseum.org

**Until 16 October 2016, Toronto**
**Toronto Public Library**
***The Art of Cartography***
The focus of this exhibition, which has been sponsored by the Canadian Royal Geographical Society, is the 'unexpected beauty' that can be found in terrestrial and celestial maps, sea charts and city plans. Information: www.torontopubliclibrary.ca

**Until 18 November 2016, London**
The Map House
***War Map***
Information: www.themaphouse.com

**Until 26 February 2017, Boston**
The Norman B. Leventhal Map Center at the Boston Public Library,
***Tour: Shakespeare's World***
William Shakespeare's comedies, tragedies and histories were situated in a number of locations throughout Europe, Asia and Africa. In this exhibition discover centuries-old maps illustrating where the plays were set, and understand the symbolic role that geography held to the dramas. Information: www.maps.bpl.org

**Until 2 April 2017, Edinburgh**
National Library of Scotland
***You are Here! A Journey Through Maps***
This exhibition challenges our acceptance of maps, by posing questions about how they are made and how we understand them. It aims to encourage examination and critical assessment of maps with a view to enhancing our understanding of both the usefulness and limitations of maps as information resources. Information: www.nls.uk/exhibitions

**4 November 2016–1 March 2017, London**
British Library
***20th Century Through Maps***
The exhibition will examine the history of the century as portrayed in contemporary mapping. The century offered an amazing variety of map-making techniques including official military photographs, hand sketches, advertisements and video game maps. The exhibition will also explore the intensification of wartime mapping and show how technologies have now adapted these great maps for peacetime use. Information: www.bl.uk

## Lectures and conferences

**6–8 September 2016, Cheltenham, UK**
***Mapping at the Edge***
The 2016 British Cartographic Society and Society of Cartographers joint conference. Information: www.cartography.org.uk

**7–9 September 2016, Wollongong, Australia**
44th annual conference of the Australian and New Zealand Map Society
***Encircled by Sea: Mapping the Coastal Communities of Australia and New Zealand***
Encircled by sea, Australia and New Zealand share a common history of exploration and settlement along the coastal fringes. The conference will explore the European discovery and gradual mapping and settlement of Australia and New Zealand and the significant role explorers, surveyors and cartographers have played in shaping and documenting the changing coastal landscape over more than 200 years. Information: www.anzmaps.org/events

**14–17 September 2016, Vienna**
University of Vienna
The ***18th Kartographiehistorisches Colloquium***. Speakers will include Thomas Horst, Sarah Hadry, Jan Mokre, Gerhard Holzer, Wolfram Dolz. Information: Petra Svatek, petra.svatek@univie.ac.at

**15 September 2016, Edinburgh**
***Big is Beautiful: Managing Large Maps and Large Collections***
Annual workshop of the **Map Curators' Group** of the **British Cartographic Society**.
Information: Ann Sutherland, ann.m.sutherland@talk21com or Paula Williams, p.williams@nls.uk

**September/October 2016, Baku, Azerbaijan**
***Caspian From Past to Future***, an International Caspian Sea Congress, organised by the Caspian Strategy Institute/Turkey (HASEN) in conjunction with the Institute of History, Azerbaijan National Academy of Sciences. The working language of the congress is English, but there will be simultaneous translation into Azerbaijani, Turkish and Russian. The themes include 'Toponomy of Port Cities in the Caspian Sea Region' and 'Historical Maps of the Caspian Sea'. Information: www.hazar.org

**22–25 September 2016, Newport, Rhode Island**
Society for the History of Discoveries
***The Mariner's Life: At Home, Abroad and at Sea***. A featured part of the conference will be the Rhode Island Marine Archaeology Project and its work locating British ships, including Cook's *HM Bark Endeavour*, lost off the Rhode Island coast during the Revolutionary War. Information: www.sochistdisc.org

**6–7 October 2016, Washington**
Library of Congress
***Washington Facts or Fictions: Debating the Mysteries of Early Modern Science and Cartography – A Celebration of the 500th Anniversary of Waldseemüller's 1516 'Carta Marina'***

The conference combines both the Kislak Lecture and a celebration of the acquisition project that led to the Waldseemüller/Schöner materials all being brought back together and is meant to be multi-disciplinary and will not only include cartographic historians but also historians of early science, philosophy and literature. Speakers will include Kirsten Seaver on the Vinland Map, Ben Olshin on the Rossi Map with Ship and Marco Polo, Chet van Duzer and Don McGurck on the *Carta Marina*, and Joaquim Alves Gaspar on Portolan Charts, Stephanie Wood on the Puebla-Tlaxcala contrived maps and manuscripts. Information: John Hessler, jhes@loc.gov

**13–14 October 2016, Dubrovnik, Croatia**
Inter-University Centre Dubrovnik (IUC) 6th International Symposium on the History of Cartography,
***The Dissemination of Cartographic Knowledge: Production – Trade – Consumption – Preservation***
This is being organised by three International Cartographic Association (ICA) Commissions (History of Cartography; Map Production & Geoinformation Management; Use, User & Usability Issues) and the Institute of Social Sciences 'Ivo Pilar' (Zagreb, Croatia). See the conference website for information on registration, programme, transportation and accommodation. Information: www.histacartodubrovnik2016.com

**14–15 October 2016, St Louis**
Conference on Manuscript Studies, Saint Louis University Libraries Special Collections
***Manuscripts for Travelers: Directions, Descriptions and Maps***
This session focuses on manuscripts of travel and accounts of places and geographies intended for practical use: perhaps as guidance for a journey; descriptions of topography and marvels, or as travel accounts of pilgrimage, mission, exploration and commercial or diplomatic expeditions. Information: www.lib.slu.edu/special-collections/programs/conference

**17–18 October 2016, Albi, France**
Centre Universitaire Jean-François Champollion
***À l'échelle du monde. La carte, objet culturel, social et politique, de l'Antiquité à nos jours [On the scale of the world. Maps: a cultural, social and political objects from Antiquity to the present day]***
is a symposium organised around the eighth-century *Mappa Mundi* d'Albi. It will compare the views of historians and geographers on the cultural practices, political and social mapping at the world scale. Information: Sandrine Victor colloquemappamundi@lists.univ-jfc.fr

**24–26 October 2016, Chicago**
34th IMCoS International Symposium
***Private Map Collecting and Public Map Collections in the United States***
Information: www.newberry.org/kenneth-nebenzahl-jr-lectures-history-cartography

**27–29 October 2016, Chicago**
19th Kenneth Nebenzahl, Jr., Lectures in the History of Cartography
***Maps, Their Collecting and Study: A Fifty Year Retrospective***
Information: www.newberry.org/kenneth-nebenzahl-jr-lectures-history-cartography

**14 November 2016, Mulhouse**
Campus Fonderie, Université Haute-Alsace 'Clio en cartes 4'
***Les cartes anciennes: sources ou resources?***
Information: https://f.hypotheses.org/wp-content/blogs.dir/255/files/2016/06/Clio-4-argumentaire.pdf

**10 December 2016, Brussels**
Brussels Map Circle International Conference
***Globes and Instruments***
Information: www.bimcc.org

**8–12 October 2017, Hamburg**
**35th IMCoS International Symposium**
Information on the Symposium will be available on the IMCoS website www.imcos.org

## Call for Papers

**Ristow Prize**
The 2017 competition for the Ristow Prize is now open for applicants. Full- or part-time undergraduate, graduate, or first-year postgraduate students of the history of cartography attending any accredited college or university worldwide are eligible to submit papers. Papers must be in English, not exceeding 7,500 words. Appropriate illustrations are encouraged. The winning essay will receive a cash prize of $1,000 and will be published in *The Portolan*, the journal of the Washington Map Society. The prize, named in honour of the late Dr Walter W. Ristow, is sponsored by the Washington Map Society of Washington, DC. For more information, including a list of previous winners, go to the website www.washmap.org or contact Dr Edson at eedson@pvcc.edu

## Map & Book Fairs

**1–2 October 2016, Amsterdam**
Amsterdam International Antiquarian Book Fair
Information: amsterdambookfair.net

**28–30 October 2016, Chicago**
Chicago Map Fair. Information: www.chicagomapfair.com

**4–5 November 2016, London**
Chelsea Antiquarian Book Fair
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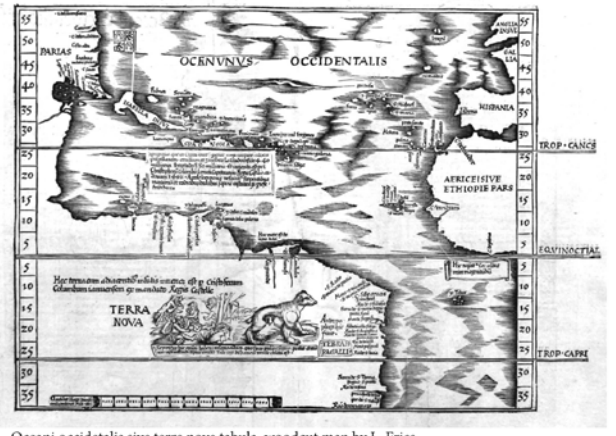
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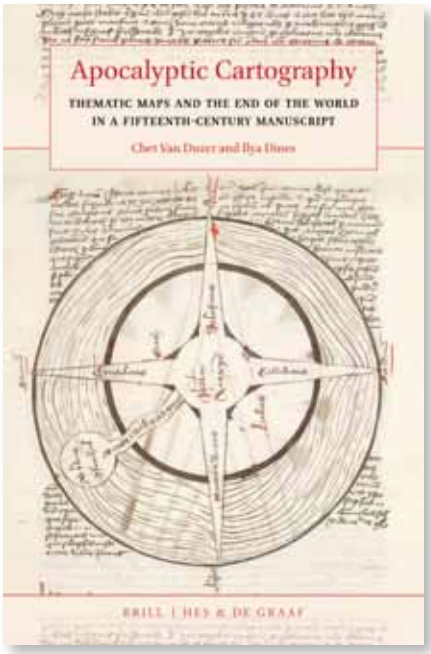
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# BOOK REVIEWS

**Apocalyptic cartography: Thematic maps and the end of the world in a fifteenth-century manuscript** *by Chet van Duzer and Ilya Dines. Leiden and Boston: Brill, 2015. ISBN 978-900-430453-6; (e-book) 978-90-04-30727-8. HB, vii, 251, 37 illus. €135.*




This well-researched work is based on a paper first presented in 2012 at the conference 'Charting the Future and the Unknown in the Middle Ages and Renaissance' held at Barnard College, Colombia University. The joint authors, Medieval and Renaissance cartography scholar Chet Van Duzer, and Ilya Dines an expert on manuscript studies, medieval encyclopedism and bestiaries, offer a detailed analysis of the maps, diagrams and some of the text contained in an unusual and little studied fifteenth-century manuscript (HM 83) in the Huntington Library in San Marino, California.

*Apocalyptic cartography* consists of five chapters. Chapter 1 describes in detail the manuscript and its material nature. The authors build on two earlier descriptions of it made by the Maggs Bros. in 1925 and C. W. Dutschke in 1989. The manuscript consists of 25 folios (50 pages), 315 x 215 mm, which are in a very good condition. Written in ink on paper, it has four sections: ff. 1–8 'The Brief Geographical Treatise'; ff. 8–12 'The Treatise on the Apocalypse'; ff. 13–18 'Heterogeneous Section on Astronomy and Geography; and ff. 19–25 'Treatise on Astrological Medicine'. There are three different hands at work which indicates that the manuscript is a copy, rather than the autograph. The text mentions the dates 1486 and 1488 which the authors suggest are the dates when the original text was composed rather than when it was transcribed.

Chapter 2, entitled 'The Historical Context: Lübeck in the Fifteenth Century' gives an oversight of the city in which, it is believed, the manuscript was composed. The North German city was at the height of its power during the fifteenth century. Although not a university city in the Middle Ages, printing had been established there reasonably early (1474), two years before the technology reached London, and one of its first books published was the anonymous *Rudimentum novitiorum*, printed by Lucas Brandis, which contains maps.

Chapter 3 is about the author of the manuscript. His name is not known, but the manuscript gives some clues about his identity, revealed when he discusses the different purposes of mappamundi. He confesses that he had experience in making maps and had thought about the difficulties of fitting in place names in a limited area: 'Even if the first painter of a map put the true distance of places, yet [his] successors, one after another, significantly transposed the places and distances, forced by the narrowness of space in the illustrated map'. The author criticises the way mappamundi were drawn using imaginative monsters as mere decoration: 'I have been in the land of pilgrimage in which there are no gathering of monstrous men as are depicted there in maps'.

In the extended Chapter 4 – 'The Geographical Sections' – the writers examine in great detail the geographical and astronomical information in ff. 1–8 and 13–18. Eleven maps and diagrams are depicted and described. These are of great importance in the history of cartography for they are the earliest known sequence of thematic maps which have been clearly conceived as such. However, Van Duzer and Dines suggest that the author might have drawn inspiration for his thematic divisions of the text from some other sources, for example, Book 14 of Isidore of Seville's *Etymologiae*, the first great medieval encyclopaedia. Seven additional maps from other sources have also been included in

this chapter as points for comparison with those in HM 83 The writers conclude that 'the maps of the manuscript throughout are works of startling originality ... These thematic maps seem to have been created with a programmatic intention, and while they had no influence on other cartographers, they are a fascinating case study in the cartographic developments that were possible in the late fifteenth century in the hands of a brilliant mapmaker'.

The first map in the Huntington manuscript (Fig. 4.8) opens the section 'Geographical Treatise'. It is a small T-O map, without much detail, which illustrates the text about the tri-partition of the world among Noah's sons. The map's treatment of the seas is quite different from that which we find on most other mappamundi. Figure 4.14 in this chapter is a large and detailed T-O map that combines information from other maps included in the manuscript.

Chapter 5, 'The Treatise on the Apocalypse', ff. 8–12, is the longest chapter (104 pages). The geographical material contained in the ff. 1–8, serves as a preface to this section by describing the world as it was before the destruction. The manuscript author provides a number of maps to illustrate the stages of the Last Days. Van Duzer and Dines proffer the idea that his decision to include so many maps may have been inspired by the tradition to use map-like images to illustrate the days of the Creation.

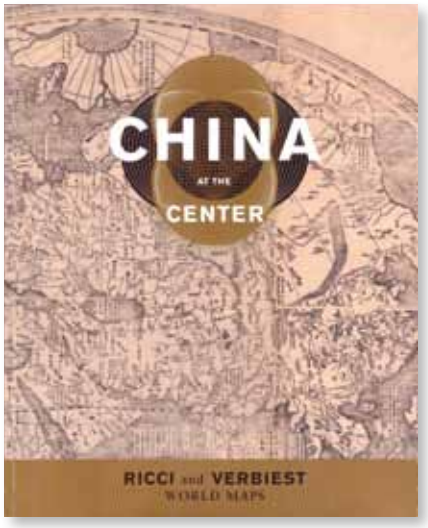
Van Duzer and Dines draw attention to the author's distinct character and the originality of his work. While other works of fifteenth-century German Apocalypticism focus on political interpretations that identify the principal actors of the drama of the Last Days with contemporary leaders of the Church and nation-states, the author of HM 83 presents a more dispassionate and analytic approach to that subject. Figure 5.7, which appears also as the cover illustration of the book, is a prophecy map of the world from 1600 to 1606 after Antichrist has taken over. Antichrist is at the centre of the earth, in Jerusalem, and the four peninsulas that jut into the ocean are symbolic and cartographic representations of the four horns of Antichrist (Deceit, Cunning, Cruelty and Imitation of the Deity) by which he will persuade people to follow him.

*Apocalyptic cartography* is an intriguing book which will well serve researchers and scholars of medieval and thematic maps. The authors deserve praise for their scholarly work of translating, describing and analysing the texts and maps and bringing to our attention this marvellous manuscript. We must also be grateful for the superb production quality of this title by the publishers Brill/Hes & De Graaf and for their continued support of the study of the history of cartography.

Cyrus Alai, London

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**China at the center: Ricci and Verbiest world maps** *by M. Antoni J. Ucerler, Theodore N. Foss, Mark Stephen Mir. San Francisco: Asian Art Museum, 2016. ISBN 978-0-939117-72-7. PB, xii, 48, 35 illus. US $19.95.*




This slim volume was published to accompany the exhibition (of the same title), mounted earlier this year as part of the San Francisco Asian Art Museum's fiftieth anniversary. The book is a partnership between the Museum and the University of San Francisco. It focuses on two cartographic masterpieces by Jesuit priests Matteo Ricci and Ferdinand Verbiest who arrived in China in the late-sixteenth and seventeenth century as part of the Counter-Reformation mission to convert the Chinese to Christianity. With Ricci and Verbiest as the key interlocutors, the book explores the two-way exchange of knowledge between China and Europe. *A Complete Map of the Ten Thousand Countries of the World* by Ricci (1602) and *A Complete Map of the World* completed by Verbiest in 1674 are both large-scale depictions of the world, based on European models, but use Chinese methods of production. Each map is annotated with copious descriptive text and illustrations which represented the most current geographical and ethnographical knowledge that Ricci and Verbiest had

at the time of making them. Both maps were presented to the reigning emperor of the time.

The book comprises an introduction by the editor and exhibition curator and three essays by eminent scholars in the field of Sino-Western studies. In the first essay, 'Missionaries, Mandarins and Maps', M. Antoni J. Ucerler, SJ director of the Ricci Institute for Chinese-Western Cultural History explains the context of Jesuit influence at the Imperial Court in China and beyond, to Korea and Japan. Ricci and Verbiest challenged traditional Chinese views of the physical world by introducing the Court to European scientific knowledge. At the same time their observations of Chinese culture, sent back home in letters and reports, reshaped the European imagination of the Far East.

Theodore N. Fosse past associate director of the Centre for East Asian studies at the University of Chicago dedicates the second essay to Ricci and the production of maps while at the court of the Wanli Emperor and proposes that Ricci saw his map 'as a vehicle for conversation, edification and possible conversion'.

The third essay, by archivist at the Ricci Institute Mark Stephen Mir, considers the importance of Verbiest's map as a cartographic milestone – a 'landmark of Sino-Western exchange' – and as a manifestation of the mapmaker's confident embrace of traditional Chinese practices, Western science with his Christian faith.

These maps, as mentioned earlier, are large. Ricci's six panels measure in total approximately 1.5 (h) x 3.6 m (w) (5 x 12 ft); Verbiest's eight panels total 2 x 4.2 m (6 $^{1}/_{3}$ x 13 $^{3}/_{4}$ ft). Reducing such dimensions meaningfully to a page size smaller than an A4 is a challenge, however the book's designer/production team has devised a clever solution by using fold-outs. Toponyms are legible with a magnifying glass but there are plenty of details peppered throughout the text to support closer reading.

Although published in tandem with the exhibition, the book functions well as a standalone introduction to the story of two extraordinary maps with the shared purpose of promulgating the Christian faith as dictated by Rome, and which functioned as exemplary agents of cultural exchange. A good bibliography provides interested readers with plenty of scope to extend their knowledge of the maps and their makers.

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