SPRING 1999 ISSUE No. 76

# IMCOS JOURNAL



# THE MAP HOUSE

## OF LONDON

(established 1907)

*Antiquarian Maps, Atlases, Prints & Globes*

54 BEAUCHAMP PLACE KNIGHTSBRIDGE LONDON SW3 1NY
Telephone: 0171-589 4325 or 0171-584 8559
Fax: 0171-589 1041

# Journal of the International Map Collectors' Society

**SPRING 1999 ISSUE No. 76**

## CONTENTS


| | | | |
|---|---|---|---|
| From the Editor's Desk | 2 | Letters to the Editor | 35 |
| Folding Screen World Maps | 4 | Cartography of the Bartholomews | 37 |
| Kuni-Ezu - Provincial Maps | 9 | International News & Events | 49 |
| Mt Fuji on Edo Period Maps | 15 | IMCoS London Weekend | 50 |
| Painter with a Bird's Eye View | 19 | Writings about Maps | 53 |
| A Set of Literary Maps | 23 | Hereford Conference | 56 |
| IMCoS Visit to Berlin | 26 | IMCoS Evening at Farmers' Club | 58 |
| The Giant Atlases | 26 | Book Reviews | 62 |
| IMCoS Bulletin No. 4 | 29 | List of Advertisers & Rates | 63 |


Cover map: `Natoliae, quae olim Aisa Minor, Nova Descriptio', from Theatrum Orbis Terrarum by Abraham Ortelius, 1570. Courtesy Muhtar Katircioglu.

Copy and other material for our next issue (Summer) should be submitted by **15 March 1999**. All items for editorial use should be sent to The Editor, Susan Gole, 3 Aylesbury Road, Wing, Leighton Buzzard LU7 0PD. Tel: 01296 681 071 Fax: 01296 682 671. e-mail: sgole@compuserve.com

For Advertising, contact the Journal Advertising Manager, Derek Allen, 25 St Margaret's Road, London SE4 1YL. Tel/Fax: 0181-469 3932. e-mail: autolycus@dial.pipex.com


*Chairman:* Jenny Harvey, 27 Landford Road, Putney, London SW15 1AQ. Tel: 0181-789 7358. Fax: 0181-788 7819, e-mail: JEH.HARVEY27.DEMON.CO.UK

*Vice-Chairman:* Valerie Scott, 48 High Street, Tring, Herts HP23 5BH. Tel: 01442-824 977. e-mail: gp86@dial.pipex.com

*Gen Secretary:* W.H.S. Pearce, 29 Mount Ephraim Road, Streatham, London SW16 1NQ. Tel: 0181-769 5041. Fax: 0181-677 5417

*Membership Secretary:* Sam Pearce, 7 East Park Street, Chatteris, Camb. PE16 6LA. Tel: 01354-692 023. Fax: 01354-692 697. e-mail: samantha@pearce1.demon.co.uk

*Treasurer:* Dr Cyrus Ala'i, 1 Golders Park Close, West Heath Avenue, London NW11 7QR.

*Publicity Officer:* Yasha Beresiner, 43 Templars Crescent, London N3 3QR. Tel: 081-349 2207. Fax: 0181-346 9539

*Int. Development Officer:* Caroline Batchelor, Pikes, The Ridgeway, Oxshott,, Surrey KT22 0LG. Tel: 01372-843 425

*Int.Secretary:* Dr Robert Clancy, 11 High Street, Newcastle, NSW 2300, Australia

**IMCoS Web Site: http://www.harvey27.demon.co.uk/imcos/**


All signed articles are the copyright of the author, and must not be reproduced without the written consent of the author. Whilst every care is taken in compiling this journal the Society cannot accept any responsibility for the accuracy of the information included therein.

# From the Editor's Desk

As this Journal goes to press, I am not sure how different it will look from the previous one. In fact, almost everything about the production has been changed. Since I took over eight years ago, it has been printed by photocopy method, and I am very grateful to Graham and Doyle at the Wholesale Copy Service, London WC1X 0AP for the care they have taken in providing us with such high quality. Now, however, with membership rising and my move out of London, it has been decided that it should be produced by lithographic printing, and nearer to my office. So we start with new printers, and new software to produce it on. With an enormous struggle, I have moved from version 3 of Ventura DTP for DOS to version 8 for Windows 98, and also acquired a scanner. The learning curve has been very steep, and I hope that after this issue is out, I will have time to understand the manuals, and improve the quality for subsequent issues.

Now that I scan in all the illustrations myself, it will take time to get them absolutely correct, and I trust the advertisers will forgive me if theirs is one of the several that require fine-tuning before the summer. I am sure that members will be happy with the new output, once the initial problems are solved, and I hope to learn that more advertisers will realise the advantages of showing themselves off in full colour, and we can look forward to the future of our Journal with confidence.

The 18th International Symposium in Istanbul promises to be an excellent venue. I was there in December, and Muhtar took me round the four hotels he has selected, including the one I know I would choose if I won the lottery. The sessions will be held in the Four Seasons Hotel, so even those who find it beyond their purse will have a chance to see it, and enjoy sitting in a former prison. The other three are much of a standard, there is little to chose between them, and they are all within five minutes walk of where everything will be taking place. Just as well, since the traffic in Istanbul is horrendous.

I also spent an afternoon with Mustafa Kartopu of Magister Tours, discussing the programme, and I am confident that his company will do us proud. I learnt the previous week that he personally has been selected to become a member of IAPCO (International Association of Professional Conference Organisers), the first one to represent Turkey on this prestigious organisation.

I was in Turkey in my role as International Chairman as a guest of the Turkish Travel Agents Association, to attend a conference in Antalya. When it was over I joined a tour north from the coast, and then across to the west, thus covering much of the ground that participants will be able to enjoy in the pre- and post-symposium tours. They are all good, and for those who have not had a chance to see the stupendous theatres, temples, sculptures, not to mention the whole town of Ephesus, I strongly recommend that they pack in as much as they can during this opportunity. Magister have made it possible to join one both before and after the symposium, so we can be assured of seeing a large part of Turkey while we are there.

We have a new Reviews Editor. Alan Bartlett has agreed to arrange that books which have been received by IMCoS for review are sent out promptly to members, so that the review can appear in the Journal as soon after publication as possible. We are very grateful to publishers for sending their books to us, as they then go into our library and are available for members to borrow. IMCoS does not purchase books for the library, as we do not think that it would be in the members' best interests for their subscription money to be spent on this – rather that it goes towards improving the Journal, and organising events. In fact, this is what the questionnaire showed, and we are very grateful to all those who completed it and sent it back, so that we can have a better idea of what our members enjoy about IMCoS. Nor do reviewers get paid for their work, I hope that the opportunity to read a book on maps is adequate recompense. And I have very rarely been turned down by any member whom I have requested to take on a particular book.

I am sure that Alan will be very happy to hear from any members who would like to review books for us. His address is in the Members Directory, or he can be reached on 016-6077 2401. Because of high postal charges, getting books to reviewers and back again, then on to the library, it seems practical at present to have them reviewed in UK only, though if anyone in Europe is keen to do it, then books could also be sent there. We are particularly short of readers in languages other than English.

Members should not be put off by a feeling that they enjoy maps, but cannot write about them in a sufficiently academic manner. IMCoS is a society of people who like maps. That means that we cater for all ranges of enjoyment. Since the majority of our members are not actually academics, there would be little point if we aimed our events, journal, or book reviews at an academic audience. In fact most of us who collect maps look on this as a hobby, and any review of a book about maps needs to tell the average reader what it holds for them, not how it might rate among serious students of cartography. So any member who likes maps is fully competent to write a review for other members who like maps. Don't be put off; let Alan know you are willing to make his task easier by having a full list of willing reviewers.

In this issue there is a brief account of the conference of the Brussels International Map Collectors' Circle, held in Belgium in December. Brief, because the papers presented at this meeting will be published in the Summer issue of the Journal. Rodney Shirley was one of the speakers, and he has agreed to present a wider version at the Informal lunch meeting on 30 May in London. At Antwerp, he restricted himself to frontispieces for atlases by Ortelius. In the Summer issue there will also be the last remaining paper from the IMCoS symposium in Tokyo. This is the paper by Lutz Walter on the changing shape of Japan in early western maps, a theme perhaps more familiar to most of our readers than the series of papers on Japanese maps which is completed in this issue. It has, for me, been a fascinating insight to a culture so different from the one I grew up in, and I was so glad of the opportunity to see something of the country, even if it was for such a short visit.

# Folding Screen World Maps

## Japan's Encounter with the World

In 1543 some Portuguese on a Chinese ship drifted ashore on Tanegashima island in Kyusu thus inaugurating exchanges between Japan and Europe. But the Tokugawa Shogunate established a seclusion policy about a century later, severely restricting exchanges between Japan and Europe. Two important innovations for Japan from Europe during the one hundred years until the seclusion were firearms and Christianity. These had great impact on Japanese history and culture. European maps also had a great influence; as great as firearms and religion.

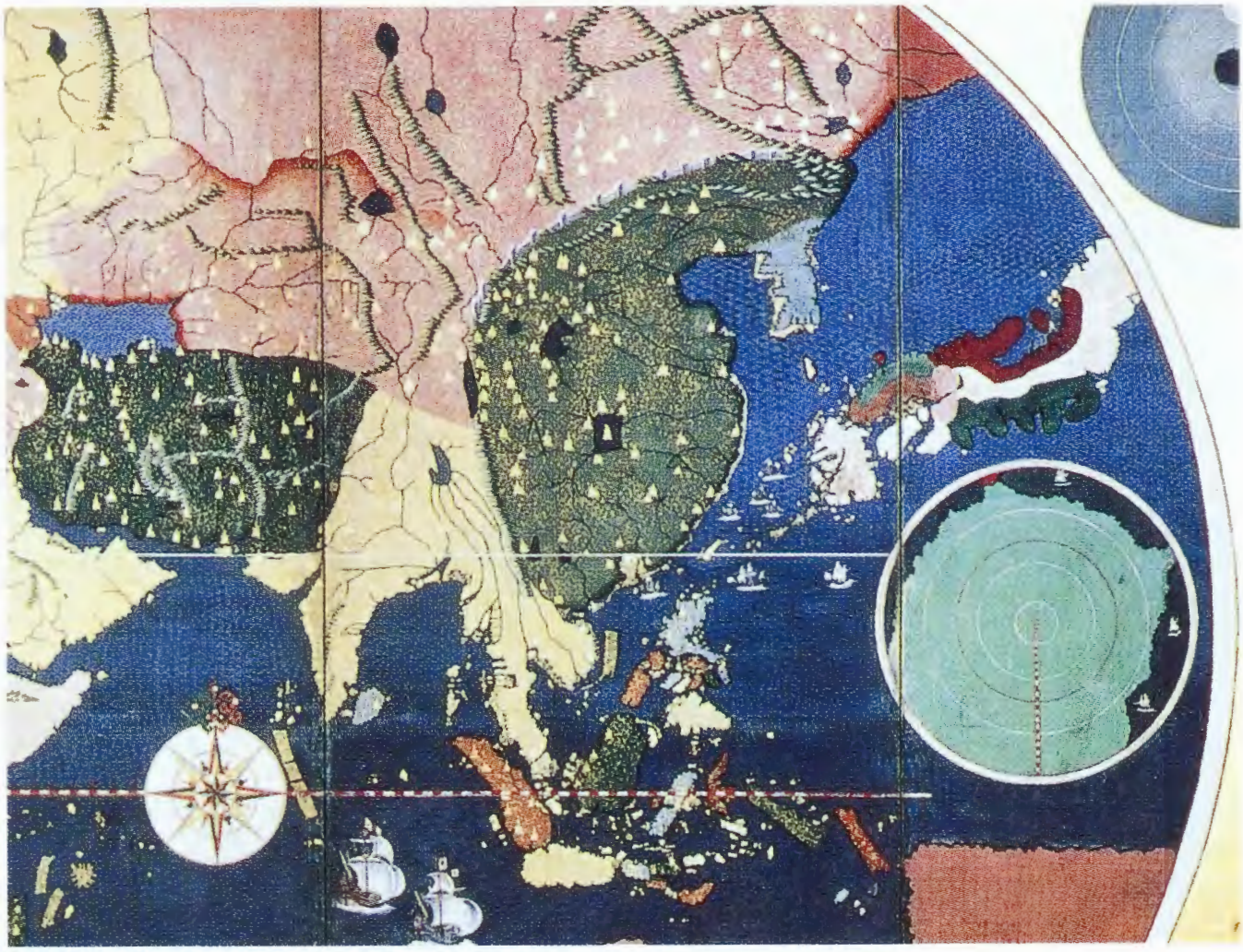
Westerners thought they had discovered the unknown country of gold, Zipangu. This had happened accidentally in that great age of discovery, making clear another point on the surface of the globe. However, the incident meant even more from the Japanese standpoint since it caused the Japanese people to acknowledge the world outside. Till that time the Japanese people had their own geographical concept of the world consisting only of Japan, China, and India. Exploration activities during the great age of discovery played an important role in spreading geographical knowledge gained in the West to civilisations in other parts of the world. Such encounters between Japanese and Western views were made in the second half of the 16th century. This impact brought about the production of the folding screen world map.

## Dawn of the modern cartography

The second half of the 16th century is notable as the period of the dawn of modern cartography in Europe. Literary works on geography and maps created by Claudius Ptolemaeus in the second century were revived in the early 15th century after a long period of being ignored during the Middle Ages, and were distributed in print at the end of the century. Portugal and Spain started efforts to discover the areas unclarified on the maps. They sent exploration voyages to many parts of the world in late 15th and early 16th centuries, led by Vasco da Gama, Christopher Columbus, Ferdinand Magellan and other explorers. They confirmed that Zipangu was actually Japan, identifying it as the easternmost



*World Map in the Kobe City Museum, early 17th century, based on the 1609 map by van den Keere.*



*Detail from the Kobe City Museum map.*

point of the Eurasian continent. Maps started to depict all parts of the globe.

The second half of the 16th century was also the period when there was notable progress in the projection method of cartography, and maps began to be printed and distributed by mapmakers in the Low Countries in northern Europe. A typical example of the development of modern cartography is *Theatrum Orbis Terrarum* by Abraham Ortelius, the atlas of the world published in Antwerp. The first map shows how people in those days saw the world. It looks somewhat awkward to us. A giant island lies in the north pole area, and in the southern hemisphere, a massive continent extends across modern Australia. But the general idea of the world is not very different from that of today. Missionary boys brought the atlas back to Japan when they returned from their trip to Europe in 1590, and it is certain that the Japanese people in those days shared the same geographical view of the world.

**Accepting European maps**

While views and maps of the world were encountered and exchanged between the East and West in the second half of the 16th century, the Japanese learned a lot from maps produced in Europe, which is evidenced by the folding screen maps. More than twenty works produced from the Azuchi-momoyama to the early Edo period (late 16th century through the early 17th century) are well known. Maps showed va-

riety, such as a map of the world, a pair of maps of the world and Japan, a city map, and a pair with the map and a western painting.

Four such folding screen maps are believed to be the first maps produced by Japanese based on European maps of the late 16th century, or Azuchi-momoyama period. (One is owned by Jo-toku-ji temple in Fukui Prefecture, others are privately owned). Three folding screens carry gorgeous and dazzling paintings of quite exotic motif, which are believed to have been created by painters who learned skills at an artmaking school offered by Jesuits. (The three screens are owned by the Imperial Household Agency, Kosetu Museum of Art and Kobe City Museum respectively.)

The three folding screens, which date back to the early 17th century, give useful information on exchanges between the East and the West, since the original European works on which they were based are identified. The three screens are also important from the viewpoint of Japanese art history, as the early great works of art produced under the influence of western art. The oldest group of maps describe navigation routes with the Iberian Peninsula as the central point. Depictions of wide rivers and large lakes in inland areas remind us of older maps of the world created by Portugal and Spain rather than maps of Ortelius and other maps made in Flanders or the Netherlands. It is assumed that these maps were produced based on Portuguese originals. The maps are believed to have been produced around the year 1592, when Toyotomi Hideyoshi attempted to invade Korea, since the maps carry many bits of information that are related to the invasion. The maps also carry names of places in northern China that had been unkown before the invasion. Nagoya in Hizen Province, where the stronghold for the invasion was located, is drawn larger than it actually was and navigation routes to the Korean Peninsula are also described. The maps are believed to be the first works with European influences of the early 1590s by Japanese cartographers who learned from European maps.

Meanwhile, researchers in the East and the West have found that the screen maps created by painters in the Jesuit school are based on the world map created by a Dutch map maker, Petrus Kaerius, in 1609. Japan's acquisition of European maps shifted from the Spanish and Portuguese style to the Dutch style, which conformed to the major trend of Japanese history.

Kaerius's world map of 1609 has paintings of the ten most powerful sovereigns of the time surrounding the map. The figures of the sovereigns around the map were adopted as a motif in *Taisei Oukou Kiba-zu Byobu*, or the folding screens with the motif of Western royal cavalry that are fine examples of Japanese art in the early days of Western influence.. They are owned by the Kobe City Museum and Suntory Museum of Art. This shows that the world maps introduced to Japan in those days were not only an important way to convey geographical information, but also influenced Japanese culture in early modern times in many ways.

In particular, the folding screen map owned by the Imperial Household Agency is acclaimed the best world map produced in those days. The map inherited almost all factors of the original map with some improvements in representation of Japan and Asia, which is quite meaningful. Another remarkable feature is that ten cities are marked on the Japanese archipelago on the map. Not all cities are identified, but the largest ones are recognised as Edo and

Kyoto/Osaka, and one is identified as Sunpu, given the distance between the mark and Izu Peninsula on the map. The reason why Sunpu was chosen as one of the ten major cities is probably because Tokugawa Ieyasu lived there for the last ten years of his life. According to historical records, Tokugawa Ieyasu looked at the folding screen with maps of the world in September 1611.The folding screen world map owned by the Imperial Household Agency may be the one Ieyasu looked at. It would be quite difficult to prove this, considering the length of time it would have taken for the original to reach Japan, but many historians believe that this is so.

There are other examples of maps inspired by Kaerius's world map. The one owned by Kosetsu Museum of Art forms a pair with a world map and a painting of the battle between Roman soldiers and pagan Turkish soldiers. The one owned by Kobe City Museum forms a pair with a world map and city maps of Lisbon, Seville, Rome, and Constantinople, with a Christian feel about them. Another feature of this map is that the original rectangular map described using Mercator projection was reformed to an egg-shaped one and Japan appears in massive size on a projecting part. In addition, figures of ships appear in the East China Sea on the map that are not found on the original map. They are suspected to be trade ships approved by the government, which shows this map is quite important since it tells us more than mere decorative art would do.

## Updated versions of Spanish and Portuguese maps

The early 1590s were a notable turning point in the history of maps in Europe as well as in Japan, when Japanese map artists started to produce folding screen maps based on the world maps introduced by the Spanish and Portuguese. During this period, Japan's recognition of world geography was totally changed. Japan studied European maps and reproduced them on folding screens. On the other hand, Europe also improved its geographical knowledge of Far East Asia.

The 'discovery' of Japan in 1543 was, for Europeans, the solution to the old question of where the east side of the Eurasian continent ended, which had been unsolved since Ptolemaeus' day. However, Japan and the surrounding areas must have been mapped out based on limited information and imagination. Even the Portuguese map by those who were the discoverers shows the Japanese archipelago in a shape that is quite different from reality. The *Theatrum Orbis Theatrum* produced by Ortelius in 1570 has two different shapes of Japan in one atlas. But the Japan that appears on the map created by the Portguese cartographer Teixera in 1595 is depicted in a shape that can be recognised by anybody at a glance. This means that Europe had acquired new knowledge on the map of Japan immediately before Teixera made his map, which was quite new to Europeans and different from their knowledge until then. Similarly, a group of the oldest folding screen maps made in the 1590s have more sophisticated descriptions of Japan and the Far East than European maps of the same period. This indicates that Japan (or Asia) created its own new maps in this period.

Before the Edo period, there were no maps in Japan except several examples of general maps known as *Gyoki-zu* that were drawn in simple shapes used since ancient times. Representations of Japan on folding map screens are an advanced version of such Gyoki-zu, and highly developed. The late 16th century is truly a turning point in



*Detail from the matching screen in the Kobe City Museum, showing Istanbul and court figures.*

the history of maps both in Japan and Europe.

The late 16th century was also a turning point in another respect. The chief missionary of the Jesuits, Alessandro Valignano, left reports of his tours in Japan in 1583 and 1592. Comparison between his accounts of Japanese geography shows that the second report is in much greater detail than the first. Valignano wrote that the detailed information on Japanese geography in the second report is attributable to the devoted research by a person named I. Moreira. His statement is quite important. Given documents by Jesuit missionaries in the 17th century, such as the representation of Asia on *Kon-yo Bankoku Zenzu*, a large map of the world created by Matteo Ricci and the description of the Japanese geography in *History of the Churches in Japan* by Joao Rodriguez, it appears that the Jesuits acquired detailed information on the geography of Japan and Asia. Some historians say that the Society had strong interest in creating maps of the areas where they went on missions and was involved in producing new maps of Asia. The late 16th century was the time when Europe truly discovered Japan.

Considering the facts I have mentioned so far, even though it has been a matter of controversy, it seems that the development of cartography in Japan was initiated by the Europeans. Some historical records imply that Japan offered some information that helped to make the maps more sophisticated.

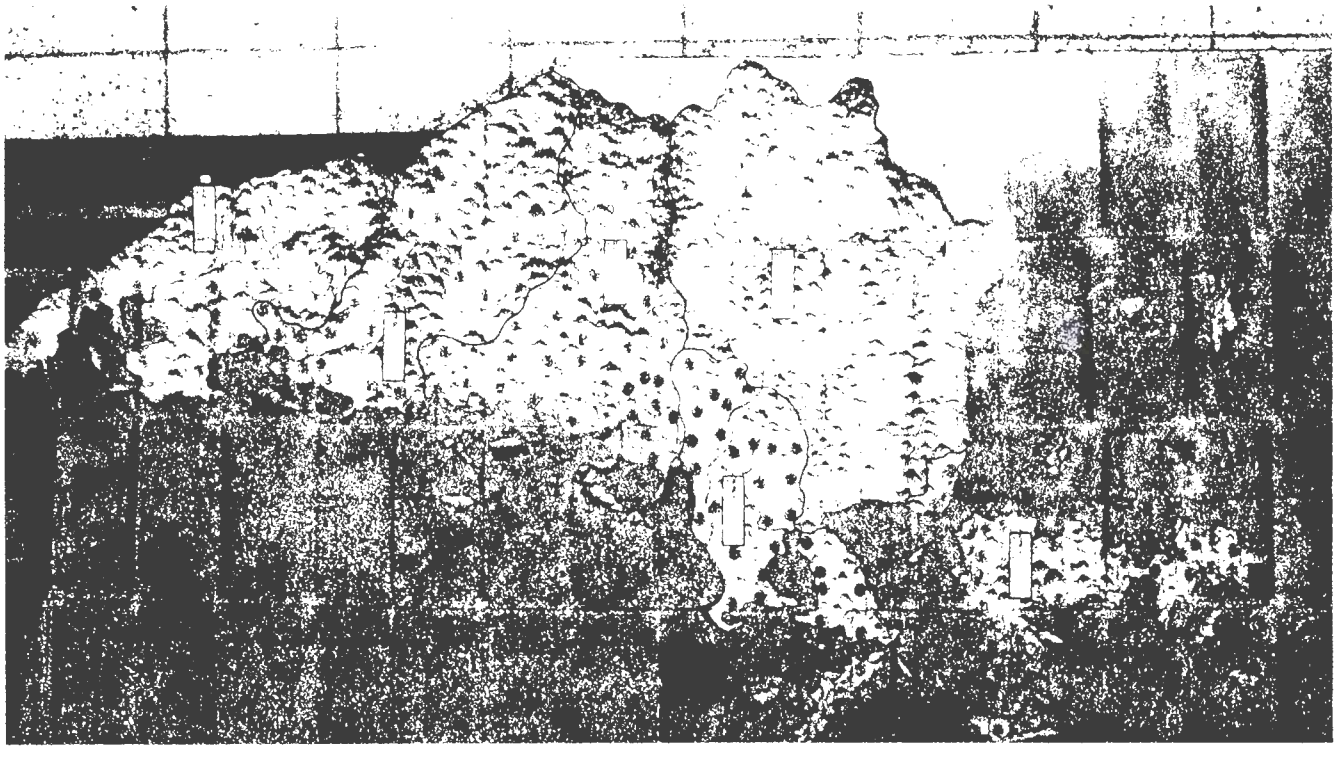
No clear evidence has been found so far that could end the controversy, and what we can do now is collect circumstantial evidence. I believe that the development of cartography in Japan is attributable not solely to one-sided efforts by Japan or Europe, but the results of exchanges of information. However, it is reasonable to consider that Europe contributed more to the development of maps in Japan and the Far East, from the viewpoint of the representation of the Japanese archipelago on the world map. The folding screen maps do not simply indicate that Japan learned from European maps and reproduced them on folding screens. They mean a significant turning point in the history of cartography in Europe. Artists who made folding screen maps made first-class world maps that were not to be found anywhere in Europe. I earnestly hope for greater research to be conducted on the folding screen maps that evidence large-scale cultural exchanges between the East and the West.

TADAYOSHI MIYOSHI
*Kobe City Museum*

# Kuni-Ezu
# Provincial maps project of the Tokugawa Shogunate

Kuni-ezu are individual maps of the 68 provinces, the old regional districts of Japan. The Tokugawa Shogunate that held power in the country for about 260 years from the early 17th to the middle of the 19th century ordered their daimyo, or feudal lords, to create maps of their domains, which were revised when they became obsolete. The provincial maps project was launched in 1605 (Keicho 10), only two years after the establishment of the Tokugawa Shogunate. Projects to update maps were launched in 1644 (Shoho 1), 1697 (Genroku 10), and 1835 (Tenpo 6). Updating the kuni-ezu, which were kept at the library of the shogunate upon completion, took several years.

The fully-lined kuni-ezu are quite heavy and geographical features are represented in very rich colours. However, the most notable feature is their size. Kuni-ezu were made in large sizes from the very beginning, starting with the Keicho version made in 1605, and the size was standardised for all maps from the Shoho version in 1644. Maps were drawn to a scale of 1:21,600, which reduces 1-ri (4 km) to 6-sun (18 cm), and this scale forced cartographers to create extremely large maps. Even maps of small provinces, such as Iki and Iga, were as large as two square meters. It goes without saying that the size was even larger for maps of large provinces. For example, the map of Dewa Province produced in 1644 (Shoho) is 11 by 5 meters. Today, the largest-scale adjoining sheets covering all of Japan are on 1:25,000 published by the Geographical



*Keicho Suo-kuniezu (Provincial map of Suo) in the Keicho period, 1605. Original size: 167x315 cm. Courtesy the Ube City Library, Japan.*

Survey Institute. The Tokugawa Shogunate in the early 17th century had maps covering all parts of Japan on even larger scale than is available today.

**Purpose of the Kuni-ezu project**

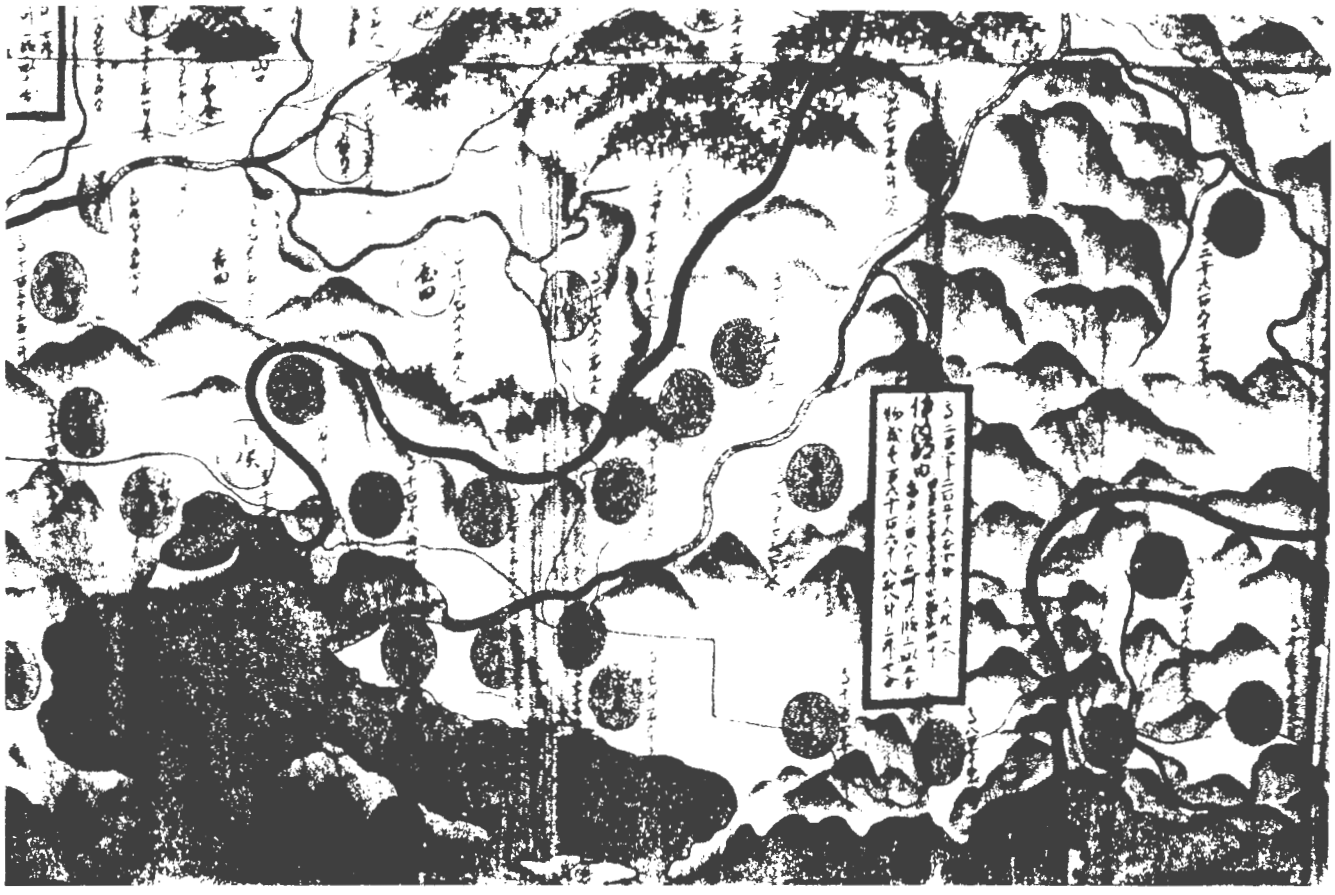
The question is, then, for what purpose did the Tokugawa Shogunate produce these provincial maps. It was an oriental tradition for the central government to keep maps of its land and the cadastre. In ancient China, it was the custom to present maps to conquerors. In the Sui and Tang dynasties, the central government systematised the collection of maps and registration of residents. Japan's Taika coup d'etat in 645 intended to emulate the legal and administrative system of the Tang dynasty with the so-called Ritsuryo system, and to establish the nation under a bureaucratic system controlled by centralised power. Several years after the coup, provinces and counties were established in the rural areas in Japan, and maps of them were made and presented to the Imperial Court.

The ritsuryo centralised system collapsed in the 9th century, followed by the middle ages when local warlords competed fiercely for power. Such a political environment did not allow any power to collect maps from any other part of the country. When the three daimyo feudal lords, Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu, achieved national unification in the late 16th and early 17th centuries after a period of struggle for power and territory, a nationwide survey of rice paddies and farms was conducted to control the production of each province under the crop yield system. After this mandatory land survey confirming crop productivity of each province was completed in 1591 (Tensho 19), Toyotomi Hideyoshi ordered feudal lords nationwide to submit district maps of provinces and cadastre, saying that they would be retained at the Imperial Palace. The district maps have now been scattered and lost, with the exception of a part of Echigo Kuni-ezu, a map of Niigata region.

Tokugawa Ieyasu, who realised Hideyoshi's ambition to unify the country, established the Tokugawa Shogunate system with its headquarters in Edo and succeeded in controlling the whole nation. A large number of national compilation projects were carried out during the Edo period, of which the kuni-ezu project was the most remarkable. The Tokugawa Shogunate had its own land under its direct control, and granted control of a large part of the land to about three hundred feudal lords. A notable element of the kuni-ezu project was that the government ordered maps to be produced not according to the domain of each feudal lord, but following the traditional boundaries of the provinces. In other words, kuni-ezu are maps of traditional provinces and districts created with no relation to the political and administrative boundaries of the Shogunate system. Kuni-ezu were not practical maps for the purpose of administrative control; rather they were basic maps of the nation created according to the formal administrative principles of controlling the nation, and were intended to be retained by the central government itself.

**Process of production**

The process of producing kuni-ezu differed slightly from one project to an-



*Detail from Keicho-kuniezu (Provincial map of Suo), showing the area around Hofu.*

other. The basic process was for the Shogunate government to designate major lords as ezu-moto, or presenters who were responsible for producing maps. Ezu-moto could be individual lords, or a group of lords who worked together in a group called ai-mochi. When the ezu-moto was appointed for one province, other feudal lords in the province produced maps of their own domains and submitted them to the ezu-moto. The ezu-moto then compiled a provincial map based on the maps of domains submitted by the lords.

Prior to completion of the kuni-ezu, the ezu-moto was required to deliver a rough draft of the map to Edo for inspection by officials of the Shogunate government. When various revisions were made and the Shogunate officials approved the draft, the ezu-moto requested painters patronised by the government to produce fair copies. It was the practice for two sets of the kuni-ezu and the cadastre to be presented to the Shogun. The Shogunate government stored one copy at its library and kept the other at the treasury office for business purposes.

In principle, the kuni-ezu project of the Shogunate followed a system where feudal lords submitted maps to the Shogun. However, when the government launched the last project in 1835 (Tenpo), it did not collect provincial maps from feudal lords, but allowed them to submit information material necessary for revision, and the Treasury officer of the Shogunate worked on the amendments of the kuni-ezu from all

over the nation. This is probably because the Shogunate had started to lose the power and control of the feudal lords in the late Edo period, and this threatened the completion of the revision work, so forcing the government to hasten in carrying out the project.

**Elements of Kuni-ezu**

The Shogunate laid down detailed standards for producing kuni-ezu. As I mentioned before, the reduction scale was standardised in 1644 (Shoho). County boundaries were shown and the domains of feudal lords were described until the Shoho version. However, the boundaries of domains disappeared from the Genroku version, making the kuni-ezu authentic provincial maps in which district divisions were represented. Villages were shown as ovals containing their names and crop productivity. Furthermore, they were marked in different colours according to the county to which they belonged. Maps contained pictures representing landscape features, such as mountains, hills, sea, rivers, and lakes, as well as landmarks including castles, temples, shrines, and ports. Other features on the kuni-ezu included milestones along main roads, crossing points along rivers with remarks as to their suitability for crossing on foot or by boat, and even conditions in ports for boats as well. Crop yields were given as a total for a county, and for a province with the number of villages.

Given the purpose for which the kuni-ezu were made, it was important for the Shogunate government to have unified standards for the style of the maps nationwide. It gave detailed instructions, including the paper to be used and methods for lining. The Shogunate ordered the Kano school of painters which it patronised to complete the kuni-ezu, which reflects its intention of standardising the maps for any given part of the nation by adopting only one painting style.

**Functions of Kuni-ezu**

The Shogunate collected kuni-ezu from all over the nation and compiled the Nihon-sozu, a general map of Japan. It appears that keeping kuni-ezu, the basic maps of the provinces, and the general map covering all parts of the country together with the cadastre functioned as a symbol of the centralised power of the government. Meanwhile, the Keicho version carried information on taxable productivity and the areas of rice paddies and farms. The Shoho version contained detailed descriptions on land and maritime transportation from a military perspective. The Genroku version put the main priority on the representation of boundaries. In the Tenpo version, it was required for the crop yield to be stated not as a formal output but in actual figures. Considering these facts, it appears that kuni-ezu functioned as a provider of timely information depending on the political situation when the maps were made.

Kuni-ezu were considered the official maps of the government and were treated as legal documents once approved by the Shogunate and placed in its library. Therefore, the presentation and descriptions on the map were highly respected and no amendments were allowed without the government's approval. So revisions placed emphasis on changes in boundaries between provinces and counties. In the Genroku

version in particular, confirmation of a boundary was required by both provinces, followed by the creation of boundary maps to show government officials at the map house in Edo that the two provinces were not in dispute over the boundary. In legal disputes over boundaries during the Edo period, kuni-ezu were often used as evidence by the judges of the government.

**Preservation**

Among the kuni-ezu retained by the Shogunate, not one of the Keicho or Shoho versions exists today. Eight sheets of the Genroku version survive, including ones for Satsuma, Ohsumi, and Hyuga. All 83 sheets of the Tenpo version are preserved at the Cabinet Library of the National Archives which has built up collection projects from the Shogunate library. In addition, feudal lords retained duplicates of the kuni-ezu at home, and a considerable number of these survive nationwide. It is quite reasonable that only a few maps survived from the first project of Keicho that dates back to 1605. Only about ten maps have been identified as the Keicho version so far.

**Comparison with Western maps**

Unlike European maps, kuni-ezu have no particular orientation and are represented in a composition that allows them to be looked at from any direction. The difference in orientation between Japanese and western maps is probably attributable to the manner in which they were viewed. While maps are usually hung on the wall in western cultures, they are placed on tatami mats on the floor in Japan and looked at from all directions around the map. There was no limit to the size of maps in Japan, since a map can be as large as the available floor space. In fact, maps were also produced in such massive sizes in modern Japanese history. In this way, the wall-culture in the west and tatami-culture in Japan have affected the cartography in a different manner.

The manner in which the maps were stored also differs between Europe and Japan. Kuni-ezu compiled by the Shogunate were folded like the bellows of an accordion and stored in a large oblong box. In western countries large-size maps were stored in scrolls.

HIROTADA KAWAMURA
*University of East Asia*

**MAPS**
**of the**
**BRITISH ISLES**

For a FREE COPY of my latest catalogue.

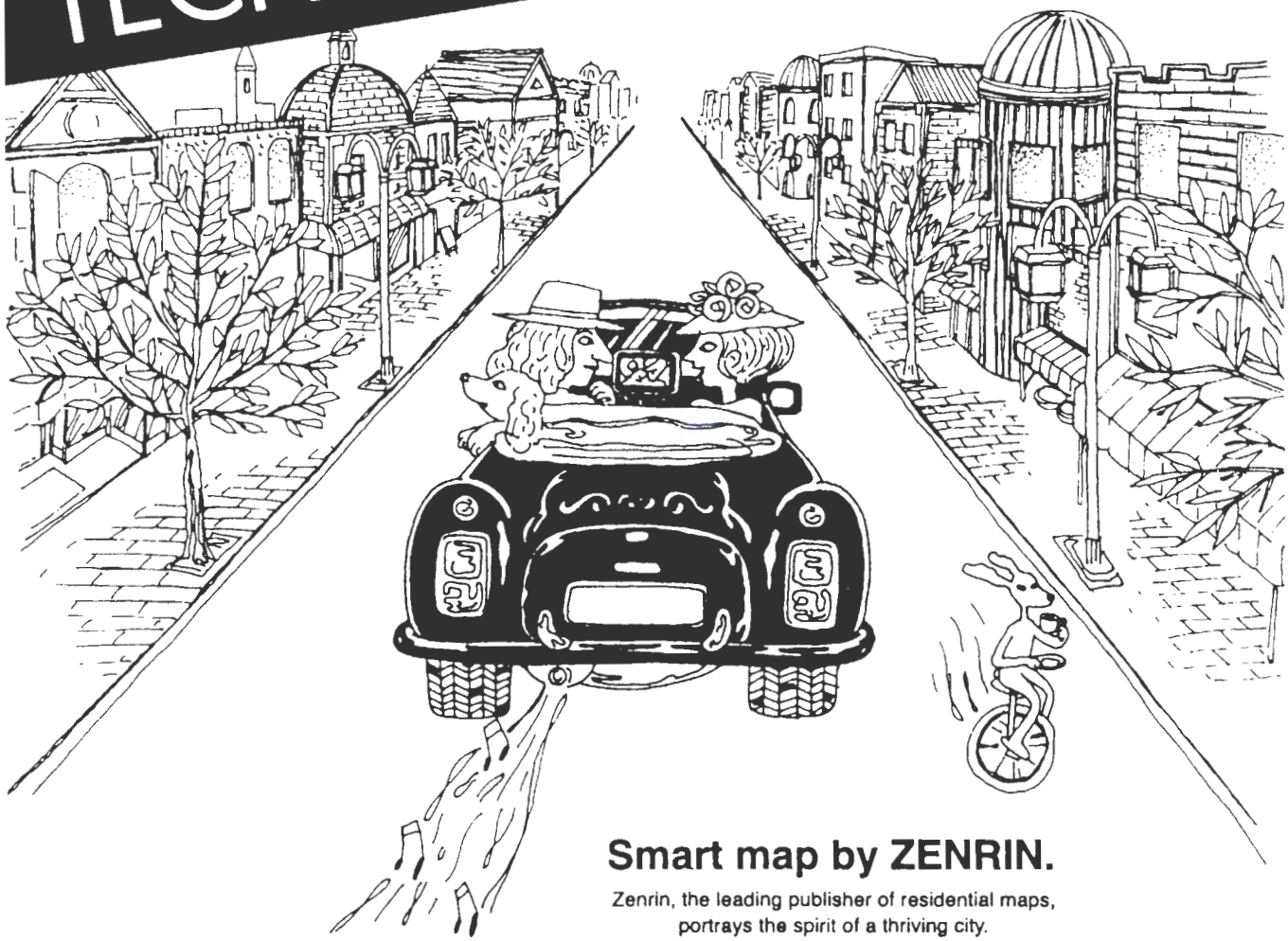
Contact:-

**Lesley Aitchison**
**22 West Shrubbery**
**Redland**
**Bristol BS6 6TA**
**U.K.**

*Tel:-* 0117 9076899
*Fax:-* 0117 9741962
*Email:-* lesley@localhistory.co.uk

*Internet:-*
http://www.localhistory.co.uk/la

# DIGITAL MAP TECHNOLOGY ZENRIN



## Smart map by ZENRIN.

Zenrin, the leading publisher of residential maps,
portrays the spirit of a thriving city.
Zenrin combines the latestdriving information to
produce a highly accurate series of car navigation software
that accounts for more than 50% of the market in Japan.
Functioning as the essential brain of car navigation systems,
Zenrin digital maps fully support the various needs of drivers.
Zenrin will continue its dedication to the realization of a more comfortable
driving experience and navigate the world and future
with our trusted mapping technology.

**ZENRIN EUROPE BV** Amsterdamseweg 35 NL-1422 AC Uithoorn The Netherlands TEL(31)-297-513880 FAX(31)-297-521070
**ZENRIN EUROPE BV** GERMAN BRANCH Charlottenstrasse 51 40210 Dusseldorf Germany TEL(49)-211-36978-0 FAX(49)-211-36978-29
**SAN FRANCISCO OFFICE** 1814 Ogden Drive "Burlingame, CA 94010" USA TEL(1)-650-652-1790 FAX(1)-650-652-1791
**R&D US OFFICE** "2105 112th Ave. NE, Suite 201""Bellevue, WA 98004" USA TEL(1)-425-646-8511 FAX(1)-425-646-8521
**ZENRIN TECHNOLOGY CENTER** "3-1Nakabarushinmachi, Tobataku""Kitakyusyu, Fukuoka" Japan TEL(81)-93-883-5207 FAX(81)-93-883-2734

ZENRIN

# Mt Fuji as represented on maps in the late Edo Period

Mt Fuji is so famous as to need no introduction. It is a symbol of Japan, well known even to foreigners who are unfamiliar with the country. The mountain has even been used as a motif in literature and fine art as well as an object of worship. Mt Fuji is a special sacred mountain to which the Japanese people have traditionally paid respect.

I will look at how this symbolic mountain of Japan has been represented on maps, taking examples from several maps issued in the late Edo period, in the middle of the 19th century.

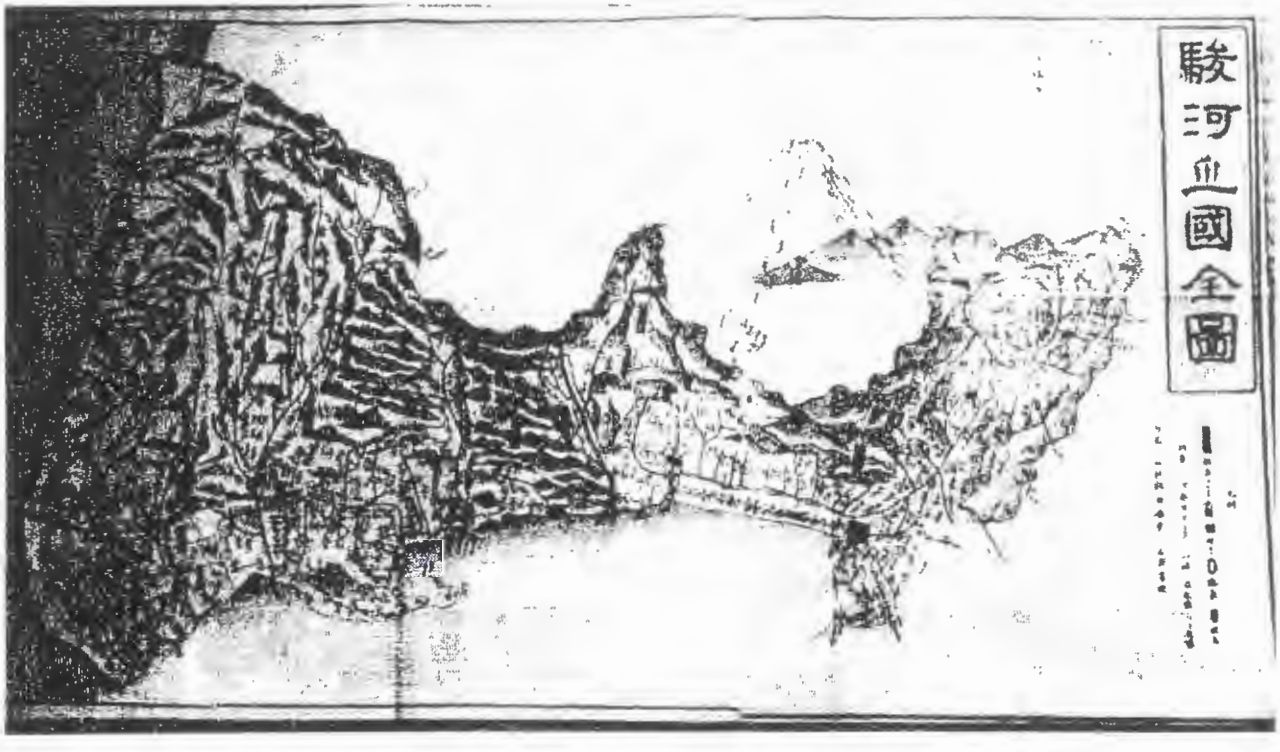
Mt Fuji is graceful in all its aspects, its shape being almost the same no matter from which direction you are looking at it.

In the *Suruga-no-kuni Zenzu* (Provincial Map of Suruga, c.1865) Mt Fuji, viewed from the sea side, is in the centre of the map. The high rising mountain even appears to be the main subject of the map. It was similarly shown in *the Kaisei Suruga-no-kuni Yochi Zenzu* (Revised Provincial Map of Suruga, c.1868) three years later.

Mt Fuji sits astride the two provinces of Suruga and Kai, with the Suruga side, viewed from the coast, considered to be the front side, and the Kai side, from inland, as the rear. For this reason, it rarely appears on the Kai maps in atlases of the provinces.

The writer DAZAI Osamu described Mt Fuji in his literary work *Fugaku Hyakkei*, or One Hundred Views of Mount Fuji, which starts with a famous phrase: `Mt. Fuji and the evening primrose are perfect together.' He wrote:

> The vertical angle on the top is 85 degrees on Hiroshige's Fuji, while it is 84 degrees on TANI Buncho's Fuji. But a cross-section of the



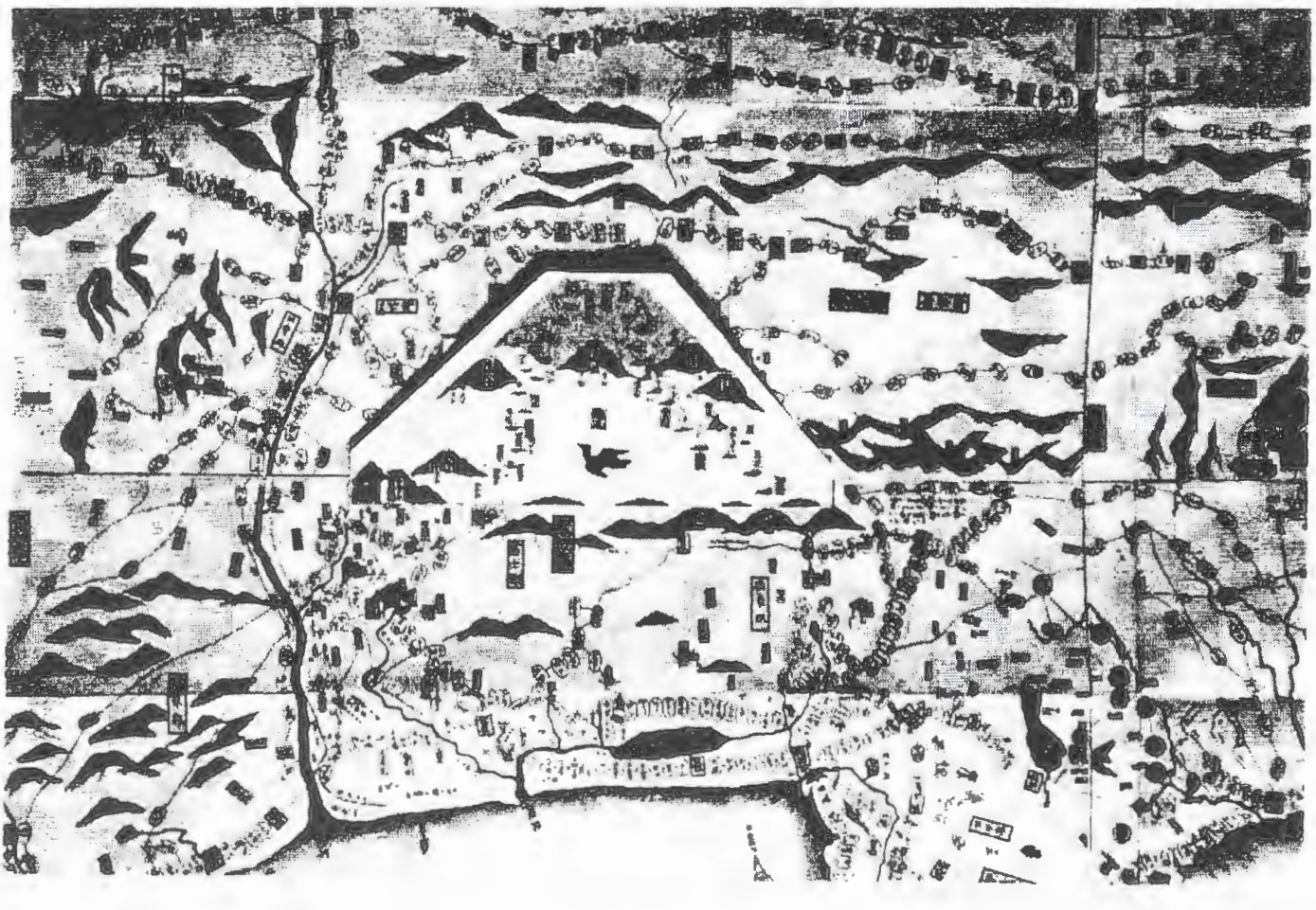

*Suruga-no-kuni Zenzu (Map of Suruga)*

mountain based on a survey conducted by the military shows the vertical angle of the top to be 124 degrees in the east-west direction, while it is 117 degrees in the north-south direction. Hiroshige and Buncho are not the only artists who drew Mt Fuji with a narrow angle. Most Mt. Fuji figures in fine art have a narrow summit. Most figures have a sharp, high, and delicate top. Hokusai drew the top at about 30 degrees, making it look like the Eiffel Tower. Actually the top of the Mt. Fuji is obtuse and blunt, being 124 degrees in the east-west direction and 117 degrees in the north-south direction. The mountain was never a remarkably slender mountain.

Some may wish to argue that the top of Fuji is not obtuse and blunt, but nobody would agree that Fuji is a remarkably slender mountain.The top of Mt Fuji drawn on the maps that I have mentioned has a vertical angle as follows:

Map of Suruga: 80°
Revised Map of Suruga: 80°
Suruga-no-Kuni Yochi Zenzu: 90°
Map of three provinces, Suruga, Toutumi and Mikawa: 100°
Map of Kai Province, 1842: 85°
Map of Kai Province, 1868: 75°

This last one, with the narrowest angle, was the work of a Ukiyoe genre artist, HASHIMOTO Gyokurannsai. This may have resulted from the viewpoint of the artist as he looked up to the



*Dai Nihon Tohoku Kotei Zenzu (Travel Map of Northeastern Japan, detail).*

top of the mountain, or his wish to make a striking impression.

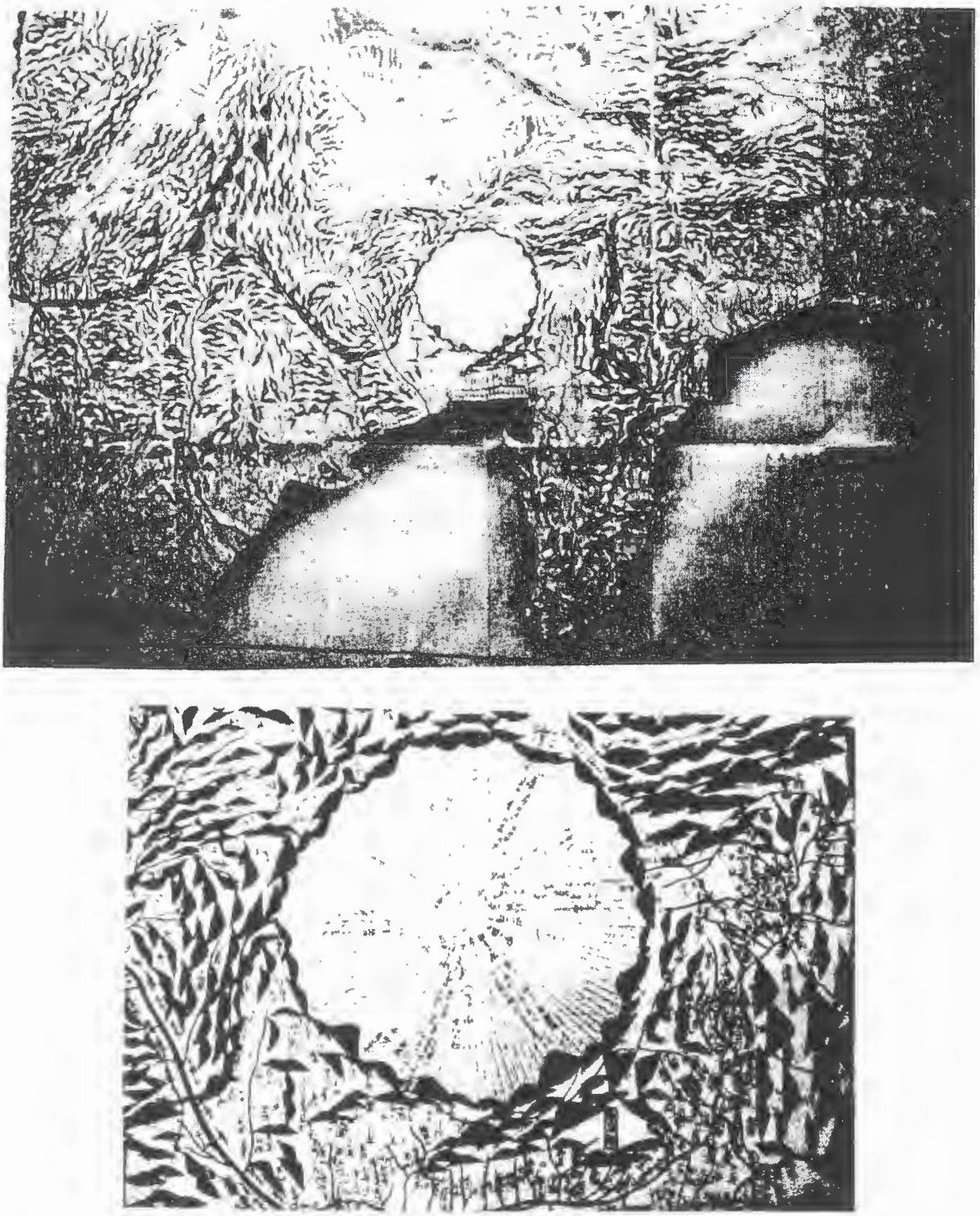
When Mt Fuji was represented on maps as a geographical feature, rather than a motif in landscape painting, there was no regard for the time of the year, weather or time, yet it still reflected the cartographer's feelings.

In representing the height of the mountain, some artists chose a three-dimensional perspective. *Dai Nihon Tohoku Kotei Zenzu* (Travel Map of Northeastern Japan, 1868) is basically a distance chart and the port of Yokohama and Miura Peninsula are the only geographical figures on it. The image of Mt Fuji is represented with two pieces of paper that pop up to show a bird's eye view, splitting the mountain into its north and south sides.

KATSU Kaishu produced in 1867 a Japanese version of a British navigational chart, *Dai Nihon Enkai Ryakuzu* (Coastal Map of Japan), in which the height of the mountain was depicted by hachure lines. This was the first Japanese map to give the elevation, 12,450 feet. The original chart was issued by the British navy in 1863 (Map of Japan with Appendix of the Map of Korean Coast), and is believed to be derived from an original chart by Krusenstern of 1827. It is claimed that the maker adopted many ideas from Ino Tadataka's maps. An expedition to Japan from a watchmaking guild in Switzerland in 1863 led by Aimé Humbert had declared that the height of Mt Fuji was 12,450 feet above sea level (in *Le Japon Illustré*), which is probably how it appeared thus on the British map. In his *Things Japanese* Basil Hall Chamberlain wrote that it was 12,365 feet high, an easy figure to remember as '12 months make 365 days'. Where he found this figure is unknown.

The first foreigner to reach the summit of Mt Fuji was Sir Rutherford Alcock, the first British minister to Japan. This was in September 1860. The party started from Ohmiya-guchi and found the summit to be 14,177 feet high. Next came Harry Smith Parkes on 21 August 1867. The summit, when they reached it, was covered in cloud so they were unable to survey the elevation. A notable fact of this expedition is that the party included Mrs Parkes, the first non-Japanese woman to reach the summit. In those days women were not allowed to climb Mt Fuji, but she ignored the rule. This act put her life at risk when she returned to Yokohama, as some extremists allegedly attempted to kill her, saying she had violated the sacred mountain. Only after 1872 were women permitted to climb Mt Fuji.

One of the most remarkable representations of Mt Fuji is to be found *in Fujimi Jusanshu Yochi-no-Zenzu* (Map of Thirteen Provinces with a View of Mount Fuji). There had been maps showing the mountain with a flat aerial view as if looking down on it directly from above, but this was the first time it was shown with lines radiating from the summit in 13 directions. It is not simply a view from above. Prof. Kazutaka UNNO believes that it was drawn by joining various side views. Thus it might be said that a correct view from all the 13 provinces was shown. This assumption is supported by the way the surrounding hills have been depicted, all turning inward towards Mt Fuji rather than the more normal outward, like petals in a flower.



*Fujimi Jusanshu Yochi-no-Zenzu (Map of 13 Provinces with a View of Mt Fuji, detail). Below, the various viewpoints from which the mountain was drawn.*

A similar attempt was made in *Fuji-san Tozan Shihou Annai-zu* (Mt Fuji Climbing Guide, 1901), with an aerial view drawn from four side views.

Chamberlain commented on the Map of 13 Provinces that it was the best among the old-style Japanese maps, and a good example of conventional Japanese cartography.

Old people have said that if you either never climb Mt Fuji or climb it twice, you are stupid. May I suggest that everyone reach the summit at least once.

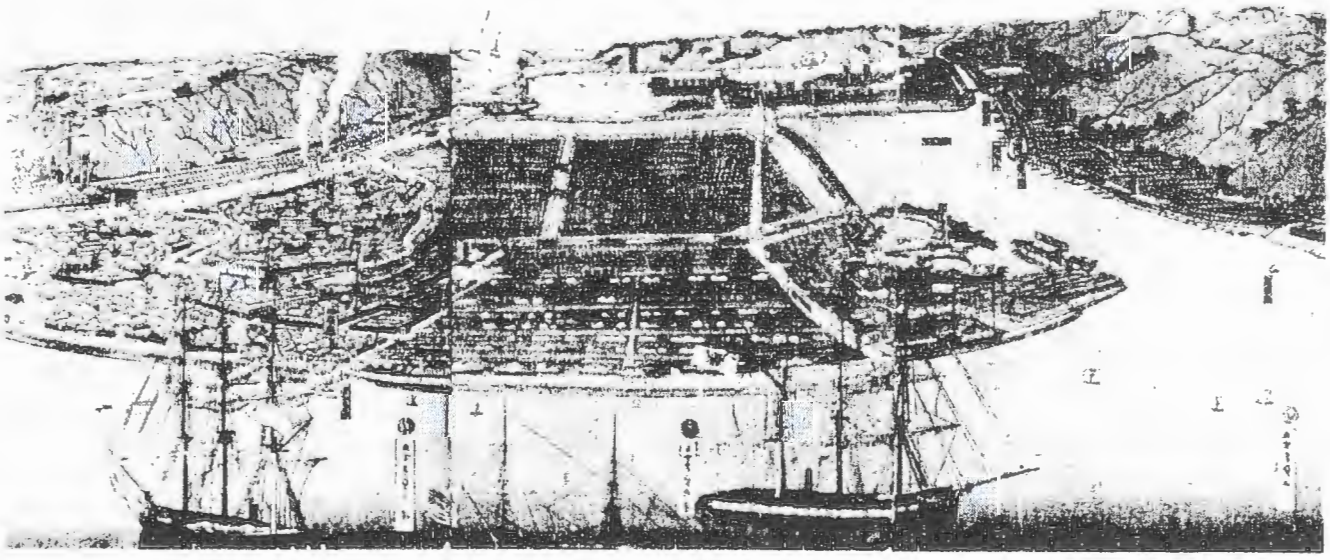
TATSUZO HORIUCHI

# A Painter who had a Bird's Eye View: Gountei Sadahide

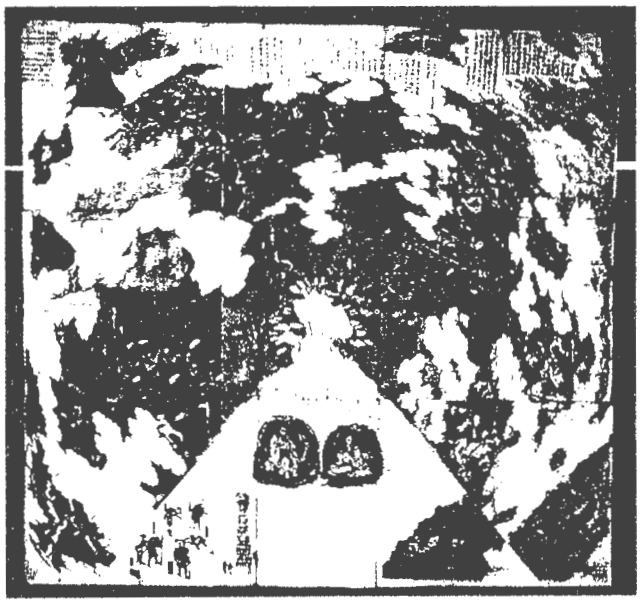
It has been a fantasy for humans since prehistoric times to fly like a bird, looking down at the ground and enjoying the sense of being released from gravity. After countless trial and error, we have acquired the technology to fly. But our sense of `flying' seems far removed from that of birds. At the end of the Edo era, a Ukiyoe artist worked on unique paintings as if he had a bird's eye view.

Gountei Sadahide was a master at a form of painting called `Yokohama Ukiyoe', in which the lifestyles of Europeans and Americans were depicted. He had tremendous skill at representing subjects in detail and applying vivid colours to them. Sadahide's masterpieces include not only the genre of paintings of foreigners in Yokohama, but also Yokohama itself and another series of bird's eye views of central Yokohama area from various directions and elevations. His unrestrained perspectives make viewers feel as if they are actually looking at the scenery rather than a painting. The faces of his foreigners lacked vivid expressions, perhaps reflecting the fear they held for the Japanese at the time, or more probably because Sadahide had little interest in drawing human figures.

Gountei (or Utagawa) Sadihide was born in 1807 in Fusa, Shimousa Province, which is currently Chiba Prefecture. He died in 1877 or 1878. His real name was HASHIMOTO Kenjiro, but he used many pseudonyms. It is believed that he lived near Kameido Shrine in Edo for most of his life, but his family background is unknown and he left no letters or documents to shed light on his private life. He started work on Ukiyoe prints in the 1830s, and soon became a popular artist. It was perhaps his ascent of Mt Fuji which led him to consider landscapes from a bird's eye view.



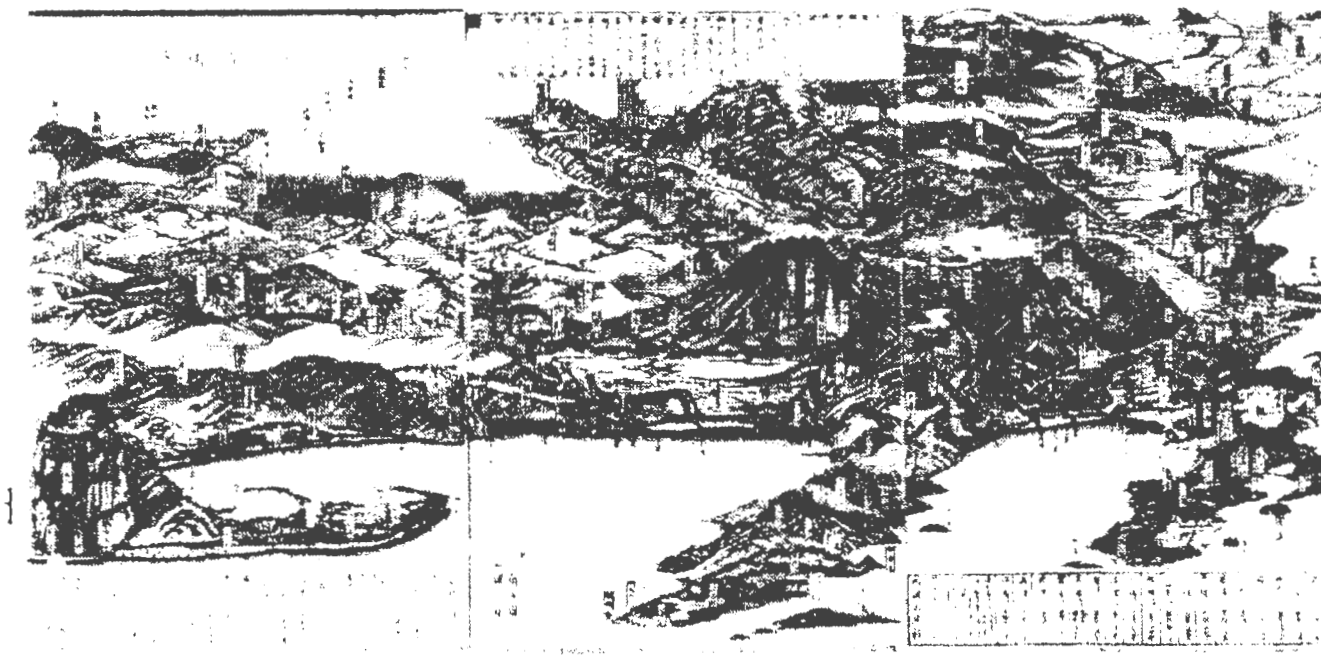
*Kaisei Yokohama Saiken Zu*
*(Revised Bird's Eye View of Yokohama Port), 1867.*



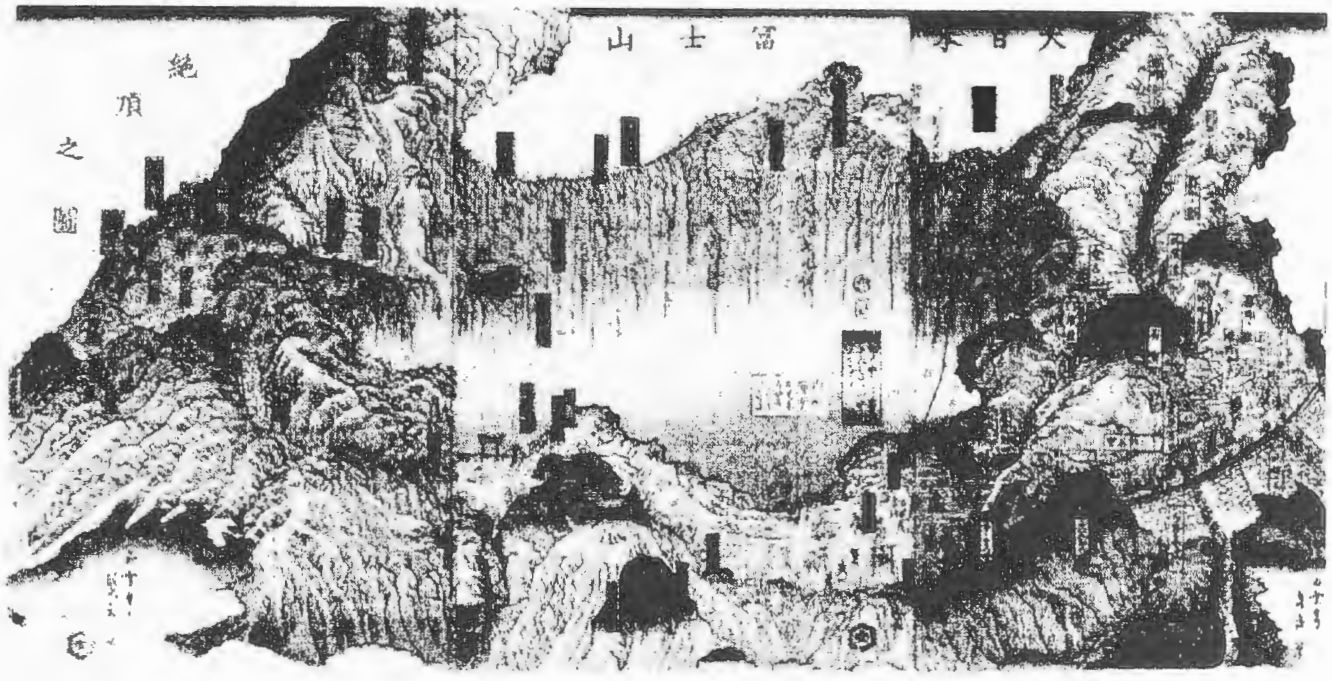
*Fuji Shinkei Zenzu*
*(Real Picture of Mt Fuji), 1849-50.*

In 1859 the port of Yokohama was opened to foreigners and many Westerners settled there. Many Japanese went to the port simply to see them, and Sadahide was one of the first to illustrate the Western way of life. He also worked on journalistic works, particularly as the conflict between the shogunate and powerful provinces in the southwest of Japan became fiercer. He began also to paint landscapes around Kyoto and Osaka, and further west, and in 1861 or 1862 he travelled to Nagasaki. Many of his paintings included `at-a-glance-maps' and bird's eye views, and his landscape paintings were exhibited at the Paris exhibition in 1867. Many of his works at this time were for illustrations to books of geography, history and culture, resulting in recognition of his profound knowledge of the world.

A turning point in his depiction of bird's eye views came after a trip to Mt Fuji. The experience converted vague ideas in his mind into works of art. Even before he started to utilize the bird's eye view, he had already completed some landscape paintings of aerial view compositions using perspectives and chiaroscuro seen in Western paintings.He also started to use geometrical



*Fuji Mode Hitori Annai*
*(Guidebook to a Pilgrimage to Mt Fuji), 1859*




*Dai Nihon Fuji-san Zetcho no Zu*
*(Map of the Summit of Great Japan's Mt Fuji), 1857.*

expressions, straight lines, circles, triangles and rectangular forms to simplify figures.

After climbing Mt Fuji (probably around 1848 or 1850), Sadahide's style of painting changed dramatically. In *Sangoku Daiichi Yama no Zu* he depicted the mountain as a massive lump, with smoke-like clouds gushing from the top. The half-way point of the trail to the summit is depicted from a bird's eye view composition in extraordinary detail. Major sightseeing points are named, so the painting can be used also as a map. In *Fuji Shinkei Zenzu* he went further, and provided a panoramic view of the surrounding countryside as seen from the summit, reminding us of an aerial photograph, yet it was painted 150 years ago. In addition he added a separate piece of paper to the crater, which stands up when it is pulled. A part of the foot of the mountain also has two separate sheets of paper. Beneath the upper sheet, a grotto is depicted with figures of people exploring the inside of the cave. The maze-like interior of the grotto could not be seen from the LANDSAT. In the triangle space on the bottom of the sheet, there are painted ascetics meditating inside the grotto. I took a photocopy of the painting and tucked in the triangle space and it became a very realistic three-dimensional model of Mt Fuji.

The climb to Mt Fuji led Sadahide to adopt a new perspective that had been vague and hidden in his mind. He had now experienced a bird's eye view for himself, and perhaps the view from the top encouraged him to consider the geography of his land. He drew many maps using an abstract expressionism, such as in *Kai-no-Kuni Zenzu* (Provincial Map of Kai, 1868).

YOICHI YOKOTA
*Kanagawa Prefectural Museum of Cultural History*

*Editor: This is a reduced version of the paper read at the 17th International Sympsium in Tokyo, taken from the printed version issued to participants.*

ESTABLISHED 1976

# GEORGE RITZLIN

# *Maps & Prints*

*Antique Maps of All Parts of the World*
*circa 1490-1890*

*Antique Fashion Plates*

*Natural History Prints & Botanicals*

*Medieval Manuscript Leaves*

*Cartographic Reference Books a Specialty*

WHEN IN THE CHICAGO AREA,
BE SURE TO VISIT
OUR NEW, EXPANDED GALLERY.

*473 Roger Williams Avenue*
*Highland Park, Illinois 60035*

*847/433-2627  847/433-A-MAP*
*FAX 847/433-6389*

# A Set of Literary Maps

A listing is made of a set of maps prepared by Aristede Michel Perrot for a French edition of Sir Walter Scott's novels in 1826 to 1834.

I first became aware of this set of maps about two years ago when Doreen Green showed me a map of the environs of Oxford which was drawn by A.M. Perrot and engraved by Pierre Tardieu. It was entitled `CARTE dressée pour la lecture de WOODSTOCK Roman de Walter-Scott par A.M. Perrot'. It is now in my collection. I asked Margaret Wilkes, Head of the Map Library of the National Library of Scotland, if she could give me any information on this map or similar maps. She said that the Catalogue of the National Collection showed the existence of an 85-volume French edition of Sir Walter Scott's works published in 1834 by Tessier, one of which was described as an Atlas volume. This volume was not then available because of alterations in the main library. On a recent visit to Edinburgh, the volume had become available, and the following is a brief description.

The Atlas volume is a collection of engraved title pages, plates and maps intended for the 85-volume work which was in paper covers. Volumes 1-76 were published in Paris by Charles Gosselin and A. Sautelet & Co. in 1826-28; Volumes 77-84 were published by Librairie de Charles Gosselin in 1829-33. The paper-covered volumes, including the atlas volume, were entitled `Œuvres Complètes de Sir Walter Scott. Edition publiée par J. Tessier. Paris. 1834.' (National Library of Scotland – NG. 1179.b.).

Nearly all the maps had the general title `Carte [or Plan] dressée pour la lecture de [or du/de la] . . . Roman [or Poème] de Walter Scott par A.M. Perrot'. Perrot is well known to map collectors for his characteristic highly decorative miniature maps of English counties and French departments although little information has otherwise been published about him in this country. The maps were engraved by Pierre Tardieu, a member of a well-known family of engravers. The following table gives a brief description:

| *Title* | *Volumes* | *Date* | *Area* |
|---|---|---|---|
| MARMION | 5 | 1826 | Scottish borders |
| DAME DU LAC | 6 | 1826 | Stirling area |
| ROKEBY | 7 | 1826 | Barnard Castle area |
| LORD DES ILES | 8 | 1826 | West Coast of Scotland |
| WAVERLEY | 11-13 | 1826 | Southern Scotland and Northern England |

| *Title* | *Volumes* | *Date* | *Area* |
|---|---|---|---|
| GUY MANNERING | 14-16 | 1826 | Carlisle/Dumfries area |
| L'ANTIQUAIRE | 17-19 | 1826 | Arbroath area |
| ROB ROY | 20-22 | 1826 | Glasgow to Inverary and Stirling area, with `ROUTE DE LONDRES A GLASCOW' [sic] inset, in fact Lincoln to Glasgow |
| NAIN | 23 | 1826 | Scottish borders |
| PURITANS D'ÉCOSSE | 24-25 | 1826 | Glasgow/Edinburgh/Stirling area |
| PRISON D'EDIMBOURG | 26-28 | 1826 | England and Wales north and west of London, and South Scotland, inset with `Ile de Roseneath' |
| VIEIL EDIMBOURG | 26-28 | 1826 | Old Edinburgh |
| FIANCÉE DE LAMMER MOOR | 29-30 | 1826 | Ravenswood area |
| LEGENDE DE MONTROSE | 31-32 | 1826 | Central Scotland |
| MONASTERE | 36-38 | 1826 | Melrose area |
| L'ABBÉ | 39-41 | 1826 | Lothian area inset with Loch Leven |
| KENILWORTH | 42-44 | 1826 | South-central England and south-west Wales |
| PIRATE | 45-47 | 1826 | Orkneys and Shetlands |
| NIGEL | 48-49 | 1826 | Old London |
| PEVERIL-DU-PIC | 51-54 | 1826 | Central and north-west England, North Wales and Isle of Man |
| QUENTIN DURWARD | 55-57 | 1826 | France |
| REDGAUNTLETT | 61-63 | 1826 | Carlisle/Dumfries area |
| CONNÉTABLE DE CHESTER | 64-65 | 1826 | West England and East Wales |
| RICHARD EN PALESTINE | 66-67 | 1826 | Palestine |

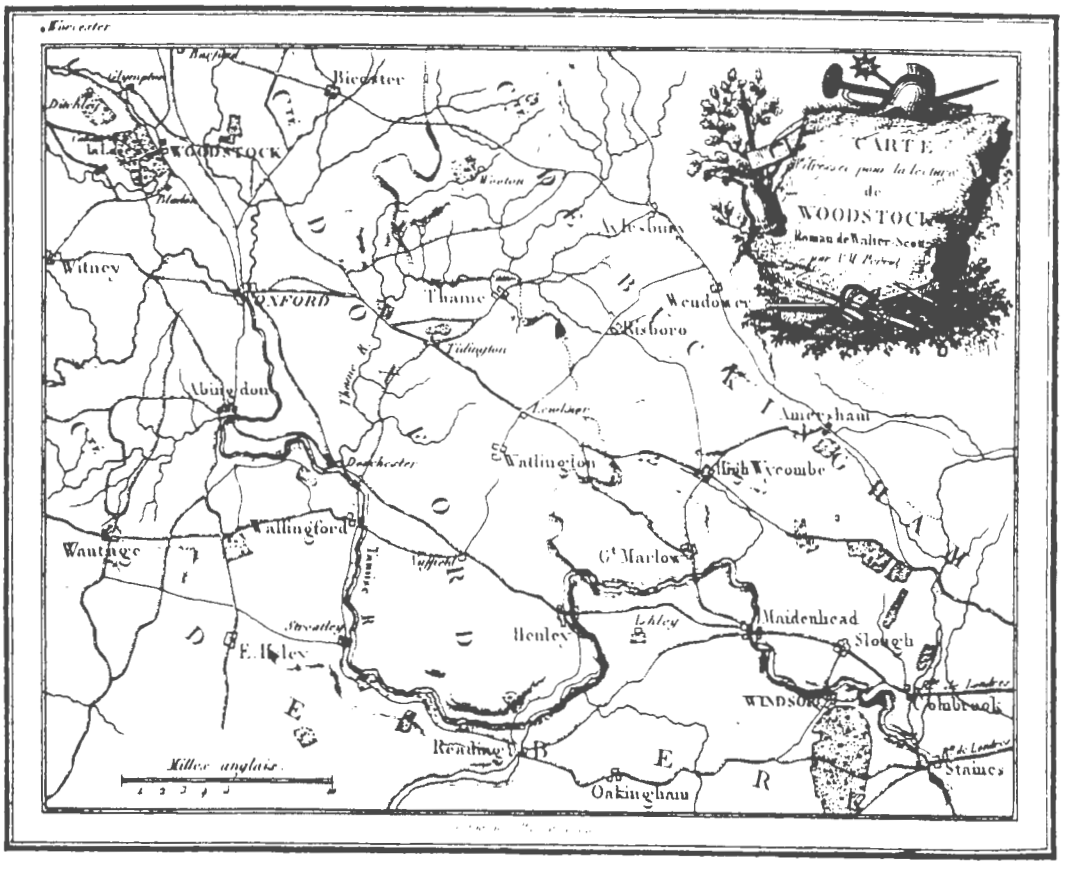
| *Title* | *Volumes* | *Date* | *Area* |
|---|---|---|---|
| WOODSTOCK | 68-70 | 1826-28 | Oxford area |
| JOLIE FILLE DE PERTH | 74-76 | 1828 | Perth area |
| CHARLES LE TEMÉRAIRE | 77-80 | 1829 | Alpine area with road Dijon to Aix |
| ROBERT DE PARIS/PÉRILLEUX | 81-84 | 1833 | Constantinople inset with map of Douglas area entitled `Le Chateau Perilleux' |

In addition to these maps, there was a general map of Scotland entitled `CARTE D'ECOSSE indiquant les lieux cités dans les ouvrages DE SIR WALTER SCOTT Dressée par A.M. Perrot. CHARLES GOSSELIN, A. SAUTELET & C$^{IE}$ ÉDITEURS. 1828', signed `Gravé par Pierre Tardieu, Place de l'Estrapade, N$^{o}$ 34, à Paris.'

Since my visit to Edinburgh, Doreen Green has found another map from the same source: for *IVANHOE*, which I did not find in the Atlas volume. It covers the Sheffield to Derby area.

I am grateful to Doreen Green for showing me examples of these maps and to Margaret Wilkes, former Head of the Map Library of the National Library of Scotland for all her help and for pointing me in the right directions and for paving my way.

EUGENE BURDEN



# IMCoS Visit to Berlin–Update

Further to information published in the last issue of the *Journal*, the status of this programme is currently:

**Friday 16th April**

Daytime Arrive in Berlin
21.00 Evening Reception

Nikolaus Struck has kindly invited IMCoS members to his Gallery at Spandauerstrasse 29 for a get-together reception. The gallery is about 15 minutes walk from the Hilton.

The reception is being held at this time to cater both for later flight arrival time and to enable participants who have arrived earlier to have dinner first. Dinner is typically taken early in Germany, so we suggest visitors eat promptly at 19.00.

**Saturday 17th April**

Daytime Library Visits
Evening Free

*Die Meistersinger* (The Mastersingers) by Wagner is being performed at the Staatsoper. Tickets can be booked on request through Regent Holidays.

**Sunday 18th April**

Daytime Sightseeing trip through Berlin and Potsdam (if time permits)
Evening Return home

Regent Holidays have received 23 bookings to date, including 10 people who have expressed interest in going to Dresden on Sunday. A two-night programme is being worked out for this, so that these people can return home on Tuesday. If you are interested in this option please let Regent Holidays know. Others have asked for extra sightseeing time in Berlin either before or after Saturday/Sunday.

Regent Holidays has the flexibility to arrange a personal itinerary for you around the core part of the programme.

Accommodation has been booked both in the 5 star and 3 star parts of the Hilton Hotel in Berlin Mitte.

Enquiries and registration should be made through:

Regent Holidays (UK) Ltd,
15 St John Street, Bristol BS1 2HR
Tel: +44(0)117 921 1711
Fax: +44(0)117 925 4866
E-mail:
neil@regent_holidays.co.uk

May I remind you to register with Regent Holidays even if you are making your own travel and hotel arrangements, so that we can inform the Libraries of the expected number of participants.

This promises to be a most interesting weekend, a chance to see the new capital of undivided Germany, and to see the treasures now available in what was once the `library across the wall' for most of us.

J.H.

**The Giant Atlases**

Of the three giant atlases that are the world's biggest books, two are in Germany, located in Berlin and Rostock. The third, the Klencke Atlas, belongs to the British Library. All three offer an excellent cross-section of wall-map production in the Netherlands around the middle of the 17th century,

of which few other works are preserved The atlases thus provide a useful insight into the stage that geographical knowledge of the world had reached in the Netherlands at that time. They include not only the findings of the classical voyages of discovery, but also the material gathered from the exploration of Australia and Southeast Asia by the Dutch.

With a height of 1760 mm the Klencke Atlas dating from 1660 is the largest, followed by the Mauritius Atlas, or Atlas of the Great Elector, dating from 1644 with a height of 1700 mm and a width of 1100 mm. The Rostock Atlas for Duke Christian (Louis) I of Mecklenburg has a height of 1666 mm, and today we can say with certainty that these atlases really are brothers: all three are from the same source. They came from the workshop of Cors Dirckz (born 1595), a master bookbinder and member of the Guild of St Lucas, who with his son Dirck (born 1642) bound the three giant atlases in his workshop in Amsterdam's Prinsengracht.

In view of the IMCoS visit to the State Library in Berlin in April, a more detailed description of the giant atlas kept there may be of interest. The Klencke Atlas was a gift to Charles II to mark the latter's reinstatement in 1660, presented by a group of merchants in Amsterdam led by Joan Klencke. The Rostock Atlas was acquired by the Duke of Mecklenburg and is said to have been financed by a Hamburg merchant called von Hülsen. The Berlin Atlas was a gift from Johann Moritz, Prince of Nassau-Siegen, to the Elector Friedrich Wilhelm I, known as the Great Elector. Initially housed in the library room of the Berlin Castle, the atlas can be found today in the cartographic department of the State Library on the street known as Unter den Linden.

During the period of communist rule in Eastern Germany, it even accompanied members of the government on trips abroad. Happily, a smaller facsimile with a linear reduction of 50 percent was produced in Leipzig and Stuttgart in 1971 with the assistance of Egon Klemp, the long-serving head of the State Library's cartographic department.

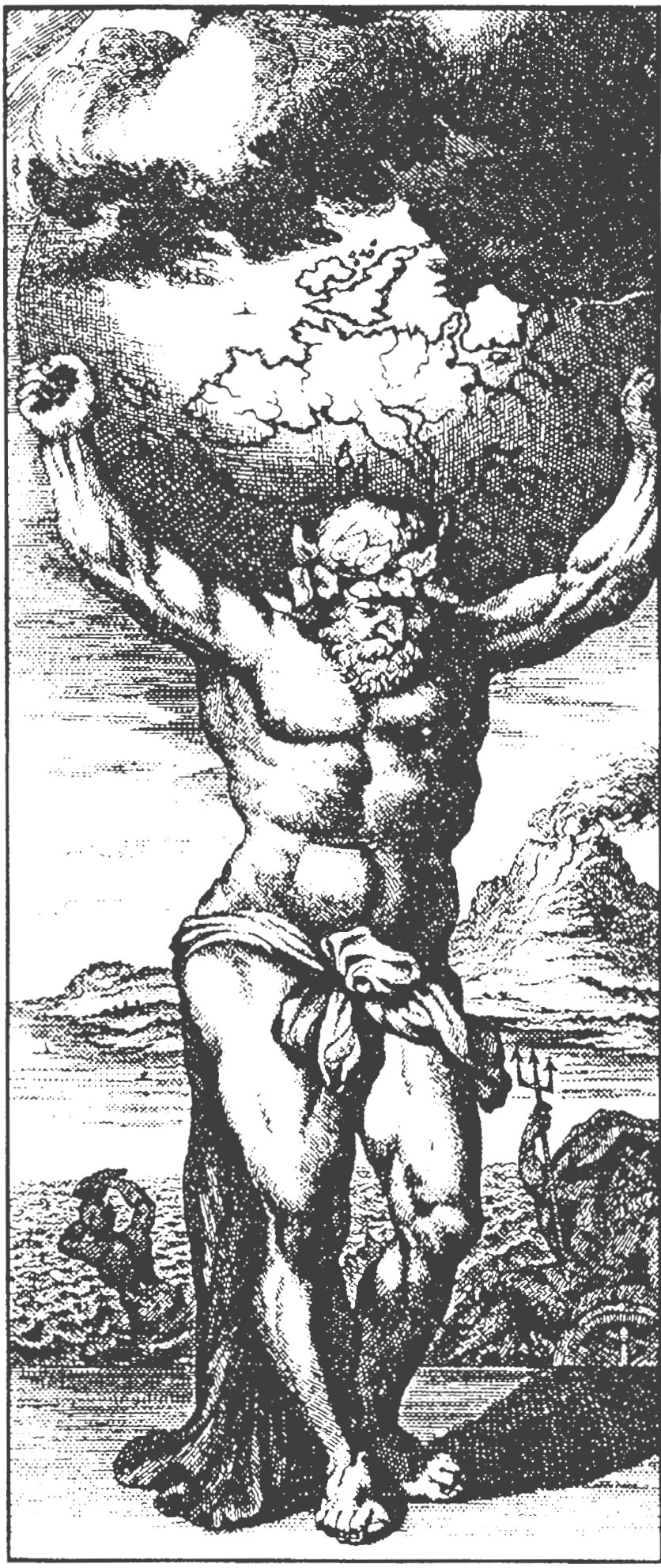
The atlas, with a cover decorated with brass clasps and coats of arms of the Prince of Nassau-Siegen, and bearing a dedication and the territorial coat of arms of Brandenburg, comprises some 35 wall maps from the middle of the 17th century (1646-1662) and three panels with 18 sea charts by Arnold Colon; 22 maps are of European countries, five of Asia and Australia, one of Africa and three of America.

The wall maps all come from well-known Amsterdam map publishers such as J. Blaeu, C.J. and N. Visscher, H. Allard, D. Danckerts and one each from F. de Wit, H. Hondius and J. Janssonius. Apart from two manuscript maps of Brandenburg and Prussia, all the maps are copperplate engravings. Between four and twenty-five plates were used for the individual wall maps.

This atlas also contains a hemisphere map, and pride of place is taken by a map of the entire Earth in the form of two adjacent planispheres.

Of the 32 sheets in the Rostock Atlas, 31 are totally identical with the Berlin Atlas. The larger size of the latter and of the Klencke Atlas is due entirely to the fact that the margins in these two were left wider.

OSWALD DREYER-EIMBCKE




## RODERICK M. BARRON

THE ANTIQUE MAP SPECIALIST

*Rare & Decorative Antique Maps, Atlases & Globes*

*New mailing address*
P.O.Box 67
Sevenoaks
Kent TN13 3WW
ENGLAND

Tel & Fax: +44-(0)1732-742558

WEBSITE & ON-LINE
MAP GALLERY
http://www.barron.co.uk

E-MAIL
barron@centrenet.co.uk

One of the UK's foremost
international Map dealers

---

Regular illustrated Catalogues of
Maps of all areas of the World

---

View a selection of our stock on-line
at our new fully illustrated Website

---

Specialities include early Atlases,
early World Maps,
classic early Americana,
early maps of British Isles,
South East Asia & the Far East

---

New Customer inquiries welcome

---

Send a list of your interests &
desiderata and receive a
complimentary Catalogue

---

Offers of new inventory always sought
from collectors and dealers

# IMCoS Bulletin 4: Photographing your Maps

**Compiled by Hans Kok**

A few years ago, when this series of leaflets was conceived, it seemed photographing was all we needed to cover. However, with new techniques available and computer-driven capabilities growing around us, the scope of this leaflet has been expanded, though the title remains as forecast.

## A. Reasons

Recording for commercial use and institutional collections is beyond the scope of this leaflet, but there are various reasons for the map collector to have his collection recorded:

- To keep track of and maintain an overview of a growing collection (ever bought the same map twice?)
- To identify maps for insurance purposes and to reclaim them after a theft (ever tried to explain verbally to a layman what your map looks like?)
- To send off a photograph for help in identification (better than mailing the original to someone not known to you personally)
- Offering a map for sale, e.g. on internet auction
- To present your maps to an audience (would you want to take the original for scrutiny and handling?)
- To obtain a detailed photograph, zoom in on a computer screen or wall projection.

## B. Systems

Generally the choice is between:

- Photographic camera with colour film for prints or transparencies
- Digital cameras with their present numerous storage systems of very limited capacity
- Digital video cameras, using `single-shot', where pixel-count versus resolution is still a problem and `stills' are often not still enough to be of use.
- Microfiche systems, mostly monochrome only (as used in institutions), but requiring a microfiche reader or reader/printer.
- Scanners in combination with computer storage (DVD or CD-Rom disks). Personal computer and photo software required; possible to print copies at home.

With the exception of the microfiche and video camera, these systems are cost-effective, and suitable for most of the reasons listed above.

*Note:* When selecting any of these systems, do not forget to consider long term, compatibility of hardware, software and storage, and display medium (e.g. will a CD-Rom disk still be read in twenty years' time, or can data be easily transposed to more modern media when the time comes?)

**C. Storage**

Storing prints and slides is easy; no direct light, preferably in the dark, normal home temperatures and humidity are acceptable. Insertion of separation sheets between prints is recommended, as photos may stick together and be damaged when pulled apart. A second set, as back-up, is a good idea, to insure against calamities. For prints, storing the negatives is adequate. The second set should be kept in a separate location.

Storage of digital data has different requirements. Digital data require back-up; theft, fire, heat, magnetism (floppy disk and magnetic tape), computer virus/crash and inaccurate keyboarding all pose a hazard. CD-Rom and DVD disk are most suitable for data storage. To transmit data physically, e.g. by mail or courier, you require equipment to 'write' data instead of only reading it. In view of the amount of data per map, a CD writer or zip-drive is required.

Scanned at acceptable resolution, a CD-Rom disk holds only 10 to 12 maps (up to 45 MB each). A DVD disc will accommodate about 100 maps on a 6 GB disk. Higher resolution means increasingly more data for the same size map; larger maps naturally generate more data at the same resolution, leading to fewer maps on the same disk. Data compression (JPEG protocol) reduces required storage by an average factor of ten.

**D. Site**

Professional photographers may have equipment set up in their studios; this means you will have to take your maps there. With very large or framed maps, this may be risky, complicated or even impossible. Professional firms usually have their own crates, boxes and vehicles to transport your maps, when you cannot do this yourself. Having the photographer in your home may be easier, if there is adequate space available to set up the equipment. This is only cost-effective if a large number of maps are to be photographed (say, 80 or so).

*Note:* The photographer will be able to work faster if the maps are sequenced according to size (small to large, or large to small). This avoids major changes in camera position and setting, and reduces lens changes.

**E. Photography**

Use of the camera as recording device requires a choice between professional operator or 'do it yourself'. If a professional is selected, a commercial (general) photographer is a better choice than a portrait photographer, who will be less experienced with flat-surface work (reprography). Ask if they will work at your home, and what the price difference would be. Working at your home, it should be possible to shoot about 100 maps a day. Installation of the equipment takes time (about two hours), but the actual photography is quick, especially if you are willing to lend a hand. If you are satisfied with less than 100 per cent professional quality and have the necessary equipment, you can try it yourself.

**Siting:** Taking the shots in the open air is possible, with the advantage of daylight

quality. This is, however, often impractical due to rain and wind, and potential damage to the maps. Take care in the handling, and avoid your shadow obscuring the map, or reflections from the tripod stand or clouds. Keep pets well away. Framed maps should not be photographed outside, because it is impossible to avoid reflection of the glass/plexiglass. Working inside the house requires large windows, and the reflection problem may remain. The advantages of natural light are the low set-up time, the evenness of the light source, use of a camera light meter to determine exposure time, and use of daylight film (ASA 100).

**Lighting:** The most important rule in photographing maps is that the light on the map should be even from corner to corner and without shadows and reflections. Never use ordinary fluorescent light tubes, they have a discontinuous light spectrum. This means that no matter how much you filter the light, the colour of the maps will not be reproduced faithfully. Red may be good, but blue comes out as green.

Artificial light sources must be balanced for the film used. Electronic flash is matched to ordinary (daylight) films, but halogen and tungsten lights are matched to artificial light film. This type of film is a specialised product, available in photographic shops. It is possible to combine daylight film with halogen lights, provided a blue filter is used on the camera lens (type 80A or 80B). If your camera has a 'through-the-lens' metering system, it will automatically compensate for the filter; if it has not, give approximately one stop extra exposure to compensate for the blue filter. Never use a combination of flash and artificial light source, as the 'colour' of the light cannot be properly corrected.

It is always necessary to use two lights or two flash units. The flash units need to be synchronised.

*Note:* If you know a hobby-photographer, you may be able to borrow his photo-lights.

Using twin flash units, make sure the units are identical; buy a camera adaptor plug; one plug goes into the camera and allows two flash leads to be connected. Extension flash leads will be required. Another possibility is to buy a flash 'slave unit', to be attached to the flash unit and not the camera. When the camera flash goes off, the slave unit ensures that the second flash will fire automatically and instantaneously. Flash light has the added advantage of not heating during use.

Standard SLR (single lens reflex) cameras need normally to be set at $1/60^{th}$ of a second shutter time for the flash mode, adjusting the aperture only (f11, f8, etc). Select the manual mode on both flash units or chose the same power ratio (if selection is available). In the auto-function of the unit the first unit will be influenced by the second flash and this may result in uneven exposure across the map.

The disadvantage of flash light is the difficulty of obtaining even light across the map, as the flash is hard to see. Use of a (relatively expensive) flash-meter is essential; alternatively take and develop test shots before starting on the whole collection. Professional flash units (expensive) use a 'modelling-light' to determine exposure; these systems are not discussed here.

*Note:* Low-priced solution for map photography would be to purchase two identical halogen lights at the 'Do-it-yourself' shop (of the type used in the

construction business or in home security systems). 200 to 500 watt lights are adequate.

**Film type:** For daylight film, regular ASA 100 fine grain film is good; more sensitive film has a coarser grain and is less suitable for enlargement. Standard film format may be used, but may not always yield a field-of-view matching map size. The real professional might use a plate camera, suitable for non-standard format film. The 24x36 mm format provides good resolution; cameras accommodating 4x5 inch format are even better.
*Note:* For the same resolution, larger maps require larger format.

**Set-up:** Mount the lights or flash units on some form of tripod, equidistant from the centre of the map, angle the lamps downward towards the **opposite** edge of the map. The height of the lamps above the ground should be the same and each should subtend an angle to the centre of the map of approximately 45 degrees.

In order to avoid reflections of the lamps if the map is framed, the lights should be positioned at sufficient distance from the sides of the frame (assuming the camera to be exactly above map-centre). The lights must always light the map evenly, hence the need to place them at equal height and distance from map-centre.

To prevent reflection of the camera in the glass and your own reflection, cover any shining parts of the camera, etc., with mat black tape or cloth and use a cable shutter release. The camera light meter can be used with halogen lamps; for flash units, see above.
*Note:* A lateral arm can be bought, which will attach to a tripod. Consider the necessity of a counter-weight to one of the tripod legs, when cameras and/or lights are mounted off-centre.

Supply a background for the map, catering for the largest map to be photographed. A mat black carton/board will be fine, so is a white or off-white one. Beware of room carpets, flowery textiles and wallpaper, reflecting glass in cupboards and mirrors. Maps in passe partout and framed maps may be moved to match field of view; for loose maps I recommend moving the background board, rather than the map itself.

### F. Repro-stand

It makes good sense to save up a number of maps to photograph in one session. A repro-stand has to be made (make-shift will do) to speed up the process and achieve consistent results. It is important that the lens be above the centre of the map; otherwise a rectangular map will turn out trapezoid.

A camera where the viewer uses the camera lens is best to determine the cut-out to be photographed. An independent viewer lens may introduce parallax; the field of view, as marked in the viewer, is only valid for one distance between camera and map in this case. It is thus easy to miss a border, plate-mark or paper margin intended to be included in the photograph.

The camera must be parallel to the map; use a spirit level to check that both the camera and the map are perfectly level, or vertical as the case may be. A framed map

is less likely to be completely horizontal or vertical due to the hanging fixtures mounted on the rear. Two halves of a clothes-peg or a wedge-shaped door-stopper are perfect to correct in both axes, when the floor is used for the map, with the camera overhead. If the map is placed upright, make sure it is absolutely vertical, and remains in this position, with the camera absolutely vertical in front of it. If the map is placed at an angle against a wall, the camera should be adjusted accordingly (not easy to do).

Marking the background board with a centre point and a grid of, say, three cm intervals, is very helpful, as it makes it easier to judge how much the map should be moved to fit the field of view. This is particularly useful when the repro-stand requires you to bend a lot or climb steps in order to look through the view-finder.

Camera distance from the map should be adjustable to obtain the correct cut-out. Changing to a wide-angle lens may help. A lens with zoom capability is very useful.

All in all, it is important to give the repro-stand careful thought beforehand, as a good stand will expedite the photography and help avoid frustration.

If you plan to shoot a large number of maps, it pays to have a few trial shots developed initially, so as to spot problems at an early stage.

When the work is completed the decision remains to produce slides as uncut positives or mounted with or without glass. Glass mounts protect better, should be free of Newton rings, prevent focus changing under projector heat, but may damage slides if the glass breaks (e.g. during mailing).

*Note 1:* Both prints and slides need to be organised for retrieval and link-up with the original map and/or its specific notes or description, perhaps in a database.

*Note 2:* It may be worth considering taking two shots of each map, to prepare a back-up set (for transparencies). For positives, two prints can be made from each negative, or the negatives themselves can serve as back-up.

*Note 3.* Colour slides are easily stored on disk by a photo shop and can then be read into a computer. Photo shop resolution is subject to data compression. Kodak photodisks store at four levels of resolutions, for use of `thumb-nail' prints to full size.

### G. Digital cameras

Digital cameras are being improved all the time. Cameras with less than one million pixels are of insufficient resolution and are not suitable for our purpose. The storage media have not yet been standardised; pictures taken may eventually end up as prints or in computer storage. However, camera storage media all suffer from limited capacity. For small collections and where no more than postcard-size is required, they may possibly be adequate (1999 technology). Adequate cameras do exist, but their price is prohibitive.

### H. Scanning

Present-day home scanners are not usable for map recording, being restricted to A4 size; also resolution may be insufficient. Commercial firms exist which reduce industrial or institutional archives to manageable size. Scanning cost are currently approximately $10-15 per map.

Maps which are too large to be scanned will be handled by using a slide as inter-

mediate step. Such a slide will be read into a computer by a dedicated slide-scanner. Sizes up to 55x75 cm can be scanned without restriction; some scanners can handle larger material. The intermediate step can also be used for framed maps, without the need to remove the frame.

In general, good recording of your maps means recording in the highest possible resolution. An average, coloured map may run to 45 MB of data; a black & white map would be considerably less, but the white would be very white indeed. I recommend recording monochrome (uncoloured) maps as if they were coloured, so conserving the paper tone as well. Using a lower resolution would reduce the number of disks required for storage, but would limit available detail later. This might be acceptable for collection overview, insurance and internet use.

Scanner firms offer an alternative. They scan the maps at maximum resolution; data so collected will be stored and delivered to you as TIFF-file on CD-Rom disk. Scanned data will also be stored after data-compression (according to JPEG protocol), resulting in a second set of CD-Rom disks (fewer disks, more maps per disk). The TIFF-files could be kept away safely, to serve as a master back-up or used only when full resolution is required. The JPEG disks would be adequate for most day-to-day purposes.

*Note:* TIFF-files can be used to produce JPEG-files; the other way round is not possible.

**H. Questions to ask**

Before choosing a system, ask yourself the following questions:

- What is my particular purpose in recording my maps?
- Will I be using computer-related equipment, now or in the foreseeable future?
- Will I want to store digitally, or just have prints, slides, video tape?
- Will I want to store on DVD disk or CD-Rom?
- Do I need to send recorded data both by computer and physically? (This means, will I send a complete disk, containing several of my maps, in the mail, or do I need to buy a data-writer capable of handling 50 MB and more – CD-writer or zip-drive)?
- Will I print through my own PC and printer, or take CD disks to the photo shop.
- Do I need to print on paper only or also use transparencies?
- Will I take my slides to the photo shop and have them put on CD-disk?
- Do I want to record map image only or also paper margins with their tell-tale signs and markings?
- Do I need to record framed maps; am I willing to remove the frames?
- Can I photograph mounted/framed maps myself?
- Do I want to record from atlases/bibles/books?
- What is the minimal resolution I require?
- WHERE CAN I TEST-SCAN ONE OF MY MAPS AND JUDGE COLOUR QUALITY, RESOLUTION AND ZOOM-IN CAPABILITY?

- WILL MY ANSWERS TO THESE QUESTIONS REMAIN UNCHANGED AS MY COLLECTION GROWS?

**Summary**

When your collection needs to be recorded, you will need a duplicate set of records, one to work with, and one as back-up to be kept in a safe and separate place.

Colour slides will be most versatile, as your photo shop can easily combine and store them on CD disk, ready to be printed, should you wish. Colour slides can be read into a computer, using a dedicated slide scanner. Colour slides may be projected on screen or wall. You can make colour slides yourself.

In terms of quality, a video camera `still' is the least desirable, slightly better is the digital camera (with at least one million pixels), followed by your own colour slides. Next best is the professional photographer with optional scan-in. Top choice would be a professional scan with parallel colour slides to make the system more versatile. The computer adept may want photo-software with printer and a CD-writer or zip-drive to `write' data.

**Caution:** All the above is fun and serves to conserve your precious maps. As such, it is extremely useful, but nothing is more enjoyable to the real map-lover than cautiously handling and studying his own maps, where memories, scent and touch add the final flavour to map-collecting.

## Letters to the Editor

Dear Madam

Congratulations to David Smith, for once again providing a readable introduction to a notable publishing company. Recently I acquired a copy of Bartholomew's Royal Atlas. This was compiled from transfers of plates the Bartholomew's had produced many years before, but usually used to provide sectional maps for guide books, and not published until c.1900. At the beginning of the atlas there are five sectional regional maps of England and Wales (Plates 9-13). The Pattison map (which David Smith mentions on page 27) of Devon is a transfer from the plate of the south-west. I wonder if any of your readers can confirm that the same is true for their county?

KIT BATTEN

**George Richmond - A footnote**

My article in the last issue of the Journal left two queries outstanding which can now be answered.

First, George Richmond's Railway Map of 1868 has been found to be a lithographic copy of `Harris's Railway Map of the Midland Counties', published by T. Radclyffe & Son, 100 New Street, Birmingham, and dated 1847. Alterations to the original are minimal, confined to updating railways, and minor county boundary changes. On his version Richmond added the words `This Map is Copyright'; he did not acknowledge the source, and perhaps thought that the Harris version would have long been forgotten. A copy of the Harris map is in the Birmingham Central Library (no. 14024). My thanks to Richard Abbott of the Library for drawing this to my attention

Secondly Eugene Burden has identified the non-Cary map used by Richmond as part of his four sheet map based on Glasgow as having come from Gall & Inglis' map of the Clyde

RAYMOND FROSTICK

# SPAIN

## Maps and Prints

*Atlas and Illustrated Travel Books*

*Especialistas en mapas y grabados antiguos sobre España*

---

## Frame

c/ General Pardiñas 69

28006 Madrid - Spain

Tel. 3491. 4113362 Fax: 3491.5641520

email: armero@nauta.es



*Specialists in fine atlases and maps*



*Kenneth Nebenzahl, Inc.*

*P.O. Box 370*

*Glencoe, Illinois 60022*

*Phone: 708/835-0515*

*Fax: 708/835-0519*

*Dealers, Appraisers, Consultants • Established 1957 • Member ABAA/ILAB*

# The Cartography of the Bartholomew Family Firm c.1826–1919

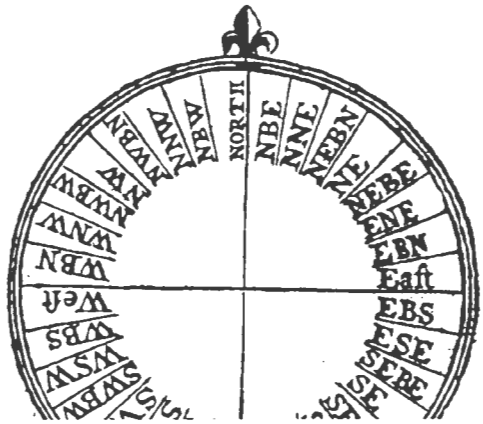
Initially Bartholomews was an engraving firm producing engraved metal plates for other cartographic publishers to print from. Undoubtedly much early work went unsigned and can be identified as its work only by comparison of style and quality. As production of a set of maps was often an onerous and time-consuming task, too great for any one individual or firm, Bartholomews frequently engraved maps for series and atlases in collaboration with other top engravers of the day. Thus, George Bartholomew worked with W.H. Lizars to engrave Thomson's great *Atlas of Scotland* (1831); John I collaborated with the same Lizars to produce Lizar's *General Atlas of the World* (1836) and with Sidney Hall and W. Hughes on Black's *Atlas of Australia* (1853); and John II worked with George Swanston on Fullarton's *Royal Illustrated Atlas* (1860). Bartholomews established its own printing department only in 1860 and only from that date did it publish its own maps and atlases although still continuing to engrave for other publishers who issued Bartholomew maps under their own imprints.[1] The complicating factor in carto-bibliograhpical analysis of Bartholomew maps is that they remained in use for very extended periods in various guises, the plates passing from publisher to publisher and appearing under many different imprints and in many different publications over many years.[2] The superior quality of Bartholomews' work and its popularity with publishers, distributors and consumers alike, ensured long life and varied and multiple use which can defy carto-bibliographical analysis.

Bartholomews' output was extensive and diverse, covering the full range of cartographic production from maps and atlases printed in huge numbers for a mass market to individually prepared 'plans of estates . . . from the Ordnance Survey' and plans for 'lawyers, engineers and architects'. The firm was, for example, active in developing and popularising the mapping of war. The war against the Mahdi in the 'Egyptian Soudan' was mapped for W.H. Smith in 1884; Bartholomew maps documented the Boer War; and millions of military maps were produced during the First World War when the firm concentrated most of its attention on their production and became an auxiliary of the government cartographical departments. Other 'official' work of note was the 750 sets of 52 maps each prepared for the Commission which sat in Edinburgh from 1884 to investigate the scientific findings of that landmark in the history of undersea exploration, the 'Challenger' expedition (1872–76).[3]

Perhaps, surprisingly, Bartholomews were not notably active in the production of large-scale topographical maps, particularly detailed town plans, as many of their contemporary rivals were. The firm rarely ventured into scales larger than its favoured 1/2-inch : 1 mile, although it did engrave English county maps at 1 1/2 miles : 1 inch for George Philip. It, thus, defined demand with remarkable precision for an age of scant market research. Predictably, the firm produced some fine plans of Scot-

# RICHARD B. ARKWAY, INC.

Specialists in Early & Rare Maps, Atlases, Globes & Voyage Books




59 East 54th Street, suite 62
New York, N.Y. 10022

(212) 751-8135 ~ (800) 453-0045 ~ fax: (212) 832-5389

please visit our website at:
http://www.artnet.com/arkway.html

Martayan Lan

## Fine Antique Maps, Atlases & Globes

COMPLIMENTARY CATALOGUE TO IMCoS MEMBERS

48 East 57th Street, New York, NY 10022
*Tel.* (212) 308-0018 / (800) 423-3741 *Fax.* (212) 308 0074
*Gallery Hours: Mon–Fri: 10–6; Call for Saturday hours*

tish towns, particularly for directories, with Glasgow (1865), Edinburgh (1868, 1873), Greenock (1871), Dundee (1874) and Paisley (1883) all being mapped at 6 inches : 1 mile.

Undoubtedly Bartholomews' greatest Edinburgh plan was its reduction of the Ordnance Survey's 5-feet plan published 1885–91 on 12 sheets at 15 inches : 1 mile. If this magnificent plan was purchased mounted on cloth at a price of 45 shillings, Bartholomews would personalise it free of charge by identifying and colouring the buyer's house or place of business. Pocket plans were also produced, of Edinburgh (1889) and Glasgow (1890). Outside Scotland, large-scale town mapping seems depressingly sparse. London[4] obviously received attention, but the majority of plans were at relatively small scales, published not only by the firm itself but also by Philip[5] and the distributor W.H. Smith.[6] Notable was the novelty 'A.B.C. Pictorial Plan' lithographed by Bartholomews for free distribution with *The A-B-C Guide to London* (1893–4). The capital was also covered on 16 plates engraved by Bartholomews for the *Pocket Atlas and Guide to London* published by Walker in 16 editions between 1889 and 1920, and by the firm itself between 1922 and 1956. A similar volume for Paris was published in three editions by Walker between 1889 and 1898. Other towns, such as Leeds which was mapped for Fullarton, Walker, Dulau and Black,[7] received little worthwhile attention despite coverage sometimes at relatively large scales. The most comprehensive series of small-scale British town plans produced by Bartholomews were those engraved for atlases such as *Black's Handy Atlas of England & Wales* (1892), *The Royal Scottish Geographical Society's Atlas of Scotland* (1895) and *The Royal Atlas of England and Wales* (1899–1900).

Bartholomews more commonly produced maps of environs covering wider area at a smaller scale, usually of 1/4-inch or 1/2-inch : 1 mile, than town plans, probably because of the suitability of these scales and format for guidebook and touring maps. Maps of the London region, for example, were published by the firm itself, A. & C. Black,[8] H. Grube, Letts, Mason & Payne, Newnes, C. Smith & Son, and W.H. Smith. Innumerable environs' maps appeared in Blacks' guide books. Sections of larger topographical maps were lithographically transferred to create environs' maps for series such as 'The Pocket Series of Touring Maps' and 'The Survey Series of Touring Maps'. Both the 'Imperial Map of England & Wales' and, later, the 1/2-inch 'Reduced Ordnance Survey' maps were used to create district maps.[9]

'A Good Atlas is an absolute necessity to every intelligent man and woman'.[10] This conviction led Bartholomews into extensive atlas production, frequently in several languages, after 1860 when it set up its own printing presses.[11] From such early work as the preparation of maps for *Black's General Atlas* (1856), Bartholomews developed a world-wide reputation for the production of outstanding topographical atlases such as *The Imperial Atlas of India* (1909) and *The Citizen's Atlas of the World* (1898). However, John George's extensive contacts around the world made him more aware than most of the sparseness of information concerning so much of the earth and unlike the majority of commercial publishers who boasted of their products, he had the integrity and honesty to admit the deficiencies of his maps. He insisted in point-

J.A.L. FRANKS & CO.,
7, NEW OXFORD ST.,
LONDON WC1A 1BA

Tel 0171 405 0274
Fax 0171 430 1259
e-mail:- jalfranks@btinternet.com
web site:- http://www.btinternet.com/~jalfranks

We stock maps of all parts of the world from the 16th to the 19th centuries, specialising in small, early maps. We exhibit at the Bonnington Map Fairs.

**British Isles** – Bertius/Hondius, 1618, 13 x 9 cms; strong, dark impression; ornate cartouche. £85

**S.W. England** – Mercator/Hondius, 1637, 18 x 13 cms; col. £75

**London** – Smith, 1826, 74 x 42 cms. Cut into sections & mounted on linen; with its slip-case. £180

**Edinburgh** – Meissner, c1623, 14 x 10 cms. Scarce town plan. £120

**Veneto** – Ortelius, 1601, 11 x 8 cms; coloured. £35

**Andros & Tinos** – Mallet, 1683, 10 x 9 cms; coloured. £65

**Poland & Hungary** – Ruscelli/Valgrisi, 1561, 26 x 19 cms; based on Gastaldi's maps; from the Geografia. £90

**Antivari** – Camocio, 1571, 21 x 16 cms. Copperplate of the town of Bar in Montenegro. £80

**Tiberias** – Schonsperger, 1496, 14 x 9 cms. Woodcut based on that in the Nuremburg Chronicle; coloured. £100

**China** – Mercator/Jansson, 1630, 19 x 13 cms; shows Korea as an island; ornate cartouche. £160

**Tartary** – Scherer, 1700, 35 x 24 cms; includes Japan and has a very fine cartouche. £120

**Java** – Hulsius? 1604, 14 x 9½ cms . From the Frankfurt edition of the Epitome; based on Langenes' map of 1598. £85

**N.S.W. & Victoria** – Johnston, 1844, 61 x 49 cms; with old outline colour; shows some details of interior exploration. £60

**Atlantic Ocean** – Van der Aa, c1713, 23 x 15 cms; W. Europe, W.Africa, much of the Americas; outline colour with a fine cartouche. £140

**Hispaniola** – Bertius/Langenes, 1606, 12 x 8½ cms; coloured with an ornate cartouche. £100

**Brazil** – Sanson, 1692, 27 x 20 cms; from the Amazon to Asuncion; decorative cartouche. £70

ing out the inadequacy of some of the *Citizen's Atlas* maps: 'although we can produce an atlas containing maps of all parts of the world, yet until the whole world is explored and surveyed, the accuracy of the maps must greatly vary'. Nevertheless, a new enlarged edition of this 'Most Popular Library Atlas Published' appeared in 1912. The atlas's popularity is attested by the sale of 141,000 copies, indicating the scale of Bartholomews' output; even 20,000 copies of a missionary atlas could be sold!

The *Citizen's Atlas* was designed as a reference work for the library. Other Bartholomew atlases were aimed even more specifically at the traditional wealthy market of the gentry and the landowner. The *Survey Gazetteer of the British Isles*, for example, still pandered to the out-dated concept of a market determined by social class as late as 1913 by making a special feature of 'over 12,000 Seats, Shooting Lodges, and Mansion Houses. Also Names of Deer Forests, Fishing Lochs and Streams, and Grouse Moors throughout the Country'. The potential of a popular market vastly expanded by the coming of education and literacy to the population at large was, however, neither overlooked nor ignored. 'Two Little Marvels' — 'The Most Novel and Complete Little Atlases Ever Published' — were created for the popular market. The *Pocket Atlas of the World* and the *British Colonial Pocket Atlas* were published by John Walker in 1886. Similarly, the *Miniature Atlas and Gazetteer* published by Nelson in 1892 and Walker in 1894 offered '128 Plates of Maps and Plans and Gazetteer of 10,000 Places' for just 2s 6d. During the first two decades of the twentieth century the firm's attention was much taken up with what was destined to be a monumental work of such quality that it would become the standard atlas for a generation of more. The *Times Survey Atlas of the World* would eventually be published in 1922 — a testament to John George's dedication to geography and cartography, produced without thought for expense or labour.

Bartholomews' awareness of the potential of the popular market led the firm into the field of educational publications. As early as the 1840s John I engraved classroom wall-maps for the Scottish School Book Association but the firm never produced wall-maps on the scale that it was to produce school atlases, despite producing hundreds of thousands of them over the decades.[12] Atlases were produced specifically for Australasia, Belgium, Canada, China, India, Japan, South Africa, and the Strait Settlements. The principal publishers of Bartholomews' educational atlases were initially Nelson and Macmillan with Dent and the Oxford University Press coming to the fore in the later years of the period. However, the firm's educational output appeared under the imprint of many other publishers including the Belgian firms of Manceau and Lebègue. The numbers of school atlases produced were phenomenal. The *Indian School Atlas*, for example, first published in 1915 by the Oxford University Press had sold over two million copies in 22 editions by 1976. The *Comparative Atlas* (1898) appeared in 50 editions to 1971, also selling over two million copies. In reviewing the *Physical and Political School Atlas* (1890), the *Manchester Examiner* identified John George as the principl architect and designer of the educational atlases so essential for effective geography teaching.

# REISS & SOHN

Specialized Auctioneers of Rare Books, Prints & Maps



Two auction sales per annum

Richly illustrated catalogue with detailed bibliographical descriptions available on request

Please inquire about our terms for sale by auction

Our sales always include a large section of rare and early maps of all parts of the world

ADELHEIDSTRASSE 2
D-61462 KÖNIGSTEIN

30 min. from Frankfurt/Main airport
Phone: 49/6174/1017 · Fax: 49/6174/1602

# JOHANNES MÜLLER

KUNSTHANDLUNG - ANTIQUARIAT



## Antique Maps, Prints & Rare Books

*Please visit us at our web site:*
***http://members.aon.at/antiquariat.mueller***

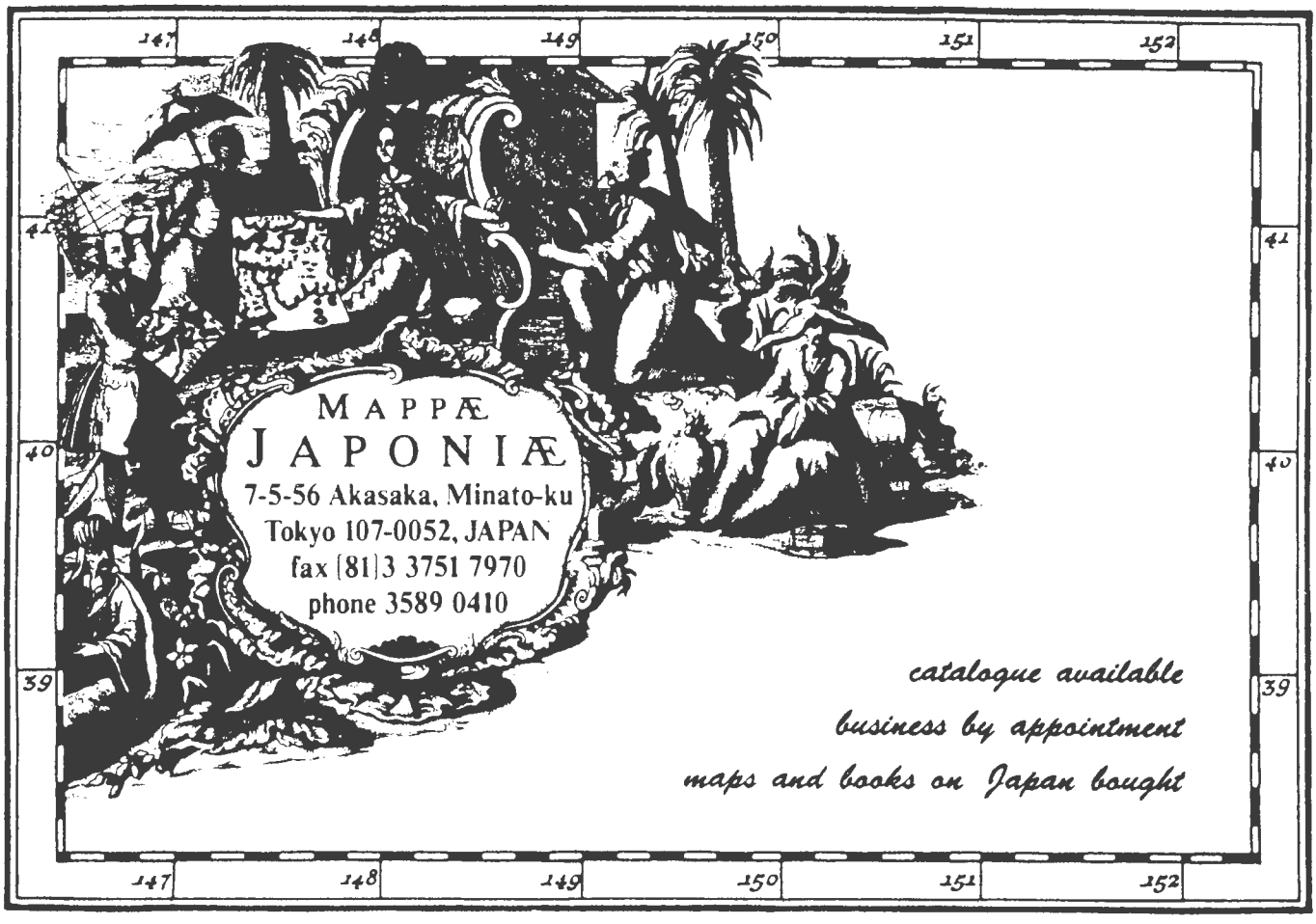
*Your offers and enquiries are welcome*

***A-5020 Salzburg** • Hildmannplatz 1A*
***Phone/Fax** 0662/84 63 38 • **Mobil** 0664/2010925*
***e-mail:** kunsthandlung.mueller@aon.at*

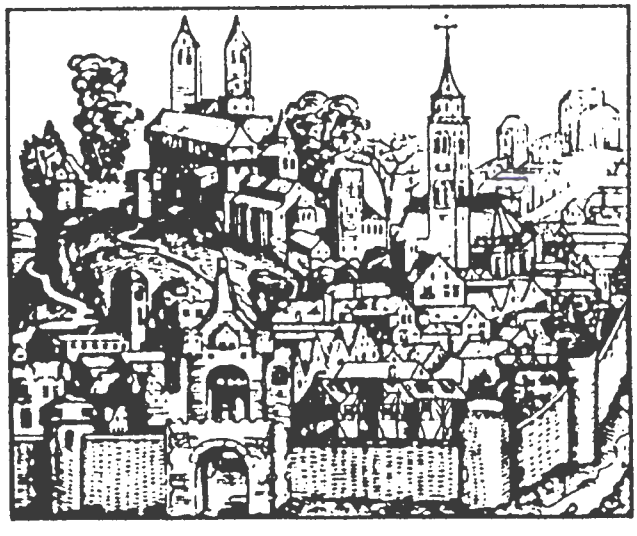
Despite these great contributions to the promotion and advancement of geography and cartography throughout the world, Bartholomews is best known in its native land for its outstanding and pathfinding series of 'Reduced Ordnance Survey' maps. Beginning with 'No. 1 Edinburgh District', the first series of Bartholomews' 'Half-Inch' maps appeared in 30 'District' sheets as the 'Reduced Ordnance Survey Maps of Scotland' between 1875 and 1886, published by A. & C. Black. The maps were layer coloured and generally available for appropriate price differentials printed on paper, mounted on cloth, or dissected on cloth for ease of use. The Scottish series was replaced in 1890 by a new series in 29 sheets. The 1/2-inch map of England & Wales was published in 37 sheets between 1897 and 1903. These maps were rapturously received, achieving popularity rapidly and becoming familiar sights in their blue covers with red lettering and the royal arms 'at all the leading Booksellers and Railway Bookstalls'. In due course, to meet the growing demand from road users, both cycling and motoring, the sectional sheets were given road numbers and new roads were added when all other topographical detail remained unaltered. The clarity of design and production and the effectiveness of the layer colouring ensured continued popularity and a long life, although this was achieved only through years of dedication and an initial financial loss which the firm had to bear for a generation to come. The 'Reduced Ordnance Series' was a fearsome competitor for the official Ordnance Survey 1-inch maps and, indeed, its road classification was considered superior. In the event, the Survey was forced into producing its own maps at this scale. The coverage of the separate series for Scotland and England & Wales was revised by John IV and integrated into one comprehensive series which remained unchanged in layout until the 1970s.

Lithographically transferreed sections from the 1/2-inch series were published by a variety of publishers such as Walker, Philip, Iliffe, Jarrold and the stationers Forster Groom. The use of Bartholomew maps as touring maps and in guidebooks was, however, no novelty. Beginning in the 1830s John I engraved small-scale maps for use in the eventually extensive series of guides published by A. & C. Black; Bartholomew maps were to remain a constant feature of Blacks' guides for many decades to come. Similarly, Dulau & Co. used Bartholomews' maps to illustrate its 'Thorough Guide Series'. Transfers from the 'Imperial Map of England & Wales' were used particularly extensively, appearing in guidebooks and tourist series published by Black; Darlington & Co.' Dulau & Co.' Abel Heywood & Sons;[13] Houlston & Son; Houlston & Wright; Methuen & Co.; Murray; Simkin, Marshall & Co.;[14] W.H. Smith & Sons; Ward, Lock & Co.; and probably others. Additionally, transfers from this map appeared in innumerable other guides, often published locally.[15]

The cycling revolution created an additional massive demand in the 1890s for Bartholomew maps which were adapted to emphasise features useful to the new cyclists, such as classifying roads according to condition by colour. Demand from established publishers of Bartholomew maps was topped up by that from new opportunists such as Bacon,[16] Grube, Letts, C. Smith & Son, and particularly W.H. Smith who sought to tap this new, apparently insatiable market. Printing




# Gonzalo Fernández Pontes



Antique Maps, City Views
Fine Illustrated Books

Nuñez De Balboa 19,
Local 1,
28001 Madrid, Spain
Tel/Fax: 34 91 4358000

runs of 60,000 cycling maps were not uncommon., The result was that Bartholomew maps of all ages and in myriad variant forms became concurrently available under many titles in all manner of colourful covers, attractively decorated with firstly cyclists and later motorists, at very different prices. Many were county maps; others covered the environs of towns and cities; and others still showed regions popular with the new tourists. Most were at scales of 1/2-inch or 1/4-inch to the mile. The 'Imperial Map' was being offered by Bartholomews by 1894 and by Smith by 1896 for 'Tourists and Cyclists'. Bartholomews' maps dominated the cycling market through sheer quality. Their nearest rivals were those produced by W. & A.K. Johnston,[17] which, although far superior to any other commercially-prepared material, lacked Bartholomews' clarity and effective layer colouring.

The growth of the tourist market encouraged increased production of smaller-scale maps of the British Isles. Bartholomews' 1/4-inch map of Ireland in 7 sheets appeared between 1896 and 1904, and of England & Wales in 12 sheets in 1897. However, this latter map appears to be a cheap version of the 1/2-inch 'Reduced Ordnance' map with only roads and woods coloured, probably designed only for publication by others. 'Tourist's' maps of England & Wales and of Scotland at 10 miles : 1 inch were published in 1897; and in 1907 the superb one-sheet 'Contour Motoring Map of the British Isles' at 16 miles : 1 inch appeared showing insets of built-up areas to avoid and towns plans around its border.[18] Obviously, the smaller the scale of a touring map, the less detail it could show, rendering those in Bartholomews' 'World Series of Touring Maps' of little practical value, although Central Europe was mapped for tourists in 1891 at 1/2-inch : 1 mile.

Whilst much of Bartholomews' sheet-map production covered Scotland and England & Wales, the firm, of course, also produced many other sheet maps, both topographical and thematic, of areas overseas. The emphasis of production shifted noticeably to wider horizons as the firm's international reputation, connections and markets grew towards the end of the nineteenth century.[19]

By the late-nineteenth century Bartholomews' output had reached staggering proportions and printing runs were enormous. Newnes, for example, ordered a million plans of London for the Jubilee of 1897; the London & North-Western Railway purchased 225,000 timetable maps; and the Distillers Co. was supplied with 6,000 blotting books and maps. Yet despite such immense production, surprisingly few Bartholomew maps appear on the collectors' market today and then mainly on market stalls rather than in established map galleries and catalogues. Admittedly, much of Bartholomews' output was designed to be ephemeral, but tragically much else of its fine work has been discarded as of no value and is lost for ever.

NOTES

1. It was not until Thomas Nelson died in 1892 that Bartholomews began to produce a catalogue listing its many atlases being published by others. Leslie Gardiner's lively and fascinating history of the firm, *Bartholomew 150 years* (1976), written to celebrate the firm's 150th anniversary, contains skeleton listings of Bartholomews' major atlases, educational works, and map publications. Although these are extremely useful, they

# The Carson Clark Gallery

For fine quality antique maps and charts of all parts of the world

In fact everything for the collector of Discovery, Travel & Topography

Stock includes items published between 1500-1900

Confidential consultations on valuation whether buying or selling

Specialist advice on investment Call at our lovely Gallery in the heart of Historic Edinburgh or write to

**A Carson Clark FRGS**
**SCOTIA MAPS-MAPSELLERS**
**173 Canongate**
**The Royal Mile**
**Edinburgh EH8 8BN**
**Tel: 031-556-4710**

*Catalogues issued on request*

Occidens Proximus Orienti



*ANTIQUARIAN MAPS, ATLASES, GLOBES, VIEWS, CARTOGRAPHIC & TRAVEL BOOKS*

Beginners & Established Collectors Welcome

**ROBERT ROSS**
P.O. Box 8362
Calabasas, CA 91372 USA
Tel & Fax (818) 348-7867
email: rossmaps@earthlink.net
http://www.abaa.booknet.com/usa/ross

Catalogues Issued; Purchases Sought







# PAULUS SWAEN

**5th INTERNET MAP-AUCTION**

**OCTOBER 24 - NOVEMBER 3**

**www.swaen.com**

Email: paulus@swaen.com
TEL +31 (495) 599050
FAX +31 (495) 599051
POB 129 - 5590 AC HEEZE
The Netherlands

are by no means complete and, indeed, it would be unrealistic to expect them to be so considering the magnitide and multiplicity of the firm's output. Additional problems with the listings are that the dates of all editions are not always noted and that titles are often incorrect or misleading. However, Bartholomews, unlike many other map publishers surviving from the last century, did maintainan archive which can help idnentify and date maps and atlases produced by the firm. This archive is now fully deposited in the National Library of Scotland. More rigorous carto-bibliographies of some categories of Bartholomews' output have been compiled; see, for example, that for British county atlases in D. Smith: *Victorian Maps of the British Isles* (1985) and the various carto-bibliographies of county maps for individual English and Welsh counties.

2. To take but one example: Bartholomews engraved a magnificent 1/4-inch 16-sheet map of England & Wales — 'executed in the best style, and produced by immense labour and at great cost' — for publication as part of *The Imperial Gazetteer of England and Wales*, issued in parts from about 1868 to 1871. However, sections of this map had been available separately two years earlier published by A. & C. Black and Bartholomews itself sold the sheets separately in various forms under its own imprint for at least 20 years. Additionally, lithographic transfers from the plates were published by at least 11 other publishers in a mass of guidebooks and tourist series. The plates, much revised, continued in service until at least 1938 and, indeed, were again used by John George for *The Royal Atlas of England and Wales*, published in parts by George Newnes Ltd from 1899 to 1900. Complex and extensive as the history of these 16 Bartholomew plates is already, it is certain that it has not yet been fully unravelled.
3. *The Report on the Scientific Results of the Voyage of H.M.S. Challenger* was issued in 50 volumes between 1880 and 1895.
4. See R. Hyde: *Printed Maps of Victorian London 1851– 1900* (1975).
5. For details of the Philip firm, see D. Smith: 'The Philip family firm, 1834–1902' in *The Map Collector* (1987), 38.
6. For details of the Smith firm, see D. Smith: '200 Years of W.H. Smith & Son' in *The Map Collector* (1992), 60.
7. Bonser, K.J. & H. Nichols: *Printed Maps and Plans of Leeds 1711–1900* (1960).
8. For details of the Black firm, see D. Smith: 'A. & C. Black, 1807—c.1900' *J. International Map Collectors' Society* (1997), 71, p. 15.
9. Piggot, C.A.: 'When the cycle was king of the road' in *The Map Collector* (1980), 13.
10. Advertisement for *The Citizen's Atlas of the World*, 1912.
11. Gardiner, L. *op.cit.* Appendix III. List of Publications. I: Atlas Publications: lists 42 topographical atlases produced by the firm between 1860 and 1919 both for publication under its own imprint and by others such as Black and Blackie. There were undoubtedly more produced than those listed.
12. Unfortunately the detailed records of educational output before 1869 have not been retained by the firm and the picture of production is sketchy although much is known; the early work of the firm, for example, included the maps for *Black's School Atlas* (1853). Between 1869 and 1919 Gardiner lists 44 topographical, literary, economic, and historical school atlases produced by the firm, including workbooks of outline and blank maps, which appeared in numerous editions over the years. This list is not complete; for example, there is no mention of the small geographies 'for use in schools' containing Bartholomew maps published by Philips (c.1872–75) or *Collins' County Geographies*, edited by W. Lawson (c.1872–75). See L. Gardiner *op. cit.* Appendix III. List of Publications. III. Educational Atlases.
13. Smith, D: 'John Heywood and others' in *J. Int.Map Collectors' Society*(1997),69 p. 23.
14. *Ibid.*
15. The Warwickshire section, for instance, appeared in numerous 'picturesque', 'pictorial and descriptive', and 'tourists' picturesque' guides to the county's towns and to 'Shakespeare's land'. See P.D.A. Harvey & H. Thorpe: *The Printed Maps of Warwickshire 1576–1900* (1959), No. 111.
16. For details of the Bacon firm, see R. Hyde *op. cit.*; D. Smith: 'George Washington Bacon, 1862–c.1900' in *The Map Collector* (1993), 65.
17. Smith, D: 'The cartography of W. & A.K. Johnston, 1826–1901' (forthcoming). For details of the Johnston firm, see D. Smith: The business of W. & A.K. Johnston, 1826–1901' (forthcoming).
18. For a fuller discussion of Bartholomews' touring, cycling and motoring maps, see T.R. Nicholson: *Wheels on the Road. Maps of Britain for the cyclist and motorist 1870–1940* (1983).
19. For a partial listing of important 'Map Publications', see L. Gardiner *op. cit.* Appednix III II.

DAVID SMITH

# ANTIQUARIAT BERG REINHOLD

***Maps & Atlases***
***Illustrated & Valuable Books***
***Decorative Prints & Fine Flower Prints***



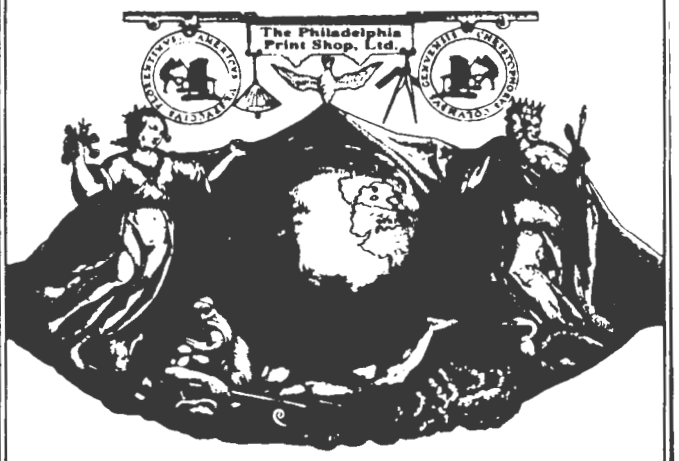
Wahlenstr. 6
93047 Regensburg
Germany

Phone & Fax:
++49-941-52229

E-mail:
bergbook@donau.de

---

ANTIQUE MAPS & PRINTS
RARE & REFERENCE BOOKS




**Visit us on the World Wide Web**

**www.philaprintshop.com**

or at our shop

8441 Germantown Avenue
Philadelphia, PA 19118

The Philadelphia Print Shop, Ltd.
(215) 242-4750 philaprint@philaprintshop.com

---

## Friedrich Weissert

*Illustrated Books*
*Views of Towns*
*Maps & Atlases*

22 rue de Savoie, 75006 Paris, France

Fax: 00 331/40 29 85 57 Phone: 00 331/43 29 72 59
Open Monday to Friday 10.00-12.30 14.00-19.00

---

# Old World Auctions

**Since 1977**

## Quarterly Map Auctions

**400 maps, atlases and related**

Request a free printed catalog
or view our catalog on-line
**www.oldworldauctions.com**

1+(520) 282-3944 fax: (520) 282-3945
(800) 664-7757
email:marti@oldworldauctions.com

671 Hwy 179 Sedona, AZ 86336 USA

Accepting quality consignments

1999 18th International Symposium
Istanbul, Turkey
10-14 October
*Contact:* Muhtar Katircioglu
Karanfil Araligi 14
Levent, Istanbul
*Tel:* 90-212-264 17 86
*Fax:* 90-212-269 81 54

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

**Istanbul 1999**

Members should have received the registration forms for Istanbul direct from the symposium travel agency, Magister Tours, Inc. Members wishing to register should return the form as early as possible, in order to ensure a room in the desired hotel, and place on the pre- and post-symposium tours (certainly before 1 July, when higher rates are applicable). Additional copies of the registration details are available with International Chairman, 3 Aylesbury Rd, Wing, Leighton Buzzard LU7 0PD.

Travel to Turkey is recommended on Turkish Airlines (THY), so that advantage can be taken of reduced fares on the internal sectors. The prices quoted for the pre- and post-symposium tours in the registration leaflet do NOT include air travel where applicable. This should be booked with THY at the time of making the initial booking for flights to Turkey. THY will allot a specific number to the IMCoS Symposium, which will allow special discounts on the international flights. This number will be intimated to you by Magister Tours while acknowledging the symposium registration, and all THY offices world-wide will be informed of this number. Magister will also advise those participating in the tours which flights they should book. All airline bookings should be done at the nearest THY office to where you live. Local Travel agents will not necessarily offer you the best rates on THY.

Since payments for the symposium, hotel rooms, and tours will be made to Magister, probably on Credit Card, as well as flights separately to THY, members are advised to keep a watch on their Credit Card limit, to make sure they are fully covered, and do not have a card payment rejected while in Turkey.

**STOP PRESS**

Latest fax in from Muhtar: 'We have just received confirmation that the Ministry of Culture has accepted to sponsor the 18th IMCoS Conference, and has included it in the list of events scheduled for the 700th anniversary of the founding of the Ottoman Empire. In practical terms this means we have been officially recognised.'

**Forthcoming Events**

Mar 15 Bonnington Map Fair
Mar 18 Warburg Lecture: M Pollack
Mar 31 Brussels Map Evening
Apr 12 Bonnington Map Fair
Apr 16-18 IMCoS Visit to Berlin
Apr 29 Warburg Lecture: R Ehrenberg
May 10 Bonnington Map Fair
May 30 IMCoS Lunch & Informal Meeting
May 31 IMCoS Map Fair
May 30, 31 Bonnington Map Fair

Jun 3 Warburg Lecture: L C Orlin
Jun 21-Aug 13 Maps and Nations: Discovering and Debating the Interaction between Society and Cartography, Seminar for graduate students at The Newberry Library, Chicago
Jun 27 Mappa Mundi Conference, Hereford
Jul 11-16 History of Cartography Conference, Athens
Oct 3 Brussels Excursion to a Map Collection
Oct 10-14 IMCoS 18th Int. Symposium

## IMCoS LONDON WEEKEND 1999
## SUNDAY 30th May
## at
## The Commonwealth Conference and Events Centre
## Kensington High Street, London W8

With this issue of the Journal is included a registration form for members to attend the Lecture, Lunch and Map Display.

Some years ago it was decided to hold a full London symposium every second year and in the alternate years to have a single guest speaker. This year the speaker will be IMCoS' first President, Rodney Shirley. The paper he presented at the BIMCC conference in Brussels was so highly recommended that he has been requested to share it with those of us unable to travel to Belgium. There, Rodney concentrated on the title pages used for the atlases of Ortelius, In London, this will be expanded to included contemporaries of the creator of the *Theatrum Orbis Terrarum*, and many of the frontispieces will be on display in the afternoon.

Following the lunch, which will be buffet style, but with tables to sit at and a cash bar, we will move back to the lecture hall, where members are invited to display any maps from their collection that they find interesting.

This is a new experience for an IMCoS event, but follows the Poster Sessions at the History of Cartography conferences and is in a way an extension of the January Informal evenings at the Farmers' Club. Tables and screens will be allocated to each member wishing to use them. Particpants will then be able to walk around the display, ask any questions, discuss dates, issues, anything related to the map, with the owner. So do bring along something from your collection. As I seem to say often, if it interests you, it is bound to interest other map collectors too. No maps will, of course, be on sale, those transactions will take place the following day at the same venue.

In order to allocate space, please do let Harry Pearce know if you plan to bring a map, and how much space you would like. We look forward to seeing you all.

## IMCOS MAP FAIR 1999
## AT THE SAME VENUE, ON MONDAY 31 MAY

**From Australia**

IMCoS members who attended the 10th International Symposium in Sydney in 1991 will remember going to the La Perouse Museum. A recent article in *the Sydney Morning Herald* by Andrew Clennell (supplied by Malcolm Young's niece) reports the discovery of some maps from the La Perouse voyages. Edith Avramoussi was in Paris in 1974 when she saw her sister's children drawing on some old paper. Curious, she turned the papers over and found old maps on the back. The children showed her the atlas from which they had torn the pages. It was an original atlas from the La Perouse expedition of the 1780s, featuring etchings and maps of his voyages to the Pacific Ocean, his discovery of the west coast of the USA and his visit to what is now known as La Perouse in Australia. Mrs Avramoussi took the maps to the Mirée Museum in Paris, where the original copperplates from which then 1797 Atlas was made are kept. The Atlas had been made from a series of maps and sketches of Aborigines, flora, fauna and sites along the way — all given to the British in Australia to take back to France before La Perouse continued his voyage. La Perouse himself left France in 1785 to explore the Pacific, and never returned. When the Atlas first turned up in Paris attempts were made to sell the maps along the Seine, and some pages never came back after it was sent to a dealer in Australia for valuation. Now 11 of the maps and sketches are on show in the La Perouse Museum, donated by the Mrs Avramoussi, and further sheets are being cleaned at the State Library of New South Wales.

**From Germany/Iceland**

An exhibition opened in Duisburg at the Kultur- und Stadthistorisches Museum titled `1000 Years : Iceland between Fire and Ice'. The opening took place on 6 December, and it runs until 28 February, 1999.

The very handsome catalogue includes an article by IMCoS President Oswald Dreyer-Eimbcke on `Island und die Kartographie', and one of his maps of Iceland by Gerard Mercator is used as a frontispiece. The maps on display come from his large collection of maps of Iceland.

**From Belgium**

A Commemorative Conference titled `Abraham Ortelius (1527-1598), Mastermind of the Theatre of the World' was held under the auspices of the Brussels International Map Collectors' Circle on 12-13 December, at Brussels and Antwerp. 1998 marked the quadricentennial of the death of Abraham Ortelius, a name familiar to all serious map collectors. He was born and lived in Antwerp, then a port of growing importance in the Low Countries. Two exhibitions were held in Belgium to mark the anniversary, one at the Royal Library in Brussels, and a second at the Plantin-Moretus Museum in Antwerp. Both openings were timed to coincide with the BIMCC conference, and the programme included visits to both, as well as a half-day seminar.

Held at the Collège St Michel in Brussels, the conference was opened by



Wulf Bodenstein, BIMCC President. The aim of the two-day event was to examine and appreciate Ortelius' achievements as a humanist, a merchant and a collector - not only of maps - and to fill in aspects of his life not always well known to the map-collecting public. Three distinguished international experts on Ortelius - Joost Depuydt, Rodney Shirley and Marcel P.R. Van den Broecke - were invited to present the results of their separate lines of research. Their papers will be published in a later issue of this Journal.



*Abraham Ortelius put on the screen by Joost Depuydt.*

## Writings about Maps

The description of a map as `large scale' can be somewhat relative. T.W.Birch, in *Maps Topographical and Statistical*, listed anything above 1:200,000 as large scale and anyway asserted that maps on scales substantially exceeding 1 inch to 1 mile should be called plans. That aside, the Ordnance Survey urban mapping at 50 inches to the mile, where a line on paper represented only about 5 inchs on the ground, most certainly qualifies.

But what about mapping on a fantastically large scale? Just envisage increasing the scale on and on almost indefinitely, and if you possess the vivid imagination of one 17th century writer, you might eventually reach the same bizarre conclusion as he did. Suàrez Miranda, in *Viajes de Varones Prudentes*, Lérida, 1658, wrote:

`. . . In that Empire, the Art of Cartography achieved such Perfection that the Map of one single Province occupied the whole of a City, and the Map of the Empire, the whole of a Province. In time, those Disproportionate Maps failed to satisfy and the Schools of Cartography sketched a Map of the Empire which was of the size of the Empire and coincided at every point with it. Less Addicted to the Study of Cartography, the Following Generations comprehended that this dilated Map was Useless and, not without Impiety, delivered it to the Inclemencies of the Sun and of the Winters. In the Western Deserts there remain piecemeal Ruins of the Map, inhabited by Animals and Beggars. In the entire rest of the Country there is no vestige left of the Geographical Disciplines.'

This piece is taken from *Extraordinary Tales*, a collection of brief parables, anecdotes and narratives by Jorge Luis Borges and Adolfo Bioy Casares. It surfaces again in Italian as the introduction to *Le Mappe Immaginarie* by Marcelo Ravoni, another collection of tales, this time entirely of Latin American writers but still with emphasis on the extraordinary. It is

**NOTICE OF ANNUAL GENERAL MEETING**

**Wednesday 12 May 1999 at 6.30 pm**
**The Farmer's Club, Forty Foom, 3 Whitehall Court, London**

**AGENDA**

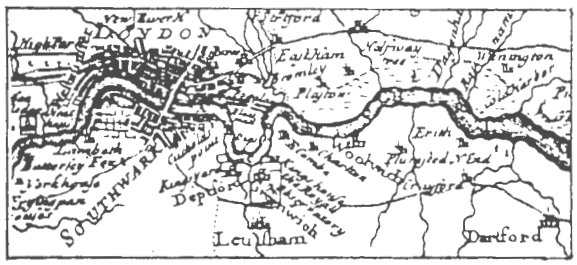
1. President's Welcome
2. Apologies for Absence
3. Minutes of AGM on 13.5.98
4. Chairman's Report
5. Executive Officers' Reports
6. Approval of Accounts
7. Election of Officers
8. Any other business

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

WARWICK LEADLAY

MAPS GALLERY PRINTS

*ANTIQUE MAPS · CHARTS · ATLASES*
*GLOBES · TOPOGRAPHICAL · MARITIME*
*DECORATIVE ENGRAVINGS · RELATED*
*LITERATURE · FINE ARTS · CURIOS*
*GREETING CARDS · LIMITED EDITIONS*
*COLOURING · RESTORATION*
*CONSERVATION · VALUATION*




PROFESSIONAL PICTURE FRAMING

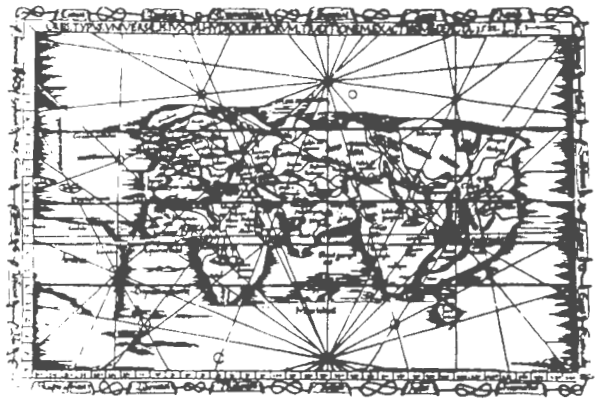
· *ALL ENQUIRIES WELCOME* ·

5 NELSON ROAD · GREENWICH · LONDON · SE10 9JB
Tel: 0181 · 858 0317 Fax: 0181 · 853 1773



*Antiquariat*

*Adina S. Sommer*



*Maps - Views - Decorative Prints*

*Paper Restoration since 1965*

Rosenheimerstr 8
81669 München
Tel: 089/811 22 50
Fax: 089/811 13 36

Office: Winzererstr.154
80797 München
Tel: 089/ 30 00 22 14
Fax: 089/30 00 22 13
E-mail: Adina.Sommer@t-online.de



THE PRIME MERIDIAN
Antique Maps and Books

385 Thistle Trail,
Danville, Va 24540, USA
Website:
www.bibliocity.com/home/PM
Email: jsk@gamewood.net
Phone: 804 724-1106
Fax: 804 799-0218

Browsing and secure
ordering on-line
Specific enquiries welcome



IF
YOU
ADVERTISED
HERE,
YOUR
MESSAGE
WOULD
REACH
NEARLY
SEVEN
HUNDRED
MAP
LOVERS
THROUGHOUT
THE
WORLD

See page 63
for rates.




*Detail fromDudley's Guiana from Dell' Arcano del Mare.*

It is described thus: 'Questo libro . . . è un intreccio di storie che, come la mappa immaginarie, si sovrappone a un continente con uomini, spettri, miraggi e dèi innumerevoli.' Entirely appropriately the dust cover features part of

Dudley's Guiana from Dell' Arcano del Mare, with its quota of mythical figures and sea monsters.

So much for the fantastical. In reality what has been the largest map ever produced, excluding murals and other architectural forms? The largest printed map may possibly have been the fourth edition of Father Matteo Ricci's world map. The third edition was designed to fit a folding screen of six panels twelve feet by six feet. The fourth edition was apparently even larger, being designed for an eight panelled screen, a format which 'put all the regions of the earth within reach as if by magic . . . it enabled the spectator to travel around the world while remaining in the comfort of his room.'

Otherwise a strong contender for largest map must be one of Fujian (Formosa), dated around 1684-86, in the National Library in Taiwan. It is painted on silk with an edging of gold satin embroidered with dragons and measures just over 24 feet square. As reported, with illustration, in the Autumn 1993 issue of *The Map Collector*, it was acquired in 1909 but because of its great size the box in which it was contained had not been opened until a large hall was hired enabling librarians to lay it out for study.

A map of almost identical area was mentioned during the IMCoS symposium in Tokyo: one of Dewa Province produced in 1644 measuring 11 by 5 metres. Professor Kazutaka Unno explained why such large maps should have developed in Japan (see his article in IMCoS Journal No. 75, pp 6-13).

COSIMO

## Mappa Mundi Conference at Hereford Wednesday 30th June 1999

IMCoS is arranging a special visit to this conference to attend the Open Day, when there will be some lectures and guided visits to the exhibition. The Chairman will be Paul Harvey.

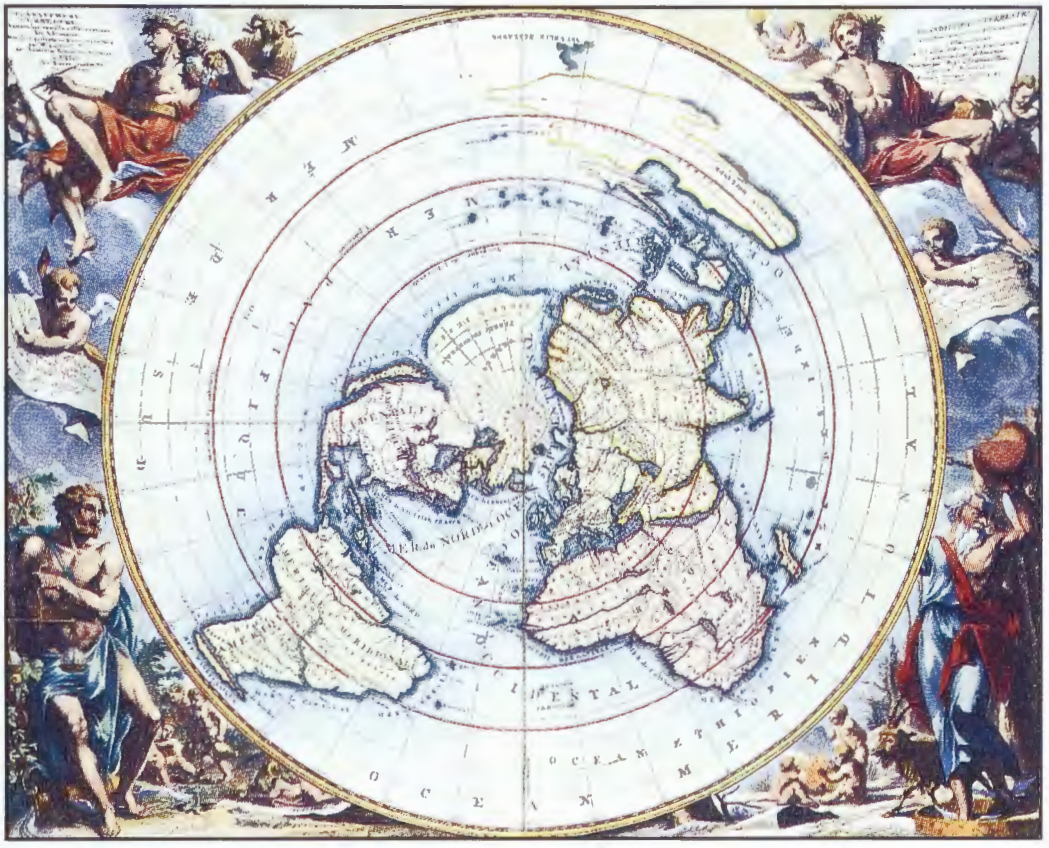
The list of maps likely to be on view is mouth-watering: Duchy of Cornwall World Map (fragment), Mappa Mundi of Giraldus Cambrensis, (Topographia Hiberniae MS 700), Evesham World Map, Isidore World Map, Vercelli World Map, 'Psalter Map', 'Cottonian' World Map, 'Higden' World Map, Beatus World Map, Pietro Vesconte Map, Aslake World Map, Borgia World Map, Gough Map of Britain, Sawley Map (facsimile), Ebsdorf Map (facsimile), and of course the Hereford World Map.

IMCoS will make a block booking for all those who return the registration form to Jenny Harvey by 31st March. Tickets go on sale the following day, and are likely to sell out very quickly. Members should make their own arrangements for accommodation and travel.

Members who would like to attend the full conference should write for particulars and application forms to:

John Tiller
Master of the Library
The Cathedral
Hereford HR1 2NG

JONATHAN POTTER
Limited
ANTIQUE MAPS
Prints and Atlases



Pieter van der Aa's spectacular version of Cassini's planisphere, published in Leiden, in *Nouveau Théâtre du Monde ...*, *c.*1713

**125 New Bond Street**
**London • W1Y 9AF • UK**
**Tel: +44 (0) 171 491 3520**
**Fax: +44 (0) 171 491 9754**
**E-mail: jpmaps@ibm.net**
**Web site: http://www.jpmaps.co.uk**

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

ANTIQUARIAN BOOKSELLERS ASSOCIATION FOUNDED 1906

# Informal Evening at the Farmers' Club

On Thursday, 21st January 33 members and their friends gathered at the Farmers' Club for the annual informal meeting. Some had brought something from their collection, others had come to listen and to learn. No one knew what anyone else had brought, and the result was one of the most interesting in this series of meetings. The range of geographical area, date, seriousness or whimsy was as wide as we have ever had, and this led to there surely being something of interest to each one of us.

Rodney Shirley led the proceedings by welcoming everyone, with special warmth for Wulf Bodenstein from Brussels, and for a newcomer in our midst, Nick Rankin from the BBC World Service, who requested permission to record some of the comments and questions. He is preparing four half-hour programmes which will be broadcast in March (see note at the end of this account).

Rodney called first on Caroline Batchelor to set the proceedings off. She had brought an Italian map of her collecting area, Africa, by Stanislao Stucchi, dated 1823. What she particularly commented on was the gentleman sitting in the cartouche, who was named as Belzoni. He it was who had brought so many of the enormous stone figures from Egypt which can be seen today in the British Museum. Also interesting was the double graticule on the map, not the usual one of two or more prime meridians, but two together which gradually separated.

Alan Bartlett brought us almost up-to-date, with a map showing the breweries in UK in 1960. Sadly, so many of them have now closed; there were once thirty independent breweries in London alone. Then he moved back in time to 1879 to show us a map drawn by Heinrich Grebing of Magdeburg, who had been a successful business man, but ended in a lunatic asylum where he spent his time drawing maps – not exactly as we would expect to see the world, his own private view of it.

Durham is Ray Eddy's passion, and he showed a map by Peter Stent titled 'The Tyne'. Ray found it as a loose sheet, but it had been engraved to accompany *England's Grievance Discovered*. It took Ray twelve years to find the book itself. And then the map it contained was a later reprint, slightly smaller in size. The original had been engraved by Hollar in 1654, drawn by Ralf Gardiner, and a rarity nowadays. The book dealt with the atrocities being committed in Newcastle, and was in the form of an appeal to Cromwell to put a stop to them. It was also one of the most important summaries of the coal trade in England at the time.

Tony Burgess showed us three maps, all of railways. The first two were strip maps of the 1840s, one being about 3 m long, by 25 cm wide. It showed the branch lines in Kent, with engraved views of the surrounding sites. The third map was from a series of eleven charts produced by The Railway Chronicle Office, called 'Reid's Railway Ride from London to Edinburgh and Glasgow'. It was published by Andrew Reid in Newcastle upon Tyne, probably soon after the route was

fully opened in 1848. This one showed the western route, and is the only known extant copy. One example of the eastern route is in the National Library of Scotland – rare maps indeed.

Sam Pearce lives near Cambridge, and looks out for maps of that county. She had recently acquired a Van Langeren/Garrett of about 1677-80, which she showed us, and also a later one of about 1741 from a copy of Badeslade/Toms, which actually named her village of Chatteris, though there was no further information about it in the list at the bottom of the map. Doreen Green pointed out that the first edition by Matthew Simons of 1635-6 was extremely rare, and Sam would be lucky to find it.

Africa is also Wulf Bodenstein's interest, and he had brought across from Belgium a small map of Madagascar from the *Caert Thresoor*, published by Cornelis Claesz in 1598-99. An English engraver, Benjamin Wright, was employed on the maps, but was also a known drunkard. This might explain why the Tropic of Capricorn was here named the Equator.

Before the break for refreshments, Rodney Shirley showed us five small maps with a whimsical theme. They had been lithographed by Emrick & Binger of Harlem in the 1870s, and showed vignettes, postage stamps, rather sulky children in local dress, and might have accompanied school atlases, or been given as reward cards. He would welcome any information on similar series. He also had a map of Austria of the late 1840s showing a `Rungemalde', a merry-go-round, and thought it suitable for the political changes that were taking place in Europe following the revolution. His third item was a frontispiece from Moore's Utopia (edition unknown) which he called a classic in the field of imaginative fancy maps.

Before we moved to the other end of the room Jenny Harvey put on the apron she had bought on her flight from China to Japan last October. All the flight stewardesses wore them, and they were also for sale on board. Naturally it was covered with maps, and most suitable for serving sandwiches at a map gathering!

Tim Nicholson looks for comparatively modern maps, mostly of this century, and to do with transport of one sort or another. He showed us an American map of 1941 given away at gas stations. In World War II gas was rationed, so these maps also included patriotic slogans, though one, The Star State of Abile, Texas, was put out by a coffee company, and another by the Richfield Oil Co. This was a reflection of public opinion just before the bombing of Pearl Harbour, which it named as `the greatest fortress of the world'. Another showed all the US defence establishments, and quoted the Munro doctrine. Esso had put out a map of the world on both sides of the sheet, showing where the US was at war. A second map put out by the Richfield Oil Co. had US planes on the cover, and captions exhorting motorists to save on fuel and tyres.

At the IMCoS map fair last summer Steve Reynolds had seen two maps he particularly liked, a small Mallet of Hungary and another of the British Isles. But when he went back to the stand to purchase them, they were gone, to his great disappointment. That evening, however, his partner Sam presented

them to him, she had seen his interest and beaten him to the sale. A happy ending after all!

Dennis Driscoll asked for help in identifying the cartographer of seven maps bound in Sir Walter Raleigh's *History of the World*, published in 1614. Rodney pointed out that the title page had an engraver's name, Reynold Elstracke, who is known to have been working in London at the time. The maps themselves were possibly taken from Italian printed maps, though none could be identified.

Doreen Green, the fount of wisdom on maps of Britain, talked about the place taken by the firm of Kitchin and Bowles in the mid-18th century. Earlier maps had been fairly empty where information was lacking, but whenever she had one of these on the wall, friends visiting her house spent hours before them, reading the wealth of information the engravers had packed into every available space. She identified the earliest series as belonging to the *Large English Atlas*, followed by the *Royal Atlas*. Then came the *Atlas Anglicanus*, smaller in size, and rather too crowded, though the information was apt and informative. The Malvern Hills were described as 'high and lofty rising like stairs for seven miles'. The plates passed to Carrington Bowles in about 1780 and he reissued them with new cartouches. Bowles and Carver repeated them, but later maps rarely provided the same amount of social and local history as these fine examples of the 18th century. There were several claims to the smallest map of the evening, but Doreen probably won, by showing us 'Durham' by Gibson of 1654-77.

Eugene Burden has an article in this issue of the Journal about the series of maps prepared for the French edition of Sir Walter Scott's novels (Francis Herbert called them a 'novel set of maps'), and he had brought along the original of 'Woodstock', reproduced on page 25. He also told us of his enthusiasm for the covers of railway and cycling maps, put out by such firms as Bacon, Cruchley and Bartholomew to capture this new market. They probably attracted members of the public who had never bought a map before, and needed eye-catching covers, though the information inside was often long out-of-date. An example was Datchet Bridge near Windsor which was destroyed in 1910, but still appeared on maps as late as 1941.

German maps of the Second World War had appealed to Bob Bartlett. One was of the Nottingham area, looking like an Ordnance Service issue, but overprinted with 'Restricted by German General Staff, 1938', and clearly referred to planning for the invasion of England. Another had English text as well as German names, and had been recovered from a German bomber shot down in 1940. It too was based on the OS, but included such outdated information as the line of the London & NWR & Grand Junction Line, long gone by then. From the opposing side, he had two maps of Russia put out by the Royal School of Military Survey, depicting Leningrad and Smolensk in 1950.

David Webb as usual had a variety of interesting items, starting with the Millennium series 20p stamp which has a map of the British Isles on it. He wondered how many of the maps put out for the Festival of Britain in 1951 have survived; collectors of the future take note. His love of road maps and gadgets was

combined in two itineraries of Britain, where you slide or turn the map along as you travel, to make sure you know where you are without having to unfold a huge cumbersome sheet. He also showed the duplicity of commercial firms such as Cruchley, using old Cary plates, pasted four to a sheet, and headed 'Ordnance Survey'.

Jenny Harvey held up on behalf of her husband Ian, who was unable to attend, the Japanese map of Edo he had purchased during the IMCoS symposium there last year. This gave a flavour of what those who participated were able to enjoy and learn about.

Raymond Frostick held up what was certainly not the smallest map on view, but probably showed the smallest area, a village map of Hingham in Norfolk. This was the birth place of Abraham Lincoln and attracted many American visitors, most of whom went home with this community map produced by the local history group. It was pointed out that several such maps were published to commemorate the 900th anniversary of the Doosmday Book. Others were part of the campaign of Common Ground, a London-based group encouraging pride and knowledge in local communities by the preparation of maps of various kinds.

The evening was rounded off by David Bravery, also a stamp collector. He had acquired a stamp from Vienna issued in 1886, but the envelope itself was equally attractive. A map of London had been used to make it, and he wondered if anyone present could identify it. No one could, but he was told where to look – in Ralph Hyde's listing of Victorian maps of London.

Another successful evening, and Jenny Harvey hoped to see everyone there again next year. Thanks were expressed from us all on the excellent chairmanship of Rodney Shirley.

SUSAN GOLE

**MAPPING THE WORLD**

Four half-hour radio features on BBC World Service exploring how maps help us to understand the space around us.

Prduced and presented by Nick Rankin.

1. Maps in Mind : The biology of getting there

2. Maps and Power : Charting imperial politics

3. Imagining Maps : Dreams, designs, desires

4. Modern Maps : Satellite eye, computer hand

**Dates & Timings around the world**

America/Europe from Sat 6th March 1999, 21.30 repeat Sun 05.30 Wed 02.30

Africa from Sun 7th March 1999 07.30 repeat Tue 14.30

Asia from Sat 6th March 1999 07.30 repeat Mon 14.30 (South Asia only), Fri 23.30.

All times GMT.

# Book Reviews

**Piante e vedute di Naploi dal 1486 al 1599**, by Vladimir Valerio. Naples: Electa Napoli, Via F. Caracciolo 13, 80121 Naples. 1998. 95 pp, 50 b&w illustrations. It. L. 50,000, PB.

Town plans and their cousins, bird's-eye views, have an even longer pedigree than topographical maps. The earliest examples are said to date from over 8000 years ago. Much later, at the end of the 16th century, the six-volume *Civitates Orbis Terrarum* of Braun and Hogenberg was the indispensable companion to Ortelius' one-volume *Theatrum Orbis Terrarum*, and both Janssonius and Blaeu were prolific publishers of books of town plans.

The study of town plans and views has tended to be broad-based rather than focused. For this reason Vladimir Valerio's study in detail of the plans and views of one urban town – Naples – is a welcome departure. The work is in the form of an ample catalogue of 26 printed items, all within a fairly narrow time-span: 1486 to 1599. Except for one undated item as an illustration, manuscript maps are thus excluded from this analysis which ends just before copperplate engraving received a fresh impetus in the hands of a new generation of Italian engravers.

Only two uncunable town plans are listed: those of Foresti (1486 and 1490) and Schedel (1493). Unfortunately Naples boasts of no great panorama or map-plan in the pattern of de Barbari's magnificent view of Venice or Roselli's prospect of Florence. After a gap of 40 years we come to the first of a line of the well-known Italian map and print engravers and publishers – Salamanca, di Re, Lafreri, Cartaro, Duchetti, Bertelli and Forlani. In contrast to these finely engraved copperplates, items from north of the Alps tend to be woodcuts from works by Du Pinet, Münster, Belleforest. An exception is the elegant picture by Hoefnagel and Abraham Hogenberg engraved on copper in about 1578.

The value of such a compilation lies in the scholarship of the commentary. It is here that Valerio – and, one must also mention, his joint contributor Ermanno Bellucci – excel. Each contributor has provided an introductory essay and a substantial amount of text is devoted to each item. We learn biographical details of the designer, engraver and publishers together with their relationships with other artists of the time. There are ample comments on the bibliographical and plate history of each item. Titlepages are illustrated. For book or atlas items there are collations of the contents and – in the case of Valegio's *Raccolta di le piu illustri et famose citta di tutta il mondo* – a numerical analysis of the contents of all 306 views in atlases held in six international locations.

The work is no. 1 in a projected series under the title *Imago Urbis*. The volumes will form a valuable corpus of specialist knowledge, especially as there are numerous footnotes and an extensive bibliography. This initial volume sets a high standard, but subsequent volumes would be enhanced by a summary statement of their contents and by an index.

RODNEY SHIRLEY

**Antique Map Reproductions – A Directory of Publishers & Distributors of Antique Map, Atlas & Globe Facsimiles & Reproductions**, Compiled by Gregory C. McIntosh. PO Box 514, Lakewood, California CA 90714-0514: Plus Ultra Pubrs, 1998. ISBN 0-9667462-0-1. Pp ii+56. $10.95 (+$1.95 US & Canada, or $4.50 foreign p+p, +local taxes).

For compilers of local and family histories, a directory of suppliers of accurate reproductions of antique local maps would clearly be useful. Likewise, many attractive original antique maps to be used for study or decoration are beyond the purses of many of us and a listing of possible sources of good reproductions would be helpful. The compiler of this volume sets out to supply this need. He defines 'antique' as pre-1914, a 'facsimile' as an *exact* copy, and other copies as 'reproductions'. He also uses the term 'reprint' extensively. He only lists suppliers of maps printed on paper.

This Directory is attractively and clearly produced. The entries are sufficiently comprehensive and errors have not been detected. It would have been so much more useful if it had been supplemented with geographical and classified listings of the suppliers. For example, if one wishes to find suppliers of reproduction globes or gores, one must read through the whole directory, line-by-line. Similarly, if one wishes to locate a local supplier in order to inspect the maps before purchase, one would need to look through all the addresses of the suppliers listed and check their holdings.

For these reasons, I fear that this directory will not be used as much as it deserves.

EUGENE BURDEN


## ADVERTISING RATES

| | *Colour* | *B&W* |
|---|---|---|
| **For four issues per year** | | |
| Full page (same copy) | £650 | £300 |
| Half page " | £400 | £175 |
| Quarter page " | £200 | £90 |
| **For the Map Fair issue (Summer)** | | |
| Full page | £375 | £180 |
| Half page | £225 | £105 |
| Quarter page | £120 | £54 |
| **For a single issue** | | |
| Full page | £225 | £100 |
| Half page | £150 | £60 |
| Quarter page | £80 | £30 |

**Cover pages: Rates on request**

**Advertising Manager:** Derek Allen
25 St Margaret's Road, London SE4 1YL
Tel/Fax: 44(0)181 469 3932
E-mail: autolycus@dial.pipex.com

## ADVERTISERS IN THIS ISSUE


Lesley **Aitchison** 13
**Altea** inside back cover
Richard B. **Arkway** 38
Roderick M. **Barron** 28
Antiquariat **Berg Rheinhold** 48
The **Carson Clark** Gallery 46
**Frame** 36
J.A.L.**Franks** 40
**Intercol** back cover
Kit S. **Kapp** 46
Warwick **Leadlay** Gallery 54
The **Map House** inside front cover
**Mappae Japoniae** 44
**Martayan Lan** 38
Johannes **Müller** 42
Kenneth **Nebenzahl** 36
**Old World Auctions** 48
**Philadelphia** Print Shop 48
Gonzalo Fernández **Pontes** 44
Jonathan **Potter** 57
The **Prime Meridian** 54
**Reiss** & Sohn 42
George **Ritzlin** 22
Robert **Ross** 46
Adina S. **Sommer** 54
Paulus **Swaen** 46
Friedrich **Weissert** 48
**Zenrin** 14

# IMCoS List of Officers

**President** Oswald Dreyer-Eimbcke

**Advisory Council**

| | |
|---|---|
| **Past President** | Rodney Shirley |
| Adelaide | W.A.R. Richardson |
| Barcelona | Sra Montserrat Galera |
| London | Tony Campbell |
| London | Catherine Delano Smith |
| Paris | Monique Pelletier |
| Quebec | Ed Dahl |
| Utrecht | Dr Günther Schilder |
| Washington | Ralph Ehrenberg |

**Directors** Themis Strongilos
Alfred W. Newman
Malcolm R. Young

**Executive Committee and Appointed Officers**

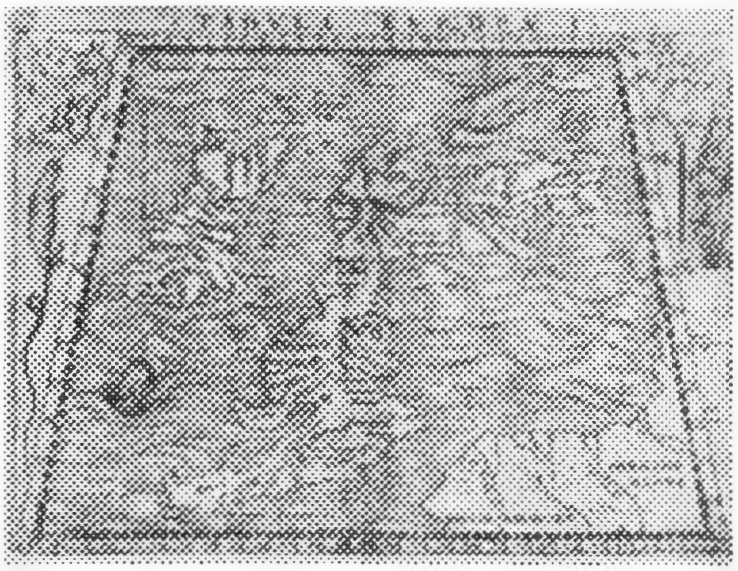
| | |
|---|---|
| **Chairman** | Jenny Harvey |
| **Vice Chairman** | Valerie Scott |
| General Secretary | Harry Pearce |
| Membership Secretary | Sam Pearce |
| Publicity Officer | Yasha Beresiner |
| Map Fair Organiser | Roger Brown |
| Map Fair Liaison | Philip Burden |
| Journal Advertisements | Derek Allen |
| Librarian | Christopher Terrell |
| Photographer | David Webb |
| Journal Editor | Susan Gole |

**International Officers**

| | |
|---|---|
| Chairman | Susan Gole |
| Secretary | Robert Clancy |
| Development | Caroline Batchelor |

# Representatives

*America, Central:* Paul F. Glynn, Casa El Carmen, 3a Avenida Norte 8, La Antiqua, 03001 Guatemala
*America, South:* Dr Lorenzo Güller Frers, Peru 285, 1641 Acassuso, Argentina
*Australia:* Prof. Robert Clancy, 11 High Street, Newcastle, NSW 2300
*Austria:* Dr Stefan J. Missine, Unt. Weissgerberstr. 5-4, 1030 Vienna
*Belgium:* Phillippe Swolfs, Nieuwe Steenweg 31, Elversele, 9140
*Canada:* Edward H. Dahl, 1292 Montee Palement, Gatineau, Quebec J8R 3K5
*Croatia:* Ankica Pandzic, Hist. Museum of Croatia, Matoseva 9, 1000 Zagreb
*Cyprus:* Michael Efrem, P.O. Box 2267, 1519 Nicosia
*Finland:* Jan Strang, Jatasalmentie 1, FIN-00830 Helsinki
*France:* Jacques Reutemann, 54 Rue des Grands Forts, 26110 Nyons
*Germany:* Prof Dr D. Novak Adenaurallee 23, D-5300 Bonn 1
*Greece:* Themis Strongilos, 19 Rigillis Sreeet, GR-106 74 Athens
*Hungary:* Dr Zsolt Török, Dept of Geography, Eötvos Univ. Ludovika 2, Budapest
*Iceland:* Kjarten Gunnarsson, Smáragata 9, Reykjavik 101
*Indonesia:* Geoff Edwards PO Box 1390 JKS, Jakarta 12013
*Israel:* Eva Wajntraub, 4 Brenner Street, Jerusalem
*Italy:* Marcus Perini, Via A. Sciesa 11 37122 Verona
*Japan:* Kazumasa Yamashita, 10-7-2-chome, Sendagaya, Shibuya-ku, Tokyo
*Korea:* Dr. Chan Lee, #1003 Pungnim Bid, Kongdok-dong 404, Mapo-Ku, Seoul 121-022
*Latvia:* Dr Janis Strauchmanis, Tallinas 83-40, Riga, LV-1009
*Mexico:* Martine Chomel de Coelho, A.P. 40-230, Mexico 06140 DF
*Netherlands:* Hans Kok, Poelwaal 15, 2162 HA Lisse
*New Zealand:* Neil McKinnon, PO Box 847, Timaru
*Norway:* Pål Sagen, Bygdoy Alle 69, PO Box 102 Tasen, N-0801 Oslo 8
*Philippines*: Rudolf Lietz, POB 2348 MCPO, 1263 Makati, Metro Manila
*Portugal:* JC Silva, Travessa de Quelmada 28, Lisbon 2
*Saudi Arabia:* Fay Huiderkoper-Cope, c/o Rezayat Co Ltd, PO Box 90, Alkhobar 3952
*Singapore & Malaysia:* Julie Yeo, 21 Cuscaden Rd, Ming Arcade,01-02, Singapore 1024
*South Africa:* Elizabeth Bisschop, P.O Box 26156, Hout Bay, 7872
*Spain:* Jaime Armero, Frame SL, General Pardiñas 69, Madrid 6
*Sweden:* Gunnar Skoog, Fridhemsvägen 25, S-217 74 Malmö
*Thailand:* Dr Dawn Rooney, PO Box 11, 1238 Bangkok
*Turkey:* F. Muhtar Katircioglu, Karanfil Aralligi 14, Levent, 80620 Istanbul
*USA, Central:* Kenneth Nebenzahl, PO Box 370, Glencoe, Ill 60022
*USA, East:* Robert A. Highbarger, 7509 Hackamore Drive, Potomac, MD 20854
*USA, West:* Alfred W. Newman, 1414 Mariposa Street, Vallejo, CA 94590



*Tabulae Europae I,*
*Giacomo Gastaldi, Venice, 1548.*
*115 x 170mm.*
*Scarce Ptolemaic map of the British Isles from the first printed "pocket" atlas, by one of the most excellent Italian cartographers.*

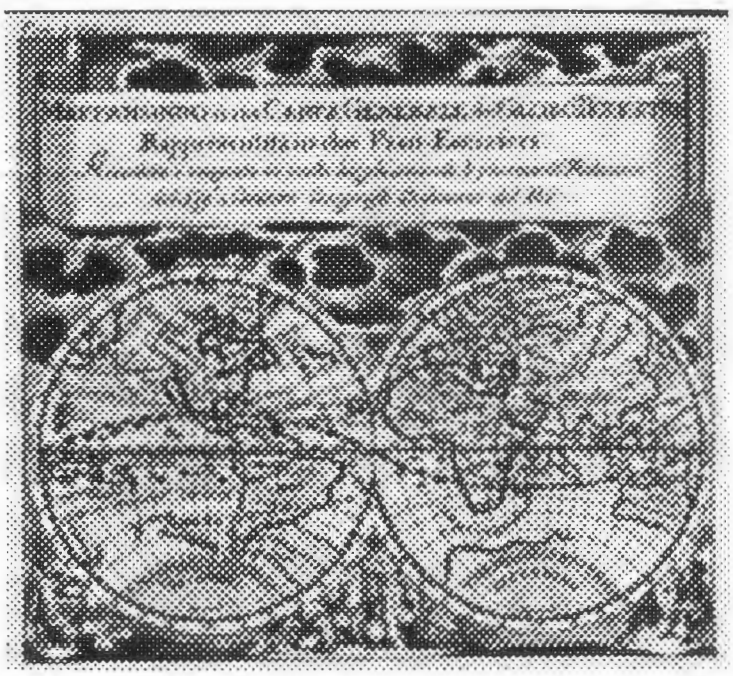
**Visit our Gallery in the heart of London**

**Third Floor, 91 Regent Street**
**London W1R 7TB**
**(By appointment)**

**Tel: 0171 494 9060** **Fax: 0171 287 7938**

**Catalogue online at:**
**www.antique-maps.co.uk**
**or email your enquiry to:**
**altea@antique-maps.co.uk**

**ALTEA**
**Maps & Books**



*Mappamondo o sia Carta Generale del Globo Terrestre,*
*Nicolas Sanson, Venice, 1725.*
*150 x 170mm.*
*An unusual decorative double hemisphere world map, showing California as an island.*
*An early copy of a rare map: the engraver's guide lines across the title are still visible.*

# InterCol

visit Yasha Beresiner's Gallery

at 114 Islington High Street (in the Camden Passage) London N1

tel: 0171 354 2599

Tuesday to Saturday $9^{30}$ –$5^{00}$




for a free catalogue, please write to:

**InterCol 43 Templars Crescent, London N3 3QR**
**Tel: 0181 349 2207 Fax: 0181 346 9539**
**E-Mail: yasha@compuserve.com**

**Please visit our Website: www.intercol.co.uk**