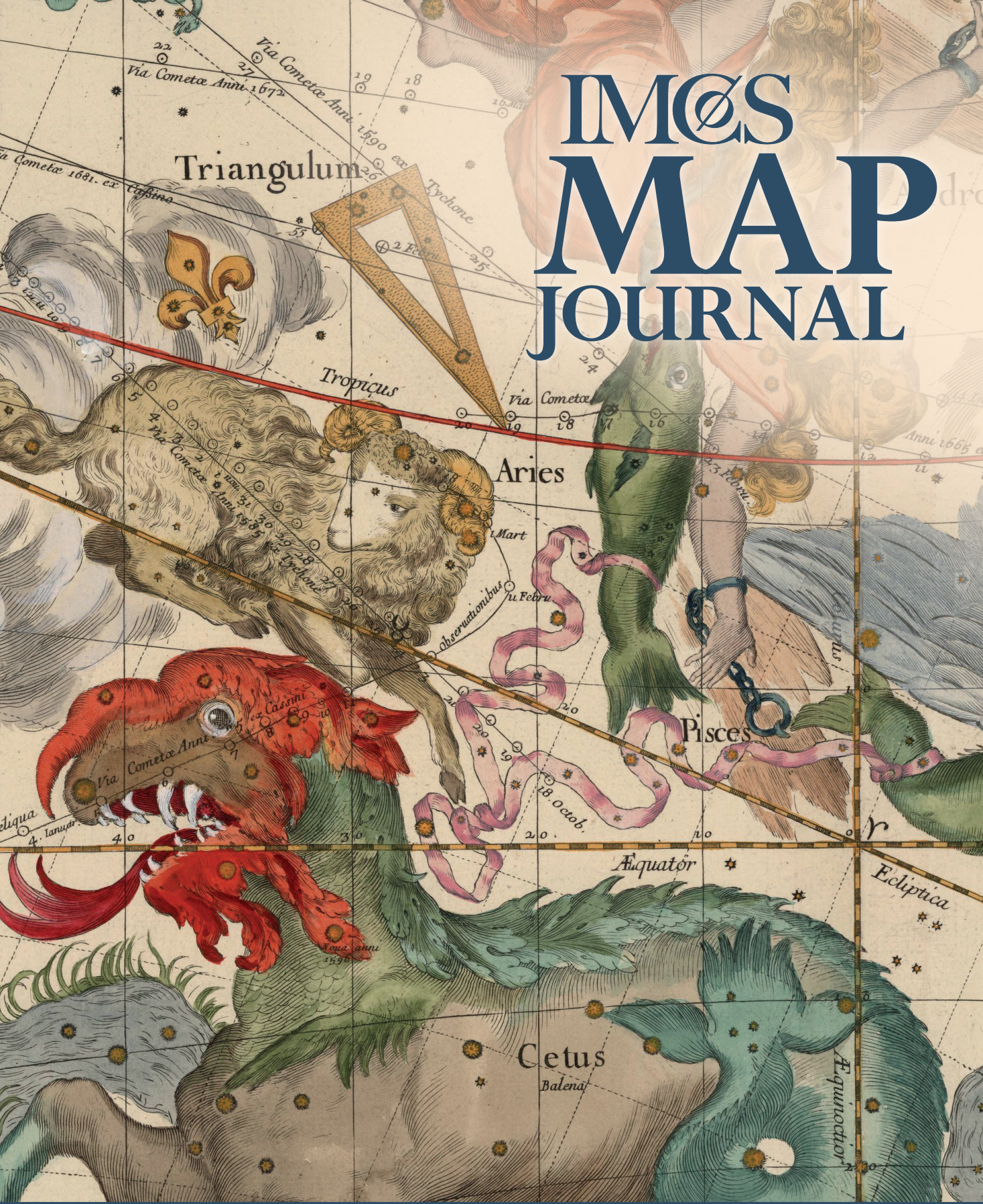
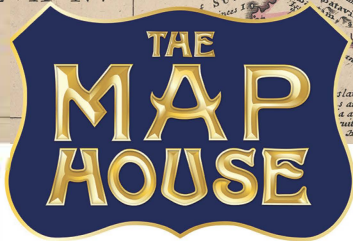


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# JOURNAL OF THE INTERNATIONAL MAP COLLECTORS' SOCIETY

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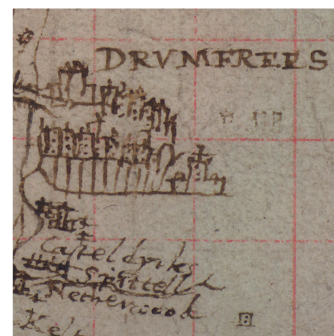
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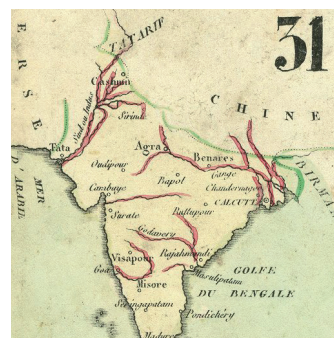
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David Rumsey Historical Map Collection.

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# LETTER FROM THE CHAIRMAN

**Mike Sweeting**

The summer is a curious time for map collectors and map lovers. Personally, I tend to connect my times of appreciation with winter and whisky (the latter being kept well away from the map or atlas I am perusing!).

Consequently, I have been a late winter or early Spring buyer, with perhaps a 'little something' set aside for the London Map Fair. As Spring neared, I would begin to keenly feel the lack of a particular map or atlas. This was partly because of an urge to connect. I have always sought to investigate what went together with an artefact or a process or an innovation. My collection has grown from this kind of 'neighbourly' thinking. I did not look seriously at Jansson until I had adequately explored Blaeu. I did not even bother with Sanson until I felt that I had grasped the basics of his precursors – and so on.

Another factor, I feel, is Spring itself, the act of coming out of relative hibernation, the urge to explore a matter further. Christmas has never had a map angle for me personally. My family have always been relieved from the responsibility of buying maps as presents. It's just too personal – and they might get the wrong one, however well I have done the briefing! A map-themed tea mug may come my way, or a book they know I did not own, but that is always where it stops. (I have not been so doctrinaire about buying Yuletide maps for others, I must however admit.)

My core collection came, as many do, from relationships – initially with John Shotton of Durham, subsequently with Doreen Green in Woking – both now late and lamented. They were utterly different people. Drawing information from John was like getting blood from a stone, with perseverance only eventually bearing rich rewards. Doreen was the complete opposite, gregarious and liberal with her input. "Oh, don't buy *that* she would say, (or illegibly scribble). *This* is far better. And *this* was often cheaper too! Looking back at my purchasing pattern today, so many of my purchases were made thus between March and the end of June.

What about this time of year? Well, it is a great time for events such as the new Amsterdam Map Fair in September (see page 45 for details) where we will be staffing a stand, and our own International Symposium in Malta. In the case of the latter, I can report excellent levels of registration already, so if you are thinking about attending, do get a move on!

In terms of the 'inhaling' of maps, the ability to bid at auction or buy direct on the Internet, has perhaps spread the buying side out a bit. However, I do encourage you, changing my metaphor dramatically, to look at the rhythm of your purchasing. Maybe it's time to get another map?



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## EDITORIAL

**Ljiljana Ortolja-Baird**

To mark the 700th anniversary of Marco Polo's death, the University of Warwick recently launched, in partnership with other institutions across Asia and Europe, the Marco Polo International Programme. Warwick is home to the Wheeler History of Travel Writing Programme, so it is not surprising that they are key initiators of this project. The endeavour 'champions the power, importance and impact of cultural interaction, engagement and discovery – past and present'.

The projects underway are exciting and will result in a raft of primary sources from the thirteenth and fourteenth centuries being available to scholars in a digital format. Ibn Battuta's accounts of his travels in Africa and Asia will be digitised; this will be the first-ever digitisation of his writings. Researchers at the University's Venice Centre are restoring a unique document which details the travels, investments and commercial enterprises of six Venetian nobles who were travelling through India and China in the decade after Marco Polo's death. It is hoped its restoration will provide a new perspective on global exchange in the fourteenth century. Important to the programme is the high-resolution scanning and study of the textiles, ceramics and lacquerware that were traded along the Silk Road. This effort will culminate in digital and physical exhibitions that will be on display worldwide.

Digital technology is key to the Programme with an interactive 'AI Marco Polo' as its centrepiece. According to Professor Gu, who led the project, 'the AI Marco Polo technology represents a significant advancement in the field of artificial intelligence and cultural heritage. By making history accessible and engaging, we hope to inspire curiosity and learning among users of all ages'.

I could not give up an opportunity to chat with the most remarkable of travellers.

*Greetings, I am Marco Polo, a Venetian explorer, and merchant born in the thirteenth century. My travels took me across vast lands, from the bustling markets of Constantinople to the majestic courts of Kublai Khan in the heart of China.*

So began my chat with 'AI Marco Polo'. I asked him about the challenges he faced on his travels. He replied, "I encountered numerous challenges that tested my endurance and adaptability. Some of the most challenging aspects of my voyage included navigating treacherous terrains along the Silk Road, adapting to unfamiliar customs and languages, and ensuring the safety of my companions and trade goods amidst diverse and sometimes unpredictable environments". In view of the extraordinary experiences actual Marco Polo witnessed, his digital counterpart's delivery was surprisingly mechanical. Answers were never brief; his response to "What was your most important discovery?" produced an A4 page of text making the experience closer in kind to a lecture than an informal conversation.

While I am unlikely to have another chat with 'AI Marco', I do look forward to the outcomes of the other projects on the Programme.

To access 'AI Marco Polo' go to <https://marcopolopro.co.uk/>

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# THE PONT/BLAEU MAPS OF SCOTLAND

*Timothy Pont's contribution to Joan Blaeu's atlas of Scotland*

Ivan Robinson

*Flow gently, sweet Afton,  
among thy green braes,  
Flow gently, I'll sing thee  
a song in thy praise ...*

Robert Burns

An incomplete but extensive survey of Scotland by Timothy Pont (c.1565–c.1614), usually dated to between 1583 and 1596, was the source for an atlas of Scotland by Joan Blaeu (1596–1673), published in 1654.<sup>1</sup> Pont's manuscript maps were the first to show Scotland in such detail and were largely responsible for making Scotland one of the most comprehensively mapped countries in Europe at the end of the sixteenth century.<sup>2</sup> No other maps produced by the Blaeu publishing house can be traced back to their original surveys.<sup>3</sup> Blaeu's Scottish maps appear in Volume V of his *Atlas novus*. There are 49 maps in total: two of the entire country and 47 regional ones. The 154 pages of accompanying text include descriptions of local conditions in each of the mapped areas.

A collection of Pont's surviving survey material is preserved in the National Library of Scotland, including field notes and 78 manuscript maps.<sup>4</sup> The collection is only a small part of his output, and the maps are mostly rough or unfinished. Nevertheless, it provides unique insight on how he conducted his survey and recorded the results on the manuscripts that provided the source for Blaeu's printed maps.

The survival of the survey material is largely due to the initiatives of three men who came forward after Pont's death: Sir James Balfour of Denmiln in Fife (1600–1657), Sir John Scot of Scotstarvet (1585–1670) and Robert Gordon of Strahloch (1580–1661). Balfour, a well-known antiquarian, purchased the manuscripts from Pont's heirs around 1628 with the intention of preparing them for publication. Scot, meanwhile, was in close contact with Blaeu about the publication of a volume of Scottish poetry when he became aware of Balfour's acquisition and

brought it to Blaeu's attention. Scot, acting initially as an intermediary between Balfour and Blaeu, enlisted the help of Gordon, a well-established geography scholar, to review Pont's manuscript maps in the early 1630s. Gordon went on to redraught those manuscripts that Blaeu considered to be below the standard needed by his engravers and retained the originals that are now housed in the National Library of Scotland.<sup>5</sup>

## THE PONT SURVEY

### Context and motivation

Pont conducted his survey against the backdrop of post-Reformation Scotland. In 1560, about five years before he was born, Scotland had broken with the Papacy and established the Calvinistic presbyterian Kirk as the national Church. Pont's father, Robert, was an active reformer, a prominent member of the General Assembly of the Church and a member of the clergy.

The younger Pont left no record of his reasons for embarking on the daunting task of conducting a national survey. The literature on the subject suggests three possible motives: to help establish the country's future religious administration, to satisfy the needs of civil government and to revise existing historical and geographical accounts of the nation.<sup>6</sup> He probably had all three in mind, but his close association with the Church through his father and his dependence on his father and the Church for his income may have pushed the need to help establish the Church's future administration to the top of his agenda.<sup>7</sup>

One of the aims of the new Church was to bring sweeping changes to the Scottish parishes, the areas around local churches where inhabitants paid a tenth of their produce (called teinds) to sustain the local clergy. Pont likely saw knowledge of Scotland's physical geography and cultural landscape as an information base for the establishment of parishes throughout the country as the Church expanded.

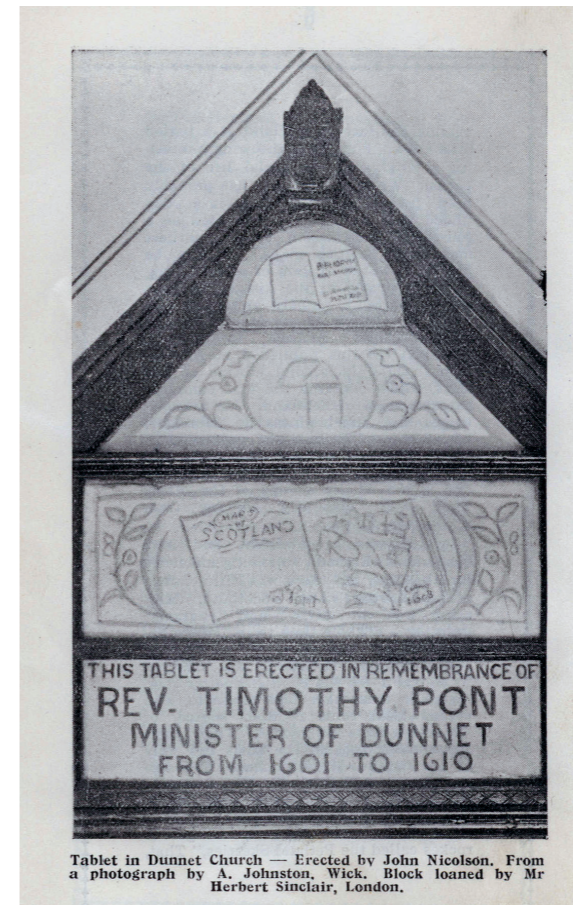


Fig. 1 A tablet erected inside Dunnet Church in memory of Rev. Timothy Pont. It records the duration of his ministry there and includes an image of a map of Scotland to acknowledge his cartographic endeavours. *Old Caithness Maps and Map-makers* by John Mowat, 1938. Highland Libraries No 38399. ([www.ambaile.org.uk](http://www.ambaile.org.uk))

### General approach

There is some debate in the literature on whether Pont's general approach should be described as surveying or chorography.<sup>8</sup> A topographical survey involves field work that depends on precise measurements of distance and direction using instruments. Chorography as it was then understood concerned itself with giving an account, in text and image, of the quality and character of places, rather than their accurate locations.<sup>9</sup> Typically it covers such topics as the etymology of place-names, major commodities and resources, names of landed gentry, and historical anecdotes.

The prevailing view emerging from the debate is that Pont's maps can be understood only if they are seen as adjuncts to a chorographic exercise, rather

than as the results of a survey. His chorographic description of Cunningham in northern Ayrshire is cited as an example in support of this view.<sup>10</sup> An alternative view is that his maps are the product of stand-alone surveys, albeit general rather than topographical. His chorographic description of Cunningham is the only such description that can be compared with his map of the same district. It was written on a second visit some twenty years after he had completed his survey there, suggesting that Pont himself regarded his survey as complementary to, but independent of, his chorographic description.<sup>11</sup> Pont's field notes, which will be examined below, reinforce the view that he was engaged in general survey work: they lack precision but address the location of features to be mapped and the distances between them.

### Conducting the survey

Robert Gordon's assessment was that Pont initiated his survey 'without great resources'.<sup>12</sup> The project was not sponsored by the government of Scotland's King James VI, and it appears that Pont may have had to fund his project out of the income he received from his father and the Church.<sup>13</sup> These financial limitations were in stark contrast to the conditions enjoyed south of the border by Pont's contemporary, Christopher Saxton (c.1540–c.1610), for his survey of the English and Welsh counties. He was sponsored by William Cecil, Secretary of State to the English Queen Elizabeth I, and received enough private funding from Thomas Seckford, another prominent member of the Tudor government, to complete the entire project.

Saxton was able finish his survey and mapping in the five summers between 1574 and 1578, and to publish the results in a national atlas under his name, engraved and printed in London, in 1579.<sup>14</sup> He was acclaimed as a ground-breaking mapmaker during his lifetime and remains well known today. Timothy Pont conducted his field work over thirteen years and had not finished mapping his results by the time he died some eighteen years later. His name appeared as a footnote on Blaeu's atlas maps, some forty years after he died. He lived in relative obscurity and is not well-known beyond academic circles today.

Gordon asserted that Pont 'traversed on foot the whole kingdom [and] undertook the entire task himself'.<sup>15</sup> Pont, however, did not document his specific surveying methods. These can only be inferred from his surviving manuscript maps and field notes. Table 1 lists the six surviving manuscript maps most closely related to Blaeu's printed maps. The

TABLE 1 PONT MANUSCRIPTS MOST CLOSELY RELATED TO BLAEU’S MAPS\*

| Pont’s Manuscript Map<br>c. 1583–96   | Gordon’s Changes<br>c. 1633–49  | Blaeu’s Printed Map<br>1654  |
|---|---|--|
| <b>Pont 2: Strathnaver; Kyle of Tongue; Farr.</b><br>(Partial overlap with Pont 1 and 2. Content differs in areas of overlap.)                        | May have been redrafted by Gordon, but with no changes.   | <b>STRATH-NAVERNIA</b>   |
| <b>Pont 8: Moray and Nairn.</b><br>(Overlaps in part with Pont 5 and 23.)   | A few extra names added on the eastern and western peripheries.   | <b>MORAVIA Scotiae provincia</b>   |
| <b>Pont 32: East Central Lowlands-Stirling; Falkirk; Kilsyth.</b><br>(All overlap with Pont 16,17, 33, 34, and an unnumbered map of Linlithgowshire.) | A Roman wall added, identified by two parallel lines crossing the map through Falkirk.                          | <b>STERLINENSIS Praefectvra</b><br>a                                     |
| <b>Pont 33: Renfrewshire.</b><br>(Overlaps with Pont 14, 32 and 34. Very small areas in common.)  | A routeway added between Glasgow and Paisley, denoted by two parallel lines and labelled <i>Way to Glasgow.</i> | <b>Praefectvra RENFROANA<br/>Vulgo dicta Baronia</b>                     |
| <b>Pont 34: Glasgow and the County of Lanark.</b><br>(Overlaps in part with Pont 32, 33 and 35.)  | A routeway added, denoted by a dotted line running between Glasgow and Kirkintilloch to the northeast.          | <b>GLOTTIANA Praefectvra Inferior<br/>GLOTTIANA Praefectvra Superior</b> |
| <b>Pont 35: Nithsdale; part of Teviotdale.</b> (Overlaps in part with Pont 34)  | Used directly by Blaeu’s engravers, without redrafting by Gordon.   | <b>NITHIA Vicecomitatvs</b>  |

\* Sources: Jeffrey C. Stone, *The Pont Manuscript Maps of Scotland*, Tring: Map Collector Publications Ltd., 1989; *Illustrated Maps of Scotland: From Blaeu’s Atlas Novus of the 17th Century*, London: Studio Editions, 1991.

numbering for the maps is that used by the National Library of Scotland. Table 1 and the ensuing discussion refer to the regional maps in Blaeu’s atlas. Blaeu attributed his national map, *Scotia Regnum*, to Gordon. He, in turn, probably drew on Pont’s work but, in the absence of Gordon’s manuscript, it is difficult to say to what extent.<sup>16</sup>

The use of river valleys as an organising principle is a distinguishing characteristic of the maps; the boundaries of mapped areas are defined by the watersheds of catchment areas, and rivers serve as a reference network for the location of the natural and cultural features. Field notes, which Pont recorded on the pages of pocket notebooks, give prominence to his use of rivers as a locational frame of reference. An example is provided by the following transcript of an extract from the notes accompanying his survey of Kyle. Features are located by ‘following the river up ...’ from the town of Irvine, with distances given in Scottish country miles (equivalent to 1.2 Old English miles, or 2,400 yards).<sup>17</sup> Directions are given by points of the compass. Twenty-six locations are identified on this extract; a total of 74 features are recorded in the same manner for all of Kyle.

**KYLE**<sup>18</sup>

*Followeth the river Irving which devydeth Kyle from Cuningham. Irwing toun is on the northsyd therof at the sea with a fair stone bridge, heir is a convenient haven for ships.*

*Following the river on both sydes is thus.*

- Craig 2 mile up on the north syd*
- Dreghorn 2 mile furdur up on the S.*
- Achans 2 myl up S. syd. Cragie-Wallace 4 mile up, S. syd*
- Ellerlslic 2 mile up on the S. syd. Caprintoun 2 mile up. S. syd.*
- Ricardtoun. 2 mile S. syd. Kilmarnock a town over agains Ricardtoun the river running betwixt them.*
- The Dinn above Kilmarnock 1 mile N. syd*
- Craufurdland 1 mile furdur up. N. syd. Sloss hard by on the same syd.*
- Rowallen 2 mile up on the N. syd. From the river 2 mile.*
- Damisternock 2 mile up on the same syd.*
- Ovir agains it on theuthir syd Haning but 2 mile fra the river.*
- Kirk of Gastoun 4 mile above Damiisternock, S. syd*

*Barr hard by on the same syd. Sesnock hard by also on that same syd.*  
*Gaston Cast. I mile above the Kirk on the S syd.*  
*Lowdown Castle over agains Gastoun on the N. syd. And a myl up the river*  
*Newmils, toun, kirk, Castel a mile above Gaston N. syd.*  
*Bankheid 2 mile up N. Syd. Braidlie1 mile N. syd.*  
*The hill called Lowdownhill is the head of this river joyning cloas to Clydsdail.*  
*Sesnock river falleth in Irwing river 8 mile above the town of Irwing at the place called Sesnock on the S. syd.*  
*Above Sesnock is Carnel 4 mile on the westsyd.*

Distances and directions are included in descriptive notes on the face of some of the manuscript maps. Among those listed on Table 1 the most entries are to be found on ‘Strathnaver, Kyle of Tongue, Farr’ (Pont 2), which has twelve statements of distances, three of them in the sea on the eastern edge of the map (Fig. 2b). Compass bearings are given on nine of the maps and three of these have compass roses, although they were not necessarily drawn by Pont. On some maps that include compass directions the notes are in Pont’s ‘hand’.

There is no way of telling how Pont measured the distances recorded on his maps and in his field notes. Since they are usually in rounded miles, it seems clear that he did not use instruments. The sixteenth century did see the emergence of instruments that made accurate measurements of large areas feasible,<sup>19</sup> but they were not used at a national level until the Down Survey of Ireland (1654–1659), when Sir William Petty (1623–1687), with the backing of Oliver Cromwell’s military government, employed a workforce of a thousand people, most of whom conducted topographical surveys in the field with the use of instruments.<sup>20</sup> It is hardly surprising that Pont’s one-man survey relied on simpler, more practical ways to measure distances, perhaps by pacing supplemented with estimates and information from local sources.<sup>21</sup> An acknowledged authority on Pont’s maps made an assessment of the accuracy of Pont’s ‘Nithsdale’ (Pont 35) with respect to distances and directions.<sup>22</sup> From a sample of 179 straight-line distances, 54 were within 10 per cent of true, and the median value of the sample represented an error of approximately 25 per cent. 154 compass bearings from the same sample of 179 were found to be inaccurate by less than 20 degrees. Consistency in use of the compass is suggested by the similar magnitude of error found in ‘Nithsdale’ and in ‘Easter Ross’ (Gordon 20), which are distant from each other.<sup>23</sup>



Fig. 2a Manuscript map 'Strathnaver, Kyle of Tongue, Farr' (Pont 2). Reproduced with the permission of the National Library of Scotland.



Fig. 2b Detail from Figure 2a. Three distance statements can be seen offshore in the bottom right-hand corner of the map: '4 m[iles] betuix Strathy / & the heade thereof; 3 m[iles] betuix armdal / & Strathy; 3 m[iles] betuix / Strathy & Hallowdale'. 31 × 42 cm. Reproduced with the permission of the National Library of Scotland.





Fig. 4 Blaeu drew red grid lines on Pont's 'Nithsdale; part of Teviotdale' (Pont 35). In this detail the area previously covered by a patch in the centre of the image can be identified by the absence of grid lines, indicating that the grid was drawn after the manuscript map was made. The grid squares have sides of one-half inch (1.3 cm). Detail from manuscript map. 52 × 40 cm. Reproduced with the permission of the National Library of Scotland.

firms. The largest and most successful of these was the Blaeu family publishing house, which came under the control of Joan Blaeu in 1638, after the death of his father, Willem Janszoon Blaeu (1571–1638). The maps of Scotland from Volume V of Joan's *Atlas novus* were incorporated, with minor decorative embellishments, into Volume VI of his eleven-volume *Atlas maior*, the finest atlas in seventeenth-century Europe, first published in 1662.

### From manuscript to print

Of the 47 regional maps in Blaeu's *Atlas novus*, 35 (almost three-quarters) were directly copied by Blaeu's artisans from those Pont manuscripts considered of

high-enough quality for engraving. The only surviving Pont manuscripts that was not redrafted by Gordon is 'Nithsdale' (Pont 35).

Gordon redrafted the remaining twelve manuscripts. He reworked the originals without adding to the information provided by Pont with only a few exceptions.<sup>26</sup> Blaeu acknowledged Pont as his source with a reference engraved on each map, typically *Auct. Timoth. Pont.* (Authored by Timothy Pont).

Blaeu used grid squares as an aid for copying some of the manuscripts he received from Scotland in preparation for engraving. It was probably Blaeu, or someone in his workshop, who drew the red grid lines

for this purpose over the entire sheet containing 'Nithsdale; part of Teviotdale' (Pont 35). Removal of a corner of a paper patch in the centre of the sheet reveals no red grid underneath, indicating that the grid was drawn after the map was completed (Fig. 4).<sup>27</sup>

Descriptive texts about local conditions are found on the verso of each map. The writing tends to be more concerned with generalised descriptions than with dry facts. The texts on the verso are attributable to numerous authors, including William Camden (1551–1623), whose *Brittania* was the first chorographic survey of the British Isles. In the introductory notes to *Atlas novus* Blaeu makes special mention of the texts written by Robert Gordon and John Scot. Pont himself did not contribute to the verso texts, but his influence is 'in the background' of Gordon's writing, and he is occasionally cited directly.<sup>28</sup>

Here are a few lines of verse by Camden, translated from the Latin found on the verso of Blaeu's 'Moravia Scotiae',

*The Spey, headlong driver of place-altering sand,  
Is capricious and does not know to keep to fixed paths.  
A basket takes on the role of a ship, commanded by a bold  
Sailor following the flow of the gliding course.*

And a further reference to the strange basket boats (coracles) on the Spey was provided by Gordon,

*No sane and inexperienced person will go on these  
baskets, yet those who are accustomed to them, in the  
lack of any other crossing, boldly trust themselves to  
the fierce river, swollen beyond measure.*

### Relationship between manuscripts and printed maps

The juxtaposition of Pont's 'Moray and Nairn' (Pont 8) and Blaeu's 'Moravia Scotiae provincia' (Figs 5 and 6 overleaf), provides an opportunity to compare a typical relationship between Pont's manuscript maps and Blaeu's printed maps. Both maps cover an area on the south side of Moray Firth on the northeast coast of Scotland and are orientated with north to the left-hand side of the page. Blaeu's maps shows more information on the eastern and western edges derived from overlapping Pont manuscripts, and from Gordon's own knowledge of the area.<sup>29</sup>

Pont's 'Moray and Nairn' is neatly drawn, and the ink has remained dark. This makes it easy to read,

despite the high density of place-names. More than two-thirds of the names refer to settlements ranging in size from large towns like Inverness and Nairn to small, rural settlements known as fermtouns, milltouns and kirketouns. The large towns are located by sketches of clustered buildings. The rural settlements are undifferentiated, mostly identified by a small circle with a dot at its centre and a vertical stroke on top. The remaining place-names refer to natural features such as mountains, rivers, lochs, mosses (bogs) and woods, and to man-made features such as mills, castles and churches.<sup>30</sup>

Blaeu's map is pleasing to the eye because of the high quality of its design, engraving and printing, enhanced here by colouring that was likely done in-house. However, there is a reduction in both the quality and quantity of the information included. Mountains, for example, are portrayed with distinctive profiles on Pont's manuscripts, possibly based on his field sketches. However, all mountains on Blaeu's maps are depicted with conventional symbolic humps, which are also used to fill spaces left empty on the manuscript.

The loss of detail, especially in place-names, is more than expected from the inevitable errors and omissions when engravers copy from manuscripts. Some ambiguity in the information available for 'Moray and Nairn' makes it difficult to determine the size of the loss in the number of place-names in this case.<sup>31</sup> However, it is probably between 5 per cent and 14 per cent, which is the range found for the other maps included in Table 1.<sup>32</sup>

Pont's manuscript maps, then, are generally a more reliable source of historical information than Blaeu's printed maps, even though the latter catapulted Scotland into the ranks of the best mapped countries in Europe in the middle of the seventeenth century. He was not given recognition until Blaeu's atlas was published, and then only in footnotes. Timothy Pont deserves wider recognition today as an important mapmaker in the history of European cartography.

Fig. 5 (overleaf). Pont's manuscript map of 'Moray and Nairn' (Pont 8) extends from the south shore of the Moray Firth on Scotland's northeast coast to the sources of the rivers draining into the Firth. Manuscript map. 33 × 44 cm. Reproduced with the permission of the National Library of Scotland.

Fig. 6 (overleaf). Blaeu's printed map of 'Moravia Scotiae' covers almost the same area as Pont's map of 'Moray and Nairn' (Fig. 5). Hand coloured, 39.6 × 53.3 cm. Reproduced with the permission of the National Library of Scotland.



Notes

- 1 Joan Blaeu, *Theatrum Orbis Terrarum, sive Atlas novus*, 1654. Facsimile edition: *The Blaeu Atlas of Scotland*, Edinburgh: Birlinn in association with the National Library of Scotland, 2006. Volume V of the *Atlas novus* included not only the maps of Scotland but also some of Ireland. Blaeu's atlas maps can be viewed on the National Library of Scotland's website: [www.maps.nls.uk/atlas/blaeu](http://www.maps.nls.uk/atlas/blaeu)
- 2 Jeffrey Stone, 'The Kingdom of Scotland: Cartography in an Age of Confidence', in David Woodward, ed., *The History of Cartography*, Vol. 3, *Cartography in the European Renaissance*, Chicago: University of Chicago Press, 2007, pp. 1684–1692, at p.1686.
- 3 Jeffrey C. Stone, *The Pont Manuscript Maps of Scotland: Sixteenth Century Origins of a Blaeu Atlas*, Tring, Herts.: Map Collector Publications Ltd., 1989, p. 5.
- 4 The complete collection of Pont's surviving manuscripts can be viewed on the National Library of Scotland's website: [www.nls.uk/mapmakers/Pont](http://www.nls.uk/mapmakers/Pont).
- 5 Stone, *The Pont Manuscript Maps of Scotland*, p. 6.
- 6 Charles Withers, 'Pont in Context', in Ian C. Cunningham, ed., *The Nation Survey'd: Timothy Pont's Maps of Scotland*, East Linton, Scotland: Tuckwell in association with the National Library of Scotland, 2001, p. 154.
- 7 Stone, p. 5. Robert Pont provided his son with annuities and, as provost of Trinity College, Edinburgh, granted him a charter of church lands in 1583, the year Timothy graduated from St. Leonard's College, St. Andrews, and began his survey. Between 1601 and 1614, while he was still compiling his manuscript maps, he had additional income from a post as minister of Dunnet, a parish in Caithness.
- 8 Jeffrey Stone, 'Timothy Pont and the Mapping of Sixteenth-Century Scotland: Survey or Chorography?' *Survey Review* 35, no. 276 (2000), pp. 425–26; and Christopher Fleet, Margaret Wilkes and Charles W. J. Withers, *Scotland: Mapping the Nation*, Edinburgh: Birlinn in association with The National Library of Scotland, 2011, pp. 59–61. Pont's achievement was viewed somewhat differently a century ago when it was referred to as a 'topographical survey' rather than 'chorography': C. G. Cash 'The First Topographical Survey of Scotland', *Scottish Geographical Magazine* 17, 1901, pp. 399–413.
- 9 Chorography in the British context is thoroughly discussed in L. B. Cormack, *Charting an Empire: Geography at the English Universities, 1580–1620*, Chicago: University of Chicago Press, 1997, pp. 163–202.
- 10 J. S. Dobie, ed., *Cunningham Topographized by Timothy Pont, A. M., 1604–1608, with Continuations and Illustrative Notices by the Late James Dobie of Crummock, F. S. A. Scot., Edited by His Son, John Sheddon Dobie*, Glasgow: 1876, pp. 8–28.
- 11 Allan M. Findlay, 'Cunninghamia — Timothy Pont's Contribution to Scottish Cartography Re-examined', *Scottish Geographical Magazine* 94:1, 1978, pp. 36–47. Pont's manuscript for Blaeu's *Cunninghamia* was lost when it was sent directly to Blaeu for engraving and was not returned to Scotland.
- 12 Ian C. Cunningham in *The Blaeu Atlas of Scotland*, facsimile edition, 2006, p. 32. The translation of a letter from Robert Gordon to John Scot of Scotstarvit is dated 24 January 1648.
- 13 See note 7.
- 14 Catherine Delano-Smith, *English Maps: A History*, London: The British Library, 1999, pp. 68–69.
- 15 Cunningham, p. 32.
- 16 Stone, *The Pont Manuscript Maps of Scotland*, p. 13.
- 17 A. Mitchell, ed., *Geographical Collections Relating to Scotland Made by Walter MacFarlane*, Edinburgh: Scottish History Society, 1906–1908, vol. 2, p. 598.
- 18 Pont's field notes are written in the Old Scottish tongue (as distinct from Modern Scots, spoken after 1700). Common differences from modern English spelling are already apparent in the first few lines. 'Followeth (*follow or following*) the river Irwing which devydeith (*divides*)


Kyle from Cuninghame. Irwing toun (*Irvine town*) is on the northsyd therof (*north side of it*) at the sea with a fair stone bridge, heir (*here*) is a convenient haven for ships'. Other common words and phrases used throughout the text that differ from modern English include: 2 mile furdir up (*further up*); over agains (*close to*); betwixt them (*between them*); hard by (*close by*); ovir againis it on theuthir syd (*beside it on the other side*); 2 mile fra (*from*) the river; kirk (*church*); castel (*castle*); joyning cloas to (*joining close to*); Sesnock river falleth in (*converges with*) Irwing river.

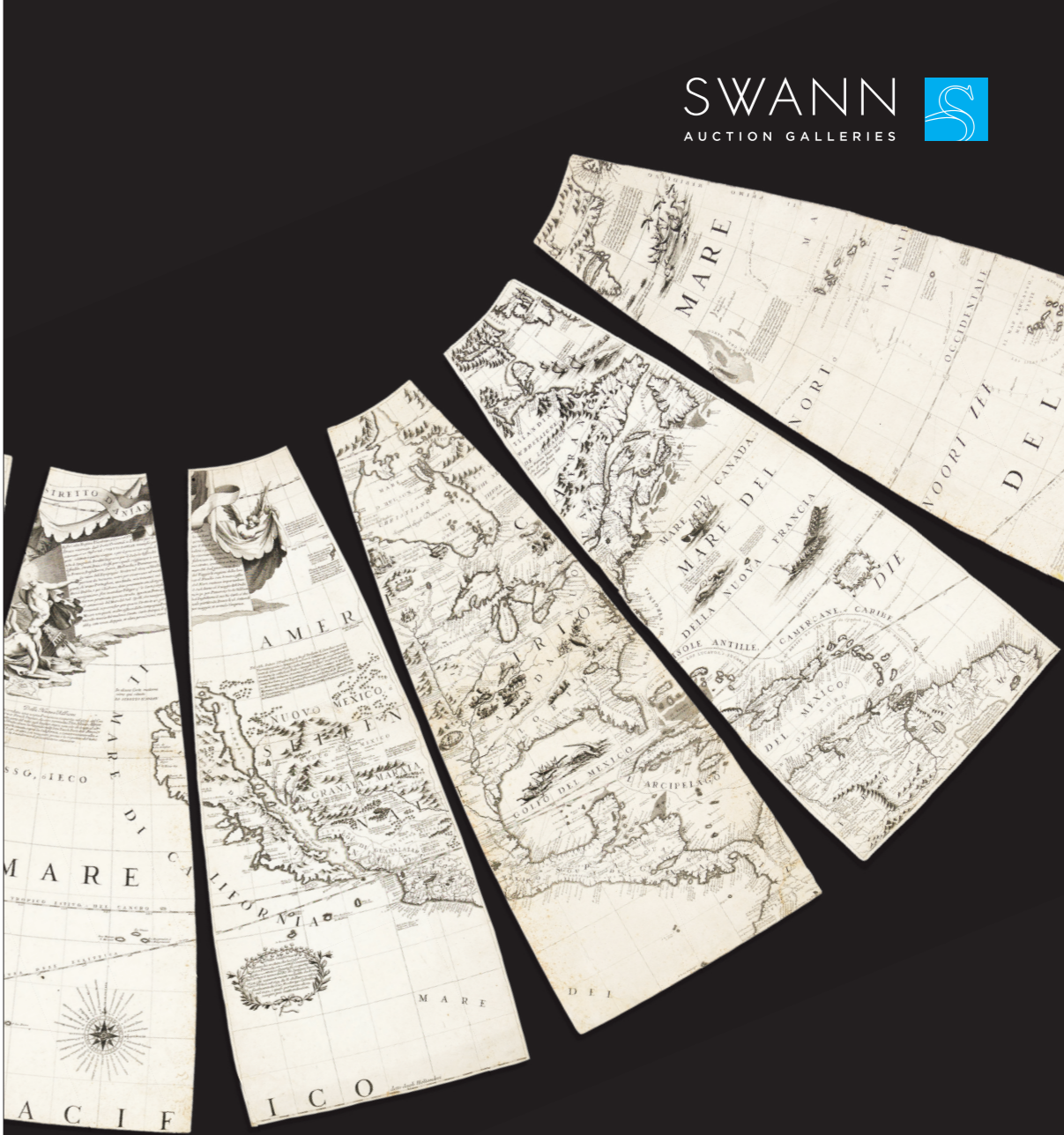
- 19 J. H. Andrews, *Maps in Those Days — Cartographic Methods before 1850*, Dublin: Four Courts Press, 2009, pp. 82–108. Sarah Tyacke and John Huddy, *Christopher Saxton and Tudor Map-Making*, London: The British Library, 1980, pp.19–23.
- 20 Ivan Robinson, 'Understanding William Petty's Atlas of Ireland', *Cartographica* 49:1, 2014, p. 36. R. V. Tooley, *Maps and Map-Makers*, Seventh Edition, New York: Dorset Press, 1987, p. 93. Petty's surveyors used a chain to measure distances and an instrument called a circumferentor for compass bearings.
- 21 Fleet, Wilkes and Withers, *Scotland: Mapping the Nation*, p. 57.
- 22 Stone, *The Pont Manuscript Maps of Scotland*, p. 12.
- 23 *Easter Ross* is the work of Pont but was once erroneously credited to Gordon. The National Library of Scotland has chosen to retain the number, Gordon 20, originally assigned to it. Stone, *The Pont Manuscript Maps of Scotland*, p. 187.
- 24 *Ibid.*, p. 176.
- 25 *Ibid.*
- 26 *Ibid.*, p. 9.
- 27 A fuller explanation is given in Stone, *The Pont Manuscript Maps of Scotland*, p. 187.
- 28 The Pont texts can be viewed on the National Library of Scotland's website (<https://maps.nls.uk/pont/texts>).
- 29 Stone, *The Pont Manuscript Maps of Scotland*, p. 9.
- 30 *Ibid.*, p. 61.
- 31 *Ibid.* The ambiguity is with respect to the total number of place-names on Pont's map of 'Moray and Nairn'. The total on Blaeu's map is clear.
- 32 *Ibid.*, 1989, pp. 19, 163, 169, 177, and 187. The total number of place-names on both Pont's and Blaeu's maps are clear in each case, so that percentage losses can be calculated.

Acknowledgements

The Notes acknowledge my debt to previous writers. Special mention is due to Jeffrey Stone, whose research on Pont's maps I found indispensable. I am grateful also to Chris Fleet, Map Curator at the National Library of Scotland, who took special care to ensure I had access to images at the highest resolution possible; my wife Jackie Robinson for her perceptive comments on successive drafts of the article, and to Ljiljana OrtoĴja-Baird for her steady editorial hand and wise counsel.

**Ivan Robinson** is a map collector with a background in geography and planning, and has a special interest in sixteenth- and seventeenth-century maps of Great Britain and Ireland. He can be reached at [ijrobi@gmail.com](mailto:ijrobi@gmail.com).





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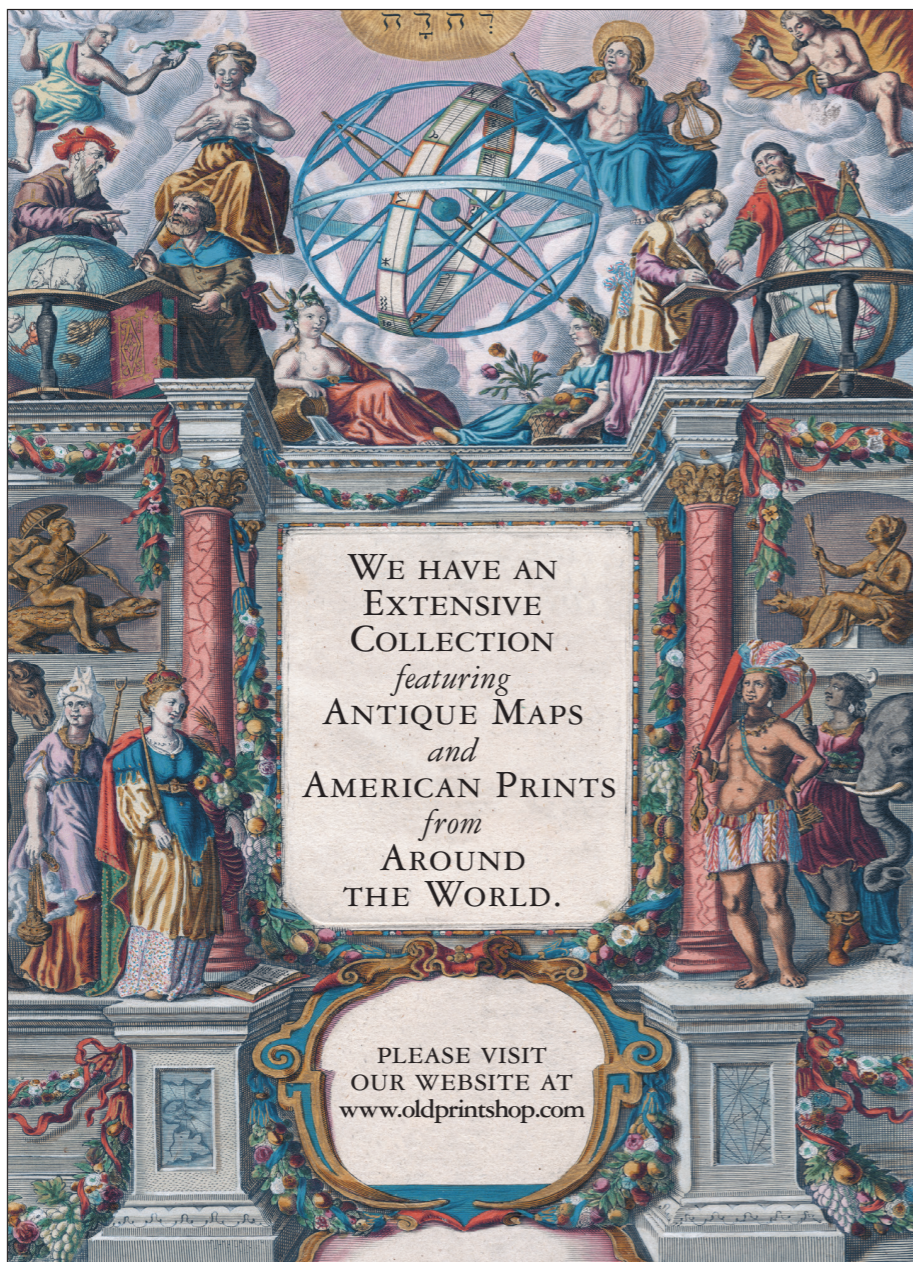
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## A GLOBE IS A GLOBE IS A CUBE

*Searching for celestial square globes*

Hans Kok

Our planet is shaped as a globe which can make map-making awkward. The problem was solved, to a certain extent, by applying a number of different projections, each one optimised for its purpose. As a consequence, not all properties of a round earth can be preserved and inevitably distortions occur. We need to realise where conformity in angles and area, great circles, and compass lines need to be treated with caution.

### The celestial globe

A globe is the only true representation of the planet, but reading and measuring from a curved surface accurately is difficult to achieve, if at all possible. And photographing part of a globe is likely to result in a photo with a sizeable glare somewhere in the picture.

Ptolemy knew already in antiquity that the planet is round. He gave us latitude and longitude circles and even supplied us with 48 star constellations for the celestial sphere.

Looking up to our night sky, it might seem to the untrained eye that all the heavenly bodies are affixed onto the inner side of a hollow sphere but the moon and planets closer by, appear to move among the stars, as do today's satellites. Early astronomers had a limited understanding of how the solar system or Universe worked and how it materially affected the presentation of celestial globes. They were content in their belief that the skies were a faraway globe to which stars were attached, that the moon and planets should be hung onto a closer globiform, and that Copernicus and Galileo had resolved the revolutions of the celestial spheres. Thus the process of making a celestial globe seemed logical and easy as long it was clear as to which viewpoint was taken – looking from outside in (God's view) or looking from inside out.

### A surprising story to some

For many years I have been explaining of the existence of celestial maps designed not to be fitted as gores onto a globe but as square maps to be adhered to the six flat sides of a cube. These sides make reading the constellations easier than from the curved surface of

a globe and measuring angular distances and relative positions can be presented correctly, once we are aware of what to look for or measure. Many cartophiles cannot believe that a globe cube is possible because in their experience the format of early celestial maps is, by and large, rectangular rather than square. However, on closer examination of the maps it is evident that the rectangular shape derives from the text panels on either side of the star maps. When they are removed you are left with a square.

### The square globe

The principle of a square globe is derived from a round globe but the cube uses six flat square plates rather than gores in its construction. The centre point of each square map is the point where the internal globe would touch the six flat plates. These points of contact are both poles, the equinoctial points, where ecliptic plane and equator plane intersect; and the points of solstice, where the sun reaches its maximum declination either south or north. The gnomonic projection is made from the centre of the round globe, resulting in all great circles becoming straight lines on the map(s). This in turn allows us to easily measure a star's angular distances along the great circle, the shortest distance between them. At least two out of the three main coordinate systems are usable and easily applied: astronomical latitude and longitude which refer to the ecliptic plane; and right ascension and declination which refer to the equator plane of Earth. The third system relates to the local horizon plane of an observer with a star's height above the horizon plane and azimuth from true north, counted clockwise. The latter system determines which stars will be circumpolar at any given location, meaning those bodies will be visible all day and night as they will never set at that latitude on Earth. Some stars will never be seen from that location, as they will always remain below the local horizon.

### Square globe plates

In 1673, Ignace Gaston Pardies,<sup>1</sup> a prominent Jesuit mathematician and scientist produced a set of six star maps. He designed them as large double-page square



Fig. 1a Ignace Gaston Pardies, star map with text columns. Plate 1: 'Ursa Major, Ursa Minor, Perseus and other constellations', second edition, 1693. 48 x 70 cm. David Rumsey Historical Map Collection.



Fig. 1c Ignace Gaston Pardies, star map with text columns. Plate 4: 'Virgo, Hydra and other constellations', second edition, 1693. 48 x 70 cm. David Rumsey Historical Map Collection.



Fig. 1b Ignace Gaston Pardies, star map with text columns. Plate 2: 'Cetus, Aquarius, Andromeda and other constellations', second edition, 1693. 48 x 70 cm. David Rumsey Historical Map Collection.

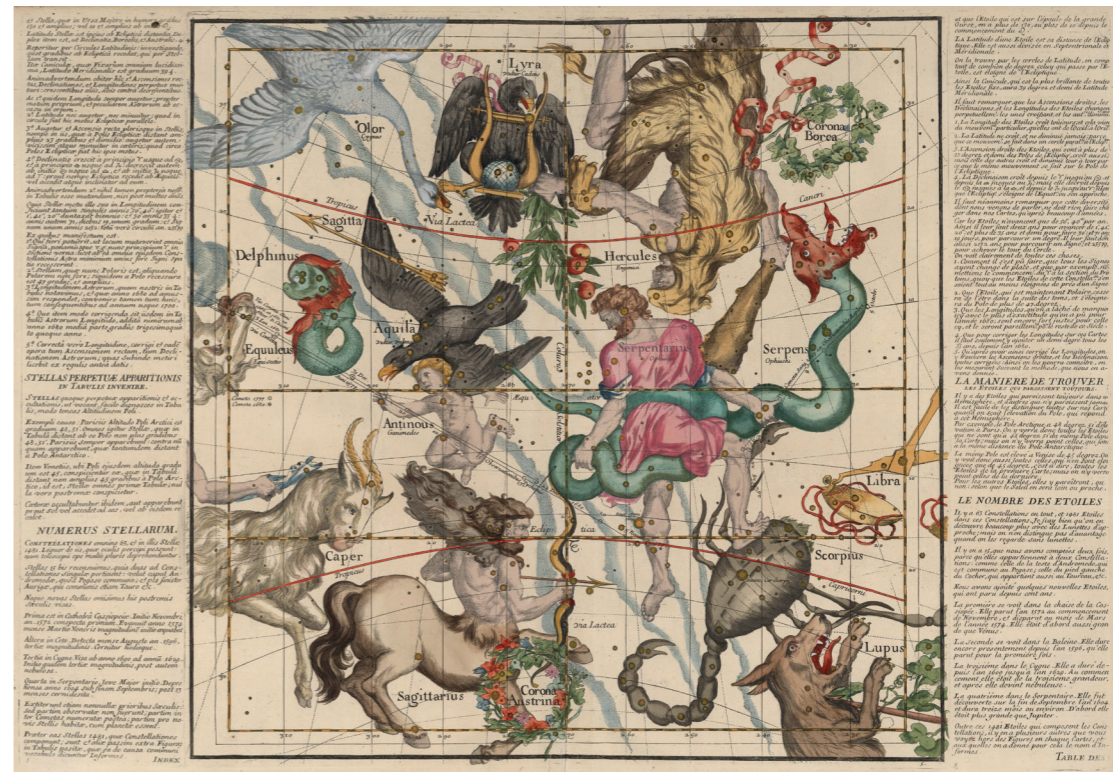


Fig. 1d Ignace Gaston Pardies, star map with text columns. Plate 5: 'Hercules, Sagittarius and other constellations', second edition, 1693. 48 x 70 cm. David Rumsey Historical Map Collection.



Fig. 2 Globe cube, digitally compiled from Pardies' six star maps. Showing are Plates 1 (top), 2 (left) and 5 (right). The text panels and margins have been removed to give a seamless depiction of the heavens. David Rumsey Historical Map Collection.

maps with explanatory astronomical texts in Latin in the left margin and French in the right, giving the maps their rectangular format (Fig. 1). They were published in his atlas *Globi coelestis in tabulas planas redacti description* in 1674 in Paris. A second edition saw the light in 1693 and a third in 1700. The original edition was expertly engraved by Guillaume Vallet (1632–1704) and dedicated to Johann Friedrich, Duke of Braunschweig-Lüneburg. Pardies did not live to see his sky maps published.

The six representations of the constellations are: Plate 1 Northern circumpolar sky; Plate 2 Equatorial region centred on right ascension 0<sup>h</sup> (Pisces); Plate 3 Equatorial region centred on right ascension 6<sup>h</sup> (Gemini); Plate 4 Equatorial region centred on right ascension 12<sup>h</sup> (Virgo); Plate 5 Equatorial region centred on right ascension 18<sup>h</sup> (Sagittarius); Plate 6 Southern circumpolar sky.

The David Rumsey Map Collection website ([www.davidrumsey.com](http://www.davidrumsey.com)) features Pardies' star maps from the 1693 second edition, as well as a digitally compiled cube using the six maps (Fig. 2). There is also a star-shape configuration, achieved by using the Berghaus projection. The Rumsey website gives the total size of each chart as 48 x 70 cm and the sky map, after removing the text panels measures 48 x 49 cm. You will note that the maps extend beyond the inner borderline into the margin on all four sides. This margin, arguably, is the 'overlap' necessary in the construction of the cube. Subtracting the overlap (which is not the same on all sides) leaves a 43 x 43 cm square plate for constructing a globe cube.

### Star constellations on Pardies' maps

Petrus Plancius (1552–1622) co-founder of the Dutch East India Company (VOC) in 1602 and well-known for initiating the company's programme of map-making and developing its navigation techniques augmented Ptolemy's 48 constellations with twelve new ones. Plancius asked Pieter Dirkszoon Keyser, sailing on the first Dutch voyage to the East Indies in 1595–97, to catalogue the stars in the southern hemisphere which so far had been invisible from the northern regions. Plancius organised Keyser's findings into twelve constellations as well as two star 'rivers' because so many new stars had been documented that these could not possibly be fitted into the known constellations. Marginal corrections were provided during the second Dutch expedition. The coordinates of the Southern Cross (*Cruz or Crucero*) were verified and found to be unusable as a replacement for Polaris

for navigation in the southern hemisphere, as it had been hoped. The new stars found their way onto Dutch celestial globes by Van Langren, Van den Keere, Blaeu and Hondius, and also to Germany, where they were incorporated into Bayer's *Uranometria* of 1603 and other German atlases. The then new constellations carried names of birds and fish like Toucan, Phoenix, Avis India, Pavo, Piscis Volans, and Dorado. Pardies also incorporated the discoveries of Kepler, Ricciolus and Bayer and the sighting of comets recorded between 1572 and 1682. Pardies has marked the paths of the 1585, 1590, 1672 and 1681 comets on Plate 2 (see front cover illustration).

### *Bequemer Schul- und Reisen-Atlas*

In 1718 and 1719 Christoph Weigel (1654–1725) published *Bequemer Schul- und Reisen-Atlas* [Handy School and Travel Atlas] in Nuremberg.<sup>2</sup> Authored by Professor Johann David Köhler (1684–1755) from Göttingen, the atlas contained many topographical maps and six celestial maps. The maps were flanked right and left with letterpress panels. For the atlas Weigel had Pardies' celestial maps copied in detail in a 37 x 35 cm format; they included overlaps making them suitable to form a square globe with dimensions of 32 x 32 cm.

He published another set of celestial maps, tentatively dated to around 1725 (after 1687 and before 1756) (Fig. 3). They measure 34.5 x 35.5 cm. No text columns were provided for this set but the margin for the overlap was, reducing the effective flat plate globe size to 32 x 32 cm.

In 1729 Doppelmayr prepared a set of six planar maps, also with text columns in oblong folio. These measure total in 49 x 58.5 cm (Figs 4a & 4b). After deducting the overlaps Doppelmayr's maps came down to the same effective square globe plate size of 43 x 43 cm as Pardies' star maps. They were published in 1730 by the firm of Johann Baptist Homann, (1664–1725) in Nuremberg, a company with whom Weigel, on occasions, also shared projects. The text headers on Doppelmayr's maps state that the star constellations had been calculated for their 1730 coordinates. This Homann edition also shared Pardies' title '*Globi Coelestis In Tabulas Planas Redacti*', adding Pars I-VI for each sheet in the sequence. They incorporate trajectories of comets through the sky, but none later than 1682. Comets at the time caused fear and concern as they were considered omens of potential punishment for bad behaviour in the eyes of God.

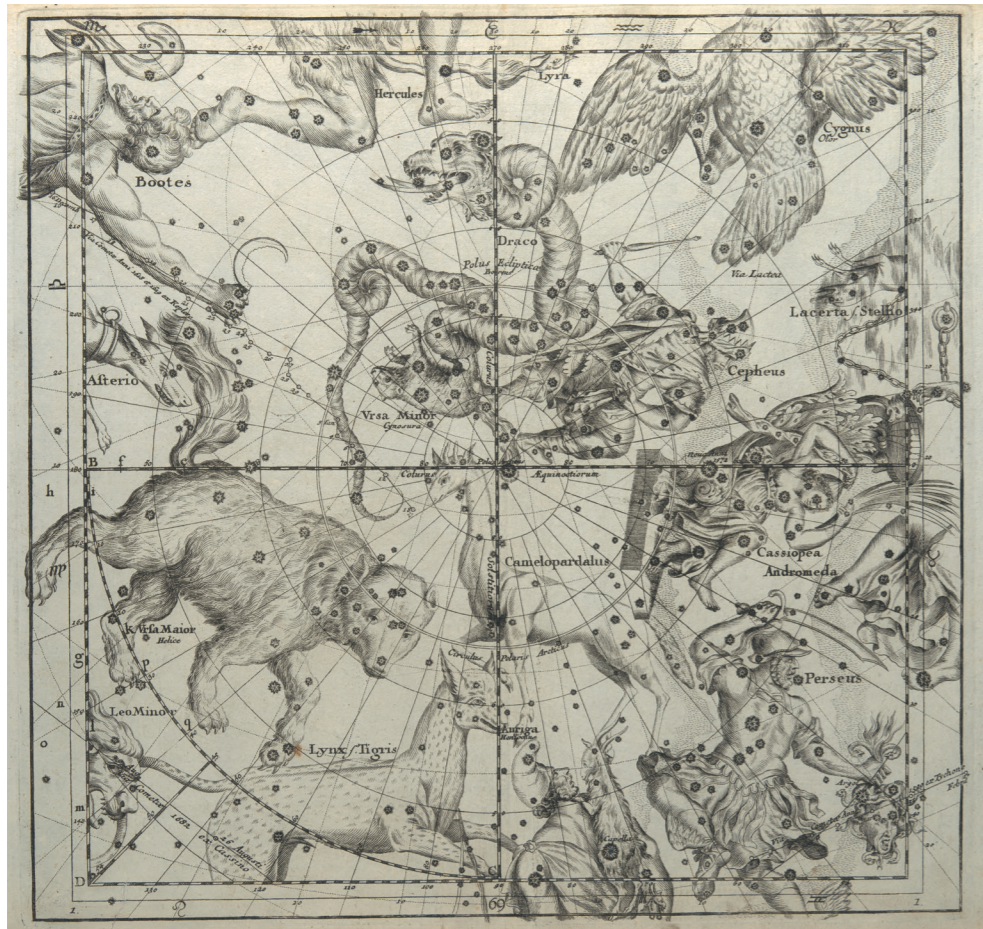


Fig. 3 Weigel/Köhler, Plate 1: 'Ursa Major, Ursa Minor, Perseus and other constellations', unnumbered page from *Schul- und Reisen-Atlas*, c. 1725. Pardies' explanatory text has been removed. It appears as standalone text preceding the maps. Photographer: Raffaella Losito /Reproduced by kind permission of the Syndics of Cambridge University Library. Hanson 61.bb

**A lucky purchase**

As far as we know square globes made at the time when Pardies, Weigel and Doppelmayr were producing square star maps are no longer to be found, but the maps designed to construct them are. Early nineteenth-century catalogues from the Weimar publisher Friedrich Justin Bertuch list an *Erdcubus*, an example of a terrestrial cube designed by Christian Gottlieb Reichard (1758–1837). It comprised 'six charts mounted on an 18-inch (45.7 cm) cube, with pedestal and explanatory notes.'<sup>3</sup> A surviving example is yet to be found.

Your author considers himself lucky, in recently buying a square globe (Fig. 5). It is, however, an early twentieth-century hybrid, comprising six original early celestial maps which have been encased between sheets of modern Perspex. The maps are those from the Weigel/Köhler atlas. The globe cube is fitted with a sturdy loop of copper wire on one of its corners, allowing it to be hung, resulting in an oblique presentation of the maps but also permitting viewing

from all sides, as no map is obscured by putting the cube on a surface. The cube measures 37 cm square, which is the inside measurement.

My cube came with an envelope containing an explanatory eleven-page leaflet: *Himmelskugel in sechs Karten abgebildet, aus dem Lateinischen, zum Gebrauch der Schullugend [Schuljugend] um die Astrognosie ze erlernen [Celestial globe illustrated in six maps from Latin for schoolchildren to learn Astronomy]* (Fig. 6). It was published in 1789 in Nuremberg by Chr[istoph] Weigel and A[dam]. G[ottlieb]. Schneider. Professor of Geography Dr Georg Friedrich Kordenbusch wrote the preface and provided a translation of the Latin text which accompanied Pardies' maps. The German translation was to facilitate understanding the then current editions of the *Schul- und Reisen-Atlas*. The atlas was not aimed at the scientific audience but rather for classrooms and general readers with an interest in astronomy.

In the Preface, Kordenbusch relates how the original star maps were made by Pater Ignaz Gaston



Fig. 4a Doppelmayr/Homann, 'Globi Coelestis in Tabulas Planas Redacti Pars I', 1729. Map with text columns. 49 x 58.5 cm. The star map alone measures 43 x 43 cm making it suitable for a square globe plate. Nationaal Archief, The Hague, 4.HEKMC441A



Fig. 4b Doppelmayr/Homann, 'Globi Coelestis in Tabulas Planas Redacti Pars II', 1729. Map with text columns. 49 x 58.5 cm. The star map alone measures 43 x 43 cm making it suitable for a square globe plate. Nationaal Archief, The Hague, 4.HEKMC441B



Fig. 5 The square globe using Weigel/Köhler maps inside a Perspex casing, showing Plates 1 (top) and 4 (facing). The maps have been copied from Pardies' celestial maps, cf. Figs 1a and 1d. Interior measurement 37 x 37 cm. HEK Collection MCR 347



Fig 6 Title page of Georg Friedrich Kordenbusch's 1789 leaflet *Himmelskugel in sechs Karten abgebildet* explaining the background and potential use of celestial maps in Köhler/Weigel's *Bequemer Schul- und Reisen-Atlas*. Translation of original Pardies text by Kordenbusch. HEK Collection MCR 340B

Pardies in Paris in 1673; that his maps were well received by Cassini de Thury, Abt [De la] Caille and Monsieur De la Lande, the best experts in astronomy at the time in France; and that the maps had been in use in Jesuit scientific circles for many years.

Kordenbusch explains the benefits of working with a square globe: it is easier to understand the constellations and measure a flat map than a curve. He notes that the maps now contain 65 star constellations and 1,465 stars in total. The last page of the leaflet lists all the constellations included and their coordinates for locating them on the square globe. Certain stars are reported to appear in more than one constellation.

#### Köhler/Weigel maps in Perspex casing

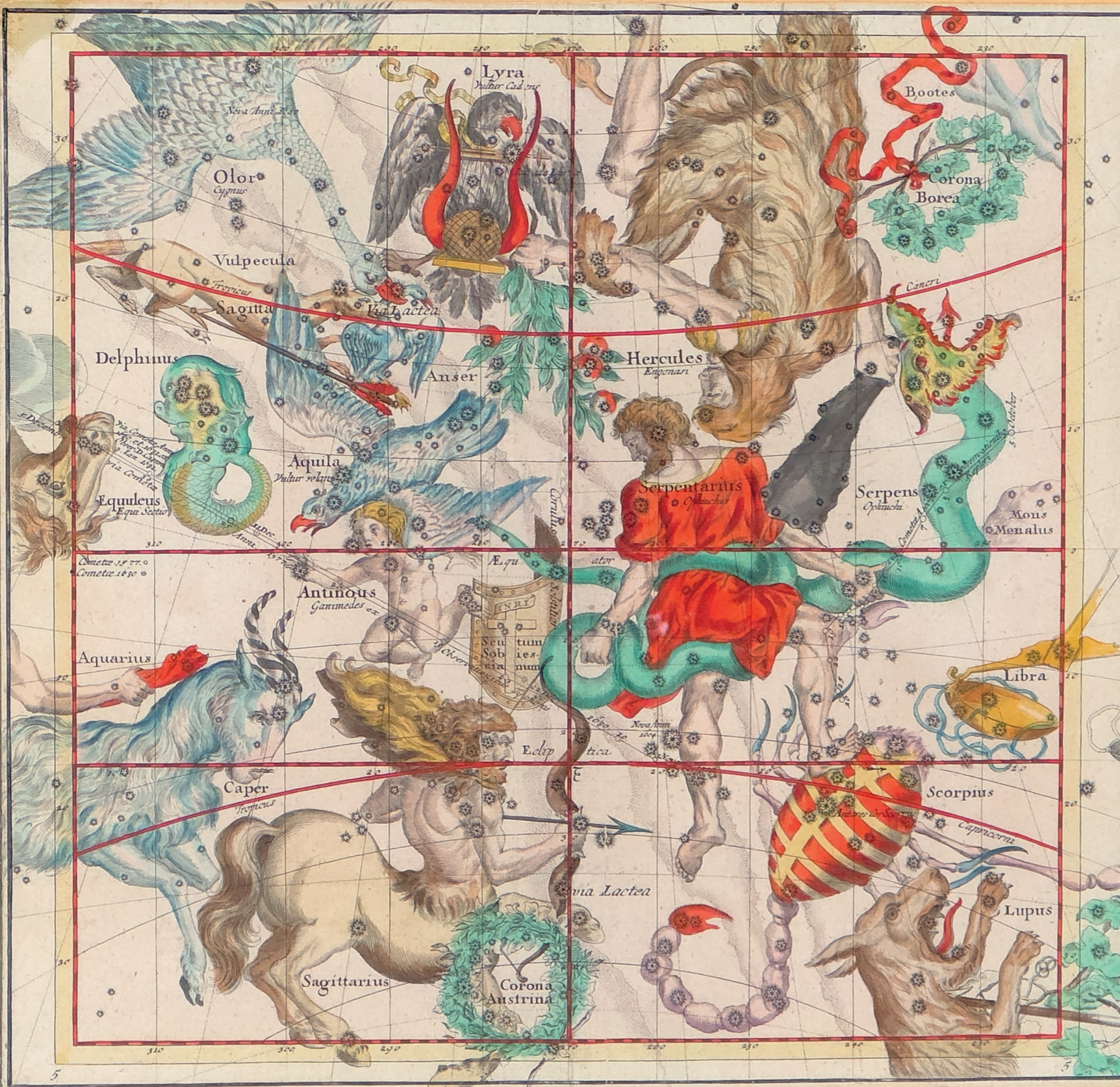
Weigel's maps, contrary to those by Doppelmayr in

Homann's 1730 edition, feature a margin defined by an innermost red border, representing the finished map size (32 x 32 cm) and a solid black border (Fig. 7). This marginal area represents the overlap to create a seamless transition between the maps required for assembling the square globe. The 32 x 32 cm area is clearly marked by the innermost red borderline. The map's paper sheet has been cut-off slightly outside a third solid black borderline (36 x 34.5 cm), where some constellations continue until the paper cut-off. The maps also feature a second borderline (33 x 33 cm) in between the black and the red. It is spaced equally all around from the red line, but not from the third border.

The maps have been laid down on larger cardboard sheets (which we are unable to date). They are visible above and below the maps, such that the inside frame of the Perspex measuring 37 x 37 cm is accommodated, again a perfect square, albeit well outside the planned 'official' red borderline. Retaining the overlap was obviously considered preferable to losing the map fit at 32 x 32 cm for a perfect square globe.

#### Constructing the paper cube

Looking at the Rumsey cube (Fig. 2) we see that the overlaps have been removed giving a seamless transition from map to map. This is easy to achieve in a digital compilation where the cube needs no construction to support and protect it or keep it together. However, it makes sense to retain the overlaps for two reasons. Firstly, it will keep the original maps unscathed and secondly, they are useful in 'building' a square cube that will stay firm and self-supporting. Perspex was not available before the twentieth century and no other transparent material was readily available to readers eager to construct a celestial cube. Glass was expensive, extremely vulnerable and moreover never completely flat or homogeneously coloured or transparent. Gluing maps to the outside of a square wooden box would, over time, cause the glue to work itself into the paper and fail to protect the map's surface, barring an application of a thick layer of varnish, which would eventually yellow. It seems therefore more practical to fold the overlap away from the map at the red borderline (folding over 135 degrees), glue the overlaps together in that position for four continuous maps, then add the remaining two maps in the same way as a kind of bottom and lid to the cube. The folded areas could be clamped together for better adhesion after the glue was applied. To stiffen the construction, the longest



folded overlap ends might be folded once more to be glued to the adjoining overlap segment. However, a construction made of paper and glue is unlikely to survive for very long unless carefully stowed inside a protective wooden box which explains their overwhelming absence.

**Notes**

- 1 Pardies was born in Pau, in southwestern France. He published on various scientific subjects, particularly on the theory of light.
- 2 Johann David Köhler, *Bequemer Schul- und Reisen-Atlas Aller zu erlernung der Alten, Mittlern und neuen Geographie dienlichen Universal- und particular-Charten*. Christoph Weigel ran his publishing house in Nuremberg, it was continued by his wife and maybe his younger brother after his death and later carried on under the name *Chr. Weigel und A.G. Schneider*.
- 3 Cited in Andreas Christoph, 'The Diversity of Globes from Weimar. Selected Items made by the *Landes-Industrie-Comptoir* and the *Geographisches Institut*, *Globe Studies: the Journal of the International Coronelli Society*.

**Further Reading**

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**Hans Kok** is a retired airline captain and Management Pilot. He has co-authored two books with Günther Schilder on Dutch maritime charts between 1580 and 1799. The most recent, *Sailing Across the World's Oceans, History & Catalogue of Dutch Charts Printed on Vellum 1580-1725*, was published in 2019. He has been collecting maps and atlases since 1981, initially focusing on those which documented the sea routes between Amsterdam and the East Indies. However, over the years his interests have broadened to include celestial and aviation charts.

Fig. 7 Side of Perspex globe cube. Weigel/Köhler, Plate 5 showing three borderlines, of which the inner (red) one defines the ideal 32 x 32 cm square globe plate. HEK Collection MCR340A 05

# COLLECTING FIRST STEPS

## *Maps and authenticity Part I*

**Mike Sweeting**

### SAFELY BUYING ANTIQUE MAPS

The question most commonly asked when a person buys their first antique map is: “How do I know I am buying a real antique map?”

People are cautious when entering a new world or starting a new interest. However, today, people feel the need to be even more careful concerning claims and provenance in a world of fake news and massaged media. So, what do we all have to be cautious about – and how can we feel comfortable as collectors regarding the maps we purchase? I will stick here to the issue of maps. There are almost no immediate entrants buying an atlas or globe nowadays. Those who do are usually thinking in investment terms. The question must now be answered in detail.

I will also look at how we can gain meaningful answers to certain subsidiary questions. These answers swiftly build a mental profile of the map you are considering buying and allow a decision to be reached.

- Does the paper look right?
- Does the colour look right?
- Does the condition look right?
- Does the description look right?
- Does the whole seem right?

However, before we go any further, we must be sure we understand certain terms and their effects. For that, we need to make a brief survey of how antique maps were made. Unless we have that basic understanding, we will not really know what to look for. We also need to grasp that it is normally antique printed maps that we are talking about. European maps predating c. 1436 are ‘manuscript’ maps. They were drawn and coloured by hand, usually on a very durable medium, usually ‘vellum’ – processed calf skin, or ‘parchment’ – other processed animal skin. It was the twin discoveries of paper-making and printing that changed the map from being a single unique item, into a reproducible item of general utility. Manuscript maps did continue to be produced, though in decreasing numbers.

There were and are also maps that cannot be carried, because they are a mural, a mosaic on the floor, a tapestry, scratched onto a stone, and so on. Such maps may greatly contribute to cartographic history but are not what you are normally being offered by a vendor!

### CORE ISSUES

#### What is ‘real’?

As we go along, I shall touch on the relevance of each factor in calculating whether you are holding a ‘real’ antique map in your hands and when, at least roughly, it dates from. Two things will always dance around each other hand in hand – dating and authentication. One always aids the other. Both affect price. Authentication is the difference between a £10 poster, a £100 limited edition art print of the same famous world map, and the £100,000 original seventeenth-century copperplate print map in all its glory. The date usually both aids authentication and brings nuance. I have often heard confused new collectors speak thus “How can it be a genuine John Speed? It’s dated 1676 right there on the front, but Speed died in 1629!” What the person presenting the map means is that version of the map was according to the also named printers, Bassett & Chiswell in London, first printed in 1676. They had bought the rights to Speed’s work, which included the printing plates (more on which is yet to come). In this case, because the new owners did such a good job, this later edition is almost as welcome to a collector as the first.

#### What is ‘antique’?

The buyer of a map also needs to understand that ‘antique’ means ‘over 100 years old’. In the USA, I have often seen that word merely used to mean ‘old’. ‘Vintage’ to me usually means ‘not old enough’! However, lack of age does not make an item automatically uncollectable; or lacking in value. For instance the works of the twentieth-century groundbreaking mapmaker Richard Edes Harrison (1901–1994) are much sought after. Value is so often

tied up with rarity – and, of course, demand. Collectors of ephemera acquire these things because their innate survivability is so low. The map world and the world of ephemera collecting overlap. This can be seen in the instances of twentieth-century road maps, airline promotional maps, pictorial maps, and so on. Ephemera may have a ‘kitsch’ element, while the core antique map market is more closely aligned with similar markets within the antiques industry – i.e. smallish, valuable, old, beautiful items.

#### What medium is wanted?

There are also a few collecting interests that overlap because they too depict maps. Antique playing cards often depicted maps alongside the suit and number of the card. This was particularly popular in England, partly because the number of English counties fit nicely! (Advances in printing, growing national travel

and Enlightenment interest in geography also played a part.) This interest overlaps with a third – educational tools and toys. Some of the first jigsaws were dissected maps which are now antiques. Samplers embroidered with maps, a popular method of teaching girls geography in the eighteenth and nineteenth centuries, can be called antique maps. The largest overlapping area is with postage stamps, particularly in the eyes of those who collect miniature maps. Such connections become relevant when deciding the limits of your own collecting interests, when considering competition to purchase an item and consequently, how expensive that item may become with a larger pool of bidders.

A sampler or tapestry could be regarded as a form of manuscript map (a manuscript map being a unique map created by hand). Hence it needs to be stated that most map collectors are in practice collectors of antique printed maps. I will not deny that some are attracted to map images in any form whatsoever – neckties, teapots, coffee mugs and so forth. Some people just want anything ‘mappy’. Thus, the activities of map-making and map collecting have attracted an associated ephemera trade of their own. Gift shops in museums and large libraries with significant map collections naturally capitalise upon this. They have also become outlets for books about cartography.

#### Dates and authorities

Date normally means year, although sometimes the records of a firm still exist that enable a closer judgement. There are other corroborative tools to help date a map. For example, eighteenth-century English map houses were crazy about advertising ‘new maps’ in newspapers and periodicals, which today provide a helpful tracking tool for dating maps. Larger libraries usually have full runs of the relevant monthly magazines extant. A subscription to *The British Newspaper Archive* will give you access to explore hundreds of national, regional and local titles from the 1700s to the present. These are ‘primary’ tools because they are contemporary to the map. There are also highly specialised and very useful ‘secondary’ tools produced in the centuries since the map first appeared. The most recent are normally the best, incorporating all prior studies in their bibliography. When a good map is offered for sale, often you will see in its description references to it in the secondary authorities. A simple one might read ‘Shirley, *Early Printed Maps of the British Isles*, 6a’. They are referring



Fig. 1 Anon. French playing cards – ‘Chine’, ‘Indoustan’, ‘Japon’, c. 1842. 22 x 15 cm. Each set includes three geographical maps of the major countries and continents and a portrait of a costumed representative of that region. David Rumsey Historical Map Collection.

to Rodney Shirley's excellent two volume work on British maps up to 1750. There are two variant maps under heading number 6. The convention usually is that if the number is in bold the specific map is illustrated in the work.

So, let us assume, at this stage, that the imaginary map you hold does not have a date on it. Even if it did, that may not be as helpful as one would wish. It may be the date of a survey which took place fifty years prior. It may be the date the geographer finished the work, not the date the engraver finished his. It may be a 'current' date thrown in by an unscrupulous publisher to foist a century-out-of-date map on the public!

## THE MARKET

Maps found on general auction sites like eBay are often mis-dated in my experience, for good or for ill. I have found some great bargains as well as identifying some absolute clunkers. Auction houses will tend to get more accurate on date the more they can afford to

pay specialist advisors. The auctioneer's fee levels can be an indicator – but annoyingly, not always. I look to see if they have a named map specialist and what that person's background might be. Remember that auctions need to attract bidders, so guide prices on maps are usually in the lower percentile. You can gain a good idea of an auction house's policy on guide prices by measuring what was published before the auction in the accompanying catalogue, and after an auction in the sales report. I expect that you will find at least a 20 per cent discrepancy, excluding the house's fees etc. The spread will not be even. Mixed lots of stray maps can be 'priced to sell' and at the bottom of the guide price that is expected. Single maps given star billing could sell well above any estimate. Where an organisation sells maps regularly, they will also often know what is coming down the line for consignment. You could be buying at the end of a cycle when the other four copies of the same map have found a home, and you have become the only person left wanting that map.

Specialist online map auctions are really an offshoot of the map trade rather than general

auctioneering, so are usually excellent on date, and 100 per cent accurate on authenticity. Like auction firms, map dealers have a very strong reputational link with the quality of their dating and authentication. Famous rogues have existed though! As in most things there are levels of dealers. The top level sell internationally as well as domestically. They have a gallery. Mid-level dealers typically have a single location, no longer always a physical shop. The 'street' level is not a 'bottom' level. It is a mix of small specialist shops, antique dealers with a print section, book dealers with a map section, online-only traders, and a few of the old-style 'breakers'. When I started collecting, it was common for someone to set up from home, having bought five atlases that had lost their covers, and/or a map or two. They then sold the individual maps, knowing that eventually the total retail price of these would far exceed the price they paid initially at auction. These are now Internet-only, can be identified by their narrow range of stock and, inevitably can be temporary players. Obviously, it is possible to be moving either up or down the market chain. Some online dealers are ex-collectors liquidating their collection.

My suggestion is that you should always consider the position of the other party. I have bought with confidence from all types. However, with some I have exercised precautions. I prefer to visit the home of a breaker or liquidator. They often have other maps that are high value to me but low value to them. I can gauge whether they love maps or are just after a quick buck (which will inform my estimation of their map descriptions). The backbone traders who form a network of relationships in your country buy and sell between themselves. They can procure maps for you that are not in their own inventory. In Britain, many dealers used to attend the monthly map fairs at the Bonnington Hotel in London, including regular visitors from Europe. Although the fairs are discontinued, the relationships formed are not. Many countries have an annual map fair. Antiquarian book fairs often have maps and atlases, and some map dealers exhibit. Fairs are not the cheapest place to buy but make up for that in their huge variety of offerings, the buzz, and the rare opportunity to possibly consider alternative copies of the same map. At a fair I set myself a monetary limit. It's the map addict's version of visiting Las Vegas! The dealers have put a lot of time, money and effort into being there. Discounts are not a priority for them.

## What deserves a premium?

It is essentially up to you to decide. What I personally feel attracts a premium and opens my wallet is:

- Incidence of opportunity. Will I ever see this map again? This naturally leads to:
- Competition to buy it. This is an uncommon situation, and usually only applies to the objectively rarest maps. (A map may just be rare to you, your dealer or your country.) A traditional dealer usually offers to only one person at a time. I have turned down a map I now regret not buying but have never been asked to compete. I have had to handle gentle hints that others are also interested. That is different, and evaluation depends on how well you are acquainted with that vendor's practices.
- Quality of map above the norm both found before and available now. Will I ever see a copy of this map to this standard again?
- Effort the seller has taken to obtain the map. Did they get it just for me? Really? If I asked them to, I have an obligation to take that into account. (Although if it is sub-standard or not quite what you asked for, you are under no obligation to purchase at all, never mind pay a premium.)
- Excellent provenance or a good story. That individual map may have a story behind it. I have an atlas that was once owned by Sir Henry George Fordham, a distinguished turn of the century cartographic voice. It includes some of his notes. The vendor was a bookseller who had never heard of Fordham, so the price was unaffected by his name. However, the same atlas offered within the map collecting community could justifiably have attracted a premium. If it had had King James II's name in front, I would have not been able to afford it.
- Contextual romance. By this I mean subjective factors that make a map more appealing to a particular collector or group of collectors. For instance, maps depicting phantom islands and imaginary lands, or maps showing geographical mistakes such as California as an island or maps decorated with sea monsters. To some it means maps used by Sir William Cecil, Queen Elizabeth I's spymaster, some of which can be found with annotations in his own hand!
- There is also what might be termed a 'normal premium'. This can be most easily seen in a comparison between prices of maps of the English and Welsh counties, or a comparison between



Fig 2 Thomas Rowlandson (1756–1827), 'A Book Auction between 1810 and 1815'. Watercolour and graphite with pen and ink on wove paper. Maps and globes are on sale at this nineteenth-century book auction. Yale Center for British Art, Paul Mellon Collection, B1975.4.913.

prices for US maps of the USA and French maps of France. People always pay more for Middlesex because it includes London. They pay more for Oxfordshire because it has a famous university (maybe *their* university). There are more people able and willing to pay for a large, famous place than there are for a small, obscure one. The present population of that place is often the key driver.

• The market for Middlesex could be worldwide – anybody who has lived in or loves London. The market for Radnorshire is as minute as the county. The same can be said of the relative size of the US and French markets, but it goes deeper than that. As inhabitants of a young country, Americans value their past very highly indeed. French people as a whole, are less caring about their past, which results in fewer French map collectors and lower (relative) prices for French maps, no matter how lovely or rare. Paris is, as always, an exception.

• And finally, there are matters associated with the physical structure, dimension and format of the map. These can affect price either up or down.

**Size matters**

Prices are adjusted upwards for maps with greater size, more decoration, more variety, and so on. Even the presence of a coastline can increase the price slightly. Look at a Mercator map of an inland area versus one of a coastal region, for example. The former often looks quite boring. It will often be a rectangle with hundreds of closely spaced place-names. Also, if it contains a sea or a big lake, cartouches, heraldry, vignettes of people at work and play the price will be higher. This was a contemporary issue as well, so in the case of some less immediately appealing areas, mapmakers often made a point of including decorative panels, sometimes all around the map, more often on either side. You will find that prices ‘spike’ for these, even in the less interesting geographical areas. Figure 4 is an excellent



Fig.3 Abraham Ortelius, 'Islandia', 1608. 13.25 x 19.25 cm. For monster enthusiasts Ortelius' Icelandic shores teem with mythical sea creatures. [https://commons.wikimedia.org/wiki/File:Islandia\\_%28Abraham\\_Ortelius%29.jpg](https://commons.wikimedia.org/wiki/File:Islandia_%28Abraham_Ortelius%29.jpg)



Fig. 4 Jodocus Hondius, 'Nova Totius Terrarum Orbis Geographica Ac Hydrographica Tabula', 1663. 38 x 56.7 cm. This ornate world map in two hemispheres would attract competition from potential purchasers outside the map collecting circle. HEK Collection MCR 340B

example of a map that will attract considerable interest from a wide range of potential buyers.

Consequently, the 'normal premium' applies most consistently to largish, coloured maps that look great framed on the wall of a home, hotel or office. In this case the collector is only one category of potential purchasers of that map. Some people who buy such a map buy only one in their lifetime. Some are interior designers. Some want an asset that sits along with their other investments but is of a kind they can actually show off and/or appreciate day to day. Because such maps are always the most saleable, they are the ones that hold their value. This is a premium other than any derived from the history, craftsmanship, etc. behind the map.

**Too big?**

As soon as a map becomes large, it can become a liability since it will not fit easily in most homes. On the other hand, it could be exactly what an institution wants as a showpiece. To become truly large, a map has got to be printed on several sheets. This increases likelihood of wear, as does the probability it has been

used for display, unprotected, for a century or three. Little people may have had a go at crayoning on it. Individual sheets may be torn or entirely lost. Both buyer and seller are taking a greater risk with such an item. Both need access to restoration and conservation skills. The premium does exist on these, and some are the most expensive maps that money can buy, but that premium can be very variable indeed. My largest map is of the cathedral city of Durham by Charles Greenwood. It is twice the size of a standard folio-sized map, and its production as a single page reflects the technological advances in nineteenth-century printing. Yet it cost me less than a good Dutch seventeenth-century map. It is rolled up in a carton because framing it properly would cost more than the map did! Note that not all large maps are what are referred to as wall maps. A wall map often has some means of attachment to a wall, even if now vestigial.

**Folding maps**

Folding maps attract a standard premium. As with wall maps particularly, the issue is that of fragility.

This fragility has led to the survival of very few, even when we know the map was aimed at a wide audience in its day. Most readily available true folding maps come from the eighteenth century. The map was either folded into a smaller size allowing it to be inserted into a protective slipcase, or a bit later into a hard cover to which it was already physically attached. Whatever the case the paper had to be thinner, naturally. In the following century, the ‘concertina’ map emerged. As larger scales for mapping were embraced, starting in France and Britain, the need to handle the increased amount

of information-rich paper led to the modern Ordnance Survey map. Before it had been medieval social units that had been recognised – counties, provinces, principalities, countries etc. Now an emerging mobile class wanted to know about a town where they could take the waters, a region they were visiting as recommended by some famous poet, and so on. This mixture of historical contribution, fragility and the possibility of an interesting location support this premium. Attention to cities like Bath, Rome and Boston sharpens the uplift in price.



Fig. 5 Folding map of ‘North America, and the West Indies: a new map, wherein [sic] the British Empire and its limits, according to the definitive treaty of peace, in 1763, are accurately described, and the dominions possessed by the Spaniards, the French, & other European states: the whole compiled from all the new surveys, and authentic memoirs that have hitherto appeared’, London: Printed for Carington Bowles, [1764?]. Hand coloured, mounted on linen. 103 x 116 cm, folded to 20 x 14 cm, in case 20 x 14 cm. Yale Center for British Art. Paul Mellon Collection.

## THE MAP – KNOWING WHAT YOU ARE BUYING

### Fakes

As a general statement, it has never been worth faking any but the rarest and most valuable of maps. The new collector will therefore rarely see a ‘true fake’, never mind purchase one! Such fakes could even be regarded as works of art in their own right. What the new collector has to contend with is deliberate misrepresentation, miscataloguing and sincerely inaccurate representation as well as misunderstanding by an inexperienced vendor of what they actually have.

Let’s look at them one by one. Since this is one of the new collector’s biggest worries, it needs quite a lot of unpacking. Traditionally, books on map collecting pass over potential problems rather fast. Authors from a dealer background do not want to unsettle buyers. Some wish to maintain dependence on themselves. Authors from a collecting or academic background are highly confident in their own abilities, so do not sufficiently consider the person starting their journey.

### Deliberate, indirect and inadvertent misrepresentation

Misrepresentation can be innocent as well as malicious. To me it does matter whether I am buying a Tomaso Porcacchi map of the British Isles from 1576 or a late issue from the eighteenth century. Nonetheless, I see differing ways of describing that map. The way a dealer describes a map can affect the how he/she prices it.

In the first online offer, a top-level dealer uses a tactic of distraction by avoiding committing in writing to a date of printing but mentions the original geographer (whose work was published in 1546). A second dealer at the same level, states that he/she is selling a 1576 edition, whilst adding information about geographer. I happen to know that the latter has a worldwide reputation, but if I did not, I would still veer towards his offering now. My own copy is from 1686, but the price reflected that, so I am happy. However, it would be truly a deliberate misrepresentation if the first vendor had the original book the map was in, knew the publication date printed at the front of the book, and marketed it as being a first edition, knowing it was not. The most likely situation is that the first dealer bought the map loose without context, and just does not know what edition it is from. With some maps,

visual clues are present as to the edition and therefore likely the year of production. Maybe the dealer could not find such clues.

A third, mid-level, dealer’s website honestly says that his example comes from the Girolamo Porro edition – same as my own – but leaves out the date of actual printing. This could be simply because he or she does not know. It is also impossible to distinguish between Porro reprints, without having the source atlas from which they were removed. Personally, I think it’s a bit naughty in this case to put down the dates of Porro’s life rather than the dates of the various editions of his work in which the map features. It implies that the map was printed in Porro’s lifetime (1520–1604). Maybe it was. Maybe it wasn’t. In such cases it is best for the prospective purchaser to compare the map with all others that have a photo online, and an actual one if possible. My Porcacchi/Porro cost four times less than the price dealer number three is asking – and six times less than the offerings of the two top dealers, one of which is definitely from 1576 and the other probably a late one overpriced.

### The cost of trusted suppliers

As you might guess, the interpretation of the above could depend a great deal on my relationship with the vendor, the past accuracy of their research, the amount of time they go out of their way for me, etc. With a rare map I might just be so glad to get it that I am prepared to pay a premium. Maybe I wish to pay for that dealer’s expertise, and their certificate of authentication is sufficient for me. I need to take into account my supplier’s overheads as well. I bought my Porcacchi from somebody who supplies the dealers, so I was higher up the trading chain. That business model involved turning around stock more rapidly than somebody with a physical storefront. The reputable dealers who have moved to the Internet have reduced their overheads and visibly are passing that saving on, whilst increasing stock movement – a win for all. I do however greatly miss the chat, the learning opportunities, the tips, and the gossip.

### Inaccurate presentation

This is very common on eBay and even Catawiki. Sometimes it is clearly haste, sometimes ignorance. Most often the vendor is a general print dealer, for whom maps are just a category of print. How can you sort it out?

Firstly, a reputable vendor will always provide you with further images of the map you enquire about. If you go crazy and want ten images of a very cheap map, it is you who is the unreasonable one, and you can expect to be ignored. Just buy the thing and enjoy a bit of detective work. If they are selling from a big inventory (i.e. wanting repeat business), and the map is in the hundreds of pounds, dollars or euros, you have the right to expect more. Is it a stock photo, or is it a photo of the very map they are offering for sale? (I download the photo before I buy and check it against my purchase. Do the photos show all four edges? Do they show the back of the map? And what are you looking for anyway – just cheap, or value for money?)

**Map edges, folds and margins**

Some maps were printed in a way that annoys the modern mind, Benjamin Pitts Capper, for instance, put two English county maps on the same page with almost no margin between them. This means that county map collectors end up with a map that has been guillotined; with only three margins and very hard to frame.

There was such a plethora of older maps in the nineteenth century that many were treated unkindly. Many had their margins ‘cropped’ so that they would fit into smaller books as additions. This can make a large map unframeable or completely undisplayable. Tears and creases reduce value and increase chances of future damage, and limit display too.

Sometimes the vendor, by concentrating on lots of detail photos of the map, is trying to point you away not only from antique graffiti, tears and margin damage as above, but also to damage to the map centre. The larger the map the more likely it is to have spent most of its life folded. A later map could have been folded into a slipcase and sold that way. Most folio sized maps were in folio sized atlases! But folio is the size of the sheet with the book open. The map was given a paper ‘guard’ sewn into its crease, and then the guard was sewn into the binding. I worry if I see no sign of the folio sized map having been folded. Yes, there were single page issues. You are particularly likely to come across those by Jan Jansson of Amsterdam. However, these often got folded too, to be inserted in existing atlases, for easy reference, and safekeeping.

The ‘Quartermaster’s Map’ (1644) by Wenceslaus Hollar is called thus because it was reputedly used to quarter troops during the English civil wars. We all expect that to be visible. I would be extremely suspicious of a clean, tidy example. Some damage is

therefore an authentication mark. Other damage whilst reinforcing authenticity is diminishing value, sometimes sharply.

**The verso**

I have seen maps where I have been told it is a 1616 Hendricus Hondius, but when I check the back, called the ‘verso’, the language of the text is not from one of the various editions published that year. How can I tell? There are records of the languages used in each edition of a work, which can be found in various places, usually in carto-bibliographies. The availability of these depends on the collecting popularity of the geographical area covered. Some are therefore by county, some by nation, some by world region, some of the world. There are thematic ones too, covering a mapmaker, a type of map such as miniature or geological maps, or a period of years. Carto-bibliographies also reference things like plate variations and other visual clues.

Sometimes, a bit of detective work is needed. Those who collect British county maps are hindered by the fact that not every county has a detailed county can often make up for that loss. Those who collect maps by Hondius need a complete list of the maps to start with. This will show them that many maps are regional, neither national nor by county or equivalent. They will find the map of Northumbria contains both Northumberland and Durham, so can locate the map in this instance in Harold Whitakers’ *A Descriptive List of the Maps of Northumberland 1576–1900* (1949).

**Watermarks**

These are barely visible manufacturing marks *inside* the paper, usually best seen from the back of a map. To create a serious fake today either old paper is used, or the old paper-making process is used, including faking the original watermark style. The former works rather too well if one has an original plate to print from. It is barely a fake in some eyes, but unsurprisingly such plates are rarer than the kinds of map they represent. I have a map of Cyprus that is a twentieth-century ‘pull’ from an original copper plate using an old printing press. I bought it cheaply as such. The modern paper is an absolute give away. And how many maps by that mapmaker of Cyprus can be sold anyway. Five, ten twenty? A potential forgery jail term for revenues of \$2,000 maximum?

Old paper would be also necessary in my hypothetical

Cyprus forgery. This is usually harvested from the spare pages in disbound atlases – and unrelated old books of similar size. A forger would be destroying potential value in these to produce their knock-offs. Incidentally, if someone were to have old paper and an original plate for an Ortelius world map, the more they make the less rare it is, the lower prices would fall – and the more likely it is that someone would notice! That is why the big scams have always been very private. The scammer depends on buying fever, lack of scrutiny and a fixation on ‘right materials’ alone.

The skills and equipment needed to make a new copper plate ‘old’ are so substantial that it is not worth considering in normal circumstances when you are deciding whether to buy a top-end map or not. Old-style laid paper is easy to reproduce. Reproducing a watermark is difficult, which is why such a technique is maintained in the production of currencies and security documents. Reproducing an ancient one is several orders more challenging. There are several databases you can consult. The Watermark Archive ([abacus.bates.edu/wmarchive/wm-initiative/](http://abacus.bates.edu/wmarchive/wm-initiative/)) is a good starting point.

Suffice it to say at this point that the absence of watermark does not mean a map is fake, but the presence of one (on old enough paper) is a good indicator of authenticity. Why would there be none? The paper had been made at a larger size than that specific map, and then cut to size, with the watermark being missed.

**Bleaching, browning and colour**

These three typically affect the front of a map.

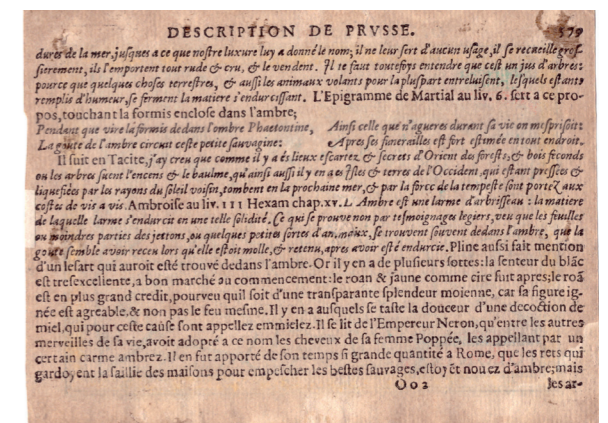
‘Browning’ is the result of a natural aging process and has nothing to do with foxing. Some like it

because it makes the map look old, like their mental image of a pirate map! Its defect is that it makes paper brittle. I would want a discount for buying a really browned map, a plan for protecting it, and a very serious reason for choosing that example over one that is not browned. As with foxing, browning is more and more common the younger the map.

Sometimes a map has been bleached by a past owner or the dealer. It looks whiter than white. I have only one bleached map. It is on good paper and has survived what is in essence a harsh treatment. Many would regard a bleached map as reduced in value. However, it can save for posterity a very dirty example (one that incidentally would be unsaleable if not treated). If someone has had to bleach, they usually add modern colour too. Some purists will not touch a bleached map. Those seeking decorative function as the primary issue are not bothered. They are priced the same as unbleached, but the vendor often knows that will not work well.

Modern colour is the colour added last Tuesday or last century. It is hopefully done using both pigments and techniques originally used. It is usually done with watercolours after ‘sizing’ the paper. Sizing is the act of sealing the pores of the paper to take the paint. Otherwise, the paint will ‘bleed’ away from where the painter has put it. Be careful regarding the phrase ‘contemporary colouring’. Contemporary to whom? The late great RV Tooley joked that he regarded it as contemporary to himself rather than contemporary to the mapmaker!

‘Old colour’ usually means that it is Victorian, which can be often muddy and inauthentic, but not always. ‘Original colour’ is what you want to see IF colour is what you are looking for. Technically a



Figs. 6a & 6b Petrus Bertius, recto and verso pages from his miniature atlas *Tabularum Geographicarum Contractum*, 1618. 9.5 x 13.5 cm. The pages are browned and brittle.

map is worth no more or less either way. The market does not agree. Coloured examples, including modern colour, always sell better. Modern colour certainly does not reduce value, unless it is particularly garish or ham-fisted. However, some collectors prefer to be able to see the engraving in all its glory, without the intrusion of colour. It is also generally accepted that sixteenth-century maps were usually uncoloured, and that colour would also make the maps harder to read. Most of my own maps of the period are therefore uncoloured, but I do break the rule if I see advantage. It's quite hard to move smaller sixteenth-century maps without the magic of colour, so the colouring of these is very noticeably on the increase. I do have a Munster map in original block colour and do feel that the block or heavy wash can work IF the town names and other features are not lost thereby.

'Outline colour' can mean the merest dab of some grungy brown or delightful picking out of key aspects of a map. It can be a useless afterthought or define the map and style. The Robert Morden maps from Camden's *Britannia* are usually a great example of the latter.

**Foxing**

There is also the matter of 'foxing'. This is a potentially destructive and visually unpleasant bloom

on the paper, usually as a result of damp. It can affect both sides of a map. The better the paper, the less likely foxing is to take hold. It is therefore far more common from the eighteenth century onwards, as map producers started to manufacture more to a price point. Not that this marketing approach did not exist beforehand. Earlier you could buy a Prince level Blaeu atlas on the best paper with a lot of gold leaf, a Gentleman's level coloured or uncoloured, or you could make up your own atlas from loose sheets and left-overs. The difference is that they were incapable of making low grade paper.

**Colour for dating**

Colour can therefore be one – very rough – guide to both date and authenticity. The majority of sixteenth-century maps had no colour. Late sixteenth- and early seventeenth-century maps often had what is termed 'colour wash', meaning total coverage of an area like a principality, county or region. The 1607 English county maps by William Kip and William Hole from the earlier *Britannia* often have this kind of colour. Then comes the period where both washes and outline colour are joined together, the high days of Dutch cartography, copied in England and France. As British cartography develops and eventually holds sway, outline colour

becomes normative. The flowering of early eighteenth-century German map-making will take us back to colour washes for a while. By the time it is the turn of France and Italy, colour is in decline. Meanwhile the concept of showing geographical features more accurately was taking hold in Britain. This can obviously be assisted by the use of colour – green for lowlands, brown for hills and mountains. Such conventions already existed but were in practice done haphazardly or dispensed with entirely in favour of some other kind of visual appeal. With the more scientific use of hachure lines to show gradient, and contour lines, colour made a comeback in the geological maps of William 'Strata' Smith, the later work of John Cary and of Charles Smith. Christopher Greenwood's 1831 maps, intended for display above the mantel in a country mansion needed colour too, usually blocked. After that, it was a rapid step to machine applied colour.

**Miscataloguing and misunderstanding**

These often go together, one leading to the next. I very recently bought a map from a highly reputable dealer committed to accuracy. The date given was far later than usual, and it was clear that the vendor regarded my purchase as having been published by the heirs of Jansson, rather than Jan Jansson himself. The problem here was the heirs did not release their reprint until ten years after the dealer had dated it. I never found out whether this was the result of someone miscopying from notes, or perhaps just using the previous owner's description.

**Framed maps**

The week before the example I have just given, I had a spat on eBay with a seller who was selling a 'genuine Speed' of the British Isles in its frame for £300. It was a typical case of a single photo. My requests for other photos were ignored. The seller clearly knew nothing about dates, the map or the mapmaker. The map had a modern title recently added to the map's mount which said, 'John Speed'. That was enough for him. However, the paper was featureless. There was no sign of the pressure of a plate mark around the edges; no sign of the central fold that one would expect from a map of that larger size having been incorporated as part of an atlas. (Maps were not often stitched directly into the book at this time, but mounted with a paste onto paper 'guards', the guards themselves then being attached to the binding of the atlas, thus protecting the map itself.)

Old paper was made from rags and was built up manually in a crisscross, which made it rough, almost three dimensional and very robust. Instead, the paper, supposed to be over 400 years old, was completely smooth, completely flat, never folded, quite thin – all marks of modern machine-made paper. Unframed, the false provenance of the map would have been shown up even more starkly.

Those who will not let you look at the map unframed are often hiding something. Yes, they may be concerned about putting it all back together tidily, but that is really just a matter of the right tape. Often what one finds is a modern printer's trading address! Incidentally, those intended as a fair facsimile are often slightly undersized so that dealers and collectors will notice. Those designed to deceive, usually only of the more expensive maps, are always the right size.

Frames confuse inexperienced vendors. No dealer will take a frame into account when they buy. They rightly feel they must see the whole map including the back, so are going to de-frame it anyway. They also typically operate a 'house style' of framing, a style which some clients entirely buy into. Very few collectors will buy a framed map either. Both groups see it as a means of hiding things, when all is said and done. Personally, I do sometimes buy a map in its frame. I have bought from a local auction house that allows close inspection, and who I know would open it up if I asked.

Part II of this article will be continued in the December 2024 issue of the journal.

**Mike Sweeting.** While studying for his PhD in Modern Poetry at Durham University, Mike would often take a break in an antiquarian bookshop close by, owned by the well know local character John Shotton. Ten years later Mike was able to afford his first map from John's shop! A lifelong collecting interest began, starting with County Durham, expanding to British Atlases before 1800, and finally Picardy. After five years on the Executive Committee of IMCoS, Mike was elected Chairman in 2022. Email: drsweeting@aol.com



Fig. 7 William Hole, detail of 'Holy Land', c. 1666. Outline colour is used to delineate regions. [https://commons.wikimedia.org/wiki/File:William\\_Hole,\\_The\\_Holy\\_Land\\_\(FL168339088\\_4054110\).jpg](https://commons.wikimedia.org/wiki/File:William_Hole,_The_Holy_Land_(FL168339088_4054110).jpg)

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# IMCOS MATTERS

## DATES FOR YOUR DIARY

### 6–7 September 2024, Amsterdam Amsterdam Map Fair

Amsterdam is holding its first ever map fair. It will be a one-day event at the Maritime Museum. Hans Kok, our past Chairman, will give the inaugural lecture. Admission is free. Additional events have been programmed for IMCoS and BIMCC members on Friday and Saturday.

#### Friday 6 September

**17.00 – 17.45** A guided tour of ‘Het Scheepvaart huis’, now the Grand Hotel Amrath. Designed by Van der Meij in 1912, it is a highlight of the Amsterdam School of Architecture and is renowned for its stained glass windows decorated with world maps. The building was conceived by six shipping companies as their office headquarters.

**18.00 – 19.30** Pre-Map Fair Cocktail reception includes a 90-minute boat tour along the Amsterdam canals. The price is €45.00 per person. Drinks and hors-d’ouvres are included. By reservation only and limited to 50 guests. <https://www.map-fair.com/pre-amsterdam-map-fair-cocktail-boat-trip>

#### Saturday 7 September

**10.00** Het Scheepvaart Museum  
Guided tour of selected items for IMCoS and BIMCC members.

**11.00** Fair opens for VIP guests and members of IMCoS and BIMCC.

**12.00** Fair opens for the general public (with free entry to the fair and the museum).

**15.00** *Is it a sea chart?* Lecture by Hans Kok, former chairman of IMCoS.

**15.30** Lecture by Truusje Goeding who will discuss her recent book *Afsetters en meester-afsetters* which explores hand-coloured atlases and illustrations in Bibles.

**18.00** Fair closes

**19.30 – 21.00** Concert ‘Navigating with the stars’ by Canto Ostinato ligconcert® €44.00. The site address is <https://www.map-fair.com/>

amsterdam/ENG where you can sign up for the different events.

Reservation for the Friday boat/cocktail party and Saturday’s IMCoS and BIMCC private view is at <https://www.map-fair.com/amsterdam/reservation#reservation>

Please note that there is limited space for these two events.

### 16–19 October 2024, Valletta, Malta IMCoS 41st International Symposium

See pages 46–47 for programme and registration details.

### 12–14 September 2025, Portland, Maine IMCoS 42nd International Symposium

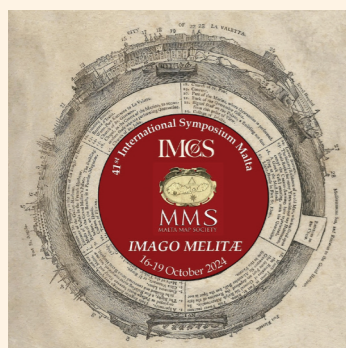
The Osher Map Library and Smith Center for Cartographic Education at the University of Southern Maine will host the IMCoS 42nd Symposium. The conference title is *Reflections and New Perspectives on Mapping Maine, New England and Maritime Canada*. A three-day post-symposium tour is planned.

Information: [wesleybrown@gmail.com](mailto:wesleybrown@gmail.com)

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# IMAGO MELITAE 2024

## IMCOS 41<sup>ST</sup> INTERNATIONAL SYMPOSIUM MALTA

16–19 OCTOBER 2024

### REGISTRATION IS NOW OPEN

at our dedicated website:

<https://Maltamapsociety.mt/2024-imcos-symposium>

## PROGRAMME

### Wednesday 16 October 2024 Valletta

**8.30 am** Assemble in front of the National Library  
**8.45 am** Registration  
**9.00 am–9.30 am** Welcome and opening ceremony  
**9.30 am–10.00 am** Talk by Glorianne Mizzi: ‘An introduction to the Maltese islands’  
**10.00 am–10.30 am** Talk by William Zammit: ‘The National Library and its collection’  
**10.30 am–11.00 am** Talk by Bernadine Scicluna: ‘Mapping the States of Seige’  
**11.00 am–11.30 pm** Coffee break  
**11.30 pm–12.30 pm** Tour of cartographic treasures at The National Library  
**1.00 pm–2.00 pm** Visit MUŻA to see the national cartographic collection (MUŻA has a restaurant for those who would like to eat there.)  
**Afternoon free**

### Thursday 17 October 2024 Rabat and Mdina

**8.30 am** Pick-up point for coach in front of the Phoenicia Hotel  
**9.30 am–10.00 am** Talk on Santo Spirito and the National Archives of Malta, Rabat by Charles Farrugia  
**10.00 am–10.30 am** Talk by Katherine Parker: ‘Travelling to Malta: representation of Malta and Gozo in the Library of the Royal Geographical Society’  
**10.30 am–11.00 am** Talk by Emanuel Chetcuti: ‘Decoration and conventional signs in maps of Malta’  
**11.00 am–11.30 am** Coffee break  
**11.30 am–12.30 pm** Tour and map exhibits from the National Archives  
**1.00 pm–2.00 pm** Lunch in local restaurant hosted by the Malta Map Society  
**2.30 pm–3.30 pm** Specially-curated tour of the Mdina Cathedral Museum by Raymond Saliba  
**3.30 pm–4.00 pm** Tour and displayed map exhibits of the Mdina Metropolitan Archives by Mario Gauci  
**Transfer back to Valletta will be provided**



Valletta. [https://commons.wikimedia.org/wiki/File:St\\_Sebastian\\_Curtain\\_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:St_Sebastian_Curtain_(cropped).jpg)



Malta Maritime Museum, Vittoriosa.  
[https://en.wikipedia.org/wiki/Malta\\_Maritime\\_Museum#/media/File:Malta\\_Maritime\\_Museum\\_from\\_Senglea.jpg](https://en.wikipedia.org/wiki/Malta_Maritime_Museum#/media/File:Malta_Maritime_Museum_from_Senglea.jpg)

### Friday 18 October 2024 Vittoriosa

**8.30 am** Assemble in front of Auberge de Castille  
**9.00 am–9.15 am** Boat crossing to Vittoriosa  
**9.30 am–11.00 am** Tour at the Maritime Museum to see map exhibition, then proceed to the Inquisitor's Palace  
**11.00 am–11.30 am** Coffee break  
**11.30 am–12 noon** Talk on ‘Antonio Borg and the portolan map of Tunis’ by Liam Gauci  
**12 noon–12.30 pm** Talk on ‘The Salvatore Promontory’ by Joseph Schiro  
**12.30 pm–1.00 pm** Talk by Kenneth Cassar  
**1.00 pm–2.00 pm** Tour of the Inquisitor's Palace  
**2.15 pm – 3.00 pm** Talk at the Inquisitor's Palace  
**Afternoon free**

### Saturday 19 October 2024 Valletta

**8.30 am** Assemble in front of Auberge de Castille.  
**9.30 am–11.00 am** Specially-curated tour at Lascaris War Rooms Valletta by Mario Farrugia  
**11.30 am–12.30 pm** Opening of map exhibition, titled *British Maps of Malta* in the ‘Camerone’ at MUŻA, followed by a small reception  
**1.00 pm – 2.00 pm** Tour of St John's Co-Cathedral and the Caravaggio Museum  
**2.00 pm–3.00 pm** Tour of the Presidential Palace



St Paul's Cathedral, Mdina.  
<https://en.wikipedia.org/wiki/Mdina#/media/File:Malta>

### Farewell dinner

**7.30 pm–10.00 pm** Farewell dinner at the Maritime Museum, *Taste of History*  
 Dress: smart/casual

**Transport back to Valletta will be provided**

### GOZO Post-symposium tour

#### Sunday 20 October 2024

**9.00 am** meet in front of Auberge de Castille for departure for a tour to the sister island of Gozo where we will visit the Ggantija Archeological Park, a UNESCO World Heritage site, the Citadel of Rabat, the Hagar Museum and other historical places. Lunch by the seaside in Marsalforn is included. We reserve the right to cancel if the minimum number of 15 participants is not reached.

### Note

We reserve the right to make changes to the programme and schedule. This can mean changing speakers (if they are unavailable due to sickness or any other reason). If a speaker becomes unavailable, we will find a fitting replacement or cancel the event if that is not possible. If changes need to be made to the itinerary, we will inform the participants as soon as is reasonably possible.

For further information contact Joseph Schirò at [josephschiro60@gmail.com](mailto:josephschiro60@gmail.com)

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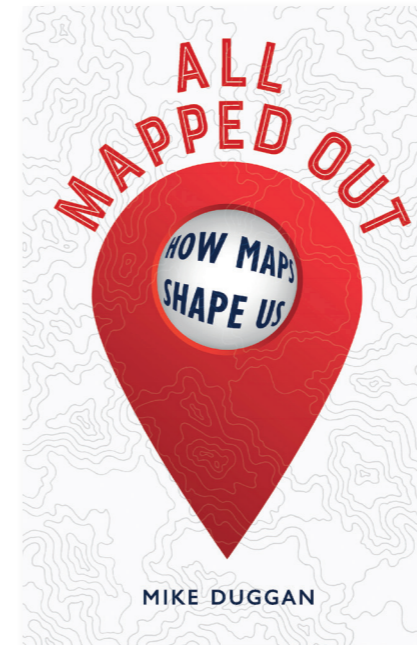
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## BOOK REVIEWS

**All Mapped Out: How maps shape us** by  
Mike Duggan. London: Reaktion Books Ltd, 2024.  
ISBN 9781789148367. HB, 229, illus. £16.00 STG.



Promotional puffs on a book's dust jacket, carefully collated by a publisher to promote a new work, can make interesting reading. Thus we learn of *All Mapped Out* that 'broad in compass and ambitious in scope, this new look at the map in the digital age is fascinating', it is 'an entertaining adventure for everyone who loves maps, both real and imaginative, analogue and digital', and that it 'offers a provocative and surprising study of maps and mapping'. It is perhaps the continuation of the last of these quotes this is most revealing, for 'Mike Duggan asks questions of our present reliance on digital mapping: how the technologies subtly pervade our lives, condition our consumption habits and even shape our experience of the world'. Dr Duggan is an academic in the Department of Digital Humanities at King's College London, with earlier books on radical cartography and sharing mobility to his name. In the hope of clarification, I resorted to the Google search engine to explain radical cartography and am now a little wiser.

At heart this volume is about modern technology and its ever-growing impact both overt and hidden. It is about data gathering and visualisation. And for this the map provides in many instances the most influential mechanism for utilising data delivered by apps and the like. But maps really provide only a veneer – there is little here about the maps themselves and understandably those generated are both utilitarian and transient. This book is about the information that they display.

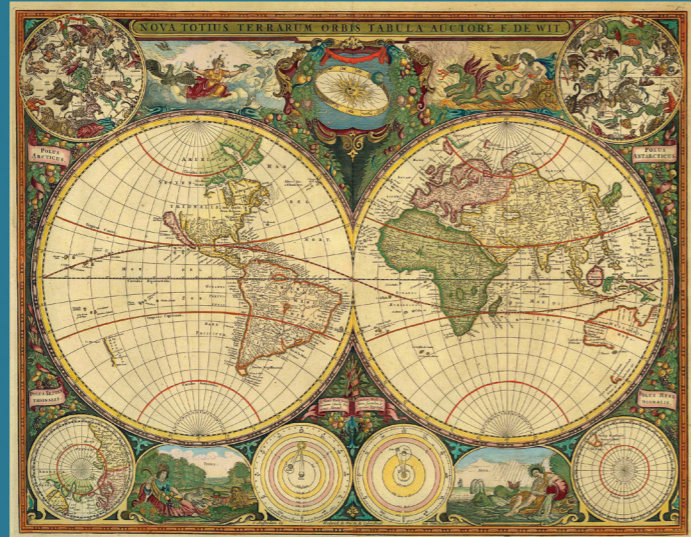
The opening chapter on navigation, primarily a theme which 'is at the core of what we think maps are for', showcases the author's research on how black cab drivers find their way around London and questions whether with GPS fitted as satnavs to modern vehicles we are losing our ability to navigate; and continues with an examination of how many walkers now rely entirely on the maps on their smartphones. The chapter 'Mapping Power and Politics' pays homage to the late Brian Harley's work on deconstructing maps, and then elucidates the power of Google Maps, the first globally popular maps on the Internet, both commercially and geopolitically. Amazing then to read that the Google Maps organisation makes 50 million updates to its maps every day. 'Mapping Culture' takes us into a diverse range of soi-disant cultures: map-collecting, amateur and professional map-making, gaming, orienteering, geocaching, commuting. Here IMCoS gets a mention: apparently 'such societies [as ours] legitimate map-collecting culture by offering a space for learning and socializing, and thus establish common norms and values relating to what is expected of and by members'. In the second half of the book in a chapter entitled 'Maps that make the money go round', any pretence that data and maps are interchangeable terms is swept away. Duggan highlights the fact that for commercial interests maps also generate data as well as representing it, and it is in this chapter that data becomes the major topic of consideration, maps disappearing almost entirely from view.

Another puff from the dust jacket reads: 'Duggan also includes plenty of compelling incursions through cartographic history'. Compelling is not a word I would have selected. Referral to Von Richthofen's 1877 map of the Silk Roads offers

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Frederik de Wit, 1660

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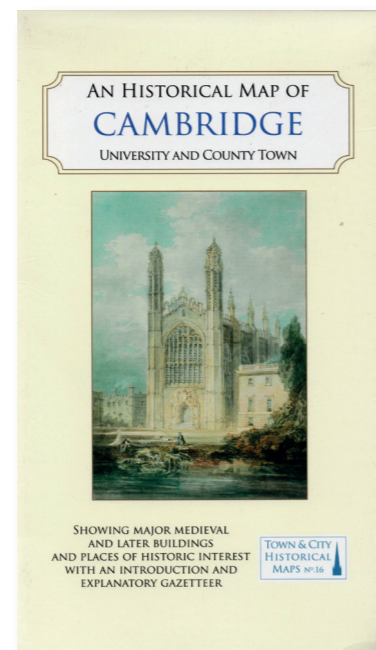
nothing more than an introductory paragraph to a chapter termed ‘Interfaces of Movement’ which is primarily focussed on how GPS tracking technology is used in the logistics industry. The same chapter has an extended consideration of the Covid pandemic mapping – remember the frequent John Hopkins University digital maps that appeared in the media? – prefaced by a piece on John Snow’s cholera map of London in 1854, lauded as an innovation by map historians, played down by Duggan because ‘questions remain over whether Snow did this all by himself’. ‘Mapping Power’ notes that symbols on Ordnance Survey maps ‘reflect a form of British culture that has long since passed’, in other words OS maps are insufficiently multicultural. The migrant crisis in the Mediterranean in 2015 is introduced by the ‘cartographic propaganda’ of T-O maps which influenced the world view of medieval readers. The Hereford Mappa Mundi, slackly described here as ‘the largest known map from the medieval world’ – the Ebstorf map, sadly destroyed during the Second World War, was considerably larger – initiates the chapter on ‘Mapping Culture’, and seems to have been included solely to explain that ‘mapmaking has changed a lot since [it] was drawn’. And the Bedolina petroglyph, a late prehistoric rock carving in Italy’s Val Camonica, pitches decades of archaeological research and analysis against a minute number of theoretical studies from academics, Duggan claiming ‘that scholars have yet to come to a consensus’. As an archaeologist myself, I am of course biased, so I simply note that one of the doyens of British historic cartography, Professor Paul Harvey, had no such doubts in his *History of Topographical Maps* (1980). The emphasis on maps, however, does generate ridiculous statements. Take for instance ‘the process of collecting information about the world and representing it on a map is as old as the map itself’: the compilers of that great eleventh-century dataset, Domesday Book, would clearly have benefited from Dr Duggan’s insights.

As with every good book, the text raises questions in the reader’s mind, yet perhaps only briefly. This reviewer found himself wondering what market Mike Duggan had in mind. Students and other academic researchers from the human and cultural geography spectrum of course: the ‘Select Bibliography’ is illuminating with only a couple of the sixty-odd entries pre-dating 2000 and virtually none that relates to what I think of as traditional

cartographic studies. An epilogue provides a list of questions which the author mulls over when looking at a modern data-driven map and which he recommends to his readers. As a dinosaur though, I’m entirely content with my shelf of Ordnance Survey maps, and when I’m driving my satnav serves but a single purpose, to get me to my destination.

Bob Silvester, Meifod, Powys

**An Historical Map of Cambridge University and County Town** with introduction by Elizabeth Baigent and Tony Kirby and cartography by Giles Darkes and Tim Goodfellow. Historic Towns Trust, 2023. ISBN 9781838071950. £10.99 STG



This map was published by the Historic Towns Trust in 2023 as part of the Town & City Historical Maps series. To date the series comprises maps of sixteen towns and cities. Each is defined as ‘a modern map showing the history of the town – not a reproduction of an old map’. It covers the area from Castle Hill and the beginning of Huntingdon Road in the north to Newnham in the southwest and the railway station in the southeast.

The map folds to 23 x 13.5 cm, i.e., large pocket size, which is the same as an Ordnance Survey Explorer map (1:25,000), however the open sheet

measures 90 x 112 cm, that is 13 per cent wider than an OS map and this increase makes it somewhat unwieldy to manage.

The first side has a map of Cambridge at a scale of 1:2,500 (about 25 inches to the mile) and uses the Ordnance Survey 1:2,500 map published in 1927. This map highlights where medieval and post-medieval buildings used to stand or indeed still stood in 1925, as well as the contemporary buildings, medieval street names are also shown. In addition, there are linear markings for Roman/medieval earthworks and boundaries. As a result, some areas are heavily annotated, which means that it is necessary to study the map very carefully to work out what is being shown and where it is in relation to other sites.

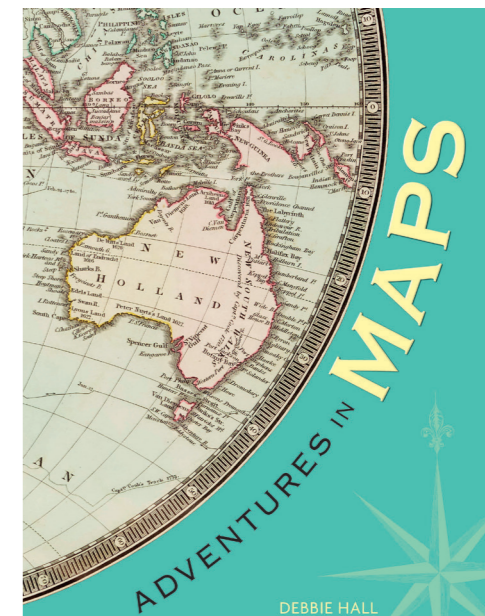
Alongside this main map there is a long piece of text entitled ‘Cambridge, an introduction’ by Elizabeth Baigent and Tony Kirby which provides a good potted history of the city.

The reverse side provides a gazetteer of buildings, places and other topics of interest, and brief accounts of major buildings and features, including all the churches and colleges. Over 150 are listed, some accompanied by illustrations, as well as a map of Roman Cambridge and an 1808 map of the city. Each entry contains an alphanumeric reference to its location on the grid of the main map. This makes it easy to locate, provided you do so before beginning your journey as the map sheet is far too large to be able to refer to gazetteer entries on the back if you are navigating the streets using the map on the front.

This publication certainly provides a wealth of detail and fascinating information, but it is not one you can easily skim through. To get the most from this treasure trove of information you need to study it carefully before setting out because its size and the fact that ideally one would want to consult both sides rather than keeping it compactly folded. Sadly, its sheer size makes this rather difficult to do; this is a map to study in advance rather than being a *vade mecum*.

Peter Walker, Saffron Walden, UK

**Adventures in Maps** by Debbie Hall. Bodleian Library Publishing, 2024. ISBN 9781851245451. HB, 218, 73 illustrations. £25 STG.



Working in the Bodleian Library, Debbie Hall has easy access to thousands of interesting maps and could choose many ways of writing about them, ways that would appeal to those whose passion are the maps themselves. In *Adventures in Maps*, she has created something of far wider appeal. It consists of twenty essays with a wide variety of maps at the heart of each one – from a sixteenth-century portolan chart of South America to the maps of the Moon published in *National Geographic* just before the Apollo 11 mission. As the title declares, the link between the essays is adventure – from the life threatening to the fictional.

Although the chosen maps are fundamental to each essay, the essay itself is an entry point into a diverse set of topics and themes. Some of these, such as the voyages of Captain Cook in the 1750s are well known but ‘Captain Cook Sets Out’ is a useful succinct account of his adventures; others such as the journeys of two intrepid women, Constance Gordon-Cumming whose adventure was recorded on a map published in 1812 entitled ‘A Lady’s cruise in a French man-of-war’ and Naomi James’s round the world solo voyage in 1977–78 are not. Debbie Hall has balanced the well-known and the unfamiliar in a skilful way.

There are many ‘firsts’: the first flight from London to Manchester, and from Florida to the Moon, and the first package tour. One essay describes the close link between mining and railways and describes the opening of the Liverpool and Manchester Railway, the first railway planned to carry freight and passengers. The opening was a great success, apart from killing the local MP for Liverpool.

There are journeys found in a song – *Route 66*, by songwriter Bobby Troup – and in a humorous novel – *Three Men in a Boat*.

Unsurprisingly in a book with maps at its centre, the adventurers who feature in the book use virtually all forms of travel – over open land, road, river, sea, canal, air and space. What makes Debbie Hall’s book so fascinating is the background she gives on the various ‘adventures’ she presents to us. A few examples of the ‘adventures’ she chose to describe illustrate this.

She uses a wonderful portolan chart of South America given to the Bodleian by one of its great cartographic benefactors, Francis Douce, as the context for covering the journey to that part of the world by Sir Richard Hawkins in 1593. The chart is part of an atlas covering much of the world and is highly decorated, particularly with animals – lions, elephants, bears and dragons. The essay links Hawkins’s description of the places he encountered in his journey to those in the chart ‘for their celebration of beauty and natural resources’.

In covering the rascally Daniel Defoe’s *Tour thro’ the whole island of Great Britain* in 1720, she weaves around her description of that journey a succinct description of the development of the mapping of British roads from Ogilby’s *Britannia* onwards. Her essay on the Kennet and Avon Canal describes not just the massive multi-sheet map made for planning that canal but also a brief account of the background that led to the development of the canal system, the reality of taking boats along them and the lifestyle of the families whose livelihoods depended upon them.

Debbie Hall, writing in the Bodleian, describes the travels of ‘a wandering scholar’, David George Hogarth, who went on to become the Keeper of the Ashmolean Museum, another great Oxford institution. Hogarth, a ‘gentleman traveller, scholar and archaeologist’, travelled widely in North Africa and the Middle East, and this essay is based on a map, superbly drawn by one of his party, showing the

route they took in 1894, beginning with the crossing of the Euphrates on their way to Malatia (Malatya). The main purpose of the journey was to conduct archaeological research but his description of it brings home the perilous nature of travel in a very challenging terrain and the somewhat condescending attitude towards the people he met. It gives a vivid feel of the approach of a typical nineteenth-century English traveller and of a journey, which truly was an adventure.

Captain James Cook’s three voyages to the Pacific have been written about countless times but her chapter on him describes his early life and influences, his surveying in the 1750s of Canada and his detailed maps of Newfoundland. She makes the point that, in his surveying of Newfoundland, it is possible to work out the technique he used ‘to map the shape of the coastline and depth of the water with unprecedented accuracy’. When undertaking his remarkable surveys of New Zealand, Australia and the Pacific islands surveying in the Pacific, as she writes, ‘the scientific techniques that had served him in earlier work continued to be valuable’.

No book on adventurous journeys written after 1969 could omit the maps used in planning the first Moon landings. Few tales of a project and its implementation have been so often told but the maps made to handle the challenge of finding a safe landing site, one with relatively few craters, a good approach path and clear visibility have not been shown and discussed to the same extent. Photographs from earlier missions enabled the US Geological Survey to create detailed maps of small parts of the surface and the essay ‘Fly me to the Moon’ has a very detailed map, published after the Apollo 11 mission, showing the surface on which the landing was made. An adventure indeed!

John Leighfield, Oxford

# MAPPING MATTERS

## THE 2024 ICHC IN LYON

*Impressions of a first-time participant*

Ivan Robinson

The biennial International Conference on the History of Cartography is the only scholarly conference solely dedicated to advancing knowledge of the history of maps and map-making. Over one hundred scholars, more than one-third from outside Europe, presented their research at the 30th ICHC in Lyon over a five-day period in July of this year. The conference, organised by the University of Lyon in co-operation with Imago Mundi, also included workshops, and a display of posters which served as focal points for informal discussions. The location of Lyon at the confluence of the Rhône and Saône rivers was the leitmotif of the conference: ***Confluences – interdisciplinary and new challenges in the history of cartography***. The careful preparation for the conference was evident from the programme and the day-to-day logistics were well managed by enthusiastic staff and volunteers.

Except for the four plenary sessions, the presentations were organised in groups that ran simultaneously, giving attendees a wide range of choices. My selections were an eclectic mix, loosely following a thread that links cartography to the exercise of power. One revealing session that related to the seventeenth-century trans-Atlantic slave trade stood out. It featured manuscript charts used by Portuguese traders who had exclusive contracts to transport slaves to Hispanic American ports. To keep control over nautical routes and African trading posts these charts had a restricted circulation at the time. They have only recently been published in printed form. I selected other sessions I knew would take me outside my comfort zone. Presentations on cartography and globe-making within the scholarly traditions of the late Ming dynasty, for example, gave me a glimpse of a Chinese world view that was new to me. Freedom to make these kinds of choices similarly allowed other delegates to tailor their participation to their individual interests.

The conference programme was complemented with visits to exhibitions mounted by local libraries

and archives and co-ordinated with the conference organisers. The exhibition subjects included a European perspective on ‘faraway places’ (Municipal Library); teaching maps (University Library); maps of the Rhône and Lyon area (Metropolitan Archives); maps of travel in France (Diderot Library); and a cartographic look at the history of threats and vulnerabilities faced by Lyon (Municipal Archives). A highlight was the viewing of a terrestrial globe completed in 1701 and now housed in the Municipal Library. With a diameter of 1.7 metres, it is one of the largest monastic globes preserved in France. Links to at least some of these exhibition sites may still be found at <https://ichc2024.univ-lyon3.fr/news>

The Lyon Map Fair, held in the same building as our presentation sessions, allowed for enjoyable browsing. I was tempted by an Ortelius atlas, reduced from €60,000 to €40,000 but still just a little outside my price range.

Everyone who attended the conference was provided with a substantial booklet of presentation, poster and workshop abstracts, including biographies and email contacts for each of the presenters. If it were made available in hard copy or online, the booklet would be a useful reference document for those who did not attend the conference. I don’t know if there are plans to do this, but it is worth considering since, although individual speakers may provide papers, no conference proceedings are to be published.

It is often said that informal contacts amongst the delegates are as important as the formal proceedings of a conference. This was particularly true of the Lyon conference. It was an international gathering, ranging from collectors to academics and including a veritable who’s who of prominent figures at the centre of our expanding discipline. I savoured this opportunity to engage with other participants during coffee breaks, over lunch, on visits to exhibits and on casual walkabouts through the city. Since I emigrated to Canada from the UK, more than fifty years ago, I have kept in touch with the cartography scene in the old country, but in Lyon I came in from the cold. The face-to-face contacts there revived my sense of belonging to a close-knit, worldwide community of like minds.

The 31st ICHC will be held in Prague from 7–11 July 2026, and the call is already out for bids to organise the 2028 conference. It is interesting to note that all but four of the thirty conferences held so far have been located in Europe.

ONLINE RESOURCES

**The Plantin Press Online**

The *Plantin Press Online* offers detailed bibliographical descriptions of all editions of works printed and published by Christopher Plantin in Antwerp and by his workshop in Leiden, until his death in 1589. It includes references to his typographical material, his correspondence, and the Plantin archive in Antwerp, as well as links to digital reproductions. It incorporates the latest bibliographical research and corrections to the original print edition. The dataset is continuously updated and complemented by specialists at the Museum Plantin-Moretus in Antwerp.

*Plantin Press Online* is based on the printed edition that was compiled by former curator of the Plantin-Moretus Museum Léon Voet in collaboration with Jenny Voet-Grisolle (Amsterdam, 1980–1983). This digital resource is published in collaboration with Museum Plantin-Moretus.

<https://referenceworks.brill.com/display/db/cpo>

**Transport for London (TfL) releases historic documents**

TfL in collaboration with Google Arts & Culture, whose mission is to preserve the world’s art and culture and make it freely accessible to all, have uploaded over 2,000 images and documents from their Corporate Archive collections. Maps, photos, diagrams, wartime memories have been incorporated into ‘visual stories’ which offer an easy introduction to the history of London’s Underground. More than four hundred maps have been digitised, allowing visitors to the website to examine the capital’s transport system throughout the centuries, from the building of the first Underground line to recent milestones such as the opening of the Elizabeth line in 2023 by the late Queen, and even the release of the Taylor Swift tube map.

<https://artsandculture.google.com/project/tfl-archives>

**Persuasive cartography website – an update**

In collaboration with Cornell University, PJ Mode has added more than four hundred maps from his collection to the Persuasive Maps website. This is a collection of ‘persuasive’ cartography: maps whose primary intent or effect is to influence opinions or beliefs – to send a message rather than to communicate geographic information. There are now more than 1,200 maps in the online collection, in some 27 languages, dating from 1491 to the present.

Maps in the collection address a wide range of messages: religious, political, military, commercial, moral and social. A variety of persuasive techniques are used, including allegorical, satirical and pictorial mapping; selective exclusion; unusual use of projections, colour, graphics and text; and intentional deception. The website includes detailed research notes on each map, along with background information on persuasive mapping and links to video presentations.

In recent years, maps from the collection have been used in more than 150 books, scholarly papers, and PhD and master’s degree theses. While many of these works have been ‘about’ maps, most have been about other subjects: women’s suffrage; racial, religious, and ethnic discrimination; colonialism; art; theatre; literature; social sciences; various wars; the environment; and history (medieval, American, Western and Eastern European, Chinese, Latin American, African, etc.).

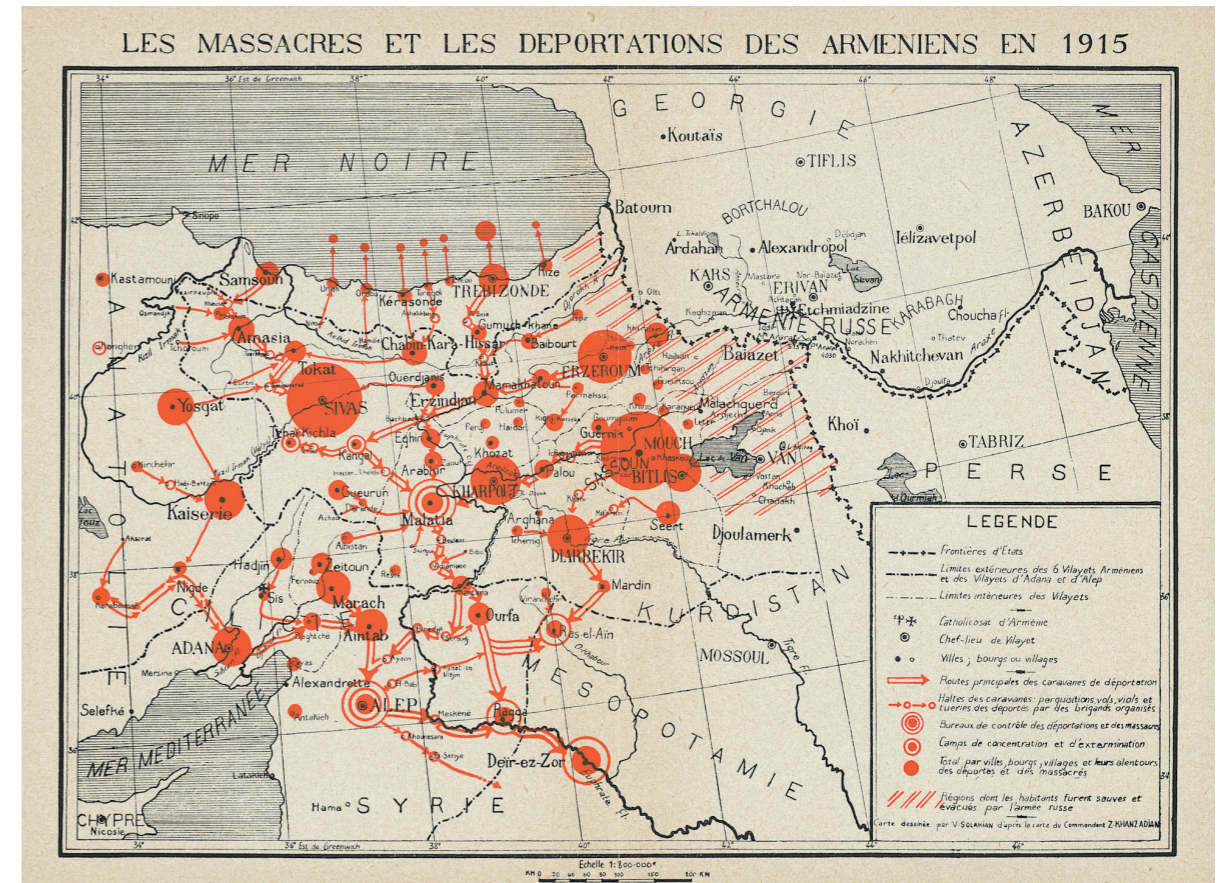
<https://persuasivemaps.library.cornell.edu/>

Fig. 1 Vartkes Solakian, V, Zadig Khanzadian, creator of the original chart, 1920, ‘Les Massacres et les Deportations des Armeniens en 1915’. 1964. 16 x 22 cm. The systematic deportation and massacre of Armenians by the Ottoman Empire began in the Spring of 1915. This map was published in preparation for the 50th anniversary of that event. The double red lines with arrows show the principal deportation routes. The single red lines with arrows show caravan stops and the red dots surrounded by a single circle mark the concentration and extermination camps.

(PJM\_2506\_01.jpg) Persuasive Maps: PJ Mode Collection

Fig. 2 Pauline Luisi, ‘Los Derechos Politicos de la Mujer. 80 Millones de Mujeres Votan en el Mundo. La Mujer Uruguaya No Tiene Derechos’ [The Political Rights of Women. 80 Million Women Vote in the World. Uruguayan Women Have No Rights], 1930. 18 x 28 cm. This map, supporting suffrage for the women of Uruguay, was produced by Paulina Luisi, one of that nation’s leading social reformers and feminist crusaders. It appears in a slim pamphlet listing the voting rights of women in more than fifty countries around the world.

(PJM\_2400\_01.jpg.) Persuasive Maps: PJ Mode Collection



### Topographical prints of the Netherlands

Leiden University Library (UBL) holds one of the richest collections of topographical prints and drawings of the Netherlands. The collection, which has now been made available through Digital Collections, consists of approximately 10,000 prints and 1,500 drawings. The emphasis is on the topography of cities, including city profiles, and images and plans of churches, town halls, city gates, bridges and other buildings. Leiden and Amsterdam are most strongly represented. The collection also contains prints and drawings of villages, monasteries, castles, mansions and estates, archaeological finds, water management infrastructure, funerary monuments and landscapes.

<https://digitalcollections.universiteitleiden.nl/view/collection/topografie>

### 137,859 historic OS maps of England and Wales

137,859 historic OS maps of England and Wales have been published on the National Library of Scotland maps website. They are free to access and are the most detailed maps published by Ordnance Survey of England and Wales after the Second World War.

All urban areas with more than about 20,000 inhabitants were mapped at 1:1,250 scale, and all other inhabited areas and cultivated land were mapped at 1:2,500. At 1:1,250 scale, most detached features covering 1 square metre or larger are usually shown, including individual houses and even garden sheds. The maps are the earliest Ordnance Survey maps to comprehensively show house numbers. They are a good resource for tracing house history, particularly houses which were built in the twentieth century.

<https://maps.nls.uk>

### Place and poetry in premodern Scotland

This web resource is dedicated to exploring how places were presented, imagined and described, in the poetry of premodern Scotland (medieval and early modern periods, c. 1400–1700). The poems featured illustrate how Scottish poets viewed and experienced such Scottish places. The aim of the resource is also to draw attention to a way of describing Scottish places that predates the Romantic representations which have so powerfully shaped modern cultural stereotypes of Scotland.

It is hoped to later extend this resource with

poetry in Scottish Gaelic, to more fully represent Scotland's multilingual literary history of this period and to represent some of the distinct kinds of place writing found in the Gaelic tradition.

The project is a collaboration between the National Library of Scotland and the University of Bristol.

[https://maps.nls.uk/projects/place-and-poetry/?utm\\_source=newsletter&utm\\_medium=email&utm\\_id=enews\\_buttons\\_june\\_24](https://maps.nls.uk/projects/place-and-poetry/?utm_source=newsletter&utm_medium=email&utm_id=enews_buttons_june_24)

### OPEN ACCESS BOOKS

The volume and variety of free-to-read online books gets richer year by year. Here are a few to dip your toes into:

**History of Cartography Volume 4 *Cartography in the European Enlightenment*** (2019) has recently joined Volumes One, Two, Three, and Six online. All its 1,920 pages and 962 colour plates are free to download or read online as PDFs. This volume covers the art, craft, science, and techniques of maps and mapping between 1650 and 1800 and should be regarded as the first port of call for researching the cartographic endeavours of the Enlightenment. The volume is edited by Matthew H. Edney and Mary Sponberg Pedley.

[https://press.uchicago.edu/books/HOC/HOC\\_V4/Volume4.html](https://press.uchicago.edu/books/HOC/HOC_V4/Volume4.html)

### *Frames that Speak: Cartouches on Early Maps* by Chet Van Duzer

Chet Van Duzer explores one of cartography's essential features – the cartouche. Its appearance and content reveal to the viewer a great deal about the map, its maker and who commissioned it. The book discusses thirty-three examples in detail which range in date from 1569 to 1821. The author addresses the history of each cartouche: its development, the sources cartographers used in creating it, and the political, economic, historical, and philosophical messages its symbols convey.

<https://brill.com/display/title/61494?language=en>

### *Copyright and Cartography: History, Law, and the Circulation of Geographical Knowledge* by Isabella Alexander

This book explores the intertwined and often complicated histories of map-making and copyright law in Britain. It is the first detailed, historical account of the relationship between maps and copyright and covers the period from the early modern era up to World War 1. However, its primary focus is the eighteenth and nineteenth centuries. It examines in detail how the emergence and development of copyright law affected mapmakers and the map trade and how the application of copyright law to the field of cartography influenced the development of copyright doctrine. Alexander's extensive research offers a new perspective on the circulation of geographical knowledge and connections between copyright law, print culture and technology.

The print copy of *Copyright and Cartography* was reviewed by Richard Oliver in the June issue (No 177) of this journal. He considers it 'an important contribution to the history of cartography'.

<https://library.oapen.org/handle/20.500.12657/74780>



Fig. 3 C. de Bie, Vogelvlucht van het dorp Nisse [Bird's-eye view of the village of Nisse] (COLLBN Port 314-II N 71.) Leiden University Library.

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# CARTOGRAPHY CALENDAR

## Lectures & Conferences

### 7 September 2024, Amsterdam

The first international Amsterdam Map Fair will be held at the Maritime Museum from 11.00–18.00. There are extra activities for members of the International Map Collectors Society (IMCoS) and The Brussels Map Circle. These include an evening boat trip. Past IMCoS Chair, Hans Kok will give a lecture at the Fair in the afternoon. Information: [celine@celinevanhoorn.com](mailto:celine@celinevanhoorn.com)

### 10 September 2024, Boston (online)

Lecture by **Julia Lewandoski** Assistant Professor of History at the University of California San Diego: *Mapping French and Indigenous Land after the Quebec Act*. She will explore how cartographers struggled to express and accommodate distinctive French and Indigenous forms of landholding on maps meant to assert British dominance over the province. Information: <https://www.leventhalmap.org/event/lewandoski-quebec-act/>

### 3–5 October 2024, Kansas City

The **Road Map Collectors Association** will hold their **MapCon 2024** at the Hilton Kansas City Airport. Information: <https://roadmaps.org/>

### 4–5 October 2024, Arlington, Texas

14th Biennial **Virginia Garrett Lectures in the History of Cartography** will focus on *Celestial Charts*. Further details to be announced. Information: <https://libraries.uta.edu/news-events/annual/virginia-garrett-lectures/>

### 8 October 2024, Paris

The idea of geography being the ‘eye of history’ was a common expression in the early modern period but was articulated in a specific way if we take the cartographic object as the point of observation. *The map as the ‘eye of history’ (16th–18th centuries)* is a study day which will re-investigate the relationship between maps and history

in Europe and its imperial extensions, from three angles: the analysis of the place of maps in the teaching and reading of history, an investigation into history on and through maps, and a reflection on the porosity between the producers of historical and cartographic knowledge. It will take place in the Maps and Plans Department of the BnF on the Richelieu site. Information: [oeildelhistoire2024@gmail.com](mailto:oeildelhistoire2024@gmail.com)

### 10 October 2024, London

The Royal Geographical Society will host the E.G.R. Taylor Lecture. *Pathfinding for the Fleet: front-line hydrography 1793–1823* will be delivered by Captain Michael Barritt. He will challenge the view that the Royal Navy of the period expressed neither interest nor aptitude for hydrography. Information: [www.rgs.org](http://www.rgs.org)

### 10 October 2024, Washington (online)

Hosted by the Washington Map Society, the meeting is presented in partnership with the California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, and Texas Map Societies. Anyone interested in participating must RSVP to John Docktor at [washmap@gmail.com](mailto:washmap@gmail.com) to receive the meeting ID and passcode. Meeting will start at 7 pm ET, 6 pm CT, 5 pm MT, and 4 pm PT. **Dr Catherine Gibson** (Lecturer in East European Studies, Johan Skytte Institute of Political Studies, University of Tartu, Estonia) will talk about *Mapmakers in Action: Drawing Borders in the Baltic, 1919–1920*. This meeting was arranged with the assistance of the New York Map Society.

### 12 October 2024, Taunton

*Maps and Buildings*  
The British Association for Local History will present a one-day conference on maps and buildings in local history. Information: [balh.org.uk/event-balh-balh-conference-maps-and-buildings](http://balh.org.uk/event-balh-balh-conference-maps-and-buildings)

### 14–15 October 2024, Prague

The workshop *Ethnolinguistic cartography (18th–21st centuries)* in

*comparative perspective: genre, political conflicts, memory* is organised by the Institute of History of the Czech Academy of Sciences with the support of the Strategy AV21. The aim is to analyse the development of ethnolinguistic maps in Europe and other regions of the world from different perspectives from the 18th to the 21st century. Information: Stanislav Holubec ([sholubec@gmail.com](mailto:sholubec@gmail.com)) or Jitka Močíčková ([mocickova@hiu.cas.cz](mailto:mocickova@hiu.cas.cz))

### 16 October 2024, Glasgow

A one-day conference on **Scottish and international maritime history**. It has been organised by the Glasgow museums, University of Glasgow and the Society for Nautical Research. Information: [www.snr.org.uk](http://www.snr.org.uk)

### 16–19 October 2024, Valletta, Malta

The **41st IMCoS International Symposium, Imago Melitae 2024**, will feature six lectures by well-known figures in the cartographic world and visits to the National Library, MUZA and Lascaris War Rooms in Valletta, the Maritime Museum and the Inquisitors Palace in Vittoriosa, and the National and Ecclesiastical Archives in Rabat and Mdina. On October 20 there will be a post symposium tour to the sister island of Gozo. See pages 46–47 for programme details and registration.

### 22 October 2024, Boston (online)

Lecture by **Martin Brückner**: Professor of English and Director of the Winterthur Program in American Material Culture at the University of Delaware) *For the Love of Maps: Material Passion and Power in Eighteenth-Century America*. He will discuss how maps became popular consumer goods and how their material transfer as ‘cartifacts’ came to shape everyday and political life in early America. Information: <https://www.leventhalmap.org/event/brueckner-love-of-maps/>

### 24–26 October 2024, San Antonio

The **Society for the History of Discoveries** will be partnering with

The Texas Map Society for their next annual conference. The conference title is *Frontiers and Borderlands of Exploration*.

Information: <https://discovery.history.org/>

### 17–18 November 2024, London

The title of the **45th Annual Conference on Book Trade History** is *Beyond Book: Diversification in the Book Trade*. The two-day event will consider the wide range of artefacts, including maps and atlases, that fall under the book trade umbrella. Information: <https://aba.org.uk/events>

## Exhibitions

### 13 September 2024 – March 2025, Boston

*Processing Place: How Computers and Cartographers Redrew our World*  
This exhibition features objects from the Leventhal Center’s unique collections in the history of digital mapping to explore how computers and cartographers changed one another, particularly since the 1960s. By comparing maps made with computers to those made before and without them, the exhibition invites us to recognise the impacts of digital mapping for environmental management, law and policy, navigation, national defence, social change, and much more. Visitors will be encouraged to consider how their own understanding of geography might be translated into the encodings and digital representations that are essential to processing place with a computer. Information: <https://www.leventhalmap.org/exhibitions/>

### Until 29 September 2024, Lyon

*Paper trails – Maps and images of travel in France and elsewhere, 17th–21st century*, at the Bibliothèque Diderot de Lyon, is part of the International Conference on the History of Cartography (IHC) 2024. The exhibition combines objects, archival documents, travel reports and commercial publications in a chronological and thematic approach to illustrate the evolution of practices and representations associated with mobility. Guidebooks from major publishers (Hachette, Michelin,

Baedeker) are presented alongside lesser-known works that illustrate Lyon and its surrounds. Information: <https://ichc2024.univ-lyon3.fr/>

### Until 30 September 2024, Akureyri, Iceland

Akureyri Museum hosts a collection of more than 170 maps of Iceland dating between 1540 and 1810. A different selection of maps is exhibited each year. *Legendary Maps of Iceland* is the title of this year’s exhibition which also celebrates the tenth anniversary of Karl-Werner & Gisela Schulte’s donation of maps to the museum. *Legendary Maps of Iceland* will focus on the earliest, rarest and most precious maps from across the centuries. Information: [haraldur@minjasafnid.is](mailto:haraldur@minjasafnid.is) and [karlwernerschulte@icloud.com](mailto:karlwernerschulte@icloud.com)

### 5 October – 3 November 2024, Tremezzina, Italy

Maps from Ortelius’ *Parergon* are the focus of the exhibition *Plinio, Guida e Mito delle Scoperte Geografiche: Il Parergon di Ortelio, Cosienza Geostorica del mondo antico* which takes place at the Villa Mainona on Lake Como. It has been organised in association with the Roberto Almagià Associazione culturale. Information: [francesco@trippini.it](mailto:francesco@trippini.it)

### Until 2 November 2024, Edinburgh

At the National Library of Scotland, the exhibition *Images of Italy 1480–1900* explores how visual representations of Italy developed and how their work provided an impression of the country for British and European audiences. Books, travel guides and diaries from the Library’s collections document the rise in visitors to Italy. Early book illustrators usually presented a highly idealised, almost mythical, view of the country. They focused on magnificent Roman ruins, imposing Renaissance buildings, and beautiful rural scenes. The invention of photography in the 19th century provided a new way to record Italy. Information: <https://www.nls.uk/whats-on/images-of-italy-1480-to-1900/>

### Until December 2024, Udaipur, India

In association with The Getty Foundation USA, the City Palace Museum, Udaipur is holding an

exhibition of maps of Udaipur.

### Picturing Place: Painted and Printed Maps at the Udaipur Court

brings together rare, printed maps, painted maps and cartographic documents from the Mewar Royal collection in the Mardana Mahal. The exhibition gives visitors fascinating insights into how places, landscapes, and the topography of the State of Mewar were produced on maps and other related documents. Information: <https://citypalacemuseum.org/>

### Until December 2024, Falmouth

The National Maritime Museum of Cornwall is extending their exhibition *Pirates: Explore beneath the surface* until the end of the year. Information: [nmmc.co.uk/2023/01/pirates](https://nmmc.co.uk/2023/01/pirates)

### Until April 2025, Edinburgh

The exhibition *Renaissance: Scotland and Europe 1480–1630* at the National Library of Scotland considers Scotland at the time the Renaissance, a period which witnessed a multitude creative and scientific advances. Scotland engaged in a lively exchange of knowledge, goods and ideas with the rest of Europe. During this time crafts, sciences, music and learning flourished. Information <https://www.nls.uk/whats-on/renaissance-scotland-and-europe-1480-to-1630/>

### Until April 2025, Tampa, Florida

*Mapping the American Sea: A cartographic history of the Gulf of Mexico* opens at the Touchton Library. The exhibition examines the role that the Gulf of Mexico and its neighbouring states played in the history and development of the United States of America. Information: [tampabayhistorycenter.org/visit/](http://tampabayhistorycenter.org/visit/)

## Map Fairs

**7 September 2024, Amsterdam**  
Amsterdam Map Fair, see page 45 for details. Information: [celine@celinevanhoorn.com](mailto:celine@celinevanhoorn.com)

### November, Paris

Paris Map Fair, the date is yet to be confirmed. Information: [paris@map-fair.com](mailto:paris@map-fair.com)

# IMCoS LIBRARY BOOK SALE

Book list No.28  
September 2024

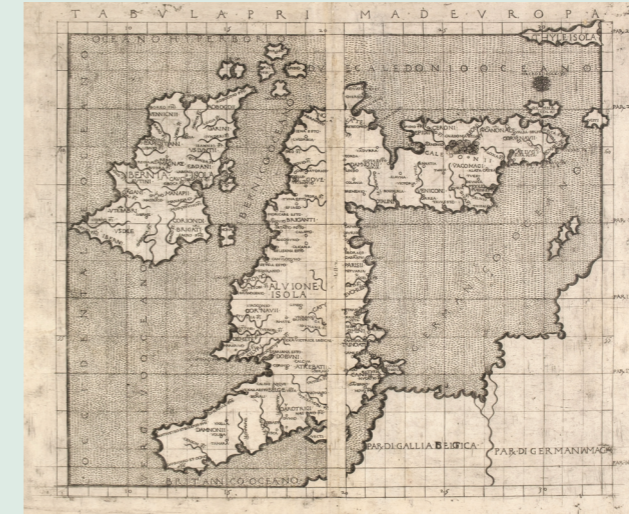
The books can be purchased from **Jenny Harvey**, who will quote a revised price to include postage cost.  
All library books for sale can be viewed on the **IMCoS website**.  
[jeh@harvey27.co.uk](mailto:jeh@harvey27.co.uk) or telephone +44(0) 20 87897358.

| Title  | Author  | Date | Publisher                                    | £  |
|--|---|------|--|----|
| <i>Tudor Townscapes: The Town Plans from John Speed's Theatre of the Empire of Great Britain 1610</i>  | John Speed  | 2000 | Map Collector Publication                    | 15 |
| <i>Five Centuries of Map Printing</i>  | David Woodward ed.  | 1975 | Chicago University Press<br>London & Chicago | 15 |
| <i>Four County Maps of Hertfordshire, with intro by Donald Hodson</i>  | Seller 1676<br>Oliver 1695<br>Warburton 1749<br>Bryant 1822 | 1985 | Hertfordshire Publications                   | 25 |
| <i>Images of the World: The atlas through history (hardback)</i>   | John A. Wolter and Ronald E. Grim eds.                      | 1997 | Library of Congress<br>Washington DC         | 12 |
| <i>Miniature Antique Maps (hardback)</i>   | Geoffrey King   | 1996 | Map Collector Publication                    | 20 |
| <i>Britannia Depicta 1731 Emanuel Bowen Complete facsimile edition</i>   | Emanuel Bowen   | 1979 | Britannia Publications,<br>Devon             | 50 |
| <i>History of Britain in Maps (hardback)</i>   | Philip Parker   | 2017 | Collins, Glasgow                             | 1  |
| <i>Speculi Britanniae Pars A Topgraphical &amp; Historical Description of Cornwall by the perambulacon, view and deliniacou of John Norden 1728 (hardback)</i> | John Norden   | 1966 | Frank Graham, Newcastle upon Tyne            | 25 |
| <i>Mapping the Mind (hardback)</i>   | Rita Carter   | 1998 | Weidenfeld & Nicolson,<br>London             | 3  |
| <i>Dorset Maps, David Beaton (hardback)</i>  | P. Sandall & G. Dooley                                      | 2001 | The Dovecote Press,<br>Wimborne              | 8  |
| <i>Globes from the Western World (hardback)</i>  | Elly Dekker and Peter van der Krogt                         | 1993 | Zwemmer, London                              | 20 |
| <i>The Mapmakers: The story of the great pioneers in cartography – from antiquity to the space age (hardback)</i>  | John Nobel Wilford  |      | Junction Books, London                       | 25 |
| <i>The County Maps of Old England: Thomas Moule</i>  | Introduction: Roderick M. Barron                            | 1990 | Studio Editions, London                      | 7  |
| <i>Treasures from the Map Room: A journey through the Bodleian collection</i>  | Ed. Debbie Hall   | 2016 | Bodleian Libraries,<br>Oxford                | 15 |
| <i>The Curious Map Book</i>  | Ashley Baynton-Williams                                     | 2015 | The British Library, London                  | 3  |
| <i>Globes</i>  | Robert Baldwin  | nd   | National Maritime Publications, London       | 10 |
| <i>Globes from the Western World (hardback)</i>  | Elly Dekker and Peter van der Krogt                         | 1993 | Zwemmer, London                              | 20 |
| <i>The Mapmakers: The story of the great pioneers in cartography – from antiquity to the space age (hardback)</i>  | John Nobel  | 1981 | Junction Books                               | 25 |

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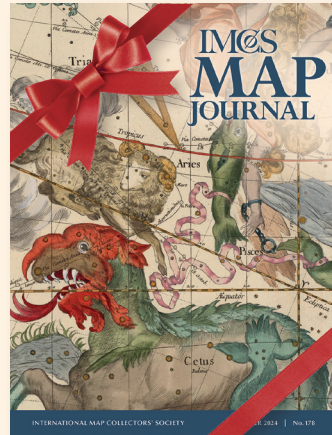
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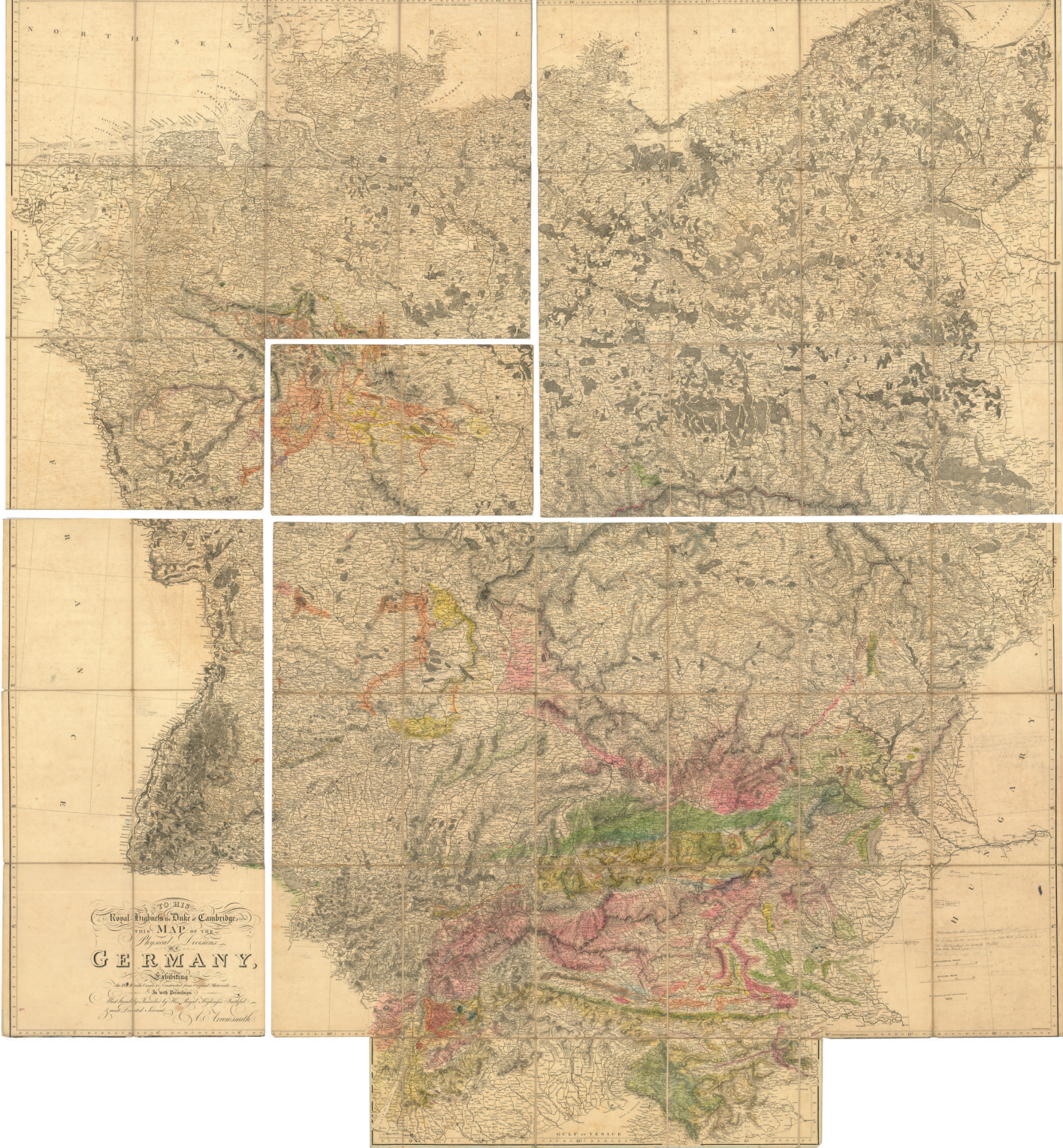


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