MAPS IN HISTORY

January 2020
Newsletter No
66

The AfricaMuseum's largest maps of the Congo

Nicolas-Louis de Lacaille: Pioneer of scientific cartography in Southern Africa

2020 Programme

ISSN 1379-3306

Contents

Intro

Dear Map Friends,

This issue of Maps in History is clearly focused on Africa! First, we have an illustrated report of our Conference at the AfricaMuseum last December. Once again, our president has managed to design AND organise a very successful event; she succeeded in obtaining the participation of two eminent Professors who travelled across the seas for the occasion (p.34), as well as the cooperation of Wulf Bodenstein who presented, with brio, a selection of the maps he is curating for the Museum. Participants in the event could also discover the new arrangement of the Museum collections which now presents a contemporary vision of African cultures, while continuing to show the essential discoveries by European explorers in the 19th-20th centuries. Part of this heritage of the museum of the Congo is four giant maps painted on the walls; Wulf has analysed them in depth in a very comprehensive article in this issue (p.16). Last, but not least, another substantial article by Roger Stewart on a French cartographer who may be better known in Africa than in France, Nicolas Louis de Lacaille.

This January issue also brings you the usual combination of exhibition reports, book reviews, interview and news.

At the beginning of this new year, we are still working on our programme for 2020. You can already mark the date of our AGM and Map Afternoon in your diary, Saturday 28 March 2020. But, you will have to wait a little for the finalisation of our plans to have an excursion cum conference in Venice, next autumn (p.37).

My best wishes to you for a happy cartographic year,

Cover : Nicolas Sanson , ***Afrique*** , in atlas ' *L'Afrique en plusieurs cartes nouvelles...*' , Dutch edition , 1683 (private collection.)

Jean-Louis Renteux
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Missie à la carte - Missionarissen en cartografie [Missionaries and maps]

A guided visit to the exhibition on Catholic 19th century missionary cartography at the Mercatormuseum of Sint-Niklaas, Belgium, on 3 November 2019

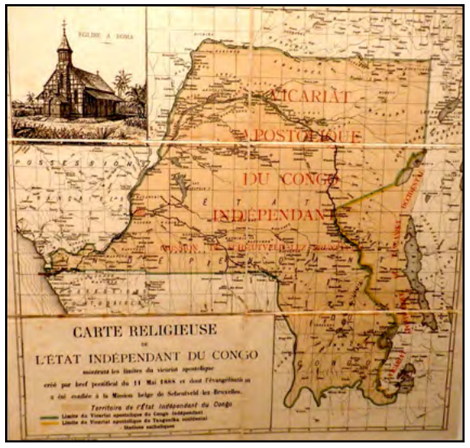
Though maybe not quite as intrepid as the friars who left to preach the gospel in far-flung terra incognita, some twenty Members showed up on a dreary, cold and rainy Sunday afternoon, to meet the curator of this exhibition, Dr Dirk Van Overmeire. They were expecting an interesting afternoon and they got it. For more than an hour and a half the curator told the story of Belgian Catholic religious orders (in this case, but of course there were other Christian missionaries being sent out from other countries, of which some maps were being shown too) that sent out their members to preach, convert, baptise and in a general manner 'bring civilisation' (as they saw it) to those inhabitants of countries where Christianity had not yet set foot.

Ferdinand Verbiest and David Livingstone are well known to those interested in cartography, but this exhibition focused mainly on the many Flemish farmer boys, who left their parents' fields in the 19th and early 20th centuries, mostly only armed with their faith and sturdy health, but little or no cartographic knowledge. So many, but certainly not all, of the maps shown were manuscript.

In his introduction Dr Van Overmeire explained that there is a clear distinction to be made between these post-1800 mapmaking friars and the first missionaries (Verbiest, indeed, but also the likes of Martini and Sambiasi). Before 1800 the existing technical and scientific methods were used and the maps appealed to a much broader audience. Some splendid examples could be seen in the first part of the exhibition, with unique gores made by Haraeus in 1615/17, showing the spread of Christianity over the globe and maps by Martini and Verbiest (China), Hennepin (the Mississippi basin) and others.

Later on, the remaining territories in need of evangelisation were less explored; they were scattered over the world so the need for more maps also increased. The maps didn't need to be appealing, they needed to be practical. This shows in these often rudimentary maps. A second reason for this change in technical quality and visual aspect was due to the fact that in the 19th century Rome was no longer keen on scientific development and refused the use of the new technical equipment that had been developed, much to the discontent of the friars, it has to be said. Gradually, the shortcomings of the missionary maps are more and more explicitly recognised in the 'disclaimers' written on them. But mapmaking remained a balancing act for the friars. A further challenge for them was colonisation: the exhibition showed examples of maps in which the makers did their best to safeguard the interests of the local population against the imperialistic regime; but others clearly served colonialist purposes, indicating information such as the potential for taxing the local people.

Dr Van Overmeire, curator of this exhibition, presenting the story of the Belgian Catholic religious orders that sent out their members to preach, convert and baptise the inhabitants of countries where Christianity had not yet set foot.



Carte Religieuse de L'État Indépendant du Congo (© Kadoc-KULeuven)

Cartographic production was needed to show , identify and define the territories for missionary activities (© Kadoc-KULeuven)

Every map in the exhibition, albeit rudimentary, had an interesting story to tell. This becomes even clearer when you read the 96-page catalogue (in Dutch), in which each map is individually pictured and presented). For EUR 8.00, this is a real bargain.

We concluded the afternoon in typical Map Circle style, having a beer (included in the entry ticket) in the onsite café!

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Exhibitions on the Magellan-Elcano expedition, in Spain

- **Museo Naval in Madrid**
- **Archivo de Indias in Seville**

In 1519, an expedition sailed from Spain to reach the Moluccas, the famed Spice Islands, by the western route. Commander Ferdinand Magellan died in the Philippines but one of the ships managed to return to Spain in 1522, under the command of Juan Sebastián de Elcano, thereby circumnavigating the planet for the first time.
To commemorate the fifth centenary of this feat, numerous exhibitions have been inaugurated this year in different Spanish cities. Circle Member Luis Robles visited the one at the Archivo de Indias in Seville, and Luisa Martín-Merás, retired director of the Museo Naval in Madrid, sends us her comments on the exhibition there.

Fuimos los primeros [We Were the First]. (Museo Naval-Madrid)

The Naval Museum of Madrid, Spain has opened an exhibition entitled Fuimos los primeros. Magallanes, Elcano y la primera vuelta al mundo [We Were the First. Magellan, Elcano and the First Trip Around the World], which will run from 20 September 2019 until 20 January 2020 (now extended till 31 March 2020) . This exhibition is remarkable for celebrating in a magnificent way not only the journey of this great feat but also its antecedents and consequences, with a large collection of original artefacts and an educational and at the same time academic vision.

The visit begins with an audiovisual projection, installed in a geodesic dome, where Juan Sebastián Elcano narrates his experiences and those of the sailors who formed the crew.

The exhibition is organised in different spaces with a hundred pieces arranged in chronological order. The first module covers the world of legends and superstitions that surrounded the Dark Sea in the last third of the 15th century. The second shows the origin and organisation of the expedition that left Seville with five ships on 10 August 1519. Another space is dedicated to the discovery of the Strait of Magellan and the painful navigation through the Pacific, now with only three ships, up to the arrival in the Philippines.

Ferdinand Magellan's death in the Philippines in April 1521, his relations with the locals and what happened subsequently are documented together with the weapons and vessels of both the indigenous peoples and the Spaniards. The exhibition goes on to show the route followed by the Trinidad and the Victoria, under Elcano's command, to the Moluccas, where they arrived in November 1521, and the solo voyage of the Victoria through the Indian Ocean and around the Cape of Good Hope in Portuguese waters without any stop until it reached Cape Verde.

Another chapter shows the arrival of the Victoria in Seville in dire straits on 6 September 1522. The last section is dedicated to the consequences of the journey, illustrated with the correspondence between Emperor Charles V and Juan Sebastián Elcano after his return, the items describing the journey and the first maps made after the expedition.

The maps in the exhibition testify to the importance of cartography on this expedition and are listed in a separate box. We would like to highlight the three maps directly related to the expedition that are rarely seen outside their respective libraries. The Progel copy of the planisphere attributed to the Reinels ca. 1519 has never before been exhibited in Spain.

Fig. 1.. Bust of young Emperor Charles V. Museum of Fine Arts in Ghent.

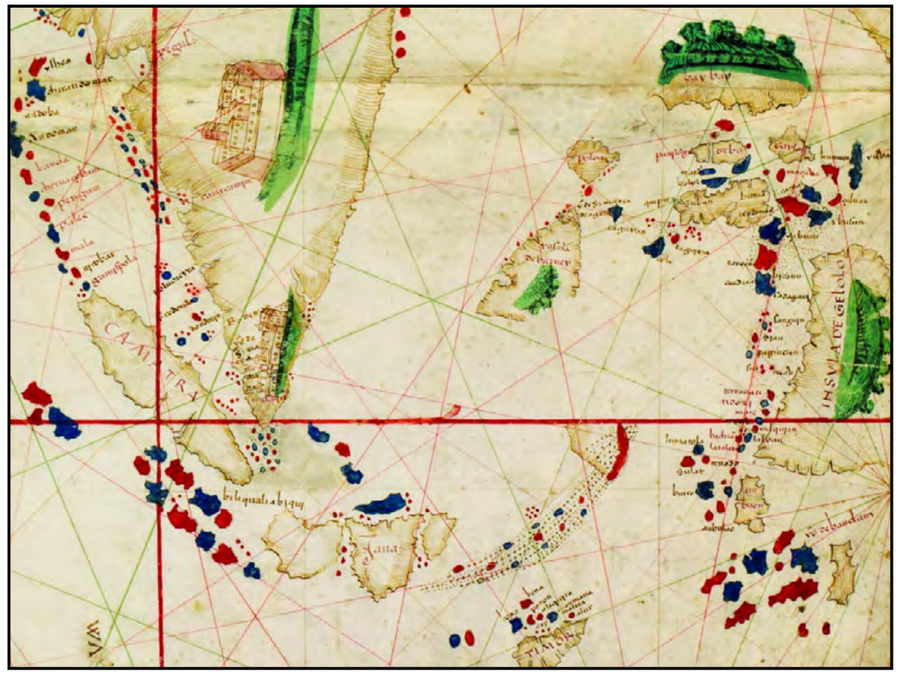

Fig. 2. Detail of the Map by Nuño García de Toreno of 1522 , showing Insulindia (Biblioteca Reale, Coll . O XVI/2.)

The two maps made by Nuño García de Toreno (Fig. 2), a cartographer of the Casa de la Contratación, had only been seen in Spain once, in 2000 [1].

Aside from maps, among the most outstanding pieces on display are a beautiful bust of young Charles V from the Museum of Fine Arts in Ghent (Fig. 1); a spectacular view of Seville from the beginning of the 17th century loaned by the Museo del Prado, Madrid; and a model of the Victoria made expressly for the exhibition [2].

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1 At the exhibition Carlos V. La náutica y la navegación, which took place in Pontevedra in 2000, whose catalogue contains a description and study by Luisa Martín-Merás.

2 The model was made by the Gabinete de Historia de la Ciencia y la Tecnología Naval of the Escuela Técnica Superior de Ingenieros Navales of the Universidad Politécnica de Madrid in collaboration with the Museo Naval.

Museo Naval - Madrid
Maps and globes on display

1. Antecedents
- "Presbiteri Johannis sive abissinorum imperii descriptio" in A. Ortelius, Theatrum Orbis Terrarum, Antuerpiae, 1595. Museo Naval (MN). A.10168
- "America sive India Nova" in G. Mercator, Atlas sive cosmographicae meditationes de fabrica mundi, Amsterdam, 1630. MN. A. 10182
- Ptolemy's world map, 1472, facsimile. MN. RC.147

2.Origin of the expedition
- Terrestrial globe by M. Behaim, 1492, facsimile. Cartoteca Rafael Mas of the Universidad Autonóma de Madrid (CRM).
- Cantino planisphere, ca. 1502, facsimile. MN. RC.
- Planisphere attributed to Pedro and Jorge Reinel, ca. 1519, known as Kunstmann IV, facsimile from 1843, Bibliothèque Nationale de France. GEE. AA.564 (res)

3.Discovery of the Strait
- Map of Patagonia and Tierra de Fuego in an 18th century manuscript rutter. AMN.180 bis
- Map of the eastern entrance to the Strait of Magellan, Tiburcio Spanoqui, 1581, 18th century copy. Archivo del Museo Naval. 21. Ms.0029, 15
- Map of the Strait of Magellan in Alonso de Santa Cruz, Islario general de todas las islas del mundo. 16th century. Biblioteca Nacional de España (BNE). RES 38

4.Maps made after the expedition
- Map of the Indian Ocean and the Moluccas by Nuño García de Toreno, 1522. Biblioteca Reale of Turin. OXVI-2
- Map of the Moluccas in Antonio Pigafetta, Premier voyage autour du monde, Paris, 1800. Biblioteca del Museo Naval 2393.
- Planisphere attributed to Nuño García de Toreno, ca.1525, Biblioteca Medicea Laurenziana of Florence. Med. Pal. 249.
- Terrestrial globe by Johannes Schöner, 1525, facsimile. CRM.
- World map in manuscript atlas by Battista Agnese, 1544. BNE. RES 176

El viaje más largo [The longest trip]. (Archivo de Indias - Seville)

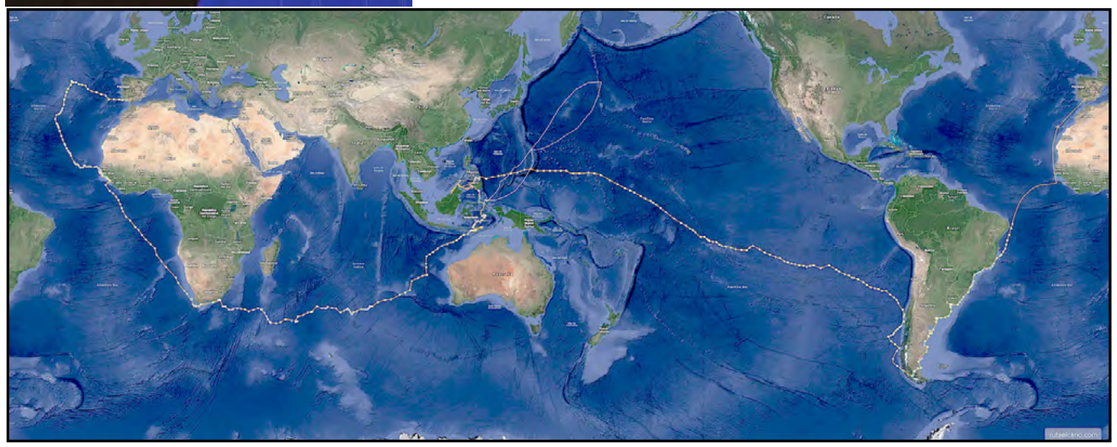

Fig. 4. Itinerary of the Magellan-Elcano expedition according to recent research by Tomás Mazón.
Source: https://www.rutaelcano.com

The exhibition El viaje más largo [The longest trip] at the Archivo General de Indias (AGI) in Seville was inaugurated on 12 September 2019 and will be open until 23 February 2020. It narrates the Magellan-Elcano expedition in chronological order, from its planning and outfitting in Seville to the return of the Victoria and subsequent Spanish exploration of the Pacific Ocean. Diverse types of artefacts are displayed, including ship models, weapons, maps, books and religious objects, but the strongest point of the exhibition is clearly its collection of manuscript documents.

Some of the documents shown are well known for their historical importance, such as the original of the Treaty of Tordesillas of 1494. Others are direct testimonies of the Magellan-Elcano expedition, such as its accounting books, lists of crew members[3], pilot logs or contemporary chronicles. And a few are very moving, such as Elcano's last will, which he signed with a shaky hand somewhere in the Pacific in 1526 (Fig. 3).

The exhibition includes two 17th-century manuscript maps of the southern regions of Southern America: the carta geographica by Juan Ramón Coninck from 1683 [4], and a Spanish copy of an English map of 1671 with information about the incursion by the Englishman, John Narborough, into the Strait of Magellan [5].

Map enthusiasts will also enjoy the careful cartographic reconstruction of the expedition's itinerary that serves as narrative thread throughout the exhibition. This reconstruction, based on the latest research on the topic, is explained in detail by its author, Tomás Mazón, in the exhibition's catalogue.

By the way, the impressive 400-page catalogue is available for free online[6]. It should however be noted that not all of the artefacts mentioned in the catalogue are actually on display. For example, the first item in the catalogue is Juan Vespucci's 1520 nautical chart but it was not part of the exhibition.

Fig. 3. Signature of Juan Sebastián de Elcano in his last will. 26 July 1526. AGI, Patronato Real, 38, R.1(e).

3 It should be mentioned that the initial 270 men crew also had 5 Flemish participants. One of them was Roldan de Argote of Bruges : he was one of the 31 survivors of the circumnavigation. His contribution was reported by Marcel Van Brussel (a Map Circle Member) in his article *"The passage between the atlantic and Pacific Oceans- The Dutch and Flemish contributions to the discovery "* (see MiH 36 of Jan 2010).

4 AGI, MP-Buenos Aires, 29 http://pares.mcu.es/ParesBusquedas20/catalogo/show/16807

5 AGI, MP-Buenos Aires, 226 http://pares.mcu.es/ParesBusquedas20/catalogo/show/17058 The map was sent by the Spanish ambassador in London. Narborough's map would be published in print in 1673.

6 https://www.accioncultural.es/es/el-viaje-mas-largo-ebook

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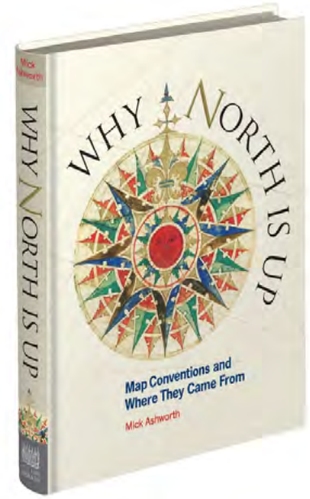
Why North is Up: Map Conventions and Where They Came From

by Mick Ashworth

— Published by the Bodleian Library, Oxford
— 224 pages, colour illustrations, hard cover, 23.5 x 18.5 cm
— ISBN 978 1 85124 519 2 - GBP 20.00



Mick Ashworth has succeeded in providing his audience with an eminently readable book, taking a different tack on maps and charts which for the most part will be already familiar to his readers. He sets the tone with his introductory 'map' – one provided for the ship's crew in Lewis Carroll's poem The Hunting of the Snark – which is blank! He describes not only the map conventions themselves, but also the institutional processes by which certain conventions have come into practice. In each section he gives his readers a 'breaking the convention' snippet, giving the reader a quirky alternative to rule-following. Though clearly UK-based, and with many of the maps and charts from the Bodleian Library collection itself, Ashworth takes his readers through space and time with a wide range of excellent examples.

Part I of the book begins by answering the question 'Why North is Up'; why North was adopted as the predominant orientation for maps. Three reasons: the introduction of the magnetic compass into Europe from China in the twelfth century, the rediscovery in the fifteenth century of Ptolemy's map-making instructions, and Mercator's 1569 world map. This part also deals with the evolution of the use of latitude, defined as being on, or parallel to, the Equator; and longitude, for which Greenwich, London was almost unanimously agreed as the universal origin only in 1884. The following sections deal with grids, scale, legends and ornament. This last section – subtitled 'art meets science' – may well be one of the biggest draws for amateur map fans of historical cartography.

Part II – 'Symbols' – begins with a mind-blowing 2018 chart of the Los Angeles area for flying under Visual Flight Rules. Clearly one needs to be a professional to use such a chart. The author explains that many of the three basic forms of symbols – points, lines and areas – have been used for millennia: mountains in profile, rivers as single lines, roads depicted as double lines, and so on. In contrast, the author gives us six new symbols – among them those for skate parks and electric car charging points – which will now be used on British Ordnance Survey maps. The last section here deals with the decisions that have to be made for the map to serve its purpose. We may be looking at compromises necessary for reasons of scale, or generalisation in the form of selection, simplification and exaggeration: the example given is Alois Moser's 1941 map entitled England's Raids over 5 Continents 1605-1940, where decision-making is taken to extremes for the purposes of propaganda.

Part III – 'Representation of Relief'- tells us about the mapping of the depths and heights of our world. Waghenaer's Spieghel der Zeevaerdt (1584) was revolutionary in its depiction of depth soundings, illustrated by an extract from the chart of the Zuider Zee. Over time colour conventions for height and depth have evolved, but the 'one size fits all' approach cannot always apply. Using green for lowland, for example, implies the presence of vegetation – which may not necessarily be the case. The earliest known example of hill shading can be seen on A Bird's-Eye Map of Western Tuscany (ca. 1503-1504) by Leonardo da Vinci (Fig. 1). Mick Ashworth explains in detail how the convention for the direction of light used to create the effect is critical, and how the Swiss, for example, use local adjustments to bring out all the characteristics of the terrain.

Part IV – 'Names and Boundaries'– starts with a fascinating map of Oxford (1973) where the place names are in Cyrillic script. It was part of a

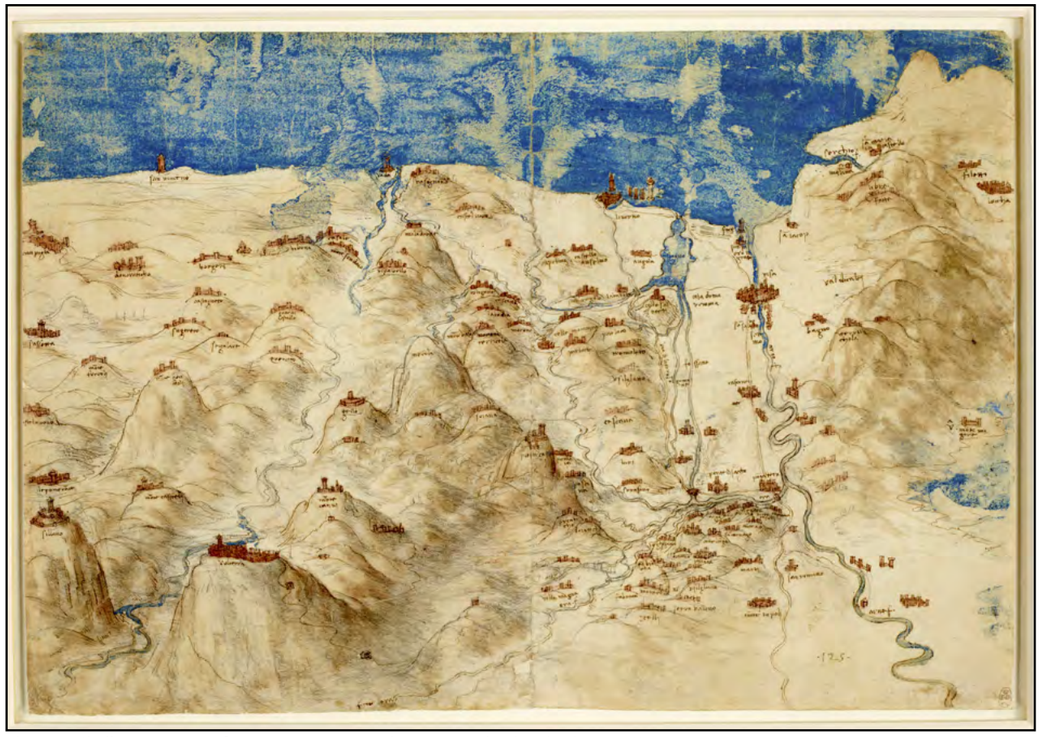


Fig. 1. A Bird's-Eye Map of Western Tuscany by Leonardo da Vinci, ca. 1503-4.

Soviet mapping programme carried out during the Cold War. There are many issues around names on maps: which form of the name to use (language, transliteration, history, politics, locally used, internationally agreed) as well as where to place the name, especially on maps where other types of information are competing for space. Then we move on to 'Boundaries', which –whether internally or at international level – represent geopolitical issues, as well as having to deal with geographic complexities. The 'Cantino Planisphere' (1502) showing the situation arising from the signing of the Treaty of Tordesillas of 1494 is an example which most map lovers will recognise, while the Palestine Plan of Partition, (1946/1956) from the United Nations still has implications for current news on an almost daily basis.

It is befitting that Mercator receives further mention here, in the typography section. As readers will know, his Literarum latinarum – his detailed guide on how to write italic – was published in 1540. Mercator's aim was to ensure clarity of information on maps. Clearly a major challenge when

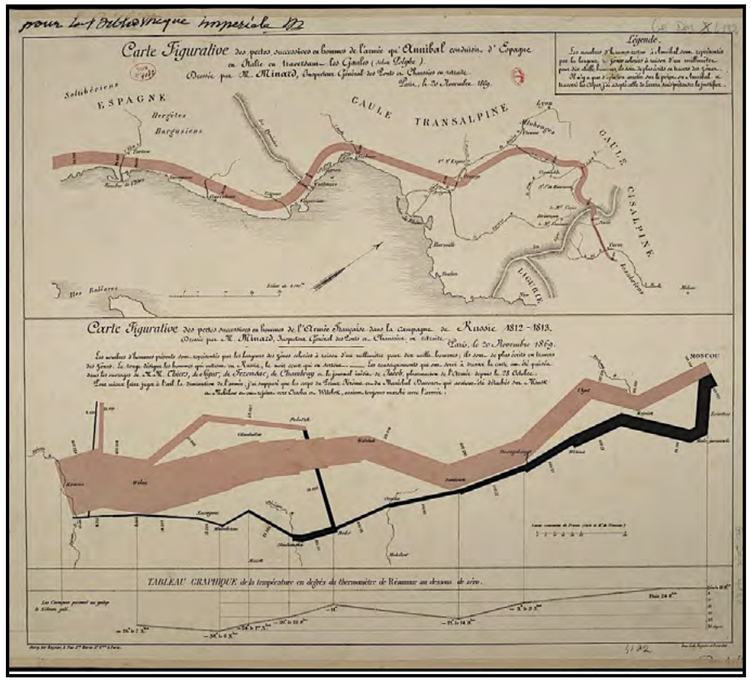


Fig. 2. Carte figurative des pertes successives des hommes de l'Armée Française, 1812-1813, by C.J. Minard, 1869.

it comes to placing names on maps is to get them in the right place on unchangeable geographical features. Since Mercator's day the range of typefaces and the technology has evolved to an extraordinary degree, but the basic challenges remain.

Part V looks at 'Thematic Maps' – qualitative and quantitative. John Snow's Map of Soho, London, On the Mode of Communication of Cholera (1855) contains only the geographical information necessary to convey the purpose of the map: street names and, of course, the famous water pump, found to be the cause of the disease. When it comes to quantitative thematic maps, Ashworth continues the sombre tone, using C.J. Minard's chart of 1869 representing the number of French soldiers who set out to fight in Napoleon's 1812 Russian campaign compared with the number that returned (Fig.2).

Part VI - 'Specialized Conventions' – first looks at those used for geological maps, going back as far as Ancient Egypt, where maps showed areas of gold-bearing rocks: e.g. the 'Turin Papyrus' (1150 BC). Hydrographic charts come next, picking up and expanding on the contribution made by – again – Waghenaer's 1584 Spieghel der Zeevaerdt, which, apart from showing information on depth (see above), also established conventions for symbols and navigational aids. Mapping for military purposes was, of course, the origin of map-making in Britain, as the name the 'Ordnance Survey' implies. In fact the very first military maps come from Changsa, China and date back to the second century BC, but the first map made specifically for a military campaign is a 1469 map made for the first Venetian-Turkish war. In the 20th century aerial photography played a crucial role when compiling topographical maps and information on enemy positions could be overprinted on the maps, and this is illustrated with a map of the

Fig. 3. Yellowstone National Park by Heinrich Berann,1991

preparations of D-Day in 1944. The section 'Global Mapping' describes the International Map of the World (IMW) project presented by Albrecht Penck to the Fifth International Geographical Congress in Berne in 1891. Twenty-two years later a map specification was agreed. But the IMW did not meet the specification needed for aeronautical charts and was thus overtaken by the US's World Aeronautical Chart (WAC). In the end, even though the IMW project achieved some success it was discontinued in 1989. Ashworth reminds us that today's mapping applications such as Google Maps provide worldwide uniformity and constant base maps and do so without the need for agreement from mapping agencies across the globe.

Part VII looks at 'Post-Convention Mapping'. Since early times there have been maps and views drawn in elevation and perspective. Long before the technology existed for map makers to see mountains and cities from the air, for example, map makers imagined incredible levels of detail. More recently map makers have been making 'landscape panoramas', which also feature the sky! Heinrich Berann's Yellowstone National Park is a good example of this (Fig. 3). Digital Maps have revolutionised the way many people use and interact with maps, and the technology continues to advance.

Ashworth ends his book with a section called 'Interactive Maps and Democratization: MIY Map it Yourself'. Users, if they so wish, can now go beyond convention. 'OpenStreetMap' – a collaborative, community-based project – gives us an open-source global map built up by over a million contributors. A key force for good, the 'OpenStreetMap' Humanitarian Team has been able to provide maps in short time to help respond to natural disasters.

With its solid, easy-to-handle format, straightforward explanations, beautiful illustrations, and up-to-date relevance, not to mention the quirky 'breaking the convention' sections, Why North is Up should appeal to an audience that is far wider than for a more traditional, technical book in the cartographic sphere. A very worthwhile overview of map fundamentals.

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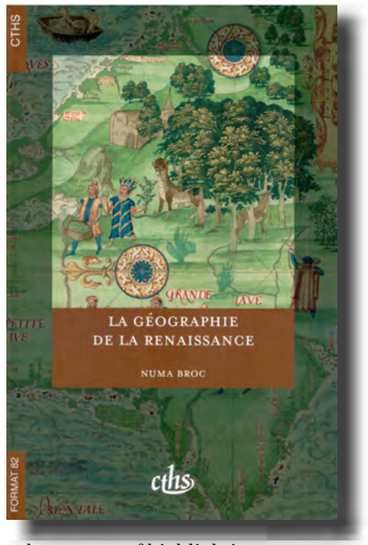
La géographie de la Renaissance. [Renaissance Geography.]

by Numa Broc

— Paris, CTHS, 2019

— 436 pages, ill., paperback, 12 x 18.5 cm

— ISBN 978-2-7355-0904-1. EUR 19.00



This book, published in 1980 and 1986, was reprinted in 2019 in the 'Format' paperback collection of the Historical and Scientific Works Committee (CTHS). The author, Numa Broc (1934-2017, geographer and professor at the University of Perpignan), gives us a glimpse of the image of the Earth during the Renaissance. This period is marked by a return to Antiquity, including the rediscovery of Ptolemy (ca.100 - ca.180), which has been translated and republished many times, and, in addition, has since been completed with the appropriate maps. Printing allows the dissemination of new knowledge, but may also convey persistent errors, myths and prejudices from the past. Great discoveries bring a new picture of the world; however, during the Renaissance, reality is still barely distinguished from the supernatural. The author points out that the results of great explorations were not necessarily widely broadcast soon after the events. For example, 1492 does not seem like a very important date. The journey of Marco Polo (1271-1295) still struck the minds of the time to the same extent as the epic voyage of Christopher Columbus. Erasmus (1469-1536) does not even refer to America, probably not out of ignorance, but out of indifference and disinterest!

What about the history of mapmaking, which is well developed in this book, when at the time of the first edition in 1980 this discipline was still embryonic? Numa Broc considers that maps should not be studied for the sole purpose of highlighting errors, gaps and myths. On the contrary, it is necessary to place them in their context, to see the links between them and the knowledge of the time, the mentalities and even the art and literature. This is enough to justify the reprinting of this title. We may think that the 'new' maps allow us to follow the steps of progressive global discoveries better than relating journeys, given their strong power of persuasion, features and functions. However, mapmaking history has not made continuous progress: secrecy politics, documenting difficulties, negligence, routine (mere copying), etc... explain this established fact. In the 16th century maps look sometimes like a jumble of uninteresting elements that are often the result of observations providing a lot of information: flags and armorial bearings, ships, landscapes, various scenes, and also the notes and legends on the maps themselves. This is the case of Guillaume Le Testu's *Cosmographie universelle* (1555) admirably edited by Frank Lestringant (see *Maps in History* 57, January 2017, pp. 8-9). Moreover, the lines drawn are often approximate or quite simply wrong. The nomenclature is complicated: in the old world Greco-Latin, Christian and medieval toponyms are superimposed, while in the New World, each discoverer imposes his own denominations. The word *America* is a fine example of this complexity. Employed by Waldseemüller at Saint-Dié-des-Vosges from 1507, it was not immediately used on all subsequent maps and first designated only the southern part of the continent. Only during the second half of the 16th century did it begin to spread, perhaps thanks to its euphony, its brevity or its rhyme with Africa.

An important element is the possible interaction between nautical maps (which the author mistakenly calls portolanos [1]) and scholarly maps, sometimes called 'cabinet' maps. *A priori,* they are not similar, the former being the fruit of experience, the second based on 'authorities' (Ptolemy, Strabo, etc.). Numa Broc is not so categorical: even if many geographers do not use nautical maps, it is clear that the maps based

1 Portolanos are nautical instruction books. The distinction between the two terms is already present with François de Dainville in 1964; see Maps in History, 64, May 2019, p. 6-7.

North America by B. Zaltieri (1566)

on the data of Ptolemy are influenced by them. Likewise, sailors like John Cabot (c. 1450-c. 1500) did not despise the teachings of Ptolemy. Brock acknowledges the existence of 'discoverers' maps', combining nautical maps and Ptolemaic atlases. This evolution gradually called into question deeply rooted beliefs: the Indian Ocean long considered as a closed sea; North America attached to Asia; an uninhabitable torrid zone. Also a huge and uninterrupted so-called continent at latitude 50° south, illustrated by Guillaume Le Testu, repeated by Ortelius in 1570, took two centuries to disappear! Geographers of the Renaissance, eager to learn, were assailed with information but still unable to distinguish the true from the false. New knowledge was added without cancelling the old. There was also progress. In 1569 Mercator finalised his projection for navigation, which plots constant bearings as straight lines but does not allow calculating distances or determining the position of a ship. This projection would not be considered superior until the 18th century, with the return of the great circumnavigations. Other improvements emerged, particularly for large-scale maps of countries and regions: instruments improved; the triangulation technique became known; use of orientation to the North tended to become generalised. In addition, the conventional signs started to appear, among others those representing inhabited places according to their importance. Land surveys were still rare, but books on basic geodesic methods were emerging. These evolutions made it possible to remodel mediocre maps and led to the creation of atlases, with standardisation of formats and harmonisation of scales. Numa Broc emphasises the role of Mercator and Ortelius, who combined the marine tradition of Mediterranean navigators with the scholarly tradition of northern geographers.

The Renaissance was a time of great discoveries bringing enlargement of lands represented on maps, at first with many fantasies due as much to imagination as to ignorance. Little by little, knowledge was growing and maps were multiplying: planispheres, national atlases, regional maps and city plans. The main centres were first on the Mediterranean, then developed in the north of Europe especially after 1550. However, despite the mixing of men and ideas, dissemination of geographical knowledge remained limited and unequal. There was a certain indifference of scholars towards maritime expeditions and new lands. Horizons gradually broadened with the individual representation of different known continents on maps, while in ancient geography, the *œcumene* (inhabited part of earth's surface) was a single mass. This evolution led the author to question the relationship between great discoveries and renewal of geographical knowledge. He concluded that the two elements interacted. For him history was in progress and the extension of the world after discoveries was the result of a development of ideas.

Since the first publication of this book in 1980, titles on this subject have multiplied. Yet the author, mastering sources and showing outstanding erudition, offers us a solid reference book, even without updating. Consultation is greatly facilitated by a double index of subjects and people. One regret, besides typing errors here and there and lack of a glossary: the reproductions of maps, all in black and white, are very small and their legibility is very limited. Doubtless this is due to the book's format; and in any case they can easily be found elsewhere. The main point is that this remarkable title is once again available.

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Atlas militaires manuscrits (XVII^{e}-XVIII^{e} siècles)

Villes et territoires des ingénieurs du roi

[Manuscript military atlases (17th–18th centuries), Cities and territories of the King's engineers]

by Émilie d'Orgeix and Isabelle Warmoes

— Paris, BnF Éditions/Ministère des Armées, 2017 - Published by Oxford, Bodleian Libraries, 2019

— 384 pages, 260 illustrations, soft cover, 29 x 26 cm

— ISBN/EAN 978-2-7177-2676-3 /9782717726763, EUR 180.00

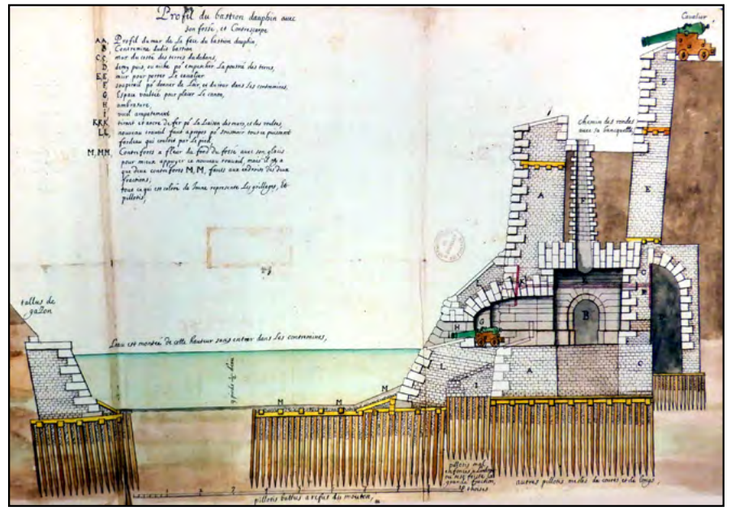
Émilie d'Orgeix and Isabelle Warmoes are well known for their work on the cartographic achievements of French military engineers at the time of kings Louis XIV and Louis XV. Some of our Members will remember meeting them at our 2014 Conference on 'Mapping in Times of War'.

This book sums up 25 years of research through the main libraries and military archives holding unique manuscript atlases resulting from the numerous campaigns of the French monarchs (at least those libraries located in the Paris area). It provides a 'catalogue raisonné' of 174 such atlases comprising some 10 000 plates depicting plans of fortified cities and fortresses, maps of the surrounding territories and other views. The locations covered are mostly in France, but they also include a number of places which have been visited by the French military. The inventory is preceded by a comprehensive study of the historical context: the increasing recourse to engineers following the progress of artillery and the subsequent evolution of fortifications... and of sophisticated siege techniques, the progressive organisation (in particular by Vauban) of a corps of 'ingénieurs des fortifications', their *modus operandi* in the field and the subsequent synthesis of their work in the form of prestigious atlases.

Unfortunately I could not obtain a review copy of the book in order to study it at leisure. Fortunately, Colin Dupont had the good idea to order it for the Royal Library of Belgium! This review is therefore limited to a kind of user report, i.e. the impressions I got from my own research, using the book to try to identify unknown maps and plans of the county of Hainaut. It proved to be an excellent tool for this kind of research: the location and people indexes are well constructed and provide the identification of those atlases containing material of interest as well as the number of the relevant folios. I thus learned of the existence of two hitherto unknown (to me) maps of Hainaut and of 46 plans of Valenciennes, 31 of Le Quesnoy, 29 of Maubeuge, etc. I even discovered an anonymous atlas dedicated to the 'Places du Haynault françois' from about 1721–28, whose 14 maps and plans have been digitised and are visible on the Gallica website. As I could expect, a number of the items listed were by Claude Masse who had been very active on the new northern French border when he started a new career in 1723 (at the age of 73!). On the other hand, I was surprised not to find a mention of Naudin, a family of military cartographers who produced a multitude of maps of the same regions (also on parts of what is now Belgium)

for over half a century. Of course, the Naudin family produced mostly loose leaf maps which were never engraved nor further distributed; but Jean-Baptiste Naudin 'the Elder' also put together two large manuscript atlases which are not mentioned here: the 'Théatre de la guerre en Flandres' (1688–1697) and the 'Théatre de la guerre en Allemagne' (1701–1713)...

In conclusion, in spite of this disappointment, I highly recommend this book: not only is it a remarkable research tool which should be on the shelf of any historical library or research institute, but it is also most pleasant to handle thanks to the selection of beautiful plans and maps which richly illustrate it. I hope Émilie d'Orgeix and Isabelle Warmoes are continuing their investigations through other libraries in France and elsewhere in Europe and that one day they will publish a complementary volume.



Detail of a fortification profile

Jean-Louis Renteux
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The AfricaMuseum's largest maps of the Congo

by Wulf Bodenstein

Introduction

The origins of what is now called the AfricaMuseum in Tervuren go back to a temporary exhibition that was part of the Brussels World Fair in 1897. Léopold II, King of the Belgians and Sovereign of the Congo Free State, had a 'Palace of the Colonies' built for this purpose on the royal estate in Tervuren, about 15 km to the south-east of Brussels, as a showcase for produce, stuffed animals and artefacts from 'his' colony, the Congo. In 1898, this had assumed a more permanent character as the 'Musée du Congo', but it soon became clear that the growing collections and the Museum's new mission as a scientific institution required more space. In 1902, the King asked Charles Girault (1851–1932), architect of the Petit Palais in Paris, to draft plans for the Museum that we know today, not far from the 'Palace of the Colonies'.

Work started in 1904 and, in 1908, when the Belgian State annexed the colony, the Museum was renamed the 'Musée du Congo Belge'. In December of the following year, Léopold II died and construction works momentarily came to a halt. The Museum building was finally inaugurated on 30 April 1910 by Léopold's successor, King Albert I. In 1960, the Congo having gained its independence, the Museum became the 'Royal Museum for Central Africa' (RMCA).

In December 2018, the RMCA opened again after a massive five-year renovation. Participants in our Mapping Africa Conference last December (see report p. 34) were given the opportunity to visit it in the afternoon. Considering that early maps of Africa are not much in evidence in the newly designed permanent exhibition, we had offered a limited display of items from the Museum's map collection in the early afternoon, next to the conference room.

The '*Musée du Congo Belge*' inaugurated in 1910 and renamed '*Royal Museum for Central Africa*' (RMCA)" after the independence of Congo in 1960

However, visitors did find something cartographic to marvel at in the Museum itself. In the western and eastern lateral galleries of the building – the ones devoted today to 'Colonial History and Independence' and the opposite one showing 'Unrivalled Art', there are four monumental wall maps depicting the Belgian Congo looking at its exploration, administration, economy and physical characteristics. They are the work of the French painter Hector d'Espouy (1854–1929) who had been engaged by Charles Girault to participate in the decoration of various parts of the Museum's interior. Painstaking restoration has brought them back to their original splendour of the time of the Museum's opening, in 1910.

After the official opening ceremony, Albert I was given a tour of the most important exhibition rooms. The *Journal de Bruxelles* of 1 May 1910 reports: *He is charmed by everything he sees and he makes a point of expressing his great satisfaction to everyone. The large wall maps, the physical and economy maps of the Congo, receive his particular admiration.* [1]

The Parisian Figaro of 7 May 1910 is a bit more precise on the Museum's opening when it mentions: *The interior decoration is sumptuous. In the lateral galleries some large maps of this colony have been painted by Mr. d'Espouy, within an artistic frame inspired by the most attractive models of the 17th and 18th centuries.*

1 All translations of French quotations in this article are by the author.

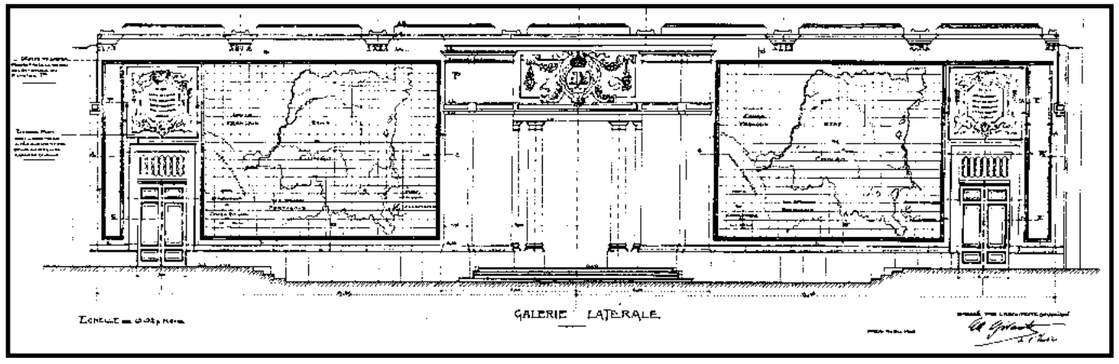

Fig. 1. Girault's plan for the wall maps (detail), Fonds Charles Girault, HA.01.0827.27, © RMCA

The official Museum Guidebook of 2019 makes no mention of these maps. Earlier guides and reports by visitors who did notice them tend to limit their comments to a few words of insubstantial praise. The purpose of this article, therefore, is to offer a short description of these unique cartographic works of art, to discuss their construction and conceptual context, and to provide an insight into the role played by the artist, Hector d'Espouy.

General aspects

Girault's draft plan dated April 1909 shows the proposed arrangement for the map display in one of the lateral galleries (Fig. 1). The plan having been adopted, the four maps were created in pairs on the inner walls of the two galleries mentioned, on either side of the central passage to adjacent rooms. d'Espouy painted these on a large canvas that had been fixed on the walls with a special adhesive, a process called marouflage.

The maps are framed by a border of luxuriant foliage. In the centre of the lower part of the decoration we find Léopold II's monogram, the double 'LL' back-to-back, with roman figure 'II' in the middle. Measuring over 7 x 10 metres, these maps certainly are the largest ones of the Congo ever made (see Fig. 2 to get an impression of their size).

We shall look at them in the following order:

- Western gallery: Itineraries of Explorers 1816–1900 (MAP 1); Political map (MAP 2)
- Eastern gallery: Economy map (MAP 3); Physical map (MAP 4).

All four maps are essentially based on a common geographical layout, covering an area from about the Ubangi River in the north to Northern Rhodesia (now Zambia) in the South, and from the Atlantic coast to just beyond Lakes Victoria and Nyasa (Malawi). In this way, strategically important places, such as the coastal towns of Saint Paul de Loanda (Luanda) and Benguela in Angola, the starting or end points of a number of major expeditions, are shown, as are Tabora and Ujiji in German East Africa, without extending further east[2]. The maps are north-oriented and graduated, with parallels and meridians drawn out in each map. These are marked at intervals of 5° inside the decorative frame, except where obscured by cartouches or the king's monogram in the flowery border. Longitudes are east of Greenwich. The common scale is given as 1:333 333. The nomenclature is French.

2 On the long and shared history of East and Central Africa and the lack of its adequate representation in the AfricaMuseum, see Couttenier, Maarten, *The Museum as Rift Zone. The Construction and Representation of 'East' and 'Central' Africa in the (Belgian) Congo Museum / Royal Museum for Central Africa* in: History in Africa 46 (2019), pp. 327-358.

Fig. 2. Wulf Bodenstein in front of MAP 1 - *Itineraries of Explorers 1816-1900.*

Above the service doors adjacent to the maps, panels surrounded by a floral motif contain royal addresses in French and in Dutch (translated into English below). They explicitly underline the role the maps were intended to play: to show the Belgians, and the world, the vast exotic scene on which the Colony's Sovereign pursued his noble philanthropic aim of civilisation – and commercial exploitation. Adjacent to Maps 1 and 2 is a message from Leopold II, 1876:[3]

> *Open up to civilisation the only part of our globe where it has not yet penetrated, to break into the darkness that shrouds entire populations, that is a crusade worthy of this century of progress.*

And adjacent to Maps 3 and 4 is a message from Albert I, 1909:[4]

> *For a people impassioned by justice, a vocation to colonise is nothing less than a mission to civilise.*

The maps themselves are not signed. However, to the left of the service door adjoining the Economy map (Map 3), we find the following inscription painted on the wall:

> *Les quatre Cartes murales ont été peintes en 1910 par H. d'Espouy d'après les originaux dressés par MM.s Droogmans et Van Dievoet.*
> [The four wall maps were painted in 1910 by H. d'Espouy after originals drawn by Messrs. Droogmans and Van Dievoet].

Not a cartographer himself, Hector d'Espouy obviously had at his disposal drafts provided by the two Belgian collaborators referred to, a point we still need to clarify.

3 From Léopold II's opening speech at the Geographical Conference of Brussels, 12 September 1876.

4 From Albert I's enthronement speech, 23 December 1909.

MAP DESCRIPTIONS

MAP 1 (Fig. 3 – see centrefold pages 22-23)

Congo Belge – Itinéraires Fondamentaux & Grandes Explorations 1816-1900 (s.d., 1910)
(Belgian Congo, Basic Explorers' Routes and Major Explorations 1816-1900)

- Title in cartouche top left
- 766 x 1015 cm including the border. Geographical extent 06°12' N - 14° S; 07°10' - 34°40' E
- Linear scale bar of 500 km, 150 cm; scale 1:333 333, 1 cm = 3.3 km

A table placed in the South Atlantic, entitled 'Fundamental Geographical Discoveries 1816-1900' lists, in chronological order and in two columns, the names of 113 explorers, their field of action and the year or period of their journeys. Unfortunately, this table lacks a legend explaining the coded elements on the map, as is common with maps of this kind.[5] Nevertheless, itineraries for 78 of these explorers can be distinguished, many of them reappearing for later missions in different parts of the Congo. Most of the remaining names on the list figure only 'statically', indicating their presence in a particular region at a given moment, without being linked to an itinerary. Surprisingly, 10 further itineraries were found on the map, involving 14 unlisted explorers. On the other hand, some important expeditions are lacking. For example, Edouard Foa's notable East-West crossing from the mouth of the Zambezi to Banana (1894-97) is not to be seen, except for an isolated stretch near Lake Tanganyika. Likewise, the Austrian Congo Expedition under Lenz and Baumann which charted the Congo up to the Stanley Falls (Boyoma Falls) in 1885-87 is not recorded.

5 See for example Richard Kiepert's '*Carte du Bassin du Congo*' (1885): Wulf Bodenstein, Richard Kiepert, *Mapping Central Africa at the time of the Berlin Conference* in: IMCoS Journal N° 143 (Winter 2015), pp. 24-34.

Obviously, the great names of this most decisive of all periods of African exploration are there. The survey for the Congo region begins with Tuckey who managed to travel about 160 km up the Congo in 1816. Livingstone's transcontinental journey touching the upper Kasaï in 1854-55 is recorded, as are his later travels along Lake Tanganyika and beyond, up to the place where he died in 1873, near Lake Bangweulu (in what is now Zambia). The search for the sources of the Nile as of 1857 by Burton, Speke, Grant and Baker marks the beginning of an intense series of explorations, reaching the Congo both from the east (Zanzibar) and the west (Angola). Cameron's East-West crossing in 1873-75 was followed by Stanley's memorable expedition down the river Congo from 1874 to 1877. This initiated the effective opening up of the region's interior, with explorers from most of the European nations participating one way or another, many in the service of Léopold II. Independently from, but often also in the company of, foreigners, Belgian explorers were instrumental in establishing Belgian authority when the Congo was recognised as an independent state in 1885. Among them we find Cambier, Storms, Van de Velde, Hanssens, Van Gèle, Delcommune, G. and P. Le Marinel, up to 1900, ending the survey with Lemaire's mission into the Katanga.[6]
It is no simple task to objectively synthesise eighty-four years of exploration from the immense volume of documentation the explorers have put on record. Fortunately, the relatively large scale of the map offered some space to untangle the scores of overlapping itineraries that had to be flagged with dates and names. A coding of routes using a large variety of lines of dots, dashes and other markers was employed to achieve this, resulting in the creation of a total of 53 different

6 Cfr. the revealing study by Patricia Van Schuylenbergh, *Arpenter le territoire congolais. Savoirs géographiques, ressources militaires et expansion coloniale (1870-1900)* in: H. Blais et al (eds), *Territoires impériaux. Une histoire spatiale du fait colonial*, Sorbonne, Paris, 2011, pp. 83-107.

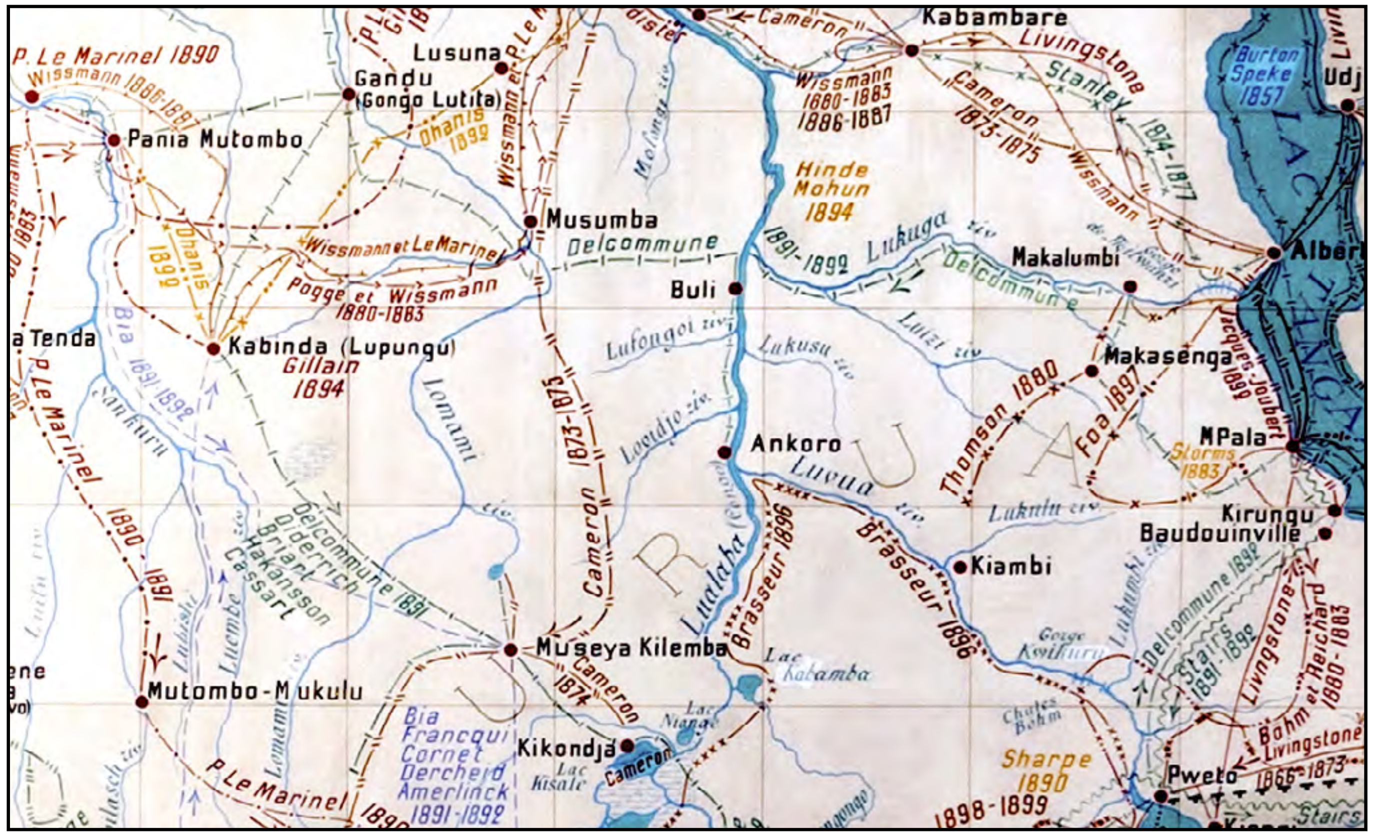

Fig. 4. Detail of Map 1, explorers' routes

linear codes. In addition, some explorers' names and routes were shown in one of six different colours, following a formula that has remained obscure (see detail at Fig. 4).

It would exceed the scope of this article if we were to attempt a detailed verification of all routes shown on this map in comparison with expedition reports originally published with accompanying maps. However, spot checks confirmed the following itineraries to be correctly reproduced: Cameron's route across Africa from east to west (1873-75), von Wissmann's explorations (1880-83, 1884-85, 1886-87), and Stanley's relief expedition for Emin Pasha with Tippu Tip (1887-89).[7]

Against a background of widely-read travel accounts by early explorers, this map, with its impressive criss-cross of itineraries, makes the visitor aware of the immense efforts deployed within a relatively short space of time to penetrate a land mass that was entirely unknown to the Europeans, under the most trying of circumstances for the visitors as much as for the visited. Conversely, the map reveals some large parts in the country's centre where explorers' traces are as yet absent.

7 See also René Cambier, *Carte des Explorations* [du Congo] in: Institut Royal Colonial Belge, Atlas Général du Congo, Brussels, 1948, with a Notice and comprehensive bibliography.

MAP 2 (Fig. 5)

Congo Belge – Carte Politique 1910
(Belgian Congo, Political Map 1910)

- Title in cartouche top left
- 767 x 940 cm including the border. Geographical extent 06° N - 14° S; 09°20' - 34°40' E
- Linear scale bar of 500 km, 150 cm; scale 1:333 333, 1 cm = 3.3 km
- Inset in the lower left-hand corner: the Map of Belgium on the same scale as the large map
- Legend within lower border, at left: key to conventional signs for administrative centres, mission stations (Catholic and Protestant), railway lines completed, under construction or planned, telegraph lines, international boundaries, limits of Districts

This map conveys the territorial immensity of the Colony. With about 2 350 000 km², the Congo is over 80 times larger than its mother country, shown in the inset. Nearly 9 000 km of frontiers separate it from the surrounding colonies or protectorates of France, Great Britain, Germany and Portugal. In comparison with other African states, for example Mali or Namibia, where international conventions in the early period of colonisation fixed boundaries in straight lines along parallels and meridians, the frontiers of the Congo mostly follow natural terrain features, such as rivers, lakes, mountain ranges or watersheds. The combined river system of the Bomu, Ubangi and Congo alone accounts for nearly one third of the total, with parts of the Kwango and the Kasaï rivers adding another 650 km.

Conventional boundary symbols mark the external limits of the Belgian Congo, except where they coincide with a river, or thalweg. Surface colouring of the Colony in a slightly brighter tone than the surrounding territories is meant to highlight its

Fig. 5. MAP 2, Political map. 2018.3.415, collection RMCA Tervuren; photo J. Van de Vyver, © RMCA

area, suggesting limits in some parts where they had remained undefined. International frontiers recorded are those agreed with the four neighbouring colonial powers at that time (1910), with two exceptions:

In the east, between a point 02°30'N - 31° E and the northern end of Lake Tanganyika, where the Ruzizi enters the lake, the boundary is not marked in the conventional manner. Instead, the area colouring indicates a geographical limit conforming with the Belgian declaration of neutrality (1 August 1885), i.e. from a point on the Congo-Nile watershed on the 31°E meridian down to 1° 20' S, and from there in a straight line to the northern end of Lake Tanganyika. The Belgo-German convention of 11 August 1910, that traces the boundary across Lake Kivu and apportions a large area to the east of that lake to German East Africa, is not yet shown as it was ratified only on 27 July 1911. [8] Likewise, a stretch of about 100 km on the frontier with Angola, near Dilolo, is left open. An understanding with Portugal to clarify this portion was reached on 2 June 1910.[9]

Those not familiar with the territorial configuration of the Congo are surprised to see the Colony's seaboard limited to the mouth of the Congo River that, due to impassable rapids, permitted navigation only up to about 160 km. These were finally circumnavigated in 1898 when a railway track was opened between Matadi and Léopoldville (Kinshasa). As Map 1 clearly shows, the main points of early entry from the Atlantic coast were in fact St. Paul de Loanda (Luanda) and Benguela, in Portuguese Angola. The problem goes back to the explorations of Diogo Cão (late 15th century) whose contacts with local chiefs encouraged Portugal to claim sovereignty over the African coast south of 5° 12' S, a convention that would have deprived Léopold II of any access to the Atlantic for his future Congo. Britain and France, initially supportive of Portugal's claims, in the end surrendered, in the course of the

8 For details of the arrangements between Belgium and the United Kingdom concerning the frontier with the Uganda Protectorate, and those concerning the frontier with German East Africa, see Pierre Jentgen, *Les Frontières du Congo Belge*, Institut Royal Colonial Belge, Brussels, 1952, p. 36 ff., and Mathieu Zana Etambala, *Histoire de la Formation des Frontières de l'Etat du Congo* in: Jean Omasombo and Paule Bouvier (eds), *Décentralisation et Espaces de Pouvoir*, RMCA 2014, pp. 231-426.

9 Pierre Jentgen, op. cit., p. 56.

Berlin Congo Conference (15 November 1884 - 26 February 1885), to Léopold II's astute political manoeuvres. The estuary was neutralised by leaving the small Cabinda enclave to its north as a concession to Portugal.[10]

At the beginning of 1910 the Congo was home to an estimated 15 million indigenous inhabitants. Figures available for foreigners in early 1909 indicate that, among a total of 2 925, there were 1 720 Belgian, 181 Italian, 119 Dutch, 118 British, 63 German, 55 American, 51 French, and 29 Danish residents established in the Belgian Congo. [11]

The territorial division into 12 Districts, as shown on the map, is in accordance with the royal decree of 7 March 1910. It replaces the previous arrangement of 15 Districts established in 1895 in what was then still the Congo Free State.

The 12 Districts are the following (their administrative centres in brackets): Bas-Congo (Boma), Moyen-Congo (Léopoldville/Kinshasa), Lac Léopold II (Inongo), Equateur (Coquilhatville/Mbandaka), Les Bangala (Nouvelle-Anvers/Makanza), Ubangi (Libenge), Uele (Niangara), Aruwimi (Basoko), Stanleyville (Stanleyville/Kisangani), Katanga (Kambove), Kasai (Lusambo), and Kwango (Popokabaka).

As a result of the creation of numerous new governmental posts, this map shows a much denser toponymy than was apparent on Map 1. Combined with a clear-cut administrative sectorisation, Belgium here endeavours to demonstrate its territorial authority, even though this is less firmly implanted than the map's positive assertions imply. Interesting to note, as Maarten Couttenier points out,[12] that an African capital like Bunkeya, capital of the Yeke kingdom, which was shown on Map 1, has been eliminated from this 'modern' administrative map.

MAP 3 (Fig. 6)

Congo Belge – Carte Economique 1910
(Belgian Congo, Economy Map 1910)

- Title in cartouche top left
- 763 x 941 cm including the border. Geographical extent 06° N - 14° S; 09°20' - 34°40' E
- Linear scale bar of 500 km, 150 cm; scale 1:333 333, 1 cm = 3.3 km
- Legend within lower left-hand border: key to conventional signs for limits of diverse crops (different kinds of natural rubber, palm oil, bananas, manioc); for centres of commerce for these products; for breeding stations of domestic animals; for mining centres (copper, iron ore, tin, gold, coal, diamonds), and for communications (railways, telephone and telegraph lines, practicable routes, navigability of waterways)

Léopold II saw his Museum as a propaganda tool for presenting his colonial project in a positive light.[13] In 1910, there were fourteen rooms to show the visitors an impressive collection of specimens of the fauna, flora, natural resources, and ethnological objects from the Congo. Four of these rooms were reserved for articles of export from the Colony; in a display corner the collecting of rubber was demonstrated.

In order to facilitate the study of this somewhat schematic map, the designers have, in addition to the decoding of area limits in the legend, named various crops in bold letters along their colour-coded regional outlines. The emphasis of this display lies, understandably, on rubber production, much under discussion during Léopold's reign, but still a commodity that weighed heavily making a major impact at that time. As is well known, this trade had a devastating influence on the local population, but generated immense wealth which enabled Léopold II to finance the building of the RMCA, among other monumental constructions in Brussels and Ostend. In 1911, over 3 400 tonnes were exported, a volume exceeded only by palm oil (6 800 tonnes), followed by coconut oil (2 300 tonnes) and copal (2 100 tonnes). Ivory export amounted to 226 tonnes.[14]

More discreet lettering is used to mark different places across the map where other local produce, such as rare wood, copal, coffee or cotton is obtained. Interspersed with these items are indications of the presence of some big game, such as elephants (almost ubiquitous, a hint at the availability of ivory), buffaloes, lions, leopards, zebras, antelopes, and okapis.

Mineral resources are found concentrated in the southeast (Katanga) region. In 1910 we are only at the beginning of industrial mining of these resources. At that time, no more than 900 kilos of gold were exported and raw copper amounted to just over one thousand tonnes. [15] Today the Democratic Republic of Congo (DRC) is the world's largest producer of cobalt and the second largest of industrial diamonds, with abundant reserves of copper, uranium and other minerals that had not yet been mined around 1910.

Of prime importance for the transport of local produce were, and still are, railways, navigable rivers, and roads. Railway tracks are shown to be in operation between Matadi and Léopoldville (Kinshasa), Kindu and

10 Pierre Jentgen, *La Terre Belge du Congo, Étude sur l'origine et la formation de la Colonie du Congo Belge*, Bolyn, Brussels, 1937, p. 56 ff.

11 Anon. [Alphonse de Haulleville], *Le Musée du Congo Belge à Tervueren*, 1910, p. 24.

12 See note 2, p. 347.

13 Museum Guidebook, 2019, p. 22.

14 J. Halkin, *Cours de Géographie, Congo Belge*, Namur, 1938, p. 85

15 See note 14.

Fig. 3. MAP 1, Basic explorers' routes and major explorations 1816-1900. 2018.3.414, Collection RMCA Tervuren; photo J. Van de Vyver, © RMCA

Fig. 6. MAP 3, Economical map. 2018.3.420, Collection RMCA Tervuren; photo J. Van de Vyver, © RMCA

Kasongo, Stanleyville (Kisangani) and Ponthierville (Ubundu), each time bypassing the major obstacles of fluvial rapids and cataracts. By 1910, over 850 km of railway tracks had been built, including a connection with Rhodesia (Zambia), and 7 000 km were under construction or in the planning stage. Steamers navigated along 12 000 km of waterways, and a network of 9 000 km of practicable roads was in operation.[16]

MAP 4 (Fig. 7)

Congo Belge – Carte Physique 1910
(Belgian Congo, Physical Map 1910)

- Title in cartouche top left
- 764 x 1016 cm including the border. Geographical extent 06° N - 14° S; 07°10' - 34°40' E
- Linear scale bar of 500 km, 150 cm; scale 1:333 333, 1 cm = 3.3 km
- Legend within lower left-hand border: key to conventional signs for tropical rain forests, water courses, rapids, lakes, swamps, plus five colour shades for elevations of terrain, from '0 to 500 m' to 'above 4000 m'

The most significant type of land surface shown on this map, apart from high ground, is the tropical rain forest. The Congo basin contains the world's second largest equatorial forest after the Amazon basin, and two thirds of this range lies in the DRC. Fairly solid coverage is found in the north and northeast regions of the country. However, in other parts of the map, especially in the hydrographic pattern within the large Congo bend, its presence is limited to the vicinity of rivers which, as a comparison with the map of exploration (Map 1) will show, had been reconnoitred by explorers. Other areas with rivers only crossed, but not explored, lack this kind of vegetation.

16 Alphonse de Haulleville, *Le Musée du Congo Belge à Tervueren*, 1910, p. 15. A. de Haulleville was the Museum's first Director (1910-1927). Note that this is a different publication from that quoted in note 11.

Fig. 7. MAP 4, Physical map. 2018.3.421, Collection RMCA Tervuren; photo J. Van de Vyver, © RMCA

In this respect a certain resemblance is apparent with Paul Langhans's wall map of the land cover of Africa, published by Perthes in 1906. [17] The coincidence most likely results from the use of identical sources, as Perthes systematically gathered travellers' reports from around the world for its well-known publication Petermanns Geographische Mitteilungen.

We may therefore assume that terrain features, as much as all other topographical details, had been extracted and synthesised, to the extent possible, from expedition reports close to the date of creation of the map.

The same remark applies, it would appear, to the records of terrain elevation. Instruments such as theodolites, aneroid barometers, levelling devices and thermometers to determine boiling points of water were in use with varying degrees of success, depending on environmental circumstances. However, one summit is shown with surprising accuracy. This is the highest mountain in the DRC, the Margherita Peak of the Stanley Mountain in the Ruwenzori range, on the border with Uganda, marked as 5 120 m.
It had been reached in 1906 by Prince Luigi Amedeo, Duke of Abruzzi, who established its altitude at 5 109 m.
The Belgian scientific mission of 1932 placed this at 5 119 m.

Preservation of the environment was not an issue at that time, although the decimation of the elephant population due to the excessive hunt for ivory did cause some concern. It was only in 1925 that the Albert National Park (now the Virunga National Park) was created, the first national park and nature reserve in Africa.[18]

17 Paul Langhans, *Wandkarte von Afrika zur Darstellung der Bodenbedeckung,* Gotha, Justus Perthes, 1906, in: Wulf Bodenstein, *Exploring Africa with Ancient Maps*, RMCA, 2017, Map 74.

18 Patricia Van Schuylenbergh, Han de Koeijer (eds), *Virunga, Archives et Collections d'un Parc National d'Exception*, RMCA, 2017.

The work of Hector d'Espouy

Hector Jean-Baptiste Marie Déziré [sic] Despouy (later d'Espouy, Fig. 8) was born in 1854 in Salles sur Adour near Tarbes (Hautes Pyrénées) but spent his youth in his family's nearby home town of Cazères. [19] His pronounced skills in the fine arts admitted him to the Beaux Arts in Toulouse and then in Paris. Although initially trained as an architect, he pursued an artistic career with distinction: Prix de Rome in 1884, numerous prizes and medals at different Salons and a gold medal at the Paris Exposition in 1900. He was made Chevalier de la Légion d'Honneur in 1901, and in the following years became a leading artist for interior decoration, including the painting of maps.
Among his most important works we may mention mural paintings in the following places: Palais Rose (Paris, 1902), mansion of James Burden (New York, 1903), Salon Bleu, Palais de la Légion d'Honneur (Paris, 1910), Le Crédit du Nord (Tourcoing, 1914), Chambre de Commerce (Lille, 1914-1919, including a map of the region[20]), Grand Opéra de Lille (1914-1919), interior of the presidential train (1915), Library 'Dutuit' in the Petit Palais (Paris, 1916), Bibliothèque nationale de France (Paris, 1917).

Hector d'Espouy first enters the scene of the Africa Museum on 7 May 1909.[21] In a letter to Hubert Droogmans, at that time Secretary General to the Minister of the Colonies and a principal actor in the Museum project, Girault proposes d'Espouy for the painting of the large wall maps. He mentions important maps the painter had executed in Lille [22] and evokes the king's appreciation of interior decorations he had painted at Passable on the Côte d'Azur. This most likely refers to two maps, one of Belgium, the other of the Belgian Congo, which d'Espouy had painted on the mantelpieces of one of the King's villas there. The great-grandson of Hector d'Espouy, Michel Lécussan, is in possession of two watercolour drafts for these maps and has kindly provided some further details. [23]

In the same letter Girault quotes current artists' rates for one square metre of decorative painting, as amounting to between 350 and 400 French Francs, today's equivalent of ca. 1 200 to 1 400 euros. He indicates however, that a lower price should be possible. After some negotiation, the Belgian Ministry of the Colonies engages d'Espouy on 20 October 1909 to paint the four maps, the medallions

Fig. 8. Hector d'Espouy (1854-1929), © Michel Lécussan

above the service doors and some adjacent decorations for 20 000 Francs (about 72 000 Euros), that is at a much-reduced rate of 60 Francs (just over 200 euros) per square metre. D'Espouy accepts. On 1 April 1910 the painter announces to Girault that the maps are finished. He concludes by saying *Ces messieurs de la carte paraissent satisfaits, très-satisfaits même* (Those map gentlemen [meaning Droogmans and Van Dievoet] appear to be satisfied, most satisfied even).

At the opening of the Museum, all principal actors of the project – ministers, directors, the architect and artists – were introduced to King Albert I, but Hector d'Espouy was not among them.

19 Biographical data taken from the Notice by Monique and Joël Granson, *Les chefs-d'oeuvre du Cazérien Hector d'Espouy et de son fils Jean et de Raymond d'Espouy,* Cazères, May 2019. This Notice may be consulted in the Médiathèque of Cazères and on http://mediatheque.mairie-cazeres.fr/search.php?action=Accueil, under 'celebrities.' Joël Granson is a historian and local heritage counsellor to the mayor of Cazères.

20 This wall map represents Picardie, Normandie, part of Belgium and of Great Britain. It was painted in an elevated position of the vestibule of the magnificent former Palais de la Bourse, inaccessible for examination. Its dimensions are about 3 x 5 meters.

21 The painter's activities for the Museum extracted from the RMCA Archives Charles Girault, HA.01.0827.8 and HA.01.0827.9.

22 According to Girault, in the hall of the newspaper *Echo du Nord*; not otherwise documented. Girault could not, of course, refer to the map mentioned in note 20, because it was part of the other decorations in the Palais de la Bourse, terminated only in 1919.

23 Passable is a bay at the foot of the promontory of Saint-Jean-Cap-Ferrat. Here Léopold II developed a large private estate at the beginning of the 20th century. It included the villa Vial which he transformed into a small palace, 'Radiana', for his mistress Blanche Delacroix (cf. also the 'Blog sur la famille royale belge, villas de LéopoldII', consulted on 10 November 2019). One presumes that the maps were painted in this residence. The Archives of the Royal Palace in Brussels have no records of Léopold II's private villas.

CONCLUSION AND OUTLOOK

More than a cartographic curiosity, these huge wall maps of the Congo in the AfricaMuseum deserve to be brought to the attention of all those interested in the mapping of Central Africa. Obviously, the development of the historical context of their creation would require more space than was available for this article. Further research, in particular concerning the preparatory work by Hubert Droogmans (1858-1938) and Gabriel Van Dievoet (1875-1934), should permit a more comprehensive study of the subject to be undertaken, also covering the other maps painted by d'Espouy.

The name of d'Espouy cannot be found in the current reference literature on mapmakers or mapmaking. He is, after all, only a map painter. However, there must have been some kind of inherited trait in this family with an affinity to mapping. Hector's nephew, Raymond d'Espouy (1892-1954), an enthusiastic Pyrenean mountaineer, became a local cartographer. He developed what was called 'la courbe éclairée', an improved representation of mountain reliefs. He drew many maps for the Pyrenean guide book Guide Soubiron (1920, 1930) and had one of the summits of the Cotiella massif named after him, the Pic d'Espouy. Raymond does not seem to be on record in cartographic circles – yet.

With thanks to Joël Granson (Cazères) and to Michel Lécussan (Toulouse) for details on the painter's work and family; to Maxime Corbec (Chambre de Commerce, Lille); to colleagues at the AfricaMuseum: Lucienne Di Mauro, Sandra Eelen, Tom Morren, Nancy Vanderlinden, Patricia Van Schuylenbergh, Dirk Verbist, Anne Welschen for their assistance with research; and to Maarten Couttenier (historian, RMCA) and Francis Herbert (former Curator of Maps, RGS-IBG, London), for their editorial review.

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Making Maps in History

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

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

How I Got Into Cartography

Interview with Sabrina Guerra, Universidad San Francisco de Quito

by Luis A. Robles Macías

Sabrina Guerra.
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Sabrina Guerra Moscoso is a professor and coordinator of the History programme at the Universidad San Francisco de Quito (Ecuador). She focuses on maritime history, especially on the history of the Pacific during the colonial period. She has published articles on the Armada of the South Sea, corsairs and pirates, and ports and routes of the Pacific, and has edited the book Enigmas, geografía, expediciones y cartografía de las Américas (2013)[1] . In April 2018 she was the coordinator for the 7th Simposio Iberoamericano de Historia de la Cartografía. She is currently working on a second book on the Americas' interoceanic passage.

What exactly does your day-to-day work involve?
I teach History of America, History of the Pacific and other subjects of global history. I do research and coordinate several projects related to exhibitions and publications.

What is your relationship with old maps?
Maps are fascinating historical documents. My research field is the maritime history of the Pacific, and these documents have been essential to get a more complete picture. Maps are relevant historical sources that offer a visual and graphical record of those involved in their production and use.

What did you need to study/how did you gain experience to get this far? Any specific training on the history of cartography?
I do not really have any specific training in the history of cartography. I obtained my PhD in the History of America at the Universitat Jaume I in Spain. That said, my training in source analysis allowed me to apply this methodology to old maps, to interrogate these documents with the adequate questions to understand their context and goals, and be able to evaluate the information they present

In your opinion, how do historians interact with old maps?
I am perhaps more inclined to understand the cultural and temporal context, and the aim of an old map rather than just looking at it as a graphical object.

Would you describe your career path to date as 'straightforward' and where do you see yourself going from here?
My career as historian has taken me down the path of research and teaching. I think I have achieved a balance. Regarding my work with the history of cartography, I will be constantly exposed to it and learning about it, given that I focus on maritime history,
I would love to get a research scholarship to stay at a university with a programme on the history of cartography and a plentiful collection of maps of America, so as to learn more about reading and deciphering these maps.

As a final comment, could you tell us the 'best thing', in your view, about your cartography-related life right now?
The best thing that can happen to me right now is to be able to triangulate information from some document related to a map and some other type of source. This allows me to get a broader perspective on the map as a fundamental part of a record of the construction of knowledge, information, intentions, ... everything a map may mean.

Herman Moll, A new & exact map of the coast, countries and islands within ye limits of ye South Sea Company..., 1720. Studied by Sabrina Guerra in a recent publication about maps of the Galapagos. Image courtesy of the Library of Congress

1 Editor's note: see Looks at Books in MiH50 (September 2014), and also the report on the *'Cartografia de las Americas'* exhibition organised by Sabrina in Quito in May 2012 (MiH44, May 2012).

Nicolas-Louis de Lacaille: Pioneer of scientific cartography in Southern Africa

by Roger Stewart

Nicolas-Louis de Lacaille

Abbé Nicolas-Louis de Lacaille (1713 – 1762) (Fig. 1) is famous in Southern Africa for the pioneering, rigorous studies he conducted in astronomy and geodesy at the Cape of Good Hope – a landmark in the history of descriptive and quantitative science in the region. He is not well known as a cartographer; yet, while in Southern Africa, he produced pioneering and influential terrestrial maps and a celestial chart. I argue that Lacaille's mapping of land and skies in Southern Africa was the beginning of scientific cartography in the region. [1]

Lacaille studied rhetoric, philosophy and theology and then dedicated himself to science, especially mathematics and astronomy. Under the patronage of Jacques Cassini de Thury (also known as Cassini II) he was employed to assist in surveying part of the French coast. He was admitted to the French Royal Academy of Science and became professor of mathematics at the Mazarin College of the University of Paris. In 1751 he sailed to the Cape of Good Hope on a ship captained by Jean-Baptiste-Nicolas-Denis d'Après de Mannevillette, the respected French hydrographer. Lacaille had a directive from the King and the support of Governor Ryk Tulbagh at the Cape. He completed a number of projects in astronomy, most

1 Glass I. *Nicolas-Louis de La Caille. Astronomer and Geodesist.* (Oxford: Oxford University Press; 2012).

Fig. 1. Nicolas-Louis de Lacaille, 1762 (Wikimedia Commons)

famously the charting of the Southern skies. On completing that task he measured the arc of the meridian at Cape Town. In 1753 he proceeded to Mauritius and Réunion and was instructed to map the former. He returned to Mazarin College where he continued to work until his untimely death.

Cape of Good Hope

Lacaille's *Carte du Cap de Bonne Espérance et de ses environs. Levé géométriquement en 1752* was published in 1755 in his report to the French Royal Academy of Sciences (Fig. 2).[2] His manuscript map of the Cape is in the National Archives of South Africa.[3] Somewhat surprisingly, Lacaille's small format printed map (14.7 x 19.6 cm) influenced numerous cartographers, the hydrographer Mannevillette as well as some publishers.[4]

Despite the well-known small inaccuracies in Lacaille's longitude measurements made near mountains, [5]the co-ordinates of key landmarks on his map were a vast improvement on earlier figures. Nevertheless, there

2 *Carte du Cap de Bonne Espérance et de ses environs. Levé géométriquement en 1752.* In: M. l'Abbé de la Caille. *Diverses observations Astronomiques et Physiques, faites au Cap de Bonne-Esperance pendant les années 1751, 1752 & partie de 1753. Histoire de l'Académie Royales des Sciences. Avec les Mémoires de Mathématique & de Physique*, Année (M. DCCLI [1751]), (M. DDCCLV [1755]): 398-456.

3 *Triangulation map showing Devil's Peak, Table Mountain, Lion's Head with applicable information and measurements 1752.* M1/167, National Archives of South Africa, Cape Town Archives Repository (KAB).

4 Stewart R. A mystery resolved. *Lacaille's map of the Cape of Good Hope.* IMCoS Journal 119 (2009): 7 – 11.

5 Glass, see Note 1: 151 – 167.

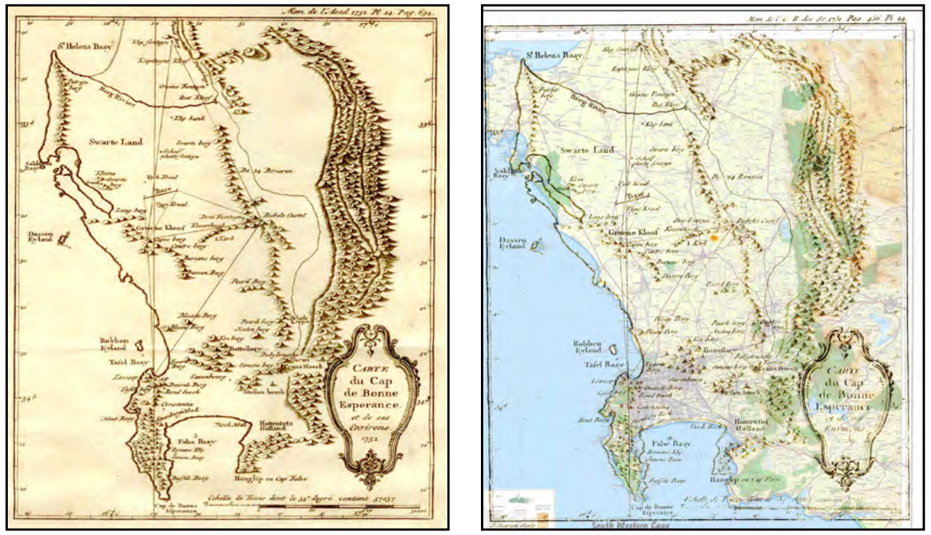

Fig. 2. Lacaille's coastline errors in the north-west (e.g. Saldanha Bay) and south-east (e.g. Hanglip) on his printed map (left) are obvious when compared with a modern map (right). (Author's maps)

are two significant errors on Lacaille's map that are obvious on simple comparison with a modern map (Fig.2). [6]

The misshapen north-west coastline on Lacaille's map is exemplified by the northern and southern shores of Saldanha Bay, which are 5' and 8' too far south respectively; the visually obvious result is that the bay is too long (about 46 km long, instead of 26 km). In the south-east, Hanglip (today's Hangklip) is 7' too far north (it should be 2' south of Cape Point – see Fig. 2). While Lacaille's small map had significant coastline errors, its coastline was a great improvement on earlier printed maps of the Cape of Good Hope, such as the grossly mis-shapen, influential map by Johannes Loots (Fig. 3), from which derivatives were produced into the mid-eighteenth century by famous cartographers such as Jacques Nicolas Bellin, Nicolaas Visscher and Pieter van der Aa. [7]

Fig. 3. Johannes Loot's grossly mis-shapen map (c. 1698) that influenced numerous cartographers until Lacaille's map (1755) was published. (Permission of Brenthurst Library, Johannesburg)

6 *South Western Cape* (Special Edition). 1:250 000. (Mowbray: Chief Directorate Surveys and Mapping [now: National Geospatial Information], 2000).

7 Stewart R. *Nieuwe en Naauwkeurige land- en zee-kaart, van ... Caap de Bonne Esperance.* IMCoS Journal 136 (2014): 13 – 20.

Lacaille did not systematically survey the south-western corner of the Dutch colony, nor its coastline. It seems that he placed on his graticule a coastal outline of unidentified origin and very accurately inserted within the coastline both his geodetic triangles and the places he visited. I suggest that the map was an illustration in, and provided geographical context to, his article on geodesy rather than a formal map of the Cape of Good Hope. Nevertheless, the question remains: was Lacaille a good cartographer?

Mauritius

Soon after he had completed his geodetic survey at the Cape of Good Hope in October 1752, Lacaille received an order signed by the King of France to proceed to l'Isle de France (Mauritius) and l'Isle de Bourbon (Réunion), on behalf of the French East India Company: Lacaille was to fix their positions. He thought this instruction unnecessary; in 1752 Mannevillette had visited the Cape and shared with Lacaille his accurate observations at the Mascarene Islands. Mannevillette's sea chart of Mauritius was published only in 1775.[8]

Lacaille arrived at French controlled Mauritius in April 1753, and remained there until January 1754; but his cartographic work on the island has received virtually no attention outside Mauritius.[9] David Evans, an astronomer, translated Lacaille's posthumous *Journal Historique*, [10] documented Lacaille's itinerary and terrestrial survey of the island but did not highlight his map. Grant de Vaux also documented the survey in his *History of Mauritius.*[11]

Lacaille lodged and set up an observatory in Port Louis at the home of Mr Mabille, an officer of the French East India Company. Lacaille made a quadrant of fourteen pouces (inches), which, presumably, was the instrument he used during his topographical survey. Governor Bouvet de Lozier was very supportive of Lacaille's project; he allocated Lacaille a cart, drawn by a team of ten oxen, for all his survey equipment and a *pirogue* (canoe); and another cart, drawn by twelve horses, which carried tents, beds and food. [12] The governor also allocated nine porters and an armed escort of seven soldiers to protect the party from runaway slaves. Lacaille was also accompanied by Mr Godin, a geographical engineer of the French East India Company; two local surveyors, Mr d'Esny and Mr Lafayette; and his faithful dog Gris-Gris, after whom a small beach at the most southern point of the island is named.

On 13 July 1753 Lacaille set off with his impressive party to commence his cartographic survey at Poudre d'Or on the island's north-eastern coast. The party then travelled clockwise along the coast and carefully established and measured four baselines for triangulation: one each in the south, south-west, central west and north-west. His Mauritius baselines were measured over uneven ground and were relatively short. For example, his baseline in the south, near today's Souillac, was 1250 *toises* (about 2436 m), 250 (about 487 m) of which straddled a coastal inlet. Using astronomical observations, Lacaille determined the co-ordinates of thirty-one stations on the mountainous island; he measured the necessary terrestrial angles from his baselines and prominent landmarks, while also determining the heights of a number of mountains.[13] The party had to use the canoe to cross numerous rivers and inlets and had access to a dinghy to visit and take readings at landmarks on some of the offshore islets. Cloud and rain also hampered the survey and, on numerous days, Lacaille was confined to his tent. Nevertheless, the party completed its arduous task about 10 weeks after commencing the survey.

Lacaille used the information from his survey and study of the geography of the island to compile two 1753 manuscripts maps that may be viewed in high resolution at the website of the French National Library.[14] [15] His survey and maps were the models for Charles Grant's accurate map of 1801, [16] and for other maps until the mid-nineteenth century. At the time of writing, the French National Library's catalogue entries of these maps do not identify the cartographer. The cartographer can only have been Lacaille, who conducted the triangulation survey in 1753 and whose four baselines, described in his *Journal Historique*, are clearly discernible on the manuscripts. He may have been

8 Plate 18 in *Le Neptune oriental;* available at https://bit.ly/2J8zC4u

9 Toussaint A., Arbey L. *Atlas souvenir de l'Abbé de La Caille.* (Port Louis: Mauritius Government Press, 1953). Shelf number AFR.E.FOLIO.64, National Library of South Africa in Cape Town.

10 Evans D. *Lacaille: Astronomer, Traveler. With a new translation of his journal.* (Tuscon [i.e. Tucson AZ, USA]: Pachart Publishing House, 1992), 246 – 273.

11 Grant de Vaux C., Combe W. *The history of Mauritius, or the Isle of France, and the neighbouring islands; from their first discovery to the present time.* (London: Printed by W. Bulmer and Co. for the author, 1801), 16 and 371 – 379; available at http://goo.gl/PaujTA .

12 Piat D. *Mauritius on the Spice Route,* 1598-1810. Available from: http://goo.gl/kwRHpa

13 De la Caille N-L. Diverses observations faites pendant le cours de trois différentes traversées pour un voyage au cap de Bonne-espérance & aux isles de France & de Bourbon. Histoire de l'Académie Royale des Sciences Année M. DCCLI [1751] *Avec les Mémoires de Mathématique & de Physique 1754.* Paris; 1759, pp. 109 – 119; Table: 118 –119).

14 Untitled, anonymous manuscript map dated 1753. Carte de l'Isle de France, 1753 1 carte : ms., en coul. ; 56 x 41.5 cm. Bibliothèque nationale de France, département Cartes et plans, GE DD-2987 (8427). Available at https://bit.ly/2MydFOv

15 [Carte de l'Isle de France, 1753] : 1 carte: ms., en coul. ; 55.5 x 41 cm. Bibliothèque nationale de France, département Cartes et plans, CPL GE DD-2987 (8428). Available at https://bit.ly/2BvYVJn

16 The map is available at http://goo.gl/I180MR

assisted in the drawing of the map by the technical assistants in his party. A detailed topocadastral map of Mauritius, attributed to Lacaille, whose key observations on the island are recorded, may also be viewed at the French National Library's website[17]. It had been owned by Admiral Charles-Henri d'Estaing who had been in Mauritius after Lacaille's departure and who was executed by guillotine during the French Revolution in 1794, when it is likely the map came to the *Dépôt*.

Lacaille returned to Paris in June 1754. He submitted his various reports to the Academy, engaged Jean Lattré to engrave the map of Mauritius, and issued it as a broadsheet (Fig. 4). [18] Lacaille's printed map is scarce; it is set on a graticule with 5' gradations of both latitude and longitude and it also has a scale bar. His report to the Academy was published in 1759, which thus seems to be a reasonable estimate of the printed map's publication date.

The accuracy of Lacaille's manuscript and printed maps of Mauritius were a great advance on earlier maps, [19] such as the secret map used by the VOC, which had controlled the island from 1638 to 1710.[20]

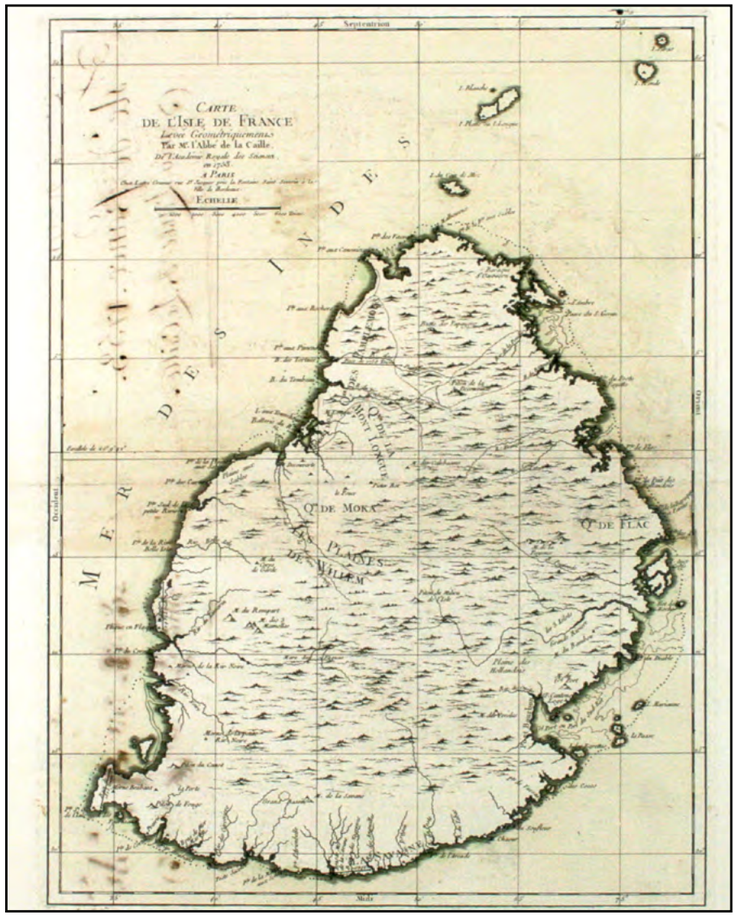

Fig. 4. Lacaille's printed map of Mauritius (c. 1759). (With permission of The Map House, London)

Lacaille's topographical map was compiled from the first triangulation survey of the island, which was also the first such systematic topographical (i.e. non-geodetic) survey outside Europe. In 1753, what the Cassinis did in France, Lacaille accomplished abroad. This surely established Lacaille as a very competent terrestrial cartographer – and the first in Southern Africa.

Celestial Chart

Lacaille made numerous, intermittent astronomical observations on Mauritius, but his primary mission at the Cape of Good Hope was to observe systematically and describe the southern skies. Between August 1751 and July 1752 he conducted his astronomical survey, examining twenty-five zones, approximately 3° each, of the sky south of the Tropic of Capricorn – the first systematic survey of either hemisphere. [21] He recorded 9 766 stars, created a number of new constellations and established their toponyms. [22]

17 Plan de l'isle de France tracé sur les Observations geometriques et astronomiques Faites en 1753 par Mr l'abbé de La Caille de l'Académie R[oyal]e des Sciences. (97 x 64.5 cm). Bibliothèque nationale de France, département Cartes et plans, GE SH 18 PF 219 DIV 2 P 20. Available at https://bit.ly/2MX6luL

18 Carte de l'Isle de France levée géométriquemet par Mr. l'Abbé de la Caille. (Paris: chez Lattré). 54 x 41 cm. Available at https://bit.ly/2R1rE1Q

19 Brommer B, ed. Grote atlas van de Verenigde Oost-Indische Compagnie. V Afrika. (Voorburg, Netherlands: Atlas Maior, 2009), 396 – 409. Also see Anciennes cartes de l'île Maurice. Available at http://goo.gl/24RUk3

20 Van Keulen J. Paskaart van 't eyland Mauritius ... (40.5 x 52 cm). B.0032_(109) 06 kaart 062, 9 Atlassen uit het Scheepvaartmuseum. (Nederlands Scheepvaartmuseum Amsterdam): 1753. Available at https://goo.gl/xxRAxw

21 See Glass, note 1: 43 – 60.

22 Kanas, N. Star Maps. History, Artistry and Cartography. (New York: Springer, 2012).

While still in the Cape, Lacaille applied himself to the construction of a planisphere. He selected 1 930 stars of the 9 766 he had observed, documented their brightness ('magnitude'), and also their apparent locations according to their Right Ascension. He not only charted their position and magnitude, but also assigned names to new constellations and attended to their artistic representation. [23] Lacaille departed from classical tradition and mythology in that he represented new constellations in the shapes of instruments of science and also named a constellation '*Mensa*', after Table Mountain, which towered above his small observatory.

After his return to Paris in 1754 Lacaille commissioned Anne-Louise Le Jeuneux to paint his 1.95 m diameter planisphere, *Ciel Austral,* for display during his presentation to the Academy. It is now on display in the Paris Observatory. [24] The planisphere was also printed as the star chart *Planisphere contenant les Constellations Celestes comprises entre le Pôle Austral et le Tropique du Capricorne* in one of Lacaille's reports to the Academy. [25] Another edition of the star chart was published in Latin, in the posthumous *Coelum Australe.*[26] A new engraving of the chart was also published in the Atlas céleste de Flamstéed (Fig. 5).

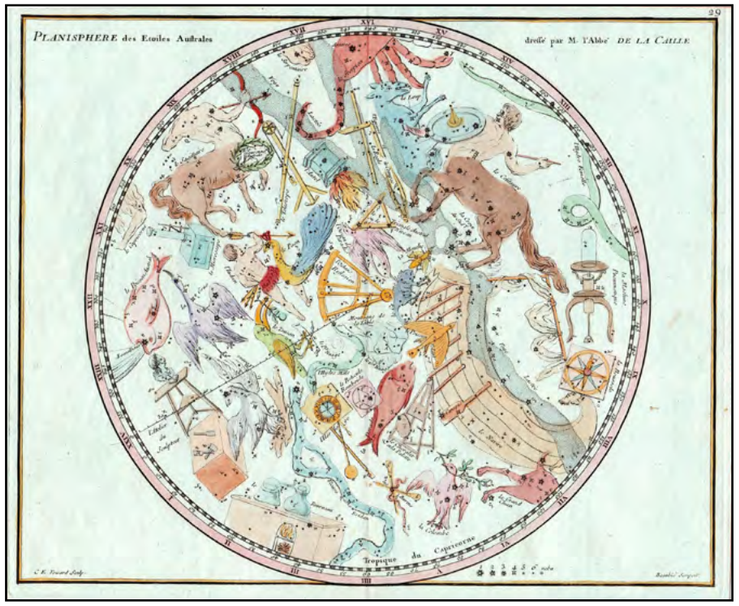

Fig. 5. *Lacaille's Planisphere des Etoiles Australes,* plate 29 from Atlas céleste de Flamstéed. Paris: F.G. Deschamps; [chez] l'auteur, 1776. Author's copy

Lacaille's work at the Cape confirmed his skill as an accomplished celestial surveyor; his planisphere, printed celestial chart and the new constellations he named indisputably established his stature as a celestial cartographer.

Summary and Conclusion

Nicolas-Louis de Lacaille was a rigorous scientist: an astronomer who conducted systematic surveys of skies and land; he then compiled accurate maps from both. His maps of the Cape of Good Hope and Mauritius introduced a new level of accuracy and were widely influential, the former even influencing Mannevillette's sea chart of the Cape of Good Hope. His sky chart of the Southern Hemisphere was pioneering and even provided some novel toponyms and artistic representations.

Acknowledgement: I thank the Brenthurst Library, Johannesburg and The Map House, London, for permission to include images of their maps in this article.

Roger Stewart explaining de Lacaille's fascinating map of the Cape of Good Hope https://bit.ly/2QGzPQx

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23 Lacaille's planisphere for Stellarium (as constellation art). Available at http://goo.gl/KxSBxo

24 *Lacaille at the Cape of Good Hope.* Available at http://goo.gl/zWImLh

25 De la Caille N-L. *Table des Ascensions Droites et des Déclinaisons Apparentes Des Étoiles australes renfermées dans le tropique du Capricorne; observes au cap de Bonne-espérance dans l'intervalle du 6 Août 1751, au 18 Juillet 1752.* Mém. Acad. Roy. Des. Sci., 1752 [1756] : 539 – 592, Pl. 20

26 De la Caille N-L. *Coelum australe stelliferum, seu, Observationes ad construendum stellarum australium catalogum institutae, in: Africa ad Caput Bonae-Spei.* (Paris: H.L. Guerin & L.F. Delatour, 1763).

The Brussels Map Circle Conference
7 December 2019 at the AfricaMuseum, Tervuren, Belgium

Mapping Africa

On a rather damp, cloud-covered morning in the suburbs of Brussels, around fifty Map Circle Members and map enthusiasts gathered for the annual conference. The re-opening of the AfricaMuseum, following five years of renovation, had triggered a change of venue, and a change of format.

The stars of the show were Professor Elri Liebenberg (currently Research Fellow at the University of South Africa), Professor Imre Demhardt (Chair of the History of Cartography and Greater Southwestern Studies at the University of Texas at Arlington), and Wulf Bodenstein (founder of the Map Circle, an expert on maps of Africa, and volunteer map curator at the AfricaMuseum).

After a warm welcome on the desk from Marie-Anne Dage, Chris van Hauwaert, and Caroline De Candt herself, arrivals had time for a coffee and a chat before moving into the conference room. Caroline kicked off the proceedings, and the Director-General of the Museum, Guido Gryseels, popped in to welcome us and also explain some of the projects the Museum is helping to run in several African countries.

Up first was Prof. Imre Demhardt who entertained us with the idea that "the less you know, the more details you have on the map" and, of course, vice versa. Trade among Africans of gold and salt –"no trade, no map coverage" – prompted the first maps of Africa, and the Arabs traded in North, West and East Africa. The game-changer in the 15th century were the Portuguese

The presentation by Imre Demhardt

who discovered and named places down the Atlantic coast, for example Angra Pequena (now Lüderitz Bay in Namibia), rounding the Cape of Good Hope and giving shape and names to the Indian Ocean coast. With the opening up of the route to the Spice Islands, competition within Europe for trade overseas became fierce: no map coverage, no trade. Mapmakers had to get to work!

Press the pause button here as Imre skipped a little matter of over three hundred years; Prof. Elri Liebenberg's presentation dealt with this period. We saw how the shape of Africa changed, not to mention what was being described in the hinterland. We heard about the source of the Nile – the mythical Mountains of the Moon – being a model that was copied from mapmaker to mapmaker, until eventually the theory was rejected. There was also the theory that the Niger river flowed towards the west... until it was discovered that it flowed in the opposite direction. A murmur of approval – not surprising given the conference location – went around the room when we were shown Blaeu's map of Africa 1608 which influenced others for years to come.

Picking up from where he had paused, Imre took us through some of the most influential maps of the 19th century. Aaron Arrowsmith (Senior)'s map of Africa 1802 was purged of elephants! It depicted the knowledge known at the

The presentation by Elri Liebenberg

time, but left huge white spaces where there was no accurate information. Imre pointed out that the 1869 opening of the Suez Canal rebalanced influence in the region, as now everyone had a shorter route through to the Indian Ocean.

At the 1884 Berlin Conference the European powers agreed on how they would divide up the continent. The first boundaries were mathematical lines; they didn't use natural boundaries – mountain ranges, rivers and so on. For the next forty years the most detailed cartography was to be found at the border areas. The treaties themselves had been drawn up without any knowledge of the terrain; it was left to the Boundary Commissions to sort things out on the spot.
The Berlin Conference agreed the principle of 'effective occupation', meaning that a colonial power had to establish itself in the country/region concerned and control it. In German 'protected' South-West Africa, given the terrain, the incentive for colonials/settlers was cattle and sheep breeding. Surveyors were sent out and amap series of a scale 1:800 000 was produced within six weeks. Imre concluded with the question of why there were no topographical maps made of Namibia for over sixty years, between 1915 when the British took over Namibia, and 1978!

Elri took the last morning session: the cartography of the South African Diamond Fields. Having explained that diamonds are formed in volcanic pipes, it was interesting to see how geological patterns enabled them to be washed downstream to the Namibian coast – so-called alluvial diamonds from 'wet diggings'. In the early 1870s diamonds were discovered in the pipes themselves, 'dry diggings', and the town of Kimberley grew fast around them. Given the huge potential wealth of the area and the fact that it lay on the borders of Boer Republics and the territories of the Griqua and Bathlaping tribes, the imprecise boundaries were

Wulf Bodenstein presenting 'his' maps

bound to cause trouble. In the end the diamond mines were deemed to be in Griqualand territory and their leader Nicholas Waterboer offered to place his territory under the rule of the British. In short, as in all boundary disputes, maps were an essential part of the negotiations: Elri showed us maps by land surveyor Joseph Orpen, who moved the British boundary to the east and de Villiers who moved it further west. In the end Orpen's line was accepted, so the mines ended up in British hands.

After an excellent African lunch in the Tembo restaurant upstairs we divided into two groups for the afternoon's activities: a tour of a stunning set of maps chosen and explained by Wulf, many of which Imre and Elri had quoted in the morning, and a visit to the newly-furbished museum and its treasures.

Wulf had selected some 25 maps from the Museum collection, ranging from 1486 to ca. 1910, and displayed them on tables where we could easily examine them while listening to his explanations.
My personal favourites from Wulf's erudite but highly digestible session were:

- André Thevet, *Table d'Afrique*, Cosmographie Universelle, 1575, despite the date a woodcut;
- John Speed, Carte- à- figures, *Africae described,* copied from Blaeu, 1676, the first to be produced in the UK;
- Richard Kiepert, C*arte du Bassin du Congo, 1885.* As a German he was berated for writing all the labelling in French. He made the point, however, that the language of the Berlin Conference had been French!

When it came to free time in the Museum, I made a beeline – not easy in the still-sprawling building – for the four huge mural maps painted by Hector d'Espouy (1854-1929), as described by Wulf on page 16. They are indeed, huge, and I was delighted to have had a sneak preview of Wulf's article to help me through.

The 'makers' of the conference:
J-L Renteux, I. Demhardt, E. Liebenberg, C. De Candt, W. Bodenstein and P. De Candt

The day ended with a drink in the Tembo restaurant and huge appreciation for Caroline and the speakers who had given us a great day.

See you next year, if not before!

Nicola Boothby
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The Brussels Map Circle
2020 Programme

Saturday 28 March 2020: Annual General Meeting (AGM)

Open only for Brussels Map Circle Active Members.
Time schedule: 10.00 - 11.45

According to the Statutes, only Active Members have a vote. All Members are encouraged to become Active Members by applying to the President at least 3 weeks before the meeting: president@bimcc.org. A personal invitation to this AGM with the agenda and a possibility of proxy vote will be sent out to Active Members by separate mail at least two weeks before the meeting.

Venue: Royal Library of Belgium, Mont des Arts /Kunstberg, 1000 Brussels, Boardroom / Raadzaal / Salle du conseil
Public transport: train and metro station Central Station / Centraal Station / Gare Centrale
Public parking: Interparking Albertine-Square

Saturday 23 March 2020: Map Afternoon (MAPAF)

Time schedule:
12.00 - 14.00: There is an opportunity to share lunch (at own expenses) in the KBR restaurant (level 5).
14.00 - 16.30: Map Afternoon in the Map room (level -2).

The Brussels Map Circle kindly invites its Members and non-members to bring and present at the Map Afternoon: an antique map, a contemporary map, an atlas, a globe, a cartographic instrument or an interesting book on cartography. Please send us some details about your item (name, author, date, etc - if known of course). We noticed over the last years that it is easier to follow your comments related to a specific item if they are supported by a short projection (using a slideshow or, e.g., a Microsoft PowerPoint® presentation) while your item is being properly displayed on a large table; this (optional) presentation should comprise a maximum of two slides per item in order to allow all participants to present their items. The details of your item and your presentation, if any, should reach Henri Godts (henri@arenbergauctions.com) by 1 March 2020.

Registration

- Prior registration on our website is requested at www.bimcc.org
- No entrance fee for Members
- Entrance fee for non-members: EUR 5.00
- Fees are to be prepaid on our bank account before the MAPAF: IBAN BE52 0682 4754 2209, BIC GKCCBEBB (no cash payments during the event please)

Venue: Royal Library of Belgium, Mont des Arts /Kunstberg, 1000 Brussels, Boardroom / Raadzaal / Salle du conseil
Public transport: train and metro station Central Station / Centraal Station / Gare Centrale
Public parking: Interparking Albertine-Square

Caroline De Candt
president@bimcc.org

The Libreria Marciana
at San Marco , Venice

October 2020 : Joint Cartography Conference in Venice (to be confirmed)

During the past months, the management and Members of the Brussels Map Circle and the Italian old map collectors association Roberto Almagià have received with much interest and enthusiasm my proposal to organise again a joint meeting. Many of our Members still remember the excellent joint meeting organised by Wouter Bracke in Rome in May 2016 (see MiH No 56). This idea came up first when I accompanied a small Italian delegation to our 20th anniversary meeting in Antwerp in December 2018 (MiH No 63).

After several meetings to evaluate various options, the city of Venice was selected as the venue for a conference to be held in October 2020. Venice is the city of many famous cartographers, such as Fra Mauro, Forlani, Bertelli, Gastaldi and Coronelli. The libraries such as Marciana, Correr, Querini, of the Universities and State archives have very interesting map collections. The conference would focus on the interaction between cartographers of Italy and the Netherlands during the period 1550 to 1750, regarding exchanges, copying and pirating, which took place extensively (and without shame). The idea is to start on a Thursday afternoon, end on Saturday afternoon and alternate between lectures and visits to famous libraries.

For the organisation a small team has been composed of the president of Almagià, Emilio Moreschi, Prof. Vladimiro Valerio and myself. Emilio lives part of the year in Venice and is very well introduced in different associations there. Many thanks to Prof. Vladimiro Valerio, who has volunteered to take care of the scientific aspects of the conference. Until recently he lectured at Venice University and is internationally recognised as a leading expert in Italian cartography. He is very well known in academic circles in Venice and lives there since many years.
Participants in the 'Mapping Africa' Conference in December 2019, will recall that, when presenting the Venice project, I hoped that it could be hosted in the beautiful conference facility with rooms of the CINI Foundation on the Isola San Giorgio. Unfortunately this will not be possible. We are investigating other potential conference facilities in the centre of Venice. The recent frequent flooding of Venice, which created widespread damage, is making things more difficult.

The dates will be confirmed as soon as a suitable conference centre has been reserved. And we will make recommendations to organise the participants' lodging in the vicinity. This will be announced on our website (www.bimcc.org), by e-mail (WhatsMap?) and in the next issue of *Maps in History*.

Alex Smit
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Symposium on Globes in Zurich

St. Gallen Abbey Library

The 14th International Symposium of the Coronelli Society for the Study of Globes took place this year in the city of Zurich, Switzerland, in the auditorium of the National Museum Zurich in cooperation with the Abbey Library of St. Gallen and the Department of Maps and Panoramas of the Zurich Central Library. For the first time ever this renowned Society organised its conference on the Study of Globes in Switzerland, welcoming speakers from 13 countries.

The welcome speech was made by Peter E. Allmayer-Beck (Vienna, Austria) President of the Coronelli Society for the Study of Globes who stressed the importance of the Symposium.

The presentation by Cornel Dora (Curator of Manuscripts, Stifstbibliothekar) of the newly published book by Jost Schmid-Lanter (Head of the Department of Maps and Panoramas of the Zurich Central Library) on the so-called St. Gallen Globe,[1] opened the first morning's session. The book details the exciting quest for unraveling the mystery surrounding the origins of this magnificent object. For many years it was assumed that this prestigious piece —featuring Mercator's world map and the celestial sphere— was created in Augsburg, the centre of globe manufacture at that time. But in 2016 the discovery of a parchment depicting the globe —these depictions served as sale previews— fundamentally changed the direction of the research. By comparing both the parchment with the original depiction and the St. Gallen Globe, and after comprehensive X-ray examinations, it was determined that some of the globe's ornaments had been repainted. More specifically, researchers stumbled upon the repainted portraits of three historic personalities hidden in the globe's supporting arms. This discovery made possible the final clarification of the origins of the globe. The trail led to North Germany and the Court of Mecklenburg in Schwerin and its cartographer and astronomer Tilemann Stella (1525-1589), the maker of the globe. The three repainted portraits were those of the Duke of Mecklenburg Johann VII, who commissioned the globe, the scholar Gerhard Mercator and David Chytraeus. After the Duke's death in 1592 the court lacked the money to pay for the globe and it was sold to the St. Gallen Abbey. The globe was stolen in 1712 from the Abbey and taken to the Stadtbibliothek Zurich. In 2006, it was agreed that Zurich could keep the original but had to pay for a copy of the globe to be kept by the Abbey.

The morning continued with a very interesting session led by Chet van Duzer (Researcher in Residence at the John Carter Brown Library in Providence, Rhode Island, USA) 'Imagined territories around the South Pole: exploring the southern ring continent on early globes and maps'. Some 16th-century maps and globes illustrate this geographical myth, as do among others the two globes by Johann Schöner (1520) and the anonymous Green Globe (c. 1515). After the coffee break we had the enormous privilege of having a guided tour of the National Museum and admiring face-to-face the extraordinary St. Gallen Globe.

After the lunch break Wouter Bracke (Head of the Royal Library of Belgium's Collection of prints, maps and plans) gave an exciting paper on 'Jean Philippe Eugène de Mérode and Vincenzo Coronelli on Globemaking', and new information on the connection between the two of them: this sheds light on the making of the globes the Count had commissioned for his castles of Mérode in Langerwehe in North-Rhine-Westphalia and in Westerlo in Belgium, as well as Coronelli's presence in Vienna in 1717-1718.

There followed:

- Ève Metchine (Head of the Département des Cartes et plans de la Bibliothèque nationale de France) —the Map Department of the National Library of France) on 'The Globe du Dauphin (1789) - Archaism and Modernism of a multifaceted object'

- 'Origins and development of lunar and planetary globes' by Luís Tirapicos and Thomas Horst (Researchers at the University of Lisbon) was delivered by L. Tirapicos.

The following day there were some very interesting sessions:

- Markus Heinz (since 2002 Deputy Head of the Map Department, Berlin State Library-Prussian Cultural Heritage) on 'German Relief Globe technology in the 19th century'.

- Wolfram Dolz (Staatliche Kunst-sammlung Dresden) on 'The mechanical celestial globe by Georg Roll and Johannes Reinhold, Augsburg 1586 - an astronomical-cartographic source study'. The 3D 'animation' played as part of his presentation was a delight!

- Robert King (independent researcher in Canberra, Australia), on 'De Orbis situ ac descripcione: Franciscus Monachus and the Paris Gilt Globe'. The description given by Franciscus closely matches the configuration of the anonymous Paris Gilt Globe of similar date, allowing the speaker to conclude that the globe was made by Gaspard van der Heyden under Franciscus' direction.

The Symposium ended with words from Peter E. Allmayer-Beck and a guided tour of the fascinating exhibition 'World Picture' and the Hondius Globes, at the Swiss Federal Institute of Technology, Zurich (ETH Zurich). The splendid official farewell dinner took place at the magnificent 'Dozentenfoyer' of the ETH whose terrace offered us one of the most spectacular views of the city.

The post-conference tour took us to the amazing St. Gallen Abbey Library with an excellent guided tour, by Cornel Dora, of the facsimile of the St. Gallen globe. The lunch was also sponsored by the Abbey where we savoured Zurich's unique Wurst and a cold beer.

Floria Benavides
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1 Der St. Galler Globus: ein kosmographisches Modell des Tilemann Stella, Schwabe Verlag, Basel, ISBN 978-3-7965-4066-0 [for] Verlag am Klosterhof St. Gallen, ISBN 978-3-905906-37-0

Group's tour of the St. Gallens Library guided by Cornel Dora

Thank You Madam Secretary

After six years as secretary of the Map Circle, Karen De Coene has decided that the Circle (pun intended) is round. She passed on the torch to Marie-Anne Dage from January 2020 on. She has been an unmissable, quiet force in the Map Circle for all this time and it will not be easy to replace her, though Marie-Anne certainly has the qualities to do so.

To be frank, I don't like the word 'secretary'. Its meaning in English (and other languages) is at the same time sexist, misleading and ambiguous. Sexist because in the case of a woman (which Karen clearly is), it has this connotation of 'female help' to a male boss, who obviously is a lot more clever, with his name on a plate on his desk (because bosses are very busy and can't remember everything). It is misleading because it refers to a person who 'can read and write' and does just that: noting down what others say. Nothing more. Karen clearly knows how to read and write which is just as well, because with a PhD on your record this comes in handy. Lastly, the word is ambiguous because it can mean things in a broad range going from clerk over minister to writing desk. Now, I think we can safely erase the last possibility: Karen is not a piece of furniture, that is clear. And I never heard her expressing any inclination to go into politics, so no minister either. So, what then does this 'secretary' function in the Circle consist of exactly?

Well (spoiler alert: dull part!), it ranges from making the reports of all official meetings, from EC-meetings to the AGM and often that of the conferences and the MAPAF too, sending out all general emails (think WhatsMap? every month) and then of course, the most tedious of all: the Annual 'Invitation To Pay Your Fee' to Members and Sponsors, usually followed by a round of 'Please, please pay NOW because the Circle really needs your money badly'-emails and then a little later finally 'Will you for heaven's sake pay NOW because you're messing up our entire bookkeeping system and our treasurer is giving me hell!'-email. Of course, all very politely formulated.

Dr Karen De Coene has made her PhD on the cosmology in the Middle Ages and is thus an expert on medieval mappae mundi. Many of you will remember the visit to the exhibition in Gent on the Liber Floridus in 2011, curated (and guided) by Karen, in which we could admire images of the cosmos and indeed the known world of around 1100. Karen then gave us the background information needed and the insight into the state of mind of a Christian medieval scholar to understand a little about those peculiar TO-maps, as the best known form is called.

Later, being connected as researcher to the University of Gent, Belgium (while also working as a map expert at Arenberg Auctions in Brussels) Karen moved into a completely different field of the history of cartography: the 18th century mapping feat of the Austrian Netherlands by a count Ferraris (1726-1814). She studied the correspondence between the count and his wife, thus reconstructing the way of life of an 18th century aristocrat connected to the Austrian court and the way in which husband and wife dealt with the commercial undertaking of the mapping process, that took place from 1771 to 1778. It was the first systematic largescale topographic mapping of this region. In her talks on the subject, Karen painted a very vivid and humane portrait of the couple. It was clear they had become dear to her.

And so now Karen has decided it's time someone else takes over her function in the Circle.

We understand this and can only be grateful for her years at the service of the Map Circle.

Thank you, Karen!

Caroline De Candt
president@bimcc.org

Maps in History as collectible !

Reiss & Sohn, the well established book and art antiquarian operating in the region of Frankfurt (www.reiss-sohn.de), offered a special cartographic lot (Lot 2064) at their recent auction (29-30 October 2019). Instead of ancient maps or atlases it consisted of a series of cartographic magazines: Cartographica Helvetica, Map Forum AND 55 issues of the "Brussels International Map Collectors' Circle (BIMCC) Newsletter Nr. 11-30, 34-60 & 62" (2001-2018) plus 13 conference hand-outs. This lot was sold for Eur 180.00 (Hammer price). Hold on to your collection of Maps in History: it is becoming a precious collectors' items!

The Malta Map Society celebrates its 10th anniversary in style

The President of the Republic of Malta H.E. Dr. George Vella and Mrs. Vella hosted a well-attended MMS seminar held on 23 November 2019 for its 10th anniversary celebration.

In his welcome address Dr. Vella , a long-standing Member and supporter of the society and an avid collector of old maps, pointed out that maps encompass more than geographical education. They cover history and information on various themes including climates and trade.

H.E. Dr George Vella, President of Malta, opening the Imago Melitae 2019 seminar in the presence of Dr. Albert Ganado.

The seminar opened with the keynote speech by Dr. Albert Ganado, President and Founder of the MMS, who told the story of the birth of his world-famous collection which now belongs to the Maltese state and is kept at The Malta National Community Art Museum (MUZA), Valletta. Then followed seven other speakers from Malta and abroad who illustrated rare maps and plans held at the Gennadius Library in Athens; the cartographic endeavour of the secret Soviet Union, including the mapping of Malta, during the Cold War; the sketch plans of villages in Malta and Gozo in 1907 in anticipation of further demographic growth; the cartographic expression by young children's spatial skills; the variations in sea levels which may have altered the topography but at the same time increased the habitable land for the prehistoric period of Malta; a bird's eye view of Hal Muxi, a Maltese village where two murders took place on the same spot at different times; and the Maltese workshop of the Gili mapmakers and silversmiths.

In memoriam: Dr Kazimierz Kozica (1965 – 2019)

If there is an obituary I never thought I would have to write it is that of Dr Kazimierz Kozica who was still in the prime of life when he passed away suddenly and unexpectedly on 20 October last. Well-known in cartographical circles in his native Poland, Dr Kozica was a leading specialist in the historical cartography of the area stretching from the Baltic to the Black Sea. He established a name for himself in the field largely thanks to his association with Dr Tomasz Niewodniczañski (Dr Niewo, to those who knew him) and to his detailed knowledge of the latter's extensive collection of maps, views and other memorabilia pertaining to the Polish-Lithuanian Commonwealth.

After leaving his teaching position at Wroclaw University for Bitburg in 1999, Dr Kozica spent a decade in the service of Dr Niewo, working closely with him and others, myself included, on the Imago Poloniae (IP) project — a descriptive catalogue of printed maps, published before 1795, of the Polish-Lithuanian Commonwealth. Following Dr Niewo's death in January 2010,[1] Dr Kozica accompanied the relevant portion of his collection to the Royal Castle in Warsaw as its curator. There he continued to work on the IP project while pursuing research of his own on aspects of Polish and East European cartography.

Apart from his published articles, Dr Kozica's enduring achievement is to have produced, as co-author responsible for the cartographical entries, a series of notable exhibition catalogues based on Dr Niewo's collections: *Imago Poloniae, the Polish-Lithuanian Commonwealth in maps, documents and early printed books* (Berlin and Warsaw, 2002), *Imago Lituaniae, maps and documents of the Grand Duchy of Lithuania* (Vilnius, 2002), *Dantiscum Emporium Totius Europae Celeberrimum*, on maps of Gdañsk and the Baltic Sea' (Gdañsk 2004, Emden 2005), *Magna Regio, Luxembourg et Grande Région* (Luxembourg 2007, Trier 2007) and others.

Some of our Members will remember Dr Kozica from the visit organised by the BIMCC to Dr Niewo's collection in Bitburg in October 2005 [2] and from Dr Kozica's participation as speaker in our 'Mercator and Hondius' conference in December 2012. [3] His chosen topic there was Gerard Mercator's 1554 map of Europe once kept in the Stadtmuseum Breslau (now Wroclaw). That contribution, centred on Wroclaw, highlighted his commitment to Silesia, his native region which was regained by Poland in 1945. Hitherto overlooked in mainstream Polish cartography, Silesia came to the fore in recent years as the main focus of Dr Kozica's research. It is to him that we owe two superb exhibitions, both of which took place in Silesia's capital city: *Silesia et Wratislavia: Martin Helwig's role in Silesian cartography* (1561 to 1889), held in the City Museum in 2014, and *Silesia et Ducati Silesiae: 16th and 17th century maps of Silesia and the Silesian principalities by Jonas Scultetus and Fredericus Khunovius,* held in the Town Hall in 2017 and subsequently in the Museum of Swidnica (Schweidnitz) in April 2019. The latter exhibition was to prove his last venture.

His premature departure from the scene is a huge loss not only to the study of historical cartography in Central and Eastern Europe, but also to those of us who knew him personally and to whom he was always generous with his time, knowledge and advice. His loss will be all the more keenly felt as there is no obvious successor who can readily take his place at the Royal Castle in Warsaw.

Peter Galezowski
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1 See obituary in BIMCC Newsletter No 36, January 2010.

2 BIMCC Newsletter No 24, January 2006.

3 BIMCC Newsletter No 45, January 2013.

The Brussels Map Circle

AIMS AND FUNCTIONS

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

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

Its aims are to:

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

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

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

The Brussels Map Circle also publishes *Maps in History* (formerly known as *BIMCC Newsletter)*, three times a year and a monthly electronic news bulletin 'WhatsMap?'. It also maintains a website.
Information on events and exhibitions to be placed on the calendar of our website and announced in WhatsMap? should be sent to webmaster@bimcc.org

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BECOMING (AND STAYING) A MEMBER

Members receive three issues of our magazine 'Maps in History' per annum and have free admission to most of the Circle's events.
Non-members pay full rates.
Annual membership: EUR 40.00,
Students and Juniors under 25:
EUR 15.00.
To become (and stay!) a Member, please pay the membership dues EXCLUSIVELY by bank transfer (no cheques please) to our bank account:
IBAN BE52 0682 4754 2209
BIC: GKCCBEBB and notify the Membership Secretary (treasurer@bimcc.org) indicating your name and address.

MAPS IN HISTORY

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

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

Items presented for publication are submitted to the approval of the Editorial Committee.
Signed articles and reviews reflect solely the opinions of the author.

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