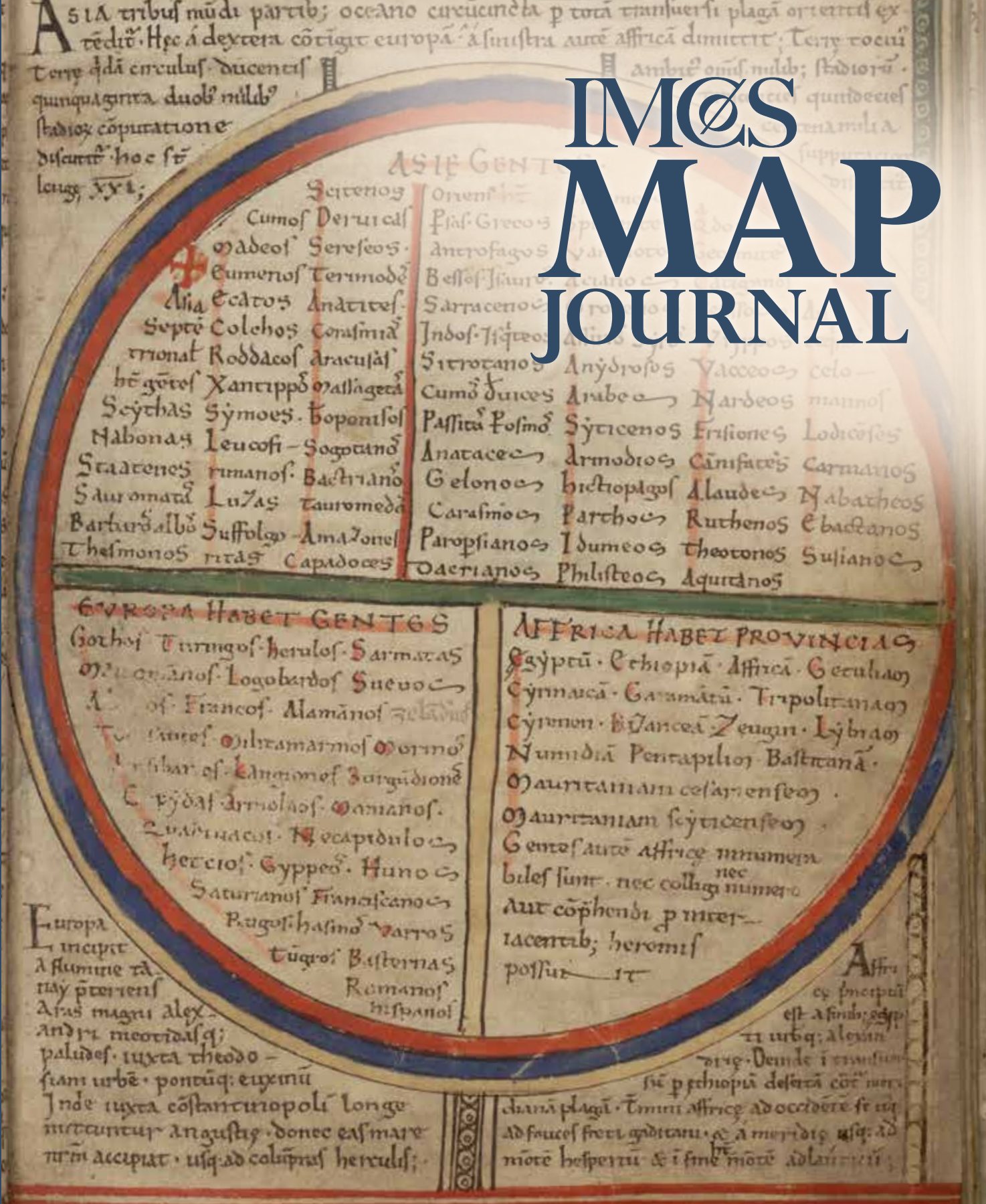


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ARTICLES

'Occidentalis Americæ partis, vel, earum Regionum quas Christophorus Colombus', 1594: Searching for the author 7
Luke A. Vavra

George Pallant Butcher: A nineteenth-century directory publisher 18
Kit Batten

REGULAR ITEMS

New Members 2

Letter from the Chairman 3

Editorial 5

National Representatives 5

Worth a Look: *Tabula Chorographica Armenica*, Ljiljana Ortolja-Baird 26

Mapping Matters 30

IMCoS Matters
Dates for your Diary 39

Books
Medieval World Maps: A new resource for a deeper understanding of pre-Renaissance cartography 41
Thomas O'Loughlin

Reviews 47
The History of a Periphery: Spanish Colonial Cartography from Colombia's Pacific Lowlands by Juliet B. Wiersema (Dennis Reinhartz) ♦ *The Globe: How the Earth became Round* by James Hannam (Thomas O'Loughlin) ♦ *A History of Railways in 100 maps* by Jeremy Black (Richard Oliver) ♦ *Cumbria: 1000 years of maps* by William D. Shannon (Mark Clark)

Exhibition Reviews
Classics of Philippine Cartography from the 16th to the 20th centuries 51
Peter Geldart

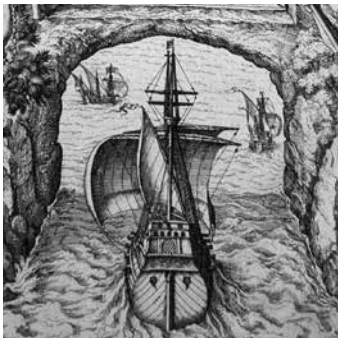
Myths and Memories: Renaissance Maps at the American Museum & Gardens 57
Peter Geldart

Cartography Calendar 59

Library Book Sale 61

Contributing to the *IMCoS Map Journal* 62

Index of Advertisers 63







Front cover T-O map in Lambert's manuscript *Liber Floridus*, 12th century. Image provided by Ghent University Library. https://lib.ugent.be/catalog/rug01:000763774/items/900000106992

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LETTER FROM THE CHAIRMAN

Mike Sweeting

Hello again everyone.

We are at that point in everyone's year where holidays/vacations will be taking up some of your time. For my wife and myself it is a time of visiting and supporting our three daughters and husbands who have families and trying to trap our daughter in the Royal Air Force into visiting us!

It is also typically a pause for breath in the Society's year, which is typically 'front-end loaded'. In the case of 2025 that has meant an international Show & Tell on Zoom, a UK members' visit, the Malcolm Young Lecture and the London Map Fair long weekend, which also included IMCoS's Annual General Meeting. Minutes of that AGM will be available on the Society's website by the time you read this letter!

Things always start to hot up again in September. What will soon rapidly come upon us all is the mid-September International Symposium in Portland, Maine. Many of you coming from overseas will already have made your arrangements. At the time of writing, overseas registration levels are looking good, and the post-Symposium tour is fully booked. We await the usual later local influx! Professor Libby Bischof of the University of Southern Maine has set up a great series of lectures and visits for us over the four days of the Symposium. The venue and host is the *Osher Map Library and Smith Center for Cartographic Education*, in Portland, showcasing their extensive collections dating back to 1475, and is also utilizing the facilities of the University of Southern Maine, including the newly built *McGoldrick Center for Student and Career Success*.

I would also like to put in a brief 'plug' for the Amsterdam Map Fair which takes place there on Saturday, 6 September, only a few days beforehand. This includes free entry to The Maritime Museum, three lectures and the Fair itself, with its 33 national and international antiquarian map dealer stalls, selling antique nautical charts, maps, atlases, globes and prints. So you can see that September very much blows away any map collecting and investigating cobwebs that may have developed during the summer.

I have received notification of two map events in October: The University of Texas at Arlington and the Texas Map Society are hosting a joint event to honour Dianne Powell. On Friday 3 October, UTA Special Collections will host a Tribute Panel discussing contemporary map collecting, followed by presentations on Dianne's donated items at the TMS Fall Meeting on Saturday 4 October. Over 17-18 October, the annual conference of the Australian and New Zealand Map Society (ANZMapS) will be held at Hobart's Museum of Old and New Art. Papers will be presented along the theme of 'Southern Frontiers'. Check 'Cartography Calendar' on page 59 for further details and listing of other events and exhibitions taking place.

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C. Ptolemaeus, La geografia, Venice 1561

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EDITORIAL

Ljiljana Ortolja-Baird

The book reviews in this issue are a reminder of the large number of books – scholarly and popular – being published that deal with an aspect of map history. Their diversity attests to the interdisciplinary nature of map studies and the reach of collector interests. The book topics under review in this issue range geographically from Colombia's Pacific Lowlands in Juliet Wiersema's *The History of a Periphery* to the English county of Cumbria examined by Bill Shannon in *Cumbria*: *1000 years in maps*; thematically from Jeremy Black's gathering of railway maps to explore its history to James Hannam's very readable *The Globe* in which he argues that humanity's first major scientific breakthrough was recognising Earth's spherical nature.

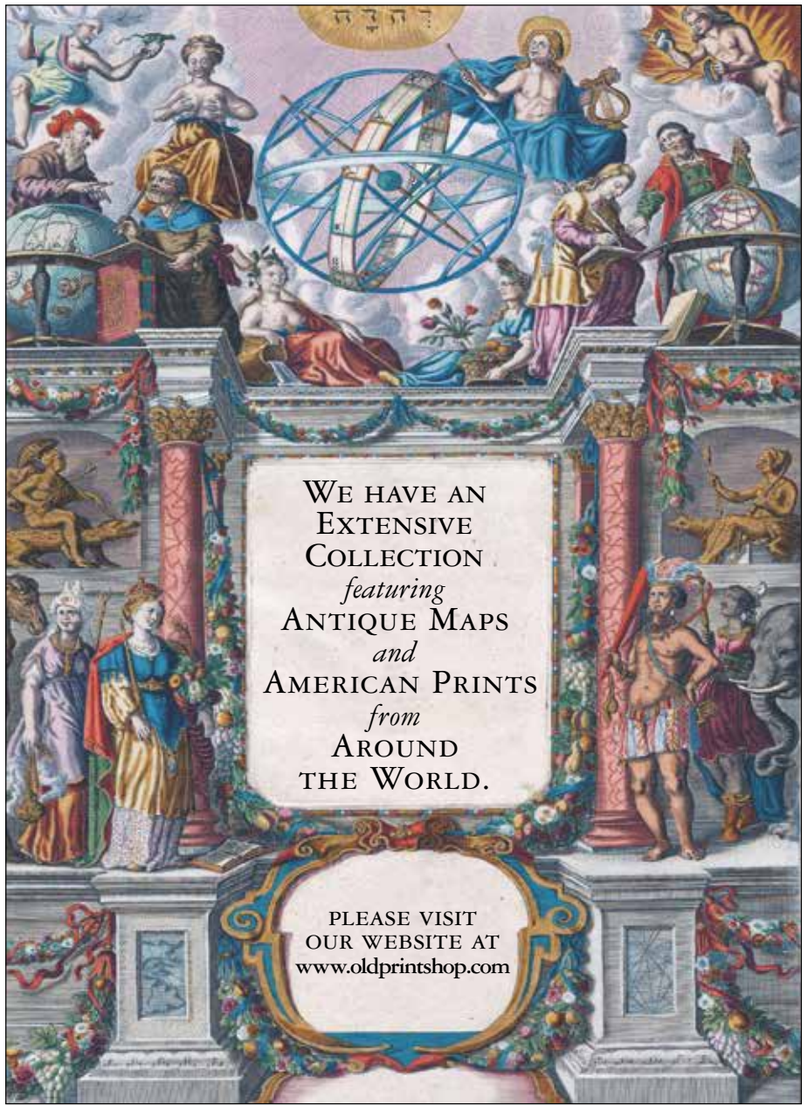
The standout title amongst this clutch of reviews is *Mappae Mundi (VII–XII^e siècle)* an impressive two-volume tome which reviewer Thomas O'Loughlin concludes 'will usher in a whole new period in the study of medieval cartography'. I recommend reading Emeritus Professor O'Loughlin's review article – *Medieval World Maps: A new resource for a deeper understanding of pre-Renaissance cartography* – on pages 41–46. The author is Patrick Gautier Dalché Emeritus Research Director at The Institute for Research and History of Texts, a centre dedicated to research on manuscripts, primarily medieval. In preparation for this book Gautier Dalché searched out, documented and photographed hundreds of examples of *mappae mundi* from elaborate maps to small diagrams in the margins of a manuscript. His meticulous research provides scholars and anyone interested in early depictions of the world with an indispensible encyclopaedic resource.

The journal calls out regularly for reviewers and suggestions for titles that have made it to bookshop shelves but which your editor may have missed. If you have come across a book you think deserves to be reviewed please let me know. Or you may like to review future titles, if so please contact me at Ljiljana.editor@gmail.com, listing your areas of interest.

While new books on mapping and its history continue to roll off the presses, exhibitions with a cartographic focus are far fewer. There are ten listed in this issue's 'Cartography Calendar' on pages 60–61, most are in the USA. If you are aware of an exhibition taking place in your country please inform us and, if you can, do review it for the journal. IMCoS members are frequent travellers and are very likely to visit a map exhibition abroad if they know about it. Peter Geldart from the Philippines has sent through two reviews, one dedicated to Renaissance maps held at the American Museum & Gardens in Bath and the other, *Classics of Philippine Cartography from the 16th to the 20th centuries* which takes place on the Philippine island of Cebu.

Member contributions to the journal are always welcome.

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'OCCIDENTALIS AMERICÆ PARTIS, VEL, EARUM REGIONUM QUAS CHRISTOPHORUS COLOMBUS', 1594:

Searching for the author

Luke A. Vavra

The authorship of the map accompanying Part IV of *Grand Voyages* has been variously attributed to the publisher Theodore de Bry and to Girolamo Benzoni whose travel accounts of the Americas were the source of the text of Part IV.

Theodore de Bry

Theodore de Bry (1528–1598) was born in the Catholic Prince-Bishopric of Liège. He trained and worked as a goldsmith and engraver and late in life set up the De Bry firm of publishers. The Spanish Inquisition forced de Bry, a Protestant, to flee to Strasbourg, a free imperial city at that time. From there he moved to Antwerp and then on to London where he met the geographer Richard Hakluyt. In 1588 he relocated to, and took up citizenship in Frankfurt.

Once settled in Frankfurt, with his sons, he began publishing *Voyages* – *Grand Voyages* (accounts of travel in the Americas) and *Petits Voyages* (dealing with travel in Africa and Asia). *Grand Voyages* is a series of translated travel accounts of the Americas published in German for the Protestant market and in Latin for the Catholic countries. Although he had never set foot in the New World, de Bry enlivened readers' attention with engravings of European encounters with the Indigenous by illustrating their way of life, often seeking to emphasize their otherness. These works were the earliest printed pictorial representations of the Americas which shaped European views of the nature of the lands and their inhabitants.

Grand Voyages was published as a series in fourteen 'Parts'. De Bry was responsible for publishing Parts I – VI.[1] After his death in 1598, his sons Johan Theodore and Johan Israel, and Johan Theodore's son-in-law Matthäus Merian, produced the remaining parts.

Part I (1590) covered the ill-fated attempts by the English to colonize Virginia in 1585 as described in *A briefe and true report of the new found land of Virginia* by the English polymath Thomas Harriot. Part II



Fig. 1 'Theodorus de Bry', self-portrait, 1597. https://commons.wikimedia.orgwiki/File Theodord_de_Bry_self_portrait_1597.jpg

(1591) is a republication of Jacques Le Moyne's account of the first French settlements in Florida. Part III (1592) describes the early voyages to Brazil by Hans Staden and Jean de Léry. Part IV (1594), the focus of this article, is a retelling of Girolamo Benzoni's *La Historia del Mondo Nuovo* in which he described his travels through Central and South America between 1541 and his return to Europe in 1556.[2] Parts V and VI continue Benzoni's accounts of Mexico and Central America. All parts contain one or two maps.

De Bry illustrated Part IV with 26 engravings, a city plan of Cusco and a chart of the Caribbean Sea. While it is certain de Bry was responsible for engraving the illustrations and the maps, it is unclear



Fig. 2 Title page of the German edition of Part IV. *Das vierdte Buch von der neuwen Welt oder Neuwe und gründtliche Historien, von dem Nidergängischen Indien, so von Christophoro Columbo in Jar 1492. erstlich erfunden. Durch Hieronymum Bentz von Meyland, welcher 14. dasselbig Land durchwandert...* 1594. Washington, DC, Library Library of Congress https://www.loc.gov/resource/rbcdrake.d0321_04/?sp=4&r=-1.342,-0.044,3.684,1.416,0

whether he was responsible for generating the map of the Caribbean Sea. Could it have been drawn by Benzoni?

Girolamo Benzoni

Although little is known of Girolamo Benzoni's early life (*c.* 1519–after 1579), he described himself as having humble origins. He was born in the Duchy of Milan, at a time of turmoil, to a Catholic family ruined by misfortune and the continuing wars. Girolamo's father could not afford to educate him and sent him abroad to France, Germany, Spain and other Italian cities to seek his fortune. Throughout his travels, Girolamo heard of the wonders of the New World and was anxious to see them. In 1541 his dreams came true when, at age 22, he departed Milan for the New World. His book, *La Historia del Mondo Nuovo*, recounts his adventures in Central and South America. It was first published with woodcut illustrations in Venice in 1565 and rapidly became a bestseller, achieving several editions and multiple translations by the end of the century. De Bry used the second edition (1572) of the *Historia* for Parts IV, V and VI of *Grand Voyages*.



Fig. 3 Portrait of Girolamo Benzoni as it appeared on the title page of his *La Historia Del Mondo Nuovo*, 1565. https://loc.getarchive.net/media/la-historia-del-mondo-nvovo

'Occidentalis Americæ partis ...'

'Occidentalis Americæ partis ...' is dated 1594.[3] It depicts the southeastern part of North America, the eastern Mexico, the northern part of South America and the West Indian islands. Approximately thirty islands are identified. There are numerous distortions: the Caribbean islands are strangely located compared with their positioning on other maps of the period, as well as being disproportionately large. The islands of Bahama and Lucaya (later found to be part of an archipelago) are placed too far north. There are several notes in Latin on the map, some pertaining to Columbus's voyages.

Theodore and his sons were not geographers. Although a number of scholars from the United Provinces advised and assisted them, none was a true specialist in the field of geography.[4] This lack of cartographic acumen casts doubt as to whether de Bry generated the source map.

The Latin title of the map has been interpreted by some to mean Benzoni created the map. However, in view of Benzoni's disastrous voyage home it is unlikely that his charts, if he had made any, survived.

> Unfortunately, he suffered shipwreck and inclement weather before he got far. He had to stay in Havana for several miserable months waiting for a vessel strong enough, and weather good enough, to carry him home. He ultimately arrived in Spain in 1556, penniless, exhausted and full of stories. With nothing left to peddle but his memories, he decided to write them down in his 'History of the New World.[5]



Fig. 4 'Occidentalis Americæ partis, vel earum Regionum quas Christophorus Colombus primu detexit Tabula Chorographicaè multorum Auctorum scriptis, præsertim verò ex Hieronymi Benzoni (qui totis XIIII annis eas Provincias diligenter perlustravit) Historia, conflata & im æs incisa à Theodoro de Bry Leod. Anno M D XCIIII'. 33 × 44.1 cm / 13 × 17 in. Author's collection.

It is even less likely that Benzoni took any part in compiling this map. By then he would have been in his 70s; furthermore there is no record of him after 1579.

Probing the map's Latin title

Thus an examination of the map's title and Benzoni's *Historia* is required. To do so I called on the expertise of Dr Robert C. Schwaller, associate professor of history at the University of Kansas, who edited Jana Byar's translation of Benzoni's *Historia*, and Barry Lawrence Ruderman and Robert T. Augustyn, leading dealers in fine and rare maps.

The English translation of the map's Latin title is

> of the Western part of America, or, of those Regions which Christopher Columbus first discovered, a Chorographical Table written by many Authors, especially from Hieronymus Benzoni (who diligently surveyed those Provinces for fourteen years) History, compiled and engraved by Theodore de Bry Liège. 1594.[6]

The parenthetical statement 'who diligently surveyed those Provinces for fourteen years' may be a fabrication for the purpose of credibility. Benzoni was a merchant and trader, not a cartographer or surveyor.

> In his travels throughout the Americas, he pursued various trade ventures. It is difficult to judge just how successful he was at finding his riches. He omits most of his business dealings; only rarely does he provide details on the price of wine or gold. He certainly asserts his prosperity, telling his readers that he made a fortune and was ready to bring a load of gold back to Milan.[7]

In his text Benzoni wrote: 'Three years after I arrived in Peru, I found myself in possession of several thousand ducats … and I decided to leave …'.[8] How

he made that money is not clear. It is unlikely that land surveying in the New World would have been that lucrative. Benzoni never mentions in his *Historia* performing the role of a surveyor. Schwaller remarked, 'I am dubious of the "carefully surveyed" part. Having spent quite a bit of time with Benzoni's narrative. He was not really surveying in a cartographic sense, although he was certainly surveying in an ethnographic one'.[9]

If the questionable parenthetical statement is removed from the map title, it would read: '… a Chorographical Table written by many Authors, especially from Hieronymus Benzoni History'. While no map was in the *Historia* for de Bry to copy, it does not preclude the possibility that he gleaned some information about the terrain and locations of villages from Benzoni's text. Ruderman states that the 'Absence of evidence is not evidence of absence' of the possibility that Benzoni had a role in producing the map. He suggested that Schwaller's aforementioned quoted statement about Benzoni's perilous voyage home that took six years to complete, leaving him with 'nothing but his memories' may be a 'literary flourish'.

I have probed deeper into the matter by comparing Byars's translation of Benzoni's text with that of Admiral William Henry Smyth who published his translation more than a century and a half earlier.[10] Smyth's opinion of Benzoni's account was: 'though ill-written, [it] carries internal evidence of strict veracity in all those scenes in which he was personally engaged'.[11] Smyth concurs on the severity of the storms but translates Benzoni's losses as 'having lost part of my small property',[12] suggesting that the traveller was not penniless on his return.

Schwaller admits there may be 'a bit of literary flourish' but suggests that Benzoni had 'lost much/all of his accumulated wealth'.[13] Commenting on Benzoni contribution to the map he writes 'there is no evidence that Benzoni produced any visual representations', adding that 'de Bry certainly had access to other maps, but I doubt that any of them were maps/sketches made by Benzoni', and 'I do not believe that there were any maps connected to the original manuscript' [of the *Historia*].[14] Smyth's translation makes no mention of maps, surveys or charts.

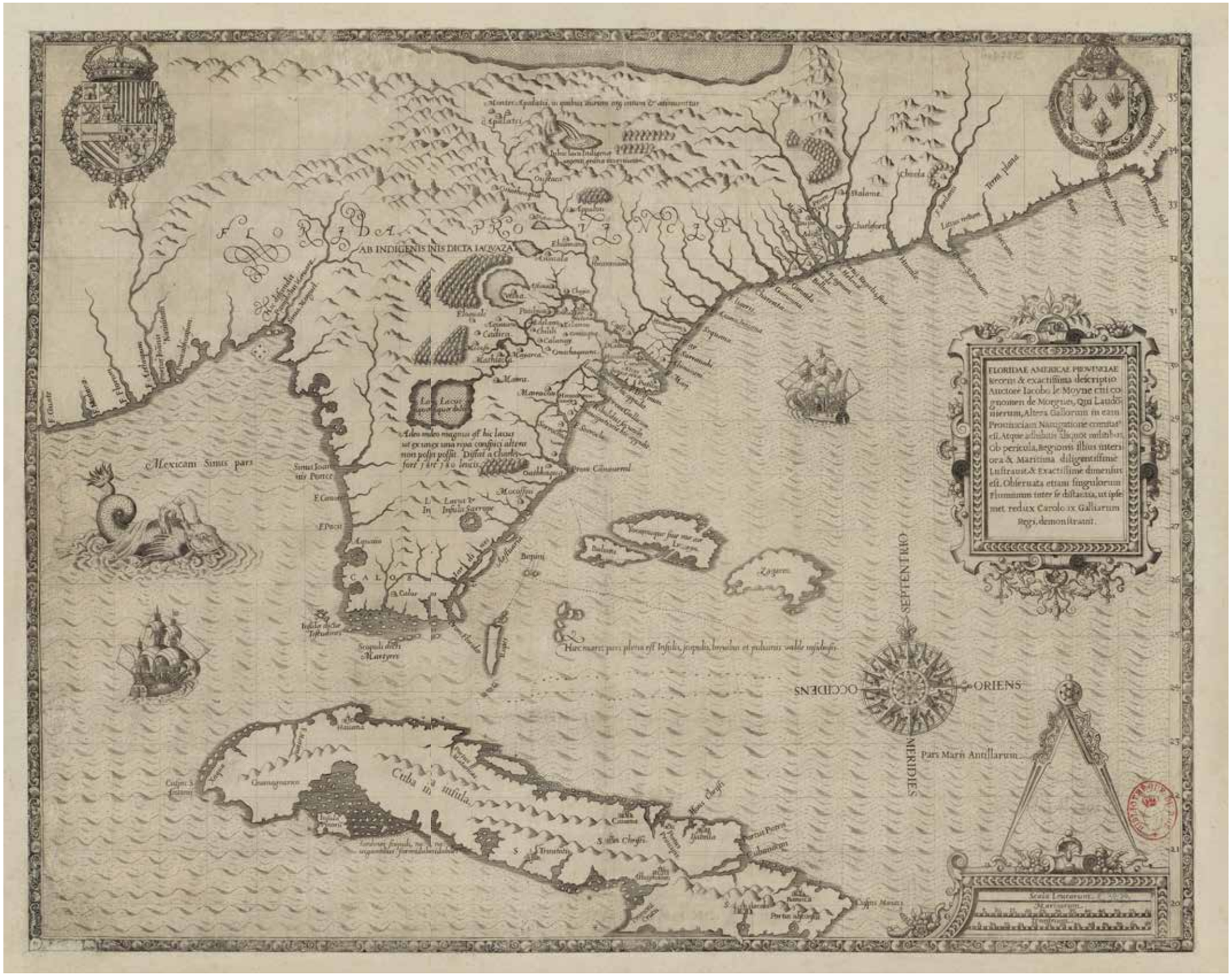


Fig. 5 Jacques Le Moyne de Morgues, 'Floridae Americae Provinciae', 1591. 36 × 44 cm / 14 x 17 in. Retrieved from Washington, DC, Library of Congress, https://www.loc.gov/item/2003623393/.



In all probability de Bry compiled his map of the Caribbean Sea by using those the firm had already published in the second and third parts of the *Grand Voyages*. In Part II, *Brevis Narratio Eorum Quae in Florida Americae Provincia* (A Brief Narrative of Those Things Which Befell the French in the Province of Florida in America), he used Jacques Le Moyne de Morgues's rather inaccurate drawing of Florida (**Fig. 5**). In Part III, *Americae Tertia pars Memorabilẽ provinciæ Brasiliæ Historiam continës* (The Third part of America contains a Memorable History of the province of Brazil), de Bry has combined Le Moyne's squared-off vision of Florida and Ortelius's lumpy South America (**Fig. 6**).[15]

The maps in Parts II and III were most probably the source for the map in Part IV, establishing de Bry as the author of 'Occidentalis Americæ partis, vel, earum Regionum Quas Christophorus Colombus …'.

Further reading

Burden, Philip D, *The Mapping of America*. Rickmansworth: Raleigh Publications, 1996.

Church, Elihu Dwight, *A Catalogue of Books Relating to the Discovery and Early History of North and South America, Forming a Part of Library of E. D. Church*. Compiled and Annotated by George Watson Cole. New York: Dodd, Mead and Company, 1907. [Essential for cataloguing De Bry's *Grand Voyages*.]

Notes

1 **Part I** *Admiranda narratio fida tamen, de commodis et incolarum ritibus Virginiae, …. Anglico scripta sermone a Thoma Hariot*. 1590; **Part II** *Brevis narratio eorum quae in Florida Americae provincia Gallis acciderunt … auctore Jacobo Le Moyne*. 1591; **Part III** *Americae tertia pars memorabilem provinciae Brasiliae historiam continens Germanico primum sermone scriptum a Ioane Stadio*, 1592; **Part IV** *Americae pars quarta sive, insignis & admiranda historia de reperta primum Occidentali India a Christophoro Columbo anno MCCCCXCII scripta ab Hieronymo Benzono*. 1594; **Part V** *Americae pars quinta, nobilis & admiratione plena Hieronymi Bezoni … secunae sectionis Hi[stori]a[e] Hispanorum tum in Nigrittas servos suos, tum in Indias crudelitatem, Gallorumq[ue] pirataru[m] de Hispanis toties reportata spolia*. 1595; **Part VI** *Americae pars sexta, sive historiae ab Hieronymo Be[n]zono … scriptae, sectio tertia*. 1596.

2 Girolamo Benzoni, *La Historia del Mondo Nuovo* (2nd ed.; Venice: 1572. First published in 1565, this work is the major source for de Bry's Parts IV–VI.

3 'Occidentalis Americæ partis, vel earum Regionum quas Christophorus Colombus primu detexit Tabula Chorographicaè multorum Auctorum scriptis, præsertim verò ex Hieronymi Benzoni

Fig. 6 'Chorographia nobilis & opulentæ Peruanæ Provinciæ, atque Brasiliæ …', 1592. 36 × 44 cm / 14 x 17 in. Author's collection.

(qui totis XIIII annis eas Provincias diligenter perlustravit) Historia, conflata & im æs incisa à Theodoro de Bry Lèod. Anno M D XCIIII'. Chorography is the art of describing or mapping a region or district, and by extension such a description or map. "Lèod is the abbreviation for Leodii, the Latin name for Liège, Belgium (de Bry's birth place).

4 Michiel van Groesen, 'The De Bry collection of voyages (1590–1634): editorial strategy and the representations of the overseas world' (Thesis, Universiteit van Amsterdam, 2007), 41. https://pure.uva.nl/ws/files/3960216/47113_Groesen_compleet.pdf

5 Robert C. Schwaller's description of Benzoni's return from the New World is found in *Girolamo Benzoni, The History of the New World: Girolamo Benzoni's Historia del mondo nuovo*, ed. Robert C. Schwaller and Jana Byars; transl. Jana Byars (University Park: Pennsylvania State University Press, 2017), p.2.

6 See endnote 2 for the full Latin title.

7 'Introduction' to Schwaller and Byars, *Benzoni's Historia del mondo nuovo* (see note 5), p. 1.

8 Schwaller and Byars, *Benzoni's Historia del mondo nuovo* (see note 5), pp. 97–98.

9 From personal email correspondence with Schwaller 15, 16, 25 May 2023.

10 *History of the New World by Gerolamo Benzoni*, translated by William Henry Smyth (London: Printed for the Hakluyt Society, 1857).

11 William Henry Smyth, p.ii.

12 William Henry Smyth, p. 257.

13 See note 9.

14 See note 9.

15 'A map of the noble and opulent provinces of Peru and Brazil, which extend from the tenth to the fifth and fiftieth degree beyond the equator in length, has been carefully observed: from the writings of the authors who surveyed them, recently compiled by Theodore de Bry. By the privilege of Caesar for four years, MDXCII'. Unlike the map title in Part IV, the map in Part III acknowledges de Bry's role in compiling the map but is silent about the engraver.

Luke A. Vavra was a career Army officer, retiring as a Colonel. He and his late wife Patricia started their rare map and book business in the 1980s, now doing business as Luke A Vavra Rare Maps and Books. The current focus of the collection is maps and books by Theodore de Bry.
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Giacomo Gastaldi, *La Geografia di Claudio Ptolemeo Alessandrino*, Venice, 1548. Sold December 2024 for $25,000.

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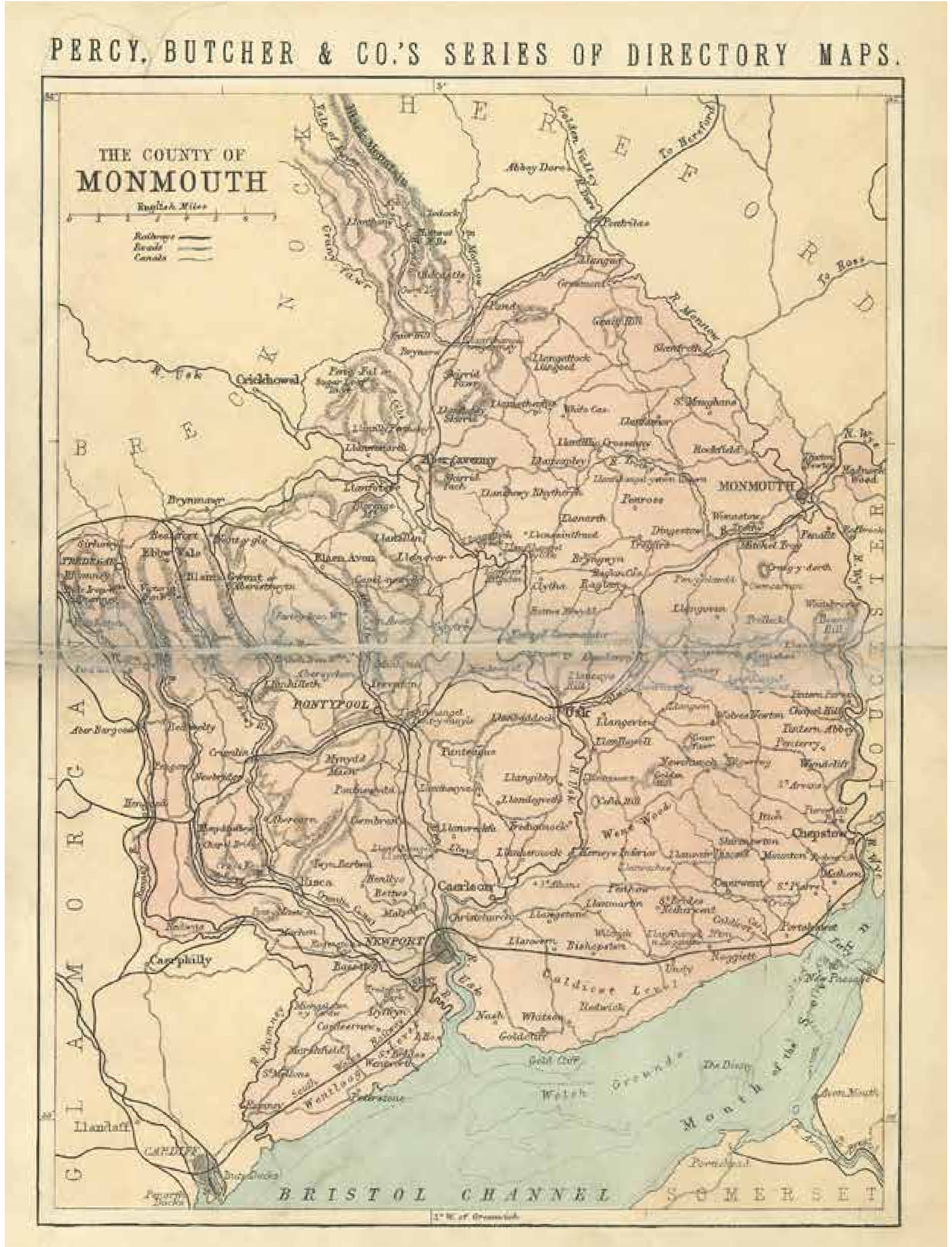


Fig. 1 'The County of Monmouth', Percy, Butcher & Co.'s Series of Directory Maps in their Directory of Cardiff and Newport, 1873–74. Courtesy Newport Reference Library.

GEORGE PALLANT BUTCHER

A nineteenth-century directory publisher

Kit Batten

The name George Pallant Butcher means little to most map collectors. However, those who collect British County maps may well have come across maps that he published during his short but eventful career. And most book collectors will have seen one or other of the numerous Eyre guides which were popular towards the end of the nineteenth century. It can now be revealed that George Pallant Butcher is the man behind the 'Eyre Brothers' guides which invariably included examples of the smaller series of county maps from the Handy Atlas *series published by George Philip & Son. At the time of writing my earlier article for this journal,*[1] *the name Butcher was just one of many names that cropped up in some directory advertisements in works published by the Eyre Brothers. It is now clear that G. P. Butcher had a lacklustre career before he began to use the name 'Eyre' under which to publish his guides from 1877. The various publications produced under the 'Eyre Brothers' label are fairly well documented in my earlier essay (covering 1877 –1904). This present article will look at George's career prior to 1877 and post-1900.*

George Pallant Butcher was born 17 February 1847 in Lambeth, London, and died in Totnes, Devon in 1928.[2] He was the son of William Butcher and Sarah Booth. He married his cousin, Louisa Jones (1855–1934), at St. Mary Lambeth in 1879 and sired eight children. She was the daughter of print-seller John John Jones. On becoming orphaned, she lived with the Butcher family.[3] George left school at 15 and joined a printing business, presumably as an apprentice. If his apprenticeship lasted the usual seven years, he would have been released in *c.* 1870.

We can trace George's publishing career from 1872 from an announcement for the publication of the Cardiff and Newport Local Directory in the *South Wales Daily News* in September of that year.

Percy, Butcher & Co.

At approximately 25 years of age, George acquired both a business partner and some of the output of Sunderland publisher Gresham Davison & Co. In advertisements of 1872, Percy, Butcher & Co. promised readers that a work, begun by their predecessors, would be ready early in December of that year. The two businessmen claimed to be no newcomers to the directory business including a long list of towns for which they were already producing directories,[4] promising to bestow the 'same care and attention to detail' on their new enterprise as they already did on 'all their publications of this description'. However, there was still time to submit advertisements either to them at their premises at 18 Lansdowne Place in London or to Mr Butcher jun. at 2, Parade, Tredegarville in Cardiff.

True to their word, the 1873–74 issue of the Cardiff and Newport Directory was proudly announced in publications such as the newspaper *Monmouthshire Merlin* that the new directory 'will be ready for delivery on the 2nd December next (issues of 29th November and 6th December 1872)'. The pricing was interesting: the paper covers sold at 2 shillings, blue cloth covers at 3 shillings, but editions with the maps of Glamorgan and Monmouthshire cost an extra 6 pence (**Fig. 1**).

Percy, Butcher & Co.'s second Welsh directory, Swansea & Neath (including Briton Ferry, Oystermouth, Sketty, Morroston & Llansamlet) Directory for 1873 – 1874 appeared shortly after with an Introduction dated 1873 but now with an address of Paternoster Row which at the time was the centre of London's publishing trade. There is only a single advertisement for other works on page 16, which reads: 'the Publishers … beg to announce that they intend publishing May next … The Hereford Directory for 1873–1874'. This was presumably planned for May of 1873.

1873 would appear to be the first year of publication for four different directories from the firm of Percy, Butcher & Co., not only Cardiff & Newport and Swansea and Neath, already mentioned, but also Stratford-upon-Avon, Leamington and Warwick and another for the City of Worcester. These were all published in London for 1873–74, implying activity in 1872 to get them ready on time. All of those seen by this author included a map from the *Handy Atlas* series by George Philips but with a new title: 'PERCY, BUTCHER & CO.'S SERIES OF DIRECTORY MAPS' across the top and the publisher's imprint on

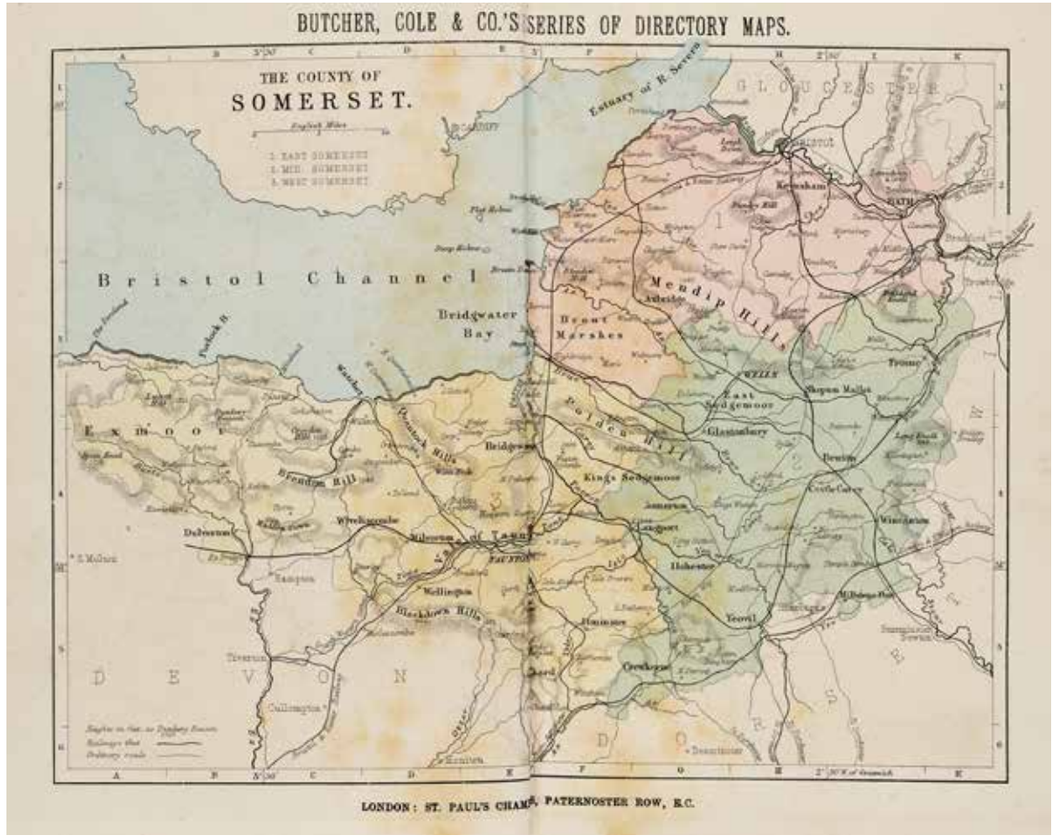


Fig. 2 'The County of Somerset', Butcher, Cole & Co.'s Series of Directory Maps in Weston-super-Mare Directory, 1874. Courtesy Somerset Archives and Local Studies.

the title page and, on the map of Worcester, below the map. Except for the (first) Cardiff edition, which has the imprint of 18 Lansdowne Place, London all the early directories have the imprint of St Pauls Chambers, Paternoster Row. A directory for Coventry and Neighbourhood for 1873-74-75 was announced in the Worcester directory (1873) as 'will be ready in September' but no copy has yet been found. Apart from the four directories listed above no further works are known to have been published by, or promised from, Percy, Butcher & Co.

As previously reported all of the Eyre Brothers' publications from 1877 to 1881 used maps from the Philip and Son's *Handy Atlas of England*. However, they also appeared in Butcher's early directories, from 1873,[5] and possibly prior to atlas publication; the *Handy Atlas of the Counties of Wales* did not appear until 1876.[6]

This close co-operation between Butcher and Philip had begun as early as 1872. In that year the finishing touches were being put to the first set of Percy, Butcher & Co. directories, all of which included county maps from the presses of George Philip and Son. The Cardiff directory was issued with two maps (Glamorgan and Monmouth)[7] and the Swansea, Worcester with Malvern, and Stratford-upon-Avon directories each with one (County maps of Glamorgan, Worcester. and Warwick respectively). All these directories, and hence the maps with the appropriate imprints, are rare. Some twenty directories under Butcher's name are listed (although some never appeared) and only 27 examples are known of the sixteen.

Butcher, Cole & Co.

Four directories covering the towns of South Dorsetshire,[8] Bournemouth with Christchurch and Poole, Weston-super-Mare, and Hastings with St. Leonards and Eastbourne were published by Butcher, Cole & Co. between 1874 and 1875. This imprint supersedes the Percy imprint but only appears for the 1874–75 issues of directories. These maps now bear either a BUTCHER, COLE & CO.'S SERIES OF DIRECTORY MAPS (**Fig 2**) or BUTCHER & CO.'S SERIES OF DIRECTORY MAPS title above the border (**Fig. 3**).

An advertisement in the second edition of the Swansea directory lists a total of ten directories as 'now ready', and lists both Percy, Butcher & Co. and Butcher, Cole & Co. editions together. Another full-page advertisement in the Cole& Co. directories has a similar, but not identical, list of eight directories known to have been published under a Percy and Butcher imprint (e.g. Worcester) others with the Butcher, Cole (Bournemouth) and others have not been seen (Chatham and Rochester). While one advertisement page inserted into the South Dorset directory (**Fig 4**), lists directories for both Weymouth and for Hastings, in the Hastings Directory these have been replaced by Maidstone and Tunbridge Wells and by Torquay and Newton Abbot.

While Mr Percy is still a bit of a mystery, we do have evidence that Mr Cole existed. A bankruptcy announcement in the *London Gazette* of 11 June 1875 provides a vital link: 'The Bankruptcy Act, 1869. In the London Bankruptcy Court. In the Matter of the Proceedings for Liquidation by Arrangement or Composition with Creditors, instituted by George Pallant Butcher and James Markie Cole, of No. 15, Paternoster-row, in the city of London, Publishers, trading as Butcher & Co.' [9]

Butcher & Co.

Of all the directories listed so far only the Welsh directories were reissued, both appearing again in

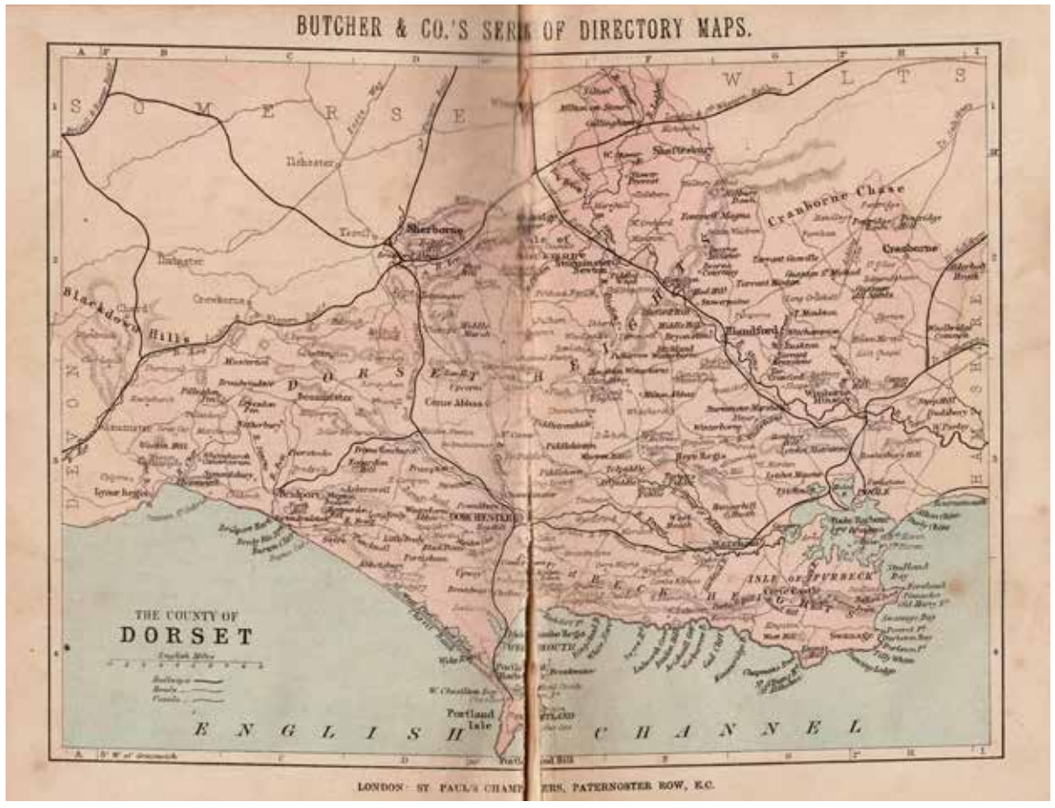


Fig. 3 'The County of Dorset', Butcher & Co.'s Series of Directory Maps in the South Dorsetshire Towns Directory, 1874–75. Author's collection.


291a SLANDFORD DIRECTORY.

BUTCHER, COLE, & CO.,
Advertising Agents,
AND PUBLISHERS OF
LOCAL DIRECTORIES,
ST. PAUL'S CHAMBERS,
PATERNOSTER ROW,
LONDON, E.C.

NOW READY:
DIRECTORIES OF

Cardiff and Newport	2s. 6d.
Swansea and Neath	2s. 6d.
Chatham and Rochester	2s. 0d.
Leamington, Stratford and Warwick	2s. 6d.
Worcester and Malvern	2s. 6d.
Portsmouth and Neighbourhood	3s. 0d.
Bournemouth, Christchurch and Poole	2s. 6d.
Weymouth and Dorchester	2s. 6d.
Hastings, St. Leonards, and Eastbourne	2s. 6d.

or cloth bound, gilt lettered, 1s. extra.

MAY BE HAD THROUGH ANY BOOKSELLER
OR BY POST DIRECT FROM THE PUBLISHERS
Butcher, Cole, & Co., St. Paul's Chambers, E.C.

Fig. 4 Advertisement of directories published by Butcher, Cole & Co. which appeared in the South Dorset Directory, 1875. Author's collection.

1875 / 76 and in 1880 / 81. However, two new directories appeared in 1874. David Kingsley reported that Butcher & Co.'s Kingston-upon-Hull Directory for 1874–75 was published alongside their Borough of Portsmouth Directory for 1874–75.[10] The former included two Philips´ maps of Yorkshire and the latter maps of both Sussex and Hampshire: the map titles are now 'BUTCHER & CO.'S SERIES OF DIRECTORY MAPS' with an imprint address of Paternoster Row.

The two Welsh directories reappeared as Swansea, Neath, Llanelly and Bridgend and Cardiff, Newport, Pontypool, Pontypridd, Llandaff: both for 1875–76 and dated 1875. The publisher is now Butcher & Co., but operating from the same Paternoster Row address.

Two of these directories are recorded after this date (1880 and 1881): the two Welsh directories, now in their third editions, were published by G. P. Butcher.

The business of Butcher & Co was the 'successor' to Percy, Butcher and Co. and to Butcher, Cole & Co. The two Welsh directories are grouped together with the new Plymouth directory published by the Eyre Brothers (from 1880–81) in the same advertisement issued in *The Watering Places of the South of England* (2nd ed. 1880), published by the Eyre Bros. and again in the edition of the Plymouth directory. There was obviously a strong link between the Eyre Brothers and Butcher.

G. P. Butcher and the Eyre Brothers

The name Eyre Brothers (Eyre Bros.) began to appear in 1876 with *The Watering Places of the South of England* (1877) and Eyre´s *Shilling County Guides* (Sussex and Devon with Cornwall). After this date only the Welsh directories bear the name Butcher. The third editions of Swansea (**Fig. 5**) and Cardiff were published in 1880 and 1881 by G. P. Butcher, from Manchester Chambers, Paternoster Square. There are separate advertisements for G. P. Butcher's Welsh directories but also for Eyre Brothers guides. There seems to have been a 'natural progression' from one publisher's name to another.

Evidence that G. P. Butcher was the person behind the Eyre Brothers´ guides is provided in the third edition of the Swansea directory. A reviewer´s endorsement extracted from page 24 of the *South Wales Daily News* dated 19 January 1880 states: 'We have received a copy of Mr G P Butcher's Directory for Cardiff and the district. This is the third edition of this work'. Additionally, there is a full-page advertisement in the third edition of his Swansea directory for *The Post Office Plymouth … Directory 1880–81* (i.e., the first) *Edited by G. P. Butcher* and to be published by Eyre Brothers at 26 & 27 Paternoster Square (**Fig. 6**).

The only directories besides that of Plymouth that survived more than one issue seem to be the two Welsh editions; no second edition of any of the other eight directories has been found.[11] The third edition of Swansea seems to be the last issued for that city but the Cardiff directory was published in a 4th edition; the third editions being published by G. P. Butcher (1882–83) from Manchester Chambers, Paternoster Square. Cardiff was published again in 1884 and 1885, but by J. Wright as J Wright and Co.'s (Butcher´s) Directory.[12]

The final twist, so to speak, is delivered with the single copy of the only Welsh directory to be published for the fourth time. In 1882 Butcher's Post Office Cardiff District Directory, (Fourth Issue) including

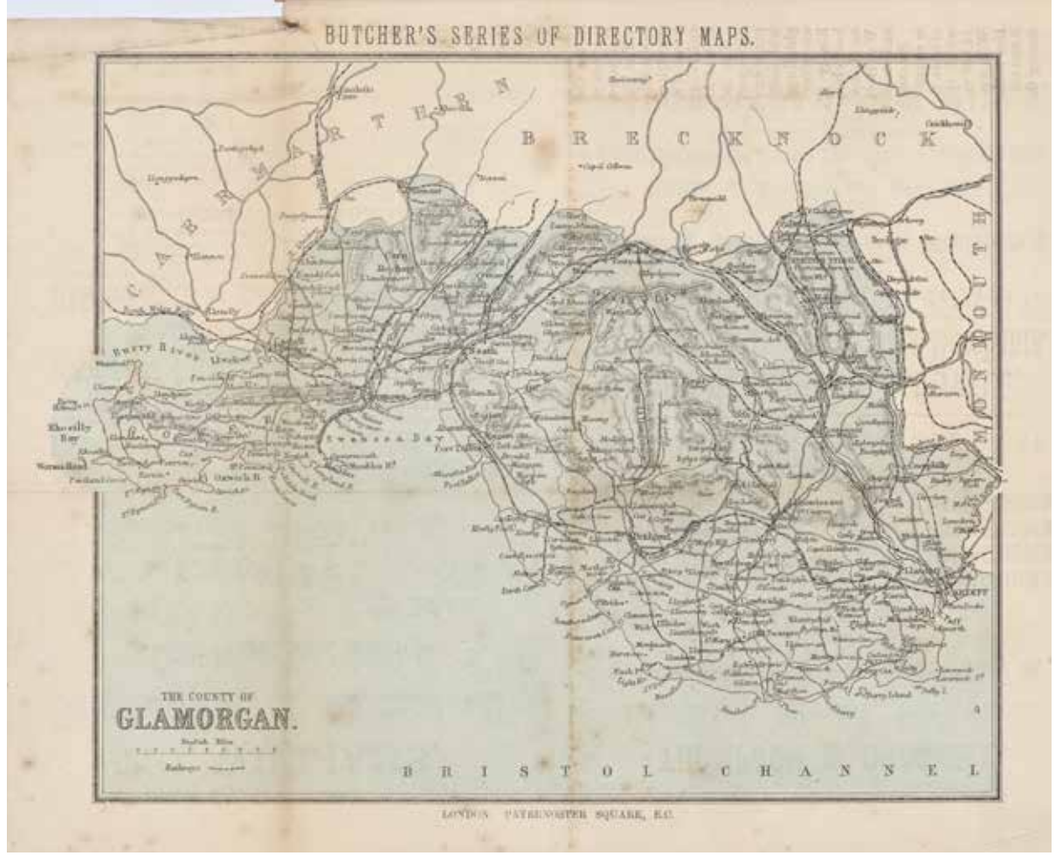
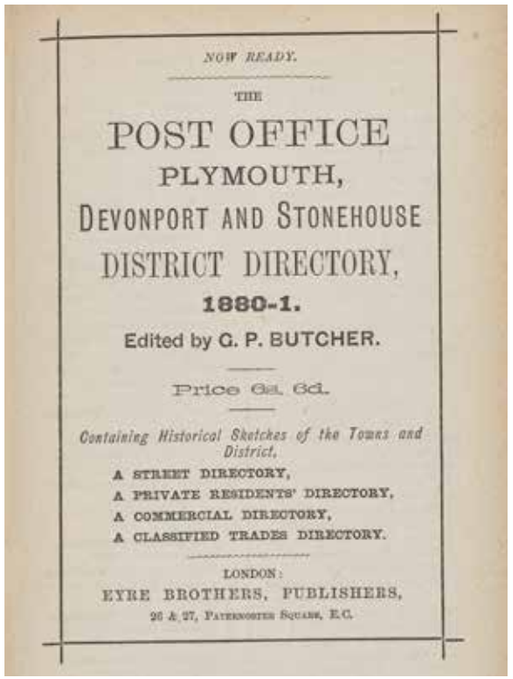


Fig. 5 The County of Glamorgan', Butcher's Series of Directory Maps in The Swansea Directory, 3rd edition. Courtesy National Library of Scotland.

Pontypridd, Llandaff, &c … For 1882–83 was published. The imprint is 'EYRE BROTHERS, Publishers, 26 & 27, Paternoster Square, E.C.'. For the first time we have the introduction of *Post Office* into the title of a Butcher's directory and we have evidence that the Eyre Brothers are now responsible for its publication (**Fig. 7**).

In the Introduction, dated January 1882, Butcher draws attention to the change of name and indicates that the directory will now have this new name and will be a biennial publication beginning Christmas 1883. His opening paragraph is of interest: 'In fulfilment of a promise made when I published my third edition of the Cardiff Directory in January 1880, I have much pleasure in issuing the 4th edition of that work'. Besides a map of Glamorgan there is a full-page advertisement for the French directory the company was promoting and a


NOW READY.

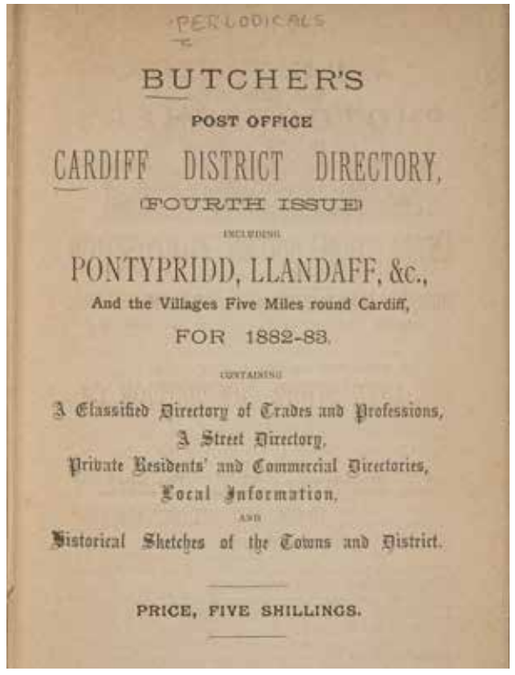
THE
POST OFFICE
PLYMOUTH,
DEVONPORT AND STONEHOUSE
DISTRICT DIRECTORY,
1880-1.
Edited by G. P. BUTCHER.

Price 6s. 6d.

Containing Historical Sketches of the Towns and District,
A STREET DIRECTORY,
A PRIVATE RESIDENTS' DIRECTORY,
A COMMERCIAL DIRECTORY,
A CLASSIFIED TRADES DIRECTORY.

LONDON:
EYRE BROTHERS, PUBLISHERS,
26 & 27, PATERNOSTER SQUARE, E.C.

Fig. 6 Advertisement in the third edition of the Swansea Directory, 1875 announcing G. P. Butcher as the editor. Courtesy National Library of Scotland.


PERIODICALS

BUTCHER'S

POST OFFICE

CARDIFF DISTRICT DIRECTORY,

FOURTH ISSUE

INCLUDING

PONTYPRIDD, LLANDAFF, &c.,

And the Villages Five Miles round Cardiff,

FOR 1882-83.

CONTAINING

A Classified Directory of Trades and Professions,
A Street Directory,
Private Residents' and Commercial Directories,
Local Information,
AND
Historical Sketches of the Towns and District.

PRICE, FIVE SHILLINGS.

Fig. 7 The fourth edition of the Cardiff Directory, 1882 with Eyre Brothers listed as publishers. Reproduced with the permission of Cultural and Galleries, University of Leeds Libraries, Yearbooks BUT.

small quarter-page advertisement for the second edition of Eyre Bros. *Watering Places of the South of England*. The publication of this directory was the final time Butcher published under his own name.

Later life

George Pallant Butcher traded as Eyre Brothers at least until 1886. When reissues of works by the Eyre Bros. appeared in 1887 they were published by W. H. Hood. On 11 January 1887 a bankruptcy notice was listed in the *London Gazette* for 'George Pallant Butcher (trading as Eyre Brothers), 26 and 27 Paternoster Square, Paternoster Row, London, residing at 6 Flaxman Road, Denmark Hill, Surrey, publisher'.

Hood published two issues of the Plymouth Directory and George Butcher was named as his advertising manager. J.G. Hammond, who then took over the directory (and published a further six issues), employed Butcher as general manager, but it is likely that George also provided most of the text and layouts for both companies.

Being local himself, when Theophilus Creber took over the Plymouth Directory in 1900, he would not have needed Butcher so George went into the business of an advertising agent on his own account. His years of experience in financing directories, whether successful or not, would have helped him.

George is registered in Plymouth from 1890 as an advertising agent, running Butcher's Advertising Agency from premises at 13 Frankfort Street, Plymouth.

In the 1891 census George P. Butcher is listed (age 44) as living at *Aish Villa* (or *Aishfield*) in the hamlet of Aish in South Brent on the outskirts of Dartmoor with his wife Louisa and six children, and working as a 'Publisher's Agent'.[13]

In 1902 we find an advertisement in the Trades Directory section of *Kelly's Directories of Devonshire*: 'Butcher, George Pallant (contractor; advertisements inserted in nine best Cornish newspapers at one charge; liberal discount for series; bill inspector, circular & stamp distributor), 13 Frankfort st. Plymouth'. In 1914 the Trades Directory entry varies a little: 'Butcher, George Pallant (proprietor of Butcher´s Advertising Agency); advertisements inserted in 28 good Cornish & Devon newspapers at one charge; discount for series, '*Devonia*' offices, 13 Frankfort st. Plymouth'. In 1919 the insertion was much reduced to 'advertisement contractor (Devonia offices) with no. 13 Frankfort St now home to five different traders'.[14] *Devonia* was a small publication of local lore and poetry and was the Official Organ of the United Devon Association. George was 77 years old at the time of this last advertisement, after which there is no further evidence of his work life in the publishing trade.

Notes

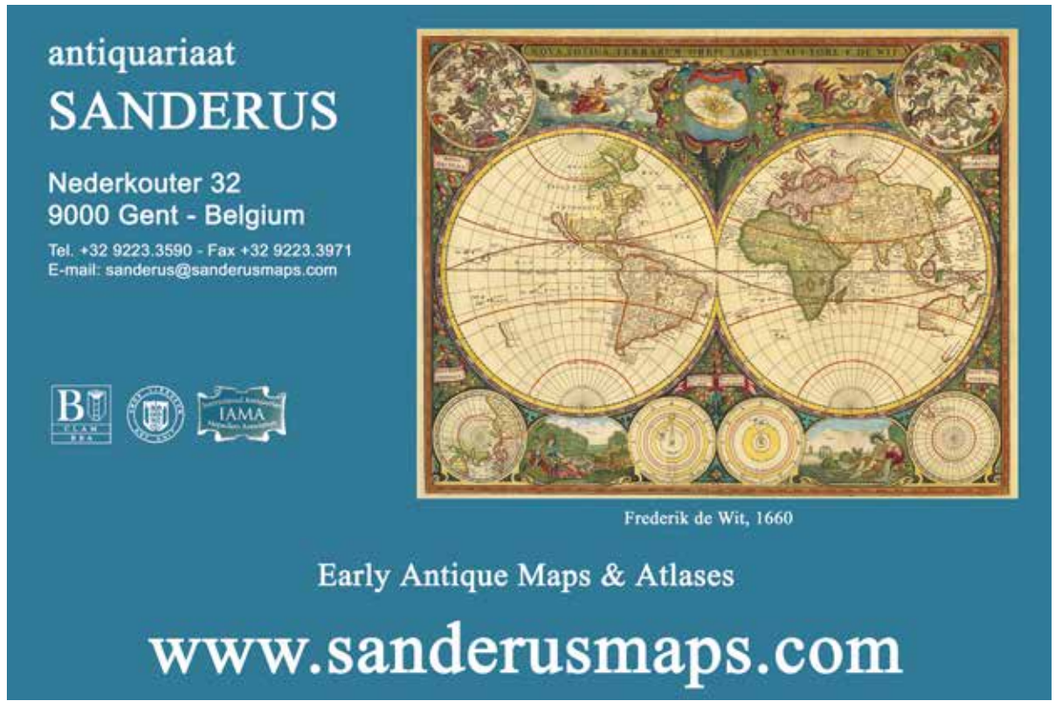
1 Kit Batten; 'The Eyre Brothers' in *IMCoS Map Journal,* no. 168 March 2022; pp. 19-29. The connection between Butcher and Eyre only emerged in correspondence between myself, Ljiljana Ortolja-Baird and Francis Herbert after the original text had been accepted and the first draft was being revised.
2 Record of death and entry from census kindly forwarded by Stephanie Bradley at South Brent Archives. Other details kindly provided by Laurence Worms and Oriel Butcher.
3 Anne Pallant (Butcher); *A Sporting Century 1863-1963*; privately published; 1997; printed by Penwell Ltd., Callington, Cornwall.
4 None of these directories has yet been located.
5 Individual maps were sold to John Pincher Faunthorpe for his series of school geographies from 1872. See Batten & Bennett; 2000; *Victorian Maps of Devon;* Devon Books; Tiverton. Entry 149. The Second Edition is online. https://www.victorian-maps-of-devon.eu/149t.php
6 JISC Catalogue lists at least 3 copies dated 1876 and none before. One is at the National Library of Wales.
7 Glamorgan is taken from the *Philip's Handy Atlas of the Counties of Wales* series, all other counties from the *Philip's Handy Atlas of the Counties of England* set. Glamorgan was updated for Butcher maps: a line from Ystalyfern north-eastwards being introduced between its first appearance in the 1st Cardiff and later in the 3rd Swansea editions of the relevant directory.
8 Incidentally, the Dorset Directory has one of the saddest advertisements I have ever seen. Headed *The Place to see the Convicts*, Mr T H Green promises that visitors to his Eagle Tavern can enjoy the tea, coffee and other refreshments all at moderate charges at his premises: *On the Hill, overlooking the Prison Quarries, where the Convicts can be seen at work.*
9 There is a headstone for James Markie Cole in a graveyard in Dallas, Texas. The simple inscription tells us that he is from Northampton and gives dates of 12 October 1847 to 6 January 1928. If so, George and James were almost the same age.
10 David Kingsley; 1980-81; *Printed Maps of Sussex*; Sussex Record Society; Lewes.
11 This includes only those for which examples have been located; namely Worcester, Stratford, Bournemouth, South Dorset, Hastings, Weston-super-Mare, Kingston-upon-Hull and Portsmouth. Not included are Hereford and Coventry, although these are clearly advertised in other issues.
12 Copies at the National Library of Wales.
13 There is an excellent overview of South Brent, but sadly without Aish, at https://www.dartmoor.gov.uk /__data/assets/pdf_file/0021/73443/South-Brent-2011.pdf. Aish is indicated top left.
14 *Kelly's Directories of Devonshire* 1902, 1914 and 1919.

Kit Batten has an avid interest in the maps of Devon and has written several books and articles on the subject. He has a blog with up-to-date editions of his work at https://welcome-to-kits-blog.blogspot.com/2021/12/blog-post.html. The complete Eyre story is told at https://eyre-brothers-directories-guides.blogspot.com
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Email **ljiljana.editor@gmail.com**



WORTH A LOOK

Tabula Chorographica Armenica
(BUB, ROT. 24)

Ljiljana Ortolja-Baird



Fig. 1 Facsimile of Eremia Çelepi Keomurjian's 1691 'Tabula Chorographica Armenica', 358 x 120 cm / 11 ft 8 in x 4 ft, made by IMAGO in collaboration with the Library of the University of Bologna, 2025.

In 1991, while preparing 'Explorations in the Library', an exhibition of old manuscript maps from the library of the University of Bologna, an outstanding uncatalogued map with Armenian script was discovered. It is considered to be one of the most important finds made in the Library's recent history. The seventeenth-century roll, which was known about, had been languishing 'lost' in the archival collection of Bolognese nobleman Luigi Ferdinando Marsili (1658 –1730), almost from the time he gifted it to the library in 1712. In view of Marsili's dealings with the Hapsburg Emperor Leopold I, scholars assumed that the map was in Vienna.

On the reverse of the paper roll is written 'Tabula Chorographica Armenica'. With east at the top, the map is designed to be read vertically. It measures an impressive 358 x 120 cm / 11 ft 8 in x 4 ft and is made up of sixteen sheets of similar type paper and dimensions and glued on to canvas. On six of the sheets the 'three crescent-moons' watermark is clearly visible. Paper bearing this watermark is known to have been specially made in Italy for export to Islamic countries. The map's eight hundred small illustrations and accompanying explanatory captions are executed in polychrome watercolour and ink.

From the colophon at the bottom right of the map we learn that it was made in 1691 by 'Eremia of Constantinople', commissioned by Count Marsili, during one of his visits to the city. The maker wrote:

> This was the circumstance that prompted the birth of the present map: Lodovico Ferdinando Marsili came here in 1691 and questioned me about Armenian monasteries.
>
> Therefore, as far as I was able (...), I fulfilled his heartfelt wish. And I recorded in writing his request so it would survive in perpetuity, in honour of his benevolent and intelligent curiosity. [1]

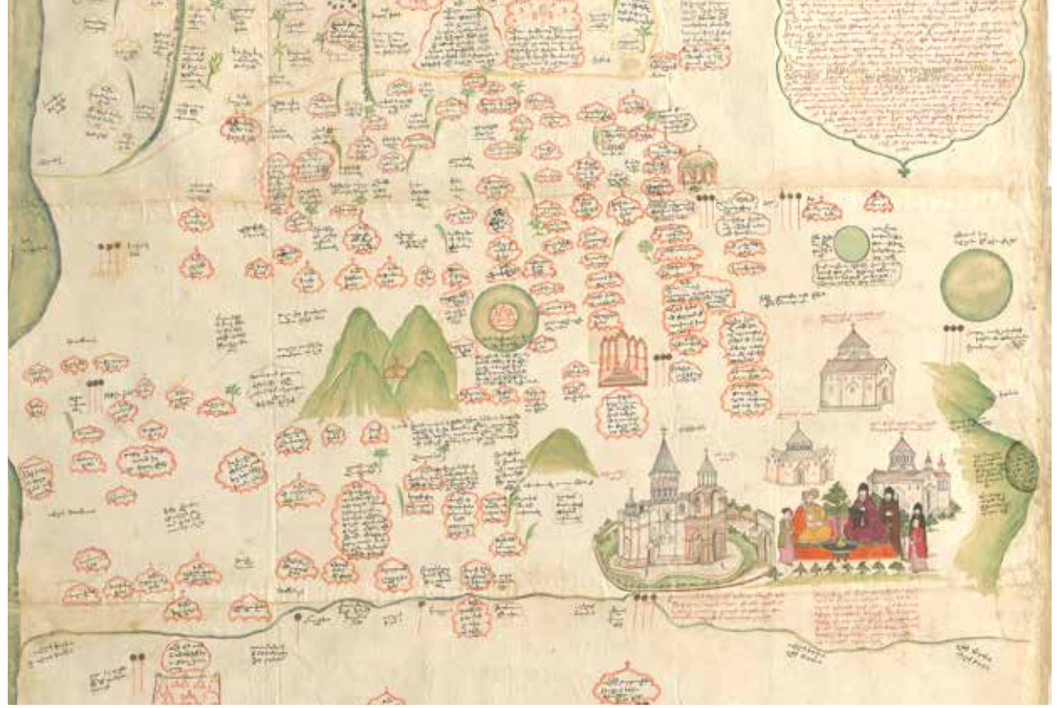


Fig. 2 Detail of the top third of the map showing the Mother Church of Saint Etchmiadzin. Seated between the church and the twin peaks of Mount Ararat are the Catholicos in conversation with the Persian Governor of Erevan. The inscription below the illustration explains the history of the cathedral's establishment in the fourth century by Saint Gregory the Illuminator, as recorded by the Armenian historian Agat'angeghos. The line beneath the inscription, running the full width of the map, represents the boundary between the Persian and Ottoman empires.

Eremia Çelepi Keomurjian (b. 1637) was an Armenian intellectual, poet and historian. He championed a second Armenian printing house in Istanbul and published a large number of literary pieces as well as historical-geographical works, polemical texts and letters. In his role as secretary of the Armenian Patriarchate of Constantinople he would have been known to visiting dignitaries and scholars.[2]

Marsili in his various roles as a soldier, military strategist and diplomat made several visits to Constantinople. First with the envoy of the Republic of Venice in 1679–80. During the eleven months there he pursued his interests, particularly for geography and the natural sciences and was, very possibly, in contact with Keomurjian. He visited the city again in 1690–91 as the assistant to William Hussey, British Ambassador to the Ottoman Empire and at the same time represented the Austrian emperor in peace negotiations with the government.

Keomurjian states clearly on the map that the count visited him in 1691 with the request for information on Armenian religious houses. Marsili returned home to Bologna that same year. In order to fulfill the commission Keomurjian must have worked with speed. He supported his knowledge of Armenian history and geography with eyewitness accounts and literature from Armenian scholars, and aboveall drew on Vardan Areveltsi's *Geography*. This is evidenced in many of map's annotations which are verbatim copies from Areveltsi.[3] Keomurjian mentions in correspondence that Marsili had asked him for other maps but evidence of these has yet to be found.[4]

The map was not intended as a topographic map, its idiosyncratic geographic logic and its monumental size preclude it functioning as a travel aid. It documents the religious centres belonging to the Armenian Church – cathedrals, monasteries, chapels, churches, places of pilgrimages, tombs of saints.

> Now, the land of the Armenians has many monasteries, which are episcopal sees, and hermitages held by superiors, and hermitages of religious men and virgins with an ascetic life, and bishoprics and places that are pilgrimage sites.

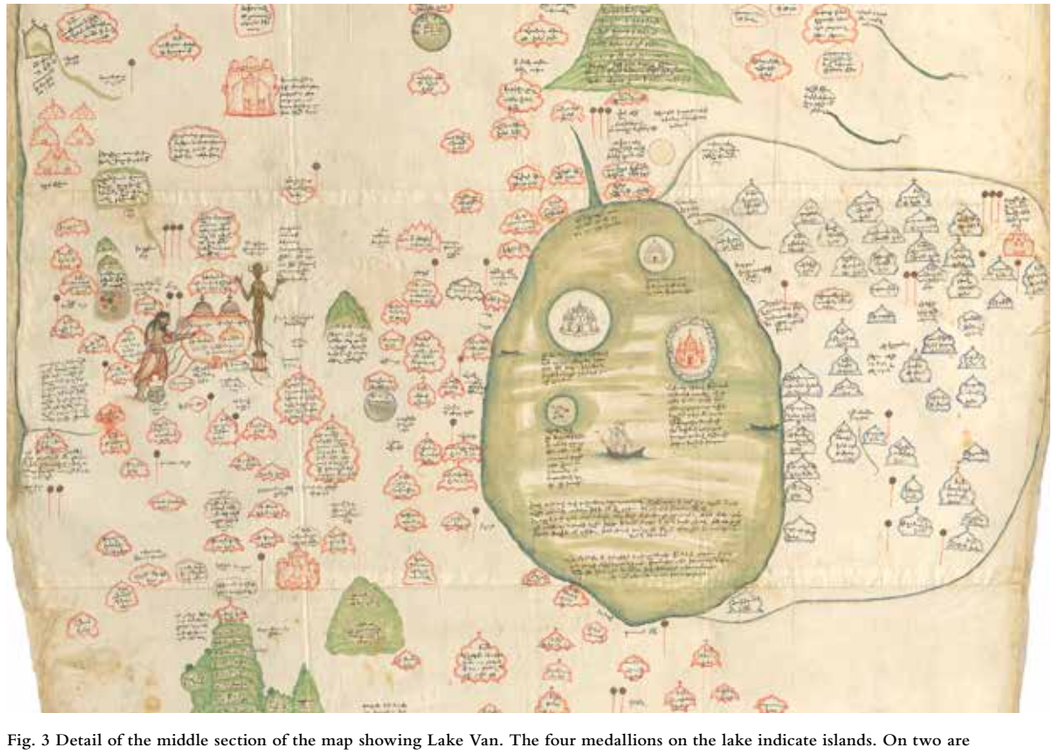


Fig. 3 Detail of the middle section of the map showing Lake Van. The four medallions on the lake indicate islands. On two are monasteries and on the third, the island of Agtamar, is the 10th-century Cathedral of the Holy Cross which is still active today. Illustrated inside the fourth medallion are six birds and their eggs. The wiggly line stretching from the right side of the lake to the edge of the map and back again marks the boundary of the Catholicate (religious district). There were four at the time the map was made.

> We have described all these with their names, each in its place, as far as it was possible…[5]

As well as naming holy sites, cities, districts and dioceses were named, many are annotated. Beside the city of Ani, Armenia's ancient capital, is written that the Armenians built a thousand and one churches, equipped with walls. Cities are denoted by pinlike symbols – *thughs*. The number of *thughs* representing the city's importance.

> …what I have indicated on this map with one *thugh* is the city of a baron…two *thughs* is the city of a pasha…*three thughs* is the city of a beglerbeg [royal rank]…[6]

Professor Gabriella Uluhogian, who found the map, explains that 'Keomurjian's work could be considered both a map and a specialised research, as it provides not only the location of places and symbolic depictions, but also extensive and diversive explanations'.[7] While the map's focus is on religious establishments it also provides information about the political situation in the Ottoman Empire.

Geography is not totally neglected. The map shows the broad reach of the Armenian Church under the Ottoman Empire; neighbouring countries where Armenian communities settled – Georgia, Azerbaijan, Daghestan, Iran, Naxijewan Autonome Republic, Syria, Israel, Turkey – are marked, though not shown as political entities as we understand them today.[8] The boundary between the Persian Empire and Ottoman Empire is clearly drawn (see Fig 2). The Persian Empire occupies the top quarter of the map.

> Of the country that was owned by the Armenians, the traces and signs of whose constructions can still be seen today, undeniable and unforgettable forever, half is owned by the Persians and half by the Ottomans…[9]

Flanking the top left side of the map are the Caspian and Black Seas and below is the Marmara Sea. Prominently occupying the map centre, is Lake Van, historically the heartland of ancient Armenia. Rivers and springs associated with holy sites are mentioned. Mountains are named: Ararat to the right of the Mother Church of Saint Etchmiadzin (see Fig. 2), and others identified by the monasteries found there.

Since its 'discovery' in 1991 the map has undergone conservation; was a stand-out item at the 2019 exhibition *Armenia* at the Metropolitan Museum of Art in New York; the subject of a monograph published in 2000 (*Un'antica Mappa dell'Armenia*);[10] digitised in 2022;[11] and subsequently reproduced in a prestigious facsimile edition by the Italian publisher Imago in collaboration with the Library of the University of Bologna.[12]

A rare and, in this case, unique manuscript is destined to be confined to a controlled environment, limiting public access and engagement. A facsimile of quality and integrity in such situations can be invaluable in ensuring its ongoing visibility as well as safeguarding cultural heritage and future scholarship.

Notes

1 Translated by G. Fiorini, Y.Alkhatib, A. Sirinian, F. Citti, G. Bitelli in 'Tabula Chorographica Armenica: a thematic map that tells a story', 2024. https://cartography.web.auth.gr/ICA-Heritage/Bologna2024/presentations_pdf/6_2_Fiorini_et_al.pdf

2 Constance Alchermes, 'A Visual History: The Huge Map on View in Armenia!', 2019. https://www.metmuseum.org/perspectives/armenia-map-tabula-chorographica-armenica

3 Gabriella Uluhogian, 'Eremia Çelebi Keomurjian's "Geography": its historic and symbolic value', 2002. https://oxbridgepartners.com/hratch/images/research_library/Uluhogian_2002_Eremia_Celebi_Keomurjian_Geography.pdf

4 Ibid.

5 See note 1.

7 Gabriella Uluhogian, 2002.

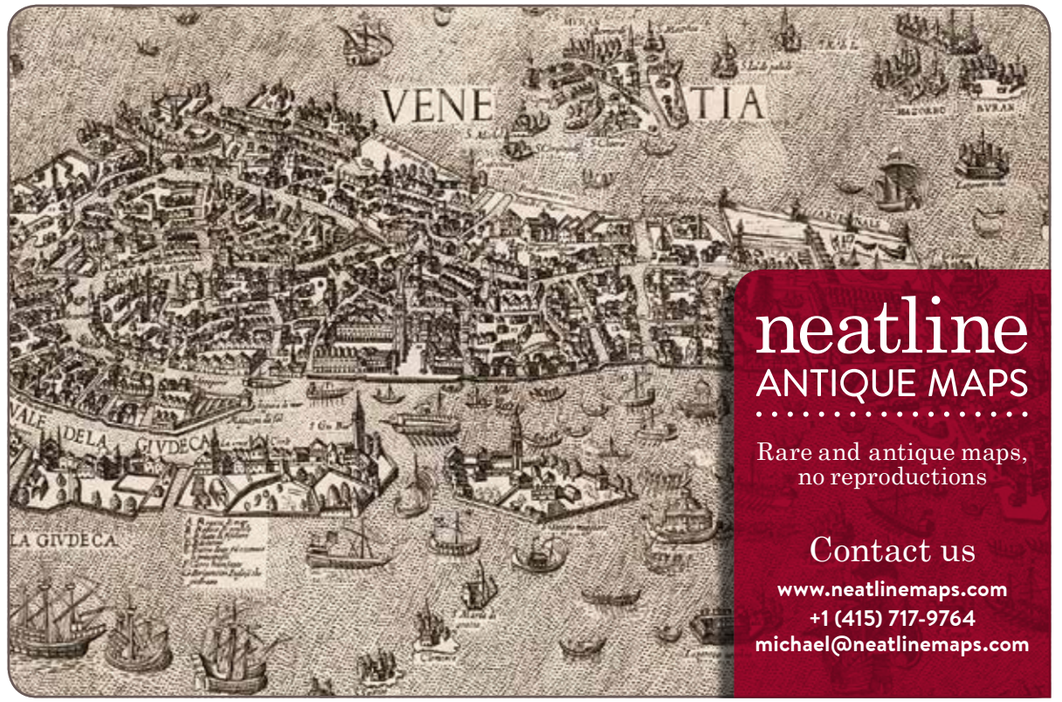
8 See note 1.

9 See note 1.

10 Gabriella Uluhogian, *Un'antica Mappa dell'Armenia,* Ravenna: Longo Editore, 2000.

11 https://bub.unibo.it/it/bub-digitale/rotolo-24/rotolo-24-dettagli?view=ImageView&manifest=https%3A%2F%2Fbub.unibo.it%2Fiiif%2F2%2Fmanifest%2Fbub%2Fmanoscritti%2Fbub_rot024a.json&canvas=https%3A%2F%2Fbub.unibo.it%2Fiiif%2F2%2Fcanvas%2Fbub%40manoscritti%40bub_rot024a%4073ef4945249381b6144ee2501b3f355db63e5fd1-rotulo_24_r_compresso_vert_1.jp2.json

12 Imago is dedicated to producing limited-editions facsimiles of antique manuscripts. Examples of their work can be viewed at https://imagosri.eu



MAPPING MATTERS

Conservation of Coronelli's 1688 terrestrial globe

On an invitation from Venice in Peril, the British charity 'dedicated to safeguarding the cultural heritage' of the city, I visited the Biblioteca Marciana to view the final stages of the conservation of Vincenzo Coronelli's first printed terrestrial globe which he gifted to the Republic of Venice in 1689.

The globe measures 108 cm / 42 in in diameter and records the world as it was known to Europeans in the late seventeenth century. Fine brass micro nails and pins indicate cities of significant importance. The voyages of Magellan, Marco Polo, Abel Tasman, Martens and Le Maire, and others are marked as are the latest discoveries (**Fig. 1**).

Eager to emulate the richness of the colossal manuscript globes made at the behest of Cardinal César d'Estree to gift to Louis XIV, Coronelli lavished the Marciana globe with ample decoration. An elaborate inscription surrounded by allegorical figures is dedicated to Venice, the *Serenissima Republica* and to the Doge, Francesco Morosini (whose letters the Charity will be co-publishing shortly). Peeping from beneath drapery supported by cherubs is Coronelli's self-portrait (**Fig. 2**). Also positioned in the southern hemisphere is a portrait of Cardinal d'Estrée, Coronelli's patron and whose role in instigating the making of the French king's globes Coronelli acknowledges in the dedication.

Dr Susan Steer, Venice in Peril's representative in Venice, explained that the globe, which had not received any conservation for over 70 years, was on the Marciana's restoration wish list. In Spring 2023, the Library presented the project to the Comitati Privati Internazionale per la Salvaguardia di Venezia, of which Venice in Peril is a long-standing member, and has a place on the board. The project was adopted by the Charity in 2024. The Library's Head of Conservation Dr Silvia Pugliese would oversee the project and Dr Letizia Satto with her assistants



Fig. 1 The western half of New Holland is marked with discoveries – Terra di Concordia, Terra d' Edels, Terra de Lewin and Terra di Pietro Nuyts – which Coronelli notes as discovered in 1618, 1619, 1622 and 1627 respectively. The elephant illustrated just above the Tropic of Capricorn is a good indication of how little was known of the southern continent at the time.



Fig. 2 Detail of the dedication to the Doge Francesco Morosini and the Republic of Venice. Visible is the seated figure of Venice, *La Serenissima* represented by a beautiful woman draped in ermine. Coronelli has respectfully positioned his self-portrait at her feet.

Laura Riato, Valeria Pretto and paper conservator Giulia Barbero would undertake the work.

It was a 'good fit' on many points. Coronelli, Venice's official cosmographer and leading globe-maker in the seventeenth century, was a figure of interest to the Charity's supporters. Furthermore it has close ties with the Basilica dei Frari complex where Coronelli had his workshop. It had assisted in the conservation of the sculptures and wellhead in the Trinity cloister, the Reliquary Altar and Canova's cenotaph in the church.[1] But first and foremost the decision whether to support the Coronelli initiative was made on the basis of need.

When work on the globe started in December 2024 it presented all the signs of historic environmental stress. Additionally, there was significant deterioration from past invasive conservation techniques used, particularly to the paper.

Because of its size and fragility, the globe was restored in situ in the Library, on view to the public, a decision that the staff hoped would encourage visitor curiosity and engagement with the process. The first stage of the work required preventative disinfestation. This was achieved by sealing the globe in an impermeable oxygen-free space, effectively dehydrating the insects. Following the treatment, the globe could be inspected and the materials used by Coronelli and those in later restorations analysed. The globe was detached from its pedestal and meridian and rested on an enormous cushion while being worked on (**Fig. 3**). After the completion of each section it was turned.

The surface grime was removed with dry sponges made of latex, similar to an eraser. The brass micro nails dotted across the globe to indicate cities were cleaned using a scalpel. The varnish, now yellowing and applied as part of the last intervention, was removed with a water-based 'viscoelastic' gel and an acetone gel proved successful in peeling off the old synthetic adhesive which had been used to consolidate the peeling paper that Coronelli and later restorer Dr Orlandini had applied onto the plaster. Damaged gores were replaced. These were created using scans made from Coronelli's *Libro dei Globi,* an atlas in which he had recorded gores of all the globes he had made. The scans were printed on paper supplied by Griffen Mill, a specialist British



Fig. 3 The globe dismantled from its pedestal, meridian and horizon band resting on its cushioned support. The conservation team, left to right: Laura Riato, Valeria Pretto, Letizia Satto, Giulia Barbero.

papermaker of handmade conservation papers, then hand painted and applied to the globe.

The team completed the conservation in early June this year, meeting their ambitious deadline, notwithstanding some extra complexities that were encountered.

Being used to viewing globes displayed behind glass, and unable to see the most southerly areas, it was a joy to inspect Coronelli's globe at such close distance. Globe and map enthusiasts can only rejoice in the dedication and effort that is being made to preserve the long history of globe-making. I encourage you to visit the restored globe. It stands close by its celestial companion in the *Vestibolo,* the antechamber to the original reading room.

While there, make time to view Fra Mauro's Mappa Mundi, a fifteenth-century vision of the world and Jacopo de' Barbari's magnificent 'Bird's-Eye View of Venice' (1500), a detailed woodcut map of the city.

Cinzia Viviani, Richmond, UK

Notes

1 For further information on Venice in Peril's activities and initiatives go to https://www.veniceinperil.org/

Victoria station restores neglected maps

Wall-mounted ceramic tile maps of railway routes were a feature of British railway stations in the late nineteenth and early twentieth centuries. Large and impressive but problematic to update, these relics of a past age of travel have fallen by the wayside. A few survive, mainly in the north of England, in Beverley, Hartlepool, Middlesbrough, Morpeth, Saltburn, Scarborough, Tynemouth, York and Whitby.

London Victoria station has two such maps. They were made in 1899 for the London Brighton & South Coast Railway; one showing the whole network, and the other its suburban lines. Until this year they have been inaccessible, first hidden by phone boxes and then news stands when mobile phones rendered public phones obsolete. To celebrate the 200th anniversary of the railway the tiled maps have been restored. Freed of encumbrances the maps can be viewed up close in the station's corridor entrances. Of interest are the stations that were 'lost' following the Beeching closures of the 1960s, an initiative designed to modernize the railways and improve financial viability.



Restored tile map of the London Brighton & South Coast Railway in 1899. https://upload.wikimedia.org/wikipedia/commons/c/c5/LBSCR_map_Victoria.jpg

Top secret D-Day maps

News of an auction of Medals Militaria & Firearms by Derbyshire auctioneers Hansons made UK national newspapers in August.

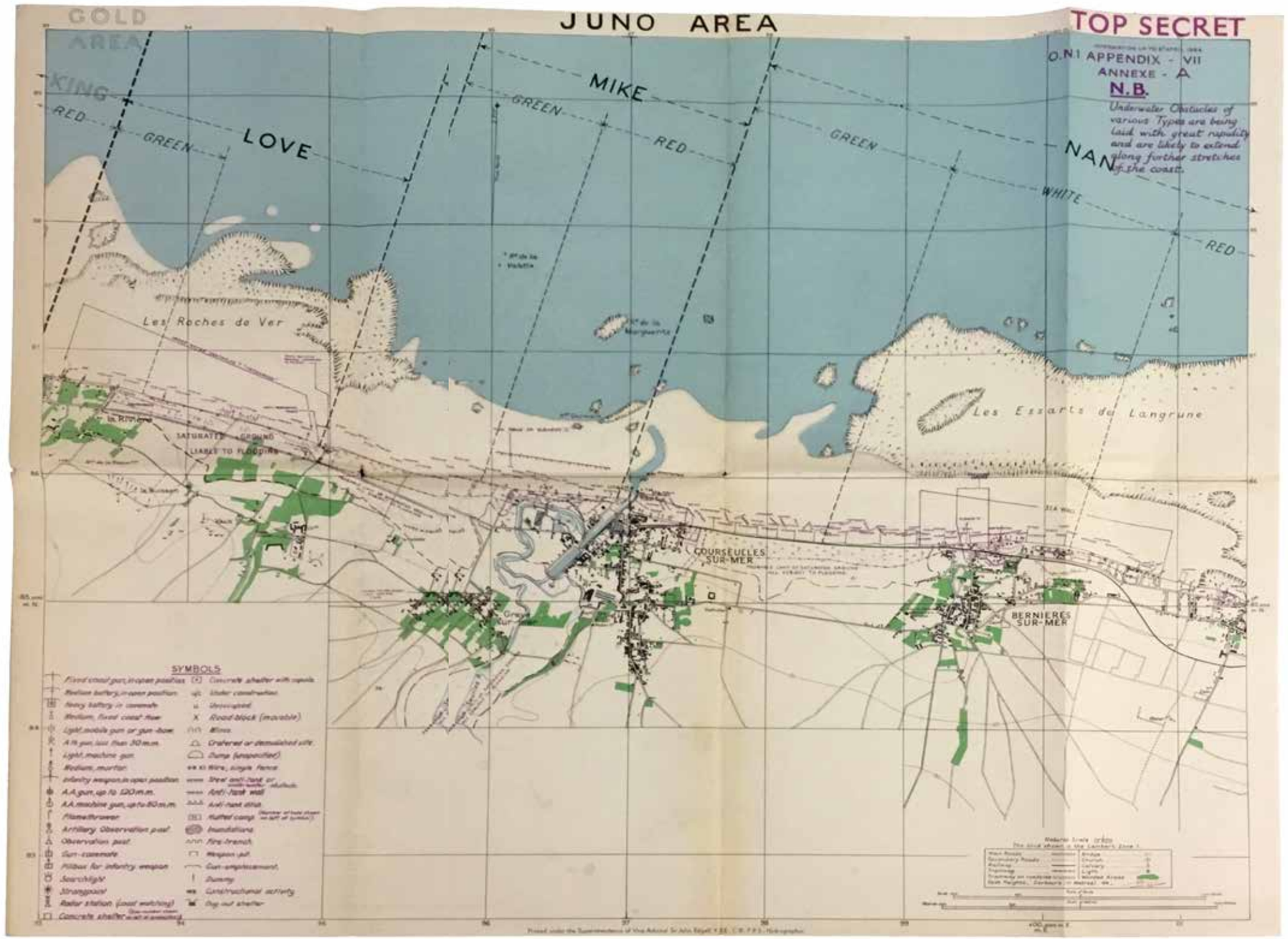
Rummaging through a box of documents and maps, deemed inconsequential and bought for £10, yielded the owner a pleasant surprise. Amongst the random papers were British World War II 'Top Secret' maps and a 50-page document marked 'Most Secret'. They had been the property of Sub-Lieutenant Walter Page (1916–96) of the Royal Naval Volunteer Reserve, who was a crew member of the Landing Craft Tank 2138 one of the first to land on Utah Beach at the beginning of the 1944 Norman invasion. The craft was later used for 'Operation Nestegg' for landing troops in Jersey and Guernsey. The 'Most Secret' document detailed plans for 'Operation Nestegg', the daring mission conceived to liberate the Channel Islands from Nazi-German occupation.

The maps consigned to auction were of the five Normandy beaches used as landing sites for the D-Day invasion. Code-named Utah, Omaha, Gold, Juno and Sword, the beaches spanned roughly 80 km / 50 miles of French coastline. Operation Neptune began on the 6 June 1944. It was the largest military seaborne operation in history involving the simultaneous landing of tens of thousands of Allied troops on the five beaches.

The maps show the main topographical features of the coastal area, inland for about two miles and detail the German defences on the beaches and shoreline waters. Throughout the war photo-reconnaissance aircrafts were flown over France to create accurate records of the French coast. On the map of Juno (opposite), a key in the bottom-left corner, marked in purple, lists the potential dangers. These include gun-emplacements, anti-tank ditches, flamethrowers, light machine guns, artillery observation posts, radar stations, barbed wire and minefields.

The auctioneers were pleased to announce that the seven 'Top Secret' lots far exceeded their estimate of £15,000.

Readers interested in the Normandy landing maps would be well to visit the D-Day Story Museum in Portsmouth (http://theddaystory.com). The maps can also be viewed online at https://theddaystory.com/ElasticSearch/?si_elastic_keyword=Theme&si_elastic_searchterm=map



'Juno Area', WW II D-Day Top Secret landing craft map for Juno Beach, 59 x 71.7 cm. The map was printed under the Superintendence of Vice-Admiral Sir John Edgell, K.B.E., C.B., F.R.S., Hydrographer. Courtesy Hansons Auctioneers (https://hansonsauctioneers.co.uk/).

ONLINE RESOURCES

American Revolutionary Geographies online (ARGO) new partners

ARGO is an initiative led by the Leventhal Map and Education Center to make available digitised images of maps and related graphic images which document North America's history/geography from 1740-1800. In addition to its own collections, the portal offers access to 18 leading international libraries. It recently added a collection from the Royal Danish Library that depicts the Americas in the late eighteenth century, with particularly interesting maps of Danish colonial territories in Greenland and the Caribbean. New material from the Filson Historical Society offers a collection of letters, financial records, sermons, books, maps, and objects relating to the Ohio River Valley in the mid-1700s through to the early 1800s.
https://www.argomaps.org/partner-collections/

Musée des plans-reliefs

The Museum of Relief Plans at the Hôtel des Invalides in Paris houses a unique collection of historical models of fortified towns, created between 1668 and 1875.

The collection offers a perspective on the geopolitical construction of France and its relations with Europe, the history of fortifications and cartography, the evolution of cities and landscapes and showcases the skills of builders, engineers, geographers, geologists, surveyors, and craftspeople who created these material visualizations of territorial possession.

The Museum has been engaged in digitising its collections since 2010. A first digital portal covering documents and preparatory surveys for the creation of relief plans is now online. A second portal, dedicated to the entire museum's collections (relief plans, relief maps, models of fortified systems, master plans, graphic documents, etc.) is under development and will soon be available.
https://museedesplansreliefs.fr/

Bibliography of the Historical Cartography of Scotland

This bibliography, newly available online, has been compiled by John Moore, and includes over 770 references to articles relating specifically to maps and map-makers of Scotland. It is possible to search by author, subject, and keyword, as well as browse the bibliography through chronological, thematic and geographic sections. Informed descriptions and summaries accompany each citation. The Bibliography was originally published over 40 years ago with just 238 entries, but it has been continually maintained and expanded since then by the author.
https://maps.nls.uk/guides/hist-cart-scot/

Charterhouse water maps

The London Charterhouse was founded in 1371. It was built adjacent to the emergency cemetery created for the burial of victims of the 1348 bubonic pandemic. This large and thriving religious house was disbanded in 1537 after Henry VIII's Act of Supremacy and the dissolution of the monasteries. In the sixteenth century the site served as a private Tudor mansion, and then a charitable foundation with a boys' school and an almshouse. Its long history is evidenced in its extensive archives and collections of artworks.

In 2025, in partnership with The London Archives and Codex Conservation, and a grant from the Paul Mellon Centre for Studies in British Art, it digitised its unique collection of four illustrated manuscript maps of the water supply which served the Charterhouse from its early history as a medieval monastery until the eighteenth century. The maps were made between c. 1450 and c. 1624, and include some of the earliest depictions of what today is part of the London Borough of Islington. They were designed to assist with the maintenance of the water flow from the springs of Overmede in Barnsbury to the Charterhouse, a distance of approximately 2.4 km / 1.5 miles.

The date of the first map is unknown, but not before 1430 when the construction of the water system began (**Fig. 1**). Three later versions of the original map document the changes made to the system and the Charterhouse buildings.

Map 1 illustrated below, is the most difficult to read. It was a working document, over three metres long, rolled and unfurled multiple times by multiple hands during its century of use. The parchment has suffered badly, especially water damage. The text which records information about the ownership of land over which the pipes ran and technical details such as when wells and gutters were cleaned and pipes renewed is difficult to read. Several hands can be identified and the annotations have been scratched and overwritten as information was updated (**Fig. 2 & 3 overleaf**). Map 2, not illustrated, is a copy of Map 1, and in much better condition. Though missing the final section with drawings of the Charterhouse, the script elsewhere is legible.

To better understand the documents – what they tell us about medieval and early modern London, and their place in the context of early mapping – the Charterhouse is planning workshops.

The maps can be viewed in detail at
https://thecharterhouse.org/explore-the-charterhouse/collections/historic-water-maps/

Fig. 1 Water map 1, *c.* 1450. Ink on parchment. 3.05 x 0.5 m / 1.7 x 10 ft. The manuscript shows the water system that served the Charterhouse illustrated in detail in Fig. 3 (overleaf). It is the earliest known representation of the monastery. The inscriptions that run on either side of the pipework record land ownership and details of maintenance.

Fig. 2 (overleaf) Detail from Fig. 1. Monastic water pipes and the junction of St John Street and Goswell Road.

Fig. 3 (overleaf) Detail from Fig. 1. The Great Cloister and water supply of the London Charterhouse.

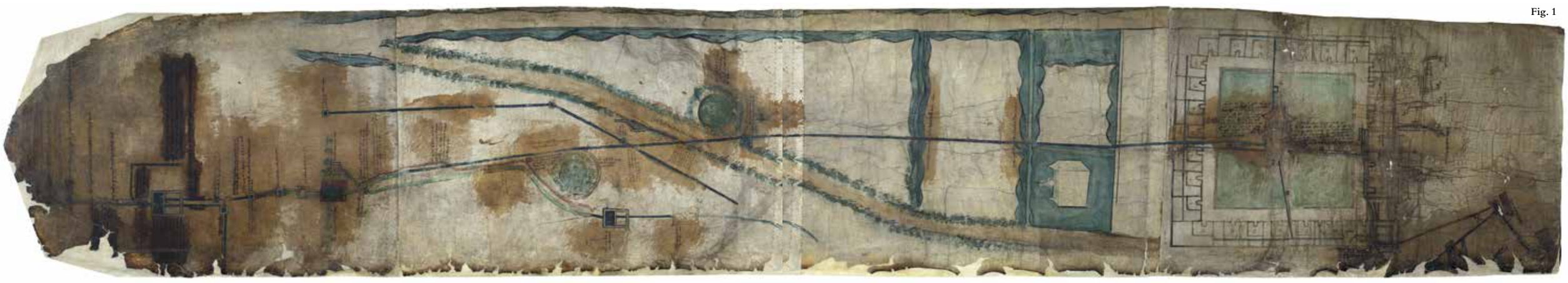


Fig. 1

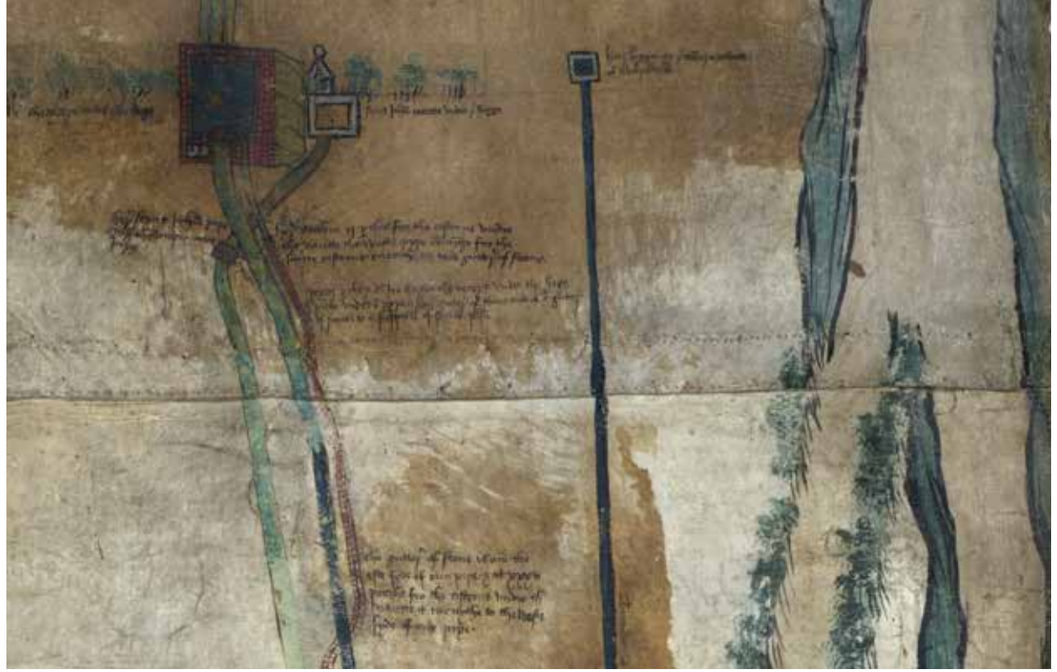


Fig. 2

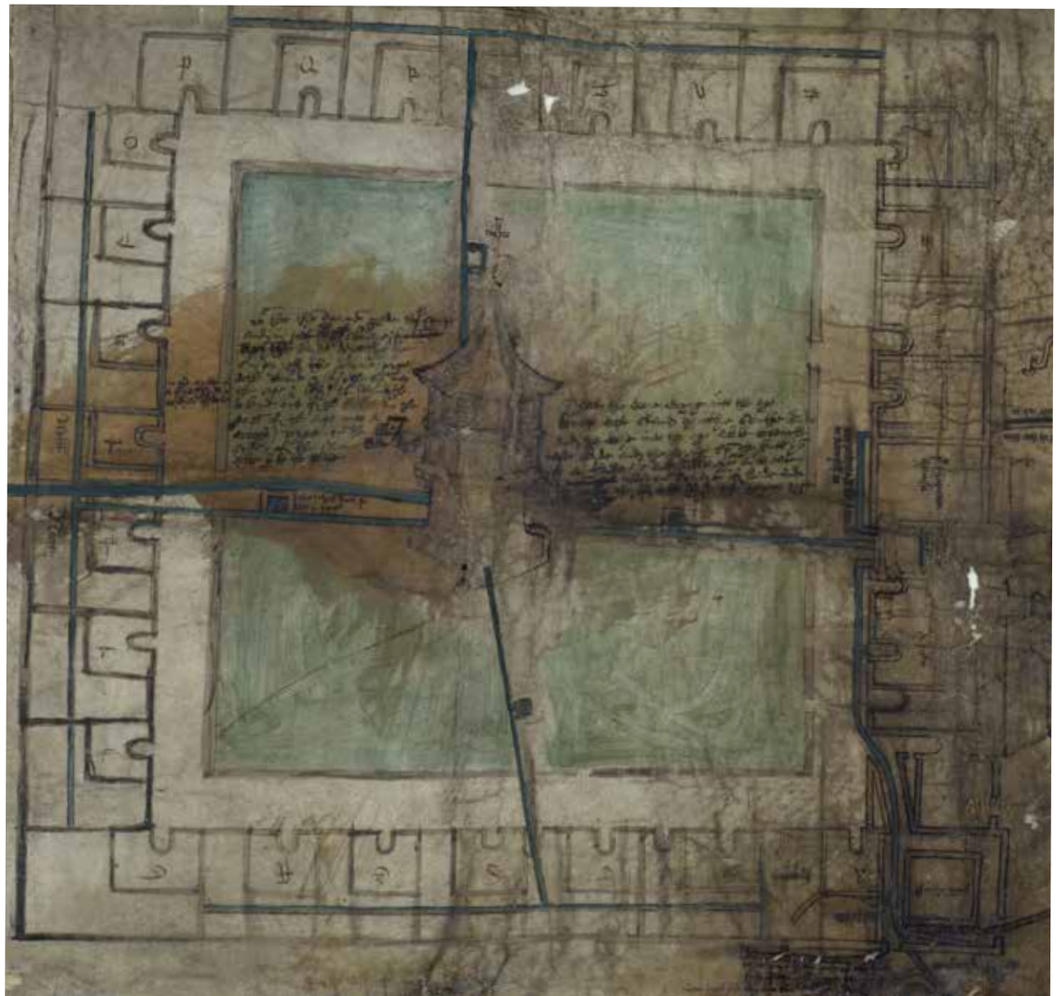


Fig. 3

IMCoS MATTERS

DATES FOR YOUR DIARY

22 November 2025, Paris
Paris Map Fair
The fair will take place at the Hotel Ambassador in the heart of Paris, a few minutes walk from the Opéra Garnier. Entry to the fair is free. There will be a pre-fair cocktail reception on Friday 21 November at 7 pm at the Hotel for which a reservation is necessary.
Information: https://map-fair.com/paris/ENG

1 February 2026
Nominations for the IMCoS-Helen Wallis Award
Please send in your nominations for the 2026 IMCoS-Helen Wallis Award by 1 February 2026. The award is given to an individual, who in the opinion of the selection sub-committee has been responsible for cartographic contributions of great merit and wide interest to map collectors worldwide.

You can nominate a collector, dealer, librarian or academic. Though the Award is intended to recognise individual merit, in special circumstances a group of people or an organisation could be considered. The nominee should demonstrate their enthusiasm by actively promoting the history of cartography, be that through study, publications, assistance to other categories (for example as benefactors) or in the field of organising societies, visits, symposia, exhibitions, talks, internet activities or the like.

A list of past winners can be viewed on the IMCoS website (www.imcos.org/about-us/awards/).

Please send your nominations to the Chairman of the Committee Peter Barber (peter_barber@me.com) or the Editor Ljiljana Ortolja-Baird (editor@gmail.com) by no later than 1 February 2026.

February 2026 (date to be confirmed)
'Show & Tell' (online event)
Members wishing to participate in the next **Show & Tell** event are invited to email their expression of interest to Mike Sweeting (drsweeting@aol.com) Each presenter is given 5–10 minutes to share a favourite map or cartographic item. If you are interested but unfamiliar

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as to how it works, you can watch a video of a past event.

There are two ways to see the event:

1. The event is now an exhibition on The Digital Gallery. Please click on the link **https://www.pixeum.org/search?search = IMCOS**

2. A video of a past Show & Tell is available on our IMCoS YouTube channel at:
https://www.youtube.com/channel/UCFXuJDSyASPxll6guQrSX_Q
or at **www. imcos.org/show-tell-3/**

June 2026 IMCoS visit to Eton College

A visit to Eton College, Windsor is being planned for the first week of June. The exact date is yet to be confirmed. The College is a short walk from Windsor & Eton Riverside station. Trains run regularly from London Waterloo and the journey takes approximately 50 minutes.

The visit will include a viewing of the map and travel literature collections held at Eton Library and will be followed by a tour of the College. More information will be available later in the year.

7 June 2026, London
IMCoS AGM

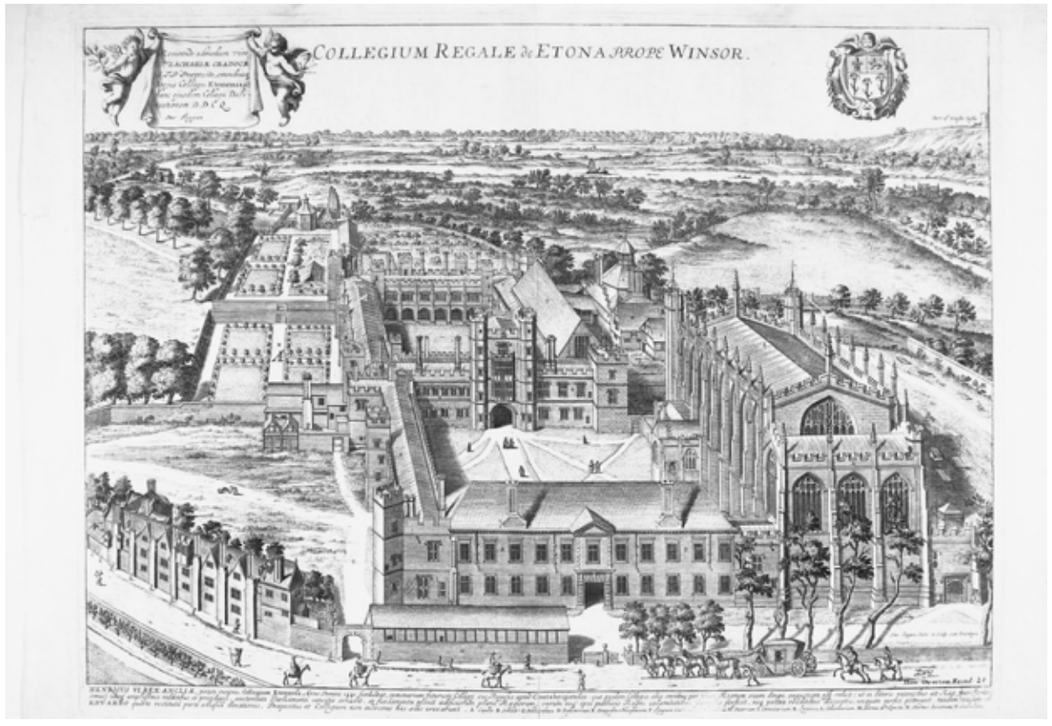
The meeting will take place at the Royal Geographical Society, Kensington, London SW7. Details will be available closer to the date on the IMCoS website: www.imcos.org

7–8 June 2026
London Map Fair

The Fair will take place at the Royal Geographical Society. It is open from 12 noon until 7pm and on Sunday from 10 am to 6 pm.
Information: https://www.londonmapfairs.com

November 2026, Tokyo & Kyoto
43rd IMCoS International Symposium

The Japan Map Society will be hosting the 2026 Symposium. There will be a pre-symposium tour to Nikko on the 8 November. Part I of the conference will take place in Tokyo on the 9 and 10 November, and Part II in Kyoto on the 12th and 13th.



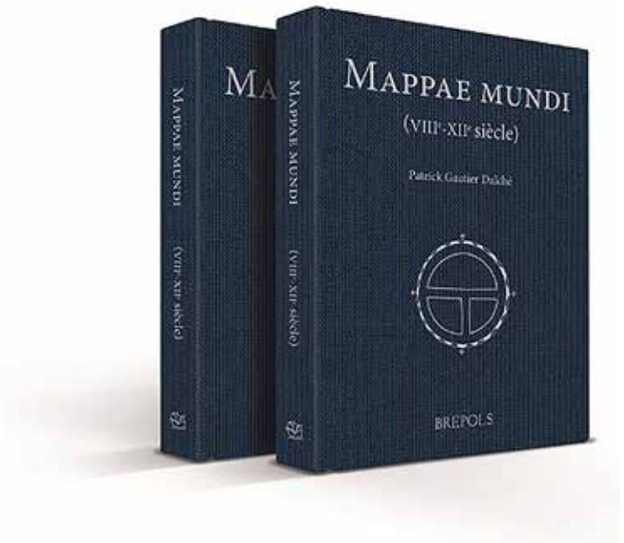
'Collegium Regale de Eton a prope Winsor', bird's-eye view of Eton College by David Logan in his *Cantabrigia Illustrata*, 1690. Wikimedia Commons https://en.m.wikipedia.org/wiki/File:Eton_College_by_Loggan_1690_-_mostlymaps_49948_4.jpg

MEDIEVAL WORLD MAPS

A new resource for a deeper understanding of pre-Renaissance cartography

Thomas O'Loughlin

Mappae Mundi (VIII[e]-XII[e] siècle) by Patrick Gautier Dalché. Turnhout: Brepols, 2024. ISBN 9782503597249 (set). Two volumes: *Tome I: Catalogue codicologique* (HB, pp. 548, ISBN 9782503600611); and *Tome II: Images* (HB, pp. 689, ISBN 978250-60062-8). €625.



Given the hefty price of these two substantial volumes – and they have to be bought as a set – one is tempted to say that they do not merit a review in a journal for map collectors but only in one for those who might purchase them for a library. However, the sheer achievement of Patrick Gautier Dalché in tracking down and cataloguing maps from over a period of 500 years deserves to be celebrated here. Moreover, in a journal devoted to collecting maps, this is a tribute to a collection of a very special kind that is also a unique scholarly resource.

There can be few map collectors who will not have an immediate mental image of the maps that form the core of this work: they are often referred to in English as 'T-O Maps'. Moreover, since the work of *The History of Cartography* team (especially volume 1 which appeared in 1987), most readers will have an appreciation that these maps should be treated as *maps*, and not lumped into an amorphous category, as so often happened in the past, such as 'diagrams' or 'manuscript illustrations'. Yet, if we have given up earlier debates about 'are they maps?' in favour of this embracing definition:

> maps are graphic representations that facilitate a spatial understanding of things, concepts, conditions, processes, or events in the human world[1]

that does not mean that the problems of definition and categorization can be simply ignored.

The known problems

Two problems in particular have to be faced head-on. First, if 'T-O Maps' are maps, then they are *also* illustrations (book-embedded elements which do not belong to the text of the book but which appeal directly to the eye of the reader the book – and somehow enhance the reading experience) *and* they are diagrams (graphic items that do not exist as pieces of communication in themselves, which is what distinguishes them from deliberate acts of mapping, but which offer assistance in understanding the narrative set out in words in the book). Anyone wishing to explore early maps, and especially *mappae mundi*, needs to engage with this ambivalence, acknowledge that it is ever present, and recognise that this is one of the distinguishing features of maps that survive from before the Renaissance – which is also the time when printing arrived. Second, it should go without saying that every map treated by Gautier Dalché comes from before the age of print; and, therefore, we need to approach those maps respecting the fact that each map (i.e. each individual image) is a unique creation. Each is, despite commonalities with other maps and that they may be related to one another as master and copy, a distinct work. No MS map can be dismissed simply as 'a copy' since it may be the sole witness to a lost thread of evidence; and, as a unique work of a scribe / artist / cartographer may be the bearer of information

found nowhere else. Attending, therefore, to every MS image is a primary historical demand. But if we have to treat each instance as a distinct object of investigation, we face the problem that few can have the time, energy, and resources to examine – assuming the relevant historical skills – more than a handful of MSS. De facto, all our historical surveys of the field until now have been based on a partial examination of the evidence and often on a very limited evidence base.

Here lies the wonder of these two volumes: *every known instance has been sought out, documented, and presented to us as an image*. This need for a total study has long been recognised and since the 1964 work by Marcel Destombes (*Mappemondes, A.D. 1200–1500*) it has been seen by historians that only such an all-embracing study would answer the questions of the origins of the later, post-1200, maps. But the task seemed so daunting that as soon as the topic was broached, it was as quickly dismissed as a pipedream. Yet, here it is!

These books published in 2024

So what has Gautier Dalché given us? To begin with, he has given us a catalogue of every known map from the period that claims to show 'the whole world.'[2] They are arranged by library and shelf-mark, and for the purposes of identification by map historians each image has been given a specific number. Thus a very 'typical' (i.e. minimal drawing and words) T-O from Munich's Bayerische Staatsbibliothek (clm 4559, fol. 20r) has been given the identified 'Mün12.' This allows it to be referenced without ambiguity – and without a cumbersome shelf-mark and folio numbers – from fifteen other folios in MSS in that library containing 'simple' T-O Maps (Mün10, Mün11, Mün13, Mün15, Mün16, Mün17, Mün18, Mün29, Mün35, Mün37, Mün41, Mün45, Mün46, Mün53, and Mün54) or any other of the 57 *mappae mundi* that can be found there. Having identified the map, we are given a full-size (very often) colour (almost always) image of the folio on which the map occurs – and where the image has been reduced to fit the page size (230 x 245 mm) the percentage reduction



Fig. 1 A detailed map of Europe that is the north and western quarter of a T-O map. from a copy of Lambert's *Liber Floridus*. It is listed as 'Gent13' in the new catalogue by Gautier-Dalché. It is from twelfth-century northern France – the manuscript is housed in Ghent. Provided by Ghent University Library. https://lib.ugent.be/catalog/rug01:000763774/items//900000106992

is indicated in the caption (in any case, the folio size is given in the description of the map).[3] Moreover, these photographs show the reader *the whole folio* – with the edges and gutter visible – rather than just the map: thus we avoid the frustration produced by so many images used in the history of cartography of knowing what the map, as such, looks like but not knowing how it relates to the page and the text on the page. Gautier Dalché thus silently demonstrates just how well he knows his business and the practical problems of writing about early maps when one is not looking at an actual MS in a library.

The descriptions give all the bibliographic details of the texts / work in which the map occurs, the MS's date, its provenance, and any other significant information that allows us to appreciate the MS, and so allow us to establish each map's context in detail. Since almost all the maps contain writing, this is transcribed which means one does not have to pore over the images – which are of a very high quality – with a magnifying glass or wish that one could visit the library to see if a word ends in an *e*, an *ae*, or an *e-caudata*. In short, everything one would want to note on a visit to a MS repository has been put down in print! And, where that map has generated a particular body of scholarship, this is noted as bibliography.

If the uniqueness of each MS map required that every such image be noted and studied in this work, then the matter of 'categories' has not been swept aside. There can be no doubt that Par36 (i.e. fol. 16r from BNF latin 7419 which is a *computus*) is a map and is to be treated as map by the user of this book. However, the T-O found in Mün15 (clm 5251, fol. 115v) which is placed in the margin of the text of Augustine's *De civitate Dei* – where there is no textual requirement for an image – comes far closer to being what we would refer to as a 'clarifying diagram'. But we should note that the very presence of this image shows us the map consciousness of the scribe – and so tells us about his world – in that he assumed that the reader would engage with the text with such an image in mind.[4] In another direction, the T-O in Chan1 (an illuminated page of the opening words of Genesis itself embedded in a copy of Josephus's *Antiquitates*) can only be described as an illustration: it is a picture of the dry land separated from the waters of the seas. It is arguably, the precursor in a MS of our fondness for 'the blue marble' image. Lon5 (British Library, Addit. 28107, fol. 136r) is an ever better example: a 'Christ in Majesty' image from a bible where the earth beneath his feet is a T-O drawing. And, lest we doubt the dedication to completeness of Gautier Dalché's research, we even have evidence of absence. In the Escorial Library in Madrid – here listed as Esc6 – there is a copy of Isidore's *Etymologiae* that once contained a T-O map, as we should expect. However, apart from knowing that it had (again as we should expect) 'East' at the top of the map because the word *oriens* is still there, we do not know what the map looked like. Why? Because some book-vandal has cut it out and left us with a circular empty space in the folio. So this human-made *lacuna* is pictured so that we can execrate, anonymously, its maker! The only consolation is that this image serves to remind us that in everything to do with MSS we are at the mercy of what survived – and time has often been a blind sieve.

Today, in 2025, this *corpus* of maps is complete – and there are hundreds of them – but no doubt other examples of the genre will appear and, in due course, there will be supplements. Again, Gautier Dalché's numbering system allows that these new discoveries can be added seamlessly. It is a well-thought out project from beginning to end.

And looking to the future

Debates about the origins of these maps – are they Roman (in copies of Sallust) or early medieval (from Isidore of Seville), are they derived from linear text or originally independent of such text, and does their variety relate to various cartographic needs or to distinct texts (usually identified as those linked to Isidore's *Etymologiae*, on the one hand, or his *De natura rerum* on the other) – go back to the earliest days of the history of cartography in the late-nineteenth century. No survey treatment – such as that in the *History of Cartography* volume 1 – has been able to gain acceptance from more than a proportion of scholars. The reason for these divergences of opinion is due to the fact that there were always counter-indicators to which one could appeal; and



Fig. 2 While the 'T' and the 'O' may be indistinct, the Sawley Map (Corpus Christi College, Cambridge 66) is a detailed map of the continents of Europe, Asia, and Africa surrounded by the Ocean. Dating from the end of the twelfth century, it was drawn in England for a copy of the *Imago Mundi* by Honorius Augustodunensis. A full transcription of every item of text on the map, along with a bibliography of scholarship relating to it, can be found in the new catalogue by Gautier-Dalché, where it is designated 'Camb2'. https://commons.wikimedia.org/wiki/File:Imago_Mundi_de_Honorius_of_Autum_(editado_por_Henry_of_Mainz)_1190.PNGx

no one had access to the whole extent of the evidence. Now this is no longer the case: we have it on our desks and it has been made accessible in a format that can be accessed by any map historian rather than a handful medieval specialists – and with that will come the need to study the origins and development of western European cartography afresh. There will still be scholarly debate and disagreement, but we should be able to preface our judgements with the premise: 'in so far as the extant evidence allows us to state … '.

I cannot imagine anyone who likes maps, and collections of maps, not wishing to have, if they can afford it, a copy of this work! It is simply an amazing act of collecting and systematising – and we can thank and admire Patrick Gautier Dalché for his tenacity and dedication. But, perhaps more importantly, because this work makes the detail of early medieval mapping available in its totality to scholars everywhere, it will usher in a whole new period in the study of medieval cartography. Despite its cost, anyone who wants to work on early medieval maps shall have to have access to it.

Notes

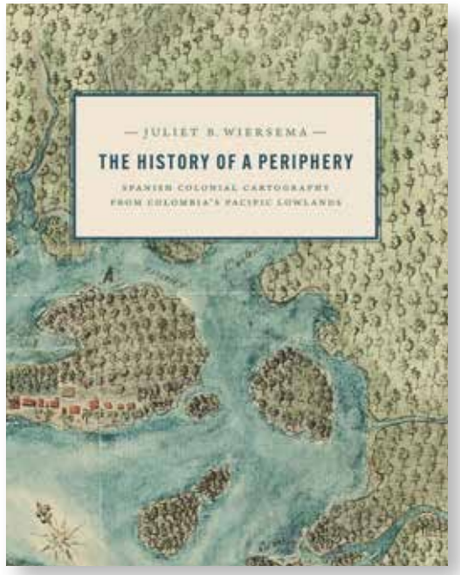
1 J.B. Harley and David Woodward, *The History of Cartography: Cartography in the Prehistoric, Ancient, and Medieval Europe and the Mediterranean* (Chicago 1987), xvi.
2 This is even wider, in the case of some maps, than 'the *orbis terrarum*' (i.e. 'the lands of the earth') as when we have a plain circle for the whole planet as such (see Berl2 and Berl17).
3 Moreover, in the case of T-O Maps the diameter of the *rota* is given in the notes in mm.
4 See Thomas O'Loughlin, 'Map Awareness in the Mid-Seventh Century: Jonas' Vita Columbani', *Imago Mundi* 62 (2010) 83-5.

Thomas O'Loughlin is the Professor Emeritus of Historical Theology in the University of Nottingham. His researches in early medieval theology have led him to investigate the way maps formed part of the tool-kit of medieval scholars and to come to believe that the study of those maps must be seen as integral to the history of ideas in Latin middle ages.
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BOOK REVIEWS

The History of a Periphery: Spanish Colonial Cartography from Colombia's Pacific Lowlands *by Juliet B. Wiersema. Austin: University of Texas Press, 2024. ISBN: 97814773227746, HB, 168, illus col and b&w, $60 US.*



In the early eighteenth century, Greater Chocó was an 'aquatic space', dominated by thick lush tropical vegetation, and best traversed on its several locally important rivers. It had a significant Native American population, which largely continued to maintain its independence from the Spanish. Along the various rivers there developed substantial sites of placer gold mining, the primary source of the area's importance to New Granada and the Spanish Empire. The ever-increasing demand for labour to facilitate the mining consequently led to the importation of a large number of enslaved Africans. This generally disregarded backwater of Cartegena and Santa Fe de Bogota was never officially mapped, thereby underscoring the importance of the small body of manuscript maps relating to it.

After an Introduction on manuscript mapping and the content and structure of this volume, in Chapter 1 and Chapter 2 the author provides thorough and intelligent overviews of New Granada and its mapping, specifically its Pacific lowlands, respectively. She concludes that, despite the reform impetus under the new Bourbon Dynasty (e.g., Carlos III) to better understand and rationalize their empire in the eighteenth century, until independence from Spain in the nineteenth century the Greater Chocó largely remained *terra incognita*.

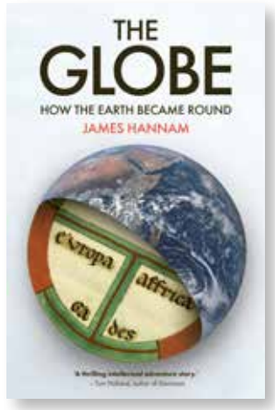
Wiersema's last four chapters bear the real weight of her book. Each deals with a single manuscript map and cartography and archival evidence related to it that then help to provide a better understanding of the entire region in the latter half of the eighteenth century. Chapter 3 considers 'El río Arato y pueblos de indios Cunacunas' (Map of the Arato River and Pueblos of the Cuna Indians) probably carried out under the oversight of Francisco Martinez in *c.* 1759; Chapter 4 with Lorenzo Alarcón's rather beautiful 'Mapa de la provincial del Chocó y parte meridional de Panama con fundaciones hechas Cúpica' (Map of the Chocó, Panama, and Cúpica) of 1783; Chapter 5 with the equally charming untitled manuscript map of the Dagua River Region of 1764; and Chapter 6 the 'Mapa de la costa Pacifico desde Buenaventura haste el río Naya, con mención de todos los otros ríos' (Map of the Yurumangui Indians) completed under the direction of Manuel de Caicedo in 1770. Wiersema's comprehensive revealing analysis of these maps reflects well on her talents as a researcher, historian, and art historian. These four chapters are followed by a brief section of Conclusions on manuscript maps and the study of colonial Latin American history.

This volume makes a definite contribution to the history and cartographic history of colonial Latin America while providing helpful insight into the nature and value of manuscript maps. It is a scholarly scrupulously researched work with an extensive bibliography and notational documentation in English and Spanish with excellent colour and black-and-white illustrations. Certainly, it should be of special interest to anyone interested in the Spanish Empire in the Americas and its related primary cartography.

Dennis Reinhartz, The University of Texas at Arlington

The Globe: How the Earth became Round

by James Hannam. London: Reaktion Books Ltd, 2023. ISBN: 9781789147582. HB, 376, illus. £11.99 STG.



Anyone who has ever had to give an introductory lecture on the medieval world knows that one of the first questions posed by students will take this form: 'but didn't they [i.e. those 'dim wits' back then in 'the Dark Ages'] think the world was flat?'. This is the question that this book sets out to answer. And, it succeeds admirably in the task.

Its point of departure is the less than obvious fact, from our perspective, that perceiving the earth as a globe is anything but a simple affair. So Hannam has to show that it is difficult to imagine that we are living on a sphere (or more precisely: an oblate spheroid); and that, until almost our own day, this view was a matter of daring hypothesis and the complex assembly of disparate strands of evidence. This is a strength of the book in that it does not proceed along the simple path that views intellectual discoveries as little more than the intelligent recognition of the obvious: to many intelligent people it was not obvious that the earth is a globe nor can the recognition of that fact be equated with a simple act of comprehension. Only slowly and hesitatingly did this understanding of the earth's shape come about through a combination of rational experiment and induction – which in itself tells us a great deal about the nature of ancient geography and cosmology.

Hannam strikes an interesting note in the way in which he presents the notion of a spherical earth as being found in its earliest form in Plato (p. 77) but finding its first geographical expression of 'how things are' in Aristotle (p. 95). Both get the credit, and a fruitless academic dispute is avoided! Then in a sequence of chapters, in the form of a trail of discovery, he follows the idea in philosophers, geographers and religious writings until it was 'common knowledge'. This takes him beyond the standard list of classical sources in Greek and Latin to look at how it was adopted in Sassanian texts, then Hellenistic Jewish texts – and so became their common model – and was thus handed on to Christian writers, and then on to Islam. He wants to show us that it gradually became not only common knowledge, but widespread common knowledge. The last seven chapters – about a third of the book – takes the story through the western Middle Ages, and making a series of comparisons with China, down to our own day when, since the famous photograph of 'The Blue Marble', taken in 1972 from the Apollo 17 mission, (reproduced in colour on p. 161) the earth's sphericity became an object of direct observation.

Written in attractive non-technical prose, Hannam has an enviable ability to distil up-to-date scholarship and tell a good story. The book is written with a strong narrative arc which takes us from an original few creative minds in Greece to our own world where the globe is ubiquitous everyday knowledge. This has meant that many subjects have been reduced to a few pages in a larger story – an example is Isidore of Seville (*c.* 560–636) who receives just under four pages (pp. 207–11) but without mentioning his importance regarding T-O Maps despite these being reproduced on the dust jacket and p. 229 – and some topics are not mentioned at all. The one serious omission is that there is no treatment of the origins and development of the modern belief that 'people in the Dark Ages believed in a flat earth.' Since it is this belief about the past that provides the book's starting point, the misconception's own origins deserves explicit attention. However, those criticisms aside, this is an accurate and accessible essay in the history of ideas.

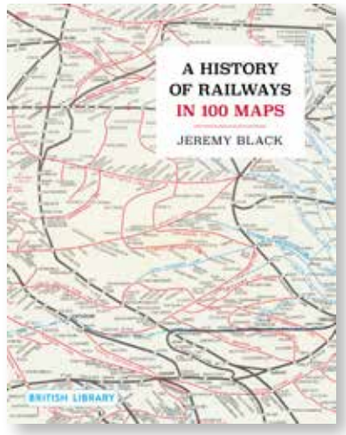
The Globe is not intended to be a history of globes (geographical objects in a scholar's study) nor of maps, but of the idea of living on a globe and our knowledge of that fact. However, it will interest members of IMCoS in that this book supplies the background and larger framework within which our cherished objects, maps and globes, should be understood.

A paperback edition of *The Globe* will be available in October 2025.

Thomas O'Loughlin, Lampeter, Wales

A History of Railways in 100 Maps

by Jeremy Black. London: The British Library, 2024. ISBN: 9780712355018. HB, 288, illus. £40 STG.



'Histories' in a finite number of objects, generally a round number and often a hundred or a thousand, have enjoyed a certain vogue in recent years. Publishers have probably reached the limit of the more obvious subjects and so we now have, not a history of the world in so many maps, but of a particular focussed topic: railways and their maps.

Professor Emeritus Jeremy Black is credited as author with something like one hundred books, on a wide range of historical matters. Two recent works epitomising interests of his, also published by The British Library, have been *A History of Britain in 100 Maps* and *A History of the Second World War in 100 maps*. The present volume is therefore the logical development of both a genre and an author, evidently aimed at an interested and well-disposed, not necessarily very knowledgeable, public, rather than at the specialist reader. Your reviewer perhaps straddles both groups, insofar as he has a deep interest and some knowledge of the railways of Britain and Ireland, but is much less knowledgeable about developments elsewhere.

There is a lot of information in this book, and illustrations are not confined to maps, though they – the great majority non-British – do predominate. In the absence of footnotes much must be taken on trust, and there are bound to be generalisations, yet 'the devil is in the detail'. Thus I do wonder how much specialised knowledge is needed to see that the caption to the cartoon of 'c. 1853' reproduced on page 15, which describes the locomotive depicted as 'Stephenson's *Rocket*', is completely incorrect. *Rocket* was built in 1829, and the locomotive illustrated here is of a type current fifteen to twenty years later. By 1853, at a time when locomotive design was evolving rapidly, the *Rocket*-type were museum pieces. The point may seem trivial, even nit-picking, but a reader such as your reviewer does wonder what other details less easily verified may be similarly seriously wrong.

A book like this should stand or fall by the qualities of both text and illustrations. Unsurprisingly, the latter are predominantly drawn from the collection of The British Library, including the enhancement, around 2001, by the acquisition of large numbers of maps produced by the British military. The actual reproduction is of the quality we take for granted these days, and there is opening after opening of double-page spreads. Herein lies the visual Achilles heel, for there are page after page of ineptly-handled gutters, such that, for example, on pp. 30–31 there is a train of something called the Grad Junction Railway, running through north-west England, rather than Russia. The missing 'n' is supplied by a repetition of the same basic illustration on the preceding opening, which however includes a placename 'MANCH'ER'. Bad gutters are something that I have repeatedly complained of in reviews, for decades: perhaps those who send out books for review do not communicate with those responsible for production, that they may profit by it. To my eyes the result is visual illiteracy, and for £40 – not cheap, even these days – one expects something better.

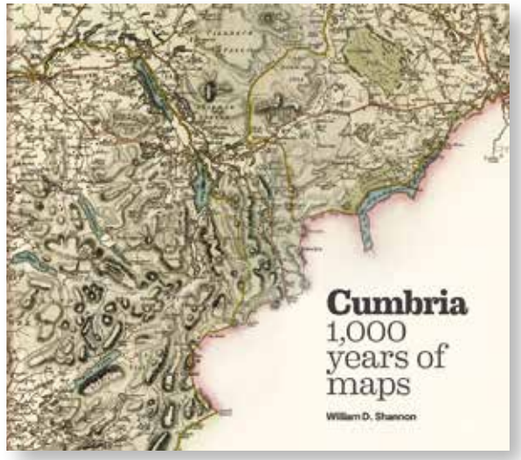
There is also a certain degree of carto-illiteracy and distortion, in that it seems to be regarded as a mortal sin by the designers of these books to reproduce any map at its original scale. Now, I realise that almost all of the maps here are far too big to be reproduced complete at original scale, and there are numerous instances where – as usual in such books – either the whole map is included, at a greatly reduced scale, tending to render the text practically illegible, or an extract closer to the original scale is given; sometimes the whole map is combined with an extract, but the latter often seems to be at considerably larger than the original scale. Such distortion serves neither the author, nor the reader, nor accuracy of depiction. Cartographers take (usually) considerable trouble over the size of text and weight of line: distortion of scale is a distortion of the map.

In short: a worthwhile book, inadequately presented.

Richard Oliver, Exeter, UK

Cumbria: 1000 Years of Maps

by William D. Shannon. Loughrigg, Cumbria: Jake Island Ltd, 2024. ISBN 9781915513052. HB, 256, 68 maps. £29.90 STG.



The first cartobibliography of the maps of the county of Cumberland was compiled in 1918 by John F. Curwen , a local historian. He presented his work to a meeting of the Cumberland and Westmorland Archaeological Society which was recorded in the Transactions of the Society. It contained no visuals of the maps. This was followed by local map dealer John Higham's 1997 A4-size paperback with black and white prints of most of the maps. He later revised it as a PDF only. The PDF included the county of Westmorland with map plates now in colour. In *Cumbria: 1000 years of maps*, we have a twenty-first century upgrade and update in hardback with excellent coloured map plates. It covers the old counties of Cumberland and Westmorland, parts of north Lancashire and a little of Yorkshire, together they formed the County of Cumbria from 1974 until its demise in 2024. This happens to include the whole of the English Lake District National Park. The reader therefore has two in one – Cumbria and the Lake District.

Sixty-eight maps are reproduced in full and, in many cases with enlarged details. The reproduction is attractively and clearly reproduced in colour. This alone justifies the purchase of a copy for anyone interested in maps of the area or in the Lake District. Each map is accompanied with a helpful short and lucid explanation.

The maps are clearly identified in the text with map numbers profiled in a black circle, which relate to the Map Listing on pages 2 and 3. The book is structured in 68 sections, in order of, and including, the plates of the numbered maps. This makes cross-referencing and looking back and forth at maps easy, as the reader is likely to do, just as you would when referring to a road atlas or gardening or cookery book. Each entry in the Listing includes the map's title or brief description, its originator and date of publication, the page number for the map's location in the book, and is colour coded by category with a listing of these categories.

The plate number is presented in a compass rose at the beginning of each section followed by an explanation of the map. A strong point in Shannon's approach is his exploration of the local and broader historical contexts of the map or plan. There is a comprehensive and detailed bibliography under the title: 'References & Further Reading', which is listed in the same order of the 68 chapters/sections. Sadly there is no index.

The book starts with a short discussion on 'What is a Map?' within the 1000 years of British map-making in order to give a context for the rest of the book. This will be helpful to readers not familiar with map history. He lightly puts this into a European context, though not internationally as this would be beyond the scope of the book. *Cumbria* is not a cartobibliography as many maps are not included, nor are surveyors, engravers or publishers, with some exceptions. It is an exploration and discussion following the progression and diversification of the purpose of mapmaking in Cumbria over the past 1000 years. Needless to say it includes the 'best of' or more accurately best available. It includes plans of towns, canals, harbours, roads and railways and geology, as well as pictorial, historical, tourist and topographical maps.

The first sections consider early maps of Britain including an enlarged detail of Cumbria from a *mappa mundi*. This is great to see as most reproductions tend to be of the whole map on which it is hard to make out the region. Equally the actual map can be difficult to read. Anyone who has seen the Hereford Mappa Mundi will know what I mean. An explanation of the known or speculated origin of some of these early maps include the Cotton Anglo Saxon map (*c.* 1025–50), the Gough Map (*c.*1400), Waldseemüller's, 'Tabula Nova Hibernie Anglie et Scotie' (1513) and Münster's, 'Tabulae Britanniae', (1621) and 'Anglia Nova Tabula' (1540).

This section is followed by an exploration of the maps and plans of areas of Cumbria starting with Henry Bullock's 1552 map of the disputed Scottish and English border area and Laurence Nowell's 1567 unfinished manuscript map of the northern counties. The first map to include most of the area of Cumbria as we know it today is Saxton's 'Wesmorlandiae & Cumberlandiae' (1576) but included also is Saxton's Lancashire map which includes south Cumbria and the southern part of the Lake District. John Speed's 1610 maps are given the same treatment. He then looks at maps chronologically by theme – allegorical, travel, tourist, estate, enclosure, county, road and rail maps from Speed right up to the modern age.

Later sections look at maps of the area and their influence, directly and indirectly, on the concept of Cumbria and the Lake District as a region, which was formalised in 1951 with the creation of the Lake District National Park and the creation of the County of Cumbria as part of a nationwide reorganisation of Local Government in England and Wales in 1974. It must be remembered that Cumbria is made from the whole and parts of four old counties, which had existed separately for more than 500 years previously.

The book's concluding sections consider railway, ordnance survey, geological and glacial maps and the hand-drawn maps of Alfred Wainwright MBE (1907–91), fell walker and author of multiple volumes of the Lakeland Fells.

At £29.90 and less than a temporary exhibition catalogue, this is a must-have purchase. It is a superb lifetime reference book for anyone with an interest in historical, tourist or topographical maps. Keep it on the coffee-table or the nearest accessible shelf as you will always be going back to it. For readers less interested in maps of Cumbria it will be of interest as the development of mapping in all counties and regions of England and Wales shave a similar story to tell.

Mark Clark, Surrey, UK


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EXHIBITION REVIEW 1

Classics of Philippine Cartography from the 16th to the 20th centuries

Peter Geldart

The Philippine Map Collectors Society (PHIMCOS) was established in 2007 as a club for collectors of antique maps and prints of the Philippines. One of the aims of the society is to educate the public on the importance of maps in understanding the geography and history of the Philippines, in particular by arranging exhibitions and lectures. For its current exhibition PHIMCOS collaborated with the National Museum of the Philippines (NMP) to present *Classics of Philippine Cartography from the 16th to the 20th centuries*. Housed in the NMP's premises in Cebu City, the exhibition opened on 4 July, 2025 and will close on 31 January, 2026.

NMP-Cebu occupies the historic *Aduana*, the former colonial Customs House designed by the American architect William Parsons and built in 1910. Damaged during World War II and subsequently used as government offices, following earthquake damage in 2013 the building was restored and converted into a museum six years later. The exhibition is displayed in the museum's Gallery 4, a large, well-lit space with high ceilings ideal for viewing the maps.

The exhibition brings together a collection of 87 maps and books – lent by twelve members and friends of PHIMCOS and nine institutions in the Philippines and overseas – that trace the cartographic history of the Philippine archipelago from the early sixteenth century to the mid-twentieth century. The majority of the exhibits are original maps, sea charts and city plans. However, in order to present a comprehensive view of Philippine cartography across six centuries, the exhibition also includes reproductions of important maps held by the Bodleian Library, the British Library, the Malacañan Library, the Utrecht University Library and four archives in Spain.

The first map in the exhibition is one of Cebu by Antonio Pigafetta, who chronicled Ferdinand Magellan's voyage through the Visayas in 1521; published in Milan in 1800, it shows the island of Mactan where Magellan was killed. On the opposite wall is the pirated English edition, by John Wolfe, of the famous 'Spice Map' produced by the Flemish-Dutch mapmaker Petrus Plancius in *c.* 1594. This is followed by other seminal Dutch maps of Southeast Asia and the first miniature maps of the Philippines, copied from 1598 to 1616 by Petrus Kærius, Cornelis van Wytfliet and Jodocus Hondius Junior from the larger Dutch maps. Both the woodblock (1554) and the copper-plate (1563) editions of *Terza Tavola* by Giacomo Gastaldi, the first map on which the name 'Filipina' appears, are on display.

During the press preview and at the opening of the exhibition viewers were particularly interested to see four charts, published by Robert Dudley in Florence in 1646, that show parts of the Philippines and use the name 'Mare delle Filippine' (Sea of the Philippines) for that portion of the South China Sea officially designated, since 2012, as the 'West Philippine Sea'. One of these charts also shows 'La Seccagna di Bollinao' (Shoal of Bolinao), the reef later named 'Panacot', 'Bajo de Masinloc' or, in 1748, the Scarborough Shoal. Other sea charts on display include the 'Carta General del Archipiélago De Filipinas' produced by Felipe Bauzá y Cañas during the 1789–94 Malaspina expedition and published in Madrid in 1808; and two impressive blueback charts of Mindanao and the Sulu Sea.

The cover of the exhibition's catalogue features the six-sheet 'Carta Chorographica del Archipielago de las Islas Philipinas' by Admiral Francisco Diaz Romero and Sergeant-Major Antonio de Ghandia, produced in Madrid in 1727. A reproduction of another iconic map, the 'Carta Hydrographica y Chorographica delas Yslas Filipinas' by Fr. Pedro Murillo Velarde and the Filipino engraver Nicolas de la Cruz Bagay, published in Manila 1734, is on display together with originals of the quarter-size editions (dated 1744) published in 1748, 1749 and 1788, and a number of later editions produced by European mapmakers including Georg Moritz Lowitz, Jacques-Nicolas Bellin, Thomas Kitchin and Antonio Zatta.

Although the majority of the maps are European, the exhibition also shows maps by Asian and American cartographers. These include full-size facsimiles of the *c.* 1620 manuscript Selden Map, the only known Ming



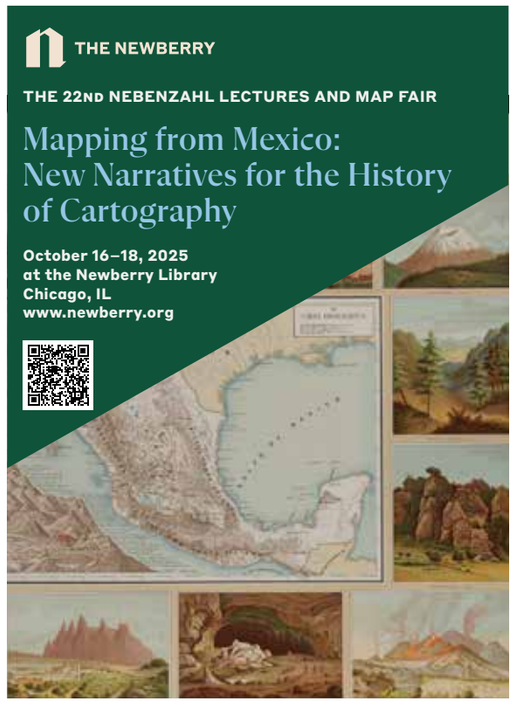
Fr. Pedro Murillo Velarde, 'Mapa delas Yslas Philipinas', Manila, 1788, from *Historia General de Philipinas* by Juan de la Concepción.

dynasty Chinese nautical chart, which shows trading routes across the China Sea, including sixteen ports in the Philippines; the 1820 manuscript 'Carta Esferica y Plano Topografico de las Yslas Filipinas' by Ildefonso de Aragon, the first map to show the boundaries of all 27 provinces in the Philippines; two spectacular maps of the islands of Cebu and Panay by Enrique Abella y Casariego, published in Madrid in 1884 and Manila in 1890 respectively; and an extraordinary manuscript chart of Southeast Asia, drawn on parchment and dated A.H. 1231 (1816), which was copied from European maps but has over 200 toponyms in the Lontaraq script used by Bugis sailors from an ethnic group indigenous to South Sulawesi.

The broad selection of maps on display includes many that are quite well known, and others that are being exhibited in the Philippines for the first time. The *c.* 1677 third state of 'A Chart of the Eastermost part of the East Indies' by John Seller and partners is much rarer than the earlier version of the map by Pieter Goos. A small map of the Philippines engraved by Aniello Lamberti is one of the cards from a version of the card game Minchiate, the Florentine version of the Tarot, published in a pocket atlas by Agostino da Rabatta and Jean Baptiste de Baillou in 1779. The 'Croquis de la Isla de Mindanao', showing administrative, territorial and ethnic boundaries in the island of Mindanao, was included in a book by Benito Francia y Ponce de León and Julián González Parrado published in Havana, Cuba in 1898.

The 1941 edition of a map by John Bach, who worked for the U.S. Coast and Geodetic Survey, and the economist Hugo H. Miller is packed with physical, economic and political information and includes ten small inset maps. A huge Japanese map in four sheets, measuring 202 x 138 cm, shows the Philippine transportation network in detail; it was based on earlier American maps but updated and issued by the Japanese Bureau of Information in 1941.

The exhibition succeeds in using maps to depict the geography and history of the Philippines over the centuries. Together with its catalogue – available from the PHIMCOS website www.phimcos.org – and the accompanying series of lectures by prominent Filipino historians and academics, it will both interest the public and, especially, educate the many school children and university students who are expected to visit. The National Museum of the Philippines and PHIMCOS are to be congratulated on their efforts.



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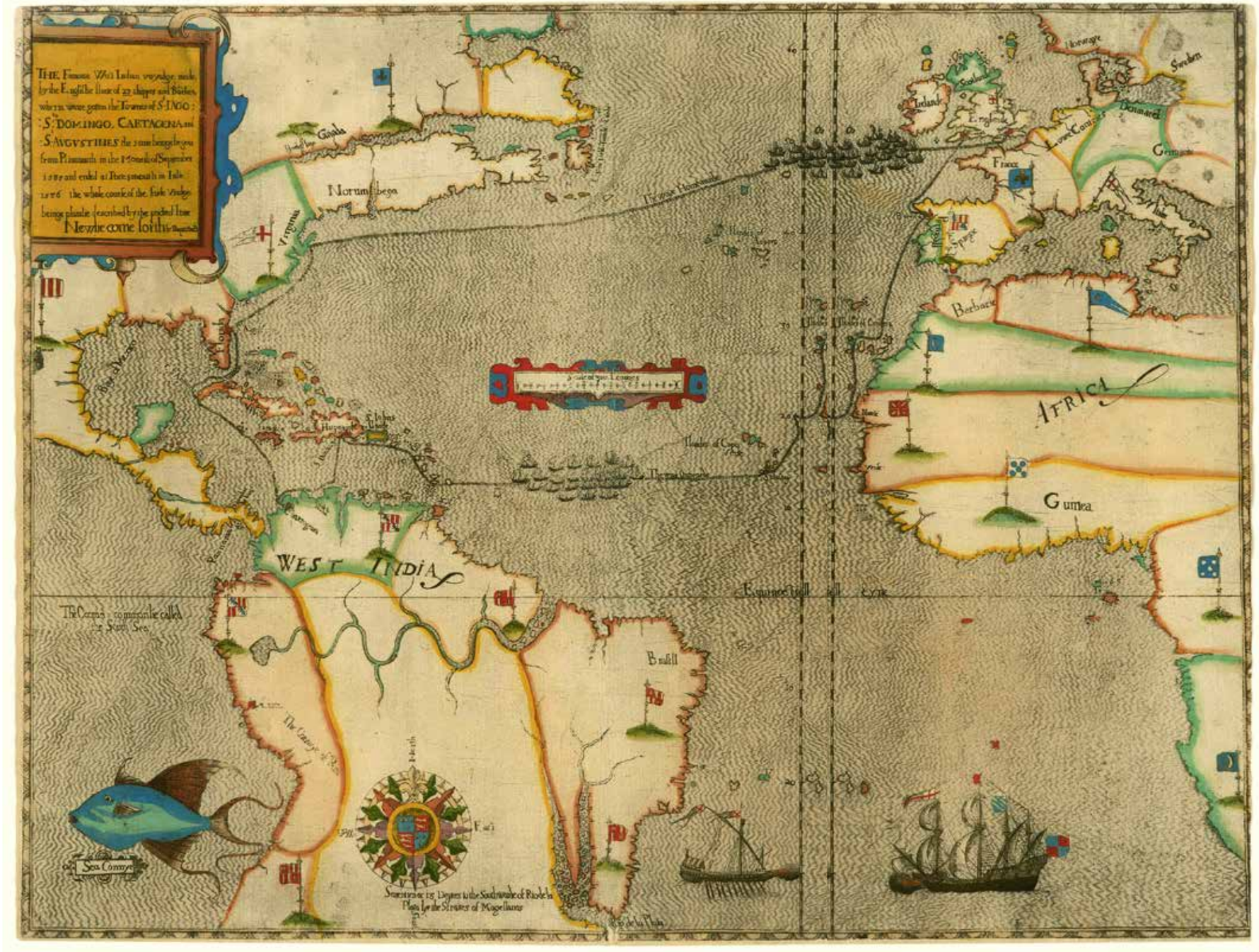




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EXHIBITION REVIEW 2

Myths and Memories: Renaissance Maps at the American Museum & Gardens

Peter Geldart

Claverton Manor, situated two miles from the city of Bath, is home to the American Museum and Gardens. Opened in 1961, the museum was founded by Dr Dallas Pratt, an American psychiatrist and collector, and John Judkyn, a British-born antiques dealer. It remains the only museum outside the United States to showcase American decorative arts including furniture, quilts, paintings and folk art.

Pratt began collecting maps at the age of 18 when he bought his first three sixteenth-century maps in Paris. With the help of Alexander Vietor, curator of Yale University's map collection, over a span of 60 years he amassed a collection of over 300 maps 'which was heralded as the finest collection of Renaissance maps in private hands' and is now held at the American Museum. For the first time in over a decade, from 15 February to 22 June 2025 the museum displayed the most important of these maps in its *Myths and Memories: Renaissance Maps* exhibition.

Curated by the museum's Chief Curator, Kate Hebert, the exhibition is divided into sections headed 'Locating Power: The Globe'; 'World Views: Mapping Knowledge'; 'Art in Maps'; 'A Collector's Perspective'; and 'Heavenly Bodies'. The many world maps on display include the earliest printed example of a medieval T-O map, a 1472 woodcut by Günther Zainer of Augsburg; and the woodblock world map by Hartmann Schedel published in the *Nuremburg Chronicle* in 1493, with no mention of the New World found by Christopher Columbus the previous year but

Fig. 1 Baptista Boazio, 'The Famouse West Indian voyadge made by the Englishe fleete of 23 shippes and Barkes wherin weare gotten the Townes of St. Iago: Sto. Domingo, Cartagena and St. Augustines ... Newlie come forth by Baptista B', 1589. Copperplate engraving, 41.2 x 52.7 cm. Courtesy The American Museum & Gardens.

with illustrations of seven grotesque mythological beings.

Of particular interest is the so-called Borgia World Map, one of only ten known prints made from a *mappa mundi* by an unknown cartographer engraved on a metal sheet in the early fifteenth century. It was discovered by Cardinal Stefano Borgia in 1774. The map's inscriptions, in Latin but using Gothic script, are interspersed with depictions of places and people drawn from works of history and travel accounts, including those of Marco Polo. Another rare item is the Fool's Head Map, described as 'one of the biggest cartographic mysteries'. Made by an unknown cartographer, possibly in Antwerp in *c.* 1590, the map shows a fool's cap with the world in place of the jester's face; it may have been based on the 1494 allegorical poem *Das Narrenschiff* (Ship of Fools) by the German poet Sebastian Brandt.

Among the most attractive Renaissance maps are those presenting the world in the shape of a heart. On display was a copy of the cordiform world map by Oronce Finé, engraved by Giovanni Cimerlini in Venice in c. 1566. The map, flanked by voluptuous allegorical figures, is dedicated to Henry FitzAlan, 19th Earl of Arundel.

Pratt's favourite map, which he hung in the canopy of his four-poster bed and described as 'no doubt the most spectacular piece in my collection', was the Hacı Ahmet World Map. Engraved in Venice in *c.* 1560, the pear wood blocks were rediscovered in 1795 and used to print two dozen copies of the map, of which around ten survive. Based on one by Finé, the cordiform map is surrounded by Turkish text, floral arabesques, two celestial charts, and wind heads shown as clouds instead of cherubs.

As well as many seminal world maps, the Pratt collection has important early maps of the Americas. A map of the Caribbean published by Peter Martyr d'Anghiera in Seville in 1511 was the first printed chart of any part of the Americas; it appeared in the first edition of Martyr's *De orbe novo decades* (Decades of the New World), but was then removed as King Ferdinand objected to the publication of maps of his new colonies, and is consequently very rare. The map includes coastlines and features then unknown to European explorers, and Martyr may have used information from the Indigenous Taino who lived there.

A striking map of the Atlantic produced by Baptista Boazio in London in 1589 shows the track of the fleet led by Sir Francis Drake from England, via Spain, Hispaniola, Cartagena (in Colombia) and Florida, to Roanoke in Virginia before heading home (**Fig. 1** previous page). The map is coloured to show the lands claimed by European colonists. Other maps by Boazio show detailed plans of Santo Domingo in Hispaniola, Cartagena, and St. Augustine in Florida. In 1594 the Dutch mapmaker Petrus Plancius produced a map of 'Nova Francia', with Labrador and other parts of eastern Canada. The sea is enlivened by ships and sea monsters, with a scale bar representing the first attempt to show magnetic north on a map. An inset vignette depicts a vivid whaling scene.

As the exhibition explains, Renaissance maps contain a convergence of knowledge – classical and medieval, Christian and Islamic – that illustrates the borrowing and building of ideas. The maps were 'visual aids to understanding the world and one's place within it'. Pratt was interested in the decorative and historically important maps that show how the understanding of geography changed over time as Europeans 'discovered' the world. The exhibition expands this traditional presentation of cartography by adding the perspectives of the Indigenous Americans whose culture was uprooted by the invasion of European colonisers. In a short film shown in the exhibition, Jim Enote, a traditional Zuni farmer and director of the A:shiwi A:wan Museum and Heritage Center in New Mexico, discusses his work with Zuni artists remapping native lands.

Although the exhibition has now closed, the American Museum hopes that it will go on tour and is keen to hear from any venues that may be interested in hosting it. A 128-page, fully-illustrated catalogue of the Dallas Pratt map collection, *Mapping the New World: Renaissance Maps from the American Museum in Britain* by Anne Armitage and Laura Beresford (Scala Art & Heritage Publishers, London, 2013), is available from the museum and has been used as the source for many of the descriptions above.

CARTOGRAPHY CALENDAR

Lectures & Conferences

11–14 September 2025, Portland, Maine The 42nd **International Map Collectors' Society** annual symposium will take place at the Osher Map Library and Smith Center for Cartographic Education. Conference title is ***New Perspectives on Mapping New England and Maritime Canada***. There will be a post-symposium three-day tour of Bar Harbor and Acadia National Forest Monday through Wednesday, 15–17 September. Information: Libby Bischof elizabeth. (bischof@maine.edu)

8–9 October 2025, Rome
The Historical Wall Maps Research Group is holding a workshop ***Hang Them Up! New Perspectives on Historical Wall Maps Studies,*** at the Società Geografica Italiana, (Palazzetto Mattei in Villa Celimontana via della Navicella, 12). The aim of the event is to bring together experts from different fields to explore the historical and comparative dimensions of wall maps, their cultural significance and impact on geographical knowledge across different periods and regions, their preservation and digitization. Information: Arturo Gallia: Gallia. arturo@uniroma3.it

8–10 October 2025, Stanford, California
The David Rumsey Map Center hosts ***Above and Below,*** the ***fifth biennial Barry Lawrence Ruderman Conference on Cartography***. It will feature talks on cartography of anything but the earth's surface, from the ocean depths to the stars. In-person and online attendance. Information: https://ruderman.sites.stanford.edu/

14 October 2025 (online)
Henrik Dupont (past map curator at The Royal Library, Denmark) will discuss the ***Mapping of Greenland, from 1700-2025.*** Hosted by the Washington Map Society in partnership with the California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, and Texas Map Societies. Information: RSVP to John Docktor at washmap@gmail.com in order to receive the meeting ID and passcode. Meeting will start at 7 pm E.T., 6 pm C.T., 5 pm M.T., 4 pm P.T.

16–18 October 2025, Chicago (hybrid)
The 22nd **Nebenzahl Lectures**: ***Mapping from Mexico: New Narratives for the History of Cartography*** will examine how histories of Mexican cartography can rewrite common narratives and popular assumptions. By reframing the history of mapping from the perspective of Mexico, this series will introduce new ways to engage with maps and map history. On Friday evening and Saturday, there will also be a Map Fair in the Newberry. Lectures will be held in-person at the Newberry and live streamed on Zoom. Information: https://www.newberry.org/calendar/22nd-nebenzahl-lecture-series

17–18 October 2025, Hobart
The Australian and New Zealand Map Society conference will investigate how cartography has shaped exploration and geographical knowledge of the southern continent. Information: https://anzmaps.org/southern-frontiers-2025/

23–25 October 2025, Denver, Colorado
The annual conference of the **Society for the History of Discoveries** for 2025 will be hosted by the Rocky Mountain Map Society and the Denver Public Library. The Conference theme is ***Mountains as Sites of Myth, Barriers, and Exploration***.
Information: https://https://discoveryhistory.org/

25–26 October 2025, Liège, Belgium
The **Brussels Map Circle**'s next excursion focuses on geological mapping. It will take place in Liège.
Information: https://www.bimcc.org/

30 October 2025, London (hybrid)
Maps & Society Lecture series
Lecture title and speaker to be confirmed. For further information contact Catherine Delano-Smith (c.delano-smith@sas.ac.uk) & Philip Jagessar (philip.jagessar@kcl.ac.uk).

30 October 2025, London (hybrid)
The Sunderland Collection together with the RGS are holding a day conference titled ***Cartographic Encounters with Contemporary Exploring.*** Information:https://sunderland-collection.com

31 October – 1 November 2025, Winston-Salem, North Carolina
Mapping American Expansion, a two-day hybrid seminar and Map Fair will be held at The Museum of Early Southern Decorative Arts. Registration link and programme details: https://mesda.org/program/map-seminar/

13 November 2025 (online)
Lecture by **Ronald S. Gibbs, MD** (President California Map Society) – ***The American Revolution Told in Ten Maps.*** Hosted by the Washington Map Society in partnership with the California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, and Texas Map Societies. Information: RSVP to John Docktor at washmap@gmail.com in order to receive the meeting ID and passcode. Meeting starts at 7 pm E.T., 6 pm C.T., 5 pm M.T., 4 pm P.T.

14 November 2025, Paris
The History Commission of the CFC study day on ***Cartographic Exhibitions***. This symposium is a continuation of the previous meetings on 'Art and Cartography' (2023) and 'Cartography and Cinema' (2024), in which cartography and its history were examined from the angle of their presence in modern and contemporary visual cultures. The aim of the day is to consider aspects of the encounter between cartography and the general public. Information: catherine.hofmann@bnf.fr

4 December 2025, London (hybrid) Maps & Society Lecture series
Lecture title and speaker to be confirmed. For further information contact Catherine Delano-Smith (c.delano-smith@sas.ac.uk) & Philip Jagessar (philip.jagessar@kcl.ac.uk).

6 December 2025, Brussels
Brussels Map Circle's ***Annual conference on globes.*** It will be held at the Royal Library of Belgium. Information: https://www.bimcc.org/events/announcing-the-brussels-map-circle-annual-conference-on-globes

11 December 2025, (online)
Lecture by **Tom Harper** (The British Library) on ***Secret Maps***, The British Library's new map exhibition. Hosted by the Washington Map Society in partnership with the California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, and Texas Map Societies. Information: RSVP to John Docktor at washmap@gmail.com in order to receive the meeting ID and passcode. Meeting start at 7 pm E.T., 6 pm C.T., 5 pm M.T., 4 pm P.T.

29 January 2026, London (hybrid) Maps & Society Lecture series
Lecture title and speaker to be confirmed. For further information contact Catherine Delano-Smith (c.delano-smith@sas.ac.uk) & Philip Jagessar (philip.jagessar@kcl.ac.uk).

7–11 July 2026, Prague & Brno
The theme for the 31st International Conference on the History of Cartography is ***Bridging the Past and Present in Cartography***. Information: https://ichc2026.org

Exhibitions

Until 19 September 2025, David Rumsey Map Center, Stanford
Spheres of Influence: Projecting Power & Fear onto the Globe
Exhibition is curated by California Map Society Student Exhibition Contest winner Champ Turner, ***Spheres of Influence*** traces the evolving uses of this unique type of map. The exhibition is also available to view online at https://storymaps.arcgis.com/stories/



Until 28 September 2025, London
From streets to the stars: 500 years of maps explores a range of maps from the past 500 years, from street maps of London to maps of the constellations. It considers the role of maps in spreading geographical knowledge, demarcating national boundaries and facilitating developments in transport and medicine. Information: https://www.kcl.ac.uk/library/collections/exhibitions

9 October 2025 – 14 February 2026, Chicago
At the Newberry, ***Mapping Outside the Lines*** explores how maps use lines to make the world legible with examples of mapmakers and artists who have created, bent, and broken these linear rules. Information: https://www.newberry.org/calendar/exhibitions

Until 10 October 2025, Hamilton, Ontario
McMaster University Libraries is partnering with the McMaster Museum of Art to host an exhibition that features rare books, maps, and antiquities related to the history of the Mediterranean. ***The Great Sea: Mediterranean Imaginaries from Antiquity to Modernity is on at the McMaster Museum of Art***. Information: https://museum.mcmaster.ca/exhibition/the-great-sea/

Until 2 November 2025, Waudrez, Belgium
The small exhibition ***Tous les chemins mènent à Vodgoriacum*** is devoted to the representation of Gaul and of Roman roads through ancient maps. It is organised by the Gallo-Roman Museum of Waudrez, located on the ancient road leading from Bavay to Cologne. Information: https://statioromana.org/

Until 11 December 2025, Stanford, California
The Branner Earth Sciences Library & Map Collections exhibition ***The Colonial Gulf: How Empires Documented a Region*** explores how the British, Ottoman and American empires documented the human and non-human geography, resources, and landscapes of the Persian Gulf and Arabian Peninsula in the nineteenth and twentieth centuries. It features historical maps and artifacts from the collections of the Library and the David Rumsey Map Center alongside cartographic visualizations created by the OpenGulf research collective. This exhibition is also available to view digitally. Information: https://events.stanford.edu/event/

Until 28 December 2025, Philadelphia
A new exhibition, ***Philadelphia, the Revolutionary City***, at American Philosophical Society Museum, turns the clichéd view of Revolutionary Philadelphia on its head. Using a variety of material objects, maps, letters, documents, broadsides, and other ephemera the exhibition depicts Philadelphia from 1760 to the early 1780s as a diverse, dynamic city in which loyalties were sometimes murky and changeable. Information: https://www.amphilsoc.org/museum/exhibitions/philadelphia-revolutionary-city

Until March 2026, Boston
The Leventhal Map & Education Center will mark the 250th anniversary of the start of the Revolutionary War with ***Terrains of Independence.*** The exhibition poses a central geographical question: what was it about Boston and Massachusetts in the last half of the eighteenth century that made the region such a tinderbox for Revolutionary activity? Information: 222315https://https://www.leventhalmap.org/tags/terrains-of-independence/

Until 31 January 2026, Cebu, Philippines
The exhibition ***Classics of Philippine Cartography from the 16th to the 20th centuries*** showcases rare historical maps and sea charts of the Philippine archipelago, drawn from the collections of PHIMCOS members and institutions in the Philippines, the Netherlands, Spain and the UK. Information: https://phimcos.org

10 October 2025 – 18 January 2026, London
The British Library exhibition ***Secret Maps*** focuses on the relationship between mapping and secrecy in a global context between the 9th and 21st centuries. On display will be a secret Ordnance Survey map, produced ahead of the General Strike of 1926 illustrating potential weak spots in the case of civil unrest; maps used by governments in international conflicts; a map of part of the Normandy coast produced in 1944 in the weeks leading up to D-Day. Information: https://www.bl.uk/press/

Fairs

6 September, Amsterdam
The second **Amsterdam Map Fair** takes place at the National Maritime Museum Ketterburgerplein 1. Free. to the fair and the nuseum. Opening hours are between 10 am and 5 pm. Information: https://www.map-fair.com/amsterdam/ENG

22 November, Paris
The 24th **Paris Map Fair** takes place at the Hotel Ambassador, 16 Bvd Haussmann 75009. Entry is free. Opening hours are between 11 and 6 pm.
Information: https://www.map-fair.com?paris/ENG:

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Five Centuries of Map Printing	David Woodward	1975	Chicago University Press	12
La Carta de Gabriel de Vallseca de 1439	Pujades & Balatier	1975	Lumin Artis Ediciiones, S.L.U., Barcelona	20
Early Maps of the British Isles, AD 1000 - AD 1579	GR Crone for the R.G.S	1961	Royal Georgraphical Society	5
Dorset Maps	David Beaton	2001	The Dovecote Press	8
Mapping the Mind	Rita Carter	1989	Weidenfeld & Nivholson	5
London, A Cartographic History 1746–1950; 200-years of Folding Maps	Ralph Hyde	2002	Countrywide Editions	20
Maps and the 20th Century	Tom Harper	1998	British Library	10
Historical Atlas of SW England	Roger Kain & William Ravenhill	1999	University of Exeter Press	30
A History of the World in 500 Maps	Christian Grataloup	2023	Thames & Hudson	15
History of World Trade in Maps	Philip Parker	2020	HarperCollins	8

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INDEX OF ADVERTISERS

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Frame	2
Kunstantiquariat Monika Schmidt	39
Le Bail-Weissert	51
Loeb-Larocque	16
Luke A Vavra	55
The Map House	inside front cover
Neatline Antique Maps	29
The Newberry	55
The Old Print Shop Inc.	6
Old World Auctions	54
Paris Map Fair	51
Paulus Swaen	16
Reiss & Sohn	4
Swann Auction Galleries	17

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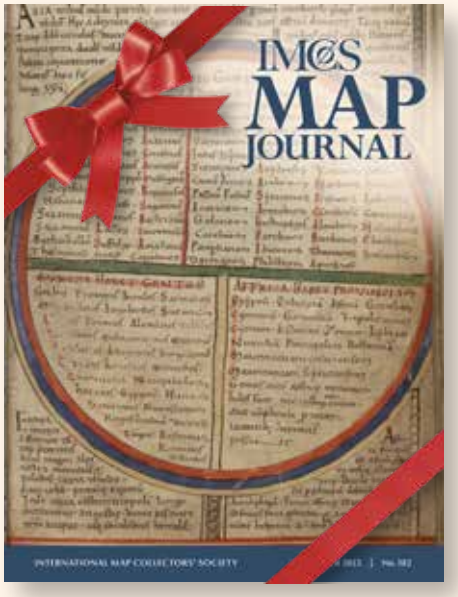
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ICONOGRAFICA RAPPRESENTATIONE DELLA INCLITA CITTÀ DI VENEZIA CONSACRATA AL REGGIO SERENISSIMO DOMINO VENETO

Ludovico Ughi, 1729 [1739]

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