WINTER 1998 ISSUE No. 75

IMOS JOURNAL



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WINTER 1998 ISSUE No. 75

CONTENTS

From the Editor's Desk	4	Letters to the Editor	54
Aspects of Japanese Cartography	6	IMCoS in Japan	55
City Plans of the Edo Era	15	International News & Events	65
The Bartholomew Family Firm	23	Regional Visit to Berlin	65
George Richmond — Map Publisher	33	Forthcoming Events	66
The Illustrated London News	45	Book Review	68
Andreas Bureus & Swedish Cartography	49	List of Advertisers	70

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From the Editor's Desk

So now we are looking back to our time in Japan, after looking forward to it for so long. Personally, I found it fantastic, all more than I expected: more interesting, more strange, more friendly, such easy transportation both in town and out, such cleanliness, so many English signs to make wandering comfortable, and above all, so safe for women, even walking alone at night. Such consideration for the comfort of others, extending to no speeding on motorways, and no shouting or loud music beating out from open windows. Altogether a most memorable visit.

Two of the papers from the symposium are reproduced here, the remainder will follow in the spring.

I am happy to welcome a new member from Korea. Professor Chan Lee attended the symposium in Tokyo, and has agreed to act as IMCoS representative in his country.

Our symposium hit the news stands here too, in the Japanese language *Japan Economic Journal* [*Nihon Keizai Shimbun*] of 13 October. Caroline Batchelor, our International Liaison Officer, was shown by her Japanese neighbour an article by Tatsuzo Horiuchi (one of our speakers) in which he wrote: 'There are many collectors of old maps in England and the US. We held an international symposium of old maps for the first time in Tokyo early this month. In particular the participants from England showed strong interest in my maps.'

This is the last issue that will have the coloured map of Japan on the front. We are grateful to Rod Barron for generously making the use of colour possible for the year. There have been many favourable comments on this innovation. Now, however, we are taking this a step further. Starting with this issue, some of the maps inside are also in colour, as well as photographs of our activities in Japan. So our



Hideo Fujiwara introducing the organising committee of the 17th International Symposium, Tokyo, October 3–6, 1998..

new cover for 1999 with emphasis on our symposium in Istanbul will be accompanied with colour inside as well, not only for the articles but for the advertisements too.

One advertisement is in colour here, to show other advertisers how much their artwork is improved by colour printing. The rates are not too much more (see page 70), so I hope that the majority of our members who choose to advertise here will change for the New Year. We have received some requests from dealers for this move, so it will be exciting to see how they now respond.

In October IMCoS was again invited to attend the Borsa del Turismo Congressuale in Florence. Once more, a beautiful old map from the Istituto Geografico Militare was on display at a special stand — awaiting restoration with a donation made by the Congress Organisation from its proceeds. Two years ago it was a 12-sheet world map by De Wit (c.1670). This year there was a very detailed anonymous manuscript map of Ticino river 'Carta topografica in Misura, che comprehende il Corso del Fiume Ticino dal Lago Maggiore sino al Fiume Po', measuring about 600 x 125 cm, and dated from internal evidence to the end of the 18th century (Napoleonic era). It had been prepared to aid the construction of canals and drainage of the valley. What an excellent use of tourist-business money, which might well be copied elsewhere.

I also took the opportunity to see the amazing 'wall atlas' in the Palazzo Vecchio, fifty-three maps covering all parts of the world painted on wooden panels in 1565, and in very good condition. On two levels all round the room, some of them have a large number of toponyms, others very few. So it was not surprising that American tourists in the room at the same time walked unknowingly past a fairly accurate depiction of California, correctly shown as a peninsula, ignorant of its changing shape and location over the years. There was no title to the panel; without textual captions it seems that maps are unrecognisable.

With this issue comes a form for the Regional visit to Berlin, and further details are on page 65. Members who wish to take this opportunity for a visit to the united city, to see the treasures preserved there, and to spend a weekend in good company should complete the form and get it off to Regent Holidays as soon as possible (before it gets lost in the Christmas rush!).

As this issue reaches you I will be in Turkey, guest of TURSAB, the Turkish tourist organisation; it is purely coincidental that this has arrived at the time when planning for the 18th International Symposium is reaching the final stage. I will be covering part of one of the post-symposium tours, as well as looking at the exciting places Muhtar Katircioglu is planning to take us to in October. Gourmet that he is, we can all be assured of superb local food for the body, as well as a feast for the eyes and the mind in the many museums and libraries in Istanbul. Forms will be sent out shortly, directly from Magister Travel in Istanbul who are looking after the logistical side, and the tours, likely to be both pre- and post-conference, since there is so much to see there.

IMCoS executive committee take this opportunity to wish all our members a Happy New Year, and prosperous map-hunting and viewing in 1999. We look forward to seeing many of you at IMCoS events during the year.

Some Characteristics of Japanese Cartography

One of the first special characteristics of traditional Japanese cartography that we must mention is the lack of an organized method of designating a particular compass direction to the top of the map. In general, the orientation of a map influences the direction of writing on that map, such as place names, etc. In the case of a vertically hung map it is necessary to decide on this orientation beforehand so that notations will be easy to read. In essence, if a map is made to be viewed from one specific direction, the top of the map will be automatically obvious. However, the majority of maps in Japan (except for those mounted on scrolls and screens) were viewed on a level surface, which eliminated the necessity of determining a 'top' and 'bottom'. There is a direct connection here with the way of life of the Japanese inside their traditional architecture. On entering a building, it was the custom for them to remove their footwear and sit directly on *tatami* matting which covered the floor. There was space enough indoors to unfold and view even fairly large maps. It is possible that many Japanese of the past believed that a map was meant to be placed on a level surface, and it never occurred to them that it should have a top and bottom. As if to substantiate this, notations on many of these maps have no particular direction, but were intended to be easily readable from any point on the map's outer edge. Japanese maps have this feature in common with the portolan charts of the West, which, needless to say, were also made on the assumption that they would be used on a flat surface.

Even in cases when notations on a map were all oriented in one particular direction, the custom of designating a certain compass point as the 'top' did not exist in Japan. This is clear, for example, in the extant early 'general maps' of Japan known as *Gyōki* type maps. The 'top' of the map points south in the Ninaji temple version of 1305, and in the University of Tokyo Library version believed to have been printed in the 1620s. Both the '*Yochizu*' of 805 (later copy) and the Tōshōdaiji temple version believed to have been produced in the mid-sixteenth century have their 'tops' oriented to the west. The map in the *Shūgaishō* and the *Nohonkoku no Zu* (Map of Japan) published in 1654 have east at the top. Finally the folding screen map of Japan dated approximately 1624 now in the Tokyo National Museum, and the folding screen map of Japan dating from the mid-seventeenth century previously in the collection of N.H.N. Mody have north at the top. Beginning in the Edo period, general maps of Japan show north at the top, but this is thought to be due to the influence of Western cartography.

With regard to maps of towns, there was a tendency for important features of the town, mainly castles, to be drawn on the upper part of the map. In the case of plans of Edo (now Tokyo), the castle was west of the city area, so that west was at the top of the plan; in the case of Kyoto, the Imperial Palace and Nijō Castle being toward the north of the city, north was at the top (Fig. 1); and in Osaka, which had its castle in the east of the city, east was at the top of the plans.

The Japanese life-style of sitting on *tatami* mats also influenced the size of

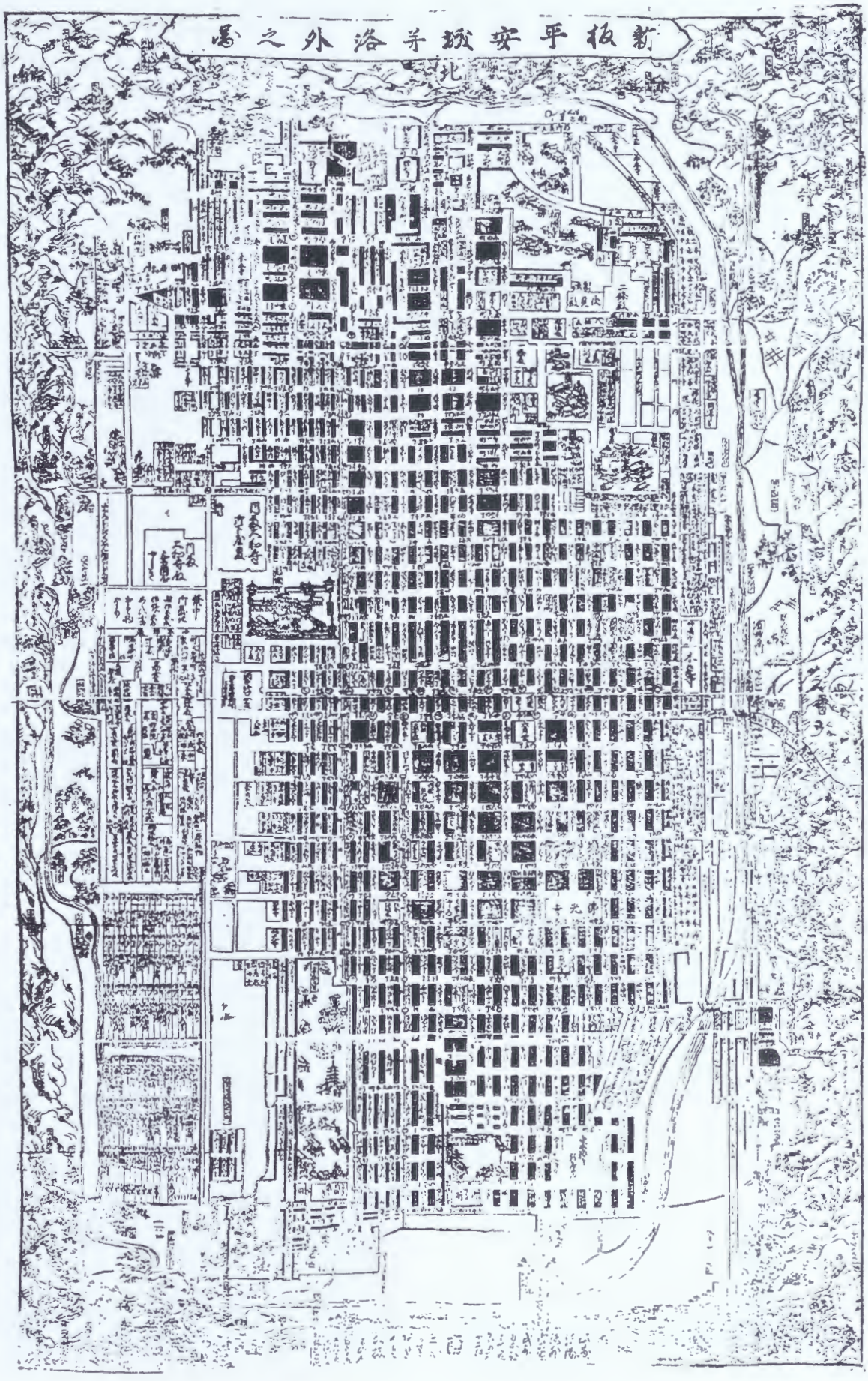


Fig. 1. 'Shimpan Heian-jō narabini Rakugai no Zu' (Newly Published Plan of Kyoto and the Suburbs), published by HAYASHI Yoshinaga, 1688, woodcut.

maps. That is to say, there was no shortage of space to unfold and view even large-size maps. In the majority of cases, maps were designed to be folded. The atlas form, which has been overwhelmingly prevalent in the West in modern times, was exceedingly rare in Japan. There is also a likely connection between the prevalence of folding maps and the quality of paper used; whether handwritten or printed, the paper was thin, strong and soft, not subject to tearing along the fold lines. The manufacturing process involved in paper making imposed a limitation on size, as did the size of woodblocks in the case of printed maps. In order to make maps exceeding these size limitations, several pieces of paper were patched together. For extremely large maps, simply patching the pieces together increased the risk of damage, therefore stronger paper was pasted on the back in layers. Maps of the provinces of Japan produced by the Province Map Preparation Projects numbers 3 and later under the Edo shogunate were generally 1:21,600 in scale with one province occupying each map. Even for small provinces, the width measures approximately three meters; and as it is heavily reinforced on the back to prevent it losing its shape, it is so heavy as to be difficult for one person to carry. Printed maps did not reach this size, but there are numerous examples of maps whose width exceeded one meter, and we can count a few whose length is more than two meters.

The strong and yet soft quality of Japanese paper (*washi*) lent itself also to maps in scroll and folding book form. These are map styles not seen in the West, where the paper was mostly thicker and more rigid. The folding book was a form of bookbinding which evolved from the scroll form, in which a long piece of paper was folded in alternate directions (zig-zag). This was advantageous in that any desired page could be opened instantly. Maps used for travelling in the Edo period were mostly of this type. When folded, they were of small size and convenient to carry; for example, the reduced edition of



Fig. 2. Prof. Unnō opening a folding map with a flourish to show its convenience.



Fig. 3. Map of Europe, in the Hakkō Tsushi (Geography of the World), by MITSUKURI Gempo, Book 1, 1851, woodcut.

the *Tōkaidō Bungen Ezu* (Surveyed Route Map of the Tōkaidō Highway), 1752, measures 12.2 meters in length, but in folding book form it is only 15.8 x 9.2 cm.

There is another possible reason why maps reached such large dimensions in Japan. This is that the common *washi* was rough in texture and unsuitable for writing small characters or diagrams. In addition, there was a tendency for the hair brushes used by the Japanese to draw a thicker line compared to the pens used in the West. It could be said that the characteristics of Japanese writing materials and tools combined to necessitate the large size of maps. In the matter of printing methods as well, the rapid spread of copperplate printing in the West made finely detailed printing possible, whereas in Japan the woodblock remained in general use until the second half of the nineteenth century, which may have delayed the making of smaller maps. In fact, perhaps influenced by the Western copperplate printing style, maps dating from the time of the nineteenth century were more refined, due to the use of hard, fine-grained materials in woodblocks. Some maps, indeed, are of such superior workmanship as to be mistaken for copperplate printing. Examples worthy of note include a map of China in the *Morokoshi Meishō Zue* (Pictorial Book of

Chinese Famous Sights) by OKADA Gyokuzan (1806); the *Shinsei Yochi Zenzu* (Newly Made Map of the Earth) by MITSUKURI Shōgo (1844); a map of Europe (Fig. 3) and of the North Polar Regions in the *Hakkō Tsushi* (Geography of the World) by MITSUKURI Gempo (1851–56); and the *Shintei Kon-yo Ryakuzenzu* (Newly Revised Map of the Earth) by SHIBATA Shuzō (1852).

As mentioned above, woodblocks had the disadvantage of being difficult to carve in lines as fine as copperplate could produce; however their great advantage was the possibly of polychrome printing. The gorgeous many-coloured *ukiyoe* woodblock prints now famous throughout the world began to be produced in 1765. Naturally, the technique of polychrome printing was also used in maps, making its first appearance in a plan of Edo published in 1785 and also a plan of Kyoto published the following year. Before this new technique, maps had commonly been printed in black only and the colours then painted in with a brush. Another method was so-called *kappa* printing in which the colour was applied over a paper stencil laid on the map. Since the stencils had to be thin and rigid, they were cut out of tanned paper; the cut-out method made it impossible to colour circular (ring) shapes, and in the case of long strips, it was necessary to affix two sides of empty parts of the stencil with thread, so the colouring brush would not damage the edge of the stencil. The small stains of colour left by threads on the surface of the paper make it possible to determine with reasonable certainty whether this method was used. The first *kappa* printed map seems to have been the *Hishu Nagasaki no Zu* (Plan of Nagasaki, Hizen Province) published by ŌHATA Bunjiwemon in 1764; while on the *Shimpan Zōho Ōsaka no Zu* (Newly Published and Enlarged Plan of Ōsaka), published by KIKUYA Shichirobe and FUJIYA Chōbe in 1767, the colouring of the river (yellowish brown) is judged to have been done by the *kappa* method. If we admit this *kappa* printing as a type of polychrome printing, then it follows that polychrome printing of maps in Japan had definitely already begun in the mid-eighteenth century.

In the West, since the revival of Ptolemy's cartographical principles, increasing attention had been paid to the scientific side of mapmaking, with scale being more commonly specified. In Japan, however, this did not occur except in isolated cases. Even in itinerary maps where there was a need to know the distances involved, it was usual for distances between post stops to be written in figures, and it was rare for an entire map to be drawn in obedience to one particular scale. Rather, places and objects considered to be important as geographical information were drawn in an exaggerated way. Seemingly, it was of paramount importance to them to depict the area in question so it could be most easily imagined by the map user.

It was mentioned before that the strength and yet softness of Japanese paper made it possible for maps to take a variety of forms. The diversity of design of printed itinerary maps could be regarded as one of the great characteristics of Japanese cartography. Five main types of these maps, all drawn on rectangular sheets, were produced during the Edo period: picture scrolls, mandalas, labyrinths, diagrams with straight parallel lines, and 'conformal' maps to minimize

distortion. For more details on these, I refer to my article 'Cartography in Japan' in *The History of Cartography* edited by J.B. Harley and D. Woodward, Vol. 2, Book 2 (1994). Even when taken on travels, the folding maps and maps in folding book form would not easily tear along the fold lines, and the lightness of this paper made possible more freely conceived forms. Naturally, the safety and frequency of travel in those days was behind the voluminous publications of these richly varied forms of itinerary maps, but another factor could have been the national character of the Japanese which prized visual novelty even more than the essence of the thing itself. In any case, no other society could approach the Japanese in the variety and volume of distribution of these printed itinerary maps before the mid-nineteenth century. Philipp F. von Siebold who stayed in Japan from 1823 to 1829 said that various itinerary maps and guidebooks in Japan were used oftener and more widely than in Europe, in his *Nippon*, II, Abschnitt 2, S. 43.

During the some 270 years that the Togugawa government ruled after its inception in 1603, there were neither external wars nor domestic insurrections to undermine the regime. The common people's interest in cultural pursuits reached a height not seen in any previous age. The popular art that was typical of this time was the *ukiyoe* ('Floating World' pictures), meaning a lightly floating and evanescent world, in which the trend toward pursuit of pleasures overflowed. Even maps came to be regarded as a kind of decoration, as well as for their intended function. Polychrome maps drawn onto folding screens of course provided an atmosphere of splendour in an interior, but the fact that maps were even drawn or carved on items of personal use such as sword guards, *inro* (portable medicine cases) (Fig. 4), *netsuke*, flatware, combs, and so on, indicates that they were considered effective as a type of design, a spirit of enjoyment of maps being at the root of the feelings. This spirit developed to include joking figures like maps. Unlike Western joke maps typified by Leo Belgicus, in which the actual form of the map was made to recall some other shape, in Japan mere fanciful places were made to look like actual maps. In the West, works like Seutter's *Accurata Utopiae Tabula* (ca. 1730) or J.G.I. Breitkopf's *Das Reich der Liebe* (1777) could be said to correspond to the spirit of Japanese joking figures like maps. However, the

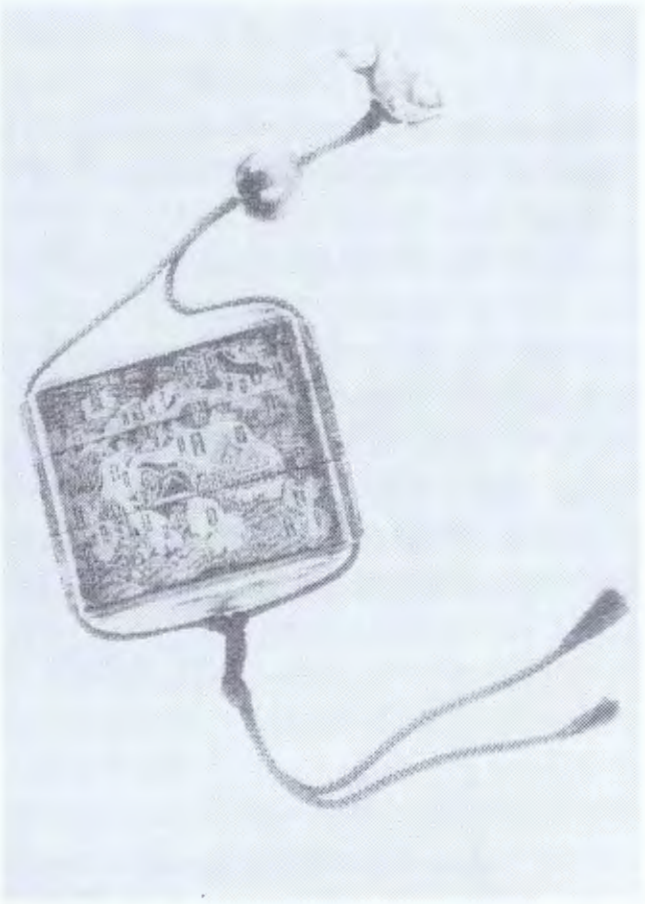


Fig. 4. An inro (portable medicine case) depicting a map of Japan, 18th century, Kayahara collection, gold lacquer. Mt. Fuji is shown at the centre.

Japanese works were special in that they were not published singly, but as illustrations in books with a keynote of humour, sarcasm, self-ridicule, and innuendo.

The earliest example of this is the figure-like map attached to the *Ningen Isshō Zen-aku Ryōdōchu Hitori Annai* (A Lifetime Guide to Good and Evil for the Solitary Traveller), published by Hiyutei in 1756. In this worō, various terms and conditions for reaching a metaphorical mountain of moral ideals are presented in the form of a diagram resembling an itinerary map. Although the context here could be categorized as edifying, later examples appeared as illustrations for books rich in parody dealing with the amusement and brothel districts. For more information, I refer to my article 'Cartography in Japan' mentioned above.

The points discussed up till now are but a few special characteristics recognized as pertaining to the maps themselves. As for the survival of maps into the present day, special mention should be made of the 28 extant maps dating from the eighth century. Surprisingly, these were neither carved in stone or metal nor unearthed in archaeological excavations. Of the 28, including 27 maps of the paddy fields and a map of the Tōdaiji temple premises, 20 are drawn on hemp cloth and the remainder on paper. From ancient times, Japanese paper has had the advantage of being made from strong fibres that do not lose their adhesive quality even over long periods. As well, the ink is a type of liquefied India ink known as *sumi* whose main ingredient is carbon and which retains its colour over more than a thousand years. The fact that of these 28 examples, 21 (including 18 hemp maps) have been preserved in the treasure storehouse of Tōdaiji temple known as the Shōsōin is important for several reasons. One of these is that the building itself has a structure well suited to the preservation of objects. Above a high plinth raised 2.4 meters off the ground, the walls consist of timbers with a triangular cross-section laid horizontally. This allows air to pass through the spaces between the timbers during dry periods, and when humidity is high, the wood swells, closing the spaces. Another reason is that most of the items stored in the Shōsōin were either treasured by an emperor of the eighth century or superior quality art objects offered to Tōdaiji temple, or else religious objects and writings from Tōdaiji itself. Thus, any open of the Shōsōin, even for airing the treasures, would have required the permission of the Emperor, which would naturally tend to prevent removal of the treasures. From ancient times, the Emperor of Japan was the highest authority; even an influential leader who had acquired power over the national regime through strength would not open the doors of the Shōsōin without the Emperor's permission. There is no doubt that this kind of social tradition contributed to the preservation of maps from the eighth century all the way to the present day.

In fact, to be accurate, it is not because these maps were consistently recognized as valuable that they were held in such rigorous safekeeping for more than a thousand years. Certainly they would have been carefully guarded during the interval that they could be expected to serve as proofs in landholding disputes (perhaps a few centuries). Later, however, as wear and tear proceded, the necessity for preservation would lessen, leaving them to be neglected as mere pieces of

cloth. This is plain to be seen in the records of map repair of 1837. According to this, on the occasion of the Shōsōin restoration of 1833, various items were discovered inside a Chinese style chest which was being used as a trash container. Thanks to the careful observation of those who carried out the inspection at that time, we are now privileged to have contact with maps of the eighth century. Of course, the strictness of preservation, which did not allow even trash-like items to be lightly discarded, were characteristic of the famous Shōsōin.

One final fact that should be given special mention when comparing Japan's history of cartography with that of other countries is that the relatively early period of the mid-seventeenth century saw the completion of large scale maps (1:21,600) including practically all of the country as it was then, from the northern tip of Honshu to the south-west corner of the Ryukyu Islands. In the West, the first example of large scale maps were the 182 topographical maps comprising the entire area of France. However, these were completed in 1793, and the scale was also only 1:86,400. Even allowing for the fact that Japan is smaller in area than France, there would be no difficulty in labelling this a cartographic triumph to be proud of throughout the world.

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Printed City Plans of the Edo Era

In Japan, many cities were established between antiquity and the Middle Ages. However, the oldest city plans that are extant date back only to the end of the Middle Ages. These are folding screens of urban landscapes that decorated the interiors of manor houses. They were created during a period of about one hundred years from the 16th to the 17th centuries, during the eras known as Sengoku, Azuchi-Momoyama and through the early Edo or Tokugawa era. The oldest work in this group is believed to be the city view of Kyoto, the *Rakuchu Rakugai Zu* (Machida Collection), created in the 1520s. About twenty folding screens from this period have survived, including city plans of Kyoto (Uesugi Collection), Osaka, Takamatsu, Aizu-Wakamatsu, Nagoya (Hizen Province), and Edo.

A larger number of city plans survived from the main part of the Edo period that started in 1603. The most important work from this time is the collection of castle town plans that had been drawn by order from the shogunate to each feudal lord in 1644 (Shoho 1), *Shoho Shiro Ezu*. Eighty-six pieces survive from this collection, most of which are held in the Cabinet Library of the National Archives. The collection focuses on representation of the structure of castles. But the plans also functioned as relatively accurate street patterns of castle towns.

Publication of city plans started in the early Edo period when society was stabilised and a demand for maps and plans was generated.

Emergence of published city plans

Maps had already been published in the late 15th century as illustrations for books. The oldest map published for its own sake is believed to be the map of Japan published in 1624. The first city plan (of Kyoto) is believed to have been drawn in the same period. As far as we know today the earliest publications of major city plans are as follows:

1. Plan of Kyoto, ca. 1624–26 *Miyako-ki* [Record of the Capital], publisher unknown. Publication year identified: the earliest plan with the statement of publication is *Heian-jo Tozai Nanboku Machinami-no-zu* [Map of Heian Castle and its surroundings] published by YAMAMOTO Gohai in 1652.
2. Plan of Edo, ca. 1632 *Bushu Toshimagun Edo Shōzu*, publisher unknown. Publication year identified: *Bushu Kokai Edo-no-zu* (manuscript copy), publisher unknown.
3. Plan of Osaka, 1657 *Shinpan Osaka-no-zu* [New Plan of Osaka] published by KOHNO Michikiyo (another version was published in 1655, but its authenticity has not been proven so far).
4. Plan of Nara, 1668 *Washu Nanto-no-zu* [Plan of South Capital, Yamamoto Province], published by OZAKI Mitsuemon.
5. Plan of Nagasaki, ca. 1676–77 *Nagasaki Oh Ezu* [Large Illustrated Map of Nagasaki], publisher unknown. Publication year identified: the earliest plan with the statement of publication is 1745 *Kaisei Nagasaki-no-zu* [Revised Plan of Nagasaki] published by HAYASHI Jizaemon.

The inception of the publication of books took place in the period of Gen-na (1615–24) in Kyoto, in the period of Keian and Sho-oh (1648–54) in Edo, and in the period of Enpoh (1673–80) in Osaka. It is believed that the publication



Detail from 'Hõei Tõto Zukan' [Total Plan of Edo], 1706, by ISHIKAWA Ryusen (Tomonobu), publ. by SAGAMIYA Tahei, woodblock, hand coloured.

of Kyoto maps started in the late Gen-na and early Shoei period (1621–24) in Kyoto. Plans of Edo and Osaka were also printed in Kyoto, since there was no publisher in those cities at that time.

Kyoto, Edo, and Osaka were called '*San-to*', which means the 'three major cities'. These three cities had specialised functions as capital, political centre, and commercial centre respectively. The shogunate allowed the publishing of plans of these three major cities and some castle towns like Shizuoka and Kofu, because they were under its direct control. But feudal lords, in principle, prohibited the publication of plans of their castles and surrounding towns from the viewpoint of military security. Even so, some plans were created in a few exceptional cases, and there was unauthorised publishing of news or commercial flyers, and illustrations for books.

There was no regulation of publishing plans of cities apart from the castle towns. Plans of the major temple town of Nara, the port towns of Nagasaki, Sakai, and Yokohama were particularly popular and a relatively large number were produced.

Publishers and regulation of publishing

The publisher's name and year of publication were not specified on maps produced in the earliest days, until about 1650. It seems that a necessity to establish copyright for maps due to an increase in the number of publications emerged, and publishers started to add colophons starting from this period.

From 1655 through 1660, publishers in Kyoto unofficially formed a guild in an attempt to establish and promote voluntary protection of copyrights of publications, including maps and plans. In 1722, the shogunate carried out a policy to tighten its control over publication, and let the publishers establish guilds in Edo and Osaka following the precedent in Kyoto. After that, publishing of maps and plans was regulated through the guild, under a license system.

Ordinary book publishers and other print publishers were regarded as being in a different category and had different guilds (in Edo). But both groups also became map and plan publishers. The size and the longevity of business varied considerably from one publisher to another. The three major cities had the largest number of publishers, but there were many publishers also in Nagasaki, Nara, Sakai, Nagoya, and other cities where famous shrines, temples, and other landmarks were located. Local maps, other than those for the three major cities, were produced mainly by local publishers. But maps to be sold widely, such as provincial maps and travel maps, were jointly published by publishers in the three major cities and local publishers. Many publishers formed local connections for the publishing and selling of such maps.

To use the case of a plan of Edo as an example, the process for publishing city plans was as follows: the publisher first submitted a draft to a manager of the local publishers' guild, who examined it for conflicting copyrights with other maps. Then the draft was submitted to the senior official of the city government and to a town magistrate. The publication was approved only when no mistake was found in the map. It was also possible to buy a copyright from other publishers and print maps using their print blocks.

Edo Ezu Kabuchõ is a catalogue of copyrights of Edo plans produced by book guilds in Edo in 1817 (it is reproduced in Houju IWATA's *Edo-zu Sou Mokuroku* [Catalogue of Edo Maps], Seito-do, 1980). The book carries all the information on maps of Edo for which copyrights existed, including their size, features, and history of the copyright, so that publishers could confirm the copyrights in plans. Various terms were used for publishers in their emblems to identify their rights and their role in the production. The number of publishers of Edo plans reached almost 130 throughout the Edo period, as far as we know today.

Printing techniques and cartographers

Publication of maps and plans became increasingly popular in the 1720s. Travel maps and city plans (mainly of Edo and Kyoto) were commonplace among the ordinary people, mainly among those who accompanied processions of feudal lords to and from Edo, and pilgrims.

The printing technique used during the early days was mainly by wood block with india ink and colouring. The *kappa-zuri* method was adopted during the 1760s. This colouring method involved

placing a patterned stencil, reinforced by persimmon varnish to make it waterproof, on the india ink print and applying colours with brushes. In 1767, multi-colour printing with wood blocks was introduced for the *ukiyoe* prints. Colour-printed maps were supplied in large volume and at low prices after *Zo-ho Osaka-zu* was created in Kyoto by KIKUYA Shichiro-bei and in Osaka by FUJIYA Cho-bei. During the same period, multi-colour printing of maps also began in Europe, using copper engraving or lithographic methods. (Multi-colour wood-block printing existed in Germany in the 15th and 16th centuries, but soon lost popularity until it was revived many years later).

At the end of the Edo era (late 1850s and early 1860s) when copper engraved prints became popular, map publishers started to make small-size city plans by the engraving method. The combination of techniques of engraving and wood block colouring was not introduced until the Meiji period which started in 1868.

The printed city plan was not bound in the style of an atlas as in Europe, but printed on one sheet of paper for folding like bellows. Both ends of the sheet were reinforced by covers with a title label affixed. In most cases, such plans were sold in rectangular envelopes to prevent the maps from being unfolded. The title of the plan was described on the envelope, the label and the plan, called 'envelope title', 'outer title', and 'inner title' respectively. These three titles were not always identical. A series of sectioned plans was stored in a box as a set.

Maps were available in different sizes: the large size was 180 by 200 cm at maximum, the middle size was about 55 by 70 cm, the small size was about 30 by 40 cm, and the micro-size copper engraving was 9 by 15 cm.

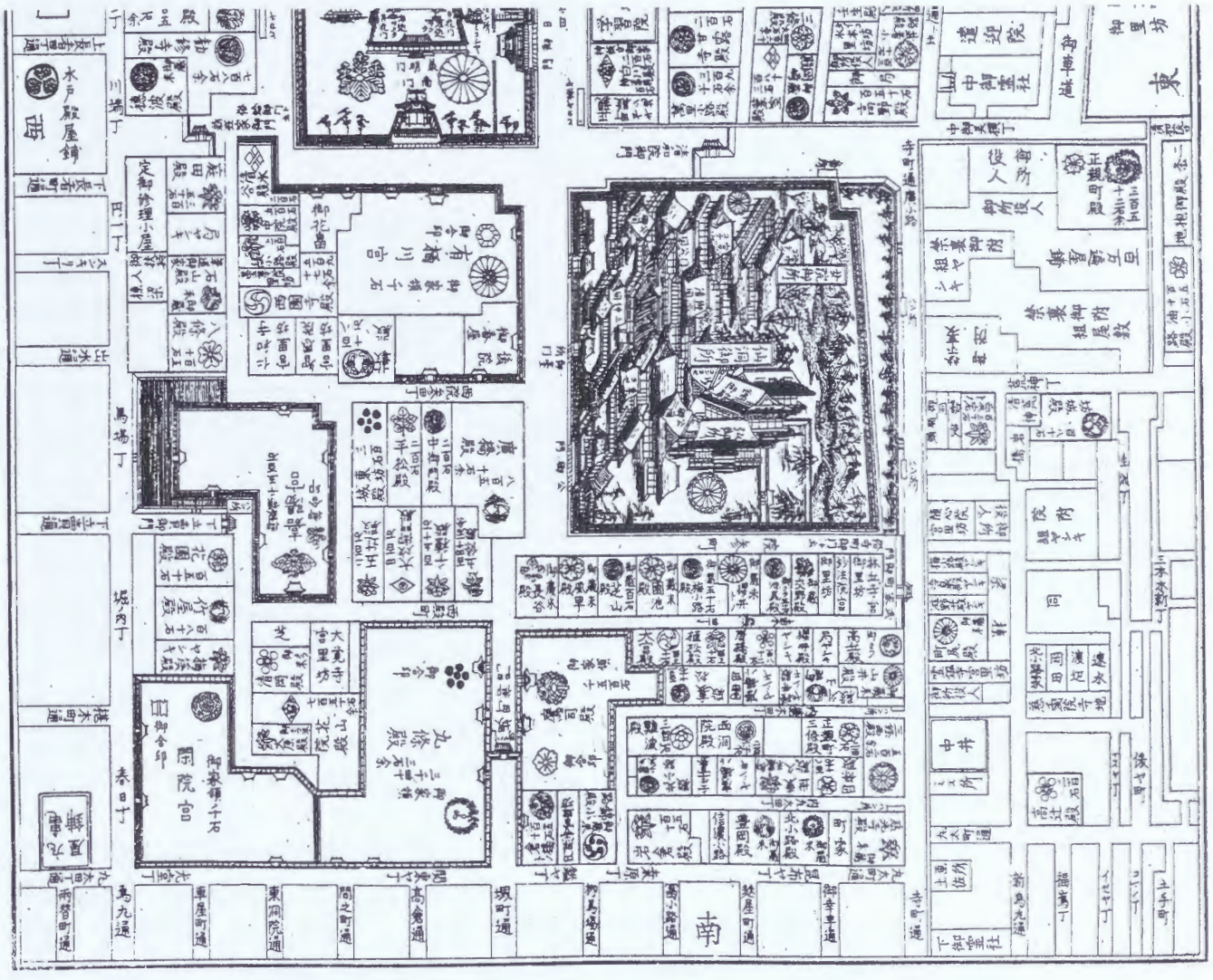
Published city plans were not created by conducting actual surveys. In many cases, cartographers referred to other plans to create their own. The exceptional case was a series of five plans of Edo issued from 1670 through 1673. The plans were made by OCHIKOCHI Doh-in (1628–1710) based on an actual survey conducted by the shogunate after the great fire of 1657. His plans became the origin of Edo Plans and were copied by many cartographers.

The published city plans carried various names of those who were involved in their creation. Some plans had names of scholars of geography and history, or painters, *ukiyo-e* artists, or engravers. Some carried names of both scholars and artists, or in other cases, maps had the publisher's name only with no mention of a cartographer.

Outline of published city plans

Plans of Edo

Among the three major cities, the plans of Edo were published in greatest number. The plan of the entire city was usually represented on one sheet, but sectioned plans were also made for an atlas or as separate sheets. The number of publishers of plans of the entire city of Edo, apart from the sectioned sheets, was 129, and so far I have identified 208 different editions. The total number of published plans was 827, if all those published in different years are included. Future surveys will probably increase this number. The most prolific publisher, both in the number of editions and the different issues was SUHARAYA Mohei whose business flourished from the late Genroku period (around 1700) to the end of the Edo era.



Detail from 'Plan of Nobles' Residential Quarter in Kyoto', 1886, drawn and publ. by GENGENDO (MATSUDA) Ryuazan, copperplate, indigo ink.

Kiri-ezu is, in a sense, a collection of sectioned Edo maps. MINOYA and KICHIMOJIYA (or KICHIMOJIYA and KITABATAKE) jointly published series of plans starting in 1755. Other major works include a series of 31 to 38 plans published by OHMIYA Gohei and a series of 26 to 31 plans published by OWARIYA Seishichi at the end of the Edo era. Rare series of *kiri-ezu* include that by HIRANOYA Heisuke who published only three pieces, and a fan-shaped *kiri-ezu* series was published by an anonymous publisher (date unknown). Six pieces have been confirmed as coming from this series. Partial plans of Edo were also published for particular areas, such as Honjo-Fukagawa, Hachabori, Saruwaka-cho, Yoshiwara, Marunouchi, Kanda, Shitaya, and Yanaka.

Thematic plans of Edo were available in considerable variety. Among the published ones are those which showed names of shogunate officials who were responsible for the security of the castle gates; these specified where vassals residing within the castle should assemble in the event of fire. Other thematic plans showed areas for firefighters in Edo, news fliers about fires, a guide plan for pilgrimage to the Seven Gods of Good Luck or Six Amitabha, a guide to shrines and temples, one for the best place to view chrysanthemums in Yanaka, a plan for

portable shrine routes at festivals, and a bird's eye view of the whole of Edo.

Plans of Kyoto

The number of plans of Kyoto form the second largest group, after those of Edo. Most of the published plans were on a single sheet, but there is one well-known two-sheet plan. Partial plans, *dairi-zu*, which showed the Emperor's residence and those of nobles surrounding it were published from an early date. At the end of the Edo era, a considerable number of *dairi-zu* appeared, reflecting the political situation of the time.

The author of 'Catalogue of Plans of Kyoto' (Seitoudo, 1981), Takashi OHTSUKA, says that the number of maps of Kyoto confirmed to have been issued during the Edo era is 190 excluding those published as advertisements or fliers, and 43 *dairi-zu* were confirmed. Other than *dairi-zu*, there were also maps for other districts, such as pleasure quarters including Shimabara and Gion, and maps of Nijo castle and its surroundings.

Thematic plans of Kyoto came in as wide a variety as those of Edo, including plans for fires, shrines and temples, historical plans, guides to the residences of feudal lords at the end of the Edo era, and a bird's-eye view of the whole city. From the end of the Edo era through the first year of the Meiji (1868), there was a boom in the production of *hiki-fuda*, advertisement fliers distributed by inns which also served as simplified guides to the city. These show how Kyoto was already a major tourist attraction.

Plans of Osaka

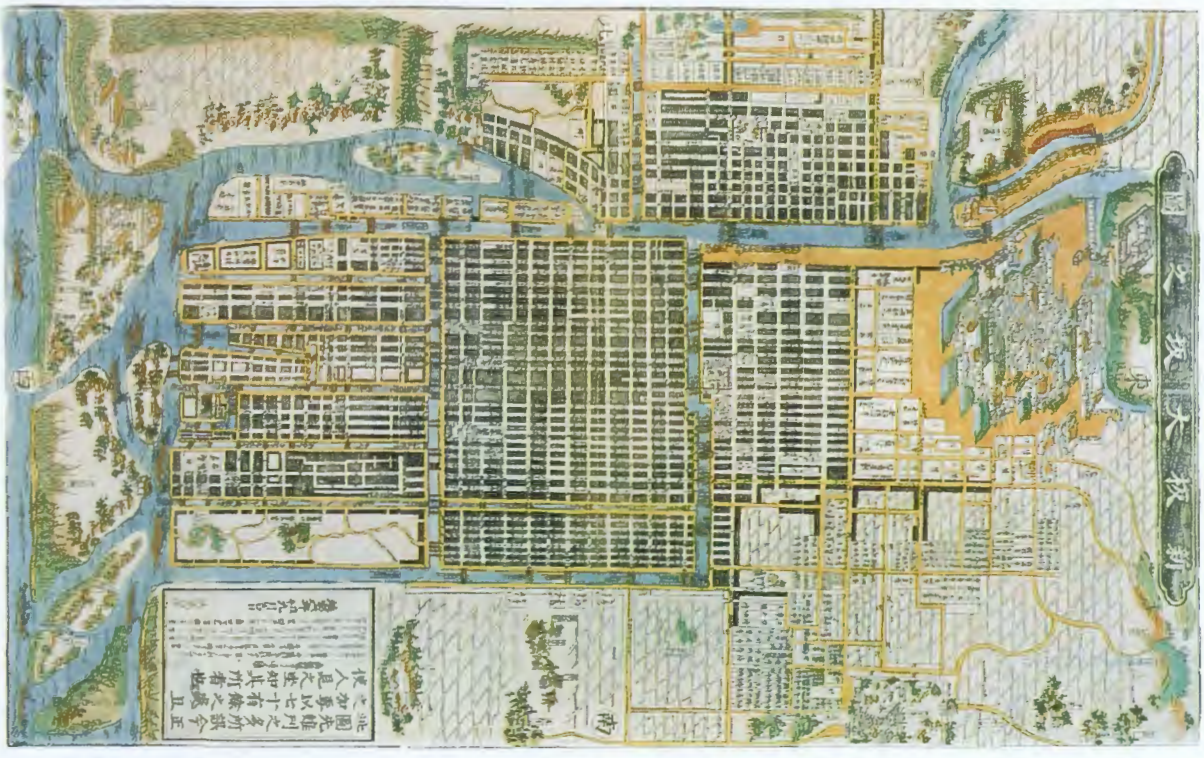
In number, plans of Osaka come behind those of Edo and Kyoto. Divisional plans of Osaka range from plans of pleasure quarters to those of the residences of government officials, while thematic plans covered fires, sightseeing attractions, shrines and temples, historical plans, and a bird's-eye view. There is no recent bibliographical catalogue of Osaka plans. Among older works, *Kohan Osaka Chizu Kaisetu* [Explanation on Old Osaka Plans] published in 1924 by Keizo SAKO contains 69 plans of of the whole of Osaka published during the Edo era.

Plans of other cities

Apart from the three major cities, various kinds of manuscript plans have survived, mainly of castle towns created by feudal lords. Many of these are in the collections of local libraries and museums.

Published plans were prepared for the port/shrine/temple towns of Nagasaki, Nara, Sakai, Fushimi, Niigata*, Shimoda*, Choshi*, Hirano*, Hyogo-Tsu*, where publication was not prohibited (* indicates that only one map is known of this city.) Maps were also published in port towns opened at the end of the Edo era: Hakodate, Yokohama, and Kobe. A plan of Kamakura was also made, but in those days, this was a sightseeing place rather than a city. Plans were also published in the castle towns of Shizuoka and Kofu, where it is believed that publication of city plans was in principle under regulation. However, these are exceptional cases, since these cities were under the direct control of the shogunate, as were the three major cities. Regulation appears to have occurred only in castle towns under the control of feudal lords.

Plans of castle towns were published in Kanazawa and Hiroshima in the form



One of the earliest printed plans of Osaka, 'Shimpan Zõho no Zu' first published in1657. This is the fourth edition, of 1678; cartographer unknown, publ. by FUSHIMIYA, woodblock, hand coloured.

of unauthorised publications or news fliers. A plan of Sendai was published in 1868, just after the end of the Edo era, with the publisher's name also printed.

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KAZUMASA YAMASHITA

Note: The illustrations for this article have been taken from *Japanese Maps of the Edo Period*, by YAMASHITA Kazumasa, Tokyo, Kashiwashobo, 1998.

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The Business of the Bartholomew Family Firm c.1826–1919

George Bartholomew learned the trade of engraving by serving his apprenticeship from the age of 13 with the well-known Edinburgh firm of William & Daniel Lizars. Although his main work as an independent jobbing engraver in the city was art engraving for Lizars, he also engraved maps and plans, particularly for the publisher and bookseller John Lothian. Most notably, George engraved 'Lothian's Plan . . . of Leith And . . . Vicinity' (1826) for Wood's *Town Atlas* (1828)[1] and Lothian's plan of Edinburgh (1825).[2]

George's son John I also served an apprenticeship as an engraver from the age of 15. However, this 'busy little man' was sufficiently enterprising to set up his own business.[3] The early years were lean with revenue in the first year of only £78 16s 6d and in the second of only £112 14s, mostly earned from Lizars for varied engraving work, including inscribing medals, watches, and name-plates, and decorating spoons and snuff boxes. His work for Lizars included cartographic engraving although little was signed. John's first engraved plan appears to be of Edinburgh produced for the *Post Office Directory* (1826) by LIzars[4] — a plan which established new standards of clarity and accuracy in Scottish cartography. The general shortage of skilled engravers in the printing city of Edinburgh ensured a rapidly enhanced reputation and expanding business for an artisan of John's abilities and by the 1830s the Bartholomew firm was taking on its own apprentices to engrave maps and plans for such publishers as A. & C. Black and Lizars. The Blacks were to act as Bartholomews' main publishers until about 1884, bringing to the firm the contract to engrave maps for the *Encyclopaedia Britannica* which was to prove a source of regular revenue of considerable proportions for virtually the next century.

John's son, John II, trained under his father in Edinburgh and for two years with the famous geographer and cartographer Augustus Petermann in London.[5] John II rejoined his father in 1859 and quickly embarked on a programme of expansion, acquiring additional premises and trebling the number of steam presses. He created an integrated establishment handling every stage of map production from first draft to final printing and employing not only draughtsmen, engravers, lithographers and printers, but also polishers, 'patchers' (who added borders, scales and notes to lithographic transfers), mounters, and colourists. Although John I had been against the use of lithography, John II did introduce this new technique to the firm and by the late-1870s was able to advertise himself as 'Engraver, Lithographer & Steam Printer' for 'Maps, Plans, Show Cards, Commercial Works &c. &c.' However, Bartholomews was never as enthusiastic about lithography as other publishers (Philips, for example, had introduced it as early as 1846 and Johnstons in 1855) and little used the technique before the 1880s. believing that metal engraving produced finer-quality maps.

Although the bulk of the firm's output was by this time cartographic, much other work was still undertaken, including the creation of 'Treasure Island' for Robert

Louis Stevenson's book (1883), published by Cassells.[6] However, it was the production of such cartographic milestones as the *Royal Illustrated Atlas of Modern Geography* (1860) and the 1/4-inch map of Scotland (1862) that built the excellent and expanding reputation of the firm. The 12-sheet map of Scotland published by Blacks was the most accurate map of the country to appear to that date and superseded all earlier maps, becoming the standard map until the publication of the Ordnance Survey sheets. Envious eyes were cast then and later on Bartholomew's success; in 1879 George Philip[7] of Liverpool, John's sister- in-law's brother-in-law, sounded out the possibilities for a merger but was rebuffed, just as similar advances from Amalgamated Press were in 1915.

John II's son, John George, joined the firm about 1880, becoming its head in 1888 at the age of only 28 and guiding it through a period of unprecedented growth and success over the next 40 years despite ill-health which frequently forced him to conduct business from his sick-bed. John George firstly entered into partnership with the printer, publisher and bookseller Thomas Nelson until Nelson's death in 1892 and then with his cousin Andrew Scott who acted as his financial adviser. The business with the publishing side of Nelsons increased from £610 to £4,742 in just two years.

Despite technical advances, commercial map production declined in quality towards the end of the nineteenth century. As John George testified to the inquiry into the condition of the Ordnance Survey (1893–4),[8] engravers who had been trained in the private sector were poached from commercial firms by the more attractive Ordnance and there was a consequent severe shortage of skilled and experienced practitioners. However, although Bartholomews' apprentices were worked extremely hard, under strict discipline, for low pay, the prestige of the job and high morale within the firm ensured loyalty. Bartholomews experienced labour troubles only once when apprentices struck over engraving additional contours on the 1/2-inch map of Scotland. Thus, the firm managed to maintain its very high quality in the face of declining standards in the private sector; the contoured motoring map (1907) of the British Isles, for example, was undisputedly the finest map of its kind available in the first years of the twentieth century. After the 'Edinburgh Geographical Institute' had been moved in 1911 to new premises stocked with the latest equipment, Bartholomews was able to claim that its 'Revolutionary production methods' had enabled it 'to halve the old prices without sacrificing accuracy or quality.'[9] This claim seemed to be borne out in evidence to the Olivier Committee whose report on the competition faced by the Ordnance Survey mentioned Bartholomews almost as many times as the Survey itself.[10] In fact, Bartholomews contributed notably to a general improvement in standards as other commercial publishers, such as Bacon,[11] increasingly purchased superior, finely-executed engraved plates, portraying a mass of detail with sharp clarity, from it in order to issue them under their own titles.

John George was particularly concerned with improving height representation on maps in order to eliminate the age-long problems of hachuring and the difficulties of the new contours. Experi-

ments with hill shading in clearer brown rather than overbearing black which obliterated other information[12] were followed by the development of layer colouring. This, in combination with contours, achieved the most successful and effective means of showing relief on the map. In effect, John George introduced layer colouring into Britain in M.J.B. Baddeley's 'Thorough Guide' to the *English Lake District* (1880).[13] Contour lines had been introduced in Britain on the second series of the 1-inch Ordnance Survey but although they did not obscure detail as hachuring had and were more accurate, they did not instantly illustrate differences in height. John George solved the problem of using contours by simply showing all ground between any two contours by a distinctive tint or colour, beginning with green at sea level and gradually getting darker as altitude increased. John George exhibited examples of the technique at the Paris Exhibition of 1878 but it was generally received unfavourably. However, the method was an instant popular success since it represented terrain so effectively, although typically even in the mid-1890s contours and layer colouring were still being branded as unintelligible to the layman who purportedly required straightforward figures to indicate heights. The battle of acceptance was won by use of the technique on the 1/2-inch series, starting with Scotland in 1883. John George thus gave his native land the distinction of being the first country to be shown entirely in layered colour. These sectional sheets were brought together in 1895 in the advanced and up-to-date *Royal Scottish Geographical Society's Atlas of Scotland.*[14] Layer colouring was adopted by the Ordnance Survey in 1902. Perhaps John George's most spectacular use of the technique appeared in the beautiful maps and charts prepared to accompany Sir John Murray's *Bathymetrical Survey of Scottish Freshwater Lochs* (1910) in which water depths were represented by gradations of pure blues.

Improvements in the techniques of lithography encouraged experiments in thematic mapping for it became increasingly possible to overprint colour onto topological base maps.[15] John George became convinced that atlases should include not only topographical maps portraying the familiar physical, political and human features, but also 'special maps' which would represent much other data cartographically. Increasingly, thematic maps were added to Bartholomews' atlases.[16] In due course, Bartholomews' *Times Survey Atlas of the World* (1922) would fully exploit the possibilities of 'special maps'. Inevitably, the firm also developed the production of thematic maps for the illustration of non-topographical works. Individual thematic sheets were also sold, such as the excellent geological map of Scotland (1892) produced at 10 miles : 1 inch under the direction of Sir Archibald Geikie and the distillery map of Scotland (1894) prepared for Charles Mackinley.

Inclusion of thematic maps in atlases led naturally to the production of totally thematic atlases such as the *Climatological Atlas of India* (1906) and the *Atlas of World's Commerce* (1907). The *Atlas of the Holy Land* (1915) combined topographical maps with historical maps covering everything from pre-Biblical trade routes to the travels of the apostles and the incursions of the Romans and Crusaders. John George's *magnus* the-

matic *opus* was to be his great *Physical Atlas* designed to summarise the state of knowledge at the end of the nineteenth century.[17] The 'Series of Maps Illustrating The Natural Phenomena Of The Earth'[18] was to be prepared under John George's direction and revised and edited by the leading experts in the various fields from home and abroad.

In the event John George's grandiose scheme proved too immense. Only *Meteorology* (1899), edited by Alexander Buchan, with over 400 maps dealing with all aspects of climate and weather, and *Zoogeography* (1911), edited by P.L. Sclater, containing 'A series of 36 Plates, illustrating the Distribution of over 700 Families, Genera, and Species of existing Animals', reached publication. However, although only the two volumes were completed, they, nevertheless, 'gained worldwide recognition for their size, clarity, detail and artistry, and were noteworthy for the many new features introduced'.[19]

John George was innovatory in other respects too. Through his contacts with explorers such as Rhodes, Shackleton, and Stanley, he laid the foundations of a topographical intelligence network which eventually gathered information from missionaries, soldiers, traders and travellers far and wide. Thus, Bartholomews' maps might well be more up-to-date than those produced by official agencies and/or other producers.

John George's devotion to the promotion of geography and cartography extended beyond his business to the support of the Royal Scottish Geographical Society, of which he was a founder member from 1884 and its honorary secretary. He contributed both maps and articles to its journal, the *Scottish Geographical Magazine*. His influence and persuasion greatly contributed to the establishment of the first lectureship in Geography at Edinburgh University and he subsequently did much to fund that Department. His eminence in his subject and his contribution to its development and popularisation brought honours in plenty to him and his firm which was awarded the highest distinction, the Grand Prix, at the St. Louis International Exhibition of 1904. John George was awarded the Victoria Gold Medal of the Royal Geographical Society in 1905 for raising cartographic standards; he was granted honorary membership and awarded medals by overseas' geographical societies; in 1909 his old university of Edinburgh bestowed on him the honorary degree of Doctor of Laws; and in 1910 he was appointed Geographer and Cartographer to King George V. His achievements were, indeed, truly formidable for a lifetime spent fighting tuberculosis.

John George had steered the firm through a period of phenomenal growth during which output had multiplied many times over. From c.1884 the publication of most of Bartholomews' maps was switched away from A. & C. Black[20] to John Walker & Co. and W.H. Smith[21] who marketed its maps and atlases through the important outlet of his railway bookstalls. Close links were established and big business done with other major publishing houses such as Cassell, Newnes, and Philip, and lesser relationships and trade were developed with a host of others including Blackwood,[22] Collins, and Murray. From the later decades of the nineteenth century business expanded dramatically as the growth of firstly cycling and then motoring encouraged the entry of a plethora of publishers and dis-

tributors eager to acquire maps that could be sold alongside their normal wares in order to profit from a hugely increased demand. Although the bulk of orders came from home-based publishers, there was much work also for overseas customers.

It was not only publishers of atlases, map series and topographical works that cashed in on the popularity and quality of Bartholomews' maps. The firm's topographical maps illustrated a variety of works.[23] Directory publishers[24] enthusiastically incorporated lithographic transfers from old Bartholomew plates into their publications, confidently claiming them to be the most up-to-date maps available. Opportunist entrepreneurs, such as Pattisons the distillers,[25] even envisaged Bartholomew maps as advertising vehicles for their products. The maps and plans acquired by newspapers and periodicals to be given away free or sold to readers became almost the most ephemeral of Bartholomew products. Bartholomews' maps made particularly good touring maps and were, consequently, issued for cyclists with *Cycling*, *Hub* and *Pearson's 'Athletic Record'*, and for later road users with *Autocar*, *Motor* and *Car Illustrated*. The most transient, however, were 'hand-maps' produced to illustrate lectures to learned societies, although these might subsequently appear in a society's *Journal*, *Proceedings*, or *Transactions*.

By the outbreak of the First World War in 1914, Bartholomews had established and consolidated its position as Britain's, perhaps the world's, leading commercial map producer. Its dominance in the home market even challenged the position of the Ordnance Survey. Evidence to the Olivier Committee demonstrated that Ordnance sheets were virtually unsaleable in Bartholomews' home town of Edinburgh and that generally booksellers thought of Bartholomew series as official publications. This misconceived impression was, in fact, fostered not only by Bartholomews but also by other publishers, such as Philip, in the time-honoured use of the term 'Ordnance' in map and series titles. This was perfectly legitimate until 1911 when its use by private publishers was prohibited but this seems to have been little deterrent. Edward Stanford considered Bartholomew's claims concerning the Ordnance to be so unwarranted that he resigned his agency for its maps. However, Bartholomews' marketing strategy was most effective. Enhanced image and prestige attracted a growing market of increasing loyalty. This trend was reinforced by a policy of stock distribution on a sale-or-return basis with large discounts, thus ensuring low prices which undercut the Ordnance Survey. Certainly, the Survey considered Bartholomews to be its only rival in 1914, accepting that the Edinburgh firm was currently the market leader in the publication of maps aimed at the general public — as one witness to the Olivier Committee commented concerning the Ordnance's 1/2-inch map: '[It] is not anything like so popular with the motorist, cyclist and the ordinary tourist as Bartholomew. Frankly, I certainly think Bartholomew has it.'

John George also steered the firm into and safely through a fundamental organisational change by which it was transformed into a private limited company in 1919 with himself as managing director and chairman. In the family tradition John George prepared his own son John to take

THE BARTHOLOMEW FAMILY FIRM c.1826–1919

George Bartholomew (1784–1871)
Independent jobbing engraver in Edinburgh at 3 Richmond Street (from c.1806) and 33 Richmond Street (until 1816); 6 Leopold Place (1823–42); later in Gayfield Place (became Haddington Place); and finally at 6 Salisbury Place.

|

Son: **John Bartholomew I** (1805–61)
Established independent engraving business in Edinburgh c.1826. At 4 East St. James' Street (from c.1830); 21 Broughton Street (from c.1838); 13 Union Street (from c.1846); 59 York Place (from c.1855). By the mid-1850s the firm had grown to employ John's son Henry (b.1834) and five engravers and apprentices, plus independent journeymen, including his father George, whenever needed.

|

Son: **John Bartholomew II** (1831–93)
Control of the firm passed to John II in 1859 due to his father's failing health, with it becoming 'John Bartholomew & Son' on his entering into partnership with his father in 1860. The engraving office was moved to 4 North Bridge where the building was shared with A. & C. Black at No. 6. A printing works — Spottiswood House — was established in Carrubber's Close, at the rear of the engraving office, with its entrance at 135 High Street. The engraving office was extended in 1863 and linked to the printing works by a bridge. By 1861 the 'Edinburgh Engraving & Lithographic Establishment' employed a staff of about 20. Bartholomew's 'Engraving, Lithographic and Printing Office' was located at 17 Brown Square (became 31 Chambers Street) from 1870–89 with an eventual staff of 38.

|

Son: **John George Bartholomew** (1860–1920)
John George joined the firm c.1880. He assumed control when John II retired in 1888, entering into partnership with the printer and publisher Thomas Nelson. In 1889 the 'Edinburgh Geographical Institute' was established in the Parkside Works on Gibbet Loan (Became Park Road). Nelson died in 1892 and John George's cousin Andrew G. Scott was then taken into partnership in 1893. These partnerships traded as 'John Bartholomew & Co.'. Premises moved to Duncan Street in 1911.

|

1919: Registered as the private limited company 'John Bartholomew & Son Ltd' with John George as chairman and managing director (until his death in 1920) and directors: John III (1890–1962: John George's son, who became chairman and managing director on his father's death in 1920); Andrew Scott; Thomas Barker; and G.S. Robinson,. In turn, John III was joined in the direction of the company by three sons, the eldest being, predictably, John, who himself in time was joined by his son John. C.

over the reins of guidance by sending him for two years (1907–8) of training with Oswald Winkel in Leipzig, thus maintaining the family's long-time links with European cartography and ensuring that the firm would remain in the hands of a geographer/cartographer rather than a mere businessman. In due course John's son John would train under Edouard Imhof in Switzerland in the 1960s.

NOTES

1. For details of John Wood's *Town Atlas*, see D. Smith: *Antique Maps of the British Isles* (1982), No. 119.
2. This plan was re-issued with alterations by Lothian in 1829, Laing & Forbes in 1829, Forbes & Wilson c.1853, and Thomas C. Jack in 1856. The various issues offer a useful record of successive developments in Edinburgh over three decades. See W. Cowen: *The Maps of Edinburgh 1544–1929* (2nd edn, revised with census of copies in Edinburgh Libraries by Charles B. Boog Watson; Edinburgh Public Libraries, 1932) and W. Cowen & H.R.G. Inglis: 'The early views and maps of Edinburgh' in *Scottish Geographical Magazine , 35* (1919).
3. Although John I's grandson John George incorporated the date 1820 into the firm's later logo, it is thought that the Bartholomew firm was actually established about 1826.
4. The plan was re-issued in 1827 and 1828.
5. At the time, Petermann was based at the London office of Justus Perthes of Gotha. For details of the relationship between Petermann and A.K. Johnston see D. Smith: 'The business of W. & A.K. Johnston, 1826–1901' (forthcoming). For wider discussion of Petermann see A.H. Robinson: *Early Thematic Mapping in the History of Cartography* (1982).
6. For details of the Cassell firm, see D. Smith: 'Cassell and Company, 1848–c.1890' in *IMCoS Journal*, 70 (1997). The firm's non-cartographical work included anatomical drawings for textbooks, wild flowers for works on flora, 'plates for scientific works', flags and diagrams for encylopaedia, 'commercial and bank work of every description', and even materials for Gladstone's Midlothian election campaign of 1880.
7. For details of the Philip firm, see D. Smith: 'The Philip family firm, 1834–1902' in *The Map Collector*, 38 (1987).
8. *Report of the Departmental Committee appointed by the Board of Agriculture to inquire into the present Condition of the Ordnance Survey: Minutes of Evidence* (1893–4).
9. Advertisement for the *International Reference Atlas of the World* (Newnes, 1914).
10. *Report of the Departmental Committee on the sale of small scale maps* (unpublished, 1914).
11. For details of the Bacon firm, see R. Hyde: *Printed Maps of Victorian London 1851–1900* (1975); D. Smith: 'George Washington Bacon 1862–c.1900' in *The Map Collector*, 65 (1993).
12. As early as 1857, John II had used brown hill shading instead of black on his 'Plano Topografico y Geologico de la Provincia de Santiago', 'so as not to take away the effect of the other work, and enable the names running through . . . [the mountains] . . . to be easier read.' In 1862 the hill shading on Blacks' 12-sheet 1/4-inch map of Scotland was also printed in brown.
13. Experiments from about the turn of the century had gradually made layer colouring familiar not only for altitudes but also for any representation using lines of equal value. Through the influence of Berghaus, the technique became established among German cartographers who John George much admired, had many contacts with, and was greatly influenced by. Layer colouring was first used in Britain by Thomas Larcom in 1845 on a map of Ireland accompanying a report on land occupation; see *Occupation of Land (Ireland): Reports from Commissioners 1845*. Part 5. (H.M.S.O., 1845).
14. This atlas combined the latest survey data, not only from the Ordnance Survey but also from the Admiralty, Geological Survey, and other bodies, with the findings of the most recent physiographical, meteorological, archaeological and natural history studies.
15. John George was expressing his interest in thematic mapping as early as 1887 in discussions of Dr Alfred Haviland's disease maps.
16. *The Gazetteer of the British Isles* (1887), for example, contained 'A series of specially prepared maps, intended to illustrate some of the most interesting features of the physical, political, and commercial geography of the country . . . statistical maps . . . parliamentary maps . . . railway maps . . . and . . . a special map . . . showing all the lighthouses on the coasts, accord-

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Greece - Ortelius, 1603, 12 cms x 9 cms. Coloured. £ 60

Crete - Porcacchi, 1686, 14 cms x 11 cms. A late publication by Pietr'Antonio Brigonei; scarce. £ 50

Rhodes - Bordone, 1534, 14 cms x 8 cms. Woodcut based on the map by Bartolommeo' Dalli Sonetti'; also a similar map of Symi. £ 90

Palestine & Cyprus - Sanson, 1653, 26 cms x 19 cms. Old outline colour with an uncoloured cartouche. £ 90

Red Sea - Zatta, 1784, 40 cms x 31 cms. Old outline colour; includes Yemen & part of Etheopia & Saudi Arabia. £ 65

Armenia - Ptolemy, 1597, 17 cms x 13 cms. Ptolemaic version from a German edition of the Magini/Porro atlas. £ 48

Malayan Peninsula - Bertius, 1618, 13 cms x 9 cms. Includes Cambodia & much of Thailand & Viet Nam. £ 140

China/Japan - Peyrounin, c1660, 63 cms x 45 cms. Formerly folded has been flattened; coloured. £ 280

North Pacific - Lotter, c1781, 51 cms x 47 cms. Adapted from the "Gentlemans Magazine"; shows the results of the discoveries of the English, Spanish & Russian explorers. £ 150

ing to the Admiralty handbook.' By its expanded third edition (1904) it was illustrated by maps showing geology; meteorology, population density; distributions of crime, drunkenness, lunacy, pauperism, deaths from infectious diseases, crops, religions; and so on.

17. Projected to be in seven volumes covering geology, orography, hydrography, oceanography, meteorology, botany, zoogeography, ethnography, demography, cosmography and terrestrial magnetism.
18. 'Partly based on "Berghaus' Physikalischer Atlas" (Published by Justus Perthes of Gotha, 1889–92)'.
19. D.A.Allan : 'John George Bartholomew: a centenary' in *Scottish Geographical Magazine* (1960), 76,
20. For details, see D. Smith: 'A. & C. Black, 1807–c.1900' in *IMCoS Journal*, 71 (1997).
21. For details, see D. Smith: '200 years of W.H. Smith & Son' in *The Map Collector*, 60 (1992).
22. For details, see D. Smith: 'William Blackwood & Sons 1804–c.1900' in *Mercator's World*, 1,5 (1996).
23. For example, Miller & Skertchly's *Fenland Past and Present* (1878), Borrer's *Birds of Sussex* (1891), Nansen's *Farthest North* (1897), and the *Victoria* histories of English counties.
24. Such as Percy Butcher and George Stevens.
25. Pattisons published reduced transfers of Bartholomew maps in the mid-1890s as 'waistcoat pocket' maps at a scale of 10 miles : 1 inch with the margins and reverse of the map covered with vignettes of the company's various premises and recommending the consumption of Pattison's whisky by likely users of the map such as cyclists.

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George Richmond — Map Publisher

Who was George Richmond? At the end of last year I acquired a map with the title on the cover REDUCED ORDNANCE SURVEY AROUND NORWICH *Published by GEO. RICHMOND, Ashbury House, Halesowen, Birmingham*; I was interested to find out more about the map and the publisher, and where better to ask than at the IMCoS meeting at the Farmers' Club in January, (*Journal* No. 72, p. 61). This brought a response from Eugene Burden, whose letter in the next issue of the *Journal* (No. 73, p. 24) referred to Richmond maps in his collection, and others of which he was aware, and a copy of a Richmond advertisement printed on p. 25. This still left many questions unanswered, and a search through map literature only produced one passing reference to him,[1] while his name was not to be found in Tooley's *Dictionary of Mapmakers*, or even in the map catalogues of the British LIbrary.[2] However as a result of further research, in which I acknowledge particular help from Eugene Burden, and from Richard Abbott of the Local Studies and History department of the Birmingham Central Library, I have been able to find out rather more about his publishing activities, his maps and about him personally.

Richmond — the Individual

George Richmond was baptised in Uley, Gloucestershire, on 1 September 1822, son of Richard Richmond, a grocer. I have not discovered anything about his early life, but when he married Mary Ann Case in the parish church of Stratford on Avon on 22 March 1852, he described himself as a Commercial Traveller. The address of both George and Mary Ann on their marriage certificate is merely given as Warwick, but they shortly afterwards moved to Birmingham where their first son William Richard was born on 17 March 1853. They then had seven more children at more or less regular intervals during the next fourteen years.[3] On each occasion George continued to describe himself as a Commercial Traveller.

The picture so far therefore is of a fairly typical large Victorian family, of a modest background (Mary Ann's father was a carpenter), with George as a travelling salesman, and 'commission agent', as he is described in a Corporation Directory of 1861. This impression is confirmed by where he lived. Nineteenth century Birmingham witnessed a massive explosion in



Fig. 1. Title of Richmond's 'Railway Map of the Midland Counties', 1868.

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its population. When George Richmond was born it was not much more than 100,000, it nearly doubled in the next twenty years, and continued to increase at an even greater rate with the arrival of the railways; by the 1840s the development of canal, rail, and road transport led to the growing industrial nature of the areas of Ashted, Duddeston and Nechells, to the north-east of the town centre, which only became part of Birmingham in 1838, and now known as the Birmingham Heartlands.[4] Within this area, originally part of Duddeston Hall, the Vauxhall Gardens had been one of the most fashionable entertainment places of the 18th century, but they were gradually surrounded by canals, railways and factories, to be finally closed in 1850 for redevelopment.

It was an area of small tenanted houses, small businesses, factories, and the ever-present railways, and it was here at several addresses at no great distance from the site of the old Vauxhall Gardens, and in the nearby Nechells area between Birmingham and Fazeley and the Birmingham and Warwick Canals, that George Richmond lived from 1853, with only one short break, for the rest of his life. He was at 148 Great Francis Street in 1853, the back of 89 Heneage Street (at the front was a pawnbroker) in 1854, Long Acre in 1858, 50 Oliver Street in 1861, and 33 Weston Street in 1863.

Richmond — the Mapseller

It was at this address in Weston Street that, in the Corporation Directory of 1864, George Richmond is first described as a Mapseller, and it was from this Weston Street address that in 1868 his first map was published. It seems unlikely that mapselling was his only line of business, but as a salesman he was no doubt recognising that with an increasing population, greater opportunities for individual travel and the flexibility which the use of lithographic transfers was giving to the map pubishers, here was a rapidly expanding market.[5] Birmingham was producing street maps which needed constant revision as the City grew, and map publishers such as Bacon, the Collinses and Cruchley were beginning both to create and meet a popular demand. Richmond no doubt saw the business opportunities, and was also making contacts with the map trade which will have been useful to him, as he decided to move into publishing himself.

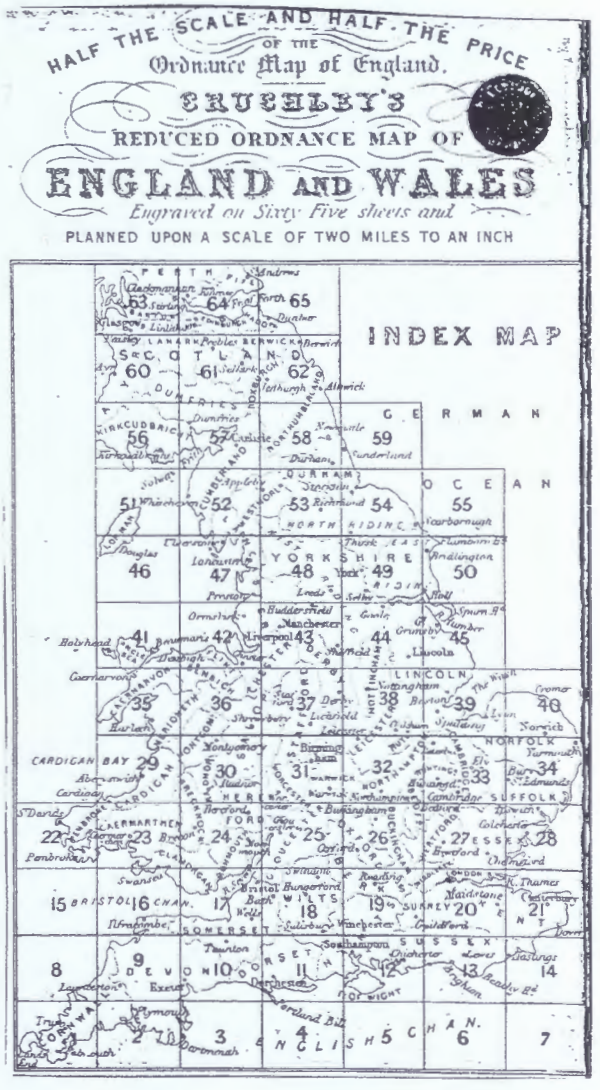


Fig. 2. Index to Cruchley's 65 sheet 'Reduced Ordnance Map of England and Wales'.

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It was undoubtedly at this stage that Richmond would have become acquainted with the maps being published by G.F. Cruchley, among which would have been the 65 sheet, two miles to one inch, *Cruchley's Complete Railway Map of England and Wales and part of Scotland*, first published in c.1852, the index map to which has the title *Cruchley's Reduced Ordnance Map of England and Wales* (see Fig. 2). This had nothing to do with the Ordnance Survey, but the plates for the map were those which had been acquired by Cruchley in c.1850 with the



Fig. 3. The south-west corner of the 'Reduced Ordnance Survey around Norwich', showing Richmond's stuck on imprint.

stock of the firm of Cary.[6] They had been used for *Cary's Improved Map of England and Wales and Part of Scotland* as published in atlas form by G. and J. Cary in 1832, which was itself based on separate sheets first published from 1820 onwards.[7] G. and J. Cary themselves advertsied composite maps made up of a number of the individual sheets from the atlas, and Cruchley went on to produce a variety of maps both directly and by lithographic transfer from these and other ex-Cary plates. Although his town plans concentrated on London, from the late 1850s sections of the 65-sheet map were sold dissected and folded in covers, under a variety of titles, as maps of the environs of various provincial towns.[8]

One such map with Cruchley's imprint, now in the Birmingham Central Library, has the title *Reduced Ordnance around Birmingham* [sic]. It is dissected and folded, with the title on the cover; it is a composite sheet consisting of complete sheets issued on Cary's original sheet lines, and there are concentric circles at one inch (two mile) intervals centred on Birmingham. It was in this form that most of George Richmond's maps were published, and for which this and similar maps by Cruchley were clearly a precedent.

Richmond — the Map Publisher

The earliest Richmond map which I have been able to find is dated 1868, and is quite different from those which he published subsequently. It is entitled *RICHMOND'S RAILWAY MAP OF THE MIDLAND COUNTIES . . . CONTAINING A CIRCUIT OF FIFTY MILES AROUND BIRMINGHAM* (see Fig. 1). It is at a scale of six miles to an inch, and is circular, with a diameter of the map itself of 400mm. It is lithographed by J. Upton, Birmingham, and published by George Richmond, 33 Weston Street, Birmingham. The map has a circular border containing compass points, and outside the map are, top left, Explanation and Reference, top right, Extent and Population Returns, bottom left, Distances by Railways from Birmingham, and bottom right, a Dedication by 'The Proprietor' to 'The Honorable the Commissioner of Railways'. Although they are of different scales the format of this map is very similar to the map illustrated on p. 18 of *The Map Collector*,No. 49, *Cruchley's Twelve miles Round London*, of 1839. The only copies of the map of which I am aware of are two, one of which is framed, in the Birmingham Central Library.

There is one other map, also at Birmingham which again seems to have been a one off, outside the normal run of publishing activities. Towards the end of his career Richmond produced a *Plan of the Parliamentary Borough of Birmingham*, coloured to show parliamentary divisions and wards; it was signed by G. Richmond, and dated 1889.[9]

However with the exception of these two maps already mentioned, all the other maps published by Richmond which have been traced (and he appears only to have published maps), are in a similar form. They are given the title of *Reduced Ordnance Survey around . . . [name of town]* (the precise words may vary), and were composite maps or lithographic transfers made up from sheets of the ex-Cary 65 sheet map of 1832. As already mentioned the plates had been bought by Cruchley, but in 1877 they were acquired from Cruchley by the Edinburgh publishers

Gall & Inglis, who made extensive use of them for many years. For Richmond therefore 'publishing' effectively meant obtaining the half inch sheets from Cruchley and after 1877 from Gall & Inglis, and repackaging them with his imprint, and with concentric circles added at one inch intervals centred on the relevant town.[10] A number of the maps appear to be lithographic transfers printed with his name and address, and with a printed border replacing the original marginal notes, but on the majority of maps seen Richmond has struck his own name over the imprints of Cruchley or of Gall & Inglis. In at least one instance both Cruchley and Gall & Inglis imprints have been found on the same composite map, and no doubt, with the plates, Gall & Inglis acquired and then used a stock of maps which already had Cruchley's imprint. In his article in the *IMCoS Journal* No. 73 about the firm of Gall & Inglis David Smith refers to the fact that their maps were bought in by provincial publishers for issue as maps of their local areas; Richmond was one such publisher, but perhaps with the difference that his maps were not confined to Birmingham and the Midlands, but seem to have had quite a wide circulation.

Typical of these is the one centred on Norwich referred to above (Fig. 3). It is made up of four sheets of the ex-Cary 65 sheet map, numbers 33, 34, 39, and 40, with the sheet number 40 and references to adjoining sheets still in the margins. The sheets have been joined to produce a single map (980 x 1265 mm), dissected and folded in a dark coloured board cover (265 x 235 mm), with the title in gilt on a red label stuck on the front. Along the bottom margin are labels obscuring the original imprint of Gall & Inglis reading *SCALE TWO MILES TO AN INCH/Published by GEO. RICHMOND Ashbury House, Halesowen, Birmingham.* Concentric circles at one inch intervals are centred on Norwich. As is the case with all except two of the *Reduced Ordnance* maps it is undated; an approximate date, in this instance 1881, can be provided by Richmond's stated address, together with the development of the railways. These are prominently shown, although their inclusion or otherwise in maps of this period can sometimes be notoriously unreliable.

Brief particulars of other similar maps, and of their present whereabouts, have been included in an Appendix. Those where the imprints are known to have been printed on the map have been noted; in the majority of the others Richmond's imprint has been stuck over the original imprints of Cruchley or of Gall & Inglis.

There are two maps which deserve special mention, one centred on Manchester and the other on Glasgow. The title of the *NEW MAP ROUND MANCHESTER* is illustrated (Fig. 4). As before the maps are ex-Cary/Cruchley/Gall & Inglis, and the concentric circles are centred on Manchester, but the complete map comprises four separate maps covering in all a very large part of the country, from Lancaster to York in the north, and from Llangollen to Nottingham in the south. It is dated 1883, and published from the Halesowen address. The Glasgow map, dated 1884 and published from Nechells Park Road, must have been a similar four part map. However in this case only the south western part has been found, with Glasgow itself, on which the concentric circles are centred, off this part of the map above its top right hand corner. The complete map must have comprised sheets 60 and 63,

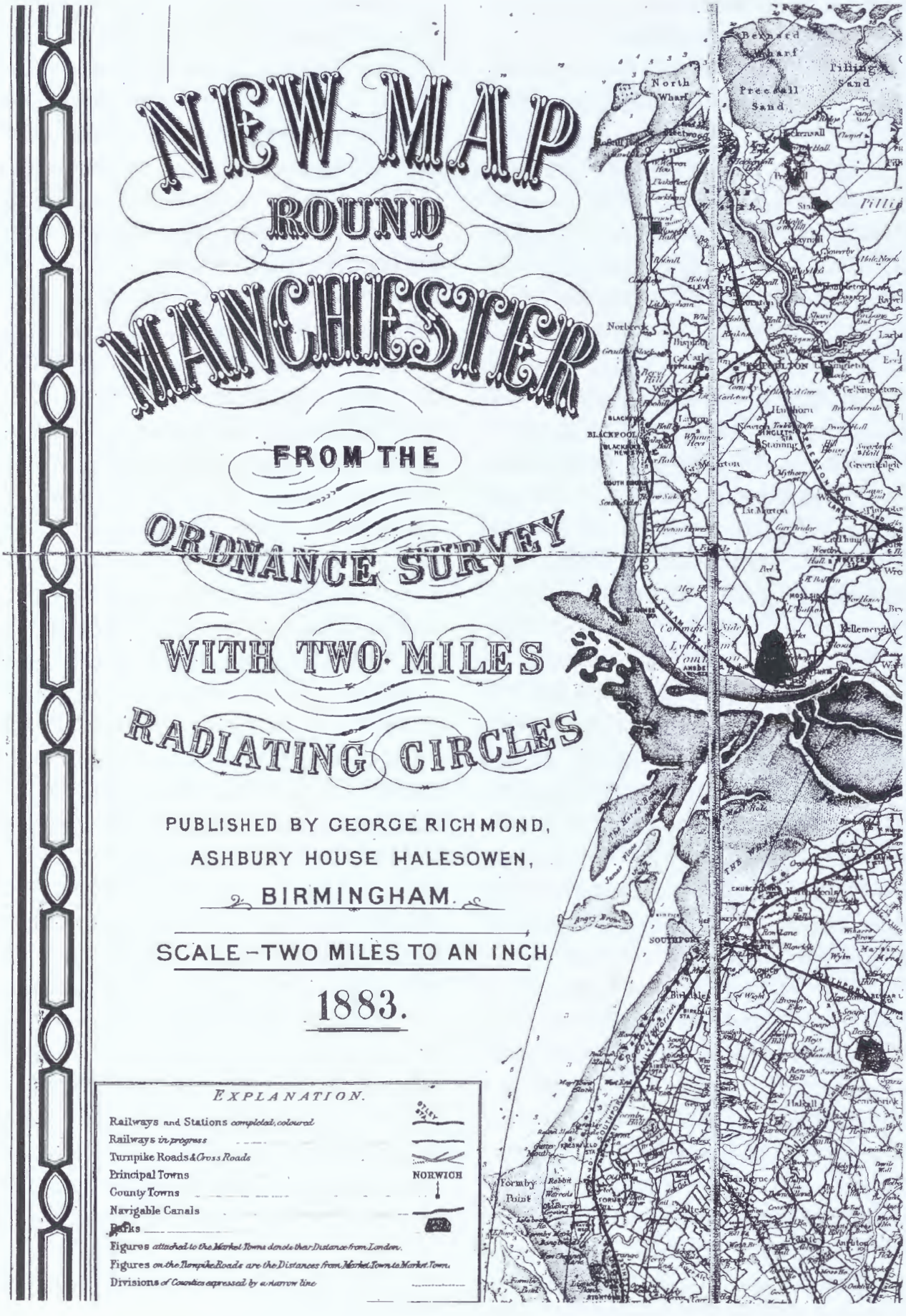


Fig. 4. Title of Richmond's 'New Map Round Manchester', 1883. (CUL Maps. B.36.88.1-4).

and part of 61 and 64 of the Cary original, but Richmond has in this only known instance supplemented the Cary sheets by joining on the western side another map, which includes Arran, which is not one of Cary's 65 sheets, and which has not so far been identified.[11]

It remains to comment on Richmond's whereabouts during his period of map publishing, which assist in the dating of his maps. Throughout most of his life he never stayed at any one address for very long. After leaving Weston Street where he was living in 1863, he was back in Long Acre in 1867, and at 33 Weston Street again in 1868. He then moved to Nechells Park Road (initially near number 282), where in White's Directory of 1869 he was again referred to as a Mapseller. He was at number 128, Nechells Park Road, which is the address on a number of his maps, from c.1875 to c.1877. In 1879 he was in the nearby 22 Mount Street. He next made his only move out of Birmingham, to Halesowen, then much more out in the country that it is now. According to the 1881 census the family were living in Bloomfield Street in the district of Hawne, which is to the north of the centre of Halesowen itself. Although I have not identified Ashbury House, Bloomfield Street does not appear to have changed very much in the last 100 years, a narrow road of small mainly terrace houses and small business premises. Although there for only about three years between 1881 and 1883, a number of his maps have the Halesowen address, either printed on the maps, or with stuck-on labels.

Richmond was back in Birmingham, at number 119 Nechells Park Road, by 1884, the address on his advertisement.

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Moreover for the first time he is now publicly described as a Map Publisher, in Kelly's Birmingham Directories of 1888 and 1892. The majority of his maps which have come to light are published from this address, and this is where he continued to live and no doubt work until a short time before his death.

George Richmond died at 66 Cuckoo Road, at the end of Nechells Park Road, on 15th January 1895 at the age of 72. He was described on his death certificate as a Commercial Traveller.

NOTES

1. D. Kingsley, *Printed Maps of Sussex 1575–1900*, Lewes, 1982, at p. 319 refers to a map published by George Richmond 'towards the end of the century' with the title *Reduced Ordnance Survey around Brighton*.
2. My thanks to the Map Library for subsequently informing me of a recent acquisition, not then catalogued, of a Richmond map centred on Leicester.
3. Clara 1855, Mary Ann 1856, Sarah Ann 1858, George 1860 (died), George 1861, Ellen 1863, Jane 1867.
4. See *Take Heart: People, History and Change in Birmingham's Heartlands*, published by Birmingham Museums and Art Gallery, 1993.
5. See generally David Smith, *Victorian Maps of the British Isles*, London 1985.
6. David Smith, *The Map Collector*, No. 49, note 3 on p. 22.
7. Sir H.G. Fordham, *John Cary*, Folkestone, 1967, p. 120.
8. David Smith, *The Map Collector*, No. 49, p. 20.
9. Birmingham Central Library, Maps Ref. 103741.
10. Most of Richmond's maps are post the Gall & Inglis purchase in 1877. However some have Cruchley imprints, and although not confirmed, it seems very likely that some maps were published from 128 Nechells Park Road before 1877 with sheets acquired from Cruchley.
11. Information from Eugene Burden.
12. Information from Kit Batten.
13. Information from Raymond Carroll.

RAYMOND FROSTICK

APPENDIX

Maps published by George Richmond, centred on the following:

Published from 128 Nechells Park Road (c.1875–c.1877)

Birmingham + B'ham Central Library (BCL)
Cheltenham+Cambridge Univ.Library (CUL)
Exeter + Torquay natural History Museum[12]
Faringdon + Eugene Burden (EB)
Leamington + CUL
Louth + Grimsby Reference Library[13]
Ludlow + CUL
Oxford + EB
Reading (two different) + Reading Library

Published from Ashbury House, Halesowen (c.1881–c.1883)

Brighton + EB
Brighton + Private collection
Cambridge + CUL
Chipping Norton - Oxford County Library
Ely + CUL
Manchester (1883) * CUL
Norwich + Raymond Frostick

Published from Nechells Park Road (119, or no number stated) (At 119 from c.1884–c.1893)

Bath - Private collection
Birmingham * BCL
Birmingham * CUL
Brighton - Brighton Public Library
Glasgow (1884) * EB
Leicester + British Library Map Library
Northampton + CUL
Nottingham * CUL
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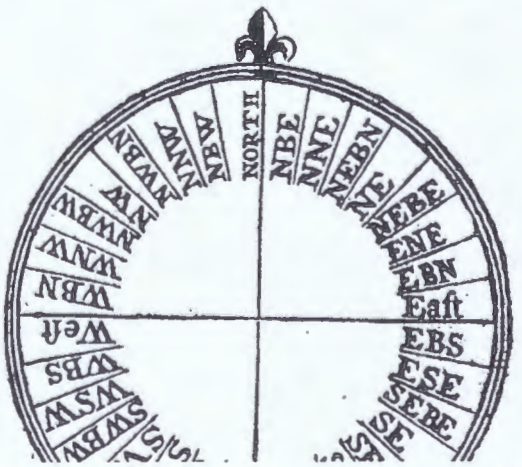


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The Illustrated London News

In 1850 three reports on the agriculture of the west country appeared in the *Illustrated London News*. The first in the series, Cornwall, appeared in the edition of August 17th on page 151 which was part of a supplement.[1] A week later Part II was published with a report on Devon in the August 24th edition. The report appeared on page 178 of the newspaper. Part III, covering Somerset, was published on another supplementary page (p. 218) in the edition of September 7th.[2]

The first report on Cornwall has a short introductory note written by Thomas Rowlandson including a preamble emphasising the interest of various personages in agriculture as an important subject of study, in which even HRH Prince Albert, the Duke of Bedford and the Marquis of Westminster had taken an active interest: 'Seeing the general utility and interest in the topic [agriculture] it is intended to give a series of papers on British Agriculture.' However, it would appear that only these three articles were ever published. Devon was signed Thomas Rowlandson and Somerset merely T.R. implying strongly that Rowlandson wrote all three and intended to write more. Rowlandson went on to extol the virtues of his paper: . . . 'the *Illustrated London News* possesses advantages over its contemporaries in consequence of its pictorial character, which affords opportunities of illustrating any remarkable physical structure or circumstance by artistic embelishment [sic]'.

Each map was embedded in the text and the maps themselves are small untitled maps of each county showing only the principal towns by number with a reference below. The capital letter of each county is attractively decorated and Cornwall (Fig. 1) has a coat of arms of the county and a north point. Fourteen towns, etc., are numbered within the map and the names of these listed below. The British Channel is labelled north and south and Devon named. The engraved area covers approx. 70 x 70 mm.

The copious text on the county (two full columns including introduction and illustrations) is similar to that found in many guide books, so-called dictionaries or gazetteers of the time and there are numerous references to the works of others, especially in the areas of land use and geology, although only two sources are named, viz. Karkeek and Dr Paris. Despite the introductory blurb with reference to illustrations, Cornwall is the only text to be illustrated. A picture of The Giant's Punch Bowl in St Agnes is shown. This engraving is identical to that in Henry de la Beche's work, *Report on the Geology of Cornwall, Devon, and West Somerset.*

Devon is slightly smaller than the preceding map (Fig. 2) at approx. 60 x 60 mm. This has Bristol Channel north, English Channel south and surrounding counties named. In addition Devon has railway lines, i.e. the railway from Exeter to Plymouth, but the line to Exeter is erroneously drawn from

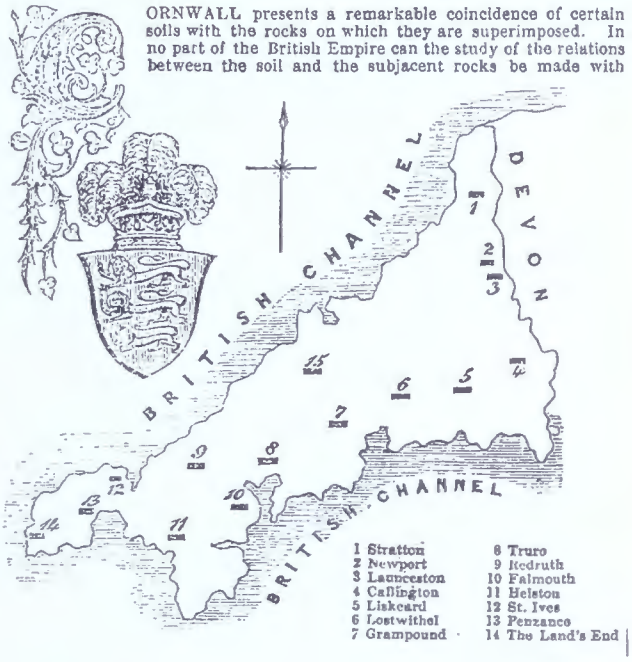


Fig. 1. Cornwall, 17th August 1850.

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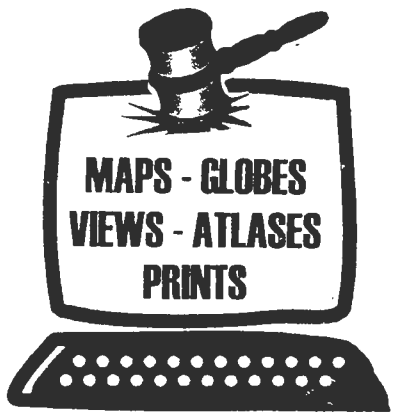
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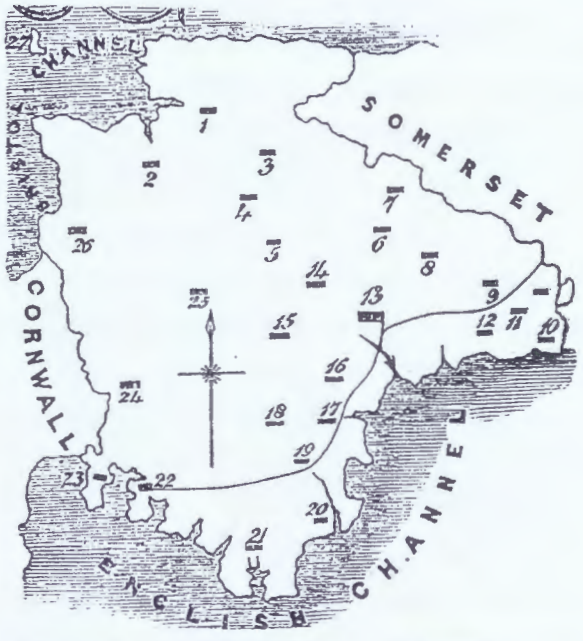
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The Netherlands

the east, i.e. from Yeovil (which was completed by the L&SWR in 1860) and not the line from Bristol completed in 1844. As with the other two maps the sea is shaded and there is a north point (Bd). This map has no shield or coat of arms but a total of 26 places are numbered and listed. There is a number (27) for Lundy, but this has been omitted in the list (and the 7 from 17 — Newton Abbot — is missing).

There is slightly more text than for Cornwall (two full columns). There are some very disparaging remarks concerning the cider: in our imagination we anticipated to find that . . . the dry cider was something similar to the dry wines of the Rhine; but we regret to state that all which fell in our way was either vapid, or, if astringent, it was due to the alcohol having been converted into vinegar.' However the author was slightly more complimentary about 'clouted cream'. The work of Henry de la Beche is referred to concerning volcanic ash and sandstone.

Somerset has not one, but two shields and is slightly larger than the preceding maps (Fig. 3) at approx. 60 x 80 mm (not including list). This has the Bristol Channel



1 Barnstaple
2 Bideford
3 South Molton
4 Dorrington
5 Chumleigh
6 Tiverton
7 Bampton
8 Chilhampton
9 Honiton
10 Lyme Regis
11 Axminster
12 Colyton
13 Exeter
14 Crediton
15 Moreton Hampstead
16 Chudleigh
1 Newton Abbott
18 Ashburton
19 Totness
20 Dartmouth
21 Kingsbridge
22 Plymouth
23 Devonport
24 Tavistock
25 Oakhampton
26 Holsworthy

Fig. 2. Devon, 24th August 1850.

north and the surrounding counties are named. In addition it has the railway line into Devon, i.e. the railway from Kynsham via Bristol and on past Wellington. Twenty-four places are numbered and listed.

The text to Somerset is much shorter than that of the preceding counties, covering just 20 column centimeters and much of this is about animal husbandry and cheese-making.

Much of the text of the three articles would have been freely available in the works of Fraser, Vancouver, Marshall[3] or Henry de la Beche (all of whose works were accompanied by maps of the counties). Works on Cornwall had existed since the 17th century with works by Richard Carew and the Rev. William Borlase.[4] Devon had first been comprehensively researched by Robert Fraser, whose *General View of the County of Devon with observations on the means of its improvement* (Agricultural Reports Reports, vol ii) appeared at the end of the 18th century.[5] This was a companion volume to his work on Cornwall published the same year and a companion to John Billingsley's work on Somerset, also published in 1794.[6]

William Marshall's *The Rural Economy of the West of England including Devonshire and parts of Somersetshire, Dorsetshire and Cornwall* had been available since 1796.[7] Marshall had been an early advocate for a Board of Agriculture and had toured the west country for information.

Charles Vancouver was asked by the Board of Agriculture to draw up a report on western agriculture and his report on Devon was published in 1808.[8] Vancouver was a thorough researcher who had already completed reports on other counties.

Henry de la Beche (later Sir Henry) was born in London in 1796 but his family moved to Charmouth when he was young. The family later lived in Lyme Regis (1817–21) and Henry began his coastal surveys in that area.[9] De la Beche became the first Director of the Geological Survey when it was established in 1835 and remained Di-

rector until his death in 1855. In 1839 he published a geological report: *Report on the Geology of Cornwall, Devon, and West Somerset*; this detailed report contained 648 pages plus numerous maps and plans besides an index map of the southwest.[10]

It would appear that with so much material available to the interested reader,[11] even if somewhat dated, it was difficult to contribute anything new or newsworthy. As a result the reports were interesting but not riveting. The series seems to have died a death with the appearance of Somerset and, as far as is known, was never continued. The maps themselves were hardly up to the standard of the times, and to be fair, the earlier 18th century magazines were in some ways superior. It seems to be yet another example of an incomplete series of county maps.



Somerset, 7th September 1850.

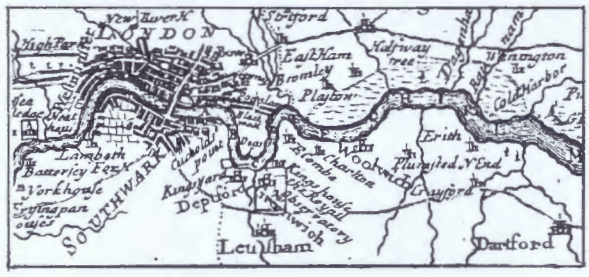
NOTES

1. Cornwall and Somerset were both included in s0-called supplements but Devon was in the regular issue — there was no supplement for the August 24th issue.
2. Thanks go to Keith Needham for first mentioning the map of Somerset in his listing held in the British Library: 'The Printed Maps of Somerset'.
3. Kit Batten and Francis Bennett: *The Printed Maps of Devon 1575–1837*; Devon Books, 1996, entries 59, 60,and 70.
4. *Survey of Cornwall* by Richard Carew, 1602 and *The Natural History of Cornwall* by Rev. William Borlase, 1758.
5. R. Fraser, *General View of the County of Cornwall*, Agricultural Reports, Vol I, London, 1794.
6. R. Fraser, op. cit., and J. Billinglsey, *General View of the County of Somerset*, Agricultural Reports, Vol IV, London, 1794.
7. G. Nicol, G.G. & J. Robnson and J. Debrett, London, 1796.
8. R. Phillips, *General View of the Agriculture of the County of Devon*, London, 1808.
9. Kit Batten and Francis Bennett, *The Victorian Printed Maps of Devon* (forthcoming).
10. Longman, Orme, Brown, Green, and Longmans, London, 1839.
11. Henry de la Beche's work lists six pages of sources of reference material on the western counties at the beginning of the book.

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Andreas Bureus — Father of Swedish Cartography

Early Mapping

During classical antiquity knowledge of Scandinavia was very limited. It is true that Ptolemy in his works had indicated the presence of land to the north of the Baltic in the shape of an island he called Scania, and he also gave a fairly good description of the Cimbrian peninsula. But though knowledge of northern Europe gradually increased such was the respect for Ptolemy that his depiction of Scandinavia persisted on maps published as late as the 1470s.

Knowledge about the geography of the northern countries was greatly helped by the Dane Claudius Clavus. Reacting to the scanty and simplified picture of Scandinavia as it appeared in maps of the time he drew one himself in 1427 which was a great improvement. It formed the basis of the map of Scandinavia which was published in the 1482 edition of Ptolemy printed in Ulm.

Thanks to the increase in trade and navigation in the late 15th and early 16th centuries knowledge of Scandinavia grew rapidly. This can be seen in the maps of Pietro Coppo and Jacob Ziegler. The latter had received from Johannes Magnus, the last Catholic archbishop in Sweden, determinations of a large numbers of places which made it possible for him to publish a much amended map of the North in 1532.

The most famous Swedish cartographer during the 16th century is without doubt Olaus Magnus, brother of Johannes. As a Catholic clergyman in the early years of the century he had made extensive journeys in the northern part of Sweden and through sound observation gained good knowledge of its geography. He was sent as a diplomat to Rome in 1524, and never returned to Sweden but spent the rest of his life researching the history of Italy. In 1539 he published his 'Carta Marina' which later became so famous, and exerted a strong influence on the delineation of Scandinavia during the remainder of the 16th century. The map gives a good depiction of the extension of the Scandinavian peninsula and the coastline is well drawn. Inland reproduction is more sketchy, but the mapmaker's intention was not so much to provide a correct geographic description but to serve as an illustration to his great work *Historia de gentibus septrionalibus.*

Lack of good maps

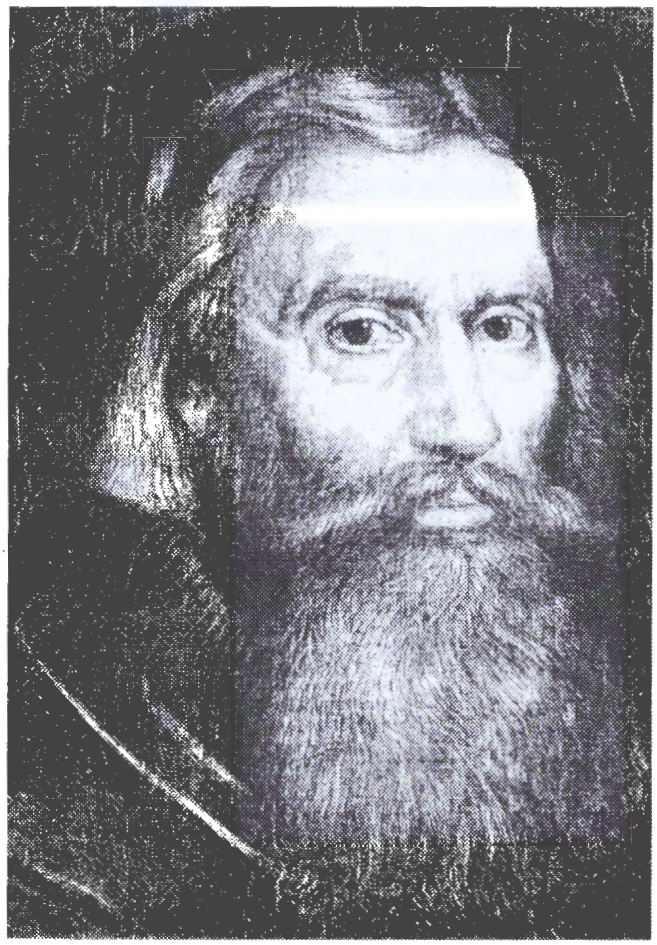
Progress, however, demanded more elaborate maps than those mentioned above. When Duke Karl was regent he had already shown his ambitions on a wider political field, but there were complications. Both during the conflicts that took place between Sweden and Russia and Denmark at the end of the 16th century and the beginning of the 17th, and at the peace negotiations which followed, the deficient quality of Swedish cartography became obvious and added to the difficulties thrown up in the discussions.

Within Sweden there were few scholars with an adequate knowledge of mathematics, geography and astronomy which might have enabled them to create reliable maps of the country, but under Duke Karl, crowned in 1604, education at both university and high school levels was encouraged. He also organised an expedition to the northern part of the state

to measure and determine the altitude of the pole. Private travellers were ordered to report their observations and to take measurements. In order to coordinate all their results, Andreas Bureus was instructed by the Duke in July 1603 to establish a map of Scandinavia, an 'over-view where His Royal Majesty under his eye could get the location of all landscapes and towns.'

Andreas Bureus was born in 1571 in Säbrå situated in Ångermanland in the centre of Sweden. In his youth he had studied mathematics, astronomy and cartography and had undertaken several journeys in the northern part of the country. His cousins Johannes Bureus and Daniel Hjort had earlier been engaged by Duke Karl to prepare maps, and they both, as well as Olof Hannson Svart, helped Andreas Bureus to produce the new map.

In 1611 Duke Karl died and was succeeded by his son Gustav Adolph, then seventeen years old. Like his father Gustav had ambitions in foreign politics and a great interest in mathematics and geography. During his reign foreign engineers and officers with knowledge in mapmaking came to the country and both they and Swedish officers who had gained knowledge of Sweden's neighbours during the campaigns abroad helped Bureus in his work. The major information for the map, however, had been gained by Andreas Bureus during his numerous and toilsome travels within the country, and there were few regions that he did not visit during this time.



Andreas Bureus, from a portrait.

Orbis Arctoi nova et accurata delineatio

As a model for the new map there was some material available from Sweden's neighbours: Isaac Massa's map of Lithuania, Kaspar Henneberger's Prussia, Marcus Jordan's Denmark, but above all Adrian Veen's map of Scandinavia published in 1613. As a beginning, Bureus prepared a map of Lapland in 1611 which depicted improvement particularly in the Gulf of Bothnia. Bureus received great support from King Gustav Adolph, who among other things presented him with 1000 copies of the Bible of 1618 which he sold to help finance his cartographic work. In 1624 Bureus was made a baronet and thereafter styled himself Anders Bure.

It is likely that Bureus commenced real production of the map in the early 1620s but up till the actual date of publication, as he received new information, he made corrections in the plates which can be seen in the printed version. The map was finally published in 1626 with the title



Detail from 'Orbis Arctoi nova et accurata delineatio' by Andreas Bureus, 1626.



Nicolaes Piscator: 'Tabula exactissima Regnorum Sueciae et Norvegiae', 1630



Willem and Joan Blaeu, 1635. Note the 'banana-shape' of the island Öland on Sweden's east coast, typical for Bureus maps.

'Orbis Arctoi nova et accurata delineatio' and for more than a hundred years it was to be the dominant source for the cartography of Sweden.

The copper plates, six in number, were engraved in Stockholm by Valentin Thrautman, and the whole map measured 107 x 125 cm. The scale is roughly 1:2 500 000 and the prime meridian went through Corvo in the Azores. Of the original edition only 20 copies are known to exist.

It is not clear who first produced a copy of the Bureus map, but it was very soon after the original publication. It is said that Nicolaes Visscher (Piscator) published the first copy, dedicated to King Gustav Adolph, which is rather remarkable when it is remembered that he was only eight years old when the Bureus map appeared. It is likely that his father Claes Jansz Visscher was responsible. At all events, no known copy is extant. There is more evidence that in 1628 Visscher reduced the map to atlas size, with the inscription: 'Abraham Goos sculpsit. 1628'. The same reduction is also found in a Mercator/Hondius atlas of 1633 with a different title.

In 1630 Jan Jansson together with his brother-in-law Henricus Hondius published a proof of his forthcoming atlas containing a reduced Bureus map prepared by Visscher, with the inscription: 'Abraham Goos sculpsit. 1630'. In cooperation with Hessel Gerritsz and Isaac Massa, Hondius in about 1635 edited an improved map on the original scale that was dedicated to the young queen Kristina. Massa, who was the Dutch envoy in Moscow, on his third visit to Sweden in 1634 had obtained new information from Bureus which allowed the improvements specially over the Swedish portion of the map, while Gerritsz took care of the Danish and Norwegian areas.

Willem Blaeu was also anxious to obtain modern and correct maps for his atlas. He had acquired some plates after the death of Jodocus Hondius in 1629 and it is probable that among them were materials originating from Bureus. It is certain that in his *Theatrum orbis terrarum* published in 1635 there was a map of the south of Sweden which had its origin in the Bureus map.

King Gustav Adolph had followed with great interest the progress made by Bureus while preparing his large map and also, as we have seen, showed his appreciation of the cartographer's efforts. The knowledge and experience that Bureus gained during the production of his map suited the king's plans very well, but it is also likely that the king recognised the importance of good maps for both military and economic reasons. It is also evident that Bureus realised his map had some shortcomings and that he understood his work to be more of a beginning than a completion of the mapping of Sweden.

The Land Survey of Sweden

At all events the king issued on 4 April 1628 an instruction to his General Mathematician Anders Bure that he should prepare a general outline of further work. This official letter is the foundation of the Swedish Land Survey. It stressed the need to have good maps both for the defence and the advance of the country, and the king declared that he wanted: 'landmaps and drawings, not only showing how parishes and villages are attached to one another, but also every village's area in fields and meadows, forests and lands'. These survey maps were to be

based on the measurement of estates, and were to lead to the publication of geographic maps covering every aspect of the land. To accomplish this enormous task required far more labour than Bureus himself could provide. He was permitted to employ surveyors to assist him in the work. If insufficient numbers were available, he was granted means for their education and examination, so that eventually the whole kingdom would be mapped, province by province. During the following five years Bureus conducted the land survey himself, but then other duties took precedence and from 1633 the surveyors became a self-governing public body with officers placed in each province. Their activity increased and during the course of the 17th century it gradually acquired the character of an established institution in society.

During his time as land surveyor Bureus did not abandon his large map but continuously made improvements to it, improvements that he passed on to the Dutch cartographers. Beyond 1634, however, it is unlikely that he produced any further geographical works though he lived till 1646.

The map that Bureus produced was the main source for the cartography of Scandinavia for more than a hundred years and was used by cartographers in many countries.

Assuredly no single person can be credited with having accomplished the modern mapping of Scandinavia, but Andreas Bureus is without doubt the Swede who should be mentioned first and his achievements make him worthy of the epithet 'The Father of Swedish Cartography'.

LEIF ÅKESSON

* * * * *

Letters to the Editor

225 Warren Avenue
Hawthorne
New York 10532

Dear Editor

I've enjoyed reading through the latest issue of the IMCoS Journal (74).

I am intrigued by the article on page 43 about Honter. Honter's little cosmography was first published in 1530, not 1542. However, the authors appear (?) to be referring npot to that book, but to the 1546-and- subsequent editions with a different world map, since they describe it as having become a standard text for a long time, and state that it had a heart-shaped map (which the 1530 and 1542 versions did not).

Yet, the 1546 world map is not a 'planisphere', nor is it on a 'double heart projection' but rather a single, truncated cordiform, and given that it is a mere plagiarism of the 1507 Waldseemüller map (via the 1520 Apianus), it could not be said to give a 'fairly correct outline' of the Americas for 1546.

Yours sincerely

TOM SUAREZ

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Yours sincerely

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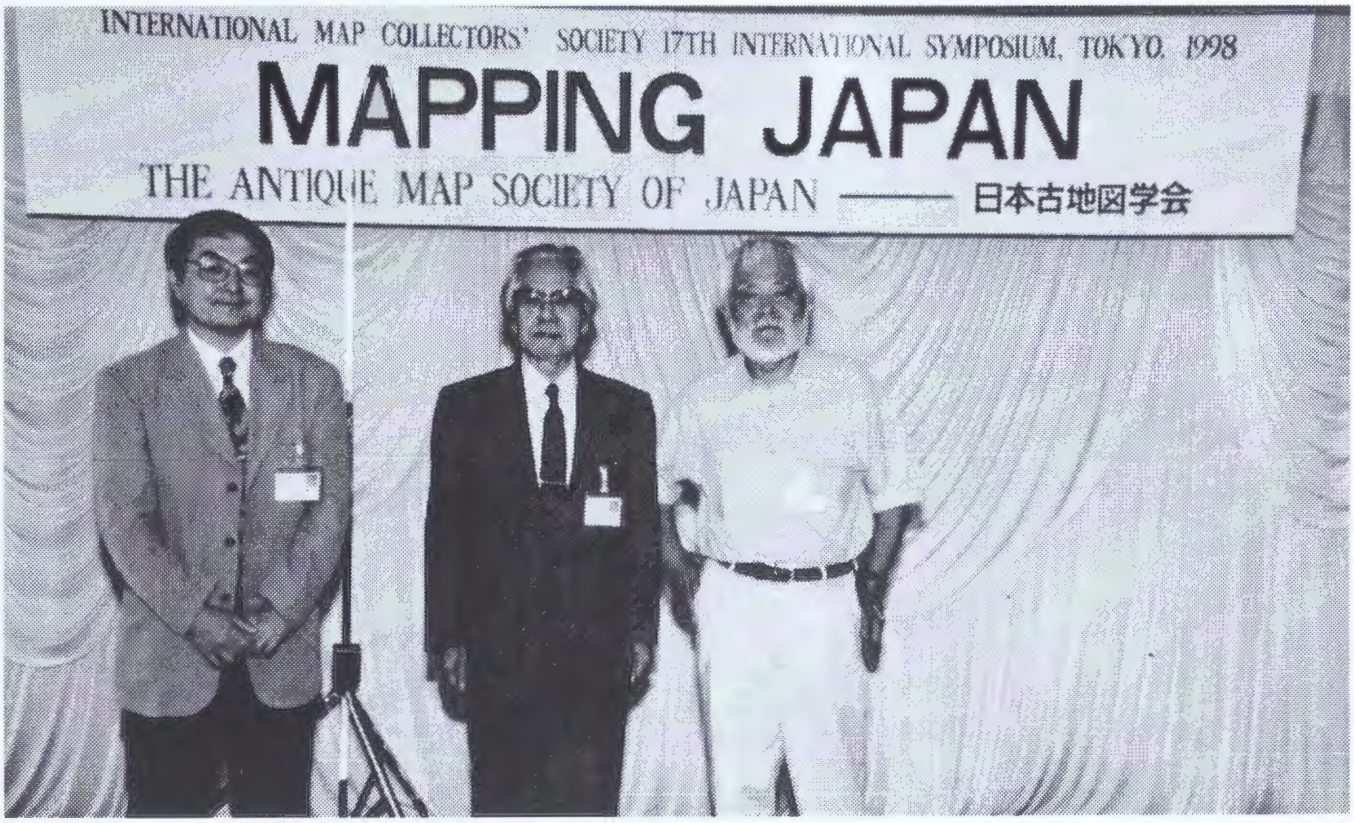
IMCoS '98 Symposium and Japan Tour

The location of IMCoS 17th International Symposium was the KKR Hotel overlooking the Imperial Gardens in the centre of Edo, Tokyo, Japan. Zimpangu to some of our readers, Japan is a fascinating contrast of old and new; however, the culture of old Japan touches everything we saw, and tasted.

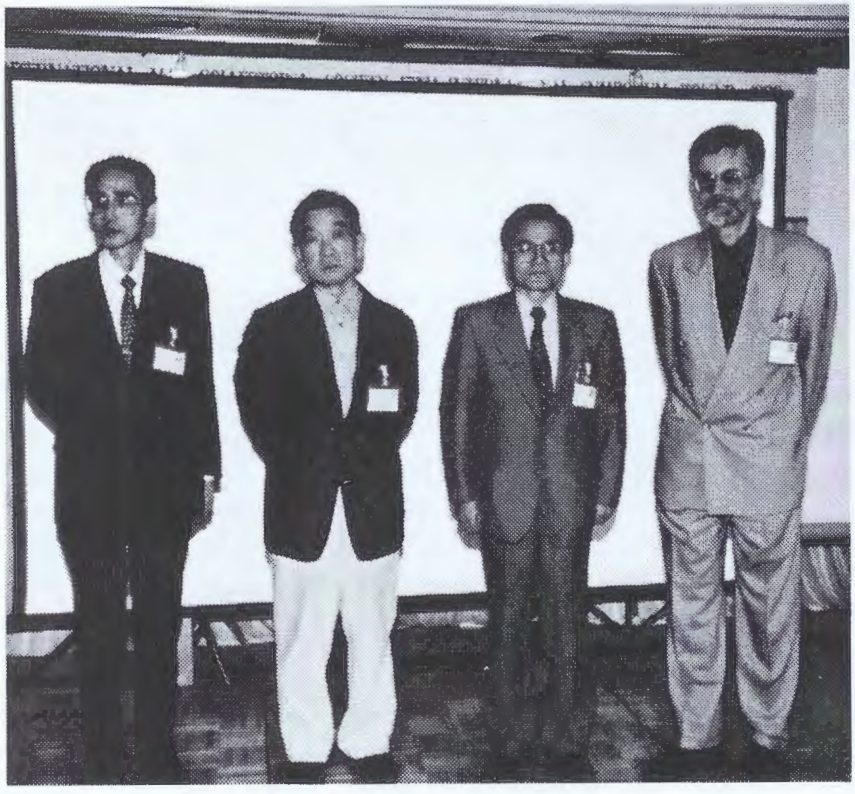
The symposium opened with an excellent evening reception on October 3rd. Etsuo Iguchi, Vice President of the Antique Map Society of Japan, greeted everyone with an invitation to learn about Tokyo by comparing the modern city with the Castle town depicted on old maps. As we all discovered, Tokyo is a city with street names — but no street numbers. As in the old days, taxi drivers can only bring you close to a destination, but must continually get out and ask directions, again and again. The postman must be the most important man in each neighbourhood! Tokyo is a city that cannot exist without maps! IMCoS Chairman Jenny Harvey greeted participants and told of a



Muneharu Nakamura, President of the Antique Map Society of Japan.



Speakers on the first day of the Symposium (from the left): Tadayoshi Miyoshi, Kazutaka Unno, and Kazumasa Yamashita.



Speakers on the second day (from the left): Tatsuzo Horiuchi, Yoichi Yokata, Hirotada Kawamura, and Walter Lutz.

good omen she had experienced on the inward flight — the stewardess was wearing an apron decorated with a map! Members of the Antique Map Society of Japan prepared a bounteous array of Japanese food for all the guests, including maps spread along tables all round the room, and demonstrations of the traditional Japanese Tea Ceremony.

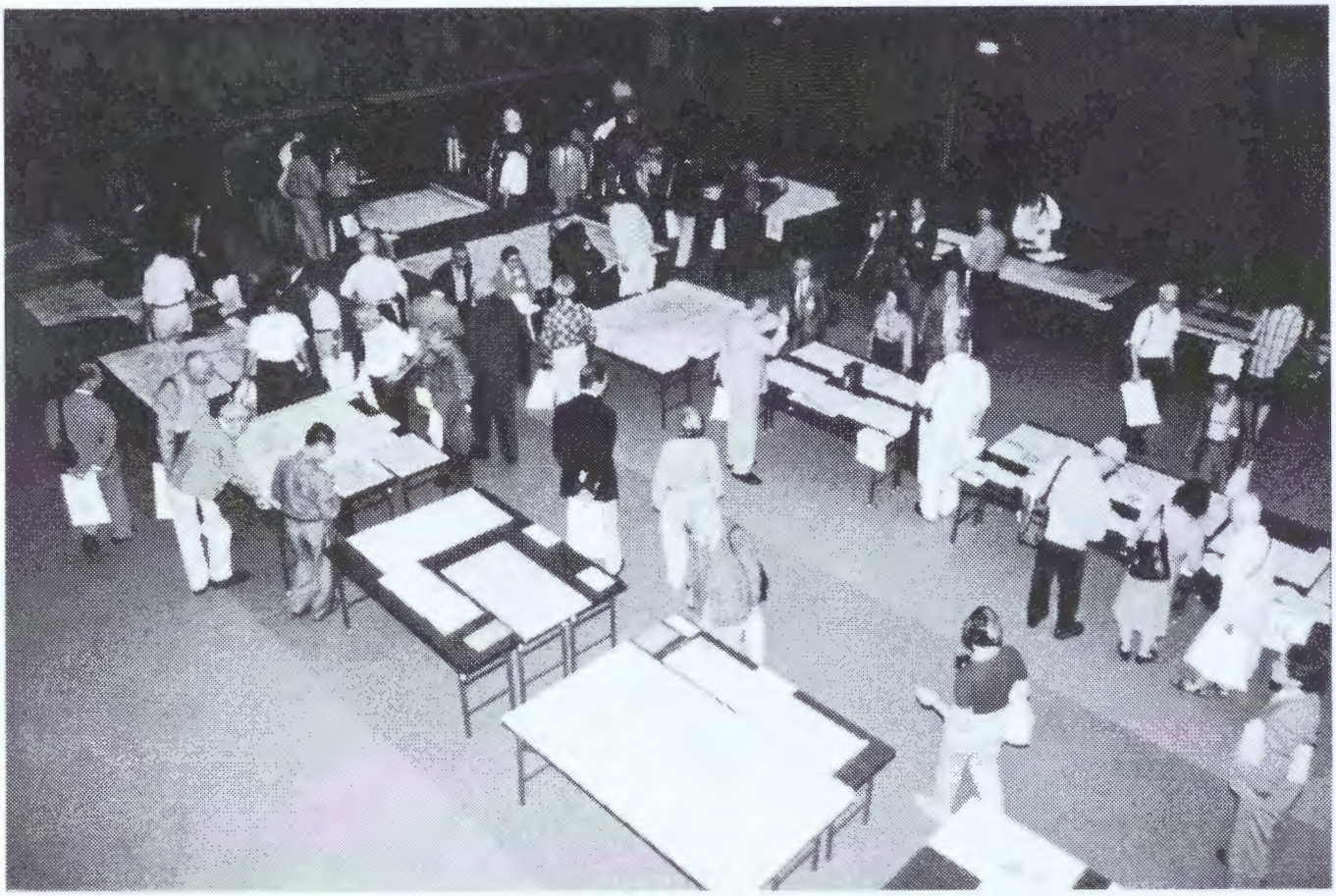
October 4th we were welcomed by Mr Nakamura, Chairman of the Antique Map Society of Japan and he introduced our morning speakers. Three papers were given in both Japanese and English. All papers were printed in both languages in a booklet distributed to participants. The first talk by Kazutaka Unno was entitled 'Some Characteristics of Japanese Cartography', followed by a presentation by Tadayoshi Miyoshi of the Kobe City Museum on the 'Folding Screen World Map'. The final paper, 'Printed City Plans of the Edo Era' was presented by architect Kazumasa Yamashita. Susan Gole showed everyone a photograph of a copper plate presented to IMCoS by founder-past chairman Malcolm Young, which listed the history of IMCoS and its international symposium organisers. This will be on display at IMCoS events in the future. Bill Warren, President of the California Map Society, responded to our first look at Japanese mapping with a note of thanks for such a wonderful overview.

The afternoon tour took us to the recently enlarged Edo Tokyo Museum. A private exhibit of antique maps was set up for us, behind the scenes, in a large conference room. Edo was renamed Tokyo in 1868, the 'new' name meaning 'Eastern Capitol'. Kohji Chikamatus, assistant curator, led our tour, explaining the importance of the maps displayed. One large map of Edo of 1702 was greatly detailed. Mr Chikamatus pointed out an area on the edge of the map that depicted the Shogun's love of dogs — a dog 'cemetery'. This word was later re-translated to dog 'dormitory' to the amusement of all, then later to dog 'kennel'. We were also struck by the dominance of Edo by the Shogun, his feudal lords and samurai in the make-up of the city. Merchants, craftsmen and others occupied areas far away from the seat of power. Our visit with the map treasures was followed by a tour of the museum, marked by a life-size replica of one of the oldest bridges in Tokyo and many beautifully carved replicas of cities and villages including a cavernous gallery with rare painted maps and plans painted on screens depicting life in old Edo.

October 5th took us on a tour outside Tokyo, a bus ride some two and a half hours



Some of the many beautiful maps that were shown to IMCoS participants. Above: Prof. Unno assisting one of the speakers, with help from a member of the organising committee. Below: Two of the maps on display at the Reception.

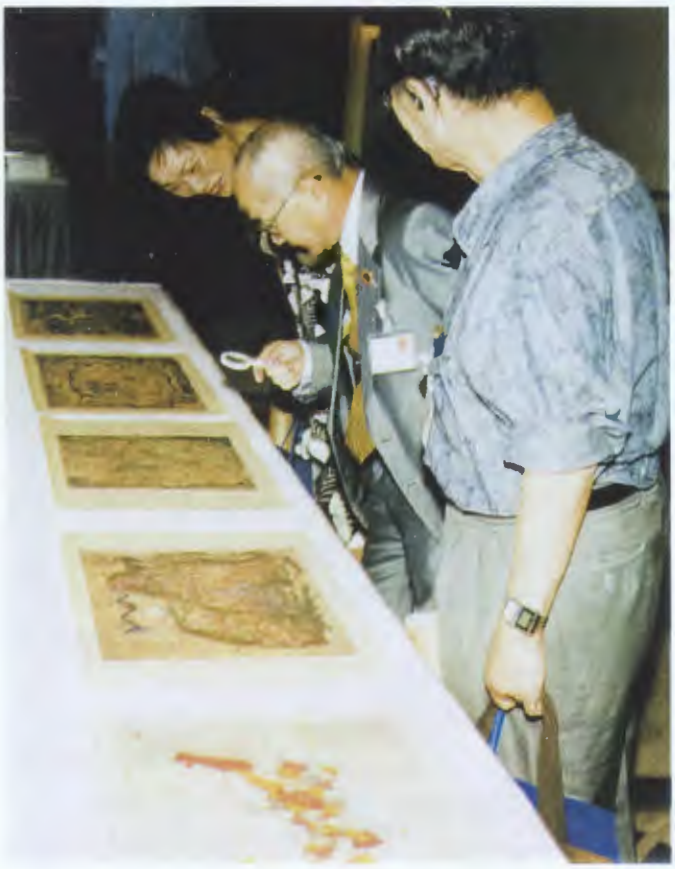


Maps on display at the Geographical Survey Institute, on tables specially for foreigners.

to the Science Museum of Map and Survey of the Geographical Survey Institute. This was our first look at the countryside, punctuated by modern villages, and green tea fields with the fall harvest tied in neat braids. The Science Museum and complex of some 600 employees operates much like the United States Geological Survey, constantly monitoring and analysing survey information from satellites, marine surveys and remote sensing. We were welcomed by Director Kunio Nonomura with a splendid video overview of their tasks and projects. We were also given a package of material that included several 'toy' maps, globes to be blown up and made up from paper cut-outs. We were constantly reminded of the variety of shapes and forms Japanese cartography takes — all at once beautiful and playful and precise in their unique way of presenting spatial relationships. They also showed us their methods of tracking the movement of earth's plates. They predict in one million years, the island of Hawaii will hit Japan! In addition to the tour of their history of cartography display and early measuring equipment, they have a wonderful outside 'astronomy' park with originals and replicas of early survey equipment including complete reconstructions of triangulation towers. The centre-piece of this outside area is a walkable globe with Japan silk-screened on the top of the world! Standing on the top of Tokyo, you could spin around 360 degrees and check the distances to all the capitols of the world, marked by signs in the grass surrounding this giant globe. Cartography is never static in Japan. It invites you to participate and become part of the map!

The symposium continued Tuesday with four more excellent papers. Lutz Walter presented 'From Alexander to Abraham: The European cartographic image of Asia in





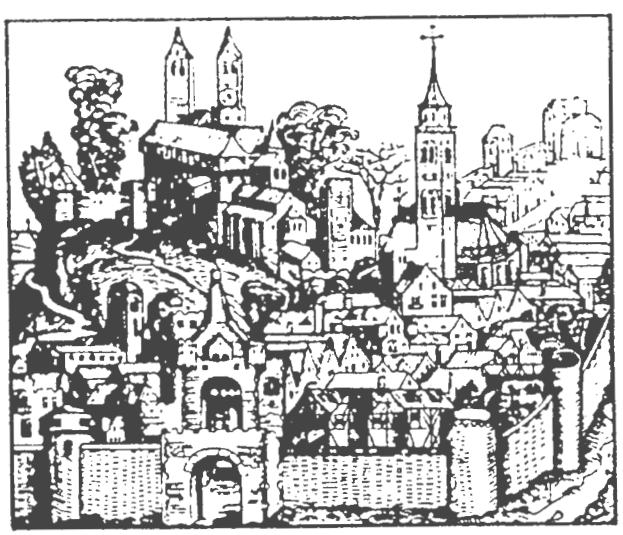


Top: Edo on a fan (from Kazumasa Yamshita's collection). Below (left): Participants admiring the reproductions given to each of us; (right) Wesley Brown looks for the dog dormitory.

the Renaissance' concluding with a slide of a Japanese postage stamp, showing Ortelius' image of Japan. We appreciated the array of images from both the Japanese and European perspectives, the shape of Japan over the years altered as much as California! Hirotada Kawamura spoke about *kuni-ezu* maps, the maps of Japanese provinces and the project of the Tokugawa Shogunate to have all the land surveyed. Yoichi Yokata, an artist, presented a slide show 'A painter who had a Bird's Eye View: Gountei Sadahide', illustrating his use of aerial perspective to depict geographic information. The final speaker was Tatsuzo Horiuchi on 'Mt. Fuji as represented on Maps in the Late Edo Period'. At first we were disappointed when Mr Horiuchi told us he was unable to prepare slides; however, we were delighted when he showed us the very large original maps he had brought to unfold for us. Dr Robert Clancy responded to this second day of presentations with thanks to the speakers for demonstrating the variety and ingenuity used in creating these maps. The nwe all took out our copy of one of the maps of Mt Fuji, folded along the dotted lines, and held in our hand a three-dimensional map of the sacred mountain itself. All of this to prepare for the next day's trip to Kyoto, hoping to catch a glimpse of the real Mt Fuji.

Following the morning talks, members visited a special exhibit entitled 'Antique Map Pleasures'. This was a sampling of outstanding Japanese maps from the personal collection of Kazumasa Yamashita, assembled over thirty years through extensive world travel. His entire collection comprises many thousands of maps. Mr Yamashita, a well-known architect, served as moderator of each session and worked tirelessly to host the Symposium. Beautiful reproductions of five of his maps were given by the Japan Society to each participant: Kai Province (late Edo period), Total Plan of Edo (1684), Total Plan of Kyoto (1864), Aerial

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View of Tōkaidō Highroad (1818), and Map of Japan (1811). Spread before us were many hand-coloured manuscript maps and wood-block maps. Highlights were two sectional maps of Edo on fans, and the original of the Kai Province map, an unforgettable visual feast with painted mountains, soft colour combinations and a striking image of Mt Fuji. The Kita-city Asukayama Museum was itself a marvel of architectural design and construction (in fact, we all decided it must have been designed by Kazamasa himself, till he modestly put us right).

The Symposium concluded with a feast of giant proportions. Hideo Fujiwara, our Symposium organiser, opened the ceremonies by thanking members of the Antique Map Society of Japan for all their organising efforts, and introduced his committee. Special thanks were given to Lutz Walter who worked so hard at translating for us all, and Kazumasa Yamashita for their tireless efforts in creating such a successful event. Jenny Harvey also extended her appreciation to all who had worked so hard to make us comfortable in Japan — and finally comfortable in looking at the beautiful Japanese maps! She presented the IMCoS plaque to Hideo Fujiwara as a memento of our 17th International Symposium. A fine Japanese meal of many courses followed. As glasses were raised in toasts to one and all, the lights were dimmed, the curtains along one side of the hall silently lifted, and spread before us was Tokyo at night, a grand sight to round off the evening. We left our hosts with warm feelings for the flawless organisation of the Symposium and the generous friendship of the Japanese people.

Post-Conference Tour — Kyoto and Kobe

By bullet train we left rain-swept Tokyo for Kyoto. The sky closed in on us, and any chance we would get a glimpse of Mt Fuji from the train evaporated. The 3-dimensional map of Mt Fuji we were given at the close of Yoichi Yokata's paper was the closest we would get to Mt Fuji on this trip. But the landscape outside our bullet train window made up for any disappointment. The rain on the train and on our first night in Kyoto spelled beautiful weather for our tour of two different but fascinating cities.

Our first morning in Tokyo was a splendid introduction to the 'quiet' Japan. Inside the world heritage forest of Tadasu no Mori is the Shimogamo Jinja, one of the two Kamo shrines of Kyoto built in 678. For many of us it was a first visit to a shrine, and our guide Sadatoshi Yoshii prepared us for a blessing by the high priest with instructions on bowing and clapping. The shrine is a visual voyage of wood, flowing curtains, tiled and thatched roofs leading into the inner sanctum of the high priest. After the blessing we were all given a gift, a beautiful wooden plaque painted with cherry blossoms, and brochures about the shrine. Our walk through the ancient wood brought us to a nearby school where a treasure-trove of maps of Kyoto were laid out on the basketball floor. After changing into emerald green slippers we were introduced to the traditional way maps have been viewed in Japan — and that is from all sides. Maps, backed with linen, are able to be folded up into books and stored, sometimes in wooden boxes. When opened up they were meant to be seen as people sat around them on tatami mats. The writing goes in all directions. We walked in circles around the maps, city plans of Kyoto dating back to the 1600s.

Another curiosity that is a tradition is the 'strip' map. On the tables surrounding the gymnasium floor were laid out strips of what looked like accounting paper. At closer look, these 'picture word' maps show the view from Tokyo to Kyoto. The artist Utagawa Hiroshige had made an early strip map of views and activities between these two cities that had become a marvel of its age; Sadatoshii Yoshii updated the idea by sketching the view from the bullet train! (A copy of this map is now in the collection of Bill Warren, a gift from Mr Yoshii. He of-



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On the outdoor globe at the Geographical Institute.

fered to send a copy to any IMCoS participant who wrote to him outlining their favourite sight in Kyoto). We also saw another inventive view by the same cartographer, a cityscape of Kobe showing all the buildings that had been destroyed in the earthquake of 1995.

Free time in Kyoto brought many dreams into reality. Shrines, temples, the Kyoto castle, nearby Nara with its giant Buddha, shrines with one thousand lanterns and gentle deer are all images now locked inside our memory palace. And we were all getting good at eating noodles with chopsticks. We were finally getting the hang of it all.

After two days packed with new sights and experiences we again left by train, not knowing what to expect of a city that had been greatly destroyed by an earthquake in 1995. But surprise is a Japanese ingredient — there is a great modesty in their abilities, but the city of Kobe is almost entirely rebuilt with a new modern waterfront and new hotels. There are monuments to the earthquake victims and an impressive museum built right on top of the earthquake fault zone on an island in Kobe Bay.

The highlight of our visit was seeing our friends at Kobe Museum, Hideo Fujiwara, the symposium organiser from Tokyo, and the curator Tadayoshi Miyoshi, who had presented a paper on the world map screen. Now we could see the screen itself, on display in a special exhibition on the encounter between the early Europeans, mainly Portuguese, and the Japanese till then so isolated from world influence.

Just as the Japanese maps are meant to be viewed from many sides, or turned into a shape, or walked on, or just to be experienced for their beauty, those of us who saw so much first hand will never again look at maps in only one way.

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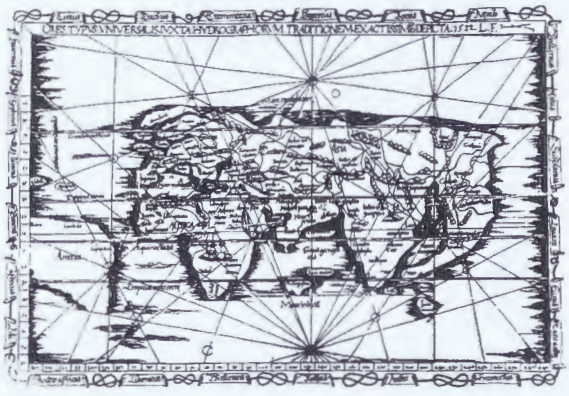
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International News & Events

1999 18th International Symposium
Istanbul, Turkey
10–14 October
Contact: Muhtar Katircioglu
Karanfil Araligi 14
Levent, Istanbul
Tel: 90-212-264 17 86

2000 19th International Symposium
Reykjavik, Iceland
Likely dates: 15–18 September

The registration form for Turkey next October will be sent directly to members very soon. They are advised to respond as soon as possible if they wish to attend.

Regional Visit to Berlin

Fri 16th April Arrive in Berlin
Evening Reception hosted by Nicolaus Struck
Sat 17th Library visits.
Evening free (a visit to one of the three opera houses or to a concert is recommended)
Sun 18th Sightseeing trip through Berlin (and Potsdam if time permits).
Return home

After the Second World War Berlin's libraries were disrupted by partition. The East Germans opened the German State Library, whilst the State Library of Prussian Cultural Heritage was established in West Berlin. Since the reunification of Germany the two libraries have been merged to form the Berlin State Library – Prussian Cultural Heritage, though each remains in its own premises. IMCoS will be visiting both sites, which are 15 minutes walking distance apart. In the former E. German library can be seen the largest Atlas of the World (Atlas der Grossen Kurfürsten).

Accommodation has been reserved in the Krone part of the Hilton Hotel (the 3* section, in the same buildng as the 5*), very close to the libraries. Rooms have been reserved through Regent Holidays until 15th January, so it is esssential that those interested in participating register at the earliest. Ten double/twin rooms at the special rate of 3* @ £93 per night/ 5* @ £110 (includes breakfast) and five single rooms at 3* @ £73 per night/ 5* @ £100 will be available for those first applying through:

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15 John Street, Bristol BS1 2HR
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Fax: (44)(0)117 925 4866
e-mail: regent@regent-holidays.co.uk

Direct flights may also be arranged through Regent, at a cost of approx. £180 return from London (price includes airport taxes), or alternatively under own arrangments through other airlines/trains.

Those travelling from other cities should book the Hilton (Krone) through Regent to obtain the group rate, but make their own travel arrangements. Accommodation may also be reserved in the 5* part of the hotel, through Regent.

If sufficient members are interested, it might be possible to extend the visit and go to Dresden as well.

Cheaper hotels are available in the Western part of the city about two to three

miles from the location of our visits (typically £75–£80 per night including breakfast). Please contact Regent Holidays if you want further information on this.

Those wishing to book a room in the Hilton should complete the enclosed form and mail it immediately to ensure a room, enclosing the required deposit

All members who plan to attend should send the form to Regent, even if they are making their own arrangments for travel and accommodation, so we can inform the libraries of the expected number of participants. We also need to know the number for the sighteesing tour.

It should be a good Spring break, particularly for those who have not visited undivided Berlin.

Forthcoming Events

Dec 10 Warburg Lecture: Dawn Odell
Dec 12–13BIMCC Ortelius Conference, Brussels
Jan 21 IMCoS Informal Evening
Jan 28 Warburg Lecture: Prof M. Jones
Feb 6–8 Miami Map Fair
Feb 25 Warburg Lecture: Dr J. Stone
Mar 20 Close of New York Public Library Exhibition 'In thy map securely saile: Maps, Atlases, Charts, and Globes from the Lawrence H. Slaughter Collection' (opened Oct 24)
Apr 16–18IMCoS Visit to Berlin
May 30 IMCoS Lunch & Informal Meeting
May 31 IMCoS Map Fair, London
Jun 27 Mappa Mundi Conference, Hereford
Jul 11–16History of Cartography Conference, Athens
Oct 10–14IMCoS 18th Int. Symposium

Farmers' Club Informal Evening

Thursday, Jan 21, 1999, 6.00 to 8.30 pm. The Farmers' Club, 3 Whitehall Court, London (nearest tube station: Embankment on Bakerloo/Northern/Circle lines).

This annual event is for those who like to talk about maps, and meet other like-minded people. Members are invited to bring something from their collection which particularly interests or pleases them, something they have recently acquired, something they would like to learn more about. We sit round a long table and chairman-for-the-evening Rodney Shirley calls on those willing to talk for five minutes or so on what they have brought.

There is a charge of £10 per head for hire of the room and for wine and sandwiches, which set the evening off to a good start. A half-time break is made for coffee.

It helps us to organise the evening better if we know roughly how many people will be attending, so please give Harry Pearce a ring any time in January before the event, or leave a message on his answerphone: 0181-769 5041, or fax: 0181-677 5417.

This is a good opportunity to introduce new members to IMCoS, or bring along family members so they can see what attracts us so much in old maps.

Summer 1999

The Map Fair will be held earlier than usual, in order to coincide more closely with the Antiquarian Book Association's Fair. The venue is also new: The Commonwealth Conference & Events Centre, Kensington High St, London W8. The Fair opens at 11.00 am, but as usual IMCoS members will get a chance to see the stands ahead of the public, at 10.30 am.

Since the Fair will be held on a Monday this time (Bank Holiday in UK) there will be an IMCoS Lunch instead of the Annual Dinner. This will also be held at the Commonwealth Centre, and will be followed by informal exhibitions of maps from members' collections.

IMCoS-Helen Wallis Award for 1999

Nominations are invited for the IMCoS–Helen Wallis Award for 1999. This is granted each year to the individual who, in the opinion of the Selection Committee, has been responsible for cartographic contribution of great merit and wide interest to map collectors worldwide. Though the award is intended to recognise individual merit, in special circumstances a group of people or an organisation could be eligible.

Nominations may be sent to the Chairman before 1 March 1999, for forwarding to the Selection Committee. All nominations are treated in strictest confidence.

Previous winners of this Award include: (under the title IMCoS–R.V. Tooley Award) Valerie Scott, Kenneth Nebenzahl, Rodney Shirley, Helen Wallis, Mireille Pastoureau, Malcolm Young, Eila Campbell, The Cultural Foundation of the Bank of Cyprus, Margaret Wilkes, Brian Harley & David Woodward, Nico Israel, Catherine Delano Smith, Francis Herbert, (under the current title) Montserrat Galera, Norman Thrower, and Susan Gole.

First Helen Wallis Fellowship Award (The British Library)

Awarded to Prof. Henry J. Steward, Clarke Univ., Worcestor, Massachusetts.

1998 Ristow Prize (Washington Map Society)

Awarded to Ken Mitchell,Univ. of Minnesota for his paper 'Juan de la Cruz Cano y Olmedilla's Mapa Geográfico de America Meridional'.

For information on the 1999 Walter W. Ristow Prize in the History of Cartography and Map Librarianship apply to: John Docktor, Ristow Prize, 150 S.Strathcona Drive, York, PA 17403-3833.

Hermon Dunlap Smith Centre for the History of Cartography announces the revival of its short-term fellowship program. Applications to: The Newberry Library, 60 W. Walton St, Chicago, IL 60610-3380.

John Carter Brown Library — Research Fellowships for 1999–2000. Apply to: The Director, Box 1894, Providence, R.I. 02912.

IMCoS Travel Grants

IMCoS offers grants to help young members attend the Society's symposia outside their own country. Their value is currently £300 and one such grant will be awarded each year.

Members are invited to submit their application for the award of this Travel Grant, if they fulfil the following requirements:

1. They should have been a fully paid-up member of IMCoS for two calendar years before the year in which the symposium is held.
2. They should be under the age of 32 years at the time of the symposium.
3. They should undertake to write a report of their attendance at the symposium for publication in the IMCoS Journal.
4. The application should state the member's date of birth, and be recommended by two fully paid-up members of IMCoS.

A Travel Grant committee composed of the President of IMCoS, the Executive Chairman, and the International Chairman will decide upon the recipient of the award each year.

Suitable applications are invited at any time during the year, at least six months before the symposium for which the Travel Grant is sought.

The decision of the Travel Grant Committee will be final, and no further correspondence will be entertained. If an applicant's proposal is not accepted, they are free to apply again, so long as they fulfil the above requirements.

Applications should be sent to:

Chairman, IMCoS
27 Landford Road, Putney
London SW15 1AQ

Book Reviews

Haack Geographisch-Kartographischer Kalendar 1999. Published by Justus Perthes Verlag Gotha GmbH. 1998. ISBN 3-623-00468-5. Price DM 38.

The well-known German firm of Justus Perthes Verlag Gotha have sent their 1999 calendar to IMCoS for review. Under the title 'Irrtümer, Skurrilitäten und Satire auf Karten' it contains a map for each month of the year. There are accompanying notes both in German and English and the calendar section for each month helpfully makes it clear that Januar is January, Sonntag is Sunday, Montag is Monday, etc. There are also informative citations of the monthly anniversary dates of celebrated geographers: the majority German I have to say, but (a gracious inclusion) also including Helen Margaret Wallis.

The concept of maps as reminders of mortality, ridicule and fantasy goes back to the 1330s, and maybe earlier. Many odd and interesting maps based on these themes have emerged and it is a little disappointing that seven of these 12 maps in the calendar are standard early maps — a Tavernier world map, Blaeu's Virginia, Mercator's Arctic, Scherer's Pacific Ocean, Hondius' China, Coronelli's (legendary) Friesland and the Erhardt-Rebmann map of central Africa. Cartographic inaccuracies — even 'figments of the imagination' — may be present, but most of these maps were the best available at the time.

Nevertheless, I commend the study in February of F.J.F. von Reilly's moralistic map of the world (1802), in May of L.S. Bestehorn's 1732 map of the Brocken Mountains (with the witches on broomsticks which were acknowledged shortly afterwards to be just a joke), in July of Pieter van den Keere's 'Leo Belgicus' (1622), in September of a cartoon map of Europe satirizing the Orient Crisis of 1875–78 and in November the anonymous 'Foolcap' world map of c.1590. In the title of the calendar the German word 'Skurrilitäten' is, I suspect, not best translated through the English word 'scurrilous' which my OED defines as grossly or obscenely abusive. I should like to assure purchasers that there are no maps of this nature in the Haack Kalendar although some amusing scurrilous maps certainly do exist. There are explanatory notes on the maps by Klaus Lindner, Georg Zimmerman and Egon Klemp.

The calendar is on general sale in Germany [and other German-speaking countries ???]. Alternatively those wishing to purchase a calendar should write to Justus Perthes Verlag Gotha, Postfach 100452, 99854 Gotha. From an order form at the back of the 1999 calendar it seems that stocks of all calendars since 1966 are still available at a price of DM 19.80 each. No indication, however, is given of packing and postage costs either to European destinations or overseas.

RODNEY SHIRLEY

Cartographic Encounters : Perspectives on Native American Mapmaking and Map Use, edited by G. Malcolm Lewis. Chicago & London: University of Chicago Press, 1998. ISBN 0-226-47694-4. xx+318 pp, 58 B&W illustrations. US$ 60. £47.95

This is the ninth volume of the Kenneth Nebenzahl Jr. Lectures in the History of Cartography series, published by the Herman Dunlap Smith Centre of the Newberry Library. As with earlier volumes, the published papers benefit from discussion following their presentation (this series in 1993), and by the inclusion of more recently discovered material and research, and indeed additional papers. In this case the burden of assembling the material has been borne by the editor himself, Malcolm Lewis, whose untiring work in the field of native Indian cartography has done so much to bring this little recognised field of research to academic attention. This book is, in a way, a precursor to the third part of the second

volume of *The History of Cartography* which will include much of the material gathered here, as well as coverage of other parts of the world not already included in parts 1 and 2, before reverting to what many IMCoS members consider 'proper maps', i.e., those developed from Ptolemaic beginnings with scale, projection and text, for subsequent volumes.

Lewis has divided the text of this book into three parts. The first with three chapters by the editor himself discusses the background to the study, the paucity of material, and the problems with its interpretation. The second section includes one chapter by Lewis outlining more recent and current research, and seven chapters of very varying relevance to cartography as it used to be understood. The contributors include a teacher of literature, an assistant professor of geography, a judge of the US Court of Appeals, an anthropologist, an ethnoarchaeologist, a writer on Indian architecture, and a professor of Latin American art. It is the realisation that maps without written text require a very different point of view, particularly when many of the extant examples were drawn by whites with a preconceived idea of what a map should look like, and made copies according to their notion rather than what had been described or roughly sketched on sand or bark, which bring together this diverse group of scholars, so that each complements the work of the rest. In the third section, which Lewis himself admits to being highly speculative, he tries to gauge where this study will lead, and which might be profitable areas for further exploration.

Space here does not permit a full exposition of the many problems facing research into early American cartography. There are few Indians today with any knowledge of how their ancestors used maps, what conventions were commonly understood, how the maps themselves conveyed meaning without even place names. That gestures explained much, and were frequently lost to Europeans in early encounters, is made clear. This, however, leads to other problems, as Lewis warns: 'Theory and speculation must not be allowed to usurp cartographic evidence (incomplete and debased though it be) however laudable the objective.' Elsewhere Margaret Wickens Pearce discussing the use of both written and graphic documents in land transfers emphasises the need to look objectively at existing evidence: 'To overlook written maps in favor of graphic (and thus more "map-like") forms is to ignore a major part of property mapping in colonial southern New England.'

In her chapter titled 'Inland Journeys, Native Maps' Barbara Belyea discusses the difficulty of interpreting cartographic conventions 'from outside, centuries later' and states that these maps 'apparently satisfied the cartographic needs of many indigenous North American cultures for hundreds of years', and the efforts of imperial cartographers to translate them into their own images 'stripped them of their proper significance.' Some extant maps used the same line symbol for several geographical features, river, sea coast, path, etc. another factor making them hard for us to understand today.

The range of this book is vast for thoise schooled in European cartography, as well as covering a wide geographical area, from coast to coast and far north to Mexico. It will be invaluable to all those interested in attempting a new definition of 'cartography' beyond that ennunciated by Harley and Woodward in their introduction, which Lewis finds inadequate: 'A generally accepted operational definition of "map" is required. This must be wider than that normally admitted by cartographers but sufficiently precise to exclude graphics, behaviour patterns, language, and mental constructs that lack a spatial component relatable to either real or imaginary worlds.' Perhaps he will supply it in the forthcoming volume.

SUSAN GOLE

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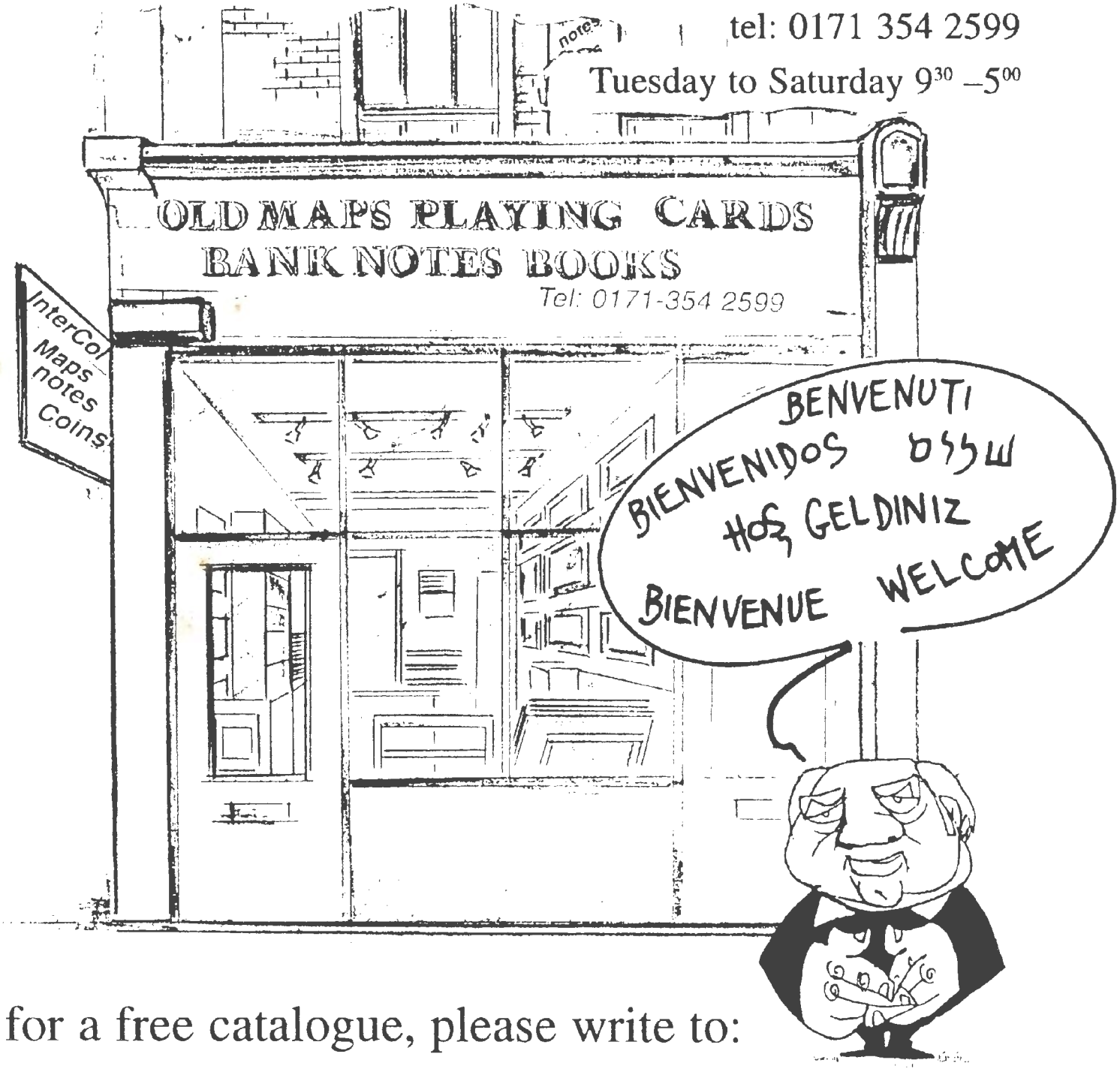
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