

MAPS IN HISTORY



May 2019
Newsletter No

64

The 2019 Map Afternoon

A Scottish source for a Dutch sea chart

2019 Programme



BEYOND THE HORIZON THE MOPELIA COLLECTION OF FINE ATLASES AND TRAVEL BOOKS



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minstgelyke vermeerderd zyn, 'twelk ook te sien is op de Tijdel vande Kaerten, en noch vermeerderd met verscheyde Kaarten
van groot leuck. Seer dienstigh voor Schippers, Nauticanten, en Liefhebbers der grootte Zeevaart.

AMSTERDAM,
By JOHANNES VAN KEULEN, Boekverkooper en Graedboogh-maker, tegen over de
Nieuwbrug, in de gekroonde Looftaan. 1688.

AUCTION

5 June 2019
London

VIEWING

30 May – 5 June 2019
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CHRISTIE'S

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Cover: The Map Afternoon

Members vividly discussed historical
maps they presented at the meeting.

Intro

Dear Map Friends,

The cover of this issue puts the limelight on our last Mapaf (Map Afternoon) which, once again, gathered a number of map enthusiasts in the old/new map room of the Royal Library for a very enjoyable and convivial event (full report on p. 34). As usual this followed the Annual General Meeting of our Circle where we review past activities as well as future projects (see p. 33). By the time you read this, the excursion to Holland will have taken place to visit the HEK private collection, guided by our long-time member, Hans Kok. The next activity on our programme (see p. 36) will be devoted to Africa and take place in the newly refurbished 'Africa Museum' in Tervuren, near Brussels.

But at that AGM meeting a certain fatigue could be felt; we recently celebrated our 20th anniversary and our many accomplishments over that period; but will we be able to keep up the pace? Those of us who were there from the beginning would be happy to hand over our tasks; it seems that younger members, who are still professionally active, find it difficult to reconcile their personal life and their commitment to the Circle's activities. We are therefore looking for more volunteers to help us continue proposing, every year, interesting and enjoyable activities, while publishing this magazine three times a year and maintaining our website and digital newsletter with an up-to-date calendar of events. If this is not forthcoming, we will have to think of ways of adjusting our activities to the resources available.

In the meantime, I hope you enjoy this issue of 'Maps in History', with: the story of the strange connection between a map of the Clyde estuary in Scotland and a Dutch cartographer (p. 18); a follow-up of our colloquium on Lafreri maps (p. 16); a follow-up of our excursion to Luxemburg last year (p. 27); and a mix of 'Looks At Books', interview and news which will take you to Brabant, France, Germany, England, Italy, Greece and Austria!

Cartographically yours,

Jean-Louis Renteux
Vice-President & Editor
vp@bimcc.org



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Pictura Loquens

[Illustrated Books]

A Guided visit to the exhibition in the
Bibliotheca Wittrockiana, Brussels

10 February till 31 March 2019

This exhibition highlighted the illustrated books (its title loosely translates as speaking image) produced in the Low Countries and the Prince-Bishopric of Liège in the 15th-18th centuries. It presented some 160 pieces – rare books, prints and drawings – lent by members of the Société royale des bibliophiles et iconophiles de Belgique (SRBIB). It was quite adequately hosted by Bibliotheca Wittrockiana 'the only museum in the world devoted exclusively to bookbinding and book arts', located in a quiet residential suburb of Brussels¹.

The exhibition was organised along six themes (literature; religion and devotion; history and geography; philosophy and humanism; science and crafts; and prints) and it was not specifically focused on cartography. But it included a number of remarkable atlases and loose sheet maps (actually lent by members of our Circle, also members of the SRBIB), and it rightly attracted a number of visitors from the Brussels Map Circle. Jan De Graeve, President of the SRBIB, offered a last opportunity to see the exhibition under his guidance, to the participants in the Mapaf, on the following day, Sunday 24 March 2019.

The star of the cartographic component of the exhibition was undoubtedly a showcase containing two magnificent 16th century atlases: an excellent copy of Ortelius' Theatrum Orbis Terrarum (printed in Antwerp, Plantin, 1584) open on a very nicely coloured map of the Americas;

1 Bibliotheca Wittrockiana, Rue de Bemel 23, 1150 Brussels Telephone: +32 2 770 53 33, <http://wittrockiana.org/en>

and Mercator's 'atlas' (Duisburg, 1585) open on the map of Flanders. Another, nicely coloured, copy of the Mercator map of Flanders was presented on the wall opposite the showcase, alongside with a couple of maps by De Jode (Germania Inferior, 1593) and Verbist (Artesia, 1640).

Another remarkable piece, was Eugène Frick's 1712 'Table des cartes des Pays Bas et des frontieres de France' [table of maps of the Low-Countries and borders of France], open on a map of the Ostend region (whereas the catalogue presents a plan of Namur 'unknown to Koeman!').

There was also a showcase with a series of pocket atlases inspired by Ortelius' TOT, by Michel Coignet (1602), Abraham Goos (1616) and Pieter Verbist (1644). Also of interest were many treatises on geometry, surveying,

perspective, etc which could have been part of Mercator's library.

All these exhibits were well worth the attention of map lovers! And they are all presented in the rich catalogue accompanying the exhibition; with some 350 pages this hard-cover catalogue highlights every single piece and provides one or more illustrations (all in colour), which are briefly explained. It is enhanced by introductory texts to the categories by specialists and by introductory sonnets.

Thank you Jan, for sharing these treasures with us!

Jean-Louis Renteux
vp@bimcc.org



The Americas – Theatrum Orbis Terrarum by Ortelius 1584

Franz Ritter von Hauslab, der gelehrte Offizier

[Franz Ritter von Hauslab, the scholarly officer]

by Jan Mokre

— Vienna, Heeresgeschichtliches Museum, 2018.

— Vol. 25 in the Series of Publications of the Heeresgeschichtliches Museum

— 298 pages, 35 colour and 7 black and white illustrations, hard cover, 25.5 x 18 cm

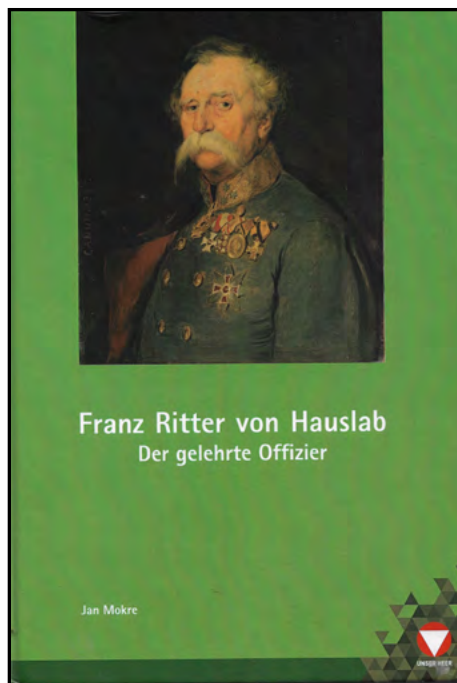
— ISBN 978-3-902551-83-2, EUR 24.90

Jan Mokre will be known to many of our readers as the person in charge of two important functions in the field of history of cartography: Secretary General, since 2000, of the International Coronelli Society for the Study of Globes, and Head of the Austrian National Library's Map Department and Globe Museum, since 2002 (see also p. 37). He has published a well-known work on globes¹ and authored numerous essays on map and globe history as well as exhibition catalogues.

With the book presented here Mokre extends his field of interest to the history of the Austrian army in the early nineteenth century and to one of its highest-ranking officers, Franz Ritter von Hauslab (1798–1883). Educated at the Royal Academy of Fine Arts and at the Royal Academy of Engineering in Vienna, he joined the Austrian army as a cadet at the age of seventeen to participate in the war against France. It is near Dijon, it appears, that he became familiar with French methods of surveying and representation of terrain, a concept he was later to develop to perfection.

Von Hauslab's impressive career is the subject of the first of two main

1 Rund um den Globus. Erd- und Himmelsgloben und ihre Darstellungen, Vienna, Bibliophile Edition, 2008 (Around the Globe. Terrestrial and Celestial Globes and their Representation).



chapters. His advance through the ranks was remarkable: Lieutenant at age 23, captain at 35, major at 37, colonel at 45, major-general at 50, field-marshal at 51, master of the ordnance at 67. From his experience in action during the Vienna revolt and the Hungarian Revolution of 1848, he devised new artillery tactics and subsequently modernized the army's gunnery.

Very early on he showed a noticeable talent for field surveys and the transfer of resulting observations to topographical maps. The study

of terrain, an important factor in strategic considerations and for tactical decisions, led him to develop a method of layer tints to enhance the representation of rising terrain. He achieved this by applying a colour spectrum ranging from light to dark, the darkest marking the highest elevation (see the colour scheme in Fig. 1 and its application in Fig. 2). This was adopted by many cartographers in the second half of the 19th century.

A gifted linguist, von Hauslab had a good command of French, English, Italian, Russian and Slovene, a most useful expedient on the complicated international scene of the time. He also learned Turkish during an assignment to the Ottoman court at Constantinople as a liaison officer. In 1827 he was detached to the Levantine Squadron of the Austrian navy which, in the face of mounting tensions between Greece and the Ottoman Empire, steered a difficult course of neutrality in the eastern Mediterranean while de facto siding with the Porte. Numerous diplomatic missions followed, in the Balkans, Prussia and Russia.

The portrait Mokre draws of this interesting personality additionally reveals faculties in a number of other than strictly military disciplines. He was a much-respected teacher at all levels, at the Austrian court and among

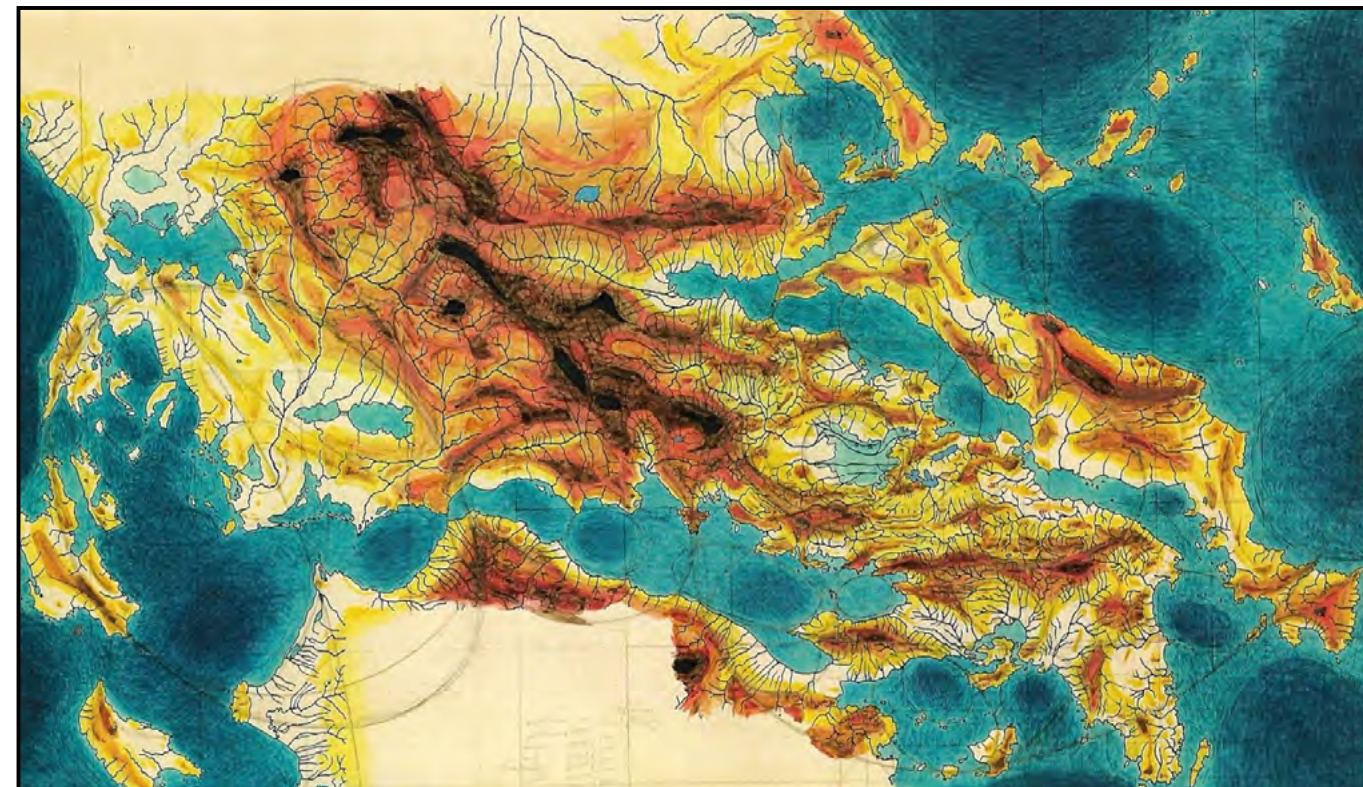


Fig. 2 - Hypsometric map of one part of Greece with the Gulf of Corinth, ca 1830.

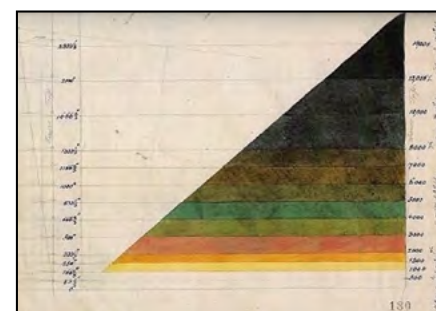


Fig. 1 - Colour diagram for height layering

Turkish cadets, he tried his hand at water colours of Viennese scenes and landscapes, drew designs of uniforms, sketched portraits and, as of the 1830's, built up an important collection of maps and books as a foundation for his wide-ranging studies. Although not academically trained, his geological explorations, terrain analyses and hypsometric maps received international recognition from the leading scientific societies in Europe. The list of military and honorary decorations he received as an Austrian officer and from foreign reigning courts of the Ottoman Empire, Russia, Spain, Bavaria and Mexico, fill four entire pages.

In the next chapter Mokre expands on von Hauslab's many facets of his vocation as a military tactician, historian, promoter of colour lithography and, above all, as an innovative cartographer whose work he illustrates with 16 top-quality map reproductions, ranging from the alpine regions of his homeland to the Balkans, Europe, Africa, and Mexico. Attachments provide further details of von Hauslab's variety of manuscripts and published memoranda, including a curious discourse on the atmosphere of the moon.

Jan Mokre's painstaking research (with over 800 footnotes and a bibliography of 278 entries) might have enabled him to establish a catalogue raisonné of von Hauslab's oeuvre, had not many of the documents on record been destroyed or simply disappeared. In this situation the work achieved is simply remarkable.

An interesting section on von Hauslab's collection to some extent redresses the state of affairs and thus rounds off the profile of this singular man. According to one

survey, it consisted of some 20.000 books, 20.000 engravings and about 10.000 maps, amounting to a value equivalent to nearly two million Euros. Apart from numerous incunabula, it contained a sheet with globe segments of 1507 by Waldseemüller, maps by Apian, Bertelli, Etzlaub, Gastaldi, among others, and a pair of 36.8 cm manuscript globes of 1522, the so-called Brixen globes. The collection, initially acquired by Prince Johann II of Liechtenstein in 1883, was subsequently dispersed, with large parts finding their way into the American market. The majority of the map collection, about 8.800 maps, is now in the Library of Congress in Washington.

We are indebted to Jan Mokre for having retrieved from the dark folds of history an important episode of early 19th century cartography through the life and prestige of this distinguished man, Franz Ritter von Hauslab.

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Brabantia Ducatus

Geschiedenis en cartobibliografie van het Hertogdom Brabant tot 1795

[History and cartobibliography of the Duchy Brabant until 1795]

by Mario Dorigo & Mathieu Franssen

- Dutch. Hardcover, 712 pages, 140 analysed maps.
- Published by Brill-Hes & De Graaf. Leiden, Boston - 2018
- ISBN 978-90-04-36702-9, EUR 165.00

This is the 18th volume from Explokart, a programme of research into the history of cartography, founded in 2000 by the cartographic group of Utrecht (now Amsterdam) around Günter Schilder. The programme, in which many different cartographic authors have participated, is to be considered an extraordinary achievement and a contribution to international cartographic knowledge.

With their description of 140 maps, Mario Dorigo, a physicist, and Mathieu Franssen, a historian and co-author of the 2001 Explokart study 'Guicciardini Illustratus' (also a member of the Brussels Map Circle), now offer us a study of the history and cartobibliography of the Duchy of Brabant up to 1795.

Brabantia Ducatus contains four introductory chapters – on history, surveying, map variations and a planimetric analysis. Following this 170 page introduction, 140 maps, mostly coloured, are described in their different states, and are analysed and categorised.

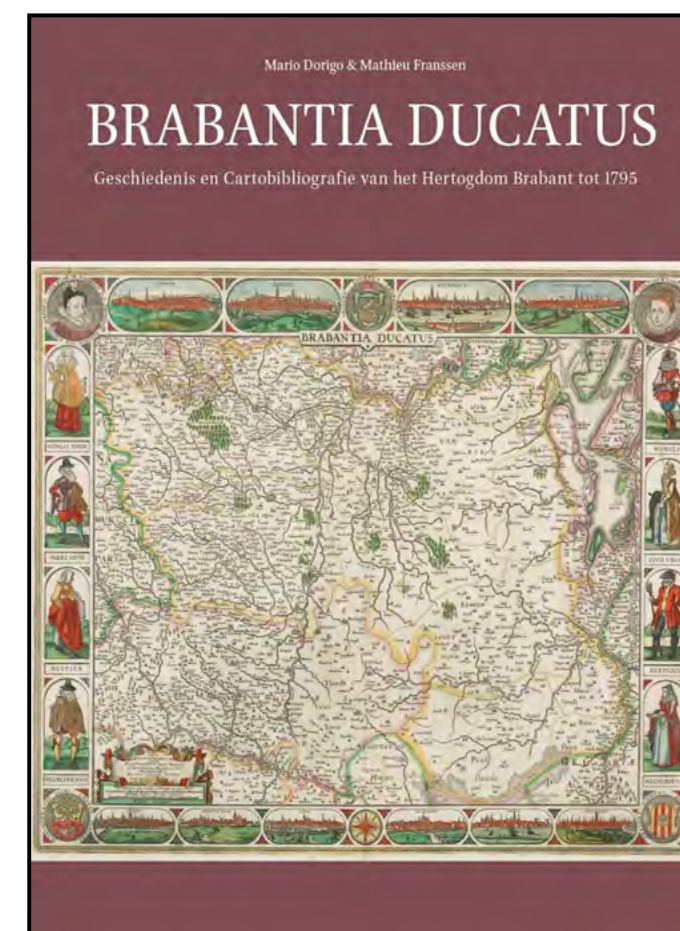
Brabant, today divided between Belgium and the Netherlands, was once the primus inter pares of the Low Countries. It was the fatal year, 1585, following the fall of Antwerp and the religious based migration to the Dutch region, which ended Brabant's glory.

Whoever wants to study maps of the XVII Provinces is inevitably drawn to Jacob van Deventer. As royal and imperial cartographer, he based his maps of this region on an astonishingly correct survey.

All authors of Hollandia Comitatus, Zeelandia Comitatus and now Dorigo

and Franssen in Brabantia Ducatus had to pay tribute to this young cartographer from Deventer, named the 'father of cartography'.

J. van Deventer surveyed the Duchy of Brabant in 1536. This Duchy was the first region in the world to be mapped as a result of a technical





Brabantiae Descriptio by Ortelius, - Antwerp 1585

survey. Unfortunately the authors refer to the classic survey as described by Gemma Frisius. Van Deventer did not triangulate. He used a 'forward incision' technique as described with an illustration by Gemma Frisius.

Several cartographers based their Brabant map on van Deventer's work, such as Sgrooten, Visscher, Hondius and other French and Dutch cartographers.

In a most interesting third chapter, the authors emphasise the location of Brabant within the Rhine-Maas-Scheldt delta. The rivers form the boundaries of Brabant, but the Scheldt was a capricious friend. Inundations as the result of storms changed not only the river estuary, but also the depth and course of the river itself. How nature requires maps to be adapted is well illustrated with the role of the river Maas and of the

Biesbosch. Landscape transformation, as enundated villages, peat winning, polder formations and excavating canals led to many states of the basic maps.

A planimetric study reviews the several methods which were used in the cartography of the day. Both authors conclude that van Deventer's accuracy of the Brabant maps remained steady until the second half of the 18th century. This extensive introduction is followed by the cartobibliography of 120 maps, completed with quarter, north and south Brabant maps and historical maps. As expected, the real work starts with map 1 – the Jacob van Deventer Brabant map. There follow 119 maps based on almost 120 cartographers. The work method is similar to the one used in the previous Explokart books. A short description is

followed by an extensive explanation and map locations.

The map reproductions are superb, the paper is of high quality but heavy (the book weighs more than 3,5 kg), the print is of an outstanding quality.

Impressed by the perseverance of the Explokart project, this 18th volume should be considered an invaluable source for cartographers and historians, a standard work on the cartographic knowledge of the maps of Brabant.

Eric Leenders
eric.leenders3@telenet.be



The Da Vinci Globe

by Stefaan Missinne

— 282 p., 220 illustrations mostly in colour, 4 tables, 2 diagrams, 29 x 20.5 cm, soft cover

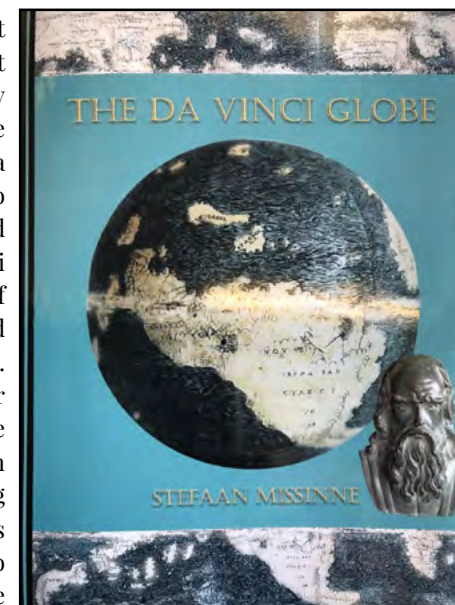
— Cambridge Scholars Publishing, Newcastle-upon-Tyne, 2018

— ISBN: 978-1-5275-1134-7, GBP 71.00

The book presented here is about what could potentially become the most important and prestigious discovery of the 21st century, in the field of the history of cartography of course: a ca 11 cm diameter globe made of two halves of similar ostrich eggs glued together and engraved by da Vinci himself around 1504. The author of the book is at the same time the proud owner of this precious collector's item. Stefaan Missinne clearly has a nose for good business: a couple of years ago he bought an anonymous silver ciborium representing Hercules carrying a celestial globe on his shoulders which he was able to attribute to no less than James II of England ('The Solving of a Mystery: a Silver and Gold-gilt Celestial Globe Cup from a Catholic English Monarch in Exile', The Portolan, Spring 2012, p. 52-56).

The book's title is quite obviously a reference to the mystery thriller novel by Dan Brown, a bestseller that was also adapted for the big screen but was at the same time very much criticised within the academic world. Time will tell if the Cambridge Scholars Publishing company made the right choice here.

The 'Da Vinci Globe' should be considered a report on the author's research into the globe and its making, more than a final scientific and academic publication. The latter is normally the result of some serious editing from the publishing company, which in this case in the absence of an editorial board clearly has failed to guide the author in the preparation of his publication. There is no full bibliography, nor index of names. Bibliographical references are found in the footnotes, though without



I had some difficulty following the author's reasoning, as he is continually jumping from one argument to another. Stefaan Missinne obviously has a lot to tell and to prove. Fortunately, appendix I (p. 265-270) gives an overview of all arguments addressed in the book. Complementary information can also be found in two earlier publications of the author which I recommend: (with G.J. Verhoeven), 'Unfolding Leonardo da Vinci's globe (AD 1504) to reveal its historical world map', ISPRS Annals of Photogrammetry, Remote Sensing and Spatial Information Sciences, 4/2/W2 (2017), p. 303-310 and 'America's Birth Certificate: The Oldest Globular World Map: c. 1507', Advances in Historical Studies, 4 (2015), p. 239-307.

consistency and next to emails and personal conversations with colleagues and specialists quoted for proof (see the impressive catalogue of scholars mentioned in the Acknowledgements p. 264). The book's 15 chapters and 3 appendices are abundantly illustrated, but some images appear more than once. There are photographs of technical analyses, letters and personal encounters with well-known specialists such as Rudolf Schmidt and Carlo Pedretti, which are designed to give the necessary auctoritas to the author's arguments, but the reader could do with some more context in order to grasp their importance. The book's detailed structure should put some order in the relentless succession (and repetition) of arguments of every kind, from chemical analyses and spectroscopy, over quotations from da Vinci's personal manuscript notes to iconographic parallels from art history. On the whole I must admit

As it is impossible (and unnecessary) to enumerate all arguments addressed in the book, I will try to resume what I personally consider the main reasons for the author's double conviction :

1. that the globe is authentic and datable to the beginning of the 16th century
2. that its author must be Leonardo da Vinci.

The globe's authenticity is evidenced by the fact that its cartographical content and engraving is identical to the one of the Lenox globe, an early 16th century globe of copper alloy now in the New York Public Library, and similar to that of the Jagiellonian globe dated ca 1510 and now in the library of the Jagiellon University of Cracow. An in-depth comparative study of the three globes can be found on the following address: <http://www.myloldmaps.com/renaissance-maps-1490-1800/314-the-lenox-globe/314-lenox.pdf>.

The link with Leonardo da Vinci is based on a study of the thousands or so pages of personal notes by da Vinci written down in his manuscripts, of which the most important are in the Codex Atlanticus, Arundel and Leicester. It is indeed tantalising to think that da Vinci was at the origin of this ingenious idea to glue together halves of two ostrich eggs to make a terrestrial globe. He was after all, amongst so many other things, also interested in cartography. In addition, he has left us many designs of all kinds of mechanical and other inventions, most of which never came to fruition. More specifically, as is shown by the Codex Arundel, in the early years of the 16th c., in Florence, da Vinci was studying geometry, hydraulics, optics, etc.

Stefaan Missinne has avidly been searching in da Vinci's notes for references to ideas, even just words or drawings, which in some way could be linked to the material aspect of the ostrich globe. A list of his findings can be found in Appendix III (p. 272-279) of his book. The author also consulted specialists in the field, such as the above-mentioned da Vinci expert Pedretti, editor of a new facsimile of the Codex Arundel, who passed away about a year ago (Leonardo da Vinci, *Il Codice Arundel 263 nella British Library, Florence, 1998*). If on the whole it remains difficult to judge the validity of these links, as they are often taken out of their ms. context, I did like the suggestion that the two circles on fol. 104r of the Codex Arundel so far interpreted as representations of the moon are actually sketches of the earth (p. 184-195). Furthermore, sketches in the Codex Atlanticus clearly suggest that da Vinci was thinking about globe-making (p. 79 and 119 ff.). But what do the other drawings on these folios teach us? And what about the text on these folios? Do they confirm the author's thesis, or not? As regards fol. 104r, for example, the author is right when he says that the 'title' above one of the circles reads 'terra', but the 'title' above the second

circle (less centred than the first title and therefore perhaps not mentioned by the author) reads 'luna', and the whole folio does indeed talk about the relationship between earth, moon and sun. I would have liked to read the author's opinion on that matter.

In my view the author is too much at pains to prove the Da Vinci authorship and hence occasionally sins in what I would call 'suggestive interpretation'.

Some examples:

- the triangular form of the lettering of Terra Sanctae Crucis interpreted as a possible signature of da Vinci (more an example of 'horror vacui' and quite consistent with the composition of the other toponyms on the globe which are clearly engraved after the layout of mountains and rivers on the globe) (p. 77, 138, 147);

- the lettering itself as being the same as the one on the back of the da Vinci painting of Ginevra Benci (while it is actually quite common) (p. 80-82) - see Fig. 1;



Fig. 1 - Calligraphic comparison between letters on the ostrich egg globe (left) and letters on the Banderole of the Ginevra Benci painting of Leonardo Da Vinci (right)

- the toponym 'Assia' in the middle of the Asian continent as indicating the trading post of Cascar on the Silk Road and at the same time a possible

'word game' with reference to the Via Cassia in Italy that runs near Vinci (rather than indicating the Asian continent whose name does not appear elsewhere on the globe) (p. 64, 146) - see Fig. 2;

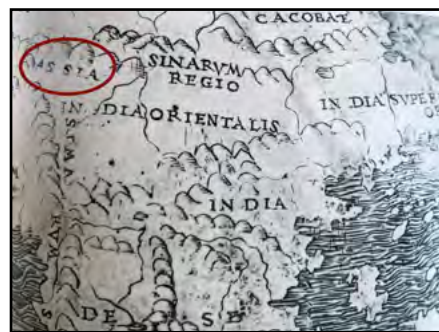


Fig. 2 - Toponym 'Assia' on the Asian continent

- the eye of one of the sea monsters engraved on the globe as illustrating da Vinci's knowledge of the eye's anatomy (p. 167-170) - see Fig. 3;

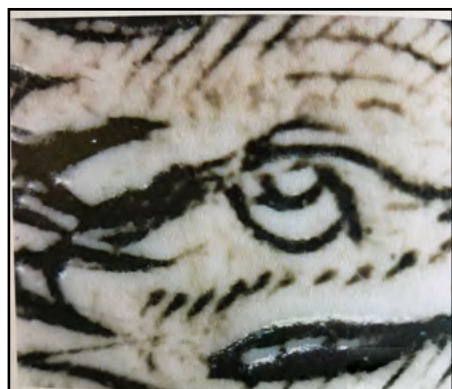



Fig. 3 - The sea-monster eye

- the similarity between the ships on the globe, as well as other graphic elements such as the waves, and those found in da Vinci's manuscript notes (p. 154ff.);

- the discussion of the hairstyle of one of the figures on the globe "compatible with the dating and provenance of the Ostrich Egg globe" (p. 139-141)

This does not necessarily invalidate the idea that da Vinci could have been involved in the making of the ostrich globe, and hence of the Lenox globe,



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MAPS IN HISTORY

An intriguing globe...



Also in this issue:

- 1600, the battle of Nieuwpoort
- Report on the Mapping India Conference
- Report on the historical week-end in the French Hainaut
- ... and the usual departments

Picture of Stefaan Missinne's globe on the cover of 'Maps in History' No 48 (Jan 2014), where we published a 3-page summary of Missinne's 17-page article in 'The Portolan', with the additional indication that Missinne had 'found new evidence' leading him to consider that his globe 'can be attributed to Leonardo da Vinci himself'.

but in a way lessens the researcher's credibility and thus makes his hypothesis easier to attack, especially in academic circles.

well as ingenious material than in the arguments put forward of da Vinci's authorship. As such, this is a first step towards a thorough study of the globe.

More research should be done on the egg's provenance, its more recent history, and on da Vinci's interest in cartography and globe-making. I would therefore like to conclude by saying that the importance of the book's contribution to the history of cartography is unquestionable, but lies rather in the discovery of an early 16th century globe of an exceptional as



The ostrich egg globe dating from 1504 showing Asia and the Indian ocean.

Note the large embryonic island in the southern hemisphere.

© Stefaan Missinne 2013.

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Making Maps in History

This issue of Maps in History was coordinated and edited by Jean-Louis Renteux. Paul De Candt did the lay-out on the basis of a design by David Raes.

Contents have been checked by the Editorial Committee comprising Wulf Bodenstein, Nicola Boothby, Wouter Bracke, Lisette Danckaert, Francis Herbert, Pierre Parmentier, Luis Robles and Soetkin Vervust.

Chronograms in cartography – an excursion into dates

by Francis Herbert

The Brussels Map Circle's 26–27 May 2018 archival excursion to two Luxembourgs – the Grand Duchy's capital city and the Belgian provincial city of Arlon – included a guided tour around the Museum Dräi Eechelen in the restored Fort Thüngen (illustrated report in *Maps in History* – No 62, September 2018, pp. 17–23). A particular large wall-mounted painting was described to us but, before moving on, the present writer drew the attention of the guide and of the Brussels Map Circle members to its Latin inscription: it contained a chronogram that 'spelled' out a date (year). It seemed that no-one was aware of this common feature of Latin inscriptions (titles, cartouches, dedications, laudatory verses) – that were especially prevalent during the 16th to 18th centuries. It was my planned intention that the examples given here should have been added to my contribution

'IATO 16th-century Italian composite atlases in the Royal Geographical Society-IBG Collections: the 'Peckover' (1905) and the 'Wyld' (1929) *Lafreri* – one of the presentations at the joint Brussels Map Circle and Associazione Almagià meeting in Rome, May 2016. The presentations were, under the editorship of Wouter Bracke, published as 'IATO atlases and Lafreri: the Roman connection' (Roma: Società Geografica Italiana, 2018). But submissions of text and proofs between London and Rome, with both parties heavily engaged in other activities, resulted in these three pictorial lacunæ! The Map Collector (Winter 1988, No. 45, pp. [50]–52) – under its regular feature 'Letters to Editor' – carried, rather, an illustrated piece compiled by me from RGS and other sources on cartographic chronograms, entitled 'Chronogrammatica'. Former British

Library Map Librarian Tony Campbell has incorporated that piece, with continuation and great expansion, on his web-page on the subject 'Chronogram dates of cartographic interest (a round-up of present knowledge)', with 'last major update to 7 December 2018' – www.maphistory.info/chronograms.html#census.

The earliest chronogram cited in the 1988 TMC (from information supplied by Ashley Baynton Williams) was illustrated from the RGS's 'Wyld' Lafreri composite atlas: the (still anonymous map/view (Fig. 1) 'S. QVINTINO' (Saint-Quentin, northern France) dated, in the top centre (Fig. 2), 'M D LVII' (1557). Between the title and the date we learn that the French were, after 27 days, ousted and routed on 10 August (by the Spanish forces led by Duke Philibert-Emmanuel de Savoie, against the French Connétable, Anne

de Montmorency). This cartographic example may also be unique in adding a chronogram to each side of the central title with its easily-interpretable en clair date.

To the left in Fig. 1 (Fig. 3), below 'De Philippo Catholico Hisp[aniæ]. Angliæ etc. [. . .]' (from the most pious and invincible Catholic King Philip of Spain & England etc.) with dedication 'AD DIVVUM LAVRENTIVM' (to the divine/sacred Laurence), is a 4-line verse of which the first two have certain capital letters that, when treated as Roman numerals, total the year 1557: this is the normal manner of 'hiding' (or confirming) this information. What is more unusual here, however, is the addition of a 'point' or dot beneath certain capital letters – perhaps as an aid for the novice to recognise, distinguish and to extract these letters from the complete Latin inscription?

On the right (Fig. 4), below 'De feliciss[im]a. et gloriosiss[im]a. Ill[ustrissim]i. et Ex[cellentissim]i. Philiberti Sabaudia Ducis Victoria' (Duke Philibert-Emmanuel of Savoie), is a similar 4-line verse whose first two lines contain a 1557 chronogram. The presence of chronograms has obvious relevance to any manuscript and/or (derived) printed material: they may indicate variance between each other or indicate a truer – and original – date of compilation (rather than engraving or printing) that may warn the reader to be suspicious of any more recent date 'in plain view'.



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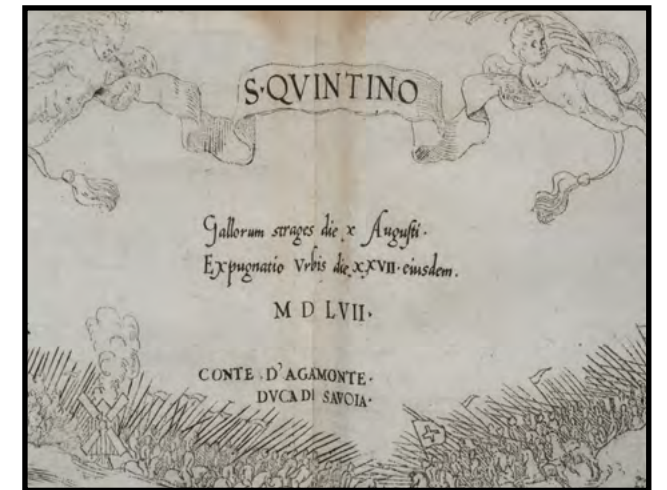


Fig. 2 - The top central inscription: 'S. QVINTINO ... M D LVII' is the brief title and date of this view. Typical of such depictions the compiler or artist-draughtsman conflates time and space into one all-encompassing image

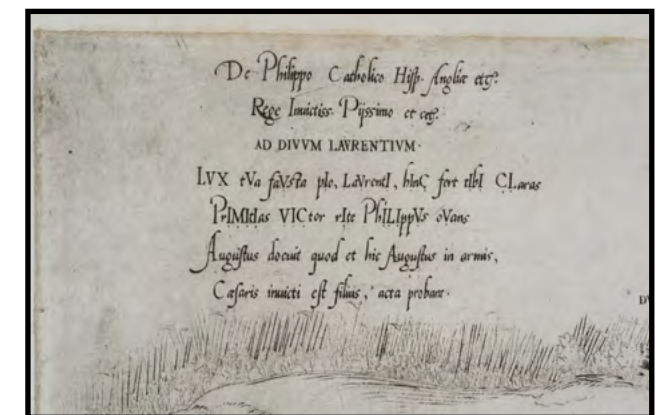


Fig. 3 - The top left inscription with the first of two chronograms for 1557, arrived at by selecting those capital letters emphasised by having dots beneath each relevant 'number', deduced from the fourth and fifth lines

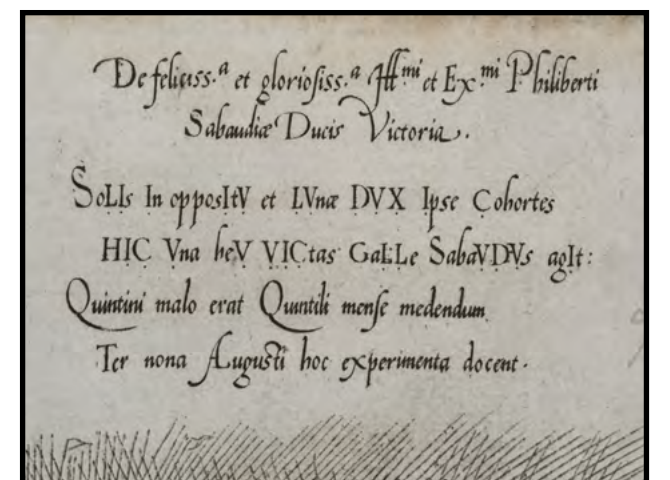


Fig. 4 - The top right inscription with the second chronogram spelling 1557 identified in the third and fourth lines)

Fig. 1 - Anonymous bird's-eye view/map/panorama of the siege of Saint-Quentin (in northern France) in 1557. Battle by Spanish and French troops.

Courtesy PD and RGS-IBG

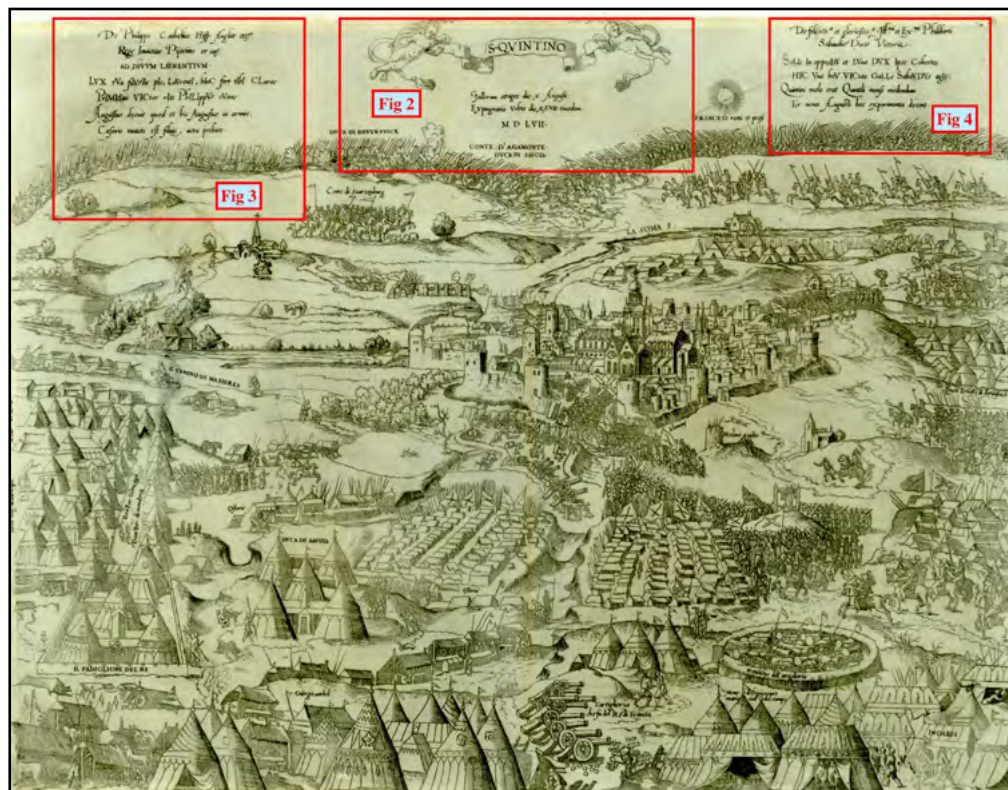


Fig. 2, 3 and 4 are details of the map of St Quentin (Fig. 1) and are reproduced by courtesy of the RGS-IBG.

Nieuwe Caart van de Rivier van Glasgow

[A Scottish source for a Dutch sea chart]

by John Moore

Trade between Scotland and both Flanders and the Netherlands has a long history. The Scottish staple port in Veere (known in Scotland as Campvere) existed as a separate community from 1541 until 1799. Given the easier sailing routes across the North Sea, it was the Royal Burghs of the Scottish east coast which participated in most of this commerce. This is reflected not only in the architecture of several coastal towns, particularly in Fife, but also in the preponderance of sea charts of that nation's eastern seaboard in many Dutch maritime atlases. For many centuries there were markedly fewer trading ports on the west coast and, consequently, little direct trade. Although Glasgow's harbour development began with the construction of a quay at the Broomielaw in 1688, there is no mention of trade with the Netherlands in the city records for the whole of the following century. Although it became an important centre for both commerce and shipbuilding, very few detailed charts of the Clyde estuary exist before those of the British Admiralty surveys in the 1840s. Nevertheless, during the later 1750s there was considerable activity in mapping both the river and firth (estuary). Of possibly greater interest to readers is the fact that one of the charts was reproduced subsequently by the Dutch firm of Johannes van Keulen for the maritime atlas *De Nieuwe Groote Lichtende Zee-Fakkel*

(see Fig. 1 on the centrefold). The background to the original and its Dutch copy provides an interesting study of sources and networks of cartographic information transfer.

The only detailed chart of the Clyde before this date was published in 1731 by George Scott, based on earlier surveys by John Adair, a surveyor financed by the Scottish parliament to produce accurate coastal charts to help safeguard navigation and trade. This printed chart is markedly inferior in depiction and accuracy to Adair's surviving manuscripts which were based on two seasons spent charting the estuary in 1696–97. It has been assumed that this poor quality of detail may have led to at least one effort to improve mapping of the Clyde by the family of James Watt, one of the giants of the Industrial Revolution in Britain. It now seems increasingly likely that this chart, advertised in October 1759 in the *Glasgow Courant* as *The River of Clyde Surveyed by John Watt* (see Fig. 2), was only part of a wider hydrographic programme.

Glasgow's developing mercantile prosperity during the early 1700s was hampered by the shallow depth of the Clyde, particularly up-river from Dumbuck Ford. Submerged shoals and constant silting meant that, at low tide, the channel became dangerous for navigating all but the smallest of vessels. Earlier efforts to remove obstructions had met with

little success while the creation of alternative outport facilities at Port Glasgow still left problems for the transport of goods to the city. Nevertheless, a growing transatlantic trade with the British West Indian and American colonies had led to a mercantile elite in the city – the renowned Tobacco Lords. Their concern over a lack of warehouse space and the poor condition of the connecting roads persuaded the city council that deepening of the river was likely to be the most effective long-term solution. As part of a more vigorous approach towards this, John Smeaton, the leading British engineer of his day, investigated the river bed, with an initial intention of siting a dam and lock where it narrowed. This proved to be less feasible than originally envisioned but the relevant legislation to allow such improvements received Royal assent in June 1759.

It has long been assumed that these events were the background to the production of the Watt chart but, on closer consideration, the story seems more complex and nuanced. In fact, it now seems likely that three separate surveys were being conducted in the later 1750s, all aimed at improving the charting of both the river and its estuary. Possibly the most significant and long-lasting work was done by Murdoch Mackenzie (1712–1797), an Orcadian (from the Orkney Islands) who had studied mathematics at Edinburgh University under Colin



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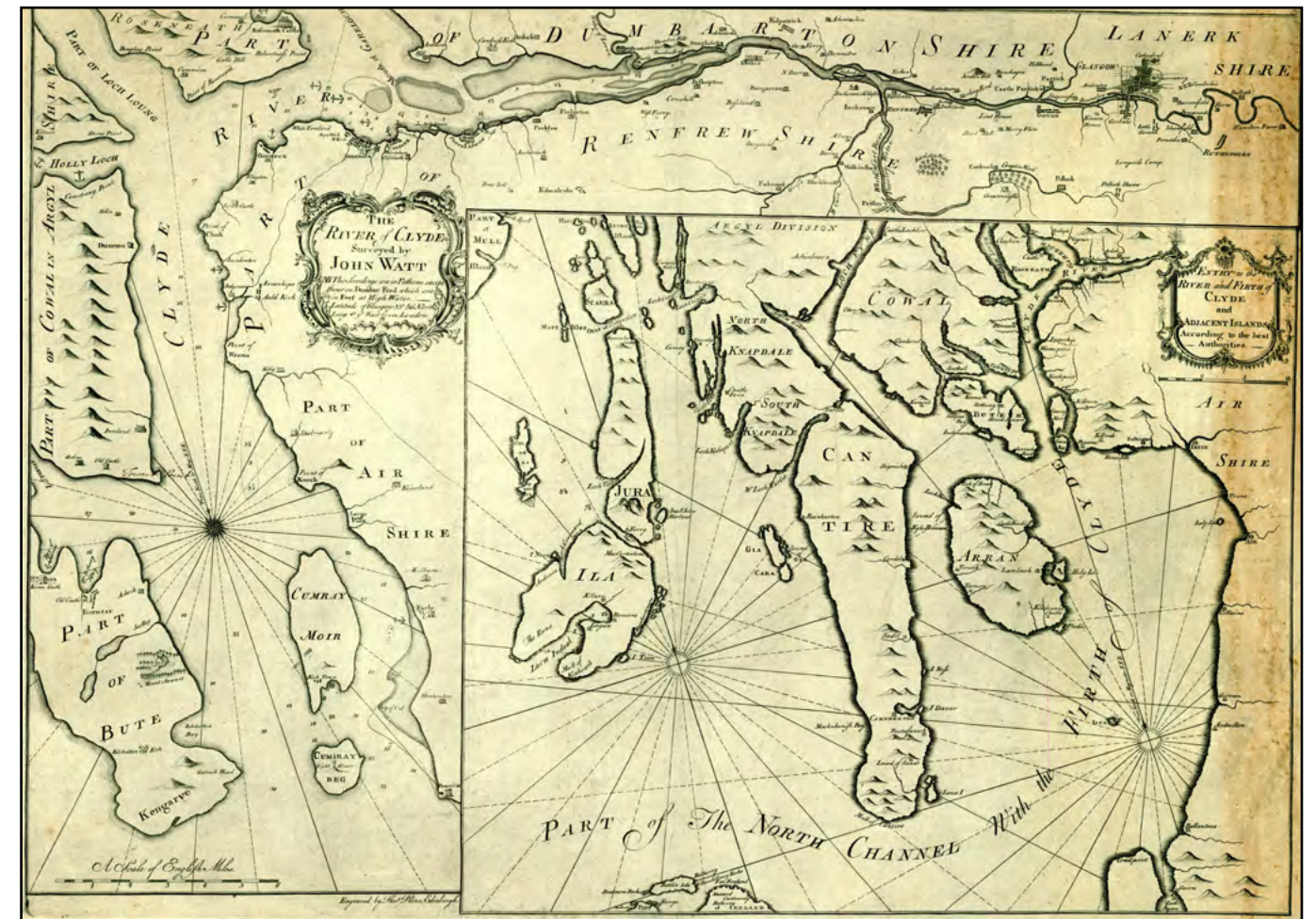


Fig. 2 - John Watt 'The River of Clyde Surveyed by John Watt' (1759)

Maclaurin. The Jacobite rebellions which culminated in 1745–46 had wrong-footed the Royal Navy as much as the army and, to improve coverage of Scotland's coastal waters, the Admiralty commissioned Mackenzie, as a civilian, to prepare the first complete survey of the whole west coast of the British Isles. As with William Roy's 'Military Survey of Scotland', government backing was provided. Naval vessels were supplied and Mackenzie worked southwards, charting the western seaboard of Scotland between 1751 and 1757, before moving on to Ireland and the rest of Britain. However, it was only after he retired from active fieldwork that he prepared his manuscript charts for publication. These appeared in the two-volume *Maritim Survey of Ireland and the West Coast of Scotland* in 1776 but the course of the Clyde (see Fig. 3)

was most likely surveyed almost two decades earlier. Several of the symbols he introduced to his charts continue to be standard features of today's marine cartography and it was later said that 'he who has McKenzie's charts ... needs no pilot'.¹

Although Mackenzie's survey of the Firth of Clyde was roughly contemporary with other charting activity, the time delay between the initial drafting and subsequent printing of the charts meant that his detailed work was unavailable to other surveyors. Nevertheless, there does seem to have been some element of copying elsewhere. Throughout the efforts to deepen the Clyde in the middle decades of the eighteenth century, the

1. Clerk, *John Justification of Mr Murdoch McKenzie's Nautical Survey of the Orkney Islands and Hebrides*, 1785, p.8

mention of one name continues as a thread, if only in the background. This man was James Barry, a local surveyor much favoured by the Glasgow Burgh Council. Barry may have participated with his father in a separate earlier survey of the Clyde coast mentioned in the Glasgow Council minutes in June 1750 but, more significantly, a detailed but rare chart drawn by him of part of the Ayrshire coast, which indicates a lighthouse erected in 1757, may be all that remains of what must have been a major commission from the Cumbræ Lighthouse Trust.² This was described as covering the whole of the mouth of the estuary from the Mull of Galloway to the Mull of Kintyre and the river up to Glasgow. In 1760 he was paid the princely sum of £60 sterling for his

2. Glasgow City Archives. T-CN40/6 Cumbray Lighthouse Trust, Minute Book, 1757–1804, fol.8



Fig. 1 - Johannes Van Keulen 'Nieuwe Caart van de Rivier van Clyde' (ca 1770)



Fig. 3 - Murdoch Mackenzie 'The River Clyde' from Maritim Survey of Ireland and the West Coast of Scotland (1776)

endeavours on this. Barry also worked with Smeaton in his investigation of the river and his engraved plan of the river between Dumbarton and Rose Bank of 1758 was based on earlier work approved by a local turnpike road trust two years earlier. This is evidence of Smeaton's reliance on local knowledge in his engineering projects and the important link between river and road routes to the city.

Barry worked also with James Watt who recorded his indebtedness to him for his knowledge of the Clyde and its fords, as well as his assistance in his survey observations. Watt would have been aware of Barry's involvement in charting the river but in the extensive Watt family correspondence relating to their own 1759 chart there is no mention of any reliance on Barry's work.

The published map produced by the Watt family has long been considered to be based on the work of James Watt's uncle, John, a teacher of mathematics and a significant figure in the early mapping of west-central Scotland (see Fig. 4). During his relatively short career, he was heavily involved in estate surveys and work commissioned by the Glasgow council but his reputation rests on this one map which was published more than twenty years after his death in early 1737. In a letter to the Scottish engineer John Rennie in 1794, James Watt asserted that his family produced the map based on his uncle's survey 'as far as the Point of Toward' but there has always been confusion in assigning responsibility for different parts of the map since Watt also stated 'the remainder was added by my Father & my Brother



Fig. 4 - Anon. Portrait of John Watt (n.d.)

from the best authorities they could collect, but is not over accurate'.³ It is

3. National Library of Scotland. Rennie Papers Mss. 19824, n° 16. 2nd December 1794, James Watt to John Rennie



Fig. 5 - Anon. 'The Firth and River of Clyde with Parts Adjacent' (ca 1734)

known that James Watt senior inherited his brother's surveys and has been assumed that a Clyde map was among these but the family's propensity for retaining documents and the lack of any surviving draughts in John Watt's hand adds weight to the belief that any chart resulting from an earlier survey may have been, at most, very basic.

The printed sheet of the Watt map is in two distinct parts, consisting of a chart of the Clyde from Garroch Head, the southern tip of the Isle of Bute, up to the turnings of the river to the east of Glasgow plus a general coverage of the south-western approaches of the firth, depicting an area from Mull to the coast of Northern Ireland and including the Mull of Kintyre, as well as the west coast to Loch Ryan. This more extensive section is entitled *Entry to the River and Firth of Clyde and*

Adjacent Islands According to the Best Authorities, suggesting that the family was not involved in a detailed coastal survey – a likelihood strengthened by the general lack of marine features. What were the best authorities mentioned and just how much of the map was the uncle's work?

When the general shape of the Clyde and its islands is investigated, neither of the two most significant contemporary depictions of Scotland, namely John Elphinstone's *A New & Correct Mercator's Map of North Britain* (1745) and James Dorret's *A Correct Map of Scotland from New Surveys* (1751) appear to have been used as sources. When studied in detail, the attention given to the waters around the island of Islay and the anchorages at Greenock may provide a clue to some of the sources of the published map.

James Watt senior was an important Greenock merchant with interests in the west coast trade. A sizeable collection of his own papers includes measurements and descriptions of many parts of the wider firth, including a manuscript chart of Loch Indaal on Islay. More importantly, a surviving completed manuscript chart oriented with west at the top (see Fig. 5) may be based on these papers and was clearly part of the production process of the inset map covering the wider firth. Of equal importance is the close similarity between James Barry's depiction of the upper river (see Fig. 6) and that on the Watt chart published only one year later.

Family correspondence suggests that the younger Watt's role in producing this map was editorial, particularly in balancing his father's rather

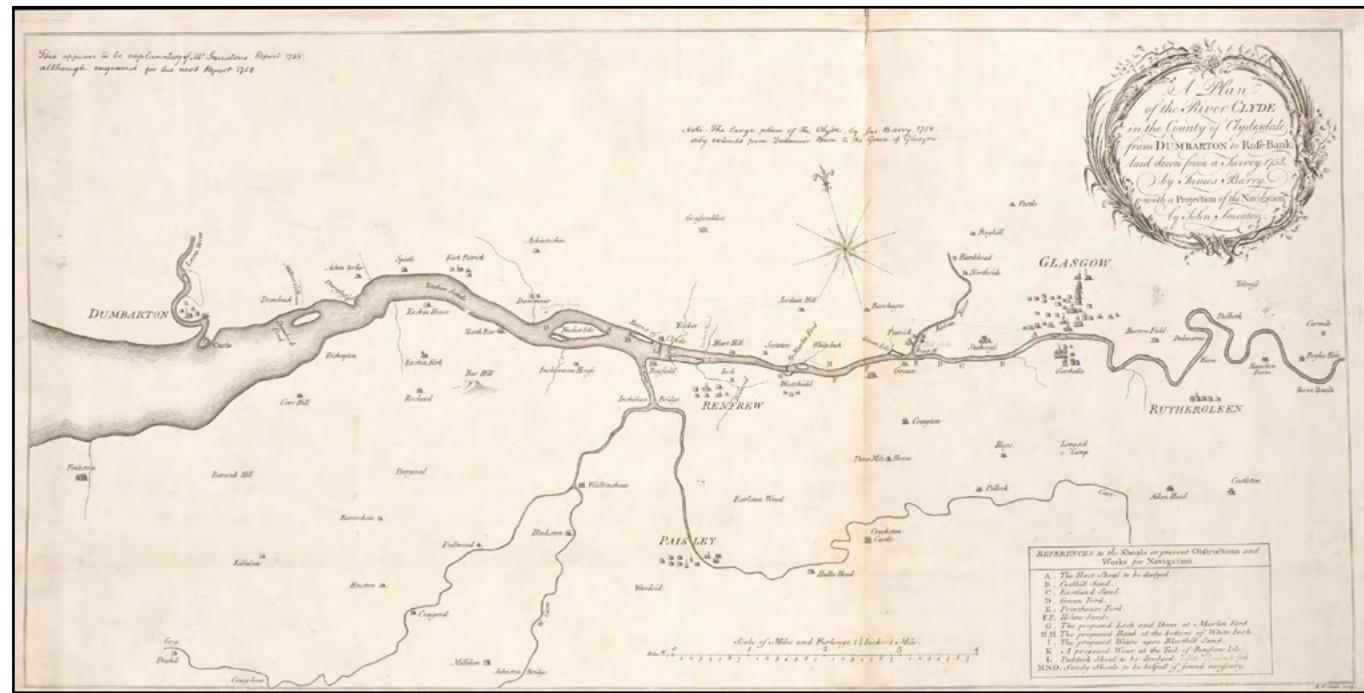


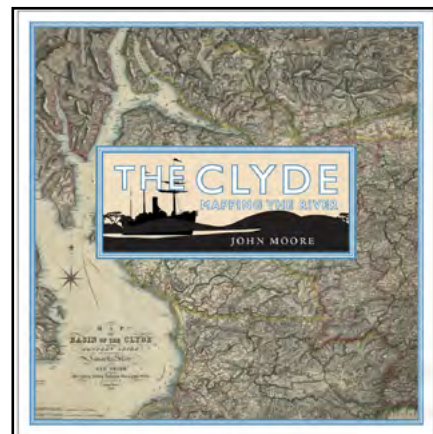
Fig. 6 - 'Map of the Clyde river from Dumbarton to Rose Bank by James Barry from 1758

fussy suggested corrections with the practicalities of engraving such a large sheet. Surviving sketches and manuscript plans also indicate that James Watt Senior's younger son (confusingly also named John) prepared some material included in the final production. James Watt was also aware of Barry's map as a potential rival to his family's efforts, particularly as the city authorities considered the Watt map too small a scale for their purposes. Nevertheless, it is a strange quirk of history that, given their support of Barry, no chart of the Clyde estuary prepared by him has survived. Only 450 copies of Watt's map were printed and sales may have been sluggish for, only two years later, it was being sold at discount. This was James Watt's only venture into map publishing, his later business acumen and vision were channelled towards commercial success and it may be that sales failed to compensate for the editorial effort involved, particularly when the publication costs escalated to three times the price of the original estimation.

Despite this complex history, the firm of van Keulen acquired the chart and first published it as a loose sheet entitled *Nieuwe Caart van de Rivier van Glasgow in t' Groot*. Current research suggests that it was engraved after 1769 but before 1778, when Gerard Hulst van Keulen took over the firm, by which time the family's interest in sea charts had waned. It was later inserted in the second volume of the *Zee-Fakkel*, probably sometime after 1786. As has been discussed elsewhere, the second half of the eighteenth century saw a decline in both the influence of the V.O.C. and Amsterdam as an international centre of hydrographical activity⁴. This particular case is another example of reliance on a non-Dutch cartographic source. Looking at the van Keulen chart, there are several minor differences from the Watt original; namely, the title cartouche on the Clyde map is partly replaced by a scale bar, hill symbols are doubled, some names are omitted or changed, a windmill symbol is

4. Koeman, C. *The Sea on Paper: the story of the van Keulens and their 'Sea-Torch'*, 1972, p.6; De Vries, Dirk et al *The Van Keulen Cartography*, Amsterdam 1680-1885, 2005

added at Pencorse (including an entry to replace a character) and a note regarding Dumbuck Ford is added south of Bute. Unlike the original map, the cartographers have also provided the chart with a flush margin. Whether or not this document was much used by Dutch mariners, it is fascinating to see the thoroughness of national map publishing in producing this depiction of the Clyde.



John Moore

John Moore is a specialist in cartography and (retired) Collections Manager at the University of Glasgow Library. He is the author of the book *The Clyde - Mapping the River*.

How I Got Into Cartography

Interview with Angeliki Tsorlini, Aristotle University of Thessaloniki

by Luis A. Robles Macías



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Angeliki Tsorlini has worked, since 2017, as a postdoctoral researcher on Digital Humanities in the Laboratory of Cartography and Geographical Analysis, School of Rural and Surveying Engineering, Aristotle University of Thessaloniki, Greece, funded by the Greek State Scholarships Foundation. She also teaches a course on map design and production at the same department.

What does Cartography mean to you?

For me, Cartography connects the past with the present and future. Through cartography and maps, it is possible to see how places looked in the past, to learn important things about their history and to study their development and the changes that happened to them through time. Based on historical maps showing the history and the development of an area, it is possible to plan strategies for its utilisation in the future. Maps are also necessary tools in our present to help us to find our orientation in a place we haven't been before, to show us our way to travel to other places or even, to give us the opportunity to explore other places far away from us using the new technologies in cartography, without visiting them. Through cartography, we have the opportunity to depict places on maps and to visualise facts or social and natural phenomena happening around us in order to understand them better and if necessary, to take measures to ward against them in the future. As a child, cartography was for me, the search for routes to a destination on a map, now it is the main field of my research, the pleasure of making new modern maps and delving into the culture, art and history of old maps, applying and developing digital tools.

What exactly does your day-to-day work involve?

Dealing with different things. I am working on my research project, focused on the documentation and organisation of the cartographic assets stored in the library of the Aristotle University of Thessaloniki (AUTH). The aim of this project is to give access to researchers to unknown cartographic material stored in the Library, promoting through them its cartographic heritage wealth to the general public. I am also teaching a course at our department on Cartographic Design and Map Production and supervising the students in elaborating their cartography projects and diploma theses. In addition, as a member of the Desk of the ICA Commission of Cartographic Heritage into the Digital, I am involved in organising our annual conference. Furthermore, I participate in the organisation of map exhibitions, seminars, conferences or other events in cartography, planned and organised by CartoGeoLab, the Laboratory on Cartography and Geographic Analysis at AUTH. I also write articles, participate in conferences, and give lectures, invited by other institutions, on how historical maps can be used in other studies/disciplines and how information can be mined from them.

What did you need to study/where have you needed to gain experience to get this far?

I studied Rural and Surveying Engineering at AUTH. Cartography is among the seven scientific fields where a student gains knowledge during the school's 5-year curriculum. I started dealing more with historical maps during my masters studies and later on my PhD studies. In order to learn and get experience on this field, it is important to know Historical Cartography and to study different historical maps, learning about their historical context and standards. Based on the characteristics of historical maps, it is possible then to analyse them applying digital methods and tools. This experience is mainly gained during research, working on different projects and facing different challenges, where you have to find ways and to apply different techniques to finally get a result to satisfy the initial research question. This is something which never stops, since new technologies are developed rapidly, providing new tools to be used in research.

Your work straddles Humanities and Mathematics. How do you manage that?

In my work I combine digital Cartography with digital Humanities.

Through my studies I have learned to use and apply different digital computational tools and techniques on different cases in cartography, in order to get results, but I had to learn a lot of things – and I am still learning – from the traditional humanities disciplines, in order to move on and advance my research. For example, in order to study and analyse a historical map, it is important first to know the ‘history’ of the map, the people involved in its production, the period and the reason it was produced, its standards and the thematic content. All these are important in order to mine or extract information from a historical map, or to compare it with other maps. This is something I understood and experienced a lot during my PhD studies on the digital analysis, processing and mapping of the toponyms recorded in the different manuscripts and printed editions of Claudius Ptolemy’s *Geographia*, from the 13th century until today. In that research, the inquiry into each edition’s origin and the possible connections with other editions were a challenging task.

What careers are there to be made in cartography?

There are opportunities to work in cartography. They are not many and they are even fewer if somebody wants to work with historical maps. The positive thing is that nowadays many scientists from different disciplines especially from Humanities are using historical maps in their research. Cartography and Mapping are necessary for many scientists to visualise their results. Moreover, new technologies, computational methods and tools are being developed providing new opportunities in cartography. So, I think that if somebody is really interested to work on this field, he/she will search and find something to fit his/her interests or try to create opportunities to do so.

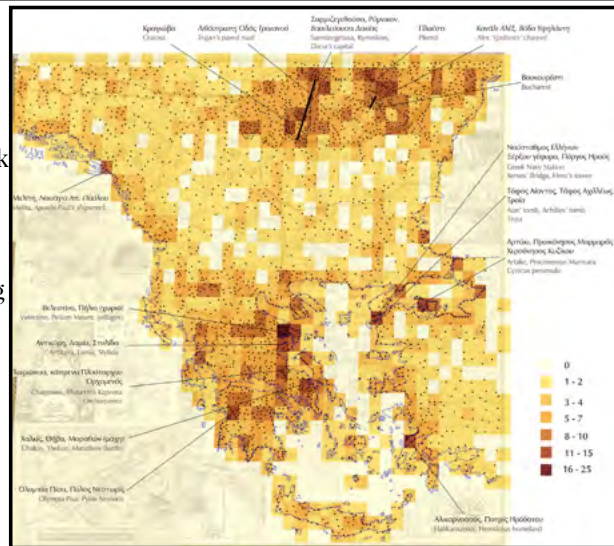
Would you describe your career path to date as ‘straightforward’?

I would say that it wasn’t totally straightforward. I studied Rural and Surveying Engineering with the

intention to go further into surveying. I hadn’t thought that I would work on cartography dealing with historical maps and digital humanities in the future. I started thinking about it during my master studies thanks to the courses of Prof. Evangelos Livieratos and Prof. Chrysoula Boutoura, who also played a key role in my PhD studies and my career path afterwards. With their encouragement, I started participating in different research projects combining digital cartography with historical maps and digital humanities. Then, I received a 9-month scholarship from the Swiss State to work at the Institute of Cartography and Geoinformation, ETH Zurich, on a research project which combined the study and digital analysis of historical maps with web technologies. I was supposed to stay in Zurich 9 months, but I finally stayed 5 years working on different projects with Prof. Dr. Lorenz Hurni. In 2017, I made a proposal for a project on Digital Humanities to be funded by the Greek State Scholarship Foundation. My proposal was approved and now, I am back in Thessaloniki working on this project. So, I think that in my career path until now, I grabbed opportunities that appeared to me, adjusting them to my interests and gaining valuable experience from each one, which will be definitely useful in the future..

Where do you see yourself going from here?

I will continue working on research dealing with digital humanities and the digital analysis of historical maps, applying different techniques to extract useful information from them and trying to improve my knowledge on digital technologies’ potential to be used in this research. I would like also to continue being involved in the design and production of maps and in



Rigas carta - Toponyms density study

teaching cartography courses at the university. I hope that I will manage to combine these activities and I will continue working on this interesting field for many years.

As a final comment, perhaps you’d like to tell us the ‘best thing’, in your view, about your cartographical life right now.

Having the opportunity to work on different aspects of cartography through my research project and my work with the students at CartoGeoLab, I am dealing with historical maps and their connection with other textual and pictorial sources; I have also the opportunity to see and study rare maps, sometimes unknown to the academic community, stored in the University Library. At the same time, I am working with students and participating on other projects running at our lab, dealing with the design and production of modern maps or maps depicting areas where historical facts took place; the geographic analysis of areas as well as the correct visualisation of phenomena on thematic maps. Working on different things with different people, apart from being challenging, is very fascinating and also gives me an opportunity to learn and get more experience on different things.



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The National Archives of the Grand Duchy of Luxembourg

A new law, new premises, a new way of working ...

The National Archives in Luxembourg are on the move!

Facts and stats:

- The National Archives preserve documents from the 8th to the 21st century
- In 1796, when Luxembourg was part of France as the ‘département des Forêts’, a law was passed requiring for the first time the centralisation of public archives
- In 1958 the National Archives gained legal recognition. Today they come under the authority of the Ministry of Culture. The Archives aim to bring together all documents of national historical, scientific, economic, societal and cultural interest
- Open to the public for document consultation on the premises
- Currently 45 linear kilometres of archives, on three sites and in five repositories
- Archive space will expand to 90 kilometres post the move to a new building
- A new law – specifically regarding the Archives – came into force in September 2018; it makes no distinction between paper and digital content
- The law takes the provisions of the General Data Protection Regulation (in force since 25 May 2018) into account
- 33 internal staff, 14 external staff, no volunteers on site



Historical plan of the federal fortress of Luxembourg, showing the various phases of fortification-building from 963 to 1845

Reference: P-176, 1844-1845 by Theodor von Cederstolpe

Luxembourg is the last EU country to have a law which specifically focuses on Archives and archiving. Housed since 1968 on the 'Plateau de Saint Esprit' near the Judiciary complex in a former barracks, the Archives (ANLux) are scheduled to move to a tailor-made building in Belval, near the university, around 20 kilometres south-west of Luxembourg City, by 2025. The team is led by Madame Josée Kirps and comprises 33 internal staff, and 14 external staff: curators, historians, IT specialists, restorers, archivists, administrative and technical staff and those responsible for communication, PR, and education. There are no volunteers working at the Archives.

From 1795 onwards, the first moves towards document centralisation took place. At the time Luxembourg was the 'département des Forêts' ('Forêts' referring to the forests of the Ardennes) under France. The principal documents of interest were of course property deeds, especially those of the monasteries and convents there, as this meant that taxes could be imposed. The French tradition of archiving, the philosophy that there was a need to archive, took root.

The mission of ANLux is to conserve all documents of national historical, scientific, economic, societal and cultural interest. However, given Luxembourg's history and its geographical position in Europe there are many documents, including maps, coming under this heading in archives outside the Grand-Duchy: in Belgium, France, Germany, Spain and Austria. The trend is to exchange documents with other archives when appropriate rather than to (re-)acquire them. Digitisation is an ongoing project: ANLux is working in close collaboration with the National Library and the CTIE – Luxembourg's Centre for Information Technology. Microfilm is still used, parts of this storage medium will also be digitised further down the line.

Archivists from the National Archives are much sought after for their expertise. The Department for records management and guidance ('Service collecte, conseil et encadrement') gives advice on conservation techniques, for example.

New ways of working – crowd-sourcing

In April 2018 ANLux undertook a crowdsourcing project. As it was a first the team decided to start small. The general public was asked to work online to annotate the death certificates of 3000 soldiers from Luxembourg who died in the service of France during the Napoleonic Wars 1798 – 1814. If the project had been given to an internal staff member it would have taken months; instead it took one week! A huge success, especially given the relatively limited publicity – via Facebook and a press release. The efforts of those participating have helped to improve the inventories, used by researchers in their searches. In an age where as a researcher you have to order the document you want to look at, with staff then retrieving it for your onsite consultation, browsing metres of documents is no longer an option. Thus those doing research need to have a good idea upfront of what they are looking for and the Archives' inventories need to be as accurate as possible. In a second phase of the crowdsourcing project there are now plans to ask volunteers to work on 19 early 19th century conscription registers.



Connecting with the general public

ANLux has a number of channels through which it reaches its audience:

- special exhibitions, once or twice a year. The Archives choose an appropriate theme and bring out their documents – maps and plans among them – pictures, and objects and show them to best advantage. Their catalogues are nicely produced and can be bought separately. There are guided tours and school visits, and very well produced training material for each. Clearly a lot of work and expertise goes into making the exhibitions pedagogical, interesting, and fun! Recent examples include *Halt! Douane* (Stop! Customs) last year (visited on the Brussels Map Circle excursion in May 2018) which marked the 175th anniversary of Luxembourg's entry into the German Zollverein (Customs Union), illustrating the region's economic, social and political history. And this year (31 January – 20 April 2019): *Mansfeldschloss – Un Château Disparu?* (A château that has disappeared?) which uses the story of the Château of Mansfeld to trace the history of Luxembourg since the end of the 16th century when the Governor of the Duchy of Luxembourg built the château.
- Publications, for example *Terres rouges: Histoire de la sidérurgie luxembourgeoise* (Red Earth – a History of the steel industry in Luxembourg) – volume 6 was published in late 2018.
- workshops for school-age children, the current example being 'The development of writing in our regions'.
- workshop series for adults, the current one being on paleography

- website, in French and German
- General pages : 2018 figures: 30 000 unique visitors, 170 000 pages visited.
- Search engine for the inventories: 20 000 visitors, 1.2 million pages viewed.
- a card game, produced for International Archives Day last year (in June), together with teaching material, which looks at migration in and out of Luxembourg over time, in French and Luxembourgish.

And so to maps...

Among the 45 linear kilometres of documents held at the Archives, there are 44 000 maps and plans. These are either kept in the 'Maps and Plans' Collection or can be found in folders or bundles included in other holdings. The maps and plans are from the 17th

to the 21st centuries, and cover the Duchy of Luxembourg, the 'département des Forêts', and the Grand Duchy. There are a variety of types of map/plan: topographic maps, military maps, boundary maps, plans of the Luxembourg fortress and various fortifications, cadastral maps, survey maps. 15 000 of these are plans of the Arbed (steelmaking) site, now part of steel manufacturer Arcelor Mittal. The map archives may be modest in comparison with the total number of documents held but as the Map Circle group saw in May 2018 (see MiH62, p. 17), there are certainly some treasures there: the map made for the Treaty of Maastricht (1843) which established the border between the Netherlands, Belgium and Luxembourg, and two 1776 maps showing the borders between the Duchy of Luxembourg and the Electorate of Trier, drawn up as a result of the quarrel between the two parties are just three examples. The maps are nicely-conserved in cabinets,

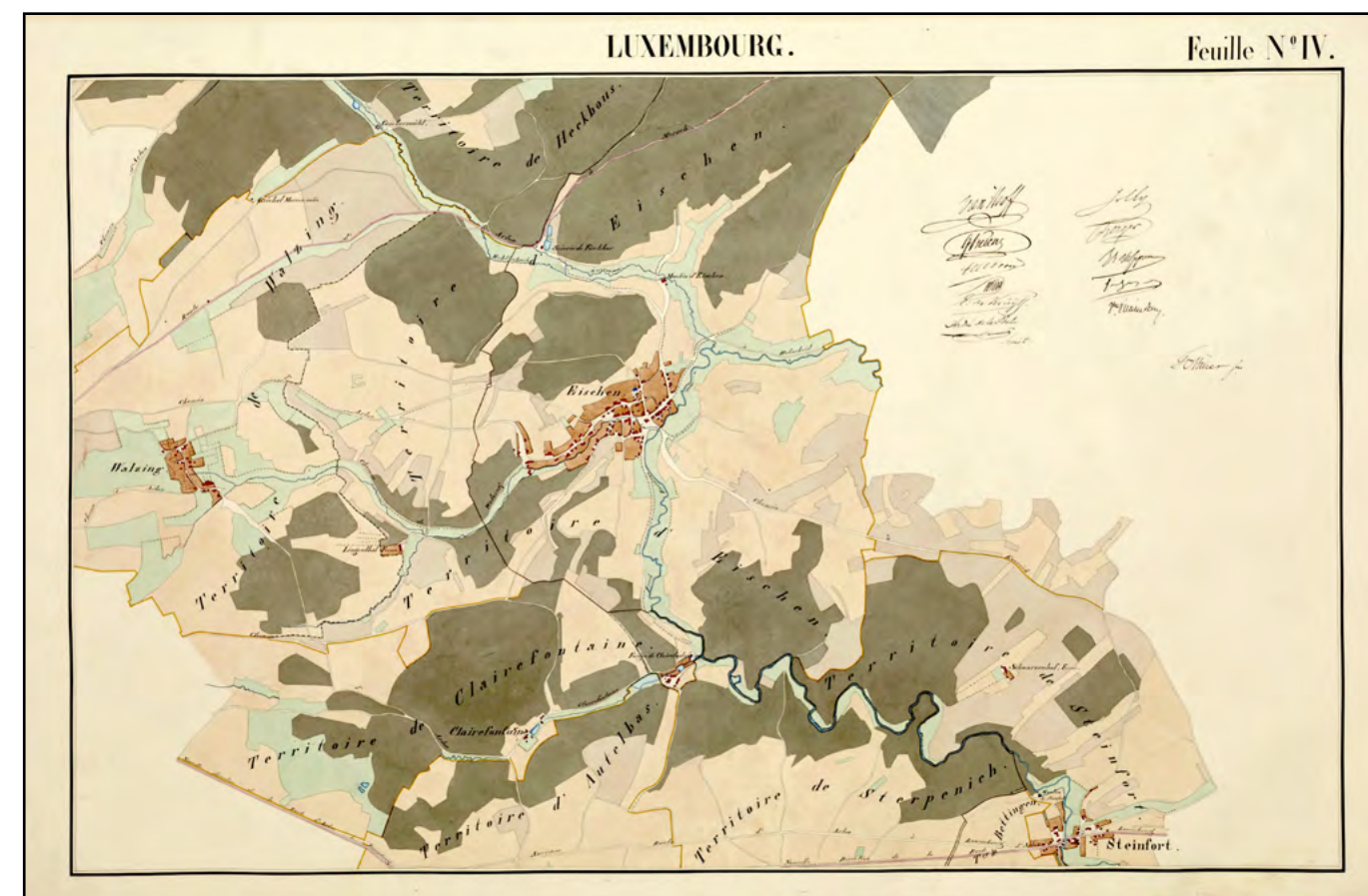
and can be consulted on request on the premises or, for those that are digitised, on the website of the ANLux.

Practicalities at the Map department

If you wish to request a map from the ANLux inventories to look at in the reading room at the Archives, you can find it online at:

<http://query.an.etat.lu/Query/suchinfo.aspx>.

Choose your language – English, French or German. Click on Search, then Field Search. Under 'Restrict search to' choose your date range if you have one and then under 'Type of archival material' choose 'Carte – Plan'. If you wish to access the digitised maps and plans, tick the 'Images available online' box. You can also look in other collections that might contain maps and plans, i.e. the Public Works records and the Public Buildings records.



Map of the border annexed to the border convention between the Grand-Duchy of Luxembourg and Belgium concluded in Maastricht on 7 August 1843 - Reference: ANLux, TC-0008-02-07

At present the vast majority of digitised maps and plans are from the Arbed collection. In addition there are some individual very large maps which cannot be looked at in the reading room due to their size. The maps which were annexes to the border treaty with Belgium have also been digitised and can be found at:
<https://anlux.public.lu/fr/documents-numerises/photos/traites-et-conventions/anlux-tc-0008-02.html>.

In general, if a document has been digitised, including the maps and plans, it can no longer be looked at physically.

ANLUX is clearly on the move. Several contrasts seem to be propelling it forward into the future:

- the contrast between what is now a small country and the vast empires it was once part of,
- between the barracks and various sites now housing the archives and the single customised building they will move to
- between the paper and microfilm of the past and the new digital age.

The Archives are currently just up the road from the town centre, and the efforts of the communication, PR and education team have clearly borne fruit in terms of increasing their local audience. The ANLUX team as a whole is bringing the Archives to life. Their

loyal following will hopefully follow them when they move out of town.

Many thanks to Philippe Nilles and Sanja Simic for their time and enthusiasm, especially given the fact that my visit was just a few days before the *Un Château Disparu?* exhibition opened and they were certainly not short of things to do!

Nicola Boothby
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Bears with measuring chains...!

For many years I had seen the lecture series at the **Warburg Institute** advertised in MiH. Times change and information on these lectures has now moved out of MiH into WhatsMap?, but it can still be found in the original format on the Brussels Map Circle website.

As a Brussels resident I never seem to be able to plan my occasional visits to London to coincide with the date of a lecture, so you may imagine my delight when I found that I was indeed going to be in London, and free on the evening (17 January) when Desiree Krikken – see MiH n° 55 and 60 – from the Rijksuniversiteit Groningen (RUG) would be speaking. Hosts Catherine Delano-Smith and Tony Campbell were both very helpful, emailing additional logistics.

Map of London in hand, my husband and I strode up the road from an exhibition at the British Library, braving the mass of pedestrians streaming in the opposite direction. Several twists and turns later we arrived at the Warburg Institute, 'one of the world's leading centres for studying the interaction of ideas, images and society'. Installed in a classical building of its time (1957) on the outside and somewhere between clinical and academic on the inside, the Warburg Institute was founded by Aby Warburg in Hamburg at the end of the nineteenth century and moved from Germany to London in 1933. In 1994 it became a founder member of the University of London's School of Advanced Study.

The audience started to roll in, Catherine Delano-Smith greeting everyone and introducing Desiree. UK cartography 'royalty' took their seats: Professor P. D. A. Harvey, Professor Emeritus of medieval history at the University of Durham in England, Peter Barber, formerly Map Librarian, British Library, Tony Campbell formerly Map Librarian, British

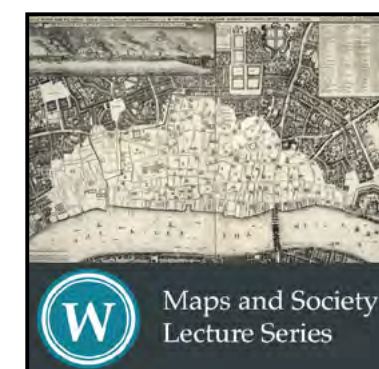
Library, and chairman of Imago Mundi, Catherine herself, and our very own Francis Herbert, among others. All told, we were about 40 people to hear Desiree give her talk. Desiree's PhD is entitled 'My plot, your plat, our inhabited landscape', and looks at the interaction between surveyors and their communities in the 16th and 17th centuries on the Dutch/German frontier, in particular the provinces of Drenthe, Groningen and Friesland. The title of her talk comes from a work by a seventeenth-century writer Donald Lupton, who early in his career served as chaplain to the English forces in the Low Countries and Germany, later settling in London to write. He explains why he thinks little of the landlord who enclosed his village, saying that the surveyor is his Quartermaster, who 'goes like a Beare with a Chaine at his side'. Her research so far has highlighted the vivid contrast between the surveyors' manuals of the time, which portrayed the ideology of a perfect survey, and their far more down-to-earth day-to-day experience. Towards the end of the 16th century training in mathematics was formalised under the influence of Dutchman Gemma Frisius who also described the triangulation method for the first time.

The 17th century saw a huge rise in the number of surveyors, many of whom studied at the Universities of Franeker (near Leeuwarden) and Leiden. Backed by the powerful stadtholders of the Nassau family, it was made easier for ordinary citizens to study practical mathematics. Bruges-born Simon Stevin advocated teaching in Dutch rather than Latin, and land surveying treatises were published in the Dutch vernacular by his own students Jan Pietersz. Dou and Johan Sems. Competition among surveyors for work increased; Desiree has found documents recording surveyors critical of each other's competence.

Self-publicity was the name of the game, with surveyors advertising their services on wall plaques outside their houses.

Desiree concluded with some comments on the connection between land surveying activities and early modern societal needs. The development of the land surveying profession was influenced by political agendas and social pragmatism. She stressed how practitioners played a key role in the shaping and reshaping of the Dutch historical landscape. The most challenging aspect of understanding early modern surveying, she noted, is to investigate the interaction between practitioners and local communities in the field. After the talk, Catherine chaired questions from the floor and then we were invited downstairs for a glass of wine. I caught up with Ljiljana Ortolja-Baird, editor of the IMCoS Journal and assistant editor at Imago Mundi, and met Karen Rann, a visual artist whose PhD studies focus on contour lines. The atmosphere was convivial, the conversation lively.

All-in-all a most agreeable early evening get-together, and highly recommended if you happen to be in London on the right day. Many thanks to Catherine and Tony, to Desiree for her talk, and to the MiH WhatsMap? team for putting it in the calendar.



Nicola Boothby
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The Map Room at the Royal Library of Belgium has a new reading room

Or not?

In September 2012 the Map Room of the Royal Library of Belgium (KBR) in Brussels had its reading room integrated with that of the Prints Cabinet, located in the former palace of Charles de Lorraine on the Place du Musée. The integration aimed at facilitating the organisation of both departments which thenceforward, for the first time in their history, resided under one and the same direction. A relocation of the map collection was also envisioned as part of a global restructuring of the library's holdings, especially the so-called patrimonial collections.

The merging of Map Room and Prints Cabinet not only responded to practical necessities at the time, it also could be justified from a historical point of view. Indeed, for several decades in the 19th century the cartographic collections, in particular the loose sheets, had been mingled with the other prints and kept in the stacks of the Prints Cabinet. In fact, they were considered prints – which they actually are! – and require the same conservation treatment.

At the beginning of the 20th century, maps were separated from prints and could, very indifferently, be consulted in inadequate premises depending from the general reading room, under the guidance of a junior curator. A great part of the collection remained inaccessible for decades.

It is only with the construction of the library's new building in the 1960s, i.e. the library's main building today, that an independent Map Room was officially created under the direction



of Antoine De Smet (1909–1997). It was located on level –2 of the new building, just at the beginning of the corridor, on the right when you entered the library from Boulevard de l'Empereur 2 (level – 4). The collections received an appropriate place just beneath the reading room, thus facilitating their access. In 2009 the reading room received the name 'Salle Antoine De Smet zaal' in honour of its first head.

For a few months now, the reading room of the Map Room has been officially returned to its former address on level –2. As the collections themselves have never moved, they still are where they were in 2012. But to find the Map Room you now have to take the main entrance (level 0) in the right corner at the very end of the park of the Mont des Arts (coming from the Central station). However, it could be that, during the works to the building which will start very soon now, the main entrance to the library will be again Boulevard de l'Empereur 2. Entering the building this way, the first department you will encounter having climbed the stairs, is the Map Room.

Even though the Map Room is back to its former location, some things have changed since 2012, as you may notice if you remember the place from then. Thanks to the initiative of Colin Dupont, the head of the Map Room, the floor has been polished anew, cupboards have disappeared to give the place a more airy look, and new, stylish and comfortable, chairs are waiting there for you all ¹



Wouter Bracke
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—
1 The Map Room is open from Monday to Friday, from 9.00 till 13.00 and from 14.00 till 17.00.
<https://www.kbr.be/en/locatie/maps-and-plans-reading-room/#>



The Brussels Map Circle Annual General Meeting – AGM 2019

On Saturday 23 March 2019, we gathered in the Board Room of the Royal Library in Brussels for our yearly AGM. Seventeen active members were present.

First, Jean-Louis Renteux presented the Activity Report 2018, illustrated with a slideshow:

- On Saturday 24 March 2018, the Annual General Meeting took place in the Royal Library of Belgium in Brussels, followed in the afternoon, as is now the tradition, by the Map Afternoon (Mapaf, organised by Jean-Christophe Staelens and Henri Godts); this was also the opportunity to start celebrating our 20th anniversary (see the full report in Maps in History No 61, where you can admire pictures of the reception and of the treasures of the Library that were shown to us).

- Our annual excursion was to Arlon (Belgium) and Luxembourg City, from Saturday 26 to Sunday 27 May. This little trip was 'curated' by Pierre Parmentier and Marie-Anne Dage, who succeeded in arranging a very interesting, convivial and... sunny weekend for the participants (read the report and see the pictures in MiH 62).

- Finally, on Saturday 1 December a

special 20th anniversary celebration was staged at the Plantin–Moretus Museum in Antwerp, where 92 members and partners (and also some Italian friends of our sister organisation Roberto Almagià) joined to enjoy the splendid venue and collection (see MiH 63 for the report). On this occasion a special issue of our magazine was edited by Jean-Louis Renteux and Paul De Candt, with a 20-year retrospective.

- Every month, members received the now usual e-mail newsletter, called WhatsMap? (made by Chris Van Hauwaert), pointing out new events and exhibitions in the field of the history of cartography, in connection with our website (www.bimcc.org) where the full information is provided (by Pierre Parmentier).

- The Executive Committee held two meetings and regretfully had to accept the resignation of our treasurer Eddy Masschalck, for health reasons. Fortunately, we found a good successor in Jean-Christophe Staelens.

After this, the traditional items were tackled: Finances 2018 (discharge was given to all EC members for their management in this field and to Eddy Masschalck in particular) and

Budget 2019, presented by our new treasurer Jean-Christophe, who – as was to be expected – started his new career in a very good way. For this year, we have 138 members of whom 70% (96) are paying members, the others are institutions, libraries etc. Half of them are Belgians, we have more than 50 members from other European countries and 10 persons from outside Europe. Francis Herbert confirmed that for the moment he was still part of the European members... Important for our readers is the fact that in the future we are planning on-line payment only (but this will only be launched when everything is arranged). Finally, the problem of the lack of staff and the increasing workload of the people involved in the activities of the Circle was debated. In this respect there is good news too: Luis Robles has accepted to gradually take over the job of editor of the magazine from Jean-Louis Renteux. So maybe some changes are to be expected in the Circle's activities but we will continue our efforts to deliver and keep our members informed!

Karen De Coene, Secretary
Caroline De Candt, President



The Brussels Map Circle

The Map Afternoon



After a sandwich meal in the Board Room of the Royal Library in Brussels, on Saturday 23 March, we were invited in the newly reordered map room where **Colin Dupont**, head of the map department, welcomed us.

Luis Robles showed us a facsimile (Munich, 1926) of Laurent Fries' *Carta Marina Universalis* (1530), a German woodcut edition, inspired by but smaller than Waldseemüller's map of same title, dated as early as 1516. As



a matter of fact, Waldseemüller was preparing a new work when death cut short his work in 1518. Laurent Fries, an Alsatian doctor, used the draft drawings to make new wood blocks with some alterations for this 'Carta Marina', that was published in three editions (1st ed.: 1525). He provided the map with a descriptive text, entitled 'Uslegung der Mercarthen oder Cartha Marina'. This map marks the end of the heyday of cartography in Saint-Dié-des-Vosges. Luis brought this facsimile because of a funny connection with the 2017 Mapaf, where he had presented some map sketches by Alessandro Zorzi. Those sketches turned out to be related to two manuscript maps by Fries, published last year in *Imago Mundi*. The author of the publication thanked Luis for the information about Zorzi by sending him the facsimile.



Hans Kok showed town plans of Utrecht, Toledo and Hamburg from about 1670. The two from Utrecht and Toledo came from the Parisian Jollain family. That of the city of Utrecht (1673) mentions the 1672 French offensive; the alliance with Münster and Cologne allowed Louis XIV to bypass Spanish possessions in the Low Countries and to attack the Dutch from the east. The whole year 1672 was considered a disaster year in Dutch history. A famous Dutch saying coined that year, describes the Dutch people as *redeloos*, its government as *radeloos*, and the country as *reddeloos*: senseless, desperate, and irrecoverable, respectively.

Besides Jollain's map of Toledo, remarkably printed on parchment, Hans' masterpiece of the day was a rare finely engraved map of Hamburg by the Dutch book seller Arnold (or Arent) Petersen, living close to the oldest stock exchange in Germany, the "Hamburger Börse" founded in 1558. The c. 1645 map "Nova hanc Civitatis Hamburgensis accuratissimam tabulam" is an unusual but not unknown item as it was previously sold in an auction in 1981 and noticed by Tony Campbell in *Imago Mundi* 34 (1982, pp. 96-97). According the 19th century Prussian cartographer Frans Geertz (1816-1888) the map was

reprinted by Petrus (Pieter) Grooten in two later states, one in 1671 and one in 1690 (*Geschichte der geographischen Vermessungen und der Landkarten Nordalbingiens vom Ende des 15. Jahrhunderts bis zum Jahre 1859*, Perthes-Besser & Mauke, 1859, pp. 28). The interested reader can find a reproduction of the 1690 edition on: http://www.christian-terstegge.de/hamburg/karten_hamburg/files/1690_grooten_strumper_300dpi.jpeg.

Gérard Bouvin considered the inventorying of French and English nautical charts from the private collection of Philippe Vandermaelen kept at the KBR. The collection is almost completely preserved. It is an intriguing journey into the nineteenth century that shows where Vandermaelen's geographic interest was (*Inventaire des cartes du dépôt des cartes et plans de la marine Française, 1807-1865*. Mappothèque Vandermaelen, August-December 2018). Next, Gérard discussed the Admiralty catalogue of charts, plans and views (*Inventaire des cartes de la British admiralty, 1784-1870*. Mappothèque Vandermaelen, January 2019).

Jacques Mille vividly discussed how French cartographers dealt with border and territorial changes of the 'départements' replacing the former 'provinces' during the revolutionary



period and later restoration, from 1789 to 1815. They tried to make gradual adaptations. Not only is the growing number of departments visible on the different maps, also changes in toponymy for political reasons become very visible. During the Reign of Terror, la Vendée disappeared from the map, and became la 'Vengé'. Mille showed also Hessel's 1786 map with square departments (*Première carte de la nouvelle topographie de la France en XI régions*), definitely a clear representation of Enlightenment rationalism on map lay-out. Later the departments, not surprisingly, got back their geographic curves. Regarding the changes in toponymy, the laicization excluded Christian and noble town names, changing Fontenay-le-Comte into Fontenay-le-peuple. And during the Empire the number of departments had grown up to 130, reaching Rome and Lübeck, and on some rare maps even 133, with the fictitious cartography of three departments... which were never created!

Rick Smit talked about 'Die Deutschen in the so-called Polnischen Korridor' (Albrecht Penck & Heydrich Heyde, 1919). The thematic map by the Preussische Landesaufnahme (Berlin, 1921) covering the northeastern territories ceded in the Treaty of Versailles (so-called 'Corridor') of 1921, was published in the years after World War I to get statistical information about the linguistic dispersion in Poland: German, Polish, Kashubian.



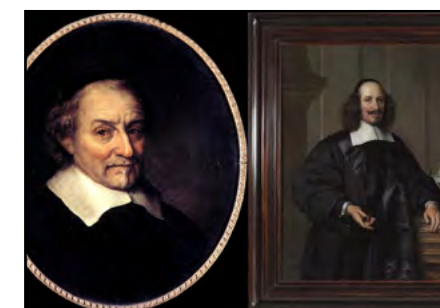
The information was used to support German claims to the corridor. Rick used new methods to represent the geographical distribution of the languages and to depict the number of individuals for each language group by location. Spatial agglomeration of the coloured symbols makes the language borders visible without the need to draw them.

In an original 'micro-macro' approach, **Francis Herbert** used a large plan of the harbour of Antwerp from the KBR, the 'Nieuw Havenplan van Antwerpen' by Willem Seghers (1924) before getting to his highlight of the afternoon: a map post card of Antwerp named 'Plan d'Anvers - Plan van Antwerpen'; he compared the passenger ships that appear on both the large plan in three sheets and his map post card. The reverse of the post card included advertisements of the 'Home St. Joseph' and the school for diamant-cutters. I never get such a thing in my mailbox!

At 15.00 h. we returned to the Board Room to find some pastries and coffee. Then, **Claire Dejaeger** presented a poem instead of a map. Joost van den Vondel (1587-1679), the most prominent Dutch poet of the seventeenth century, belonged to the Muiden Circle, where the Amsterdam cultural elite convened and where he met the Blaeu family. Then, he wrote the Prologue to Joan

Blaeu's 1667 'Nieuwe Atlas': 'De wereldt is wel schoon, en waerdigh om 't aenschouwen' which includes a nice advice for modern travelers caring for the preservation of this earth. We can quote from Claire's translation: 'The world is surely beautiful and worth exploring. Oh, you traffic sick people you can spare the effort, and see in this atlas the world big and vast. Described in manifold colours on these pages. This is how the savvy art of mapmaking turns planet earth on the turn of your thumb.'

Many thanks to **Henri Godts** for organising this very enjoyable event!



Both Vondel (l) and Blaeu (r) were admired by Claire Dejaeger



Karen De Coene
karen.decoene@gmail.com



The Brussels Map Circle Programme for 2019



EXCURSION 18 May 2019: Visit to the HEK Collection

Zuid-Holland, The Netherlands

The Brussels Map Circle is having the opportunity to visit the large private HEK Collection in the Netherlands. The collection initially focussed on the itinerary from Holland to the Dutch East Indies in the days of the VOC, but it has become more general in scope later. It now comprises a variety of maps and charts, from Dutch, European and Japanese origin; they range from 16th century manuscript maps on velum until 20th century aviation maps. The collection also includes 17th century atlases, globes, copperplates and a number of navigation instruments.



Hans Kok will be our guide. Hans is a long-time member of our Circle. He is also Chairman of the Executive Committee of IMCoS (The International Map Collectors' Society, based in London). He completed his initial professional training as a commercial pilot in 1959, also holding a long-range navigator's licence. After joining KLM – Royal Dutch Airlines, he has been flying in world-wide operations until his retirement in 1996 as Commander on Boeing 747-400. He was also charged with a great number of managerial tasks during that period, both abroad and in the Netherlands. As commander on the last intercontinental airliner with piston engines and propellers (DC-7c), where celestial navigation and other – now superseded – techniques were still of essence, his interest in maps and charts has developed out of necessity. Hans was also a captivating speaker in many Brussels Map Circle Study Sessions and Conferences.

The programme starts at 14.00 after lunch in the village.

After the visit we'll have a friendly drink in a place, still to be decided.

Conference 7 December 2019: Mapping Africa

Royal Museum for Central Africa

Leuvensesteenweg 13, 3080 Tervuren, Belgium

<https://www.africamuseum.be/en>

Provisional Programme

10:00 – 10:30 Welcome visitors with coffee

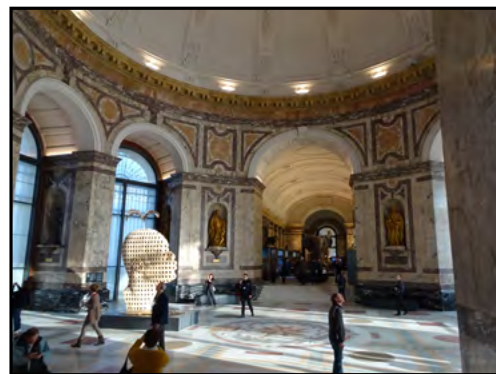
10:30 – 12:30 Lectures by Prof. Em. Elri Liebenberg and Prof. Dr. Imre Demhardt
Both these distinguished academics, long-term members of our Circle, will bring a broad introduction to the mapping of this fascinating continent.

12:30 – 14:30 Lunch in the Museum Bistro (optional and paying)

14:30 – 17:00 Exploring Africa with Ancient Maps
Presentation of a selection of maps from the collection of the Museum by Wulf Bodenstein (founder of our Circle, volunteer curator of this collection and author of *Exploring Africa with Ancient Maps/Kaarten van Afrika/Cartes géographiques d'Afrique*, 2017). This viewing of the maps will take place in alternating groups, to ensure good visibility of the maps to all. While waiting their turn to see the maps, participants are free to visit the newly refurbished museum at their leisure, as they will be given a free entrance ticket to the museum for the day.

Don't hesitate to register on our website !

Caroline De Candt
carolinedecandt@gmail.com



News from Austria A Royal Visit



Fig. 1 - The royal couple with president Van der Bellen, his wife Doris Schmidauer, and Jan Mokre (at right) in the State Hall of the Austrian National Library (© Isopix)

On 1 October 2018, King Philippe and Queen Mathilde of the Belgians flew to Vienna for a one-day trip to officially open the largest exhibition ever devoted to Pieter Bruegel the Elder (www.bruegel2018.at). It was organised in the Kunsthistorisches Museum to commemorate the death of the celebrated Flemish artist 450 years ago, in 1569. With its 12 paintings the Museum holds an impressive part of the 40 surviving tableaux. For this special event it has managed to assemble 30 paintings and 60 drawings; the exhibition closed on 13 January, 2019 (catalogue Bruegel The Master, Thames & Hudson, 2018, ISBN 978 0 500 239841, GBP 42.00).

Many events will of course also be held in our country this year, and you may pay homage to Bruegel in the Brussels Chapel Church in the Marolles where he was buried.

In the afternoon preceding the opening, the royal couple, accompanied by Austrian President Dr Alexander Van der Bellen and his wife, Doris Schmidauer, were received in the State Hall of the Austrian National Library by Jan Mokre, Head of the Map Department and the Globe Museum, who presented some maps and plans of the park and castle of Laeken, formerly the castle of Schoonenberg at the time of the Austrian Netherlands (Fig. 1).

The map the royal couple are looking at is a coloured manuscript panoramic map of the Schoonenberg estate drawn by François Le Febvre, dated 1785 (see the cartouche at Fig. 2). According to Jan Mokre, this plan in perspective is one of a collection of 104 manuscript maps, sketches and project drawings for the castle, its park and amenities which had been assembled as part of his vast art collection by the governor of the Austrian Netherlands at the time, Prince Albert Kasimir of Saxony, Duke of Teschen (1738–1822), creator of what became the Laeken palace. Having escaped the attacks by French revolutionary troops in 1792, he found refuge in Vienna where he founded the Albertina to house his art collections. In the 1920s, the cartographic part comprising some 7 000 maps and plans as well as around 14 000 topographical views, including the manuscript maps mentioned, was transferred to the Map Department of the Austrian National Library where it is known as the Albertina depository.

With its nearly 300 000 maps, 45 000 topographical views, 100 geographical reliefs, 770 globes, and 5 800 atlases, including the famous Atlas Blaeu-Van der Hem, this institution is certainly worth a visit – perhaps for an excursion by our Circle?

By a sheer coincidence, four plans and views of the Schoonenberg estate came under the hammer at the Arenberg auction on 15 December 2018 (lot n° 586). Three of these were etchings by Samuel Middiman and William Byrne published between 1786 and 1792, after original designs by a certain S. Le Febvre. (see also the review of Jan Mokre's latest publication on Franz Ritter von Hauslab, p. 8).



Fig. 2 - Cartouche of the manuscript bird's eye view of the Schoonenberg estate, identifying 'LL: AA: RR:' (Leurs Altesses Royales), that is Their Royal Highnesses the Governors General of the Netherlands as the owners of the estate

Wulf Bodenstein
wulfbo@outlook.com

Auction calendar 2019

Arenberg Auctions

(A merging of The Romantic Agony and Henri Godts).

19, Wolstraat / Rue aux Laines
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Fax +49 221 257 55 26
www.venator-hanstein.de
info@venator-hanstein.de

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paulus@swaen.com

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10 - 17 September 2019
8 - 15 October 2019
12 - 19 November 2019

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info@kiefer.de

check website.

Events & Exhibitions Calendar

The calendar of events and exhibitions is no longer printed but is sent to you with *WhatsMap?* our electronic notice, with hyperlinks to the detailed information on our website.

If you have not received the first issues of *WhatsMap?*, make sure to send us your e-mail address; and do not hesitate to inform us of events and news you would like to share with other members.

Advertising in Maps in History

Sponsors of the Brussels Map Circle get to run an advertisement (in full colour) in each of our publications: our magazine 'Maps in History', published three times a year (January, May and September) with occasional special issues, as well as in the "hand-out" distributed at our yearly International Conference (traditionally held at the Royal Library of Belgium). They also get a mention on our website (www.bimcc.org).

The total fee is EUR 150 a year for an eighth of a page (63 mm high x 86 mm wide), EUR 300 for a quarter of a page, EUR 500 for half a page or EUR 900 for a full page; the back cover costs EUR 1000.

Occasional advertisement in only one issue of 'Maps in History' (e.g. for a Map Fair) is also possible, for EUR 120 (quarter of a page), EUR 200 (half page) or EUR 400 (one page).

Interested ? Contact : treasurer@bimcc.org

The Brussels Map Circle

AIMS AND FUNCTIONS

The Circle was created, as the Brussels International Map Collectors' Circle (BIMCC), in 1998 by Wulf Bodenstein.

Now known as the Brussels Map Circle, it is a non-profit making association under Belgian law (asbl/vzw 0464 423 627).

Its aims are to:

1. Provide an informal and convivial forum for all those with a special-interest in maps, atlases, town views and books with maps, be they collectors, academics, antiquarians, or simply interested in the subject
2. Organise lectures on various aspects of historical cartography, on regions of cartographical interest, on documentation, paper conservation and related subjects
3. Organise visits to exhibitions, and to libraries and institutions holding important map and atlas collections.

In order to achieve these aims, the Circle organises the following annual events:

- A MAP-AFTERNOON in March or April, bringing together all those interested in maps and atlases for an informal chat about an item from their collection – an ideal opportunity to get to know the Circle.
- An EXCURSION to a map collection or exhibition.
- An INTERNATIONAL CONFERENCE on a specific major topic in December.

The Brussels Map Circle also publishes *Maps in History* (formerly known as *BIMCC Newsletter*), three times a year and a monthly electronic news bulletin 'WhatsMap?'. It also maintains a website.

Information on events and exhibitions to be placed on the calendar of our website and announced in WhatsMap? should be sent to webmaster@bimcc.org

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BECOMING (AND STAYING) A MEMBER

Members receive three issues of our magazine 'Maps in History' per annum and have free admission to most of the Circle's events.

Non-members pay full rates.

Annual membership: EUR 40.00,

Students and Juniors under 25:

EUR 15.00.

To become (and stay!) a member, please pay the membership dues EXCLUSIVELY by bank transfer (no cheques please) to our bank account: IBAN BE52 0682 4754 2209 BIC: GKCCBEBB and notify the Membership Secretary (treasurer@bimcc.org) indicating your name and address.

MAPS IN HISTORY

The Brussels Map Circle currently publishes three issues per year. It is distributed, not only to members of the Circle, but also to key institutions (universities, libraries) and to personalities active in the field of the history of cartography, located in 16 different countries. Please submit articles and contributions to the editor (e-mail: editor@bimcc.org) by the following deadlines:

- 15 March for the May edition.
- 15 July for the September edition.
- 15 Nov. for the January edition.

Items presented for publication are submitted to the approval of the Editorial Committee.

Signed articles and reviews reflect solely the opinions of the author.



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