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Cover image (see page 15)



Cabinet globe found in one of the bedrooms at the Freÿr castle near Dinant in Belgium.

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Intro

Dear Map Friends,

Historical research most of the time involves patient, systematic work in dedicated institutions such as archives and libraries. Sometimes, however, a researcher makes an unexpected find in an unexpected place. Historical gems lay hidden or even in plain sight in small museums and private residences, awaiting the expert eyes that will spot them and bring their value to light. This month's article by Marguerite Silvestre and Caroline De Candt is a case in point. I hope you will share the excitement they felt at their discovery and during the ensuing detective work they undertook.

On a quite different note, Francis Herbert shares a detailed description of a book with maps from his personal collection. Please do not hesitate to follow Francis's example and submit to Maps in History descriptions of particularly rare, valuable or just interesting items your (or your employer's) library may contain.

In this issue you will also find, along with a couple of *Looks at Books* and an exhibition report, news from the Malta Map Society, with which we share so many members and interests; plus information on the IMCoS International Symposium this coming October in Brussels. Preparations are going smoothly for an event that is shaping up to be unforgettable.

We look forward to seeing you all here in October.

Luis A. Robles Macías



Le Nord de la Renaissance :

La carte, l'humanisme suédois et la genèse de l'Arctique

[The Renaissance North: Maps, Swedish humanism, and the genesis of the Arctic]

by Pierre-Ange Salvadori

- Bibliothèque d'histoire de la Renaissance 17. Paris: Classiques Garnier, 2021.
- 972 pages, 17 black-and-white illustrations, paperback, 16 × 23 cm
- ISBN 978-2-406-10700-2. EUR 49.00

This hefty volume of almost a thousand pages is the fruit of four years of research carried out by Pierre-Ange Salvadori, a PhD candidate at Sorbonne University. One of the goals of this research was to explain how Europeans 'discovered' Scandinavia during the Renaissance. Another goal was to challenge the conventional historiographic view of Swedish imperialism, which is normally considered to have emerged in the 17th century. Salvadori manages to trace the intellectual origins of this ideology to the 16th century thanks to an original approach: the study of key contemporary maps. Such sources are —as he observes— 'insufficiently studied by historians despite their ability to epitomise historical impulses'. In particular, Salvadori has focused on the *Carta Marina* of 1539, and on a number of 16th century maps that place the North Pole at their centre.

Our readers should however note that this book is not a history of the cartography of Scandinavia but, as the author puts it, 'a cartographic history'. Salvadori is not particularly interested in the material production of maps, has not compiled a comprehensive list of maps of Northern Europe and does not devote much ink to the 'details that are of interest mainly to map history specialists'. On the contrary, he focuses on deciphering mapmakers' motivations and intentions. For that he draws on methods from philosophy and literature and places his book 'under the auspices of antipositivism'.



The Magnus brothers and the *Carta Marina*

The *Carta Marina* is a wall map of Scandinavia published by Olaus Magnus in Venice in 1539. It stands out due to its large size (125 × 170 cm), its accurate geographical content and its rich iconography. Salvadori surveys past scholarship regarding the sources of the map and observes that, beyond the content, the inspiration for its design clearly came from Laurent Fries's 1525 edition of Waldseemüller's *Carta Marina*, as the two works share the same title, similarly large size, 'same cartographic projection', and the same imitation of nautical



Fig. 1. Detail of Olaus Magnus' *Carta Marina* that shows Swedish and Russian horsemen charging each other across the frozen Gulf of Finland.



Fig. 2. Details of ships struggling with sea monsters in Olaus Magnus' *Carta Marina*, interpreted by Salvadori as politico-religious messages. While the ships from the Protestant kingdoms of Sweden (top left) and Denmark (bottom left) have fallen prey to the forces of evil, the ship from Lübeck – a city that had recently returned to Catholic faith – triumphs over the monsters (top right) and the fate of the English ship is still uncertain, mirroring Henry VIII's yet undecided religious orientation (bottom right).

style charts and similar images. To understand the more profound meaning of Magnus' map it is necessary, nevertheless, to study the life and works of its author.

Olaus Magnus was a well-educated Swedish Catholic who had been forced into exile when King Gustav Vasa imposed Lutheranism on his kingdom. Olaus's brother, Johannes Magnus, likewise exiled, was the Archbishop of Uppsala and therefore the highest-ranking Catholic authority of Sweden. Salvadori calls the Magnus brothers *history's losers* because, due to their religious affiliation, they have been neglected by Nordic historiography practically up to this century. To fill this gap, he narrates their biographies and shows that the Magnus brothers were part of the tiny elite of Swedes who had a humanist education,

equalled in prestige only by another pair of brothers: the Lutherans Olaus and Laurentius Petri.

In the context of the Council of Trent, the Magnus brothers strived to mobilise Catholic Europe in order to take back Scandinavia. One obstacle was that, until the 15th century, the Nordic lands had been rather marginalised in European intellectual circles. To excite the curiosity and the ambition of the Catholic clergy and Catholic monarchs, the Magnuses needed to project a more appealing and glorious image of Scandinavia. Salvadori shows how the *Carta Marina* contributed to this goal in parallel with the books published by both Olaus and Johannes Magnus during their exile, in particular Olaus's *Historia de gentibus septentrionalibus* (Rome, 1555), which can be seen as a

vast encyclopaedic commentary of the *Carta Marina*.

The works by the Magnus brothers presented Scandinavia as a huge territory, much larger than in earlier maps and 'given by God to all Christendom'. Its history was made respectable by building on a revisionist current —initiated in Germany a few decades before— that turned the ancient people of the Goths from evil looters of Rome into the saviours of classical civilisation as well as the ancestors of most European peoples. All this aimed, according to Salvadori, 'to reform the North as a cardinal point in the geographical culture of humanism (...) as a necessary prelude (...) to its Catholic reconquest'. Another political goal was to generate sympathy for Sweden in its struggle against Muscovite Russia. Salvadori



Fig. 3. Detail of Guillaume Postel's world map of 1578. An Arctic sea passage connecting Europe and the Far East is clearly depicted. Near the top edge of the image, close to the North Pole, the phrase *Terra Sancta* [Holy Land] can be made out.

shows how the *Carta Marina* does this by means of a clearly marked border between powerful-looking Swedish defences and Russian attackers that are depicted as hostile, rude and Turkish-looking (Fig.1).

At an even deeper level of interpretation, Salvadori finds that the *Carta Marina* is a triple act of resistance. First of all, of psychological resistance as it gives the author the illusion of travelling back to his homeland and connecting with his abandoned countrymen. Second, of religious resistance expressed by recreating on the map the dioceses abolished by Gustav Vasa; by equating Protestantism with evil monsters (Fig.2) or by stating the existence of Purgatory, which most Protestants

doubted. Finally, the map is an act of political resistance because it defends the *libertas ecclesiae* [the Church's liberty as a separate institution] against Vasa's power grab. Salvadori's religious interpretation of the *Carta Marina* as both sacred geography and 'battlefield of faiths' struck me as one of the most original and convincing chapters of the book.

Did the Magnus brothers achieve their goals? Only in part, says Salvadori. He has studied in detail the posterity of the *Carta Marina* and concluded that, while its iconography was widely imitated, in particular as regards sea monsters, the map itself was transmitted mainly in small-size versions that rendered most of its political and religious

messages unintelligible. Olaus Magnus succeeded in inserting the Scandinavian space into 'European geographical awareness' but not in transmitting the deeper meaning of his work. There actually was an attempt at Catholic counter-reform in Sweden in the late 16th century but it failed. Interestingly, however, King Gustav Vasa preferred the Magnus' history over that written by his own Lutheran humanist Olaus Petri because the Magnuses created a mythical glorious 'Gothic' past whereas Petri refrained from writing a history of 'old times' for which evidence was too fragmentary. This same Gothicism and vindication of Europe's North over South would fuel Swedish imperialism in the 17th century. According to Salvadori, the

ideological mindset that enabled 'a communion' between King Gustav Adolf, the Protestant champion, and his subjects paradoxically harks back to the works of two exiled Catholic bishops.

North-centred maps

The other main topic of the book is a study of several world maps that place the North Pole at their centre, in particular cordiform maps like that by Gerard Mercator (Leuven, 1538), and polar azimuthal maps like the one by Guillaume Postel (Paris, 1578) (Fig.3).

The underlying idea for this part of the book is that the geographical North, which had gained prominence thanks to the works of, among others, the Magnus brothers, was eventually recognised as the most important cardinal point and was therefore assigned the place of honour at the top of every map made after the mid-16th century. Salvadori highlights three ideas that contributed to this perceived importance of the North. First, the expectation that Arctic maritime passages would connect all continents, which is found in for example John Dee's works. Second, the location in the Arctic of a mountain responsible for the Earth's magnetism. Finally, Postel's 'discovery' that Paradise was not located in the Moluccas – as he had initially believed – but in the North Pole.

The connections between Dee and Mercator, and between Postel and Abraham Ortelius are well known, but they are viewed here from an unusual perspective: the shared passion of all these men for the occult, be it astrology, Kabbalah or unorthodox religious ideas. Salvadori makes good use here of his core expertise in Early Modern occultism and formulates several suggestive hypotheses that would deserve further discussion.

However, I fail to follow the author's main line of reasoning. Salvadori argues that, while medieval

mapmakers placed East at the top of the map, Renaissance mapmakers put North at the top instead because of its heightened importance, but all the maps he analyses in these chapters have the North at the centre, not at the top. Placing the pole at the centre of a world map can be explained by purely practical reasons, namely that cordiform and equidistant azimuthal projections are extremely difficult to draw if they are centred on a point other than pole. Furthermore, Maps in History readers will easily identify a great many pre-1500 maps that have North at the top and many post-1600 ones that are oriented to other cardinal points. I have the impression that Salvadori has given too much credit to sweeping generalisations about the evolution of map orientation made by non-specialists which should be nuanced by dedicated research.

In general, the book seems to be on shaky ground whenever it touches on map projections. For instance, Salvadori attributes the invention of the 'polar projection' used by Postel to Vautrin Lud, but this neglects the difference between the equidistant projection of the former and the stereographic projection of the latter and ignores earlier polar azimuthal maps. Elsewhere, Salvadori states that Magnus's *Carta Marina* is in 'projection orthogonale', apparently meaning a cylindrical projection, but it is easy to see that the longitude scales placed along the top and bottom edges of the map are unequal and therefore incompatible with a rectangular grid of parallels and meridians. In fact, the projection of the *Carta Marina* has been the subject of a debate that remains open to this day.¹

On the bright side, map enthusiasts

¹ Leena Miekkaavaara, 'Unknown Europe: The Mapping of the Northern Countries by Olaus Magnus in 1539', *Belgeo*, no. 3–4 (December 31, 2008): 307–24, <https://doi.org/10.4000/belgeo.7677>. Article based on her presentation at the BIMCC Conference *Formatting Europe, Mapping a continent* in November 2007 (see BIMCC Newsletter No 30, January 2008).

should note that, even if Salvadori has deliberately not carried out a thorough search of all relevant maps, he does report one intriguing discovery: a manuscript map bound in an atlas, kept in Venice, that may be a copy of the lost world map published by Gemma Frisius in 1540.

Conclusion

Le Nord de la Renaissance looks at maps from fresh perspectives while inserting them in broader narratives, as key documentary sources and sometimes even as objects with their own agency. This is a welcome change from the too frequent practice of writing either histories *of* maps or histories *without* maps.

The author's prose is rich, sometimes lyrical, but also rather complicated. Sentences of more than 100 words are not rare. In general, text clearly has the upper hand over images. While textual sources are cited in extenso in block quotes, images of maps are relegated to a final appendix at low-resolution and in black-and-white. The book does provide hyperlinks to images available online, but these are of limited use to the reader of the paper version. This allows me to point out that the book is also available in digital format and – an interesting novelty – each chapter can be purchased as a separate PDF file. This has the advantage of enabling the reader who is interested in only some specific topic to acquire those pages inexpensively but is also probably the reason why the introductions of several characters and concepts seem to be repeated throughout different chapters.

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Cartes des mers. Du Moyen Âge au XIX^e siècle

[Historical Sea Charts. Visions and Voyages through the Ages]

by Katherine Parker and Barry Ruderman

- Gennevilliers, Prisma - Heredium, 2020
- 208 pages, 100 colour illustrations, hard cover, 28 × 32 cm
- ISBN 978-2-8104-3000-0. EUR 35.00

This book will be of interest for lovers of antique nautical charts. Most of the maps featured in it come from the extensive collection of co-author B. L. Ruderman¹. It is a beautiful album presenting an anthology of 92 commented maps (twenty of which are manuscript), together with a summary history of nautical charts and atlases. This review is of the French translation of the book *Historical Sea Charts. Visions and Voyages Through the Ages*².

The sea chart has been highly valued throughout history, first for its aesthetic aspect, then increasingly for its utilitarian role. It became an instrument among all the tools and techniques of navigation, in addition to intuition, observation, experience and calculations. As time passed, journeys grew longer and more precise maps were needed, with directions to follow, distances, positions, obstacles to avoid (sandbanks, reefs), winds, tides, access to ports, etc.

¹ Owner of Barry Lawrence Ruderman Antique Maps Inc. (<https://www.raremaps.com>), the world's largest online platform for selling antique land and sea maps, plans, atlases, etc. and a sponsor of this magazine.

² *Historical Sea Charts. Visions and Voyages Through the Ages*, by K. Parker and B.L. Ruderman, Milan, White Star Publishers, 2019, 208 p., ISBN 978-8-8544-1716-8. £ 30.

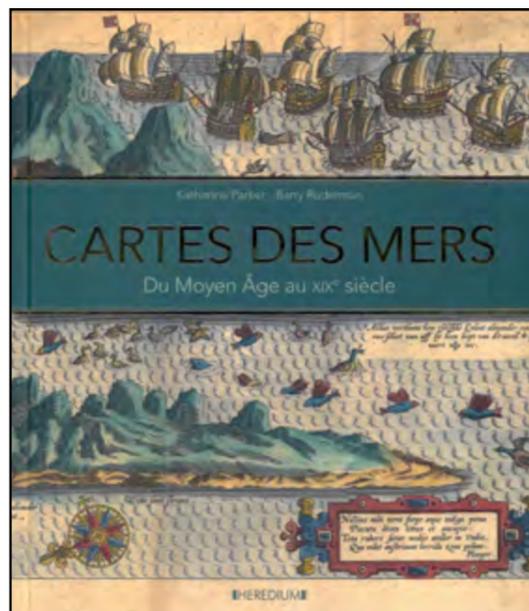


Fig. 1. Ascension Island in the Atlantic, from the *Itinerario*, a travel account of voyages to the East Indies (1595-1596), by Dutch navigator Jan Huygen van Linschoten (1562-1611).

Katherine Parker³ and Barry L. Ruderman have divided their work into six parts, ranging from portolans⁴ to the internationalisation of cartography from the 19th century onwards. They present some portolan charts dating from the 16th century drawn by Piri Reis (Adriatic

³ Ph.D. in History from the University of Pittsburgh and specialist in antique maps, she collaborates with the company of B.L. Ruderman and teaches the history of maps and cartography in London.

⁴ Unfortunately, the Middle Ages are barely mentioned (no medieval portolan chart is reproduced), despite the title of the French version of the work (... Du Moyen Âge...), while the title of the original version in English does not mention it.

Coast), Benedetto Bordone (Scandinavia and North America), Mateo Prunes (Europe) and Joan Riczo Oliva (Mediterranean). They then describe the Golden Age of maps drawn in the Netherlands, which in the 17th century had the largest merchant fleet owned by powerful private trading companies, who were also suppliers of nautical charts. Then came the time for multiplication and rationalisation of maps, in the 18th century, with the development of the British and French empires and the exploration of still unknown lands. Next, the authors turn to national hydrographic organisations that were

evolving during the 19th century. They recall their origins: in Spain, the *Casa de la Contratación* created in 1503 in Seville; in France, the *Écoles royales d'hydrographie*, then the *Dépôt des cartes et plans de la Marine*, initiated by Colbert in the second half of the 17th century. On British soil, there was nothing until the beginning of the 19th century and the establishment of the *Hydrographic Office* (founded 1795), which published charts and sailing directions and participated in exploration and research expeditions such as those of the *Beagle* with Darwin (1831-1836). In the United States, a coastal survey service was

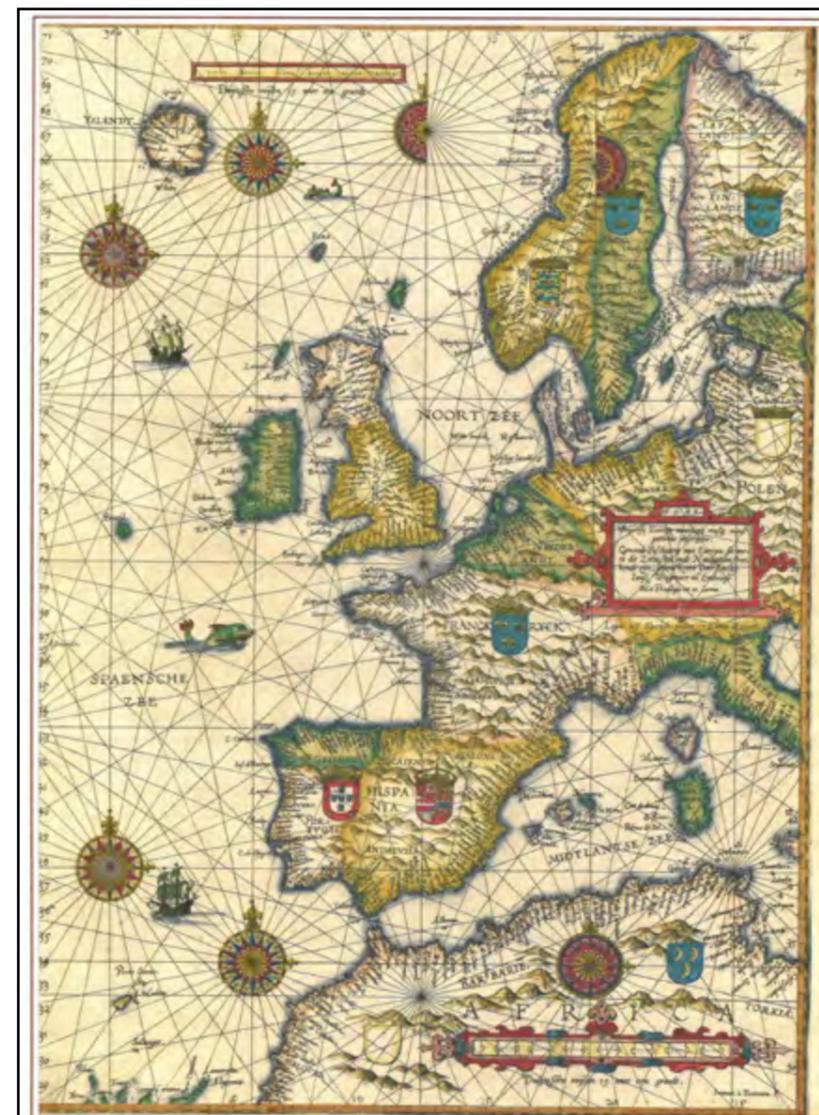


Fig. 2. *Universae Europae maritimae eiusque navigationis descriptio* (1583), by Dutch mapmaker and navigator Lucas Janszoon Waghenaeer (1553-1606).

created in 1807 by President Thomas Jefferson. It became the *US Coast Survey* in 1832. Maps have benefitted from increasingly visible standardisation (for example, sounding points, symbols for seabeds, tides, prevailing winds, sea currents, magnetic declination, lighthouses, etc.). As practical information has been on the increase, decorative elements have decreased, and corrections and updates have multiplied, making maps more sober and more scientific, with all the elements now drawn to scale. The map has become an essential aid to navigation and is no longer merely prestigious decoration intended for wealthy people.

Despite these technical advances, national and regional peculiarities and oddities still appear in the 19th century. Some maps have several reference zero meridians, for example those of Washington, Paris and Greenwich, the latter ultimately prevailing. It became necessary to create an international hydrographic organisation. After several international conferences, this was done in 1921, with the *International Hydrographic Bureau* having its headquarters in Monaco⁵.

⁵ In 1970, it became the International Hydrographic Organization (IHO) (<https://iho.int>). It still currently coordinates the activities of national hydrographic offices and sets standards to promote uniformity in nautical charts and documents.

This evolution towards institutional scientific maps did not prevent private cartography from continuing in the 19th century. Some maps still show beautiful old features, such as cartouches, rhumb lines or compass roses. There are even still manuscript maps! One might have thought they would have gradually disappeared after the invention of printing. Not at all. Some are in the style of portolan charts, presented as luxury articles. Others are hastily drawn (yet very valuable as historical sources) by a navigator arriving in sight of a coast he does not know. In addition, many commercial companies began to publish maps of all kinds to meet increasing demand, and maps became part of everyday life. Growing demand for globes, atlases and schoolbooks, development of sea travel, transport of migrants to the United States, expansion of the whaling industry into increasingly remote waters were all reasons for producing maps in large numbers.

This book is interesting on several counts because it describes and shows the evolution of nautical charts over time very clearly, focusing on the aesthetic, even artistic side, for some of them, but also on their technical aspects, conception and use. In particular, the evolution towards more and more practical documents, with greater precision and increasingly sophisticated and detailed content, is well explained in the introductions and comments. Some shortcomings to mention are the lack of an index, a summary list and the dimensions of the maps shown. The binding sometimes makes it difficult to see the maps that are spread over two pages as it hides a small part of the reproduction. Aside from these few remarks, we are here in the

presence of a very beautiful book, which allows us to admire some precious maps, which are rarely represented and commented on. Through their nautical charts and plans, navigators and mapmakers describe in a captivating way their perception of seas and oceans over time. As manifestations of past traditions, these documents are, moreover, historical sources of major importance and sometimes surprisingly, even of great beauty.



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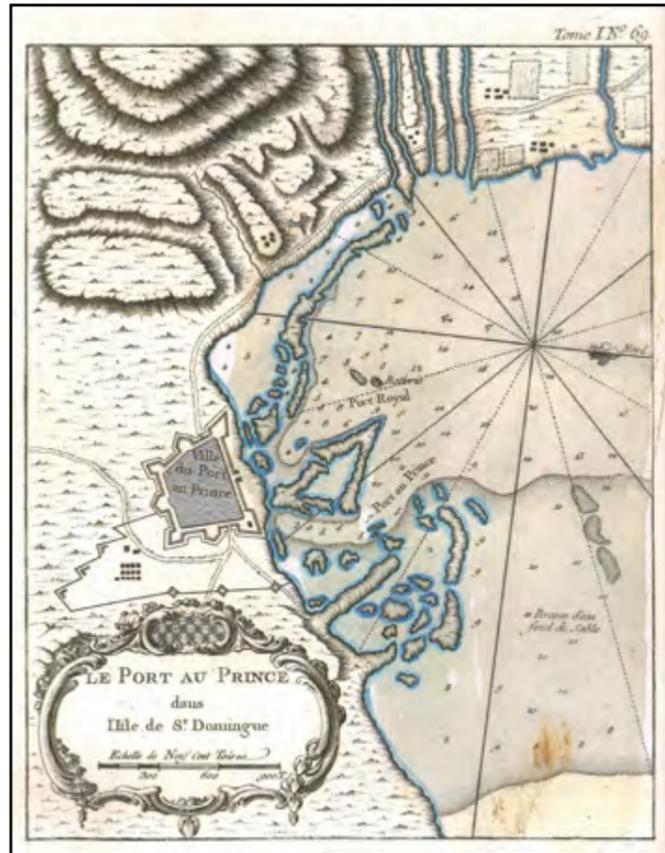


Fig. 3. *Le Port au Prince dans l'Isle de St Domingue* (1746), by Jacques-Nicolas Bellin (1703-1772), official hydrographer of Louis XV, King of France.

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La Fábrica del Mundo

[Making the World]

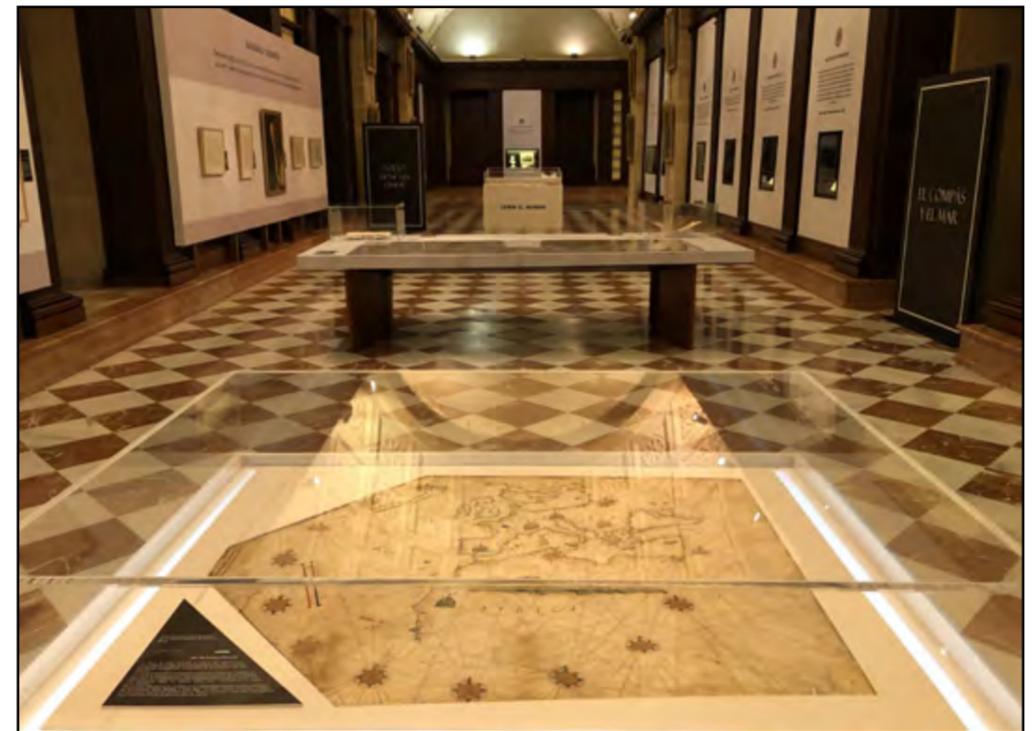


Fig. 1. General view of the exhibition with Juan Vespucci's portolan chart of 1520 in the foreground.

In these times of pandemic, when cultural institutions have been forced to cancel most events, I felt lucky to be able to visit the exhibition *La Fábrica del Mundo* at the Archivo General de Indias (AGI) in Seville, Spain. Probably due to COVID-19 restrictions, or perhaps just because it was a rainy weekday in December, I was totally alone. Not a single soul showed up the entire time I was there. This gave me ample time to check every map and document, but I could not help feeling a bit uneasy.

The official theme of the exhibition was the evolution of the image of the world throughout the Early Modern period, from a Spanish perspective. It was structured in three spaces, arranged roughly in chronological order. Welcoming the visitor was a space devoted to the first decades

of Spanish overseas expansion until around 1530. While Seville was a major mapmaking centre at the time, very few of those maps have been preserved in local archives or libraries. One of the rare exceptions is a portolan chart made by Juan Vespucci, which is now at the AGI and was given a place of honour in the exhibition (Fig. 1). Several contemporary planispheres were shown in facsimile - which for us map enthusiasts, is less exciting than originals - but at least provides an easy visual comparison of their relative sizes.

The real *forte* of the AGI are nevertheless the paper documents it preserves. Among those on display we find traces of important official decisions such as a copy of the Treaty of Tordesillas of 1494; the 1503 ordinances for the Casa de la

Contratación (the institution that oversaw exploration and trading trips to the Spanish Indies) and Amerigo Vespucci's appointment as 'Pilot Major' in 1508. Less well-known and more personal are other documents related to individual seamen and mapmakers. One document is Portuguese cosmographer Rui Faleiro's *Regimiento*, containing his instructions for longitude measurement for the expedition to the Spice Islands he was going to co-lead with Ferdinand Magellan, but which finally sailed without Faleiro in 1519.¹

Another is the record of an examination taken by a pilot in front of the experts of the Casa

¹ Patronato, 262, R.3. Unsigned and undated, ca.1519. A transcription was published in Portugal in the 19th century, but the original was reproduced only in 2019

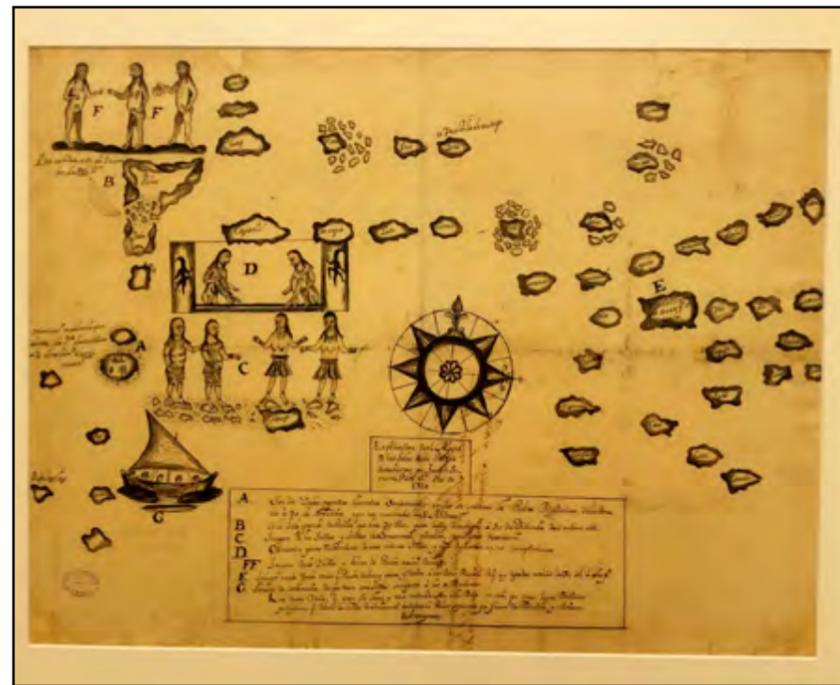


Fig. 2. Spanish map of the Palaos, ca.1711 (MP-Filipinas,231).

de la Contratación. It provides a glimpse of the tension that existed between theoretical geographical and astronomical knowledge, monopolised by state cosmographers, and the practical navigational knowledge

gained by pilots and transmitted by word of mouth over generations. The contrast between theory and practice was the intended objective of the exhibition's second space; but I am afraid that the topic was introduced

in such a subtle way that some visitors may have overlooked it.

Among the AGI's documents I particularly enjoyed 'meeting in person' two sketch maps I had only seen digitally till now. Both were drawn in ink on paper in the 16th century. One is the earliest known map of the Gulf of Mexico.² The second is a series of notes a pilot took before setting out on a transatlantic trip to South America.³

The last space of the exhibition covered the 18th century, a period from which the AGI possesses an extensive collection of manuscript maps made by the Spanish administration of the Americas.

2 MP-México,5. Unsigned, attributed to Alonso Álvarez de Pineda, ca.1519.

3 MP-Buenos Aires,5. Unsigned, ca. second half of 16th century. Discussed in Maps in History no. 68, p.10.



Fig. 4. A panel view in the exhibition hall (image Luis Robles).



Fig. 3. Detail of Spanish map of North America's west coast of 1779 (MP-México,359). This stretch north of Cape Mendocino cites a 1640 map by Delisle, Juan de Fuca's report of 1592, and Martín de Aguilar's discoveries according to 'a French chart' and to 'la Tierra de California'.

These maps are little known in general and, while many of them are now digitally available online, few have ever been discussed in print. I bring three noteworthy examples here.

- A map of the Pacific archipelago of the Palaos, nowadays the Republic of Palau, drawn shortly after a Spanish expedition arrived there in 1710. It is probably based on local geographical knowledge and includes valuable ethnographic information (Fig. 2).⁴
- Depiction of an encounter with icebergs south of Cape Horn in 1770.⁵
- A map of North America's west coast drawn in 1779 by two naval officers.⁶ It is interesting to see how they critique earlier cartography, indicating where a certain river or gulf is located according to such and such an author, even though the two officers clearly doubted it (Fig. 3).

The exhibition was initially scheduled to close on 28 March 2021 but, after having received more than 12 000 visitors, it has been extended to 31 May.

4 MP-Filipinas,231. Unsigned and undated, ca.1711. Mapa de las Islas de los Palaos descubiertas por Joseph Somera, Piloto m[ay]or año de 1710. This has been discussed in Salvador Bernabéu Albert and José María García Redondo, 'Las Nuevas Filipinas: un proyecto misional oceánico de la Compañía de Jesús (s. XVII-XVIII)' in S. Bernabéu Albert et al. (ed.), Conocer el Pacífico, Sevilla: Universidad de Sevilla,2015, pp.149-164.

5 MP-Perú_Chile,51. Unsigned, 1770, Representación del encuentro del navío El Diamante con un banco de placas de hielo en su tornaviage de El Callao a Cádiz.

6 MP-México,359. Juan Francisco de la Bodega y Quadra and Francisco Antonio Mourelle, 1779, Carta reducida de las Costas y Mares Septentrionales de Californias formada hasta el grado 58 de latitud....

Note: Digital images of every cited document can be found at <http://pares.mcu.es/ParesBusquedas20>, the search engine of Spain's State Archives. Just copy the indicated call-mark without changing anything (e.g. for MP-México,5 do not insert a blank space between the comma and number five) and paste it in the field Signatura [Call-mark] at the bottom of the form; select Signatura completa next to it and click on the Buscar [Search] button below.



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The Big Four*

A story about the discovery of an unknown globe by Vandermaelen, Belgian cartographer, involving the detective skills of Hercule Poirot, famous Belgian detective

by Marguerite SILVESTRE and Caroline DE CANDT

The Find

On a rainy Sunday in October 2020 Caroline De Candt was visiting the castle of Freÿr, the charming summer residence of an aristocratic family, located along the river Meuse not far from Dinant in Belgium. The castle has medieval roots but was rebuilt and refurbished in the Renaissance, and the 17th and 18th centuries. It hosted Louis XIV and other royal guests and boasts the oldest orangery in the Low Countries. Although it is small, it is well worth a visit.

While visiting the bedrooms on the first floor, she came across one that was adorned with 19th century furniture and objects. Prominently displayed was a globe. A big one. It had a wooden support, which looked like mahogany and was clearly 19th century. Also, it looked strangely familiar. Caroline immediately thought of Vandermaelen, Belgium's greatest cartographer of that time, but the visitor guide was not giving any useful information. Although the entrance to the room was blocked by the traditional rope, she could not resist jumping it to peek at the cartouche, which was invisible from the door. Some quick (and bad) photographs later, she sneaked out again.

Once back home, Caroline consulted the handout of the Brussels Map Circle's international annual



The Chateau de Freÿr on the borders of the Meuse river near Dinant (photo courtesy of Marc Ryckaert via Wikimedia Commons)

conference in December 2016¹, dedicated to Globes and Instruments. Marguerite Silvestre (the then Vandermaelen specialist of the KBR, the Royal Library of Belgium) and Wulf Bodenstien (former President and founder of the Map Circle) had presented a topic on Vandermaelen globes and indeed, the Freÿr globe was remarkably similar. But since they had emphasised that only three examples were known to exist, Caroline was suitably both impressed and puzzled

A couple of emails later, after sending the bad pictures to Wouter Bracke (Curator, Maps and Plans, at the KBR and President of the Brussels Map Circle) - who immediately contacted Freÿr castle and obtained better pictures and then subsequently contacted Marguerite- it was confirmed. This indeed looked like a hitherto unknown globe by

¹ See Maps in History No 57, January 2017.



A fascinating globe found in one of the bedrooms at the Freÿr castle (photo Wouter Bracke)

Vandermaelen. Unfortunately, at Freÿr castle no-one was able to give any further information about the date of acquisition or the provenance. Further field research was then undertaken by Marguerite. To start with, she confirmed that it was indeed an authentic Vandermaelen globe.

* Agatha Christie, *The Big Four*, 1st Edition, Glasgow, William Collins and Sons, 1927. This work of fiction features Belgian detective Hercule Poirot and his British colleague, Arthur Hastings.



Philippe Vandermaelen
© KBR Estampes R-2009-26211

Philippe Vandermaelen (1795–1869) knew all about globes.

At the beginning of the 1820s, while he was still a dealer in dye in Brussels, but also passionate about geography, he began to manufacture on his own an enormous globe, some four meters in diameter. This was followed by another, slightly smaller, which he exhibited later in the commercial institution which he founded in 1830.

Continuing the momentum and drawing on his experience, he drew up and published, between 1825 and 1827, an *Atlas Universel* in a conical projection, which made it possible to assemble the 400-odd sheets into a gigantic globe, 7.55 m in diameter¹.

Being the first universal atlas with a unique scale and projection, the first lithographed universal atlas, and the first representation of the world on such a large scale (1:1 640 000), the work immediately had an impact internationally. Vandermaelen became a world-renowned cartographer.

In 1830, a few months before the Belgian Revolution, he inaugurated the sumptuous *Etablissement géographique de Bruxelles* [Geographical Establishment of Brussels] at the gates of the city. It housed his engraving workshops and lithographic presses and also a rich library and an opulent *'mapphothèque'*, a documentation centre, a natural history gallery, an ethnographic museum, a free school, a botanical garden, and greenhouses. All at his own expense. Sadly, nothing of it remains today.²

In 1834 he went back to a more modest production of globes intended for schools, from 1 meter in circumference (32 cm in diameter) to 2.5 m in circumference (80 cm in diameter). At the same time, he also produced *fins de cabinet*³ globes, of the same size but luxuriously made, intended for wealthy clients.

In 1835 the man who would become the Mercator of young Belgium delivered a *Globe terrestre / Publié en 1835 / Dessiné par H. Renaud / Delahoese scripsit*, which measured 2.5 m in circumference and rested on a base of precious wood. It was shown, along with two other globes and two maps of Brussels, at the National Industry Products Exhibition, where Vandermaelen received a silver medal⁴.

However, the history of this globe was not over. It went through several reprints and editions, including the one discovered at the castle of Freÿr.

1 For more information: Marguerite Silvestre, *L'Atlas universel (1825-1827)*. Brussels, KBR, 2011, 682 p. (Inventory of the Vandermaelen cartographic collections held at the Royal Library of Belgium, V).

2 For more information: Marguerite Silvestre, *Philippe Vandermaelen. Mercator de la jeune Belgique. Histoire de l'Etablissement géographique de Bruxelles et de son fondateur*. Bruxelles, KBR, 2016, 568 p. (Inventory of the Vandermaelen cartographic collections held at the Royal Library of Belgium, VII).

3 Vandermaelen describes his globes as 'fins de cabinet' as opposed to 'spheres made up to this day [which] are generally small in size and of incomplete and limited use'. 'The globes that we offer to the public', he explains, 'remedy these serious drawbacks and offer the eyes a faithful representation of the earth' (*Etablissement géographique de Bruxelles fondé par Ph. Vander Maelen. Catalogue*, Brussels, 1844, p. 14).

4 See Marguerite Silvestre, *Ibidem*, p. 89-90.



The three great cabinet globes known until then in the literature.

From left to right, the globes of Greenwich (1835), Laeken (1839), Tervuren (1846).

One will not fail to notice the similarity between the style and the wood of the two last bases and the base of the globe discovered by Caroline at the castle of Freÿr (1841). The material used was most probably supplied by Jean-François Vandermaelen, Philippe's brother, who operated, right next to the *Etablissement*, a sizeable steam sawmill, which operated from 1837 to 1846, importing exotic woods* (photo left Greenwich, National Maritime Museum; other two photos Etienne Wauty)

Besides its provenance, a lot of questions needed to be answered: Where did it fit in Vandermaelen's series of big globes? Why was its existence never referred to earlier? Also, comparing it to the other three known globes, it presented some specific characteristics in cartouche and content that couldn't be explained at first glance. Hercule Poirot needed to step in.

A Globe is a Globe ...

Before our unexpected find, what did we know about Vandermaelen's globes? We knew of three specimens.

The **first** is the original **1835** edition, kept in Greenwich, at the National Maritime Museum (inv. GLB0132). It is drawn by Henri Renaud, and engraved by Jean-Baptiste Delahoese, whose signature 'Delahoese scripsit' is inscribed in small characters under the cartouche². Renaud and Delahoese were both trained in the

Vandermaelen establishment³. Unlike other later known examples, the globe is not mounted in a mahogany pedestal ('mahoni' according to the *Etablissement's* catalogues), but in wood painted in empire style green and enhanced with gilding. The Louis-Philippe style that characterises mahogany pedestals was probably not yet in vogue in 1835.

The **second** globe is situated in the Royal Palace of Laeken, residence of the Belgian sovereigns (inv. Globe CVSL 16). The fixing joining the globe to the mahogany pedestal, Louis-Philippe style - contemporary therefore - had collapsed, so that the globe sank about twenty centimetres. The globe itself is in fairly good condition. The cartouche bears the date **1839**, but the number 9 seems to have been written on the scratched-out number 5. Oddly, a handwritten mention

³ From humble origins, they benefited from free instruction at the *Etablissement* in lithography, drawing, cartography, mathematics and natural sciences. For more information, see Marguerite Silvestre, *Autour de Philippe Vandermaelen. Répertoire biographique des collaborateurs de l'Etablissement géographique de Bruxelles et de l'Ecole Normale*. Brussels, KBR, 2014, 584 p. (Inventory of the Vandermaelen cartographic collections kept at the Royal Library of Belgium, VI). Note that Delahoese became the chief engraver of the official topographic map of Belgium at the Dépôt de la Guerre.

² These characters are so small that they have resulted in a reading error. Peter van der Krogt, indeed, in his *Globi Neerlandici. The Production of Globes in the Low Countries* (HES, 1993, pp. 376 and 383), read "P.J. Doms". Pierre-Joseph Doms was chief engraver at Vandermaelen.

* The company was founded in 1837. It was destroyed in a terrible fire in 1846. For more information, see 'Jean-François Vandermaelen, l'associé dans l'ombre', in Marguerite Silvestre, *Philippe Vandermaelen*, Op. Cit, p. 241-267. We can therefore imagine that the cabinet globes produced between 1837 and 1846 were supplied with a mahogany foot, in the same Louis-Philippe style (that of Tervuren however seems to us to be more carefully crafted).

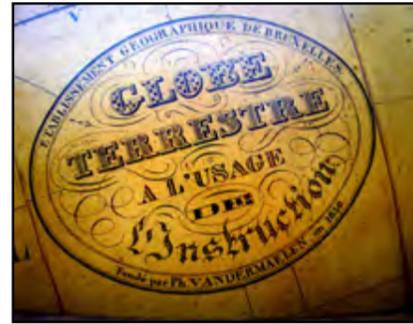
dated 1841 was added in Antarctica (see below). Could this be a reprint of the princeps edition on which some handwritten adjustments have been made?

The **third** known specimen is in the Africa Museum in Tervuren, hence the 'Tervuren globe' (inv. HO.1952.12.1). Set in a remarkably similar mahogany pedestal, it bears the date 1846, but the number 6 appears to have been handwritten on another scratched-out number. Marguerite and Wulf Bodenstern (who is attached to the historical cartographic collection of this Museum) immediately noticed that the 'Antarctica mention' of 1841 appearing on the globe of Laeken (1839), was also shown on this globe; but this time it was lithographed, whereas in Laeken it was still handwritten. We would therefore be in the presence of a new edition. But how to explain this apparently handwritten number 6, in any case tinkered with?

To these three mounted globes, we should add a **globe preserved in gores** (8 flat sheets, uncut, in black and white) in the drawers of the Maps & Plans section at the KBR (KBR. V Mappemonde 1850? Etabl. Géog. III 8524). The last two digits of the publication date shown in the cartouche have also been scratched out.



The Terrestrial Globe presented at the Brussels' BRAFA-fair in 2009 (image Etienne Wauty)



Cartouche of the BRAFA cabinet globe bearing the title: "Terrestrial Globe for instructional use" (photo Etienne Wauty)

This was the state of our knowledge before the discovery of the Freÿr globe. Thus, during the Brussels Map Circle's 2016 conference on globes, Marguerite and Wulf presented this series of globes of 80 cm diameter 'of which only three examples are known to exist', besides the original gores.

What now needed to be established is why the 1841 globe had thus far been ignored. Could its provenance be established? Where did it fit into Vandermaelen's *global* production? Why did it differ in cartouche and content in such a strange way, as we shall see in more detail later?

The plot thickens...!

Marguerite and Wulf believed however that they had discovered a fourth specimen of this terrestrial globe, in an antique fair trade in Brussels in 2009. Alerted by a colleague of the presence of a large terrestrial globe by Vandermaelen at an antique trade fair on the stand of a Dutch antique dealer at BRAFA (Brussels Art Fair), our Poirot and Hastings rushed to the site. 'At the bend of an alley of the magnificent "Tour et Taxis" site, we saw it', says Marguerite, in regular Poirot style. 'It was indeed the globe! Same general appearance, same size, same Louis-Philippe base (except minor details), meridian and horizon in the same wood. There could be no doubt. We approached, confident.

The globe appeared to be in excellent condition. But it was a disappointment. The cartouche which, from a distance, resembled the cartouche of the large cabinet globe - same oval, same size, same border with *Etablissement géographique de Bruxelles / Fondé par Ph. Vandermaelen en 1830* - bore an unexpected title: *Globe terrestre à l'usage de l'instruction (terrestrial globe for educational use)*.

We knew that, at least from 1834 on, Vandermaelen had been producing globes intended for schools, including a version of 2.5 m in circumference. However, these globes were not mounted in a luxurious mahogany pedestal, but, much more simply, 'dans un cercle en bois, avec crochet en fer' (in a wooden circle, with iron hook). So, intended to be suspended, surrounded by the students. A 2.5 m 'fin de cabinet' globe sold for 600 francs with a copper meridian, 350 francs with a wooden meridian, while an instructional globe of the same size cost only 70 ½ francs'. There was manifest incompatibility between the title of the globe and its finish.'

But Poirot and Hastings were not at the end of their surprises. The quality of the paper immediately caught their attention. It was a laid

4 A. Drapiez, 'Extrait du catalogue', in Notice sur l'Etablissement géographique de Bruxelles. Brussels, [Etablissement géographique de Bruxelles], 1842, p. 82 et 88.

paper with ribbed texture with a slight relief, whereas the other globes of Vandermaelen, in particular the globe gores preserved at the KBR, are all lithographed on smooth paper, obviously ensuring better ink distribution. 'Wulf and I exchanged a look', says Marguerite. 'The same hypothesis had occurred to both of us. This globe was at the outset a 'fin de cabinet' globe, an original Vandermaelen. The quality of the base and of the finishes attested to this, as did the bands lithographed and glued to the horizon and the meridian. But the globe itself was undoubtedly found in very poor condition and would have required a heavy and costly restoration. Another option was chosen: this globe was brazenly restored by printing on paper the old-fashioned way — just to make it look more authentic — the photograph of a globe for education of the same diameter kept in gores and in black and white at the KBR', colouring it and using it to dress the original globe. Unfortunately, it was no longer an original globe, but a hybrid reconstruction'.

5 *Globe terrestre à l'usage de l'instruction*, in gores (KBR. V Mappemonde 1840 Etabl. Géog. III 8522). Note that these globes for instruction contained significantly fewer topographic and toponymic data than the cabinet globes.



Exhausting investigation in Antarctica by Poirot and Hastings, Royal Palace in Laken, June 2006 (image Etienne Wauty)

Caroline also informed us of a globe that is currently (December 2020 for sale on the site of another Dutch antique dealer. Comparing the photos leaves little doubt: it is evidently the same globe that has changed hands

Poirot has an epiphany

Let us return now to the discovery at the castle of Freÿr: what we know is that we already have two globes edited in the 1830s (Greenwich and Laeken) and one (Tervuren) bearing a '1846', which has been tinkered with. Moreover, on the Tervuren globe, let us remember, it was the number of the units that had been arranged, not the number 4 of the tens, which seemed to be lithographed. So, where does the Freÿr globe, and indeed the Tervuren one, fit in?

It was then that Marguerite/Poirot had an epiphany: '*Bon sang, mais c'est bien sûr !*'⁶ 'I should have thought of that !' Vandermaelen had reissued his large cabinet globe of the 1830s in 1841, making it a brand new, very updated globe!'

She knew that a globe of 2.50 m in circumference had been shown at the Exhibition of Belgian Industrial Products in 1841, along with the first sheets of the Topographical Map of

6 Expression from a famous French television detective series, meaning something like 'Good grief, but of course!'

Belgium at 1:80 000. These works won Vandermaelen a gold medal in the Lithography category. 'I'm amazed that he presented the same globe as in the 1835 exhibition', says Marguerite. Although there were reasons to believe he did: the globe of 1835 was perhaps not quite finished, the press had mentioned it, and that could possibly have justified a new presentation. But, in reality, the cartographer had simply and naturally presented this globe in a new edition.

From 1842, the naturalist Augustin Drapiez described the reception hall of the Etablissement on a regular basis. We noticed, he says, 'a terrestrial globe of 2 meters 50 centimetres in circumference, made in the *Etablissement*'⁷. It was presumably the globe which had been awarded a prize at the Industry Products Exhibition the previous year and which, along with other cartographic productions, had won Vandermaelen a gold medal. As there is no description of this room before 1842, we could not make this deduction until we learned of the existence of a particular edition in 1841.

In the 1868 catalogue that the Ministry of Justice kept in its Library, among other famous works by Vandermaelen, Marguerite found a *Terrestrial Globe*

7 He exhibited 'trois globes dont un n'est pas achevé' or 'three globes, one of which is not yet completed'. (*L'Union*, 30 October 1835).

*published in 1841: drawn by H. Renaud*⁸. It is most likely this Freÿr edition. Unfortunately, this globe has obviously been transferred and has disappeared from sight ...

As befits a true Hercule Poirot, we now needed to put all our information into perspective, in a logical order. We need to rethink everything and review the chronology of these editions in the light of this discovery and a comparison between the different states of the globe.

8 *Notice sur l'Etablissement géographique de Bruxelles*. Bruxelles, [Etablissement géographique de Bruxelles], 1842, p. 4.



One of the eight pages of the Vandermaelen globe in the form of gores, ca 1850 (image KBR)



Cartouche on 1839 Laeken Globe (image Etienne Wauty)



Cartouche on 1846 Tervuren Globe (image Etienne Wauty)



Cartouche on 1841 Freÿr Globe (image Wouter Bracke)



Cartouche on 1850 KBR Globe (gores) (image KBR)

A small change in cartouches...

The four globes now known, to which we can add the gore globe from the KBR, have a similar cartouche. In all cases, it is oval, of the same size, surrounded by a border displaying 'Etablissement géographique de Bruxelles' at the top and 'Fondé par Ph. Vandermaelen en 1830' at the bottom. In the centre of the cartouche, the sober title 'Globe terrestre', is followed by the words 'Publié en [date]' and 'Dessiné par H. Renaud'.

However, there are a few variations that distinguish the cartouches from each other. The publication date is the most remarkable variant: the Greenwich globe indicates '1835', that of Laeken '1839' - but the number 9 seems to overload by hand another number (the number 5 in this case) - that of Freÿr '1841' and that of Tervuren '1846' - but, here too, the unit digit seems to override another digit. Finally, it should be noted that the tens and units digits have been scratched on the gore globe of the KBR.

There is another variation in the cartouches. A discreet mention has been added below the cartouche: 'Delahoese scripsit'. The signature of Philippe Vandermaelen's engraver appears on the first edition of 1835, as well as on the globe of Laeken (1839); it disappears from 1841 (Freÿr). This could logically be explained by the fact that in 1841, the globe was re-engraved, at least partially, by another collaborator.

A systematic comparison is unfortunately difficult because the photos of each globe are necessarily partial, often dark and of relative sharpness given the amateur material used and the roundness of the subject. The fragmentary aspect of the photographic coverage is due in particular to the inability to rotate the globe, to the fact that some areas are concealed by the horizon or by the meridian, and others located at the bottom remain in semi-darkness. In addition, the globes are rarely placed in the centre of a room, it is often impossible to go around them and therefore to photograph them as a whole. This is the case with the one at Laeken, kept in a corner, a few centimetres from an Empires-style pedestal table, and also collapsed on its axis. This is also the case with that of the Tervuren globe, placed in the corner of a mezzanine, between a wall, a railing and a door. Large areas of the earth's surface are therefore overlooked.

... but a giant leap in geographical knowledge!

If there are several successive editions, if another engraver had to intervene, it is because the geographical content had changed. This would not be surprising given the many geographic discoveries that took place during this period. However, given the poor quality of the images of the surface of the globes (see insert) we had no choice but to select some comparison points at random. These geographical points of comparison are five in number:

1. Antarctica, Victoria Land
2. Australia, the main toponyms
3. Australia, South Australia
4. Africa, the Kalahari Desert
5. Africa, Congo

1. Antarctica, Victoria Land

Victoria Land is a region of Antarctica, bordered to the east by the Ross Sea, some 3 000 km south of New Zealand. It was discovered by Captain James Clark Ross in January 1841 and named in honour of his sovereign. This land therefore cannot have been drawn on the original 1835 edition. Moreover, the Greenwich Museum's online catalogue tells us that 'The south polar region is empty. The discoveries of 1832-33 by Biscoe are not yet recorded'.

So, how can an 1839 globe contain geographical information that is still unknown at that moment? The answer is the already mentioned handwritten annotation in Antarctica, around 160° East longitude (Paris meridian)



Antarctica - Discoveries by Captain James Ross, handwritten on the 1839 Laeken Globe (image Etienne Wauty)

and between 70° 30' and 78° 00' South latitude: the drawing of a coast, with the caption 'Terre découverte par le Cap. James Ross en Janvier et Février 1841'. It is reasonable to assume that the globe was delivered after 1839, date indicated in the cartouche. Vandermaelen, whose obsession with keeping his maps up to date is known, wanted to update his work by writing down a recent discovery by hand.

Not surprisingly, on the 1841 Freÿr globe, the mention of Ross's discoveries, handwritten on the 1839 globe, was lithographed. It reads: 'Terre Victoria découverte par James

Ross'. Same mention on the globe of Tervuren (1846).

The 1850 KBR gore globe has a surprise in store for us. We are obviously here in the presence of a new engraving since the mention has been split. While the text itself has not been changed, the two elements that comprise it have been separated. We now read: 'Terre Victoria' to the left of the coast labelled 'Découverte du Capitaine Ross'. Will the other points of comparison confirm this finding?



'Nouvelle Hollande' (Australia) on the *Laeken Globe* (image Etienne Wauty)



The loop of lakes on the 1850 *KBR Globe* (image KBR)

2. Australia, the main toponyms

On the Laeken globe (1839), the toponym 'Nouvelle Hollande' occupies the entire interior of the Australian continent, which is almost empty. Other general toponyms indicate coastal regions (Terre de Witt, Terre de Nuyts, Terre de Flinders, etc.). It is likely that this globe conforms to the princeps edition of 1835 (Greenwich).

On Freÿr's globe (1841), the toponym 'Nouvelle Hollande' is retained in its original position, but two toponyms appear to designate two interior provinces: 'Western Australie [sic]' (named in 1832), on the one hand, and, on the other hand, 'South Australie [sic]' (created by the British Parliament in 1834). No change in 1846, neither on the gore globe.

3. Australia, South Australia

In addition, in this 'South Australia' introduced on the 1841 Freÿr edition, Vandermaelen drew, north of Adelaide, a characteristic loop of lakes, which was not found on the previous versions – and for good reason! – including Lake Torrens. This lake is rather a salty lagoon, largely parched, in fact an immense expanse of salt 240 km long, reported by the British explorer Edward John Eyre in 1840. It is therefore a very recent discovery that Vandermaelen recorded on this edition of 1841. South-southwest of this lake, another novelty: a relief in the shape of a horseshoe, 'Gawler Range' (now 'Gawler Ranges National Park'), named in 1839 by this same explorer Edward John Eyre in honour of the Governor of South Australia George Gawler. On the Tervuren globe (1846) and that in gores of the KBR (1850), no change was noticed compared to the edition of 1841 (Freÿr). A more detailed comparison proved impossible because the east of this loop of lakes introduced in 1841 is concealed by the meridian.

4. Africa, the Kalahari Desert

Let's change continents and now head to southern Africa, particularly the Kalahari Desert, an area roughly corresponding to the present states of Namibia and Botswana.

In 1841 (Freÿr), the region was re-engraved. Towards the north of the desert, a lake named 'Demboa' was drawn on the hypothetical course, still shown in dotted lines, of the Cunene river. A little further south, a mountain range with an east-west orientation has been introduced, to which is added, perpendicularly to the north, another mountain range. There was no change in 1846 (Tervuren), nor on the 1850 KBR gores.

5. Africa, Congo

No apparent change in the area in 1841 (Freÿr). On the other hand, on the globe in gores at the KBR an area engraved around the letter Q of the word AFRIQUE traced vertically across the continent, west of a north-south oriented mountain range, has been completely erased: a cluster of tributaries more or less parallel to the 'Zaire or Coango' river, whose sources seem to group together in the 'Cuffona' lake, gives way to a vast virgin expanse.

'Global' CONCLUSION

The comparison we've made is unfortunately very partial, but let us try to review the chronology of the prints and editions of Vandermaelen's large cabinet globe.

1) 1st Edition, 1835 (Greenwich)

At the end of the summer of 1835, Vandermaelen put the finishing touches to a 2.5 m circumference cabinet globe, which he wanted to display at the National Industry Products Exhibition, opening September 15. It may be, as said above, that he did not have time to fully complete his work. In which case, after the presentation of the awards – a silver medal – on the following November 30, the cartographer makes the final finishing touches. An example of this princeps edition has been in the National Maritime Museum in Greenwich since the end of the 1930s, after having passed through Paris⁹.

2) Reprint, 1839 (Laeken)

Before being installed in the Salon de Flore at the Royal Palace of Laeken, this globe, marked 1839, was in the castle of Villers-sur-Lesse, which Leopold II had purchased at the end of the 19th century¹⁰. We do not know if the globe was purchased directly from Vandermaelen or not.

⁹ The Greenwich Globe was purchased by philanthropist Sir James Caird from Nicholas E. Landau (Paris), via Maggs Bros Ltd, on January 12, 1938, after which it was presented to the National Maritime Museum (email from Jon Astbury to Wouter Bracke, 3 Dec 2020; see also: Elly Dekker, *Globes at Greenwich. A catalogue of the Globes and Armillary Spheres in the National Maritime Museum*. Greenwich, Oxford University Press, 1999, p. 516-51).

¹⁰ In 1892, according to the site of the commune of Rochefort. Known as the "yellow castle", it hosted the Duke of Brabant, the future Leopold III, and his wife Astrid between 1930 and 1934.

The Laeken globe seems to correspond to the first edition. In any event this is the hypothesis that we favour. As with the 1835 edition, the cartouche bears the signature of the engraver Jean-Baptiste Delahoeese. The date number '9' appears to have been added and, in this case, to override the original number '5'. Vandermaelen was reluctant to put up for sale productions that had not been updated. It is likely that before mounting a globe, while the gores were still flat, he had the publication date corrected. Let us recall that the globe of 1839 bears in Antarctica a handwritten trace corresponding to a later discovery, dating from the beginning of the year 1841. This trace will be lithographed later. This anachronism could be explained by the fact that this globe would not have been delivered in 1839 but in 1841, which would favour our hypothesis: Vandermaelen wanted his products to be updated, even if it meant doing so in a handwritten way. Therefore, we consider the 1839 globe to be a reprint of the 1835 princeps edition (albeit with a manuscript addition).

3) 2nd Edition, 1841 (Freÿr)

The globe discovered at the Château de Freÿr clearly belongs to a second edition¹¹. The date of 1841 has been properly lithographed. The signature of the first engraver has been erased. The handwritten addition in Antarctica has been lithographed. Australia has a number of additions, in the script and in the drawings; in Africa, there are additions in the Kalahari. The publication date of this second edition was not chosen at random. In fact, on 1 August 1841, the second industrial exhibition of independent Belgium opened in Brussels, in the vast rooms of the Museum – also called the

¹¹ Note that the castle of Freÿr does not know the date of acquisition nor the provenance of this globe.

Palace – of Industry¹². It was an event. More than a thousand exhibitors, each exhibiting between one and twenty objects ranging from Adolphe Sax's sax clarinet to a locomotive from the Société du Renard¹³, including a portable astronomical clock, corsets for pregnant women, the model of a parachute mattress, an artificial nose and other articulated steel legs, plows, combing machines...¹⁴ For this globe – often called *mappe-monde* – and for the spectacular *Carte de la province de Hainaut*, made up of the first four sheets of one of Vandermaelen's major cartographic works, extending over 120 cm in height and 160 in width¹⁵, the cartographer received a gold medal in the Lithography section¹⁶.

4) Reprint, 1846 (Tervuren)

In 1846, Vandermaelen probably proceeded to a reprint, as in 1839. The Tervuren globe, acquired in the middle of the 20th century from a Brussels gallery, seems in all aspects identical to the edition of 1841. When we realise that the number '6' of the date has been tampered with, there is a good chance that we are in the same situation as for the globe stamped 1839.

¹² This exhibition was widely described in the press. The *Musée de l'Industrie* was situated on what is now the *Place du Musée*.

¹³ A machine producing factory in Brussels.

¹⁴ *Catalogue des produits de l'industrie belge admis à l'exposition de 1841*, 2e édition. Bruxelles, 1841.

¹⁵ This is the Topographic Map of Belgium at 1: 80 000, in 25 sheets.

¹⁶ *Rapport du jury et documents de l'Exposition de l'industrie belge en 1841*. Bruxelles, 1842.

5) 3rd Edition, preparatory state, (ca 1850) (KBR)

Apart from the discovery of an original edition of 1841, our comparison exercise revealed another surprise: the existence of a third edition, or, at least, of a preparatory state in view of a third edition. The small number of points of comparison nevertheless made it possible to observe that this globe from the KBR belonged to an edition after 1841.

Indeed, even if, for Australia and the Kalahari, the content is identical to the second edition, and even assuming that the erasures carried out in the Congo are transitory, the simple re-engraving of the references to Victoria Land and Ross's discoveries in the Antarctic imposes the principle of a new edition, or at least a state of preparation for a third edition. This one could be dated 1850 or the beginning of the 1850s, since here the tens and units digits of the publication date have been scratched out, pending another date equal to or later than 1850.

To our knowledge, the last catalogue of the *Etablissement géographique de Bruxelles* to describe the various globes produced by Vandermaelen was published in 1850. After this, the Drapiez notices will no longer mention any details, being limited to indicating 'globes, blank maps and written maps of all sizes, at very moderate prices'¹⁷. Therefore, we would assign the date 1850 to this globe.

In 1880, with the liquidation of the collections of the *Etablissement*, a 'Grand globe terrestre sur pied d'étable. (Circonférence 2 mètres 50 centimètres)' was part of the sales catalogue¹⁸. On a maple wood stand

¹⁷ A. Drapiez, Notice sur l'Etablissement géographique de Bruxelles. Bruxelles, 1853, p. 13. Idem in 1860 and 1865.

¹⁸ Catalogue de la bibliothèque et des collections scientifiques, etc. de l'Etablissement géographique à Bruxelles [...]. Bruxelles, A. Bluff, Librairie Ancienne, 1880, n° 1886A.

(pied d'étable)? This could mean that its pedestal was made after the fire that destroyed, on 26 July 1846, the steam sawmill of Jean-François Vandermaelen, who until then had probably supplied the mahogany for Louis-Philippe stand. Unfortunately, we have no trace of this globe kept at the *Etablissement*. Could it be an example of the third edition of 1850?

So, this is what can be said today about the history of the publishing of the Freyr globe. We have verified its production date with its cartouche, and established its order in the ranks of the cabinet globes made by Vandermaelen. However, questions remain, that even Poirot wasn't able to solve: where and when was the Freyr globe purchased? Was it the last surviving globe Vandermaelen made and are there indeed no more than 'The Big Four'?

But we're allowed to dream. Who knows? Maybe one day, during a trip, visiting a historic house, the library of a castle, or a museum, the indefatigable Caroline will see, at the bend of a corridor, a large globe and will alert us: 'I seem to have seen a Vandermaelen globe, on a maple base!'

This article is the fruit of the collaboration of two persons:

- Marguerite Silvestre, aka Hercule Poirot, expert on Philippe Vandermaelen at the KBR and author of various works devoted to the *Etablissement géographique de Bruxelles*, in particular the Inventories of the cartographic collections held at the Royal Library of Belgium and the biography of this Belgian cartographer; Marguerite delivered all scientific content of this article, doing all the research.
- Caroline De Candt, aka Agatha Christie, former president of the Map Circle, good at stumbling upon globes and bad at taking pictures of them; wrote the English version of this article and did the final editing.



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'An Itinerary Guide for Tourists. Illustrated with ... maps and plans. By an Englishman with forty years [!] experience of continental travel.'

E. G. Ravenstein's participation

by Francis Herbert

Between ca 1877 and ca 1878 the Liverpool-based Pacific Steam Navigation Company, Allan Line Royal Mail steamers, Inman Steamship Company, White Star Line of mail steamers (Ismay, Imrie & Co.), and the Glasgow-based Anchor Line of United States Mail steamships each publicised and issued separately (usually undated) an *Official guide*. To which is appended a *tourist guide*, specially prepared with maps & plans for the use of passengers visiting Great Britain and the continent of Europe, or the United States and Canada. A typical company's own titlepage would begin: *The Pacific Steam Navigation Company. Official guide. To which is appended a tourist guide [...]*.

From the bound-in preliminary adverts in one exemplar of that company, it is dateable to ca February 1877.

The three constituent 8vo-format tourist guides were titled:

- *London and the British Isles. An itinerary guide for tourists. Illustrated with thirty-eight maps and plans.* By E. G. Ravenstein, F.R.G.S., F.S.S., &c.



- *The Continent of Europe [.] An itinerary guide for tourists. Illustrated with eighteen maps and plans.* By an Englishman with forty years [!] experience of continental travel.
- *Four months in the United States and Canada. An itinerary guide for tourists. Illustrated with eighteen maps and plans.* By E. G. Ravenstein, F.R.G.S., F.S.S., &c.

The printers and/or distributors of the three-part *Official guide*, on behalf of the shipping companies, were Thomson Brothers (London), Henderson Brothers (Glasgow) and, latterly (independently issued), Lewis Poulton (London). The position of the printers' upper-case letters 'signature' in the London and the British Isles itinerary guide issued in 1877 by the Pacific Steam Navigation Company (exemplar in Bancroft Library, University of California, Berkeley CA) differ from those in a partially revised and reset issue of ca mid-1880 held by this writer. A peculiarity of all guides was that each main text page was divided into two columns: 'page' [1] (recto) was numbered as columns 1 and 2; 'page' [2] (verso) carried columns 3 and 4, etc.



London and the British Isles guide's first un-numbered 'Contents' page, trimmed here to 'PAGE' 38 [i.e., columns 37-38]), and enlarged head-piece with its 'WHR' & 'WQ' monograms.

Other contemporary guidebooks – such as those by the famous London publishers John Murray – also arranged the text pages in two columns; this raises the question whether 'an Englishman' was that keen Europe traveller, John Murray III (1808-1892). He had visited the continent from 1829 to the 1830s and authored a 3-volume guide, beginning with *A hand-book for travellers on the continent: being a guide through Holland, Belgium, Prussia, and Northern Germany, and along the Rhine... to Switzerland*, published in 1836 – thus, perhaps coincidentally, linking him with the anonymous 'Englishman with forty years...continental travel'.

The two (normal) pages of the 'Contents' list for both the London & British Isles and for the United States and Canada guides were un-numbered, that for Europe spreads over numbered pages [i]-iv. Many maps and plans set within the main texts of the British Isles guide are generally quite 'crude' in performance: some over-crowded; some place and building names are much abbreviated and/or minute in size; are either in one characteristic style of lettering by Ravenstein himself, or possibly given to an apprentice. The maps component,

therefore, generally underlined these itinerary guides as a quite 'sober' offering. There are four double-spread plates of anonymous maps of better quality, where the printers 'Thomson Brothers' are credited below the bottom border: 'London', 'Railway map of the British Isles', 'Europe' and 'Paris'.

Acquired as a 19th-century bound volume (gilt spine title 'GUIDE | FOR | TOURISTS'), the present writer's three itinerary guides' titlepages carry the 120 Salisbury Square, London E.C. undated imprint of Lewis Poulton & Co.:

- *London and the British Isles* (1877 [i.e., ca mid-1880]), has [iv] pages, 328 columns on [164] pp., vi pp. (index) and [vii] pp. (advert: 'Guide to the principal manufacturers, shippers, hotels, and retail firms, in the United Kingdom'). Some revised textual evidence, such as that for the Haymarket Theatre – 'Entirely rebuilt internally in 1879–80' and re-opened on 31 January 1880; and for the completion and opening of the corner [New] Grand Hotel facing Trafalgar Square on 29 May 1880 – suggests this probable issue date.
- *The Continent of Europe* (ca 1877/1878), of iv [i.e., vi] pages, 342 columns on [171] pp., and vii pp. (index). This guide may be dated from the text for Paris in column 68: 'Here [Champ de Mars], and on the Trocadero height at the opposite side of the river, is the site for the Exhibition of 1878.'
- *Four months in the United States and Canada* (ca 1877), of [iv] pages, 88 columns on [45] pp., and iii pp. ('Index and list of hotels.'). The text notes, in column 40 'The population, in 1876, was 817,448 souls'; and, in column 42, 'The International Exhibition [i.e., the Centennial Exposition, held 10 May to 10 November 1876] was held here, and the "Art Gallery" is to remain as a "Memorial building."'

The German cartographer, enthusiastic gymnastics promoter, geographer, demographer, statistician, author, traveller, historian of exploration, and promoter of geographical education, Dr Ernst Georg Ravenstein (1834–1913), trained in the mapping firm of his father August (1809–1881) in Frankfurt-am-Main. That firm was founded – like Vandermaelen's Geographical Institute (Brussels) and the Geographical Society [Royal Geographical Society] (London) – in 1830. In May 1852 he came to London where for 'some years he was a pupil of the eminent geographer, August[us] Petermann.' Employed in the Topographical Department of the War Office (London) from 1855, he was elected a Fellow of the Royal Geographical Society (FRGS) in November 1859. In November 1861, supported by four witnesses (an engraver; a printer; a publisher, and a 'Civil Assistant' colleague in the Topographical Department), he successfully applied for 'letters of naturalization' as a British subject. From 1863, at the latest, Ravenstein would have known other immigrant colleagues who also joined in 1855: brothers Jean-Joseph (draughtsman) and Thomas (engraver) Kips from Belgium². Some of their works, and some of those compiled from 1867 to 1873 by Ravenstein, are listed in

1 'G. P.' [i.e. George Philip III (1870–1937)], obituary for E. G. Ravenstein, *The Geographical Journal* (London), May 1913, 41(5), pp. 497–498.

2 Francis Herbert, 'Joseph Kips FRGS (1828–1891) of the Vandermaelen Geographical Establishment (Brussels) and the War Office (London)...', in Wouter Bracke (ed.), *Margaritae cartographicae: studia Lisette Danckaert 75um diem natalem agenti oblata* (Brussel, 2006), pp. [261]–288 (especially pp. [261]–264).

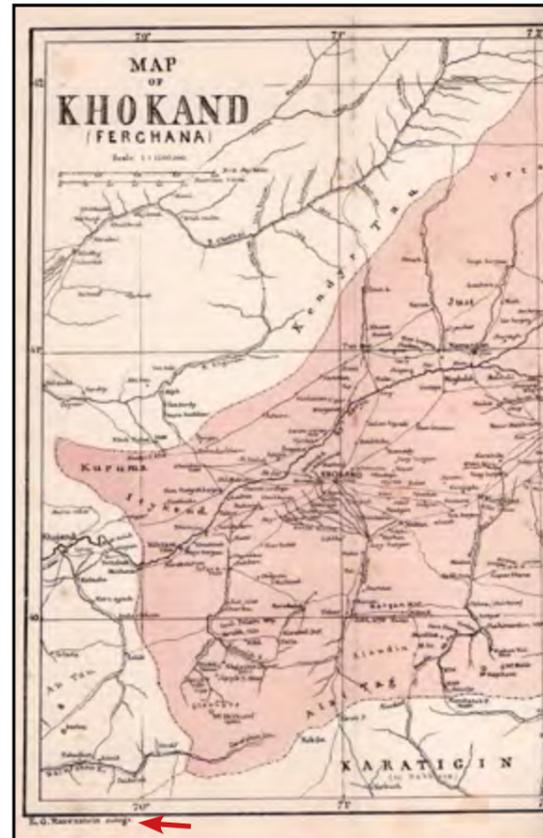


Fig. 1. Western extract from 'Map of Khokand (Ferghana)', scale 1:1 500 000, in *The Geographical Magazine*, vol. 3, issue of 1 April 1876, opposite p. [85] to accompany A. Vambéry's article 'The Russian campaign in Khokand'. The rose-coloured lithographic addition is slightly out of register: white gap on the right edge and overlapping of colour along the left edge of the demarcated area. Printed area of whole map 250 × 310 mm.

Jewitt's *Intelligence revealed: maps... and the War Office 1800–1880* (2011)³.

The first edition of his *Reisehandbuch für London, England und Schottland. Illustrierte Ausgabe... mit 9 Karten und 34 Plänen...* (Hildburghausen: Bibliographische Institut, 1870), formed a volume in 'Meyers Reisebücher' series, and received a favourable anonymous review from Gotha⁴. The Institut was founded by Joseph Meyer (1796–1856), but was then led by Herrmann Julius Meyer (1826–1909) who moved the firm to Leipzig in 1874. E. G. Ravenstein's brother, Ludwig (1838–1915), Meyer's chief cartographer until 1872, returned

3 A. Crispin Jewitt, *Intelligence revealed: maps, plans and views at Horse Guards and the War Office 1800–1880* (London: The British Library, 2011).

4 *Petermanns Geographische Mitteilungen*, 1870, 16, p. 40.

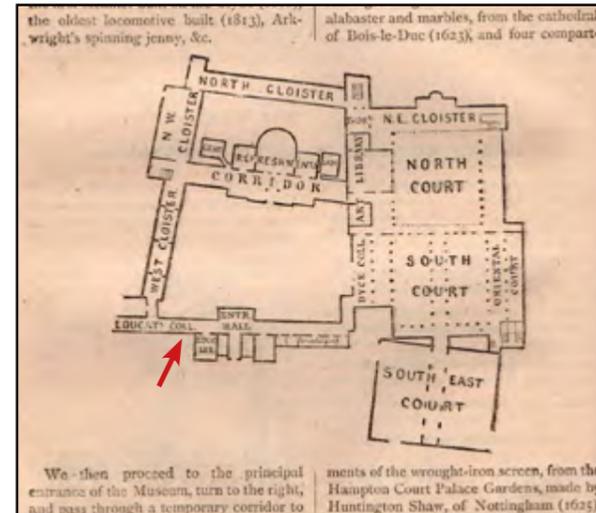


Fig. 2. [Ground plan of South Kensington Museum]; scale not given; printed area 85 × 85 mm; over the centre of columns 247–248.

to Frankfurt to take charge of his father's firm. The first, 2nd (1871) and 3rd (1876) – now including Ireland – editions of this *Reisehandbuch* also had finely-engraved and coloured maps. E. G. Ravenstein's travel handbook, following his 1872 War Office retirement, thus provided a ready-made basis for an English-language version commissioned by British shipping firms.

In 1870, too, began a monthly map-illustrated publication initiated and edited by Clements R. Markham FRGS to disseminate geographical news faster than the RGS's own monthly *Proceedings*. This was *Our Ocean Highways: The Monthly Geographical Record and Travellers' Register*, then re-titled sequentially as *Ocean Highways: The Geographical Record*, and *Ocean Highways: The Geographical Review* (April 1873 to March 1874) published by George Philip & Sons. For this variant-titled periodical's issues of February 1873 to August 1874, J. Kips (who also, in 1866, had been granted British naturalisation) produced four maps (Herbert, 2006, p. 264). From April 1874 to December 1878 the title permanently became *The Geographical Magazine*, published by German-origin and London-based booksellers Trübner & Co. From May 1874 Ravenstein was a part-owner, on 30 August 1877 he assigned his share of the copyright to printer Thomas Sherwood Pettitt, Frith Street, Soho Square, London.

Several of Ravenstein's maps for *The Geographical Magazine*, and a few for the guides, are signed as 'E. G. Ravenstein.' or 'E. G. Ravenstein autogr[aphy].' (Fig. 1). 'Autography' or 'Autographie' was a process that, using a grease-based ink on special coated paper, enabled an author's or cartographer's own manuscript writing or design to be moistened and transferred directly on to a stone (lithographic) surface. The author's/cartographer's original manuscript work would appear in reverse (or mirror) image on the printing stone, but – as usual – the printing press would revert it to 'right-reading'⁵.

Ravenstein was a regular attender of annual meetings of the British Association for the Advancement of Science, reporting in *The Geographical Magazine*. The 1 May 1876 issue, p. 135, carries his (anonymous) advance news on 'The Exhibition of Maps

5 Jürgen Espenhorst (ed. & transl. George R. Crossman), *Petermann's Planet: a guide to German handatlases... throughout the world 1800–1951, vol. 1* (Schwerte: Pangaea Verlag, 2003), section '0.6.3.4. Direct Transfer (Autographie)', pp. 57–58. An early map example is cited from *Petermanns [Geographische] Mitteilungen*, 12 (1866). Also Michael Twyman, *A history of chromolithography: printed colour for all* (London: The British Library; New Castle DE: Oak Knoll Press, 2013), pp. 487–488 for 'autographie' or 'autography' in discussion of lithographic transfer processes.

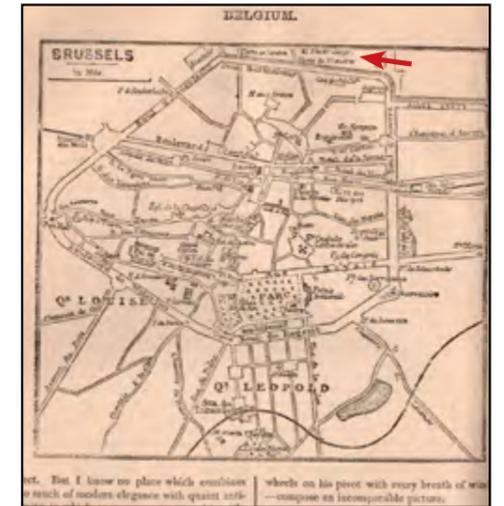


Fig. 3. 'Brussels'; scale 1/2 mile = 25 mm [ca 1:33 000]; 101 × 109 mm; over columns 167–168.

Oriented with north approximately to the right. Vandermaelen's 'Etab[lissem]ent Geogr[aphique]' is marked and named at top centre, beyond the 'Porte de Flandre', but not mentioned in text columns 168–170 – 'The Principal Objects of Interest!' Mentioned in column 168 is the 'Exchange' ('Bourse' on the map); its exterior architecture retains the sculptured figures that include one of 'Navigation' (or Geography).

and Geographical Instruments at South Kensington'. In the 1 June issue is his signed report on 'Exhibition of scientific apparatus at South Kensington' (pp. 157–160), whose second half concerns 'Maps'. The latter, devoted chiefly to displays by the RGS, the India Office, the Admiralty's Hydrographic Office and the Ordnance Survey, then turns to abroad: 'The only foreign Government Survey offices which have contributed towards the exhibition are those of Prussia, Hamburg, and Norway.' Regarding private [i.e., commercial] exhibitors: 'the number... is exceedingly small, and England can hardly be said to be represented at all.' His London and the British Isles itinerary guide has an anonymous ground plan of the South Kensington Museum (at south-eastern junction of Exhibition and Cromwell Roads) identifying the 'Educ[at]iona[l]. Coll[ect]ion[is]:' and 'Educ[at]iona[l]. Libr[ary].:' (Fig. 2). Both the Royal Geographical Society – then at '1 Saville-row, Burlington-gardens W:' – and the Statistical Society (of which Ravenstein was also a member) in 'Somerset House-terrace, King's College, Strand, W.C.' are listed amongst the 'Learned societies' section

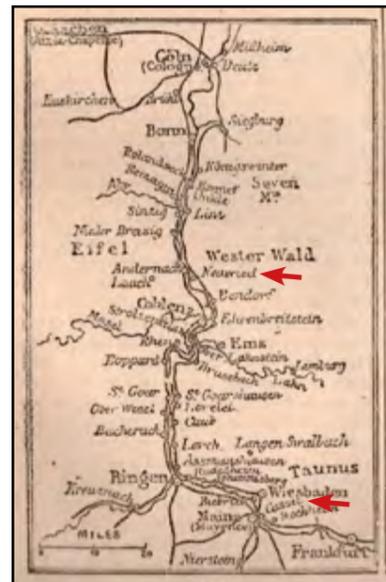


Fig. 4. Listed in 'Contents' as 'Rhenish Germany (with Map of the Rhine)'; scale of 20 miles = 17 mm [ca 1:180 000]; 90 × 57 mm; in column 195. It is worth pointing out that Neuwied is marked and named: the residence of Prince Maximilian of Wied, traveller/explorer in Brazil and through Northwest United States in 1815-17 and 1832-34 respectively; both exploits were published and contained maps.



Fig. 5. 'Roma'; scale ½ mile = 16 mm [ca 1:50 000]; 94 × 93 mm; over columns 285-286.



Fig. 6. 'Constantinople'; scale 2 miles = 14 mm [ca 1:245 000]; 46 × 55 mm; in column 309.

on columns 40-41. In the itinerary for Southampton (columns 293-294 of text only), is more cartographic information: 'An omnibus brings us past the *Ordnance Office* (where the topographical maps of the United Kingdom are prepared)...' Columns 44-46 list 'Foreign ambassadors, ministers, and consuls in London', column 44 the addresses of Belgium's Minister Plenipotentiary and of Consul as at '36, Grosvenor-gardens.' and '11, Bury-court, St. Mary Axe.' respectively. A better-drawn and signed plan of Edinburgh, at scale [ca 1:26 000], was reproduced elsewhere in 2019⁶.

6 Francis Herbert, 'Ann Sutherland: a personal memoir', in *Cartographiti: the newsletter of the Map Curators' Group, British Cartographic Society*, Autumn 2019, 95, pp. 13-16 (p. 14, Fig. 1).

In *The continent of Europe* itinerary guide, what concerns Belgium and Brussels? 'An Englishman' writes –

- 'Belgium. *Climate*. – More favourable to health than that of Holland, but humid compared with France and Germany. Somewhat similar to that of England.' [. . .] (column 165).
- 'Brussels. *General Description*. – Lever has truly written, "I thought Brussels, taking it for all in all, the most beautiful town I had ever seen. It has its defects, no doubt. [. . .] But I know no place which combines so much of modern elegance with quaint antiquity. [. . .]" (columns 166-167). Charles James Lever (1806-1872) studied medicine in Dublin and Göttingen, resided at 16 rue Ducale, Brussels, partly as British Ambassador's physician (1837-1842),

with a brief return in 1845. Listed in 'Contents' as 'City of Brussels (with Map) and its Principal Objects of Interest' is a good example of essential touristic mapping (Fig. 3).

The Ravenstein firm's home city of Frankfurt is on a regional map in the section 'Rhenish Germany (with Map of the Rhine)' showing the still usual route to Brussels via Cologne and Aachen (Fig. 4). South of the named 'Taunus' [mountains], nearer Wiesbaden than Frankfurt and northeast of Hochheim, is where Ravenstein died at Hofheim. The Brussels Map Circle's May 2016 excursion to Rome justifies including here 'Roma' (Fig. 5) as it typifies Lafreri-type plans with keyed features that were prevalent then and now; it is



Fig. 7. For the 'Central London' section a map at scale 1 mile = 49 mm [ca 1:33 000]; 81 × 56 mm; in column 140. At top, to right of 'Pancras Sta.' is marked and named 'Gymn.' Column 147 notes: 'On the road thither [northwards] from Station to Pancras Church] we pass the German Gymnasium (E. Gruning, architect.)'. In 2021 the building continues as a refurbished German-themed restaurant.



Fig. 8. Plan for section 'Strand and Fleet Street to the Bank'; scale ¼ mile = 25 mm [ca 1:16 200]; printed area 139 × 40 mm; in column 151.

also a good example of legible drawing and printing – unlike the inking for 'Constantinople' (Fig. 6)! Both the main text and maps in these itinerary guides were nearing the end of their useful life by 1880.

For Ravenstein's adopted city the London guide illustrates, in the section 'Central London', a map including his German Gymnasium (Fig. 7). The London 'Turnhalle' was designed by E. A. Gruning for the *Deutsche Turnverein* (founded 1861) and opened in 1865; Ravenstein was first president

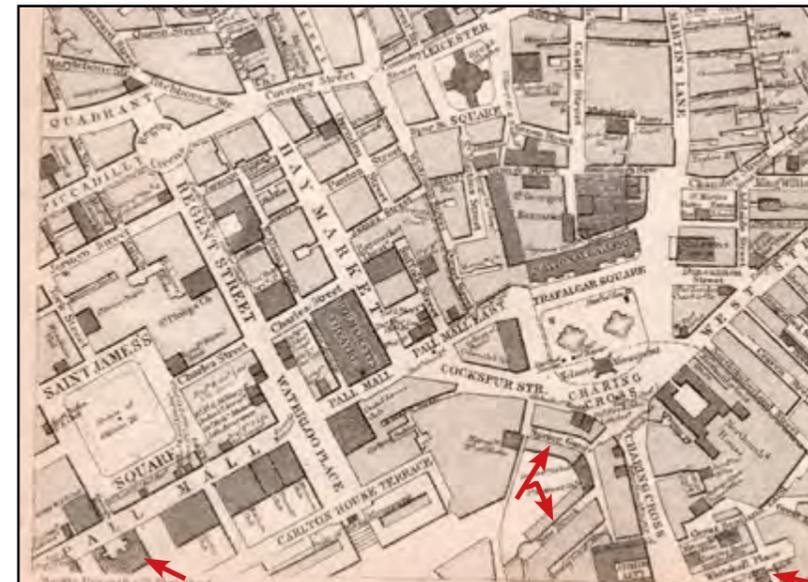


Fig. 9. Weller's 'London', scale [ca 1:6 900], 1861-62, southwest extract, showing buildings related to Ravenstein's contemporaneous activities: 'Spring Gard[en]s.' & 'New Street' (Topogr. Dept, War Office); 'Ordnance Office' (south of 'PALL' in 'PALL MALL'); 'Roy[a]l. Geograph[ic]al. Soc[iet]y.' (below 'Whitehall Place'), and northwards to mapmaker James Wyld FRGS's 'Great Globe' (1851-6) in 'LEICESTER SQUARE'.

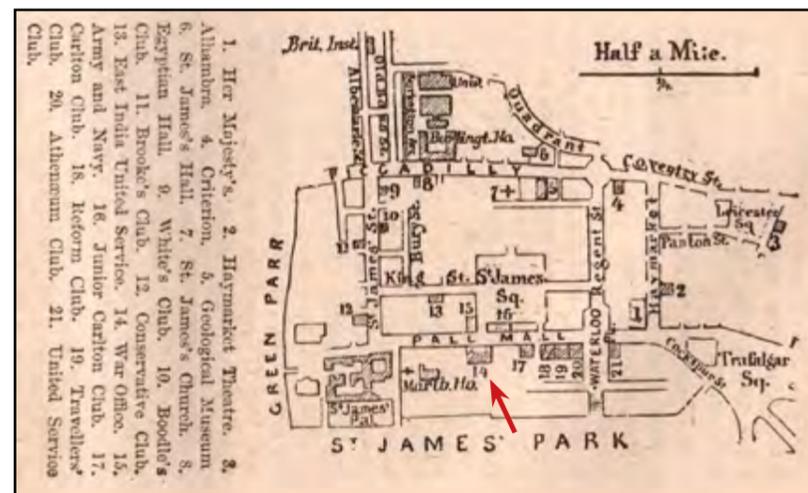


Fig. 10. Plan of 'St. James's' section locating Marlborough House and 'War Office' (keyed feature no. 14), scale ½ mile = 22 mm [ca 1:37 500]; printed area (including key) 65 × 95 mm; column 118.

(1862-1871) of the German Gymnastic Society. A walk along the Strand and Fleet Street to Saint Paul's Cathedral is illustrated by a larger-scale plan where 'Salisbury Square', the location of the printers/distributors (Thomson Brothers and Poulton) of the three itinerary guides for tourists, is marked and named (Fig. 8). Ravenstein's venues of employment from 1855 until 1872 by the War Office may be illustrated twice here: the central of the 9-sheet 'London' plan by Edward Weller FRGS for the 6 January 1861 issue of *Weekly Dispatch* (Fig. 9); and on the map to

the 'St. James's' section of the London guide – keyed feature number 14 (Fig. 10). The relevant text is in column 121, where is also noted Marlborough House ('*Marlb. Ho.*' on plan): '... *Marlborough House*, the residence of the Prince of Wales [later: King Edward VII]... In 1817, it was purchased by the Crown, and granted as a residence to Prince Leopold, subsequently King of the Belgians.'



Fig. 11. 'California'; scale 40 M[iles]. = 18 mm [ca 1:3 600 000]; 48 x 108 mm; over columns 77-78. In text column 76 the River is referred to twice as 'Russia' and once as 'Russian' river - as it is generally called today.



Fig. 13. 'Philadelphia'; scale 2 miles = 14 mm; [ca 1:250 000]; 75 x 55 mm; column 39.

The 'United States...' itinerary guide begins with an in-text map of 'New York' - a major passenger port for European immigrants - at scale [ca 1:200 000] in column 9. This is followed by an (un-numbered) full-page map 'The United States and [southern] Canada', signed by E. G. Ravenstein, on verso of the columns 9-10 page and opposite a recto of columns 11-12. A smaller unsigned map of north central 'California', from Russian River eastwards to the Sierra Nevada, to illustrate the section 'VII. - Great Western Tour' (Fig. 11) contrasts greatly with Ravenstein's coloured 'Map of the south-western portion of the United States... Illustrating Travels by Dr. W.A. Bell' (Fig. 12.a & Fig. 12.b). This was for Bell's book *New tracks in North America... during 1867-8*⁷. A footnote on page 374 states: 'A correct map of the [Lower California] peninsula was for the first time compiled from the results obtained by

7 William A. Bell, *New tracks in North America: a journal of travel and adventure whilst engaged in the survey for a southern railroad to the Pacific Ocean during 1867-8* (London: Chapman & Hall; New York: Scribner, Welford & Co., 1869; and - here - 2nd ed., 1870).

this party [*Report of J. Ross Browne on the mineral resources of the States and Territories west of the Rocky Mountains* (Washington DC, 1868)] and from it Mr. Ravenstein has drawn, on a reduced scale, that portion of the general map attached to this book. The slice of the peninsula which now belongs to an American land company has been represented;...'. An earlier state, with different cartouche, was published in *Journal of the RGS* in 1870. No states of this map are listed in either Ravenstein's *A life's work...* (1908)⁸, or editions of this book in the sales catalogue of his geographical library [(1912)]⁹.

Concluding this brief overview with the third itinerary guide is a map of 'Philadelphia' extending north to

8 E. G. Ravenstein, *A life's work [.] a catalogue of maps [.] books, and papers drawn, compiled, or written, 1853-1908* ([London (?)]: Printed for private circulation only, and 'Dedicated to a beloved wife and comrade on the 50th anniversary of her wedding-day September 7, 1908').

9 *Catalogue of the geographical library of Ernest George Ravenstein, F.R.G.S.* (London: Francis Edwards, [1912 (?)]), 63 pages.

south from Germantown to Red Bank (Fig. 13). Note, west of 'Red Bank', the miniscule crossed-swords symbol and date '1777'. This commemorates the 22 October battle between the British (with a Hesse-Kassel and Hanover contingent) and the colonial (revolutionary) Americans for Fort Mercer: the final digit '7' bears evidence of having been corrected from '6'. Column 40 carries a [central Philadelphia] plan, scale [ca 1:16 500], centred on Penn Square].

The participation, in these itinerary guides, of E.G. Ravenstein - 'First Victoria Gold Medallist of the Royal Geographical Society, 1902, Hon. or Honorary Corresponding Member of the Royal Scottish Geographical Society and the Geographical Societies of Amsterdam, Berlin, Frankfurt-am-Main, and Lisbon' - seems worthwhile to bring the notice of them to a wider readership.

Note:

All the illustrations are from the author's collection.

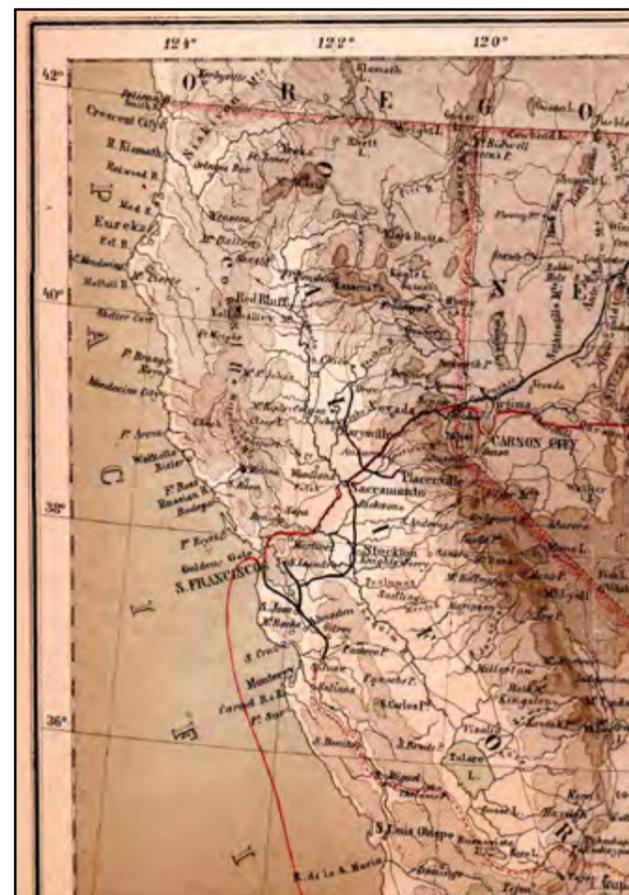


Fig. 12.a North-west extract from Ravenstein's folded 'Map of the south-western portion of the United States... Illustrating Travels by Dr. W.A. Bell', from the 2nd edition (1870) of Bell's book. Extract size 150 x 105 mm

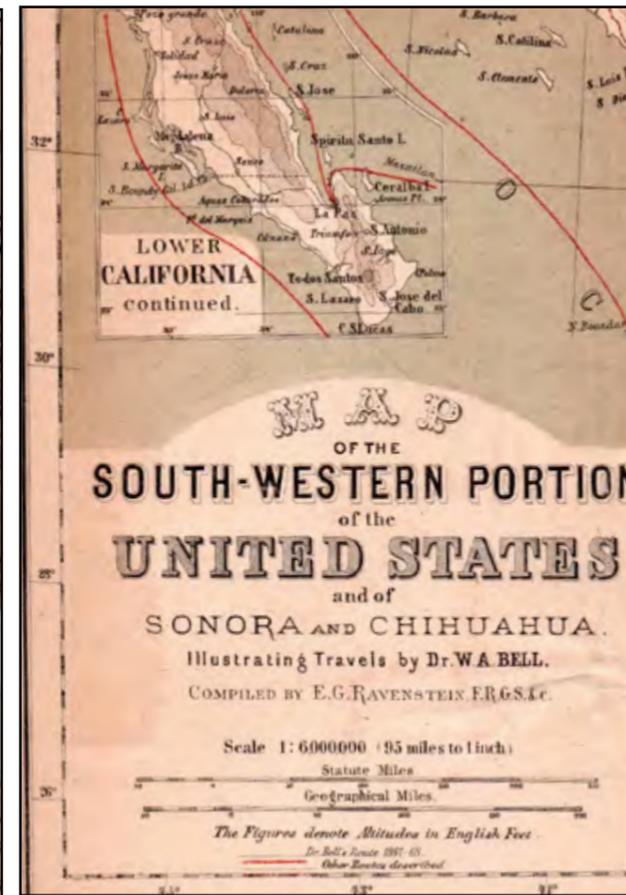


Fig. 12.b The completely redesigned title cartouche area of the 'Map of the south-western... United States... Illustrating Travels by Dr. W.A. Bell' in the 2nd edition. The legend's 'Other Routes described' (in broken line) was absent from the map's state in Journal of the RGS. The red overprinting of the two sets of routes is a good example of bad lithographic registration!



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Making Maps in History

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

Mapping the World, the Belgian contribution

11 – 14 October 2021, Brussels, Belgium

38th IMCoS International Symposium

Hosted by the Royal Library of Belgium (KBR)

and the Brussels Map Circle (BIMCC)



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As many potential participants have expressed their interest by pre-registering, we have continued the preparatory work for the Symposium and opened registration officially on our dedicated website, <http://imcos2021brussels.org>.

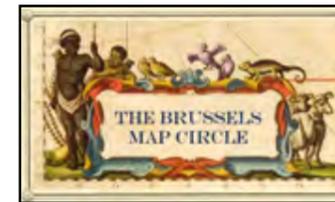
In view of the uncertainty concerning the evolution of the Covid19 pandemic, we have adopted a cancellation policy to reassure participants and guarantee that they take no financial risk. Our Terms and conditions (mentioned on our webpages) state: 'In case of cancellation of the symposium, in particular due to sanitary restrictions associated to the Covid-19 pandemics, all payments will be refunded'. In addition, participants may cancel their participation for any reason, until 1 September 2021; they will receive a refund of their registration fee (less a EUR 15.00 administration charge).

The full symposium registration fee is EUR 350.00, including the opening reception and the formal final dinner (plus optional charges for the post-symposium tour). Participants may attend only part of the Symposium; accompanying persons may participate in the opening reception and in the final dinner.)

To encourage early registrations, we are offering reduced fees for 'early birds' who register and make their payments before the end of May.

Registration fees (€)	Before 30 May 2021	From 1 June 2021
Whole Symposium including reception and dinner	300 €	350 €
12 October only	100 €	115 €
13 October only	100 €	115 €
14 October only	100 €	115 €
Reception	45 €	55 €
Dinner	100 €	115 €

In addition, Members of the Brussels Map Circle will be invited to the opening reception, free of charge (when registering, just use the discount code "IMCOS21-BMCMBR").



Consolidated Symposium programme

This Symposium is planned as a three-day event, commencing with an opening reception on the evening of 11 October 2021 at the KBR, comprising speaker presentations at the KBR and visits to collections/institutions holding remarkable map collections in Brussels. An official dinner will close the symposium on 14 October 2021.



- **Monday 11 October 2021**
 - Registration and Reception at the Royal Library of Belgium
- **Tuesday 12 October 2021 – Day 1**
 - Registration (continued)
 - Opening
 - *Where are you? Introduction to Belgium* by Prof. Wouter Bracke (KBR and ULB)
 - *Darkness there and nothing more? Medieval cartography and the Liber Floridus* by Dr Karen De Coene
 - *Intersections of military architecture and cartography in the Low Countries (1540-1625), from Jacob van Deventer to Pierre Le Poivre* by Prof. Pieter Martens (VUB)
 - Lunch at your leisure
 - Guided visit to the Library of the Dukes of Burgundy exhibition at the KBR museum
 - Guided visit around the KBR Map Room
- **Wednesday 13 October 2021 – Day 2**
 - *Ortelius: the man and his world* by Curator Joost Depuydt (Museum Plantin Moretus)
 - *Gerard Mercator as a maker of Scientific Instruments: aspects of materialised knowledge* by Prof. Koenraad van Cleempoel (Universiteit Hasselt)
 - *Northern Europe in sixteenth-century nautical cartography: a comprehensive review* by Luis Robles (ULB)
 - *Between Heaven and Earth. Michiel Florent van Langren and his Map of the Moon.* by Prof. Geert van Paemel (KU Leuven)
 - Lunch at your leisure
 - Visit to the scientific instruments section of the Art & History Museum
 - Visit to the Map Room of the Royal Army Museum War Heritage Institute.
- **Thursday 14 October 2021 – Day 3**
 - *The Ostend East India Company 1722-1742* by Dr Jan Parmentier (Museum aan de Stroom)
 - *From a 1761 Venus transit to the Second Military Survey – the century of the Habsburg Empire in cartography* by Prof. Gábor Timár (Eötvös Loránd University, Hungary)
 - *Congo at the time of Leopold II* by Dr Jan Vandersmissen (Royal Academy for Overseas Sciences)
 - *The Mapping of the Antarctic Peninsula by European Nations around 1900 (Belgium, France, Sweden, and Russia)* by Robert Clancy
 - Civil Aviation Maps: from verbal notes to full-fledged paper charts and digital death? by Hans Kok (Former chairman of the IMCoS Executive Committee)
 - Lunch at leisure
 - Visit to the Map Room of the State Archives of Belgium
 - Reception and official dinner at the *Cercle Gaulois*
- **Friday 15 to Sunday 17 October 2021**
 - Optional touristic excursion around Belgium (Antwerp, Bruges, Ghent, In Flanders Fields) organised by a travel agent (see description on the following page).

Any updates to this programme will be posted on the Symposium website, <http://imcos2021brussels.org>, which also provides further details on the practical organisation of the Symposium, optional tours and registration



Optional excursions

15 - 17 October 2021

In spite of the uncertainty concerning the evolution of the COVID-19 pandemic, we have put together a programme for a three-day coach tour which will focus on three historical landmarks in Belgium: Antwerp, Ypres (Flanders Fields) and Ghent.

Of course, this programme may have to be adapted to the prevailing circumstances.

- The **first day** (Friday 15 October 2021) will focus on Antwerp, a major European port, an important diamond industry centre and home of the sixteenth century school of Flemish cartography



Museum Plantin-Moretus, Antwerp



Globe by Mercator (1541), Sint-Niklaas

- The **second day** (Saturday 16 October 2021) will bring us to Flanders Fields, near Ypres, the site of several battles of the First World War. We will start with a guided tour of the In Flanders Fields Museum; it gives a comprehensive presentation of the successive Battles of Ypres which took place in the vicinity between October 1914 and November 1918.



In Flanders Fields Museum, Ypres



Tyne Cot Cemetery, Passchendaele



Memorial Museum Passchendaele 1917

- The **third day** (Sunday 17 October 2021) will be dedicated to the visit of Ghent, one of the most beautiful historical cities in Europe, as former French president François Mitterrand once said. We will have a guided boat tour of the historical centre of the city, built at the confluence of the rivers Scheldt and Lys, to admire its medieval castle, cathedral, belfry, main square, its eighteenth-century patrician palaces and nineteenth-century bourgeois houses.

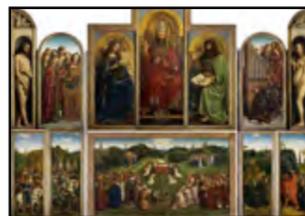
Participants will then have some free time to walk around the city centre and have a quick lunch (on your own). From 13.00, we will be able to visit St Bavo's Cathedral to see the world famous Adoration of the Mystic Lamb, painting by Hubert and Jan van Eyck (audio-guide supplied).



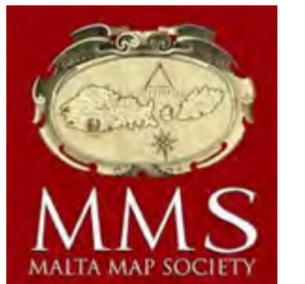
Graslei, Ghent



Medieval castle, Ghent



Adoration of the Mystic Lamb, Ghent



News from the Malta Map Society

On 9 March 2021, his 97th birthday, **Dr Albert Ganado**, Founder and President of the Malta Map Society, stepped down as President to become Honorary Life Founder President.

At 97, he will be taking a well-deserved back seat. Nevertheless, he will continue to help the society with their activities. As a lasting commemoration of the event, the Society presented a memento to Dr Ganado in recognition of his sterling work in founding, nurturing and sustaining the Society throughout these last ten years.

Joseph Schirò, who has been Honorary Secretary of the Malta Map Society since its foundation, has now taken over the role of President. The other members of the Board are Ivan Fsadni, Vice-President; Krystle Attard Trevisan, the new Honorary Secretary; Claude Micallef Attard, Honorary Treasurer; Rod Lyon, Press Officer, and members Ritienne Gauci, Bernadine Scicluna, William Soler and William Zammit.

The Malta Map Society was founded by Dr Ganado in November 2009. Over the last ten years, the Society has managed to publish erudite in-depth studies of maps of Malta, many of which continue to be discovered in various archives and libraries

in Malta and abroad. This research work is ongoing; there are more scholarly publications on the way. In addition the Society publishes a highly-respected journal once a year. The Society is among the most active cartographic societies in the world.

A keen collector of Melitensia, including books and manuscripts, maps and prints, portraits, autographs, postcards and philatelic items, Dr Ganado has written extensively on Maltese history, art, legislation, politics and philately, authoring fourteen books and well over 200 articles of academic interest in journals and books published in Malta, London, Rome, Vienna and Leipzig.

In 2008 Heritage Malta acquired Dr Ganado's colossal collection of 450 antique Malta maps, all different, from the sixteenth to the nineteenth century, which is now known as The Albert Ganado Map Collection. Housed at MUŻA in Valletta, his collection, together with other maps which form part of the national collection, is now the largest collection of maps of Malta in the world. In 2011 the International Map Collectors' Society (IMCoS), London, awarded him the prestigious Helen Wallis



The new President of the Malta Map Society, Joseph Schirò, presenting a memento to Dr Ganado on his appointment as Honorary Life Founder President on his 97th birthday.

Award for his lifetime contribution to the history of cartography. In October 2013 the University of Malta conferred on him a Doctorate in Literature (Honoris Causa), while in 2017 the Faculty of Laws honoured him with the Academic Excellence Award.

Dear Joseph

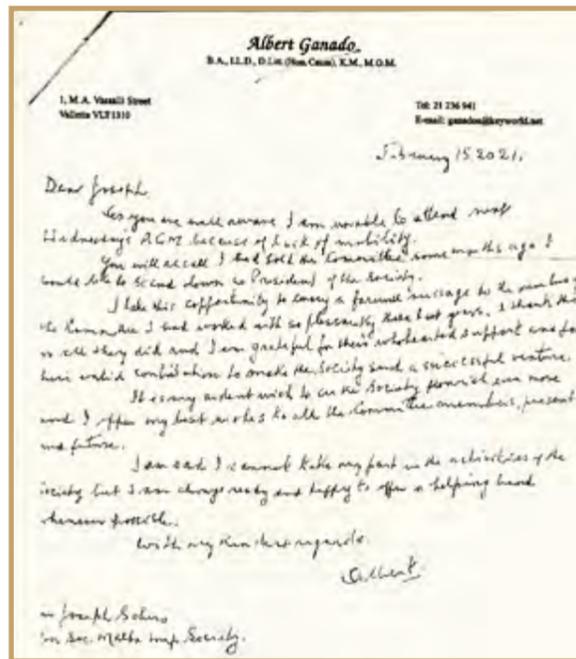
You will recall I had told the committee some months ago I would like to stand down as President of the society.

I take this opportunity to convey a farewell message to members of the committee I had worked with so pleasantly these last years. I thank them for all they did and I am grateful for their wholehearted support and for their valid contribution to make the society such a successful venture.

It is my ardent wish to see the society flourish even more and I offer my best wishes to all the committee members present and future.

I am sad I cannot take my part in the activities of the society but I am always ready and happy to offer a helping hand whenever possible.

With my kindest regards
ALBERT



Dr Ganado's letter to Joseph Schirò, dated 15 February 2021, read at the Malta Map Society meeting two days later.

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The Brussels Map Circle

AIMS AND FUNCTIONS

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

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

Its aims are to:

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

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

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

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

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

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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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Barry Lawrence Ruderman
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