

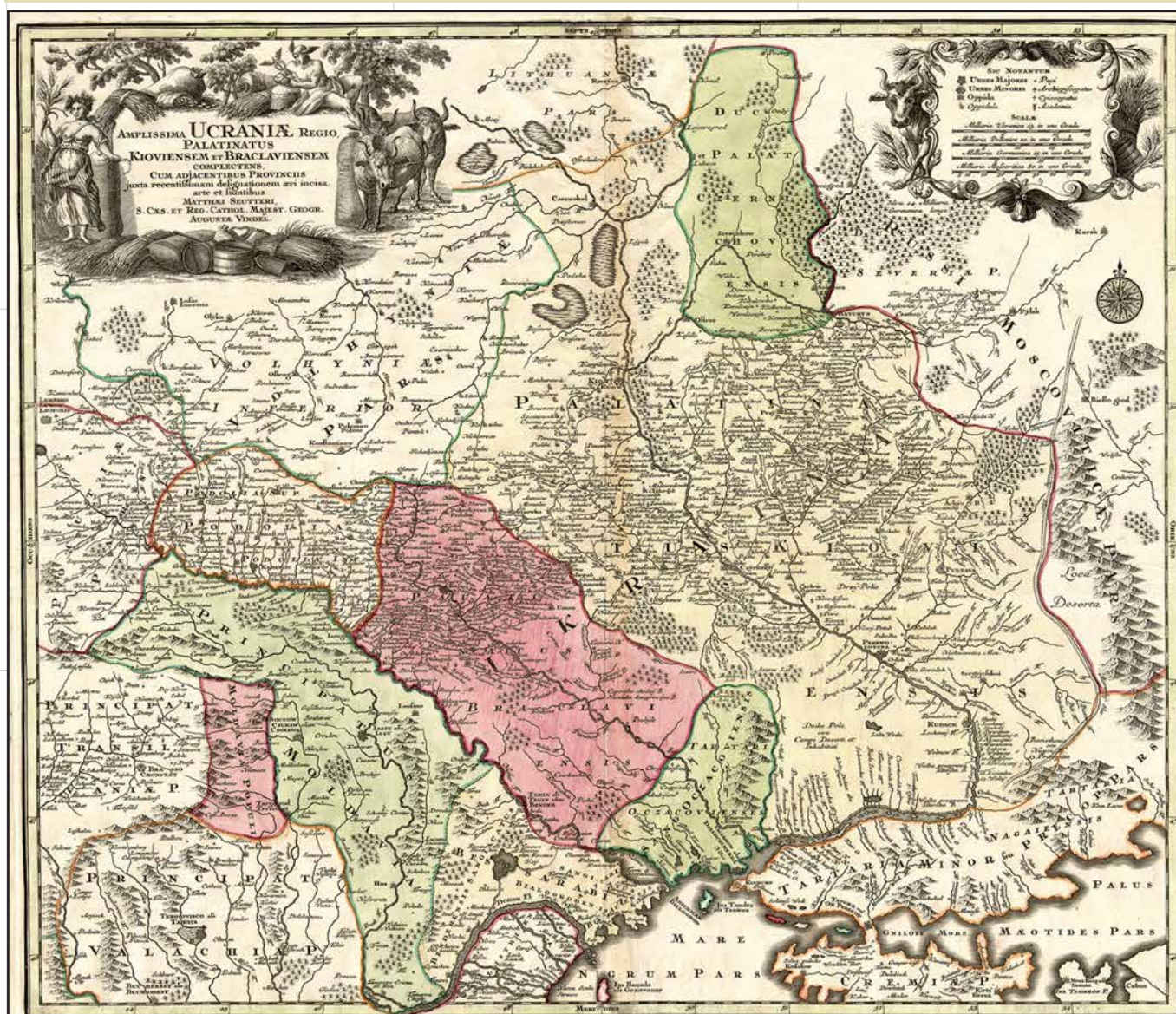
MAPS IN HISTORY



MAY 2024
Newsletter No

79

Cartographic depictions of Ukraine - Part II Plans and maps of Provence and Languedoc The Map Afternoon - Report





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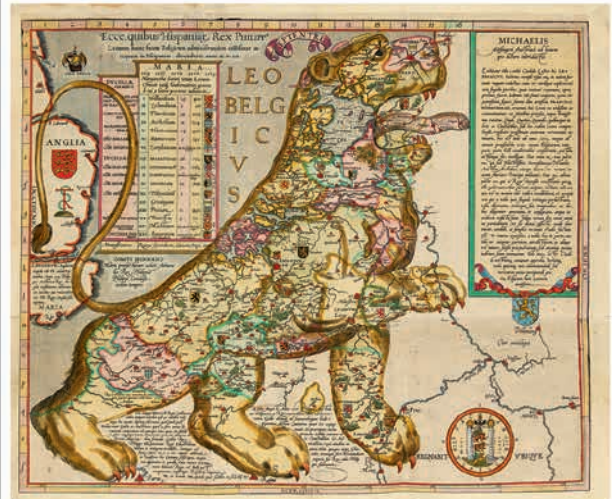
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Intro

Dear Map Circle Members,

Each year, the Circle gathers for a one-day conference at which map historians and specialists come together to deep dive into a specific theme, often a country. The 2022 conference, which centered on the mapping of Ukraine, featured a presentation by Volodymyr Dmyterko. He has since kindly contributed a series of articles on the Cartographic depictions of Ukraine to our magazine. In this issue you will find part II of Volodymyr's series, focused on theatre of war maps from the long 18th century.

As for this year, I'm excited to announce that our upcoming conference will focus on Spain, coinciding with Spain being the featured country at the next Europalia arts festival. Mark your calendars for 7 December 2024 at the KBR in Brussels.

The other articles in this issue have all one thing in common: they report on contributions made by Members of the Circle. You will thus find a review of Jacques Mille's latest book examining maps and plans of Provence from an unpublished manuscript atlas. Let yourself be virtually transported to the exhibition in which Harrie Teunissen and John Steegh present a captivating selection of maps that challenge our perspectives and shed light on recent history and even potential future events. Discover how Jean-Louis Renteux is making his collection of Hainaut maps freely available to the public, admire Albert Ganado's energy as he celebrates his 100th birthday and read about the Festschrift honoring Albert's successor at the Malta Map Society, Joseph Schirò. Finally, you can relive our latest Map Afternoon, held in March, where eight Circle Members shared their beloved cartographic treasures.

These achievements remind us of the rich community we are part of and should fill us with pride.

Enjoy your read.

Luis A. Robles Macías, editor

Cover : 'Amplissima Ucraniae Regio', Augsburg, by Matthäus Seutter, ca 1740
(see also article: Cartographic depictions of Ukraine - Part II: The theatre of the war - pages 13-19).

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Making Maps in History

This issue of Maps in History was edited by Luis Robles.

Paul De Candt did the layout.

Contents have been checked by the Editorial Committee comprising Jean-Louis Renteux, Nicola Boothby, Wouter Bracke, Francis Herbert, Pierre Parmentier, Soetkin Vervust and Luis Robles.

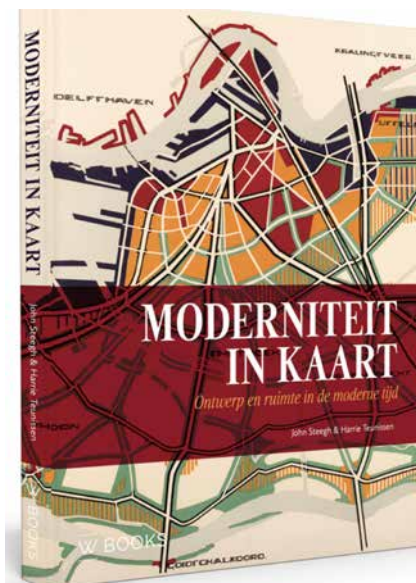
Moderniteit in Kaart

Ontwerp en ruimte in de moderne tijd

[Mapping Modernity Design and space in the modern era]

by John Steegh and Harrie Teunissen

- Zwolle, WBooks, 2023
- 155 pages, in Dutch, illustrated in colour, soft back, 23.5 × 15.5 cm
- ISBN 978-94-62-585942 , EUR 34.95



This tome is the catalogue of the exhibition at the Design Museum Den Bosch in 's-Hertogenbosch (The Netherlands), which lasted from 23 September 2023 to 3 March 2024 and is separately reviewed in page 7 of this issue.

Although written as a catalogue, it is perfectly suitable as a stand-alone book that will guide the reader through more than two centuries of history, from 1800 until today. The 'modernity' from the title refers to the three dimensions the authors attribute to this word: modernity in period, modernity in design, and modernity in space (think of our 'shrinking' world in times of globalisation).

The book and the exhibition are almost completely based on maps from the gigantic collection of John Steegh and Harrie Teunissen, who are members of the Map Circle and who have donated their collection to the Universiteitsbibliotheek Leiden.

Both curators start from the point of view that in the period concerned maps have become utensils for daily life as well as being used to help take important decisions in political, military, economic and ecological matters. Their collection focusses indeed on this 'modern' period, as they consider the 'classical collections' in the world of historical cartography as just that: very (too?) classical. And indeed, one must ascertain that map enthusiasts predominantly focus on maps from before 1800. The book and the exhibition, however, prove that more recent maps, which many of us tended to consider as less interesting, are anything but. So, it is refreshing to see so many splendid, intriguing, sinister, cheerful and alarming maps brought together, both in the exhibition and in the book.

The first words in the introduction could well be the motto of the whole book and indeed of both curators: 'Maps make reality as much as they represent it.'

To illustrate this, they chose ten themes:

1. Industrial Revolution and intensified use of land
2. Nation-state and First World war
3. Colonies and empires
4. Urbanisation and metropolisation
5. Second World War
6. Holocaust and Lebensraum
7. Europe and the Cold War
8. Globalisation and localisation
9. Migration and tourism
10. From glacier to delta

The maps not only illustrate these themes but are themselves vectors of the historical events and developments they describe: the map itself becomes a source of history. To name just one example: the maps that show urban planning for the future in cities such as London, Tokyo, Paris, Berlin, Cairo, Moscow, Amsterdam, etc.

Moreover, and as this methodology proves, the authors succeed in showing maps from all over the world; certainly not just from Europe or the western world, as is so often the case. It is therefore quite impressive that they also succeed in commenting on all events and developments, the (numerous!) conflicts and diplomatic bickering, all natural and human catastrophes from all over the globe with equal insight and knowledge. Only very exceptionally are maps from outside the Steegh/Teunissen collection shown. It therefore comes as a surprise to encounter Philippe Vandermaelen and his *Atlas Universel* to illustrate the

profusion of maps and atlases made with the newest insights and techniques of the nineteenth century. And again the comment is concise and correct.

Of course, the format of the book prevents it from showing some truly splendid small-scale maps in detail. This is where the exhibition came in handy, of course. But the occasional printing of some maps over two pages of the book also helps and overall, the illustrations are very good. The book ends with an extensive bibliography by theme, which also contains references to websites.

As mentioned above, the book spans the period up to the present day. This is very up-to-date indeed and is proven by the last maps, showing climate change and its dramatic effects on water levels, current and future: 'the map as source of insomnia?'



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Fig. 1. Harrie Teunissen and John Steegh guiding the Brussels Map Circle group through a very rich exhibition..

Excursion to the Mapping Modernity exhibition in 's-Hertogenbosch

On 2 March 2024, a group of eleven members of the Brussels Map Circle went to 's-Hertogenbosch (The Netherlands) to visit the *Mapping Modernity* exhibition at the Design Museum Den Bosch (Fig. 1).

Mapping Modernity is the crowning achievement of the passionate collectors John Steegh and Harrie Teunissen, members of the Circle. Over the past 40 years, they have collected over 19 000 maps and 2 500 atlases between them. Every space in their home in Dordrecht is filled with maps. In 2021, they donated their collection to Leiden University. For this exhibition, they worked with the Design Museum to select 250 maps.

These maps are generally not ancient; they range from around 1800 till 2023. They were chosen because of the interest of the subject presented, or because of the originality of their design, often aimed at conveying a particular viewpoint: 'Maps make reality as much as they represent it'. Very often, maps are designed not just to represent reality, but to conquer colonies, serve expansionist propaganda, expand cities or build canals.

To achieve their purpose, map creators tend to abandon the classic Mercator projection (which gives a central position to Europe) and even geodetically correct projections to invent their own perspective. With, for example, satellite views even before satellite existed. The Chinese worldmap (fig. 2) is a good example of a different way of viewing our world.

Harrie and John guided us through a selection of these 250 maps, focusing on five of the ten themes of the exhibition: 'Nation state and World War I', 'Colonies and Imperia', Holocaust and *Lebensraum*', 'City States' and 'World War II'.

Their explanations were not limited to a description of the content and context of the map; they provided an in-depth understanding of the subjects tackled. For example, from a rather arid map of the British artillery barrage at Passchendaele in 1917, Harrie gave us a vivid description of the man-made hell in the muddy trenches around Ypres.

Indeed, John and Harrie were particularly keen to share with us the discoveries they made while gathering their fantastic collection. A case in point is the history of the Holocaust which they researched starting from a

unique manuscript map showing how the Jewish Ghetto had been designed on a plan of central Warsaw².

It would have taken the whole day to see all the maps of the exhibition in such detail! After two hours, we moved to a convivial lunch at the museum brasserie.

Fortunately, maps which could not be covered in this two-hour visit can still be explored through the impressive exhibition catalogue, which is reviewed in pages 5-6 of this issue of *Maps in History*.

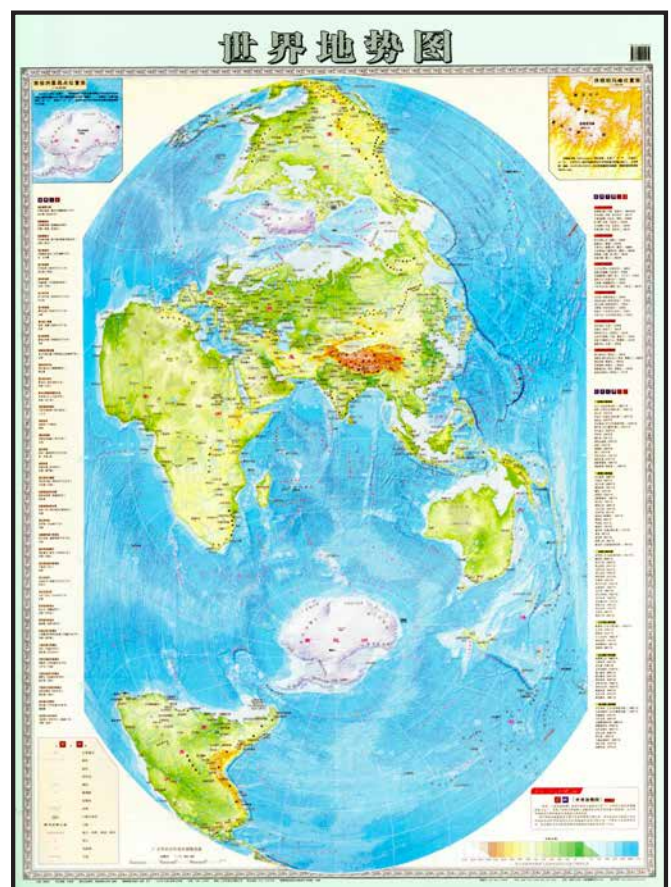


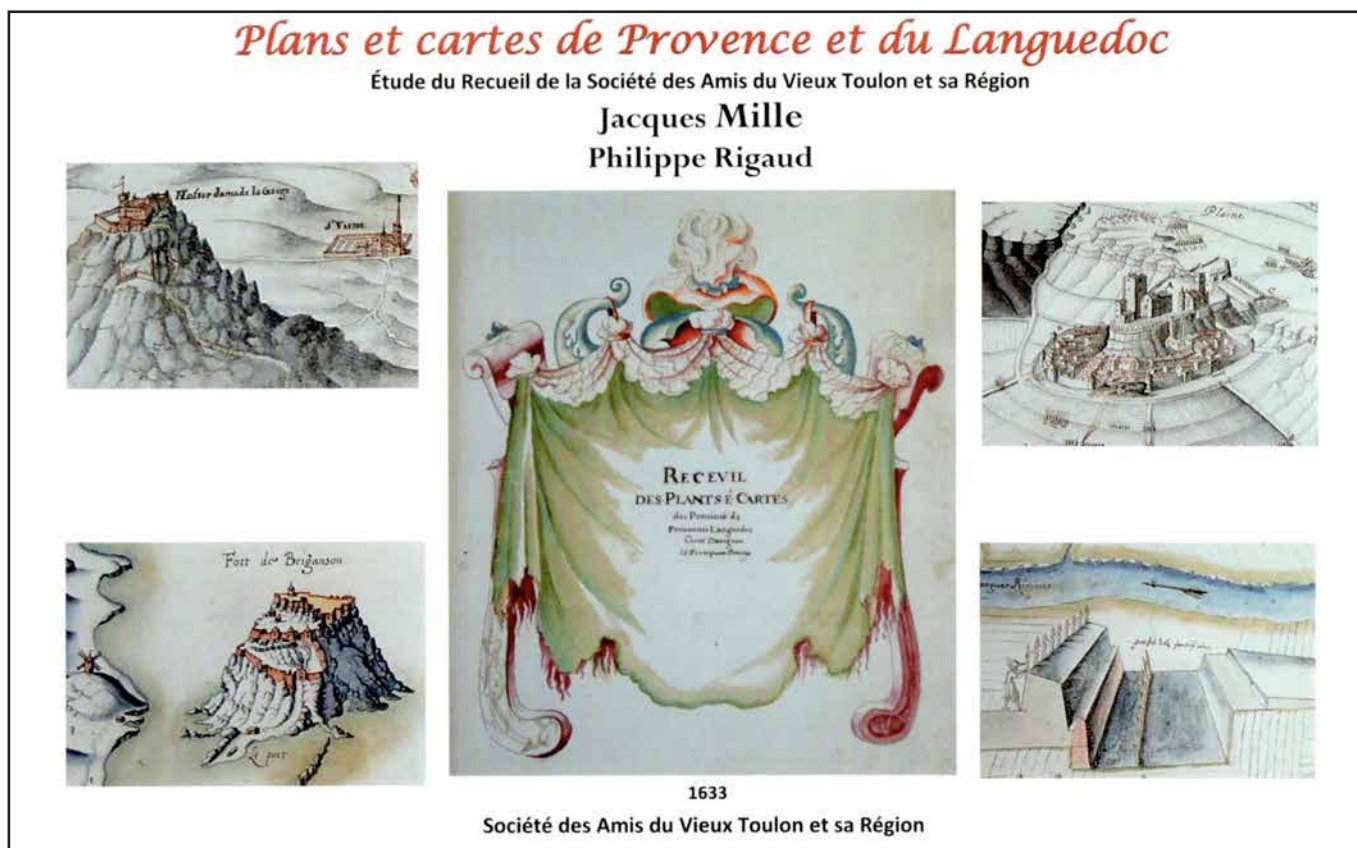
Fig. 2. Chinese worldmap using a projection centred on the North and South Poles, thus putting China and the Indian Ocean in the centre while the Americas are marginalised at both ends (by Hao Xiaoguang. 2013).

² See 'The Holocaust's maps' at <https://historyandmaps.wordpress.com/2016/03/27/the-holocausts-maps/>

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¹ Quotation of Jeremy Crampton, 2010, used as a subtitle of the exhibition catalogue.



Book Cover

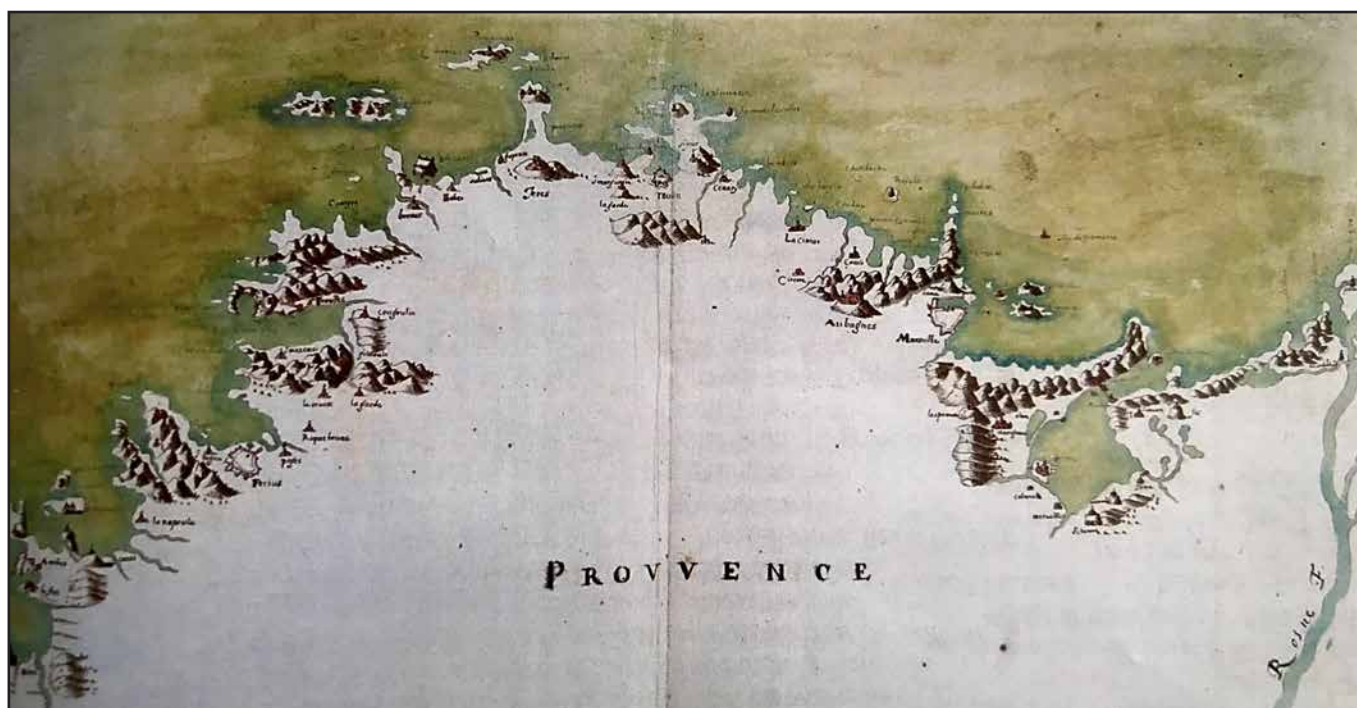


Fig. 2. Carte des costes de Pro(u)vence

Plans et cartes de Provence et du Languedoc: Etude du Recueil de la Société des Amis du Vieux Toulon et sa Région.

[Plans and maps of Provence and Languedoc: a Study of the Collection belonging to the Society of the Friends of Toulon and its Region]

by Jacques Mille, with assistance from Philippe Rigaud

- 240 pages, in French, illustrated in colour, soft back, 21 × 30 cm

- Printed by the Centre Littéraire d'Impression Provençal (CLIP)

- ISBN 978-2-38235-238-0, EUR 35.00

- Author contact details: jacques.mille2@wanadoo.fr

Once upon a time ... in 1932, the *Société des Amis du Vieux Toulon et sa Région* was bequeathed a book entitled *Atlas des Beins*. This 'Atlas' brings together plans and maps of the towns of Provence and Languedoc – two regions of south-eastern France – which were drawn during the reign of Louis XIII. The 'Receuil' (henceforth called the Collection) seems to have been put together in the 1630s. This treasured document forms the basis of the book.

The author has conducted a thorough analysis of 71 of the 72 documents – 72 is missing. Almost all are manuscript, drawn in ink and wash. For the most part they are unsigned and undated. Best-guess dates are therefore attributed according to (non-)existing buildings or by comparing them with other dated maps showing historical events. They reflect the concerns of the late 1620s and early 1630s regarding on the one hand, coastal defences, and on the other, Louis XIII's campaigns against the Protestants. Richelieu's concern regarding the weakness and overall lack of the coastal defences of these regions was justified when in 1635 the Spanish took the Lérins islands, holding them for nearly two years.

Toponyms, sometimes provided in a legend, vary according to the strategic objective of the map or plan. The author's descriptions in most cases are followed by comparisons with other maps, together with suggestions of sources. Given the detailed work throughout I have taken two examples from each section to look at more closely.

Provence

The coast of Provence had throughout history been a target, from the Vikings in the mid 9th century through to the sixteenth century which saw Ottoman raids, the conflict between French King François I and Holy Roman Emperor Charles V, followed by internal religious strife. Under Louis XIII these troubles triggered the reinforcement of many of the fortifications along the Provençal coast. Raymond de Bonnefons (one of the corps of 'ingénieurs du Roi', the King's engineers, who were, in fact, military architects) had already been working on them; his apprentice Jean de Beins and Raymond's son Jean continued his projects after he died. The south orientation of many of the maps and plans underline the threat from Spain.

The introductory map for this first section (fig. 2) shows the coast of Provence, here written '*Prouvence*', its islands, some upland, and little else. Oriented to the south, it has none of the kind of information, i.e. date, signature, that one might expect. Jacques Mille bases his dating of the map partly on the absence of the Balaguier Tower which was planned in 1634 and completed in 1636, and thus believes that the map should have been completed 1635–36. His analysis opens up a world of end of 16th or early 17th century cartographers and their maps.

The author compares 'his' map to Pierre-Jean Bompar's map of Provence, printed in 1591 with copies by Ortelius (1594) and Leclerc (1619), which the maker

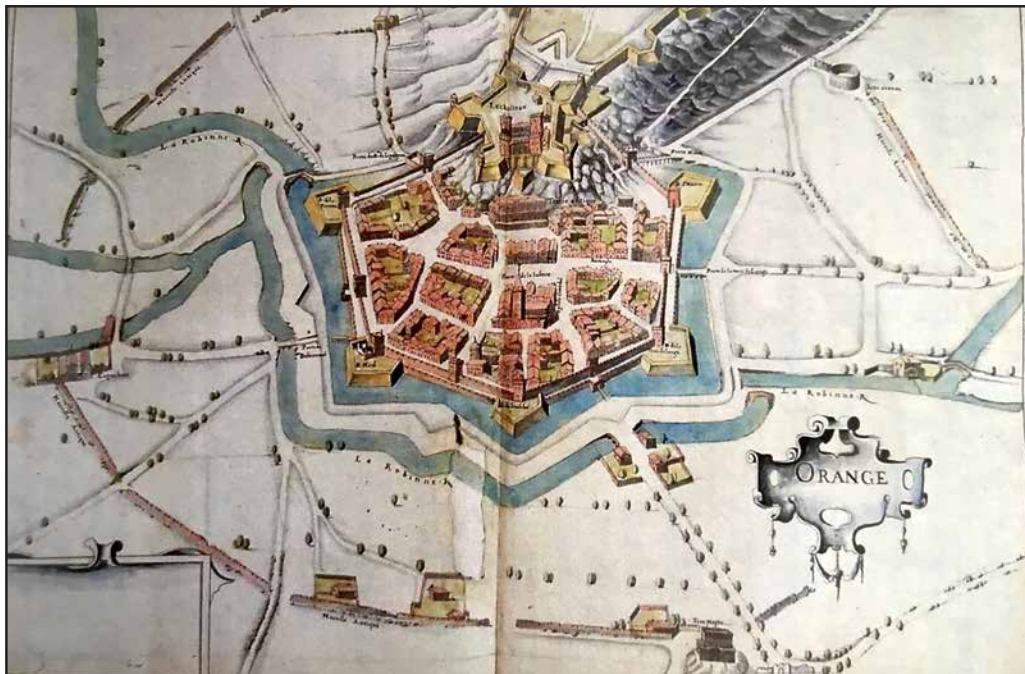


Fig. 3. Plan élevé de la Ville Dorange

of the *Carte des costes de Provence* would have known; to Jacques Marez's manuscript map of 1633, also illustrated, and to an anonymous manuscript map from the Bibliothèque Méjanes, dated 'before 1636' as it does not feature the Balaguier Tower (the latter two illustrated). The Marez manuscript map was part of a study ordered directly by Richelieu, who gave Henri de Séguiran the job of commissioning the most exact map possible of the Provençal coast. Two 1634 printed maps by Tassin are also mentioned. One of these, plus manuscript maps by Pierre Boyer du Parc drawn between 1635 and 1642, are also illustrated. Thus the author goes into great detail on the maps of this coast drawn/copied/some printed in this short timeframe.

Plan élevé de la Ville Dorange (fig. 3)

This detailed elevated plan of Orange reflects the type of map in vogue at the end of the 16th century, as we see in the plans of Sebastian Münster, François de Belleforest and Georg Braun. We see the château dominating the town, the town buildings themselves and the Roman theatre, and the river with its mill and stone bridge. The use of both escarpment and river as integral features of the defence system is common to many sites. The plan displays 'Orange' in an ornamental cartouche; at bottom left there is a frame awaiting a legend or other information. Our author has picked out five areas of the plan to enlarge so that we can see the detail more easily.

The following maps in this section cover Orgon, Les Baux, Cisteron, Marseilles, Martigues, St Tropez, Toulon, the Hyères islands, the islands off the coast of Marseilles, Fréjus, and Nice. Jacques Mille's analysis

describes, where appropriate, historical events giving rise to the maps/plans themselves, with most useful detailing so that readers can easily see the key features. He also comments on decoration, cartouches and windroses, for example, and in some cases on the ships decorating the maps. He details other maps of the same places produced about the same time, and makes it clear that some maps might have served as a basis for our anonymous mapmaker, while his maps might have been the basis for others. He points out mistakes that have been copied, showing the mapmaker's lack of personal knowledge of the site.

Languedoc

The author describes this second part of the Collection as a historical perspective. For these sheets, it's clear that the major focus is on Louis XIII's campaigns against the Protestants (1621–1629) leading up to the Peace of Alès. Places involved in military campaigns, including building or demolition of fortifications, are the subject matter of most of the sheets. With two exceptions – the printed maps of Pouzin and Alès – the maps/plans are original manuscripts, mostly unsigned and undated. The 'source' – the author's punctuation – for the five maps in this section is Jean de Beins' manuscript map of Languedoc, signed and drawn on site on the King's orders in 1626. The plans provide lots of detail on the fortifications and siege warfare of the period.



Fig. 4. Carte Particulière des estangs de Périac, Vendre et Laucatte



Fig. 5. Plan de la Ville de St Affrique

Carte Particulière des estangs de Périac, Vendre et Laucatte (fig. 4)

We are now south of Provence and this map shows the coast with its lagoons (étangs) down to the border with Spain. It is unsigned, and undated and in the top left shows the fort of Leucate which at that time guarded the border. The author believes that this map, together with that of the *Carte Particulière du Paysage depuis Brescon jusqu'au cap de Septe*, illustrated prior to this one in the book, was designed to cover the Languedoc coast from Sète to the Roussillon border. Subsequent pages show details of the Leucate lagoon, complete with sailing boats, and also of Peyriac-de Mer (the name today) guarded by Sigean with its channel out to the Mediterranean. Leucate had played a defensive role since the twelfth century being on higher ground and nearer the coastal side of the lagoon than Salses-le-Château, which it protected. The Leucate fort as drawn, was built at the end of the sixteenth century, in the Italian style, at the highest point, dominating the village below.

Having completed our journey down to the border with Spain, our author now changes the order of the maps as given in the Collection. They now take us to Foix, and through the Cévennes to Vivarais, and on to Alès which marks the end of Louis XIII's campaign against the Protestants and the signing of the treaty in 1629.

These are overwhelmingly plans of the defence systems of each town, and the author brings them alive, enlarging certain sections so that readers can see the details more easily. One example is the *Plan de la Ville de St Affrique* (fig. 5).

Plan de la Ville de St Affrique (fig. 5)

This plan of the town of Saint-Affrique, today in the Aveyron 'department', quite near the Millau viaduct, shows no details of the town itself, only its defence system. As for Orange – above – the defence system was designed making integral use of the escarpment and the river. As is common to many such plans, the town is drawn flat, whereas the surrounding terrain is drawn in perspective.

The author concludes that Simon Maupin was probably the person who drew the maps and plans. Two of them – Pézenas and Carlat – bear his signature and many others seem to come from his hand. Explanations and illustrations of the maps are interspersed with pages dedicated to biographies of Jean de Beins and Simon Maupin as well as the relevant history of the area. The book ends with two annexes: the first dealing with the cartouches on the maps/plans; the second, which Jacques calls 'the cartographer's eye', deals with the way different details on the maps and plans are portrayed: compass roses, salt flats, pine forests, mills and bridges among them. Both annexes bring together information already mostly available under each appropriate map. A table of illustrations and a bibliography follow.

A most interesting insight into the Collection, with the detail and commentary provided really bringing the maps and plans to life. Jacques Mille's energetic research is infectious; it draws the reader into accompanying his efforts. Thank you!

Nicola Boothby
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Fig. 1.a. *The Mengden-Bruce map*: Russian version, Amsterdam, J. Tessing, 1698-99



Fig. 1.b. *The Mengden-Bruce map*: Latin version, Amsterdam, R. & J. Ottens, ca 1740.

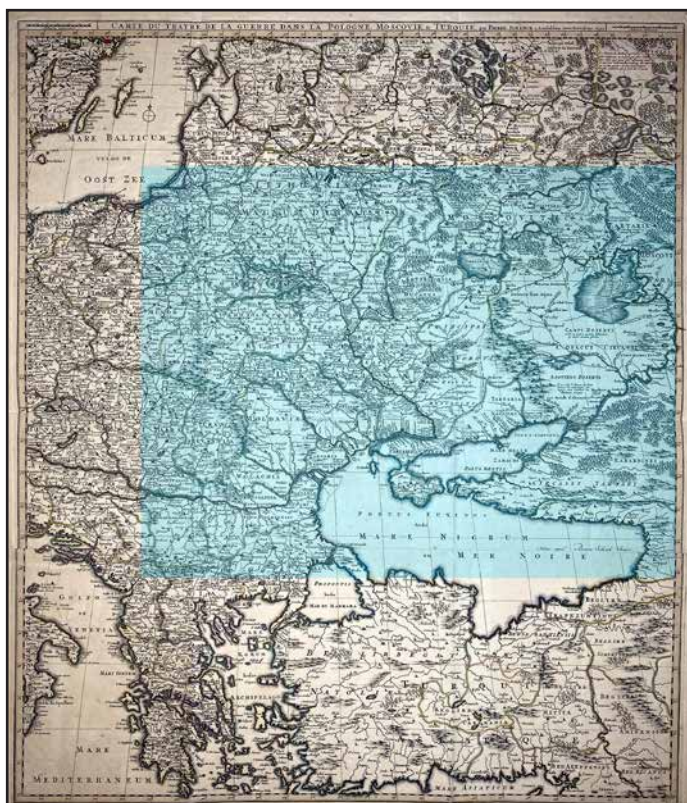


Fig. 2. *Carte du Theatre de la Guerre dans la Pologne, Moscovie & Turquie*, Amsterdam, Widow of Nicolas Visscher II, ca 1710 (State 3, Peter Schenk, 1733). Highlighted is the area which J. B. Homann copied as his map of Ukraine.



Fig. 3. *Ukrania quae et Terra Cosaccorum cum vicinis ... exhibita*, Nuremberg, J. B. Homann, ca 1714

Cartographic depictions of Ukraine

Part II: The theatre of the war

(for Part I, see *Maps in History*⁷⁷ - september 2023)

In the late 17th and 18th centuries, Ukraine lacked a distinct political entity, yet thanks to Guillaume Levasseur de Beauplan, it was a geographically defined area. Ukraine was depicted on maps of the Polish-Lithuanian Commonwealth. Russian cartographers consistently avoided the name of Ukraine, using instead the name 'Little Russia' or names of various administrative divisions, which they created on conquered lands. During this period only four new maps featured Ukraine as the main title, when German cartographic publishers Johann Baptist Homann in Nuremberg and Matthäus Seutter in Augsburg expanded their respective atlases.¹

However, there was a particular category of maps on which Ukraine was depicted prominently. These were the theatres of the wars which were waged on its territory: the Great Northern War (1700–1721) and a prolonged series of Russo-Turkish Wars (1686–1700, 1710–1711, 1735–1739, 1768–1774, 1787–1792). As we shall explore, even Homann's and Seutter's maps essentially fall under the category of 'Theatre of the War' maps.

'*Carte du théâtre de la guerre*' in French, 'Kriegstheater' in German, '*Theatrum belli*' in Latin or the '*Theatre of the War*' maps in English are general maps, usually made on a small scale, designed for a general public interested in following the unfolding events of a war.² These maps were not intended for military use and were not created for the deployment of armies (as we shall see, important exceptions exist). Due to economic considerations, publishers often repurposed and adapted the plates of these maps to illustrate different historical events. Finally, some '*Theatre of the War*' maps, like Giacomo Cantelli da Vignola's *Tartaria d'Evropa*, mentioned in Part I of this article³, were not consistently titled as such, but were published with that purpose in mind with a different title or even with no title whatsoever.

¹ Also Christopher Weigel's copy of Homann's map and John Tinney's copy of a Russian map, see below.

² These maps have received limited scholarly attention, with scarce references in the recently published history of eighteenth-century cartography. They are not categorised as military maps. See: *The History of Cartography*, Volume Four: Cartography in the European Enlightenment, edited by Matthew H. Edney and Mary Sponberg Pedley, University of Chicago Press, 2019.

³ Maps in History, No 77, September 2023, page 19.

The Russo-Turkish War of 1686–1700

In 1698–99 in Amsterdam Jan Tessing published a map based on a survey conducted during the Azov campaign (1695–96) by Yuriy Mengden and adapted by Captain (later Field-Marshal General) Jacob Bruce. The map, usually referred to as the Mengden-Bruce map, encompasses eastern Poland, western Russia, and the Black Sea. The map was printed in two variants: in Russian and in Latin (fig. 1a and 1b respectively). Neither variant bears a title; instead, each includes lengthy dedications to Czar Peter the Great. The designs of the cartouches and certain cartographic details differ between the two versions. For instance, in the Russian edition, the depiction of the Dnieper estuary appears to be influenced by medieval portolan charts, likely through a Turkish intermediary. The Latin version adheres more closely to the accurate representation found in Beauplan's works.

Jan Tessing passed away in 1701. The Russian version of the map was never reissued⁴. The Latin plate came into the possession of Johannes Loots, who published the map in 1704 as the theatre of the Great Northern War. Subsequently, the plate was acquired by the Ottens publishing company. The Ottens brothers made alterations, replacing the dedication with a somewhat incongruous French title: *Théâtre de la Guerre sur les Frontières entre les Deux Grands Monarques de Russie et de Turquie ou Carte Nouvelle d'une Grande Partie de la Russie ou l'on a la Petite Tartarie, l'Ukraine, la Crimée & le Pais des Cosaques....* They also added on the map in French *Ukraine Pais des Cosaques* [*Ukraine Land of the Cossacks*]. This state was republished after 1735 as a map depicting the ongoing Russo-Turkish war.

An anonymous German bookseller issued the map in a slightly smaller size under the title *Tabula Nova Moscoviae*. Far more common is a copy of the Mengden-Bruce map published by Johann Baptist Homann, entitled *Tabula Geographica qua Pars Russiae Magnae...* This map was included in many atlases published

⁴ This is the first printed map in Russian. Only two copies are known, one is in the BnF (ark:/12148/btv1b53011752g) from the d'Anville collection, the second is in a private collection. There was a copy in Bagrow's collection, lost in the 1950s. The first edition in Latin is equally rare, Bagrow mentions four known copies.

by Homann and his heirs starting from 1714 or 1716 onwards.

Around 1720 Herman Moll published in London a large map on two sheets, without the title but with a dedication to the Russian Czar. The central part of the map incorporates the Mengden-Bruce map. Mengden, Bruce and Tessing are mentioned in an explanatory note. The depiction of the Straits of Caffa (now the Kerch Strait) was corrected⁵. Around 1730 Henry Overton and John Hoole printed in London a copy of Moll's map entitled *A new correct map of Poland, Moscovy, Little Tartary, the Black and Caspian Seas* and George Grierson issued in Dublin a copy with a dedication to Thomas Carter, an Irish politician who served as Master of the Rolls, instead of a title.

The Great Northern War of 1700–1721

In 1711 Henry Scheurleer published in The Hague a work entitled *Théâtre complet et particularisé de la guerre du nord ou cartes géographiques des païs exposez à la présente Guerre... Par le Sr. R** de L.* The book includes geographical and historical descriptions of Muscovy, Sweden, Denmark, Poland, and Turkey, the participants in the Great Northern War. The book is illustrated by a general map and 16 individual maps, engraved by Jan van Luchtenburg. These maps show a high level of detail and share content and stylistic similarities with Guillaume Delisle's maps of Poland and Russia. It is plausible that Delisle was the author of the book⁶. Ukraine is depicted on five maps: *Palatinat de Braclaw*, *Palatinat de Kaminiac*, *Russie Noire*, *Pokutie*, et *Haute ou Petite Pologne*, *Ukraine ou Palatinat de Kiowie* and *Etats du Cham des Tartares*.

In the first decade of the eighteenth century, Abraham Allard published his map of the theatre of the Great Northern War entitled *Sedes belli in Polonia et in Moscoviae Turciae ab terminis*. In 1710–11 Elisabeth Visscher published in Amsterdam in French a map with the title *Carte du Tèatre de la Guerre dans la Pologne, Moscovie & Turquie* on two sheets (fig. 2)⁷.

5 *Imago Poloniae*. Dawna Rzeczpospolita na mapach, dokumentach i starodrukach w zbiorach Tomasza Niewodniczańskiego (Warszawa, 2002), K40/1 – K40/4 (hereinafter 'IP')

6 Paula Van Gestel-van Het Schip, *Maps in Books on Russia and Poland Published in the Netherlands to 1800* (Brill & Hes & De Graaf, 2011), No 78.

7 This map is complicated. The upper sheet was sometimes sold separately, and as such is catalogued in IP, K11/5. It was assumed that Peter Schenk, who inherited Visscher's stock in 1725 added the bottom sheet, but evidently the map was extended to the south from the beginning because Homann copied some details from the bottom sheet.

Johann Baptist Homann, drawing from the central part of Visscher's map practically line by line, created his own map of Ukraine entitled *Ukrania quae et Terra Cosaccorum cum vicinis ... exhibita* [Ukraine or the Cossacks' land shown with surrounding provinces] (fig. 3). Homann used Allard's map or Nicolas Visscher's map of the Turkish empire, a copy of which he also published, to correct the depiction of the Crimea and southern part of the Sea of Azov. Homann's map has been studied since 1931 when Veniamin Kordt provided a description in his review of old maps of Ukraine⁸. As we can see, any discussion of its topographical sources should address Visscher's *Carte du Tèatre de la Guerre*. Homann can be credited only with translation into Latin (he did not use Allard's place-names and texts of insets, sticking instead to Visscher's layout) and with correcting the part of the map from which he thought details had been omitted⁹. We don't know Homann's intentions but there is a possibility that his aim was a rapid expansion of his atlas. '*Ukrania quae et Terra Cosaccorum*' was incorporated as map 96 in the *Neuer Atlas uber die Gantze Welt*, which comprised a total of 100 maps¹⁰. Within the same year, Homann published an expanded version of the atlas, featuring 179 maps, with the map of Ukraine listed in the table of contents as map 166¹¹.

The *Terra Cosaccorum* was included in Homann's atlases and in atlases published by his heirs¹². After 1737 Homann's heirs revised the map using the Russian maps discussed below and published it as the theatre of the Russo-Turkish war of 1735–39¹³. Homann's map was in turn copied by Johann Christopher Weigel in a slightly reduced size with the title

8 Veniamin Kordt, *Materiały do historii kartografii Ukrainy* (Kyiv, 1931), Map XIV. See also Bohdan S. Kordan, *Land of the Cossacks: Antiquarian Maps of Ukraine* (Winnipeg, Manitoba, 1987), Map 16; M. Vavrychyn, Ya. Dashkevych, U. Kryshtalovych *Ukraine on old maps* (Kyiv, 2009), pages 120–122.

9 The North-eastern part of Visscher's map was compiled using Guillaume Delisle's map of Moscovia, whilst for the southern part Nicolas Visscher's map '*Magni Turcarum*' was used. The map of Moscovia extends southward only to the middle of the Sea of Azov. The southern part of the sea was depicted probably using a map of the Sea of Azov from the Atlas of the Don published by Hendrick Doncker in 1704, which Visscher published as '*Nouvelle Carte Geographique de la Mer d'Asof*'.

10 *Verzeichnis Deutscher Drucke des 18. Jahrhunderts*, VD18 14016338. It is possible that the first edition was published in 1712 but the author has never seen the printed table of contents of the 1712 Homann atlas, which included the map of Ukraine.

11 For example, Moravská zemská knihovna v Brně, ST5-0003.867.

12 First state IP K 97/1, the second, with a privilege added, K97/2.

13 The third and the fourth states IP K97/3 and IP K97/4.



Fig. 4. *Ukrania seu Cosacorum Regio*, Nuremberg, Christopher Weigel, ca 1719

Ukrania seu Cosacorum Regio (fig. 4). It was included in atlases published by Weigel in Nuremberg from 1718 onwards¹⁴.

The Russo-Turkish War of 1735–1739

Examination of the cartographic content of all the aforementioned maps reveals a persistent reliance on Beauplan, notably even perpetuating his error of misplacing Moldavia and Wallachia. Errors were subsequently corrected, but no new information was added. Paradoxically, the first attempt at improvement of accuracy represented a significant regression.

In 1736–37 the Academy of Sciences in Saint Petersburg published five military maps intended for the use of the Russian army engaged in the war with Turkey which started in 1735. These maps were so flawed in terms of topography and distances that, when they were submitted to the front line for review, field officers refused to correct them, finding the task impossible¹⁵. But they were quickly replicated in Europe and had an impact on the works of European cartographers¹⁶.

14 IP K95/6.

15 Leo. Bagrow, *A History of the Cartography of Russia: Up to 1800* (The Walker Press, Wolfe Island, Ontario), 1975, page 182.

16 These five maps are: (1) Carl von Frauendorff, *Theatrum Belli Ao. MDCCXXXVII* (copies published by Antoine du Chaffat in Augsburg and Covens & Mortier in Amsterdam, Reiner & Josua Ottens in Amsterdam), (2) Carl von Frauendorff, *Verus Chersonesi Tauricae* (copied by Antoine du Chaffat, Covens & Mortier, R. & J. Ottens), (3) *Charte derer von der Russisch-Keyser. Armee im Jahr 1736 zwischen und an dem Dnieper und Donn* (copied by Matthäus Seutter in Augsburg, Antoine du Chaffat, John Senex in London, John Tinney also in London entitled *A New Map of the Ukraine, Upper & Lower Podolia, Crim Tartary shewing the Progress of the War...*), (4) *Charte der Kriegs-Operationen 1736* (copied by Matthäus Seutter, Hendrik de Leth, anonymous publisher)



Fig. 5. *Theatrum belli Russorum Victoriis*, Augsburg, Tobias Conrad Lotter, ca 1760

Matthäus Seutter apprenticed as an engraver under J. B. Homann. Later he moved to Augsburg and established his own map publishing firm. He published copies of two of the aforementioned Russian maps (fig. 5). Additionally, he produced his own map of Ukraine entitled *Amplissima Ucraniae Regio, Palatinatus Kioviensem et Braclaviensem Complectens, Cum adjacentibus Provinciis* [The most extensive region of Ukraine, comprising the Palatinate of Kyiv and Bratslav, with adjacent provinces] (fig. 6). This map is based on the *Typus Generalis Ucrainae* in the Johann Hoffmann edition (1672). Seutter incorporated numerous place names sourced from more detailed maps. The southern part is depicted according to maps published by the Russian Academy of Sciences, but the general outline remains Beauplanian. Seutter's critical approach resulted in an excellent map. The first state was published in Seutter's *Grosser Atlas* in 1737–1740. The last state was published by Seutter's successor, Tobias Conrad Lotter¹⁷.

Also in Augsburg, Gottfried Jacob Haupt published three maps: a large Theatre of the War map and two 'cartes-à-figures'. *The Mappa Geographica Accuratissima ... Belli Theatro Plurium*, dedicated to Gian Luca Pallavicini, was printed on two sheets in 1738. The *Nova et accurata Tartariae Europae* is surrounded by plans, views and descriptions of Khotyn, Azov, Kodak, Bakhchysarai, Kaffa, Bilhorod and Constantinople. The *Tartaria Minor* includes plans of Azov, Belgrade, Budapest, Bender and others. The heirs of Nuremberg publisher Adam Jonathan Felssecker also published a general map entitled *Neu-eröffnetes Kriegs-Theatrum in Ungarn, Ruszland*

and (5) *Theatrum Belli ad Borysthenem, Tyram et Danubium* (copied by Covens & Mortier).

17 IP K97/5 – K97/7. IP misses state 2, overall there are four states of this map. In conjunction with the map of Ukraine, Seutter published a map of the Black Sea and surrounding countries entitled 'Nova et accurata Tartariae Europaeae.'

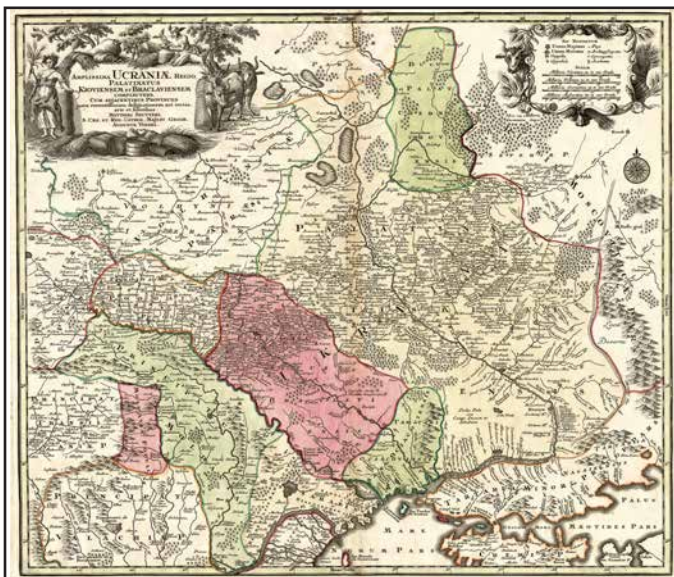


Fig. 6. *Amplissima Ucraniae Regio*, Augsburg, Matthäus Seutter, ca 1740

und der Türckey and a 'carte-à-figures' on three sheets. The eastern sheet with the title *Des neueroffenen Kriegs-Theatri in Ruszland und Türckey* features plans of Azov, Ochakiv, Bender and Constantinople.

Around 1740, Covens & Mortier published in Amsterdam the *Theatre de la Guerre dans la Petite Tartarie, la Crimée, la Mer Noire, &c. ...* on two sheets (fig. 7). This compilation also drew on maps published by the Russian Academy of Sciences, incorporating some new topographic information. However, contrary to Seutter, an uncritical approach led to the creation of one of the most flawed maps of the area since the early 17th century.

The Russo-Turkish War of 1768–1774

During the 1740s and 1750s, improved information emerged through surveys, which led to the publication of the *Atlas Russicus* (St. Petersburg, 1745) by Joseph-Nicolas Delisle, Guillaume's younger brother, and more systematic endeavours by Polish and Russian cartographers, particularly concerning the demarcation of the border between Poland and Russia. The French Government and French academies made special efforts to direct the influx of new cartographic material to Paris. By the outbreak of the Russo-Turkish war in 1768, map publishers in Paris were well-prepared to produce works of significantly elevated cartographic quality. In 1769 Georges-Louis Le Rouge published two large maps and an atlas entitled *Cartes des Troubles de l'Est*. The atlas comprises fifteen maps, of which Ukraine is depicted on a map of Volhynia on three sheets, on a map of Podolia, on a map of the short-lived Russian province of New Serbia and on a map of part of the course of the Dnieper. Also included is a plan of Ochakiv. Two large maps, one entitled *Théâtre de*

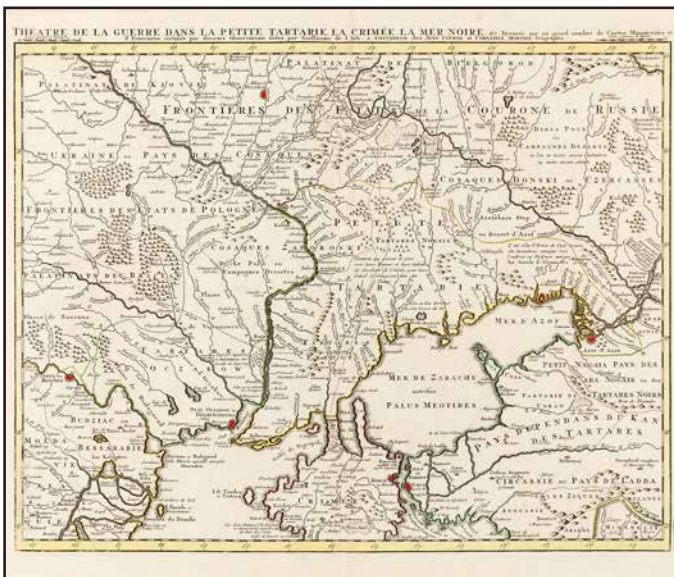


Fig. 7. *Theatre de la Guerre dans la Petite Tartarie, la Crimée, la Mer Noire*, Amsterdam, Covens & Mortier, 1740, upper sheet

la Guerre entre les Russes, les Turcs et les Polonois on two sheets, with a flap attached to the south-west side (fig. 8), and the other entitled *Carte de la Russie Méridionale en III Feuilles pour Servir de Suite au Théâtre de la Guerre des Turcs, Contenant les Païs entre le Don et Leopold* on three sheets, were dedicated to Louis XV of France, which probably means the king himself took an interest in these matters.

The French Ministry of Foreign Affairs was certainly interested. They ordered from Italian cartographer Giovanni Antonio Rizzi Zannoni a map of the theatre of this war. Rizzi Zannoni had access to surveys of Poland made by Florian Czaki, a prominent cartographer employed by the last king of Poland, and collected by Count Józef Aleksander Jablonowski. Jablonowski supported the publication of the map of Poland on 24 sheets published by Rizzi Zannoni in 1772. The order from the Ministry resulted in a beautiful map published in 1774 on three sheets entitled *Carte de la Partie Septentrionale de l'Empire Ottoman* (fig. 9), the bankruptcy of Rizzi Zannoni and his flight from Paris¹⁸. The map was dedicated to the Comte de Vergennes, French Foreign Minister in 1774–1787. This map was also published by Francesco Santini in Venice and included in his own atlases, and in atlases of his successor M. Remondini.

Another prominent Parisian cartographer, Didier Robert de Vaugondy, published in 1769 the map on two sheets entitled *Carte des Environs de la Mer-Noire où se trouvent l'Ukraine....* This map is dedicated to the Duc de Choiseul, Foreign Minister of France in 1766–1770. The map entitled *Nouveau Théâtre de la Guerre entre les Russes les Turcs et les Polonois Confédérés* published also in 1769 by Longchamps seems to have been a private

¹⁸ Josef Konvitz, *Cartography in France, 1660–1848: Science, Engineering, and Statecraft* (University of Chicago Press, 1987), pages 35–36.



Fig. 8. *Théâtre de la Guerre entre les Russes, les Turcs et les Polonois*, Paris, Georges-Louis Le Rouge, 1769

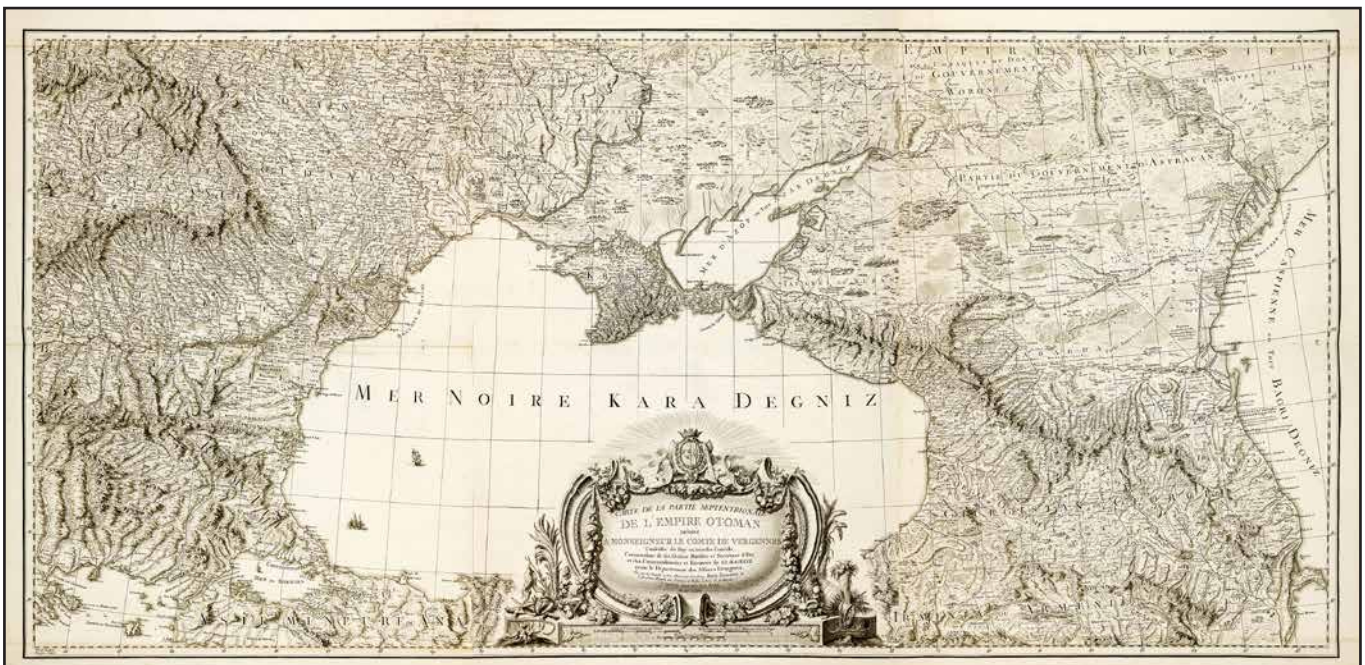


Fig. 9. *Carte de la Partie Septentrionale de l'Empire Ottoman*, Paris, Giovanni Antonio Rizzi Zannoni, 1774

venture as were two others printed in the same year: *Carte du Théâtre de la Guerre Présente entre les Russes, les Polonois et les Turcs* by Rigobert Bonne and *Carte du Théâtre de la Guerre Présente entre les Turcs, les Russes et les Confédérés* by Louis Joseph Mondhare.

Giambattista Albrizzi published in 1770 in Venice a map entitled *Nuova Carta Geografica per Servire alla Storia della Guerra Presente tra la Russia e la Porta Ottomana*, which was included in a pamphlet published by Savioni but also issued as a separate publication.

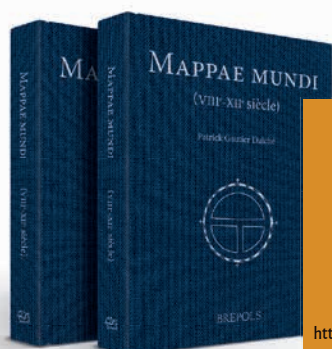
In Germany, Tobias Conrad Lotter published a copy of one of Le Rouge's maps under the title *Carte Geographique Representant le Théâtre de la Guerre entre les Russes, les Turcs, et les Polonois Confédérés*. He even reproduced the unconventional flap. For their part, Johann Gottlieb Facius and Georg Siegmund Facius, booksellers in Bonn, issued the *Carte exacte d'une Partie de l'Empire de Russie et de la Pologne Meridionale Renfermant l'Ukraine, la Podolie, la Volhynie, la Russie....* This map, which preserved the tradition of bad maps stemming from the previous war, was also published by Jäger in Frankfurt.



Fig. 10. *Teatro della Guerra Presente tra la Russia e la Porta Ottomana*, Venice, Antonio Zatta, 1788

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The Russo-Turkish War of 1787-1792

In 1788 François Joseph Maire published in Vienna a series of seven maps. The title of the general map is *Geographische General Karte der Gränzen Zwischen Denen Dreyen Kaiserthümern... oder Kriegsschauplatz Gegenwärtigen Kriegs* which demonstrates how the borders of the Austrian, Russian and Turkish empires had changed since 1718 and shows the theatre of the current war. Also in Vienna, the Artaria publishing company issued in the same year the *Kriegstheater oder Graenzkarte Oesterreichs, Russlands, und der Turkey*. The author of this map was Franz Müller.

In Venice Antonio Zatta published in 1788 a beautiful wall-map entitled *Teatro della Guerra Presente tra la Russia e la Porta Ottomana* (fig. 10). Curiously he placed in the middle of the Black Sea a small map of the Palatinates of Kamyanets and Lutsk.

In Paris in the same year Louis Brion de la Tour published the *Théâtre itinéraire de la Guerre actuelle entre les Turcs, d'une part, les Russes et les Impériaux, d'autre part*. Jean-Claude Dezauche issued a map entitled *Carte de la Mer Noire comprenant la plus grande partie de l'Empire ottoman, partie des Etats de l'Empereur, de la Russie, etc. Longchamps'* and Mondhare's maps were reissued with the date 1788.

In Augsburg Matthäus Albrecht Lotter published an undated *Nouvelle Carte du Theatre de la Guerre entre les Autrichiens, les Russes, et les Otomans*. In Frankfurt C. L. Thomas issued in 1788 a map entitled *Carte vom Schauplatz des Kriegs* and in the same year in Leipzig Johann Lange published a *Neue Karte von den gegenwärtigen Kriegsschauplatze* with inset plans of Kinburn and Belgrade.

A large map in Russian on three sheets entitled *Karta teatra voyny soyuznykh imperiy protiv turok* [Map of the theatre of the war of the allied empires against the Turks] was published in Saint Petersburg in 1788. This detailed cartographic work was created by Alexander Vilbrecht, a prominent Russian mathematician and cartographer.

Following the annexation of Crimea by the Russian Empire as a result of the 1787-1792 war and the third partition of Poland (1795), the territory of what is now Ukraine was divided between the Russian and the Austrian empires. Western Ukraine became an Austrian province called the Kingdom of Galicia and Lodomeria, and, for a short time, Brussels (and the rest of the Austrian Netherlands) and that part of contemporary Ukraine belonged to the same State (Austria). Russia continued systematically to suppress everything Ukrainian, marginalising its culture to the folkloric level. The Ukrainian identity was resurrected at the beginning of the twentieth century. The next maps to feature Ukraine in the title appeared in 1918 after the proclamation of the Ukrainian People's Republic in 1917.

The author has attempted to provide a better understanding of theatre of the war maps and to highlight key examples. Many others were published, some of a wholly ephemeral nature. Many of these maps are very rare, some are unique. They constitute a collector's field in its own right and provide us with the opportunity to gain new insights into or deepen our understanding not only of regional conflicts but also of the history of cartography and of the map publishing industry.

The author would like to extend sincere gratitude to Peter Galezowski for his invaluable contribution to the development and completion of this study. His expertise in the historical cartography of Eastern Europe and generous provision of access to his incomparable collection have greatly enriched this work.

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Fig. 1. The County of Hainaut shared between Austria and France and Cambrésis (1786).(ref VAL 20 FI 29)

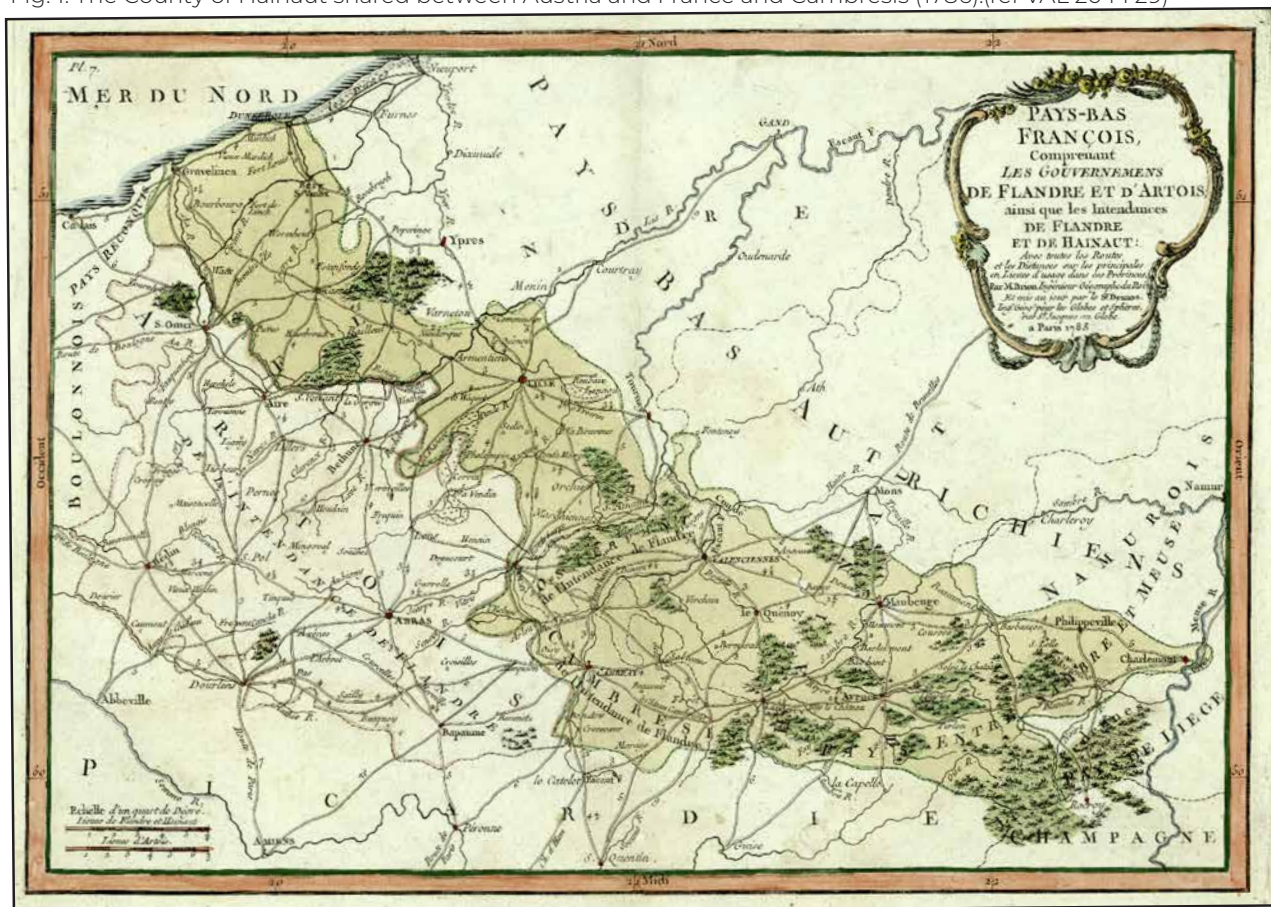


Fig. 2. Map of the French Low Countries (1783) (ref VAL 20 FI 28).

The last map of the County of Hainaut?



J-L Renteux presenting his maps at the Valenciennes Archives.

The County of Hainaut shared between Austria and France, and Cambrésis (1786). (Fig. 1)

The Dutch map shown in figure 1 represents *Tġraafschap Henegouwen verdeelt in Oostenrijks en Frans en t' Cameryks* [The County of Hainaut shared between Austria and France, and Cambrésis]. It is taken from a small format atlas describing the 17 provinces of the Netherlands (*zak-atlas van de zeventien Nederlandsche Provinciën*) using 31 maps and published in Amsterdam by Jan Barend Elwe and Dirk Meland Langeveld.

Published in 1786, shortly before the end of the Austrian presence in the Netherlands (1792), this work takes up the notion of 17 Provinces which dates from the time of Emperor Charles V, before the secession of the Dutch Republic.

The map clearly represents the partition between France and Austria, in accordance with the Treaty of Utrecht of 1713. We note, however, that the border divides the 'Prevooschap van Bergen' [Provostship of Mons] into two, whereas according to the treaty, the entire provostship remained on the Austrian side.

This map of Hainaut is undoubtedly one of the last ones which represents the county as a whole.

Indeed, at that time, the French had taken control of a large part of Hainaut for over a century and their administrative organisation largely ignored the existence of the County.

This is illustrated by a 1783 map by 'M. Brion, Ingénieur Géographe du Roi', showing the *Pays-Bas-François comprenant Les Gouvernements de Flandre et D'Artois ainsi que les Intendances de Flandre et de Hainaut* [French Low Countries including the Governments of Flanders and Artois, as well as the Intendances of Flanders and Hainaut].

Map of the French Low Countries (1783). (Fig. 2)

On the map presented in figure 2, the French part of Hainaut appears mostly under the *Intendance de Hainaut* (capital city: Valenciennes), except for some parts belonging to the *Intendance de Flandre*; both Intendances are part of the *Gouvernement* of Flanders (capital city: Lille). There is no mention of the County.

In 1790, after the French Revolution, the former Provinces were abolished and the whole French territory was divided into *Départements*. The Intendance de Flandre became the *Département du Nord*.

In the following years, the young French Republic defeated the Austrians and their allies and occupied the whole Austrian Netherlands, which were formally abandoned in 1797, at the Treaty of Campo Formio. The county ceased to exist. The former Austrian Hainaut became part of a new *Département de Jemappes*, from the name of a village west of Mons where a first French victory had taken place.

Although the two parts of Hainaut were then under French control, nobody seems to have had the idea to reunite them into a single entity. The County of Hainaut was clearly forgotten!

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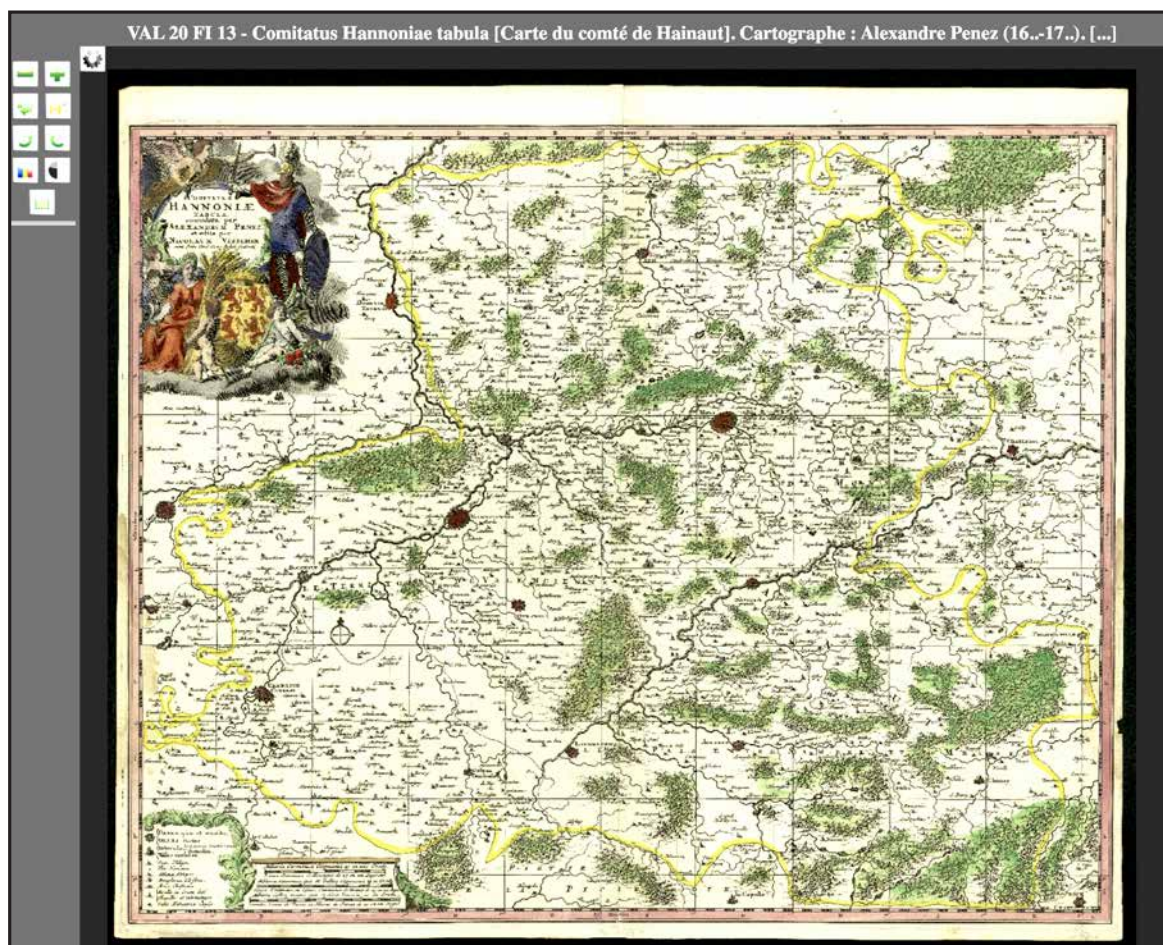


Fig. 2. Map display in the Valenciennes Archives website

Fiche documentaire	
archives-en-ligne.valenciennes.fr/FrmFicheDoc.asp?idfiche=52052&reffiche=49071&baseCindoc=THOTDESC	
Document numérisé	
Référence	VAL 20 FI 13
Intitulé / Analyse	Comitatus Hannoniae tabula [Carte du comté de Hainaut]. Cartographe : Alexandre Penez (16..-17..). Éditeur : Nicolas Visscher (1618-1679).
Date de début	1666
Date de fin	1673
Date en saisie libre	Entre 1666 et 1673
Niveau	Pièce
Importance matérielle et support de l'unité de description	Gravure sur cuivre Élément d'impression : 47 x 58,8 cm Feuille : 49,5 x 59,5 cm
Présentation du contenu	Sur cette carte du Hainaut joliment coloriée, apparaît pour la première fois la place forte de Charleroi créée en 1666 dans le Comté de Namur. Cela aide à la dater. On a peu d'information sur Alexandre Penez, qui l'a « corrigée », si ce n'est qu'il a également laissé une carte du Hainaut très similaire, à la différence du cartouche qui la dédie au duc Ferdinand Joseph de Croÿ (1634-1694) et qui mentionne Joan Blaeu (1596-1673). On peut donc supposer que ces deux cartes similaires datent d'environ 1670 (entre 1666 et 1673). La famille Visscher a été active dans la publication de cartes à Amsterdam pendant la majeure partie du XVII ^e siècle. Le fondateur de la firme, Claes (ou Niklaes) Visscher (1587-1652) était graveur, cartographe et éditeur ; mais son fils et son petit-fils se prénommaient également Nicolaes et exerçaient les mêmes professions. C'est probablement Nicolaes Visscher I (1618-1679) qui a publié cette carte vers 1670.
Indexation Lieux	Hainaut (Comté)
Indexation Personne	Penez, Alexandre (16..-17.. ; cartographe) / Visscher, Nicolas (1618-1679 ; éditeur)

Fig. 3. Documentation file of the map

Maps of the County of Hainaut available online

Over the years, my interest for the history of my home city, Valenciennes, led me to gather a small collection of prints, plans and maps of the County of Hainaut to which it belonged.

I am now considering bequeathing this collection to the Archives of Valenciennes. As a first step, this collection has been digitised and the maps can be consulted online, in high definition, on the Valenciennes Archives website: <https://archives-en-ligne.valenciennes.fr>

The collection starts with the first maps of the County, which Guicciardini published in the first edition of his *Description de tous les Païs-Bas* (1567) or that which Ortelius tried to publish in the 1572 edition of his *Theatrum Orbis Terrarum*.¹

It comprises also a series of maps of Hainaut which were more or less copied from one another and appeared in various atlases published in Flanders, in Amsterdam, in France or in Germany through the seventeenth century.

The wars waged by Louis XIV to conquer parts of the Spanish Low Countries gave rise to a number of new maps and battle plans; some of the printed ones are also included. Following the French takeover of a large part of the county, the County gradually lost its identity. On French maps, the County was replaced by new administrative entities: Gouvernement and Intendances, before the Revolution replaced old Provinces (or parts thereof) by Départements. The collection includes examples of these new representations, as well as the last map representing the County of Hainaut as such, dated 1786.

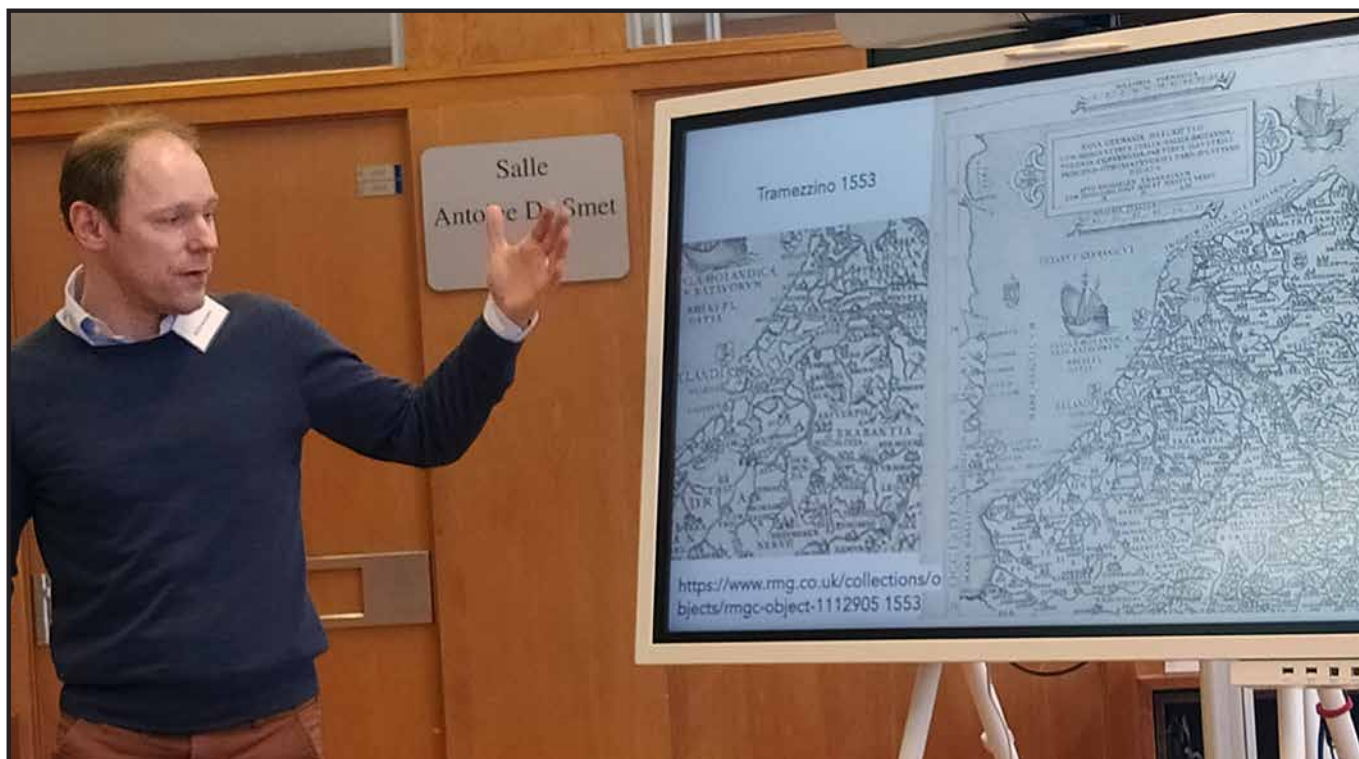
The screenshot displays the 'archives-en-ligne.valenciennes.fr' website. The main content area shows a search results table for 'Documents iconographiques'. The table lists various historical maps of the County of Hainaut, including their titles, authors, dates, and physical descriptions. The table is organized into columns: 'Cote(s)', 'Intitulé', 'Dates', 'Importance matérielle', 'Fiche', and 'Voir le document'.

Cote(s)	Intitulé	Dates	Importance matérielle	Fiche	Voir le document
VAL 20 F1 32	Carte chronologique de la Belgique en soixante-neuf feuilles... Feuilles '54-Chimay'. Cartographe : Louis Capitaine (1749-1797), Pierre-Grégoire Chastaine (1758-1817).	1795	Gravure sur cuivre Éléments d'impression : 27,5 x 30 cm Feuille : 44 x 46 cm		
VAL 20 F1 31	Carte chronologique de la Belgique en soixante-neuf feuilles... Feuilles '48-Bavay' et '49-Bourmont'. Cartographe : Louis Capitaine (1749-1797), Pierre-Grégoire Chastaine (1758-1817).	1795	Gravure sur cuivre Éléments d'impression : 27,5 x 30 cm Feuille : 39 x 40,5 cm		
VAL 20 F1 30	Carte du département du Nord ou les provinces de Flandre, du Hainaut et du Cambrésis. Cartographe : Jean-Baptiste de Boge (1757-1832).	1794	Gravure sur cuivre Éléments d'impression : 44 x 107,8 cm Feuille : 52 x 113 cm		
VAL 20 F1 29	'Spaschap Hamegouwen vendert in Oostarrjps en Frans en t Cambrayns [Le comté de Hainaut partagé entre Autriche et France, et le Cambrésis]. Éditeurs : Jan Barend Elze (17...), Dirk Roland Lagerweid (17...-18...).	1786	Gravure sur cuivre Feuille : 21 x 27 cm		
VAL 20 F1 28	Rapport français concernant les gouvernements de Flandre et d'Artois ainsi que les intendances de Flandre et de Hainaut. Cartographe : Louis Brion de la Tour (17...-18...), Louis Desma (1725-1800).	1783	Gravure sur cuivre Feuille : 23 x 33 cm		
VAL 20 F1 27	Carte des Pays-Bas Autrichiens. Cartographe, éditeur : comte Joseph de Ferraris (1726-1814).	1777 [1807]	Gravure sur cuivre Feuille : 66 x 99 cm		
VAL 20 F1 26	Comtés de Hainaut et de Cambrésis, avec les confins du comté de Flandre, du duché de Brabant, du comté de Namur et une partie de la seigneurie de Liège. Cartographe : Gilles Robert de Visagondy (1688-1766).	1754	Gravure sur cuivre Éléments d'impression : 51 x 68 cm		
VAL 20 F1 25	Carte des camps de Québran, de Hors ou de Valenciennes les 21 juillet et 1 août 1690. Cartographe, éditeur : Jean de Beaurain (1696-1771).	Vers 1768	Gravure sur cuivre Feuille : 60 x 90 cm		
VAL 20 F1 23	La Flandre, le Hainaut, le Brabant, l'Artois et une partie de la Picardie et du Luxembourg. Cartographe : Georges-Louis Le Rouge (1712-vers 1795).	1745	Gravure sur cuivre Éléments d'impression : 51,4 x 64,8 cm Feuille : 53,7 x 76,8 cm		
VAL 20 F1 22	Plan de la situation et du siège du Quesnoy. Cartographe, éditeur : Eugène-Henri Fricx (1644-1730).	1711	Gravure sur cuivre Éléments d'impression : 27,8 x 43,1 cm Feuille : 32 x 32,1 cm		
VAL 20 F1 21	Plan de la bataille de Marignac et Comperdu donnée le 11 septembre 1709. Cartographe : Bruchman (16...-17...), Éditeur : Eugène-Henri Fricx (1644-1730).	1709	Gravure sur cuivre Éléments d'impression : 28,9 x 48 cm Feuille : 50,8 x 61,8 cm		
VAL 20 F1 20	Carte particulière des environs de Mons, Ath, Charlemoy, Maubeuge, Quenoy, Condé et autres. Cartographe, éditeur : Eugène-Henri Fricx (1644-1730).	1706 [1709]	Gravure sur cuivre Éléments d'impression : 42,7 x 57,6 cm Feuille : 49,5 x 64,5 cm		
VAL 20 F1 19	Carte des comtes [comté] de Hainaut, de Namur et de Cambrésis [Cambrésis]. Cartographe, éditeur : Guillaume Delisle (1675-1726). Graveur : F. Desnoyers (16...-17...).	1706	Gravure sur cuivre Éléments d'impression : 45,5 x 63,5 cm		
VAL 20 F1 18	Le comté de Hainaut [Hainaut] à l'usage de Monsiaguer le duc de Bourgogne. Cartographe : Alexis-Hubert Jellot (1632-1712). Graveur : J. Goerck (18...-1...), Éditeur : Pieter Mortier (1661-1711).	1695	Gravure sur cuivre Éléments d'impression : 51,2 x 61 cm Feuille : 58,7 x 62 cm		
VAL 20 F1 17	Le comté de Hainaut [Hainaut] divisé en châtellenies, bailliages et prévôtés. Le Cambrésis. Cartographe : Guillaume Sanson (1633-1703). Éditeurs : Alexis-Hubert Jellot (1632-1712), Pieter Mortier (1661-1711).	1692	Gravure sur cuivre Éléments d'impression : 54,5 x 74,8 cm Feuille : 62 x 98 cm		
VAL 20 F1 16	Comitatus Hannoniae et archiepiscopatus Cameracensis tabula [Carte du comté de Hainaut et de l'archevêché de Cambrai]. Cartographe : Nicolas Visscher (1649-1702).	Entre 1680 et 1690	Gravure sur cuivre Éléments d'impression : 47,2 x 56 cm Feuille : 51,8 x 56,5 cm		
VAL 20 F1 15	Hannoniae comitatus [Comté de Hainaut]. Cartographe, éditeur : Théodore Danckaerts (1669-1727).	Vers 1696	Gravure sur cuivre Éléments d'impression : 51,6 x 59 cm Feuille : 53 x 61,6 cm		
VAL 20 F1 14	Comitatus Hannoniae et episcopatus Cambrésis descriptio [Description du comté de Hainaut et de l'évêché de Cambrai]. Cartographe, graveur et éditeur : Frederick de Wit (1639-1706).	Entre 1686 et 1690	Gravure sur cuivre Éléments d'impression : 77,1 x 55,6 cm Feuille : 48,3 x 57,2 cm		
VAL 20 F1 13	Comitatus Hannoniae tabula [Carte du comté de Hainaut]. Cartographe : Alexandre Penes (16...-17...), Éditeur : Nicolas Visscher (1618-1679).	Entre 1666 et 1673	Gravure sur cuivre Éléments d'impression : 47 x 58,8 cm Feuille : 49,5 x 59,5 cm		
VAL 20 F1 12	Gouvernement de St Guislain. Cartographe, éditeur : Sébastien de Portail de Beaulieu (ca 1612-1674).	1667	Gravure sur cuivre Éléments d'impression : 10,9 x 15,4 cm Feuille : 17,3 x 22,6 cm		

Fig. 1. Info panel of the online map viewer

Jean-Louis Renteux
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Marijn van Zundert kicked off the MapAf with the *Cusanus Map*



Paul De Candt presented a 32 page monograph called "Vlaanderen, Artesië en de Franse Westhoek"

The 2024 Map Afternoon

On 23 March 2024 around thirty members of the Brussels Map Circle gathered in the Map Room at the Royal Library of Belgium (KBR) to enjoy a series of presentations of maps and books. This annual get-together traditionally unearths some special, unusual items, and this year did not disappoint. We were fortunate to be able to listen to explanations of a wide variety of items and to look at them close up. The session was ably organised and chaired by Henri Godts. Items were presented in chronological order, which made perfect sense.

Marijn van Zundert

Marijn van Zundert kicked off the session. He was keen to show us The Cusanus Map, not by Cusanus, Nicholas of Cusa, (1401–1464), but influenced by him. As Marijn said, maybe Cusanus provided coordinates, maybe he made the map, maybe it was simply made under his patronage. But he did travel the region. The map was published in 1491, well after his death. Marijn found the map interesting as it depicts the mouth of the Scheldt–Rhine–Meuse delta at a levcolumn alignment of detail that was quite advanced for its time. Several Circle members expressed interest in the fact that Cusanus had been involved in cartography as he is much better known as a theologian and astronomer who was an important influence in the founding of the University of Trier and who opened up dialogue between Christians, Jews and Muslims. Marijn presented additional maps of more or less the same area: Ptolemy maps from 1478 and 1482, and maps by Tramezzino (1553), Ruscelli (1561 and 1598) and Mercator/Hondius (1607), showing that the depiction influenced by Cusanus was ahead of its time.

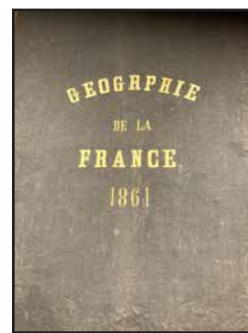
Paul De Candt

Paul De Candt, next in line and as feisty as ever, had been inspired by a book published at the end of last year, called *Frans en toch Vlaams, het verhaal van Frans-Vlaanderen* [French and yet Flemish, the story of French Flanders] by Wido Bourel, who was born in French Flanders but has spent much of his life dedicated to perfecting his Dutch. Paul has produced a 32-page monograph in Dutch entitled *Vlaanderen, Artesië, en de Franse Westhoek*, and this was the work he was presenting.

He expressed some irritation with the fact that much useful knowledge never reaches publication because publishers are wary of copyright issues regarding illustrations.

His article traces the history of the area from Charlemagne to the early twentieth century, and is richly illustrated with maps, timelines, portraits, descriptions and pictures. A sterling piece of work.

Jan Delauré



Jan Delauré, changing tack, showed us, in a more intimate style, a manuscript atlas of France, a *Geographie de France* [sic] drawn by Leonora Ursula d'Arenberg in 1861 when she was 16.

Jan himself is a volunteer at the Map Room at the KBR; he owns a small collection of maps. The cover of the atlas is embossed with the title on the front and Leonora's name on the back. It divides France into the provinces of the 'Ancien Régime', and then into the 'départements' of the post revolution era. Leonora Ursula d'Arenberg uses the same format for each of her provinces and departments, and colour codes details such as borders, administrative boundaries, and even tourist information such as the wine and cheeses from a given area. Quite a feat for a teenager! Jan pointed out that there is no scale indicated on the maps and that the larger maps are drawn in neat, fold-out formats. Nice and Savoie are not in this atlas, presumably because it was only in 1860, through the Treaty of Turin signed between Napoleon III, Emperor of France, and Victor-Emmanuel II, sovereign of the Kingdom of Sardinia, that the County of Nice and the Duchy of Savoy were transferred from the Kingdom of Sardinia to France.



Harrie Teunissen presented an imaginary island map called TuJo which was drawn by his brother-in-law when only 17 years old...

Francis Herbert

Francis Herbert had brought, all the way from London, his complete set of the original 40 parts of Harmsworth's New Atlas of the World and the Great War, in their original paper covers. The series was edited by J. A. Hammerton. The parts were issued fortnightly on a subscription basis. The first part was issued in June 1919 and the last in November 1920. Francis cited some interesting points thrown up in the publications, for example, the fact that the war was not expected to last longer than Christmas 1917, and the fact that women were specifically praised for their contributions to the drawing up of the Atlas. The image shows Francis holding the map Rik Smit used in his article Mapping of the Kingdom of Serbs, Croats and Slovenes (Maps in History No 78).

Harrie Teunissen

Harrie Teunissen presented two maps: the first a small map of Antwerp by Felix van Veldhoven in the shape of a bird, a 'sinjorenvogel' which he acquired in 2010. The city seemed to fit perfectly into the bird shape, and 'sinjoren', from the Spanish 'señores' meaning 'gentlemen', is a nickname for those from Antwerp, dating back to the Eighty Years War. Then he showed us a large map of an imaginary island called TuJo which was drawn by his brother-in-law in 1964-65 when he was 17. The name of the island comes from the boy's nickname – Thuur – from Arthur, and his brother's name, John. The map Harrie showed us was a digital reduction of the original 170 sheet hand-drawn map, 3.4 m long by 2.6 m wide. The map shows everything you might expect from a real island: a port, airports, transport systems (our mapmaker was fascinated by spaghetti junctions), towns, green areas... it is very realistic. Apparently Arthur Steegh also wrote a history of the island and had developed a language for the inhabitants. Overall the map conforms to

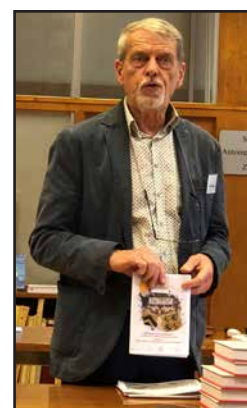


Francis Herbert presenting Harmsworth's New Atlas of the World editions

modern conventions for maps, although there are some anomalies. Harrie is now undertaking further research to ascertain some of the sources Arthur might have used for his map.

Jean-Louis Renteux

Jean-Louis Renteux is in the process of bequeathing his collection of around thirty maps of Hainaut to the City Archives of Valenciennes (see page 23). Spanning from the sixteenth century, including works by Ortelius, to the end of the County of Hainaut's existence as it transitioned into a French department, these maps offer valuable insights into the region's historical cartography. Thanks to the efforts of the Valenciennes archives, the maps have been digitised and are now accessible for online consultation. Jean-Louis passed on a booklet containing a detailed catalogue of the maps, ensuring their preservation and availability for future study.



Colin Dupont

Colin Dupont proudly unveiled the latest addition to KBR's collection: a 1935 Citizen Atlas of the World, acquired just two weeks before the MapAf. This fifth edition, originally published by John Bartholomew and Son in Edinburgh in 1908, holds special significance as it was a Christmas gift from King Leopold III to his mother, Queen Elisabeth of Belgium. What makes this atlas truly remarkable are the annotations by the queen herself, detailing the evolving borders in Europe, particularly in Germany, during the Allied advance at the end of World War II, from D-Day to Victory Day. This period was fraught with anxiety for the queen, as her son was held prisoner in Germany, and his return from exile was met with hostility among the Belgian population, ultimately leading to his abdication. Following her passing, the atlas came into the possession of Princess Liliane, Leopold III's second wife, before finding its way to Van De Wiele Auctions, who subsequently sold it to the KBR.



Dutch perseverance amidst adversity. Additionally, encircling each medallion on the map, are poems, quality-wise reminiscent of Santa Claus poetry, yet offering historically significant insights into the era. A high-resolution scan is available at <https://www.davidrumsey.com/luna/servlet/detail/RUMSEY~8~1~321992~90091118>

The autographed Ernest Chase Dudley Peace Map of the World, crafted in the aftermath of World War II, serves as a moving reflection of the ideological landscape of its time. Adorned with optimistic messages of universal peace and technological progress, the map exudes hope for a brighter future with bold assertions of a splendid future ahead. From the transformative potential of atomic energy to the promise of universal access to local airports within 45 minutes, these optimistic messages are elegantly illustrated in vignettes scattered across the map, embodying the spirit of post-war optimism and progress.

The 1751 map of Tokyo by Bellin holds a special significance. The space representing the Imperial Court, typically kept blank for secrecy reasons, is here filled in. Additionally, of particular note is the Nihonbashi, a bridge featured on the map and in its legend, serving as the central point from which all distances in Japan were measured, adding further significance to this historical cartographic piece.

Another notable map is one by Herrera, the official historian of the King of Spain, titled *Descripcion de las Indias Occidentales*, first published in Madrid in 1601. The map that Hans showed us is from the second Spanish edition published in 1730. What sets this map apart is its unique perspective: the Far East depicted on the map aligns with what Europeans would typically consider the Far West. This curious reversal stems from the author's geographical vantage point while creating the map; he was situated in Acapulco at the time, leading to this unconventional orientation.

Next, Hans presented us with a Matthaeus Seutter map titled *Cometa, qui anno Christi, 1742*, depicting the trajectory of a comet that traversed the solar system in 1741. During this era, comets were often interpreted as harbingers of doom, viewed as ominous omens or divine punishment, instilling fear of impending catastrophe or the end of the world among people.

Lastly, Hans presented a map of the Volga River from 1751–1760 by Olearius (Ölslaeghers), renowned as the most significant and precise eighteenth-century depiction of the Volga as a vital trade route to Persia. Amidst examining this historical cartographic gem,

Hans Kok



Hans Kok delved into his treasure trove, revealing several maps from around the world, each with its own unique story to share.

The first map he presented was a touching piece from 1940–1945 titled *Nederland in Oorlogstijd* [The Netherlands during war time], published by a foundation dedicated to aiding war orphans and widows of war resistance victims. This map vividly chronicles the events of the war, with 20 medallions adorning its borders, each depicting poignant tales of wartime resilience. From radios hidden under floorboards to coal discreetly distributed to aid the impoverished, these medallions capture the spirit of

Hans drew attention to a peculiar annotation where two sections of the river fail to seamlessly align. The annotation humorously reads, 'sorry it doesn't fit', adding a lighthearted touch to an otherwise meticulously crafted map. High-resolution scan at <https://www.asommer.de/en/karte/le-cours-de-la-riviere-de-wolga-anciennement-appellee-rha/>

The afternoon proved extremely interesting and after the final presentation members were seen to converge on the speakers requesting another look at and more information on the items they had shown. We are looking forward already to next year's batch!

Many thanks to all the presenters and also, of course, to Henri, who 'made it happen'.



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Honours for two Maltese Map Personalities

Dr Albert Ganado

Wishing you a very Happy 100th birthday!

Some of our older Members may recall the third biennial BIMCC Conference we organised on 14 December 2002 at the Collège Saint Michel, on the theme of *Mare Nostrum – Maps of the Mediterranean*. Among the five speakers was Dr Albert Ganado, a lawyer by profession and an outstanding authority on the mapping of Malta. His presentation entitled *Maps of Malta, focal point of the Mediterranean* was later published in two parts in BIMCC Newsletters No 33 and No 34 (January and May 2009). It ended with the following summary, putting Malta maps in perspective with other maps of Mediterranean islands:

'Between the 16th and the mid-18th centuries many hundreds of maps of Malta were produced. Franck Cervoni in his Image de la Corse listed 120 maps up to 1831; in Le Carte Geografiche della Sardegna, Luigi Piloni described 174 maps up to the 20th century; the Stylianous examined 228 maps up to 1900 in The History of the Cartography of Cyprus. By contrast, the maps of Malta from the 16th to the 19th century are about four times as numerous as those of Cyprus, an astonishing record which would never have been achieved had Malta not been the focal point of the Mediterranean.'

Establishing such a record with a cartographic collection is Albert Ganado's achievement, the fruit of a life-long engagement in preserving and documenting Malta's heritage. In 2008, the *Albert Ganado Map Collection*, 'the largest and most complete collection of antique maps of Malta in the world', was acquired by Heritage Malta and deposited in the National Museum of Fine Arts in Valletta. About a year later, in November 2009, Albert Ganado founded the Malta Map Society (MMS) whose President he was for 12 years, stepping down in 2021 at the age of 97.

His autobiography² reveals the scope of his commitment, with hundreds of publications, innumerable lectures, exhibitions and distinctions. Among the many titles bestowed upon him I would just mention the IMCoS-Helen Wallis Award he obtained in 2011, and the Doctor of Literature (*honoris causa*) conferred by Malta University in 2013, 'in recognition of his significant contribution through his dedicated study of the history of cartography over various decades.'

1 Tony Campbell in MapHist message of 25.07.2008

2 Albert Ganado, *A Life not so Ordinary*, Malta, Midsea Books, English edition 2023, ISBN 978-99932-7-958-7



Photograph of former BIMCC President Wulf Bodenstein (third from left) toasting the Speakers Dr Albert Ganado (Malta), Prof Dr Günter Schilder (Utrecht University), Monique Pelletier (former Head of Map Department, Bibliothèque nationale de France, Paris), Dr Vladimiro Valerio (Istituto Universitario di Architettura, Venice), Dr Cyrus Ala'i (London). Conference Mare Nostrum – Maps of the Mediterranean, 14 December 2002.

Albert indefatigably continues writing, publishing and studying old maps. But he did allow his untiring enthusiasm and energy to take a short break on 9 March this year, in order to celebrate his 100th birthday.

May we, on this very special occasion, join his family and many friends and offer the 'Eminent doyen of cartography', as he was acclaimed in laudatory articles in the local Maltese press, our congratulations and very best wishes.



Dr Albert Ganado studying De Jode's 1578 map of the Mediterranean Islands (December 2023).



Joseph Schirò

Wishing you every success!

Joseph Schirò is the co-founder of the Malta Map Society (MMS) and served as its Secretary from the very beginning in 2009, until he took over from Albert Ganado as President in 2021. Just a few days before his predecessor's 100th birthday, Joseph Schirò, aged 72, was presented with *Custos Divitiarum*³, a 'Festschrift' in honour of his remarkable career as 'Guardian of Heritage', that is as curator, conservator and restorer of manuscripts and old books at the National Library and the National Archives of Malta. It is also in recognition of his contributions to the history of cartography in general, and to the large programme of activities of the MMS in particular.

Among the five introductory chapters to this impressive book of 562 pages, there is a charming essay by Mary Anne Schirò, 'dedicated to my beloved husband Joseph' whom she married in 1981. Divided into four Parts, the book contains no fewer than 28 articles by friends and colleagues in the cultural sector in Malta and abroad. Many of these cover subjects well beyond the immediate relevance to Malta's local history.

Part I, *Archives and Museums*, consists of eleven papers on the history of these institutions and related research. Within the group of historical records are the military expedition of the Knights of Saint John in 1603 against Ottoman citadels in the Peloponnese, by Joan Abela; the public burning in 1609 of books 'unfit for the eye of good Christians', by Giovanni Bonello, and the veneration of the Virgin of Damascus, by Mario Buhagiar. Antonio Espinoza Rodriguez then presents an enigmatic marble statue of Hercules, whilst Albert Ganado contributes an article on rare views of Windsor Castle in 1828 by the Maltese artist William Gauci.

Among the five essays in Part II, *Books and Libraries*, Jeremy Debono describes the incunabula collection of the National Library of Malta, with Martina Caruana focussing on a French printed illuminated Book of Hours. Jeanine Rizzo relates the eventful history of a Neapolitan missal of the twelfth century, and Theresa Vella presents an account of the 1480 Siege of Rhodes published in an Ulm edition of 1496.

Part III, on *Conservation*, offers a survey of seven different conservation projects but is, above all, a glowing tribute to Joseph Schirò, 'known for his culture and knowledge of Maltese history and historiography ... a custodial restorer of rare intelligence, scientific

and technical preparation, as well as of inexhaustible patience, quick intuition and, in addition, excellent manual skills', as Dr Ugo Mifsud Bonnici, the former President of the Republic of Malta, put it in his Introduction.

Part IV, *Cartography*, contains four essays that deal with the mapping of Maltese ports, with maps of the Great Siege and with fortifications. Ritienne Gauci and John A. Schembri first reflect on the theme of port geography in general, before reviewing the geo-historical development of the port of Mgarr on the nearby Island of Gozo. One map of the Great Siege of Malta of 1565, engraved by Nicolò Nelli and held in the Charles University in Prague, is the subject of Eva Novotna's article. This map is in fact state two of four Great Siege maps issued in 1565 by the Venetian publisher Camocio, as discussed by Bernadine Scicluna in the following very interesting and abundantly illustrated essay. The three other maps are preserved in the MUZA, Malta's National Community Art Museum. Together, they document the final stages of the Great Siege by the Ottoman Turks in 1565, finally broken by the Christian Order of Saint John and Spanish troops. Joseph Schirò played a pivotal role in getting this historically important map series inscribed in UNESCO's International Memory of the World Register, a first for Malta. The final article is by William Soler who analyses the cartographical representation of fortifications of Malta in maps from 1500 to 1800.

A 27-page biographical timeline at the end of the book retraces Joseph Schirò's outstanding career, from his Diploma in Librarianship (University of Aberystwyth, Wales) to the present, with lists of his awards, public lectures, participations in conferences, and a bibliography of his 130 publications so far. A personal profile of Contributors and an Index complete this book.

The Malta Map Society will be organizing the 2024 IMCoS International Symposium *Imago Melitæ* 2024 between 16–19 October 2024. This is a most welcome occasion to visit Malta, a historical jewel in the heart of the Mediterranean, with its three UNESCO World Heritage sites and a cartographic patrimony of world renown. Please see <http://maltamapsociety.mt/2024-imcos-symposium/> for the programme, registration and organisational details. You may also contact Joseph Schirò, chief organiser of the event, on josephschiro60@gmail.com. To mark the event, a special cancellation stamp issued by Malta Post will be available in the Central Post Office on the first day of the Symposium.

Best wishes for a resounding success, Joseph!

Wulf Bodenstein
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³ Charles J. Farrugia (ed.), *Custos Divitiarum, Festschrift in Honour of Joseph Schirò*, Malta, Midsea Books, 2024, ISBN 978-99932-7-988-4

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 50.00,

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 (jcs@loginfra-strategy.com) 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 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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