SPRING 2000 ISSUE No. 80

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Journal of the International Map Collectors' Society

SPRING 2000 ISSUE No. 80

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Cover map: Allain Manesson Mallet: 'Isle d'Islande', Paris, 1683.
Courtesy Graham Franks

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From the Editor's Desk

As we start the year in which IMCoS will be twenty years old, our first Journal of the 21st century goes out. I am happy to be able to include *two* full page colour advertisements this time, and our thanks go to Jonathan Potter and Martayan Lan for giving us such wholehearted support. As perusers of our annual accounts will see, the introduction of colour pages meant that the expenses of the Journal could no longer be fully covered by the annual income. If we get just a couple more in colour, we should be breaking even again. Members have expressed their approval of the improved quality of the Journal, although those who had suggested we move to a larger size are still waiting to see their recommendations acted upon.

Writing of our 20th birthday reminds me that I will soon start in earnest on the preparation of the IMCoS History. So far members who joined in the initial year have generously donated adequate funds to cover most of the printing costs. I have a pile of early material from the Society's activities to put together in page form somehow, and one day I hope to sort through the vast mass of early photographs stored by our photographer, David Webb. I also have an excellent introduction from Malcolm Young, our founder.

What I still lack are contributions from current members. There are nearly 700 of us spread throughout the world, yet despite my appeals, I have received only 18 contributions for what I call the 'Reminiscences' section. This works out at around 2½%—rather a disappointment for me! I had hoped that members felt more enthusiastically about our Society, and would like to contribute a few lines about their interest in maps, why or how they started collecting, anything particular about any IMCoS activities they have enjoyed (or not!). It need not be very long. I had suggested 100 words, it can be more or less. It can come on e-mail, by fax, or through the post. If you would like to write something, think what you would like to see in a history of this sort, and I am sure it would be what other members would like to read, both as it is published this year and in years to come, perhaps on IMCoS' fiftieth birthday.

Recently I went to Mexico to a Travel Convention in Guadalajara, (in case IMCoS does eventually get there for a symposium). I had two days first in Mexico City, but was unable to meet Martine Chomel, our representative, as she was out of the country. Image my excitement as I came out of the Anthropological Museum to see a large road sign with an arrow directing me to 'Museo Nacional de la Cartografia'. I followed the arrow to the next junction, but alas, never found another board. I won't relate in detail my long search for this museum. Eventually a week later, on my return to Mexico City, a taxi driver led me to an abandoned church (after several more arrowed directions), guarded by two young army men, in which there might *possibly* be a museum at some unspecified time in the future. And there I was, already planning an article to let all our members know about what is probably the only national museum in the world devoted solely to cartography!

In the Winter issue of the Journal, I had to announce the tragic death of Hüseyin Katircioglu, so soon after participants had enjoyed meeting him in Istanbul. Muhtar has asked me to include his letter (below), as he has found it impossible to reply I individually to the many expression of sympathy he and Julia received from IMCoS members. I am sure we all think of them frequently, and send them our best wishes to continue their lives in peace after this sad loss.

I welcome a new International Representative, Mariuca Radu of Romania. Several of us met her for the first time at A History of Cartography conference in Athens some years ago. The organisers had taken great pains to ensure that map enthusiasts from across the newly opened borders of Eastern Europe would be able to attend. At that time Mariuca knew very little English; now one might think she has spoken and written it for many years. Participants at the symposium in Budapest will have met her there.

There are still many countries where we have members, but no International Representative. If you are one such member, and would like to represent IMCoS, please do get in touch with me. The duties are hardly onerous! Their main role is to report on cartographic events in their own area for inclusion in the Journal, and to provide any assistance to IMCoS members visiting their countries regarding map collections, libraries, dealers, etc. Many of them have also organised our International Symposia, and a great job they have done in this respect. Though it may have been rather daunting at the time, I think they will all agree that, in retrospect, they enjoyed doing it — certainly we all enjoyed the fruits of their hard work.

Touching on another international aspect of IMCoS, we have so many members across the Atlantic, but I rarely receive articles from our American members, except, of course, when we have held a symposium there, and the papers are published. There is one in this issue, and I am grateful to Rens Buchwaldt for the first of two contributions. They do not, however, relate to maps of the Americas. I know there are fourteen map societies in USA, and members are busy writing for their own publications. But it would be nice for them to read about their own country in the IMCoS Journal for a change. So how about sending me something for the Summer or Autumn issues!

In this issue we do have the first of the papers that were presented in Istanbul, and I hope to include more later, if they are sent to me.

SUSAN GOLE

Dear Madam,
Julia and I were most touched by the number of IMCoS members who wrote or telephoned their support and condolences at the sad and untimely death of our son, and we would like to express our thanks to them all through the columns of our Journal.

Yours sincerely
Julia and Muhtar

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Brazil – Bertius/Hondius, 1618, 13 x 9½ cms; attractive map with a fine cartouche; coloured . £65

The Batavian Myth in Early Atlas Maps

The prevalent view of early Dutch history that was held in the 16th and 17th centuries is now often referred to as the 'Batavian Myth'. Dutch historians from the late 15th to well into the 17th century contributed to the creation of this view of Dutch history. So what is this Batavian Myth, and what does it have to do with maps?

Over this two-century period, and depending on the particular point of view of the historian in question, the details of this Dutch history would differ somewhat, but various key elements were consistently used.

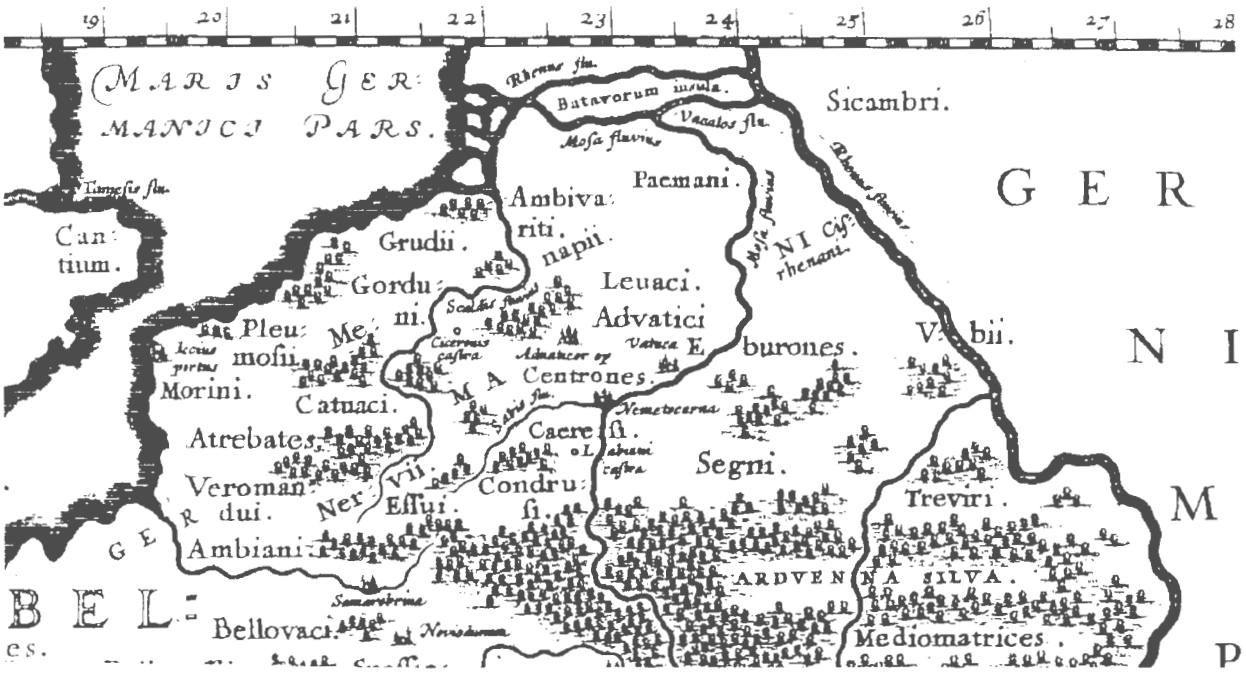
The most important sources for the study of Dutch history were the works of Caesar (100–44 BC) and Tacitus (56–120 AD). The Batavians that both Tacitus and Caesar spoke of in their writings were widely believed to be the ancestors of the Dutch. The Dutch historians at the time would directly trace this ancestry from the Batavians of Caesar and Tacitus to the Dutch of the 16th and 17th centuries. This ancestry included, according to some of the historians, an uninterrupted succession of kings and rulers, from the first ruler of the Batavians, a mythical figure named Baeto, to contemporary rulers. The final point these Dutch historians agreed on was that the Batavians must have been a very noble, cultured and important people in Roman times, and that they should be seen as equals to the Romans, rather than a people that was oppressed by them.

Both the direct linkage between the Batavians and the Dutch over a period of some fifteen or sixteen centuries, and the importance and level of sophistication of these Batavians that the Dutch historians described, are now seen as greatly exaggerated. The various aspects of this exaggerated perspective have later become known as the 'Batavian Myth'.

In addition to finding these Batavians prominently displayed in Dutch history books and studies from the 16th and 17th centuries, we find them in maps, in particular 'historical' maps, from that period. This article looks at how the mapmakers of the time incorporated the Batavian Myth in their maps.

The works of Tacitus and Caesar were a primary source for the cartographers of the 16th and 17th centuries, just as they were for the historians. Tacitus speaks of the Batavians numerous times in both *The Annals* and *The Histories*. He describes the area from where the Batavians come as follows in *The Annals* as translated by Church and Brodribb at
http:// www.classics.mit.edu:

> The island of the Batavi was the appointed rendezvous, because of its easy landing-places, and its convenience for receiving the army and carrying the war across the river. For the Rhine after flowing continuously in a single channel or encircling merely insignificant islands, divides itself, so to say, where the Batavian territory begins, into two rivers, retaining its name and the rapidity of its course in the stream which washes Germany, till it mingles with the ocean. On the Gallic bank, its flow is broader and gentler; it is called by an altered name, the Vahal [Waal], by the inhabitants of its shore. Soon that name too is changed for the Mosa [Mose] river, through whose vast mouth it empties itself into the same ocean.



Gallia Vetus, Abraham Ortelius 1590 (author's collection).

Julius Caesar (100–44 BC) describes the island of the Batavi in *The Gallic Wars*, here translated by McDevitte and Bohn at
http:// www.classics.mit.edu:

> The Meuse [Mose] rises from mount Le Vosge, which is in the territories of the Lingones; and, having received a branch of the Rhine, which is called the Waal, forms the island of the Batavi, and not more than eighty miles from it, it falls into the ocean.

An example of how these texts were interpreted in maps is 'Gallia Vetus', a map from Ortelius' *Parergon*, the historical section of his *Theatrum Orbis Terrarum*. This map is first included in the *Parergon* in 1590 and depicts Gaul (modern day France), with an area 'Batavorum Insula' showing in the far north. This depiction shows the 'island' slightly different from the descriptions of Caesar and Tacitus, as the Waal branches from the Rhine into the Mose in the east, but then merges again with the Rhine just before the coastline. This results in a 'Batavian island' surrounded by the rivers, rather than by the rivers and the western coastline, as both Caesar and Tacitus describe.

Ortelius quotes Caesar's *De Bello Gallico* as his source for this map, and actually includes a large medallion depicting 'Imperator C. Julius Caesar' in his map.

Another map that includes the area of Batavia in the *Parergon*, is 'Germaniae Veteris Typus', which was also first included in the *Parergon* in 1590. The map is actually dated 1587, and portrays all of what is now The Netherlands, and includes Germany and much of northern central Europe.

Ortelius quotes Caesar, Tacitus and Ptolemy amongst his many sources for this map. It denotes an area between the Rhine in the north and the Mose to the south as 'BATAVORUM Insula'. This area stretches from where the Waal branches from the Rhine in the east, to the coast in the west. Within this area there are no further indications, with the exception of one small circle, close to the coast, without a name or further reference. Just south of the Waal, at its merge with the Mose,



Germainiae Veteris Typus, Abraham Ortelius 1587 (author's collection).

the map locates a settlement with the name Batavodurum.

The map then states 'BATAVI', in larger print, in the area north of the Rhine, which would appear to signify that it is Ortelius' view that this area was also inhabited by the Batavians. North of this area Ortelius indicates the home of the 'FRISIABONES', while the 'FRISII' are located to the north-east.

'Germaniae Veteris typus' was republished numerous times in the following century, and was included in atlases by Janssonius and Blaeu, printed from the very same, or slightly altered, Ortelius plates. Blaeu published a very similar 'Germaniae Veteris typus' in his *Atlantis Appendix* of 1630, but made one very minor, and interesting, change in the 'Insula Batavorum'. He removed the small indication (circle) from the original Ortelius version. What could this circle have been? We may find the answer when we look more closely at one of the sources Ortelius quotes for this map: the works of Ptolemy.

In addition to the Roman sources such as Caesar and Tacitus, rediscovery of the works of the Greek Ptolemy (c90–168 AD) in the 15th century provide a source for the mapping of the Batavians.

The text of Ptolemy's Geography, written some time early in the second century, includes coordinates for a number of settlements in the area of Batavia. In *The Geography of Claudius Ptolemy* – an English translation from a Greek manuscript by EL Stevenson first published in 1932 – the text does not actually speak of the Batavians as a people or tribe. It only speaks of an area called Batavia, and in parallel it does provide the names of many tribes that inhabit 'Belgica Gallia' and names their principal towns (Stevenson, pp. 60–61).

In Book II, Chapter VIII, Ptolemy firstly locates the town of Lugdunum (or Lugduno) of the Batavi, essentially on the western mouth of the Rhine. One can surely make the argument that it is

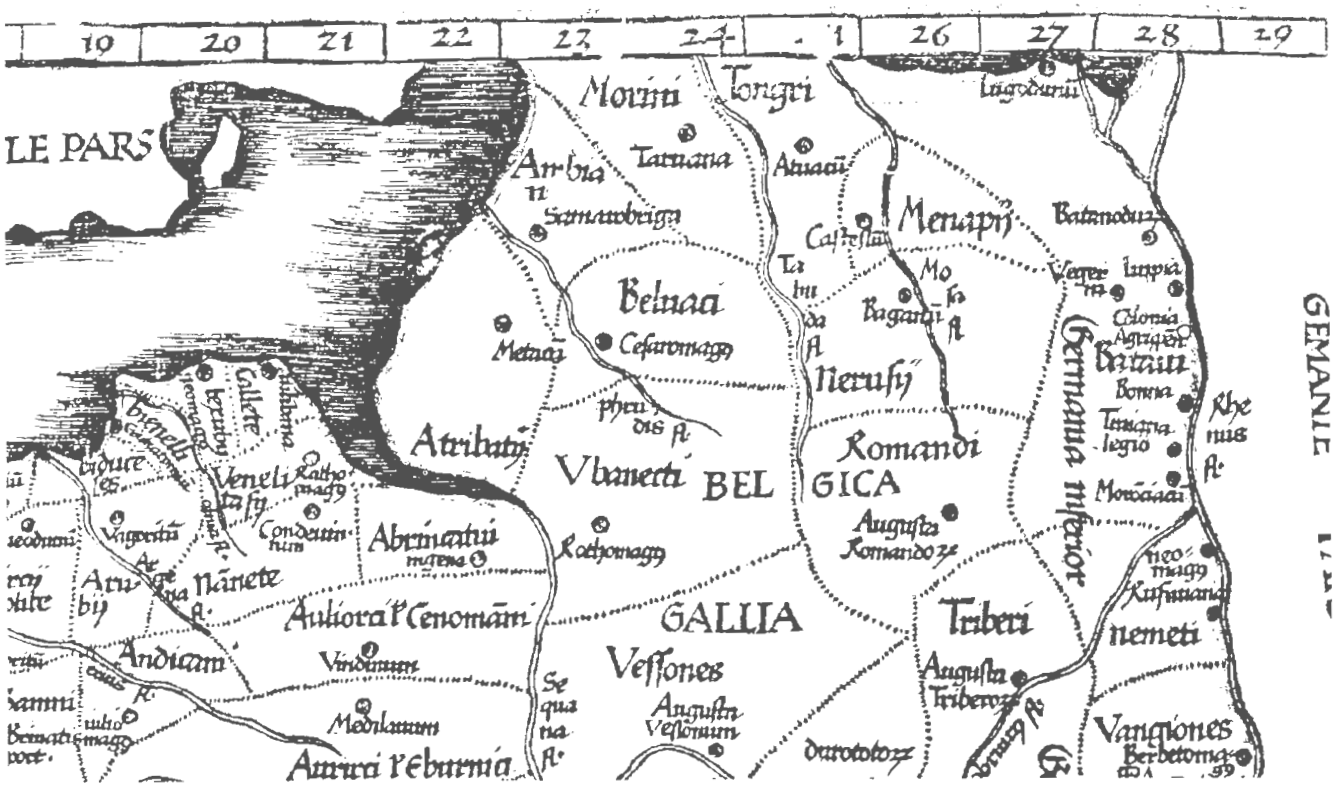
this town of Lugdunum that is indicated by the circle on Ortelius' map.

Ptolemy, in his text, goes on to speak of Batavia as an area of Lower Germania with the town of Batavodurum in its interior, to the west of the Rhine. Ptolemy then locates five other settlements in the area. He lists Veterra, Legio XXX Ulpia Agrippinensis, Bonna Legio I Minervia, Trajiana Legio XXII and Mocontiacum, states that they are located 'below' Batavodurum and provides their coordinates.

The map that includes this area is the 'third map of Europe' in a typical Ptolemy atlas, usually called 'Europa – Tabula III: Gallia'. The example of the Laurent Frisius Ptolemy of 1522 largely reflects the Ptolemy text quoted above. Frisius includes the seven settlements in an area labeled Batavi (or Bataui): although the spelling varies, the settlements appear to match those listed in the Ptolemy text.

Frisius actually adds a settlement, which is named Colonia Agrippen. In the contemporary colour map from my collection this additional settlement is indicated by only a small circle on the map, while the other seven settlements each show as a circle that is (hand) coloured in. I am not sure what significance to attribute to this difference, but if it was done on purpose, it indicates a surprising level of sophistication by the map-colourist.

The Frisius/Ptolemy map does not show the Batavian area as an 'island', as Caesar and Tacitus describe it. Rather than showing the Waal/Mose connecting to and forming a branch of the Rhine, creating an 'island' as both rivers flow into the North Sea in the west, the Mose is shown as a separate river, with a separate source, unconnected to the Rhine.



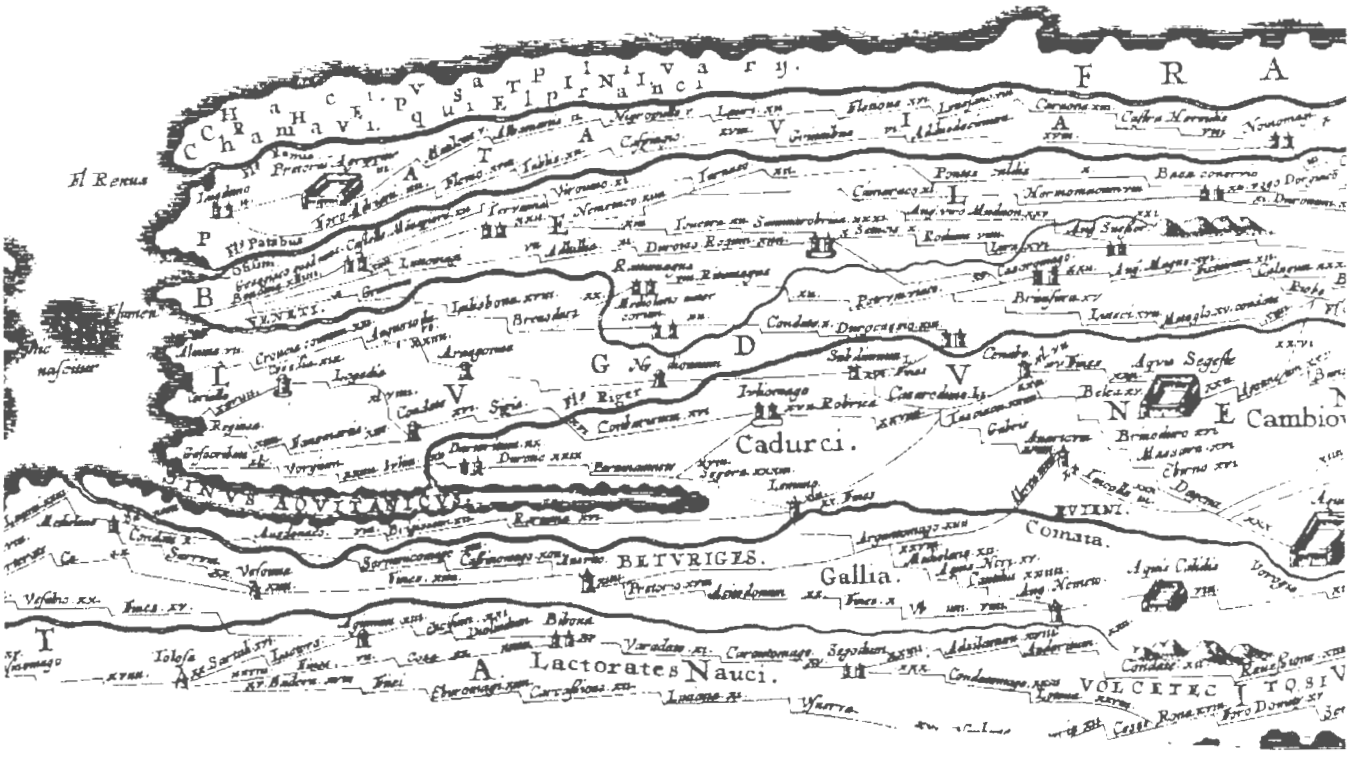
Tabula III – Europa: Gallia – Frisius/Ptolemy, 1522 (author's collection).

The system of coordinates from Ptolemy also distorts some of the topography of the area, as the Rhine is shown as a river that flows south to north, rather than bending towards the west as it actually does. As a result the settlements, and the area of Batavia, located in the Rhine delta, appear to be due west of the river, rather than south to south/west of the river.

A final and unique historical source for the cartographers of the 16th and 17th centuries was the Peutinger map. Early in the 16th century, Konrad Celtes found a 12th or 13th century manuscript map depicting the Roman Empire in the 3rd century in a library in Augsburg. The map came into the hands of Konrad Peutinger (1465–1547) and later went to his relative Mark Welser. Ortelius heard about this map, and had a manuscript copy made by Welser, which Ortelius had then engraved onto eight plates for printing onto four sheets. The Ortelius Peutinger facsimile map was first published in 1598, actually just after Ortelius' death that same year. [Van den Broecke, pp. 281–82].

The map shows the Roman Empire at its height of geographic expansion, stretching from Britain to India. It is a road map, in which topography is distorted around the roads that are depicted. The roads themselves, and the distances between landmarks and settlements along the roads, are much more accurate, and the original maps must have been intended for travelers on those roads.

The very first segment shows a small part of the east coast of Britain and much of the north-west corner of continental Europe. A section of land between the Rhine and a river named Patabus is shown as 'PATAVIA'. Here we find the source for the term Batavia, as the Patabus is the pre-Roman name for the Waal river, and the name of



Peutinger Map, Section 1, after Abraham Ortelius (1598)/probably Janssoniu,s 1650 or later (author's collection).

Patavia for the area along the river is later distorted to Batavia.

The area of Patavia is dissected by two major Roman roads that both originate in the settlement of Lugduno that is located close to, but not quite on, the coast. The more northerly road from Lugduno leads to a fortification that appears to be labeled Pretoriu Agrippine. The text Pretoriu Agrippine is just above the depiction of the fort, which is in line with how other settlements and fortifications in the Peutinger Map are labeled.

This Pretoriu Agrippine does, however, not appear in other classical Roman sources that describe this area. Below the fortification on the map is the text 'Foro Adriani', and this may indicate that the fortification is actually a fort that is now believed to have existed at Arentsburg, in the village of Voorburg near The Hague.

The large printed text 'PATAVIA' stretches further to the south/east to just before Noviomagi, modern day Nijmegen. Noviomagi is the next settlement reflected on the map, and this is where the two roads that originate in Lugduno again meet.

The inclusion of the settlement of Lugduno in the Peutinger map, as well as in other classic sources such as Ptolemy, created a 'myth within the myth' with regard to the origins of the town of Leiden. Leiden, which became one of the leading cities in Holland in the 16th and 17th centuries, actually adopted the name of Lugdunum Batavorum in 1575 in reference to its supposed ancient roots. It is now generally accepted that Leiden's origins are actually from the 8th or 9th century, and that the settlement of Lugduno was most likely situated at the location where we now find the town of Katwijk.

In part two of this study, which will follow in a later edition of the Journal, I will further describe the development of the Batavian Myth, and look at related maps from the first half of the 17th century.

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Updated News about Sixteenth-Century Italian Atlases

Over the last few years the IMCoS Journal has been the vehicle for news about scarce 16th-century Italian composite atlases, known loosely as 'Lafreri' atlases.[1] This shorter article consists of three pieces of recent information, and a correction. The correction first.

In the Spring 1998 issue I wrote about three 16th-century Italian atlases from the former Austro-Hungarian Empire—in Budapest, Cracow and Vienna. Having visited the Österreichische Nationalbibliothek in Vienna over Christmas 1998 I have to say that their so-called Von Stosch Atlas now consists of single sheets only as it was disbound in 1841-43. For the Spring 1998 article reliance was placed on a detailed description of the work by Rudolf Kinauer published in 1970 without appreciating from the small German print that the maps were in fact all part of a disbound set. I am grateful to Franz Wawrik, the present Head of the Library and Kinauer's successors's successor for confirmation of the existence and present condition of the Von Stosch atlas.

However I can confirm that there is a fully assembled Lafreri-type atlas in the Benedictine monastery of Göttweig, near Krems in Austria. It contains almost 100 maps, mainly of Venetian origin, which have been photographed and are in the process of being documented by Franz Warwik. So far, having studied approximately one-third of the maps, no unrecorded items have emerged.

Secondly, members of IMCoS may have noticed (and perhaps bid at) the Sotheby's London sale of Natural History, Atlases and Travel on December 10th, 1998. Included in this sale were 74 loose sheets comprising what was at one time, very probably, a `Lafreri' atlas. It was a complete atlas until last year but came into Sotheby's hands disbound. The signatures on the maps were largely of Venetian origin, with map-makers such as Gastaldi, Forlani, the Bertelli family, Camocio, Licinus and others associated with Venetian publication. The majority of the maps carried dates between 1546 and 1566 with the latter date on over 12 maps giving a fair indication of the likely date of assembly of the atlas as a whole.

On the sale day at Sotheby's 16 out of the 74 lots did not sell, but otherwise the total realised (with buyer's premium) came very nearly to £500,000. With one or two exceptions, such as two fine maps of Rome, the unsold items were less interesting maps or views. One world map fetched the extremely high price £146,700. This was the rare 1546 world map by Gastaldi [Shirley 85][2] of which only a few other copies are known. Because of imperfections this was given a pre-sale estimate of £20,000-£25,000 which was much exceeded. A higher estimate of £25,000-£30,000 was attached to the first lot, the Mercator double cordiform world map of 1538 in its c.1550 second state by Lafreri [Shirley 91]. This realised £45,500. An example of the Florianus world map in gores of c.1550 [Shirley 99] fetched £24,150 against an estimate of £15,000-£20,000.

Finally, another (fully bound) sixteenth-century Italian atlas was sold at auction in Paris in November 1998. It

was included in a sale of prints at the Etude Tajan with an estimate of Ffr 60,000-70,000 (£6,200-£7,200) which, needless to say, was greatly exceeded. It was bought jointly by the dealers Paul and Stephan Haas of Germany and D Le Bail-F Weissert of Paris who, so I understand, do not intend to break the atlas up and are intending to provide a fuller description in book form later.

Through the courtesy of the Haas brothers, who kindly let me look at the atlas, I can advise that there are 189 maps, plans and views; some printed directly onto wide margined sheets of contemporary paper while others have been mounted within sheets of the same overall size. The total number of items includes about 40 smaller prints of town views or events of recent military or topographical interest. Within this section is an engraved titlepage of the 1568 *Civitatum Aliquot Insignorum* from the workshop of Bertelli. All imprints are from Venetian sources such as Forlani, Bertelli, and Camocio with engravers—Bonifacio, Nelli, Pinargenti and others—also having Venetian connections. The latest date recorded is 1571 and the suggestion has been made that the atlas represents a kind of sample book of items available

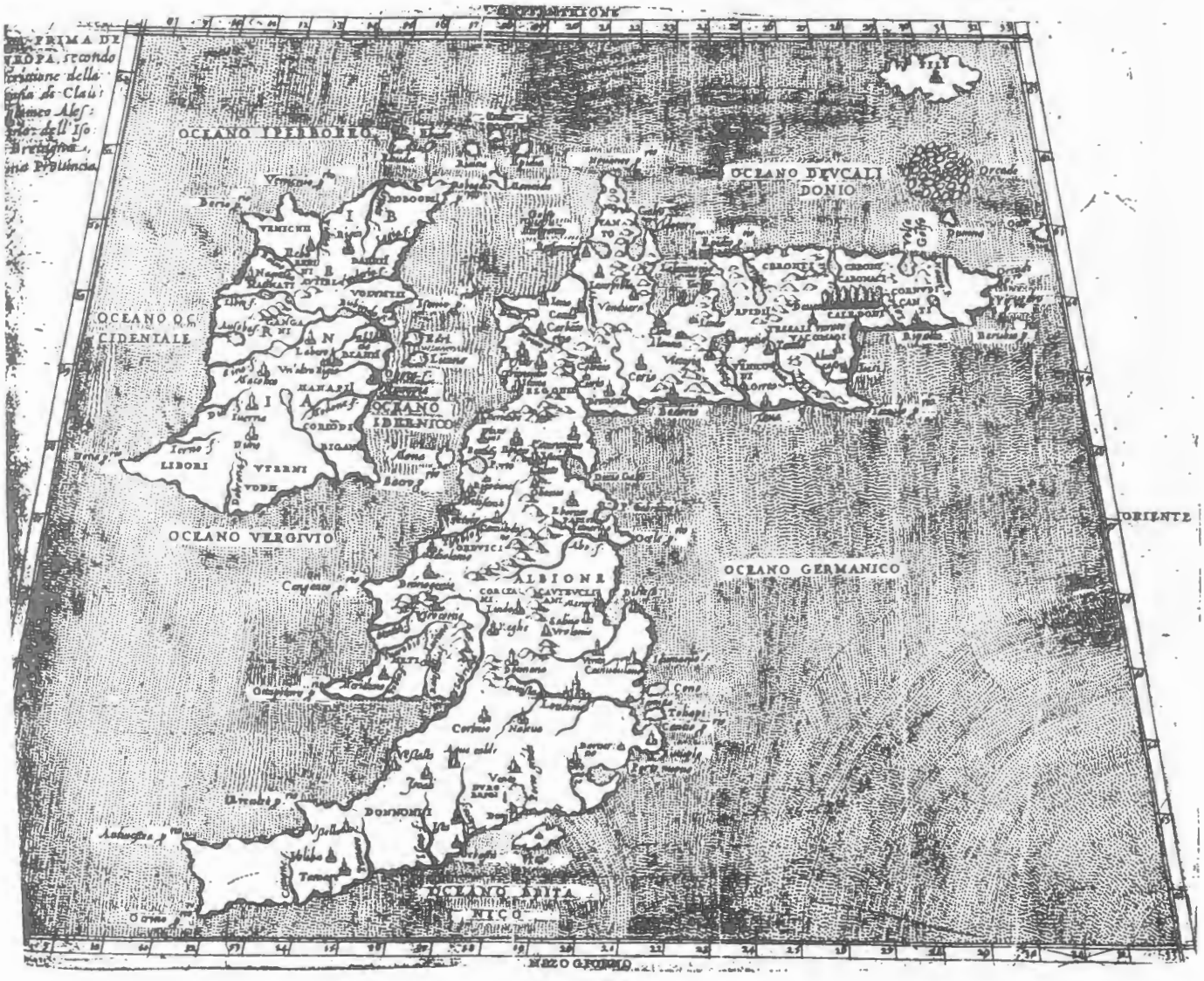


Fig. 1. An unrecorded Ptolemaic map of the British Isles engraved in Venice in c. 1570.

from, perhaps, a publisher such as Fernando Bertelli.

The atlas is particularly interesting because of some 25 maps whose identity has not hitherto been recorded. Twelve of these are in a similar engraving style, and some have inscriptions referring to Strabo's Geographia, a work written between 9 and 5 BC which became a standard classical text. Among these maps are two maps of the British Isles. The first is a Ptolemaic British Isles map (Fig. 1) which has not been noted in any 'Lafreri' atlas up to now and is unusual in that the area of the adjacent French coast has been erased from the plate and replaced with sea-stippling. There may thus be an earlier state still to be discovered.

The second British Isles map (Fig. 2) is very similar to one in the Royal Geographical Society which has provisionally been dated 'c.1560'.[3] The contemporary configuration improves on that of Gastaldi (1548) and (certainly with regard to Ireland) is more advanced than Lily's British Isles map of 1546 or the later Lily derivatives.[4] The RGS example also has the title separately printed in the upper left margin

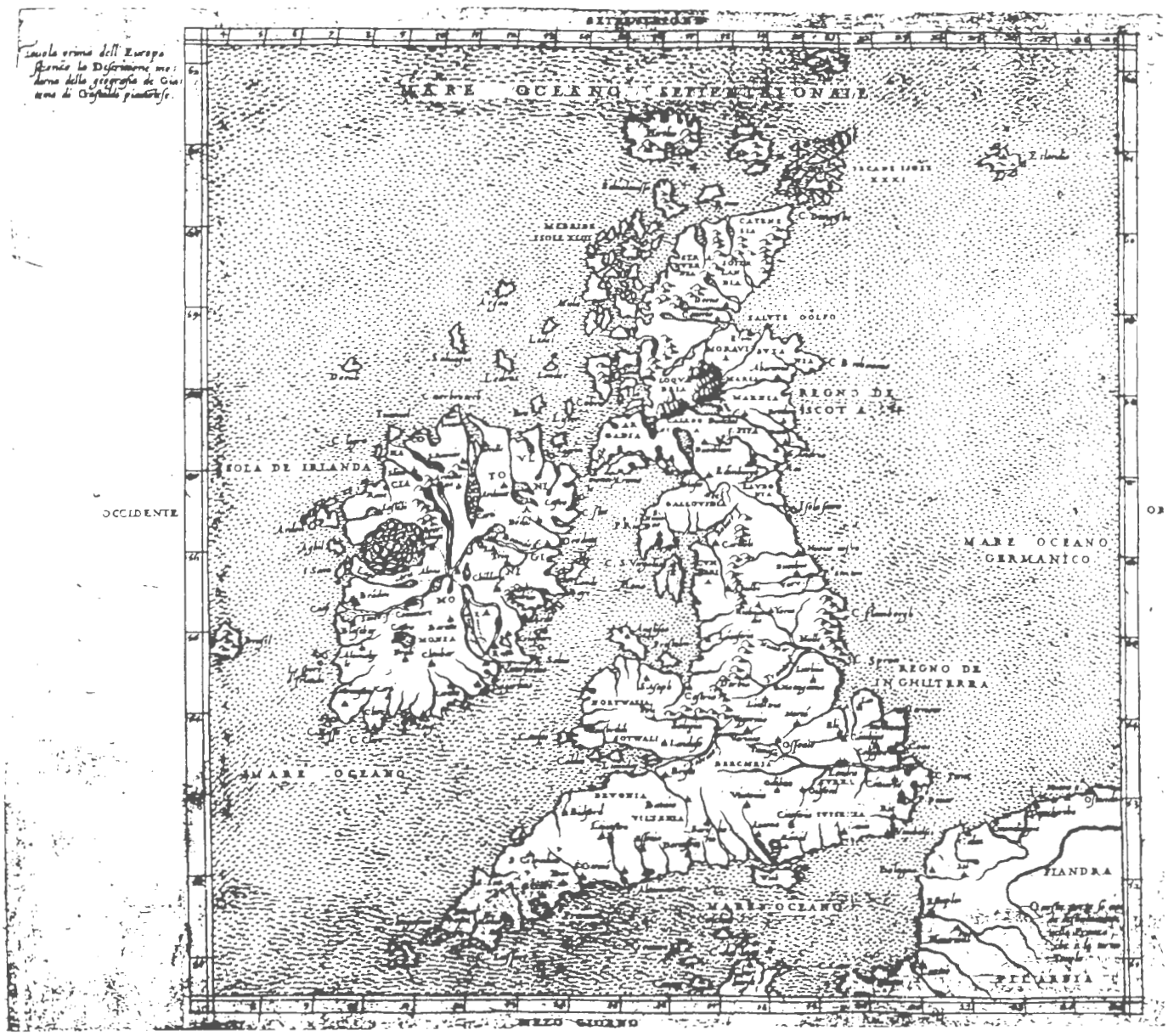


Fig. 2. A 'modern' rendering of the British Isles engraved in Venice in c.1570.

of the map; whether this represents a prior or a later issue is not determinable at this stage. David Woodward, who has seen these illustrations, considers that they may represent the beginnings of a new edition of either Ptolemy's or Strabo's Geographia planned in about 1570 in the Venetian workshops of either Forlani or Bertelli, but never brought to fruition.

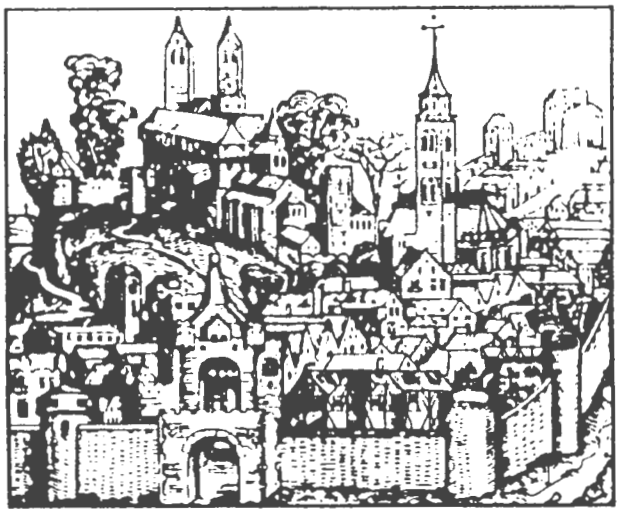
The annotated full description of the atlas and its maps is now awaited and could be a valuable addition to our understanding of the provenance and composition of these intriguing composite Italian atlases of the sixteenth century. As well as to the Haas brothers, I am indebted to Arthur L Kelly of Chicago for first bringing the two new British Isles maps to my attention.

NOTES

1. See previous articles about Italian atlas factices in the IMCoS Journals for Autumn 1992 (Grenoble); Winter 1993 (Lyon); Spring 1995 (Belgium); Winter 1996 (Paris and Nancy); Spring 1997 (Vilnius) and Spring 1998 (Austro-Hungarian items).
2. World map references are to Rodney W Shirley, *The Mapping of the World 1472—1700*, third revised edition, 1993.
3. Royal Geographical Society, London; map RGS British Isles G.220.
4. Rodney W Shirley, *Early Printed Maps of the British Isles 1477—1650*, revised edition 1991, entry 66 and plate 34.

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Ottoman Adaptations of Early Italian Isolaria

The Renaissance was a period when Western European scholars, especially the Italians, discovered again the Greek antiquity. With the support of the Byzantine men of letters who traveled to Italy, the learned sovereigns, the noblemen and the early bourgeois searched for pictures of Greek antiquity, which they knew from the rich classical literature and the classical remains. The man of the Renaissance desired to live the so-called golden era of western civilization and trace its remnants back to those days. One such work of nostalgia, which described the actual situation of the classical ruins, was the *Isolario* (Book of the Islands), that the Florentine priest Christoforo Buondelmonti composed in various versions under the title *Liber Insularum Archipelagi*[1] (abbr. LIA) from 1420 to 1430. The subject of this book was the search for elements of antiquity in his era on the islands of the Aegean Sea. Buondelmonti mapped the Aegean and Ionian Islands supplying information from mythology and classical history. He also related the contemporary status of each island. His work is rather a tour of the classical era than a cartographical depiction of the Aegean Sea. The LIA was abundantly copied in Latin and Italian (vulgate) and it soon became known to the peoples of the Eastern Mediterranean basin.

During the first half of the 16th century an anonymous Greek translation of the LIA had been produced in manuscript, which nowadays belongs to the Topkapi Palace Library (GI 24) and was published by E. Legrand in 1897.[2] Unfortunately this text is not accompanied by any chart. The manuscript was located quite early in the Topkapi Palace Library and, although a speaker of the Ottoman language could not understand it, it could be read by a translator.

A Latin Buondelmonti manuscript[3] of the 15th century acquired Islamic characteristics, when Arabic inscriptions of the toponymy were added in red ink beside the black ink of the original Latin. These Arabic interventions in red ink serve as titles of the charts. However, there is no Arabic script found in the text.

For example, the terms of the orientation have been translated as follows:

east	oriens	es-sarq
west	occidens	el-maghrib

[Editor's note: The paper included the Arabic text, unfortunately not reproducible here.]

The toponymy is rather a transliteration of the Latin models, i.e:

insulla Santurini[4]	cezîretü Santurini
insulla Millos[5]	cezîretü Milos

The Turkish place names are rarely used:

insulla Sdille[6]	cezîretü Ízdile
insulla Chij[7]	cezîretü Saqíz
insulla Negroponte[8]	cezîretü Íghribos

Furthermore, it is apparent that the transliteration in Arabic characters follows the principles of Arabic grammar rather than those of Ottoman grammar.

Besides, there are translations such as:

Turchia[9]	ardü'l-islâm (*land of islam*)
Castrum Sancti Petri	[10]Bodrum (*Halikarnassos*)

Constantinople, an Ottoman city during the time of these Arabic interven-

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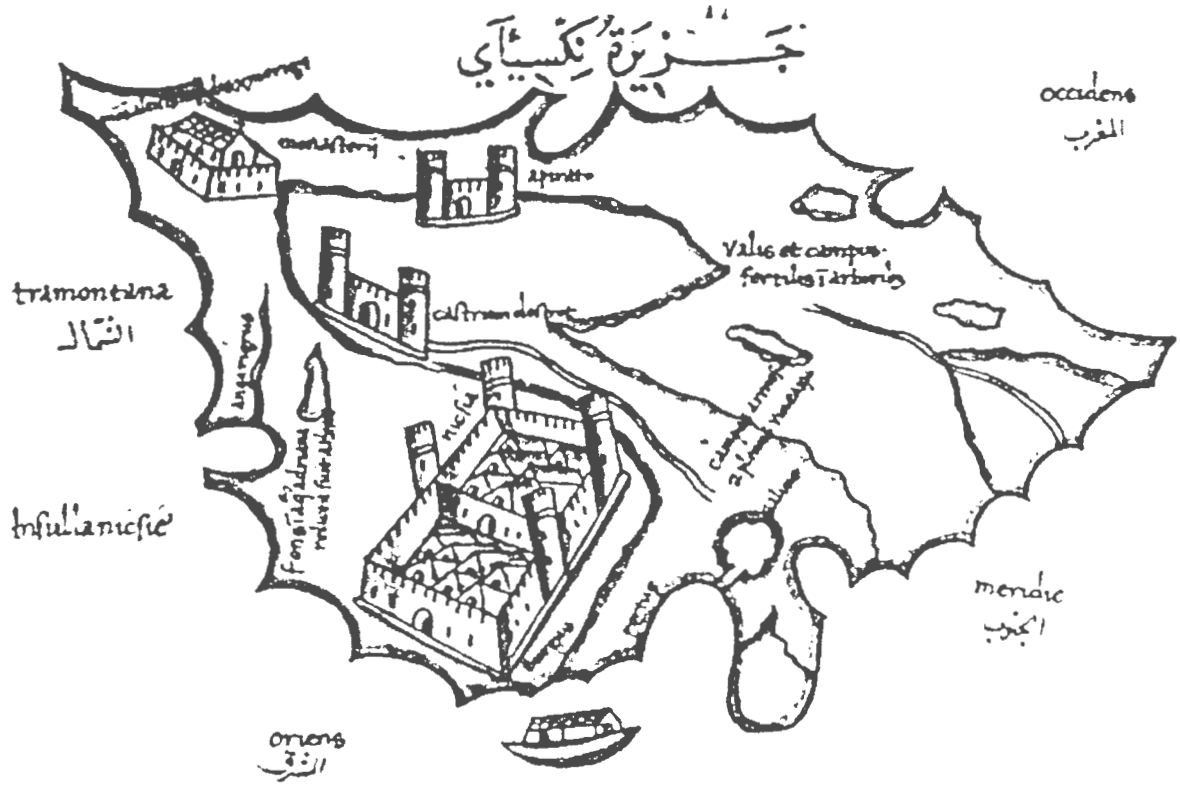
Volume 1 (A-D) Tooley's Dictionary of Mapmakers revised edition
edited by Jo French, consulting editors Valerie Scott, Mary Alice Lowenthal

Who's Who in the History of Cartography: the international guide to the subject (D9)
edited by Mary Alice Lowenthal

The Shadow of the Moon: British solar eclipse mapping in the 18th century
by Geoff Armitage, foreword by Patrick Moore

Miniature Antique Maps: an illustrated guide for the collector
by Geoffrey King

Bel et Utile: the work of the Robert de Vaugondy family of mapmakers
by Mary Sponberg Pedley



1. The island of Naxos and the Stapodia islets (Aegean Sea) from Christoforo Buondelmonti's Liber Insularum Archipelagi, ca. 1420-30. Manuscript of the 15th century in Paris (National Library, Lat. Nouv. Acq. 2383, f. 22v).

tions on the manuscript, has the title (*dârü'l-mülk* - capital city).

These elements compose the image of an Ottoman scribe or author, who preferred the scholarly language (that is the Arabic grammar). Moreover, if he had no knowledge of the Latin language, certainly the Latin script was familiar to him. In addition, he could have been a renegade, as he seems to be so obstinate in transcribing with accuracy. Finally, he was likely to be a Muslim, as he had chosen to translate from the secondary place names only those that concerned the Muslims.

The Latin manuscript passed to the dominions of the Ottoman Empire – some known LIA copies were produced in the island of Chios (Turk. Sakíz)[11] and its Ottoman possessor showed interest only as far as the cartographical part of the work was concerned. The scribe or scholar had chosen this slightest intervention.

This particular manuscript and its Ottoman preliminary work is the source of another anonymous scribe. This one copied the charts. There is no trace of any translation of the text, because only a couple of folios have survived. These folios are falsely inserted in another manuscript, that of the Matrakçí Nasuh's *Târîx-i Feth-i Siklos ve Estergon ve Ístolnî Belghrad* (Istanbul-Topkapi Palace Library, H 1608), written in 1543-4.[12]

The indications of the orientation remain in the same places. Apart from the main place names, most of the secondary place names are translated or transliterated. The language is simpler than that of its sources. However, its dependance on the Latin model of the Paris manuscript (Bibliothèque Nationale, Latin Nouv. Acq. 2383) is still obvious. The scribe or designer is Ottoman. The manuscript had been produced during

the beginning of the 16th century. It bears no relation to the style of Matrakçí Nasuh, although it has been attached to his work. The papers are of different quality, and the two folios were badly inserted[13] to the manuscript, so that some place names cannot be read (those of the islands of Paros, Naxos and Anafi).

Both manuscripts display the Ottomans' concern for geographical and cartographical knowledge and predict the arrival of Piri Reis. They are placed after the Arabic speaking cartography under the aegis of Mehmet the Conqueror and the Arabic portolan charts, such as those made by Ibrahim Katibi of Tunis and Hacc Abu al-Hasan.[14] They express the need of the Ottoman society to use a language which is less Arabic and more Turkish, that is, closer to the character of the State of Osman.

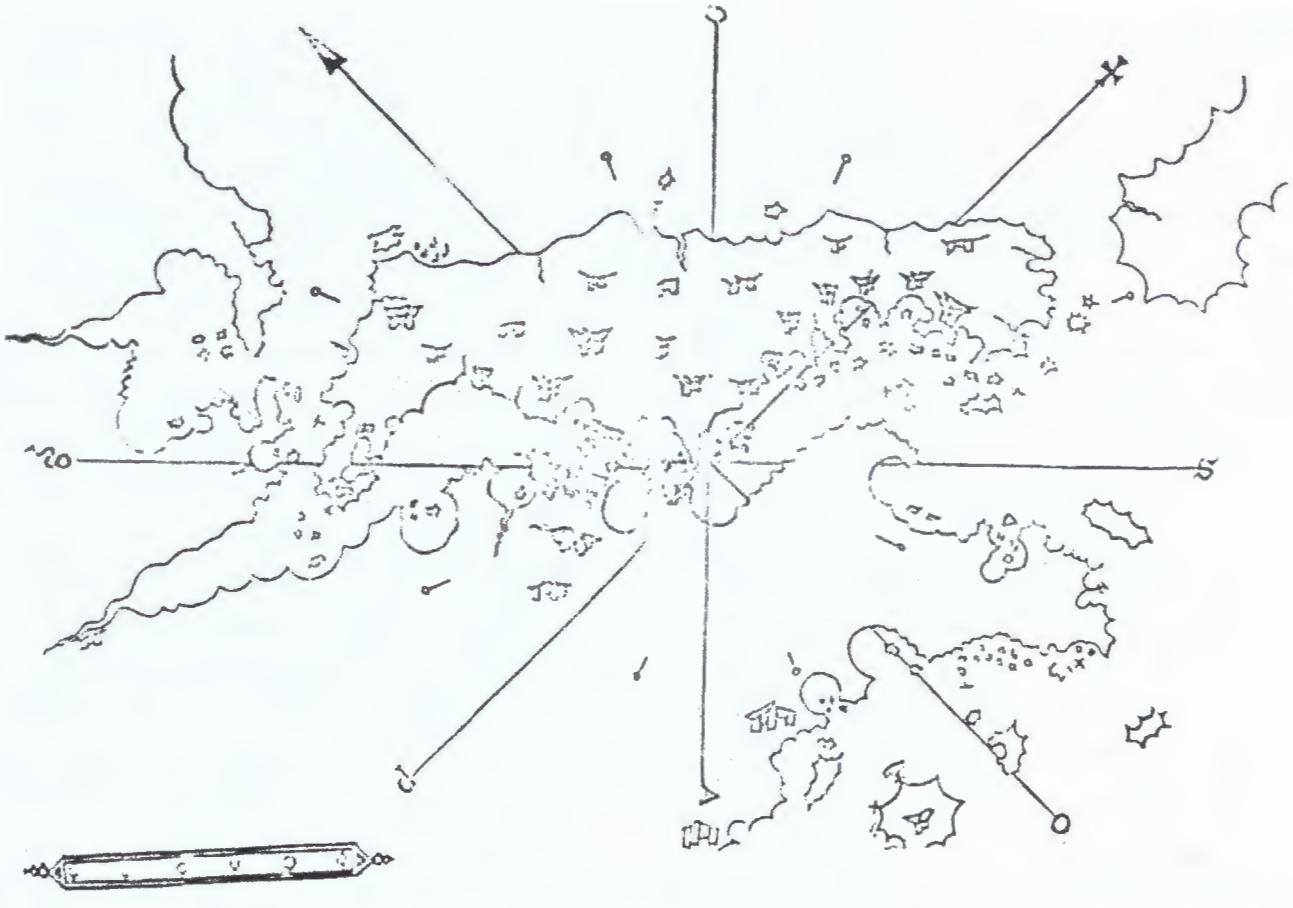
Buondelmonti's attempt was followed by Bartolommeo (dalli Sonetti) in 1484-5, when the first printed isolario and portolan text was produced.[15] The nautical instructions – though very few for a portolan text – as well as the measurements, appeared in this second version at the expense of the historical information. Another book, which referred to all the islands of the world, and which was based on Buondelmonti's technique and copied Sonetti, was compiled by Benedetto Bordone in 1528.[16] This isolario has been published several times. It appeared after the two versions of the Ottoman isolario by Piri Reis under the title 'Book on Navigation' (*Kitab-i Bahriye*). Their common features derive from the same model. By comparing Piri Reis's and Bordone's isolaria we can make no claim about any direct contact between them.

The Ottoman corsair and admiral Piri



2. (lower part) The island of Naxos and the Stapodia islets designed by an unknown copyist. Folio attached to the Istanbul manuscript (mid. 16th c.) of Topkapi Palace Library, H 1608, f. 145a.

Reis (1465/70-1553/4) learned at an early age from his uncle, the famous corsair Kemal Reis, the art of navigation; he came in close contact with the European fleets and became acquainted with their means of navigation, such as isolaria, portolan texts and portolan charts. Apart from the two world maps of 1513 and 1528/9, which nowadays are in fragmentary state (Topkapi Palace Library, R 1633 and H 1824), Piri Reis composed his isolario, 'Kitab-i Bahriye', in a first short version in 1520/1 and a second enlarged one in 1525/6.[17] After his death this work, which contained nautical instructions and detailed charts of the Mediterranean shores and islands, was adapted through numerous inter-



3. Euboia in Bartolommeo dalli Sonetti Isolario, printed in Venice ca. 1485.



4. Euboia in Piri Reis Kitab-i Bahriye, 1520/1 (first version). From a 16th century manuscript of the University Library in Bologna (MSS 3613, f. 13a).

ventions and additions into a third version. In this state it was used for two and a half centuries, until the second half of the 18th century, as an Ottoman handbook of geography and an atlas.[18] Despite the few parts where Piri Reis seems to copy or adapt, 'Kitab-i Bahriye' is a work of excellent quality, in many features more accurate and clear than the Italian and Catalan isolaria of the first half of the 16th century. This was due to his personal observations and local measurements, elements that are often missing from other hydrographical works.

Concerning the design of the 'Kitab-i Bahriye' charts, a constant use of Sonetti and not Buondelmonti is observed. Similarity can be traced in the copies of the first version and in most of the copies of the second and third versions. Piri Reis, following Sonetti, set the depictions of the islands on a compass with the conventional indication of north and used the sign of the dot for a reef, the cross for a shoal, the schematic designing of the coastline, the islets, the cities, the castles, the rivers and the watersprings. In contrast, Piri Reis did not make use of Sonetti's scales. The charts that show the greatest similarity and give evidence of their copy are mostly of the lands possessed by the Venetians. These lands became Ottoman after the completion of the Book on Navigation. They were conquered by Hayreddin Barbarossa in 1537-8 and later. These are the Cycladic islands of Cythera, Melos, Siphnos, Kythnos, Cea (1617), Andros, Tenos, Myconos, Syros, Caloieros, Lemnos, Kyra Panagia, Scyros, Alonessos, Sciathos, Scopelos, Euboia and Cyprus (1571). No copy or adaptation can be found in the depictions of islands such as Rhodes, Sicinos, Folegandros, Nisyros, Santorini, Delos, Naxos, Ios, Samos, Lesbos and Tenedos. In fact, Piri Reis mapped these islands more accurately than his Italian colleagues.

A Bosnian scholar, who grew up in the Ottoman sultan's court, transferred the charting from the sea to the land and produced a series of works filled with depictions of towns and battlefields. While Piri Reis concentrated on the Mediterranean and the great seas, Matrakçí Nasuh mapped Suleyman the Lawgiver's campaigns to Iraq and the Balkans. He became famous for his work 'The Stages on Sultan Suleyman's Campaign in the two Iraqs' *(Beyân-i Menâzil-i sefer-i 'Irâqeyn Sultân Süleymân)*,[19] which was written in 1537, after he had taken part in the campaign against the Safavis in 1533-6.

This paper, however, focuses on two other manuscripts by Matrakçí Nasuh, which seem to be related to the miniatures that accompany Jérôme Maurand's travel account (Paris, Bibliothèque Nationale, Lat. 8957).[20] Jérôme Maurand was chaplain to the French ambassador who accompanied Barbarossa's fleet on its return voyage to Istanbul in 1544. His manuscript contains numerous autograph sketches of Italian ports, Mediterranean islands and fortresses, as well as views of Istanbul drawn in the isolario style. On the other hand, Matrakçí Nasuh in his 'History of the Conquest of Siklos [Siklüs], Estergon [Eszturgom, Estergon, Gran] and Istolni Belgrad [Stolni Belgrad, Székesfehérvár', Stuhlweissen- burg]' *(Târîx-i Feth-i Siklos ve Estergon ve Ístolnî Belghrad)*[21] (Istanbul-Topkapi Palace

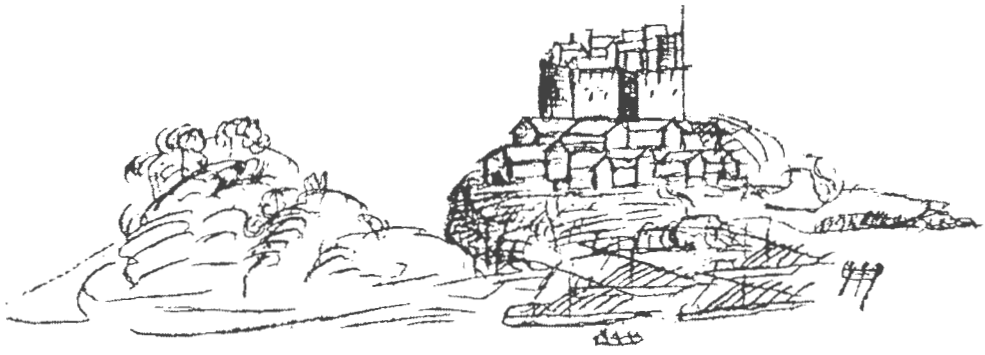


Fig. 1. Kephali.

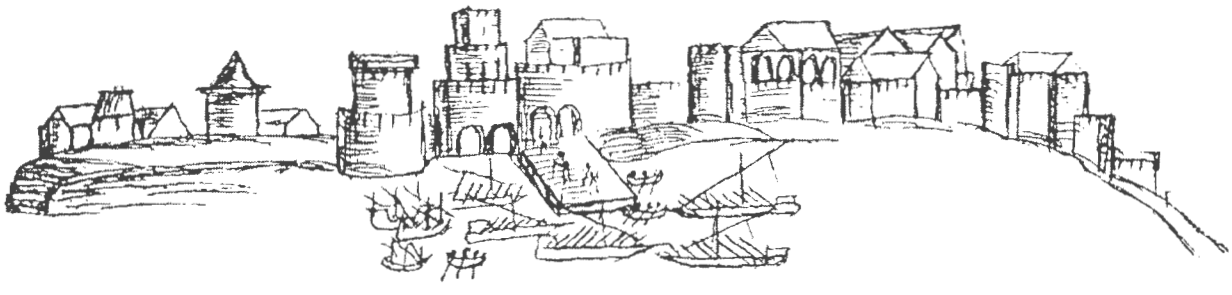


Fig. 2. Chio.

5. Kephali and Chios fortresses sketched by J. Maurand in his Itinerary. From the Paris manuscript (National Library, Latin 8957).

Library, H 1608) recorded Suleyman's land campaign to Hungary in 1542-3. The first part of this work is an account of Hayreddin Barbarossa's naval campaign in 1543-4 in alliance with Francis I of France. During this campaign, Hayreddin Barbarossa entered ports such as Nice, Toulon and Marseille. Matrakçí Nasuh produced in this manuscript a series of topographical illustrations of Reggio di Calabria (19a), Antibes (21a), Toulon (22b-23a), Marseille (24b-25a), Nice (27b-28a) and Genoa (32b-33a). In another manuscript (Topkapi Palace Library, R 1272), under the title 'History of Sultan Bayezid' (*Târîx-i Sultân Bâyezîd*), Matrakçí Nasuh illustrated fortresses such as Kilija (8a), Akkerman (8b), Gülek (11a), Lepanto (21b-22a), Modon (24b-25a), Koron (26a) and Navarin (26b). All these miniatures do not follow Matrakçí Nasuh's familiar style, which can be found in other illustrations as for example, in his masterpiece 'Beyân-i Menâzil-i sefer-i 'Irâqeyn', or in the above mentioned manuscripts. The depictions of French, Italian and Greek fortresses and cities have quite a European style, very similar to that of Jérôme Maurand. Although they are not copies, we can trace elements of a copy procedure. The drawing of the ships is almost identical. Jérôme Maurand and Matrakçí Nasuh might possibly have met each other during the campaign or during Maurand's stay in Istanbul. In his text, Maurand himself mentioned that he had lent his manuscript to someone, whose name he could not reveal, and that he presented to him a brief account of the Ottoman House. Moreover, Maurand's relations to Istanbul support the claim of Nasuh's copying Maurand's sketches.

This analysis of cross-cultural ex-



6. The city of Toulon by Matrakçí Nasuh in his Târîx-i Feth-i Þikloþ ve Estergon ve Ýstolnî Belghrad (Istanbul-Topkapi Palace Library, H 1608, ff. 22b-23a).

changes gives clear evidence of the Ottomans' prompt response to the early Italian isolaria and of their participation in the fever of the Mediterranean peoples to depict their dominions as well as the Old World of the Mediterranean Sea.

NOTES

The matters discused in this paper are considered in detail in Dimitris Loupis, *Piri Reis, Ottoman Cartography and Aegean Lake*, (Athens: Trokhalia, 1999), forthcoming in Greek.

1. Published in *Christophori Bondelmontii Florentini Librum Insularum Archipelagi*, ed. G.R.L. de Sinner, (Lipsiae et Berolini 1824).
2. *Description des Iles de l'Archipel par Christophe Buondelmonti version Grecque par un anonyme*, published by Émile Legrand, (Paris: Ernest Leroux, 1897).
3. This short version LIA copy belongs to the Biblioth2que Nationale (Lat. Nouv. Acq. 2383) in Paris. It bears no date and name of the scribe. See H. Omont, *Nouvelles acquisitions du département des manuscrits pendant les ann4es 1898-1899*, (Paris 1900), p. 22.
4. Folio 13v (Santorini).
5. Folio 15v (Melos).
6. Folio 20r (Delos).
7. Folio 30r (Chios).
8. Folio 40v (Euboia).
9. Folio 11v (Symi).
10. Folio 25r (Cos).
11. See M.C. Garard, 'La tradition manuscrite du «Liber Archipelagi insularum»', *Scriptorium*, 29 (1975): 69-76.
12. Facsimile of the manuscript in Sinan Çavus (sic), *Tarih-i Feth-i Siklos, Estergon ve Ístol[n]i-Belgrad or Süleymanname*, rendered into English by S. Artemel, (Ankara: The Historical Research Foundation-Istanbul Research Center, 1987). This work is more correctly attributed to Matrakçí Nasuh.
13. The charts are analysed, yet wrongly foliated, in H. Reindl, 'Zu einigen Miniaturen und Karten aus Handschriften Matraqçí Nasuh's', *Islamkundliche Abhandlungen aus dem Institut für Geschichte und Kultur des Nahes Orients an der Universität München. Hans Joachim Kissling zum 60. Geburtstag gewidmet von seinem Schülern*, (Munich: Rudolf Trofenik, 1974), pp. 146-71.
14. For Ottoman cartography in general, see *The History of Cartography*, vol. two, book one, *Cartography in the Traditional Islamic and*

South Asiatic Societies, J.B. Harley and D. Woodward (eds), (Chicago & London: The University of Chicago Press, 1992), pp. 206-92 (abbr. HoC-2).

15. Facsimile in Bartolommeo Dalli Sonetti, *Isolario, Venice 1485*, intro. F.R.Goff, (Amsterdam: Theatrum Orbis Terrarum, 1972).
16. Facsimile in Benedetto Bordone, *Libro ... de tutte l'isole del mondo, Venice 1528*, intro. R.A.Skelton, (Amsterdam: Theatrum Orbis Terrarum, 1966
17. For Piri Reis and his portolans, see H of C - 2 (S. Soucek, *Islamic charting in the Mediterranean*), pp. 265-79. Facsimile of The Book on Navigation in Piri Reis, Kitab-i Bahriyye, ed. Okte E.Z., 4 vols (Ankara: The Historical Research Foundation- Istanbul Research Center, 1988-91).
18. See D. Loupis, Piri Reis's Book on Navigation (Kitab-i-Bahriyye) as a geography handbook, paper presented in the 18th International Conference on the History of Cartography, (Athens, 11-16 July, 1999).
19. Facsimile in Nasühu's-Silahi (Matrakcí), *Beyân-i Menâzil-i Sefer-i 'Irâqeyn-i Sultân Süleymân Xân*, ed H.G. Yurdaydin (Ankara: Türk Tarih Kurumu, 1976).
20. Published in Jérôme Maurand, *Itinéraire d'Antibes à Constantinople (1544)* ..., ed. L. Dorez (paris, Ernest Leroux, 1901).
21. See note 12.

DIMITRIS LOUPIS

LETTERS TO THE EDITOR

PLEASE HELP ME GET IT BACK!

Referring to IMCoS Journal Winter 1999 there was a very interesting article about small Ivory Globes by Dr Stefan Missine

I had one similar to the beautiful one mentioned, i.e. another masterpiece. My globe has turtleshell plate with decoration on the bottom of the northern hemisphere, and is even signed J. Berger on the south pole of the globe. The label under the mahogony base is printed John Berger, London.

Unfortunately my Elephant Ivory Globe was stolen by burglars the night of 30th October, 1999.

PLEASE HELP ME GET IT BACK!

Please send all communication to The Editor, IMCoS Journal.

TUF COLUMBUS



Eugene Burden writes:

I recently acquired a copy of Snare's Berks Post-Office Directory — 1845. Collectors will be interested in one of the atlases Snare listed among his secondhand books for sale. The advertisement is as follows:

Speed's Maps of all the Counties of England, Wales and Scotland, and Provinces of Ireland, containing curious Plans of Chief Towns, Remarkable Objects, Portraits, Costumes, etc. folio, *rare*, 11.1s. 1610.

John Snare was a Reading bookseller and publisher.

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Liebig Update

In my first article on Liebig trade cards[1] I described the development of the company and illustrated some of the map cards that were produced. In this article I would like to look briefly at the development of trade cards with another sample of Liebig map cards.[2]

Certainly by the 1800s it was not uncommon for traders to have their own cards which they gave away to customers in the tradition as we know it today. George Frederick Cruchley, the map wholesaler, was known to have had one advertising his various services. Which was the first to include a map is not known but at least one hotel in Torquay was advertising the hotel on one side with a map of the area on the other by 1850.[3]

It is not known when the first trade cards were printed as a gimmick for loyal customers to collect.[4] It is known that some chocolate companies were printing so-called 'series' pictures on the packaging. By the 1860s the Stollwerck chocolate company was producing Bilder- und Photographie-Schokoladen with coloured collector's pictures on the labels. The proprietor of the Au Bon Marché store in Paris, Jacques-Aristide Boucicaut, built up an imposing business from small beginnings from 1863 and gave away trade cards. It is estimated the company produced some 400 series of chromolithograph cards. Although the Liebig Company was not the first to think of such an idea it was one of the first to successfully launch its attractive trade cards separately for collecting purposes. From the beginning it was intended to produce sets (of 6 or, rarely 12, cards) and the first were produced in 1872. The trade cards were so successful that by the end of the century Liebig was marketing his beef extract as 'The meat extract that has become famous through the collector's cards'. By 1890 Stollwerck was also producing highly attractive series.

Between 1872 and 1913 some 1,100 Liebig series had been produced, most but not all in Germany. After the war when production started again some 800 series were produced with more being made this time in Italy. Rudolf Ruths[5] was probably the most famous collector of Liebig cards and estimated that in the 1,863 series printed in 14 countries some 12,000 different pictures were printed and the number of cards was in the billions. Maybe 5,000 different sets were produced. Originally they all had the familiar jar of beef extract, after the First World War the jar disappeared but Justus von Liebig's signature remained on each card until the 1960s.

Originally the purchaser of a jar of beef extract would receive a single card, and presumably good customers would receive more. Later each product would contain a voucher for Liebig cards or albums. Some products would contain a voucher for a single card, others for up to 3 series and for large purchases (e.g. 5 pounds weight) the customer could receive a handsome, specially-produced card album. The series were so much in demand that a Liebig dealer club was founded, and by 1895 a monthly newspaper for collectors was being produced.

A great number of other firms saw the potential in giving away free cards and some printers were obliging enough





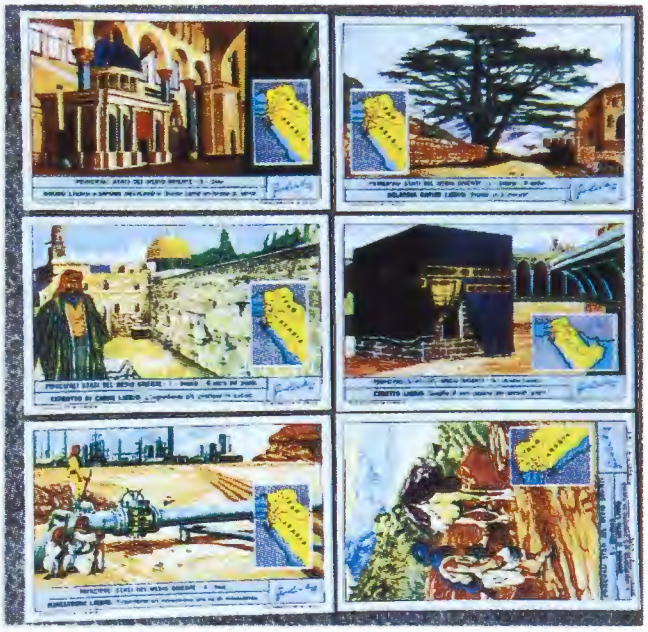


Illustrations

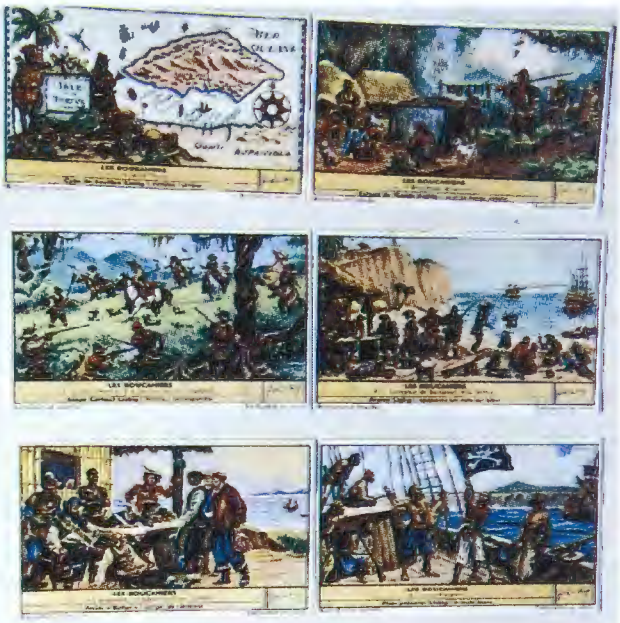
This page (clockwise): 1. Explorers (Monuments to Naval Heroes); 2. Wandering Tribes; 4. Italian Tunnels.

Facing page (clockwise from top left): 3. Latin Languages; 5. Middle East States; 11. Pirates; 10. Suez Canal; 12. Dead Sea Scrolls; 9. Death Valley.
The numbers refer to the list given on the following pages.


L'ESPAGNE
Véritable Extrait de Viande LIEBIG
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LE PORTUGAL
LA ROUMANIE











to make cards produced for Liebig available to them. Hence some motifs have been seen on cards from other firms, e.g. Chocolaterie Poulain and Compagnie Français who both used the same cards minus Liebig logo and jar. Otherwise companies would have to have their own cards printed such as Liebig's rival Cibils, or the publishers Ullstein, cigarette manufacturers Reemstma, or Cresyl Jeyes, a Paris company specialising in sanitary products, but it was usually the confectioners such as Chocolat Suchard who produced the widest variety of cards. Some of these had maps on, such as that produced by Chocolat D'Aiguebelle depicting Great Britain.[6]

Cresyl Jeyes produced a set of cards depicting the departments of France. Each card has a typical figure in the foreground with a view in the background. Above or below there is a map of the relevant area. Cresyl Jeyes of Paris specialised in sanitary wares, especially antiseptics and disinfectant. The Swiss company Suchard may have printed a number of different series involving maps. Single cards are known depicting the city of Stettin at the mouth of the Oder on the Baltic Sea coast with a map and sailor. One card shows Victoria Falls and a picture of Livingstone together with a map of his travels. A Panorama card of Switzerland is also known. As this only shows the area south of Glarus it may be that it was one card of a series covering the whole of Switzerland.

Tobacco companies were not slow to follow. Although it is not known which cigarette card was the first to be printed there are two strong contenders to the claim. A cigarette card with the Marquis of Lorne's portrait (he was Governor General of Canada) appeared and adverts for these cigarettes are known from 1879; while in America, a card with the slogan Happy New Year showing a man holding a card dated 1877 indicates an earlier publishing date of 1876. Maps were not a popular theme but some sets did contain maps such as Ogden's Sectional Cycling series of 1905, being possibly among the first.[7]

The Liebig series were wide-ranging but a number included maps and these can be split up into two categories: cards series with one map per card, and series of six cards where one card contained a map.

A. The following Liebig series had maps:

1. Explorers (Monuments to Naval Heroes, 638[8], 1900)

The central illustration of each of these cards is a statue erected in the memory of a great naval hero but into one of the spaces surrounding the picture a small map, identifying one of the sailor's achievements is inserted. Thus Christoph Colombus' statue at Genoa with a map of Cuba and other West Indian islands is depicted. The other seamen depicted are Francis Drake (Plymouth Hoe and St Domingo), Michael De Ruyter (or Ruiter) at Vlissingen and Strait of Messina, Niels Juel at Copenhagen with map of Kjöge Bugt, Nelson's Column in London and Gibraltar, and finally, Guillaume (William) Tegetthoff in Vienna and Llissa (the island of Vis).

2. Wandering Tribes (826, 1905)

The Migration of People(s) is shown in this series. The various leaders, Theoderich, Odoaker, Attila, Alarich, Aetius and Geiserich are shown together with a scene from their lives and a small

inset map of the areas through which they travelled. Unusually for such early cards these are complete with text: half of the reverse gives historical information concerning the pictures illustrated.

3. Latin Languages (1075, 1913)

Maps of Spain, France, Portugal, Italy, Romania and Switzerland illustrate the areas where romance languages are spoken, i.e. those countries whose language is based on Latin. Each card also shows a typical person (three men and three women), two of the sights, e.g. the leaning tower in Pisa and the colosseum of Rome, a typical activity, e.g. Flamenco dancing in Spain, as well as the ubiquitous jar of beef extract.

4. Italian Tunnels (1785, 1962)

This very modern set of Italian cards depicts the most famous Italian road and rail tunnels, each tunnel being depicted with two or three scenes together with a small map for each. In three cases these are road maps showing the locations of the tunnels (St Gottardo, Frejus, Appennino) or by three cross-sections through the mountains (Sempione, Monte Bianco, San Bernardo). This numbered series had detailed information on each tunnel on the reverse.

5. Middle East States (1835, 1969)

Israel, Lebanon, Syria, Iraq, Jordan and Saudi Arabia are the six countries represented in this numbered series showing Principal States in the Middle East. Each country is for the main part depicted through a typical view although Iraq is shown by way of a modern oil pipeline. There is the same inset map for each card, although for card 6 (Saudi Arabia) slightly more of the map is shown.

B. The following series also had one map card per series:

6. World Wonders (509, 1897)

This series, seen in German and French, portrayed six wonders of the natural world including the world's largest volcano (Etna), the largest sets of caves, the waterfalls at Niagara (with inset of Mlle. Speltrini the ropewalker), the sequoia trees of western America and the Himalayan mountains. The sixth card (the cards were not numbered) showed the Amazon river with a jungle scene (top), a steamboat sailing down river past a village (centrally) and a map of the river (below).

7. Panama (834, 1905)

Five typical scenes decorate the first five cards of this series depicting life in Panama including the building of the canal (not completed until 1914). Card six has a picture of the Cathedral in Panama city, the statue to Columbus, a scene from history, the Panamanian flag and a map of the country.

8. Dardanelles (1030, 1911)

Five typical scenes of the Dardanelles set with a background of one of the towns and cities was issued in 1911. An Imam is calling the believers to prayer from a minaret overlooking Gallipoli; a snake charmer together with a snake dancer are entertaining two merchants on the road from Sedd-ul-Bahr; a musician sits on the ruins above Rumili Hissar (also labelled as the Chateau Kilid-ul-Bahr); fishermen work in the waters off Kale Sultanièh; and two Turkish women relax in the gardens of a villa not far from Kum Kalessi. Card six is more topical in content: the strait itself is depicted, bristling with warships, and a map of the area is included top left.

9. Death Valley (1421, 1940)

Each one of the six numbered cards showed some of the scenery of Death

Valley and includes an inset picture showing cacti, people or places and in one instance (card 1) a double black and white map of the valley.

10. Suez Canal (1558, 1953)

Six typical scenes illustrate this series depicting life in and around the Suez canal including navigation on the canal (completed in 1869 after 10 years construction) and Port Said. Card one (numbered) has a map of the canal from Suez to Port Said.

11. Pirates (1682, 1958)

Six 'typical' scenes decorate cards two to six of this series depicting pirate life including the raising of the Jolly Roger and drawing up a charter. Card six has a map of Tortoise Island complete with cartouche (with pirates, parrots and skulls) and compass rose.

12. Dead Sea Scrolls (1777, 1962)

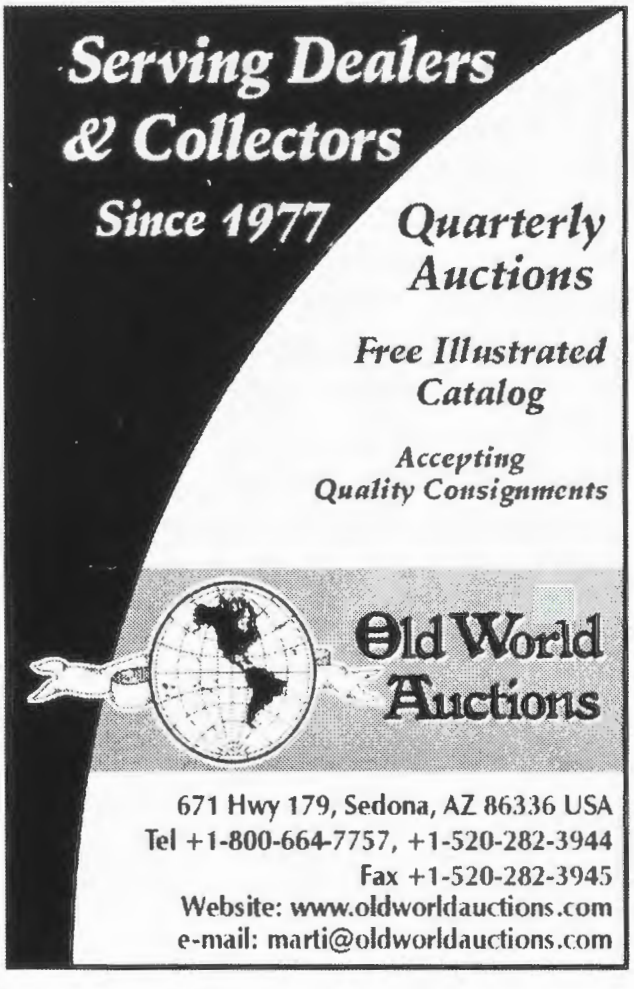
Card 1 of this numbered series shows a goatherd in front of the caves together with a coloured map of the area of the Dead Sea. Other cards depict the finding of the scrolls (2) work at Qumran (3, 4, 5) and the Museum at Jerusalem (6).

Liebig not only produced the collector's cards but also gave away table cards, series of menu cards, folding pictures, postcards, posters, visiting card holders, magazines and newspapers. The Oxo company continued the tradition and one freebie was a geographical guide to the world. This was a map of the world with important states marked and a pull tab revealing the main geographical data of the country.

NOTES

1. Kit Batten: 'Liebig Trade Cards' in *IMCoS Journal* 73 (1998), pp. 19-23.
2. I would thank Siegfried Feller and David Webb for drawing my attention to many of these cards and especially David Webb who supplied the illustrations.
3. Kit Batten: 'Hearder' in *IMCoS Journal* 78 (1999), pp. 5-9.
4. Select bibliography: Andreas and Angela Hopf: *Liebig Bilder*, Heyne, 1979 contains a short introduction and a good selection of pre-WW1 Liebig cards. See also Gordon Howsden: *Collecting Cigarette & Trade Cards*, New Cavendish Books, 1995.
5. Ruths' collection of 400 albums of trade cards was sold to the Altonauer Museum in Hamburg. The museum also bought the Paul Münster collection and now possesses some 2700 albums of trade cards from 400 companies.
6. Illustrated in *The Map Collector* 57 (1991), Cartographical Curiosities 47.
7. For a good selection of map cigarette cards see Martin Murray: 'Maps on Cigarette Cards' in *The Map Collector*, 49 (1989), pp. 10-13.
8. This is the reference number in the *Catalogue of Liebig Cards*, 1996 edition, printed by the London Cigarette Card Company Limited. This follows the Italian Fada numbering. The Sanguinetti system is popular in Europe.
9. For information on the growth of the company see: 'The Liebig-Oxo Story' by J Herbert Wilson in *Cigarette Card News and Trade Card Chronicle*, issues January, February and March 1985. This magazine is the journal of the London~Cigarette Card Company Ltd..

KIT BATTEN



IMCoS Bulletin No. 5A
Mounting Maps and Prints

Compiled by Hans Kok

One way to prepare a mount

It is strongly recommended that a map or print should not be cut to fit an available mount or frame. Even wide-margined maps should be accommodated without cutting. Also, maps should never be fixed onto a card or board, gluing the whole surface.

The widespread practice of mounting prints by attaching them on all four sides to the upper mat should not be applied to antique maps. Admittedly, when attached on all sides and sprayed with water from behind, they will dry and stay nicely flat due to the tension thus generated, but they might develop tears as soon as temperature or humidity changes.

It is preferable that the map should be attached along the top margin only, and to the lower mat instead of the upper one, and to accept the result, even when the map looks slightly uneven.

A. Tools for the amateur

No job is easily done without proper tools:

- A pencil, an eraser, a sheet of paper to make simple calculations, a pair of scissors.
- A pen, and ink in the proper colour, if you intend to draw decorative lines around the cut-out.
- A small jar of starch- or dextrine-type glue and a small brush to apply it.
- A ruler of sufficient length (two to three feet or sixty to ninety centimeters.) No sharp edges in order to avoid damage.
- A cutting board of adequate size in relation to the passe-partout or mount. The board should be of fairly soft material; otherwise the cutting blade will become blunt very quickly. Cutting boards are cheap and should be considered consumable material. They are available at artist-supply shops.
- A cutting device, capable of cutting at right angles (90 degrees) to cut the card (passe-partout carton) to the required size.
- A cutting device, capable of cutting at 45 degrees, to make the inside cut-out of the top mat (upper frame). Generally, the cutting devices are available at artist-supply shops in combination with a ruler to guide them.
- Spare blades, if required. Cutting blades wear out after about 5 to 10 mounts, depending on size, type of cutting board and thickness of the board to be cut. Blades, cutting at 90 degrees, have four cutting edges, those for 45 degrees have only two. The latter wear out twice as fast as a consequence. A worn blade causes uneven cutting. As you work on the reverse side of the mount, you might not notice until later, when you turn the sheet over. Make sure the blades are mounted according to the instructions that come with the device (normally with the profile of the blade visible, when the device is ready for use). Devices can be used by both right- and left-handed people.

Note 1: The preceding assumes a rectangular mount as well as a rectangular cut-out (frame) are required. For circular and oval shapes, equipment is available, but this quite a bit more expensive and in general not cost effective for the few cases required. I recommend that they be done at a professional shop or the artist-supply shop.

Note 2: Figuring out where to cut the board often involves some calculation as the cutting blade touches the board at a given distance from the ruler's edge. This distance normally varies for the 90 and 45 degree blades, making calculations more complicated and easy to confuse. When purchasing your cutting-device, pay attention to this problem and select the unit with the easier system. A Logan unit (brand name) is available, which cuts without offset, at least for the 45 degree cuts.

B. Materials

Use acid-free archival card only, for both mats of the mount. This is generally available in white or creamy colour only. Refrain from using card which has an acid free surface but a core of acidic material (turns brown at the cut edges with time).

Where a coloured mat is required as top mat, consider inserting strips of acid free card between map and top mat.

The lower mat should be of acid free card or board.

Note: All types of card/paper are hygroscopic and will absorb humidity from the air over the years.

Use strips of linen tape to serve as a hinge between the two mats. The tape should be about an inch wide and is available from artist supply shops in standardized format with acid free glue, ready for use.

Buy a sheet of Japan paper to be cut in strips to attach the map to the lower mat.

Note: Acid free card is available in varying thickness and sheet size. Using the minimum sheet size to fit the mount is not always cost efficient, as the excess card will not be usable later. Cutting from a larger sheet may result in leftovers, large enough for another mount.

C. Preparation

For an official exhibition, mounts are often produced to a standard format to facilitate transportation and proper use of the display area. For the private map collector they are mostly made to suit the individual map

Making several mounts in sequence speeds up the process considerably, as the 'learning curve' is steep.

To avoid handling antique maps at inopportune times, I recommend that all required measurements for all maps are taken at one time. The following measurements are needed and should best be recorded in an organized manner:

1. Height and width of the printed area. Antique maps are not always rectangular: take the larger measurement left/right and/or top/bottom. Determine whether titles etc. outside the map area need to be shown in the cut-out.
2. Add a standard ¼ inch (6mm) to all sides; this normally allows the plate mark to show inside the cut-out. Where the paper margin is less than 6 mm, adapt as required. Six mm is an arbitrary increase, which suits most maps. The sum of 1 and 2 gives the size of the cut-out to be made.
3. Add 9 + 9 = 18 cm (7 inches) to reflect the left and right border width: 1 + 2 + 3 determines the total width of the mount.
4. Add 9 + 10 cm (7½ inch) to reflect the top and lower border height. 1 + 2 + 4 determines the total height of the mount.

The extra centimeter is added to the lower border for reasons of perspective. In the oblique view the upper border looks larger than the lower one. When you expect to hang your map very low on the wall, the top border should be larger instead; when you expect to be moving the map

around on the wall, there is no great harm done when you add a standard 9 cm to all sides evenly. The number of 9 cm is an arbitrary figure; in general bigger maps require a bit more, smaller maps a bit less. Very small maps (say 4 by 5 inches), may look better with a very wide margin. Before you decide, look at examples, at home or in a print shop.

In rare cases, the map margin may be greater than 9 cm. To prevent having to cut the paper, increase the border width and height, applying the same increase to both.

Having noted down the numbers above on a sheet of paper and having identified to which map these numbers relate, we are now ready to start the actual 'production process'.

D. Production

Cut two mats in the size as calculated for total width and total height. Account for the proper offset to be used with your cutting device (90 degrees cutter) and draw your pencil lines on the reverse side of the mat- to-be. The two mats may be of different thickness card. I prefer a thicker lower mat (for adequate stiffness) and a slightly thinner quality (for ease of cutting the cut-out). A thin top mat does not accommodate a good 45 degrees cut; at least it does not show as such. The larger the map, the thicker the card to be used. After cutting, check that both mats are equal in size.

Now refer to your list to verify the size of the cut-out (upper frame). Take care when you need a 'portrait' instead of a 'landscape' format; otherwise you will find the increased lower border at the side instead at the bottom where it should be. Mark-up with pencil lines, where to put the ruler next, now accounting for the offset (if any) of your 45 degrees cutter. Measuring the (in my case) 9 cm from the outer rim— corrected for offset — and 10 cm from the lower rim — corrected for offset — is the fastest way to work. However, before starting to cut, check the size of the cut-out-to-be and compare it with the figures in your list. Frequently, you will find a slight mismatch, caused by tolerances in card sheet-size or your cutting of the mats. Now is the time to correct it; after the cutout has been made, you are too late and may have to make a new mat. Mark the increased border with a pencil mark, to avoid attaching the wrong side to the lower mat later on.

Note: In case of the 45 degrees cut, the blade should angle from inside to outside (seen from the reverse side of the mat, on which you are working). When you have started the cutting correctly the first time, finish all four sides, going around in the same direction (either clock-wise or counter-clockwise). It is tempting to move the mat around differently. When you do, the 45 degrees angle on the front side will be slanting the wrong way on one or more sides.

If the cut-out card does not fall free by itself, do not pull it out, but cut again, extending the cut by a few millimeters until it comes free.

Put the two mats accurately against each other to form the open passe-partout, keeping the (marked) border on the outside. Cut a length of linen tape, slightly shorter than the passe-partout width, peel off the paper strip and paste the linen strip over the seam between the two mats, to serve as a hinge.

Put the map or print onto the lower mat, close the frame on top of it and check that the cut-out fits, by moving the map under the window (the larger border is now at the lower side as intended).

Now open the frame again without shifting the map's position and use a pencil to mark the location of the left and right top corners of the map on the lower mat. When corners are rounded off, put the pencil mark at the intersection of the extrapolated sides. Flip the map over and reposition it so, that the corners are again at the pencil marks (map is

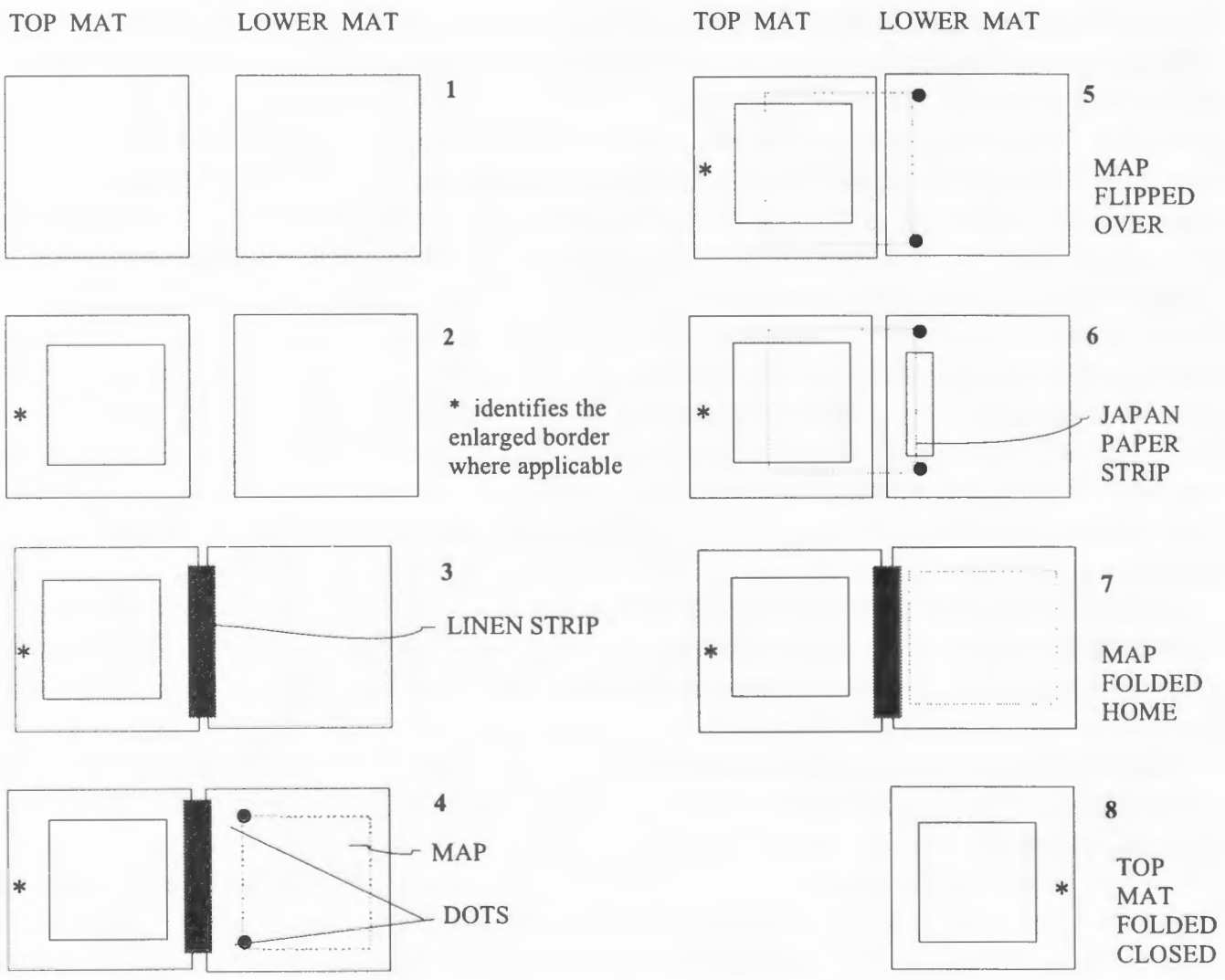
now upside down). Cut a strip of Japan paper about three cm /one inch wide, wet the brush and apply glue to the strip of Japan paper, using a piece of surplus card to work on. The Japan paper becomes almost transparent and very pliable and wet.

Pick it up at one end and paste it onto the map and lower mat along the map top edge. The strip must be slightly less in size than the map and may not exceed the map side. Use a handkerchief or soft cloth to smooth the wrinkles in the Japan paper. Put the ruler on the Japan paper on the lower mat, but not touching the reverse side of the map. Fold the map into its normal position. Remove the ruler before the map is folded back completely. Should the Japan paper shift slightly, the map may be moved back into position to match the pencil marks. Close the mount and let it dry in a horizontal position.

Note: Keep water and glue away from the map, in case they spill.

It may be worthwhile adding a catalogue or other identification number to the inside and reverse side of the lower mat for future reference.

For framing and hanging, refer to Bulletin 5B (to be published later). In case you need temporary protection for the map, consider inserting a sheet of mylar, exceeding the cut-out area, into the mount. If necessary it can be fastened, using self-adhesive transparent tape which is easy to remove. The mylar sheet may be attached to either the top mat or the lower mat. In the latter case make sure the tape will not adhere to the map itself.



International News & Events

2000 19th International Symposium
Reykjavik, Iceland
15–18 September
*Contact:*Emilia Sigmarsdottir, National & University Library, Arngrimsgotu 3, Is-107 Reykjavik
Tel: +354563 5600. Fax: +354 563 5615
e-mail: emilias@bok.hi.is

Travel arrangements: Ferdaskrifstofa Islands, Lágmúli 4, IS-128 Reykjavik
Tel: +354 585 440. Fax: +354 585 4490
e-mail: congrex@itb.is

Registration forms went out with the Winter Journal. It is wise to book hotel accommodation early, as Reykjavik is this year one of the Cultural Capitals of Europe, and demand for beds is heavy (see p. 37).

As Icelandair has a near monopoly, I am trying to arrange group travel (probably from UK, but perhaps elsewhere too). More in the Summer issue.

The two-day tour, round Southern Iceland, may be taken either before or after the symposium. The others follow after it. Those interested in alternative tours may contact the Travel Agency.

Emilia Sigmarsdottir and her colleague Jökull Saevarsson will have a stand at the IMCoS Map Fair on 4th June, and will be able to discuss the arrangements for the symposium. There will probably be a representative from Iceland Conferences too.

2001 20th International Symposium
Chicago and Milwaukee
11-17 October
2002 21st International Symposium
The Netherlands
2003 22nd International Symposium
Nicosia, Cyprus
2004 23rd International Symposium
Italy. in Venice and Florence
2005 25th International Symposium
USA, in Denver, Colorado

Forthcoming Events

Mar 13	Bonnington Map Fair
Mar 30	Maps and Society Lecture: Ian Mumford: Lithographed Maps – Art or Artefact? A Round-Table Discussion
Mar 31	Brussells (BIMCC) Study Session. Contact:
Apr 1	Project Pont Seminar in New Lanark. *Contact:* Map Library, National Library of Scotland, 33 Salisbury Place, Edinburgh EH9 1SL
Apr 7-9	IMCoS Visit to Santiago del Compostela. Contact Jenny Harvey
Apr 10	Bonnington Map Fair
May 4	Maps and Society Lecture: Sarah Tyacke: Charting the East INdies before Amboyna (1612)
May 10	IMCoS AGM
May 15	Bonnington Map Fair
May 18	Maps and Society Lecture: Jin Egan: 'From India's Savage Plain': Maps from 18th Century Georgia and the Colonial American South
Jun 2-4	IMCoS London Weekend 2nd: Reception courtesy Jonathan Potter 3rd: Visit to the British Library 3rd evening: Annual Dinner 4th: IMCoS Map Fair
Sep 15-18	19th International Symposium, Reykjavik, Iceland
Oct 6	BIMCC Excursion to Paris

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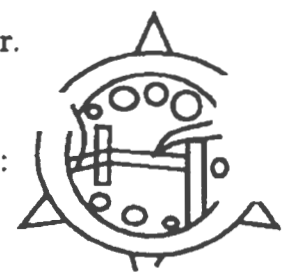
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Contents

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- Articles (about ten per issue)
- Book reviews; and notices of books received
- Bibliography (with indexes of authors, places and subjects)
- Chronicle (personal and institutional news, conferences, exhibitions, map sales and acquisitions)
- Reports, notices and obituaries

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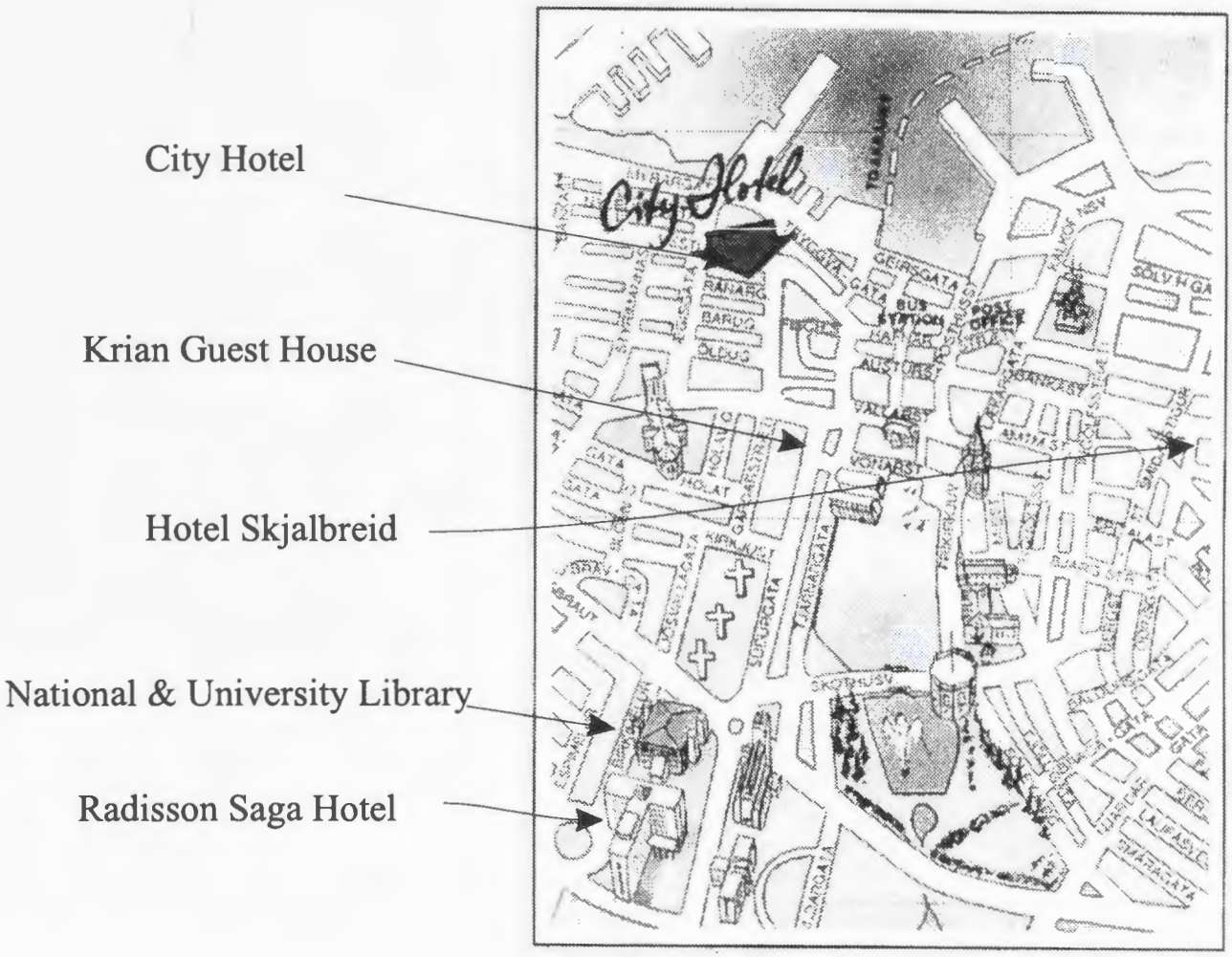
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Vols 27-42	£25 (US$50)

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Hotels in Reykjavik

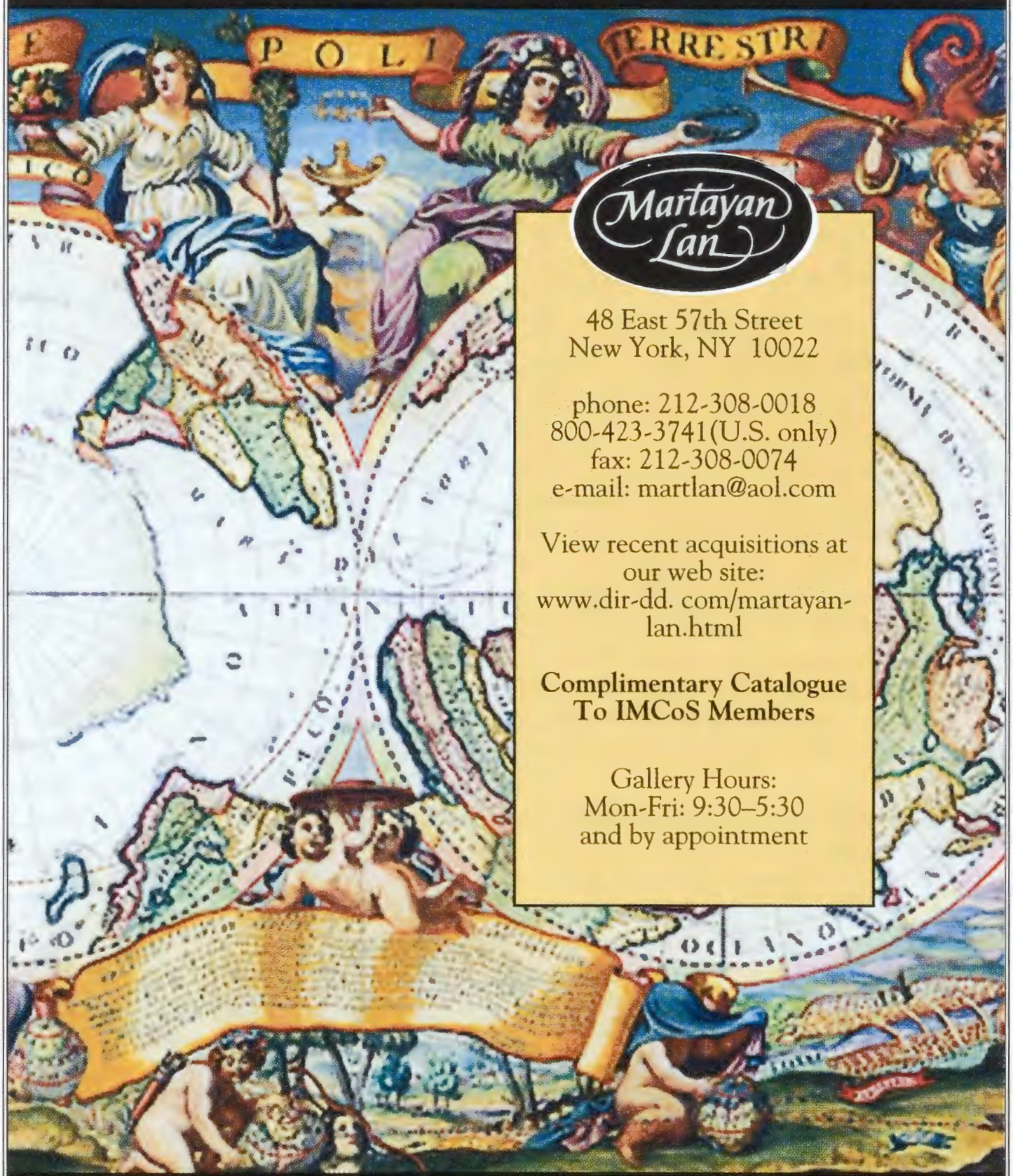
Radisson SAS, Hotel Saga is a luxury hotel directly opposite the Library, on the hill overlooking the town, with magnificent views. The symposium Dinner will be held here. About 1 minute's walk to the Library.

Hotel Skjalbreid is in the heart of the city centre (but quiet). It is a new 33-room hotel located in one of the most stately houses in Reykjavik's old city centre, on Laugavegur, close to the shops, cultural events, cafes and restaurants. All rooms have private bath, telephone, radio and satellite TV. Also a charming breakfast room. About 10 minute's walk to the Library.

Guesthouse Krian is in a quiet street only a few minutes walk from the House of Parliament, the Town Hall and other public buildings. Museums and monuments, restaurants and shops are in the vicinity. A dozen spacious rooms accommodating 1-4 persons in single, double, triplex or family-size rooms have wash basins and comfortable beds. Toilet facilities and showers are situated in the corridors and basement. About 5 minutes' walk to the Library.

City Hotel has 51 rooms with showers, WC, TV, telephones and minibars. It has been newly renovated. Though in the city centre it is located on a quiet side street. The map above is from their leaflet. About 10 minutes' walk to the Library.

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G.G. De Rossi, c. 1700-1710

A Pocket Topography and Gazetteer of England ... by Pigot & Co.

A Pocket Topography and Gazetteer of England ... by Pigot & Co. *was first issued as a set of parts. The date of issue of the parts has been a matter of some conjecture, but a closer examination of the Bodleian Library set of parts helps to reduce the uncertainty.*

James Pigot is well known to county map collectors for his elegant maps which were probably the first county maps to be engraved on steel. They were issued from c.1826 in his *London and Home Counties Directories*. The series of maps was extended to cover the whole country and were added to their respective directories and together in his *British Atlas* in 1830.

Less well known are his small lithographic county maps which were issued in *A Pocket Topography and Gazetteer of England ... by Pigot & Co.* published as two volumes c.1841. It was initially issued as a set of 39 parts under the title *Pigot and Co.'s Pocket Atlas, Topography and Gazetteer of England*. The Bodleian Library has a set of the first 25 parts (GA gen top 8^{0} 479) as listed in Table A. The first ten parts were issued fortnightly and the remaining parts monthly. A printer's slip in part 20 (Hertfordshire) indicates that this part was issued on 26th November 1839 in advance of Parts 18 and 19. Assuming that the printing schedule was adhered to, this would indicate that Part 1 was published in December 1838, and that the set was completed with Part 39 in August 1841. Other parts, e.g. Part 10 Herefordshire, may have been issued out of sequence. A copy of Part 34 – Shropshire (now also in the Bodleian Library – Vet A 6 e 1486) has since come to light. It confirms the change of publication policy mentioned in the Preface to Volume I: until Part 25, the parts intended for Volume I – Southern, South-eastern and South-western Counties, and Volume II – Midland and Northern Counties, were issued in parallel. A decision was then made to complete Volume I followed by Volume II.

Table A gives the suggested publication dates. The dates are confirmed to some extent by dates in the text which show that Part 18 (Hampshire) was published in 1839 (Volume I, page 203) and Yorkshire (probably Part 39) was published in the latter half of 1841 (Volume II, Pp 417 and 477) together with a reference to an event in the summer of 1841 (Page 420). Other dates in the text generally confirm this. Census figures are for 1831. The railway information in the text does not always agree with this but it is suggested that this is due to anticipation; some railway alignments on the maps were incorrect and were subsequently amended. No differences in the text between the parts issues and the subsequent completed volumes have been detected.

Whilst the publisher's name on the parts issues remained 'Pigot & Co.' throughout, the printers' names changed from 'Pigot & Son' (up to Part 11, c.May 1839, with the exception of Part

10), to 'Pigot & Slater' for the remaining issues with the exception of Part 12 ('Pigot & Co,') at least to Parts 25 and 34. This suggest sthat the printing was handled by a separate partnership whch changed from 'Pigot & Son' to Pigot & Co.' then 'Pigot & Slater' c.May 1839.

These changes were reflected on the maps. The publisher's name throughout was given as 'Pigot & Co.' but, with three exceptions (Parts 13, 21 and 24), the early maps (to Part 12) were engraved by 'Pigot & Son', and the later maps were engraved by 'Pigot & Slater'.

James Pigot died in 1843 and his business was taken over by Isaac Slater. The signatures on maps printed for re-issues of the *Pocket Topography* were changed to 'Slater' and the imprint removed after existing stocks had been used up or, in some cases, both the signature and imprint were deleted.

Further issues of the *Pocket Topography* were made until at least 1857. The firm continued to issue directories after Slater's death, until it was taken over by Kelly's Directories in 1892.

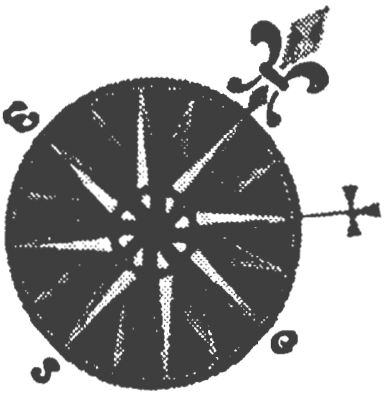
FURTHER READING

Jane E. Norton, *Guide to the National Directories of England and Wales, excluding London, published before 1856*. London: Royal HistoricalSociety, 1950, republished 1984.

David Smith. *Antique Maps of the British Isles*. London: B.T. Batsford Ltd, 1982.

David Smith, *Victorian Maps of the British Isles*. B.T. Batsford Ltd, 1985.

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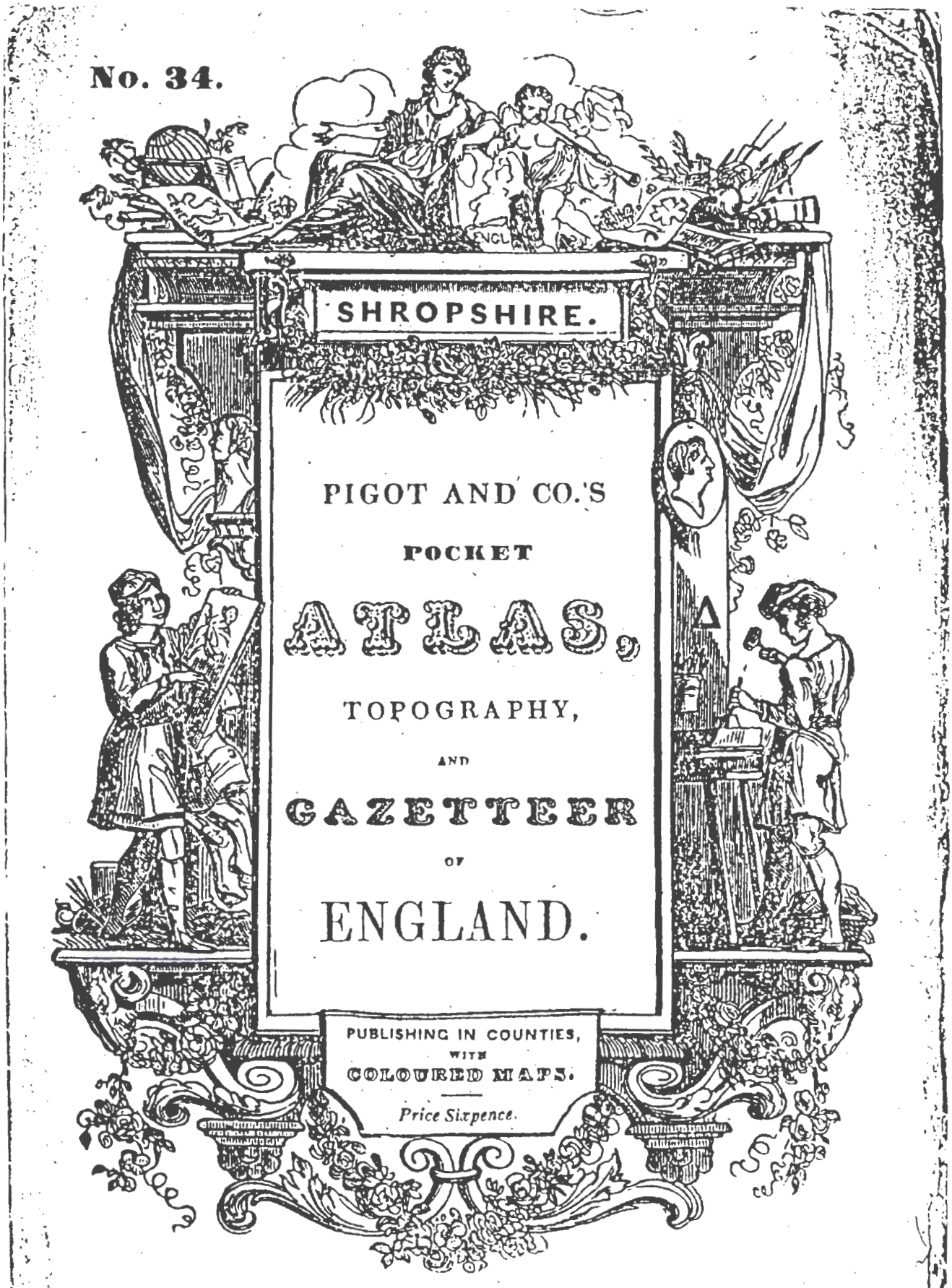
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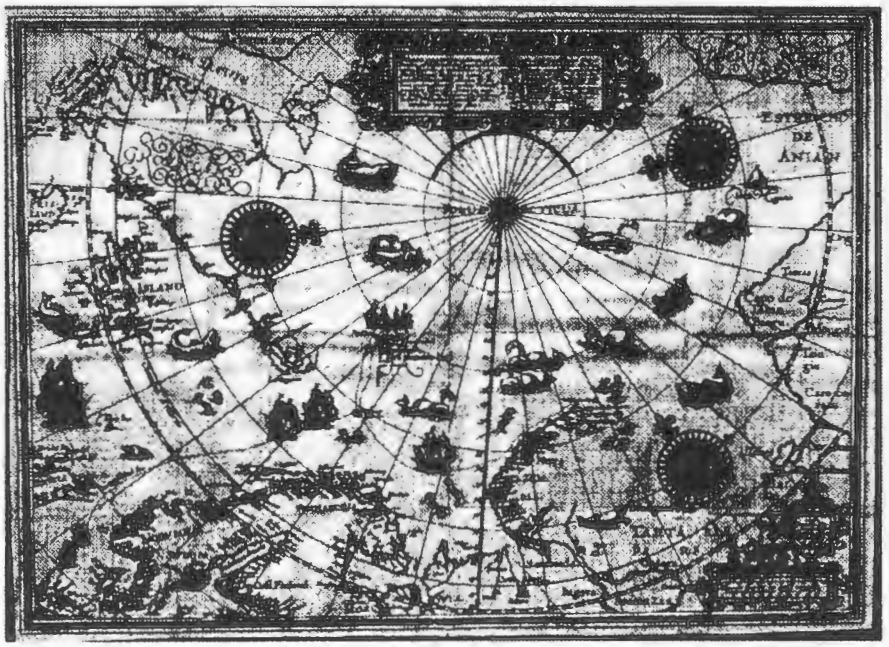
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Table A. Incomplete Set of Parts — Bod (GA general top 8^0 479)

Part No.	*County*	*Text*		*Maps*	*Issue Date*
		Printer	*Pages*	*Signature/Imprint*	
1	Cheshire	a	1-20	0	Dec. 1838
2	Bedfordshire	a	1-16	a	Dec. 1838
3	Cumberland	a	21-40	a	Jan. 1839
4	Berkshire	a	17-36	a	Jan. 1839
5	Buckinghamshire	a	37-52	a	Feb. 1839
6	Derbyshire	a	41-64	a	Feb. 1839
7	Cambridgeshire	a	54-68	a	Mar. 1839
8	Durham	a	65-84	a	Mar. 1839
9	Cornwall	a	69-88	a	Mar. 1839
10	Herefordshire	c	85-100	a	May 1839
11	Devonshire	a	89-120	a	Apr. 1839
12	Lancashire	b	101-152	a	Apr. 1839
13	Dorsetshire	c	121-136	b	Jun. 1839
14	Essex	c	137-166	c	Jul. 1839
15	Leicester & Rutland	c	153-176	c	Aug. 1839
16	Gloucestershire	c	167-190	c	Sep. 1839
17	Lincolnshire	c	177-208	c	Oct. 1839
18	Hampshire	c	191-214	c	Dec. 1839
19	Monmouthshire	c	209-224	c	Jan. 1840
20	Hertfordshire	c	215-238	c	Nov. 1839
21	Northamptonshire	c	225-240	a	Feb. 1840

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		Printer	*Pages*	*Signature/Imprint*	
22	Huntingdonshire	c	239-250	c	Mar. 1840
22	Huntingdonshire	c	239-250	c	Mar. 1840
23	Northumberland	c	241-264	c	Apr. 1840
24	Kent	c	251-286	b	May 1840
25	Nottinghamshire	c	265-284	c	Jun. 1840

It was then decided to complete Volume I before proceding with the remainder of Volume II. A copy of Part 34 – Shropshire – has subsequently come to light [now Bod (Vet A 6 e 1486)] so that a conjectural reconstruction of the remaining parts is as follows:

26	Middlesex	c	287-238	c	Jul. 1840
27	Norfolk	c	339-366	c	Aug. 1840
28	Oxfordshire	c	367-382	c	Sep. 1840
29	Somersetshire	c	383-410	c	Oct. 1840
30	Suffolk	c	411-434	c	Nov. 1840
31	Surrey	c	435-458	c	Dec. 1840
32	Sussex	c	459-482	c	Jan. 1841
33	Wiltshire	c	483-502	c	Feb. 1841
34	Shropshire	c	285-308	c	Mar. 1841
35	Staffordshire	c	309-340	c	Apr. 1841
36	Warwickshire	c	341-364	c	May 1841
37	Westmoreland	c	365-376	c	Jun. 1841
38	Worcestershire	c	377-400	c	Jul. 1841
39	Yorkshire	c	401-484	1	Aug. 1841

Lancashire, Middlesex and Yorkshire were double parts.

Text printers

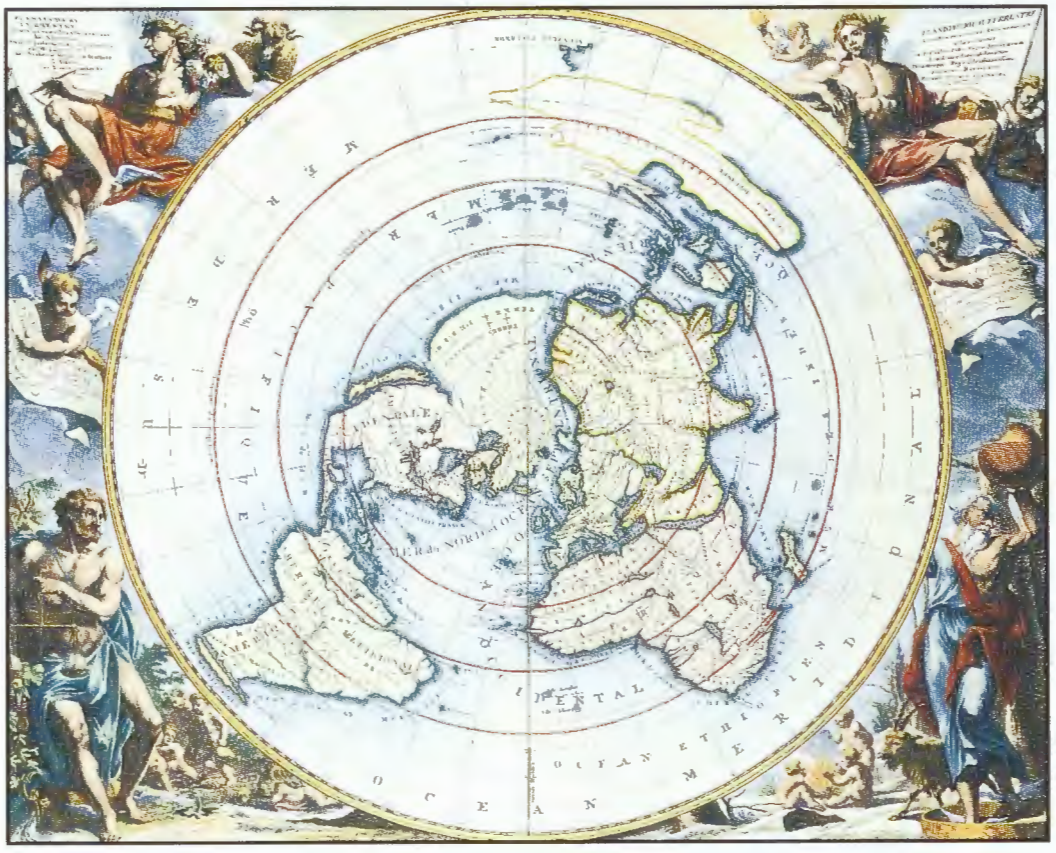
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Map Signatures and Imprints

	Signature	*Imprint*
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b	Pigot & Co. Engravers, Manch[r]	Publishedby Pigot &Co. London& Manchester.
c	Pigot & Slater Engravers, Manch[r]	Publishedby Pigot &Co. London& Manchester.
0	No signature	No im-print
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Informal Evening at the Farmers' Club

On Thursday, 27th January, 26 members and their friends met at the Farmers' Club for this informal meeting. As usual, this was a most convivial gathering and, for those who have not attended such a meeting before, a description of the venue and format may enthuse you to make an entry now in your diary for January 2001. The Farmers' Club is, amazingly, in Whitehall Place, that is off Whitehall between Trafalgar Square and The Houses of Parliament and so it is very easy to reach if you are within striking distance of London (and have an underground map! – have you seen the book on the inventor, Harry Beck, and the evolution of the map by Ken Garland – excellent, but I digress).

We arrive at 6pm for 6.30pm. Harry Pearce takes a note of the members' prized possessions so that Rodney Shirley can lead the proceedings. Some bring one item, others a number, perhaps based on a theme – I call it the 'bring and talk show'! But there is no need to be concerned about a lack of knowledge as there is sufficient in the room to expand on your introduction–indeed, many members take a conundrum in order to obtain the answer. Rodney calls on members in turn to present their cartographic objects, of which there is a wide diversity, others expand the story and the objects are circulated around the table for closer examination. The presentations are interrupted for drinks and sandwiches in the middle and the meeting ends at 8.30pm or 9pm in small discussion groups of specific interests. This format is good for meeting other members and, indeed, for bringing friends who may not have a particular map interest.

Now, to the January 2000 meeting. Rodney called first on David Webb, who can be relied upon for interesting commemoratives, this time, his design of his local village map of Atworth on a tea towel. More seriously, he showed us rare Herman Moll road maps printed in 1718 and 1732, noting a complete set owned by the University of London whereas the British Library set is incomplete. Turning to the *London Magazine* printed in 1770, he noted that the London print of the road maps differs from the Dublin print of the same year, more easily seen from the two versions of Berkshire in the same publication.

Eugene Burden brought fox-hunting maps none of our members were concerned! There was the very early circular district map of Oxford by G Pawley in 1805 followed by various folding maps based on the Ordnance Survey, for instance for the Eton College Beagles. During the 1840s, the *Sporting Magazine* published many such maps and, from the 1850s, there were many editions of *Hobson's Atlas* with engravings by J & C Walker. As a later example, Eugene showed a hunting map of 1892 by A H Swiss.

An unusual object, a small Tunbridge Ware box, was produced by Tony Burgess. This wooden box, dating from circa 1800, had a paper map of the Isle of Thanet on the top, let into the wood and lacquered.

The Bartletts – no relation to each other – showed differing interests. Bob referred to the *London Atlas of the World* shewing [sic] the British Possessions published just before World War I. Whilst impressed by the possessions, he was even more impressed by the copious identification, explanation and routes of the polar explorers from the 15th to 20th centuries at top and bottom of the map. Also, he could not resist showing a 1999 OS map of his locality identifying, mysteriously, a 'secret bunker'! Alan had a commercial example of use of an Admiralty chart. This was Falmouth, a historic port in Cornwall, being shown on a sales promotion leaflet in 1890 by a coaling company advertising its product and services.

Freddy Liebreich likes to collect that which his wife, Kitty, does not sell, a most sensible approach! This time, it was a set of 19th century jigsaw maps. Made in France in the middle of the century, they showed a

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double hemisphere World, Europe, etc. Luckily, the jigsaws had been mounted on stacking carriers in the box to ensure completeness.

Continuing the games, Rodney Shirley produced a board game, A Travellers Tour through Europe, dating from 1842 and showing lovely vignettes. Whilst there was a tetotum spinner indicating geographical moves and complex instructions, Rodney was looking for further explanation to play - as expected of such a sophisticated audience, none was forthcoming! He was more lucky with his purchase in Istanbul of a modern map when Cyrus A'lai was able to translate the Turkish script as a 'recent hand copy of a Piri Reis map of the Castle of Brato, dependency of Venice' or similar.

Jenny Harvey noted the recent eclipse and showed the Laurie & Whittle map of 1794 depicting the 'five great solar eclipses' variously from 1715 to 1764 over different parts of England. As Rodney Shirley mentioned, maps of eclipses were very popular from the time of Halley in 1700 who forewarned accurately of celestial events and, currently, the British Library had a small exhibition of such material.

As something different, Ian Harvey had bought a map of Burma and Siam whilst visiting our IMCoS representative, Robert Clancy, in Australia. This was printed both sides (two for the price of one!) on glazed silk or rayon and the opinion was that it had been issued to service personnel in the 1950s. Walter Valk continued the theme of materialmaps with an embroidery called 'Hell's Corner'. This displayed the Battle of Britain in the South East of England and was an evocative reminder of the wartime 1940s.

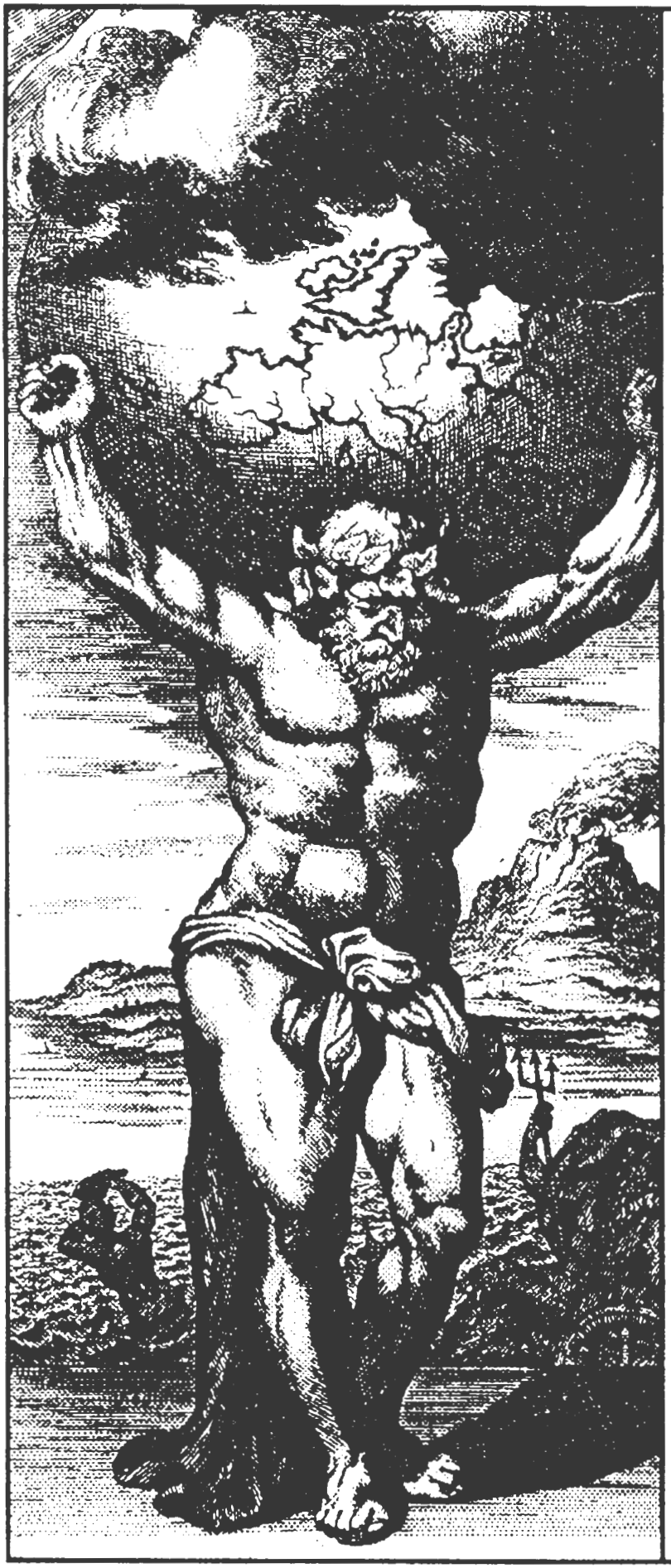
Sylvia Sobernheim brought joined photographs of her 'Chatelaine of the Southern Ocean' (that is the Pacific) as the framed original measures some five feet wide! Published in 1720 and, as Rodney mentioned, probably based on Nicholas de Fer, this is a classic large scale production which comes in four sheets, two above and two below the equator. Sylvia had invested in the two sheets north of the equator stretching from the east coast of Asia to the west coast of Africa, thus concentrating on North America with the oceans either side. She drew attention to the beautifully engraved cartouches and the animal life, real or perceived, all of which are decorative and descriptive.

Conversely, miniature maps are an interest of Raymond Frostick and he produced early and scarce examples of England. The Ortelius of 1577 was published by Philip Galle followed by his later print of 1593/95, that of Pietro Marchetti, 1596, Michael Coignet, 1601, and Jan Vrients, 1609 – a lovely selection of this period when miniatures seem to have been very popular. Raymond added Barent Langenes, 1598, and Petrus Bertius, 1616, for good measure.

Tim Nicholson showed the firm of Mayson in Keswick advertising a model of the Lake District. Also, he commented on an Ordnance Survey poster dating from 1882 inviting the public to provide boundary information for the area – maybe a method of staking a claim! Another large example, possibly an educational poster, was unrolled by David Bravery. Published by the London Geographical Institute in 1947, it covered the North Atlantic and Europe and showed the travels of Churchill during World War II but no one could throw light on its purpose.

The 'English Counties Delineated' by Thomas Moule come in more than twenty variants and these are much enjoyed by Doreen Green. My book says eight prints between 1836 and 1840, followed by Barclay's, Hall's, Hume & Smollett and they have been popular for reproduction. In addition, Doreen drew attention to the many parts published during the early 1830s before the atlas which have nice decorative covers, and to a small number of maps with unusually very wide margins for which no one could give an explanation.

Finally, Valerie Scott produced an example of a Bartholomew to which reference had been made by David Smith in his article on page 27 of the Winter 1998 issue of the Journal. This was Pattisons, the whiskey dis-



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Journal. This was Pattisons, the whiskey distillers, cycling map that folded to a miniscule size. David described this firm as 'opportunist entrepreneurs' but our informant in the room said it went bankrupt and the directors went to prison for issuing a false investment prospectus!

So, another enjoyable and entertaining evening, which I commend to all of you for January 2001 – the precise date will be advertised nearer the time. Jenny Harvey thanked Rodney Shirley for his usual masterly guidance of the meeting.

IAN HARVEY

The Editor thanks all members who have sent in articles for inclusion in this Journal, and invites many more members to do so too. Articles are printed as they are written, and there is no peer review. We write for one another, not for professional advancement. So let's see some new names at the foot of articles.

NOTICE OF ANNUAL GENERAL MEETING

Wednesday 10th May 2000 at 6.30 pm
The Farmers' Club, Forty Room, 3 Whitehall Court, London

AGENDA

1. President's Welcome
2. Apologies for Absence
3. Minutes of AGM on 12.5.99
4. Chairman's Report
5. Executive Officers' Reports
6. Approval of Accounts
7. Election of Officers
8. Any other business

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Book Reviews

Tooley's Dictionary of Mapmakers. Vol I: A—D. Revised edition. Editor: Josephine French. Consulting Editors: Valerie Scott, Mary Alice Lowenthal. Map Collector Publications, in association with Richard Arkway Inc., 1999. 408 pages, 50 illustrations. ISBN 0-906430-14-3. £70.00.

The long-awaited appearance of the first volume of what promises to be a truly monumental work of reference is welcomed by all map enthusiasts everywhere. It represents, as its preceding edition did, an essential tool for the identification of maps and mapmakers, and, as such, will grace the shelves of many libraries and institutions where it will be well used and appreciated.

Production has clearly not been without its problems. The work is dedicated 'to all the unbelievers who thought we would never get past Aa', and in the Introduction there is a barbed reference to the 'many others [who have] fallen by the wayside' incorporated into the thanks to Jo French who 'stuck by' the project. Clearly, Map Collector Publications feels that the project has suffered from some lack of support and commitment. If this is so, the production team deserves even greater appreciation for turning outrageous ambition into this handsome published volume.

The dictionary proper is preceded by an Introduction, a Preface, a Foreword, and an explication of the format of the entries. The self-congratulatory Introduction has been written by Valerie Scott, late editor and publisher of the revered and late-lamented *Map Collector*, the driving force of Map Collector Publications, and currently Vice-Chairman of IMCoS. It reveals that the copyright of Tooley's Dictionary was purchased by Valerie in 1992 in the hope of bringing out a new edition 'quite soon'. All users of the original *Dictionary* could have told Valerie at the time that it required far more than 'a few basic corrections' and that she was taking on a massive task. In the event, it 'turned into more than six years of work involving thousands of hours of research'. Congratulations are certainly in order for the effort, dedication and determination of the production team.

The original volume of 'Tooley', published in 1979, contained 21,450 entries, and its *Supplement* (1985) over 3,000 more. The new edition is 'more than double the size of the original', being 'packed with new information on those from around the world who have been involved in the production of maps over the centuries', including both individuals and corporate bodies such as the French Dépôt de la Marine and the Spanish Depósito Hydrográfico. Beyond the primary mapmaker, the Dictionary seeks to refer 'to others including artists, craftsmen, draughtsmen, and engravers with whom the individual collaborated in the course of their work'. The ambition of the project is truly daunting.

The new edition of the *Dictionary* can justifiably claim that 'these snapshots of the complex structure and always changing nature of the business of making maps add up to a significant body of information on the history of cartography'. However, users of the *Dictionary* must appreciate that by its very nature it is out-of-date as soon as it is published, since new information on the subject is continually being brought to light. Total comprehensiveness can never be attained, but the claims and comments of the Introduction provide a useful starting point for discussion of the quality and achievement of the work. Rigorous editing has eliminated most of the typing and transliteration errors of the original edition, and the removal of Tooley's often confusing abbreviations is a major improvement. The cross-referencing of entries has also been much improved. However, since the original edition has been used as the foundation, some of the difficulties of the original 'card index' entries have still managed to survive.

This new edition appears to be very much orientated towards map production in

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the western hemisphere, although 'coverage of other parts of the world has also been extended, including Europe, Japan and thriving map industry of 19th-century North America'. This bias is revealed not only by a study of the entries, but also the List of Contributors – 92 per cent are from Western Europe and North America.

The production team accepted that it would not be possible to 'achieve total comprehensiveness', but set out to 'credit all those associated with the production of maps' – surely a contradiction. The decision was made not to 'include all the English surveyors as these are available in Sarah Bendall's 1997 revision of Peter Eden's *Dictionary of Land Surveyors and Local Mapmakers of Great Britain and Ireland 1530–1850*'. This makes sense on cost grounds, but their exclusion undermines the comprehensiveness of the 'new Tooley', and forces researchers to consult two very expensive dictionaries rather than one definitive work. On what basis are some surveyors excluded here and others included in both works?

Tooley's cut-off date of 1900 has been extended 'to include a few unusual or collectable 20th-century works and their makers.' In some senses the date of 1900 is artificial and misleading since it slices through an important period of coherent production around the turn of the century. A choice of 1914 would have been an improvement since the outbreak of the First World War represents the close of a distinct period of imperialistic map production at least in Western Europe.

For each entry 'the mapmaker's name is followed by birth and death dates where known, and a small amount of biographical information if available.' However, entries do not always live up to this claim and neither the dates nor the information are always provided even when they must have been readily available to the compilers. For example, neither are given for Edward Baines, 'Publisher of Leeds', although full biographical information is available in *Printed Maps and Plans of Leeds, 1711–1900* (1960) by Kenneth Bonser and Harold Nichols. Similarly, the entry for Henry Beighton gives only the most minimal biographical information on this fascinating and innovative mapmaker, making no mention of the extensive discussion of him and his work in *The Printed Maps of Warwickshire 1576–1900* (1959) by P.D.A. Harvey and Harry Thorpe.

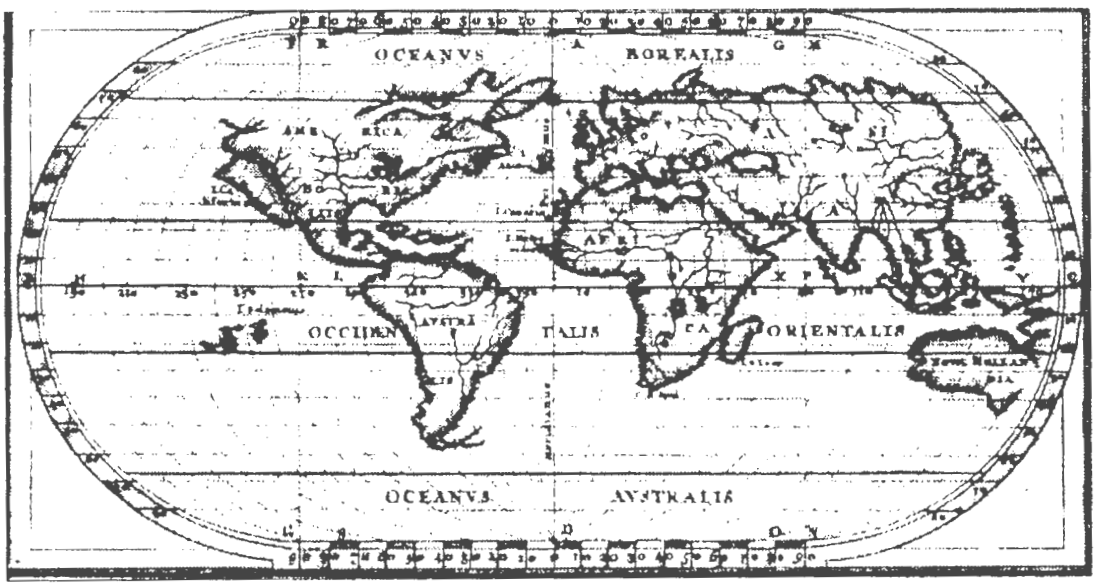
A particularly commendable feature is the grouping of family members together and the clarification of the complicated relationships between companies and individuals. In seeking to identify and detail these relationships, the new edition steps beyond simple presentation of basic factual information into the analysis of the all-important business of map production, appreciating at last that the history of cartography is as much, if not more, about economics as well as geography.

A most significant and rewarding addition is the inclusion of references to some of the 'literally thousands of reference books and articles' consulted, recognising that full references are 'invaluable to the reader as a starting point for deeper research'. But on what basis are the references selected? Why, for example, should Leslie Gardiner's history of the Bartholomew firm (1976) be noted, but not Tredrey's history of Blackwoods (1954), Nowell-Smith's history of Cassells (1958), or Waugh's history of Chapman & Hall (1930)? It seems that the compilers have drawn references from a rather restricted selection of journals, notably *The Map Collector*, *Imago Mundi* and the *IMCoS Journal,* with, in this first volume, only a single article from *Cartographic Journal*, *Geographical Journal, Scottish Geographical Magazine* and the *Bulletin of the Society of Cartographers*. Thus, the extensive discussions of Charles Booth's important social maps in both the *SUC Bulletin* in 1995 and in Ralph Hyde's *Printed Maps of Victorian London 1851-1900* (1975) are omitted, as are the discussions of the medical maps of Henry Wentworth Acland and Robert Baker in the *SUC Bulletin* in 1993 and the *Geographical Journal* in

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1958. There are many such omissions, as any serious researcher will find.

It would have been helpful if the list of works consulted (to be included in a later volume) had been included in each volume. The absence of Thomas Dadford, for instance, makes one wonder if the compilers referred to Skempton's *British Civil Engineering 1640–1840: A bibliography of contemporary printed reports, plans and books* (1987), or even his *Early Printed Reports and Maps (1665–1850) in the Library of the Institution of Civil Engineers*. Many other listings also seem to have been ignored.

Inevitably there are omissions. A rapid review of dealer's lists and auction catalogues reveals a number of map producers that appear to be absent. Where, for example, is Jacques Etienne Victor Arago whose three volume *Promenade autour du monde pendant les années 1817–1820* (1820) included an atlas volume; or J. Arnold who produced the 29-map *Universal Atlas of Modern Geography* (c.1850); or W.C. Campbell who published *Campbell's Junior Atlas* (1885); or W.B. Conkey Co. of Chicago who published *The Official Guide to the Klondyke Country and the Gold Fields of Alaska with the Official maps* (1897). Admittedly the missed mapmakers are obscure, particularly of atlases produced in such variety for schools in the late 19th century. However, the fact that they *are* missing undermines the confidence with which the 'new Tooley' is approached. One wonders on what grounds, for instance, Abraham Arlidge, whose survey of Hatton Garden in 1694 was reproduced by the London Topographical Society in 1985, was omitted. Apart from British land surveyors included in Bendall, one questions the absence of other categories of mapmakers, such as military engineers. Where, for eaxample, is R. Burton who mapped the town and forts of Sligo in 1689, Griffin Cocket and his important map of the north of Ireland c.1601–2, or John Archer who produced surveys of the Portsmouth area in the 1770s.

Despite the monumental effort involved, there is clearly still much work to be done if the claimed objectives of the compilers are to be fulfilled. However, this cannot be seen as the sole work of the production team, but of all map enthusiasts who must be willing individually to contribute to a pool of information that can be available to all.

For each mapmaker 'a few examples of work in chronological order' are noted. Unfortunately there is no specified policy for the choice of works recorded, nor any attempt to assess significance and importance. When the entries are critically examined, the information appears irrationally selective and random, which can create a misleading impression of the volume, range and importance of a mapmaker's production.

In the original edition the dating of many maps was distinctly suspect. Now 'the dates given are for the earliest issue to which we have been able to find reference and that date does not necessarily appear on the map itself'. As a test case, the dating of *Bowles's Post-Chaise Companion* was checked, since this was extensively discussed in IMCoS journals in 1991 and 1996, but omitted from the original edition. Regrettably this recent research has not been included, and many outdated misconceptions have been allowed to live on, undermining our confidence.

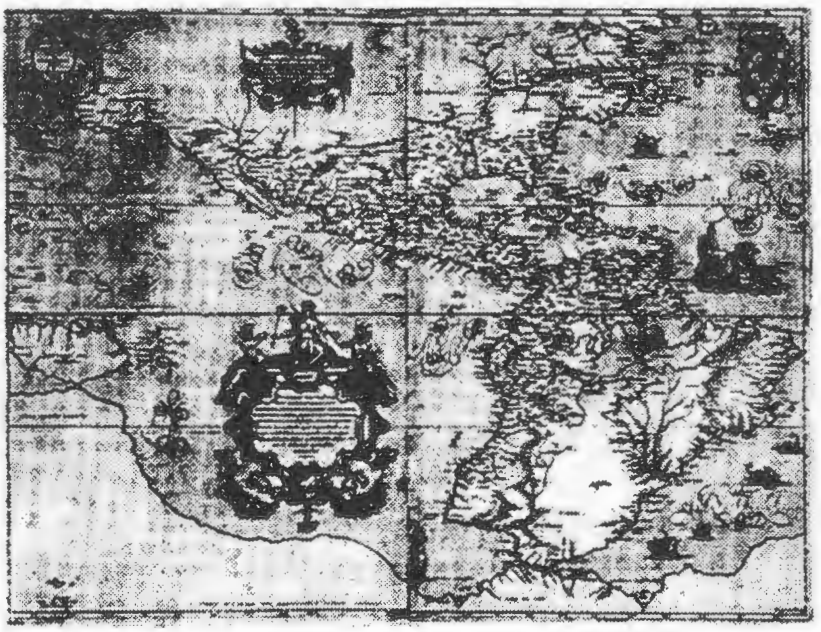
No map enthusiast can fail to be beguiled by the human face of cartographic production, as it appears in the many portraits. The range of sources tapped, from families and individual collectors to national archives, shows the energy and effort put into their assembly. They encompass not only the well-known mapmakers such as Willem Blaeu and Vincenzo Coronelli, with some of the representations being unfamiliar and unusual, but also lesser known characters such as Ernst Behm and the brothers Daniel and Silas Beers. They range in date from Konrad Celtis who died in 1508 to John George Bartholomew (d. 1920). The 47 portraits are quite simply a delight, with the sadness and gloom of Peter Apian and Michael Drayton contrasting the mischief and cheer of Don Felix de Azara and Johann Doppelmayr. So often the image of the man

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reflects the style and decoration of his maps. Personal favourites include the martial Robert Kearsley Dawson and Richard Blome, so reminiscent of the portrait's donor. Other illustrations include atlas title-pages, map detail, vignettes, advertisements, a proposal for sub- scription, and a map workshop.

The new *Dictionary*'s high price focuses attention on its accuracy and range of content. This reader has found sufficient problems, omissions and errors in his own field of expertise to make him distrust entries in areas with which he is less familiar. Confidence has been shaken in the individuals and categories of mapmaker chosen; in the provision of biographical information and dates; in the selection of works identified; in the dating of works; and in the choice of reference material cited. The lack of standardisation ensures that entries remain subjective and idiosyncratic.

Despite the many faults and inadequacies, this new edition is a splendid and praiseworthy advance towards the production of a comprehensive, definitive dictionary. It is a major improve- ment on previous versions. All map enthusiasts should now start working towards the next improved edition as a community with a common interest in the consistent up-grading of a *Dictionary* which should become available in varied formats and content. To imagine that the future of the *Dictionary* should be the responsibility and burden of those few brave enough to take on its research and publication is unreasonable and retrograde.

DAVID SMITH

[Editor's Note: There were many more examples of the points made in this article, for which there was not room here. Those wishing to learn more may contact David Smith at his address in the IMCoS Directory.]

Heaven and Earth in the Middle Ages, by Rudolf Simek. Woodbridge: The Boydell Press, 1996. Translated from the German by Angela Hall. ISBN 0 85115 608 8. Pp xii+164. B&W ills. £30.

The content of this book is, for the most part, incidental to maps, their collection and study. Concerned as it is with medieval perceptions of the universe, explanations of the physical environment, and the intermingling of spiritual and materialistic rationalisations, maps are here illustrative of these perceptions, rather than striving for geographical accuracy and practical usefulness.

Dr Simek explores a wide range of ideas debated and developed over the six hundred years up to the 15th century, drawing on astronomy, geography, physics, botany and chemistry, from a time when they were less confined within specialised fields than they are today. He sets out his objective as `to describe medieval notions of the physical world. Beginning with concepts concerning the structure of the cosmos, I shall move on to the shape of the earth and the continents before turning to geographical and ethnographical matters as well as questions of natural science. Not only will such principal questions as man's quest to understand the universe be dealt with, but also his understanding of his environment and its functions.'

Within the limits of a small book he achieves his objective quite comprehensively and lucidly. Certainly this reviewer felt that he had gained a better understanding of some concepts that he had previously come across but not properly understood. The illustrations and diagrams are relevant and enlightening rather than decorative, notably in the appendix interpreting the Hereford Mappa Mundi. For those seeking to pursue particular topics further, the combined chapter notes and bibliography are extensive. Although, as already remarked, this book is not directly concerned with maps as such, it includes much of interest about what might be described as the half-hidden conceptual foundations of later cartography. Recommending it as a good read has to be tempered by some concern about its seemingly high price of £30, but no doubt that is a reflection of the unfortunate present-day economics of specialist and academic book publishing.

There is a particular issue about which Dr Simek has firm views, namely the wide-

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spread idea that people in medieval times believed the world to be a flat disc. He convincingly demolishes that idea by amassing evidence which suggests that during the entire Middle Ages people had no difficulty in believing that the world is a sphere. It is a minor coincidence that on the very day this review was written *The Times* published an article reporting that astronomers 'at the cutting edge of cosmology' now believe that although the earth is round, the universe is flat!

ALAN BARTLETT

Collecting Old Maps, by Francis J. Manasek. Terra Nova Press, 2nd impression, 1999. Tel: (001 802) 649 1722, $65. in UK: (0171) 240 4406, £42.00. 315pp, fully illustrated.

In this lucid book Manasek treats his subject in a new way, and it is a very useful one. Let the Contents page speak for itself: ... Names of map parts; Kinds of maps; How maps look; Facsimiles, forgeries, other copies; Condition and Conservation; On building a map collection; Prices ... These 100 pages comprise the first third of the book, and alone justify its publication. Every page is full of information, not just for the beginner but for collectors with wide experience. The numerous illustrations, many of details, all serve to clarify a point, and succeed. The chapter on forgeries, etc. is exceptionally useful, and, fortunately, does not give any tips on how to make them. In another chapter the differences between etching, engraving, and other methods could not be better displayed.

The second third of the book comprises 130 pages, each illustrating a map and with a succinct description. All the maps that Manasek has chosen are 'collectable'. The one error that I have found in the book is in this section: Mercator's folio map of Europe has the wrong caption. Otherwise the usefulness of this section can be described by observing that it begins with the a 1482 Ulm Ptolemy and ends with a military map of 1945.

The last third of the book is eight appendices covering 56 pages. They are invaluable. Again, the Contents page must be quoted: The makers of maps; The map collector's reference library; Roman numerals; Mapwords, a foreign dictionary (comprehensive and exceptionally useful); The substance of maps, paper and vellum; Chemistry for map collectors; Useful addresses and sources; Glossary.

I have been disturbed to hear from a few senior members of IMCoS that members will not want the book because it has three-and-a bit pages on pH. What kind of people do they think we are? In his Introduction Manasek writes: 'I have included a healthy amount of technical detail for those who might be interested. Much of this material is difficult to obtain elsewhere; some of it is entirely new and based upon my own work in my private laboratory. It is not necessary to absorb this material in order to enjoy maps or map collecting, but it is there if you want it.

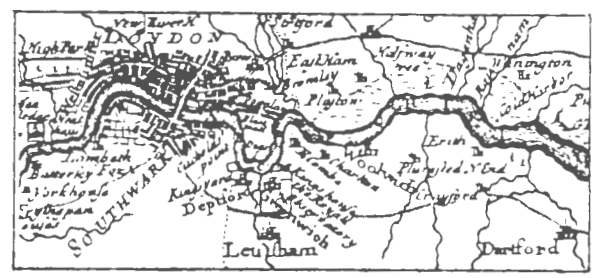
This radical work is useful and, indeed, essential.

ROGER MASON

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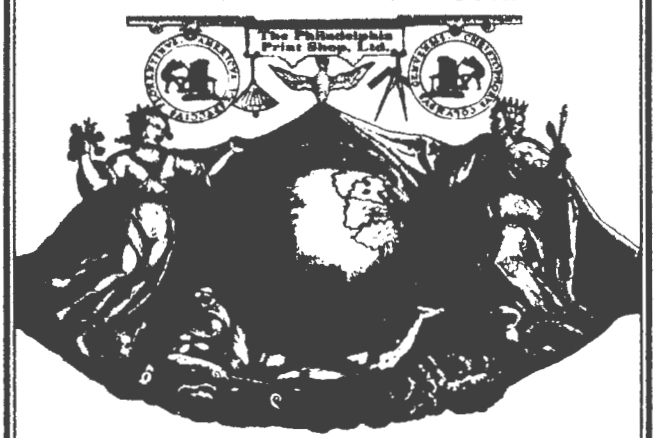
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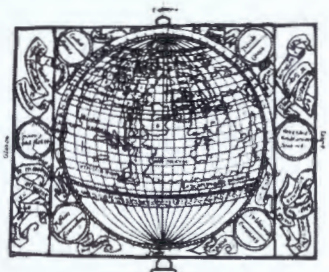
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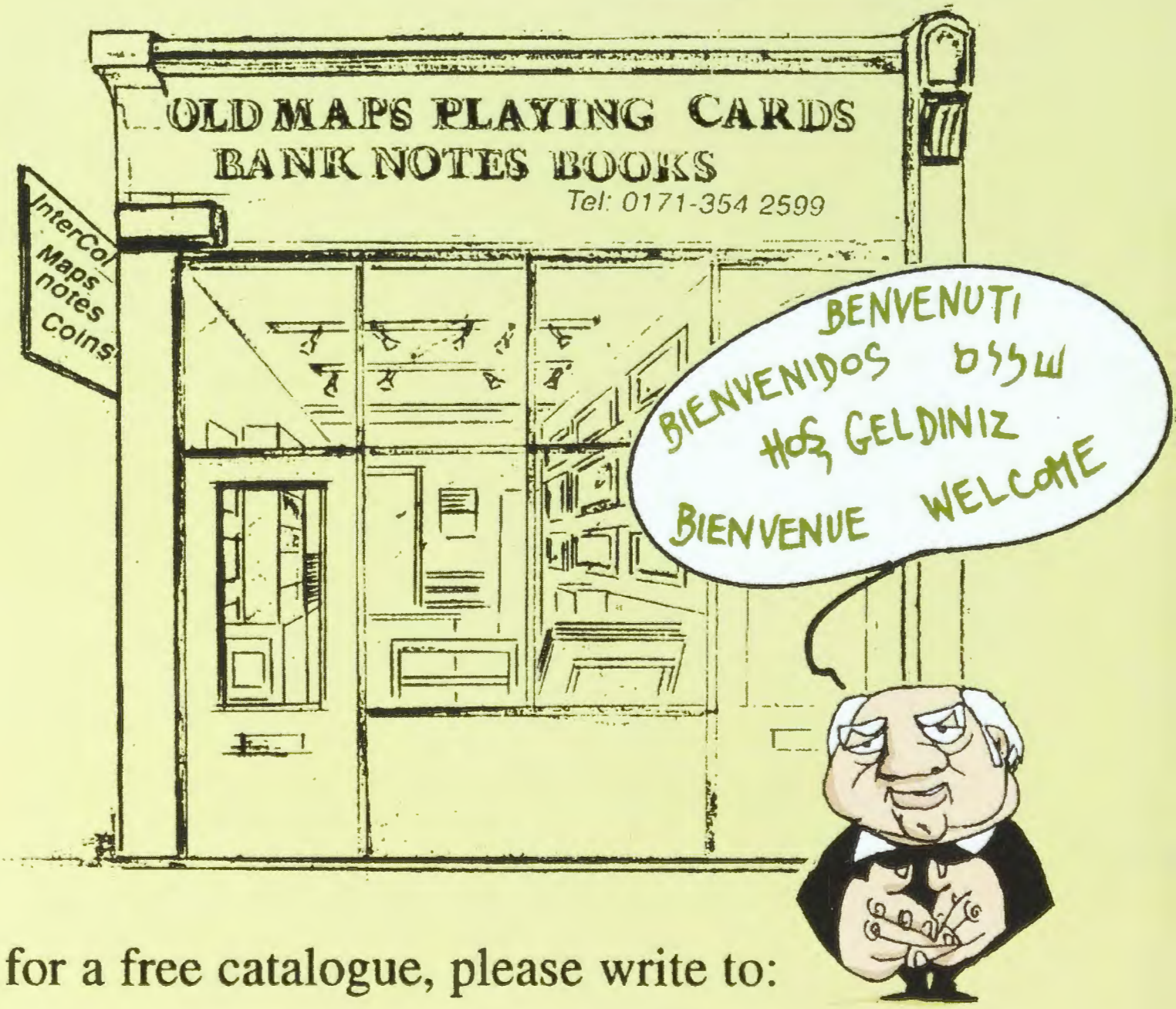
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