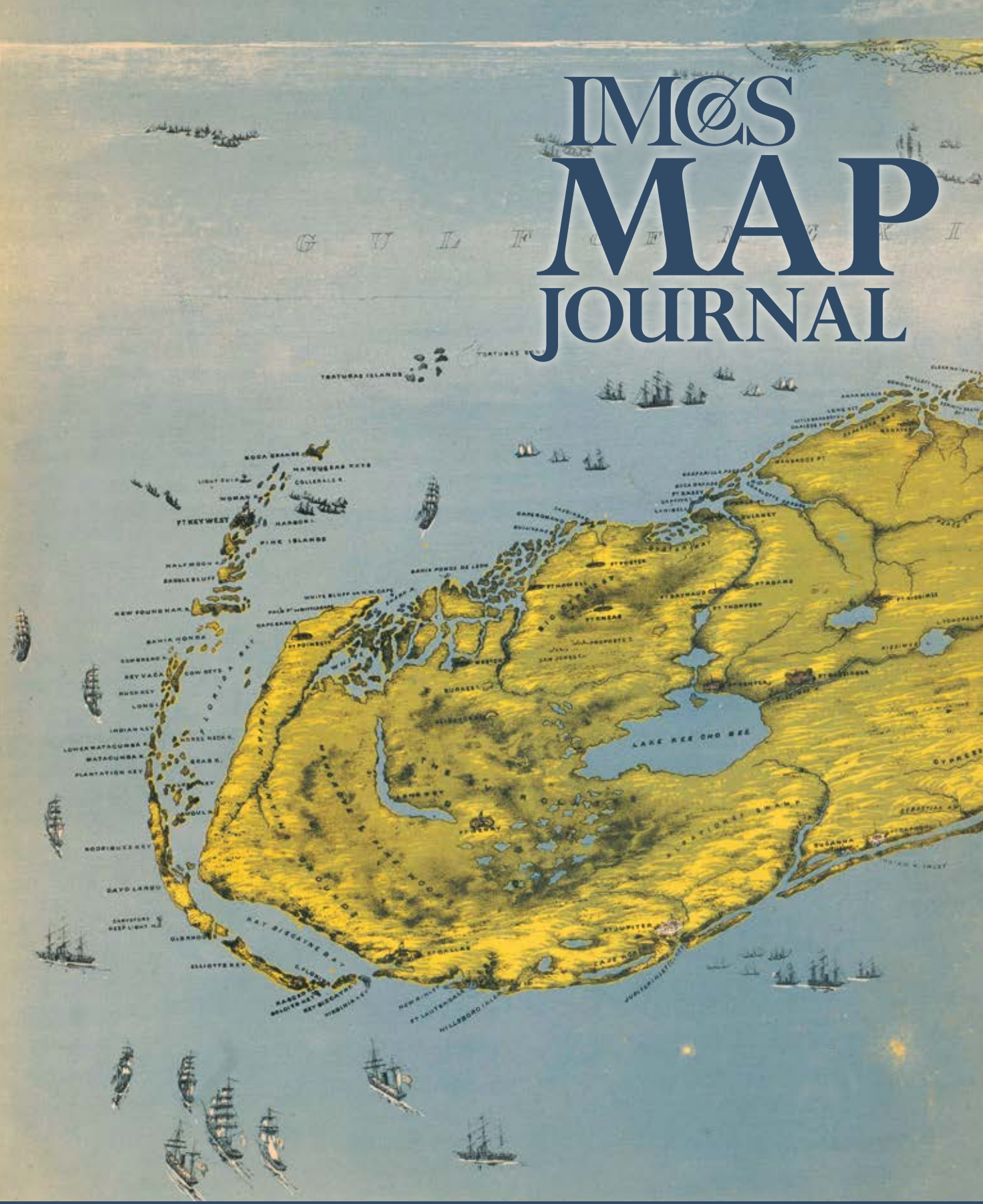
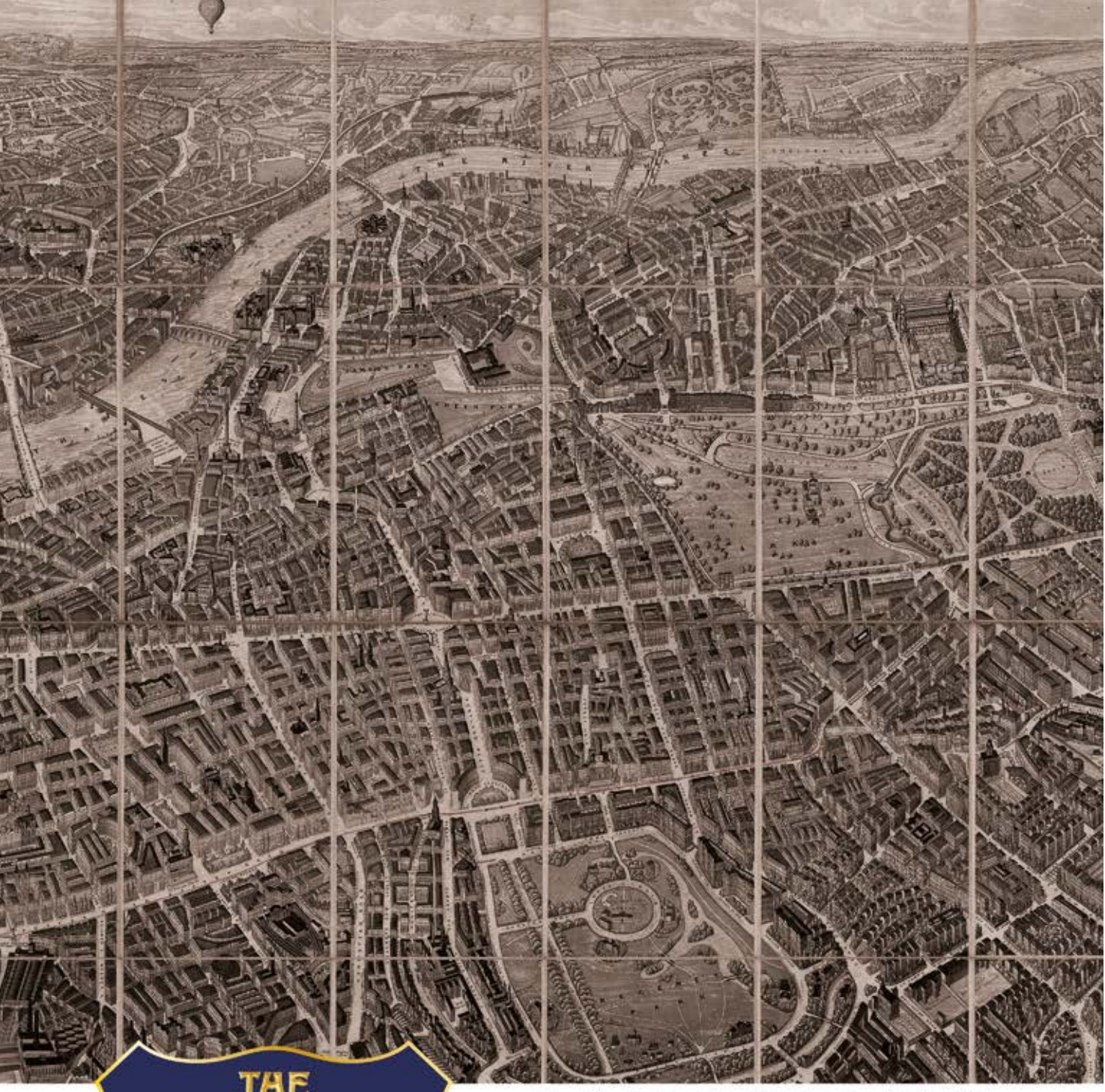


IMCoS MAP JOURNAL

INTERNATIONAL MAP COLLECTORS' SOCIETY MARCH 2023 | No. 172



Edward Standford's magnificent "A Balloon View of London", 1862

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MARCH 2023 No.172 ISSN 0956-5728

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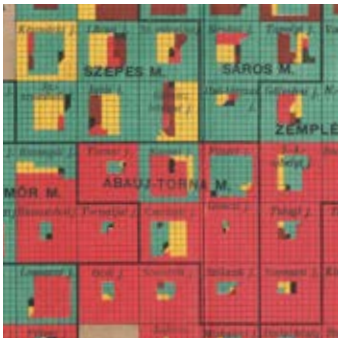
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Front cover **John Bachmann, detail from 'Panorama of the Seat of War, Birds Eye View of Florida and Part of Georgia and Alabama', 1861. Touchton Map Library collection.**

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EXECUTIVE COMMITTEE
& APPOINTED OFFICERS

Chairman Mike Sweeting
10 Templeman Drive
Carlby, Stamford
Lincolnshire PE94NQ
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Email drsweeting@aol.com

International Chairman Wes Brown
1790 Hudson Street, Denver, Colorado USA
Email wesleybrownb@gmail.com

General Secretary Mark Rogers
Email mark.roger@sky.com

Treasurer Cinzia Viviani
26 Rosedale Road, Richmond,
Surrey TW9 2SX
Email cinziaviviani@googlemail.com

Advertising Manager Jenny Harvey
Email jeh@harvey27.co.uk

Editor Ljiljana Ortolja-Baird
Email Ljiljana.editor@gmail.com

Financial & Membership Administration
Peter Walker, 10 Beck Road,
Saffron Walden, Essex CB11 4EH, UK
Email financialsecretariat@imcos.org

Marketing Manager Mike Sweeting
Email drsweeting@aol.com

Member at Large Christine Rafalko
Email cmrafalko2@gmail.com

National Representatives Coordinator
Robert Clancy
Email clancy_robert@hotmail.com

Web Coordinators
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LETTER FROM THE CHAIRMAN

Mike Sweeting

A Happy New Year to all!

I do understand that by now, the New Year will seem a long time ago. However, this is my first opportunity to mark it for posterity! Most of you will have seen the same sentiments on an email from myself seeking presenters for our next IMCoS 'Show & Tell'. By the time you read this, those who logged into Zoom on February 28th will know that the response to the request for Presenters was excellent. We, as an Executive Committee really appreciate it when members make our tasks so much less onerous. As my children were told at Nursery School, "Sharing is caring".

What you will also already know is that the contributions were – as usual – very wide-ranging in topic and style. You will know that some of the items looked at were unique or very rare. You will know that some were expected to be 'throwaways', mere ephemera. Some were expected to be extremely useful over decades, at least. Some were more for demonstration of learning, wealth or power.

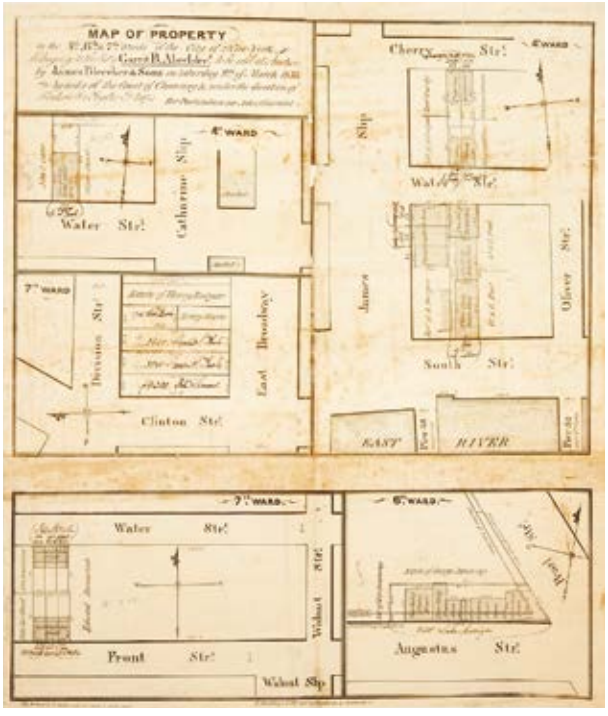
You have heard me go on before about the sheer width and depth of our shared interest, so could I now encourage you to consider translating that into an article for the Journal? You may feel that you are not the most qualified person to write such an article. We would far rather have an article from an enthusiast who has actually produced something than wait forever for a definitive article that never shows up! Our Editor can help.

You may feel that you are 'just' a collector or 'just' a dealer, rather than a full-time academic. Those are also qualifications rather than disqualifications. Your readers are just like you! We want to share in your enthusiasm for and appreciation of a topic that we may not have considered. We also enjoy sideways views – the Blaeu family, as a family, anyone? Narrative articles on how your kind of maps were/are used? Maps as sociological indicators? The more human context that you provide the more interesting your article will be to others who are unfamiliar with your niche. We do not want to end up with members only bothering with a single article in the Journal because it's close to their own heart – while ignoring the rest.

A contribution can be a great contribution even if takes up a single page. Not every article has to be the length of an academic paper. Consider topicality. That can provide a very significant lens for understanding the world, as we shall see with the June online lectures about Russia. Consider NOT trying to be original and 'cutting edge'. Many of our members are new or newish collectors. They will appreciate good solid stuff contextualising the more common periods and geographical areas collected. Carpe Diem! Seize the Day.

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clancy_robert@hotmail.com

Belgium: Stanislas De Peuter
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ed.dahl@sympatico.ca

Croatia: Dubravka Mlinaric
dubravka.mlinaric@imin.hr

France: Andrew Cookson
mercury75@free.fr

Germany: Dr Rolph Langlais
rolph.p.a.langlais@googlemail.com

Hong Kong: Jonathan Wattis
info@wattis.com.hk

Ireland: Michael Hughes
michael@irishartgroup.com

Japan: Kasumasa Yamashita
yamaken1@mx2.ttcn.ne.jp

Korea: T.J. Kim
tjkim@tmecca.com

Malaysia & Singapore: Julian Candiah
julian.candiah@gmail.com

Malta: Joseph Schiro
josephschiro60@gmail.com

Mexico: Martine Chomel
martinealbine@gmail.com

Netherlands: Hans Kok
hekholland@gmail.com

Philippines: Rudolf Lietz
gallery@gop.com.ph

Russia: Andrey Kusakin
andrey.kusakin@list.ru

South Africa: Roger Stewart
rogerstewartonline@gmail.com

Spain: Jaime Armero
info@frame.es

Thailand: Dr Dawn Rooney
drooney@msn.com

UK: Valerie Newby
valerie.newby4441@gmail.com

EDITORIAL

Ljiljana Ortolja-Baird

The March editorial was written on February 14, Valentine's Day, a day commonly associated with romance and the exchange of tokens of affection. However, the celebration also offers map enthusiasts a perfect opportunity to revisit a genre of allegorical maps which flourished in the eighteenth and nineteenth centuries. Designed as wayfinders for travellers in search of love, they chart the highs and lows of love, courtship and marriage and reflect the social mores – moral and libertine – of the period.

An early exponent, often credited with originating this genre, is the seventeenth-century French writer Madeleine de Scudéry (1607–1701). To accompany her novel *Clélie or a Roman History* (1654-61) she included a '*Carte de tender*', a map of love, engraved by François Chauveau. It describes the many obstacles affection must overcome as it attempts to reach the summit of spiritual love. Travellers begin their journey in the town of *Nouvelle Amitié* (New Friendship) and, following the River of Inclination, pass by towns whose names suggest the gradual increase of affection: *Assiduité* (Attentiveness), *Empressement* (Eagerness), *Tendress* (Tenderness) and *Constante amitié* (Constant Friendship). However, the path of love does not always run smoothly for not far are towns whose toponyms represent those aspects of love that should be avoided such as meanness, disparagement, betrayal and indiscretion.

Scudéry's map spawned a host of imitations and variations moving focus away from maps of love to maps of matrimony, an institution either ennobled as a safe harbour or satirised as an odyssey of strife. Thomas Sayer's 'A Map or Chart of the Road of Love, and Harbour of Marriage' (1748) illustrates the difficulty of negotiating the 'land' of marriage for surrounding it is 'Cuckold's Shire', 'Cuckoldom Bay' and 'Henpecked Sands', leading to the dangers of 'Rocks of Jealousy' and 'Whirlpool of Adultery' and finally, to the 'Sea of Rest' by way of the 'Outlet of Death'.

In 'Allegorical Map of the Siege of the Castle of Love' (1735), Matthäus Seutter (1678–1757) renders marriage as potentially one of imprisonment. The man's heart is shown in the keep of a fortified castle, its defences in place against the entry of the female forces of love. Enchantment, Surprise and Charm surround the castle, while the defenders Precaution, Prudence, Experience and Resolution take cover. General Cupido commands his forces from the *Camp de l'Amour.* As the defences are breached by female charms the defender flees through the Gates of Wisdom, to places of safety along the lake – *Conseil des fideles amis* (Counsel of faithful friends), Deliberation and *Inspiration de nos propres sens* (Inspiration of our right senses) – and onward to the Garden of Pleasure where he enjoys a pleasant encounter. However, fearful of being further seduced he takes flight, arriving at *Le Palais de L'Amour* (the Palace of Love) and there, lured by the song of the Sirens, he finally surrenders. From here there is no return without loss of liberty.

The versatility of maps to record the complexities of human ideas never ceases to impress me.

SQUARING THE NATION

Two strange Hungarian cartograms from 1902

Attila Bátorfy

Two of the twenty-two map appendices in Pál Balogh's book *A népfajok Magyarországon* (The Ethnic Species of Hungary), published in 1902,[1] which runs to more than one thousand and thirteen pages, are remarkable for the way they present the ethnicities and religions of Hungary (Figs 1 & 2). The graphic method used to produce them is variously known as as equal square/area grid map, or tilegram, or mosaic map, and it has been suggested that they may be the first examples of maps employing this method.[2] The two maps, designed by Balogh and drawn by Kocsárd Sándor Proff are well known in Hungarian map history, especially within ethnic cartography.[3] Balogh's work is also a frequently cited source in the Hungarian historical demographic literature. But the now popular method used to produce the maps[4] or 'anamorphic cartograms'[5] is worth a closer look.

The method

The novel method used in the two maps to visualise the data can be interpreted as a response to a problem of distortion, particularly in ethnic mapping that was already recognised and discussed in the nineteenth century.[6] The traditional method of colouring surfaces framed by administrative boundaries used in ethnic mapping, the so-called choropleth, or the 'Dupin system', named after its inventor,[7] is manipulative. This is because the choropleth method does not take into account population density, settlement density, populated areas or topography. These limitations caused problems of distortion in ethnic mapping because it did not allow for expressing proportions. The same percentage would have the same depth of colour even if it was a village of a few hundred inhabitants or a city of several hundred thousand. It

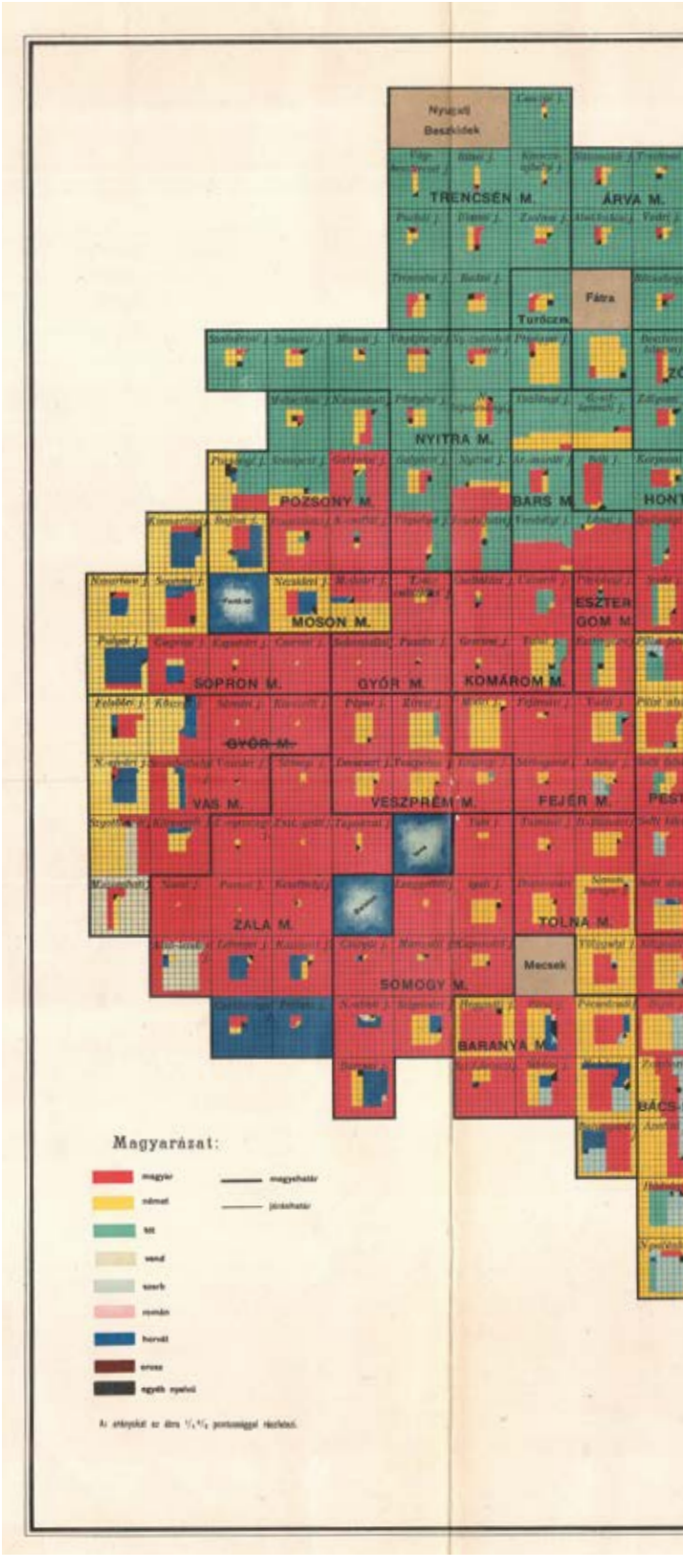
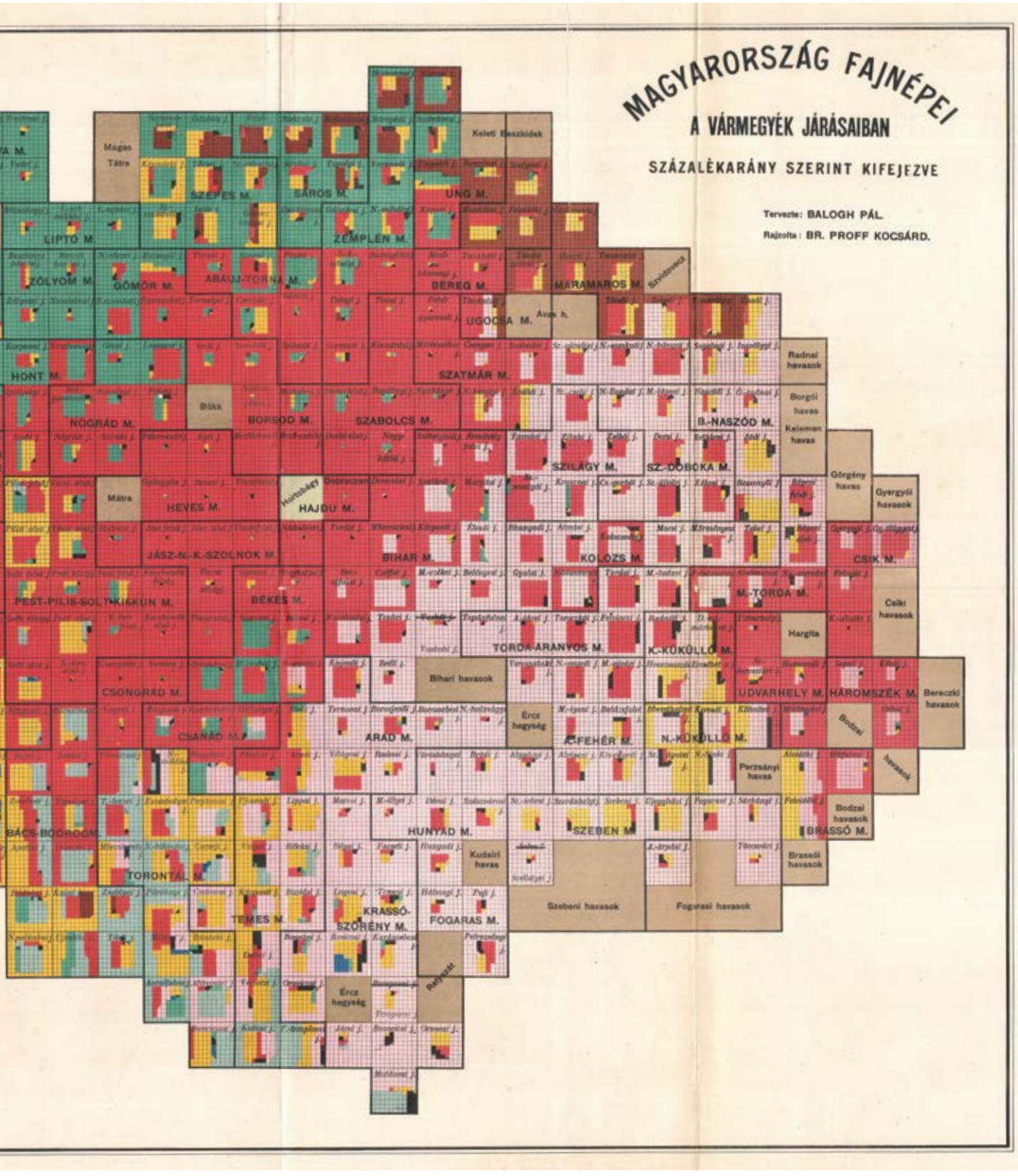


Fig. 1 Pál Balogh and Kocsárd Sándor Proff, 'Magyarország Fajnépei. A Vármegyék Járásaiban' ('Ethnic species of Hungary. In the districts of the counties') from *The Ethnic Species of Hungary*, 1902. 55.5 x 57.5 cm. Image courtesy of Dániel Segyevy.


MAGYARORSZÁG FAJNÉPEI
A VÁRMEGYÉK JÁRÁSAIBAN
SZÁZALÉKARÁNY SZERINT KIFEJEZVE
Tervezte: BALOGH PÁL.
Rajzolta: BR. PROFF KOCSÁRD.
Magas Tátra
Keleti Beszkidek
SZEPES M.
SÁROS M.
UNG M.
LIPTÓ M.
ZEMPLÉN M.
ZÓLYOM M.
GÖMÖR M.
ABAUJ-TORNA M.
BEREG M.
MARAMAROS M.
Szvidovecz
UGOCSA M.
Avas h.
HONT M.
SZATMÁR M.
Radnai havasok
Borgói havas
Kelemen havas
NÓGRÁD M.
Bükk
BORSOD M.
SZABOLCS M.
B.-NASZÓD M.
SZILÁGY M.
SZ.-DOBOKA M.
Görgény havas
Gyergyói havasok
Mátra
HEVES M.
Hortobágy
HAJDU M.
JÁSZ-N.-K-SZOLNOK M.
BIHAR M.
KOLOZS M.
CSIK M.
PEST-PILIS-SOLT-KISKUN M.
BÉKÉS M.
M.-TORDA M.
Csíki havasok
TORDA-ARANYOS M.
K.-KÜKÜLLŐ M.
Hargita
Bihari havasok
CSONGRÁD M.
UDVARHELY M.
HÁROMSZÉK M.
Bereczki havasok
Ércz hegység
ARAD M.
C.-FEHÉR M.
N.-KÜKÜLLŐ M.
Bodzai
Perzsányi havas
havasok
BÁCS-BODROGH
HUNYAD M.
SZEBEN M.
BRASSÓ M.
Bodzai havasok
Kudsiri havas
TORONTÁL M.
Brassói havasok
TEMES M.
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Fogarasi havasok
Ércz hegység
Retyezáti

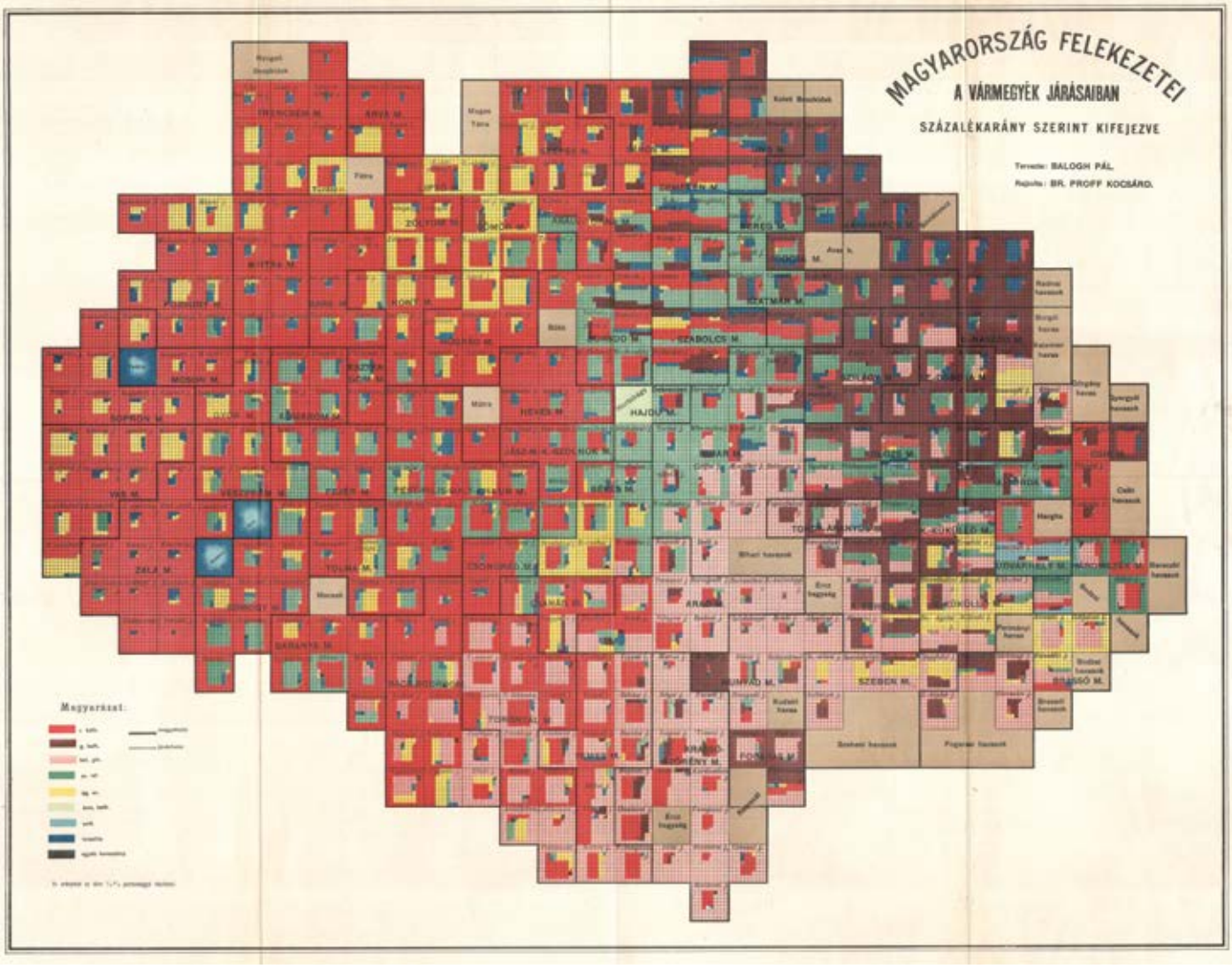


Fig. 2 Pál Balogh and Kocsárd Sándor Proff, 'The Religions of Hungary', 1902. 55.5 x 57.5 cm. Image courtesy of Dániel Segyevy.

was also misleading in that the administrative boundaries followed the geographic and settlement structure rather than being tailored to population size or populated areas. Thus, the spatial extent of a city with a significantly larger population could be much smaller than that of a municipality of a few thousand inhabitants. Consequently, the latter was also much more visible on the map. Finally, this method can only represent the absolute majority within a given administrative unit, thus obscuring the complex and diverse ethnic relations within the administrative unit. Although Balogh and Proff also used coloured surfaces to denote ethnicity, which they based on the 1890 census data, the essence of their method was that they did not concern themselves with the precise geographic location and territorial size of the districts in the country, but drew each district, four hundred and thirteen in all, as a square of 10 x 10, or one hundred units. Balogh explained the choice in this way:

> *...The rectangles are equal, and do not show the territorial differences of the counties, because their purpose is to show the relations of the people, not the relations of space: the figure is not a map, but a graph. Our topographies are shown on it, and their insertion was necessary for the sake of clarity and ease of reference. We could not use the normal map. The*

> *rectangles of the graph would not have fit between the administrative boundaries of the map, partly because of their irregular shape and partly because of their different sizes: we would have had to draw smaller rectangles in the smaller districts, and the minutiae of ethnic proportions would have been lost. For the purposes of our study, the graph in its present form is perfectly adequate.*[8]

The small, detailed maps in Balogh's book, which are drawn separately for each ethnicity, are in shades of grey, therefore very difficult to read and can only be understood to some extent by describing the numbers indicated (Fig. 3). The large, colourful and carefully prepared ethnic and religious maps, in the appendix are even more reduced versions of these, unifying the numbers of all the smaller maps. Balogh does not explain in the book or in a preliminary study of the same title published two years earlier in the *Ethnographia* journal why he decided to use this method.[9] He states that it would have been impossible to process the ethnic relations of almost thirteen thousand settlements in a comprehensible and transparent way.[10] Balogh also makes no reference to the fact that he wanted to correct the inherent misleading nature of the surface colouring method which was widespread amongst mapmakers at the time. Balogh and Proff were guided solely by the need for clarity.

Possible inspirations

It is not clear whether either Balogh or Proff had seen similar representations of ethnic data before, but in

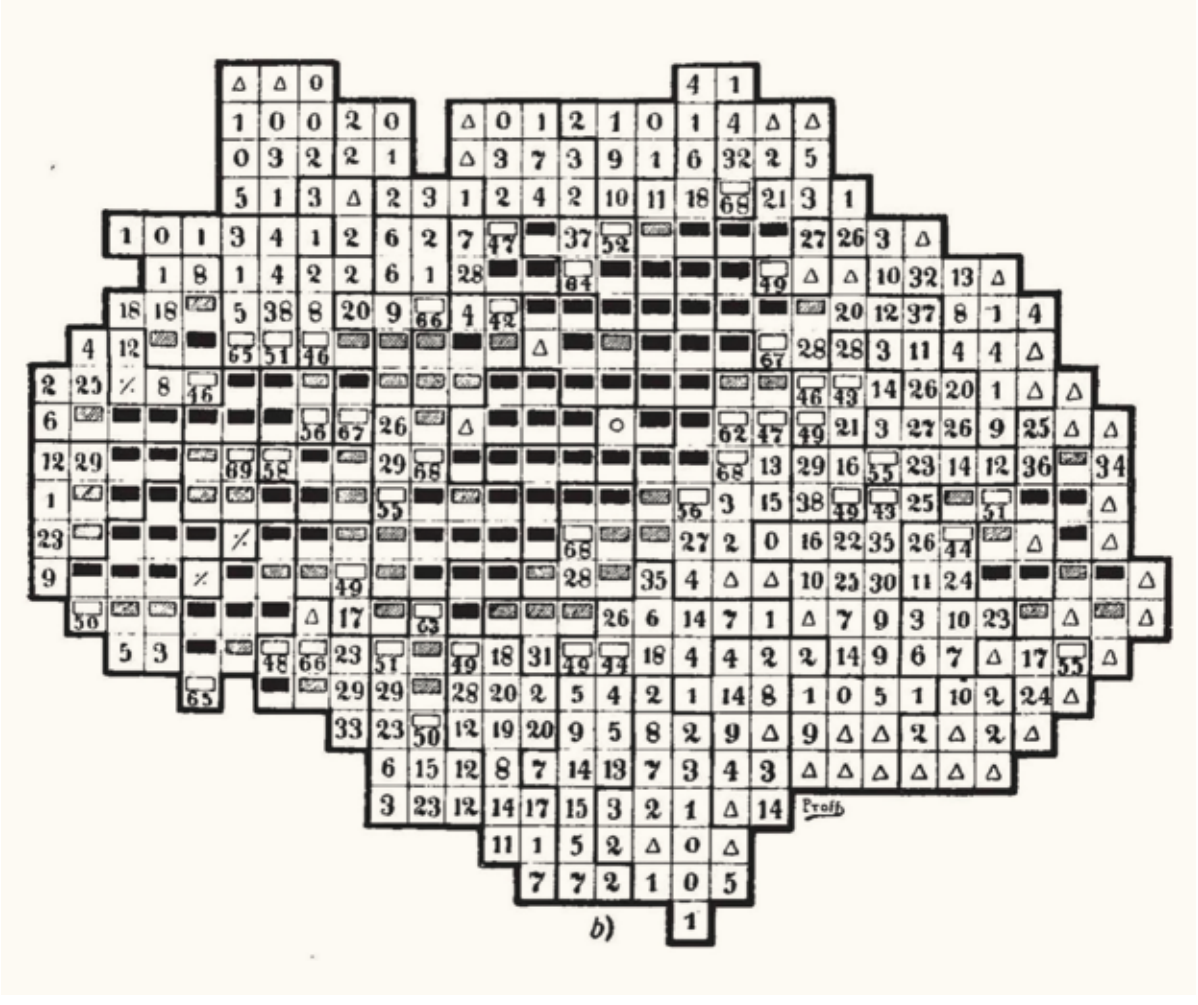


Fig. 3 The percentage share of Hungarians in the Carpathian Basin districts. In Pál Balogh, *A népfajok Magyarországon*, 1902, p. 61. Image courtesy of Dániel Segyevy.

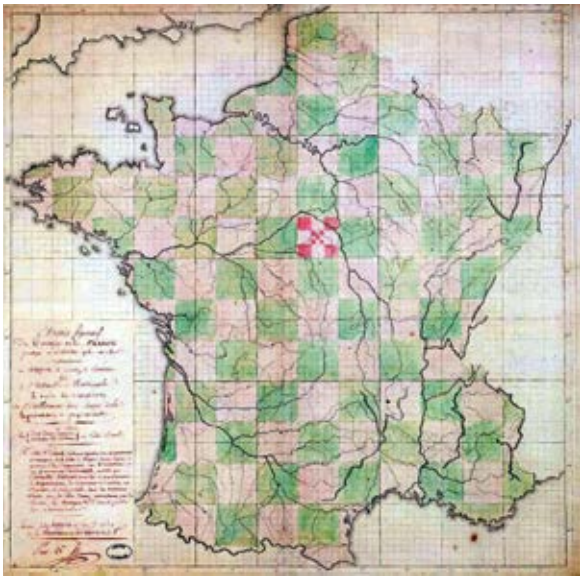


Fig. 4 Emmanuel Joseph Sieyés, *Châssis figuratif du territoire de la France partagé en divisions égales entre elles*. Paris, 1789. 55.5 x 57.5 cm. Archives Nationales, NN50/6, Public Domain, image courtesy of Wikimedia Commons.

any case in his book Balogh does not mention what he calls the pseudo-square method of putting together a 'mosaic' of the country's ethnic image as an inspiration or an experiment. This type of representation has no concrete antecedents either in map representations or, as Balogh calls it, a *graph*, in statistical representations. However, the idea that the administration of a country could be defined in squares is not new. On 7 September 1789 Emmanuel Joseph Sieyés, better known as Abbé Sieyés, submitted a map to the French National Assembly's administrative reform efforts. It divided France into 81 square *départements*, each 72 square kilometres (Fig. 4).[11] Sieyés's solution did not take topography or population density into account; it was ideological, in line with the Convention's objectives to break with tradition and with the social and political structures of the *ancien régime*. The old administrative units were abolished. The new square division was intended to express the equality of the *départements*. Finally, the Constituent Assembly adopted a much more conservative division, but one that took account of topography, hydrology and population density.[12]

The Times of London (now just *The Times*) published the results of the 1895 general election as a squared black and white map (Fig. 5). Each constituency is represented by a square, so the map does not show part-to-whole ratios but indicates which party won in which constituency. It is interesting to observe that the map is not contiguous, as the squares take the position of the centre of the respective territorial unit. This solution is called a non-contiguous cartogram. Balogh's solution has no such gaps.

It is also possible, however, that Balogh and Proff transformed the visual logic of the initial index map pages (*carte d'assemblage*) of the cartographic series into administrative borders in a completely familiar solution, in a view that summarises and integrates the separate sheets of the cartographic series as a kind of visual table of contents. Examples of such overview pages (*Übersicht* or *Netz*) are Friedrich Wilhelm Streit's index map of 204 sheets of his topographical and military map of Germany from 1813, or Daniel Gottlob Reymann's 'special map' of Germany from 1836 (Fig. 6), published in 1865 by Carl Flemming as part of the monumental Reymann series of 348 sheets, considered one of the most important topographical maps of Germany of the nineteenth century.

Even if we approach Balogh and Proff's solution from the point of view of diagrams, we cannot find a direct precedent. The representation of the part-whole ratio in squares is called a waffle chart because of its resemblance to a Belgian waffle. It is generally recommended as a replacement for the popular pie chart. Balogh's representation differs from waffle charts in that while the latter are ordered by categories and proportions, Balogh's represents the different ethnicities more or less reflecting the geographic location of the ethnic islands within a given district. No data are yet available on the first occurrence of this representation. There is, however, one for the gridding of time and space. The 'Polish method' (*méthode polonaise*) was an educational graphic invention of the Polish philosopher and teacher Antoni Jaźwiński in the 1820s.[13] Jaźwiński's method was to translate the hitherto conventionally used timeline representation of the 'lives' and historical events of countries and empires into a 10 x 10 grid of squares (Fig. 7), each small square representing a year, in order to present the events of one hundred years in a clear and easy-to-remember way. Colours were used to denote countries, shades to denote rulers or governments, and symbols to denote war, marriage or other specific events. Jaźwiński's method was popularised throughout Europe by General Joseph Bem, who himself wrote several treatises on perfecting the method. It later became a very popular educational method used by schools in the United States of America.

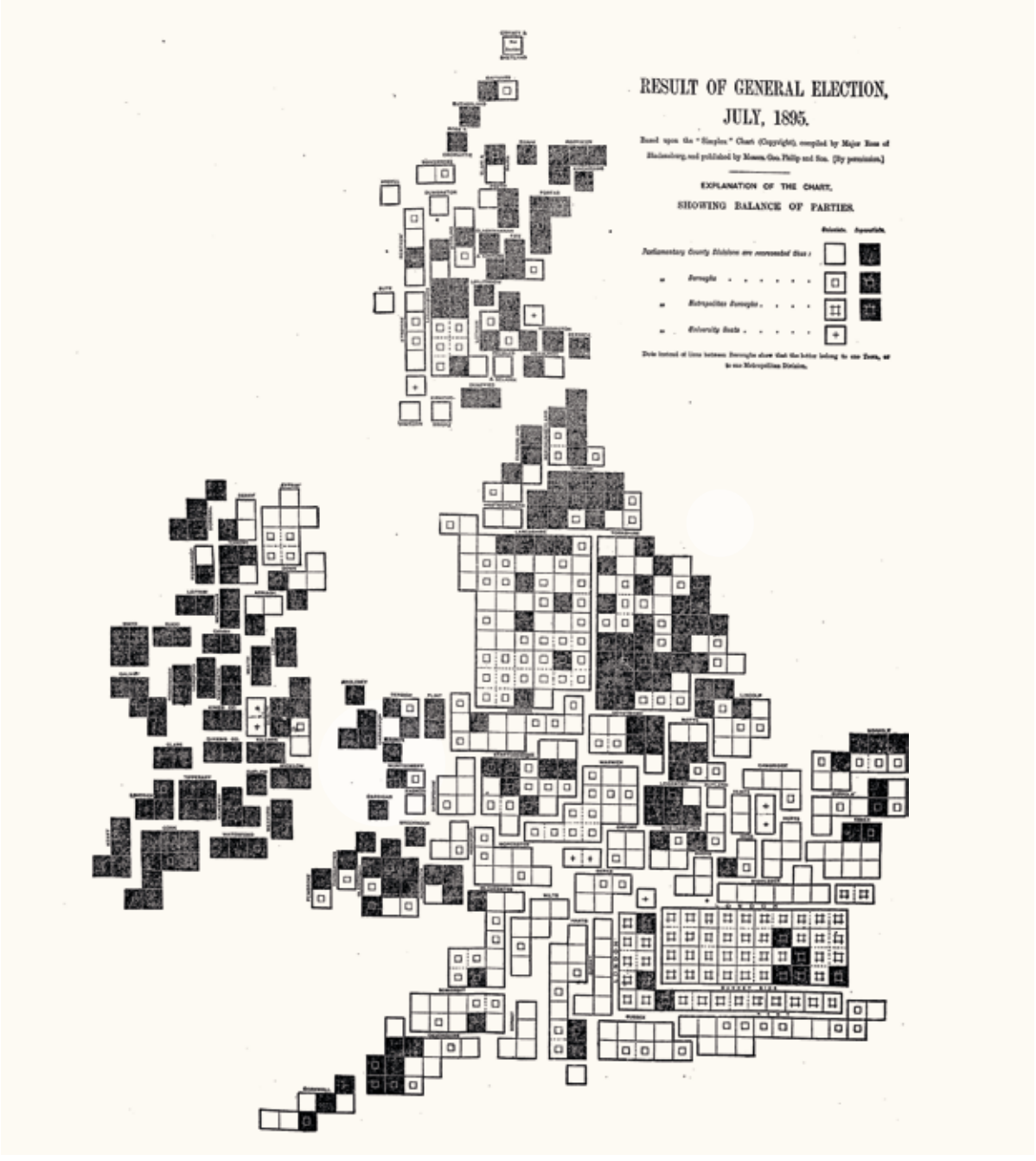


Fig. 5 'Result of General Election, July, 1895', *The Times of London*, **1895. Courtesy of The Times Archives.**

Reception

Balogh's book was financed and published by the Ministry of Religion and Public Education, which considered it so important that after its publication it tried to distribute a copy to as many schools as possible, while the Ministry of the Interior sent it to the county administrations, towns, villages and public institutions. It is not known yet, why the Ministry asked the moderately well-known economic journalist Balogh and the not particularly eminent artist Proff to create the work. Press advertisements for the book were also published in all the major newspapers of the day. The

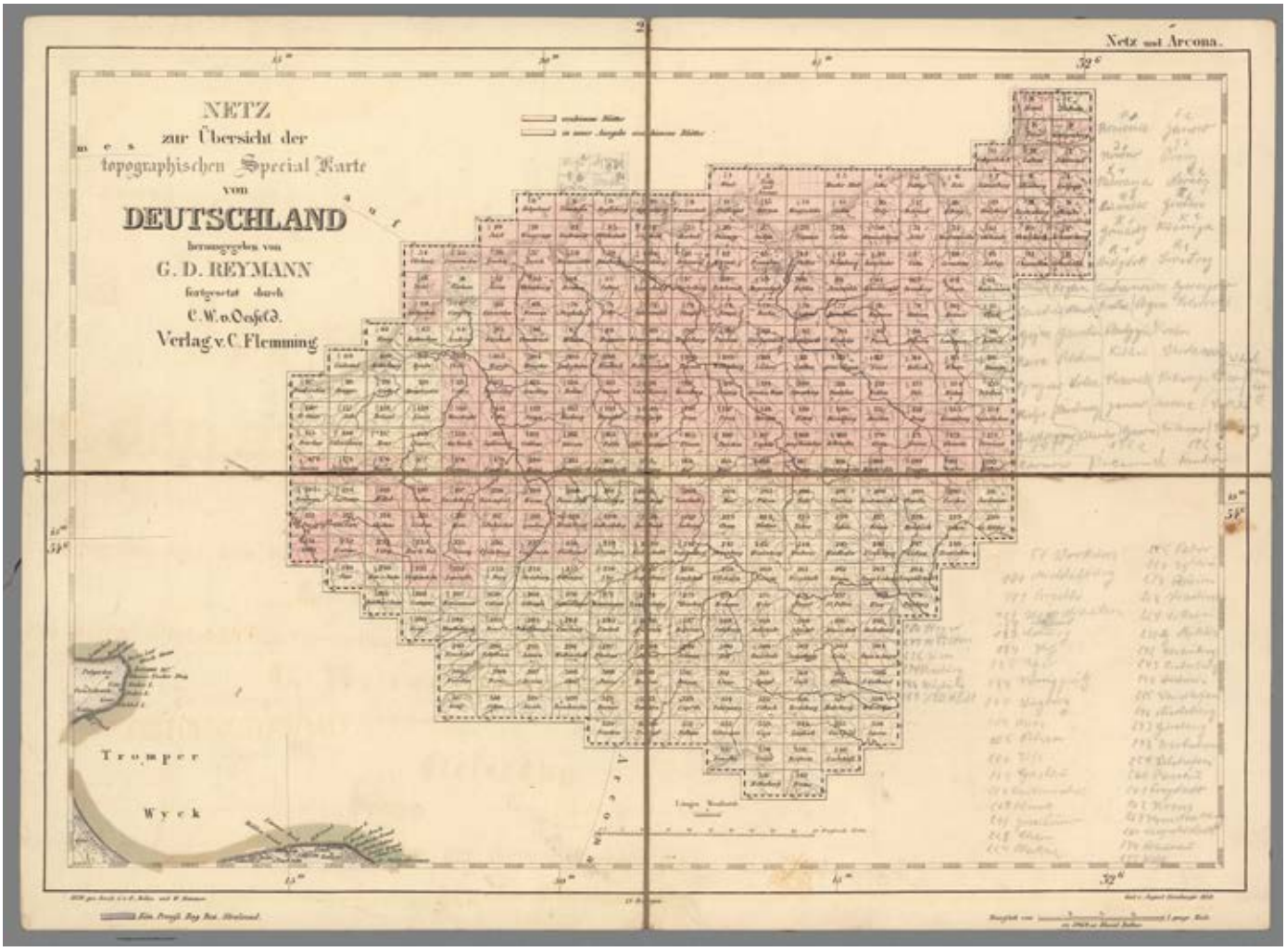


Fig. 6 Daniel Gottlob Reymann & Carl Flemming, 'Netz zur Übersicht der topographischen Special Karte von Deutschland', 1838. 27 x 37 cm. Image courtesy of David Rumsey Map Collection.

stakes were not small for Balogh either. On the one hand, the book and its print runs were – at least in Balogh's interpretation – a cry for help, since it documented the blurring of the Hungarian identity within the borders of historical Hungary 'between waves of other races', but on the other hand, he saw it as a proof of the existence of the Hungarian people, that 'in this country – despite our unfortunate historical past, despite our present struggling with difficult conditions – the Hungarian race is not only capable of fulfilling its guiding vocation, but that it alone can exercise hegemony over the other peoples'.[14] Thus, the publication and its maps became an articulation of the crushing of the ethnic independence movements of the nineteenth century, as well as an articulation of the local affirmation of the dwindling Hungarian identity. Balogh's work was infused with the general nationalism of the late nineteenth century, although his language was no longer fuelled by universalism but by ethnocentric chauvinism.

The book's reception was positive, it was in keeping with the political climate and scientific nationalism of the time, and it resonated with the intellectual demands of many politicians and intellectuals. The review signed with the initials H.L. in the *Közgazdasági Szemle* (Economic Review)[15] also diligently recommends the book, but he is not satisfied with the coloured maps as each 'colours areas and not population density', which is detrimental to the number of Hungarians. Interestingly, the author offers

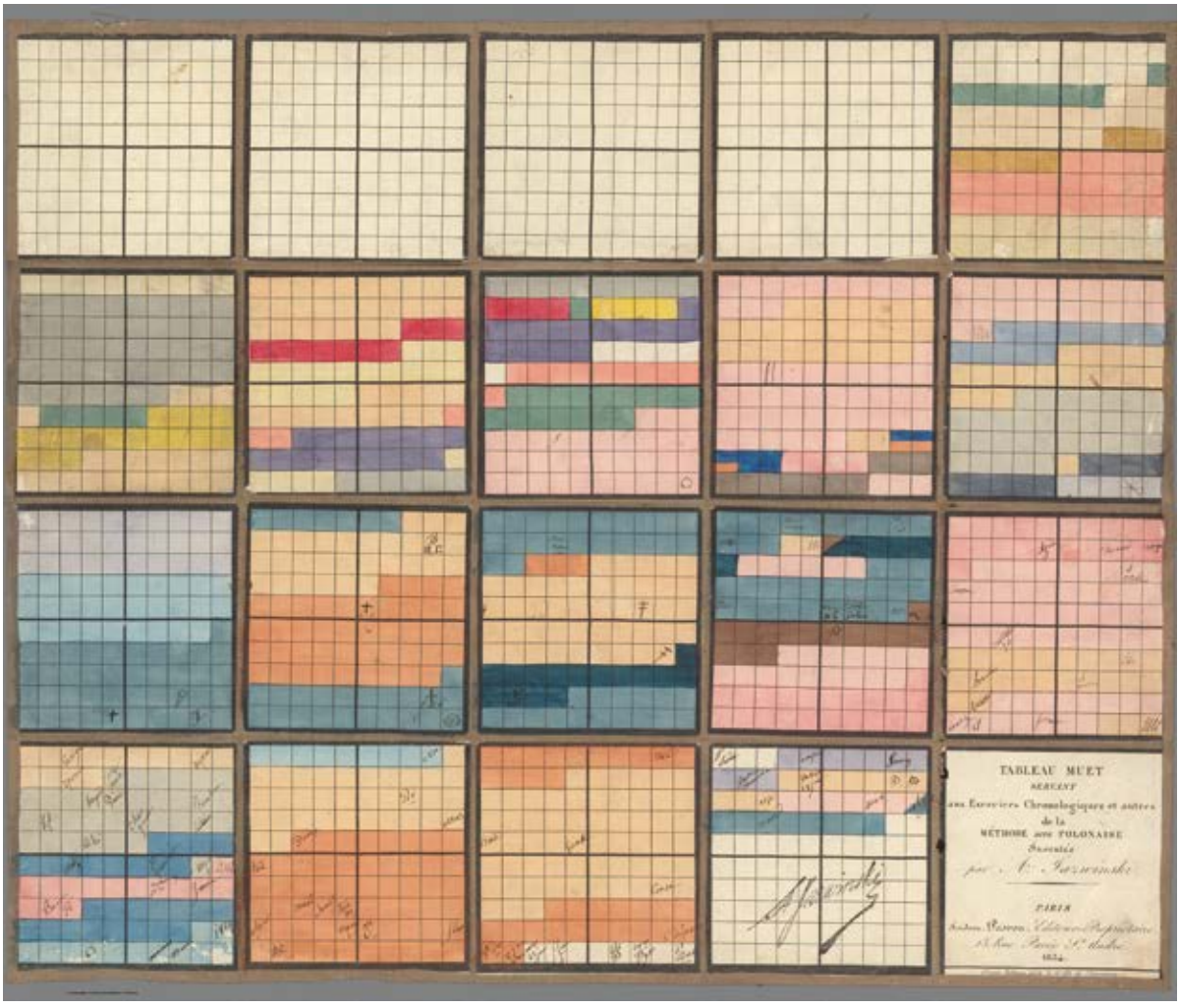


Fig. 7 Antoni Jaźwiński, 'Tableau muet servant aux Exercices Chronologiques et autres de la Méthode dite Polonaise Inventée par A. Jazwinski', Paris, Isidore Pesrou, Editeur-Proprietaire, 1834. 38 x 31 cm. Image courtesy of David Rumsey Map Collection.

two solutions to this problem: one is to have 'elevations to show population density', by which he would presumably be referring to some kind of solution using a 3-D perspective as otherwise the elevations would not be visible. The other proposed solution is to produce a map of 'equal population density cubes'. Here again, it is not clear what the author is referring to. Presumably to squares rather than cubes, but with the difference that the squares would be scaled in relation to the population density. There are contemporary examples of square/rectangular cartograms proportional to population density, but no examples of ratios within them.

The exact method used by Balogh and Proff has not been established. Cartography historians István Klinghammer and Gábor Gercsák called their maps methodologically immature;[16] and geographer György Farkas writes that Balogh's work 'disappeared almost without a trace and without a sound in the intellectual upheaval that followed the cataclysm of the First World War'.[17] However, the method, or elements of it, resurfaced in Germany almost two decades later. One example is Rudolf Mayer's 1918 map 'Die Haupt Reichstagswahlen 1871, 1881, 1890, 1903, 1912', which shows the electoral results in Germany since 1871 in proportion to the population, and uses quadrangulation as a basis for the unification of electoral districts (Fig. 8 *overleaf*). Another, in which the waffle diagram appears, is Herbert Hayden's map of ethnic relations on the German-Polish border.[18]

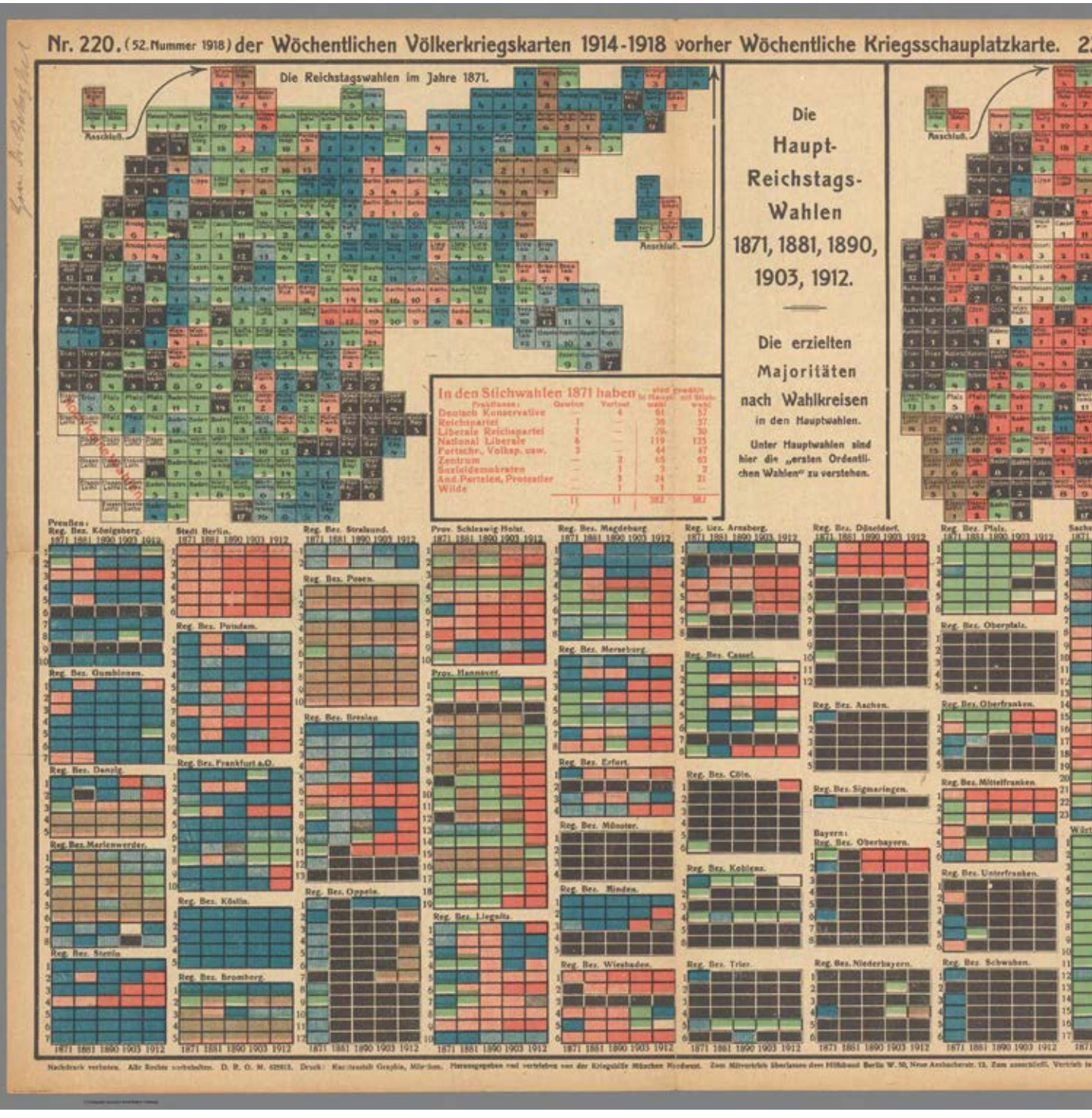
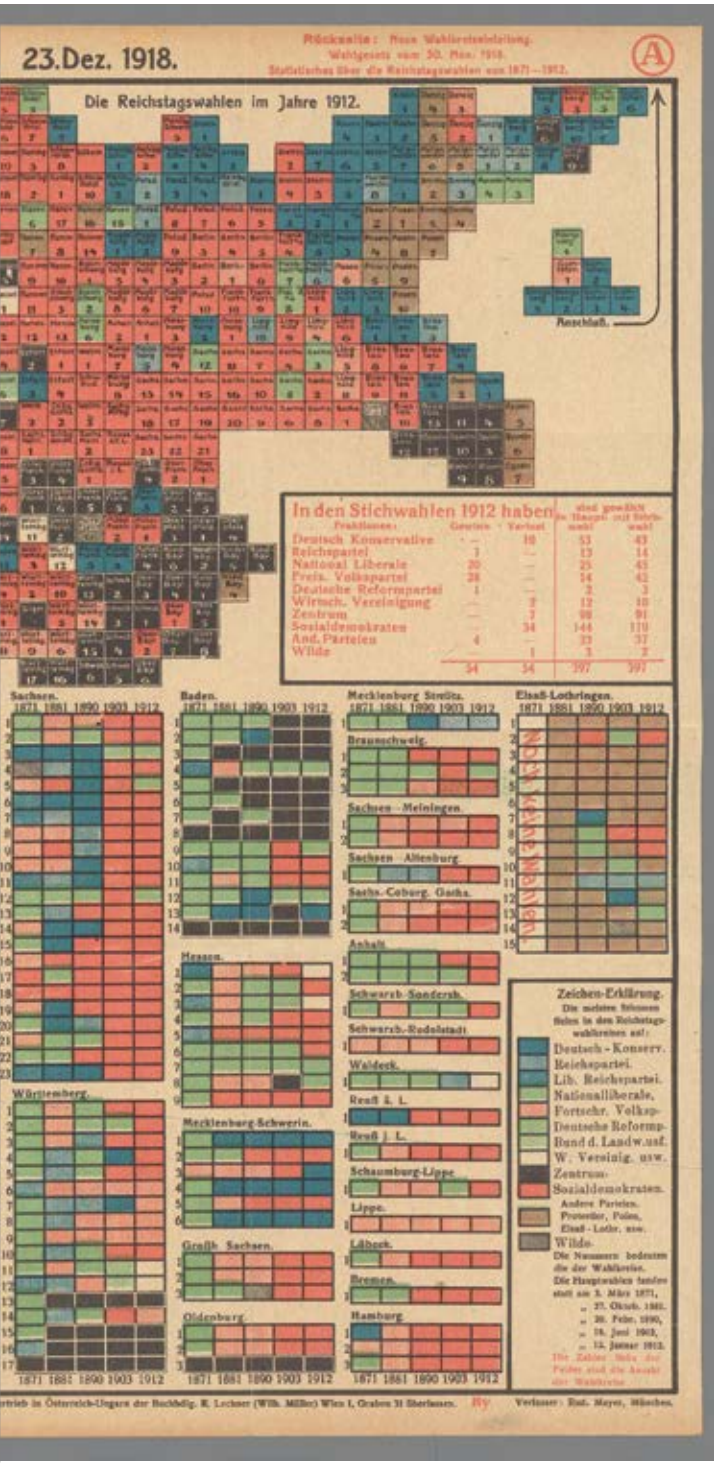


Fig. 8 Rudolf Mayer, 'Die Haupt Reichstagswahlen 1871, 1881, 1890, 1903, 1912', 1918. 51 x 35 cm. Image courtesy of David Rumsey Map Collection.



Notes

1 Pál Balogh and Kocsárd Sándor Proff, *A népfajok Magyarországon című dolgozat térképmellékletei. (Map appendices to the essay on Ethnic Species in Hungary)* Budapest: Vallás-és Közoktatásügyi Ministerium, 1902.

2 The anonymous comment previously available at this link has unfortunately disappeared. (http://www.gisnatural.net/portfolio/pro/assets/html/EAC.html)

3 Károly Kocsis, 'Adalékok az etnikai földrajzi kutatások és az etnikai térképetés történetéhez a Kárpát-medence területén', *Földrajzi Közlemények* Vol. CXX, No. XLIV, 1996 (2-3), pp. 167–80. István Klinghammer and Gábor Gercsák, 'Lapok a Kárpát-medence etnikai térképezésének történetéből', Magyar Tudomány, 2010, Vol. 6, No. 2, p. 665. Károly Kocsis and Patrik Tátrai, 'Contributions to the history of the Hungarian ethnic mapping', in László Zentai, János Györffy and Zsolt Török (eds.), *Térkép-tudomány: Tanulmányok Klinghammer István 65. születésnapja tiszteletére. Studia Cartologica,* 2006, 13, pp. 249–57. Dániel Segyevy, *Térképmüvek Trianon árnyékában. Magyarország néprajzi térképe* (1918). Kolozsvár: Iskola Alapítvány Kiadó, 2021, pp. 32, 51.

4 R. G. Cano, A. K. Buchin, A. H. T. Castermans, A. Pieterse, W.M. Sonke and B. Speckmann, 'Mosaic Drawings and Cartograms', *Abstract from 31st European Workshop on Computational Geometry (*EuroCG 2015), Ljubljana. pp. 153–56.

5 Kocsis, 1996, p. 169.

6 Jolanta Korycka-Skorupa and Jacek Pasławski, 'The Beginnings of the Choropleth Presentation', *Polish Cartographical Review*, Vol. 49, 2017, No. 4, pp. 151–62. Gilles Palsky, 'Connections and Exchanges in European Thematic Cartography. The case of XIXth century choropleth maps', *BELGEO* 3 (3-4), 2008, pp. 413–26.

7 Palsky, 2008, p. 417. Charles Dupin (1784-1873), French mathematician and economist produced the first choropleth map. The *Carte Figurative de L'Instruction Populaire de la France,* published in 1826, depicted education in French departments. The map quickly gained popularity and the method found an immediate following throughout Europe, and is still one of the most popular graphic methods today.

8 Pál Balogh, *A népfajok Magyarországon*, 1902, p. 58.

9 Pál Balogh, 'A népfajok Magyarországon', *Ethnographia*, Vol. XI, No. 5, May 1900, pp. 193–99.

10 Balogh, 1900, p. 195; Balogh, 1902, pp. 58–59.

11 Sieyés's solution built heavily on Robert de Hesseln's new map of France of 1786 which divided the country into nine regions of equal size.

12 Cécile Souchon and Marie-Élisabeth Antoine, 'The formation of departments', *History Through Images,* October 2003 [online], (http://histoire-image.org/fr/etudes/formation-departements).

13 Daniel Rosenberg and Anthony Grafton, *Cartographies of Time. A History of the Timeline*. Princeton: Princeton Architectural Press, 2010, pp. 203–06.

14 Balogh, 1902, pp. 1105–06.

15 'A népfajok Magyarországon', *Közgazdasági Szemle,* Vol. 28, No. 3, p. 625.

16 Klinghammer and Gercsák, 2010, p. 665.

17 György Farkas, 'Etnikai tömbök kutatása regionális közelítésben Dél-Szlovákia két magyarlakta térségének példáján', *Kárpát-Haza Szemle* 2020, (1–2), pp. 53–61.

18 Cited by Segyevy, 2021, p. 93.

Attila Bátorfy is a media scholar and data visualisation expert, currently a lecturer and doctoral student at the Department of Communication and Media Studies, Eötvös Loránd University, Budapest. He is writing his PhD thesis on the study of the history of information graphics and the history of data visualisation in Hungary. Email: batorfy.attila@btk.elte.hu


A New Map of EAST FLORIDA
PART OF GEORGIA
PART OF WEST FLORIDA
Okeaphenokee Swamp
BAY OF APALACHES
GULF OF MEXICO
GULF OF FLORIDA
Bay of Tampa
SPIRITO SANTO BAY
Carlos Bay
THE MARTYRS ISLANDS
To the Right Honourable the EARL of HILLSBOROUGH First Lord Commissioner of TRADE & PLANTATIONS &c. and the other Right Hon.ble the LORDS Commissioners for Trade & Plantations.
This MAP is most humbly Inscribed by their Lordships most Obliged & Obed.t Serv.t
William Stork.

FROM A MAP TO A MUSEUM

Tom Touchton's collecting journey

J. Thomas Touchton

"Have you ever experienced serendipity? It's when you discover something wonderful, something valuable, and you weren't even looking for it. Serendipity is a pleasant surprise – something that was just meant to be. Well, imagine allowing that experience to transform your life.

In 1982 – by chance – Tampa businessman Tom Touchton and his wife Lee bought an old map while on vacation in England. That unexpected purchase soon evolved into a passion for collecting rare historic Florida maps – which then expanded into a visionary campaign to build the $53 million Tampa Bay History Center. Now that is serendipity!"

That is the way Tampa TV producer Geoff Simon began his interview with me as a monthly segment of the Suncoast Business Forum aired on Tampa's educational television station WEDU on 17 June 2014. When I related my 'maps-to-history museum' story to *IMCoS Map Journal* Editor Ljiljana Ortolja-Baird at the IMCoS annual meeting in London in June of 2022, she asked me to write an article for the *Map Journal* which told the story. Here it is.

When Lee and I travelled – especially to London – I was often on the lookout for books of interest. During a September 1982 visit to celebrate Lee's fortieth birthday, we happened to visit the King's Road Antiques Fair at Chelsea Old Town Hall. There were no booksellers at the Fair, but there was a young map dealer (I believe it was Paul Eisler) whose booth was located in the rear of the Hall where he had maps displayed on the wall. Maps were not yet a part of Lee's and my lives, and I asked him, "What are you selling?" His response was, "I sell maps." To which I replied, "Who buys maps?" He had no other customers seeking his attention at that time, so he kindly spent an hour or so with me and patiently explained the importance, beauty and historical significance of maps. I was immediately fascinated – having no idea how that conversation would change my life…and for the better.

The result of that first encounter with a map dealer was that Lee and I bought our first map: a *c.*1590 Braun and Hogenberg map of Canterbury as a memento of that important birthday trip.

Having also bought from the dealer the most recent issue of *The Map Collector* (No. 20, September 1982), I took it back to our hotel where my evening reading prompted a rapid transition from mild curiosity about maps to serious interest. I knew immediately that I was going to collect maps. Learning from the advertisement on the inside cover of the magazine that map dealer Jonathan Potter's shop was at No. 1 Grafton Street – less than one block from our hotel – I suggested to Lee that we visit his shop and learn more about what he does. After entering and introducing ourselves, I said, "I am going to collect maps, and I wonder if you can help me." In his always-courteous manner, he agreed that he could do that, and then asked about my collecting interest. Not realising I was approaching a subject that was quite large in scope with many dimensions and options, I replied naively, "Well…I am just going to collect maps." Jonathan thoughtfully responded, "I suggest that you might want to focus your interest on a particular cartographer – or time period – or geographical area."

Jonathan was correct, of course, and my further reply was, "Lee and I live in Florida. Our families have been there for several generations, and Florida has an important history – so I will collect Florida maps." Lee was a full supporter from the very beginning – although I confess that my 'collecting gene' is more dominant than hers so I take full responsibility for what began to occur. Additionally, I was 43 years old and spent all my time on family, business and civic matters – with a certain amount of business and leisure travel included – so Lee knew collecting maps would be an interest I would enjoy as a hobby. It was also a subject we could pursue together – and we did.

We bought five maps that day – including Ortelius' 'Americae Sive Novi Orbis, Nova Descriptio', Augustus Mitchell's 'Florida', Nicolas de Fer's 'Les

Fig. 1 William Stork, 'A New Map of East Florida', 1767. 99 x 67.4 cm. Hillsborough County Collection, Tampa Bay History Center.



Fig. 2 Augustus Koch, 'Birds Eye View of Jacksonville Florida', 1893. 14.9 x 47.2 cm. Touchton Map Library Collection, Tampa Bay History Center.

Costes Aux Environs De La Riviere De Misisipi' [sic] and Pierre du Val's 'La Floride'. Our cartographic journey had begun in earnest. We also made our first purchase of a map reference book: *Maps and Map-Makers* by R. V. Tooley. Purchases of other map reference books by Rodney Shirley, P. L. Phillips, William P. Cumming, R. A. Skelton and many others were soon to follow – as were a subscription to *The Map Collector* and subscriptions to auction house catalogues and other periodicals.

Returning home to Tampa, I began contacting American map dealers – using contact information from advertisements in *The Map Collector* – to ask about their Florida maps. My interest in maps, American history and especially Florida history increased with each purchase – especially when an unusual or even rare Florida map was acquired. Initially, some purchases portrayed not just Florida but the New World – or all of North America – or perhaps the eastern or southeastern areas – or perhaps the West Indies, but the focus was clearly on early exploration and on Florida in all its aspects. Soon I was buying Surveyor General maps of Florida, railroad maps, county maps, city maps, road maps, travel guides, bird's-eye and panoramic views, coastal charts, agricultural maps, soil and geological maps, tourist brochures (with maps), aeronautical maps, newspapers with maps, maps of Florida real estate developments (some of which succeeded while others disappeared into history as failures) and even maps of Florida theme parks. Also acquired were important Florida history books (many with maps) and prints reflecting the images and characteristics of Native Americans who lived there at the time of the early Spanish (and French) exploration. A James Wilson globe reflecting the boundary terms of the 1819 Adams-Onis Treaty and a powder horn with the town of St. Augustine engraved on it became two valued acquisitions.

The importance of Florida's history – and the stories which tell its history – was the fuel that fed my growing interest in maps and history. It begins with the Indigenous peoples (primarily Timucua and Calusa – and Tocobaga in the Tampa Bay area) who had been in Florida for 10,000 to 12,000 years prior to the arrival of the Spanish. Regrettably, they were



not immune to European diseases and died in huge numbers, becoming extinct by about 1700. That tragedy permitted the Seminole Indians to move in from other colonies to occupy much of Florida. Most were later forced to move to reservations in the American west both before, during and after the three Seminole Indian Wars with the US Military during the nineteenth century.

It is accepted that Florida has the oldest recorded history of any US state – a history that predates that of Virginia and New England by many decades. Because history is mostly written by the victors, the British wrote their history of America. The Spanish version of their early history there has often been overlooked (or received less emphasis).

It is well known that Juan Ponce de León (1460?–1521) 'officially' discovered Florida in 1513, named it *La Florida* in recognition of a spring festival of flowers celebrated in Spain at that time, and claimed it for Spain – even though it is also believed that many 'unofficial' visits to Florida by slavers and others had taken place between the time of Columbus' first visit to the West Indies in 1492 and Ponce de León's 1513 arrival. Importantly, *The Maps That Change Florida's History* (2021) by James E. MacDougald (a retired businessman-turned-historian in St. Petersburg, Florida) offers strong evidence – based on maps – that Ponce de León visited Tampa Bay during his second voyage to Florida in 1521 and attempted to establish the first European settlement in America on the upper part of what is now Old Tampa Bay. That settlement was not successful.

Pánfilo de Narváez, accompanied by Cabeza de Vaca and several hundred men, came ashore on the west coast of Florida (perhaps in Boca Ciega Bay just north of the mouth of Tampa Bay) in 1528 and began the first interior exploration. That expedition, in search of gold, was soon sent northward toward 'Apalachee' by the local Tocobaga tribe.

Beginning in the Tampa Bay area, Narváez's expedition travelled to an area near Tallahassee where they hoped to meet with the Spanish ships which had deposited them at Tampa Bay. When that meeting did not occur, Narváez and his men fought off deadly (and well-deserved) attacks from Indigenous tribes, killed their remaining horses as a source of food, and melted down their armour to make nails that would help them build makeshift rafts and small boats.

While not understanding the distance involved, Narváez believed he and his remaining men could sail

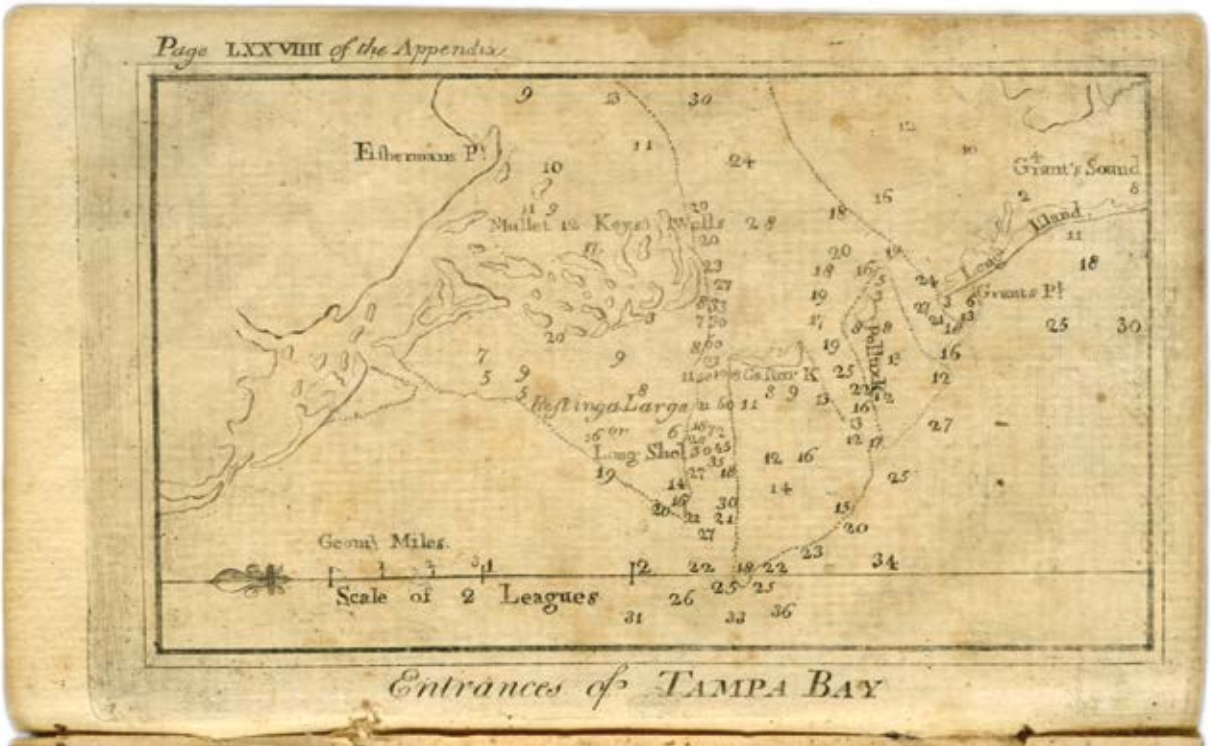


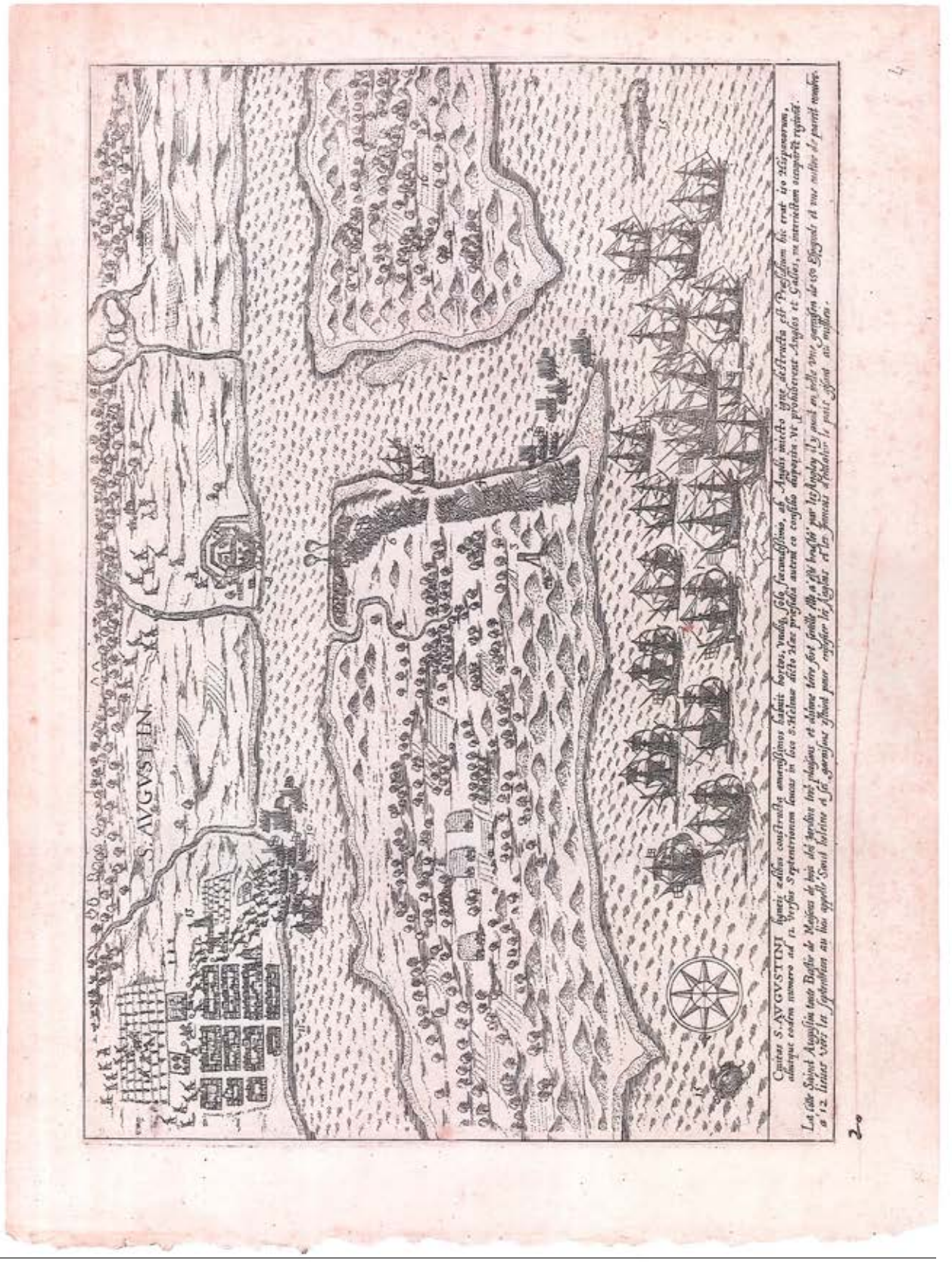
Fig. 3 Bernard Romans, 'Entrances of Tampa Bay', 1775. 10.7 x 18 cm. Touchton Map Library Collection, Tampa Bay History Center.

west along the northern coast of the Gulf of Mexico and join other Spaniards in New Spain (Mexico). A few members of the expedition – including Cabeza de Vaca but without Narváez, now disappeared and deceased – came ashore in Texas after surviving storms and strong currents (some caused by the force of the Mississippi River's exit into the Gulf) and walked the final distance to Mexico. Just four survivors reached Mexico in 1536. Cabeza de Vaca and two others returned to Spain to tell their story. That eight-year journey was the first extensive recorded exploration of an interior part of what is now the United States of America. It also constituted the first transcontinental crossing of North America by Europeans. Much has been written about the Narváez expedition, and my favourite book on this is Paul Schneider's *Brutal Journey: Cabeza de Vaca and the Epic First Crossing of North America* (2007).

Hernando de Soto (*c.* 1500–1542), having heard the story of the Narváez expedition, came to Florida in 1539 and began an even more ambitious exploration into the Carolinas and west to the Mississippi River. De Soto, like Narváez, did not survive his expedition, and only a very few of his original party of perhaps seven hundred finally reached Mexico in 1542. Some of the cattle brought by de Soto resulted in the beginning of the cattle industry in America.

There is a connection between the Narváez and de Soto expeditions – and the name associated with both is Juan Ortiz. In an effort by the Spanish authorities in Cuba in 1528 to learn what had happened to the Narváez expedition after it disappeared into the Florida wilderness, Ortiz and several others were sent from Cuba to Tampa Bay – then called Baya de Spirito Santo (Bay of the Holy Spirit) by the Spanish. All except Ortiz were killed by the Tocobagas while Ortiz was 'spared' to die a slow tortuous death. Legend reports that the Tocobaga Chief Hirrihigua's daughter Ulele prevented Ortiz's death in a story with Pocohantas-John Smith overtones one hundred years before the famous story in Virginia. Ortiz lived as a slave with the Tocobagas until encountered by Hernando de Soto eleven years later. Ortiz thereby became the first European known to live in America for an extended period. He joined the de Soto

Fig. 4 Baptista Boazio, 'S. Augustin' [St. Augustine], 1588. 25 x 33 cm. Touchton Map Library Collection, Tampa Bay History Center.


S. AVGVSTEN

expedition as an interpreter and guide but did not survive that expedition.

St. Augustine was established by the Spanish in 1565 and became the first permanent European settlement in North America (although the Spanish previously had attempted a settlement in 1559 in what is now Pensacola, but hurricanes caused them to leave). In numbers of years, Florida belonged to Spain longer than it has been part of the United States of America.

Following the Seven Years War (known in the US as the French and Indian War), Florida belonged to Great Britain for twenty years – from 1763 to 1783 – the British having received Florida from Spain in exchange for Havana and Cuba following Havana's capture in 1762. Importantly, Florida remained loyal to the Crown during the American Revolution. If Colonial Florida had joined the other rebelling American colonies in breaking with the British, the US would have had fourteen 'original colonies' instead of the well-known thirteen. Alternatively, if East Florida (the capital of which was St. Augustine) and West Florida (the capital of which was Pensacola) had been considered separate colonies, there would have been fifteen 'original colonies'. Florida was returned to Spain in 1783 as part of the Second Treaty of Paris and as a reward for Spain's support of the colonies against the British in the northern Gulf of Mexico. However, Spain was then a declining empire and it was unable to provide the resources to keep Florida in the face of American pressure coming from the north and the west.

Florida became a US Territory in 1821 via the 1819 Adams-Onis Treaty, and the 27th US State in 1845. According to the late Allen Morris' *The Florida Handbook* and other sources, Florida's population was just under 35,000 in 1830, first exceeding one million people in approximately 1922, then ten million in 1981 and now has in excess of 22 million people. One implication of that for a collector of Florida maps is that large numbers of maps have been created during the last 150 years as Florida transitioned from being America's last frontier east of the Mississippi River to becoming the third most populous state in the United States today.

Having provided a very broad overview of Florida's 510-year history, I return now to the beginning of my map collecting journey in 1982, the year I joined IMCoS (membership number 272). I may now be one of its longest-duration (and oldest!) members.

By year-end 1982 – three months after acquiring our first map – there were 37 maps and nineteen reference books in the collection. By the end of September 1984, those numbers had grown to 170 maps and 141 reference books, periodicals and Florida history books (old and new) – especially if they contained maps.

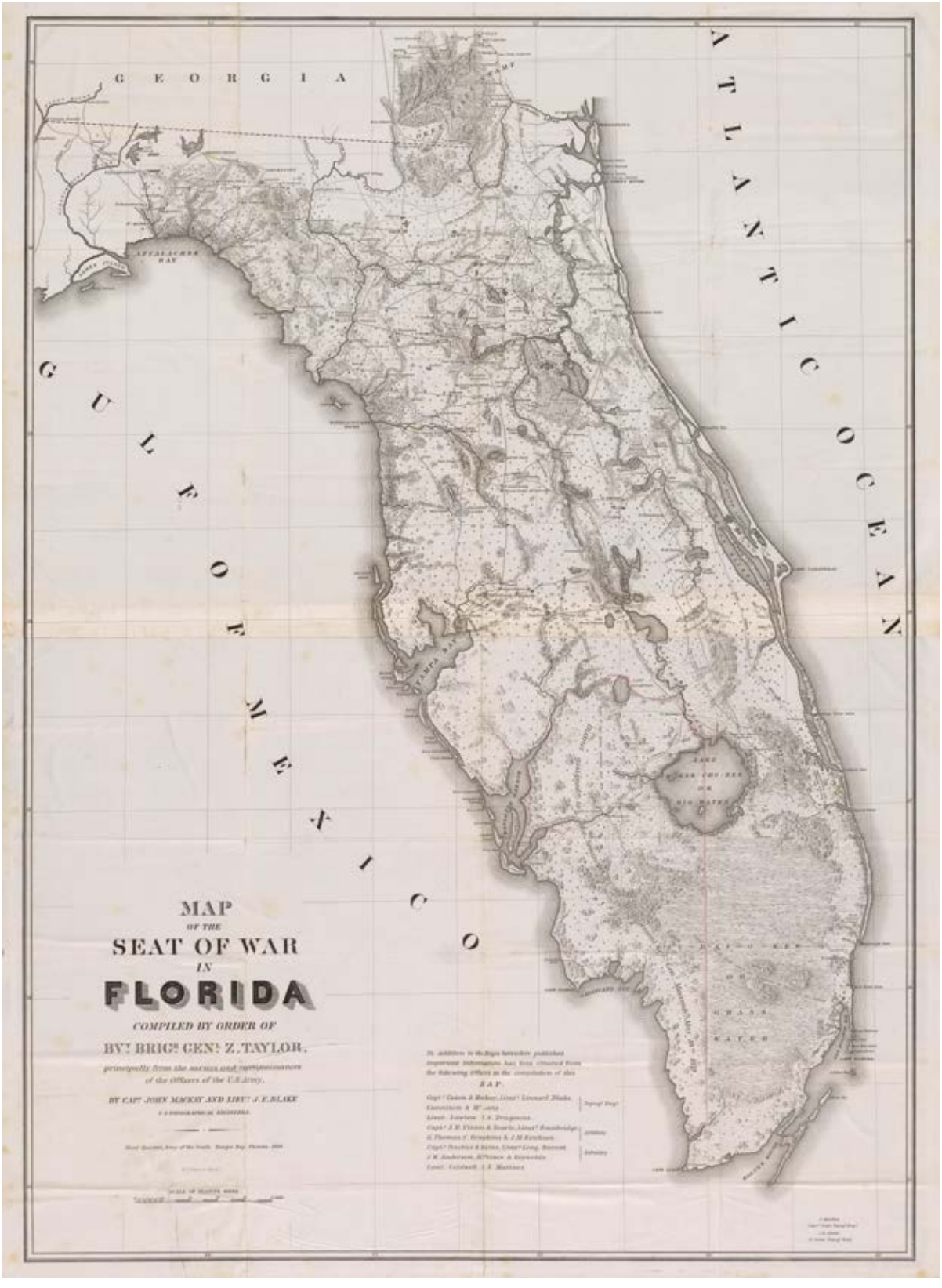
As each purchase occurred, I carefully recorded the cost, kept and filed the receipt, and assigned inventory numbers (the Braun and Hogenberg Canterbury map was M1, the next map was M2, etc., while the reference books were MB1 for Tooley, MB2, etc.). I maintained a file for each year, and the maps were stored in Mylar sleeves contained in acid-free folders within flat metal files in my air-conditioned home. This process continued until well after M2000 – by which time I had begun transferring the collection to the Tampa Bay History Center which followed its own record-keeping and storage procedures according to museum standards. Any framed maps which I wanted to keep at my home or office were digitised, and the copies were placed in the same frames while the originals went to the History Center.

On a Sunday during the fall of 1984, I flew from Tampa to Miami to see the exhibition *Changing Perceptions: Mapping the Shape of Florida, 1502–1982* at the Historical Museum of Southern Florida (now the HistoryMiami Museum). The Guest Curator for the exhibition was Joseph H. Fitzgerald, M.D., Founder of the Miami Map Fair, which became an annual destination for Lee and me. 'Dr Joe' became a friend as he was to so many of us in the map world.

Returning to my Tampa home that evening after visiting the exhibition, Lee asked, "How was the exhibition?" My reply to her was, "We need to talk." I then indicated that she and I had been collecting Florida maps for only two years, but a substantial percentage of the maps in the Miami exhibition were already represented in my collection. "Today was the day," I said to Lee, "that I realised we are not just collectors. We are fiduciaries of an important collection of Florida maps."

Perhaps I should mention at this point that the collection has grown during the last forty years to over 5,000 maps, prints and books. I had no idea in the fall of 1982 – or even in the fall of 1984 – that I was on my way to assembling what some dealers have

Fig. 5 Captain John McKay and Lieutenant J.E. Blake, 'Map of the Seat of War in Florida', 1839. 113.6 x 79.4 cm. Touchton Map Library Collection, Tampa Bay History Center.


GEORGIA
ATLANTIC OCEAN
GULF OF MEXICO
APALACHEE BAY
TAMPA BAY
MAP
OF THE
SEAT OF WAR
IN
FLORIDA
COMPILED BY ORDER OF
BVT BRIG GEN T. Z. TAYLOR,
BY CAPT JOHN MACKAY AND LIEUT J. E. BLAKE

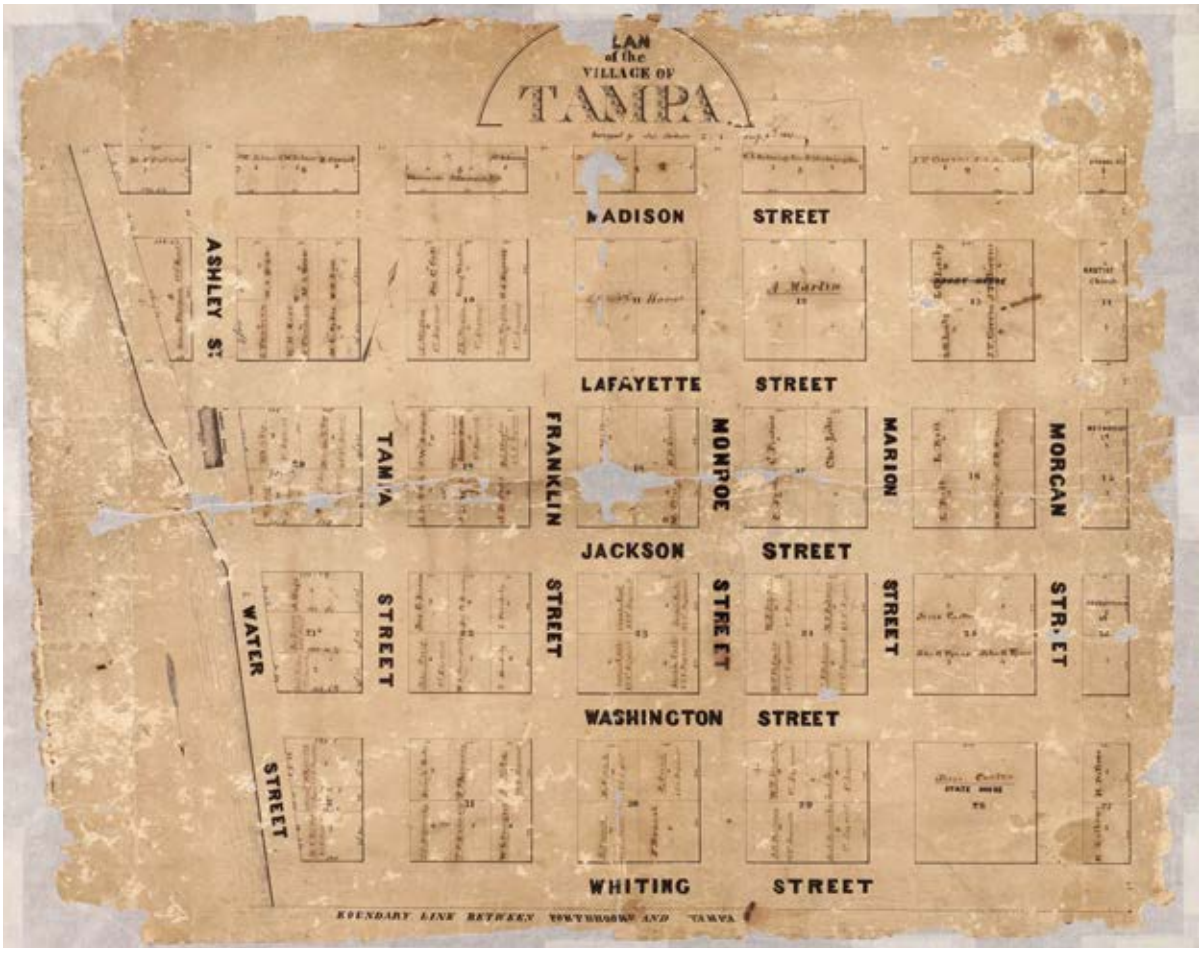


Fig. 6 John Jackson, 'Plan of the Village of Tampa', 1847. 44.5 x 55 cm. Tampa Bay History Center Collection.

told me in recent years is the largest and best collection of Florida maps in the world that is in private hands. What an interesting and rewarding journey it had become in 1982…and continues to be…but I had no idea what was coming next.

In the fall of 1988, I was aware that the Board of County Commissioners of our Florida county (Hillsborough County – named for the Earl of Hillsborough (later Lord Hillsborough), Great Britain's Secretary of State for the Colonies from 1768 to 1772 – of which Tampa is the county seat) had created a Historical Museum Task Force two years earlier, but the Chairman of the Task Force had been transferred out of Tampa by his company (and, interestingly, later became Chairman of BankAmerica Corporation). Some Tampa friends who were members of the Task Force asked me to take over the leadership of that effort. Because of my increased interest in Florida's (and the Tampa region's) history due to my map collecting pursuit, I agreed to become the new Chairman of the Task Force. I thought we could be successful in raising several million dollars and taking three to four years to plan and build a museum. I had no idea that what became the Tampa Bay History Center 'journey' would take twenty years and $53 million – with fundraising, politics and patience required all along the way. I was Board Chair for ten years and then Capital Campaign Chair for another ten. I remain a Trustee Emeritus, but my only serious involvement now is to help the Museum acquire Florida maps on a regular basis.

The Tampa Bay History Center (TBHC) finally opened in January of 2009 as a four-storey regional history museum with 60,000 square feet – and with an important Florida map presence which has continued to grow. The stories it tells include the

early Native Americans, early exploration, cattle, agriculture, Seminole Indian history, military, pioneer settlement, port/maritime, sports and commercial development, among others.

It is important to emphasise that the creation of TBHC occurred successfully because of not only the hundreds of Capital Campaign donors who made gifts totalling over $32 million but also because of the management leadership of such individuals as TBHC President/CEO C. J. Roberts, Touchton Map Library (TML) Director Rodney Kite-Powell and others on the TBHC staff. After TBHC was completed and began welcoming visitors, local newspapers referred to it as the model of how a cultural facility should be built.

The Tampa Bay History Center added approximately 10,000 square feet in 2017, and it now includes 2,400 square feet allocated to the Touchton Map Library which I am pleased carries my name and in which Lee's and our two children's names are also included. TML's Director Rodney Kite-Powell began working for the History Center more than twenty-five years ago when he was a graduate student in history at the University of South Florida. Rodney and I consult with each other frequently about the acquisition of additional Florida maps, and we are very surprised that we continue to add approximately one dozen to the collection every month, even after forty years of collecting. I have given perhaps half of my collection to the History Center so far and will be donating the remainder of the collection in the years just ahead. Any maps not already donated will go to the Tampa Bay History Center as part of my estate plan. In any case, the entire collection is already physically located at TBHC, and almost 6,000 zoomable images are available for viewing via LUNA software in the Exhibits section of TBHC's website. **(www.tampabayhistorycenter.org**).

An important aspect of the Touchton Map Library is the creation of the Florida Center for Cartographic Education (FCCE), one of the dozen or so cartographic centres in the United States. In addition to major changing exhibitions twice yearly, the FCCE also sponsors the annual Nell Ward Lecture in Cartography. A book about the mapping of Florida has been in preparation for a number of years with a hoped-for publication on the horizon. The FCCE is anticipated to grow in the coming years.

It is perhaps appropriate in an article like this one to mention a few of my favourite maps – some of which I purchased and some of which are otherwise in the TBHC's collections. I have told friends who ask me which my 'favourite' maps are is like asking which of my children I love the most; but here, in chronological order, are a few from my collection that I really do like the best, plus several maps separately acquired by TBHC:

Baptista Boazio's 'S. Augstin' [St. Augustine], 1588 is a recent TML acquisition funded by multiple TBHC donors (Fig. 4, p. 21). We are unsure about the source of the engraving. It likely came from one of two publications: *Expeditio Francisci Draki Equitis Angli in Indias Occidentales* (Leiden, 1588) or *Relation oder Beschreibu*[n]*g der Rheiss und Schiffahrt* (Cologne, 1589). We are more inclined to believe that it came from the former, but Philip D. Burden, author of *The Mapping of North America* (1996), believes it came from the latter.

Mark Catesby's 'A Map of Carolina, Florida and the Bahama Islands with the Adjacent Parts', 1754 (Fig. 7, p. 26). Note the shell-surrounded cartouche.

William Stork's 'A New Map of East Florida', 1767 appeared in one or more editions of Stork's *An Account of East Florida, with Remarks on its future importance to Trade and Commerce* (Fig. 1, p. 16). The Tampa Bay History Center's 1767 exemplar has special local significance because it contains the following dedication: *To the Right Honourable the EARL of HILLSBOROUGH, First Lord Commissioner of TRADE & PLANTATIONS &c. and the other Right Hon.ble the LORDS Commissioners for Trade & Plantations. This map is most humbly Inscribed by their Lordships most Obliged & Obed.t Serv.t William Stork.* It was presented in 1956 to the Hillsborough County Historical Commission by Arthur Hill, the 7th Marquess of Downshire, while visiting Tampa during the city's Gasparilla Festival. Hill was a direct descendant of the Earl of Hillsborough to whom the map had been dedicated.

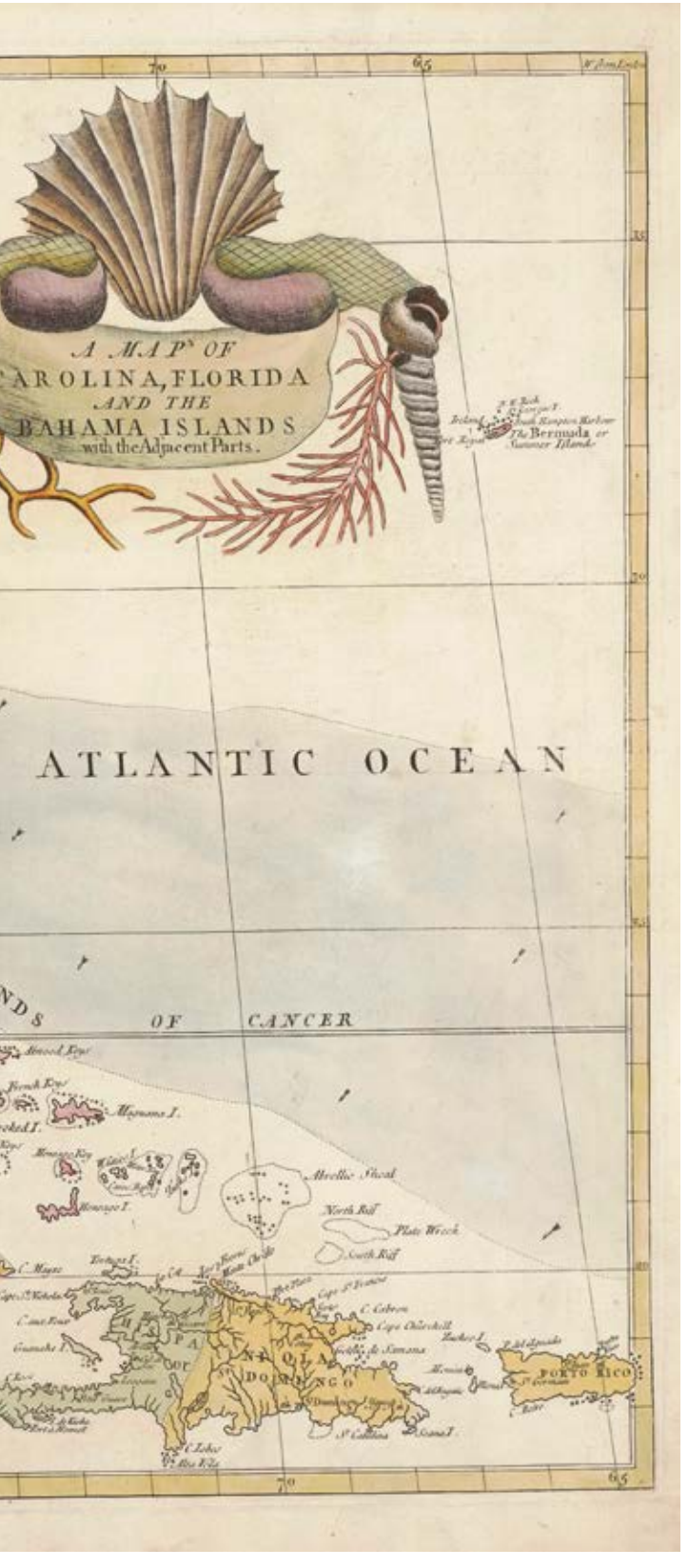
Bernard Romans' 'Entrances of Tampa Bay', 1775 is from his *A Concise Natural History of East and West Florida* (Fig. 3, p. 20). This is the first map of Tampa Bay printed in America.

Captain John McKay and Lieutenant J.E. Blake's 'Map of the Seat of War in Florida', 1839 was published by the War Department at the height of the Second Seminole War (Fig. 5, p. 23).

John Jackson's 'Plan of the Village of Tampa', 1847 is the second-oldest known map of Tampa acquired by the TBHC as part of a larger donation in 2007 (Fig. 6, p. 24).

Columbus Drew's 'Map of the State of Florida', 1856 is among the earliest maps of Florida printed in the State (Fig. 8, p. 28).


PART OF VIRGINIA
Cape Charles
Cape Henry
Cape Hatteras
C. Lookout
Cape Fear
NORTH CAROLINA
SOUTH CAROLINA
GEOR-GIA
LOUISIANA
FLORI-DA
THE GULF OF MEXICO
THE TROPIC
Bahama Bank
LUCAYOS or BAHAMA ISLANDS
Cape Catoche
YUCATAN
Campe-che
Bay of Honduras
A Scale of Miles to a Degree



John Bachmann's 'Panorama of the Seat of War Birds Eye View of Florida and Part of Georgia and Alabama', 1861 (front cover).

Augustus Koch's 'Birds Eye View of Jacksonville Florida', 1893 (Fig. 2, p. 18).

Having listed just a few of the TML highlights, it was difficult to omit maps or charts by Martin Waldseemüller, Jacques Le Moyne, Sebastian Münster, Cornelis van Wytfliet, Antonio de Herrera, Johannes de Laet, John Thornton, Vincenzo Coronelli, Robert Dudley, Charles Price, Jacques Bellin, Mount and Page, George Gauld, Wm. de Brahm, Thomas Jefferys, Antoine de Sartine, William Faden, Matthew Clark, Arent Roggeveen, Charles Vignoles, Henry Tanner, Philippe Vandermaelen, Isham Searcy, David Burr, Wm. Lee Apthorp and many others. I have been offered some of their maps only once in forty years of collecting and was always pleased to add them to the collection.

There are important collections of Florida maps present in other Florida locations such as the University of Florida's Smathers Library, the HistoryMiami Museum, Jacksonville Public Library, Florida Historical Society, the University of West Florida, the Museum of Florida History in Tallahassee, and some local museums and private collections.

Florida maps are also found in many other important libraries including Library of Congress, National Archives (USA), The British Library (and other UK locations), The Newberry Library, New York Public Library, Leventhal Map Center at the Boston Public Library, Osher Map Library at the University of Southern Maine, The John Carter Brown Library at Brown University, William L. Clements Library at the University of Michigan, Rumsey Map Collection at Stanford University, archives of Colonial Williamsburg, Virginia Garrett Cartographic History Library at the University of Texas at Arlington, American Geographical Society, Historic New Orleans Collection, James Ford Bell Library, Birmingham (AL) Public Library, University of Georgia, American Antiquarian Society, Library Company of Philadelphia, University of North Carolina at Chapel Hill and other university libraries in many States. I have greatly enjoyed visiting most of those locations and seeing their collection of Florida maps.

Fig. 7 Mark Catesby, 'A Map of Carolina, Florida and the Bahama Islands with the Adjacent Parts', 1754. 48 x 65.5 cm. Touchton Map Library Collection, Tampa Bay History Center.

One of my distinct pleasures over the years has been the friendships generated within the map dealer community in the US, Europe, UK and beyond. If I tried to name all the individuals who became important to me during the last forty years, I would inadvertently omit someone so I shall refrain from trying to do that, but they are counted in the dozens. As mentioned previously, the annual Miami Map Fair became a successful destination, and the London Map Fair was on Lee's and my travel list when circumstances permitted.

It is certainly true that maps became an important part of my life – and in the life of my wife Lee who, sadly, died in August of 2021. It has been an interesting and rewarding adventure which we have been grateful to have had, and I cannot imagine living my life again without being a collector. Collecting maps challenged my mind, reinforced an interest in learning, prompted a special interest in an uncommon subject, and resulted in new and enjoyable 'people relationships' for Lee and me with map dealers, librarians, museum staffs and fellow collectors.

It would have been impossible to predict in September of 1982 – when we bought our first map at a small antiques fair in London – that I would continue to be adding to the collection over forty years later at the age of 84.

When TV producer Geoff Simon asked me at the end of our interview how I felt about my journey as a map collector and also asked about my having led an effort to build a successful museum, I replied, "It isn't often in life that someone has the opportunity to do something that has never been done before. I have had the good fortune to assemble one of the best collections of Florida maps in the world, and I also have had the opportunity to lead an effort to build one of the finest regional history museums in America – so I have had two such opportunities. How does it get any better than that?"

Such is the power of map stories...and the importance of serendipity...

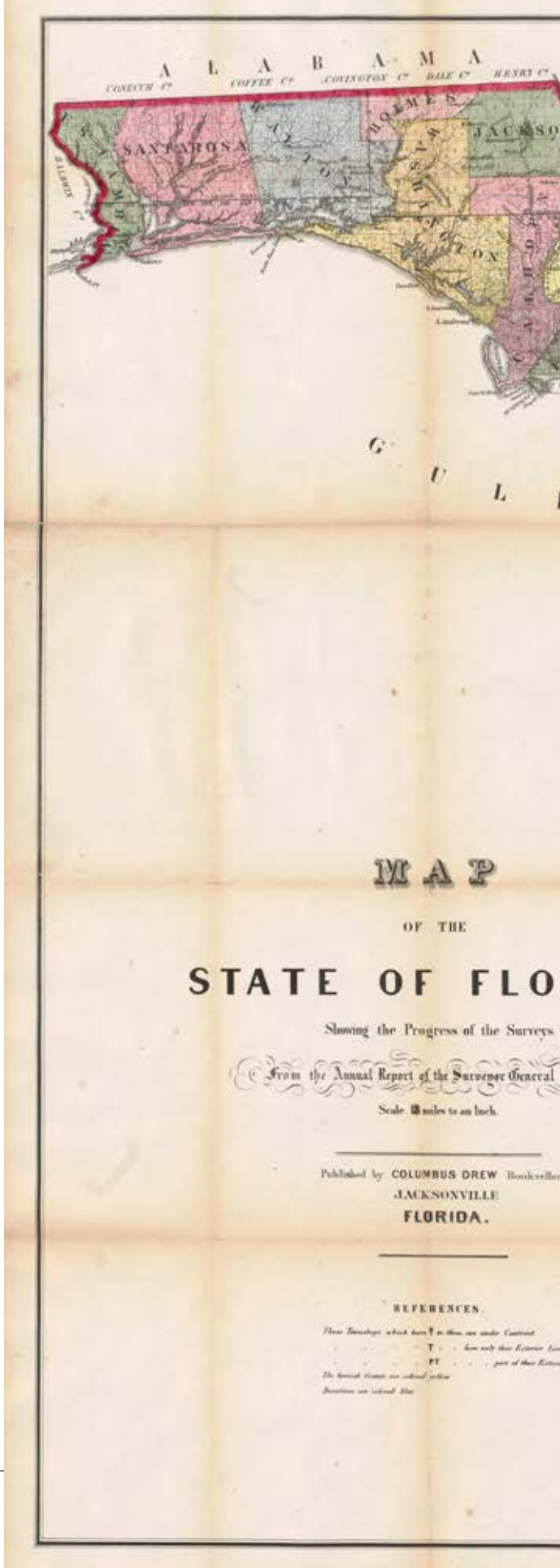
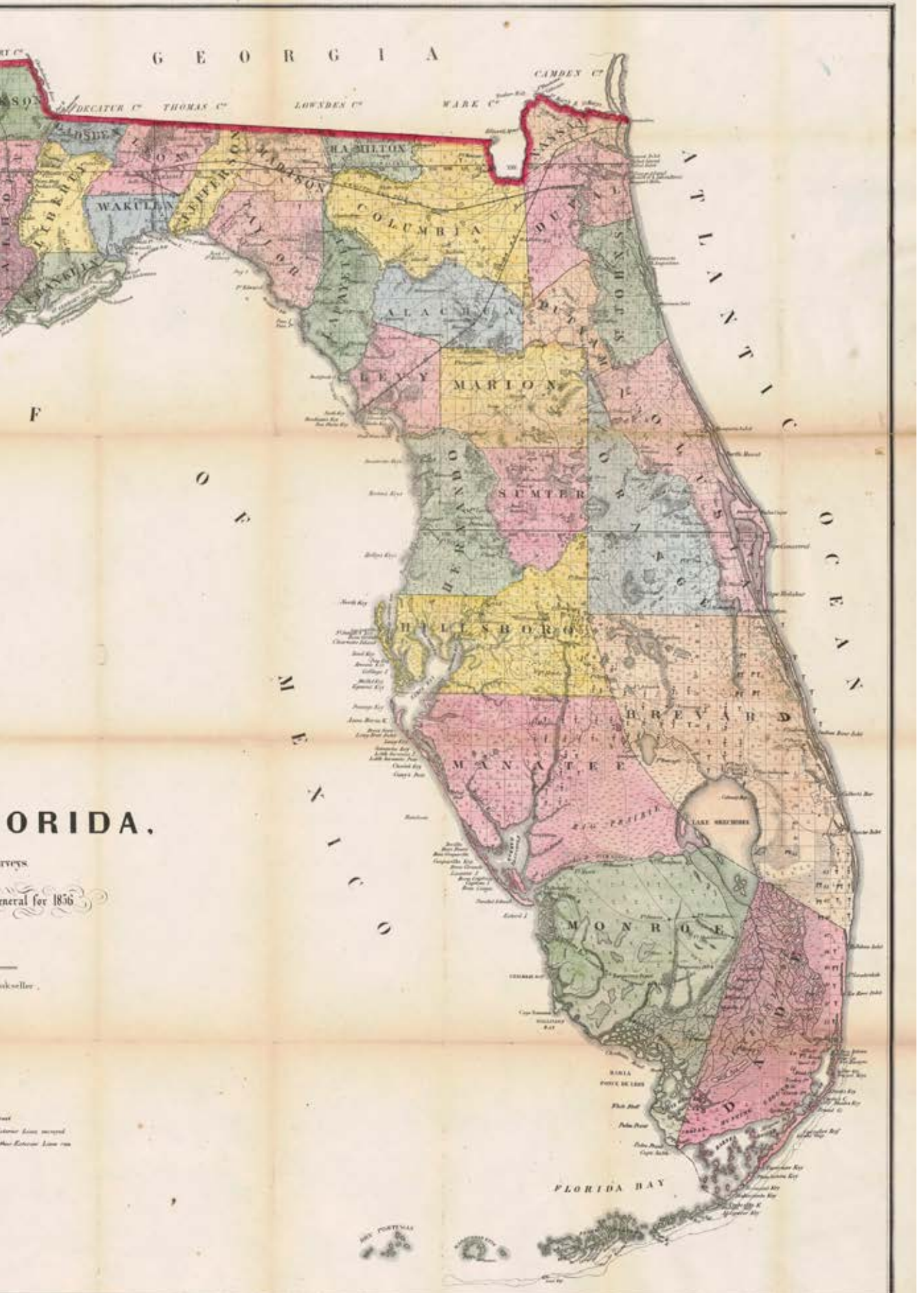


Fig. 8 Columbus Drew, 'Map of the State of Florida', 1856. 63 x 64 cm. Touchton Map Library Collection, Tampa Bay History Center.



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Abraham Ortelius - Jan Baptiste Vrients. 1605-[09]. Full early wash colour

IMCoS MATTERS

'Show and Tell'

We had a bumper crop of presenters and attendees at this year's online event. For those who were unable to attend, the presentations are available to watch on YouTube and the maps featured in the presentations are available to view on Tom Paper's Digital Gallery (www.the digitalgallery.org).

The presenters were:
Chuck Ashman (USA) spoke on Johannes Loots' previously unrecorded chart of the world *c.* 1708.
Deidre Boys (UK) presented 'The Phages of Africa' by Johann David Köhler.
Ed Lanfranco (USA) introduced us to children's jigsaw puzzle maps from the Xi'an Cartographic Publishing House.
David Smollar (USA) presented a 1942 street map of San Diego, produced for the Shell Oil Co.
Julian Candiah (Singapore) spoke about 'The Straits of Malacca', an 1831 Norie Sea chart.
Andrew Kapochunas (USA) presented a 1720 version of Chatelain's 'Carte de Pologne, avec la chronogie des rois et des ducs de Lithuanie'.
Mark Hoskin (UK) showed us the first officially drawn dashed line at sea presented by China to another State.
Martin Van Braumann (USA) introduced a 1664 Bible Double Hemisphere world map by the heirs of Paulus Aertsz van Ravesteyn.
Mark Rogers (UK) presented 'A Fascination with the Moon: Sir Patrick Moore's 1969 Moon Map'.

DATES FOR YOUR DIARY

16–19 May 2021
Excursion to Leith, Scotland

Details of the trip and book information can be found on page 34.

6 & 13 June 2023
The Malcolm Young Lecture

This year's annual lecture will in fact be two lectures: the first on Tuesday 6 June and the second on the following Tuesday. The topic of the lectures is **Misconceptions: Russia and the West.** The first will address misconceptions of the past and the second will consider 'mutual persistence of misconception'.

Our speaker is Dr Dennis Reinhartz, Emeritus Professor of History at the University of Texas in Arlington who, in addition to his distinguished academic career, is also a great map enthusiast. His map history books include *Mapping and Empire: Soldier Engineers of the Southwestern Front* (2005), *The Cartographer and the Literati: Herman Moll and his Intellectual Circle* (1997), *The Art of the Map*: *An Illustrated History of Map Elements and Embellishments* (2012), and *The Mapping of the Entradas into the Greater Southwest* (1999).

The lectures will be presented online. Further details on timings and how to join will be available on the IMCoS website (www.imcos.org) closer to the date.

10 June 2023, London

The **IMCoS AGM** will commence at 10 am and take place at the Royal Geographical Society (with IBG) at 1 Kensington Gore, London SW7. For security purposes, please contact Peter Walker at **financialsecretariat@imcos.org** if you will be attending. All IMCoS members are welcome.

10–11 June 2023, London
London Map Fair

The Fair will take place at the Royal Geographical Society (with IBG) at 1 Kensington Gore, London SW7. Opening times: Saturday at noon until 7 pm; Sunday 10 am – 6 pm

Please use the Exhibition Road entrance. Admission is free.

22–24 August 2023, Helsinki
IMCoS 40th International Symposium

Details of the Symposium are on page 38. The programme for the post-Symposium trip are still being finalised. Updates will be available online at **www.kartogra.fi/imcoshelsinki**

16–19 October 2024, Valetta, Malta
IMCoS 41st International Symposium

This Symposium is being hosted by the Malta Map Society and planning and programming are well underway. If you have any questions, please contact our Malta National Representative Joseph Schiro. He can be reached at josephschiro60@gmail.com

New book by IMCoS member to look forward to

Adrian Seville's ***Playing with Maps: Cartographic Games in the Western Culture*** (ISBN: 9789004544062) will be published in May 2023. It is the first serious book wholly devoted to games based on maps and is the latest in the well-respected series of Brill Research Perspectives in Map History, edited by Carla Lois. (https://brill.com/display/serial/RPMHS).

Adrian (Emeritus Professor of City University, London) with co-authors Thierry Depaulis and Geert Bekkering, experts in their respective fields: board games, playing cards and dissected puzzles, brings an informed historical approach to the development and diffusion of these games up to about the beginning of the twentieth century. Here are games from Western Europe and America in all their variety, with more than sixty illustrations, many in colour. The book provides an essential reference source for those wishing to research this neglected area; and those new to the field will be pleasantly surprised at the interesting and unusual maps that these games exploit.



Fig. 2 Francisco de Goya, Detail from *Don Luis María de Borbón y Vallabriga,* 1783. The painting shows the young boy surrounded with cartographic tools for learning and enjoying geography. He holds a puzzle piece from a dissected map, sheet maps are spread before him and, not seen in this detail, is a framed map of Europe propped against a chair behind him. Zaragosa Museum.

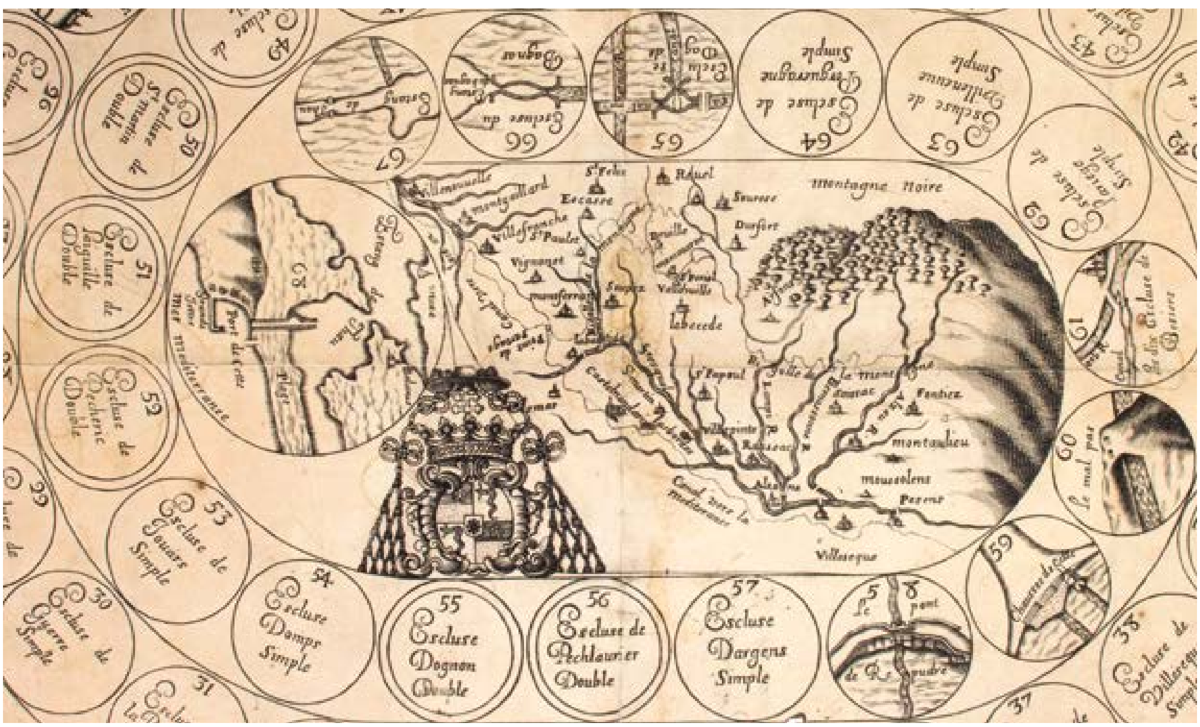
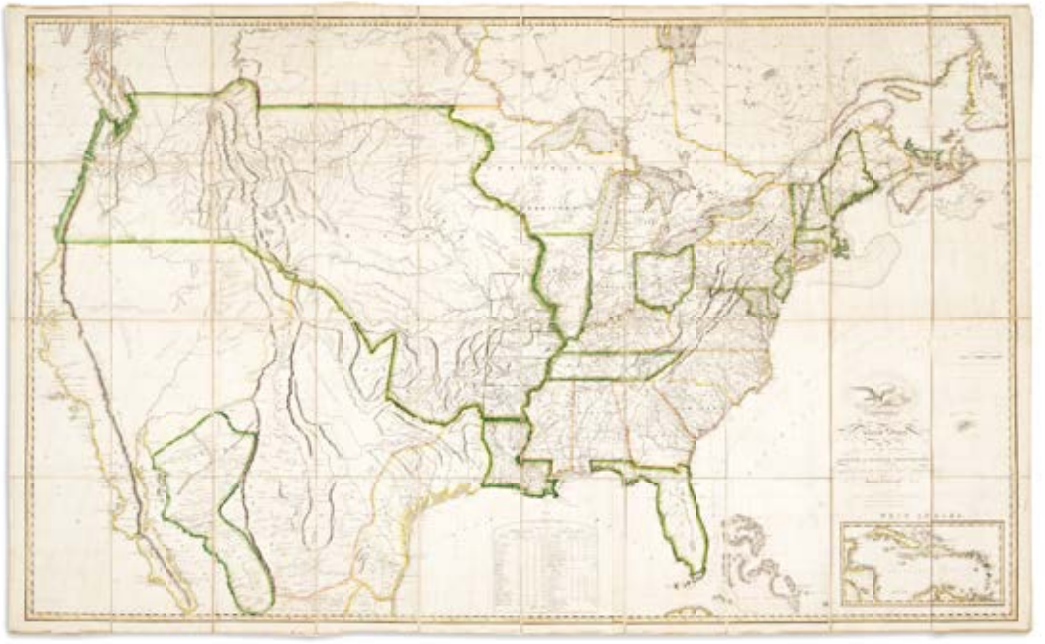


Fig. 1 Detail of the *Jeu du Canal Royal*, 1682. Musée des Arts Précieux Paul-Dupuy, Toulouse.

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John Melish, *Map of the United States with the Contiguous British & Spanish Possessions*, Philadelphia, 1818. Sold December 2022 for $50,000.

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16-19 May 2023

IMCoS EXCURSION TO LEITH (EDINBURGH)

IMCoS event organisers were unusually prescient when they planned an excursion to Leith in May 2020, as *Time Out* magazine recently declared Leith as the fourth coolest place to visit in the world, and they were not referring to the weather! Unfortunately that event had to be cancelled because of Covid-19, but a new programme has been organised for 16-19 May 2023. IMCoS has visited Edinburgh before, but the base in Leith will reveal another side to the city. Participants may meet about 6.00 pm on 16 May for a short walking tour of Leith, led by Diana Webster, followed by an optional meal.

Wednesday 17 May

As Leith is Edinburgh's port and seaside, there is a maritime thread running through the activities, which will include a visit to the **National Library of Scotland Map Room**, where Paula Williams will introduce a display of three types of collections: business (Stevenson: lighthouse, railway and harbour engineers), private (the recently acquired Smith collection) and country house (Newhailes), the home of Alexander Dalrymple, first Hydrographer of the Admiralty, after working for the East India Company. Dalrymple was born in **Newhailes**, a Palladian mansion just outside Edinburgh, which we will visit in the afternoon. The house is now in the care of the National Trust for Scotland.

Thursday 18 May

On Thursday we start with a tour of **Trinity House of Leith**, a small architectural gem built in 1816, although the Incorporation of Mariners and Shipmasters can be traced to 1380, founded to support injured and retired seamen and their dependents. This has an eclectic collection of maritime memorabilia, including navigation instruments, donated by its merchant seamen members.

On previous Scottish excursions IMCoS has visited the Highlands, so this time, in the afternoon and evening, there will be a trip south to the Borders, The programme will include **Abbotsford**



Charles Thomson (fl.1820–1831), 'Plan of the town of Leith and its environs', Edinburgh, 1822. 565 x 899 mm, on sheet 622 x 937 mm. National Library of Scotland, EMS.s. 183.


PLAN
of the Town of Leith and its
ENVIRONS
Intended Improvements



Abbotsford, home of Sir Walter Scott. (https://upload.wikimedia.org/wikipedia/commons/e/e8/Abbotsford_house)

(www. scottabbotsford.com), the home of Sir Walter Scott, followed by the **Great Tapestry of Scotland** (www.greattapestryofscotland.com) and the outdoor relief **Polish Map of Scotland** (www.baronycastle.com). In the evening, dinner will be held at the Barony Castle Hotel, a mansion built around a sixteenth-century tower house.

This will conclude the IMCoS events, but before leaving on 19 May, participants may wish to book a tour of the Royal Yacht Britannia (www.royalyachtbritannia.co.uk) which is moored at Leith.

Booking for the two-day event can be made on the IMCoS website (www.imcos.org). The excursion fee is £120. **The maximum number of participants is twenty so we do advise you to book as soon as you can. Bookings close on 31 March.**

Suggested accommodation

Premier Inn, 51-53 Newhaven Place, Leith, Edinburgh EH6 4TX

This budget hotel has a quiet scenic location on the seafront beside the old fishing harbour of Newhaven, with wonderful views across the Forth Estuary. About 15-20 minutes walk to Leith with regular bus services. The Skylink 200 bus from the airport passes nearby at Newhaven harbour. Free car parking. Breakfast is not included.

https://www.premierinn.com/gb/en/hotels/scotland/lothian/edinburgh/edinburgh-leith-waterfront.html

Holiday Inn Express, Britannia Way, Ocean Drive, Leith, Edinburgh EH6 6JJ

This mid-price hotel has a noisier and less scenic location than Premier Inn but offers more services and is closer to Leith meeting places. It is at the terminus of Skylink 200 bus from the airport (about 45 minutes), near Royal Yacht Britannia.

https://www.ihg.com/holidayinnexpress/hotels/gb/en/edinburgh/edblh/hoteldetail#scmisc=nav_hoteldetail_ex

Malmaison, 1 Tower Place, Leith, Edinburgh EH6 7BZ

This 4-star 'boutique' hotel is in an imposing building overlooking Leith Harbour, renovated from the former Seamen's Mission. Closest to Leith meeting places. Near to bus routes from city centre, but not on a convenient airport link (the 300 Skylink bus passes nearby but takes around two hour).

https://www.malmaison.com/locations/edinburgh/rooms-suites/

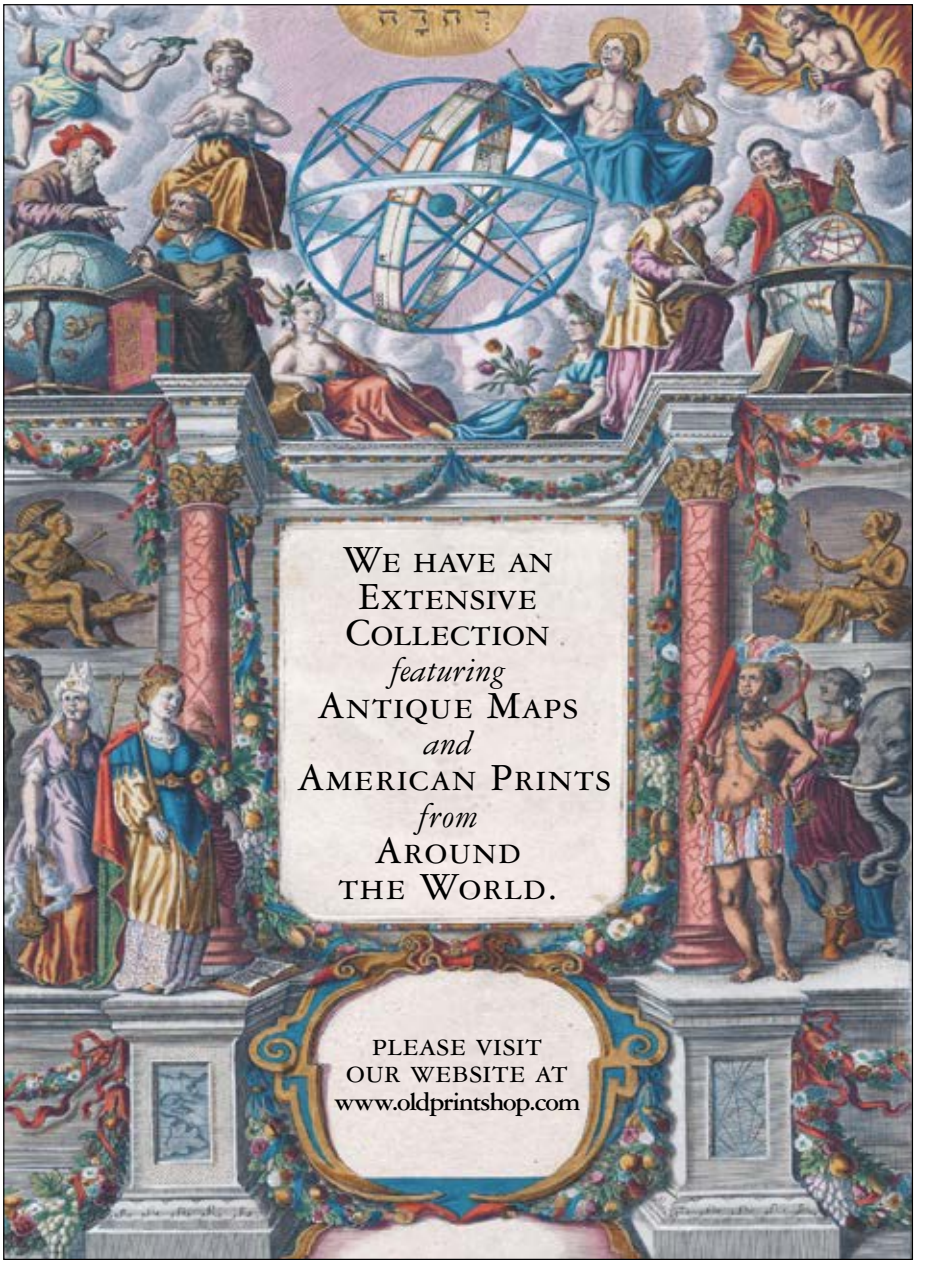
There are plans that the much delayed Edinburgh tram extension to Leith and Newhaven will open in Spring 2023, but whether in time for the IMCoS event is uncertain. This will connect the airport, Waverley railway and all three hotels.

Please register for the event on the IMCoS website (www.imcos.org).

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THE PROGRAMME

Monday 21 August
Morning: Optional pre-conference tour of Helsinki

17.00–19.00 Registration
Presentation on the history of Finland
Map exhibition and reception hosted by the National Land Survey of Finland

Tuesday 22 August
Theme: Mapping of Finland & the Baltic region, Prt I

09.30–10.00 Registration

10.00–10.30 Opening ceremony

Morning lectures:
- *Mapping of Finland as part of Sweden and Russia* (Antii Jakobsson)

11.00–11.30 Coffee break

- *Helsinki on maps* (Martii Helminen)

Afternoon lecture:
- *Nordenskiöld and his maps* (Leena Miekkavaara & Anna Vuolanto)

12.30–14.00 Lunch (at own cost)

14.00–16.00 Visit to the National Library and the Nordenskiöld collection (Anna Vuolanto)

19.00 Reception given by the City of Helsinki

Wednesday 23 August
Theme: Mapping of Finland & the Baltic region, Prt 2

Morning lectures:
- *Imagining, illustrating and defining the Baltic Sea region – Examples from the Middle Ages to the present* (Marjo Nurminen)
- *The Seventh Zone – Northern maritime history* (Mikko Huhtamies)

10.30–11.00 Coffee break

- *The eighteenth-century reconnaissance mapping and its connection to the Central European cabinet maps* (Erkki-Sakari Harju)
- *Russian mapping of Finland* (Jan Strang)

12.30–14.00 Lunch (at own cost)

13.30–16.00 Visit to the National Archives, war maps (Ville Vuole & Erkki-Sakari Harju)

18.00 Reception given by the John Nurminen Foundation

Thursday 24 August
Theme: Mapping Power and Propaganda

Morning lectures:
- *Mapping the Arctic War* (Aleksi Rikkinen)
- *Maps in the British Empire: John Arrowsmith and the business of mapmaking in mid-nineteenth Britain* (Johanna Skurnik)

10.30–11.00 Coffee break

- *Mapping Indigenous Land: treatment of Sámi toponomy in the production of topographic maps in Norway as an example* (Kaisa Rautio Helander)
- *Mapping propaganda* (Katariina Kosonen)

12.30–13.30 Lunch (at own cost)

13.30–15.30 Visit to the Helsinki City Museum

18.00 Ferry to Suomenlinna fortress, Kauppatori, Helsinki

19.00 Closing dinner at Suomenlinna

Friday 25-27 August
Optional post-conference tour

Updates will be available online at
www.kartogra.fi/imcoshelsinki



Helsinki waterfront with the Cathedral in the background. (http://en.wikipedia.org/wiki/File:HelsinkiKauppaTori.JPG)



Suomenlinna fortress. (http://en.wikipedia.org/wiki/Suomenlinna)

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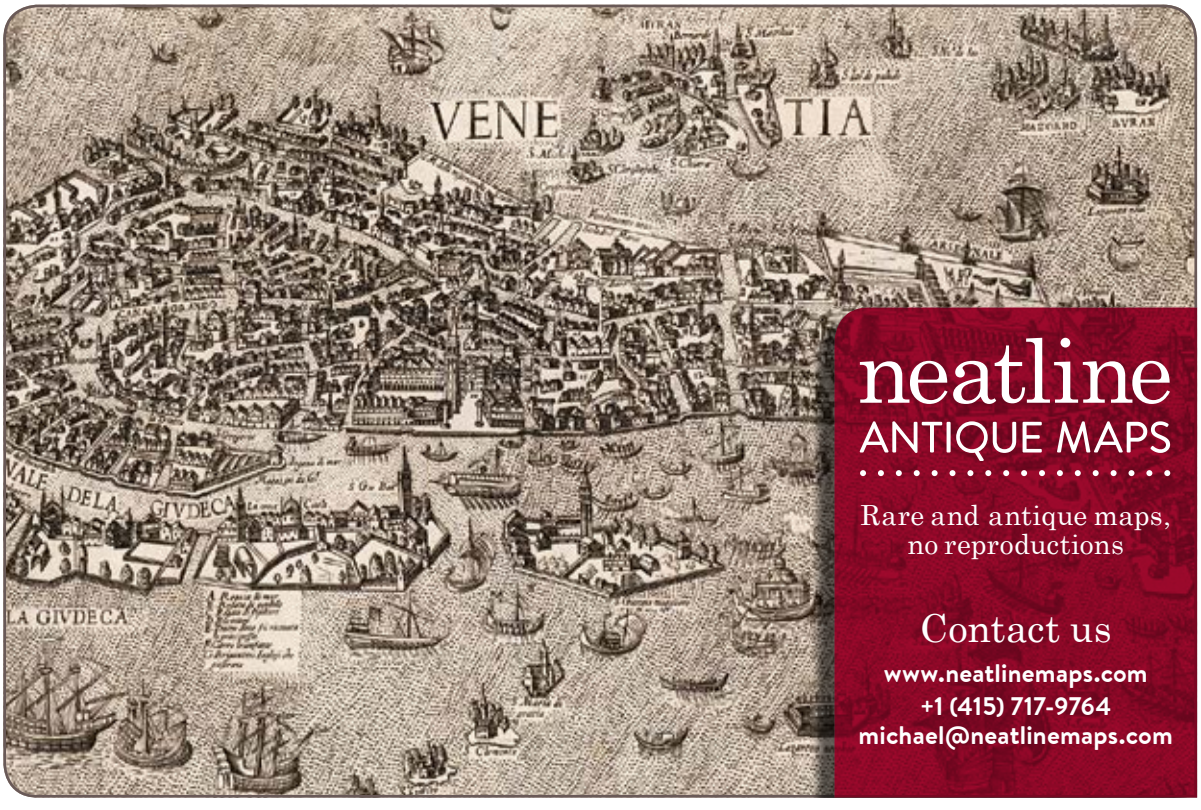
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WORTH A LOOK

Westinghouse Map at the 1933 Chicago Century of Progress International Exposition

Lea Nickless

In the early twentieth century, new technologies shifted perceptions of global distances – air travel and radio broadcasts made faraway places more accessible, whether physically or via radio waves. The world suddenly seemed less vast and more interconnected as a new global outlook evolved. In response, corporate powers increasingly used maps and globes in marketing strategies to elevate their products to the international stage. The radio industry in particular embraced geographic imagery in branding their new modern product, one that brought the world together like never before. Leading this trend was the Westinghouse Electric and Manufacturing Company, a pioneer in the development of radio technology that had aired the world's first commercial broadcast from its station KDKA in 1920, announcing the results of the Harding-Cox US presidential race. This achievement, and more, is celebrated in a large-scale Art Deco map titled 'Radio Broadcasting' that was designed for the Westinghouse exhibit at the 1933–34 Chicago Century of Progress International Exposition, also known as the Chicago World's Fair (Fig 1, *overleaf*).

The Chicago World's Fair, taking place during the height of the Great Depression, pitched the promise of science and technological innovation as the foundation for a future utopia based on progress and manufacturing. An estimated 39 million visitors attended the fair, witnessing the latest wonders in transportation, industry, architecture, and domestic advancements. The ultra-modern Westinghouse exhibit was housed in the Electrical Building, designed by influential American architect Raymond M. Hood (1881–1934), known for Chicago's Tribune Tower and New York City's Rockefeller Center among others. In this striking exhibit alone, dazzling innovations in lighting, air conditioning, and x-rays were on view, not to mention a voice-activated cigarette-smoking robot.

'Radio Broadcasting' is one of six panels created to publicise the significant role Westinghouse played in the development of electricity. Measuring 1.2 x 2.4 metres and fabricated from inlaid aluminum and Micarta, a Westinghouse synthetic product first developed for electrical insulation and newly adapted for interior finishes and decorative purposes, they were known as the 'Micarta Panels of Progress'.[1] Highlighting the company's groundbreaking 1920 transmission and subsequent foray into musical and other programming, the central world map features radio waves emanating in concentric circles from the station's Pittsburgh headquarters. Stylised images representing a religious sermon, orchestral and theatrical performances, and a boxing match flank the map, underscoring access to new forms of entertainment now available through this modern technology. Pictorial symbols identify land masses, Australia is a kangaroo, a polar bear represents Greenland, the pyramids indicate Egypt and a tank the Soviet Union. A compass rose, sea creatures and modes of transportation – ocean liners, an airplane, and an airship – are interspersed across the map. The call signs for Westinghouse radio stations 'KDKA' and 'W8XK' are aligned with one of the outer concentric circles, signifying their global reach. The separate signage at top and bottom read 'Westinghouse Pioneering' and 'Radio Broadcasting as Initiated by KDKA has Made the Whole World A Neighborhood, 1920' and were created when the panels returned to Pittsburgh after the fair for installation in the Westinghouse headquarters. The success of KDKA's inaugural broadcast had sparked a surge in radio sales and revealed the tremendous potential in broadcasting as an advertising medium – by the end of 1922, 564 broadcasting stations were licensed.

Fig. 1 (*overleaf*) Donald R. Dohner, 'Radio Broadcasting', 1933. Micarta, dyed aluminum, steel, wood centre panel from the Westinghouse Pavilion, Chicago A Century of Progress International Exposition. Westinghouse Electric and Manufacturing Company, Pittsburgh. The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1989.190a–c.

WESTINGHOUSE



Radio Broadcasting As Initiated By
World A Neighbor

SE PIONEERING



By **KDKA** Has Made The Whole
orhood » » » » » 1920



Fig. 2 Donald R. Dohner, director of the art-engineering department of the Westinghouse Company, designed the panel and supervised its manufacture in the Westinghouse shops. He is shown with the finished mural. Westinghouse Electric and Manufacturing Company, Pittsburgh. Courtesy Hampton C. Wayt.

Other panels in the series focused on high voltage railroad electrification,[2] and Niagara Falls which was harnessed in 1892 by George Westinghouse as the world's first large-scale water-power development. This panel, too, featured map imagery with Niagara Falls at its centre and connecting powerlines to surrounding cities including New York.[3]

'Radio Broadcasting' was created by American industrial designer and educator Donald R. Dohner (1892–1943) who, in rumpled lab coat, gestures at the centre of the map in this Westinghouse press photograph (Fig. 2).

Born in Indiana, Dohner moved to Pittsburgh at the age of 21 to study at the Carnegie Institute of Technology (now Carnegie Mellon University) where he eventually became a faculty member. As early as 1926, Dohner consulted for Westinghouse and was hired in 1930 to head the new 'Art in Engineering' department.[4] He and his team designed everything from ashtrays to locomotives[5] and oversaw the aesthetics for all its products including the exhibit at the Chicago World's Fair.

In Figure 3 Dohner peers over a model of what would be a five-story, 70-metre-long curved space. By his right hand is the Westinghouse logo that was rendered in light and below and to his left are colonnades in which semi-circular discs or 'wheels of light'[6] concealed supporting columns. The six Micarta panels, seen in this model as dark rectangles immediately beneath Westinghouse Electric lettering, were located on the ground floor.

A 1934 *Fortune* magazine article,[7] written anonymously by architect George Nelson, cited Dohner as one of the top ten industrial designers in the United States. More interested in education than self-promotion, Dohner left Westinghouse to establish the first degreed programme in industrial design at the Carnegie Institute of Technology and

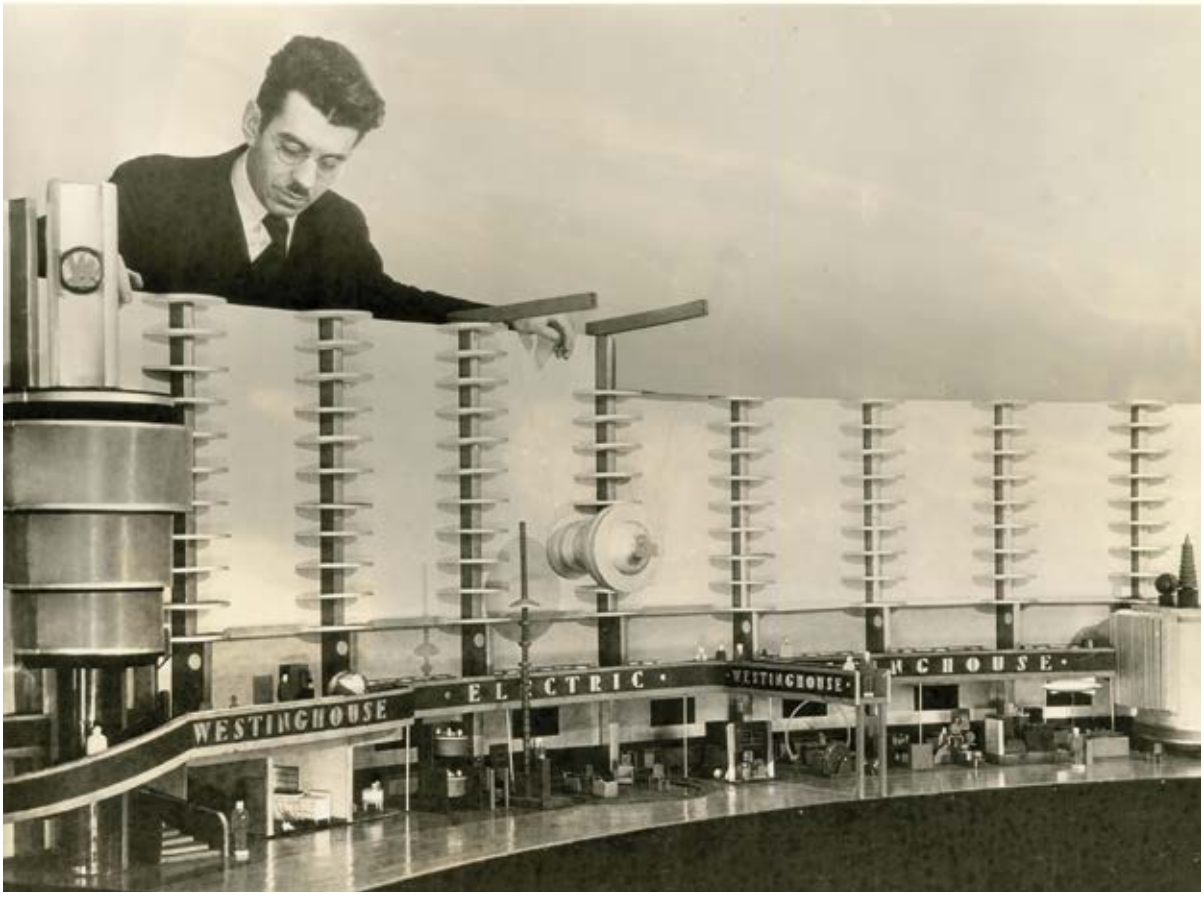


Fig. 3 Model of Westinghouse Exhibit at Chicago's Century of Progress, 1933, Westinghouse Electric and Manufacturing Company, Pittsburgh. Courtesy Hampton C. Wayt.

another at the Pratt Institute in Brooklyn, New York. He opened his own design studio in New York City in 1942 but tragically died the next year at the age of 51. Today Dohner is primarily remembered for his pioneering role in industrial design education.

'Radio Broadcasting' is on view in the exhibition ***Plotting Power: Maps and the Modern Age*** at The Wolfsonian–FIU in Miami Beach, Florida through until 16 April 2023. It examines how agents of power – governments, political coalitions, and corporations – have long used maps and geographical imagery to promote and persuade. A companion book to the exhibition is available and can be ordered at designstore@thewolf.fiu.edu.

The Wolfsonian–FIU is a museum and research centre focussed on the period 1850–1950 that uses objects to illustrate the persuasive power of art and design and to tell the story of social, political, and technological changes that have transformed our world. It encourages people to see the world in new ways and to learn from the past as they shape the present and influence the future. (www.wolfsonian.org)

Notes

1 Westinghouse Electric & Manufacturing Company, 'Electrical Visions of 1934 Exhibited by Westinghouse at A Century of Progress', Westinghouse press release, n.d. 1933. https://www.lib.uchicago.edu/ead/pdf/century0924.pdf

2 The Wolfsonian–Florida International University has in its collection another of the Micarta panels**,** '**'**High Voltage Railway Electrification from the Westinghouse Exhibition, 1933 Chicago A Century of Progress International Exposition' by Sidney G. Warner (1905–1978), 83.6.11.

3 'Growth of Electrical Network Told by Mural', *Popular Mechanics*, June 1933, p. 846.

4 'Donald R. Dohner', Industrial Designers Society of America, https://www.idsa.org/content/donald-r-dohner

5 Hampton C. Wayt, 'Donald Dohner: the Man who Designed "Rivets"', *Classic Trains*, Summer 2009.
6 Westinghouse Electric & Manufacturing Company, 'Spectacular Lighting of Westinghouse Exhibit at Century of Progress', Westinghouse press release, n.d. 1933. https://www.lib.uchicago.edu/ead/pdf/century0528.pdf
7 George Nelson, 'Both Fish and Fowl', *Fortune*, February 1934.

Lea Nickless is a curator at The Wolfsonian–FIU. She has worked closely with founder Micky Wolfson for almost forty years in building the museum collection, developing educational programming, and managing and researching collections. She co-curated *A Universe of Things: Micky Wolfson Collects* in 2019 and more recently curated the exhibitions *Aerial Vision* and *Plotting Power: Maps and the Modern Age*. She holds a B.A. in Studio Art from Scripps College and is also a multi-media artist.
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Claudius Ptolemy – Francesco Berlinghieri. Untitled map of the British Isles published in 'Geographia di Francesco Berlinghieri Fiorentino in terza rima...'. Florence 1482.

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MAPPING MATTERS

Conservation of Armada maps revelation

Back in January 2021 we heard that the National Museum of the Royal Navy (NMRN) had successfully bid for ten hand-drawn maps of the failed Spanish Armada invasion of England. Believed to be based on eye-witness accounts, they are the earliest surviving representations of the battle. Drawn in black ink and coloured with shades of red, they track events of the naval battle.

Since the acquisition, conservation work on this unique set of maps has revealed that the red colour is a later addition. Extensive examination, including x-ray fluorescence spectroscopy, has established that the black ink is iron gall which was used extensively in the sixteenth century. The red colouring, in contrast, has proved to date from the late nineteenth century. It would seem that the maps were not originally coloured, and the various shades of red were added to make them more attractive. This may have been done before the 1899 auction by Sotheby's or by the bookseller J. Pearson and Co. who sold them on to William Waldorf Astor in 1903.

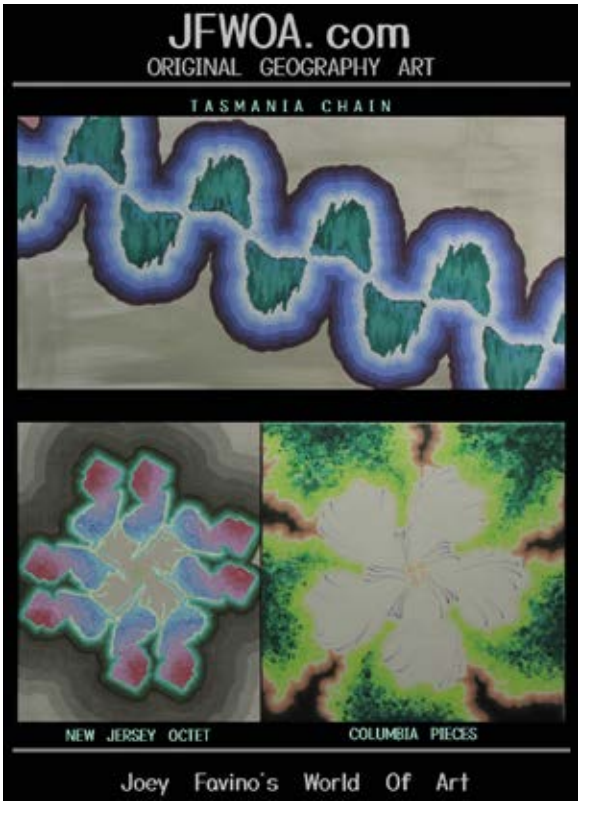
An historical geographical first

On 2 November 2022 the small village of Langton Matravers on the Dorset coast became famous when a triple alignment of true north, magnetic north, and grid north made landfall over it. There, for a short time, your compass needle would have pointed toward magnetic north, true north, and grid north all at the same time. But magnetic north keeps moving, at the moment in an eastward direction, and according to the Ordnance Survey the convergence passed out of Langton Matravers around Christmas, moving on through Chippenham and Birmingham. It will drift over Yorkshire by August 2024 and a year later is due to finally leave English shores at Berwick-Upon-Tweed in Northumberland and not make landfall until it reaches Drums in Scotland in May 2026.

Award for Mark Monmonier

In January this year, Mark Monmonier, Distinguished Professor Emeritus of Geography and the Environment, received a lifetime achievement award from the American Association of Geographers. The honour was made for his 'outstanding contributions to geographic research, most notably in the fields of cartography and geographic communication'.

Until his retirement in 2021 Mark taught map design, geographic information policy, and map history at Maxwell School of Citizenship and Public Affairs, Syracuse University. His publication record is impressive. He has authored over twenty books and many readers will have a well-thumbed edition of his classic *How to Lie with Maps* (1991, 1996, 2018) on their bookshelf. In this seminal title, Monmonier set out to show how the choices made by mapmakers represent a unique perspective on the place depicted. It was named by *Geographical*, the official magazine of the Royal Geographical Society, as one of the 'eight essential books for geographers'. His most recent book, *Clock & Compass: How John Byron Plato Gave Farmers a Real Address*, was reviewed in the June 2022 issue of the journal. In addition to his books, Mark was the editor of *Cartography in the Twentieth Century*, Volume six of the *History of Cartography*, published in 2015. It is available as an open access PDF at www.press.uchicago.edu.



Open access volume: *Mapping the Ottoman Realm*

The proceedings of the Covid-cancelled ICA symposium – *Mapping the Ottoman Realm: Travelers, Cartographers and Archaeologists* – which had been planned for April 2020 have been published in an open access proceedings volume: https://www.proc-int-cartogr-assoc.net/3/. The volume contains eleven articles with a preface by commission chair Imre Demhardt.

Late Ottoman Turkey in Princeton's Forgotten Maps, 1883–1923

Another online source for readers interested in the mapping of the Ottoman empire is Professor Richard Talbert's beautifully illustrated exhibition highlighting the long-term impact of German cartographers, father and son Heinrich and Richard Kiepert's mapping of Asia Minor.

Heinrich Kiepert arrived in Turkey in 1844 at a time when the region had not been fully mapped and, despite this shortcoming, the Ottoman Imperial authorities had no intention of commissioning a foreign power to undertake the work. However, individual visitors from abroad or small groups of travellers did have permission to travel, some of whom published their experiences. Kiepert took advantage of this freedom. In 1844 he published his first map of Asia Minor, and a decade later, an overview (1:3,000,000) of the Ottoman empire in Europe and Asia.

The exhibition follows the work of both cartographers: Kiepert senior's work until his death in 1899 addresses his significant contributions made from 1883 onwards and includes maps he produced from notes and sketches made by other explorers. In his last years he convinced his son to complete the numerous maps he had committed to making. Richard picked up the baton and continued his father's work into the twentieth century, forsaking his own interest and research in the mapping of Africa. Their combined work remained the basis for maps made by the British, German, Greek and Italian armies during and after the World War I.

https://storymaps.arcgis.com/collections/3afc128a641e47eb90b3268c5ffb8d54?item=1

Treasure map

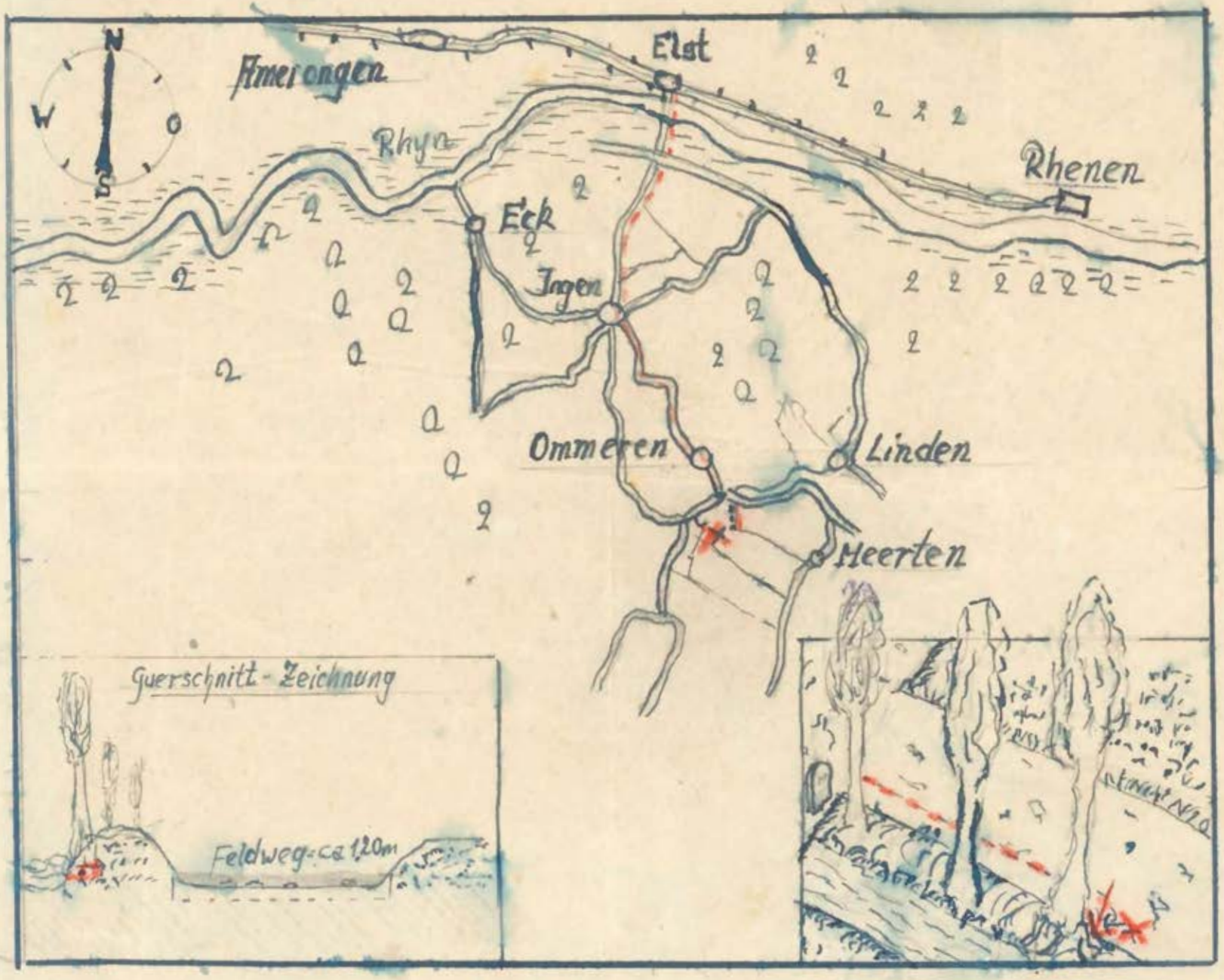
We all love a story which revolves around lost treasure and the discovery of the map which will lead us to the cache. Sadly, treasure maps in the real world are few and far between. However, one has recently surfaced in the Netherlands. Following a new law to create a more transparent government that actively discloses information, the Dutch government introduced the Open Government Act in May 2022 and as part of the annual 'Open Access Day 2023', the National Archives of the Netherlands released some 1,300 pages of archived documents. Amongst transcripts of meetings by senior ministers, WW2 files from the Intelligence Bureau of the Ministry of War, personnel files of spies and the resistance movement is a map which is believed to reveal the location of a hidden Nazi hoard looted from a bank in Arnhem by retreating German soldiers in 1944. According to contemporary accounts by a German parachutist who served near Arnhem, the treasure – coins, jewellery, watches and gems – was stored in four zinc ammunition boxes and buried in a field near Ommeren, Linden [Lienden] and Meertenwei.

Crudely drawn in blue/black ink, the map shows a small area of central Netherlands approximately 40 kilometres west of Arnhem. A red dotted line travelling south from Elst on the Nederrijn river through the village of Ommeren, nearby to which, at a crossroad adjacent to fields, is a red cross marking the spot where the treasure was buried. Two inset maps are added to the bottom corners of the map. On the right is a detail of three poplar trees under which the treasure supposedly is hidden. On the left is a profile showing the trees growing in a small hill connected to another by a track.

Information of the looting was passed on to the Beheersinstituut, the Dutch Institute of Asset and Property Management, a body responsible for managing the wealth of people who had disappeared in the World War II, including deported Jews, Dutch spies and German citizens who lived in the Netherlands. In 1945 the value of the plunder was thought to be 2–3 million Dutch Guilders the equivalent of around £15.85 million today.

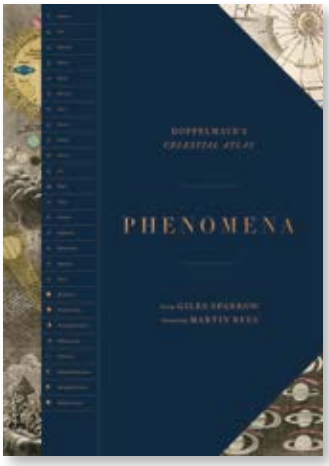
The release of the map on the 3 January 2023 energised metal detectorists from across Europe to travel to the Netherlands in search of the treasure which, if found, is by Dutch law shared between the finder and the landowner.

Fig. 1 Anonymous, 'Nazi Treasure Map', *c.* 1944, Pen on paper. Nationaal Archief, Den Haag, Nederlandse Beheersinstituut (NBI), Hoofdkantoor, access code 2.09.49, inventory number 925.


N
W
O
S
Amerongen
Elst
Rhyn
Rhenen
Eck
Ingen
Ommeren
Linden
Heerten
Querschnitt - Zeichnung
Feldweg - ca 120m

BOOK REVIEWS

Phenomena: Doppelmayr's celestial atlas
by Giles Sparrow. Chicago: The University of Chicago Press (and Thames & Hudson Ltd, London), 2022. ISBN 9780226824116. HB, 256, 736 illus., US $65.



This beautiful book is a discussion and partial reproduction of the famous 1742 *Atlas Coelestis*, written by Johann Gabriel Doppelmayr, Professor of Mathematics at the Aegidien Gymnasium in Nuremberg, and published by the well-respected cartographic firm started by Johann Baptist Homann, also of Nuremberg. Produced in large format, *Phenomena* is a visual *tour de force*, with cloth binding, sturdy paper, beautiful colour illustrations, clear printing, and golden-lettered text on the spine and front and back covers. It is a book that would grace any coffee-table.

But this book is much more than 'just a pretty face'! Author Giles Sparrow, who is a Fellow of the Royal Astronomical Society and studied astronomy at University College London and science communication at Imperial College, knows his stuff. Accompanying the images is a sophisticated text that not only discusses the elements of *Atlas Coelestis*, but also provides material on the history of astronomy, celestial cartography, and other atlases written by giants in the field.

The book begins with a scamper through astronomical history and Doppelmayr's place in it via a foreword written by the distinguished astrophysicist and cosmologist Martin Rees, the current Astronomer Royal. This is followed by an introduction which details Doppelmayr's life, his relationship to Homann and his publishing house, and the times in which they worked. Sparrow then gives us a kind of synopsis of *Atlas Coelestis*:

> *(I)t did not provide new observational data, nor did it attempt to introduce new constellations. Instead, it aimed to summarize the state of knowledge about the universe at the time, illustrate many of the calculations and theories behind it, and demonstrate the power of the Copernican model to explain celestial phenomena. It is undeniably a work of what we would today call 'popular science'.* (p. 21).

Following full-page images of the *Atlas Coelestis'* frontispiece and title page, Sparrow gives us a brief description of their content in the Prelude of his book. This description is followed by a review of classical Greek-stimulated geocentric cosmological systems and a two-page depiction of small images of the 30 plates that comprised Doppelmayr's atlas. This is a teaser for what is to come, which is a large two-page image of each plate, accompanied by a full description of its contents, enlargements of its various components, and related material.

Ten of the plates are traditional star maps. Two are hemispheres of the northern and southern skies that are centered on the equatorial poles using a geocentric orientation (where the constellations are shown the way we see them from Earth). Two more plates are northern and southern celestial hemispheres that are centered on the ecliptic poles using an external orientation (where the constellations are left to right reversed, the way they would appear looking back on a celestial globe). The remaining six plates use an unusual gnomonic projection and are part of a series centered on the ecliptic poles, the solstices, and the equinoxes. On the left and right sides of the six plates are columns giving information on the constellations and their principle stars, and all but the southern pole plate show the paths of important comets.

The remaining twenty plates address a variety of astronomical topics, including the celestial sphere, the cosmological models of Copernicus and Tycho Brahe, the paths of visible planets as observed in the sky, lunar maps and motion anomalies, diagrams of solar and lunar eclipses, the motions of the moons of Jupiter and Saturn, the theory and movement of comets, and views of the solar system from other worlds.

Several plates are accompanied by brief descriptions and images from other famous celestial atlases, such as those by Bayer, Hevelius, Flamsteed/Fortin, and Bode. There also are images showing the work of al Sufi, Dürer, Cellarius, Bevis, diagrams of astronomical instruments from a book by Tycho Brahe, and stunning pictures from illuminated manuscripts.

In the section entitled 'Legacy', Sparrow puts Doppelmayr's atlas in context with respect to other atlases and developments in astronomy. This is followed by 'Milestones of Astronomy' which highlight astronomical developments from Eudoxus' concentric spheres of the fourth century BC to Hubble's ideas of the expansion of the Universe in the late 1920s. The charming 'Dramatis Personae' section shows portraits with brief biographies of famous people in astronomy from Aristotle to Hubble. *Phenomena* concludes with a glossary, bibliography and index.

Doppelmayr's *Atlas Coelestis* was a beautiful work produced by a successful publisher. Although his atlas was not as cutting edge as 'the big four' atlases of Bayer, Hevelius, Flamsteed, and Bode (and in fact was influenced by the work of Hevelius and Pardies),[1] it nevertheless was in the next tier of excellence due to its scholarship and content. Many of Doppelmayr's plates had appeared earlier in other sources published by the Homann firm, but by collecting them into one atlas, a broad review of astronomy and celestial cartography became available.

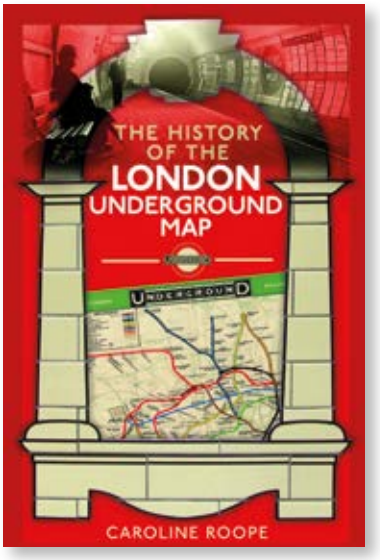
In a parallel manner, Sparrow's *Phenomena* presents a great deal of information about astronomical and celestial cartographic history, as well as its main subject: an analysis of Doppelmayr's *Atlas Coelestis*. Additionally, he shows us images from several other antiquarian atlases and astronomy books of the Renaissance and the Enlightenment. Although the depth of some of the image descriptions provided by Sparrow is limited due to their brevity, the breadth is extensive, and readers wanting more information can consult his helpful bibliography. The quality of the production is first rate, and it has much to offer to readers interested in astronomical and celestial cartographic history. Given its appearance and scholarship, *Phenomena* is a bargain at US $65. I wholeheartedly recommend it for readers interested in learning more about Doppelmayr's *Atlas Coelestis*.

Nick Kanas, San Francisco, California

1 N. Kanas, *Star Maps: History, Artistry, and Cartography,* 3rd ed. Cham, Switzerland: Springer Nature Switzerland AG, 2019.

The History of the London Underground Map

by Caroline Roope. Barnsley and Havertown, PA: Pen & Sword Transport, 2022. ISBN 97813999006811. HB, 224, 32 col. illust. STG £20, US $39.95.



The mapping of the London underground railway system is hardly obscure. Ken Garland's *Mr Beck's Underground Map* (1994) and David Leboff and Tim Demuth's *No Need to Ask! Early Maps of London's Underground Railways* (1999) remain essential reading – and viewing, for both are 'picture books' with substantial text, rather than, as in the volume under review, text with an art-paper section of illustrations in the middle. Both, too, fulfil the expectations of their titles, and are focussed on the maps. In contrast, Caroline Roope, a social and genealogical historian, offers an account that can hardly be criticised for lacking context: perhaps half the book, and certainly over half the illustrations (17 out of 32) are some way from mapping. These illustrations include personalities associated with the development of the system, but not of Harry Beck, who designed what proved to be the definitive form of system map, although the text includes more biographical information on him than does Ken Garland.

Those unfamiliar with the development of the London underground may have no complaint, but readers with a better knowledge of transport history may not be entirely satisfied. Symptomatic of this approach is what some may consider a small point: the text mentions Sir George Gibb, a significant figure in late nineteenth- and early twentieth-century

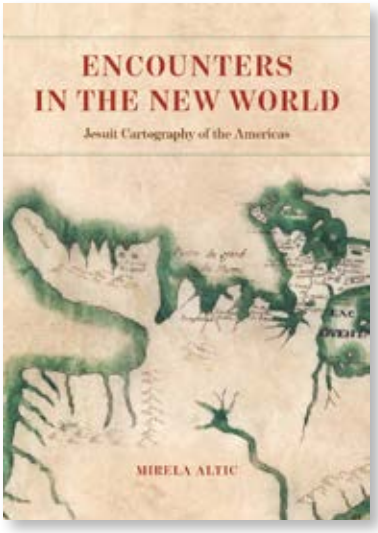
transport, but the index does not, and the reference to Frank Pick working 'with' Gibb rather betrays a lack of understanding of the hierarchical nature of contemporary railway management. There is a good deal on Charles Pearson, who was the driving force between the original section of line, opened in 1863, but his connexion with maps seems tenuous. Similarly, although the heavy loss of life at Moorgate in 1975 and Kings Cross in 1987 are essential components of the underground story, it is difficult to see what their effects were on mapping. Altogether, had 'map' in the title been replaced by 'and its mapping' it would have given a better idea of the contents, and probably have a wider appeal. There is a good deal on that all-necessary but often inadequately-available thing: finance.

The illustrations are all right as far as they go, but one could wish that the publisher had gone further, even if it involved a higher price. Whilst illustrating large-format maps on a book page is always a problem – does one show the whole map at a greatly reduced scale, or extracts at or close to the original scale? – modern printing techniques make reduced images far more legible, particularly if one has a magnifier to hand, than before the advent of digital technology. Thus, although several large-format maps are illustrated here, most are legible: the main sufferer is the most visually elaborate, MacDonald Gill's incomparable 'The Wonderground Map of London Town' of 1914 – but it is captioned here 'By paying us your pennies', which in fact is the start of a much longer text running round the borders of the map: the actual title is in a small cartouche, bottom right. One wonders how penetrating were the author's reading and the publisher's editing.

Altogether this is certainly a 'good read'. Map enthusiasts may wish that there was rather more to both read about and look at of the actual maps; students of transport may feel that the story could have been placed a little more within a framework of national transport policy. This is important for a country with a long-standing tension between public and private provision, which appeared to have been answered largely in favour of the former in the third quarter of the twentieth century, but which has since been increasingly questioned. By all means buy the book: but I wonder if it will have the staying-power of Garland and Leboff-Demuth?

Richard Oliver, Exeter, UK

Encounters in the New World: Jesuit cartography of the Americas *by Mirela Altic. Chicago and London: The University of Chicago Press, 2022. ISBN: 9780226791050. HB, xii, 433, 47 col. illus. & 121 maps. US $75.00.*



The Society of Jesus (Jesuit Order) was founded by Ignatius of Loyola officially in 1540, and with its military-like organisation and discipline and devotion to learning, it soon became a principal instrument of evangelisation and education during the Catholic Counter-Reformation of the Early Modern Era. Its mission eventually took its followers across Eurasia, Africa and the Americas, not only as missionaries, but as respected scientists, explorers and cartographers in the first great age of European discovery and encounter. In the process, the Jesuits helped to further the spread of their Faith and to open Europeans' eyes to, and explain, parts of the world as yet unknown to them.

With *Encounters in the New World*, Mirela Altic, a professor of the history cartography at the University of Zagreb and a past president of The Society for the History of Discoveries sets out to examine and explain the not insignificant Jesuit contribution to the early mapping of the New World within the context of wider global endeavours in the sciences and arts. To this end, she has carried out extensive research in numerous archives on more than 150 maps, many of them previously unpublished, covering the period from the Order's arrival in the Americas in Brazil in 1549 to after its suppression, beginning in Portugal in 1759. An internationally

recognised scholar in the field, Altic certainly is well suited to the task.

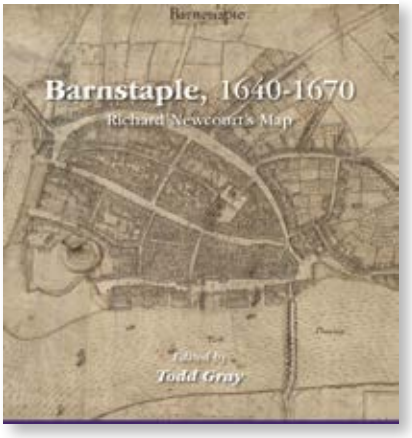
This volume is composed of four major parts. The first provides a thorough discussion of the Jesuits and Jesuit mapmaking, including its evolution, distinctiveness and broader impact, especially with regard to the New World. The second and longest part deals with the Jesuit cartography of the Spanish possessions under the viceroyalties of New Spain and Peru. The third part considers the Jesuit cartography of Brazil and its role in the establishment of the colony. And the concluding and shortest part concentrates on New France, emphasising the quest for the Northwest Passage through North America to the Orient.

To some extent, through their cartography the members of the Order went beyond being the spiritual emissaries of Rome to also being willing participants in the building of the competing Spanish, Portuguese and French empires in the Americas. Consequently, as Altic rightly points out, that while the Jesuits readily incorporated Native sources and knowledge into their maps and thereby establishing a form of cross-cultural communication, these very maps also, ironically, became instruments of the incorporation of the Indigenous Peoples of Americas into those European empires.

With this superb volume, Altic has made a noteworthy contribution to the early cartographic history of the Americas. It is exhaustively researched, as evidenced by its extensive notes and bibliography, comprehensive, and critically analytic and, at the same time, clearly and concisely written. The many maps, well-known and those published for the first time here, are necessary to the telling of the story and excellent, especially those in colour. This book will provide valuable reading and insight to anyone interested in the early exploration, cartography and encounters of the Americas as well as of the Jesuits and their scientific achievements. Moreover, it is destined to become an important research tool in the field.

Dennis Reinhartz, University of Texas at Arlington

Barnstaple, 1640-1670: Richard Newcourt's map *edited by Todd Gray. Exeter: The Mint Press, 2022. ISBN: 9781903356777. PB, 206. multiple illus. STG £20.*



Newcourt's manuscript map of Barnstaple, part of the Gough collection in the Bodleian Library, has hitherto been overlooked by historians of that town. Accordingly, a team was assembled for the purpose of jointly interpreting the map and the town it depicts. Local historians will be aware how well a good contemporary map can inform their studies. Readers of this journal will be aware how the understanding of a map and of which aspects can be relied upon are enhanced by the 'ground truth' of detailed topographic studies.

Such a project requires feedback: an opportunity for the individual specialists to consider how the findings of others might modify their conclusions. Such feedback emerges naturally within a conference. In contrast, when preparing a book, the individual chapters are farmed out, and so often the editor is too busy fretting about missed deadlines to worry about feedback. Such appears to have been the case here. Furthermore, the focus widened to include the history of the town more generally from 1640 to 1670. Accounts of plaster ceilings and the vicissitudes of preservation of both buildings and documents will no doubt have widened the book's appeal to local purchasers but add nothing to our understanding of the map.

This process, or lack of it, affected the dating of the map. In his chapter describing the map and its cartographic context, Richard Oliver sets out evidence (the addition of the Dodderidge Library to Barnstaple church) for a date no earlier than 1667,

weaker evidence (the Priory, Barnstaple) for a date no earlier than 1668, and evidence from the Guildhall (a map depiction at variance with its known appearance) for a date before 1647. Faced with this conflict, he took refuge in the customary description of *circa* 1650. Meanwhile but unknown to him, archaeologist Stuart Blaylock's work on Exeter's Quay had established that Newcourt's depiction of the North Gate conflated it with the adjoining Quay Hall and had misplaced its spire. Evidently Newcourt's elevations, even of important buildings, are not to be relied upon, and the variance in the depiction of the Guildhall can be attributed to carelessness.

To complicate matters, two streets in the eastern suburb have been drawn over existing field boundaries, so the map may not have been drawn at a single date. Nevertheless, in the form in which it survives it can be assigned with a fair degree of confidence to 1667 or a little later.

Newcourt's depiction of buildings appears considerably more informative than, say, Speed's. Some are aligned with the street, some are gable-on, some have courtyards behind them, some have gardens. How reliable is all this? Did Newcourt's paced survey extend into these courtyards? Are they 'taken by eye', to use a later expression; or is this detail generic, a way of showing the general density of development within a block? This matters, and not just to Devonians, because the 'Faithorne & Newcourt' map of London is similar in style. The Barnstaple book assembles evidence relevant to this question, because for those houses that survive to the modern era an account is given which often reveals their form at the time when Newcourt drew his map. The location of these houses is given only by a modern postal address so the reader who wants to pursue this line of analysis is faced with significant work to establish where on Newcourt's map each of these houses sits.

To comment on the book's merits as a history of Barnstaple from 1640 to 1670 is outside the scope of this review. Suffice it to say that because of the fragmentary survival of records this reviewer would have preferred to see a longer period tackled and perhaps a wider area, so that periods and places with more complete records could have been used to provide a context for the disruption caused by the Civil War.

The book is copiously illustrated. We have a portrait of William Shakespeare to illustrate the conclusion that he never performed in Barnstaple; and we have a Dutch courtesan to illustrate the story that the future Charles II fathered a bastard in the course of *his* visit. What we do not have is a legible street plan to help us interpret the locations referred to. Readers who do not know Barnstaple intimately are expected to procure a street plan themselves. A copy of John Wood's plan of 1843 is provided in an appendix, and this does have street names, but it is so severely reduced that many of the names are illegible.

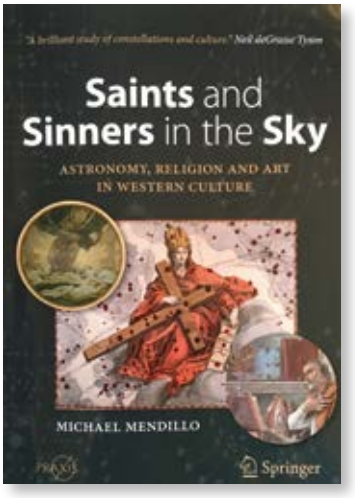
This leads on to more general considerations of the way the book has been produced. The publishers opted for a soft cover with a glued binding (probably 'notch perfect'). Despite the book being fairly large and heavy, the binding seems sufficiently robust for ordinary usage. However, it is sometimes necessary to squint into the gutters to read the text. More seriously, the reproduction of the map in six plates at almost full-scale is done in such a way that four of the plates have edges disappearing into a gutter with consequent loss of detail. Furthermore, the upper and lower tier are printed with bleeding edges on the join and with no overlap. Trimming of the book as part of the production process appears to have resulted in the loss of a strip about 1 mm wide along the join. This is scarcely a disaster, but it is irritating and unnecessary. The one consolation is that the quality of the reduced image on the front cover is good enough for this to be used for most purposes.

Overall, then, we have a useful reproduction of a little-known and important map, produced at a time when new urban surveys were uncommon. It comes with an excellent essay on the map itself and a lot of material on what was happening in Barnstaple at the time, some of which can be used to inform our understanding of the map and some of which has potential to do so, albeit unrealised. And all at a modest price. Whilst it has its faults, they should not be allowed to overshadow its merits.

R.C. Wheeler, Harmston, Lincoln, UK

Saints and Sinners in the Sky: Astronomy, religion and art in Western culture

by Michael Mendillo. Cham, Switzerland: Springer Nature Switzerland AG, 2022. ISBN 9783030842697. PB, xiii + 252, 85 illus. US $35.



Celestial maps come in two flavours. The first deals with the planets and moons in our solar system, their topography and relationship to each other, their position in the heavens, and the location of other star systems having exoplanets.[1] The second flavour deals with the magnitudes and location of the stars in the heavens according to a grid system of celestial latitude and longitude and their organisation into asterisms and constellations.[2] Both flavours have been depicted in hand-drawn or printed works on vellum or paper, via marble sculptures, in architecture as decorative arts, and through other media that are considered both scientific and artistic.

Saints and Sinners in the Sky, by Boston University Professor of Astronomy Michael Mendillo, deals with both. But as the subtitle of this book tells us, the images in celestial maps may be intertwined with religion and art as well. This can be done in two ways. First, the style of a celestial map can be artistically produced or infused with religious imagery. Second, the content that is typical of celestial maps can be a part of another work whose primary purpose is the creation of art or the promotion of a religious message.

These issues are clearly delineated in the structure of this book. Part I, entitled 'Artistic Astronomy and Religious Iconography', focusses on the constellations as artistic and religious productions, albeit productions that map the heavens and have important scientific and cartographic functions. Chapter 1 presents a survey of the constellations and how they have been depicted, with an emphasis on the twelve constellations of the Zodiac. Key authors of important star catalogues and atlases are mentioned here and in Chapter 2, where four important contributors are featured: Alessandro Piccolomini, who created a woodcut atlas in 1540 showing the stellar patterns of the constellations but no accompanying mythological images; Johannes Bayer, whose influential 1603 star atlas featured fine copperplate engravings that depicted the constellations along with pagan images dating back to classical Greece times; Julius Schiller, whose 1627 star atlas presented the constellations right-to-left reversed (as observed on a celestial globe) and whose images were those of people and objects taken from the Bible (northern celestial hemisphere: New Testament, southern hemisphere: Old Testament, Zodiac: Apostles); and Andreas Cellarius, whose 1660 star atlas returned to non-Christian images which were artistically accompanied by banners, putti and other baroque features.

After considering why Schiller decided to Christianise the heavens in Chapter 3, Mendillo systematically discusses the changes Schiller made to the classical twelve Zodiac constellations in Chapters 4 and 5. For each of these, its portrayal in the atlases of Piccolomini and Bayer is shown and contrasted with the corresponding image from Schiller's atlas, which depicts an Apostle (with St Matthias replacing the discredited Judas Iscariot). A wealth of information accompanies the figures using newly translated material by Aaron Shapiro. This material includes background histories of both the pagan and Christian figures; a discussion of stellar placements and patterns; and miscellaneous astronomical and cartographic information, such as precession of the equinoxes, the Pleiades star cluster in Taurus, why St Thomas is holding a spear, the plethora of exoplanets detected in Virgo by the Kepler satellite, the lack of female Biblical constellations (i.e., not substituting the Virgin Mary for Judas); why Libra was formed from the stars of the declawed Scorpius, the meaning of the phrase 'Age of Aquarius', etc. Part I, roughly the first half of the book, concludes with Chapter 6, where Schiller's atlas is put into perspective as a child of the Counter-Reformation, and issues are raised as to why his Christianised constellations failed to take hold in subsequent atlases by Hevelius and others.

In Part I, Mendillo breaks new ground in his analysis of Schiller's atlas. The analysis is very complete, scholarly and informative, while at the same time

presenting interesting topics that put Schiller's atlas into perspective and incorporating fascinating religious and secular material within the cartographic text. Mendillo also provides a valuable visual comparison and contrast between the atlases of Schiller and those of Piccolomini and Bayer. He offers biographical information on these three men, Cellarius and the relatively unknown Jeremias Drexel (Chapter 3), whose own atlas influenced Schiller. *Saints and Sinners* is worth having for Part I alone, but luckily for us, more is to come in the second half of the book.

Part II, 'Astronomy in Christian Art', and Part III, 'Constellations in Secular Art and Architecture', take celestial mapping out of the primary focus and place constellations and other astronomical images as bit players in artistic and religious productions. The two chapters of Part II explore the use of constellations (Chapter 7) and other celestial motifs (Chapter 8) in supporting Christian art. Examples include illuminated manuscripts in prayer books, church ceiling paintings of the Virgin Mary standing atop a rendition of Galileo's Moon or dramatically displaying the stars in the night sky surrounding religious medallions, Giotto's fresco of a comet guiding the Wise Men to the newborn Christ, a church mosaic in Russia depicting Christ holding a crystalline celestial globe, and ceramics depicting comets and other astronomical content along with images from the life of Christ. Also included is Hans Holbein the Younger's famous painting *The Ambassadors*, showing two prominent sixteenth-century politicians standing beside astronomical and musical instruments indicating their scholarly sophistication, but with a distorted skull at their feet suggesting their mortality which only becomes clear when viewed from the side of the painting, an early example of anamorphosis.[3]

The five chapters of Part III concern the appearance of constellations and other celestial imagery in secular art and architecture. The breadth is large, ranging from paintings by Rubens; astronomical images on coins, mobiles and tapestries; decorative elements in architecture; and painted works by Van Gogh, Munch, O'Keeffe, Picasso, Miro, Dali, and others. There is even a sculpture of an orrery that shows the relationship of the Sun's planets carved in human bone. Parts II and III capture the range of celestial imagery in art, not only in medium but also in content that is displayed in both religious and secular terms. Reading through these sections is a fascinating journey, indeed!

Saints and Sinners is published by Springer as a high-quality paperback. The pages are glossy, making the type bold and readable and the images (mostly in colour) crisp and sharp. This is fortunate, since some of the image details are small, and one hopes that this book will be republished in a larger format, perhaps in hard copy. But the paperback format makes the price affordable, given the scholarship presented in the text (as indicated in the Sources chapter at the end) and the large number of images that are included in a book spanning just 231 pages of primary text. The book delivers on the promise suggested in its title, and I strongly recommend it.

Nick Kanas, San Francisco, California

Notes

1. N. Kanas, *Solar System Maps: From Antiquity to the Space Age*. New York: Springer Science+Business Media, 2014.
2. N. Kanas, *Star Maps: History, Artistry, and Cartography,* 3rd ed. Cham, Switzerland: Springer Nature Switzerland AG, 2019.
3. *Ibid*., Chap. 12: 'Celestial images in artistic paintings', pp. 459–501.

Books Received

The Writer's Map: An atlas of imaginary lands *edited by Huw Lewis-Jones. London: Thames & Hudson, 2021. ISBN 9780500519509. HB with jacket, 256, 220 col. illus. and maps. STG £ 30.*

Editor, Huw Lewis-Jones, with a stellar gathering of more than twenty authors – Philip Pullman, David Mitchell, Robert Macfarlane, to name a few, takes the reader on a cartographic journey through the pages of literary fiction with each contributor describing the role maps play in their creative process of storytelling.

Featured are the maps which appear in their books, as well as sketches they used while writing, but also those maps which inspired their work. J.R.R. Tolkien, master of describing imaginary lands, wrote, 'I wisely started with a map and made the story fit' and, it would appear, many amongst Lewis-Jones' cohort have followed his practice. Pullman describes his experience of drawing a map which helped shape his novel *The Tin Princess*; Macfarlane confesses that Robert Louis Stevenson's map of Treasure Island and his general curiosity about maps informed his nature writing; and David Mitchell explains 'why map making and "stage-sketching" can be necessary aspects of writing'.

The Writer's Map is an easy recommendation for lovers of maps and literature.

YOU WRITE TO US

Missing Maps

Two Japanese world maps painted on silk hanging scrolls (150 x 90 cm) went missing at the Californian Antiquarian Book Fair in February 2022. They were packed in a wooden crate (20 x 20 x 100 cm) which was wrapped in brown paper. The package was last seen at the booth of New York dealer Kevin Brown of Geographicus. If anyone has seen these scrolls, please contact the Antiquarian Booksellers' Association of America (ABAA) or myself at TJ Kim, Purchasing Manager, Tmecca, Inc. (USA), 32 Roberts CT. Tenafly, NJ 07670.

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MP: 1-818-640-3396 tjkim@tmecca.com





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First Printed Topographical World Map
From: Rudimentum Novitiorum, 1475

CARTOGRAPHY CALENDAR

Lectures & conferences

16 March 2023, Chicago
The Chicago Map Society meets at The Newberry Library. **Susan Schulten**, Professor of History (University of Denver) will speak about ***Emma Willard: Maps of history***. Information: https://www.newberry.org/

19 April 2023, USA (online)
The California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, Texas and Washington Map Societies are offering a virtual lecture via Zoom. **Chet Van Duzer** (current recipient of Philip Lee Phillips Society Fellowship) will present ***Behold the Mapmaker: Cartographic self-portraits***. The lives of early modern cartographers are poorly documented compared with those of contemporary writers and painters, yet a source for insights into the lives of cartographers – the self-portraits that they sometimes include in their maps – is largely unexplored. Meeting will start at 7 pm ET, 6 pm CT, 5 pm MT, and 4 pm PT. Information: RSVP to John Docktor at washmap@gmail.com for meeting ID and passcode.

23 April 2023, London (in-person)
32nd Maps & Society lectures programme. Laura Lee Brott (PhD Candidate in Art History, University of Wisconsin-Madison) will discuss ***The graphics of knowledge in the twelfth-century Tournai maps of Asia and Palestine***. Warburg Institute at 5 pm (admission free). Meetings are followed by refreshment. All are welcome. Information: c.delano-smith@qmul.ac.uk.

May 2023, Denver, Colorado
Throughout May 2023, the Rocky Mountain Map Society will hold its annual Map Month programme: a series of four lectures on Tuesday evenings. This year it will be held at History Colorado's main building in downtown Denver. Theme of the lectures is **The Mapping of Denver and Colorado**. Information:www.RMmaps.org.

2 May 2023, Cambridge (online)
The Cambridge Seminars in the History of Cartography. **Martijn Storms** of Leiden University Libraries will discuss ***Maps that made history: The map collections of Leiden University Libraries***. All are welcome. Seminars will be on Zoom. For joining instructions, please send an email to events@emma.cam.ca.uk a few days before each seminar. Information: Sarah Bendall at sarah.bendall@emma.cam.ac.uk.

4 May 2023, Oxford (online)
The 30th Annual Series Oxford Seminars in Cartography. **Madeline Hewitson** (Ashmolean Museum, University of Oxford) will discuss ***An Illustrated Encyclopaedia of this Great and Varied Universe: Mapping the Crystal Palace at Sydenham 1854-1936***. To book your place go to: https://visit.bodleian.ox.ac.uk/tosca.
Information from Nick Millea, Map Librarian, Bodleian Library at nick.millea@bodleian.ox.ac.uk.

5 May 2023, Los Angeles
The Center for Medieval and Renaissance Studies – Center for Early Global Studies at UCLA will host a one-day international conference titled ***The Intermingling of cartography and literature in the Early Modern period***. Speakers will examine how authors have drawn inspiration from maps for their descriptions of distant lands, what elements they have incorporated from maps into narratives, how cartographic representations of space can be read as narrative, and the multifarious uses that cartographers have made of literary sources.
Information: Chet Van Duzer at chet.van.duzer@gmail.com and Steve McCormick mccormicks@wlu.edu.

15 May 2023, Oxford
The 30th Annual Series Oxford Seminars in Cartography will have a Field Trip: ***A Jolly for Peter Jolly: Maps from the British Cartographic Society Awards collection*** by the Bodleian Map Room Team. Booking is essential for this trip. Information: Nick Millea, Map Librarian, Bodleian Library: nick.millea@bodleian.ox.ac.uk.

16–19 May 2023, Leith, Scotland
The base of the International Map Collectors' Society 2023 annual UK trip is in Leith, Edinburgh's port and seaside town. There is a maritime thread running through the activities. On previous Scottish excursions, IMCoS has visited the Highlands, so this time, there will be a trip south towards the Borders. Information and booking at: www.imcos.org.

18 May 2023, London (online)
The 32nd series of Maps and Society lectures in the history of cartography at 5 pm. **Dr Leonardo Ariel Carrió Cataldi** (CNRS Researcher, LARHRA, Lyon) will discuss ***Magnetism Matters: Early Modern commerce, practices and frameworks in the Iberian empires.*** Those planning to attend a meeting please consult the Warburg Institute's What's On page (https://warburg.sas.ac.uk/whats-on/maps-and-society-lecture-series) to register and, for the remote meetings, to be sent a link with guidelines.
In all cases, however, do please check online for the location and form of each meeting in case of last-minute changes.
Information c.delano-smith@qmul.ac.uk.

19 May 2023, McLean, Virginia
The Washington Map Society 42nd annual dinner and lecture. **Andrew Adamson** (principal Heritage Charts) and **Frank Licameli** (Enrollment/Recruiting Operations Officer, Department of Military Science, George Mason University) will speak about ***F. W. Des Barres' Great Folly: An examination of Des Barres' foray into the realm of political mapping and the little-known plans he created to that end***. Information: https://www.washmapsociety.org.

19 May 2023, Washington
The Washington Map Society, in conjunction with Philip Lee Phillips Society, will meet at 10 am ET in Library of Congress, Rare Books Department's Rosenwald Room. **Jackie Coleburn** (Library of Congress, Rare Book Cataloguer) and **Anthony Mullan** (Geography and Map Division, Cartographic Specialist (retired) will discuss ***A Globe on a New Plan: Peter***

Parley's innovative teaching of geography to children in 19th-century America. Information: https://www.washmapsociety.org/

25–26 May 2023, Lisbon
There will be an International Workshop ***On the Origin and Evolution of the Nautical Chart*** at Hydrographic Office (Instituto Hidrográfico). This meeting aims to further the discussion opened in two previous workshops held in Lisbon in 2016 and 2018.
Information: Joaquim Alves Gaspar at alvesgasparj@gmail.com.

30–31 May 2023, Brussels (hybrid)
The ICA Commission on the History of Cartography and the Belgian Royal Academy for Overseas Sciences will jointly host an international conference ***Conquering the World through Cartography: The Imperialist turn in 19th- and 20th-century mapping.*** The symposium 'will analyse aspects of the imperialist Global North Hegemony by investigating topographic mapping, hydrographic charting and thematic mapping in personal, institutional and regional case studies'. It will be held in English and has been organised as a hybrid event both face-to-face and online at the Palace of the Academies and via livestream.
Information: https://history.icaci.org.

6 & 13 June 2023, London (online)
The International Map Collectors' Society annual **Malcolm Young Lecture** will this year be delivered in a slightly different format. There will be two online lectures, rather than a single physical one which is traditionally held during the London Map Fair weekend. **Dennis Reinhartz**, Emeritus Professor of History at the University of Texas in Arlington, will present two lectures about ***Misconceptions: Russia and the West***. Information and booking at: www.imos.org.

14 June 2023, USA (online)
The California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, Texas, and Washington Map Societies are offering a virtual lecture via Zoom. **Rodney Kite-Powell** (Director, Touchton Map Center, Tampa Bay History Center) will present ***Key West and the Florida Keys: Mapping the history of the Conch Republic.*** Meeting will start at 7 pm ET, 6 pm CT, 5 pm MT, and 4 pm PT. Information: RSVP to John Docktor at washmap@gmail.com for meeting ID and passcode.

10–14 July 2023, Berlin
The International Society for the History of the Map (ISHMap)will hold its 'VII Symposium' at the Max Planck Institute for the History of Science. The symposium theme, ***Intersections in Map History***, invites consideration of the impact of seemingly contradictory perspectives such as insider and outsider knowledge, art and science, and mapmaking and use.
The first two days will be devoted to a Workshop for early career professionals (scholars, curators, archivists, and librarians) working in the history of cartography, and the symposium will follow.
Information: Diana Lange diana.lange@uni-hamburg.de or Vera Dorofeeva-Lichtmann vera.dorofeeva-lichtmann@ehess.fr.

22–24 August 2023, Helsinki
The International Map Collectors' Society **40th annual symposium** is organised by Cartographic Society of Finland and Chartarum Amici. Sponsored by National Land Survey of Finland, City of Helsinki and John Nurminen Foundation. There will be an optional post-conference tour on 25-27 August. Details for this are not yet available. See pages 38–39 for the programme details.
Information: Antti Jakobsson at antti.jakobsson@maanmittauslaitos.fi.

21–24 September 2023, Minneapolis
The Annual Conference 2023 of the Society for the History of Discoveries is titled ***Worlds of Exploration***. The conference will be hosted by the James Ford Bell Library at the University of Minnesota. There will be a Thursday evening reception and a post-conference excursion in Minneapolis.
Information: https://discoveryhistory.org/

Exhibitions

Until 26 March 2023, Mexico City
If you're interested in a glimpse of Mexico City during pre-Hispanic times, or at other moments in its centuries of history, the ***Usted está aquí*** (You are here) exhibition at the Museo de la Ciudad de México, José María Pino Suárez 30, is for you. The exhibition showcases 12 historical maps of what is now Mexico City, dating as far back as the 16th century. The public will be able to see the 'Map of Nuremberg' or 'Map of Cortés' dated 1524 from the Library of Congress, in addition to the 'Form and survey of Mexico City' by Juan Gómez de Trasmonte, drawn up in 1628, from the National Library of France and the 'Topographic Plan of the Federal District', prepared in 1857 by the Commission of the Valley of Mexico City, and the 1879 edition of the 'Plan of Mexico City', by Agustín Ocampo and Agustín Arellano. Information: https://www.cultura.cdmx.gob.mx/comunicacion/nota/424-22

Until 29 March 2023, London
Free exhibition, ***Magnificent Maps of London*** at the London Metropolitan Archives. This is a very rare opportunity to see one of only three known exemplars of the 'Civitas Londinium', also known as the Woodcut or Agas map. It will transport visitors to the streets (and fields) of Tudor London. The exhibition also includes maps created in the 19th century showing the spread of then fatal diseases such as typhoid, cholera and smallpox, which inflicted terrible loss of life in Victorian London. The exhibition will also include works by Georg Braun and Frans Hogenberg, John Rocque, John Ogilby and William Morgan, Richard Horwood, and Christopher and John Greenwood. Information: https://www.cityoflondon.gov.uk/events/magnificent-maps-of-london

Until 10 April 2023, London
Discover the rich story of Spanish and Hispanic art and culture from the ancient world to the early 20th century through over 150 fascinating works including maps, drawings, and illuminated manuscripts at the Royal Academy of Arts in Burlington House, Piccadilly. ***Spain and the Hispanic World / Treasures from the Hispanic Society Museum & Library*** features the famous 'World Map' of 1526 by Giovanni Vespucci. The exhibition culminates with Sorolla's colourful, large-scale study for his series of fourteen paintings entitled 'Vision of Spain'. These monumental canvases were commissioned by Archie Huntingdon at the turn of the



Map of Tequaltiche, Teocaltiche, Jalisco, Mexico 1584. Watercolour and ink on paper, 86.3 x 124.5 cm from the Relaciones Geográficas made on the order of Philip II. Part of Royal Academy, London exhibition *Spain and the Hispanic World/Treasures from the Hispanic Society Museum & Library.* On loan from The Hispanic Society of America, New York, NY.

twentieth century for the Hispanic Society of America. Founded in New York in 1904, the Hispanic Society Museum & Library is home to the most extensive collection of Spanish art outside of Spain. Presented for the first time in the UK, it will offer visitors a chance to trace the great diversity of cultures and religions – from Celtic to Islamic, Jewish and Christian – that have shaped and enriched what we today understand as Spanish culture.
Information: https://www.royalacademy.org.uk/exhibition/spain-hispanic-world

Until 16 April 2023, Bruges
In 1561 the 'Liberty of Bruges', the largest and richest castellany in the county of Flanders, commissioned Pieter Pourbus to paint a map of its entire territory, including all the roads, watercourses, villages and towns. Ten years later, the artist-cartographer delivered his completed magnum opus to his patrons. 'The Liberty of Bruges' (1571) straddles the boundary between art and cartography. His detailed map depicts the harbour landscape of Bruges at the end of the 16th century in a unique manner. In the exhibition ***Pieter Pourbus, Master of Maps,*** the map occupies the central position, both literally and figuratively. With the aid of several remarkable landscape-archaeological finds and the use of magnifying glasses and digital screens, this unique map and the lost medieval landscape it depicts is brought back to life. The exhibition is on at the Groeninge Museum. Information: www.museabrugge.be/kalender/tentoonstellingen/pieterpourbus

Until May 2023, Lisbon
The Door to the Pacific: A cartographic journey through the Strait of Magellan is on display in Galeria Ciências (Building C4), of the Faculdade de Ciências da Universidade de Lisboa. The exhibition focusses on the construction of the image of the Strait of Magellan in the

Early Modern Period. Twenty-two maps dating from between 1520 and 1620 are on display. These document the evolution of the representation of the Strait over the century. This exhibition is part of the **Making the Earth Global: Early Modern Nautical Rutters and the Construction of a Global Concept of the Earthproject**, funded by the European Research Council (ERC) within the framework of the European Union's Horizon research and innovation programme. Information: https://ciencias.ulisboa.pt/pt/galeria-ciencias

Until 23 June 2023, Berkeley
Containing items ranging from handmade Indigenous maps to those based on works of fiction, Bancroft Library's latest map exhibition brings together a rich collections of its treasures. ***Visualizing Place: Maps from the Bancroft Library*** is on display in the Bancroft Gallery. While the exhibition includes maps from around the world, there are many of the Bay Area and Mexico. One of the exhibition's highlights is a hand-drawn 1776 watercolour map of San Francisco. It is one of the earliest maps of its kind. Information: https://www.lib.berkeley.edu/about/news/visualizing-place-exhibit

Until 24 June 2023, Montpelier, Vermont
The Vermont Historical Society's exhibition ***A New American Globe: Geography, identity, and craft in early Vermont*** focusses on Vermont cartographer James Wilson. It provides a new look at Wilson and his impact on the field of cartography in the United States and re-examines his life and career, drawing on new scholarship led by the Vermont Historical Society. The exhibition features three of Wilson's globes: one 16-inch terrestrial globe manufactured between 1810 and 1818 in Bradford, Vermont, and two 13-inch globes from 1831, manufactured in Albany, New York. Additionally, displayed are several items from the Society's collection related to cartography. Information: https://vermonthistory.org/exhibit-a-new-american-globe.

Until 30 June 2023, Portland, Maine
The Osher Map Library and Smith Center for Cartographic Education latest exhibition is ***Industry, Wealth, and Labor: Mapping New England's textile industry.*** Inspired by the Library's recent acquisition of a collection of textile mill insurance plans and historic maps from the American Textile History Museum, this exhibition addresses the temporal, geographic and demographic components of New England's cotton textile industry from the early 19th century until the middle of the 20th century.
Information: https://oshermaps.org/

Until 7 July 2023, Seville
The first circumnavigation of the world, which began in 1519 and ended in 1522, is the greatest exploratory feat in history, which can be compared with more recent milestones such as the arrival on the Moon. ***Maps and the First Circumnavigation of the World: The expedition of Magellan and Elcano*** explores the background, preparations, development and consequences of this momentous voyage. Starting from the geographical concepts of the ancients, the exhibition considers the unexpected discovery of the American continent, the Tordesillas Treaty by which Spain and Portugal shared the world, the cartographic espionage between the two Iberian powers, the spice trade as a real objective of the expedition, the first maps of the Strait of Magellan and the Moluccas Islands. The exhibition is on view at the Museo Casa de la Ciencia, Av. de María Luisa. Information: https://www.casadelaciencia.csic.es/en/exposicion/maps-and-first-round-world-voyage

Until 19 August 2023, Boston
On display at the Norman B. Leventhal Map & Education Center is ***Building Blocks: Boston Stories from Urban Atlases*** which shows small-scale stories of urban change. Visitors will discover how the atlas collections opens a world of fascinating stories, with vignettes including the country's first African Meeting House in the heart of Beacon Hill, landmarks of leisure like the amusement rides in Revere, public health infrastructure on Gallops Island in the former South Bay, and many more. Information: https://www.leventhalmap.org.

Until 29 October 2023, Leiden
Are maps really that truthful or is there sometimes a different message from that which might initially be perceived? A map is always a simplification of reality, by necessity it is reduced, distorted and its information is selective. Leiden University Libraries and the Museum of Ethnology are jointly organising ***Maps: Navigating and manipulating.*** The exhibition displays maps from all parts of the world in combination with works by contemporary artists. The exhibition is on at the **Museum of Ethnology**. Information: https://www.library.universiteitleiden.nl/news/2022/10/exhibition-maps-navigation-and-manipulation

Map Fairs

10–11 June 2023, London
The **London Map Fair** is the largest Antique Map Fair in Europe. It will be held at the Royal Geographical Society (RGS), 1 Kensington Gore, London SW7 2AR on Saturday between 12 noon and 7 pm and on Sunday from 10 am to 6 pm. Information: https://www.londonmapfairs.com/

20–21 May 2023, Mantua
The **Mantua Map Fair**
Information: Elisabetta Casanova at mantovalibriestampe@gmail.com

4 November 2023, Paris
The **Paris Map Fair** will be held at the Paris Ambassador Hotel, 16 Boulevard Haussmann, 75009 between 11 am and 6 pm on Saturday. Entrance to the Fair is free. There will be a cocktail reception on the Friday evening at 7 pm to which IMCoS members are invited. The Fair is organised by Librairie Loeb-Larocque and Le Zograscope.
Information: Librairie Loeb-Larocque at www.paris@map-faircom.

Attention readers: If you have information about map-related lectures, conferences and exhibitions that you would like to share with readers, please contact the Editor at Ljiljana.editor@gmail.com

CONTRIBUTING TO THE *IMCoS JOURNAL*

Author Guidelines

IMCoS invites contributions on all areas and periods of map history and map making. Articles normally range between 3,000–6,000 words plus endnotes. As many of the journal's readers will not have English as their first language, the Editor encourages authors to write clearly, with no ambiguities. Also bear in mind that this field of study embraces many disciplines; your area of specialisation must therefore be intelligible to a broad audience. For authors not writing in English as their native language, the Editor will provide assistance.

Conditions of publication

- The submitted work must be original and not previously published.
- The author is responsible for obtaining all permissions to publish copyright material and to reproduce illustrations in print and online, worldwide. Help can be sought from the Editor.
- Any costs incurred in obtaining permissions are the responsibility of the author.
- IMCoS retains the copyright of all material published in the *IMCoS Journal* and on its website.
- The opinions of the author are not necessarily those of the Editor or IMCoS.
- Authors will receive four free copies of the issue of the journal in which their article appears.

Articles

- Articles can range between 3,000–6,000 words plus endnotes. If an article is longer please contact the Editor who will make a final decision on whether it can be included.
- Articles should be emailed to the Editor as a Word document.
- Typescripts should be double-spaced.
- Number all pages.
- Do not format the article.
- 4–8 illustrations/photographs. Please read the section below on image size and resolution.
- All illustrations must be cleared for copyright.
- Illustrations should be sent separately via an Internet-based large file transfer site such as WeTransfer or Dropbox.
- DO NOT EMBED IMAGES INTO THE TEXT. Indicate on your typescript where the images ideally should go in the text.
- Each image requires a caption giving map title, maker, date of production, where made, size in metric. The source of the image must be acknowledged, e.g. 'Reproduced with the permission of …' or other wording that has been stipulated by the copyright holder.
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For further information contact the Editor,
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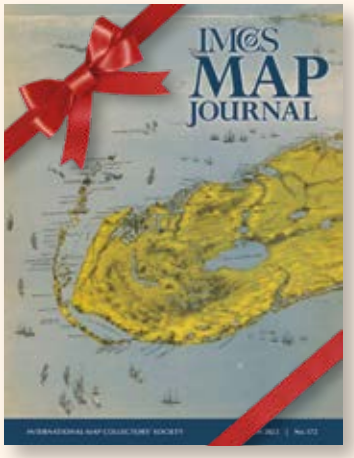
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