

# MAPS IN HISTORY



May 2016  
Newsletter No

55

## Liège and Altzenbach

Mercator and Ortelius in  
Cassel  
Map Afternoon Report



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# Intro

Dear Map Friends,

As reactions to the new look of the January issue of 'Maps in History' were very positive, we continue with our full-colour magazine and its rejuvenated layout!

The view of Liège on the cover introduces the main article by carto-historian Peter Meurer who has investigated the role of Gerhard Altzenbach in the publication of the very first depictions of this major city in Wallonia.

In this issue, you will also get an update on the activities of this Circle: the Annual General Meeting, with a recapitulation of our 2015 activities, a very successful Map Afternoon (aka MapAf) attended by more and more new (and younger!) members, and a few mini-excursions to visit map exhibitions from Marseilles to Hoorn (in the Netherlands, not Chile!); among them a special mention to the museum in Cassel (French Flanders) which organised its first cartographic exhibition and symposium, on Mercator and Ortelius, with strong participation from members of our Circle as lecturers and attendees.

Cartographically yours,



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

Cover: Detail of the large view of Liège by Merian with G. Altzenbach of 1626, shown in full on the centrefold (with permission of the Universitäts- und Landesbibliothek Darmstadt).

# La carte: miroir des hommes, miroir du monde

*[The map: mirror of men, mirror of the world]*

10 January - 19 February 2016 - Espace Culture - Université de Lille, Sciences et Technologies, Cité Scientifique - Lille - France

— By Jean-Louis Renteux

This small but interesting exhibition formed the backbone of the 2015-2016 cultural season at Lille's University 1, whose theme was: 'The Map invents the world'. A series of lectures and artistic events explored the variety of everyday uses of the map, scientific and political or artistic, showing the renewed wealth of the map and considering its future<sup>1</sup>. The exhibition is also part of a longer term effort, led by Sophie Braun, in charge of the Scientific Heritage Preservation to rediscover and highlight the hidden treasures of the scientific heritage of Lille's universities<sup>2</sup>. In previous years, she presented exhibitions around a 'cabinet of curiosities', human anatomy, scientific instruments, crystals ... before turning now towards cartography.

The introductory section of the exhibition started with cartographers of the 16<sup>th</sup> and 17<sup>th</sup> centuries from the Low Countries (Hondius, Blaeu and so on). Emphasis was then placed on the importance of the Cassini family in mapping the French territory.

<sup>1</sup> a video of each lecture — in French — can be seen on <http://lille1tv.univ-lille1.fr>

<sup>2</sup> Contributions to this exhibition came from: L'Université de Lille, Sciences et Technologies (UFR de Géographie, Laboratoire d'Astronomie, Laboratoire de Géologie...); La réserve patrimoine à l'Université de Lille, Sciences Humaines et Sociales [The Heritage reservation which preserves the common fonds of works ante 1801 from the three public Universities Lille 1, Lille 2 and Lille 3]; L'Institut catholique de Lille (CRGH); Le musée d'histoire naturelle de Lille.

The exhibits included a very nice atlas comprising coloured maps based on those of Cassini (published by Dumez & Chanlaire, 1790), as well as a digital screen connected to the 'Geoportail' giving access to Cassini maps of all the (18<sup>th</sup> century) French territory. The follower of Cassini to the north, Count de Ferraris, was also well represented with several examples of his 'merchant' map (glued on canvas).

In each showcase, maps were accompanied by cartographic instruments: a planchette, telescopes, graphometer with pinnules, clinometer rule, etc.

Further sections of the exhibition were devoted to various applications of cartography, and accompanied by objects illustrating their purpose:

- Geology, with several geological maps and their application to the design of the Channel Tunnel.
- Exploration and conquest, with several maps of African explorations in the 19<sup>th</sup> century (e.g. the 1897 Blondiaux mission).
- Teaching, with a nice series of large classroom wall maps and a 19<sup>th</sup> century globe (by Heinrich Kiepert) plus several souvenirs from the geography teaching facilities within the University itself.

Unfortunately, the exhibition's opening hours were more adapted to university students and staff than to week-end visitors. Fortunately, Sophie Braun<sup>3</sup> and her staff endeavour to accommodate special requests and she welcomed

<sup>3</sup> Contact: [sophie.braun@univ-lille1.fr](mailto:sophie.braun@univ-lille1.fr).



An 18<sup>th</sup> century graphometer with pinnules, in front of the Cassini map of France.

a small delegation of the Brussels Map Circle on a Friday evening and provided us with a very comprehensive guided tour.



Delegation of the Brussels Map Circle guided by Sophie Braun

Jean-Louis Renteux  
editor@bimcc.org

# De Hattinga's laten in hun kaarten kijken'

*[The maps of the Hattinga family]*

31 January - 24 April 2016  
The Mercator Museum in Sint-Niklaas

— By Caroline De Candt

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**Although the exhibition will be over by the time you read this, a small article highlighting this cartographic Dutch family is still more than appropriate. Relatively unknown, no doubt largely due to the fact that they were never printed, these maps deserve better.**

The Hattinga family originated from the north of the Netherlands but had moved south, to what was then called *Staats-Vlaanderen* and is called today *Zeeuws-Vlaanderen* (the southern part of the province of Zeeland). Willem Tiberius Hattinga (1700-1764), after he studied medicine in Leiden, was stationed as an army doctor in this region. There he started mapping *Staats-Vlaanderen*, presumably out of sheer passion for cartography. He based his map on existing ones, but added his own measurements. This resulted in a quite beautiful manuscript map (1:37 000), showing the whole border with the Austrian Netherlands (today Belgium) in detail. The then authorities accepted it enthusiastically. Even better: they commissioned an atlas of the same region and later on also an atlas of the province of Zeeland. Today, both these large scale manuscript atlases are kept in The Hague and Middelburg. Altogether they comprise nine volumes.

Willem's sons, David and Anthony, had started helping their father with his cartographic work from an early age and made similar atlases of

Staats-Brabant as well as of Gelderland, Overijssel and Groningen (all frontier regions of the Netherlands).

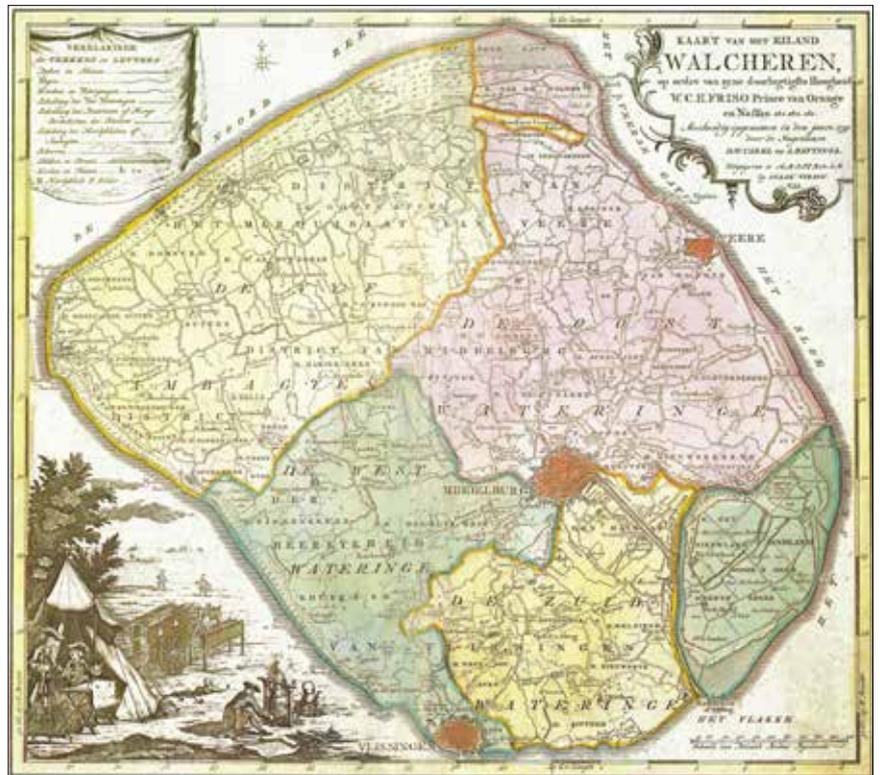
Out of this enormous quantity of maps, only few were printed. Best known are five island maps, printed by Isaac Tirion in 1753.

The family moved to the little picturesque town of Hulst during Willem's lifetime and today still a large number continue to live there. As Hulst is very close to Sint-Niklaas, just

across the border, a delegation of the family was present at the opening in the museum, adding a very particular flavour to the event

*Note:*

Further reading (in Dutch) of the Hattinga oeuvre can be found in four articles in Caert-Thresoor: Vol. 1-1982 (pp. 14-15); Vol. 4-1985 (pp. 2-9); Vol. 9-1990 (pp. 66-72); and Vol. 13-1994 (pp. 49-54). These may now be freely read online via [www.caert-thresoor.nl](http://www.caert-thresoor.nl)



The island Walcheren (1753) printed by Tirion ; in the lower left corner, the Hattinga family is shown (Willem and his two sons) doing fieldwork.

<sup>1</sup>This is a pun and as puns go, hardly translatable; see through a person's plans would come closest

# Visiting Cape Horn

West-Fries Museum, Hoorn,  
The Netherlands

— By Jan De Graeve

jan@degraeve-geo.eu



**On 29 January 1616 the Dutch ship 'De Eendracht' reached the most southern tip of the Southern American archipelago: Cape Horn (Kaap Hoorn) was born, 400 years later, some members of The Brussels Map Circle wanted to know more about Cape Horn.... But rather than travelling to the outermost and southern part of South America they went to the place where the expedition started in 1615: the harbour of Hoorn, some 45 km north of Amsterdam. Around 1600, Hoorn was an important seaport where ships of the VOC<sup>1</sup> departed for their explorations and commercial expeditions. By special treaty, the VOC set a monopoly by securing the sea-routes to the East around the Cape of Good Hope and to the West by the Strait of Magellan . The search for a new passage was on....**

At the West-Fries Museum of Hoorn we visited a special exhibition commemorating the 400<sup>th</sup> birthday of Cape Horn. In June 1615 an expedition lead by Jacob Le Maire and Cornelisz Schouten departed in search of a new passage south of the Strait of Magellan and of new territories. At that time there still was the original idea that there had to be a Terra Australis Incognita, in the southern hemisphere, to balance the emerging lands in the northern part of the earth so as to create an equilibrium. This continent, shown as Terra del Fuego on the Mercator map of 1569, progressively

<sup>1</sup> VOC or 'Vereenigde Oostindische Compagnie': a Dutch shipping company established in 1602.

diminished and after many years nearly disappeared completely before Antarctica was discovered.

Using the motto 'Kaap in de kaart' (the Cape on the map) our special guides Hans Kok and Maarten Klein created an impressive exhibition, showing this historic evolution. The story was told, based on the original maps from Hans Kok's collection.

Our small group of Belgian cartography enthusiasts (Marcel Van Brussel, Jean Christophe Staelens and myself) was joined by a Dutch delegation, all members of The Brussels Map Circle. In the late afternoon we even had the chance to meet the Curator at the premises of the Dutch Hoorn Gezelschap,



Voyage of Le Maire and Schouten with the Eendracht 1615-1616.

an association dedicated to the permanent commemoration of the rounding of Cape Horn.

It was a privilege to see Hans Kok showing part of his beautiful collection of historical maps, all of outstanding quality. Members who could not join us, really missed a unique opportunity to learn a lot more of the history of the most southern part of America.



Map of Magellanica (Terra del Fuego ) showing the Strait of Magellan, Cape Horn and Le Maire Strait from A. Montanus 1671 ( collection HEK)

# Made in Algeria – Généalogie d'un territoire

*[Genealogy of a territory]*

19 January – 2 May 2016 at the MuCEM, Marseilles, France



Nicola Boothby  
nicola.boothby@telenet.be

— By Nicola Boothby

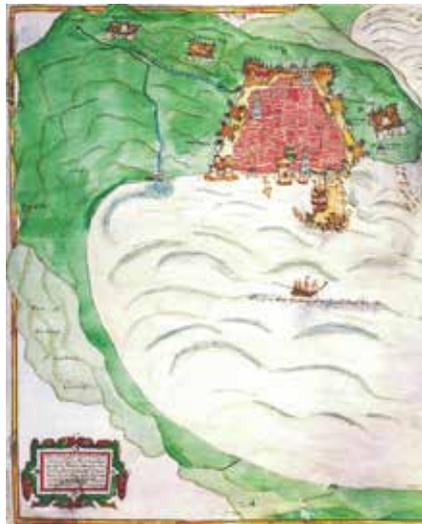
**This exhibition is very impressive, and well worth the trip to Marseilles to see it. The curators – Zahia Rahmani from the Institut National d'Histoire et de l'Art, and Jean-Yves Sarazin from the Bibliothèque Nationale de France – have brought together close to 200 maps, plans, travelogues, drawings, paintings, photographs, films and a host of other documents to tell the story of how the white spaces on the map in this part of Africa were filled in and by whom. It also recounts the propaganda; selling French people a rosy future in a promised land.**

The exhibition is divided into four parts, taking us from the 16<sup>th</sup> century to the present day: Seen from afar, Charting the territory, Conquering Algeria, and From up close. The translations of the names of the maps are unofficial, my own.

## Seen from afar – A territory seen from the sea before 1830

Before 1830 knowledge about the territory now defined as Algeria came mainly from travellers and seamen, and was generally confined to the coast. The very first map in the exhibition is by François Ollive, a native of Marseilles, the 'Carte particulière de la mer Méditerranée' [Descriptive map of the Mediterranean Sea], 1662. The basis of the map has many of the characteristics of a portolan chart, but it is covered with gaudy decoration: town views, hunting scenes, ships, coats-of-arms, sea monsters... it is all there. Next to it is Guillaume le Testu's 'Cosmographie universelle

selon les navigateurs tant anciens que modernes' [Universal cosmography according to past and current navigators],



The Platt of Argier & the Parts Adioyning' by Robert Norton, 1620

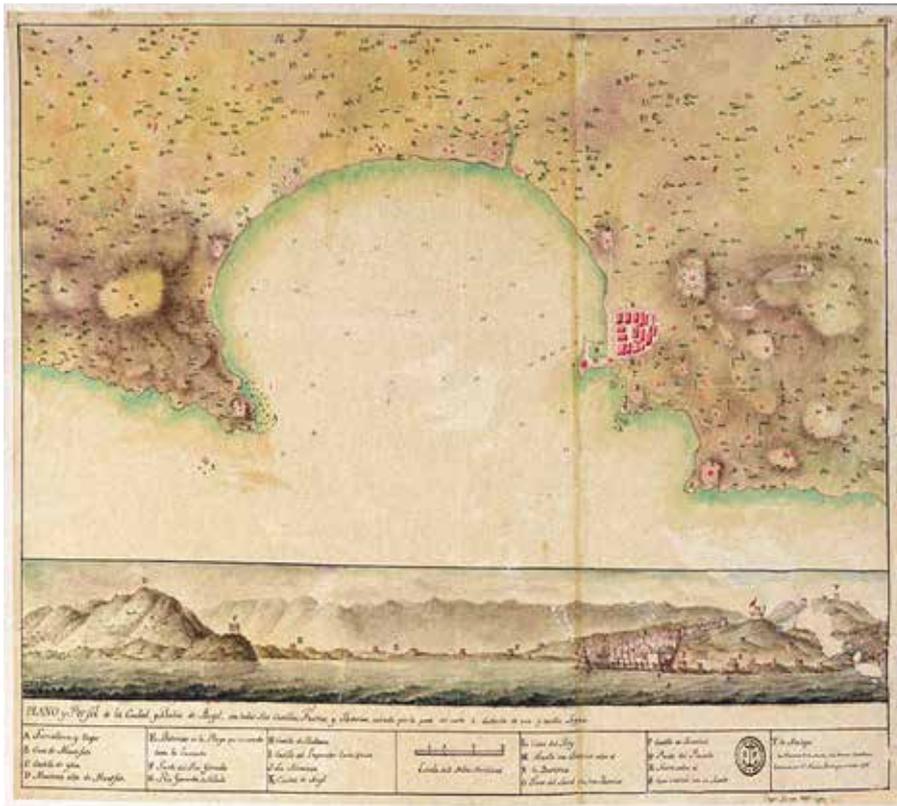
Le Havre 1556, open at the 'Algeria' page, where the colour is less varied, but the figures – humans, animals, town views etc – are still as riotous.

Most of the maps are from French sources: the Bibliothèque Nationale de France, the Musée National des Châteaux de Versailles et de Trianon, the Service Historique de la Défense in Vincennes, the Musée de l'Armée, and the Archives Nationales d'outre-mer in Aix-en-Provence.



'Oran, from the hand of Doctor Shaw', by Thomas Shaw and Jean-Baptiste Bourguignon d'Anville, around 1740

But there are also some interesting additions from elsewhere, for example 'The Platt of Argier & the Parts Adioyning' by Robert Norton, 1620, made when he took part in a British expedition to destroy Barbary ships that were interrupting the trade from Gibraltar to the Levant, is from the National Maritime Museum in Greenwich. Another Englishman who contributed to spreading knowledge on the region was Thomas Shaw, an Anglican priest, and diplomat at the court of the *dey* of Algiers. Here we have his 'Travels or Observations Relating to Several Parts of Barbary and the Levant', Oxford, 1738, which at the time gave a lot of insight into the people and their customs. From him, too, with Jean-Baptiste Bourguignon d'Anville, we have a sketch of 'Oran ; from the hand of Doctor Shaw', around 1740. The last one in this section I'd like to mention is the 'Plano y Perfil de la Ciudad y Bahia de Argel [Plan and Profile of the Bay of Algiers], 1775, by



Nicolas Berlinguero, *Plano y Perfil de la Ciudad, y Bahía de Argel*, 1775, carte manuscrite, 49,8 X 71 cm.  
Bibliothèque nationale de France © BnF

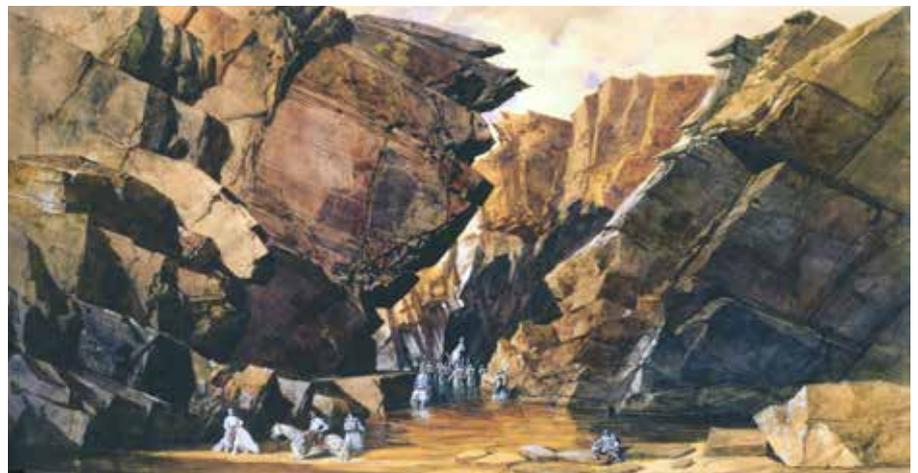
Nicolas Berlinguero. The upper part is a plan of the bay, and shows Algiers with the mole forming the port, while at the bottom is a beautiful view of the bay as sailors would have seen it on their approach. Spain was one of several European countries interested in trading with North Africa..

## CHARTING THE TERRITORY: FROM CONQUEST TO COLONISATION, AFTER 1830

France invaded Algiers in 1830: this began 'French Algeria'. The country was divided into three provinces, named after their capitals: Oran, Algiers, and Constantine. Throughout the French presence there was strong resistance from the native population, which meant that the army played a key role. My favourite exhibit in this section is the 'Reconnaisances militaires faites dans la province d'Oran, pendant les années 1835 et 1836, par

les officiers du génie' by Lemerrier, 1837. It is a chart of several reconnaissance trips made by French army surveyors into the interior of the country, complete with where they bivouacked and the dates of each. Very simply and neatly done. Very vivid. Another very pleasing map is that of the provincial capital Constantine.

The 'Plan de Constantine' by Sergeant Scheffer who copied it from a drawing by Lieutenant Meunier, 1839, was a first step towards drafting detailed information on the city so that the new administration could levy taxes. This section also has an abundance of paintings, some of which approach the town plan bird's-eye view style. The two most represented artists are Jean Antoine Siméon Fort and Adrien Dauzats. The former was commissioned by King Louis Philippe (r.1830 – 1848) to paint glorious moments in French history; his paintings show us fortified towns set in colourful desert scenery – the backdrop to the battles taking place. Dauzats was attached to the military expedition commanded by the Duc d'Orléans, Louis Philippe's son, and his set of six aquarelles and gouaches on paper called 'Le Passage des Portes-de-Fer' [The Iron Doors passage], 1841, shows the incredibly challenging terrain on the 'road' from Algiers to Constantine. Another interesting map in this section shows 'Afrique Française; Algérie dressée d'après les documents les plus nouveaux' [French Africa; Algeria drawn according to the latest documents] by Arnold Ruppert Skydamm and Théodore Doornick, around 1840. The map is quite small, and is surrounded by four city plans and portraits of the most important French and Algerian military officers and governors of the



'Troisième Muraille des Portes-de-Fer', Adrien Dauzats, 1841

day. The map highlights the journey through the mountainous ‘Portes-de-Fer’ which took place in 1839.

## CONQUERING ALGERIA: FROM EXCESSIVE IM- AGERY TO THE END OF FRENCH ALGERIA

From the late 1840s the call went out to French people to colonise Algeria. French heads of families, for preference farmers by profession, were invited to request a ‘concession’ – a plot of land. Note that people were advised to request land in Algeria – which meant leaving mainland France – only if, to freely translate the poster, ‘they felt healthy enough, their morale was high, and they had the will to work, all three being key to success’. The poster ‘Colonisation, peuplement des nouveaux villages, concessions de terre’ [Colonisation, peopling the new villages, land concessions], around 1850, shows a map of the three provinces, with the villages that needed colonials to settle there, together with the French ports of Port Vendres and Marseilles, from where the new colonials would leave for Algeria by steamboat.

Colonisation was one way to bring Algeria closer to France, trade and tourism were others. The map entitled ‘Algérie, carte de la colonisation officielle’ [Algeria, a map of official colonisation], Algiers, 1902, by H. Baroni and N. Calléja illustrates a new push to further colonise the country. At the time huge infrastructure projects were underway: ports, roads, railways, dams and reservoirs, which would all first and foremost help the colonials who ran vast domains and exported most of their produce. A tourist guide ‘L’Algérie, Chemins de fer de Paris à Lyon & à la Méditerranée’ [Algeria, railways from Paris to Lyons and the Mediterranean], dated around 1918, gave its readers well-illustrated itineraries for travelling around the colony, encouraging them to find what they loved about France in French

Algeria. But back in 1899, cycling fans could have bought themselves a ‘Carte Vélocipédique des environs d’Alger avec profils de routes et indications de bornes kilométriques’ [Cycling map of the area around Algiers with route profiles and kilometre posts] by Emile Lowe. The road profiles given are as up-to-date as those you would find on a modern-day map! The last map I shall mention is the Esso road map of Algeria, ‘Carte routière, Algérie et Afrique du Nord’ [Road map of Algeria and North Africa], 1956. It is full of colourful vignettes and makes travel look very easy. A closer look tells you that the routes in red are those ‘where there is a lot of traffic’; from the map you would think that crossing the Sahara was ‘a piece of cake’!

These are just a few of the many excellent maps on show, some of them for the first time.

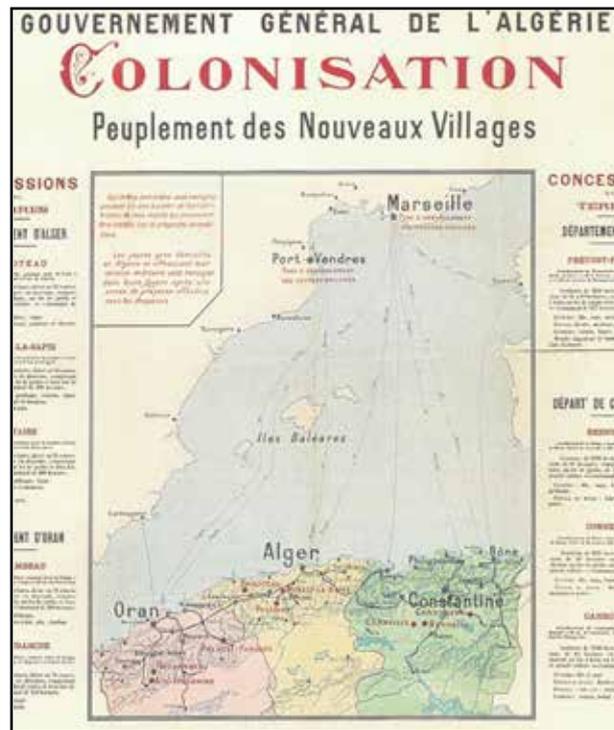
## FROM UP CLOSE, GLIMPSES OF ALGERIA AFTER 1962

The last section uses paintings, film, and photos to give us an impression of post-1962 Algeria, when, after eight years of war, the country was granted

independence. It rounds off this painful part of the story well, and does not need maps to do so.

The exhibition is very well laid out. Each section starts with an explanation, in French and English, and has a variety of types of exhibit. Individual labelling in French only is clear and consistent, and does not hesitate to point out mistakes and fantasy on the part of the map/plan-maker. The lighting and display overall are very good. For example the Braun and Hogenberg is hung so that we can view both the plan side and the text on the back.

The accompanying catalogue, ISBN 978-2-7541-0866-9, EUR 35.00 (in French) is a work of art in itself. It follows the sections of the exhibition, and reproduces many of the exhibits. In addition the first three sections each have an essay, whilst the fourth is by a variety of writers. I cannot comment on these since I have only just returned, catalogue in hand, but essay titles such as ‘De la dépossession du nom à l’expropriation de la terre par la carte’ (‘From dispossession of name to expropriation of land through a map’) look both interesting and challenging for cartography buffs!



Pro-colonisation propaganda, around 1850

# Amsterdam's Maritime Museum Revisited

April 2014 – Spring 2018 – Kattenburgerplein, Amsterdam

— By Claire Dejaeger

Back in 2005, Jean-Louis Renteux published an article (Newsletter No 23) on the Nederlands Scheepvaartmuseum, located in the old premises of the 17<sup>th</sup> century warehouse of the Amsterdam Admiralty in Amsterdam.

Since then the Scheepvaartmuseum has undergone a complete facelift. It reopened in October 2011. A monumental glass ceiling covers the Open Pleyn, which gives access to several interesting interactive maritime exhibitions. Prepare for a long weekend with your children or grandchildren to see and appreciate the 13 exhibitions, their overall theme being how the sea has defined Dutch culture and history ([www.hetscheepvaartmuseum.nl](http://www.hetscheepvaartmuseum.nl)).

## THE ATLASES

The Museum owns one of the world's top cartographic collections of the world. In April 2014 a new exhibition 'The Atlases' opened to the public in the east wing, and is on until April 2018.

In a small room with low, purple coloured light the maps and atlases in acclimatized glass cases take you from to the first edition of a Ptolemaic atlas in 1482 to end in the 1660s with the complete collection of the splendid Atlas Mayor by the Blaeu family firm.

The exhibition is set up chronologically and displays the masterpieces of the pioneers of

cartography, Ptolemy, Mercator, Ortelius, Hondius, Claesz, Janssonius, Blaeu, Haeyen, and Barentz.

Some of the atlases are available digitally and the visitor can just flip through the pages, although turning pages can be bothersome. Ptolemy (1482), Barentsz (1595) and Waghenauer (1596/97) are all digitised.

An interesting feature is that one can email an image of a particular map.

## MY HIGHLIGHTS

There are many fine pieces, each of them worth mentioning, but I'd like to highlight some that struck me particularly.



Fig. 1. shows an image from the Ptolemaic 1482 Geographia, sent by email from the digital atlas – the rich azure blue colour of the water is amazingly beautiful.

A portolan on parchment of the Mediterranean region and its port cities by Vesconte Maggioli 1515, delicately coloured and full of detail, is a wonderful piece.

Special attention is given to Cornelis Claesz, 1551–1609 (see Fig. 2.). In his bookshop in Amsterdam on the Damrak within easy reach of merchants and sailors he sold spectacular travel journals. As a publisher of nautical charts, he was also within easy reach of the famous Amsterdam cartographers Blaeu (Damrak 46),



claire.dejaeger@telenet.be

Janssonius (Damrak 47) and Hondius (on the Dam Square).

In his 'Literarum Latinarum' (1540) (see Fig. 3.) Mercator developed a special form of italicised handwriting for use on maps and globes, which became common practice on maps until the 19<sup>th</sup> century.

An impressive set of nine volumes in red binding of the Atlas Mayor 1662-1664 together with the Dutch and Italian town books are shown in a big glass case.

A Blaeu atlas that was once in the possession of the powerful patrician banking Van Loon family is another gem of the exhibition



Fig. 1. Ptolemaic *Cosmographia* (Ulm : Lienhart Holle, 1482)

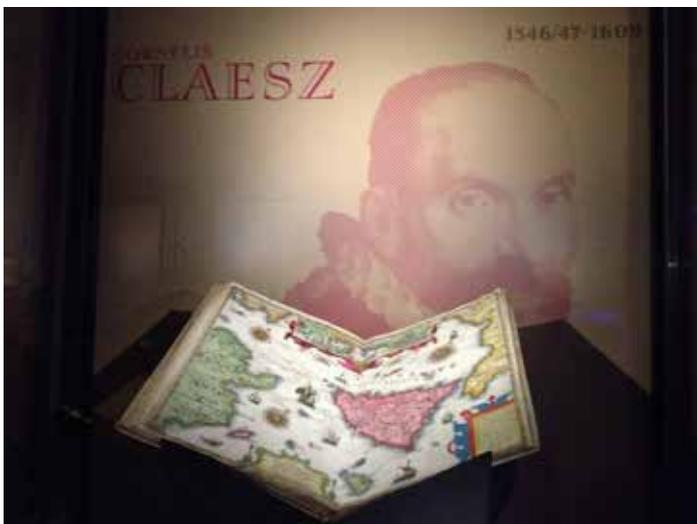


Fig. 2. Cornelis Claesz Atlases

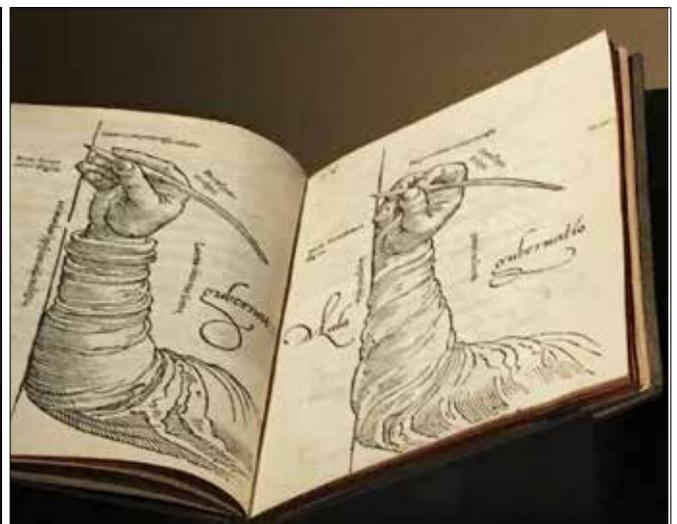


Fig. 3. The 'Literarum Latinarum' of Mercator

# Au Milieu du Monde : Namur. Cartes et plans 16<sup>e</sup>-21<sup>e</sup> siècle

*[At the centre of the world: Namur. Maps and plans, 16<sup>th</sup>-21<sup>st</sup> centuries]*

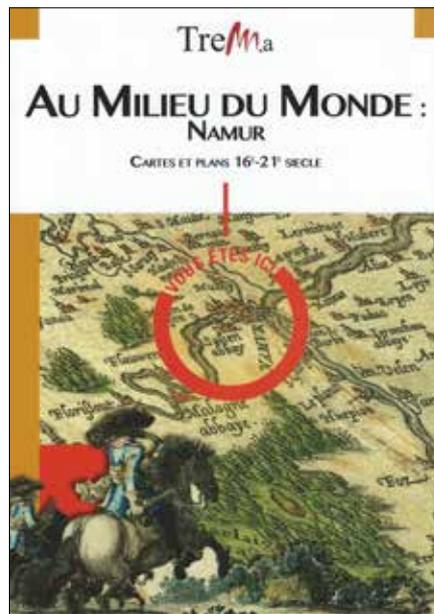
by Société archéologique de Namur

— Namur, Société archéologique de Namur (SAN), 2015. 144 pp., 98 colour ill., soft cover, 30 x 21 cm. ISBN 978-2-87502-059-8. EUR 20.00.

Namur, tourist city, provincial chief town and regional capital, has been an important place since the 16<sup>th</sup> century. This was the theme of the exhibition *Au milieu du Monde: Namur*, organised at the TreM.a (Musée provincial des Arts Ancients du Namurois – Trésor d'Oignies) until 31 January 2016. In addition to the exhibition there is a fine publication with the same title. As well as being a city, the territory was a county, a French 'department' and finally a province. Maps and plans reflect these changes and tell the eventful history of these spaces..

Marcel Watelet describes the role of the 'Société Archéologique de Namur' (SAN): its 'Cabinet des Estampes' [Print room] contains an exceptional collection of maps, plans and views relating to Namur and the surrounding territory. These valuable documents allow one to visualise where important events occurred and to keep track of the areas represented, an advantageous complement to current digital mapping.

More generally, the collection is a source of major importance for the history, geography (in particular topography), toponymy and territorial development of the area. The collection of maps and plans mainly includes engravings, lithographs, sometimes from atlases, and some original or copied manuscript plans. It presents a wide panorama of European cartographic



publishers' production (French, Dutch, German or from Brussels) of the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries. Following the commitment made by the SAN to provide a search tool for accessing the collections, Marcel Watelet expresses the hope to have a scientific inventory respecting international cartographic standards..

Karen De Coene introduces the symbolic notions of perception and representation of the world in the Antiquity and the Middle Ages. Cartographic sources themselves are lacking for the Ancient World ; so we reach for medieval 'TO' maps, representing the world divided into three parts (Africa, Asia, Europe) as designed by Isidore of Seville (c. 560-636) in his *Etymologiae*. Often the 'maps'

were texts without visualisation. Even Ptolemy (90-168) perhaps never drew maps: those that reached us were done much later, from the information contained in his work. Nevertheless, these charts became sophisticated *Mappae mundi* and yet not at all drawn to guide man in the world.

The high cartographic revolution announced by portolan charts was in the 16<sup>th</sup> century, when the known world grew in size and Mercator offered a useful projection for navigation that is still used. From then on, the map became an instrument. It was also a political tool in the hands of the powerful, leading to large-scale maps, following surveying operations developing an increasing sense of detail (see the 'Carte de Cabinet' of Ferraris).



Département de Sambre-et-Meuse (1802) Namur, Archives de la Région wallonne, Collection cartographique

P. Gémis shows the many reductions and amputations endured by the county of Namur in favour of Brabant, Hainaut and the Prince-Bishopric of Liège, as well as acquisitions in

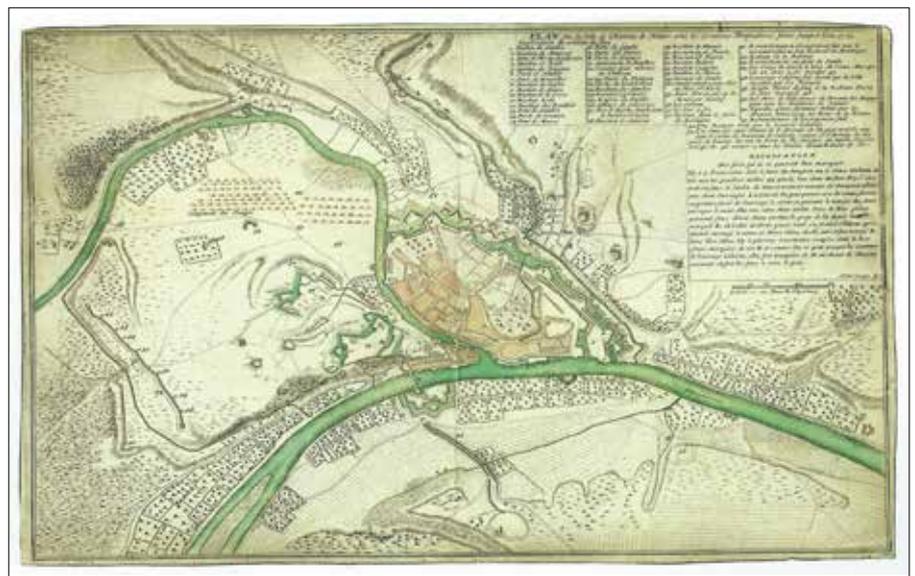


Christiane De Craecker-Dussart  
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Hesbaye and Condroz. This explains its jagged appearance and sinuous contours. It was only the annexation of Belgium by France in 1795 that caused this pattern fade away when the country became the 'department' of Sambre and Meuse. Later, it became the province of Namur under Dutch rule before becoming a province of Belgium in 1830, since when it has remained almost unchanged. These changes in the territory are illustrated by a range of wisely selected maps.

P. Bragard and V. Bruch present several plans of Namur drawn on the occasion of the city sieges. The military operations of the 16<sup>th</sup> century left few traces on the maps. This was not the case after 1660. The city occupied a strategic position at the confluence of the Meuse and Sambre, with fortifications and a castle which was gradually modernised and extended, close to the territories threatened by the designs of Louis XIV. The representations of Namur, first approximate and sometimes inaccurate, were updated and eventually played a role in the sieges (particularly in 1692 and 1695). Military events have created accurate and valuable cartographic production, both in quantity and quality.

M. Ronvaux leads us along paths and roads. He relates the saga of their complicated construction up to the 18<sup>th</sup> century: the officials saw little advantage in building and financing the roads for strategic or political interests beyond their control. In 1795,



Harrewyn, Plan de la Ville et Château de Namur avec les dernières Fortifications faites jusqu'à l'an 1709 [Plan of the city and castle of Namur with the latest fortifications up to 1709] SAN Collection

however, roads in the Namur area totalled 182 kms. Waterways were improved in the 19<sup>th</sup> century. Then the railway appeared. Tourism had started to develop.

Let us finally mention a change that took place due to the progress of scientific cartography, which causes a loss of status for cartographers, colourists and engravers: the split between pure art and cartography was becoming clear, though some artists used maps to support their works.

In conclusion, this beautiful work gives us an opportunity to perceive the development of maps that reflect greater reality through increasingly accurate field surveys. One regret however: the

book does not address the way maps are made nor the instruments used to do so, whereas the exhibition allowed us to admire some of them...

This high-quality book gives a hint of the wealth of the SAN's fund of cartography. Hopefully this treasure will soon be digitised to ensure it is preserved properly and can be accessed easily

*To order: Société archéologique de Namur, Jardin du Cloître Marie d'Oignies, Rue de Fer 35, B-5000 Namur, Belgium [www.lasan.be](http://www.lasan.be) & [info@lasan.be](mailto:info@lasan.be)*

# Metropolis: Mapping The City

by **Jeremy Black** (Contributing editor **Christopher Westthorp**)

— Published by: Bloomsbury, 224 pages, most with illustrations – city maps and plans – hard cover, 285 x 285 mm.  
GBP 30.00 ISBN HB: 978-1-8448-6220-7

Nicola Boothby  
nicola.boothby@telenet.be

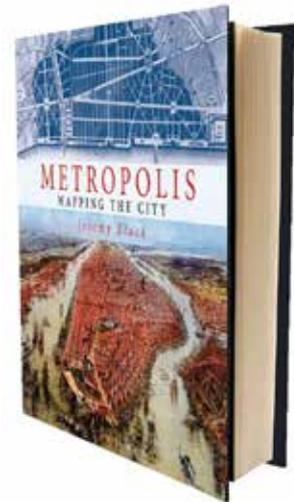
Googling Jeremy Black we are told that the author is a British historian and a Professor of History at the University of Exeter. He is the author of over 90 books, and has been described as 'the most prolific historical scholar of our age'. 'Metropolis' is a feast of maps, from 1250 BCE to the 2000 CE. In an introduction on what cities are: 'Cities are places of hopes and dreams, of vision and order, as well as centres for destruction and conflict', Black talks the reader through the first cities and takes us on a whirlwind global tour. Almost every page is illustrated with a city map or plan, and there is a description of what each shows, which is extremely useful as some are very small scale. Subsequent chapters deal with The Renaissance City: 1450–1600, New Horizons New Worlds: 1600–1700, An Imperial Age: 1700–1800, Hotbeds of Innovation: 1800–1900, A Global Era, and finally From Print to Pixel: Into the Future. The appendix is a list of maps by chapter and there is also a list of 'Image Credits'.

The author has decided to use maps and plans to illustrate his social history of cities. As someone more interested in the cartographic angle, I found the book quite difficult to read. Perhaps the maps are intended only for glancing at. His global tours are a feature of each chapter: in New Horizons, New Worlds 1600–1700 for example we see maps of Seville, Milan, Malacca, the Seventeen Provinces of the Netherlands, Batavia, Quebec, New Amsterdam, London, Madrid, Moscow,

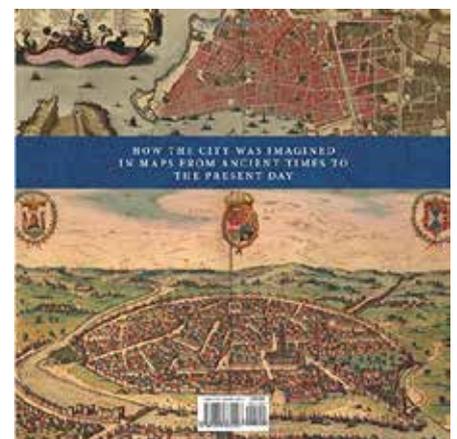
Amsterdam, Kyoto, Edo, and Nagasaki. Apart from the date and (mostly) the 'mapmaker' there is a description of what the map shows. I think I may have been spoilt by Jerry Brotton's 'Great Maps' (Maps in History No 54), where he gives the reader the size of the map. In 'Metropolis', I simply have no idea of/no feeling for the size, and the list of maps in the appendix does not help either. Sometimes we are told the materials used, sometimes not. The reference to a city is often on a different page to the illustration. In The Imperial Age there is a brief reference to Marseilles, for example, but the map and its description are on the following page, by which time the reader has been thrown so much information that the interesting map featured is almost an afterthought.

Another way of 'reading' the book is to accept the two aspects of cartography and social history... We thus have two books in one! Someone more interested in cartography than social history would set the text aside and simply work his/her way through the maps, looking up additional information about each as one feels necessary. Personally this suited me better. I then read the social history text separately – the content is also extremely interesting.

I very much appreciated the sheer number of maps/plans that I had not seen before, although I am sure many of them will be very familiar to the cartography fraternity if this is their area of interest.



As mentioned above, Jeremy Black has authored over 90 books. This one is peppered with typos, which can be irritating. Copenhagen is written as 'Copenhangen' for example, and have we really reached the date 16205? Perhaps the editors cannot keep up with their author's output.



Book back flip

# Les Calanques et massifs voisins.

**Histoire d'une cartographie, 1290-XX<sup>e</sup> siècle**

*[The CALANQUES and neighbouring massifs.  
History of a cartography, 1290-20<sup>th</sup> century]*

Jean-Louis RENTEUX  
editor@bimcc.org

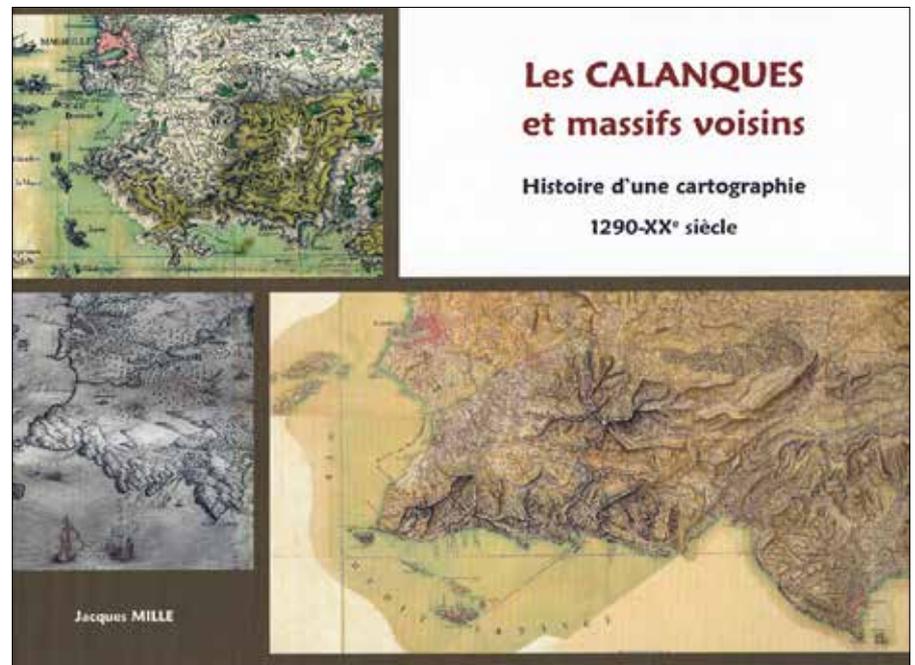
by Jacques Mille

— Turriers: Naturalia Publications, 2015. 128 pp., 110 colour ill., hard cover. 30 x 21.5 cm. ISBN 979-10-94583-07-4. EUR 24.00. To order: Transfaire S.A.R.L., Naturalia Publications, Immeuble Wanad, F-04250 Turriers (France), [www.naturalia-publications.com](http://www.naturalia-publications.com)

The 'Calanques' are a very popular destination for weekend excursions for people living in Marseilles, the second largest city in France. 'Calanques' are actually deep narrow creeks carved by the Mediterranean sea into a very arid rocky massif extending just south-east from Marseilles to La Ciotat. As Jacques Mille points out in his introduction, their beauty had not been noted by travellers before the end of the 19<sup>th</sup> century. But now hordes of boaters, hikers and tourists are attracted to the area, and they benefit from a wealth of cartographic products.

This book presents a comprehensive history of the cartography of the Calanques region, in the same way the author had covered maps of the 'Hautes-Alpes' and 'Dauphiné' (see the review in Maps in History No 52).

This catalogue raisonné begins with eight portolans which first mentioned Marseilles and a few remarkable capes in the area, ranging from the carte Pisane (end 13<sup>th</sup> c.) until the 16<sup>th</sup> century. The first detailed representation of Marseilles' surroundings was given by Pierre Bompar's map from 1591; it is relatively precise, although it shows a non-existing Aran river whose mouth would be between Cassis and La Ciotat – where there is actually a high cliff! This map, with the Aran river, has been carefully copied by Ortelius (1570),



Hondius (1606), Blaeu (1631), etc. In 1633, Jacques Maretz surveyed the coast of Provence and produced a rather accurate manuscript map. Nevertheless, Tassin re-introduced the Aran river in his 1634 map of the same area and even invented a fictitious peninsula at the cape 'de la Croisette'; he was copied by Sanson (1652) and Jansson (1660).

In the wake of the 1666 creation of the 'Académie des Sciences' marking the birth of scientific cartography, more precise maps were produced. Around 1670, Louis Nicolas de Clerville issued a large scale manuscript map giving a quite realistic perspective view of

this arid coast. Between 1686 and 1720, Henry Michelot, 'hydrographe de la Marine', made a series of good quality nautical charts of the area. However, the large detailed map of Marseilles and its surroundings by Chevallier de Soissons (ca. 1700) gave a very poor representation of the Calanques area. This 'cartographic horror' unfortunately prevailed throughout the 18<sup>th</sup> century, in spite of the existence of good quality maps during the same period: Andrieu (1703), Marsilli (1707), Ayrouard (1736), Bellin (1764) and, particularly, the very accurate and detailed (1:14 400) military map by Le Michaud d'Arçon



Detail of the 'Carte topographique des costes maritimes de Provence...'  
[Topographical map of the coasts of Provence...] by Louis Nicolas de Clerville, ca 1670 (BnF).

(1777-78). Surprisingly, the aberration of Soissons' map was reproduced on the Cassini map, the first 'scientific' map of France! When, in 1778-79, the local details were entered into Cassini's rigorous triangulation network, the engineer in charge, apparently in hurry, just copied Soissons, thus perpetuating his aberration. At the beginning of the 19<sup>th</sup> century, two contradictory cartographic representations of the Calanques area co-existed in published maps: school maps, French atlases and other official maps just followed Cassini, whereas local maps and sea charts presented the coast correctly. It is only after 1868,

with the *carte de France au 80 000e*, dite 'Carte de l'État-Major' (cf Gallica), that the correct representation prevailed.

The following part of the book completes the cartographic spectrum of the region with thematic maps (tourism, geology, underwater terrain, climate, vegetation), as well as maps and plans of specific locations, from Cassis to Marseilles.

The last pages contain a chronological table of toponyms, a table of the 110 illustrations, an index of cartographer names and a bibliography.

One cannot but admire the immense research effort that has gone into compiling this very comprehensive catalogue of maps and views of this beautiful area of French Mediterranean coast. This work of reference should clearly appeal to those familiar with the area; but, as it offers an enormous amount of base-line cartographic information on mapmakers and their art, it should also appeal to anyone interested in the history of cartography of the Mediterranean.

The excellent quality map reproductions and the very appropriate format adopted for their presentation make this book very attractive reading.

## Cartographica Neerlandica

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# How I Got Into Cartography

**Interview with Desiree Krikken**  
**Research Master's student in Classical, Medieval and Renaissance Studies, University of Groningen**



Desiree Krikken  
 desiree.krikken@gmail.com

— by Nicola Boothby (nicola.boothby@telenet.be)

## BIOGRAPHY

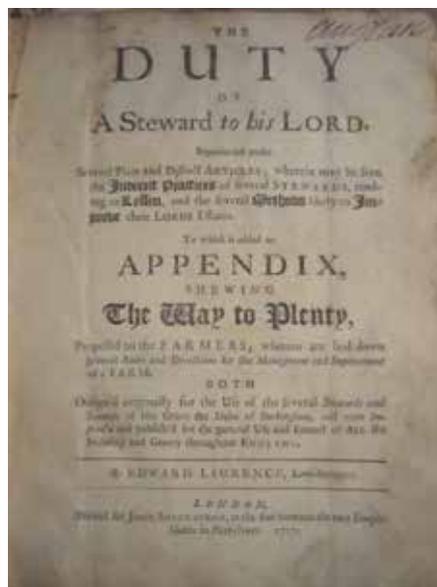
Desiree received her BA in History in 2012. She worked as chief editor of historical journal *Groniek* (2013), coached first year History students (2014), and helped organise academic events at the University of Groningen (2015). She currently works for the university website. Desiree has two guinea pigs, and hopes to be fluent in Japanese one day.

### *What does Cartography mean to you?*

I feel I'm just starting to get to know what cartography really is. It seems to me that it's a huge jigsaw puzzle, with lots of pieces that I have to connect up. Just when I think I have the last piece, a whole lot of others appear... and so it goes on. Cartography is very dynamic. I like to see a map not as a flat picture, a painting, but more as part of a social context. I'm also very interested in landscape history, the way a landscape evolves, as an intimate part of social history. Changes in landscape can impact people's lives and this can be an interesting way of looking at cartography. For example, many parts of the Netherlands are below sea level. Fear of flooding caused the Dutch to create 'waterschappen' (regional councils that decided how to deal with water) in the Middle Ages. Some scholars suggest that this early form of negotiation is the reason we are so keen on the concept of decision making by consensus, our 'Polder Model'. Of course this is debatable, but it's an interesting thought.

### *What exactly does your research involve?*

I'm doing a Research Masters in Classical, Medieval and Renaissance Studies (CMRS) at the University of Groningen. I've just started my thesis, having finally settled on a good general direction. I'm trying to combine cartography, social history and landscape history. My subject matter is early modern surveyors'



'The duty of a stewart to his Lord', by Edward Laurence, land-surveyor (1717) – Private collection.

manuals. John Norden's 'The Surueior's Dialogue '(1607): (a series of dialogues between a fictional surveyor and several interlocutors including a tenant farmer, an aristocrat landowner, a manorial officer, and a socially mobile land buyer) is probably

the most famous example, but I want to study the less well-known (mainly English) ones. I need to see if the manuals can be used as a set of data, and if so, to analyse the data. I want to discover who these people really were. A lot has been written about land surveyors of course, for example, about Christopher Saxton, but there were many others. I want to study their role in society, the impact they/their work had on society, and to see how early modern spatial perceptions evolved. I think we can learn much from these manuals about changing social conventions which is more difficult to study through maps, as a map was not always the ultimate goal of a survey. I came to this topic because I started out studying John Ogilby and his road maps and traveller's guides a while back, but I had problems trying to find information about him and his work. Much was outdated, and few works were dedicated to him as he was mostly discussed in combination with other mapmakers. Interested as I was in the person behind the map though, I decided to look beyond just Ogilby and eventually ended up with British land surveyors' manuals.

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

In high school I was already very interested in history and telling stories. After I finished, I studied for a diploma in journalism at the



Manuscript map from ' This noble survey taken of the seignoye of Chrughoel & Tretowre ' (1587) by Robert Johnson

Hogeschool Windesheim (career-oriented) in Zwolle, and did some internships with both local (RTV Drenthe) and national (Wereld radio) radio stations. However, I found that what I really enjoyed was the research and so spent far too much time on it; news needs people who enjoy working fast! That wasn't me. So I looked to the University of Groningen to see if I could apply for a Bachelor's degree in History. After obtaining it, I continued with a Master's programme, but then my interest for cartography grew. It was suggested that I switched to a Research Master's CMRS. The work I'm doing now has to be completed over two years. I feel very comfortable with the format. I'm the only person in my year specialising in historical cartography. The CMRS programme is interdisciplinary so students have a lot of scope in what they do. My tutor is Prof. Dr. Raingard Esser from Germany,

who has, inter alia, worked on cartographic questions concerning border regions and religious space. This of course also incorporates social history.

*In your experience, are there a lot of young people interested in cartography?*

A lot of young people are interested in maps, the way maps look, the map as object. But when looking at old maps they're more likely to be interested in the decorative aspects, the sea monsters, for example. I think they also succumb to the authority of 'the map'. If it's there it must be right, whereas a student of cartography questions everything!

*Where do you see yourself going from here?*

I have until June to complete my thesis. After that I would like to join someone else's research project in order to gain more experience. I will then put together a proposal on a research theme and apply to do a PhD, maybe in the UK as a lot of the source material I use comes from there. Long term I would like to stay in academia. I really like teaching; I have a desire to share. I also like to write and want to contribute to the big cartographic jigsaw puzzle.

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

I'm very happy doing my research. I have found the place where I feel most at home, and can't really see myself doing anything else!

# The Cologne publisher Gerhard Altzenbach and Liège

Or: A Chapter from the Complexity  
of Cartobibliography

— by Peter H. Meurer

An important group of historical depictions of Liège is formed by bird's-eye views from the east, the archetype of which is linked with the name of the great German topographer and engraver Matthäus Merian (1593–1650)<sup>1</sup>. The original edition was long seen in the engraving *Leodium. – Liège. – Lütich.* (29 x 37 cm), first published in Merian's *Topographia Westphaliae* (Frankfurt am Main 1647 – see Fig. 1). An almost contemporary and even influential version *Legia sive Leodium vulgo Liège* (44 x 80 cm) was engraved by Julius Milheuser (1611–1680) for the town-book of the Netherlands (Amsterdam 1649) by Joan Blaeu (1596–1673)<sup>2</sup>. However, the origins of this group go further back two decades to another publishing milieu. The scarce literature in this field is a veritable hotchpotch of biographical and bibliographical dates. The present article attempts a first drawing of the basic contours.

1 Basic reference work on Merian is Wüthrich, Lucas Heinrich: *Das druckgraphische Werk von Matthäus Merian d. Ältere*. 4 vols. Basel and Hamburg 1966–1996. See also Wüthrich, Lucas Heinrich: *Matthäus Merian d. Ältere. Eine Biographie*. Hamburg 2007

2 Printed reference work on the subject is the exposition catalogue by Wahle, Eugène: *Liège et la Principauté dans la gravure ancienne XVIIe – XIXe siècle*. Liège 1980. An annotated selection of historical maps and views of Liège is given on the website [www.chokier.com/](http://www.chokier.com/).

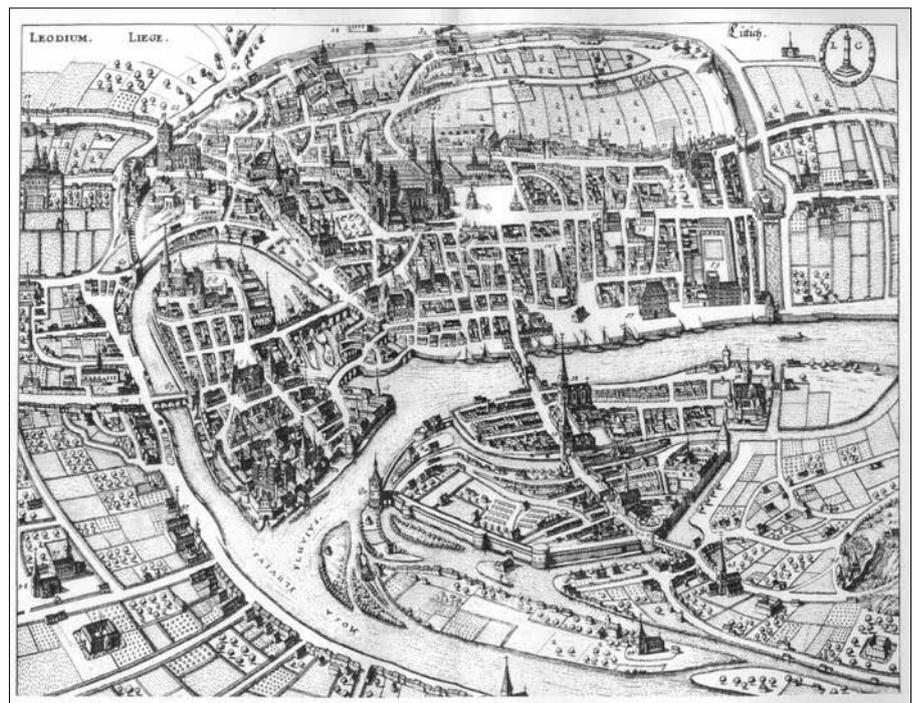


Fig. 1. Small view of Liège from Matthäus Merian's *Topographia Westphaliae*-1647

## THE LARGE VIEW OF LIÈGE BY MERIAN AND HONERVOGT

The above chronology must be revised since a large and highly detailed bird's-eye view of Liège from the east with Merian's signature came to light in 1980 (see Fig. 2 on the centrefold)<sup>3</sup>.

3 Wahle, *Liège* (1980), no. 18. This view was missing in the chapter on Merian's monumental town views in Wüthrich, *Merian* vol. I (1966), nos. 600–632. It was included in the *Nachträge* (supplements) in Wüthrich, *Merian* vol. IV (1996), no. 51 and ill. no. 115a/b.

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The cartobibliographical data are:

- Main title in Latin in an ornamented frame along the upper border: LEODIVM NOBILISSIMA EBVRONVM ET TOTIVS INFERIORIS GERMANIAE CELEBERRIMA CIVITAS.
- Three short vernacular titles in the upper part of the view (each flanked by a coat-of-arms). Left in French: LIEGE (Bavaria = Prince-Bishop of Liège from the House of Wittelsbach); centre in Dutch: LVECK (Holy Roman Empire); right in German: LVTTIG (City of Liège).

- Four allegories on the glory and wealth of the Prince-Bishopric of Liège in frames with long bordering inscriptions: Tropaion (upper left), abundance (upper right), mining (centre left), agriculture (centre right). In a frame at the lower left an image of the PALATIUM (residence of the Prince-Bishops) with six eulogising verses in Latin<sup>4</sup>.
- Lower left (on sheet 5) the imprint *A Paris, chez Iac Honervogt excud.*
- Lower right (on sheet 8) the signature *Matthaeus Merian fecit: j626.*
- Engraving on eight sheets, mounted in two rows (four sheets each); sheet size c. 40.5 x 44 cm, overall size c. 81 x 176 cm.

The unique exemplar was recorded in the collection of Albert van Zuylen (1916–2008) in Grand-Halleux. In 1980 a facsimile reprint was made in a limited edition which, in the meantime, was itself traded on the antiquarian market.

The signature with the term *fecit* ('he has made it') (see Fig. 3) refers first to the engraving and not to the authorship of the topographical drawing. A sojourn of Merian in the Netherlands is assumed with only vague arguments. For instance, Jodocus II Hondius (1594–1629) in Amsterdam published large panoramas of Krakow (1619) and Genova (1620) engraved by Merian. But this may have been commissioned work, done by Merian in the firm of his father-in-law Johann Theodor de Bry (1561–1623) in Frankfurt am Main.

In all, the mapping of the present bird's-eye view of Liège would have demanded a much longer stay than can be derived from Merian's biography. On the other hand, he had comprehensive material from this complex at his disposal. An identical topography

4 *Principis haec sedes, qua pulchrior altera non est. | Cismontes, iacet miracula barbara Memphis | Pyramidum, merito turrida palatia iactat | Legia Mygdonio fulgentia marmore, centum | Porticibus, centum celsis firmata columnis. | Qui non haec vidit nihilis vidisse putandus.*



Fig. 3. Detail of figure 2 showing Merian's signature and date 1626

is shown by a view of Liège in cavalier perspective from the south (*Leodium – Liege – Lütich*, 22 x 33 cm), which appeared in Merian's *Archontologia cosmica* (Frankfurt 1638).

The imprint on sheet five is clearly engraved by another hand. It refers to Jacques Honervogt (c.1583–after 16–05–1655), the son of a Cologne goldsmith<sup>5</sup>. He lived in Paris from c. 1604 as an engraver. He married in 1608 and became a naturalized French citizen in 1624. In 1625 at the latest, Honervogt established his own workshop at the sign 'À la Ville de Cologne' in the Rue Saint-Jacques. One emphasis of this firm was on maps<sup>6</sup>. Among them are some re-issues with copperplates bought from Cologne publishers. Part of the house 'À la Ville de Cologne' was continued from c. 1663 by Honervogt's collaborator Gérard Jollain I (fm. 1660–1683)<sup>7</sup>.

5 For biographical data see Fleury, Marie-Antoinette; Constans, Martine: *Documents du Minutier central concernant les peintres, sculpteurs et graveurs au XVIIe siècle*. Vol. II. Paris 2010, p. 222; Weigert, Roger-Armand: *Inventaire du fonds français. Graveurs du XVIIe siècle*. Vol. 5. Paris 1968, pp. 219–221.

6 For a first summary see Loeb-Larocque, Louis: 'À la Ville de Cologne'. *Der Pariser Karten- und Graphikverleger Jacques Honervogt aus Köln*. In: *Speculum Orbis* 4, 1993, pp. 84–89.

7 Weigert, Fonds français vol. 5 (1968), 452ff.

## THE 1626 ORIGINAL EDITION BY MERIAN WITH ALTZENBACH

The Honervogt imprint is missing in two hitherto undescribed states which can be regarded as exemplars of the true original edition in 1626.

- Universitäts- und Landesbibliothek Darmstadt (N 1070–05). This exemplar in 'Fürstenkolorit' is online at high resolution under: <http://tukart.ulb.tu-darmstadt.de/601/> (see Fig. 2).
- The British Library London (Maps Tab.1.c.(2.)); uncoloured.

An additional component of both copies is a type-printed text which is pasted over the whole width under the lower border. It consists of nine numbered columns (c. 16.5 x 14.4 cm) under sheets 5 to 7 and 12 unnumbered narrow columns under sheet 8. The overall size of a mounted copy is c. 97 x 176 cm.

The far left column 1 includes a dedication to Arnold de Bocholtz (1583–1632) and Arnold van Wachtendonk (1564–1633), the Provost and the Dean of the Cathedral Chapter in Liège, and to the Liège mayors Eustache Liverlo und Michel de Selys. It is signed by their 'very humble servant' *Gerarde Altzenbach* and dated '*Ce premier d'avril 1625*' (1 April 1625) (Fig. 4).

The text in columns 2 to 9 deals with the topographical situation and the history of Liège, the list of bishops, the cathedral chapter and its noble members, specific aspects from the ecclesiastical history and the organisation of the city administration. It ends on sheet 9 with a confirmation that nothing of this text is contrary to Christian faith and historical truth. This imprimatur is dated 18 July 1626 and signed by Jean de Chokier (de Surlet, 1571–c.1650), Vicar general of the Archbishopric of Liège. He was a capable jurist and historian. It remains to be clarified whether he was the author of this description himself.

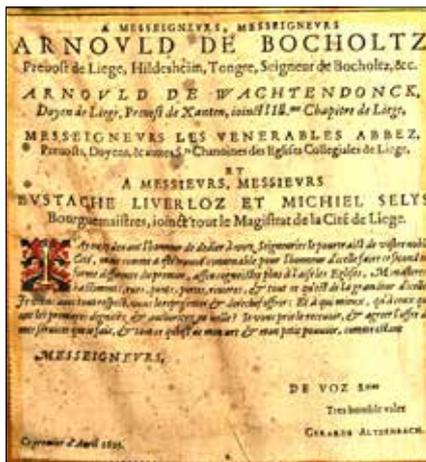


Fig. 4. Detail of figure 2 showing dedication by Altzenbach with date 1625

The 12 narrow columns under sheet 8 consist of a 'Table des places celebres', the key to the image's numbered features. It is grouped into sections on ecclesiastical buildings (1–82), civil buildings (82–136) and streets and places in the town and the suburbs (137–309). At the end is the imprint: A LIEGE, | Chez IEAN TOVRNAY, Imprimeur juré, | Aux despens de Gerarde Altzenbach | Bourgeoy de Cologne. This edition was thus produced at the expense of Gerhard Altzenbach from Cologne by Jean Tournay, who was active as a printer in Liège between c. 1625 and c. 1655. He was on good terms with the church authorities. His address after c. 1640 reads *proche Saint-Denys, à l'enseigne de Saint-Augustin or sub signo Sancti Augustini prope S. Dionysium*.

## THE COLOGNE PUBLISHER GERHARD ALTZENBACH

Biographical data and sources on Gerhard Altzenbach are scarce<sup>8</sup>. The surname refers to the village Alzenbach near Cologne on the river Sieg. Date and place of his birth are unknown.

8 An outdated, but still unrivaled, reference work on Cologne artists is Firmenich-Richartz, Eduard: *Kölnische Künstler in alter und neuer Zeit*. Düsseldorf 1895, on Altzenbach p. 42.

First evidence for Altzenbach's presence in Cologne is a note of 1609 that he had a shop in the fore-yard of the cathedral close to the print quarter 'Unter Fettenhennen.' His first known publication – a leaflet of 1612 – gives a nearby address *auff S. Maximin Strasse*. The permanent address from c. 1620 onwards is *in der Engergassen bey den Minnenbrüdern* or *in der Minnerbrüder Umgang*. This refers to the surroundings of the Minorite Church to the southwest of the cathedral in the parish of St. Kolumba. A dated leaflet published on the occasion of the Aachen pilgrimage in 1615 has the signature *Gerardus Altzenbach Civis Coloniensis*. Also the afore-mentioned imprint of 1625/26 calls him a 'citizen of Cologne.' However, the grant of the Cologne citizenship to *Gerardt Altzenbach*, living in the parish of St. Kolumba, is officially documented only in 1634<sup>9</sup>. There followed the naturalizations of another *Gerhardt Altzenbach* (from the parish of St. Laurentius) in 1656 and of *Wilhelm Altzenbach* (also from the parish of St. Kolumba) in 1668<sup>10</sup>.

Most probably we have a Gerhard I and in the next generation Gerhard II and Wilhelm. The date of death of Gerhard I Altzenbach is unknown. The Cologne shop was continued until c. 1661 probably by Gerhard II and from c. 1664 at least until 1680 by Wilhelm Altzenbach.

Altzenbach was a publisher of leaflets, graphics and illustrated books. There is no evidence that he was an engraver. He worked with many artists and in cooperation with colleagues in other towns. In all, his oeuvre is rather confused and only fragmentarily preserved.

A first group of publications shows Altzenbach's early and close connections to the ecclesiastic authorities. In 1612 he received a ten-year episcopal

9 Stehkämper, Hugo (ed.): *Kölner Neubürger 1356–1798*. Cologne - Vienna 1975, vol. 1, no. 1634/197.

10 Stehkämper, *Kölner Neubürger*, nos. 1656/19 and 1668/50.

privilege to produce and sell leaflets relating to the veneration of relics in Aachen, Cologne and Trier. Preserved copies from this group are dated between 1615 and 1655.

From c. 1620 Altzenbach produced the official annual calendar of the Cologne council in the form of a leaflet and decorated mostly with a town view in the format around 14 x 32 cm. Three versions of these views are interesting in the present context<sup>11</sup>:

- In 1620 appeared a version with the engraver's signature *M. Merian fecit*<sup>12</sup>.
- A version used between c. 1634 and 1648 was engraved by the great Wenceslaus Hollar (1607–1677)<sup>13</sup>. After his apprenticeship with Merian in Frankfurt, he lived from 1633 to 1637 mainly in Cologne.
- Between 1633 and 1640 also occurs a view engraved by the above mentioned Julius Milheuser.

The publication of this council calendar was discontinued by Altzenbach at his own request in 1660. Only in the later years Altzenbach dealt with depictions of Cologne in larger formats. We know three publications:

- Altzenbach's imprint dated 1656 appears on a large view (12 sheets, 46 x 150 cm) engraved by Wenceslaus Hollar. The plates were commissioned in 1635, but not published by Abraham Hogenberg (c. 1580 – c.1653)<sup>14</sup>.

11 Sievers, Anke: *Köln von seiner schönsten Seite*. Köln 1997, especially nos. 20, 34, 35.

12 Wüthrich, *Merian* vol. I (1966), no. 619.

13 The new standard work on Hollar is Turner, Simon (comp.); Bartum, Giulia (ed.): *The New Hollstein. German engravings, etchings and woodcuts 1400–1700: Wenceslaus Hollar*. II vols. Ouderkerk aan den IJssel 2009–12. For the German years see vol. I, pp. 23–230.

14 Sievers, *Köln* (1997), no. 3. For a detailed study see Dieckhoff, Reiner: *Wenzel Hollar's große Ansicht von Köln aus dem Jahre 1635*. In Schäfer, Werner (ed.): *Wenzel Hollar Die Kölner Jahre*. Cologne 1992, pp. 39–54.

- There exists a 1753 issue of a town plan with the image of a procession and a border showing the coats-of-arms of Cologne mayors (2 sheets, 60 x 95,5 cm). It bears the signatures of the artist Johann Schott (active 1632–1677) and the engraver Johann Heinrich Löffler (active 1640–1688). Traces of erasures help to reconstruct a lost Altzenbach state of 1658<sup>15</sup>.
- Another view (2 sheets, 30 x 80 cm) with type-printed texts in Latin, German and French bears the imprint *Gerhardt Altzenbach excudit Coloniae 1660* and the signature of the Cologne painter and engraver Johann Toussyn (1608–after 1660)<sup>16</sup>.

Schott and Toussyn also made smaller town views of Cologne for Altzenbach's council calendar (issues of 1654 and 1661)<sup>17</sup>.

In summary, Gerhard Altzenbach was the leading Cologne publisher of topographical prints after the gradual decline (from c. 1620) and definite end (1653) of the Hogenberg firm.

## ALTZENBACH AND LIÈGE

A second centre of Altzenbach's activity and interest was Liège. This made some authors assume the existence of two publishers with the same name. But this linkage is simple to explain. The episcopal seats of the Archdiocese and Electorate of Cologne and of the Prince-Bishopric of Liège were held over a century in personal union by members from the Bavarian House of Wittelsbach: Ernest of Bavaria (1581/1583–1612, Ferdinand of Bavaria (1612–1650) and Maximilian Henry of Bavaria (1650–1688).

Details of the presence of the Altzenbach family in Liège remain to

15 Schäfke, Werner: *Köln in Vogelschauansichten*. Köln 1992, no. 12.

16 Schäfke, *Vogelschauansichten* (1992), no. 10.

17 Schäfke, *Vogelschauansichten* (1992), nos. 8 and 9.

be clarified. There was a Guillaume Altzenbach who lived from c. 1665 as an engraver in Paris in the Rue Saint-Jacques. When he was naturalised in 1679, he described himself as the son of a Wilhelm Altzenbach and a native of Liège<sup>18</sup>.

Gerhard Altzenbach's first known publication on Liège is a large perspective view of the town from the southeast.<sup>19</sup>

- Titles LIEGE and LEVCK in floral frames in the upper part.
- Lower left (on sheet 1) in a scrollwork cartouche: AEGIDIUS MARISCHAL PICTOR | LEODII DELINIAVIT | A.° 1618. Half right (on sheet 3) the engraver's signature Iohan veenen fec. Lower right (on sheet 4) the imprint *Gerrardus Altzenbach exc.*
- Engraving on four sheets, overall size 40 x 205 cm.
- Only known copy: Universiteitsbibliotheek Leiden (COLLBN M 31-18-7411-110/9a-d).

The occurrence of reference numbers 1–96 suggests the existence of a type-printed legend which is lost. This additional sheet may have given further publishing details. The inventor Aegidius de Marischal was born in Antwerp and studied in the early 1580s in Leiden. There are no other works of this 'painter of Liège' preserved. Also the engraver Johann Veenen is otherwise unknown.

Further research must study whether we may here have the milieu also for the survey which formed the sources of the large bird's-eye view described above. In any case, Altzenbach appears as the organiser and financier of this publication. A remarkable detail are the differing dates in Altzenbach's dedication (1625) and the signatures of Merian and Chokier (1626). Using his established cooperation since 1620

18 Weigert, *Inventaire du fonds français, graveurs du XVII<sup>e</sup> siècle* Vol. 1 1939), pp. 23–25.

19 Wahle, *Liège* (1989), no. 14.

at the latest, Altzenbach may have given the original material from Liège around 1623 to Merian who had at that time (1620–1624) his own atelier in Basel. Having taken over the Frankfurt firm of Johann Theodor de Bry in 1624, he was busy with new and urgent duties. This may have caused a delay with the finishing of the copperplates for the publication prepared for 1625.

An analysis of Altzenbach's total production suggests that his Liège activities declined after 1626. The reasons are unknown. But this may explain the sale of the copperplates to Jacques Honervogt in Paris<sup>20</sup>.

## AN ALTZENBACH MAP OF LIÈGE

Another cartographical mystery around Altzenbach is an east-oriented map of the Prince-Bishopric of Liège (Fig. 5) with the following bibliographical data:

- No title.
- Upper right corner in a decorated scrollwork cartouche a eulogistic poem on Liège in elaborate humanist Latin (12 lines in two columns)<sup>21</sup>. Lower right corner in a scrollwork

20 This sale took revenge on the occasion of the siege of Liège in 1649 in a trouble between the citizens and the prince-bishop. When the market demanded an illustration of that theatre, a new view (38 x 82 cm) with explanatory texts was published without the name of a publisher in Cologne. It is signed by the engineer Andreas Zeidler as the author and by the above mentioned Johann Heinrich Löffler as the engraver. A copy of this hitherto undescribed view in the Sächsische Landes- und Universitätsbibliothek Dresden (A 4366).

21 LEGIA cerne tulas te circum maxima gnatas. | Quae cingunt matrem non sine honore suam. | Harum Germanis pars utitur una loquelis. | Cimbrica gens olim, qualibus usa fuit. | Altera facundae dat Gallica carmina linguae. | Romuleos credat quilibet esse sonos. | Utraque gens pugnax, pia gens est utraque, fortis | Utraque, Principibus semper amata suis. | Principibus nam fida suis hoc tempore mansit. | Quo veros alii, deservere Duces. | Foelix prole tua laudabere LEGIA semper, | Et cur lauderis LEGIA semper erit.





Fig. 2. Large view of Liège. by Merian with G. Altzenbach of 1626 (with permission of the Universitäts- und Landesbibliothek Darmstadt)

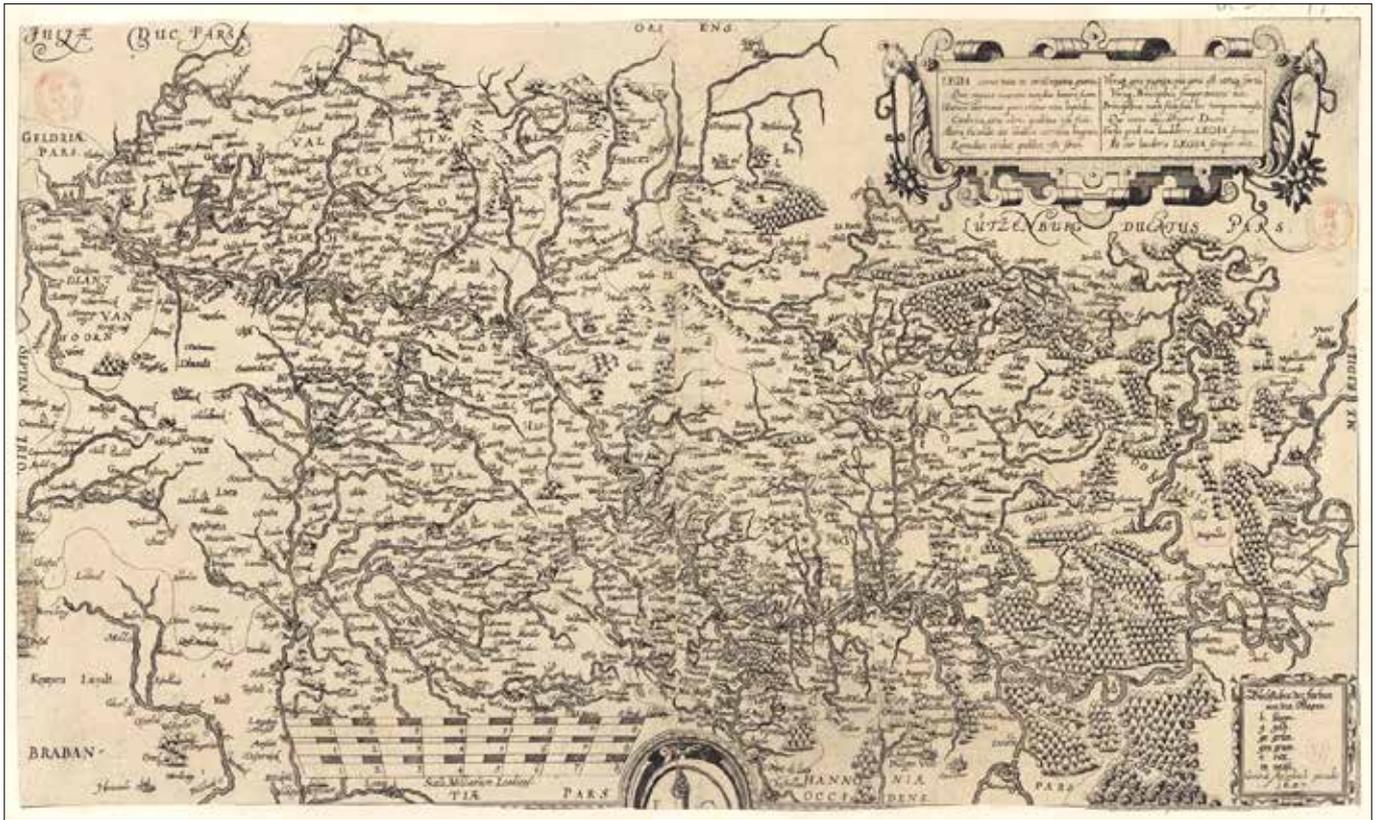


Fig. 5. Map of the Prince-Bishopric of Liège (B) from Altzenbach-1627 (BnF Cartes et plans GE-D-10277)  
Source: gallica.bnf.fr / Bibliothèque nationale de France

frame an explanation on the colouring in German: *Buchstaben der farben | von den Wapen. | b. blowe. | g. gelb. gr. grün. | gra graß. | r. rodt. | w. weiss.* At the bottom of this frame the imprint: *Gerardt Altzenbach excudit | 1627.*

- Lower left of centre a tripartite scale bar: *Scala Milliarium Leodiens:* [8= 113/152 mm].
- Engraving, 33.5 x 57 cm.
- Only known copy: Bibliothèque nationale de France–Paris (Cartes et plans, GE D-10277); accessible via the online portal 'gallica.bnf.fr'

The topographical image is almost perfectly copied from the *Leodiensis diocesis typus* (38 x 50 cm) after Jan van Schille, published from 1584 in Abraham Ortelius atlas *Theatrum Orbis Terrarum*.

This 1627 Altzenbach map is in its second state. Clear evidence are the poem on Liège and Altzenbach's imprint. They are engraved by another hand than the remaining parts of the map.

Moreover, the sole surviving copy is incomplete. The key at the lower right explains the meaning of abbreviations of colour names. Such small letters were engraved into the fields of coats-of-arms as an aid for the colouring. The present exemplar does not have such an armorial decoration. But the lower border shows the remains of an ornamental frame and the upper half of the city emblem of Liège. One may assume that a border with coats-of-arms has been cut off.

The addition of armorial borders with coding letters and generally the style of lettering are very similar to Cologne map engravings of around 1600<sup>22</sup>.

However, such an earlier issue or a complete copy of the Altzenbach edition waits for a fortunate map hunter.

22 A perfect parallel is a map of the Holy Roman Empire on three sheets, which was engraved by Matthias Quad (1557-1613) and Elias van den Bosche (fl. c. 1580-1620) for the Cologne publisher Peter Overadt (active 1590-1652). The first state in 1600 was followed by re-issues up to 1630. See Meurer, Peter H.: *Corpus der älteren Germania-Karten*. Alphen aan den Rijn 2001, no. 7.6.1.

# International Conference 2016

## GLOBES AND INSTRUMENTS



**Saturday 10 December 2016, Royal Library, Brussels Belgium**

— By Caroline De Candt

This year, our conference is dedicated to a subject that is often overlooked. As usual, we will have speakers from abroad but also some ‘home grown’ ones, from our very own Map Circle.

Indeed, the subject of globes will be treated by Elly Dekker (who, among many things, catalogued the London National Maritime Museum’s globe collection) and Sylvia Sumira (a leading authority on historic globes and one of very few curators in the world to specialise in printed globes). Wulf Bodenstein, our former president and specialist on the cartography of Africa, will give a talk on a terrestrial globe of 1846 by Philippe Vandermaelen, together with Marguerite Silvestre, Head of the Map Room of the Royal Library of Belgium. This is one of only three exemplars known and it is now preserved in the Map Collection of the Royal Museum for Central Africa in Tervuren.

And since we are in the Royal Library, why not visit the two wonderful Coronelli globes that grace both entrances of the building? This will be done under the expert lead of Wouter Bracke, or one of the staff at the Library.

Instruments and their makers will be the subject of the presentations by Koenraad Van Cleempoel (TO BE CONFIRMED) (Professor in Art History at the University of Hasselt) and Jan De Graeve, member of the Circle’s Executive Committee and avid collector of ancient instruments. Jan will talk about scientific measuring instruments in the 16<sup>th</sup> century.

Date: Saturday 10 December 2016, 9.30 – 16.30

Venue: Royal Library Meeting Center, Mont des Arts /  
Kunstberg – Boulevard de l’Empereur 2 / Keizerslaan 2  
1000 Brussels.

Admission is free for Map Circle’s members, non-members pay EUR 10.00 at the entrance. Lunch is being arranged in the Library’s cafeteria, with catering services. Price: EUR 35.00

REGISTRATION ON OUR WEBSITE ([www.bimcc.org](http://www.bimcc.org)) AS OF 1 SEPTEMBER

# 9<sup>th</sup> Annual General Meeting (AGM)

Saturday 12 March 2016, at 10.30, Royal Library, Brussels Belgium

— By Karen De Coene

**On Saturday 12 March fifteen active members gathered for the Map Circle's AGM in the boardroom of the Royal Library in Brussels. Caroline De Candt, President, opened the meeting, welcoming everyone and launched the 19<sup>th</sup> and super efficient edition of our annual meeting. With the adoption of the agenda, elections and resignations of active members the necessary formalities were soon accomplished.**

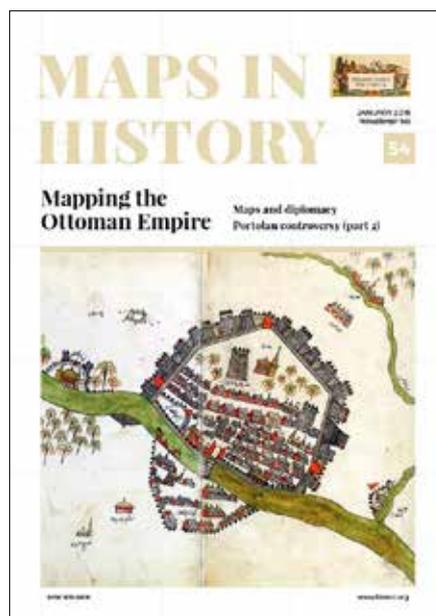
so – a more up-to-date, full colour magazine: 'Maps in History' (MiH). Besides the obvious change in layout, there has also been – less visible for our readers – a significant change in the organisation: for eleven years, Jean-Louis Renteux performed the incredible job of doing all editing and laying out by himself; from 2015 onwards he finally got help. The layout is now supported by David Raes and Paul De Candt.



Caroline De Candt (President) and Karen De Coene (Map Circle-secretary) taking care of the agenda, formalities and meeting progress.

Then we looked back over last year's events with a slide-show to illustrate the Activity Report. But not before the President thanked the Executive Committee for the many responsibilities it takes in the yearly activities of the Map Circle. In 2015 the EC held three meetings to organise the yearly agenda. Besides, a small working group dealt with the specific issue of restyling our former Newsletter into – at least we hope

Time had come for Jean-Louis Renteux to give an overview of the content of last year's 'Maps in History', with, among many topics, a current debate on portolan charts (MiH 52 & 53), that will ultimately result in a Lisbon conference in June 2016 (see the Events calendar). Jean-Louis expressed the general EC awareness of the fact that our 'Maps in History' is the main connection to many of the Circle's members.



MiH 54 in its new and full coloured version.

On 9 May 2015, our usual annual excursion took us to Antwerp's MAS Museum exhibition 'The World in a Mirror', guided by MAS's Jan Parmentier (see MiH 53). In addition, on 23 May, Jan De Graeve invited Map Circle members on a guided tour to the exhibition 'Travels in my library' ('Le Livre et le Voyage') which he had mounted at the Royal Library with his bibliophiles association.

The focus of our annual Conference on 12 December 2015 was on Turkey, in line with that year's Europalia theme: 'Mapping the Ottoman Empire'. With the gracious help of the Yunus Emre Cultural Institute, the Circle managed to invite no less than two university professors, one from Ankara and one from Istanbul. Together with the other

expert speakers, they made the event really worthwhile for the large audience (See MiH 54 for the full account).

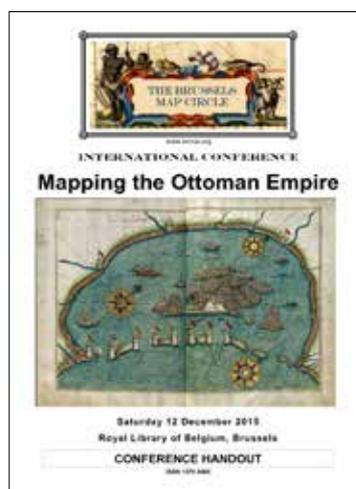
Past and future events are listed on the website. Our webmaster Pierre Parmentier makes sure that you can find whatever information you may need!

Finally, our treasurer and membership secretary Eddy Maeschalk took the meeting through the accounts. The statutory auditors concluded that the financial data provided an accurate picture of the real situation and that throughout the years EC members took care to keep the finances healthy. The most important problem the Map Circle has today is the loss of sponsored funding. We kindly invite our members to think of possible future sponsors and to suggest BMC sponsorship to their professional contacts.

The main theme of the 2016's AGM was certainly 'Maps in History'. A special thanks went to our vice-president and editor-in-chief, Jean-Louis Renteux, because of the vital role he plays in producing our magazine. However, we should not forget the ongoing efforts of our president, Caroline De Candt, to streamline the Circle's activities. Many thanks as well to our loyal members, residents of 26 countries, to our readers and to everyone taking part in our activities!



Pierre Parmentier (webmaster); David Raes and Jean-Louis Renteux (designer of the new layout and editor, respectively, of 'Maps in History') during the Annual Conference



The Annual Conference handout

Lex Antiqua

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# Map Afternoon 2016

Saturday 12 March 2016 (12.30–16.30), Royal Library of Belgium

— By Karen De Coene

Since the annual Map Evening switched to a Map Afternoon (MapAf) in 2015, the Boardroom of the Royal Library in Brussels has served as the venue of all map-collecting endeavours. Besides its well-known benefits in terms of accessibility and room availability – not to speak of the historical area where it is situated – the 2016 location maximised expected surprise. On Saturday 12 March our President, Caroline De Candt, as well as our two MapAf organisers, Jean-Christophe Staelens and Henri Godts, welcomed Gérard Bouvin as a special guest from the Library. Besides a life-long devotion to maps and cartography, for which reason alone he would be a very natural member of our Circle, Gérard brought with him several maps of the Library's collection. However, let's not get ahead of the day's story. Intellectual exercise is nice but not of much use on an empty stomach and being – as usual – in Burgundian Brussels we could first enjoy what especially our Dutch members highly appreciated: a small sandwich lunch with plenty of wine and pastries.

After lunch Jan De Graeve had the honour of opening the Map Afternoon presenting us the day's edition of French journal 'La voix du Nord' on an exhibition in Cassel about Mercator and Ortelius ('La carte: miroir des hommes, miroir du monde'; see the report on page 36).

Afterwards Harrie Teunissen shared with us his interest in Holocaust cartography. Spatial research and mapmaking played a major role in identification, localisation, persecution and destruction of Jewish people during the Second World War. Harrie's first map, a manuscript plan of the Warsaw Ghetto, illustrates how



Fig. 1. The MapAf organisers, Jean-Christophe Staelens and Henri Godts

cartography contributed to a climate of fear in occupied Warsaw (Fig. 2). The designer, Max Jesuiter, 'Stabsführer' of the Warsaw SS, used as basic layer a secret printed map from the topographic division of the German Army. These so-called 'Topographietruppe' revised local maps were based on aerial photographs and information gathered by spies. Jesuiter drew on this map the boundaries of the Jewish district. Why he did so can be traced back to the Nazi's decree of 12 October 1940, requiring all Jewish residents

of Warsaw to move into a designated 'Jewish Residential District'. Shortly after, local newspapers started to discuss the exact boundaries of the designated Ghetto. However, it was only with Jesuiter's map that these became necessarily fixed for the sealing of the Ghetto on November 16.

Harrie's second map shows the distribution of Jews in Northwest Russia. Franz Doubek, chief cartographer of the 'Publikationstelle Berlin', mapped data from earlier



Fig. 2. Harrie Teunissen showing a manuscript plan of the Warsaw Ghetto.



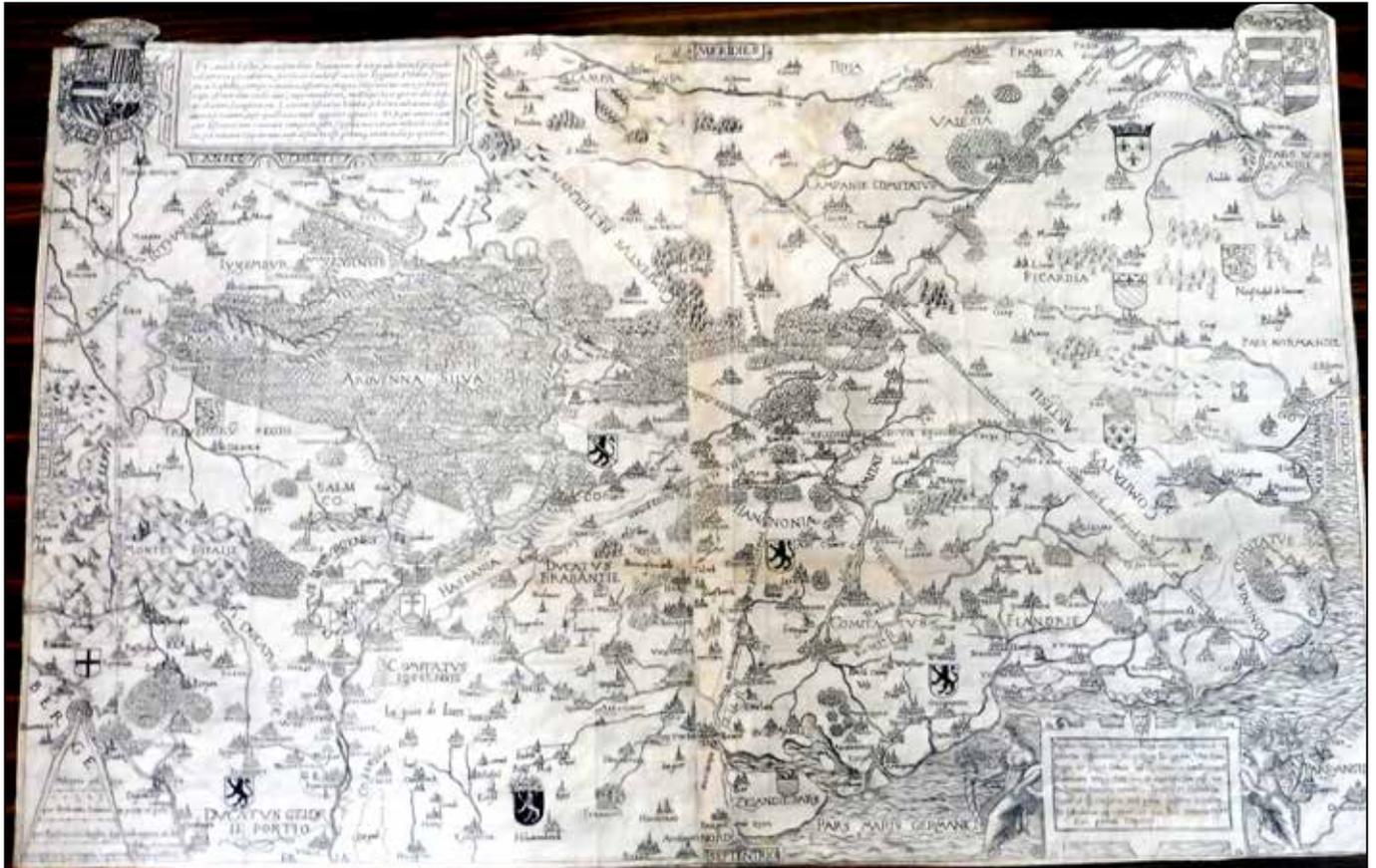


Fig. 4. Gallia Belgica, Gilles Boileau de Bouillon, 1557

second map, Africa by Hondius, defined it as a 20<sup>th</sup> century facsimile.

The MapAf participants were invited to see Francis Herbert's (probably) incomplete set of folded and undated 'Collins' Series of Penny Maps Full Coloured' by John Bartholomew (Edinburgh) – some with 'Constructed & engraved by John Bartholomew F.R.G.S.' on the front cover also – all published by 'William Collins, Sons, & Company' (until 2 January 1880), or (after 2 Jan. 1880), by 'William Collins, Sons, & Co., Limited'. Francis opened by telling us that he had spent Monday to Wednesday the same week in Glasgow and Edinburgh, searching for information in the Collins' Archive in Glasgow University and in the Bartholomew Archive in the National Library of Scotland respectively; on the Internet (for newspaper advertisements); and in four of his own world atlases dated 1870 to c. 1882, consisting of Bartholomew maps for Collins. None of his 16 maps matched precisely

the same states as in his atlases; but he had found in NLS a letter dated 7 December 1869, from Collins to Bartholomew, ordering or confirming many 'Imperial 4to' maps, that included the sentence 'We have also sent you 16 plates & proofs from 16 maps for our Outline Atlas ...'

Maps for a bargain were highly popular in 19<sup>th</sup>-century Victorian England. Francis also showed 'Gills Victoria atlas. 101 maps' (title-page: 'Revised edition of Gill's Victoria atlas'), by George Gill & Sons – 'educational publishers' – of London (c. 1882). Its maps, many noted as part of 'Gill's School Series', were mostly the signed work of John Dower. The atlas's remarkable chromo-lithographed hard front cover (showing balloon over dramatic mountains and lakes landscape), sold for one shilling (£0.05).

The MapAf is also an opportunity to address digital cartography and to share the latest developments in the

field. This world is continuously evolving and our circle is keen to devote particular attention to it, with our traditional 'digital corner', a topic particularly appreciated by younger members who joined us in recent years.

Caroline and Paul De Candt, with Georges Vande Winkel, presented the Villaret Map (1745-1748), a manuscript map preserved in the Institut géographique national de France (Saint-Mandé, Paris). The map resulting from French surveys after the Battle of Fontenoy (1745) covers huge areas of the Austrian Low Countries (now Belgian territory). If compared to Ferraris, the map testifies to the important changes in the landscape and especially in the road network during the Austrian administration. Of the 73 map sheets only 69 came out of Villaret's hands. Paul explained the process of georeferencing the map by Aquaterra. Firstly the grid was given modern coordinates; secondly every map sheet

was attached to the grid; and, thirdly, the new map composition got exact geographical coordinates. Even then 10 000 to 15 000 geo-localised points were necessary to provide us with a complete view. Most interesting is how the geo-referenced map renders the geographic distortion.

To end our 'digital corner', Pierre Parmentier presented numerous 'cartographic gateways' provided by our website ([www.bimcc.org](http://www.bimcc.org)), such as, libraries and official institutions, cartographic journals and editors and cartographical associations. See for yourself and use whatever you like. Feel also free to inform Pierre on new events, publications, exhibitions, etc.

The moment had come for a special story. Eddy Masschalck reported on a Dutch lady, Mrs. T. Ensink (Amsterdam, 1929), who moved from Amsterdam to Roeselare where she commemorates the time-consuming efforts of our early cosmographers by a 1500 hours' copy with needle and thread. Whoever wants to see the cartographical hand embroidery pattern (see Fig. 6), should visit Café Damberd in Izegem!

Belgium remained a wanted territory for cartographic endeavours with Jean-Louis Renteux's slip-case containing a set of six folded maps glued on linen and covering the whole of Belgium, published by the Dépôt de la Guerre (1875), with a similar cartouche to those on Vandermaelen maps.

For the foreign countries seekers Wulf Bodenstern brought a 19<sup>th</sup> century pocket atlas published by the famous firm of Justus Perthes (Gotha) that, unlike every possible clean copy, had a marvellous tale to tell. The buyer, an unknown German brewer J.G. Riede, travelled from the North Cape to Algiers, from Gibraltar to Jerusalem, from Rotterdam to Luxor. From his first stay in Munich in 1840 until his last recorded visit to Toblach (or: Dobbiaco, Tyrol) on 24 April 1888 he made the atlas his travel companion. At

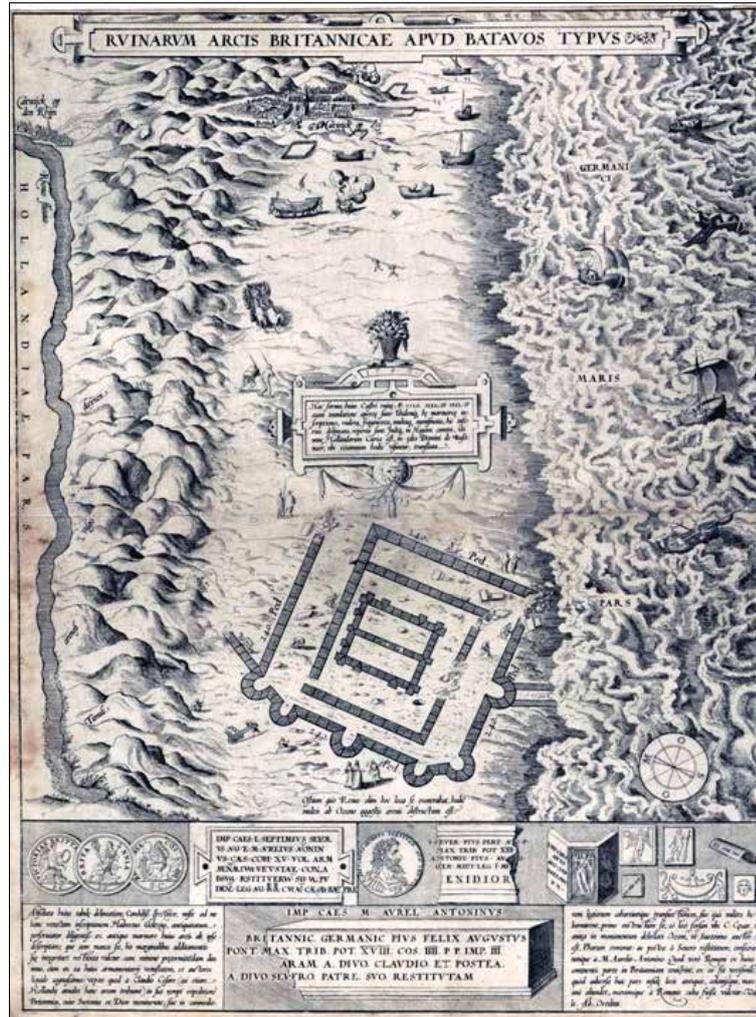


Fig. 5. Earliest known Ortelius rendering of Roman fort Brittenburg, off the Dutch coast near Leiden, dated 1566 in the copperplate (Hans Kok collection)

least this is what he makes us believe. But never trust a salesman! As the atlas is signed by the buyer in 1885, the brewer annotated it with both his earlier and later itineraries on the versos of corresponding maps. A slight touch of nostalgia finds the reader when the brewer laments his long distance love of his home-country, freely quoting Heinrich Heine's poem from 1839: 'Deutschland du meine ferne Liebe'.

To present a new map on every MapAf is a hard job. Hans Kok has been doing that for several years and he continued to do so at this year's afternoon. His first item was a rare print from Bruges-born painter Johannes Stradanus (1523-1605) showing a very early version of a magnetic compass.

Then followed the earliest known Ortelius rendering of the Roman fort Brittenburg, on the Dutch coast near Leiden, dated 1566 in the copperplate. As the coastline receded the fort's current position is unknown. Next was Gastaldi's woodcut of West Africa published in G. B. Ramusio's 'Navigationi et Viaggi' (Venice, 1565), with the course of the Niger River running straight east-west. One image was sufficient to explain the cartographic revolution: the title page from Pieter van der Keere's atlas 'Germania Inferior' where printing and compass are considered as the necessary conditions for the distribution of maps and the exploration of new lands. However, explorers were not dazzled by just land, as is shown by the print of Clara, a rhino



Fig. 6. Embroidery map of Flanders.

brought to Europe on a VOC ship in 1751 for display all over Europe. The print compares Homann's picture to that by Albrecht Dürer.

Our last presenter of the day, Marcel Van Brussel, paged through his Félix Delamarche world atlas to show us all territories discovered before its publication.

Needless to say that it has been a day full of maps, atlases and many other surprises. For those of you who were not present, may this report somehow compensate for your absence!



Fig. 7. Lapis Polaris Magnes - from Stradanus

## List of the maps presented at the Map afternoon

### Maps Presented by Harry Teunissen

- The manuscript map 'Judenghetto' by M. Jesuiter (Nov. 1940), drawn on the secret 'Mil. Geo. Stadtplan Warschau', by the 'Generalstab des Heeres, 9. Abt.
- The secret ethnographic map 'Die Verbreitung der Juden im Nordwestl. Europäischen Russland' by F.A. Doubek and K.v. Maydell, 1:1 500 000, Berlin-Dahlem 1942 (scan of the map).

### Map Presented by Gérard Bouvin

- Carta geogr. topográfica de la isla de Cuba: dedicanla a la Reyna nuestra Señora Doña Isabel II. el teniente general conde de Cuba y la Comision de gefes y oficiales militares y de agrimensores públicos que la levantó y formó de su orden en los años de 1824 à 1831: Carlos Roca lo dibujó: D° Estruch lo grabó en Barcelona 1835

### Maps presented by Eric Leenders and Henri Godts

- Gallia Belgica, Gilles Boileau de Bouillon, 1557
- Inferioris Germaniae Provinciarum, Willem J. Blaeu, 1604
- De Schelde, Matthias Koops, 1797
- Carte de la Belgique à l'usage des aveugles, Désiré Raes, 1841
- Belfotop-Eurosense, Koninkrijk België vanuit de lucht, 1980.

### Maps presented by Jean de Borchgrave

- Two-sided German military map- Deutsche Heereskarte.
- Nova Africae Tabula, J. Hondius (1617).

### Maps presented by Francis Herbert:

- 'Gills Victoria atlas. 101 maps. One shilling. London George Gill & Sons. 13 Warwick Lane, Paternoster Row' (ca. 1882)
- An incomplete (?) set of 'Collins' Series of Penny Maps Full Coloured' (by John Bartholomew) of ca. 1869-82.

### Map presented by Caroline and Paul De Candt, Georges Vande Winkel

- The Villaret Map of the Austrian Low Countries.

### Maps presented by Jean-Louis Renteux

- A slip case (173 x 60 x 125 mm) marked 'Carte de Belgique/1:160.000/Alleweireldt'. 'Carte de Belgique indiquant toutes les voies de communication'.

### Maps presented by Wulf Bodenstern

- Justus Perthes' Taschen-Atlas, 1885: a pocket atlas of 12 plates with manuscript notes by a German traveller.

### Maps presented by Hans Kok

- Stradanus, 'Lapis polaris magnes'. Engraved by Galle.
- Ortelius, Ruinarum arcis Britannicae apud Batavus typus, 1566.
- Gastaldi, 'Parte de lafrica'
- Detail of the title page from the 1617 Latin edition of the Kaerius atlas 'Germania Inferior'
- Homann, 'Abbildliche geschichte der ausländischen Landthiere zweyten blat verinnen das Nashorn (...)'

### Atlas presented by Marcel Van Brussel

- Félix Delamarche, 'Atlas de la géographie ancienne, du Moyen-Age et moderne', Paris 1822.



# Mercator and Ortelius in Cassel

12 March - 12 June 2016 - Musée de Flandre - Cassel - France

— By Jean-Louis Renteux

Cassel boasts the highest summit in Flanders (176 metres high). It was there that General Foch established his headquarters at the end of 1914 to coordinate the French and British efforts during the Battle of Ypres. It may come as a surprise to some Belgians, but the highest point in Flanders is located in France. Cassel indeed belongs to that part of Flanders which was re-conquered by France under Louis XIV (1677). Nevertheless, Cassel is very much aware of the common heritage it shares with Flanders. Its museum, housed in the 16<sup>th</sup> century 'Hôtel de la Noble Cour' re-opened in 2010 as 'Le musée de Flandre' with the purpose to 'display the entire variety and richness of Flemish culture from the 15<sup>th</sup> century to the present day, and ranging far beyond the borders' (<http://www.museedeflandre.lenord.fr>).

The museum now hosts an exhibition, 'The cartography or the mirror of the world. Mercator and Ortelius' (until 12 June 2016). It celebrates these brilliant cartographers, both natives of Flanders and considered as the founders of modern geography, and illustrates their discoveries by a selection of books, old maps, measuring instruments but also paintings; the exhibition offers an immersion into the 16<sup>th</sup> century, the period of humanism and opening access to knowledge

A number of the maps and atlases



Painting of Mercator & Hondius by Joseph. Bellemans - ca. 1830 (Royal Museum of Fine Arts - Antwerp)

presented will look familiar to our members, as they come from the collection of the Society of Antiquaries of the Land van Waas (Sint-Niklaas). But other institutions also contributed (the Royal Library of Belgium, for example) which made possible a remarkable display based on the four continents: for each continent (Europe, Asia, Africa, America) a map from Mercator is presented alongside a map from Ortelius. Also worth mentioning,

in the introductory section devoted to medieval cartography, are two remarkable portolan charts lent by the Bibliothèque nationale de France.

To complement the exhibition the museum also organised a colloquium – its very first! – on Monday 21 March 2016, on the theme 'Mercator et Ortelius. Vers une nouvelle géographie' [. . . Towards a new geography] – a theme familiar to our members since

our 2012 Conference. Four specialists of Flemish cartography (who all happen to be members of our Circle) were invited to address (mostly in French) the colloquium, which was well attended by over 60 people, mainly scholars from Lille university and some Belgian colleagues..

Eddy Maes, curator of the Mercator collection (Society of Antiquaries of the Land van Waas), talked about the life of 'Gerard Mercator and the birth of a new geography'. Gerard Mercator (1512-1594) began his career in manufacturing scientific instruments. In his story Eddy questioned the traditional image of the 16<sup>th</sup> century cartographer. Mercator's

scientific talent could achieve its full potential because he had been able to assimilate what he learned from whomever he met. His network was geographically dispersed from Rupelmonde to 's-Hertogenbosch, Mechelen, Leuven and Duisburg. He partly owes his fame to the design of two globes, one terrestrial in 1541 and the other celestial in 1551 (replicas of which are present in the exhibition). But he remains immortal through his 'Ad usum navigantium' world map of 1569. Constructed without mathematical background, it provided a new projection that still bears his name. This projection is a turning point for mapping, making it easier for navigators to plot their route

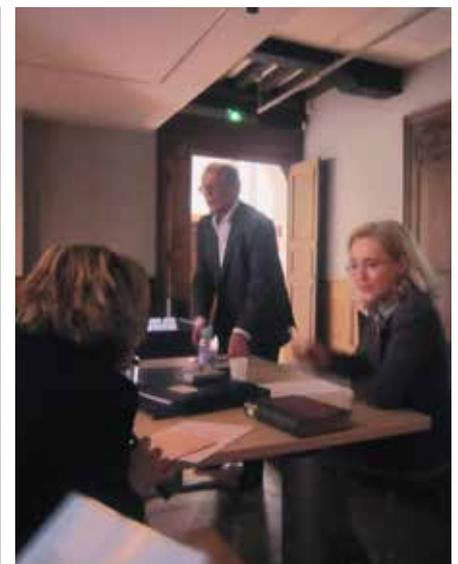
at sea. Although Mercator worked much of his life on the creation of his Atlas, he did not see it printed in its entirety. It was his son and his three grandchildren who completed his work posthumously.

'The legacy of Gerard Mercator, between tradition and innovation' was presented by Karen De Coene, post-doctoral researcher, and by Philippe De Maeyer, Professor at Ghent University.

Karen showed how Mercator's work symbolised the progressive transition from the Middle Ages to the Renaissance. For example, he made a cosmographical model still centred on the earth, although Copernicus had



View of the exhibition, with the Mercator's globes replicas and his (reconstituted) library in the background.



'Eddy Maes cedes the floor to Karen De Coene'....



'Portolan atlas, attributed to Battista Agnese (ca 1500-1564). BnF, manuscript department'

proposed the central position of the sun in 1543. The fact that Martin Luther had commented against it might explain Mercator's reticence. After all Mercator had been accused of heresy by the Catholic authorities in 1544.

Philippe then further detailed the considerable influence Mercator had from the seventeenth century to the present. Having given some hints on the mathematics underlying Mercator's projection, he showed, in particular, how this concept gradually imposed itself until now, with transverse versions of the projection constituting the basis of all contemporary cartographic applications. Philippe emphasised how 19<sup>th</sup> century romantic recuperation resulted in Mercator's fame today. As such, he joined the other presenters agreeing on the fact that Mercator was a child of his time instead of an isolated cartographical genius.

After the lunch break at a local 'Estaminet' – an opportunity to

sample some Flemish specialities – Dirk Imhof, Curator of the Museum Plantin-Moretus in Antwerp continued with a presentation (in English) on 'The strong ties between the publishing house Plantin-Moretus of Antwerp and Abraham Ortelius'. The history of the successive editions of the 'Theatrum Orbis Terrarum' of Ortelius is particularly interesting when combined with the study of the archives of the Plantin-Moretus house 'The Golden Compass'. Christopher Plantin and his successor Jan Moretus were, in fact, closely involved in the production and dissemination of this atlas. The archives not only inform us about its production methods but also on the identity of its buyers. Dirk explained in detail how single sheets were printed, coloured and bound in atlases which, when prestigious, were reserved for court members, while city mayors, clergy members, army officers etc. purchased a more sober and thus less expensive copy. Surprisingly enough, only scholars were rare buyers.

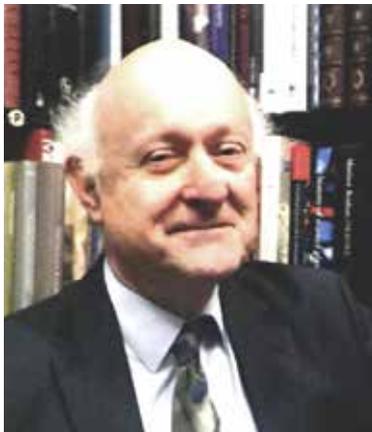
Jan De Graeve, well known to our members as the specialist of Mercator's library and scientific instruments, finally spoke about 'The scientific instruments in Mercator's century'. The map of Flanders, from Jacob van Deventer's survey and engraved by Gerard Mercator in 1540, is one of the first geometrically correct maps. It is based on the triangulation method described in 1533 by Gemma Frisius, one of the first teachers of Mercator. From the study of the books and instruments of Mercator's time, Jan traced the evolution of various instruments such as the theodolite, the tool used in order to simultaneously measure horizontal and vertical angles.

This very successful (first) colloquium was concluded with a visit to the exhibition, guided by its curator, Cécile Laffon, Heritage Conservation Officer.

## Peter Barber, now at IMCoS: 'All lies, beautiful lies'

By Karen De Coene

Some years ago, on Sunday 20 March 2010, the 'Independent' reported on the memorable exhibition 'Magnificent Maps: Power, Propaganda and Art' curated by Peter Barber and Tom Harper at the British Library. The author, Michal Church, quoted Barber repeatedly. The now former Head of Map Collections at the British Library, is indeed never too embarrassed to make clever quips. From 'A map is a lie' to the 'ongoing battle for the soul of cartography', or 'when you deal with projections (...) you can do what the hell you like', just by quoting Barber gave Church an easy and witty report.



It should be no surprise that, if not only for his dry

English wit or bold statements, Peter Barber is a great addition to the International Map Collectors' Society, whose presidency he recently accepted. Since the start of Peter's career in the Department of Manuscripts in 1975, his unique eye for items of cartographic significance has resulted in some spectacular acquisitions for the Library: the Mercator 'Atlas of Europe' with the only known manuscript maps in Mercator's own hand, as well as the first cadastral survey of any European country, the 'Down Survey' of 1655 by William Petty, to name but two.

Peter's prolific pen has resulted in numerous publications, with 'The map book' (2005) and 'London: A history of maps' (2012) as most recent books. He names his collecting spirit 'omnivorous', but has fortunately been bound by the need to prevent a professional conflict of interest at the Library. The maps he does own are related primarily to his family history in Eastern Europe. Would it be for this reason that the Library website quotes among his many research interests geographic regions as Ticino, Bohemia and Moravia?

Peter has lent his cartographic expertise widely. He has appeared in, and has been a consultant on numerous television documentaries. No wonder that IMCoS Chairman Hans Kok was honoured to announce such a

celebrity as the new president. He even persuaded him to give the 2016 Malcolm Young Lecture on Friday 3 June. Under the title 'Mapping Dangerous Spaces' Peter will explain what constitutes a dangerous space and how they have been conveyed cartographically through the ages (see events). Once again, he uses maps 'because they speak to the emotions, rather than to reason.'

## 3D globes on-line

You can now access 55 ancient globes of the Bibliothèque nationale de France (BnF) put online in 3-D on: <http://gallica.bnf.fr/html/und/cartes/les-globes-en-3d>. This



VenusGlobe, Bianchini, 1727 - Source: gallica.bnf.fr / Bibliothèque nationale de France

3D scanning was carried out thanks to the sponsorship of the Japanese company Dai Nippon Printing Co., Ltd. and the Total Corporate Foundation. This major operation is a world first for such an important set of globes.

The Department of Maps and Plans of the BnF preserves one of the largest collections of ancient terrestrial and celestial globes in the world: it is composed of a hundred mounted globes dating from the 11<sup>th</sup> to the 19<sup>th</sup> century and almost 200 preserved globes as gores.

Among the 55 globes scanned, you can admire two Arab celestial globes – one of which is the oldest preserved (11<sup>th</sup> century)-- and a beautiful collection of unique pieces of the 16<sup>th</sup> century, handwritten or engraved on metal, depicting the Great Discoveries. The selection is also representative of the development of the printed production of the Dutch Golden Age and the diversification of European production during the Enlightenment. The edition of the 19<sup>th</sup> century is also illustrated by some representative pieces of the genre's evolution until the Moon globe of the astronomer Camille Flammarion (1896).

## In Memoriam Claire Lemoine- Isabeau (1931 – 2016)

By *Lisette Danckaert*



Claire passed away on Sunday 20 March. Born near Mons in 1931, she read history of Arts at the ULB (Free University of Brussels). Her first positions were in this domain, among them at the City Museum of Brussels, and so were her first publications. Getting to know Antoine De Smet, then Head of the Map Room of the Royal Library, she fell under the spell of old maps and their history. This became her field of research and she grew to be the most important author for the history of cartography in Belgium. She got her PhD, *summa cum laudae*, in 1984 with a voluminous thesis on military cartography in the South Netherlands and the Principality of Liège in the 17<sup>th</sup> and 18<sup>th</sup> centuries. As Claire was an expert draughtswoman, she drew several explanatory maps which were added to the text. This work, somewhat simplified, became the first book of her trilogy on the history of military cartography, all published between 1984 and 1997 by the Royal Army Museum. They cover: the Service and the cartography in the South Netherlands, the cartography of the Belgian territory between 1780 and 1830, the map of Belgium and the Military Cartographic Institute. These much consulted works were not her only publications. In collaboration, she wrote among others about Comines-Warneton, the fortifications



Claire Lemoine-Isabeau and her friend Lisette Danckaert browsing maps from the Niewodniczanski collection (Bitburg, 1 October 2005)

of Mons, Belgian cartography in Spanish collections and several articles. Her contribution to the 2007 exhibition and book devoted to 'Images de Mons en Hainaut' were reviewed in BIMCC Newsletter No 27. Claire participated in a number of events of this Circle, in particular in the excursions to Bitburg (2005) and Middelburg (2010).

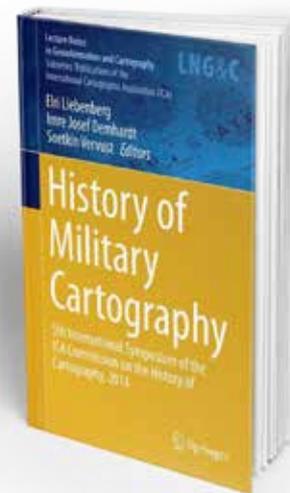
Claire's keen intelligence, her capacity for pinpointing documents in archives gave birth to books that are a great help for the history of cartography. We are in debt to her for her painstaking research and publications.

She will be sorely missed by her numerous friends.

## History of military cartography

By *Karen De Coene*

ICA has now published the proceedings of the 5<sup>th</sup>



International Symposium of the ICA Commission on the History of Cartography, held in Ghent and Brussels in December 2014 (with the cooperation of our Circle), on the theme 'Cartography in Times of War and Peace'. It is edited by Elri Liebenberg, Imre Demhardt and Soetkin Vervust. This 378-pages volume gathers 19 papers first presented at the Symposium; preference was given to papers dealing with the military cartography of the First World War (1914-1918).

– ISSN 1863-2246. – ISSN 1863-2351 (electronic). – ISBN 978-3-319-25242-1. – ISBN 978-3-319-25244-5 (eBook)

# Events calendar

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## 'MAPS AND SOCIETY' LECTURES SERIES, LONDON

Lectures in the history of cartography convened by Catherine Delano-Smith (Institute of Historical Research, University of London), Tony Campbell (formerly Map Library, British Library), and Alessandro Scafi (Warburg Institute).

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## Paid to do a Hobby: A Map Dealer's Reflections on the Last Forty-five Years

12 May 2016

Lecture by Jonathan Potter  
(Jonathan Potter Ltd)

Venue: Warburg Institute, School of Advanced Study, University of London, Woburn Square, London WC1H 0AB  
Contact: Catherine Delano-Smith  
Telephone: +44 20 8346 5112  
E-mail: [tony@tonycampbell.info](mailto:tony@tonycampbell.info)  
Time schedule: 17.00  
Entry fee: Admission is free and each meeting is followed by refreshments.  
[www.maphistory.info/warburgprog.html](http://www.maphistory.info/warburgprog.html)

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## THE OXFORD SEMINARS IN CARTOGRAPHY.

### Oxford and cosmopolitan science in Greenland, 1920-1940

19 May 2016

Lecture by Richard Powell, School of Geography, Oxford

Venue: School of Geography and the Environment, South Parks Road, Oxford, OX1 3QY  
Time schedule: 16.30 - 18.00  
Contact: Nick Millea, Map Librarian, Bodleian Library, Broad Street, Oxford, OX1 3BG  
Telephone: +44 1865 287119  
E-mail: [nick.millea@bodleian.ox.ac.uk](mailto:nick.millea@bodleian.ox.ac.uk)  
[www.bodleian.ox.ac.uk/maps](http://www.bodleian.ox.ac.uk/maps)



The annual London Map Fair

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## SHAPING THE NATION. WALES MAP SYMPOSIUM

27 May 2016

'Shaping the Nation' will examine the role of maps in both depicting and creating the nation both as an entity on the ground and also as a perception in the minds of people.

Presentations by Keith Lilley (Queen's University Belfast), Chris Fleet (National Library of Scotland), Yolande Hodson (Royal Collection at Windsor Castle), Rhys Jones (Aberystwyth University), Huw Thomas (National Library of Wales), Tom Pert (Royal Commission on the Ancient and Historical Monuments of Wales)..

Venue: National Library of Wales  
Time schedule: 10.00 - 16.30  
Telephone: + 01970 632 548  
[www.llgc.org.uk/drwm](http://www.llgc.org.uk/drwm)

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## The annual London Map Fair

4 - 5 June 2016

The largest Antique Map Fair in Europe, established 1980 exhibits at the historic London venue of the Royal Geographical Society (RGS). This event brings together around 40 of the

leading national and international antiquarian map dealers as well as hundreds of visiting dealers, collectors, curators and map aficionados from all parts of the world. A very large selection of Original Antique Maps will be available for sale, ranging in age from the 15<sup>th</sup> to the 20<sup>th</sup> century, covering all parts of the world.

Venue: Royal Geographical Society, 1 Kensington Core.  
Time schedule:  
Sat. 4<sup>th</sup> June 2016; 12.00 pm to 7.00 pm  
Sun. 5<sup>th</sup> June 2016; 10.00 am to 6.00 pm  
[www.londonmapfairs.com](http://www.londonmapfairs.com)

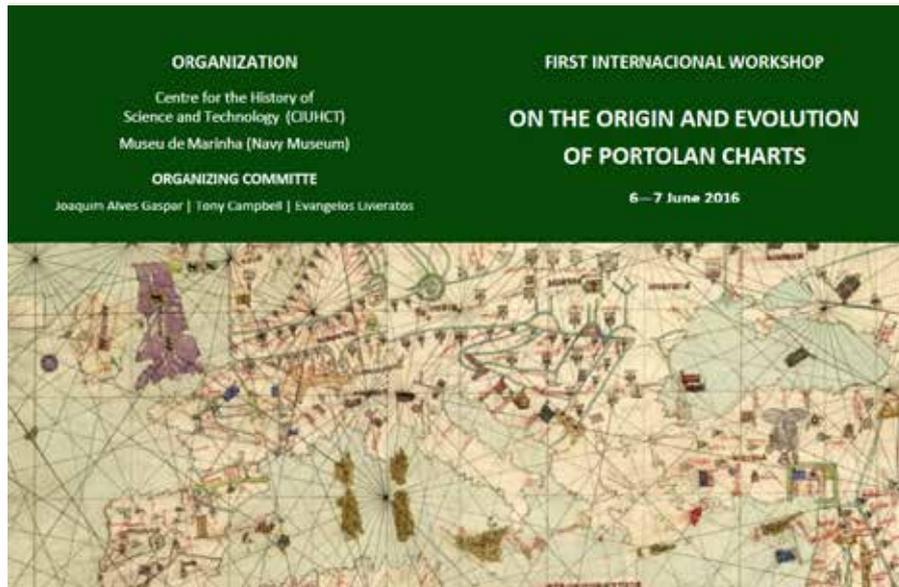
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## 3<sup>rd</sup> ISHMap Symposium Encounters and Translations: Mapping and Writing the Waters of the World

3 - 4 June 2016  
Lisbon, Portugal

By the ISHMap in collaboration with the Centro Interuniversitário das Ciências e da Tecnologia (CIUHCT), University of Lisbon, and the Biblioteca Nacional de Portugal (BNP)

Local organiser: Thomas Horst (Trustee of ISHMap and Postdoc at the CIUHCT). Representatives of the local



partners: Antonio Sanchez Martinez (CIUHCT), João Carlos García (University of Porto and CIUHCT) and Maria Joaquina Esteves Feijão (Curator of the Maps at the National Library of Portugal).

Venue: Auditório BNP, National Library of Portugal, Lisbon  
 ciuhct.org/pt/activity/ishmap-symposium-lisbon-2016

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## On the Origin and Evolution of Portolan Charts. First International Workshop

6 - 7 June 2016  
 Lisbon, Portugal

By the Interuniversity Centre for the History of Science and Technology, University of Lisbon (CIUHCT) and the National Library of Portugal (BNP)

Organised by Joaquim Alves Gaspar (University of Lisbon), Tony Campbell (formerly British Library) and Evangelos Livieratos (International Cartographic Association).

The workshop deals with when, where, how and why the earliest portolan charts were constructed, how they evolved over time, and what their function was in marine navigation. Besides it focuses on the role of cartometric analytical techniques, analysis of inks and parchments,

special lighting to detect marks of use and to decipher illegible elements, and any other relevant approaches.

Venue: Biblioteca Nacional de Portugal, Campo Grande 83, 1749-081 Lisboa  
 The event will be free of charges.  
 ciuhct.org/events/portmeeting

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## Universum Infinitum. Ocean World in European Exploration-theme from the German Philosopher Nicolaus Cusanus to the Iberian Discoveries in the 15<sup>th</sup> Century

17 - 18 June 2016  
 Lisbon, Portugal

Organised by the 'Kueser Akademie für Europäische Geistesgeschichte' and the 'Cusanus-Hochschule' (both: Bernkastel-Kues, Germany).

Venue: National Library of Portugal  
 Contact: Thomas Horst  
 (thomashorst@gmx.net).

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## Course on the History of Maps and Mapping

20 - 24 June 2016  
 London

Sessions are designed to explore the fundamental principles of map history to provide a framework in which the details of any map from any period can be accommodated.

Organised by Catherine Delano Smith and Sarah Tyacke

Venue: London Rare Books School, University of London.  
 Limited to 12 participants

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## Workshop: Isles of Gold Revisited: New Approaches to the Study of Early Modern Maps

28 - 30 June 2016  
 Norwich and London

By the Sainsbury Institute for the Study of Japanese Arts and Culture in celebration of Sir Hugh Cortazzi's collection of historical maps of Japan.

Venue: Details will be available on the Sainsbury Institute for the Study of Japanese Arts and Culture website.  
 Entry: free of charge (register in advance).  
 E-mail: lecaradu@gmail.com



Note: the events are listed in chronological order (in case of a series of events, according to the first event in the series).

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### 'Food, Feast & Famine.' With a component about 'Mappings.'

4 - 7 July 2016  
Leeds, UK

By the Institute for Medieval Studies, University of Leeds, has an International Medieval Congresses.

Contact: Felicitas Schmieder (Felicitas.Schmieder@fernuni-hagen.de) or Dan Terkla (terkla@iwu.edu)

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### 'Central European Conference of Historical Geographers.' With confer- ence theme: 'Central Europe on old and historical maps.'

31 August - 2 September 2016  
Prague, Czech Republic

Venue: Charles University, Faculty of Science, Albertov 6, 128 43, Praha 2, Czechia.  
www.historickageografie.cz/cechg2016.

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### The 18<sup>th</sup> Kartographie- historisches Colloquium

14 - 17 September 2016  
Vienna, Austria

Venue: University of Vienna  
Contact: Petra Svatek  
(petra.svatek@univie.ac.at)

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### 27<sup>e</sup> Festival International de Géographie: 'Un monde qui va plus vite ?' (A world that's going faster?)

30 September - 2 October 2016  
Saint-Dié-des-Vosges, France

Invited country: Belgium  
The Scientific committee is directed by Béatrice Collignon and Philippe Pelletier.  
Venue: Saint-Dié-des-Vosges  
www.fig.saint-die-des-vosges.fr

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### The Dissemination of Cartographic Knowledge: Production - Trade - Consumption - Preservation

13 - 14 October 2016  
Dubrovnik, Croatia

By The ICA Commission on the History of Cartography together with the ICA Commission on Map Production and Geoinformation Management, the ICA Commission on Use, User, and Usability Issues, and the Institute of Social Sciences 'Ivo Pilar'

Venue: Inter-University Centre, Dubrovnik  
www.histacartodubrovnik2016.com

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### Symposium: À l'échelle du monde. La carte, objet culturel, social et politique, de l'Antiquité à nos jours [On the scale of the world. Maps: a cultural, social and political object from Antiquity to the present day]

17 - 18 October 2016  
Albi, France

Venue: Centre Universitaire Jean-François Champollion - Place de Verdun  
Contact: Sandrine Victor  
(colloquemappamundi@lists.univ-jfc.fr).

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### An International Symposium on the History of Cartography on Mapping Asia. Cartographic Encounters between East and West

15 - 16 September 2017  
Leiden, The Netherlands

Jointly hosted by the International Cartographic Association's Commission on the History of Cartography and Leiden University.

Venue: Leiden University Library,  
Witte Singel 27, 2311 BG Leiden  
Contact: Martijn Storms  
(m.storms@library.leidenuniv.nl).

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# Exhibitions calendar

## 7 Cudów Wroclawia i Dolnego Slaska' [The Seven Wonders of Wrocław and Lower Silesia]

4 February - 14 May 2016, Wrocław, Poland

Organised to coincide with Wrocław's elevation as European Capital of Culture in 2016, this important exhibition focuses in Section I ('Landscape') on the unique surviving copy of the first map of Silesia by Martin Helwig, published in 1561. One of the earliest maps of Central Europe, it was used by all the great European cartographers of the time (Ortelius, Mercator, Janssonius, Hondius, Blaeu and Grodecki) for their own representations of the region over the next two centuries.

Venue: Municipal Museum, Wrocław Town Hall, Rynek Główny [main square]  
Opening hours: Wednesday to Saturday 10.00-17.00, Sunday 10.00-18.00  
Catalogue available (text in Polish and English)

## Quando l'Italia disegnava il mondo [When Italy was drawing the world]

16 April - 10 July 2016, Bergamo, Italy

Cartographic treasures of the Renaissance presented by Associazione Almagià.

Venue: Palazzo del Podestà, Piazza vecchia, Bergamo  
[www.associazionemalmagia.it](http://www.associazionemalmagia.it)

Note: exhibitions are listed in chronological order, according to closing date.

## La carte, miroir des hommes, miroir du monde [Mercator et Ortelius, deux géographes flamands.]

12 March - 12 June 2016  
Cassel, France

As part of the cycle 'The map invents the world', this exhibition presents maps, atlases and scientific instruments, from Dutch cartographers of the 16<sup>th</sup> and 17<sup>th</sup> centuries, until the new techniques of digital mapping..

Venue: 26 Grand Place, 59670 Cassel  
Telephone: +33 3 59 73 45 60,  
E-mail: [museedeflandre@lenord.fr](mailto:museedeflandre@lenord.fr)  
Entry fee: EUR 5.00, EUR 3.00  
[museedeflandre.lenord.fr/fr/Expositions/Lacartographi\[...\]](http://museedeflandre.lenord.fr/fr/Expositions/Lacartographi[...])

## Proud and Quick. Road Maps and Culture of Automobiles in Latvia in 1920s to 1940s

29 August 2015 - 31 August 2016 Riga, Latvia

Venue: National Library of Latvia.  
Time schedule: Mon, Wed, Fri 12.00-20.00; Tue, Thu 9.00-17.00; Sat 10.00-17.00; Sun closed  
[www.lnb.lv/en/event/exhibition-proud-and-quick-road-\[...\]](http://www.lnb.lv/en/event/exhibition-proud-and-quick-road-[...])



Quando l'Italia disegnava il Mondo

TESORI CARTOGRAFICI DEL RINASCIMENTO

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# Auction calendar

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Not confirmed yet

## Peter Kiefer Buch- und Kunstauktionen

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fax +49 7231 92 32 16  
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## The Romantic Agony

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B-1060 Brussels  
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This calendar is limited to those antiquarians and map dealers who support our Circle. For details please contact: president@bimcc.org

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### **In the forthcoming issues of *Maps in History*, do not miss ...**

- Report on the Map Circle's 'excursion' to Rome (colloquium on Lafreri and IATO at the Academia Belgica and visits to prestigious map collections)
- Report of the workshop on the origin of portolan charts in Lisbon
- Seller's draught of Cape Bona Esperenza
- Maps of the Medici family in Florence
- Aspects of Ferraris' role through his correspondence
- Villaret map of Belgium
- Maps and archives

**and many reviews of recent books on cartography, reports on map exhibitions  
and other cartographic events.**

# 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 maintains a website.

## OFFICIAL ADDRESS

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## BECOMING (AND STAYING) A MEMBER

Members receive three Newsletters per annum and have free admission to most of the Circle's events. Non-members pay full rates.

Annual membership: EUR 30.00,  
Students and Juniors under 25:  
EUR 12.00.

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 26 different countries.

Please submit calendar items and other 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.

Books for review should be sent to Nicola Boothby (Uwenberg 13, 1650 Beersel, Belgium, nicola.boothby@telenet.be) who will arrange for their review by a member of the Circle.



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