

MAPS IN HISTORY



SEPTEMBER 2020
Newsletter No

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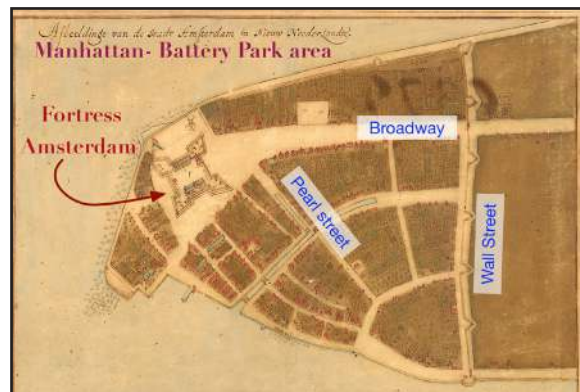
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Cover : "Afbeeldinge van Stadt Amsterdam in Nieuw
Neederlandt" 1660. Carte di Castello 18'.



This is Vingboons' map of the beginnings of New
York (Manhattan) !

In 1660 it was a colony of approximately 342 houses
and already boasted many nationalities: Dutch,
English, French, Angolan slaves, native American
Indians, etc....

We can recognise, among others, the streets that
became Broadway, Pearl Street and Wall Street!

In 1664 Dutch Governor Peter Stuyvesant was
forced to hand the city over to the British and its
name was changed from Nieuw Amsterdam to New
York.

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Intro

Dear Map Friends,

You may have noticed that the face at the bottom of this editorial has changed. After an impressive 16 years, former editor Jean-Louis Renteux has moved on to other roles in the Circle, and I have stepped in to do my best to keep on bringing you a magazine that is as informative, rigorous and enjoyable as ever.

This issue of Maps in History comes out as the Covid-19 pandemic, which many of us had hoped would already be history by now, is unfortunately still taking lives and disrupting many activities, including those of our Circle. You will thus not find reports of our usual excursions or conferences, as we were forced to cancel them all.

In such a context, I am particularly glad that this issue includes reviews of two map history events that nevertheless managed to take place during these complicated times. One is an exhibition in Naples, sponsored by our sister organisation Almagià; the other a symposium in Brazil that, in view of the situation, decided to move entirely online. The report of this innovative symposium is in itself innovative, as it was first circulated via the recently created H-Maps digital forum and has now been given the opportunity to reach a possibly broader and certainly different audience via our magazine.

A third event review covers last year's conference on the fascinating Carte di Castello. Francis Herbert surprises us with an article on soap atlases that is not only original but also very pertinent in these times of enforced cleanliness. Three shorter contributions describe a map of the Near East published by Justus Perthes, a curious case of map printer's confusion, and a largely unnoticed atlas by Battista Agnese. Two Looks at Books and the usual News section complete the issue.

As you can see, map-related stories are varied and often unexpected. Do you know any such stories? Do not hesitate to submit one, or more, to Maps in History! Our editorial committee will help you with the format, the English and all the minor details. As poet Maya Angelou said, 'there is no greater agony than bearing an untold story inside you.'

Enjoy your reading.

Luis A. Robles Macías
editor@bimcc.org



NAPOLI la Nobile Città e il suo Regno: Carte geografiche, piante e vedute del Rinascimento

[NAPLES the Noble City and its Kingdom: Geographic Maps, Plans and Views during the Renaissance]

by Alex Smit



Fig. 1. Cover page of the catalogue of the exhibition Napoli La Nobile Città e il Suo Regno [Naples The Noble City and its Kingdom].

INTRODUCTION

From 3 to 19 July 2020, a very interesting exhibition was organised in the Sala della Corte of the old Castel Nuovo fortress in the centre of Naples, built in 1282 by Charles I of Anjou. This first ever exhibition of the cartography and prints of Naples was organised by Maurizio Oliva, a prominent member of our Italian sister organisation Roberto Almagià, which together with the City of Naples were the major sponsors. Despite the post-confinement period with many restrictions, the exhibition drew many visitors. Most of the maps and prints presented came from private collections of members of Almagià.

A nice catalogue (Fig. 1) has been issued with several very informative articles about the items shown and the historical development of the cartography of Naples and the Italian peninsula during the Renaissance

period.¹ In the introduction Emilio Moreschi, the president of Almagià, gives a detailed overview of the material presented in the exhibition; Maurizio Oliva addresses the emergence of copyright of prints and publications in Venice in the late fifteenth and early sixteenth centuries, and Stefano Bifulco, in a remarkable article, summarises the history of Italian cartography during the sixteenth century. He used the information gathered in his magnum opus of three volumes, co-edited with Fabrizio Roma, on the Cartography and Topography in Italy of the sixteenth century.²

¹ The catalogue measures 24 × 24 cm and a few copies are still available at a price of EUR 25.00 plus postage. Please contact the secretary of Almagià, Mrs Franca Tegliucci at ftegliucci@hotmail.com.

² See Looks at Books by Wouter Bracke in Maps in History No 65 of September 2019.

The catalogue covers in full colour the 40 maps, prints and town views shown in the exhibition, each with a description, references, states and different editions and is completed with a description of the authors and a bibliography. This publication on high quality glossy paper is in Italian only.

CARTOGRAPHY IN THE RENAISSANCE PERIOD

Italian cartographic publishing of this period was initiated in Florence towards the end of the fifteenth century by the painter and miniaturist Francesco Rosselli (1447/48 – before 1527). He started to develop, engrave, print and sell maps and prints in his own shop. In 1482, because of the translations and various publications, the first printed copy of Ptolemy's *Geographia* was published in Florence by Nicolò Todeschini based on the 27 manuscript maps of the Codice



Fig. 2. Map without title, produced in Florence around 1492 and attributed to Francesco Rosselli (1447/48 – before 1527). Aquaforte and burin, 525 × 388 mm.



Fig. 3. Sexta Europae Tabula, authored in Venice in 1511 by Bernardo Silvanus da Eboli (1485 - mid 16th century) and published by Giacomo Penzio in Venice. Woodcut, 470 × 375 mm.

Tolomei with, for the first time, the addition of modern maps. The text was by Francesco Berlinghieri and the inclusion of the name and the title page were attributed to Francesco Rosselli – his first appearance as an engraver of a map. From the end of the fifteenth century until the arrival in Europe of the atlases by Ortelius and Mercator later in the sixteenth century, this major publication remained in vogue in Europe and was copied numerous times.

Thanks to its map printing capacity, Florence became between 1506 and 1527 a leading centre for cartography. This did not last long, however, as cartographic activities shifted rapidly to Venice and to a lesser extent to Rome due to economic interests. The Renaissance was characterised by a marked improvement of the use of geographic space and representations by combining the information and skills of astronomers, cosmographers, geographers, engineers, architects and painters. The strong demand for printed maps with a much larger scope promoted the development of better methods of surveying and of

new instruments. States and wealthy merchants demanded up-to-date and higher quality information.

One example of a map featured in the catalogue is a very rare anonymous map of Italy from around 1492 attributed to Francesco Rosselli (Fig. 2). It shows the Italian peninsula with the surrounding islands, but with neither title nor the names of the mainland and islands. The seas are indicated in bannerlike strips and the map is oriented to the east. For this map, the author was inspired by the manuscript model of Henricus Martellus preserved in the Biblioteca Nazionale in Florence. This is the earliest extant printed map of the Italian peninsula, of which only four copies are known to exist worldwide.

A second example is a map entitled *Sexta Europae Tabula*, made in 1511 by Bernardo Silvanus da Eboli (1485 – mid sixteenth century) and published by Giacomo Penzio in Venice (Fig. 3). This is the first and perhaps the only known map printed in two colours (black and red) during the sixteenth century. It represents a major improvement

in quality and exactness compared with all previous maps, especially regarding longitudes and latitudes. Very interesting are the indications on the right hand side margin from the bottom upwards – south to north – with an indication of the duration of daylight time to enable travellers to better plan their journeys. The names of the seas and the different populations on the peninsula and Corsica are also marked in red.

THE PRIVILEGIO, OR PROTECTION OF INTELLECTUAL PROPERTY

The catalogue also includes a very interesting article by the organiser Maurizio Oliva regarding the privilegio, an early form of intellectual property protection that despite many shortcomings positively impacted the development of cartography during the Renaissance. During the fifteenth century in Venice a kind of protection of intellectual property was initiated which as of 1455 also included prints. The first single protected map was registered as of 1498. Concessions were granted by the Senate of Venice for a period of twenty

years to ‘... protect the efforts and the expenses incurred for the realisation of something new and useful for the entire community...’ (free translation). This was necessary for prints as, prior to the emergence of printing, the production of manuscripts was very limited in quantity for few acquirers at a very high cost. Now that much larger volumes of copies were printed and distributed at a much lower cost, and copying became much easier and more frequent, better protection of printers’ and publishers’ copyrights became essential. As a major state with important naval activity and international commerce, Venice required access to up-to-date and high-quality maps to maintain a competitive advantage against other powers. Without economically sound cartographers this would not have been possible. For copying, special, official permission was required. Other states in Italy and Europe followed the example of Venice, but protection was only granted for the territory of the state issuing it. Due to a lack of effective measures, enforcement of property rights was very difficult internationally, despite recorded registration of the artwork concerned.

With this interesting exhibition the Roberto Almagià association has once again succeeded in organising an attractive event in different locations in Italy once a year, thereby improving and promoting the knowledge of historical cartography to both scholars and a wider public.

Alex Smit
alex.smit@orange.fr



Fig. 4. A view of the town of Naples of 1553, drawn and engraved by Guillaume Guérout (around 1507 - 1569), printed by Balthazar Arnouillet (1517 - 1558), size 254 × 160 mm. This picture of Naples is the first realistic view of the city, apparently drawn on the spot during a visit by Guérout, and was included in his two books in French describing the towns of Europe, published in 1552 and 1553. It is hilarious to note that the sails of the two vessels on the forefront receive winds from opposite directions. Also note the gunshot from the tower at the right.

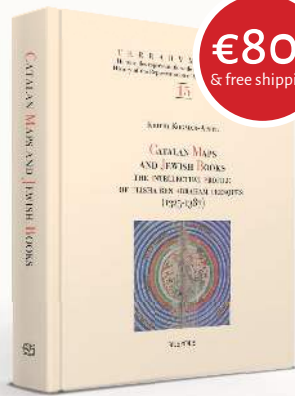
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Sailing across the World's Oceans

History & Catalogue of Dutch Charts Printed on Vellum

1580-1725

by Günter Schilder and Hans Kok

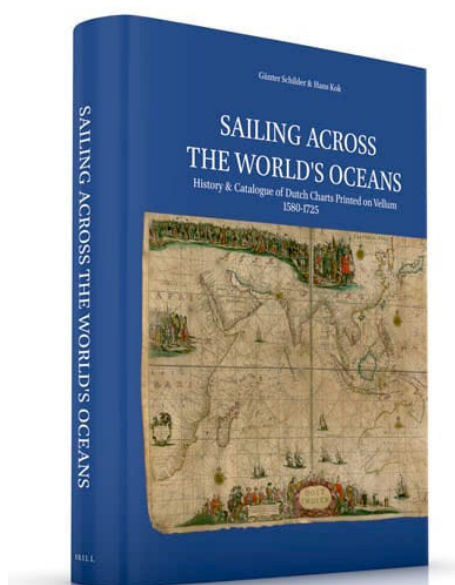
- Brill/ Hes & Degraaf (Volume 18 in the Explokart Studies on the History Cartography series), 2019
- 838 pages, with over 800 full colour illustrations, hard cover, 32 × 25 cm
- ISBN 9789004398573, EUR 175.00

Ten years on from the publication of *Sailing for the East: History & Catalogue of Manuscript Charts on vellum of the Dutch East India Company (VOC) 1602-1799*,¹ it was clear that the next step for Günter Schilder and Hans Kok would be to discuss the printed charts, of which around 150 have been tracked down.

The catalogue and a 350-page introduction dealing with all aspects of Amsterdam as a cartographical world centre and engine of map production and distribution, make for a highly impressive tome. It is lavishly illustrated, including not only maps and charts, but also documents, paintings and portraits which allow the reader to breathe in the era and the world view that was evolving.

As most readers will be familiar with the content of the introduction, I will move swiftly on to the catalogue. I will take just two examples to show how the information has been arranged. It is listed by publisher in alphabetical order, and numbered for each.

Pieter Goos (1615/16 - 1675) was part of a well-known circle of Amsterdam booksellers dealing in maritime cartography. He is primarily known as a publisher of pilot guides and sea atlases that appeared in multiple editions and several languages. We are told that he was the only Amsterdam publisher who, in addition to selling



overview charts of Europe and the Atlantic Ocean using the Mercator projection, also used the latter for his chart of the Indian Ocean and the Far East. This meant that the charts could be joined together. The information listed comprises:

- number of states — here, four — of which that under scrutiny is the first,
- map contents, e.g. the title, subtitle, the size of the map, latitude and longitude scales, compass roses, decorative scenes, and ship illustrations,
- location of the three extant copies.

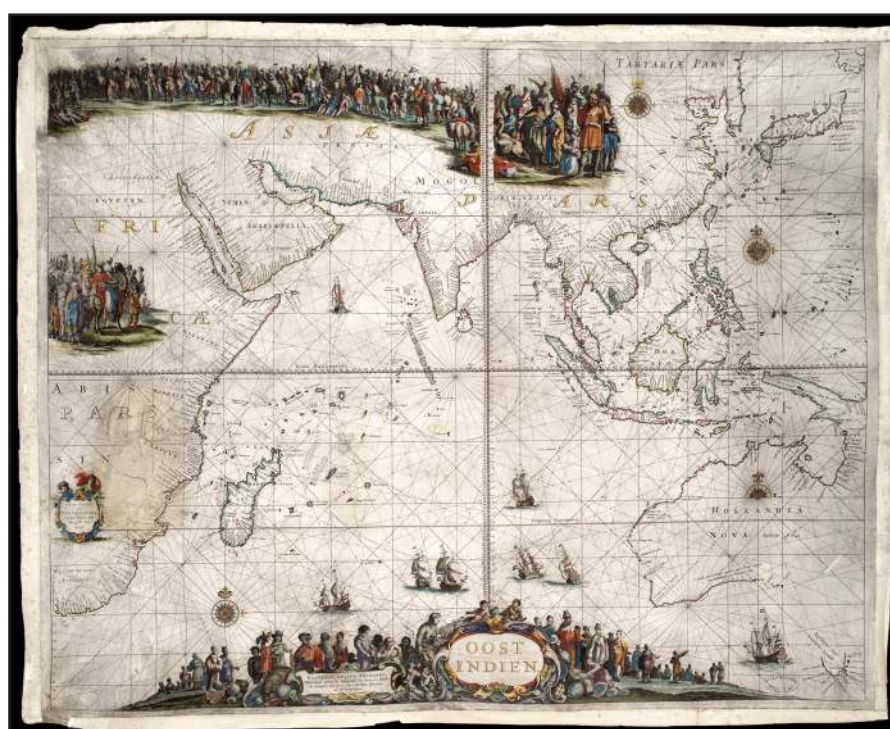


Fig. 1. Chart of the Indian Ocean and Far East, Pieter Goos, 1660
Copper engraving on vellum (Universiteitsbibliotheek Amsterdam)

¹ See Lisette Danckaert's review in BIMCC Newsletter No 41, September 2011



Fig. 2. Chart of the Mediterranean Sea, Johannes Janssonius, 1654

We then have some additional facts, most interestingly that the map incorporates the results of Dutch exploration in the 1640s.

There follow two beautiful illustrations (of the total of three – the two illustrated are coloured, the third, is not) of the first state, the first to be found in the Universiteitsbibliotheek, Amsterdam (Fig. 1), and the second, with a different colour hue, in the State Library of New South Wales, Sydney, Australia. We then have information on the second state (1665) which included newly discovered islands – at the time called Dina and Marseveen – off the Cape of Good Hope. All four copies listed are illustrated, those at the National Maritime Museum, Greenwich, the Bibliothèque de l'Institut de France, Sotheby's London catalogue 2010 and one in a private collection in the United States.

For Johannes Janssonius (1588 – 1664) there is a biographical introduction, followed by two charts he published, here named Janssonius₁ and Janssonius₂. A portrait of Mercator, Hondius and Janssonius sitting around a table gives the reader a feel for the

era. Looking at Janssonius₂, a Chart of the Mediterranean Sea, 1654 (Fig. 2), Kok and Schilder list:

- three states (our information pertains to the third),
- the map contents, e.g. the title, the size of the map, the scale bars, inset maps,
- where the copy is to be found,
- secondary sources,
- comments, in this case that ships and sea monsters were removed from the plates so as to give the map a more modern appearance, and the fact that state 3 was actually printed on paper, but is included in the catalogue as it is known that the second state was printed on vellum.

The list is followed by a reproduction of the map itself plus the title page of the atlas where it appeared.

At the end there are several very useful appendices covering:

- lists of institutions holding charts printed on vellum,
- a glossary of terms,
- a bibliography, and finally,
- a list of personal names.

Peter van der Krogt's introduction tells us that the first part of the book is intended as relaxing and informative reading; informative, yes, the whole book is very informative, interesting and impressive. Relaxing, no. The sheer size and weight of the book demand a hard chair and spacious table. As a native English speaker I admit to being somewhat disappointed with the patchy language, which seems to be a mixture of non-native writing and translation. Typos, grammatical and spelling errors plus inappropriate register abound; all irritatingly break the flow of otherwise interesting communication. Some very basic checks have not been made: a pity.

This irritation aside, I would like to thank the authors for bringing their knowledge into our living rooms and libraries.



Nicola Boothby
nicola@cnboothby.com

Cartografía e Imperio: el Padrón Real y la representación del Nuevo Mundo

[Cartography and Empire: The *Padrón Real* and the Depiction of the New World]

by José María García Redondo

— Aranjuez, Ediciones Doce Calles, 2018

— 426 pages, hardcover, 18 x 25 cm

— ISBN: 978-8497442275. EUR 35.00

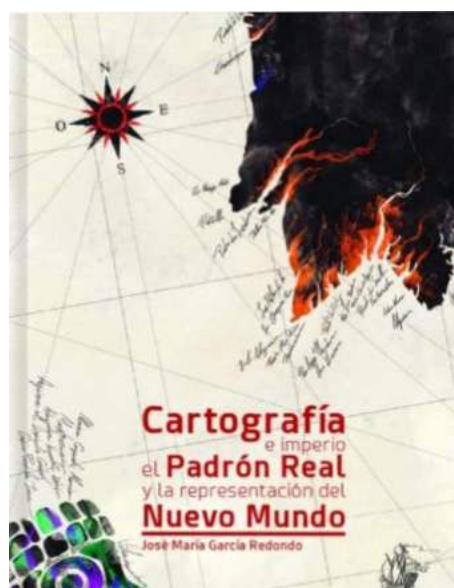
José María García Redondo is a Spanish historian who obtained his PhD in 2014 with a thesis on the 'construction' of the European image of North America throughout the 16th and 17th centuries.¹ The book *Cartografía e Imperio*, published in late 2018, is an enhanced version of his dissertation with additional information and insights about the cartographic works of the Casa de la Contratación, the agency that supervised the Spanish exploration of and trade with the Americas.

The author states that the goal of his research was to analyse how Hispanic cartography constructed and understood the space of the New World, and how this cartography in the 16th century laid the basis for how the West viewed and represented that world. For that, Redondo has paid particular attention to the 'metacartographic' aspects of maps such as their framing, blank spaces, axes of attention or use of colour, without neglecting more traditional archival research.

THE PADRÓN REAL

Probably García Redondo's most impactful finding concerns the true nature of the Spanish *Padrón*

¹ La construcción del Gran Norte de México: cartografía, conocimiento y poder. Universidad Pablo de Olavide. 2014.
<http://hdl.handle.net/10433/3034>



Real. Generations of historians of cartography have assumed that the *Padrón* was a map kept at the Casa de la Contratación in Seville that depicted the New World according to the latest Spanish explorations. After careful analysis of archival sources, Redondo argues that in fact the Casa recorded its geographical knowledge in a wide array of materials: maps for sure, of different types, but also rutters, tables of coordinates, narrative descriptions and small sketches.

Certainly, official Spanish documents of the 16th century alluded to the *Padrón Real* as a map, even specifying that it had to be drawn on parchment. But official documents also mentioned 'a book' with geographical information that was held at the

Casa and deemed more complete and reliable than the map of the *Padrón*. The existence of such a book at the Casa is first reported in 1536, and an extract of its content may have reached us in one of the chapters of Alonso de Chaves's *Espejo de Navegantes*, a work that the Crown never authorised to appear in print and was only published in the 20th century.

Redondo brings to light several little-known documents that shed light on how cartographic knowledge was actually managed at the Casa de la Contratación. The first is a description of the route between Spain and Hispaniola in which a scribe recorded a wide array of differing opinions on the distance of each sailing leg, for example from Hierro in the Canaries to Deseada in the Caribbean.² Up to 35 pilots are cited as sources in this three-page text, with no attempt to reach a conclusion on the 'actual' values of distances. Of course, a mapmaker would have to choose a definite value for each distance in order to draw a chart but that act would create an illusion of accuracy, concealing the uncertainty that was by contrast thoroughly captured and transmitted by the textual document.

² Archivo General de Indias (AGI), PATRONATO, 260, N.2, R.43.
<http://pares.mcu.es/ParesBusquedas20/catalogo/description/127253?nm>



Fig. 1. Sketch by unidentified pilot, ca. 16th century. Archivo General de Indias, Mapas y planos, Buenos Aires, 5

The second item is a long table of latitudes and longitudes of American localities, anonymous and undated but apparently earlier than 1580.³ The coordinates were, according to Redondo, sourced from various maps, rutters and tables, and the purpose of the compilation is unclear. The book only transcribes a brief excerpt, but the original is digitised and available online. It deserves a detailed study, given that systematic recording of longitudes is relatively surprising for 16th-century Spain. One minor mistake in the book's transcription is that the fractions of degree have been misinterpreted as minutes and seconds; for example $22\frac{1}{2}\frac{1}{12}$ in the original has been rendered in the book as $22^{\circ}12'12''$, which would be an astoundingly and unrealistically precise value, whereas the meaning of this early modern notation actually was $22 + \frac{1}{2} + \frac{1}{12} = 22$ degrees and seven twelfths (of a degree).

When pilots set out for the

3 Archivo Histórico Nacional (AHN), DIVERSOS-COLECCIONES, 42, N.3, <http://pares.mcu.es/ParesBusquedas20/catalogo/description/1340526?nm> Cited in pp.112-113

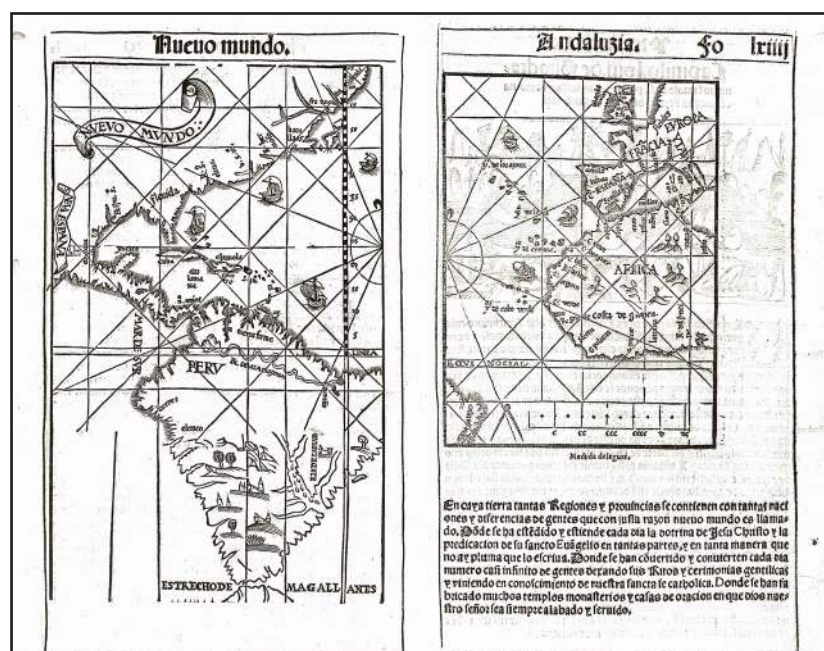


Fig. 2. Map included in Pedro de Medina, Libro de las grandezas, Seville, 1549.

Indies, they were handed written instructions with geographical information by the Pilot Major of the Casa, at least from the late 16th century onwards. Interestingly, all extant instructions are texts with place names and rhumbs or latitudes, but none makes reference to a map. This is a further hint that maps may have played a less prominent role in the transmission of geographical information than traditionally assumed. At the same time, Redondo reproduces and studies in detail a cartographic sketch drawn by some unidentified pilot before sailing to River Plate (Fig. 1). It is a stylised copy of a small-scale map published in 1549 by Pedro de Medina (Fig. 2), with the addition of many toponyms along the coast of Brazil and a greatly enlarged River Plate as well as the removal of useless elements such as rhumb lines.⁴ The sketch also includes an excerpt of the advice on sailing the voyage that the pilot must have received at the Casa de la Contratación, thus combining graphic and textual information and showing that one did not exclude the other.

4 AGI, MP-BUENOS_AIRES, 5 <http://pares.mcu.es/ParesBusquedas20/catalogo/description/16778?nm>

The book reviews a great number of early modern maps of the New World, including the richly-decorated planispheres that are most usually associated with the *Padrón*, but the author notes at one point that the extant map that he believes best represents the work materials handled by the Casa de la Contratación's mapmakers is an undated drawing on paper attributed to cosmographer Alonso de Santa Cruz (Fig. 3). The reader is however left wondering why this particular map should be given such importance, as Redondo omits any justification of his statement.

PARALLELS AND MERIDIANS

The book devotes many pages to discussing the role of parallels and meridians —concepts derived from Ptolemaic cartography— in early modern nautical charting. Redondo reviews the substantial amount of literature published on the topic and, based on his own research, concludes that, in sixteenth-century Spain, nautical and Ptolemaic cartographic paradigms were combined into a synthesis rather than developing in opposition. As a curious note,



Fig. 3. Undated map, ink on paper, attributed to cosmographer Alonso de Santa Cruz. Archivo Histórico Nacional, Car.1, n.2.



Fig. 4. Geographical aspect' (left) and 'Symbolic aspect' (right) of the Hispanic world, in Vicente de Memije, *Theses Mathematicas de Cosmographia, Geographia, y Hydrographia*, Manila, 1761. .

Redondo cites a request by the Spanish Council of the Indies to the Casa de la Contratación in 1549 asking for maps 'to be complete in longitude and latitude', a rather Ptolemaic expression that is not usually associated with the Casa's predominantly nautical mapmaking.

The author emphasises the importance, for the construction of the Hispanic representation of the world, of the demarcation meridian agreed in the Treaty of Tordesillas of 1494 and its 'anti-meridian', which divided the Spanish and Portuguese hemispheres. Diplomacy put the Pacific Ocean in Spanish hands, so the mapmakers of the Casa started to draw it to the left of the New World, as a natural continuation of Spanish conquests in Mexico and Peru. This world view lasted well into the 18th century, as attested by two images published in Manila in 1761: one is a map that spans the entire Spanish empire from the Iberian peninsula at the top, through America in the middle to the Philippines at the bottom; the other is an allegoric Spain that emerges from the same geographic profiles (Fig. 4).

NORTH AMERICA

The final chapters of the book focus on Redondo's thesis subject: the depiction of North America. The Casa de la Contratación's maps of the Indies tended to focus on coastlines because, as Redondo insightfully points out, the *Padrón Real* was not really a drawing of the New World but a drawing of the navigation to the New World. The hinterland was often represented as an empty space with fuzzy limits. Redondo discusses at length the meaning and implications of such cartographic voids, and how they were exploited. He points out that the vast unknown land north of Mexico quickly became a favourite location for mapmakers to place emblems of power, from the Habsburg eagle in Juan Vespucci's planisphere of 1526 to the dedication to the Duke of Cleves in Gerard Mercator's world map of 1569 or the arms of Cardinal Richelieu in Jean Guérard's *Carte universelle hydrographique* of 1634.

John Brian Harley famously interpreted blank space in maps as a politically-motivated manoeuvre to negate the existence of indigenous peoples and to open up

territory to colonial expansion by Western powers. Armed with new evidence, Redondo differs from Harley, interpreting blank space rather as an indication of a *terra incognita* that the reader of the map is invited to set out to explore.

Redondo's case is based on the study of maps and sketches drawn by several Spanish expeditions: to New Galicia in 1555, to New Mexico in 1602, to Texas in 1689–90. Redondo calls these works 'hodological cartography' (from *hodos*, the Greek word for 'path') because they mainly represent linear routes across unexplored territory. Conventional wisdom tends to look down on road maps such as the medieval *Tábula Peutingeriana* as archaic forms of cartography, inferior to the mimetic and 'scientific' maps based on Ptolemaic principles and homogeneous geometrical projections. Redondo, on the contrary, considers early modern hodological maps a 'complex level of spatial abstraction', akin to contemporary subway maps. He demonstrates how hodological maps served as sources for more academically orthodox maps,

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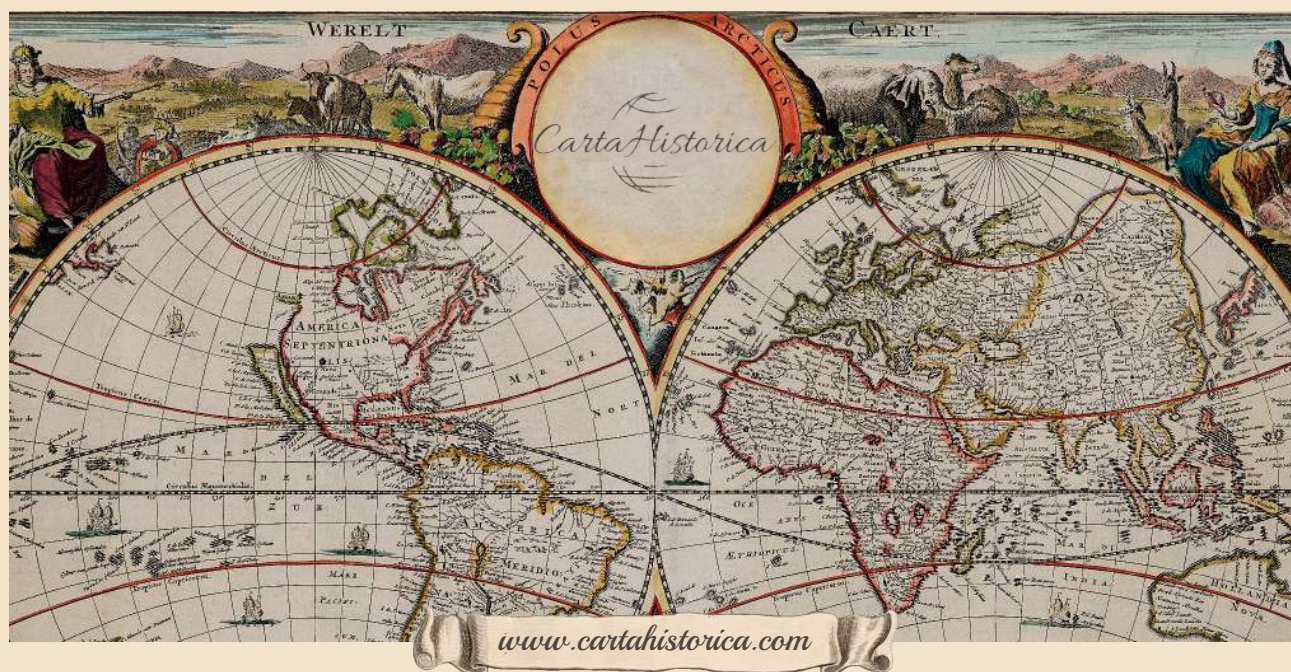
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✉ info@cartahistorica.com



Fig. 5. Le Nouveau Mexique appelé aussi nouvelle Grenade et Marata, avec partie de Californie - Coronelli -Tillemont 1688

for example with the case of the sketch drawn by Spanish renegade Diego Peñalosa (based more on his imagination than on actual discoveries), which was used by Vincenzo Maria Coronelli for his maps *Le nouveau Mexique* and *America Settentrionale*, published in respectively 1688 and 1690 (Fig. 5).

Redondo argues that the putative 'cartographic revolution' did not consist of the use of perspective, Ptolemaic coordinates or Mercator's projection but of the ability to articulate on a single image both practical needs (e.g. of territorial expansion) and the notion of homogeneous and geometrically structured space.

CONCLUSIONS

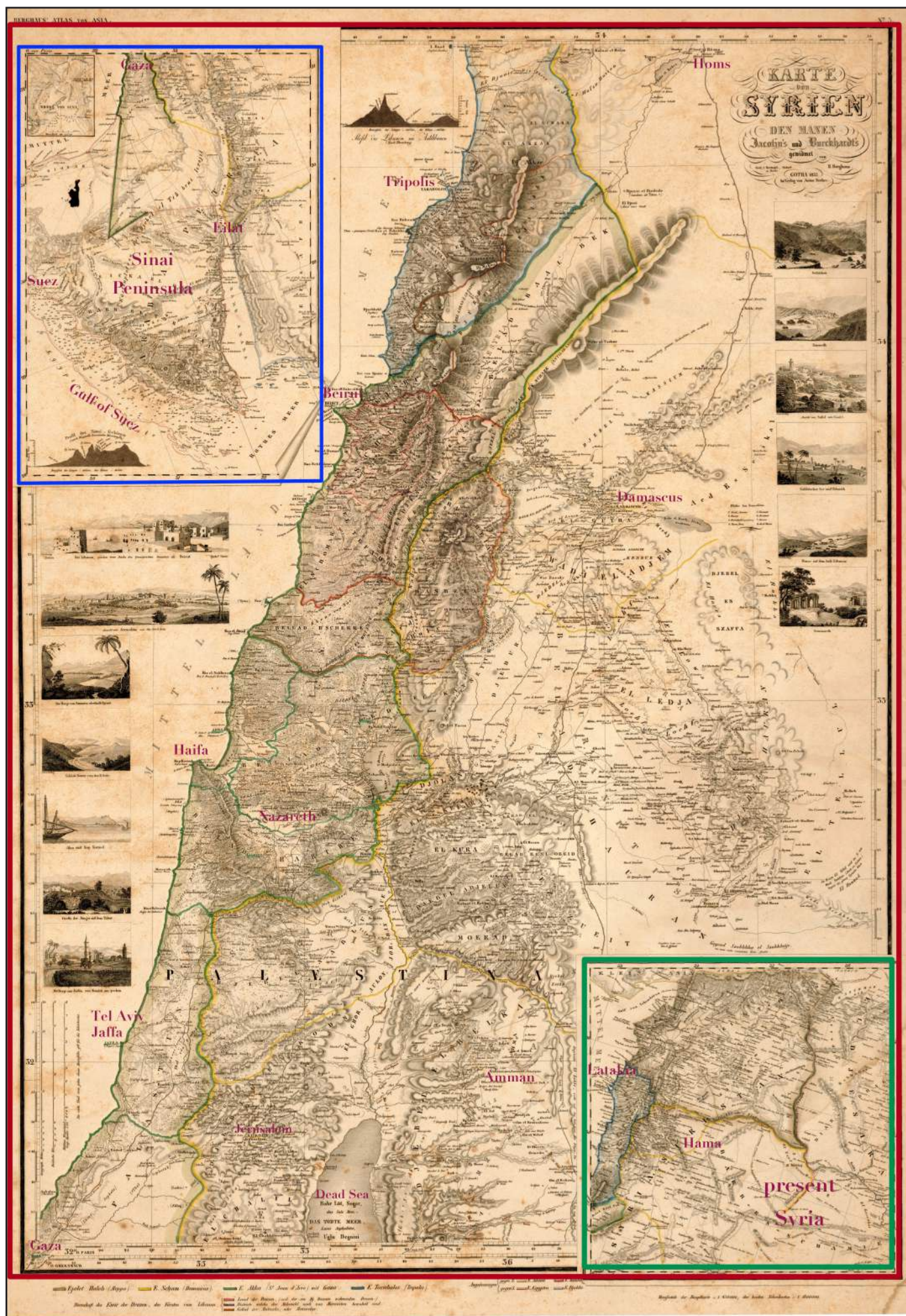
Redondo concludes that the 'construction' of the European image of North America was based on two main elements: the maps drawn by the Casa de la Contratación, which were limited to coastlines and contained only a fraction of the geographical information gathered by this institution; and demarcation meridians, with their conceptual and political implications. This resulted in what the author calls 'a speculative cartography: the image of a conscious situation of ignorance'.

Personally, I am convinced by the author's arguments regarding the true nature of the *Padrón Real* and the importance of hodological cartography.

The documents of various types that he has made available to a wide audience are a breath of fresh air to scholars of early modern cartography, whom I encourage to read Redondo's book. I have to warn, however, that this book is not an easy one. Its dense prose and extremely rich and precise vocabulary make the text challenging to understand even for a native Spanish speaker, and a sustained effort of attention is required to not lose track of the author's discourse.

Luis A. Robles Macías
luis.a.robles.macias@gmail.com





Berghaus' Map of Syria of 1835 – a new step in cartography

by Rick Smit

The decade of the 1830s was a time of strong economic development and exploration. Apart from the year 1830 itself, it was a stable period in Europe as a result of the decisions taken at the Vienna Congress in 1815, but Europe was changing. To mention some aspects, the road network quickly expanded and its quality considerably improved, industry continued to develop through increased use of steam power and availability of raw materials from local mining or imports from faraway countries, new methods of food production gradually resulted in a greater variety of available food, better health and strong population growth in most countries. Geography and cartography also underwent changes.

In that era there were two trends: first was more focussed exploration and more exact recording of observations, made possible by improved measurement tools and more detailed statistical working methods. Careful

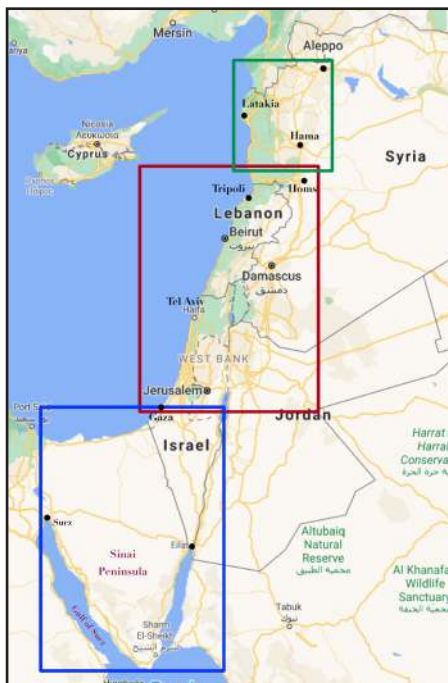
recording of journeys by travellers and scientists led to the availability of statistics and schematic maps that were converted into higher quality maps encompassing new standards. Second, geography as a subject became more widespread at universities; geography and related to this, cartography, developed as a bridge between science and humanities.

A very nice example of these developments is the *Karte von Syrien* [Map of Syria], made by Heinrich Berghaus and published in 1835 by the Justus Perthes publishing house established in Gotha, in today's Germany. The map is a milestone in cartography and may be regarded as a landmark of a new generation of mapping.

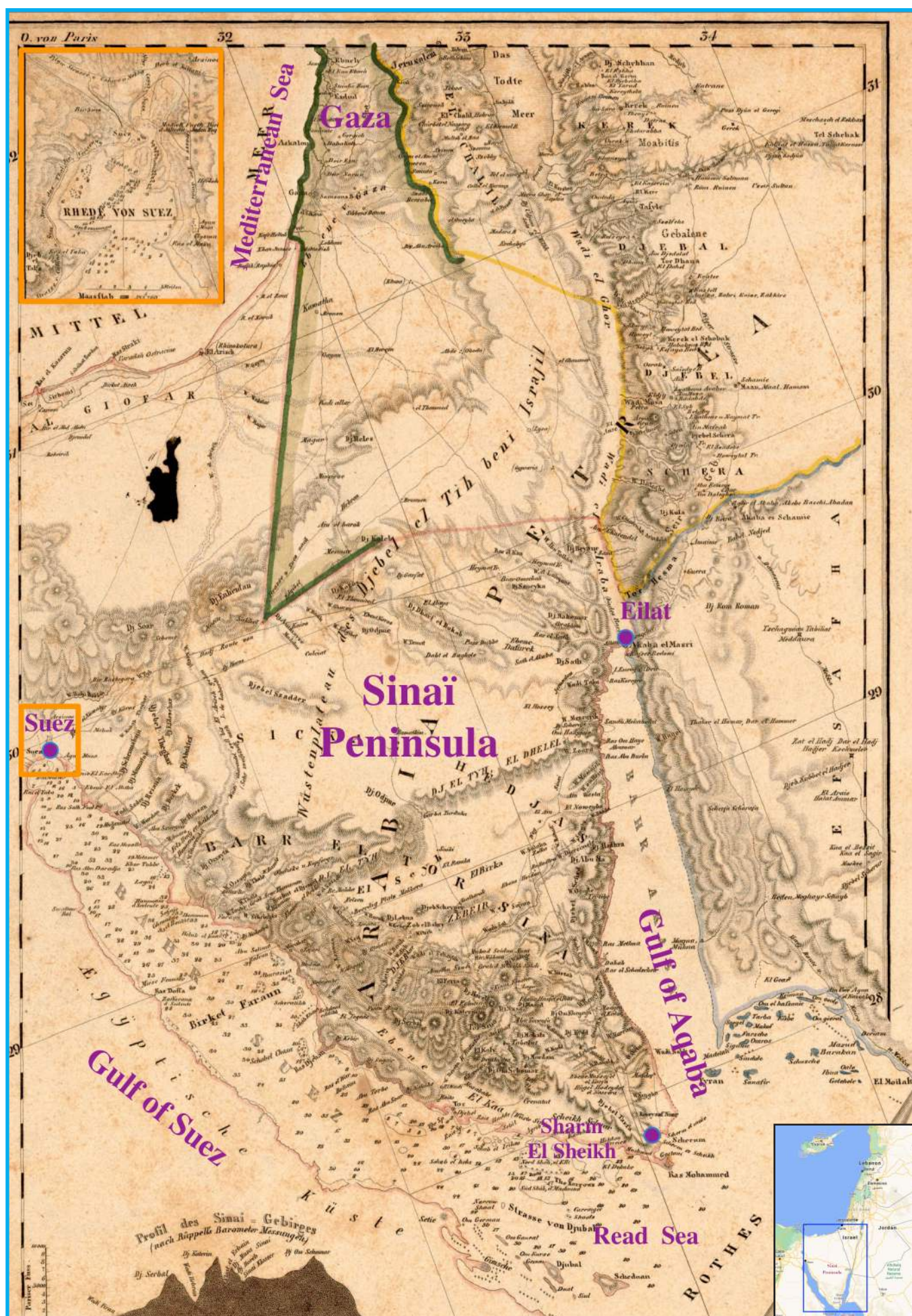
Heinrich Berghaus (Cleves 1797 – Stettin 1884) was a German cartographer who, at the start of his career, worked with Carl Ritter

and Alexander von Humboldt, both considered leading geographers in the first half of the 19th century. In 1829 Berghaus made contact with the Justus Perthes publishing house to discuss several projects, among them an atlas in large folio format covering continents outside Europe, the *Grosser Atlas der Aussereuropäischen Erdtheile* (1).

The *Karte von Syrien* was issued as a separate map, part of the *Atlas von Asia*, which itself constituted one part of the *Grosser Atlas*. Initially, the plan was to publish maps in this Atlas covering Asia, Africa and the Americas. The atlas was designed to meet a growing demand for detailed maps of the 'new areas' situated outside of Europe. However, the maps covering Africa and the Americas were never made and the maps for the Asia atlas were never completed. During the years 1833 – 1837, when the



Coverage of the map areas



Map insert with the Sinai Peninsula, the Gulf of Suez and the Gulf of Aqaba.

The Suez Canal did not exist yet in 1835; that construction only started in 1859.



Fig. 1. Detail of the mountains of the country on the map

maps for this atlas were published, the commercial risks were considered too high. The project itself finally resulted in financial losses, leading to the decision to stop further production of the maps. However, it appeared that the maps were highly appreciated in geographic circles. In the end, the high quality of cartography of these maps made Justus Perthes well-known worldwide (2). Many individual maps published in the 1840s and 1850s – all of them copper engraved at a time when lithography was becoming more common – in Stieler's Handatlas, in Berghaus' *Physikalischer Atlas* [Physical Atlas] and in Spruner's *Historisch-Geographischer Hand-Atlas* [Historical-Geographical Atlas] are both highly precise and visually pleasant.

The Map of Syria was the fifth map of this project that became available; it covers the 'eyalet' (province) of Syria which was at that time part of the Ottoman Empire. Today the area is divided between Syria, Lebanon, Jordan, the northern part of Israel and the State of Palestine. At a scale of 1:450 000 and measuring 86 × 58 cm, the map is quite detailed and sizeable compared with other maps depicting the area from that time. Inset maps show the far north-west of Syria (Aleppo area) and the Sinai while thirteen views show several landscapes and villages that can be found on the map. The map went through two editions and in the end 1 432 copies were printed (3). The major difference from other contemporary

Palestine maps – Palestine on its own was often the area chosen for mapping for schools and churches – is the high degree of detail and accuracy and the new methods of depiction. When producing this map, Berghaus made use of all available map material and travel information about the area at the time and synthesised the data into it. Two main dedications are mentioned on the map: '*den Manen Jacotin's und Burckhardt's gewidmet*' [dedicated to the late Jacotin and Burckhardt]. In the year 1811 Pierre Jacotin was the sole Geography Officer of the French Geographic Corps in Napoleon Bonaparte's army. During Napoleon's campaign in Egypt and Palestine, Jacotin used the trigonometrical measurement method when making his map of Egypt that consisted of 42 sections. His work on the Palestine map was an extension of this map, adding another five sections that covered the coastal area up to the city of Acre.

Johan Ludwig Burckhardt was a traveller who collected very precise information about roads, villages, mountains, rivers and other physical characteristics of Syria, parts of Palestine and the Sinai area during his stay there from 1809 to 1811. Separately mentioned on the map, and relevant for showing Lebanon, was the availability of a detailed map of Lebanon and its mountainous areas, which had been sketched by Professor Christian Gottfried Ehrenberg. During his stay in the area from 1820 until



Fig. 2. Profile of Lebanon, based on Ehrenberg

1825, Ehrenberg had collected much geodetic information in the field, which Berghaus used for portraying the Lebanon area of the map (Fig. 1 & 2).

A very detailed description of Berghaus' working methods and findings was given in the *Memoir zur Erklärung der Karte von Syrien* [Memoir Explaining the Map of Syria] that was published simultaneously with the map (4). The precise explanation illustrates the scientific nature of his approach and the map itself. One may conclude that the Berghaus map of this area was the most complete and reliable map available at that time.

Berghaus' map is an example of style transition from the then current methods into a new method of depicting elevations: hachuring replaced the previously and commonly used mole hills and vertical or cross section. With cross section, elevations were represented by sketchy lines which simulate profile whereas hachuring is a method of representing relief by shading and use of short disconnected lines in a pattern to indicate the direction of the slope. Thickness of lines and overall density provide a general sense of steepness. Accuracy is much higher, although detail and quality strongly depend on the skills of the engraver.

The mountain peaks that are portrayed on the map had been measured by travellers and obtained by angle and distance observations (5). The



Fig. 3. Jordan Valley, Stieler's Hand-Atlas map 42/43, published in 1834

difference in representing elevations may be best seen in the depictions of the Jordan River Valley and Dead Sea area. Figures 3 and 4 show the difference between earlier mapping of Palestine in Stieler's Handatlas and on Berghaus' map.

One more difference between Berghaus' map and previous mapping of Palestine is the omission of biblical names and religious references. The map had no intention of being any value for religious purposes; it was clearly meant for use in scientific and educational circles.

As already mentioned, the project was aborted because sales of individual maps were disappointing. Nevertheless, this map undoubtedly contributed to Justus Perthes' worldwide recognition as a high-end cartography publishing house and as a high-quality geography institute, and was seen as such by universities and in geographical circles. Justus Perthes would soon profile itself as a leading

geography institute, undertaking research and publishing maps, atlases and reviews of exploration around the world. The monthly edition of *Petermanns Geographische Mitteilungen*, which published articles on exploration, geography and cartography, always included maps illustrating the topics discussed. Together with the continuously improved mapping of the Stieler's Handatlas, the magazine significantly contributed to the reputation in geography and cartography that the Justus Perthes publishing company would enjoy until far into the 20th century.

NOTES

- 1) Gottfried Suchy/Manfred Reckziegel, *Gothaer Geographen und Kartographen*, 1st. edition, VEB Hermann Haack, Gotha, 1985, pp. 57–61
- 2) Jan Smits, *Petermann's Maps*, Universiteit Utrecht, HES & De Graaf Publishers BV, 't Goy-Houten, 2004, pp. 20–21



Fig. 4. Jordan Valley, detail from Berghaus' Map, 1835

- 3) Gerhard Engelmann, *Der Atlas von Asien des Heinrich Berghaus* in: *Petermanns Geographische Mitteilungen*, VEB Hermann Haack, Gotha, 1960, pp. 326

- 4) *Geographisches Memoir zur Erklärung und Erläuterung der Karte von Syrien*, Justus Perthes, 1835

- 5) Petra Weigel, *Heinrich Berghaus verknüpft Zahlen, Karten und Berichte*, in: *Das Heilige Land in Gotha*, Forschungsbibliothek Gotha, Gotha, 2014, p. 45

Rick Smit
indewijzeuilt@gmail.com



Soap atlases of the world (ca 1914 – 1919)

**‘Cleanliness is not next to Godliness now-a-days,
but next to impossible. Therefore, use soap.’**

by Francis Herbert

Increasing industrial activity from the early 19th century onwards, involving the impoverished working classes, generally implied low incomes and lack of education together with over-crowded and insanitary housing. From 1829 – 1830 especially, when cholera became a frequent occurrence in Europe (such as the 1854 outbreak in London’s Soho area), adequate and safe drinking water connected to improved sanitation for disposal of waste matter saw also greater production and publicity of cleansing materials like soap and disinfectants. In Britain from around 1870 the upper classes and businessmen realised that statutory elementary education, when added to better domestic or municipal hygiene, could aid longevity of the labouring population and increased economic output.

Two major soap-manufacturing firms – A. & F. Pears and John Knight – based in London, in collaboration with the cartographic, educational and printing expertise of George Philip & Son Ltd’s London Geographical Institute¹, advertised the importance of purpose-specific varieties of soap. Promotion was usually through regular advertisements in the press and in magazines, rather than in the form of single maps. But Pears and Knight issued world atlases to educate generally and to encourage hygiene specifically. There would have been added emphasis on the ethics of

¹ George Philip & Son Ltd’s involvement in ‘soap cartography’ is not mentioned in: G. Philip, *The story of the last hundred years: a geographical record*, London, (May) 1934; nor in: H. Fullard, ‘History of George Philip & Son Ltd 1834 – 1984’ in: Philip’s universal atlas, 150th Anniversary Edition, London (26 October) 1984, pp. 5-24.

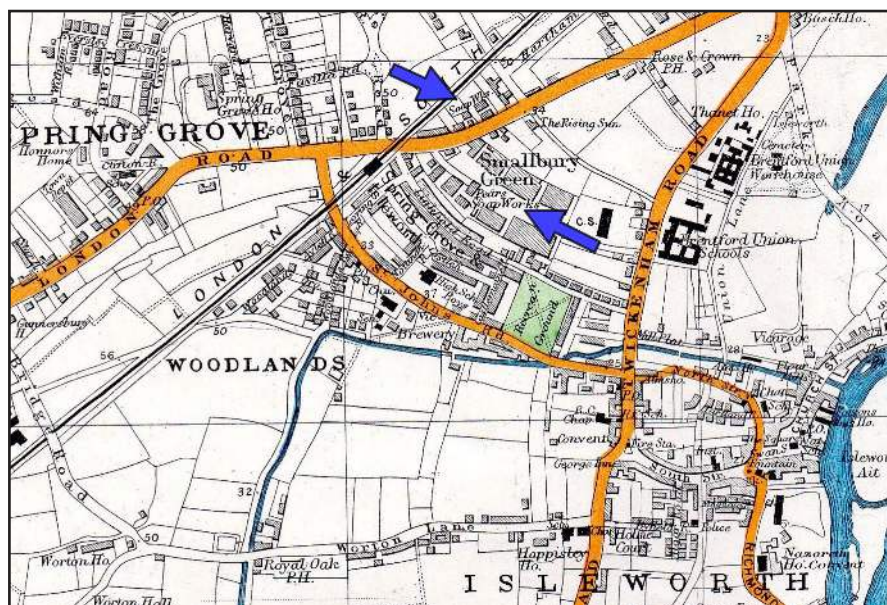


Fig. 1. Isleworth and Spring Grove area (former county of Middlesex) on Sheet 14 (September 1912), from Bacon’s large scale atlas of London and suburbs, revised edition (London, [1913]). South and north of ‘Smallbury Green’ are ‘Pears Soap Works’ and ‘Soap Works’. In ‘Spring Grove Ho[use]’ lived Pears family members at turn of the 19th – 20th century; T.C. Pears died in the sinking of SS ‘Titanic’ in 1912, a family memorial is in Isleworth Cemetery.

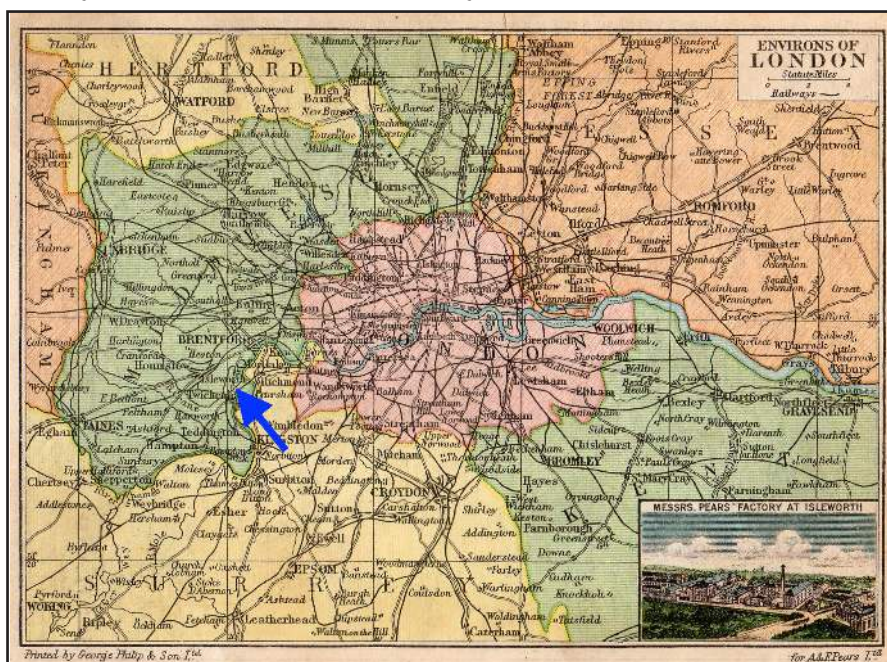


Fig. 2. ‘Environs of London’ with inset bird’s-eye view of ‘Lanadron Works. Pears’ soap refinery and perfume distillery’ in Isleworth on west side of River Thames, opposite Richmond (Surrey); p. 7 from Pears’ atlas of the world ... [1918].

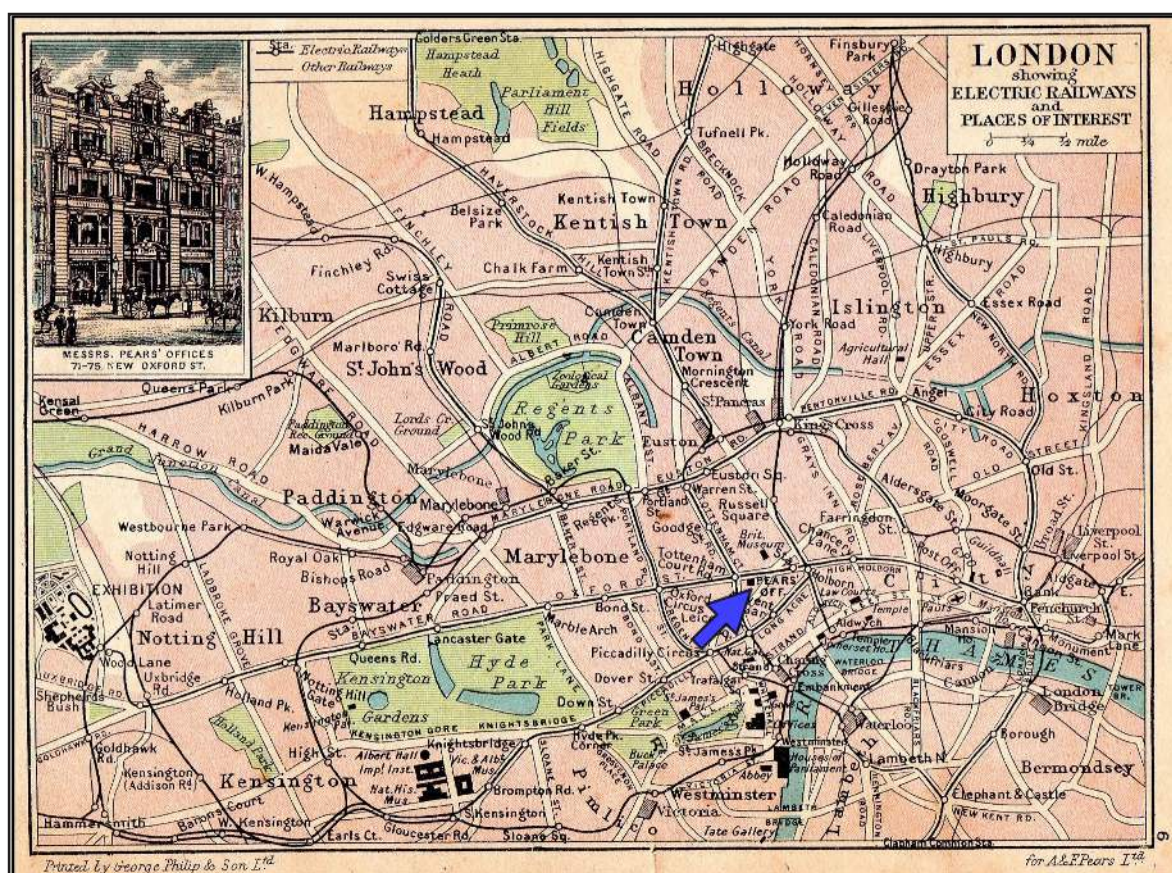


Fig. 3. 'London showing electric railways and places of interest' with inset of façade of Pears' offices at 71-75 New Oxford Street – marked and named (as a 'place of interest') – south of 'Brit. Museum'; p. 6 from Pears' atlas of the world comprising upwards of fifty maps... [1918]. A re-working of Philips' card No. 30 'Tube & road map of London' in their Sectional card-map of London. 32 maps ... postcard size [1913].

cleanliness during times of war, and by the Great Influenza pandemic of 1918 – 1919. This suggests relevance and resonance in 2019 – 2021 due to the coronavirus disease 19 ('COVID-19') pandemic.

The firm of A. & F. Pears was founded in London in 1789 by Andrew Pears (1768 – 1845), a barber and hair-dresser from Cornwall. From 1795 he was based in Wells Street (Oxford Street's north side); in 1835 grandson Francis became co-partner in A. & F. Pears. Maintaining office at various addresses in Great Russell Street (along British Museum's south side), their soap business developed to opening a larger factory in 1862 at Isleworth in former county of Middlesex (Figures 1 and 2)². Thomas James Barratt (1841 – 1914), joining the firm in 1864 as a traveller (sales representative) and

² All Figures and *The peoples' atlas* information are from the author's collection

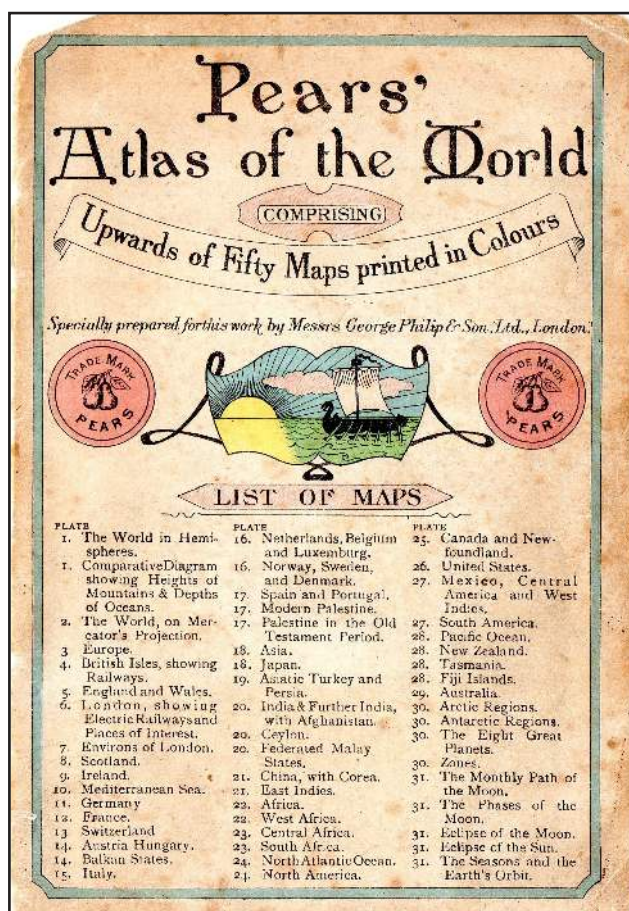


Fig. 4. Title-page of Pears' atlas of the world ... fifty maps ... specially prepared for this work by Messrs George Philip & Son, Ltd., London [1918]. The Pears' pair of pears [!] trademark surrounds what may be a symbolic design for Port Sunlight (on River Gumer, Cheshire), base of soap manufacturers Lever Brothers Ltd, to where some of Pears' production moved in 1914..



Fig. 5. From *The Royal Primrose atlas of the world* (paste-down on verso of front cover) comes this striking promotional advert for a global brand of soap – ‘The Best in the World’.

book-keeper, married Francis’ elder daughter, Mary, and administered the firm’s London headquarters. With a mission extending beyond the marketing of hygiene and health to general education, he became known as the ‘father of modern advertising’. New offices, whose frontage still exists today, were opened in 1887 at 71–75 New Oxford Street (Fig. 3). In May 1892 Pears became a company; its famous trademark was officially filed on 7 December, and registered on 18 April 1893 – as seen on the atlas title-page in a *Pears’ Cyclopaedia* of 1918 (Fig. 4). Barratt was responsible, from 1897, for the annual *Pears’ [Shilling] Cyclopaedia*, always incorporating a world atlas, that appeared until 2017. Other map-makers than Philip also supplied the atlas section – John Bartholomew (Edinburgh) for example.

The Barratt/Pears approach to general self-education by means of their multi-section *Cyclopaedia* – regular sections included an English dictionary, general knowledge, ‘desk information’, world gazetteer, world atlas, dictionary of cookery, medical dictionary, etc. – contrasts with soap manufacturers John Knight who, cartographically, commenced solely with a promotional

(but also educational) world atlas. At least one co-production with the Philip firm resulted in this atlas; the title and ‘author’ come from the decorative front cover: ‘*The Royal Primrose atlas of the world. A complete desk companion & blotter combining the most interesting information with up-to-date maps showing steamer routes, railways and motor roads.* Prepared and printed by George Philip & Son Ltd. 32 Fleet St., London EC. John Knight Limited London. Established 1817.’ Centrally bound-in by black thread is ‘*Map of the European war area [.] A supplement to the Royal Primrose atlas*’ (scale [ca 1:8 900 000]; 26.5 x 41 cm), with rectangular ‘*Area mined by British*’ in the northern Strait of Dover, and verso text with 1914 statistics. Published probably in 1914, the front cover’s verso is a full-page coloured advertisement for ‘*The Royal Primrose*’ soap bar – ‘*The BEST in the WORLD*’, centred on a terrestrial globe that shows outlined areas of Europe, Asia, the Americas, Greenland – and Madagascar! (Fig. 5). Pages 1–3, signed ‘JOHN KNIGHT, LIMITED’, are textual ‘Introductory Remarks’ with four photographic figures of processes in soap-making. The text begins – ‘*In order to render an Atlas interesting and instructive, we think it should include valuable and general information as well as maps; and as “JOHN KNIGHT” has always been associated with soap, which is not only a great civilizer, but has been the means of opening up commerce in more of the distant corners of the earth than any other manufactured article, we have ventured to make soap and the raw materials from which it is produced a leading feature in the compilation of what we trust may be an interesting and useful desk companion. The Royal Primrose Atlas of the World contains maps, charts, and statistics, compiled by a firm of publishers whose name is a sufficient guarantee of the accuracy of the information it contains.*’

There follow several paragraphs concerning the raw materials for soaps and their geographical sources; certain of the materials are statistically and/or cartographically represented throughout the ensuing map pages (5–20), a selection of which are reproduced in this article. (Fig. 6 to 9)

‘*Towards the middle of the last century, the increase in the demand for soap rendered further supplies of raw materials an absolute necessity, and countries hitherto unexplored and closed to civilization were gradually opened up, and a large and important addition thereby made to the commerce of the World. Thus we now find North and South America, Australia, New Zealand and China sending considerable quantities of tallow to the United Kingdom and the Continent, while only a few years ago all the tallow required for soapmaking was produced in Europe. From Sierra Leone, Nigeria, Cameroons, Dahomey, French Congo, Angola, Calabar, and other parts of Africa, palm oil for soapmaking is imported on a large scale, and from India, Ceylon, Cochin China, Manila, Mauritius and the South Sea Islands, Europe imports large quantities of cocoanut or copra, from which cocoanut oil is obtained. What are known as seed oils ... are crushed from cotton seed shipped from Egypt, India [.] America, China, and some parts of Europe, whence we also import linseed, maize, soya bean, niger, sunflower, olive, castor, and other soapmaking oils. [...] We are indebted to Germany for a portion of the chemicals used in this country for soapmaking; but what may be termed the staple chemical, viz., alkali, is produced in England at a lower cost than in any other part of the world. This is mainly attributable to natural causes, as the salt found in this country requires no mining. The mode of working is to flood the salt areas with water which, coming in contact with the rock salt, becomes a strong brine. This is pumped out and delivered by pipelines to the chemical works, where it is converted into alkali, caustic soda, etc. We must not omit*

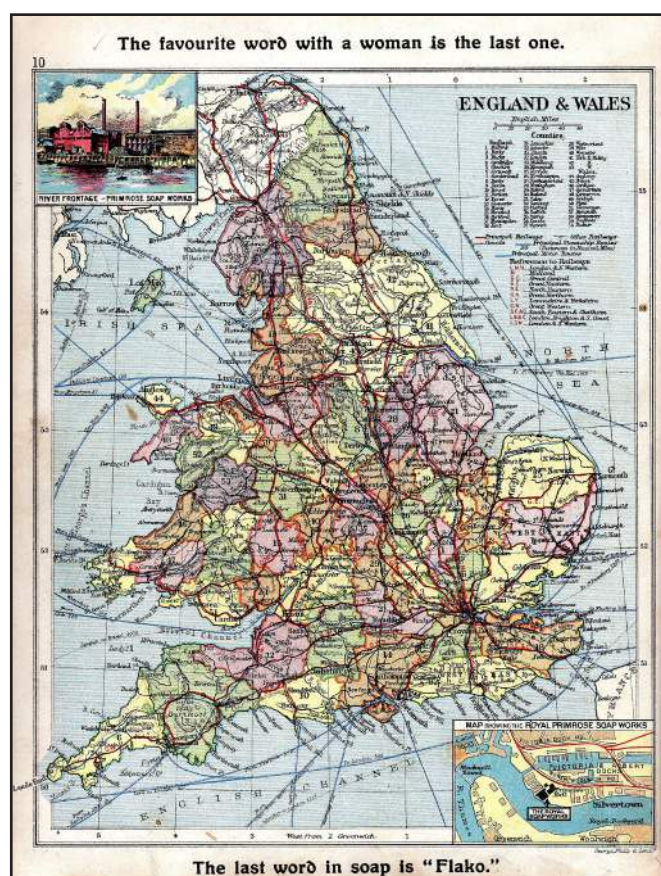


Fig. 6. The 'England & Wales' map on p. 10 in The Royal Primrose atlas..., with insets: location map (scale ca 1:63 360) of 'The Royal Soapworks' [sic] with Primrose Hall, but omitting the Works' eastern boundary – still extant – of 'Knight's Road'; and front view of the same from River Thames.

to mention perfumes, which form an important feature not only in toilet soaps, but in some of the laundry varieties [...]

To the late JOHN KNIGHT, founder of the business of John Knight, Limited, in the year 1817, is due the credit of making a new departure in the manufacture of soap. Up till that year pure soap, that is, a soap made from fresh fats and containing no injurious excess of chemicals, was unknown, but JOHN KNIGHT then produced what is recognised as the standard soap all the world over, viz., THE ROYAL PRIMROSE SOAP. It is used in the palace and cottage alike, and we are informed that at the present time there is in use at Buckingham Palace, table linen which has been washed with The Royal Primrose Soap for over fifty years. [...]

Our special soaps for use in the Bath are: FAMILY HEALTH in which is incorporated Coal Tar and Carbolic Acid. TEREbene, the refreshing and invigorating effects of which will repay

a trial, and EUCALYPTUS SOAP which should be used when influenza is about.'

Figures 6 to 9 include witty two-part aphorisms at the tops and bottoms of all map pages except 6 – 7. The 'Babies are coupons...' refers to the fact that Knight later, within the soaps' paper wrappers, included coupons in exchange for 'Splendid Gifts ... to users of Hustler and Family Health Soaps': choices of a cake box, colander, stew-pan, tea caddy, bread knife, ham slicer, tin opener or potato knife.³ More maxims are present on the other map pages –

'The worth of a thing is best known by the want of it. Take your own soap with you when travelling'; 'Practically everyone now-a-days wants Free Trade in whatever he buys and Protected Duties on what he makes. John Knight's Quick Washer is a Free Trader in lather, and a cake of Family Health Soap is full

³ Matthew Brooks, 'Household soap; a staple of the past', The Ephemerist, 189 (2020), pp. 18–23.

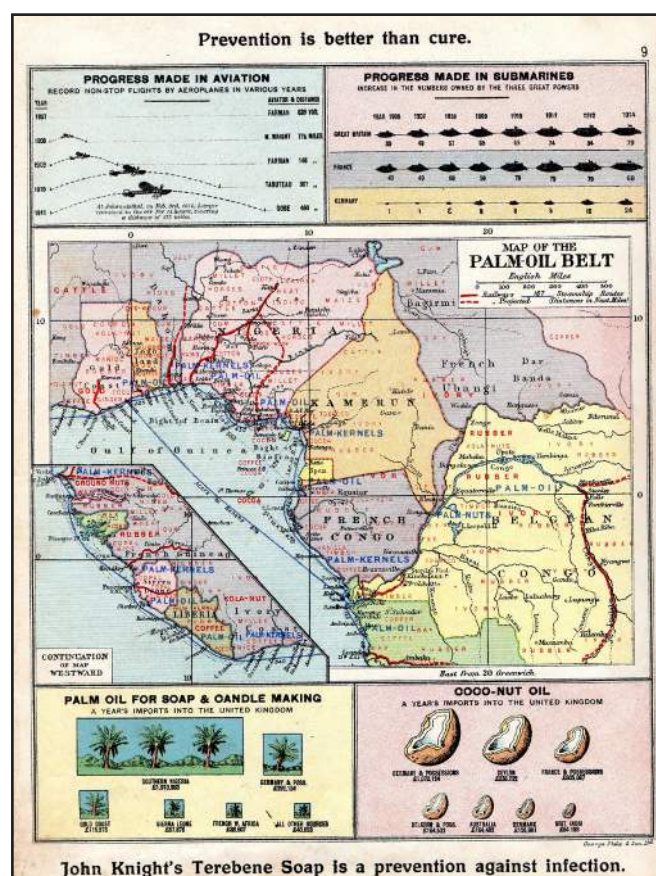


Fig. 7. Western Africa's palm-oil belt (p. 9) includes typical George Philip associated statistical diagrams below: 'Coco-nut oil' gives figure for 'Belgium & Poss[essions].'

of Protective Duties'; 'A clean collar does not excuse an untidy chin. Use "Shavallo."'; 'Talents are of no avail without the faculty of employing them. Before using "Flako" read carefully the instructions printed on the box'; 'The secret of success is usually a successful secret. Hence the popularity of "Shavallo."'; 'Health and reputation are personal possessions appraised most highly when lost. John Knight's Family Health Soap will preserve your health and maintain its own reputation'; 'Soap long deferred maketh the dirt stick. This is a case for John Knight's Pumice Stone Soap'; 'Stand by a good thing, but do not stand a good thing by. Welcome Sanitary Soap will not fail you.'

Pages 21 & 22 and 23 & 24 consist of a 'Statistical summary' (usual tables of solar system distances and dimensions; lengths of rivers; sizes of lakes; populations; etc.), and of illustrated adverts for more varieties of Knight's soaps respectively: page

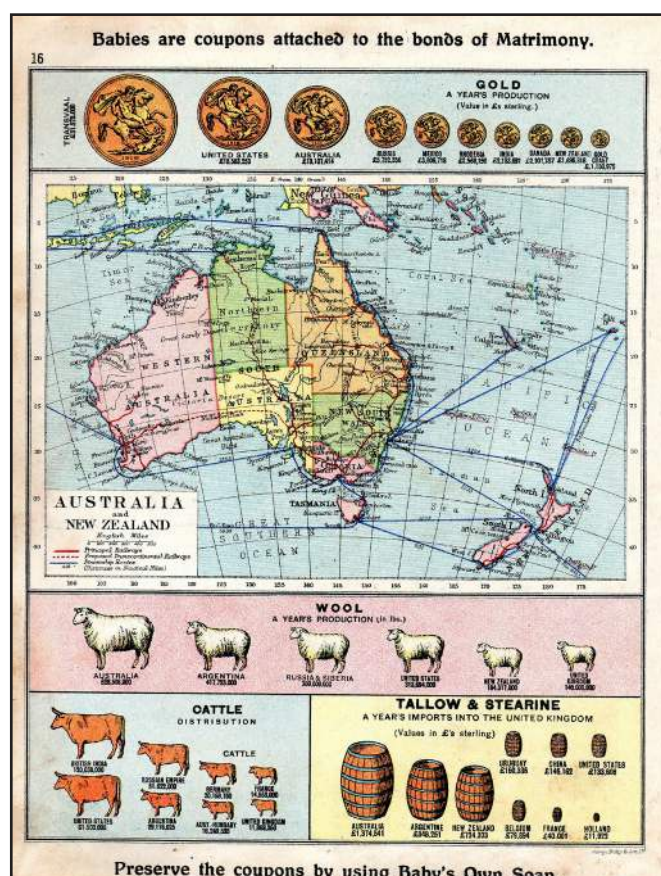


Fig. 8. Australia and New Zealand (p. 16) includes more statistical diagrams: here for soap-making ingredients of 'Tallow & stearine', where Belgium is again present.

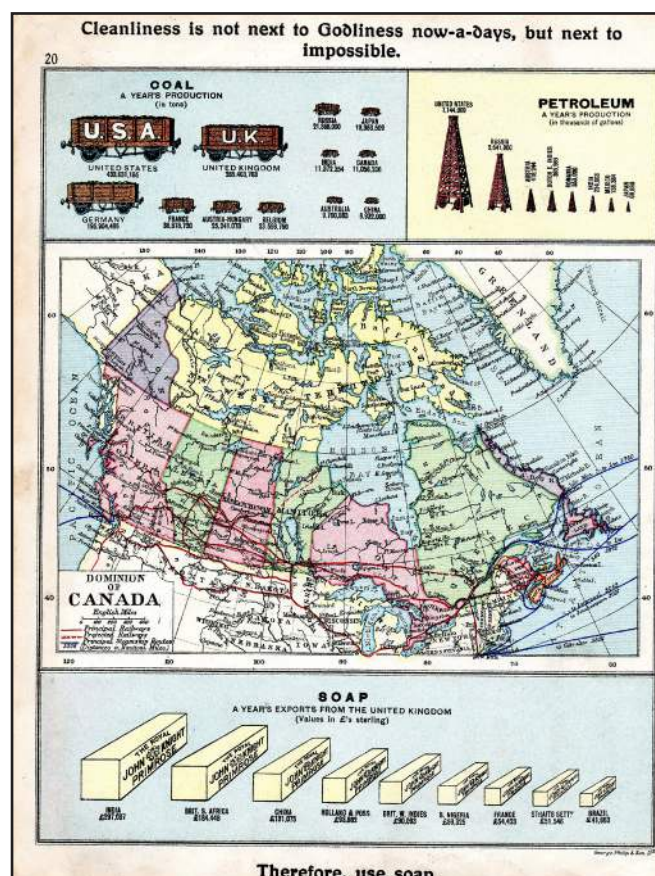


Fig. 9. Page 20 depicts both the beginning and end of this article: the 2-part aphorism and the statistical diagram for 'Soap'.

24 has "SHAVE-ALL-O" [sic]. It is accompanied by a misquotation (both in context and in meaning) from Shakespeare's Richard III – 'By my friends, I am WELL ADVERTISED.' In a modern edition this misquotation, from Act IV, scene 4, line 499, correctly reads: 'As I by friends am well advertised', where 'advertised' means 'informed' and refers to a messenger's bad news for King Richard that (more) rebellious forces are assembling in Devonshire. The back cover recto's coloured paste-down artistically illustrates the firm's 'Toilet Soaps' – with their 'Natural Bouquet'. Knight's advertising was not always of the famous solely artistic image type like Pears' famous 'Bubbles' (from an original painting by Sir John Millais). As T.J. Barratt of Pears' himself opined: 'Any fool can make soap. It takes a clever man to sell it.'

Post-Great War soap, cartography and economics connections can be seen in *The people's atlas: the world transformed*, with maps edited by George Philip [III],

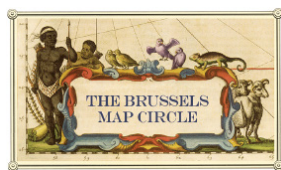
printed for *The International Review* (170 Fleet Street, London), dateable to 1920. The atlas's letterpress section 'Commercial compendium of the world's principal commodities' (pages 89–99) is arranged alphabetically. The entry for 'Soap' explains – 'HARD SOAP is made of soda and tallow, or oil; SOFT SOAP, of potash and similar oily substances. YELLOW SOAP is coloured with rosin. Countries in which the olive is a common tree use olive-oil in the manufacture of soap – as France, Spain, Italy and Syria. In England copra, palm oil, and glycerine for very superior qualities, are used. Soap is largely manufactured in London, Liverpool, Glasgow, Bristol, Runcorn, Gateshead, Warrington, Brentford [i.e. Isleworth], Plymouth, Wakefield, and Newcastle-upon-Tyne. British exports of soap average annually $1\frac{1}{2}$ millions sterling and the imports half a million.'

Other related entries include 'Coco-nuts', 'Palm Oil' ('... used chiefly for making yellow soap'); 'Soda, or Sodium Carbonate,

known in commerce as Soda Ash, is manufactured in England on an enormous scale and used in the manufacture of glass and soap...'; and 'Tallow, or animal fat, consisting of stearin with a small quantity of olein, is imported from Australia, Argentina, New Zealand, Russia, Hungary and Turkey, to be used in the manufacture of soap and candles. Average annual value of import $3\frac{1}{2}$ millions sterling.' This 'Commercial compendium' section, however, is headed by 'NOTE. – Figures given are pre-war unless otherwise stated, later ones being abnormal and unreliable.' The statistics in the 'Map Section' of *The people's atlas*, on pages [25] – 80, as well as the coloured maps and diagrams by Philip for *The Royal Primrose atlas* ... may therefore be the same.



Francis Herbert
francis443herbert@btinternet.com



The Brussels Map Circle

Annual General Meeting

5 June 2020

The Circle's 2020 Annual General Meeting (AGM) will probably turn out to be one of a kind. Let us hope so, as this will mean that next year a 'normal' meeting will be possible, with people physically meeting each other, having a convivial moment at lunch and then enjoying our traditional MAPAF. Due to COVID-19 restrictions this was impossible in Spring 2020. The solution was to turn it into a 'virtual' event. So, there are no pictures available of the usual cordial greetings, conversations and convivial drink.

This is how we proceeded:

1. An agenda was sent out to all Active Members two weeks before 5 June 2020 (as the statutes of the Brussels Map Circle stipulate that an AGM needs to be held in the first six months of the year) accompanied by all the necessary documents: Activity Report, Accounts 2019, Draft Budget 2020, and a proposal to elect three new members to the Executive Committee.
2. Active Members were invited to address all questions and comments regarding these documents to the president during those two weeks.
3. Active Members were invited to vote electronically on 5 June 2020 on the four agenda items (for – against – abstention).

So, on 5 June 2020, 21 Active Members approved the 2019 accounts, the 2020 draft budget and the discharge of the Executive Committee. There were no votes against or abstentions. Finally, 18 Active Members agreed to appoint Wouter Bracke, Luis Robles and Marie-Anne Dage as new Executive Committee Members, the three candidates obviously abstaining from voting for themselves; needless to point out there were again no votes against or abstentions.

As you read this report, the necessary publications have been made in the Belgian Staatsblad/Moniteur, so this little piece of improvisation ended well. Let's hope it won't have to be repeated next year!

Caroline De Candt, President

Joint Cartography Conference in Venice cancelled

The latest development of the COVID-19 situation has forced those in charge of organising the conference in Venice hosted jointly by Almagià and the Brussels Map Circle to abandon the project for 2020. We sincerely regret this, but the risks and difficulties were too great, despite all our best efforts. We hope our Members will understand the decision. We continue to hope that the event will be able to take place in the not too distant future.

The Brussels Map Circle wishes to thank all the people who invested their time and goodwill in this project, in particular Alex Smit, Emilio Moreschi and Vladimiro Valerio, and the speakers who had already agreed to come: Pieter Martens, Marica Milanesi, Daria Perocco, Hans Kok, Giorgio Mangani and Wouter Bracke.



Caroline De Candt
president@bimcc.org

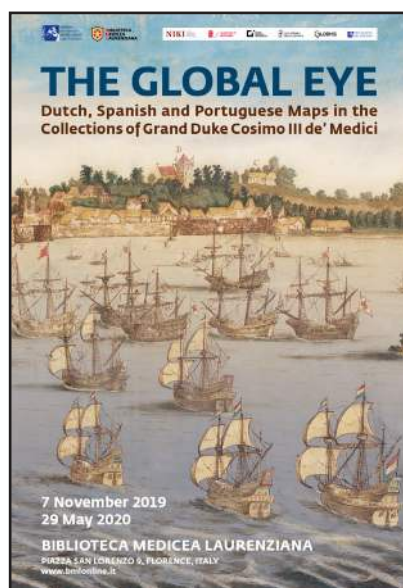
The *Carte di Castello* and their significance for cartography

by Floria Benavides & Pietro Masturzo

On 6 – 8 November 2019, the authors attended the conference *Cosimo III de' Medici's travels through the Netherlands* organised by Angelo Cattaneo, Sabrina Corbellini and Michael W. Kwakkelstein at the Biblioteca Medicea Laurenziana in Florence on the occasion of the opening of the exhibition *The Global Eye. Dutch, Spanish, and Portuguese Maps in the Collections of the Grand Duke Cosimo III de' Medici*. This exhibition of the maps better known as *Carte di Castello* was originally scheduled to last until 29 May 2020 but was extended until the end of August. Much of its content is available online at <https://theglobaleye.org/>

THE TRAVELS OF COSIMO III THROUGHOUT EUROPE

In 1661 Cosimo III (Florence 1642 – 1723), Grand Duke of Tuscany from 1670, married Marguerite-Louise d'Orléans (1645 – 1721), but this marriage was unhappy from its beginning despite the birth of three children. Profiting from the frequent visits of his wife to her French family, Cosimo travelled throughout Europe. His first trip, from 1667 to 1668, led him to the Tyrol and throughout Germany. Following the course of the Rhine he arrived on 15 December of the same year at Arnhem, the southern outpost of the United Provinces, and from there he went on to Amsterdam, where he arrived on 19 December. His first visit was to the Admiralty Palace (the present Maritime Museum); his next destination was the headquarters of the Verenigde Oost-Indische Compagnie (VOC – Dutch East India Company). It was probably there that Cosimo came to the decision to acquire a collection of maps produced by



the official cartographer of the VOC, Johannes Vingboons (1616/17 – 1670). Pieter Blaeu (1637 – 1706), the second son of the prominent cartographer Joan Blaeu (1596 – 1673), mediated Cosimo's purchase. Blaeu had been in contact with the Florentine savant milieu already from 1660, in particular with Antonio Magliabechi (1633 – 1714), who later became librarian of the Biblioteca Palatina. In this capacity, Blaeu started a business correspondence with Cosimo. A letter predating Cosimo's journey survives; here Blaeu confirms a shipment of volumes, including *China Illustrata* (1667) by Athanasius Kircher (1602 – 1680) and an 'atlante marinesco' (probably a composite maritime atlas), described as an extremely valuable production, representing the state of art in map production. During his stay in Amsterdam, Cosimo acquired paintings as well, including a view by Jan van der Heyden (1637 – 1712) depicting the City Hall on Dam Square, but was not able to purchase paintings by Rembrandt, whom he admired, though he paid a visit to his atelier. Through the intermediation of Nicolaas Heinsius (1620 – 1681), the first

Dutch humanist to spend substantial time in Italy, he could correspond with the Queen of Sweden, Christina (1626 – 1689), whom he would meet in Hamburg in the first months of 1668. Cosimo went back to Florence in May 1668. However, since a reconciliation with his wife was out of the question, Cosimo left again in September 1668. This time he followed a quite different itinerary, sailing to Spain and subsequently visiting Portugal. There he bought several maps through the intermediation of Luis Serrão Pimentel (1613 – 1679), chief cosmographer of the King of Portugal. Then he sailed to England, the Netherlands and France, to return to Florence in October 1669.

THE INTERESTS OF MEDICI FAMILY IN CARTOGRAPHY

Cosimo's great-great-grandfather Cosimo I (1519 – 1574) had conquered Siena in 1559. This meant that the Medici Family enjoyed absolute control of Tuscany. The celebrations for this enterprise included the building of a triumphal arch bearing the Greek inscription '*Kosmos kosmou Kosmos*', i.e. '*The Universe is the world of Cosimo*', indicating clearly the large-scale ambitions of Cosimo and his family. This iconology was inspired by the ancient Roman Empire and the contemporary Holy German Roman Empire. Cosmological symbolism – the Medici arms on a globe surmounted by a crown – was adopted as printer's mark by the famous Giunta publishing house and appears on the title-page of numerous Giunta books, amongst which the Italian translation of Sacrobosco's *De sphaera* edited by Egnazio Danti (1536 – 1586), the prominent mathematician and astronomer. This global ambition led

Cosimo I to commission a project for the Guardaroba Nuova in the Palazzo Vecchio, a *Theatrum cosmographicum* with two globes, terrestrial and celestial, hung from the ceiling and moved by theatrical machinery. The *Theatrum* had to be accompanied by maps after Ptolemy's Geography painted on the doors of the wardrobes and a cabinet of curiosities comprising both *naturalia* and *artificialia*. The project was too ambitious, could not be completed and fell into oblivion following the death of Cosimo I. One of his heirs and from 1587 onwards Grand Duke himself, Ferdinand I (1549 – 1609), gathered a collection of scientific instruments at the Uffizi, comprising two vast rooms, a Hall of Cosmography, where the prince was represented as the observer and surveyor of nature, and a Hall of Mathematics, which included globes, instruments and scientific texts. This project, conceptually easier and not too ambitious, was put into being during Ferdinand's reign. Cosmographic themes appeared again at the marriage of Cosimo III. In the book *Il mondo festeggiante* (*The feasting world*) which had been issued to celebrate the wedding in 1661, one plate depicts an Atlas holding the celestial sphere, while chariots and riders representing the continents and the planets carouse around him in complicated patterns. However, the cosmological symbolism of the book and the maps purchased in Amsterdam and Lisbon are more a sad reminder of days long gone and of a no longer existing power than a triumphal statement of domination.

JOHANNES VINGBOONS, HIS ATELIER AND *LE CARTE DI CASTELLO*

Johannes Vingboons (Amsterdam 1616/1617 – 1670) came from a family of artists. His grandfather Philip Vingboons had been registered in the Guild of St. Lucas in Antwerp in 1580 as a painter in watercolours. His father, David Vingboons, born in 1576 in Mechelen, was active as a watercolour

painter in Antwerp and Amsterdam. He fathered ten children, Johannes being the third of them. It was thus not surprising that he followed in the steps of his father and grandfather. Watercolour painting was considered to be an inferior occupation; only oil painters and engravers were appreciated at that time. Surprisingly Karel Van Mander (1548 – 1606), the Flemish Vasari, dedicates a laudatory chapter to David. In Amsterdam David prepared cartouches and decorative motifs for cartographers, notably Willem Janszoon Blaeu (1571 – 1638) and Hessel Gerritszoon (c. 1581 – 1632). Johannes and his brothers Pieter, Philip, and Justus, were apprenticed to a cartographer, possibly the same Hessel Gerritszoon or Willem Blaeu. Johannes was the only one among his brothers who worked exclusively as a cartographer. From 1648 Johannes worked for the Blaeu family, who entrusted him with important tasks, such as the manufacture of two globes for Queen Christina of Sweden and one for Tsar Alexei Mikhailovich (1629 – 1676), as well as the preparation of the 67 maps which would be included in the *Carte di Castello*. However Vingboons catered not only for foreign customers; many institutions and prominent Dutch families were keen customers for Vingboons' maps, so that Johannes had to associate with his brothers or other cartographers and surveyors in order to be able to satisfy all his requests. With the death of Johannes in 1670 the Vingboons atelier was past its heyday, even though it survived until 1698.

Of course, Vingboons was no painter in a classical sense. He in fact designed and painted from sketches and drawings which came to him from several sources, for example captains of the VOC or the West-Indische Compagnie (WIC – West Indian Company), pilots, traders, diplomats and spies. Secrecy was a prerequisite for a VOC cartographer; this is witnessed by the presence of two sealed rooms in the headquarters of the Company, comprising material stolen from other powers such as the

Portuguese, with whom the Dutch waged what could be called the first real world war, or obtained through corruption. The ateliers of the VOC in Amsterdam and Batavia (now Jakarta, Indonesia) produced a large number of maps, estimated at around 20 000, many of which were used for reconnaissance. In contrast to the maps used for identifying the sea routes, these reconnaissance maps comprised details such as rocks or cliffs, but also good landing places, bays and havens. For territories to be annexed, some surveying was necessary, indicating the locations for agriculture, city building and fiscal districts.

Vingboons worked for the WIC as well, as shown in the excellent representation of Brazil found in the Christina Atlas (1654) in the Vatican, and in the first plan of Nieuw Amsterdam (1664), an exceptional early wash drawing showing the urban structure of the future New York before it was surrendered to the British in 1664 (see MIH cover). The most abundant genre of Vingboons' production comprised town views, often represented as bird's eye or parallel projection views and coastal profiles. Vingboons could count on the collaboration of his brothers and several apprentices, who gave maps the finishing touch. Vingboons' creations were immediately recognisable due to his peculiar style. In fact his views are distinguished by blue skies with heaps of white clouds and, for views of ports, by the presence of ships firing from their canons. Generally present in Vingboons' views and cityscapes are graphic elements such as great tree trunks or flourishing plants, used to embellish the representation and to provide an illusion of depth, technically defined as *repoussoirs*. Wind roses are also frequent. In contrast to his views, Johannes' maritime charts were devoid of ornaments except a wind rose and a scale of distances. Vingboons copied from his originals by quadrature,



Fig. 1. Een Landt Reijse van de Stadt Osacca, Tot de Stadt Jedo, in 't Rijke van Japan [Overland route from the city of Osaka to the city of Edo in the Kingdom of Japan], 81.8 × 34.0 cm, Carte di Castello 4'.

by retracing from a copy made on transparent paper or by constructing an image from an original with the aid of pinholes. Vingboons worked from sketches of different provenance but also from engraved maps, such as those present in Jan Huygen van Linschoten's *Itinerario* of 1596 or those present in Georg Braun and Frans Hogenberg's *Civitates Orbis Terrarum*, printed in Cologne in several instalments from 1572 to 1617. Several maps and plans of Vingboons were inserted in atlases of different cartographers. These maps were considered a status symbol and many maps depicted in the masterworks of Dutch painting might be by the hand of Johannes.

However, several atlases containing exclusively maps and plans by Vingboons are preserved. The first is the Beudeker Atlas, preserved in the National Archive of The Hague. Christoffel Beudeker (1675/85 – 1756) was a collector of the early eighteenth century, who accumulated a collection of 27 volumes of topographic material and many other prints, drawings and also shells. This collection was divided in the nineteenth century between the British Library and the City Archive in Amsterdam with the Vingboons atlas ending in The Hague. This atlas was set together around 1660 and 1665. The Beudeker Atlas contains representations of localities of Asia

and America, therefore relating to both VOC and WIC. Some locations could be identified only later, with one still unidentified.

Another noteworthy Vingboons atlas is the Van Keulen / Bom Atlas, comprising originally 114 maps. The atlas was dispersed among several collections, and only 85 of its maps have been retrieved. Probably the Van Keulen / Bom Atlas was put together in the same years as the Beudeker Atlas; it contains only cartographic material referring to the West Indies, being therefore a WIC atlas.

More significant is the atlas of Queen Christina, now in the Vatican library. This atlas is in three volumes and was set together between 1650 and 1654. Possibly Christina bought it through the intermediation of her librarian, the Dutchman Isaac Vossius (1618–1689), who was a good acquaintance of the Blaeu family, or perhaps it was given to her as a present. Certainly the youngest brother of Johannes, Justus, who worked at that time as an architect in Stockholm, played a role in the acquisition of the atlas by Christina. This atlas consists of 130 maps, many of which signed by Johannes himself. All maps represent North America and West Africa, suggesting that they were manufactured for the WIC.

Extremely important is the Blaeu / van der Hem Atlas, which Cosimo had the opportunity to admire during his visit in Amsterdam. This atlas comprises 120 maps by Vingboons and was put together by Blaeu himself. The territories represented refer exclusively to the VOC domains, and the atlas is now housed in the Austrian National Library in Vienna.

Last of the series is the Salis Collection, which has been dispersed throughout many libraries, among which the National Archive in The Hague. Other small collections are present in the Maritime Museum of Amsterdam and in several other locations.

The collection of 67 Vingboons maps, plans and representations of natives constituting the collection of *Carte di Castello* was prepared by the same Blaeu with the collaboration of Nicolaas Heinsius, and both VOC and WIC domains are represented. They comprise bird's eye views such as those of Ambon, Malacca and Mocha, not yet famous for its coffee production.

Then there are plans: New York, Mexico City and Macau.

A third group of the *Carte* comprises vistas of fortresses, such as Fort Zeelandia on Formosa, the Elmina Castle on the Gold Coast, now in Southern Ghana. In many cases these

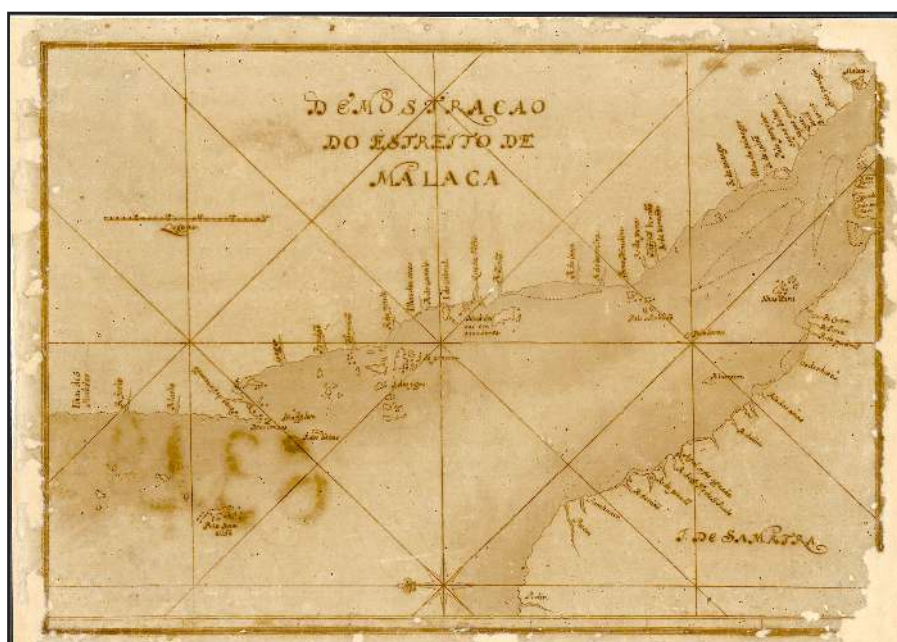


Fig. 2. Demonstracao (sic) do Estreito de Malaca [View of the Strait of Malacca], 53.8 × 39.0 cm, Carte di Castello 63

fortresses were used for the slave trade as ‘repositories’ of black prisoners rather than for military purposes.

A fourth group of the *Carte* comprises nautical maps, showing extensions of coasts, island and archipelagos. These were created in the occasions of attempted or successful conquests or the installation of trading posts. Among these nautical maps two represent Japan (Fig. 1), Dutch possessions in East India and the island of Manhattan. Four of the *Carte* show Hottentots and are possibly copied from sketches taken by a member of the van Riebeeck expedition in 1652.

THE PORTUGUESE MAPS IN THE *CARTE*

During his second trip, Cosimo stayed for some weeks in Lisbon, where he bought an ensemble of 16 maps that were inserted in the *Carte di Castello*. There is no evidence of the purchase but Lorenzo Magalotti (1637 – 1712), the Florentine scientist who was in the retinue of Cosimo, mentions an encounter of the Grand Duke with a Portuguese mathematician who showed him a large book comprising maps of Portuguese fortresses and trade stations in Africa and Asia. The Portuguese mathematician was certainly Luis Serrão Pimentel (Lisbon

1613 – 1679), a military architect and cosmographer, holding the positions of *Cosmografo mór* (chief cosmographer) and *Engenheiro mór* (chief engineer) of the Portuguese kingdom. Pimentel offered Cosimo copies of his works and of the works of Pedro Nunes (1502 – 1578), the famous sixteenth-century scientist and predecessor of Pimentel in the office of *Cosmografo mór*. The book alluded to by Magalotti was probably composed on the model of the *Livro das plantas de todas as fortalezas, cidades e povoações do Estado da India Oriental* (1635), by the geographers Antonio Bocarro and Pedro Barreto de Resende. This atlas was copied several times, and one of the copies is currently lodged in the library of the Ducal Palace in Vila Viçosa, a small town near Evora, on the border with Spain. This is most probably the atlas which Pimentel showed to Cosimo. Pimentel had been the supervisor of the renovation of the fortifications there.

The maps in the *Carte* were copied by an Italian copyist; this is evident from the orthography of the captions. Three sorts of documents can be recognised in the group of Portuguese maps.

- First, a series of large-scale highly detailed topographical and nautical maps of the East African coast from the Cape of Good Hope to the Horn

of Africa, extended to the Malacca straits (Fig. 2).

- Second, two medium scale maps depicting respectively the northern coast and the western basin of the Indian Ocean, including the Red Sea and the Persian Gulf, where the Portuguese had wielded power since the days of Afonso de Albuquerque (1453 – 1515); the second map represents the Bay of Bengal.
- The third group comprises two plans depicting respectively Malacca (in 1669 in Dutch hands, but originally another of the strongholds of Albuquerque) and Kollam in Kerala, eastern India.

The Portuguese cartography of the second part of the seventeenth century clearly reflects the shift in importance the newly reconstituted Kingdom of Portugal attributed to colonial possessions. The Bragança Kingdom in fact considered that the foremost task of a cartographer was to defend its frontiers with Spain, preventing a new invasion. This would explain how Pimentel could hold the positions of cartographer and military engineer at the same time. The colonies would be defended by alliances with stronger maritime powers, notably England. The Portuguese maps in the *Carte* are thus little more than contours where names are indicated, in contrast to the rich detail of Vingboons’ creations. Despite the enormous stylistic difference between Dutch and Portuguese maps, both sorts of maps reflect an insular conception of the colonial expansion. The fortresses and port cities, even when not situated on an island, were perceived as isolated points of a network. They refer back to the tradition of *insularia*, that is, books depicting islands, already known in the Middle Ages and widespread in the Renaissance, as for instance the ones by Benedetto Bordone (c. 1450 – 1530) and later on by Tomaso Porcacchi (1530 – 1576). This is in opposition to planispheres, a production where the Blaeu family excelled. Planispheres embody a ‘deductive’ conception, which engenders particular from universal, whereas maps like those of the *Carte* depict a world in form

of a mosaic, where order is provided by interconnection among different points, thus an 'inductive' conception of the world. This is an imperialistic and colonialist definition of the world.

THE HISTORY OF THE *CARTE DI CASTELLO* UNTIL TODAY

The *Carte di Castello* have never been bound into one or more atlases, but rather kept isolated since their purchase and hung on walls. This has caused a degradation of their colours, with some darkening and bleaching of the surfaces.

The beginning of their history at Florence is not well known. However, in 1785 they were located for the first time in the Villa di Castello outside Florence. Probably they had been moved there by order of the Grand Duke Pietro Leopoldo of Lorraine (1747 – 1792) between 1781 and 1785. They remained there until 1921, when they were transferred to the Biblioteca Mediceo Laurenziana.

An extraordinary request led to this decision. In 1920, Joseph Benson Gilder (1858 – 1936), secretary of the Industrial Finance Corporation in New York, wrote to Guido Biagi (1855 – 1925), the then director of the Mediceo Laurenziana. His interest laid in several of the *Carte di Castello* and was prompted by the compilation of a six-tome historical work on the history of New York, in collaboration with Frederik Caspar Wieder (1874 – 1943), librarian at Amsterdam and subsequently at Leiden. Wieder made contact with Biagi and proposed an exchange between some pilot logbooks and two of the *Carte*. Biagi, supported by the Undersecretary to Culture of the Italian government, rejected the exchange, highlighting the fact that Wieder was in a partnership with Frederik Muller & Co., the leading auction house in cartography in Europe.

The two maps requested were of course the plan of New York, the first of its kind and unique among Vingboons' production, and the survey

of Manhattan Island, also the first of its kind, of which some other copies are known.

Biagi insisted that the collection should not be split, and forced instead its removal to Mediceo Laurenziana. Wieder had to make do with two excellent collotype reproductions made by the Geographical Military Institute. In 1930 the historical museum of the city of New York requested reproductions of the two maps and the Mediceo Laurenziana obliged. On this occasion a list of the *Carte di Castello* was drawn up. The maps were restored in 1974 and exhibited on important occasions. In 1996 the maps were removed from their frames and put in a chest of drawers, where they are no longer exposed to sunlight. A large selection of them has been on display at the Mediceo Laurenziana within the framework of the exhibition *The Global Eye*.

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Floria Benavides
floria.benavides@gmail.com



Pietro Masturzo
pietroaronmasturzo@gmail.com





ISHMap

ISHMap Virtual Symposium 2020

12–13 June 2020

Since its inaugural meeting in 2012, the biennial **International Society for the History of the Map (ISHMap)** Symposium has brought together scholars, collectors, and map librarians from across the globe to share their research and forge new pathways in cartographic scholarship.

The Society's fifth, and first online, symposium, held on the 12th and 13th June 2020, was no exception. Comprising eight parallel sessions, four book chats, two plenary sessions, and an opening keynote, ISHMap 2020 registered over three hundred participants who ventured between virtual panels and a designated 'hallway' for informal conversation. What follows is a summary of each of the Conference sessions.



Carta Esquemática de Mato Grosso apresentada na Exposição Comemorativa do Centenário da Independência do Brasil (1922)

Source: Private collection of the family Jaguaribe de Mattos

Opening Keynote by Beatriz Jaguaribe (Universidade Federal do Rio de Janeiro) :

Mapping and Erasures: Cartography and the Imaginaries of the Modern Nation in Brazil

Opening the conference, Jaguaribe invited us to reflect upon the continuities and ruptures that figure in processes of nation-building, presenting both maps and photographs from the first few decades of twentieth-century Brazil. Her paper considered the erasures and creations that take place in the construction of national memory, how the map reflects different aspects of nation-building, and, finally, how the personal lives of cartographers were shaped by their efforts.

Analysing the work of Cândido Mariano da Silva Rondon and her own grandfather, Francisco Jaguaribe, including their notable 1952 *map of the Mato Grosso region*, Jaguaribe set the stage for the sessions to come by posing crucial questions drawn from the Brazilian context that resonate across cartographic scholarship. In the vein of Harley, she reminded us all of the importance of 'erasures' and silences on the map, particularly in locales of indigenous knowledge and habitation. Jaguaribe also drew attention to the materiality of the map-object, framing it as debris: a material relic yet also a 'wish-image of past generations.' Her keynote was a testament to the innovative nature of cartographic scholarship in Brazil.



Beatriz Jaguaribe (UFRJ)

Session 1: *Map Fixations: Borderlands*

This considered the cartography of borderlands :

- Eric Vanden Bussche (University of Tokyo) began with an innovative exploration of cartographic practices in late nineteenth-century imperial China.
- Mariana Pereira Gama (Universidade Federal do Rio Grande do Sul) transported us to eighteenth-century Brazil, where she analysed José Custódio de Sá e Faria's cartography and the territorialization process in Rio Grande de São Pedro.

Session 2: *Mapping Brazil*

- Iris Kantor (Universidade de São Paulo) and Beatriz Piccolotto Siqueira Bueno (Universidade de São Paulo) considered the spatial dynamics of the 1797 New Lusitana Geographical Map
- Carmem Rodrigues (Universidade Federal de Minas Gerais) analysed the possible Brazilian sources consulted in the construction of William Faden's 1807 map of South America.

Session 3: *Map Fixations, Toponomies and Allegories*

- Carolina Martínez (CONICET/Universidad Nacional de San Martín) considered how the toponym 'Thule' migrated from the Northern to the Southern Hemisphere in the early modern period
- Manuel Detoni Flores (Universidade Federal do Rio Grande do Sul) revealed fascinating changes in the language of toponyms used on successive maps created by the Treaty of Madrid Demarcation Committee in the mid-eighteenth century.
- Brenda Degger (Universidade Federal do Paraná) identified notable similarities between two sixteenth-century paintings of the Greek goddess Artemis and contemporaneous cartographic allegories of America.

Session 4: *Maps and Materiality*

- René Lommez Gomes (Universidade Federal de Minas Gerais) explained the personal and political nature of displaying maps of Brazil in four Amsterdam residences in the sixteenth century
- Jim Akerman (Newberry Library) drew upon the Newberry's rich holdings of twentieth-century US travel brochures to illuminate the role of maps in these often overlooked promotional materials.
- Lucía Pereira Pardo (The National Archives, UK) presented a chemical analysis of Richard Bartlett's maps of Ulster, Ireland, offering valuable insights into the Elizabethan mapmaker's use of color

Day one concluded with the first plenary, *Maps of the Invisible*, coordinated by Luana Carla Martins Campos Akinruli and Samuel Ayobami Akinruli (both of the Universidade Federal de Minas Gerais/Institute for Social Innovation and Cultural Diversity),

Day two opened with the second plenary, *Cartographies in Community*, where Kate Connell, Oscar Melara, and Sofia Vivanco Airaghi (independent scholars) and Carolina La Terza (Rede Nossa São Paulo) reflected upon the social uses of cartography in San Francisco and São Paulo, respectively.

Session 5: *Maps and the Teaching of Geography*

- Kory Olson (Stockton University) began the panel with an analysis of Jaques Parlier's cartographic methods and maps in the teaching of geography in early twentieth-century France.
- Carla Lois (CONICET/Universidad de Buenos Aires) considered the use of cartographic drawing exercises in the development of spatial thinking in elementary school geography, using late nineteenth-century examples from across the Americas and Europe
- Vera Dorofeeva-Lichtmann (École des hautes études en sciences sociales) proposed that a manuscript copy of Yamada Yukimoto's printed world map (1879-83) held at the Universidade de São Paulo may have been created for the geographical education of Japanese immigrants to Latin America.

Session 6: *Disputes, Wars and Surveillance*

- Junia Furtado (Universidade Federal de Minas Gerais) compared two distinct cartographical views of the War of Salvador City (1624-5) between the Dutch and the Portuguese.
- Lucía Rodríguez Arrillaga (Universidad de la República, Uruguay) reflected further on borderland cartographies by framing the maps of the River Plate boundary demarcation commissions in the late eighteenth century as instruments of territorial desire that have a notably temporal dimension.
- Sebastián Díaz Angel (Cornell University) showed how real-time mapping was used by US counterinsurgency operations in the 1960s, linking this surveillance technology to imperialist policy and the development of a US cartographic ideology in relation to Airborne Photo-Reconnaissance Intelligence Platforms.

Session 7: *Mapping Across Cultures*

- Roberto Chauca (FLACSO, sede Quito) clarified the significant role of indigenous knowledge in the development of both missionary and military cartographies of Amazonia in the early modern period.
- Denise Moura (Universidade Estadual Paulista) presented an ethnocartographic analysis of eighteenth-century journal accounts and mapmakers that revealed the role of Macro-jê peoples' landscape knowledge in the production of state cartographies of southern Brazil.

Session 8: Mapping Movement

- Anthony Mullan (Library of Congress) compared maps of two Spanish colonial frontier cities: Galveztown, Louisiana (1779) Nueva Orán, Argentina (1794), noting their projected roles in future border expansion
- Patricia Gomes da Silveira (Universidade Federal do Rio de Janeiro) used GIS data obtained from eighteenth-century maps of Minas Gerais to show that this ‘backland’ was actually a lively space with a dynamic economy.

This varied program combined fascinating insights into mapping practices and processes in the Americas and beyond. Some particular highlights included :

- Junia Furtado’s paper, *The War of Salvador City (1624–25) in a New Cartographical Perspective: The Dutch and Luso-Spanish Disputes in Maps*. Furtado’s detailed analysis of two manuscript maps depicting the city created by the warring powers highlighted how the representation of artillery, warehouse storage, and the width of the bay in which the city sits were used to construct distinct narratives about the Salvador War. She reflected on the political weaponization of cartography in this context, prompting a broader consideration of cartographic ‘truth’ that echoes far beyond her chosen examples.
- Carolina Martínez’s paper, *A Case of Dislocated Toponymy? Thule Island from Pytheas to Cook’s Second Voyage of Circumnavigation (1772–1775)*, detailed promising new research on the history of the toponym ‘Thule Island’ and how it came to be transposed from the Northern to the Southern Hemisphere when it was chosen as a name for an island in the South Sandwich Archipelago during James Cook’s second voyage. Tracing the appearance of northern Thule across classical and early modern travel accounts, Martínez ventured that its ‘dislocation’ to the South Atlantic may have actually been an attempt to affirm a British presence in the area.
- Brenda Degger’s paper, *The Frontier of the Known World: The Allegory of America and the Images of Artemis, XVI and Early XVII centuries*, noted striking similarities between sixteenth-century paintings of Artemis and cartographic allegories of America. Degger highlighted how Artemis symbolizes chastity but is also a huntress; just like the figure of America famously depicted on the frontispiece of Ortelius’s *Theatrum Orbis Terrarum* (1570), she represents the boundary between civilisation and barbarism. Her work is proof of the original lens that art history can bring to cartographic scholarship, demonstrating notable confluences between the painting and map formats.

Book chats were featured between each session on both days, dedicating space for the authors of significant new works in map history to discuss their publications. Some highlights included:

- Ricardo Padrón’s (University of Virginia) *The Indies of the Setting Sun: How Early Modern Spain Mapped the Far East as the Transpacific West* (July 2020), which promises to be a transformative work for scholars of early modern Spain/Latin America as well as the Atlantic and Pacific worlds. It challenges Eduardo O’Gorman’s iteration of the ‘invention of America’ and reveals novel links between the colonial Americas and Asia.
- Matthew Edney’s (University of Southern Maine) *Cartography: The Ideal and Its History* (2019) is sure to become a definitive work in the history of cartography, being both an unparalleled reference text for the historical development of mapmaking as well as disputing the existence of the category of ‘cartography’ itself in an indispensable follow-up to Harley’s early deconstructive analyses.
- Katharina Piechocki’s (Harvard University) *Cartographic Humanism: The Making of Early Modern Europe* (2020) links the production of maps in Renaissance Europe to the imagining of the region as an increasingly hegemonic power, addressing the pressing need to consider space in this context given the notable spatial dimension of humanist thought.

Overall, ISHMap 2020 has set a high standard for virtual conferences, and the Symposium Committee’s work to adjust the event to the online setting is laudable. The symposium affirmed that, at this challenging time, shared scholarship and interdisciplinary exchange can be an important source of stimulation and solace.

Important note:

This is an abridged version of a review originally published on H-Maps.

The symposium’s videos are available at <https://bit.ly/36btvZt>

For more information about H-Maps (or to join the network), please visit <https://bit.ly/hmapsinfo>

Further info: see Brussels Map Circle Web site (www.bimcc.org/news)

Elizabeth Chant
elizabeth.chant.17@ucl.ac.uk



An Unrecorded Atlas of Battista Agnese identified in a Polish Library

by Richard Pflederer



Fig. 1. Northern Europe — This chart exhibits many of the features of Agnese's work: unlabeled line of dots in the NW corner indicating the scale of the chart, a single compass rose in the centre. Scotland is attached to England, indicating that this atlas was produced later rather than earlier in the author's works.

Battista Agnese was the most prolific producer of portolan atlases in the entire period of the genre's long dominance of sea charts, which spanned over four hundred years beginning at the end of the 13th century. We know little of this cartographer beyond what is found in the inscriptions of his works. We know that he was born in Genoa, but his works – primarily atlases – were produced in Venice. His atlases exhibited a distinctive style, even to the extent that the bindings are recognisable as his.

It is true that the works of Agnese are not known for their cutting-edge introduction of new discoveries, nonetheless there is a discernible chronology in the Agnese atlases in that he adds details to the charts as they become known to him in Venice. He also avoided filling in spaces with conjectural fictional information. For example, he left a huge part of the west coast of South America blank on his earlier atlases until he was satisfied that he had the correct shape.

Although initially the genre was developed as a navigational tool for use on board ships plying the waters of the Mediterranean Sea, by the early 14th century a variant of the genre appears: highly decorated atlases clearly intended to grace the libraries of affluent owners. Many cartographers produced unadorned functional charts as well as the luxurious presentation atlases, and these authors did not differentiate actual cartographic content between the two categories.

The most comprehensive study of the atlases of Agnese was written in 1931 (with an addendum in 1947) by Henry R. Wagner. During these years, Wagner tracked down 71 atlases signed or attributed to Agnese. In the years since then, 24 additional atlases have come to light, for a total of 95 atlases. These atlases represent a huge volume of work, over 1 000 separate charts, each one carefully drawn, illuminated and accompanied by additional sheets bearing astrological or cosmographical information, and often a page dedicated to the patron or owner. The sheer mass of this work has caused researchers to speculate on a probable atelier located in Venice and run under the control of Battista Agnese.

His signed atlases spanned the period from 1536 to 1564, but there is also a stand-alone chart of the Mediterranean Sea which was drawn in his style that bears the date of 1514. The signature on this chart is in a slightly different form, but the chart is confidently attributed to him. Based on these dates, his active career would have spanned fifty years, which has caused some scholars to suggest that perhaps his atelier continued to sign his name to atlases after he had retired or even died.

As noted above, from time to time unrecorded works by Agnese appear, mostly from private collections via auctions or high-end dealers. But the most recent of these 'new finds' was actually discovered in a university library, and it has an interesting story. The atlas was uncovered by Luis Robles while undertaking a review of the Pflederer Census of Portolan Charts and Atlases. He was looking to identify items not currently listed in the Census and he eventually came across an advertised facsimile of a previously unknown atlas said to be preserved in the Nicolaus Copernicus University Library in Toruń Poland. But was there an actual 16th century atlas which served as the basis for this 21st century facsimile? We contacted

the library in Toruń, and they confirmed that they did indeed have an original atlas in their collection. But to be listed in the Census, we needed to confirm its authenticity as well as its attribution. The library agreed to provide high resolution images. We evaluated several aspects of the composition of the atlas. The sequence of charts (Pacific Ocean, Atlantic Ocean, Indian Ocean, Northern Europe, Mediterranean Sea, etc.) matched Agnese's system. And the style of the charts bore unmistakable indications of Agnese: minimalist scale bars diagonally set in the corners of the charts, longitude scale as well as latitude scale on the oceanic charts, etc. Further, the ancillary sheets were also consistent with Agnese's practice: an armillary sphere, a zodiacal table, an oval map showing the track of Magellan's voyage. But the decisive detail was the inside of the back cover. It was Agnese's trademark to embed a small working compass about one centimetre in diameter centred in a painted compass rose in the back cover of his atlases, and the Toruń atlas was so equipped. All of these details allowed us to confidently attribute it to Agnese.

The provenance of this atlas is interesting. According to Andrzej Mycio, Head of Special Collections at the Nicolaus Copernicus University Library, it had been part of the collection of State and University Library in Königsberg (now Kaliningrad). Towards the end of World War II, Germany for safekeeping

evacuated part of collection of the library in Königsberg, including this atlas, to small villages in East Prussia – Karwinden (now Karwiny) and Schlobitten (now Stobity). But after war this part of East Prussia became a part of Poland and the books from these villages came to the Nicolaus Copernicus University Library in July 1946. How and why it was in Königsberg during the war and why it was not listed by Henry R. Wagner remains unclear.

In my experience, the 'life story' of this manuscript atlas is not unusual in that the locations and ownership of such valuable pieces are often subject to the vagaries of history, war, death and many other factors never anticipated by the original cartographer. But this is part of their mystique, and it can make the study of maps and atlases so very interesting.

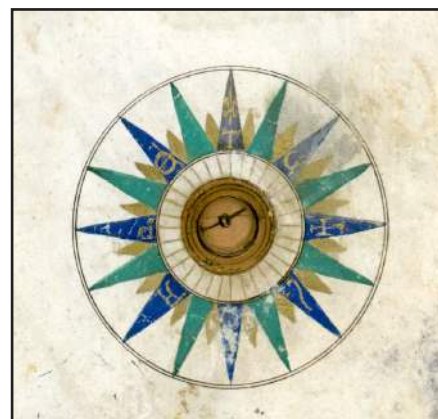


Fig. 2. Inside back cover of the binding. This detail of the inside of the back cover shows the working magnetic compass embedded in a drawing of a compass rose.



Richard Pflederer is an independent researcher whose subject is portolan charts. He is the author of several reference works on the subject including the Census of Portolan Charts and Atlases, now available as a searchable database. He serves as Advisor to the MEDEA-chart project in Lisbon, headed by Joaquim Gaspar Alves. He is also founder of the Williamsburg Map Circle in Virginia, USA. Anyone interested in obtaining a copy of the Census database can contact him at: richard@pflederer.net.

A 17th-century cartographic curio?

by Wulf Bodenstein

A couple of years ago I allowed my map interests to drift away from Africa into the region of the Beauce, the former granary of France to the south-west of Paris, where the family has a summer house.¹

One day, as I went through an antiquarian's folder of loose ancient maps of central France in search of something new on the Beauce, I made a surprising discovery. Among maps of the Orléanais, the Blaisois and the Touraine that revealed their splendour, there was one that had been inserted back to front, exposing its verso text. The *Description De La Beausse* immediately caught my eye. The French text with the signature 'ff' at the bottom of the first verso (Fig. 1) clearly pointed to a map of the Beauce by Janssonius, Belsia Vulgo La Beausse, with which I was quite familiar (Fig. 2).² It had been published in Vol. 2, part 1 of his *Nouvel Atlas, ou Theatre du Monde*, 1652–53 (in 5 volumes) and 1656–58 (re-issued in 6 volumes), devoted to France, Switzerland and the Netherlands.³

1 See BIMCC Newsletter No 45 (pp. 18–24) and Maps in History No 63 (pp. 6–9) on ancient maps of the Beauce.

2 Martijn Storms (Leiden University Library) had kindly provided photographs of this map (Leiden UB, COLLBN Atlas 47/1-3, A:13U) before I found one for my own collection.

3 Peter van der Krogt, Koeman's *Atlantes Neerlandici*, New Edition, Houten: HES Publishers, 1997, Vol. I: entries 1:416.2 and 417.2 ('France and Switzerland & the Netherlands'). In 'Part C', section 'Map descriptions' (with miniaturised images) the 'Beauvaisis' and the 'Beausse' maps are under numbers '[4315:1.2]' and '[4340:1.2]' respectively.

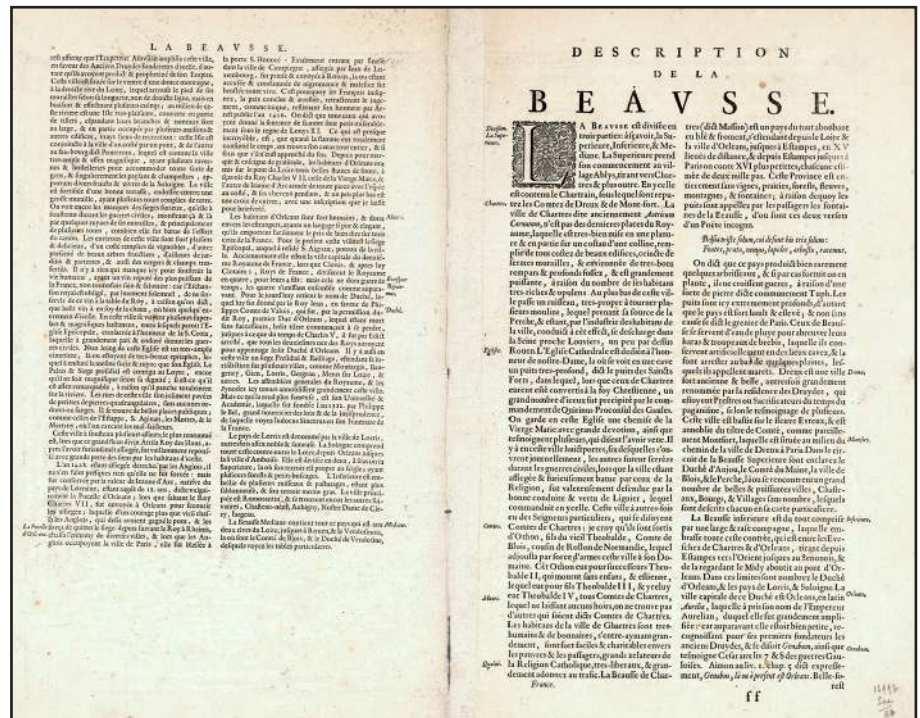


Fig. 1. Text of the Beauce printed on the verso of the Beauvaisis map (author's collection)

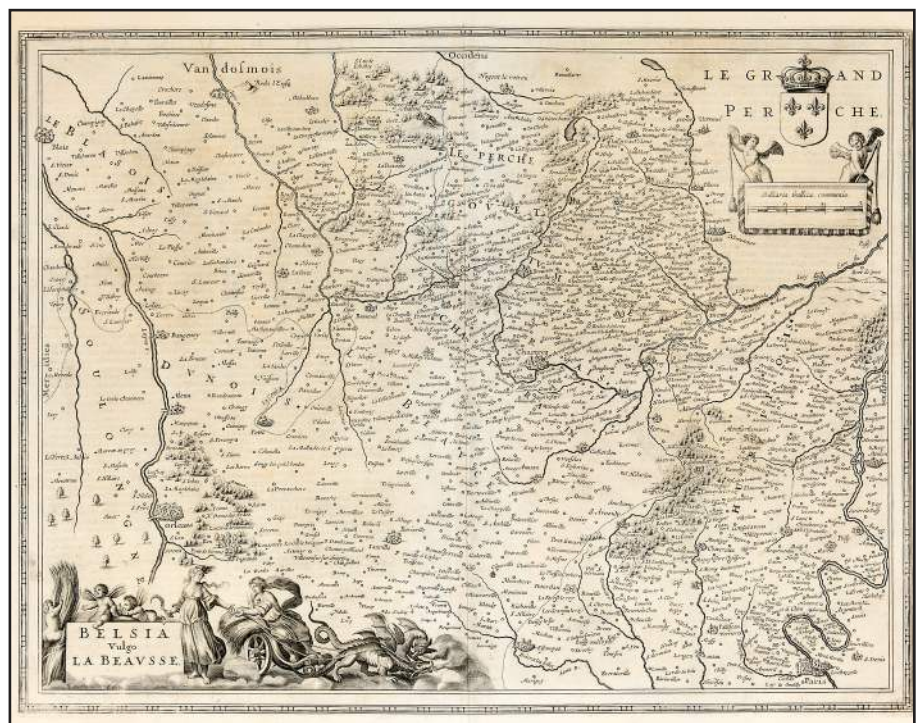


Fig. 2. Janssonius's map of the Beauce (author's collection)

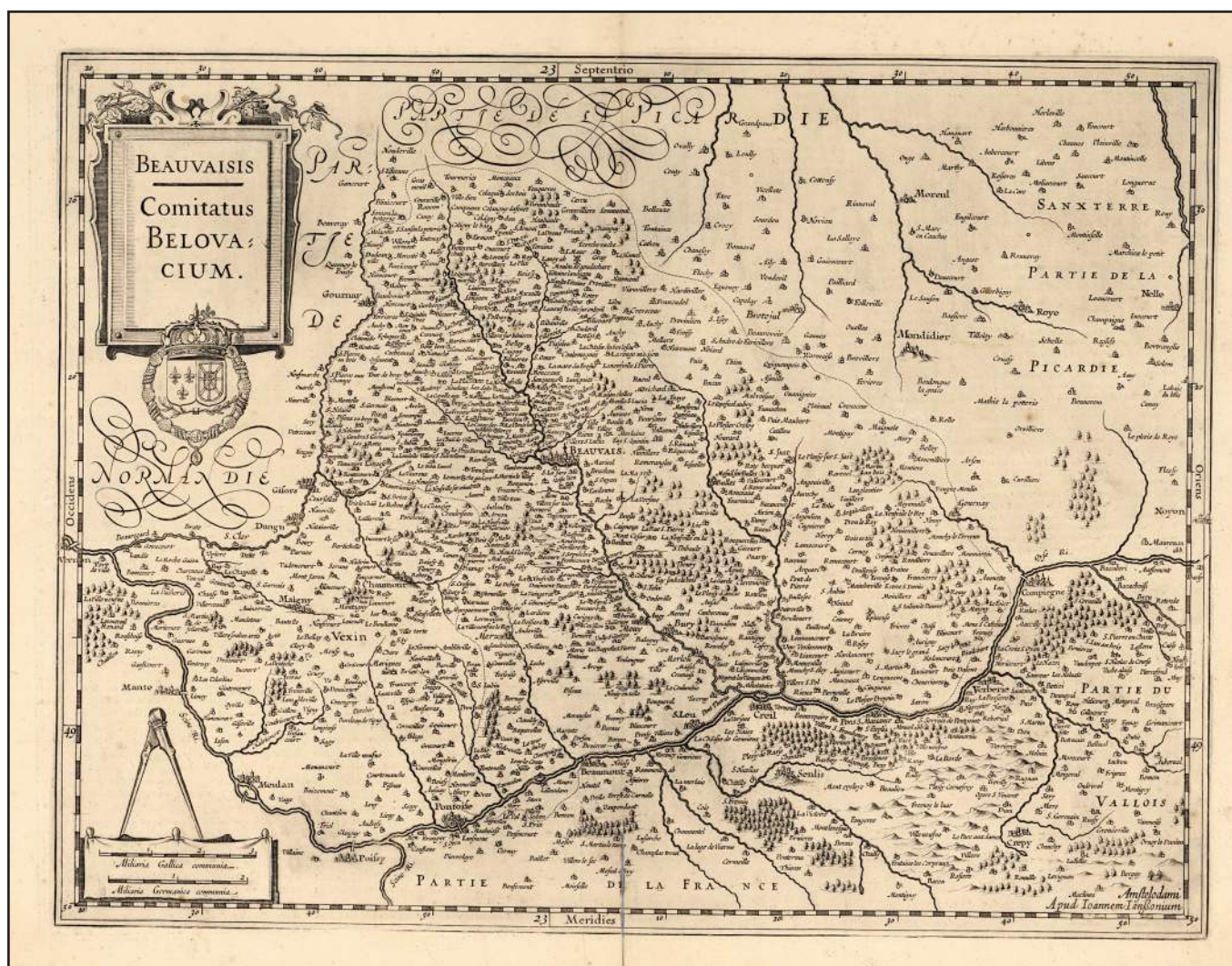


Fig. 3. Janssonius's map of the Beauvaisis (author's collection)

Hoping to find a coloured version of the Beauce I had not seen before, I turned it around and found – a non-related map, entitled Beauvaisis Comitatus Belovacium, representing the region of Beauvais to the north of Paris and also signed by Janssonius (Fig. 3). I would never have spotted this curious combination had the map been filed to face the front. As I then found out, both the Beauvaisis and the Beauce maps came from the same atlas, being placed sequentially therein as the 20th and 23rd respectively. The Beauvaisis map's normal verso text, entitled Description du Beavvaisis, with signature 'cc', is shown in Fig. 4.⁴

4 With thanks to Paul De Candt for providing this image.

Clearly, something had gone terribly wrong in the printer's workshop. This lapsus lectionis, or reading error, most likely stemmed from a toponymic confusion between Beavvaisis and Beavsse when selecting the letter press text to be printed on the verso.

As we know, maps with a text on the reverse are printed in two steps: texts are usually printed first on the blank folio sheets, awaiting their turn to be run again through the press onto which the copper plate of the corresponding map had been fitted. Considering that, in the atlas, only two other maps separated those of the Beauvaisis from that of the Beavsse, it is highly unlikely that the text of the latter should have been printed twice, without this anomaly having been spotted, if one assumes that the maps

were printed in the sequence foreseen for publishing. On the other hand, the printing of map plates prior to the printing of texts on the reverse is on record.⁵ An error occurring during this process might be more plausible, although in our case this could be excluded since the printing of both the maps and the verso texts of the atlas occurred in Amsterdam. Another explanation might be that the printer had been asked to produce a sequence of these atlas maps as a proof copy, prior to the full-scale printing process. The lapsus could have occurred then.

5 See R.A. Skelton, Introduction to the facsimile edition the 1606 English edition of Ortelius's Theatrum Orbis Terrarum (TOT Ltd., 1968). Maps were printed in Antwerp first and the sheets were then dispatched to London where the English texts were run off.



Fig. 4. 'Normal' verso text of Janssonius's map of the Beauvaisis (see Note 4)

In any case, more remarkable than the printer's mistake, quite uncommon in itself, is the fact that it somehow survived and, having escaped the fate of similar blunders, found its way into the antiquarian circuit. If it did come down to us that way, it certainly was not as an acknowledged item of curiosity, since that notion is reserved for the collectors' world of today.⁶

⁶ With many thanks to Francis Herbert for editorial review.

Wulf Bodenstein
wulfbo@outlook.com



Making Maps in History

This issue of Maps in History was coordinated and edited by Luis Robles. Paul De Candt did the lay-out on an initial basis of a design by David Raes. Contents have been checked by the Editorial Committee comprising Wulf Bodenstein, Jean-Louis Renteux, Nicola Boothby, Wouter Bracke, Francis Herbert, Pierre Parmentier, Soetkin Vervust and Luis Robles.



Malta Map Society: 10th anniversary celebrations follow-up

Our readers will remember that the Malta Map Society celebrated its 10th anniversary in style last year (see *Maps in History* No 66, p. 41). A one-day seminar was held on 23 November 2019, under the auspices of the President of the Republic of Malta, H.E. Dr. George Vella, who, together with Mrs Vella, hosted a well-attended MMS reception.

The proceedings of the seminar, entitled *Imago Melitae 2019* have now been published: it is a brilliant 96-page illustrated book in A4 format. The texts of the eight presentations are reproduced together with supporting documents and maps in full colour, covering the following topics: the birth of Dr. Albert Ganado's famous Malta map collection; rare maps and plans held at the Gennadius Library in Athens; the secret cartographic endeavour of the Soviet Union, including the mapping of Malta, during the Cold War; the sketch plans of villages in Malta and Gozo in 1907 in anticipation of further demographic growth; cartographic expression illustrating young children's spatial skills; the variations in sea levels which may have altered the topography but at the same time increased the habitable land during Malta's prehistoric period; a bird's-eye view of Hal Muxi, a Maltese village where two murders took place on the same spot at different times; and the Maltese workshop of the Gili mapmakers and silversmiths.

Jean-Louis Renteux
jl.renteux@gmail.com



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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 specialist 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

OFFICIAL ADDRESS

c/o Arenberg Auctions
Wolstraat 19/2 Rue aux Laines
B-1000 Brussels
www.bimcc.org
info@bimcc.org

HONORARY PRESIDENTS

Wulf Bodenstein
Avenue des Camélias 71
1150 Bruxelles
telephone: +32 (0) 2 771 23 14
e-mail: wulfbo@outlook.com

Eric Leenders
Zwanenlaan 16
2610 Antwerpen
telephone: +32 (0) 3 440 10 81
e-mail: eric.leenders3@telenet.be

EXECUTIVE COMMITTEE PRESIDENT

Caroline De Candt
Burggravenlaan 341
9000 Gent
telephone: +32(0)9 222 80 14
e-mail: president@bimcc.org

VICE-PRESIDENT

Jean-Louis Renteux
Rue des Floralies 62
1200 Brussels
telephone: + 32 (0)2 770 59 03
e-mail: vp@bimcc.org

EDITOR - ÉDITEUR RESPONSABLE

Luis Robles
telephone: +32471610861
e-mail: editor@bimcc.org

Co - EDITOR

Paul De Candt
telephone: +32475899224
e-mail: pauldecandt@gmail.com

TREASURER

Jean-Christophe Staelens
e-mail: jcs@loginfra-strategy.com

SECRETARY

Marie-Anne Dage
e-mail: secretary@bimcc.org

WEBMASTER

Pierre Parmentier
e-mail: webmaster@bimcc.org

SCIENTIFIC ADVISOR

Wouter Bracke
e-mail: wouter.bracke@kbr.be

OTHER OFFICERS

- Jan De Graeve
jan@degraeve-geo.eu
- Henri Godts
henri@arenbergauctions.com

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.

7407 La Jolla Blvd. | La Jolla, CA 92037
BLR@RareMaps.com | 858.551.8500