SPRING 1998 ISSUE No. 72

IMOS JOURNAL



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Journal of the International Map Collectors' Society

SPRING 1998 ISSUE No. 72

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Use of colour has kindly been made possible through the courtesy of Roderick Barron.

Copy and other material for our next issue (Summer) should be submitted by 1 May 1998. All items for editorial use should be sent to The Editor, Susan Gole, 3 Aylesbury Road, Wing, Leighton Buzzard LU7 0PD. Tel: 01296 681 071. Fax: 01296 682 671.

For Advertising, contact the Journal Advertising Manager, Derek Allen, 25 St Margaret's Road, London SE4 1YL. Tel: 0181-469 3932.

Chairman: Jenny Harvey, 27 Landford Road, Putney, London SW15 1AQ.
Tel: 0181-789 7358. Fax: 0181-788 7819. e-mail:JEH@HARVEY27.DEMON.CO.UK
Vice-Chairman: Valerie Scott, 48 High Street, Tring, Herts HP23 5BH. Tel: 01442-824 977
e-mail: gp86@dial.pipex.com
Gen. Secretary: W.H.S. Pearce, 29 Mount Ephraim Road, Streatham, London SW16 1NQ.
Tel: 0181-769 5041. Fax: 0181-677 5417
Membership Secretary: Sam Pearce, 7 East Park Street, Chatteris, Camb. PE16 6LA.
Tel: 01354-692 023. Fax: 01354-692 697
Treasurer: Dr Cyrus Ala'i, 1 Golders Park Close, West Heath Avenue, London NW11 7QR.
Publicity Officer: Yasha Beresiner, 43 Templars Crescent, London N3 3QR.
Tel: 0181-349 2207. Fax: 0181-346-9539
Int. Development Officer: Caroline Batchelor, Pikes, The Ridgeway, Oxshott, Leatherhead, Surrey KT22 0LG. Tel: 01372-843 425
Int. Secretary: Dr Robert Clancy, 11 High Street, Newcastle, NSW 2300, Australia.
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From the Chairman's Desk

As we move into 1998 I am in the process of handing over the role of membership secretary to Samantha Pearce, whom some of you already know from meeting her at IMCoS events in 1997. Sam, as she likes to be called, appears in the latest Directory of Members as Samantha Baud, but has recently changed her name.

Following my compilation of the Directory, Sam and I undertook an analysis of members during our handover which yielded some interesting information. The international nature of our Society is reflected in members from 51 countries, with the largest groupings being UK 213, USA 161, Germany 32, Australia 22, and Netherlands 22. At the other end of the scale, 17 countries have just one member each. Every continent is represented and members who have joined in the last twelve months come from countries not previously represented, such as Pakistan and China, as well as from more familiar ones. Such a diverse geographical spread creates widening needs and I hope that our Journal and International Symposia reach out to those of you who are not close to other members. The Journal editor would particularly like to hear from those members in countries not mentioned above, who seek encouragement and support in sustaining and expanding their interest in maps.

I can see two means of reaching out to a wider audience than we do at present. Firstly, the creation of an IMCoS Web site which is overdue but nearing completion. As the Internet becomes more a part of our lives we shall be using it as a window onto the world. The Web page will include information which is currently in the membership leaflet, so that those who enquire about membership by e-mail can have an electronic response. It will also contain the list of books in the IMCoS library, and information about forthcoming events. I welcome other ideas which you think we should add.

Secondly the Society will be encouraging a series of IMCoS Visits to interesting map events and collections world-wide. These will be different from our International and UK Symposia, in that they will not be attended by speakers and will be of shorter duration — typically one day events plus each participant's own travelling time. Such events will inevitably have a regional focus in terms of attendees, but one of the unique features of IMCoS is the desire of its more active members to incorporate their love of maps into business or vacation travel.

Seasoned IMCoS travellers will tell you that they receive a friendly and helpful welcome when they are visiting other map people and places. So I anticipate that there will be the opportunity to establish links with events run by other organisations/societies. When you read 'IMCoS calls in to . . .' you will know that there will be a group of IMCoS faces alongside your local hosts. The first of these events will shortly take place in Belgium where IMCoS will be supporting the establishment of a Belgian Map Circle. Together with Caroline Batchelor, our International Development Officer, I shall be attending the inaugural Informal Meet-

ing on 31st March in Brussels. Details of this are given below, and we shall publicise future events in a similar manner.

Anther attractive feature of an International Society is the network of individual contacts which it provides when travelling to many countries of the world. I know I speak for the International Representatives and others when I say that in any country where IMCoS is represented there is always an individual welcome to international visitors, who happen to be passing through. For example, the friendly face of Robert Clancy in Australia or Dawn Rooney in Thailand, no doubt accompanied by a welcoming drink, can put a more personal touch to a hectic international schedule. Ian and I will be enjoying the company of Bill and Jane Warren from the California Map Society as they pass through London this month. In January, Caroline Batchelor and I met Dubravka Mlinaric, one of the speakers at our Budapest International Symposium, on her recent visit to the UK. So don't be shy if you are travelling!

Finally, it is with great sadness that I report the death of Andreas Landvogt suddenly and unexpectedly in December. Participants at our International Symposia will remember Andreas, who with his wife Marianne were part of the German group of regular IMCoS members, and whose company we had been enjoying only two months earlier in Budapest. We extend our sympathy to Marianne who remains a member of the IMCoS family and whom we look forward to meeting again.

Establishment of a Belgium Map Collectors' Circle

Following up a suggestion made by Itzhak Sperling during the Budapest symposium last September, an informal meeting of map collectors and those interested in maps is to be organised in Brussels, Belgium, on the lines of the Farmers' Club evening in London in January (see the report in page 57 of this issue).

In conjunction with Philippe Swolfs, the Belgian representative of IMCoS, and under the patronage of the IMCoS Executive Committee, Wulf Bodenstein, IMCoS member in Brussels, is co-ordinating the first gathering of what is to become the Brussels International Map Collectors' Circle. This event is scheduled for 31st March, 1998, from 6.00 to 9.00 pm at the Collège St. Michel, 24 Boulevard St. Michel, 1040 Brussels (nearest Metro station: Montgomery; private car park available). As in the Farmers' Club meeting, a charge will have to be made (about £10 or equivalent) to cover hire of the room, sandwiches and drinks (wine, beer or soft drinks). It is hoped that with some publicity to be launched in and around Brussels, the large international community will respond favourably. Participants are encouraged to bring along a map from their collection which they find curious or interesting, or which they would like to find out more about. The meeting will be honoured by the presence of the current IMCoS Chairman Jenny Harvey, the International Development Officer Caroline Batchelor, and possibly other IMCoS personalities. The attendance of some multi-lingual persons should ensure that, in addition to English which will be the working language, at least, French, Dutch and German may be spoken.

Those who would like to participate, or need further details, are invited to contact W. Bodenstein on Tel/Fax No. +32/(0)2/772.69.09.

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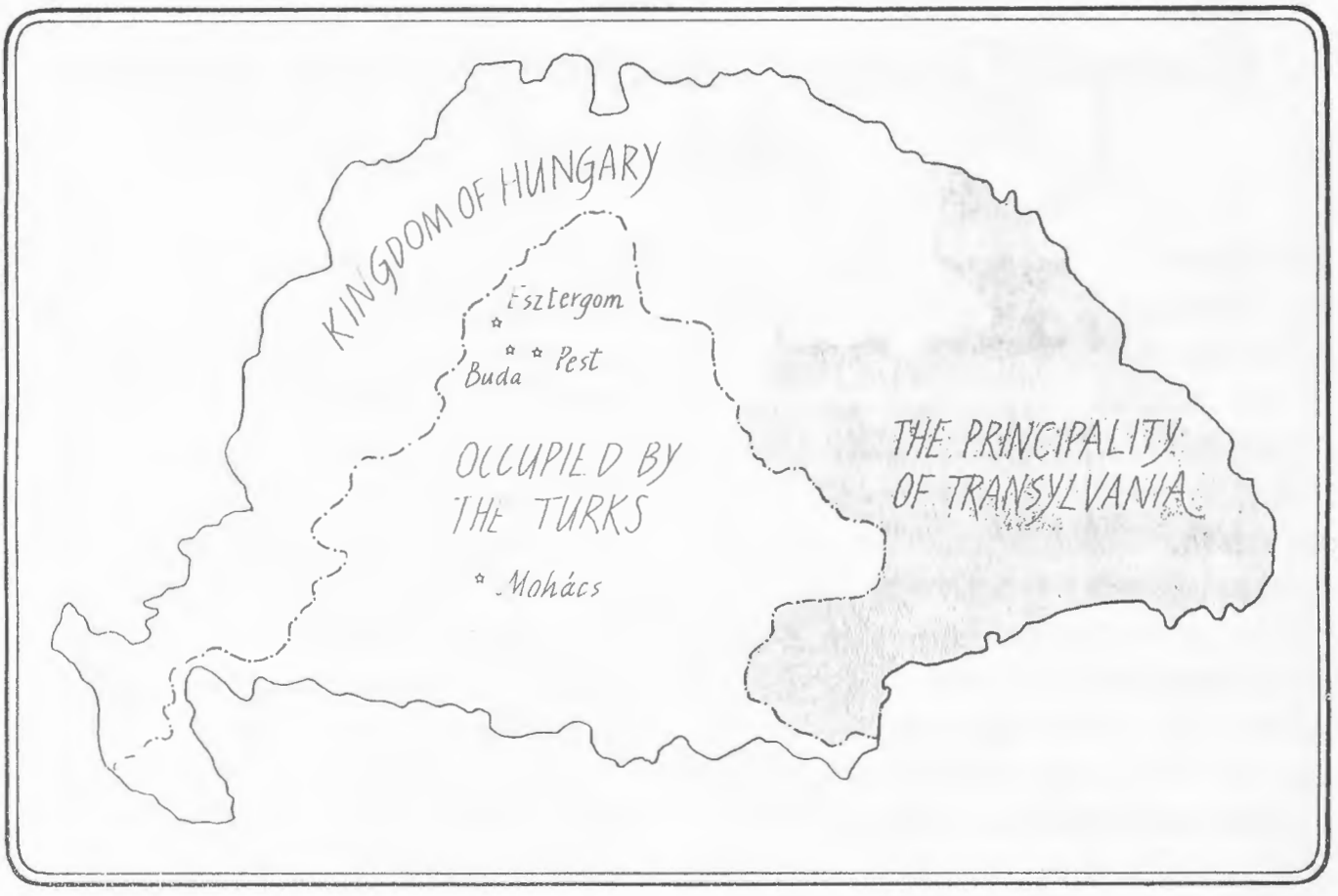
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Maps of Hungary in the Ortelius Atlases 1570–1612

The Maps

When in 1570 Abraham Ortelius published his atlas, the *Theatrum Orbis Terrarum*, printed evidence of Hungarian cartography had been in existence for almost fifty years. Lázár the Clerk, or to use his Latin name Elezarus, secretary to Cardinal Tamás Bakócz the powerful and highly influential archbishop of Esztergom, completed his survey of Hungary prior to the cataclysmic tragedy of Mohács in 1526. Lázár's map was published posthumously by Peter Apian at Ingolstadt in 1528. Four years later Honterus, the great humanist and polyhistor from Brassó (now Brasov, Romania), published his map of Transilvania. Both maps were extensively used by successive cartographers, and both men were afforded due recognition by Ortelius in the Catalogus Auctorum Geographicum, printed in the *Theatrum*. Although maps of Hungary by Giovanni Vavassore (c.1538), Giacomo Gastaldi (1546), Wolfgang Lazius (1556), Augustin Hirschvogel (1565), Johannes Sambucus (1566), Mathias Zündt (1566), Gerhard De Jode (1567) amongst others were all published prior to the appearance of the *Theatrum*, these were individual maps, difficult to obtain and mostly cumbersome to handle. Therefore it was Ortelius's *Theatrum* which made both the availability and the ease of use of maps possible at a time when demand '. . . to estimate the daily reports regarding the European wars' was growing daily.[1] Little wonder then that the *Theatrum* was an instant success. It had to be reprinted four times in the first year of its publication to satisfy demand. It brought fame and fortune to Ortelius. Tributes for the atlas came pouring in from everywhere in Europe. Sambucus had been so impressed with the volume presented to him that it prompted him to write: 'I am under a great obligation to you for your Theatrum, no ordinary gift as you may think'.[2]

The area of the 'Holy Crown of Hungary' in the sixteenth century, before the Turkish occupation of a large part of the country, covered the entire Carpathian basin. Some parts, like Slavonia and Croatia in the south and Transilvania in the east, administered their own internal affairs, but nevertheless formed an integral part of the Kingdom of Hungary. The Turkish expansion into Southern and Central Europe created a great deal of anxiety and therefore interest in Western Europe, which gained reflection in the number of maps published covering the land threatened and most vulnerable — Hungary. Of the fifty-three maps in the first edition of the *Theatrum* three were from the area. Separate maps were devoted each to Sclavonia, Hungary and Transilvania. By 1573 an additional map of Illyricum by Sambucus made it four, and by 1579 it rose to five with another map of Hungary, also by Sambucus. This was contrary to Ortelius's original intentions as he clearly stated at the outset to 'have but one map of each country'. It is possible that the



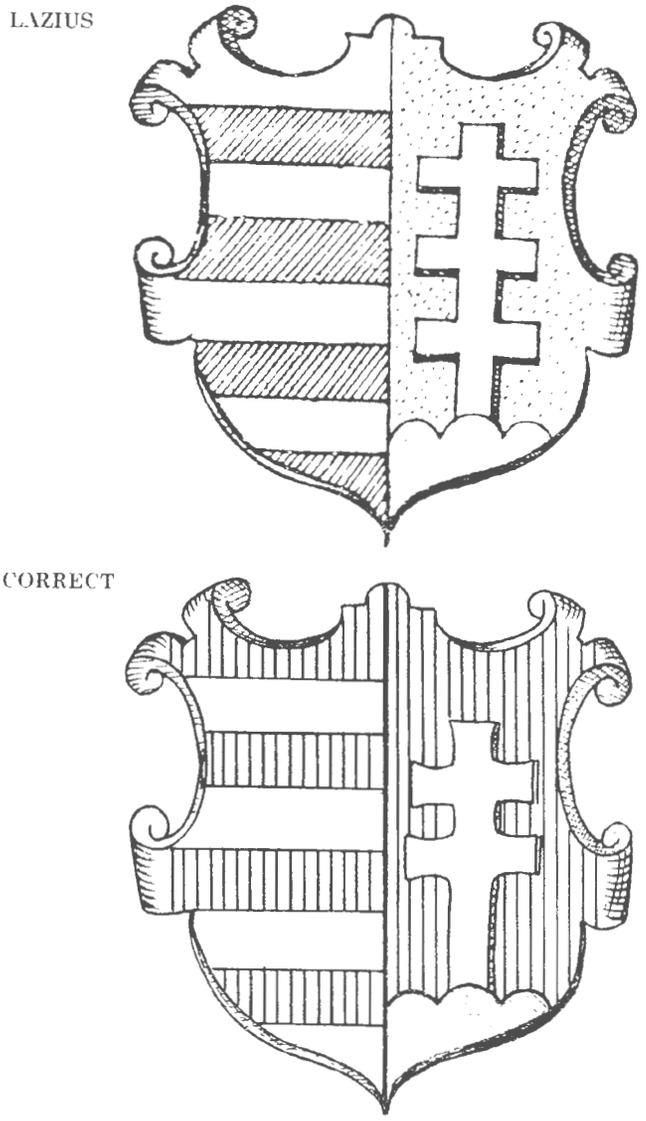
overwhelming interest in the Turkish wars deflected Ortelius from his original objective, but it is also probable that it was his admiration towards his friend Sambucus which made him include the map of Illyria and of Hungary, both already in the *Theatrum*, the former as Scalvonia by Hirschvogel, and the latter as Hungariae by Lazius. After the map of Pannonia appeared in the fourth Additamentum in 1590 and of Dacia in the 1595 Additamentum, both reflecting Ortelius's own interest in ancient history, the maps covering the area of Hungary had risen to seven.

I have compiled a table of editions for the above-mentioned maps, so establishing the dates and editions of the individual maps, or even atlases with missing title-pages and colophons, is not too difficult as the folio numbers had to be constantly changed with the increasing number of maps in each edition of the *Theatrum*. Exceptions are maps of the 1571 and 1575 Latin, 1573 and 1587–89 German, the 1598 and 1610 Dutch, and the 1608 and 1612 Italian editions where both the folio numbers and the textual matter remained the same. In fact it is the comparisons of the differences in the text which enabled me to establish the four editions of the first, 1570 issues of the *Theatrum*, where although folio numbers remained the same, the title and the body of the text had been re-set; a sure indication and proof that as a rule it was the maps which were printed first and not the text. For further evidence of this, I will return to the subject later.

Map 1 "Hungariae Descriptio, Wolfgango Lazio Auct[ore]"

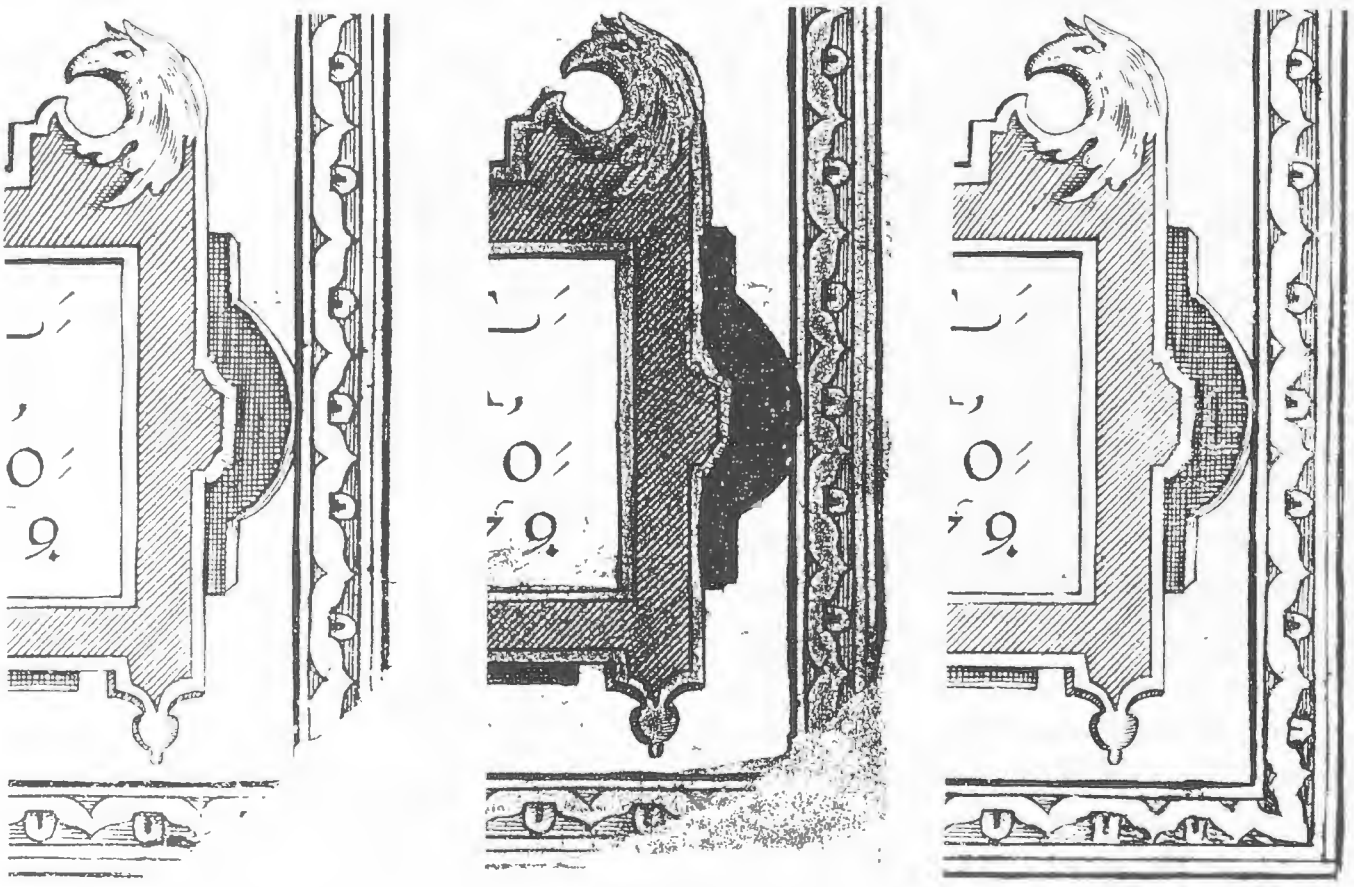
As I have mentioned already the early

editions of the *Theatrum* until 1579 had only one map of Hungary, that of Wolfgang Lazius, and it appeared in every edition of the *Theatrum.* The full length title cartouche is placed at the top, while the coat of arms of Hungary, erroneously shown with the triple cross in place of the apostolic cross, is unique in this respect. The erroneous colour symbols also add to the heraldic confusion. It is interesting to note, however, that in spite of this, six maps out of the seven with original colour in my collection are correctly coloured and suggests that Ortelius's colourists used a more reliable source for the armorial data. In the lower right hand corner of the map the circular strap-work cartouche contains explanatory text to help the users with their Hungarian pronunciation. Lazius used the map of Lázár the Clerk as a source and by trying to correct the line of the River Danube he actually further distorted his map. In consequence, all those cartographers who drew on Lazius for their maps perpetuated this error, which was corrected only in the early eighteenth century by Count Marsigli, who with the help of Johann Müller, undertook the detailed and thorough mapping of the Danube.



Map 2 'Another Map of Hungary'

. . . is the title of the English text on the verso of Sambucus's map of Hungary which appeared in every *Theatrum* from 1579 onwards alongside Lazius's 'Hungary' with the exception of the Dutch editions. As I have mentioned earlier, Ortelius contradicted himself by including another map of Hungary in his atlas, but of course the author of this map was none other than Johannes Sambucus Pannonius, the learned historian and antiquary. He was also Ortelius's personal friend with whom he shared a deep interest in ancient history and above all in numismatography. Ortelius afforded praise to this map as being 'more exact and true' and also felt it necessary to 'adjoine unto the former'. Indeed, it was Sambucus who re-wrote all the place names distorted by foreign authors, giving them their correct Hungarian spelling. The distortion of the Danube, of course, is still unchanged but the orientation of the Tihany peninsula has been corrected, now protruding into Lake Balaton from the north. Plate damage in the lower right



Damage to the map of Hungary is obvious on the left. In the centre, an attempt has been made to conceal the damage with colour. On the right the missing part of the border has been added in ink.

hand corner first appeared from the 1602 Spanish edition, which gradually deteriorated and by the last Italian edition of 1612 the horizontal damage reached 30 mm. This damage on the uncoloured maps was usually left uncorrected, while on coloured copies the colour wash of the frame continued and somewhat hid the blemish. However, on one map at least, the frame had been re-drawn by hand, in all probability for an atlas supplied to a discerning customer. Some difficulty arose with the dating of the damage, as although the corner of the plate was already broken and missing on the 1602 Spanish edition, on one of the maps from the Latin edition of 1603 it was still there, albeit damaged. The answer can be found in the so-called 'stack theory', whereby a quantity of maps from the same plate was printed and 'stacked', to be used in reverse order leaving the earlier 'pulls' for a later edition.

Map 3 Slavonia

Augustin Hirschvogel's map, without any longitude or latitude graduations, covers the area of part of Slovenia, Croatia, Bosnia, and also part of Austria and Hungary. The title of the map is placed in the full-length cartouche at the foot of the map, and the 'Scala Millarium' is immediately above this without any ornamentation. The compass rose, in the lower right hand corner, is again rather plain and functional, and has the arrow pointing to the south. In all, a total of 466 places are

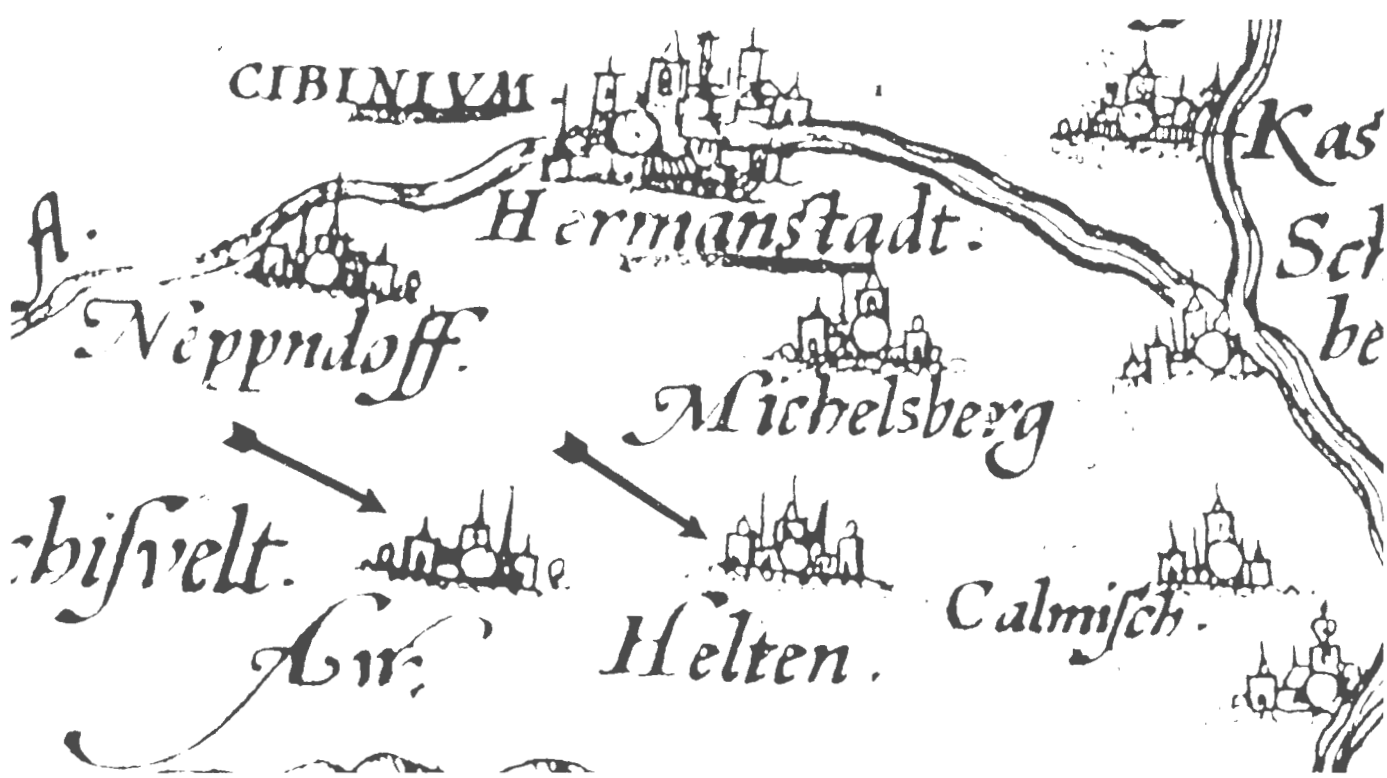
marked with 465 place names, having left one unnamed by the Fekir river in Windischland, just above the River Sawa. The places are marked with small, view-like engravings; some are larger, according to their importance. Forests and woods are marked with groups of trees, and mountains are represented with shaded hills. The beautiful calligraphy marking the Adriatic Sea is enhanced by a barge in full sail.

Map 4 Illyria

This map of Illyria by Sambucus roughly corresponds to the area of Hirschvogel's Sclavonia, and was first published in Vienna in 1572. Sambucus wasted no time in sending it to Ortelius, who in turn at once included it in the first Additamentum of 1573. The fact that this map also appeared in the Dutch edition bearing the date 1571 is confusing at first, but it seems that some of the Dutch atlases of 1573 appeared with unaltered date in the colophon. The plate had cracked in two places by the left hand margin fairly early in its life (1579) and although showing sign of repair the cracks got progressively worse. By the time of the English edition in 1606 they extended into the engraved surface of the map itself. Despite this, they continued printing from the plate until the final edition (1612).

Map 5 Transilvania

The only map by Sambucus to appear in every edition of the *Theatrum*, although from two different plates. As the text in the cartouche reveals, Sambucus had finished the map by 1566, so he was able to send it to Ortelius in good time to be included in the first edition of the *Theatrum*. The map shows 288 localities but only 277 names. The discrepancy is explained by the fact that '4 Bergstet' and '7 Dorffer' are illustrated by the same number of engravings as are contained in the two place-names. There was also some



The mystifying initials on the map of Transilvania.

doubt regarding the meaning of the letters 'AW' in the centre of the map just below Hermannstadt (Sibinium/Sibiu/Nagyszeben). The suggestion that Ortelius included his own initials A[braham] W[ortels] was made,[3] but as the letters in question already appeared on Sambucus's map of Transilvania published in Vienna in 1566 (but not on Honter's which he used as source) this was found not to be the case. Other suggestions regarding the initials included Andreas Wechel of Frankfurt with whom Sambucus had association,[4] or Alexander Weissenhorn of Ingolstadt who was publishing maps in 1553 and where Sambucus paid regular visits.[5] However, a more likely explanation is that it simply is the German place name of Heltau (Cisnadie/Nagydisznód) shown on the map as 'Aw' or 'Au' [6] and separately 'Helten'.

The second plate, first used for the 1575 edition of the *Theatrum*, shows it exactly in the same way, but for the 297 illustrations of settlements it only names 272, a sure sign that the replacement plate had to be prepared in a hurry. Amongst the place names missing are Rodna, S.Merten, Galata, Neustadt and Kelbing, while Nagyszeben/Sibiu is marked as Hermanstadt only with its Latin name of Sibinium missing. The two plates are easily distinguishable as several alterations were made to the new plate. A much wider decorative border had been added making it 17 mm wide in contrast to the first plate's 7 mm. All the cartouche designs had been changed and the text in the right hand cartouche has only four lines in contrast to five on maps from the first plate. While the grotesque head in the lower cartouche has more detail on the second plate, nevertheless, the general appearance of the map is not as fine.





Plate I (above); Plate II (below).

Map 6 Pannonia

The map of Upper and Lower Pannonia by Ortelius extends from Vienna (Vindobona) in the north to Macedonia in the south, Venice (Venetia) in the west and the Tisza (Tibiscus) river in the east. The very elaborate title-cartouche takes up most of the upper right hand corner of the map, while two smaller cartouches occupy the upper and lower left corners. It first appeared, without folio number, in the Additamentum of 1590. The text gradually increased from one folio page in 1590 to both sides of the verso of the map by the English edition of 1606. No Dutch text version was published.

Map 7 Dacia

Another map by Ortelius from his collection of maps of ancient civilisations, first published in the Additamentum of

1595 without a folio number. It was also included in the Parergon section of the *Theatrum* in the same year marked by a capital letter 'S' in place of a folio number. The map has a decorative border with longitude and latitude graduations, and the title-cartouche is placed in the lower left hand corner. The map covers the area of present-day Central Hungary on the west to the Black Sea in the east and to the Bosphorus in the south.

The Cartographers

Wolfgang Lazius (1514–1565)

A man of many talents, historian, doctor of medicine, court surgeon, chief public health officer, and cartographer. Born in Vienna on 31 October 1514, he was the son of the dean of the medical school there. He was educated in Vienna and received his Master's degree in Philosophy in 1532. However, his success was marred as his father had died in the Black Death in the same year. Lazius took up the study of medicine and earned his doctorate from the University of Ingolstadt in 1538. As a military surgeon he took part in 1541 in the unsuccessful campaign against the Turks in Hungary, during which he made a series of sketches of the localities he visited. It is possible that his frustration with Lázár the Clerk, whose map he found inadequate and who he called 'some Hun', stemmed from that time and made him determined to produce one of his own.

During the following years Lazius became a prolific cartographer, producing maps of Austria, Bavaria, the Rhineland (1545), and wrote a book on the history of Austria (1546). His opportunity to produce a map of Hungary came in 1552 on



Wolfgang Lazius

Ferdinand I's request and the following years he made several journeys to those areas of Hungary which were not under Turkish occupation. For the rest he had still to rely on the Lazarus/Apian map causing him further anxieties and frustration. He completed his ten-sheet map of Hungary in 1556 and it was published in Vienna the same year. Lazius' map of Hungary, as I have already mentioned, appeared in all the editions of the *Theatrum.*

Johannes Sambucus/Zsámboky János (1531–1584)

Humanist and historian, physician and poet, collector and cartographer. Johannes Sambucus, or János Zsámboky in Hungarian, was born in Nagyszombat (now Trnava, Slovakia). Karrow suggests he came from an old French family[7] but at the time of his birth in 1531[8] his father,

Peter Samboky (1500–1565), was a nobleman, a prosperous merchant, city councillor and magistrate. His mother came from the Horváth- Petránszky family and Sambucus himself was at pains to use 'Pannonius' after his name showing proudly his origins. He must have been something of a child prodigy, for after receiving his primary education in his native city, the young Zsámboky, at the tender age of eleven, travelled to Vienna to study Latin and Greek at the university there. His education in the classical languages served him well, and he was to publish over fifty books, many of them translations of ancient Greek and Roman authors, as well as his own poems, written either in Latin or in Greek.

After Vienna he attended the universities at Leipzig and at Wittenberg where he matriculated on 29 June 1545 to read philosophy under the guidance of Melanchthon. From the Protestant citadel of Wittenberg he moved in 1549 to Catholic Ingolstadt, where he was a frequent guest at the house of Peter Apian and where he formed lasting friendships with Apian's sons. During the same year he travelled to Strasbourg and in the following autumn to Paris where he studied mathematics and astronomy at the College Royal earning his Master's degree with a thesis on Plato. Dôle in Burgundy followed, where he finished editing a book of portraits of the Roman emperors, based on the evidence of ancient coins, manifestly signalling his life-long interest in numismatics, an interest which he shared with Ortelius. By that time, no doubt, Sambucus's talents were noted by Cardinal Nicholas Oláh, Archbishop of Esztergom and Primate of Hungary whose seat, due to the Turkish wars, was now at Nagyszombat. Oláh decided to fund Sambucus's medical studies at Padua and at the same time thought so highly of him that he entrusted Sambucus with the care of his nephew Georgius Bona, a student at the university there. Sambucus received his Doctor of Medicine degree in 1557.

Following his studies at Padua, Sambucus spent some time in Venice and taught briefly at the University of Bologna. From 1555 Sambucus as a 'friend of the court' received an annuity of one hundred Hungarian guilders which enabled him to travel widely in Europe, his sojourns taking him to Paris (1560), Milan, Florence, Bologna, Rome, Naples (1562), Augsburg and Ghent (1563). It was during his stay in Holland that in a letter, which Sambucus wrote on 22 September 1563, Ortelius is first described as a cartographer.[9] The following year Sambucus ended his travels and finally settled in Vienna devoting his time to the study of history, medicine, poetry, writing and



Johannes Sambucus

editing books, collecting manuscripts, and of course cartography. However, it is generally accepted that Sambucus was not a cartographer independent of other sources. His map of Transilvania, which he published in 1566, is based on Honterus, and his map of Hungary on Tanstetter/Apian, while the source for his map of Illyria is Hirschvogel. Another map in the *Theatrum*, that of Friuli (roughly the area between Trieste and Venice), first published in the 1573 German Additamentum, is said to bear close resemblance to an anonymous Venetian map of Friuli probably printed in the 1560s.[10] Following Lazius's death in 1565 the titles 'Royal Historiographer', 'Court Surgeon' and 'Royal Councillor' were conferred on Sambucus, and in 1563 he was created 'Comes Palatinus'.

By the time of his appointment at the royal court in Vienna, Sambucus's circle of friends included almost all the leading humanists, scientists and men of letters. He planned to make Vienna the cultural and scientific centre of Europe, but his plans never materialised and by the late 1570s Sambucus was beset by personal intrigues and financial difficulties. To offset his mounting debts he had to sell his now famous manuscript collection, which, after years of wrangling over the purchase price, was bought by the new emperor, Rudolph II, and is now housed in the Österreichische Nationalbibliothek in Vienna. Undeterred by human enmity and material worries Sambucus continued publishing on a wide range of historical, antiquarian and classical subjects and carried on with his medical profession both to his royal patrons and in his general practice. The full life which he led ended on 13 June 1584 when, aged fifty-three, Sambucus died as a result of a stroke. His epitaph under his portrait, published in the same year, reads as follows:

'What are the limits of your talents?
You, who write about famed doctors
and paint beautiful pictures of them!
You are the knowledge, a library
and itself the diligence.

You write of the achievements of Leaders,
and seek out their unknown deeds;
Through your work we can see
Rome and Greece.

The sickness they call Anazarbea*
You have cured in great numbers.
The Gods should grant your name
Long life and immortality.

The Gods protect the citizens,
The town and Pannonia
Which nursed you as parents
And preserve their glory.'

*Anazarbea or Anazarca, an ancient name for dropsy.

In present-day Trnava a street is named in memory of him, although the Ulica Jána Sambucusa is not in the ancient part of the walled city but tucked away rather modestly in a modern suburb.

Augustin Hirschvogel (1503–1553)

Augustin Hirschvogel, glass painter, ceramist, stonecutter, engraver, landscape artist and cartographer was born in 1503 as one of six children to the famous Nuremberg glass painter Viet Hirschvogel. Augustin spent his early life in his father's workshop, acquiring skills and techniques in draughtsmanship, painting and engraving. Nuremberg was one of the great cultural centres in Germany during the Middle Ages and the Renaissance; Regio-

montanus, Etzlaub, Schedel and Zündt taught and worked there, Johann Stöffler and Johan Schöner, both renowned mathematicians, taught there, and the famous wood engravers Albrecht Dürer and Christoph Zell worked in the city; their influence made Hirschvogel an excellent cartographer and artisan of high repute. His map of the Turkish border, which he presented to the magistrature of the city of Nuremberg in 1539 brought him due recognition. Encouraged by his success, Hirschvogel three years later presented another map, this time of Upper Austria, to the city council. In 1544, after moving to Vienna, he sent his new 'Eine Mappe des Furstentums Karnten' [A map of the principality of Carinthia] to Emperor Ferdinand, which brought him fame and further commissions. The mayor of Vienna, not wanting to the left out, in 1546 entrusted Hirschvogel with the survey of the Austrian capital, which he carried out using the recently described mapping technique of triangulation. Following his success with the map of Vienna, Hirschvogel travelled to Hungary with the purpose of producing a large map of the country. After completing his survey and producing the manuscript in the winter of 1553 he fell ill and never saw his work in print, having died in February that year. His map was eventually published, printed on twelve sheets, some twelve years after Hirschvogel's death. The map of Sclavonia for the *Theatrum* was made using this map, with some changes by Ortelius, and appeared in every edition of the *Theatrum*.



Augustin Hirschvogel

Special Observations

Colouring

Of the 126 maps originating from the *Theatrum Orbis Terrarum* in my collection, 38 (30%) are in original colour, 30 (24%) were coloured at a later date or are in modern colour, and 58 remain uncoloured. Therefore, my collection — which contains examples from the entire life span of the *Theatrum* — seems to suggest that only about 30% of the atlases were required to be coloured at the time they were published. It is interesting to note that Ortelius, himself once a colourist of maps, did not encourage his clients to have the maps in their atlases coloured, and if they insisted, and only then, did he recommend that it should be carried out by his sister Anne. Anne Ortel's ability as a colourist of very high standard is in fact confirmed in a letter by Montanus Benedictus Arias, the Spanish philosopher and theologian, when on 28 February 1576 he wrote to Ortelius: 'Please deliver to Plantin or Er. Visscher an unbound copy of your Theatrum (coloured by our, i.e. your

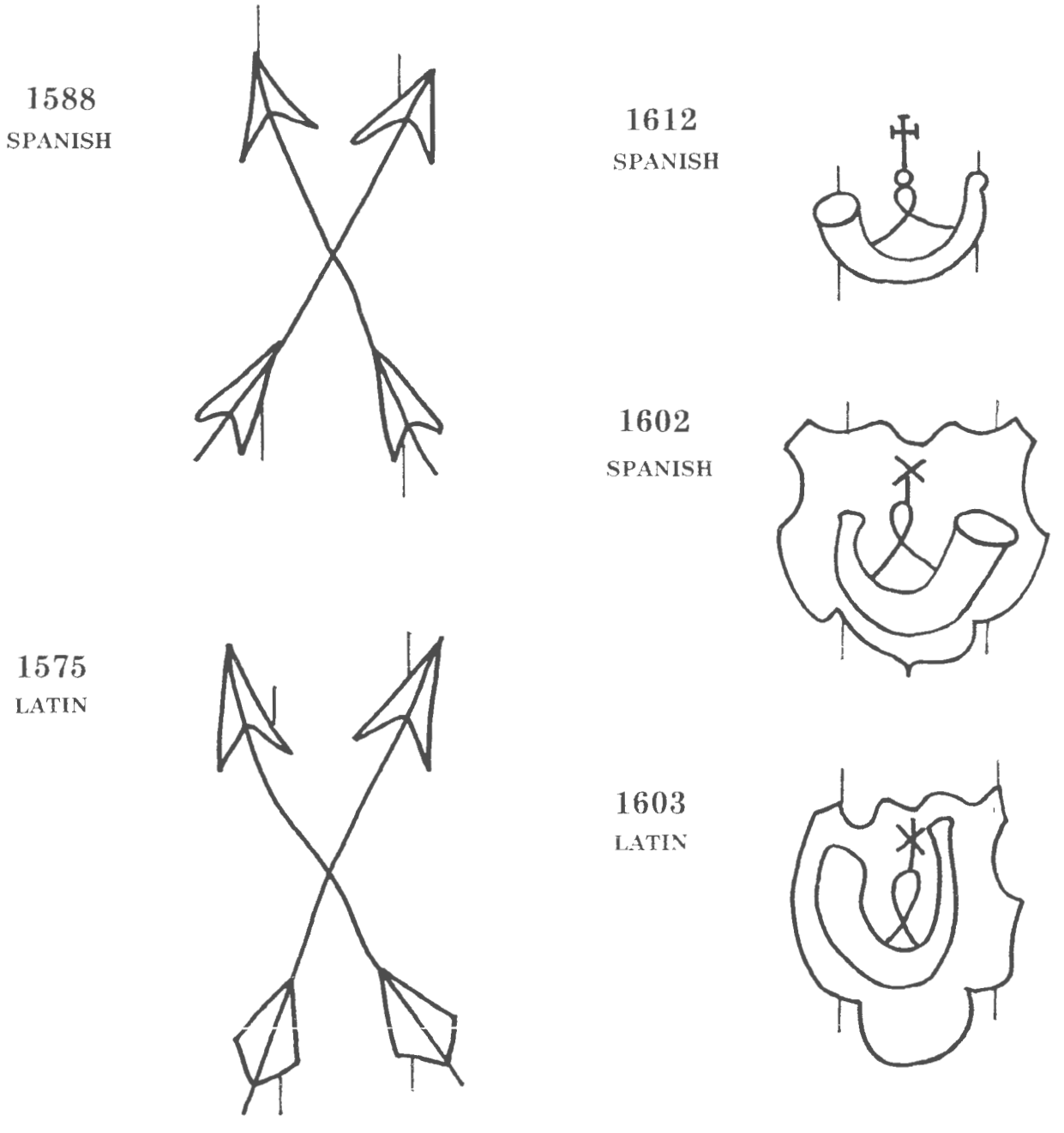
sister . . .' and uses the term 'coloribus distinctum'.[11] Certainly, I have in my collection a number of maps in original colour of very high quality indeed, and I should like to think bear the hand of Anne Ortel. However, until documentary evidence can support this link, my theory must remain only a very strong supposition.

Watermarks

I have identified some ten different watermarks, excluding the variants (the list of which is almost endless as no two marks seem to be exactly the same). Most prevalent in the early editions of the *Theatrum* are the crossed arrows, of which two distinctive types exist, while the posthorn, within or without a shield, is most commonly found in maps from the later editions.

Numbers printed and their survival

A recent survey by Van den Broecke



Two of the types of watermarks commonly found in editions of the Theatrum.

estimates that some 7300 *Theatrums*, 750 Additamentums, and 600 separately published *Parergons* were published. Dr Broecke based his estimates on surviving records in the Plantijn archives showing the quantity of paper used for some of the editions and sale data for others. Nevertheless, he readily accepts that these numbers are approximations only.

As regards survival, the number of *Theatrum* atlases extant in libraries is estimated to be around 1100 by van der Krogt in a recent survey which is more than double the numbers suggested by van den Broecke following his 1986 survey. Certainly, in spite of two world wars, the *Theatrum* has survived in great numbers. In Oxford I am aware of at least twenty-four, while of lesser known (to some at least) places like the Bishop's Library at Szombathely, Hungary, has a copy and the Teleki Téka at Tirgu Mures (Marosvásárhely, Romania also owns a German edition of the *Theatrum*. In private hands the number of complete atlases is estimated to be around 500.[12] Of the loose individual maps, originating from broken up atlases, the estimate is in the region of 5% of all maps printed, i.e. circa 350 for a map which appeared in all the editions of the *Theatrum*. However, in my collecting time of more than 35 years I have not seen maps in sufficient numbers to validate these figures. It may be a valid argument to suggest that maps of England, the Americas, the World, or of Japan are more sought after, and thus much scarcer to find, but of Hungary? Take as an example Lazius's Hungariae which appeared in every edition. It was bound in or near the centre of the *Theatrum*, thus well protected from damage caused by use, damp or general wear and tear, and with only a handful of collectors numbers available on the market should reflect this. In contrast, very few can be seen either at auction, or in the stocks of galleries and dealers.

Maps without text are even more difficult to obtain, as they were sold individually to clients on a casual basis or at the various 16th century book fairs in Western Europe. In either case, their mortality rate was very high, and few have survived. Dr Broecke suggests that around 5% of the mapsheets were sold separately but even he does not venture to speculate at their rate of survival.[13]

NOTES

1. Van den Broecke, *Ortelius Atlas Maps*, (1966), p. 14. Letter by Johannes Raedermacherus to Jacob Cool in 1603, as featured in the English translation summary of letter 330 by J.H. Hessels, *Abrahami Ortelii (geographi Antverpiensis) et virorum eroditorum* . . . (1887). Reprint: Zeller, (1969).
2. Hessels, op. cit., p. 37.
3. Letter of Bernard Williams of Weston-super-Mare, to *The Map Collector*.
4. R. Karrow, *Mapmakers of the Sixteenth Century and their Maps*, (1993), p. 463.
5. Ibid., pp. 73 and 457.
6. Sebastian Münster shows it as 'Au' and 'Helten' on his map of Transilvania, published in 1588; as does Broniowski in 1595. Honterus only names 'Helten' and the neighbouring location to the left is unnamed.
7. Karrow, op. cit., p. 457.
8. There is some doubt as to the exact date of his birth. Karrow gives it as 1 June 1531, while Lubomir Prikryl, *Vyvoj mapoveho zobrazovania Slovenska* (1977), states it as 24 June 1531.
9. The original letter is in the Houghton Library, Harvard University, Cambridge, Massachusetts, USA.
10. Karrow, op. cit., p. 402.
11. Hessels, op. cit., No. 62, p. 140.
12. Van den Broecke, op. cit., p. 17.
13. Ibid., p. 29.

LÁSZLÓ L. GRÓF

Antecedents of the Map of Hungary by J.C. Müller

The Turkish expansion, which had threatened Europe for centuries, was halted by a 16-year-long war of liberation (1683–1699), and concluded with the peace treaty of Karlócza.

The precise fixing of the borderlines determined in the treaty was conducted by committees of Turkish and Austrian officials. The leader on the Austrian side was Luigi Ferdinando Marsigli. In his service, and on his orders, J.C. Müller produced his boundary maps. These had been made in the field during different phases of the negotiations. They were enclosed with Marsigli's reports of the current state of the negotiations and had been forwarded to Vienna.

These remarkably fine unsigned maps, accompanied by abundant handwritten annotations, reveal the lengthy discussions that were held with the Turkish pashas and their representatives. The maps were drawn, but not signed, by Müller.

On the basis of these sketch maps Müller prepared his 39, or rather 41 sectional borderline maps, on which the final settlement of the boundaries was marked. These are signed by Müller and were drawn up in 1702–03 in Nürnberg.

During this period Müller had been preparing other maps for Marsigli in Nürnberg. They included the eight maps of the states which made up the Hungarian kingdom — Transilvania, Moldavia, Vallachia, Banatus Temisvariensis, Bulgaria, Servia, Herzegovina and Croatia, and maps for the book *Danubius Pannonico-Mysicus* by L.F. Marsigli.

The boundary maps by Müller in the Kriegsarchiv, Vienna

There are 14 borderline maps in the Staatsarchiv in Vienna, all with annotations in Latin manuscript, many of them signed and stamped by L.F. Marsigli. They were made on the spot, created for the committee and for the Hofkriegsrat to determine the borders, and were attached to Marsigli's reports. The maps are not signed, but have abundant annotations. There is no time now to argue conclusively that they were made by J.C. Müller, but in this case it is not so important for us. I would prefer to pick out two of them and by showing their annotations, illustrate their role and significance in diplomacy.

B IX c 829-7
Inscription on the map:

'It is a geographical map indicating the agreed borderlines along the River Corana up to Jeszera.

AA. indicates the range of mountains on which look-out towers were built.

B. The road leading from Szluin to Corbavia.

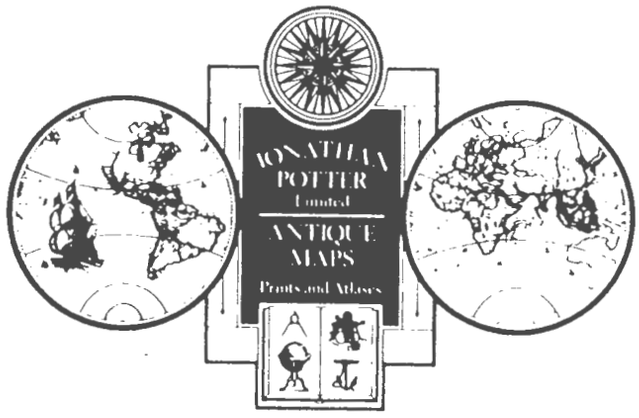
C. The better road from Szluin to Corbavia.

No. 1. The project sent to and accepted by the Imperial Court on 3 July.

No. 2. The project presented to me [Marsigli] during the negotiations with the Turks.

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No. 3. The already agreed borderline.

No. 4. The line proposed by the Turks, according to Basa Hasan's directions.'

B IX c 829-3

Inscription on the map:

'It is a geographical map indicating the stretch of the Una river between the two empires

One part of the border is mutually accepted, the other part is still disputed. We have drawn a yellow circle around the disputed territory, which is the one over Novi based on the unanimous request of the inhabitants; which is, however, insisted upon by the Turks who, referring to the peace treaty, say that this territory, together with Ó-Novi [Old Novi], belonged to the Turkish Empire before the war.

Since this territory is being demanded by Új-Novi [New Novi], which has been strengthened by cannons and a garrison, its question will be left open, and our work will be continued by placing artificial landmarks in the direction of the China river, and the short stretch between the River Una and the Simon Mountain, because of the mentioned delays, will be left empty for a while.'

Below, on the right is:

'I certify that this map is an accurate representation of the territory in question.

Luigi Ferd. Marsigli'

These are the full inscriptions of two of the maps. Below are brief notes on the remainder.

B IX c 790/800

The problems of communication after the evacuation of Jeszenovitz and Dubitza.

B IX c 830

The borderline along the Sava River.

B IX c 829/8

The borderline map of Croatia.

Annotations on the map:

The red line shows the borders, which have been accepted by both deputies.

The line with the red dots shows the still disputed part of the border.

The yellow line indicates the line proposed by the Turks.

B IX c 829-6

Lower Croatia — On this map Marsigli shows the results of the destruction of Novi.

B IX c 829-1

The stretch of the Una river up to the ruins of the monastery.

B IX a 764-800

This map shows with the red line the territories, which belonged before the war to the Turks, and which were surrendered by them to the Austrian Emperor.

B IX c 829-4

From Szluin up to the 'triplex-confinia', also up to the point where the three states — Austria, Turkey and Venice — meet.

B IX c 832

This map shows the ratified and the un-ratified borderlines from the 'triplex confinia' up to Szluin.

B IX c 829-2

The borderline between the two empires from the confluence of the Sava and Una rivers up to the Adriatic Sea.

Annotations on the map:

The red-yellow line indicates the still disputed stretch of the border.

The designs on the watch-towers show the places where these watch-towers must be built.

Martayan Lan

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One of the 39 boundary sections showing the conflux of the Marusi and Tibisi rivers.

The 39 or rather 41 sectional boundary maps by J.C. Müller

Characteristics of the maps

They show the enormously long boundary, nearly 800 km, running between Transilvania and the Adriatic Sea.

The summary sheet (50 x 118 cm) is divided into 39 sections (50 x 63 cm). Sections 40 and 41 contain 91 miniature plans of the sites of the border marks.

History of the map

It was known that this border map, on which the final settlement of the boundaries was marked, was drawn by Müller. I have already mentioned that it was Marsigli who commissioned Müller to draw it, and that Müller completed the border sections before 12 May 1703 in Nürnberg.

But how did the map come to Vienna? We find it in the year 1710 still in Bologna! Marsigli had donated it *scilicet* to the University of Bologna!

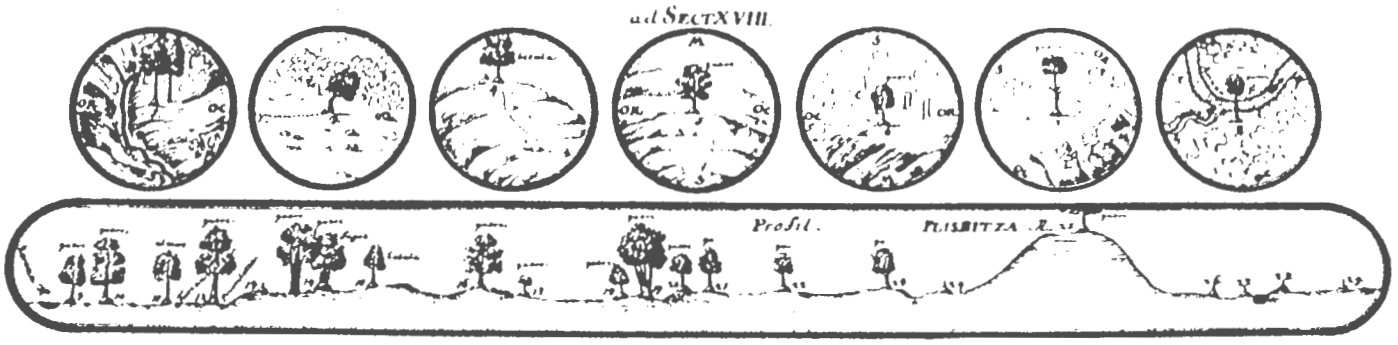
There is in the Archivo di Stato in Bologna a testamentary letter by Marsigli dated 3 February 1710, in which he asked the dignitaries of the University to send the boundary sections drawn by J.C. Müller after his [Marsigli's] death to Vienna. This wish in his testament was read out in the Senate on 11 August 1731. The members decided to comply with Marsigli's

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Dublin Bay - Greenville Collins, 1776, 57 x 45 cms., compass rose & decorative cartouche; coloured. £ 140
Mediterranean - Mallet, c1686, 10½ x 14½ cms; coloured. Laterally inverted so the Gibraltar strait is shown at the right hand end of the Mediterranean. £ 30
Verona - Schonsperger, 1496, 14 x 19 cms, coloured. From the plagiarised version of the Nuremberg Chronicle. £ 100
Crete - Sanson, c1665, 51 x 37 cms. Compass rose & cartouche. £ 250
Rhodes - Bertius, 1602, 12 x 8½ cms. Engraved by Van den Keere; coloured. £ 60
Skiros - Bordone, 1534, 14 x 8 cms. Woodcut from the Isolario; on the reverse is a similar map of Skopelos. £ 45
Shanghai - Anon, c1880?, 31 x 23 cms. Printed locally? in red on thin brown paper apparently from a local guide book. £ 40
Madagascar - Hulsius(?), 1604, 10 x 14½ cms. From " Ausszug auss der abrahami Ortelli " ; scarce. £ 60
Florida - Muller, 1692, 8 x 6½ cms. Includes all of the S.E.US; set in a page of text. £ 100
Mexico City - Bertius, 1618, 13 x 9½ cms. Shows the Aztec city with the temples at its centre; coloured. £ 80
West Indies - Dury, c1761, 12 x 10. In old outline colour. £ 38
Barbados - Morden, 1680, 13 x 10½ cms. Set in a page of text, this plate was replaced by another in the 2nd & subsequent editions. £160



One of the detailed sketch maps drawn to show the location of the boundary mark.

will, but only after making an accurate copy of the map; however, only the copy of the summary map was completed.

The mystery of how and when one of J.C. Müller's most beautiful maps could have been taken to Vienna has been solved. Respecting Marsigli's will, the Senate of the University sent the map in a box to the Imperial envoy in Venice in 1732. The box came complete with a list of contents. That is why the map is not in the Kriegsarchiv, but in the Nationalbibliothek in Vienna and the copy of this map was drawn at that time for the Hofkriegsrat, who instantly recognised its importance.

Marsigli also understood clearly the significance of his boundary map, which is why he wrote about it in his will. For the Senate of the University he explained his reasons by underlining the importance of the information contained in the map for the whole Christian world, and why, rightly, it should be forwarded to the Austrian Emperor, the person most interested in this delineation of the frontier.

There is an oil painting in the Marsigli-Archiv which depicts a Turkish deputy sitting in front of his tent, confusedly gazing at the map spread in front of him on the ground; the map shows the facts unambiguously. It is a diplomatic scene from 1699, with the boundary map as the main focus of interest.

The maps of the Hungarian Kingdom by J.C. Müller

These unsigned maps are preserved in the University Library of Bologna. I have found letters from Müller to Marsigli which demonstrate that they were made by Müller in 1702–03 in Nürnberg. In a letter dated 17 April 1703, Müller sent a statement of the work he had done so far:

'A list of the work I have carried out so far and the contract:
According to the contract I receive,
for each border section: 5 florins
for each province of the
Hungarian Monarchy: 12 florins
Although I completed three border sections during the time that I needed to complete a single section of the Danube, I still charge for each Danube section only 6 florins.
The works that I have completed are as follows:(au)
Border sections, a total of 24 pieces.
Price: 5 florins/piece.
The provinces of the Hungarian Monarchy:
Bosnia, Serbia, Croatia, Herzegovina, Bánság of Temes, Transilvania, Moldavia, Wallachia
Price: 12 fl/piece.
A total of: 96 florins
Danube sections 18 pieces
Price: 6 fl/piece.

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A total of: 120 florins
And finally the Trans-Danubian border sections
5 pieces.
Price: 5 fl/piece.
A total of: 25 florins
Final total being: 361 florins'

On 12 May 1703 Müller announced that he had completed not only the border sections, but also — and this was not previously known — he had finished drawing the map of the 'Lands of the Hungarian Monarchy'. I have located eight of these beautiful manuscript maps amongst Marsigli's papers. They were attached to the front of a manuscript description of Hungary, neatly arranged and nearly ready for the printer.

All the eight maps are the same size — 52 x 72 cm — and are graduated.

In the inscription to the 41 sectional borderline maps Müller emphasised that he had graduated his map with the help of astronomical position-determination. The course of the rivers for the boundary maps was determined by use of a compass. Müller wrote about this in the inscription of his large map of Hungary (1709).

The maps of the *Danubius Pannonico-Mysicus*

The letters between Müller and Marsigli relate where (Nürnberg), how (with the remote control of Marsigli) and when (1702–03) the beautiful maps for Marsigli's monograph on the Danube were drawn. The cartographer was J.C. Müller. These very fine maps are well known to us, and it is sufficient that we refer to them as Mappa Potomographica, General Map of the Danube, and to the 18 sectional maps of the river.

In 1706, when J.C. Müller received the commission from the Hungarian government to prepare a large map of Hungary, he had much data and a number of very accurate manuscript maps about the territory in question. It was not difficult, therefore, for him to make a map of Hungary that was better than any previous map of the country.

ANTAL ANDRÁS DEÁK

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The Croatian Contribution to 17th Century Central European Cartography

As a contribution to the discussion of 'Old Maps in the Heart of Europe' the 17th century cartography of the Croatian territories, primarily by authors of Croatian origin, will be presented. As a relatively small country on the crossroads of European political, cultural, demographic, religious and other influences, Croatia shared and adopted these influences together with various trends from abroad. At the same time these authors adopted and modified this knowledge to their particular political climate (Ottoman presence and wars).

Several crucial issues are to be identified and discussed:

1. **Sources.** The scientific investigation, following the rules of historical geography, relied on maps as the primary source of evidence. A critical selection of Croatian maps revealed those of greatest importance as well as their authors; these were within the wider European context.

2. **Time.** Although processes of *longdurée* could not be spatially (territorial) or temporally limited by specific boundaries this presentation will consider the cartographic representations concerning the 17th century Croatian territories. This includes the events and political-geographical influences of the Zitvatorok Peace Treaty in 1606, through the Vasvar Peace Treaty in 1664 until the Karlowitz Peace Treaty which ended the Austro-Turkish war in 1699. The Ottoman wars and retreat provided a situation where military surveys and cartographic field work became well practised. This time of turmoil became one of the most productive periods in Croatian cartographic history.

3. **Space.** The main subject of my investigation was the Croatian ethnic territories within the Hungarian part of the Hapsburg Monarchy. These territories were included in the kingdom(s) of Dalmatia, Croatia and Slavonia; the so-called Triune Kingdom, the title proclaimed and used by the Croatian Diet of Nobility. Additionally, attention was paid to the marginal Croatian territories, including Istria, Isola Murakes (Medjimurje) and Dubrovnik. Such areas were under the jurisdiction of different neighbours, situated on the points of interchanges of various kinds.

The evolution of Croatian maps

a) Temporal

The exploration of new territories coincided with the advent of new cartographic tools and improvements in cartographic techniques. These factors, together with the new comprehensions of the Renaissance in the 17th century resulted in Croatian cartography becoming more accurate, embellished and generally improved.

b) Spatial

Although the primary concern here is Croatian map-production in a Central-European context, the earlier cartographers were also of another provenance — from the Mediterranean. This was also a time of evolution for Croatian 17th century mapmakers.

The prolific output of Renaissance literature (M. Marulic, H. Lucic, M. Drzic, P. Zoranic) and education in Mediterranean cultural centres significantly marked and directed the approach to map-production of the Croatian 16th century map-makers.

Earlier Mediterranean influences

Since the 13th century, portolan charts for navigational and commercial purposes were also drawn of Croatian coasts.

Pietro Coppo (Petar Kopic) (1469–1555) from Istria made the first regional map of the Istrian peninsula recording accurate toponyms. **Vicko Dimitrija Volcic** (Vicentius Demetrei Volcius Rachuseus) from Dubrovnik produced portolan charts for the Mediterranean workshop of the Oliva family. **Bozo Bonifacic** (Natal Bonifacio) (1537–92) from Sibenik drew charts of the Eastern Adriatic coastal towns included in *Isolario*, printed by G.F. Camocio. A collaborator in *Isolaria* was **Martin Rota Kolunic** (Martinus Rota Sibenicensis), who depicted the areas around Sibenik and Zadar.

As a result of this involvement in Mediterranean cartographic circles, Croatians became known within the European context, contributing to the renown of their country by publishing to a much wider audience.

Mingling of influences: Mediterranean and Central European

At the beginning of the 18th century, the work of **Ivan Klobucaric** (Johannes Clobucciarich Fluminensis) was the chronological turning point from the Mediterranean — mainly Venetian — influence towards a Central European cultural centre. Born on the island of Krk and



Map of Istria by Pietro Coppo (1469–1555).

employed by the Austrian Archduke Ferdinand for the cartographic survey of Stiria and inner-Austria in 1703, Klobucaric began a long-lasting relationship with the Austrian military missions. Their mutual objective was a successful defence against the aggression of the Ottomans. In spite of the quality of his work (some maps were mere sketches) he managed, for the first time, to record toponyms supplied by local inhabitants, and contributed to a general acquaintance with these lands.

Central European cartographic influences and military purposes

A representative of the Central European, in his case German-Austrian, cartographic stream was a Jesuit from Varazdin, **Stjepan Glavac**. Educated at the universities of Graz, Vienna and Linz, he obtained additional training in the print-shop of J.W Valvasor in Carniola, and form the surveyors of the 'Military Border'. With its precise hydrography and toponyms (i.e. *Maizel M, Kamenitza M.*) and with the linear scale measured in Croatian miles, his map of 'Reliquiae reliquiarum of the Kingdom of Croatia' dated 1673 was used as the model for the map by G. Cantelli da Vignola. Although he had a Central European education, Glavac worked on the Austrian side in the military campaigns, opposing the Turkish presence in the area and their occupation of half of Croatia. Supported and employed by the Bishop of Zagreb, Matija Borkovic, as well as the Croatian nobility, he was instrumental in issuing a vital document for the Austrian army — an accurate map for the campaigns against the Ottomans.

It is worth noting that only one original of Glavac's map has survived; it is preserved in the Archives of the Archbishopric in Zagreb, along with the only two surviving later copies.

Pavao Ritter Vitezovic (Paulus Ritter) from Senj was later involved in surveying and recording political borders, based on international state agreements, after the Karlovitz Peace Treaty in 1699. The Croatian Parliament authorised him to protect the interests of Croatia in the Austrian commission for the delineation of the border, led by Count F.L. Marsigli and J.C. Müller. Vitezovic's European education in history, geography, cartography and state law, under G.M. Vischer and Johann Weikard Valvasor, enabled him to become Marsigli's assistant for the Croatian region. His manuscript drawings of the area were incorporated in later, more comprehensive maps of the border. Vitezovic was engaged to inform the Court about the progress of the commission and he appended to his reports exact copies of Müller's maps. In the early era of the Croatian national awakening, caused by the ever-present threat of the Ottomans, he published a historical and geographical work *Croatia Rediviva* or Croatia Revived, referring to the existence of Croats on these territories from the Greek and Roman times. The example of this ideological impact on map-making is the recording of Ottoman and Venetian possessions around the *Triplex Confinium*, or Triple Border, as 'Croatiae Regni Pars'.

Western European cartographic influences and commercial purposes

Maybe the most beautiful work, at least with the involvement of a Croatian cartographer, was the map by **Ivan Lucic Lucius**, 'Illyricum Hodiernum'. It was included in Lucic's historical book about Croatia as 'antemurale Christianis', *De Regno Dalmatiae et Croatiae*, published



'Illyricum Hodiernum' by Ivan Lucius Lucic

by J. Blaeu in 1699. The author's devotion to historical documents from antiquity illustrated the presence of Croats and reflects the ideology of early Croatian national awakening and patriotism.

To sum up, Croatian participation in European 17th century cartographic production can be divided according to the different aspects of interest for certain areas and the presentation of borders. From another perspective, domestic contribution was flavoured by the Mediterranean and Central European influences. Certain cartographers were influenced by their Mediterranean education and interest in coastlines, while others by their Austrian education, that recognised the necessity of military surveying and cartography.

This plurality of influence and interest for coastal regions and the Croatian hinterland were closely related to the borders between Venice, the Hapsburg Empire and the Ottoman territories. From the perspective of the Venetian pupil, Vicko Dimitrija Volcic, a noticeable interest for the historical borders of Dalmatia and Croatia was less inspiring than in the case of Ivan Lucic. Lucic combined all dominant and major aspects that can be found on 17th century Croatian maps: roots of antiquity, cultural patterns of the Renaissance and Humanism that profoundly directed the development and the reality of early modern political circumstances.

Being shaped be contemporary political, cultural and economic circumstances, Croatian cartography adopted general European cartographic tendencies. It also include the specific aspects of Croatian early national self-identification, mainly with the territories of the historical kingdoms of Croatia, Slavonia and Dalmatia.

MLINARIC DUBRAVKA

IMCoS in Miami

Gazing out to sea from the shores of Miami Bay in Florida is a statue of Christopher Columbus. The inscription claims 'He dreamed greatly, he dared courageously, he achieved mightily. Guided by the hand of God he gave us a New World — America'. This might be seen today as a eurocentric sentiment ill-fitted for the cosmopolitan community of Miami where half of the population is of Latin American and Caribbean origin and Spanish is the predominant language. Nevertheless, as this was my first visit to Florida and the statue was one of the first things I saw on my arrival it did rather warm my heart as a European on foreign soil.

The Historical Museum of Florida is situated in Downtown Miami. It has a collection of some 1500 maps and a rare, double elephant folio of Audubon's *Birds of America*, of which they are very proud. There are currently two annual fairs in the world devoted solely to maps, the IMCoS event in London every June, and the Miami Map Fair which is held in the Historical Museum of Florida under the auspices of Dr Joe Fitzgerald, an enthusiastic collector who founded the Miami fair. He was able to hold the first fair five years ago after an anonymous donor set up a trust to support the museum's map collection and to provide curatorial services for it, and to foster an appreciation for historic maps through exhibitions, publications and educational programmes.

I was attending the Miami Map Fair (February 7–8) as Vice Chairman of IMCoS and was pleased to sign up a number of new members and to discuss our Society with many of the visitors and dealers. It is hoped that closer ties between the two organisations will be possible in the future. Dealers attending were from various countries including England, the USA, Argentina and The Netherlands and their stock included some rare items. One of the best known was the Le Moyne map 'Floridae Americae Provinciae . . .' by De Bry, 1591. This important map includes the peninsula of Florida and the surrounding regions and comes from the second volume of De Bry's *Grands Voyages*.

Another rare map for sale at the fair was of Cuba surrounded by vignettes based on early views by Cuba's first lithographer, Frederic Mialhe. These illustrated the cultivation of tobacco, a cock fight and a hurricane in full fury. The full title was *Mapa Historico Pintoresco Moderno de la Isla de Cuba*, Hamburg?, 1853.

The keynote speaker was Prof. Günter Schilder from Utrecht University in The Netherlands who gave an illustrated lecture on the golden age of Dutch cartography. Antique map dealer Robert Ross of Calabasas, California, also led a workshop on what to collect and how to collect it.

This is a most enjoyable weekend which other members of IMCoS may like to fit into their schedule for next year. It is always held the first weekend of February and promises a ray of sunshine for those suffering from winter blues in other parts of the world. IMCoS is very grateful to Joe Fitzgerald and his colleagues for enabling the Society to be represented there, and for their hospitality.

VALERIE SCOTT

KUNSTHANDLUNG
JOHANNES MÜLLER

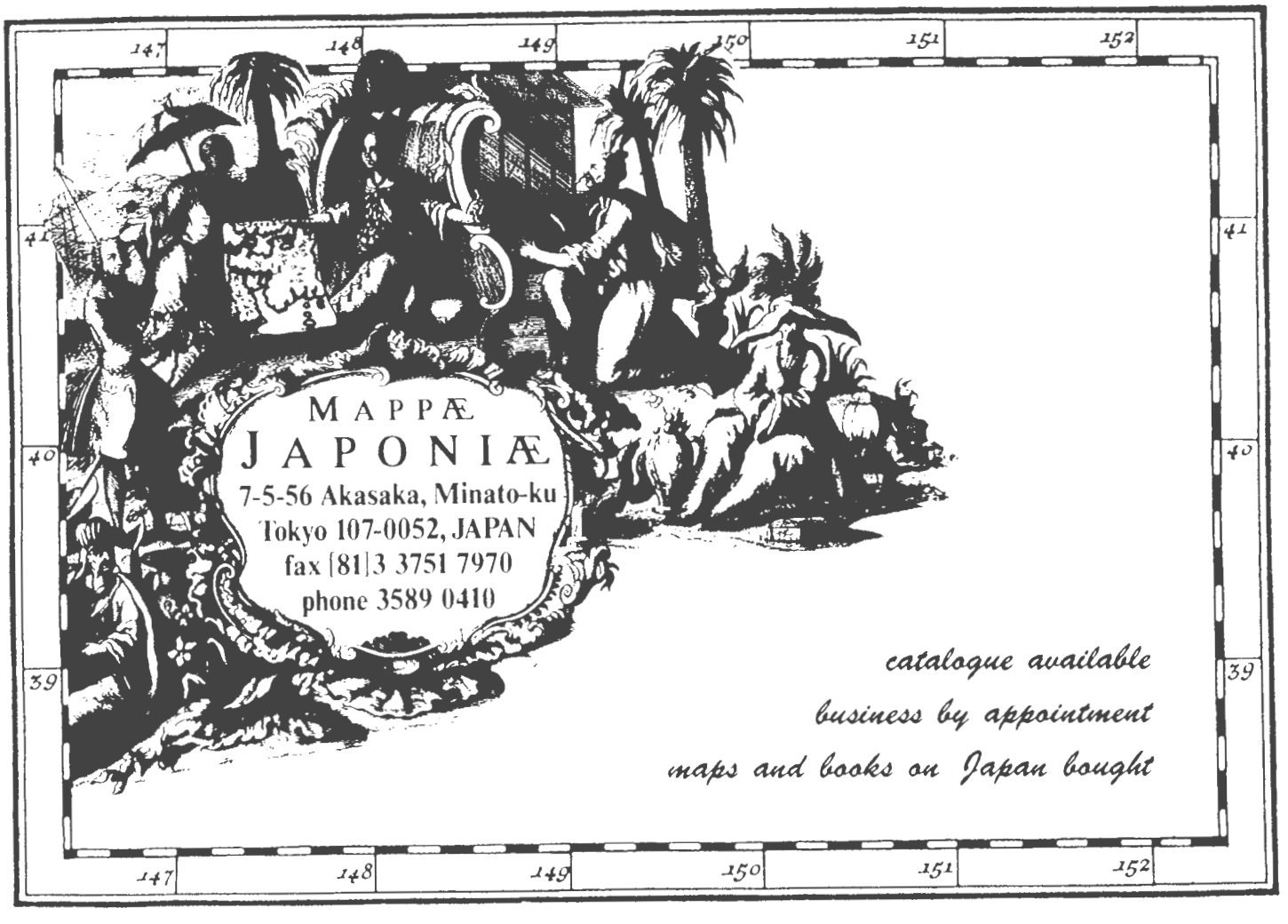


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IMCoS Bulletin No. 2: Distinguishing Fake from Real

Compiled by Hans Kok

Experienced collectors, as well as beginners, often find it hard to judge whether they are being offered a fake or a genuine old map. As this difference will have an important bearing on value — and thus on price — it is often best to seek advice from a reliable dealer, an academic, or other expert in the field.

A. General remarks

Maps may be 'genuine originals', originals from altered blocks or plates (e.g. after incorporating changes, based on new discoveries, etc.), re-strikes from old plates (up to a hundred years later is not uncommon), or reproductions.

The terminology relating to reproductions is not precise. For the purpose of this pamphlet, a facsimile is an exact copy in full-size of a particular map. It may be produced on modern paper without intent to deceive. This might be indicated by a special printed or embossed sign outside the image area or on the reverse side of the facsimile. When manufactured using old techniques on specially made paper, a facsimile may become a work of value by its own merit. A facsimile may become a fake or forgery if, for instance, an identifying caption is removed and it is offered for sale as genuine, perhaps disguised within a frame. Other reproductions range from larger than full-size to postcard format.

A fake is something contrived, possibly on inferior material, bearing a fictitious name or date. It comes close to a forgery, which is a deliberately falsified artefact, intended to deceive the purchaser.

The number of acknowledged fakes or forgeries is still rather small; however, with prices increasing as they are, counterfeiting early maps is likely to increase. As a generalisation, it is easier to produce a fake wood-block than a fake copperplate engraving. Further, an expensive map is more likely to be the subject than a cheaper one, as the potential rewards would be higher.

Finally, restorations to an original map may be so extensive, or deceptive, that 'fake' becomes a more logical qualification than 'real'.

Buying subject to return, when not verified as original, is not always practical, but mostly acceptable to reputable dealers or auction houses.

Note: Before buying manuscript maps (on vellum or parchment), expert advice should always be obtained, as opportunities certainly exist for skilful forgery (Vinland map?). In particular the map's provenance should be carefully checked.

B. Plate-marks

Maps printed from wood-blocks show no outer plate-mark, as wood-block printing is a relief printing technique. Moreover, the wood-block is less sharp-edged (and softer); the pressure exerted on the block is much less than in the case of copper or steel plates. On wood-cuts there is, however, some indentation through the paper at the back of the map, which can usually be felt with a finger tip.

The 'intaglio' technique of the metal plates is the cause of indented plate-marks, which are generally visible and can often be felt. The plate-mark should be continuous all around the outer edge of the printed image. In earlier maps, the plate-mark is normally quite close to the map image; in later times, the plate-mark can be up to 1 cm outside the engraved area and not necessarily symmetrically so on all sides.

Joined multiple sheet maps (e.g. wall maps or maps in excess of about 40 x 50 cm) will usually have some of the plate-mark cut off to facilitate joining. Large plates were difficult to handle, did not fit the printing press, or paper of the required size was not readily available.

CAUTION: Plate-marks are known to be added to fakes and in cases of re-margining during restoration. Where plate-marks take the form of a simple groove (paper is equally high on both sides), faking must be assumed.

C. Paper markings

European paper, made before about 1800, shows two sets of parallel lines, about thirty to the inch one way, and another set of single lines at right-angles to them. The single lines are about one inch apart. These lines originate from the trays used to produce the paper and the subsequent drying process. These so-called chain lines and laid lines form a slightly irregular grid, which becomes more regular in later paper.

The lines can be seen when the paper is held up against the light and should continue outside the printed area, all the way to the edge of the sheet.

In case these lines are missing altogether, look for other tell-tale signs; this map may be a reproduction. When lines are present, but not all the way to the edges, this particular map may have had its margins replaced in restoration. Even when old paper has been used, line spacing may be different or show a mismatch.

The tray — called deckle — produces an irregular edge to the paper sheet, the deckle edge, which is peculiar to early paper. However, the sheets may have been cut (no deckle edge along the cut) or the deckle edge may have been cut off altogether. Modern machines sometimes produce deckle edges on purpose, to simulate quality paper.

Early paper often shows water-marks (a study in its own right; books are available, but few are readily obtainable). This water-mark is the paper-maker's mark or image and can take a variety of forms. Paper was often stored for decades by printers; an identifiable water-mark thus provides a starting date only.

CAUTION: Blank sheets of old paper in small sizes are still available in fairly large quantities. Larger size sheets are also found, though in much smaller numbers.

D. Paper quality

From the late 1400s until about 1800, European paper was made from rags pulped in water. After manufacture, the paper would have been 'sized', treating it with animal glue to reduce absorbency. After about 1800, paper was increasingly produced mechanically from wood-based pulp, treated with chemicals. Its finish was typically smoother and harder; the grid lines are no longer present.

Even though the old paper animal glue may have deteriorated with time, this paper is acknowledged to be tougher and longer-lasting than much of the 19th century paper.

Old paper is commonly of a heavy type, fairly coarse to the eye and to the touch. Thinner paper also occurs (a good example would be that used by Jansson), but was mainly used in the text-pages of atlases and books to keep thickness and weight down.

When paper feels very smooth, it is most likely of more recent origin. Paper of old maps has a difficult-to-describe 'old' feel and smell to it. Try to get your hands on an old map and a new one and compare!

When a map is without any blemish at all (no holes, tears, water stains, rust, browning or

foxing) it is unlikely to be antique.

Bleaching of old maps can result in a pristine white paper-colour, loss of original colouring, if any, but will not remove other tell-tale signs like tears, worm holes, thin spots, etc. Even when backed with Japan paper, this type of damage may still be visible, although new techniques, including a machine which joins new paper to old sheets, are making detection difficult.

When paper edges are like new, they could have been trimmed recently to make them more presentable or you may be looking at a modern reproduction.

E. (Centre-)folds

If the map came from an atlas, bible or book, a definite centre-fold should be visible in a typical early map. Some unfolded editions of many of the famous early atlases were made, and maps have been sold separately as well.

On the back of the map, there is usually a tab or guard to enable the map to be bound into an atlas. The guard may have been removed in part or in total, leaving merely a remnant, or even only some signs of glue.

When maps were too large to fit the size of a book, they were folded to fit. These folds may be on one side only, or on all four sides and in any combination as required. Often genuine maps will show some damage at the intersections of folds.

F. Colouring

In English-speaking countries, contemporary colouring means colour applied around the time the map was issued, as opposed to modern colouring. In other countries there may be confusion when contemporary stands for modern colouring as opposed to old or original colour. To avoid misunderstanding, it is best to ask and make sure.

Later application of colour to a map originally printed in black and white or monochrome, does not make it a fake. However, it is relatively easy to pass off skilled modern colouring, or widespread retouching of an earlier coloured map, as original colouring. This would be improper. (See also IMCoS Bulletin No. 1.)

It may take more than layman's knowledge on the subject, but modern colouring — on an old or a new map — is sometimes done according to borders, which did not exist at the time of the map's printing. Original colouring is sometimes sloppy, as it was occasionally done by children. Old colours may have soaked into the paper, especially green colour, whereas in general modern colours do not. Some modern colourists know how to get this effect; they may give themselves away when front and reverse side colours do not coincide completely.

A map which has been folded in an atlas or book may show traces of the colour in mirror image on the other half, symmetrical about the (centre-)fold.

G. Map dimensions

The size of the printed surface, and on occasion the size of the plate, is known for most early maps , and can be found in reference books. A 2% variation in dimension is not uncommon and may be caused by paper shrinkage over the years, or through the effects of humidity. Such variations do not warrant a conclusion of 'fake' or 'printed from a different plate'.

Larger deviations should make one suspicious; reproductions are often made to different dimensions, for various reasons.

The size of the original paper sheets is sometimes known, but more difficult to verify. Margins

may have been trimmed or replaced, using old paper, but not to the original sheet size.

Note: Ortelius offered his atlases with small, medium or wide margins, printed from the same plates.

H. Photo-techniques

When a plate had been sloppily inked or was dirty with old ink to start with, the finer details would not print clearly; either they were absent, or the thinner lines would show interruptions. This will be discernible using a magnifying glass.

When photo-techniques are employed for reproduction, the dot-system will cause white interruptions, specifically in thick black lines, thus giving away the use of modern methods. Recent photo-lithographic techniques are using continuous tones rather than dots and are much more difficult to detect. Examples of dot-based techniques can be found in newspaper photographs, scanners, computer printers and photographic film.

I. Restoration

Philosophies on restoration are subject to continuous debate. In principle, all restorations should be reversible, should they ever have to be undone.

In general, the academic world holds the opinion that restoration should be mainly conserving and protecting in nature. Restorations should be identifiable from the original object, and correct archival materials should be used,

In commercial circles, where appearance is more important, it is generally held that holes should be 'fixed', borders should be retraced when missing, etc. In general the aim is recreation of the original, whereby restorations and repairs should be as inconspicuous as possible.

Very modern techniques are nowadays available for restoration, but these same techniques may be applied to forgeries.

What should we think of an original map with side-borders of city views and indigenous people (*carte à figures*), where the borders are severely damaged, seriously detracting from its selling price?

It is original but incomplete, and unattractive.

Is it better, then, to remove the damaged border and replace it with a modern photo-copy, attached around the map?

And laid down on Japan paper to better conceal the replacement?

Restoration, 'fake' or 'real'? At which price?

J. Summary

The ability to distinguish 'fake' from 'real' improves with experience.

A 'gut-feeling' that something is a-miss is often triggered subconsciously. Do follow-up that feeling and look searchingly for other signs, to confirm or deny the suspicion.

And — if it is any consolation at all — remember, even experts fall into traps on occasion.

To conclude: a 'greedy' feeling often entices collectors into overlooking tell-tale signs. An 'objective' disposition is essential to keep one from seeing qualities one wishes to see in a purchase under consideration.

CAUTION: Beware of ill-fated combinations, such as bargain prices, doubtful provenance, unaccredited individuals and non-specialist outlets.

Three Sixteenth Century Italian Atlases: from the former Austro-Hungarian Empire

IMCoS members visiting the National Széchényi Library in Budapest in October 1997 saw, as part of their collection, one of the scarce 16th century Italian composite atlases known loosely as 'Lafreri' atlases. These atlases consist of separately-printed maps gathered together by Venetian and Roman publishers, often preserving cartographic material that would otherwise have perished. Nearly 60 years ago R.V. Tooley published a listing of known maps in such atlases which, although superseded in detail, still remains the essential first port of reference.[1]

Similar atlases have been noted in earlier issues of the *IMCoS Journal*[2] and a census of the known total was published in *The Map Collector* as part of an article in 1992.[3] At the time I remarked that there was an absence of locations in eastern Europe within the fiefs of the old Austro-Hungarian empire. Since then further atlases have come to light, and this article briefly describes three of them not included in Tooley's list: one in Budapest, one in Cracow and one in Vienna. For details about the atlas seen by me in Budapest I am especially grateful to Dr Katalin Plihál, Head of the Map Department there.

Little seems to be known as to the provenance of the Budapest atlas. Dr Plihál notes that the Library has two separate Italian maps (Fernando Bertelli's map of Germany, 1562, and Paolo Forlani's map of Transylvania, 1566) which certainly came into their possession in 1895 as part of the Lanfranconi collection, but whether the whole atlas was in any way connected with the same source can only be speculative. The atlas has 88 numbered pages and 87 maps, with three pages being indexes of names and sometimes two maps being printed on one leaf. Of the 87 maps, 74 are classified by Tooley, with 13 not being on his list. It is these newer maps which I list below as they may represent variant states or possibly unrecorded material.

(Map number) 5. *Europae Brevis, ac Novissima Descriptio Venetiis MDLXVIII* [1568]. 275 x 380 mm. The same map as Tooley 33 except that *Apud . . . Camotiu* is erased.

35.1 Untitled map of Italy. 200 x 270 mm. The dedication concludes with the names *dominico zenoni* and *oratio berteli.*

35.2 *Morea . . .* 145 x 195 mm. Another small map with the signature *oratio berteli.*

39. *Sardinia . . .* 295 x 200 mm.

40. Untitled map of the territory of Cremona in Italy. 225 x 355 mm. There is the signature *Paolo Forlani*, and the map is dated 1570.

52. Untitled map of the Republic of Venice. 440 x 550 mm. The map is signed *Ferrano Bertelli* and is dated 1571; there is also the signature of the engraver *Girolamo Olgiato fece.*

59. *Morea Peninsula.* 350 x 420 mm.

61. Untitled map of the island of Naxos in the Aegean. 250 x 170 mm. There is the monogram *BF* in the lower right corner. The intials may be those of [B]artolomeo [F]aleti who signed in this form a map of Cyprus (no.

68, below) and a plan of Rome, 1569.
64. Untitled map of the island of Rhodes. 265 x 175 mm. Dated 1570.
65. Untitled map of Cyprus. 425 x 565 mm. Signature *Iacomo franco* in the right corner. (See note below.)
68. *Cyprus Insula, olim Macharia* . . . 210 x 310 mm. An earlier date of MDLX (1560) has been erased, also the initials 'B.F.'.
75.1 and 75.2 Two untitled maps of south-east Asia. 205 x 370 mm and 410 x 360 mm respectively. Dedication concludes with the name *Hieronymus Olgiatus*.
81.1 and 81.2. *Seconda Ostro Tavola*. 280 x 380 mm (one size only provided). Two maps on a trapezoidal projection oriented to the south showing south-east Asia.

None of these 'not in Tooley' maps are of great significance except for the map of Cyprus. Iacomo Franco is a less well-known Italian engraver but his map of Cyprus is a large and exceptionally fine one which was copied by Ortelius in 1573 and widely disseminated in his later editions of the *Theatrum*. Only three other examples are known; none in Italian atlases.[4] Franco was also the engraver of the cordiform world map that appears on the front of the current IMCoS membership registration form.

Throughout the atlas the signatures and imprints are nearly all of Venetian artists and publishers, with familiar names such as Bertelli, Forlani, Camocio and others. There are surprisingly few — if any — maps which might have come from Roman stock, and the atlas was certainly a Venetian compilation.

Taking account of all maps in the atlas which carry a date we find that the earliest date on a map is 1559 on one of Flanders (Tooley 202) and latest date is 1571 which is on two maps: a map of the world by Bertelli (Tooley 16) and a map of Europe by Forlani (Tooley 39). The range of dates can be depicted as follows:

1559	1	1564	4	1568	5
1560	–	1565	8	1569	5
1561	1	1566	12	1570	10
1562	3	1567	7	1571	2
1563	5				

The Venetian compilers were clearly drawing on relatively recent stock from the mid–late 1560s up to the first year or so of the 1570s and the atlas as a whole must have been compiled in about 1571. In several instances (such as the map of Cyprus no. 68, above) a 1560s date has been erased in favour of a later one.

For details of the second atlas, in Cracow, I am indebted to Douglas Sims of New York. Cracow, now in Poland, was for a long period in the 19th century part of the old Austro-Hungarian empire. When he was in Cracow in 1992, Douglas Sims drew up some descriptive notes following a visit to the Czartoryski Library there and has kindly given me permission to summarise his much more thorough and unpublished findings.

There appear to have been a total of 105 leaves in the Czartoryski Library atlas of which 5 are missing, and a total of 106 maps allowing for a few instances where there are two maps per leaf. Of these, 101 maps correspond to those listed in Tooley and there are thus five, 'not in Tooley' items which are listed below.

67. *Seconda parte dell'Asia.* Similar to the

second part of the map of Asia by Gastaldi described under Tooley 54 but lacking the signature *fabio licinio f.*

68. *Terza parte dell'Asia.* Similar to the third part of the map of Asia by Gastaldi described under Tooley 61 but is also unsigned.

72. *Roma con li forti . . .* Differs in some details from the similar map of Rome described under Tooley 487 which is dated 1557.

93. *Castello Fortezza della Goletta.* The title is taken from lettering on the map which may or may not be the same as Tooley 260 as the size differs.

94. *Il vero et ultimo desegno della presa di Tunis . . . l'anno MDLXXIII* [1573] . . . 455 x 355 mm. This is similar to the siege map of Tunis listed under Tooley 560 (which perhaps gives an abbreviated title), but again the size differs.

None of these 'new' maps are of cartographic significance.

There are French annotations on the preliminary pages to the atlas and a manuscript table of contents. French was a widespread cultural language in the 17th–18th century when the atlas is likely to have been annotated after coming into the possession of the Czartoryski family. Its earlier provenance is unknown. The descriptive titles to the five missing maps can be obtained from the contents list as follows:

23. *Carte de Danemark, Suede, Norvvege, partie de la Russe, Islande, avec les figures.*

89. *Bataille de Lepante.*

90. *Bataille de Lepante.*

105. *La Rochelle assiegée par Louis XIII.*

106. *Fortresse de Zighet assiégée par les Turcs.*

The great sea-battle of Lepanto was in 1572. La Rochelle was besieged by Louis XIII in 1627–28, so this item may have been a later addition to the atlas. Zighet (or Sziget) in Hungary suffered several sieges, of which the most important was in 1565–66.

The distribution of dates on those maps which are dated in the Cracow atlas is somewhat wider than the Budapest example. The earliest is 1554 (1 example) and the latest 1573 (4 examples), with a full spread as follows:

1554	1	1561	3	1568	–
1555	1	1562	5	1569	2
1556	1	1563	3	1570	9
1557	4	1564	5	1571	1
1558	8	1565	5	1572	1
1559	2	1566	6	1573	4
1560	5	1567	2		

The evidence points to compilation in 1573, or shortly afterwards.

As to the place of compilation — Venice or Rome — Douglas Sims is uncertain. He says that he found nearly 70 per cent of maps not indicating a place of publication and the remainder to be almost equally distributed between Rome and Venice. When he made a return trip to the Library in 1995 to check on this point and other queries, unfortunately the librarian was unavailable and the atlas couldn't be found! (Have not other IMCoS members had similar experiances?) Anyway I am very grateful to him for allowing this summary of his findings to be published in the *IMCoS Journal.*

Finally, a note about the third Italian atlas which is in the Austrian National Library in Vienna. I was notified of this after the IMCoS Budapest Symposium by Dr Ingrid Kretschmer, one of the speakers, who brought its location to my attention. This atlas, which was not known to Tooley in 1939, is called the Von Stosch Atlas and was described by Rudolf Kinauer in 1970.[4]

The atlas has several interesting features. It contains more items — 113— than either the Cracow or Budapest atlases. And the date of compilation must have been substantially later as there are several maps dating from the early 1600s with imprints of engravers and publishers less frequently found in the majority of such composite atlases. These include Giovanni Orlandi, Matteo Florimi, Francesco Valegio, Stefano Scolari, Alvigio Rosaccio and others. The wide range of dates can be seen from the listing below:

1544	1	1561	8	1577	1
1545	1	1562	3	c.1580	1
1548	1	1563	4	1584	1
1551	1	1564	3	1586	1
1552	1	1565	3	1591	1
1553	2	1566	10	1597	2
1555	1	1567	3	1599	1
1556	1	1568	2	c.1600	2
1557	4	1569	3	1602	2
1558	2			1615	1
1559	7			1621	1
1560	4			1647	1

It is not possible to say with certainty when the atlas was compiled. A likely date might be in the early 1600s, with the three maps dated 1615, 1621 and 1647 being later additions. However, an argument in favour of most of the maps having formed an earlier corpus is the presence of earlier states dated 1560 or 1561 (e.g., nos 96 and 97 below) when later states are known. Most of the maps have Venetian imprints. Of the total of 113 items, 90 have already been recorded by Tooley and so again I only list those which are additions to the established repertoire and are thus less likely to be well known, omitting a few plans of forts and battle scenes.

11. Eastern sheet only of an unidentified two-sheet map of Rome dated 1597. 340 x 515 mm.

32. A plan of Florence with the imprint of Matteo Florimi, Siena; c. 1600.

39. *Serenissimae Reipublica Genuensis Ducatus et Domini.* A bird's-eye view of Genoa attributed to c.1580. 500 x 365 mm.

41. *Totius Graeciae descriptio . . . 1558 . . . Petri di Nobilibus Formis.* 625 x 425 mm. A later issue of the map of Greece listed under Tooley 279. The imprint of the publisher Pietro di Nobili suggests an issue in the 1590s.

52. *Geografia moderna di tutte la Italia . . . Matteo Florimi formis . . . Epiphanius de Alfiano . . . incidebat Florentiae 1597.* 490 x 390 mm.

53. Another example of no. 52 but with the signature *Autr. Petrus Petrucci for. Senis.*

54. *Il Golfo di Venetia . . . 1615.* Previous imprint included the names *Domenico Zenoi* and *Donato Berteli.* 510 x 390 mm.

55. *Il vero disegno dell'Isole et Citta di Corfu . . . Henric. van Schoel formis romae 1602.* 240 x 340 mm.

58. *Candia . . . A.F. Lucini Fece.* Undated. 520 x 380 mm.

59. *La Cite di Lepanto . . . D. Zenoi.* Undated. 200 x 150 mm.

80. *Explicato Aliquot Locorum Quae Puteolis . . . Ioannes Orlandi formis romae 1602 apud Haeredes Claudii Ducheti 1586.* 510 x 390 mm.

81. Another example of no. 80 above with the imprint Claudii Ducheti and the date 1586 only.

84. *Paese di Roma Jo. Jacomo . . . de Rubeis formis Romae alla Pace 1647.* 445 x 320 mm.

88. *Orlandus Malevolta lectoribus. Sena Vetus . . . MDXCIX* [1599]. 360 x 275 mm. A map of Siena.

89. *Stato di Siene . . . Arnoldo di Arnoldi . . . Matteo Florimi for.* 485 x 375 mm. Attributed to c.1600.

96. *Totius Descriptio Hispaniae . . . MDLX* [1560]. 540 x 405 mm. An earlier state of the map of Spain than the map described under Tooley 533 (1566).

97. *Jodoco a Meggen . . . Helvetius . . . MDLXI* [1561]. 590 x 420 mm. An earlier state of the map of Switzerland than the map described under Tooley 534 (1566).

99. A map of Switzerland signed *Alvigi Rosaccio.* 490 x 390 mm.

106. *Diesgno della Valtellina . . . Raffael Monano in Venetia Franc. Valesio f.* 455 x 320 mm.

107. *Il Nuovo et vera Disegno della Valtellina . . . Cesare Bassano sculp. in Milano et ristampeta in Napoli per Giovanni Pozzuoli Orlandi 1621.* 490 x 320 mm.

110. *Cyprus, insula nobilissima . . . Jo. Fr. Camotii . . . MDCXXXXI* [1591] *Stefano Scolari forma.* 400 x 260 mm. A later state of the map described under Tooley 183 (1566).

111. *Isola di Cipro. Fellice Brunelo V[enetia] F[ecit].* 210 x 165 mm. A small map of Cyprus not otherwise known in an Italian composite atlas. It is listed by Stylianou as no. 45 dating from c.1570.[5]

These three atlases are useful additions to our knowledge of composite collections of 16th century Italian maps. In particular, relatively little has been disseminated about the transmission of plates after the 1570s. One sequence of plates was from Antonio Lafreri (1560s–70s) to Claudio Duchetti (1570s–80s) to Pietro de Nobili (1580s–90s) to Giovanni Orlandi (1602–13) to van Schoel (1613–26); thence perhaps back to Orlandi until 1640 before being finally acquired by the de Rossi family. It is interesting that several maps with the imprints of these publishers appear in the Vienna example. A volume which was very likely assembled by de Nobili, together with another collection possibly by Orlandi, have been located in Malta.[6] Other such atlases have been tentatively recorded.

NOTES

1. R.V. Tooley, 'Maps in Italian Atlases of the Sixteenth Century', in *Imago Mundi*, 3, 1939.
2. See previous articles about Italian *atlas factices* in the *IMCoS Journals* for Autumn 1992 (Grenoble); Winter 1993 (Lyon); Spring 1995 (Belgium); Winter 1996 (Paris and Nancy); and Spring 1997 (Vilnius).
3. Rodney Shirley, 'A rare Italian atlas at Hatfield House', in *The Map Collector*, 60, Autumn 1992.
4. Rudolf Kinauer, 'Neue Karten zum Atlas des Freiherrn Philipp von Stosch', in Josef Mayerhöfer und Walter Ritzer (eds), *Festschrift Josef Stummvoll*, Vienna, 1970, pp. 177–90.
5. For further details see A. and J. Stylianou, *History of the Cartography of Cyprus*, Nicosia, 1980; entry 64 and fig. 66.
6. Albert Ganado, *Description of a Splendid Collection . . . at the Malta National Library*, The Malta Historical Society, 1994.

RODNEY SHIRLEY

Collecting Old Maps

by **F.J. Manasek**

is a completely new book about ***map collecting***

At virtually every fair, map dealers are asked "Can you recommend a good book that deals secifically with map collecting?"

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Filled with data, illustrations, and reference information, the book will also be useful to advanced collectors, dealers, and institutions. It is international in scope and contains a mine of information relating to all aspects of map collecting. General principles and specific details are discussed in depth, and illustrated where appropriate. The book is not devoted only to the ultra-rare or ultra-expensive 'trophy' map; beginners are introduced to maps that are more generally available.

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Tidbits and Snippets

In an earlier issue of the IMCoS Journal we invited collectors to send in odd facts that they had discovered — perhaps significant to them but not important enough to make a full article. In this issue we look at some more new developments in British County mapping.

1. John Seller

In 1694, Seller published his small British county atlas, the *Anglia Contracta*. The engraver is unknown but the maps were simple, reduced copies of Speed. Many maps had Seller's name, an ornate cartouche title frame and graticule of miles.

After initial popularity the maps reappeared after a break of sixty years when Francis Grose (c.1731–91) issued them in his *Antiquities*. He added a short topographical sketch which started below the map and continued overleaf with a note of the most important sites. The reverse usually ends with a list headed *ANTIQUITIES in this COUNTY worthy notice*. Donald Hodson, in his latest excellent book on county mapping, has pointed out that there are many minimal text variations. As these changes do not affect the map itself, Hodson has only selected a few counties to review. County carto-bibliographers are encouraged to discover the variations themselves.

2. George Bickham

Towards the end of 1749 George Bickham Senior and Junior reissued their *British Monarchy* in two-weekly parts, this time including a set of county maps. The work was in two volumes, with the first advertised, bound, in January 1751/2. Volume Two followed, completed probably in 1755. Three title pages are known with dates 1743, 1748 and 1749. The atlases vary in content, none contains every plate of the 42 views of the counties, North and South Wales and sea coast.

George Bickham died in 1771 and his stock was sold. Robert Sayer may have purchased the Bickham stock in 1772 and this interim state was possibly prepared by Sayer shortly after for an uncompleted atlas or it was an early Laurie and Whittle proof, as a Laurie & Whittle reprint followed in 1796. They could have acquired the plates when they bought Robert Sayer's stock in 1794. However, a loose copy of Devon has been found with changes that pre-date this later atlas issue. The title line, which originally was in attractive calligraphy, has been deleted and the plate cut some 22 mm below the map removing the mileage information together with the imprint. It is known that at least two more copies in this state were on sale in 1991; those of Cornwall and Surrey.[1]

The next state of the maps is found in the Laurie and Whittle edition of *A Curious Antique Collection of Birds-Eye Views* from 1796 as recorded by Hodson,[2] and each map now has a plain title and plate number (CaOS and EaOS). What other counties have been seen in the interim state?

3. Emanuel Bowen: *Large English Atlas*

John Hinton initially published the

maps that subsequently appeared in the *Large English Atlas* as a series beginning in 1749 and intended to be issued monthly. Hinton engaged Emanuel Bowen and Thomas Kitchin to engrave the set of large scale county maps with up-to-date details. The map of Sussex appeared in May 1749 and the first five maps appeared monthly as planned. After that progress was haphazard.

In 1752, after 25 maps had been completed, Hinton pulled out and handed over to John Tinney (fl.1721–61), a prominent map and print seller who was in business in 1734 and selling maps as early as 1737.

In April 1754 the first five of Tinney's commissioned maps appeared including Devon. Three more maps appeared in 1755. After this time Tinney, probably for financial reasons, went into partnership with members of the Bowles family and Robert Sayer, all successful print sellers. Eight further maps followed, the last in 1760, with the last three by a different engraver. The first advertisement for the Atlas by name appeared in May 1760.

Donald Hodson has detailed the development very fully;[3] however, there are extra Tinney states for some maps, e.g., Devon has been seen in two states — with and without the main rivers named (e.g., Tamar) and with slight alterations to a couple of towns (Starcross was added and Upautre was replaced with Upottery).[4]

Hodson's detailed analysis of the *Atlas* shows that sometimes the usual maps (with different imprints but with little or no alterations to the actual maps) were replaced by alternatives. The standard maps of Norfolk, 1749, and Suffolk, 1750, engraved by Emanuel Bowen were replaced by quite different ones. Hodson refers to the alternative map of Norfolk by Corbridge, and that of Suffolk (probably) by Corbridge. Both were executed by James Corbridge, a surveyor who lived and worked in Norfolk from 1724 to 1735, and who produced the first large-scale map of that county, also engraved by Bowen, in 1730. The standard 1749 map is closely copied from this map of 1730, but clearly from a draft or first proof rather than from the definitive version which was on sale when the later map was engraved.

The 1735 maps of Norfolk and Suffolk are readily identifiable by concentric circles one mile apart from Norwich, King's Lynn and Bury St. Edmunds. They were so designed that the removal of the bottom and part of the margins of the map of Norfolk, and the top of the map of Suffolk, allows them to be so joined as to produce a single map of the two counties, and they have been found in this form.

The two maps were advertised for sale separately during the century (e.g., Bowles and Carver's Catalogue of 1795) and it would seem that they were taken from the bookseller's stock from time to time to add some variation, but with no very obvious pattern, to a limited number of copies of the *Atlas*.

4. Robert Kearsley Dawson

Lieutenant, later Lieutenant-Colonel Robert Kearsley Dawson, RE (1798–1861) prepared the boundary surveys for 277 county maps and city plans of England and Wales which were printed as a result of the Reform Bill of 1831 and related to the Boundaries Act passed in July 1832. The maps and plans were subsequently published in two volumes in

1832 in *Plans of the Cities and Boroughs of England and Wales.*

There are two distinct plates of the map of Devon not including the alternative states. One variation is signed *R..K: Dawson* and a later one is signed *Robt. K. Dawson.* The earlier map also has Newton Bushel (later changed to Newton Abbot) and the title is in attractive script (compared to plain script in the later version).

The untidy engraving and the clumsy addition of the polling places added to the second state of the earlier map may have convinced Dawson to have the map re-engraved. The second engraving was by *J Gardner Regent Street.* James Gardner's father, also James, was an official Agent for the Sale of Ordnance Maps. James junior took over the business in Regent Street but moved to Brewer Street during the early 1840s and returned to Regent Street (129) in 1846 but probably ceased trading before 1850.[5] It will be interesting to see if there are two plates for other counties.

If you have something to share —regardless how short — please send it to us.

NOTES

1. Correspondence from Eugene Burden to Raymond Carroll.
2. D Hodson; *County Atlases of the British Isles* Vol. 2.; Bracken Press; 1989; entry 218.
3. D Hodson; ibid; p.97ff.
4. D Hodson; ibid; see table pp.140-141.
5. J B Harley and Yolande O'Donoghue in the introduction to; *The Old Series Ordnance Survey Maps of England and Wales* - Vol II; H Margary; Lympne Castle; 1977; p.xxxviii.

KIT BATTEN

SLAM

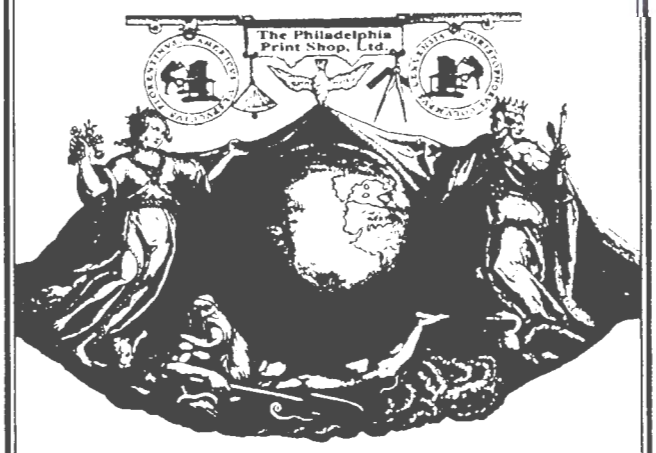
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AL-U-PA

Tony Burgess likes to collect maps on unusual pieces — matchbooks, stamps, cigar boxes — any odd spot where a map might land. This explains why he was enchanted by a cigar box lid featuring a handsome red, silver, and blue map of Alaska flanked by two coins on each side and a spray of leaves. The caption underneath states it is 'Gold Medal Alaska Yukon Pacific Exposition, 1909' and the honour of the design and title goes to Croger Cigar Co.

Tony never having been to Alaska, he thought of me and brought a photocopy along to the last meeting.

As might be expected, the map itself is rather crude but recognisable. The seal of the Croyca, 1901, is tastefully placed in the North Pacific Ocean. In spite of the title of Alaska, this would seem to be an English or Canadian product. Neither Sitka, the old capital nor the then new one of Juneau is named, but Ft. Yukon, a Hudson Bay Company post, is prominently displayed nearly a third of the way down the Yukon River. In reality, although Fort Yukon, founded in 1847, sits on the Arctic Circle at 145o 16" West and so definitely was always inside the Alaska-Canada boundary line of 141o West, it is far from being a third of the way across the state.

The other place names, apart from Pt. Barrow (named by Beechey) are from Captain James Cook's 1778 and 1779 voyages. Mt. St. Elias, then thought to be the highest peak in north America, and Mt. Logan have been moved to Canada and are given prominent display.

This leads to a mental image of the Croger Cigar firm contemplating an entry or perhaps celebrating the victory at the Alaska Yukon Pacific Exposition, a Seattle World's Fair sort of attempt to keep the interest in the north going. The gold rush, the famous Klondike in the Yukon, was over be then and the merchants of Seattle who had been making a great deal of money off the estimated 40,000 gold seekers from around the world were feeling the pinch.

So buildings and fountains and displays and hype in general were put together. It's not known if the exposition was a financial success; certainly it had no lasting effect on bringing people to Alaska or the Yukon. In actuality, the area went into a slump unrelieved until World War II brought a massive military build-up. Even today the Yukon has only 40,000 inhabitants; Alaska has 600,000 for its 586,000 square miles.

I prefer to move back in time and think of the cartographer, cigar surely in mouth, happily designing the map in 1909; jettisoning the Aleutian Islands as upsetting the scale, ignoring the capital, and picking out a few place names to add interest. It's a nice picture.

And my thanks to Tony for the diversion.

DEE LONGENBAUGH

If you come across something cartographic which interests you, it is likely to interest someone else too. So do send us a short note about it, for publication in the Journal.

Letter to the Editor

285 Nether Street
London N3 1PD

Dear Editor

May I venture to enlighten Cosimo (Writings about Maps, *IMCoS Journal*, no. 71 (1997), pp. 29–33), who wonders why Dava Sobel's *Longitude* has been so much more 'remarked upon' than James Cowan's *The Mapmaker's Dream*?

The answer is simple. The two 'best-sellers' may be similar in physical format but in other respects they are poles apart and the comparison is sheer impertinence. While the former makes a major contribution to the world of learning in general, and to the history of cartography in particular, in offering the general reader an accessible yet perceptive and soundly-based account of a topic which many would expect to find dry as dust, the latter must take its place amongst the worst cases of 'faction'.

In extolling Cowan's literary elegances, Cosimo fails to point to any of Cowan's gross factual misrepresentations. Anybody who reads this Journal should be appalled at a genre of writing which deals in blatant disinformation. We read, for instance, that Fra Mauro (who died c,1459):

— was 'typical of many Renaissance scholars' and that he represented an 'unusually creative example in the flowering of Renaissance thought' (xiii, xv);
— that there are no records to turn to for information about him (xiv);
— that his work was 'entirely undevotional' and that he was 'a specialist in cartography' (xiii);
— that he would have seen a Ptolemaic map decorated in the margins with 'many-armed figures and hairy-bodied women' (5);
— that his interests as a cartographer could be defined as 'tantamount to the discovery of the world' (6) or that his aim would have been to 'map every part of the world' (103);
— that he 'studies [maps by] such men as Gerardus Mercator and Abraham Ortelius' (113);
— that he could have received a visit from a Jesuit priest, from wherever the latter was 'freshly arrived', India or elsewhere (123).

Shall I continue? No — space in this Journal is usually reserved for more enlightened communication. Cowan's historical infamy would have passed us all by had he simply altered the name from that of an important and well known Late Medieval figure to something matching the fiction of his text (Fra Oraum, perhaps).

Instead, I refer the more discerning readers of this Journal to a short note by Alessandro Scafi on 'Fra Mauro's Map' in *Medieval Trade, Travel and Exploration: An encyclopedia*, edited by John Friedman, Garland Press (forthcoming), which really does tell us something about the real monk from Murano, his highly original and unusually critical thinking, and some of his 'dreams', such as how to show the Earthly Paradise on a map of the world.

Yours sincerely
Catherine Delano Smith

International News & Events

1998 17th International Symposium
Tokyo, Japan
3–6 October
Contact: Mr Hideo Fujiwara
Inokashira 5-2-5, Mitaka, Tokyo-181
Tel: 00-81-422-42-1655
Fax: 00-81-422-42-7662

1999 18th International Symposium
Istanbul, Turkey
Likely dates: 10–14 October,

JAPAN 1998

Since the registration forms went to members with the Winter issue of the Journal, there have been some additional arrangements.

It has not yet been decided whether there will be a **Map Fair** in conjunction with the IMCoS Symposium. Dealers are advised to contact IMCoS Rep. Kazumasa Yamashita, Fax: 81 3 3423 3320 for further information.

For participants travelling from UK

It is now possible to pay the registration fee through Regent Holidays (to avoid excessive individual bank charges), as well as to book the flight. Seats have been reserved on KLM, departing from Amsterdam on Thursday 1st October. Those wishing to join this flight may fly from several UK airports to Amsterdam.

The return for those going on the Post-Conference Tour will be from Kansai Airport, Osaka on Monday 12th October, in the morning. This will involve an extra night's stay at Osaka, since most international flights leave from there in the morning only. This is being arranged through Japan Travel Bureau, and will be included as an additional cost for the post-conference tour.

Hotel bookings should be made direct to the hotel in Tokyo for the duration of the symposium, for the nights of Oct 2–7 (5 nights). The hotel reservation may be made by using a Credit Card.

Those wishing to book through Regent should send a cheque for the Registration fee of £70 for participants/£60 for accompanying persons before 1 June 1998. Those wishing to join the flight from UK via Amsterdam should contact Regent as soon as possible, definitely before 1 April 1998.

Contact: Regent Holidays (UK) Ltd
15 John Street, Bristol BS1 2HR
Tel: (44)(0)-117 921 1711
Fax: (44)(0)117 925 4866

For participants from other countries in Europe:

With the current high rate of the pound, members coming from elsewhere in Europe are advised to make bookings from their own countries individually. Those who wish to travel through London should contact Regent, as above.

For participants travelling from USA/Canada

Bill Warren has agreed to make arrangements for those who wish to join a group from USA. He will also probably be able to make a consolidated payment of the registration fee.

Group travel is economical if there are at least ten people travelling outward bound together (there is some choice about return travel dates). There are direct flights from several cities in USA, with fares from the west coast approx. $1100, and from Chicago and New York approx. $1300. Group savings are about 25% of these. Flights would leave USA on Thursday 1 Oct, arriving 2 Oct in Tokyo.

Obviously, the sooner Bill hears from members planning to attend, the easier it will be for him to organise groups where they are warranted. So please get in touch with him as early as possible.

Contact: William J. Warren
1109 Linda Glen Drive
Pasadena, CA 91105
Tel: (626) 792-9152
Fax: (626) 568-4945
e-mail: wjwarren@aol.com

Post Symposium Tour

Participants who register for the symposium, and indicate that they wish to join the Post-Symposium Tour will be contacted direct by Japan Travel Bureau. The cost is Y110,000 per person, on a twin room basis. This includes breakfast in the hotel/s, and participants are free to make their own arangements for other meals. There will be guides for the sightseeing tours at Kyoto and Kobe.

Confirmation of booking

If members who have registered for the symposium and/or booked a room at the KKR Hotel in Tokyo have not received prompt confirmation, they should contact:
For the symposium: Mr Hideo Fujiwara,
Fax: +81-422-42-7662
For the KKR Hotel:
Fax: +81-3-3287-2998

FOR ALL PARTICIPANTS

The sooner our organisers know how many participants they may expect, the easier it is for them to make the arrangements. This leads to a more enjoyable time for us all. Last minute bookings are occasionally unavoidable, but they certainly make life complicated for the rest of us. So do make your arrangements early, and send payments before the due date.

NEWS FROM IMCOS MEMBERS

From Romania

Mariuca Radu writes about an International Symposium on History of Cartography that took place in Brasov on 19–22 November 1997.

The sessions included speakers from Vienna, Budapest, Esztergom, and Brasov. An exhibition on 'Patrimonial values of old maps in specialised institutions and private collections in Romania' was opened, and another in the Brasov National Archives. On the final day participants visited the Bran Museum.

From China

Oswald Dreyer-Eimbcke has sent a cutting from *China Daily*, dated 26 November 1997, in which the discovery of a 2,300-year-old map is reported. This was in north China's Hebei Province.

The map is clearly marked with distances, and is believed to be the oldest

map of its kind in the world.

The map was carved into a 96 cm long, 48 cm wide, and 0.8 cm thick copper plate and shows the mausoleum of Wang Cuo (344–313 BC), the fifth king of Zhongshan kingdom.

Known as 'Zhao Yu Tu', the map was unearthed from an underground palace of an imperial mausoleum in Pinghsan County, Hebei in the late 1970s. Its historic value and identification has now been made by Du Naisong, a researcher with the Palace Museum, Beijing.

The map marks locations of buildings in the five mausoleums of Wang, his queen and concubines. It also specifies halls, palaces and gates of the mausoleums with words and graphic symbols. Numerals, symbols and epigraphs on the map are inlaid with pure gold and silver. It is oriented with south at the top, and the scale has been recognised as being approximately one centimetre to five metres.

From Portugal

An International Conference to commemorate the 500th anniversary of Vasco da Gama's voyage to India is being organised by CNCDP in Lisbon from 4 to 8 November 1998.

Conference themes will be assembled in five main groups: Voyages, Economies, Societies, Cultures, and Institutions. Abstracts of papers should have been submitted before 31 January. The organisers will bear all travel, accommodation and meal expenses for chosen participants.

Contact: Joaquim Romero Magalhaes
Chairman, Scientific Committee
Casa dos Bicos
Rua dos Bacalhoeiros
1100 Lisboa

From USA

The **Book Club of Texas** announces that a new home has been found for it at the Texas Tech University. Tech will, through its Southwest Collection/Special Collections Library provide physical facilities, administration support, financial management, staff support and communication facilities for the Club.

Further information from J.C. Martin at (281) 479-2421, or Club President Gervais Bell at (713) 664-1101.

The **John Carter Brown Library** announces an exhibition curated by Kim Klooster, 'The Dutch in the Americas, 1600–1800: Rare Prints, Maps and Illustrated Books from the John Carter Brown Library', running until 4 April 1998 at the Equitable Gallery, 787 Seventh Ave (51st St), New York City.

From UK

The Trustees of the J.B. Harley Research Fellowships announce the fifth series of awards, as follows:

Karen C. Pinto (Dept of History, Columbia University), 'Ways of Seeing: The World in the Medieval Muslim Cartographical Imagination'.

Dr James C. Robertson (Dept of History, Univ. of W. Indies, Kingston, Jamaica), 'Maps, Surveyors and Surveying: Framing the Initial English Settlement in Jamaica'.

Jill Shefrin (independent researcher, Toronto, Canada), 'Maps as Educational Aids in the Teaching of Geography to Children in England, 1760–1820'.

For further information, write to Hon. Sec., J.B. Harley Research Fellowships,

c/o British Library Map Library, 96 Euston Road, St Pancras, London NW1 2DB.

Helen Wallis Award

The British Library announces the establishment of an annual Award to honour the memory of Dr Helen Wallis, OBE, and confer recognition by the Library on a scholar whose work will help promote the extended and complementary use of the British Library's book and cartographic collections. Dr Wallis was Map Librarian at the British Museum and then British Library from 1967 to 1986. She was President of IMCoS from 1996 until her death in 1995.

The Fellowship will be launched in January 1999. Closing date for the first Award is 1 May 1998.

For further information and applications, write to: The Map Librarian, British Library Map Library, 96 Euston Road, St Pancras, London NW1 2DB.

Edinburgh—3 Day Event

The National Library of Scotland announces the 14th Edinburgh 3-Day Cartographic Event of the British Cartographic Society, to be held 7–9 May 1998, including a Meeting of the Charles Close Society for the Study of Ordnance Survey Maps.

For further information, contact: Margaret Wilkes, Map Library, National Library of Scotland, 33 Salisbury Place, Edinburgh EH9 1SL. Final date for booking is 18 April 1998.

Bonnington Map Fairs

Held at the Bonningon Hotel, Southampton Hotel, London:
Mar 9, Apr 13, May 11, June 13 & 14
9.30–6.00 pm

IMCoS 18th INTERNATIONAL MAP FAIR

Sunday, 14 June 1998
10.30 am–5.30 pm
IMCoS members admitted at 10.00 am
Forte Crest Bloomsbury Hotel, Coram Street, London WC1N 1HT

Warburg Lectures on 'Maps and Society'

26 Mar. Dr Christopher Board *(Dept of Geography, London School of Economics and Political Science)*: 'Silences, Secrecy and Falsification on Maps after 1858'.

30 Apr Geraldine Beech *(Public Record Office, London)*: ''A Wall of Glass': Mapping Boundaries in the Balkans since 1830'.

28 May Prof. David Buisseret *(Dept of History, University of Texas-Arlington)*: 'A New Vision: Artists and Maps in Early Modern Europe'.

Held at The Warburg Institute, University of London, Woburn Square, London WC1H 0AB, at 5.00 pm. Admission free.

IMCoS Conservation Bulletins

Hans Kok, who has compiled IMCoS Bulletin No. 2 'Distinguishing Fake from Real', would like to thank all those who have provided comments and additional inputs after reading the draft.

No comment was considered invalid, but not all could be incorporated, either as a consequence of the limited space in the Journal or because of overlaps with previous or future bulletins.

Hans adds: A complete coverage of the issue is simply not possible in this context. An admitted discrepancy lies in the absence of guidance on steel-plate engravings and lithographic and xylographic maps, such as those produced in the 19th century.

The Bulletin has been published in this issue of the Journal, and will be sent to members as a separate leaflet with the Summer issue of the Journal. Copies of Bulletins 1 and 3 are available from the Editor.

Subsequent Bulletins will cover:
Photographing your maps
Framing and hanging maps and prints
Small repairs to antique maps
Cataloguing map collections
Insurance for map collections
Libraries and museums with maps
Map Societies worldwide

If you would like to assist Hans Kok on the preparation of / suggestions for inclusion in / future bulletins, please contact him (address inside back cover).

IMCoS
16th Annual Symposium
at
OXFORD
in the
Bodleian Library
and
The School of Geography
on Saturday 13th June 1998

Nick Millea: Maps in the Bodleian Library.

David Fletcher: The emergence of estate maps and the Oxford colleges.

László Gróf: Richard Davis of Lewknor: Land surveyor, estate agent and enclosure commissioner.

ANNUAL DINNER
at Royal Over-Seas League, London
on
Friday, 12 June 1998
7.15 for 8.00 pm

NOTICE OF ANNUAL GENERAL MEETING

Wednesday 13 May 1998 at 6.30 pm
The Farmers' Club, Forty Room, 3 Whitehall Court, London
(Near Embankment/Charing Cross Tube Stations)

AGENDA

1. President's Welcome
2. Apologies for Absence
3. Minutes of AGM on 14.5.97
4. Chairman's Report
5. Executive Officers' Reports
6. Approval of Accounts
7. Election of Officers
8. Any other business

Note: Members wishing to propose names for election to office should send them to the Secretary to arrive at least two weeks in advance.

Informal Evening at the Farmers' Club



When Rodney Shirley opened proceedings yesterday evening, he observed that this popular event has now been running for ten years, that he saw more map enthusiasts than ever before gathered around the long table, and so it was particularly fortunate that we had with us a member from Brussels who is planning to initiate a similar event in Belgium. This was Wulf Bodenstein, over specially to see how we do it, and we all send him our best wishes for a very successful start to such meetings for members in his own and neighbouring countries.

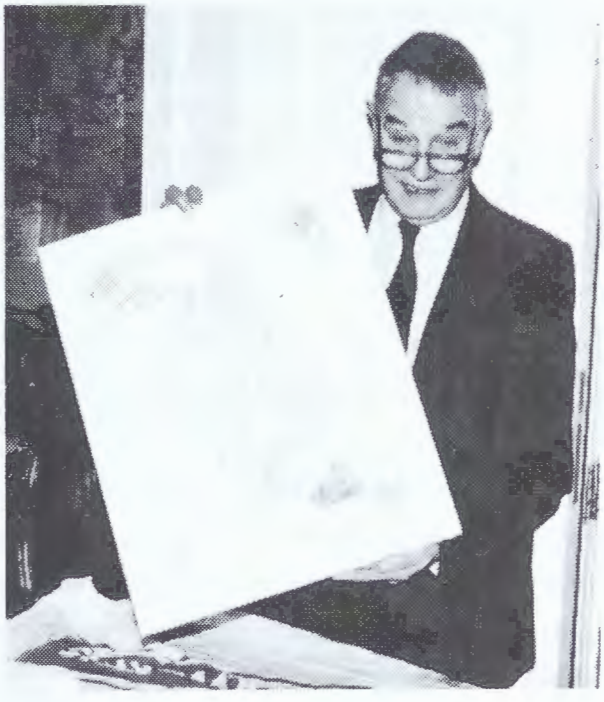
Rosemary Vracas was the first to be invited to talk about the map she had brought along. She began, however, by reminding us of the paper presented by Major Colin Robins at the 1996 IMCoS June symposium about maps of the Crimean War, and said she and her husband actually found their way around the region with the IMCoS Journal in hand. Eventually they decided to buy a more modern tourist map, but to their surprise, there on the back was a Russian version of the same map as the detail in the Journal, originally drawn by General Mukhin, now dated 1847. [*Editor's note*: the original *was* actually 1817, not 1847, as some suggested].

David Webb as usual had a fistful of interesting items: three maps on post-cards, two being of Japan since we will soon be there, an Esso Map of the Great North Road, and a series of maps publish-ed by Dunlop showing various roads of England likely to appeal to travellers.









Rodney Shirley, Ian Harvey, Wulf Bodenstein and Bob Bartlet

Some of them were printed in poster size, but smaller versions can also be found on leaflets, with more information about the towns along the way. They were 'to be obtained free' in the late 1940s, but I doubt if Dunlop can be held to book if they don't hand them out now. An interesting caption on the Esso map was a quotation about the joys of travelling along England's roads, signed by 'RLS'. As someone commented, nowadays it is possible that the author of *Treasure Island* might not be recognised merely by his initials. Coventry, on the Dunlop map of the Shakespeare Country, was described as that 'proud devastated' town, already so long rebuilt that residents today might well be mystified by the allusion to the wartime bombing. Pratts later bought the Esso plates, and sometimes the maps can be found with their imprint.

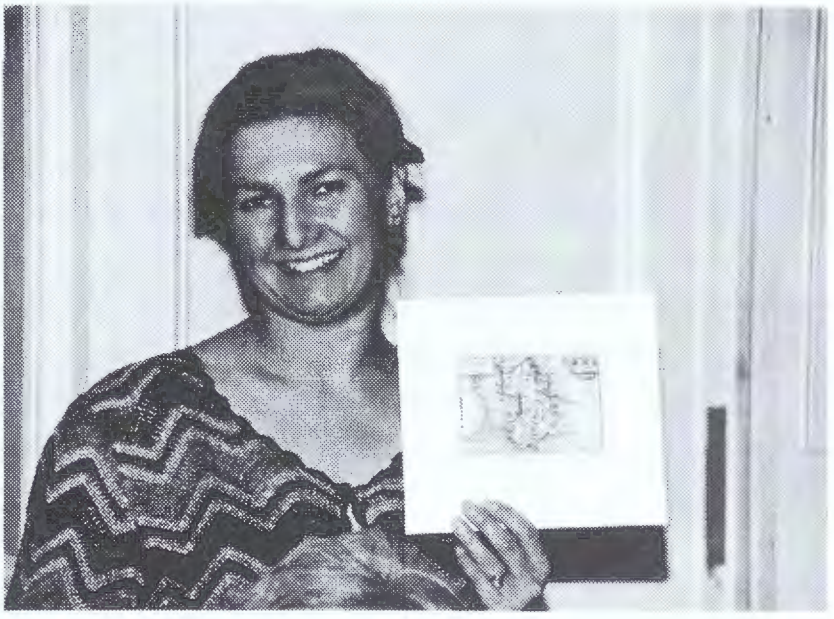
Wulf Bodenstein said he was 'here to learn', not only about the event itself, but about two maps of Africa he was hoping someone could identify. One was of Angola between the Coanza and Bengo rivers, obviously from a book, and containing many navigational instructions. What drew our attention, however, was the mermaid — claws, hairy chest, fishes' head, not at all the stereotype of glamorous long-haired maiden we expect to see illustrated nowadays. The second was an Italian map of the whole continent drawn 'following the new system of Neralco'. Who was Neralco? He is not included in any dictionary of geographers or mapmakers, nor could anyone present provide any information.

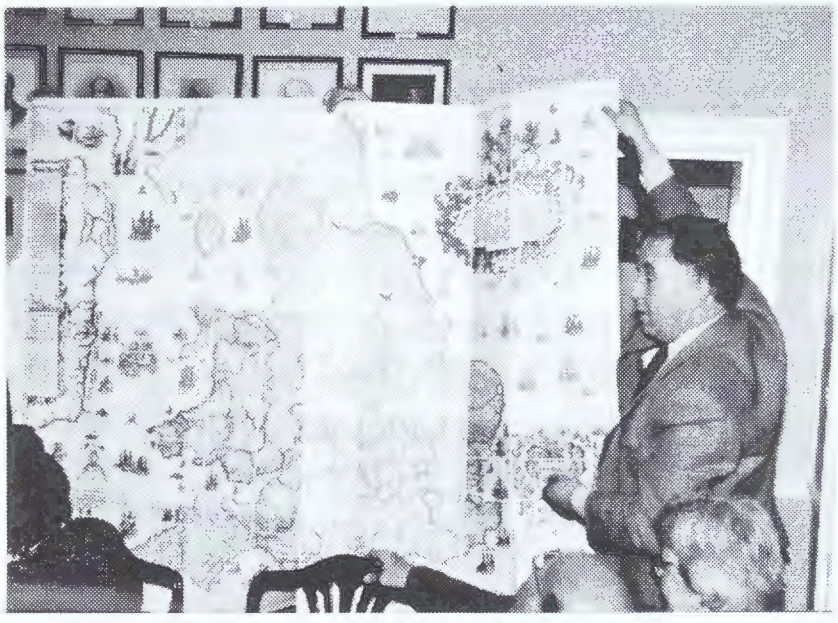
Ian Harvey held up a silk handkerchief decorated with a map of London (not to be used as it passed around the table!) The map was by John & Thomas Bowles in an edition by John Bayly, Geographer to the King, of 1765. Ian wondered if it was a pirated version, or reproduced under licence. He asked assistance in conserving it, and what he should do about small worm holes.

A book was easier to bring along than a large map — Caroline Batchelor must remember how she struggled in with a large portfolio some years ago when our meeting coincided with London's worst storm of the decade. Now she had a copy of *Camp's Higher Geography* (1864) which she had bought at the Washington Map Fair. Several maps were included in the book, to be coloured by school children, as well as detailed question and answer exercises. Rodney commented how rare it was to find school books of that age that were not defaced with scribbles, or even torn pages. They are an undervalued commodity, though some contain interesting maps. Caroline also showed us a copy of the *Town and Country Magazine*, published in London in 1778, containing several maps, a source little known to researchers. The political tone of the publication caused comment, since it attempted to give an 'unbiased' opinion of the American War of Independence.

On the same theme, Doreen Green also brought along some school books, and emphasised how rare many of them are today. There was *A New Pocket Atlas of England and Wales* by John Luffman (1806), *Reuben Rambles: Travels through the English Counties* (no date), and Mary Martha Rodwell's *Geography and History of the British Isles* in two volumes (1834). Here the outline maps had no place names, only numbers as an exercise







David Bravery, Sam Pearce and Ray Eddy.

for children to locate them. An even rarer book, seen by Doreen for the first time in her thirty years of collecting, was the anonymous *Visible Geography* of 1838. Here the four maps of the counties in the north, south and east and west of Britain were so heavily obscured by the activities going on in the area they depicted — agricultural, commercial, industrial, etc. — that the maps themselves were scarcely visible on the page.

Rodney Shirley showed a 1734 map illustrating the conflict between France and Britain as to whether the earth was flat at the poles and bulged around the middle, or the other way round. Two expeditions were sent out to take measurements, to Quito in South America and to the Gulf of Bothnia in Finland under Malpertuis. It was almost an international confrontation, till the French admitted their error. We laughed when he also showed us three title pages from Thomas Moule's *English Counties*, directing our eyes to versions of the then queen. In the first is an insipid young Victoria, eyes downcast. Then she became very regal, head held high. But perhaps she was displeased with the artist's licence, because in the third version her décolleté is concealed with a lace ribbon. Rodney also told us how he had written to the author of *What is a Cross Road?* (see Book Reviews) pointing out her error in assuming a portrait reproduced in the book to be that of John Ogilby.

Referring back to Rodney's remarks about the measurement of the earth, Chris Terrell commented that it required more than the swing of a pendulum, and that measuring the length of a single mile often took months. He had hung on the wall a 'Political Map of Europe', published in 1940 by the National Geographic Society of USA. It was interesting from several aspects: Norway was still a separate country, not annexed by Germany, but Czechoslovakia was already dismembered. Those of us who were in Hungary last autumn saw the single remaining pier of the bridge over the Danube at Esztergom, and heard the guide state that the land on the other side had belonged at the time to Hungary (we heard many such claims on our visit there). This map showed otherwise. It was reproduced by the War Office in 1943, when it was already long out of date.

David Bravery remarked that his interest was in cartographic ephemera of all types, and he showed us a toffee tin with an embossed map of eastern England on the lid (he found it while looking for old bicycle parts at a junk fair). He wondered if Mackintosh, whose toffees were inside around the year 1910, had made similar tins for other parts of the country. Raymond Frostick recalled that they were a Norwich company, so perhaps limited their interests to that part of the country. David Webb told us of a supermarket biscuit tin he once saw with a road map from Land's End to John o'Groats around the side. Unfortunately the owner refused to sell it to him!

Samantha Pearce is a new collector, though her first purchase, John Bill's map of Cambridgeshire of 1626, aroused envy among many seasoned hands. She had noticed a spelling mistake on it, and wondered if those around the table would also spot it (SIHRE instead of SHIRE). Rodney said that Bill's map of Cornwall was particularly interesting, as he was the only one for many years to get the orientation

correct. Most cartographers copied Saxton with a flattened shape, and he wondered how Bill had been so accurate. Doreen Green pointed out that Bill was also the first to show lines of latitude and longitude over the face of the map, rather than in the margin only. Samantha also showed us a miniature Speed of Cambridgeshire, based on van den Keere, and a beautifully bound bible of 1847 in which she was delighted to find a map engraved by W. Hughes; she had not thought bibles contained such delights.

Back to Norfolk again, but not for toffees this time. Raymond Frostick recounted his trail of research to track down the origins of a map by the Birmingham publisher George Richmond of the country around Norwich (so the map claimed, but it actually took in large swathes of Lincolnshire, Cambridgeshire, and Suffolk). He had found a reference to Richmond under Cary's map of Essex, but was perplexed by its attribution of being a Reduced Ordnance Survey map, before the time the Survey was making such maps. He was able to track down the plates from Cary to G.F. Crutchley, and on to Gall & Inglis of London and Edinburgh — a good piece of detective work.

Bob Bartlett had also been doing some detection, but for a map of Staffordshire, engraved by David Smith of 23 Church Street, Birmingham, which had been in a Directory for Wolverhampton, Bilston and surrounding areas by Melville & Co. Since Melville was not a known name, he asked for any information, but none of us could help him. Another of Bob's interests was books by Samuel Johnson, and in a volume about Jarvis Potter and other allied families he had







Rosemary Vracas, Alan Bartlet and Doreen Green.

come across a map which reminded him of those of Pinnock, being printed in reverse. Before passing the book around he reminded us of what was written on the pocket which held the map: 'The map contained in this pocket . . . should be treated with great care and always treated in a proper way.' This is a lesson we should all pay heed to.

Freddie Liebreich had brought along several large-scale maps of Israel from different periods. One showed a small village called Ar-Suf, taken by aerial photography in 1917, with fields around the mosque built to record the caliph who died there in the 12th century. A map of the same area in 1991 showed no fields, only houses of the rich along the beach (though the mosque had survived) and even the name of the village had been changed to Herzlia Pituah. Another example showed one of the first Jewish settlements, at Kwasabha, and Freddie had managed to contact the pilot who had photographed it in 1917, and was hoping to meet him.

A large map rarely seen in one piece was brought by Ray Eddy (or rather the photocopy of it). This was Saxton's wall map of England, and Ray had managed to obtain photocopies of the 22 sheets, and then pasted them together to see it in all its glory. There were two early editions of the map, and two more by Philip Lea. In Birmingham Public LIbrary is another, even better, with coats of arms all around the edge.

To round up the evening Alan Bartlett had a variety of interesting items. The well-known postcard commemorating the opening of the Panama Canal, with two ladies kissing from either side of the isthmus might raise eyebrows today, whereas the wind cherubs of early times



Chris Terrell

must ever remain unsullied. Several stamps included maps on them; one celebrating the 190th anniversary of the Sri Lanka Survey Department showed a map by John Davies of 1821, though the centre of the island had not been surveyed at the time. An interchange of map-postcard-map occurred on a postcard issued by the Ordnance Survey showing Kent in 1816, and he recalled Latvian stamps printed on the back of German Army Staff maps at the end of the First World War, when paper was in short supply. There were 228 on each sheet, making the stamps rather smaller than usual, and not all were perforated. In 1984 a stamp was issued by Cyprus recording the IMCoS symposium there, and he hoped that the idea might be taken up by other countries hosting our international meetings.

On this happy note, Jenny Harvey thanked Rodney for once more chairing this very enjoyable and informal occasion, and felt we had all learnt a great deal by sharing our interests with others.

SUSAN GOLE

Book Reviews

(1) **La Cartografia dels Paisos de Parla Alemanya.** ISBN 84-393-4257-X and (2) **La Cartografia Anglesa**. ISBN 84-393-4288-8; both paperbacks, size 240 x170 mm, and both published in 1997 by the Institut Cartografic de Catalunya, Barcelona. (1) 278 pp; 67 monochrome and 14 colour illustrations; (2) 308 pp; 66 monochrome illustrations.

Two further volumes of national histories of cartography have been published by the Institut Cartografic de Catalunya. They arise out of lectures given by invited representatives from German-speaking countries and from England in 1995 and 1996 respectively. Earlier volumes have included the General Introduction to the Series (1990); the Iberian Peninsula and America (1991); Italy (1993); the Netherlands (1995), and France (1996).

The two volumes now under review, in spite of their Catalan titles, are both in English throughout. They are extremely useful summaries of national cartographic developments, with full indexes and ample bibliographies. The work on the German-speaking countries reflects the contributions of Wolfgang Scharfe (for Germany), Ingrid Kretschmer (for Austria) and Hans-Uli Feldmann (for Switzerland). There is no credit given to a translator, but in all cases the English is exemplary. A concluding chapter in each section reviews the map collections in each country and the current state of map librarianship.

Wolfgang Scharfe's survey of German cartography nicely balances pre-1700 (mostly regional) mapping; the emergence of Nuremburg and Augsburg as centres of atlas production in the 18th century; larger-scale territorial surveys from the 1780s onwards, and the important contribution made by Germanic scholarship to thematic mapping and thematic atlases in the 19th century. The Austrian and Swiss contributions give greater emphasis to the 19th and early 20th centuries, although Ptolemaic, medieval and early Renaissance mapping are not neglected.

The English volume, *La Cartografia Anglesa,* whilst larger — 308 pages compared to 278 in the German-Austrian-Swiss volume — falls short of being a completely satisfactory compilation. This may not entirely be the fault of the contributors. As explained in the Preface, the term 'English' is taken very literally to exclude mention of maps and mapmakers from Scotland, Wales and Ireland, and of course from Europe. Thus, for instance, Gerard Mercator's great wall map of the British Isles of 1564 receives only half a line of mention and a footnote. Also omitted (regrettably for a major maritime nation) are sea charts of every kind. And there is no mention of the wealth of important English [British] mapping of lands overseas — the Americas, India, and elsewhere.

The fourteen chapters are specifically labelled 'lecture 1', 'lecture 2' and correspond closely to the lectures given by the two contributors Catherine Delano Smith and Roger Kain. The authors cast their net widely in defining what is a map-

— this even may include 'diagrams for liturgical ceremonies'. Their concerns are equally wide-based: the history of maps; history *in* maps; the purpose and end-users of maps; and maps in their cultural context. Compared to the German-Austrian-Swiss volume, much greater emphasis is given to English maps pre-1500 because substantially more such maps — some 165 in total — have survived compared to central Europe. This is almost five times as many items as listed by previous researchers such as Skelton and Harvey. Catherine Delano Smith argues, based on this wider corpus, that in England medieval maps were used and understood more comprehensively than acknowledged hitherto. By extrapolation from surviving manuscript maps up to 1500, the same can be concluded for the first half of the 16th century. It is therefore very valuable to have the authors' analyses of this earlier period, including many references to other researchers such as Paul Harvey, Peter Barber and Evelyn Edson.

Some interesting statistics emerge for the second half of the 16th century, when printed maps became predominant. In England there were nearly 50 separately printed maps, together with another 36 in Saxton's atlas, and some 300 book maps. Unfortunately no details are given of the 300 book maps, a surprisingly large total. Even so, English output was peripheral compared to, for instance, Italy, where we know of over 800 printed maps (excluding book maps) for the same period.

English county map making and the map trade in the 17th, 18th and early 19th century is fairly rapidly covered in successive chapters. Presumably because it was considered outside of the authors' remit there is no mention of the English contribution to celestial mapping (e.g. Flamsteed), to mapping overseas territories and to educational geography, and — although there is a whole chapter on thematic maps — to the work of Alexander Keith Johnston in developing and disseminating a huge amount of thematic map material through his massive *Physical Atlas of Natural Phenomena* (1848). There are, however, three full chapters by Roger Kain on mapping landed properties, ranging from medieval estate maps through 18th century enclosure mapping to 19th century tithe maps. Study of this hitherto neglected area has developed over the past 30 years and is presented in some detail — even to the extent of including graphs of the price of wheat on the Toulouse market between 1490 and 1670, and the price of salt at Castelnaudary. Full acknowledgement is given to parallel research by Sarah Bendall, Richard Oliver and David Fletcher. Nevertheless, some might think that, on balance, this sector is given over-extensive treatment compared to what has had to be omitted from a broader scenario of English cartography.

One great advantage of *La Cartografia Anglesa* is that, unlike the German-Austrian-Swiss volume, it does have extensive footnotes for each chapter. On the other hand it lacks colour illustrations compared to 14 in the other volume. Both volumes fail to give dimensions of maps illustrated so that, for instance, the large Gough map of Britain of c.1360 appears to be the same size as much smaller maps or extracts.

The authors' preface claims that *La*

Cartografia Anglesa is the "... first book-length review of the history of English cartography". In one sense this is true, certainly since Edward Lynam's excellent short work 'British Maps and Map-Makers' published over 50 years ago. But I am sure that the authors would acknowledge that at least a dozen further chapters are needed to give an adequately comprehensive account of the development of national cartography.

I understand that a restructured version of the lecture-chapters, but not greatly expanded, will be published in the UK in late 1998. This is welcome news, and will allow greater accessibility by a wider audience. Meanwhile, congratulations to the authors for their well-researched contributions, written in clear and fluent style; also to Montserrat Galera i Monegal and her team for organising this whole series and arranging such speedy publication.

RODNEY SHIRLEY

Karten und Atlanten in der Landeszentralbibliothek Schleswig-Holstein. Volume I: Der Flensburger 'Atlas Major', by Detlev Kraack. Produced by Husum Druck. Available from Landeszentralbibliothek. Tel: +49-461-8606- 200; Fax: +49-461-8606-220. DM 59.00.

For decades a collection numbering a thousand maps had slumbered unnoticed in the library of the Old High School in Flensburg. In 1989 the collection was handed over to the Schleswig-Holstein State Central Library (Landesbibliothek) in this North German city near the Baltic Sea, and it began to dawn on the experts what a cartographic treasure had fallen into their hands. Work started on the task of cataloguing the contents and making them accessible to a wider public, and the first phase has now been completed with the publication of the first volume in a three-part series. This is a catalogue of the *Atlas Major*, for which the selection of items which was influenced by a study of the 'Musaeum Geographicum' (Leipzig, 1712) by Johannes Hübner (1688–1731), the universal scholar and later principal of the Hamburg Johanneum. The catalogue contains 171 maps from the late 17th and early 18th centuries, most of them of Dutch origin. As well as maps in the strict sense of the word, those which provide information about contemporary ideas regarding coastal and land forms, the collection includes not only sea charts, city views and fortification plans, but also lavishly coloured depictions of battles and sieges. In thematic terms the maps are mostly concerned with the great Nordic wars at the beginning of the 18th century, and the Turkish wars at the end of the 17th century.

In nearly 40 illustrations, 24 of them in colour, the volume now published presents the particularly precious and rare maps and drawings, including what research to date shows to be a number of unique items and many rarities. They include maps by Pieter Mortier, Andreas Burnaeus, Hugo and Carel Allard, Peter Schenk nad Gerhard Valck, Adrian Schoonebeck, Nicolaus Visscher, Jan van Lugtenburg, Romeyn de Hooghe, and Fredereick de Wit.

The author of the catalogue is Detlev Kraack, a thirty-year-old Flensburg-born historian at the Technical University of Berlin. Since the beginning of the

nineties, when he was still studying at the University of Kiel, Kraack has been working with his father Gerhard Kraak on the sensational cartographic find from the Old High School. For Kraack junior the volume is more than just an annotated collection of maps; it is an insight into the cultural history of the times, and at the same time the exiting story of the unfolding of this unusual collection of maps.

The seven-part collection compiled by the contemporary Flensburg shipowner Hans Jordt is to appear as the second volume in 1998, and the remaining maps as a third volume a year later.

OSWALD DREYER-EIMBCKE

Maritime History Vol. 1: The Age of Discovery, edited by John B. Hattendorf. Malabar, Florida: Krieger, 1996. ISBN 0-89464-834-9. xv + 331 pp. 27 monochrome illustrations.

During August 1992 a 'Summer Institute in Early Modern History' was staged at the John Carter Brown Library in Providence, Rhode Island covering late 14th to early 16th century navigational exploration. The Library contains a unique collection of early published and original material concerned with exploration, discovery, shipbuilding and European development of the New World, together with navigational and seamanship manuals providing a wealth of research material.

The course comprised about twenty university and college lecturers from the United States, Canada and Europe. The Director of Studies was John Hattendorf, Professor of Maritime History at the Naval War College at Newport, Rhode Island.

The book under review is composed of seventeen of the lectures delivered by participants during the course, selected by the Director who wrote the Introduction and divided these chapters into four parts. 'This volume', writes Hattendorf, 'is an attempt to capture the work of that summer institute and to create from it an introductory survey of this period in maritime history that could serve as a basic text at the high school or undergraduate level, leading new students into a deeper appreciation of a topic that has been widely neglected'. The book's educational purpose is emphasised when, in addition to Notes, at the end of many of the chapters are to be found extensive and useful lists of 'Suggestions for Further Reading'.

With eight different writers inevitably some repetition occurs; nevertheless the book is extremely readable and enlightening. A wide scene emerges of the Spanish seeking gold in central America, the Portuguese reaching the Spice Islands and the British searching for a North West passage to China. Italians, French and Dutch seamen and navigators piloted many of the exploring vessels.

Professor Unger sees Renaissance States as something new in Europe, their exalted monarchs able to raise money for exploration and thus shape fifteenth and sixteenth century European history; whilst the emergence of the full-rigged ship made ocean voyaging possible.

Professor Verlinden perceived Portuguese history-gathering impetus at the end of the 13th century, which led to the occupancy of the Canary Islands in 1370. These islands were lost to Castille in the

time of Henry the Navigator who turned his attention to colonising the Madeiras and the Azores, and to promoting the 'heroic voyages' southwards along the African coast, although he himself never sailed beyond North Africa. The Canary Islands under Spain provided Columbus with his vital advance base for his Atlantic crossings.

King Joäo was the real power behind the Portuguese voyages to India. In 1487 he sent Corilhäo overland to Sinai, whence he sailed to India and the East Coast of Africa in Arab vessels in the course of a major reconnaissance; Corilhäo was able to send his valuable findings back to King Joäo from Cairo about ten years before Vasca da Gama sailed for the Indian Ocean.

A.N. Ryan, a naval historian and former Reader at Liverpool University, writes four chapters in Part IV. He sees Bristol in the fifteenth century as the outpost of English Atlantic endeavour and he describes the many voyages in search of a North West passage from Cabot's first in 1497 until Captain Button sailed up Daris Strait to 78°N without finding an icefree outlet to the west in 1630.

Ryan deals with Jacques Cartier's voyages to the St Lawrence river in the 1530s, and follows Magellan's discovery of a South West passage and on that terrible crossing of the Pacific to *Victoria's* return to Spain in 1522. 'The World Encompassed' is a fitting title for Part IV of this 'Age of Discovery'.

It must be regretted that the two maps on pages 240 and 298 respectively, drawn by Ryan for another purpose, have been greatly over-reduced.

STEVE RITCHIE

What is a Cross Road?, by Susan Taylor. South Penine Packhorse Trails Trust, 1997. ISBN 0 9530573 0 5. 48 pp including illustrations and appendices. Available from South Penine Packhorse Trails Trust, The Barn, Mankinholes, Todmorden OL14 6HR. £7.00, which includes packing and postage.

This is a book written by a specialist with a political purpose. Susan taylor is a horse-rider with the political aim of reopening roads that have become closed as rights of way. Her book's title with its final question mark refers back to John Ogilby and his map book *Britannia Depicta* of 1675.

A cross road she defines as any road which crosses or links the main roads which run from London to various ports or provincial centres. over the years many of these have become main roads in their own right but inevitably some have become underused.

Taylor takes the reader through the history of various maps of roads and concludes with a quotation from a recent court case in which the judge gave a ruling that ross roads should be open to all traffic free of charge. Given current thinking on road traffic pricing this is likely to become toll-motorways at the top end of the road system and with only limited success in opening up closed ancient cross roads to horse riders and (hopefully because I am not a rider) also to pedestrians.

This is an refreshing book as a starter but as soon as one gets involved in specifics one would need much more detailed information. But as a starter it is interesting.

ROGER BROWN

Mapping an Empire : The geographical construction of British India, 1765–1843, by Matthew H. Edney. University of Chicago Press, 1997. ISBN 0-226-18487-0. 458 pp, 33 illustrations. $35 or £27.95.

Matthew Edney's book is a learned treatise dealing with the surveying and mapping of India by the East India Company from the first extensive survey of Bengal (1765–71) by James Rennell, the first Surveyor-General of Bengal, to the retirement in 1843 of George Everest, Surveyor-General of India and Superintendent of the Great Trigonometrical Survey of India.

Early European maps showed the subcontinent which eventually became India in three ways. General maps showed it within the The Indies and what is now Indonesia, the land from the Indus to Indo-China and the Philippines. Secondly, there were maps which showed only the peninsula south of the river Krishna, the area of the Europeans' principal involvement. Thirdly, there were those which focused on the Mughal Empire in the north, omitting the peninsula. 'A new conception of the subcontinent as an actual region in and of itself was most apparent in James Rennell's maps of India' beginning with his *Hindoostan* of 1782, published in London by Aaron Arrowsmith with the approval of the Company. During the next thirty years Arrowsmith and others published numerous maps of *India*, the subcontinent, using the single word as a title. By 1843 the official British view of India was taking shape in the *Atlas of India* at 4 miles to the inch, issued in sections year by year from 1827.

The 18th century style of local topographical mapmaking used by Rennell was the route survey, taken by measuring distances and directions along the roads and fitting them together with the aid of measurements of latitude and longitude of key locations, control points. It was a laborious procedure, carried out by surveyors of varying skills, with the help of native Indians, and with instruments of varying quality, and therefore far from systematic. Gradually there was improvement with better training of surveyors — mostly army engineers — and better instruments.

These were the formative years of the Ordnance Survey in Britain and naturally its methods were taught to young surveyors and known to persons in authority. A demand grew for more accurate surveying. Triangulation superseded route surveys, but not without opposition and delay. As early as 1804 Lord William Bentinck, Governor in Madras, called for a complete topographical survey of southern India, to be co-ordinated along the lines of modern European surveys. In 1817 Lord Hastings, Governor-General, appointed William Lambton Superintendent of the Great Trigonometrical Survey of India (the same title as that used in Britain by the Ordnance Survey) taking over from his pioneering work in south India since the early 1800s. Under George Everest, Lambton's successor from 1823, the Great Meridional Arc from Cape Comorin to Dehra Dun, started by Lambton, was completed; and a system of triangulation established which eventually covered the whole continent. However concentration on these grand schemes resulted in less progress and less accuracy

in local topographical surveying — as happened in Britain also in the development of the Ordnance Survey.

The organisation of surveying and mapmaking in India is described by Edney as chaotic. This seems unsurprising, in view of the institutions and conditions of the time: the fact that the British territories were governed from London by a commercial company with Parliamentary supervision; that the presidencies of Madras, Calcutta and Bombay were largely separate; that responsibilities were unclearly divided between civilians and soldiers; that money was always short, especially to cope with the expansion of territories; and there were frequent wars. Although the term 'survey department' was sometimes used, there was never, in this period, a single unified department.

Early in the book the author states that the main impulse for the study is 'to explore the linkages between the ideologies of mapmaking and British India'. The following quotations give an impression of his conclusions: 'Imperialism and mapmaking intersect in the most basic manner. Both are fundamentally concerned with territory and knowledge . . . To govern territories one must know them . . .' This is 'a study of how the British represented their India. I say "their India" because they did not map the "real" India. They mapped the India that they perceived and they governed. To the extent that many aspects of India's societies and cultures remained beyond British experience and . . . that Indians resisted and negotiated with the British, India could never be entirely and perfectly known . . . Wrapped in a scientific ideology each survey and geographical investigation was thoroughly implicated in the ideology of the British Empire in South Asia . . . The surveys of India were political statements of British control of the territory . . . The British created a geographic *myth* of an empire comprising known and knowable territory . . . The British maps of India constituted an inherently flawed cognitive panopticon'.

Mapping an Empire is a carefully resourced and densely informative book. The footnotes run to 60 pages, the bibliography to 28. For reading through, it is a book for the professional. For this non-geographer and amateur in history it was a very hard read. There appeared to be a good deal of geographers' jargon; there were too many four-syllable and longer abstract words; the structure of the book was puzzling. The non-specialist would have been helped — and the author in his preface writes that he is trying to address as broad an audience as possible — by a solid chapter on the course of political and military events, the context in which the surveying and mapmaking took place; and by a fuller account of the character and working of the governing bodies — the Court of Directors, the Board of Control, the Presidencies — but without lengthening the book. By the way, some of the readers of this review who think they have no acquaintance with surveying in India my wish to be reminded that Kim was a chain man!

STUART JACKSON

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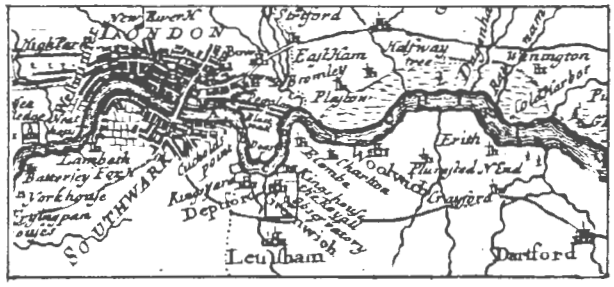
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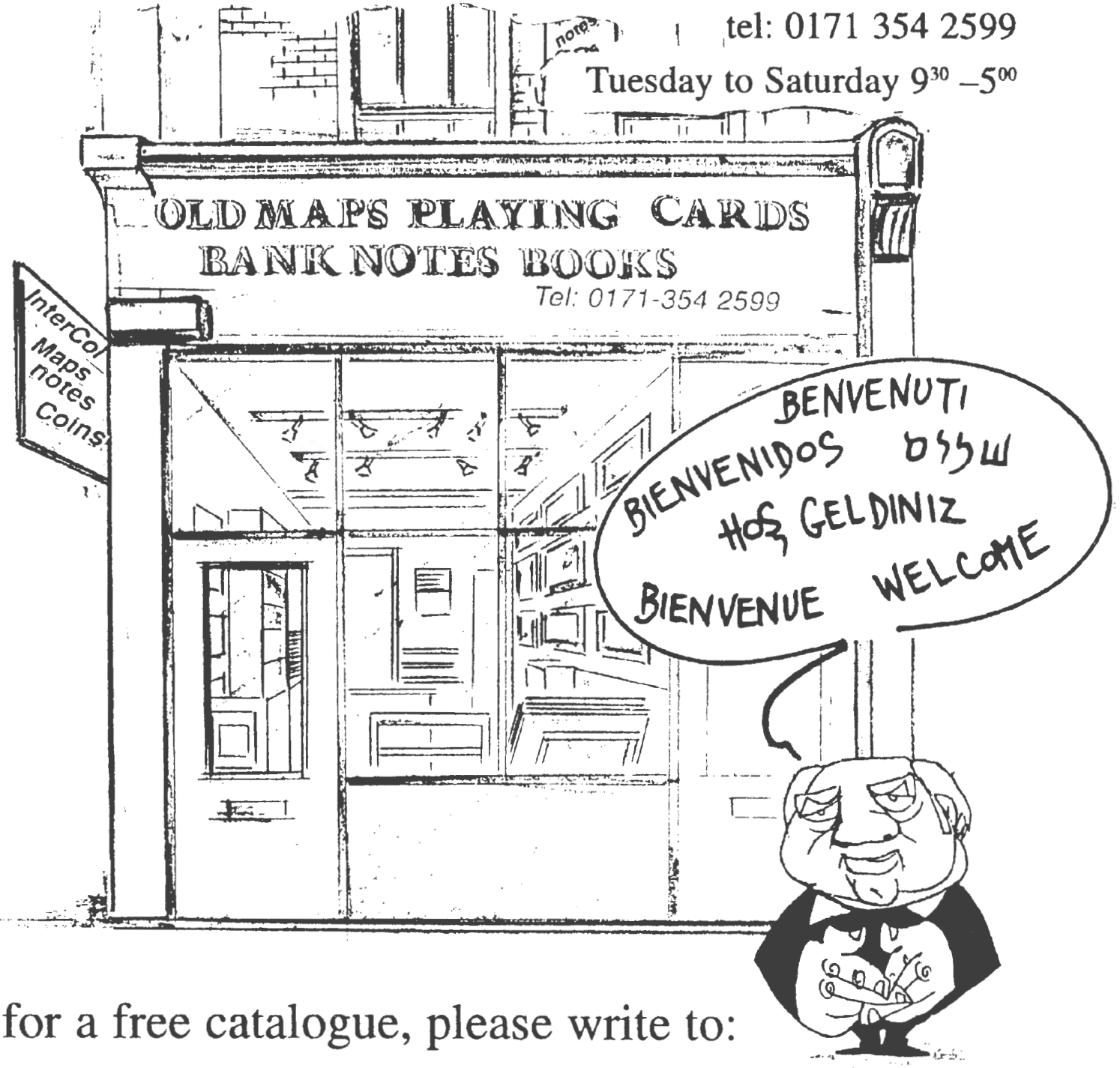
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