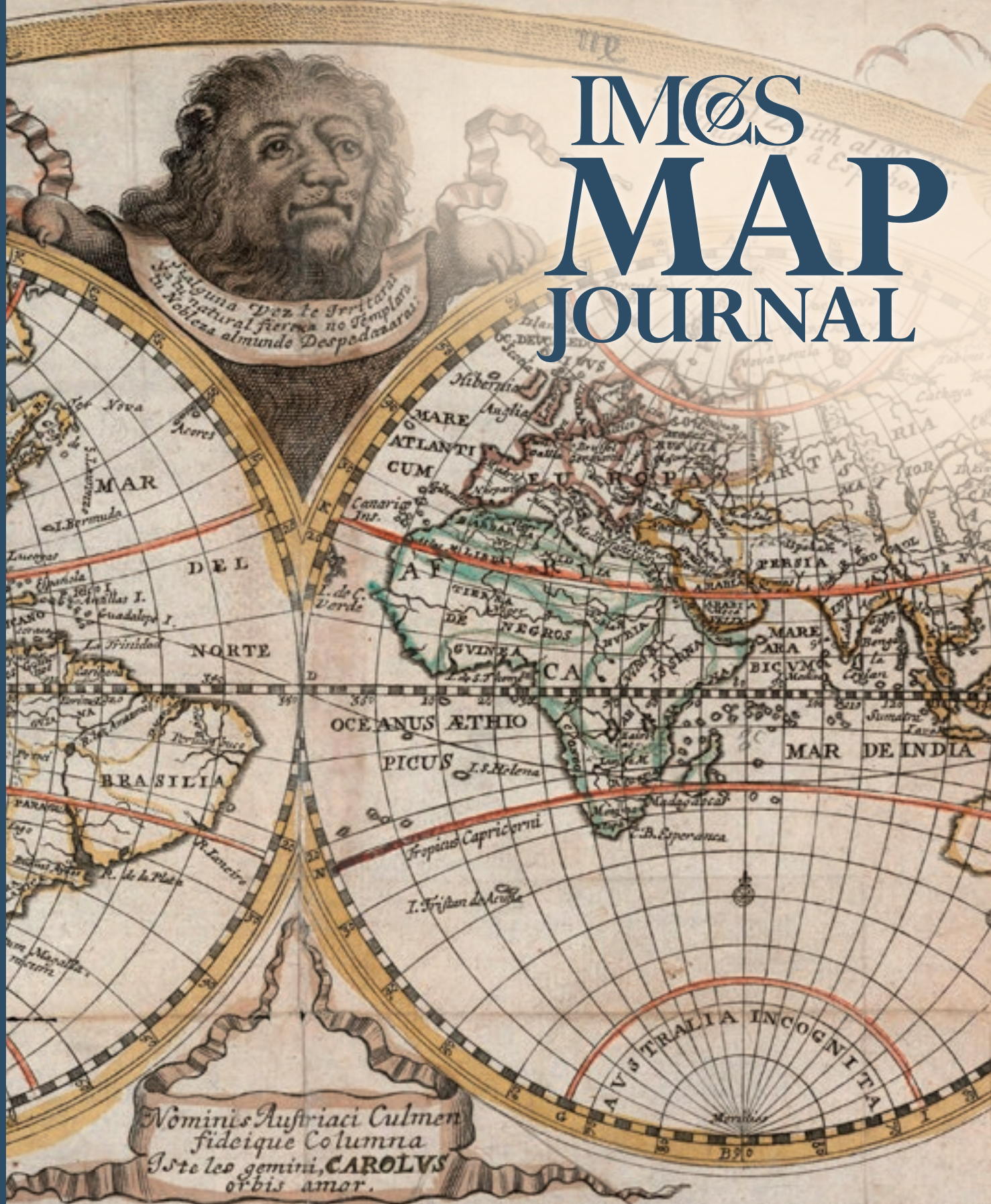


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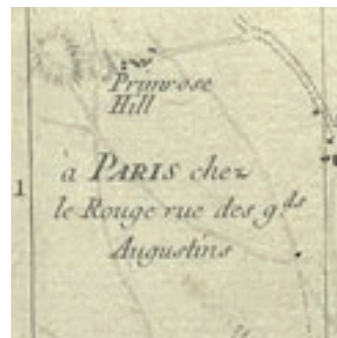


JOURNAL OF THE INTERNATIONAL MAP COLLECTORS' SOCIETY

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Front cover Detail from Don Francesco de Afferden's world map, 1696. From the Glen McLaughlin Collection of California as an Island. Courtesy Stanford University Libraries. (<https://exhibits.stanford.edu/california-as-an-island/catalogue/kr227cw4505>)

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If it's not for you, please do still circulate to responsible individuals who you feel may be interested.

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Papua New Guinea

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LETTER FROM THE CHAIRMAN

Mike Sweeting

In my first letter of this new year, I would like to take the opportunity to welcome all our new members. You are the lifeblood of the Society!

During 2025 you will all hear quite a lot about two topics that affect the future of IMCoS – membership, and advertising. Both obviously have a direct effect on revenue. Membership is a simple one in that sense, its great advantage being that people renew at different times of year, giving the Society better cash flow. However, we have a problem, many of you are slower and slower in renewing! Some take so long that it creates significantly more administrative work, while obviously weakening that cash flow. The Executive Committee is beginning to have to dip into reserves in ‘short’ Quarters to pay ordinary bills. Please, please, please do whatever you can about this. What I personally do is take out the 3-year membership each time I renew. Less for me to remember, better for the Society – and a discount! Another thing that you may wish to consider is making a direct donation or bequest to IMCoS.

We are in the process of adding some more resources for members, accessible through the website. A User Guide for the site is also being prepared, so that all get the best out of it.

Costs for a Society are no different from those for a household or a business. They keep rising! We have not been pricing our membership fees in line with general inflation but will have to do so soon. In the past we have covered the difference between what members pay and what it actually costs to provide the benefits of membership with advertising in the Journal. However, the Journal is affected by the factors that have changed all printed media worldwide. Cost of production is NOT the problem. Cost of distribution IS. We are committed to maintaining the Journal as a physical item because we feel that is in keeping with the way maps are appreciated. It uses a quality art paper for a reason. Physical items on such paper cost more and more to post out. In practice, all non-UK members pay under cost.

Rather than increasing membership fees, we would far prefer to increase advertising revenue. This is the ‘supercharged fuel’ that enables us to do more. Anything those of you who are involved in the commercial side of maps can do would be very greatly appreciated. Advertisements on the website are particularly helpful, as are regular Journal ones. One-off advertisements, for example fairs, special auctions, etc., help a great deal as well.

I have deliberately started the year by being as transparent as possible about these financial realities. Few of us spend as little on one map as we do on IMCoS annual membership or IMCoS advertising. Help us put cream on the IMCoS cake, so that all members worldwide benefit!

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EDITORIAL

Ljiljana Ortolja-Baird

The 'Cartography Calendar' in this issue lists an exciting programme of lectures, conferences and exhibitions that will be taking place over the next six months. The number of events and the breadth of topics addressed is a good measure of the enthusiasm for the study of map history. I can include only those about which I am informed. In the UK, 'Maps and Society', the Cambridge Seminars in the History of Cartography and the Oxford Seminars in Cartography organize regular lecture series which are free to attend either online or in person. In Berlin there is the Global History and Culture lecture series dedicated to map history and the Bibliothèque nationale in Paris has a very active programme of lectures. Regional map societies in the USA (Rocky Mountain, Chicago, California, Washington, New York, Texas and Philip Lee Phillips) are flourishing and offer lectures specific to their region and also come together for online lectures on broader topics.

There are the occasional and annual lectures to look forward to this year: the Nebenzahl lectures at the Newberry Library in Chicago which take place every three years and the IMCoS Malcolm Young Lecture which since 2023 has been delivered online and thereby reaching a wider audience.

Scheduled for summer 2025 are conferences dotted across the world. Attending one has the added bonus of being able to visit and enjoy a new destination. The National Library of Wales is hosting *The Art of Maps* in the seaside town of Aberystwyth; Bologna, arguably the gastronomic capital of northern Italy, celebrates the fourth centenary of the astronomer Giovanni Domenico Cassini; Vienna hosts *History of Map Collecting*; ISHMAP goes to Paris for their *Mapping the Cultural Crossroads* conference. Then later in the year you can visit Portland in Maine for the IMCoS Symposium on the mapping of Maine, New England and Maritime Canada, or Denver, Colorado for the Society for the History of Discoveries annual conference where *Mountains as Sites of Myth, Barriers, and Exploration* will be investigated.

For those readers starting out on their collecting journey or for anyone wanting to expand their knowledge of the area, Summer schools in London and Los Angeles are offering courses on the History of Maps and Mapping.

Key to the enjoyment of the subject is viewing maps and what better way than at a dedicated fair where you can view, handle and satisfy your collecting desires. The London Map Fair in June is a highpoint on any collector's calendar and following close on its heels in September is the newcomer on the block – the Amsterdam Map Fair which this year marks its second year.

I hope amongst all the events listed you will find one to attend.

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AN UNDOCUMENTED LE ROUGE LONDON MAP

Ian Harvey

Whilst the map is not entirely undocumented, it appears to be unrecorded in any publication as the work of its creator and publisher even though well known in the output of a successor. The map, which was published by George-Louis Le Rouge, is printed on the top half of the sheet with a table listing places on the plan on the lower half (Fig. 1). The map and the table are printed from separate plates. Overall, this is a large sheet measuring 18¾ × 12¼ inches (475 × 310 mm). Detailed information on the plates and sheet are provided below.

Since my wife Jenny and I have a representative collection of London maps from 1574 to the twentieth century, there has to be a particular reason for us to buy another. The magic words in the dealer's description were 'Not in Howgego', and that it is based on a well-known earlier map. Having both Howgego, the 'bible' of London maps,¹ and an example of that earlier map, the undocumented Le Rouge map was intriguing and offered the possibility of research and discovery.

The dramatis personae in this story are mapmaker John (anglicised from Jean) Rocque, Georges-Louis Le Rouge and Louis Charles Desnos, the latter two being cartographic and print publishers on a substantial scale. Brief career details can put our map and related London maps into context.

John Rocque (c.1704–62) was a member of a French Huguenot family who, with siblings, immigrated to London before 1730, probably for religious reasons. He became an estate surveyor, initially with an interest in gardens, engraving plans from the 1730s of famous places such as Kensington Gardens and Hampton Court and the private gardens of the British aristocracy. Later, he published English county maps, some of which he surveyed, and towards the end of his life spent time in Dublin, producing maps for that and other Irish cities.

His most well known cartographic works are his plans of London, commencing with his survey in 1737 but not published until 1746. The main project was his 24-sheet plan of the City, Westminster and Southwark at 26 inches to 1 mile,² and the resulting secondary publication of a 16-sheet plan including the

'country near ten miles round' at a scale of 5½ inches to 1 mile.³ The 16-sheet plan is that which is relevant to our map.

Georges-Louis Le Rouge (1712–90) was German, born in Hanover (originally named Georg Ludwig). He trained as a surveyor and military engineer, moved to Paris in the 1730s and specialised in the production of battle plans. During his long career, he was a prolific publisher of maps and charts, many in atlases. From 1768, he concentrated on North America to record the French and Indian War followed by the Revolutionary War and also his *Detail des nouveaux jardins à la mode* (1775–76) illustrating five hundred gardens, mostly French.

Louis Charles Desnos (1725–1806) was French, his family living some 30 miles north of Paris, to where he moved at the age of twenty. Through his marriage he inherited a business making spheres and astronomical instruments. This led to arrangements with many cartographers and from the 1750s he became a prolific publisher of maps and atlases. Generally, he copied the work of others, even those of his business associates, leading to many disputes and the charge that he was unconcerned as to accuracy or ownership. However, as to his own work, he produced a French road atlas of 158 maps in six editions between 1771 and 1777. By 1784, it appears that he was bankrupt with few further publications recorded thereafter.

Le Rouge was known for translating English works into French, which is relevant to the analysis of our London map, but his production of maps relating to the British Isles was spasmodic over a period of thirty years. For London, Howgego records only 'Les Environs de Londres' (1745)⁴ extending some 30 miles around London (based on Homann heirs, itself based on Thomas Bowles). However, from the Bibliothèque nationale de France (BnF) website I have noted a much later London map, though not relevant to our analysis here.⁵ As was common practice, Le Rouge copied predecessors with new engravings for his own publications.

Conversely, Desnos publication(s) covering the British Isles appear to be only those previously published by Le Rouge. Consequently, to trace the


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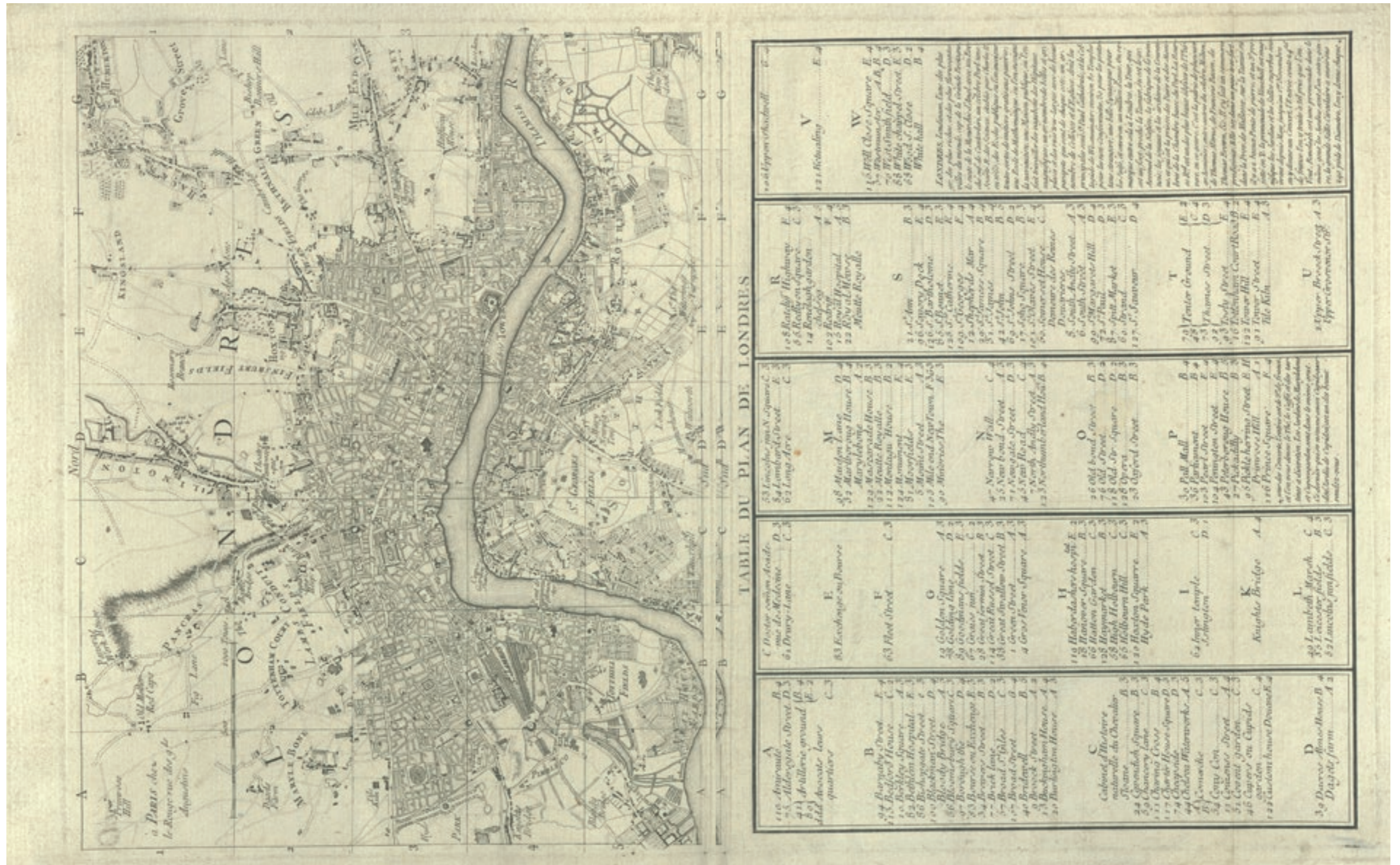


Fig. 1 Georges-Louis Le Rouge, Untitled and undated map of London. Map size 210 x 275 mm; sheet size 475 x 310 mm. Author's collection.



Fig. 2 Georges-Louis Le Rouge, Untitled map of London, published by Louis Charles Desnos in 1766. Map size 210 × 275 mm. Courtesy of Dominic Winter Auctioneers (www.dominicwinter.co.uk).

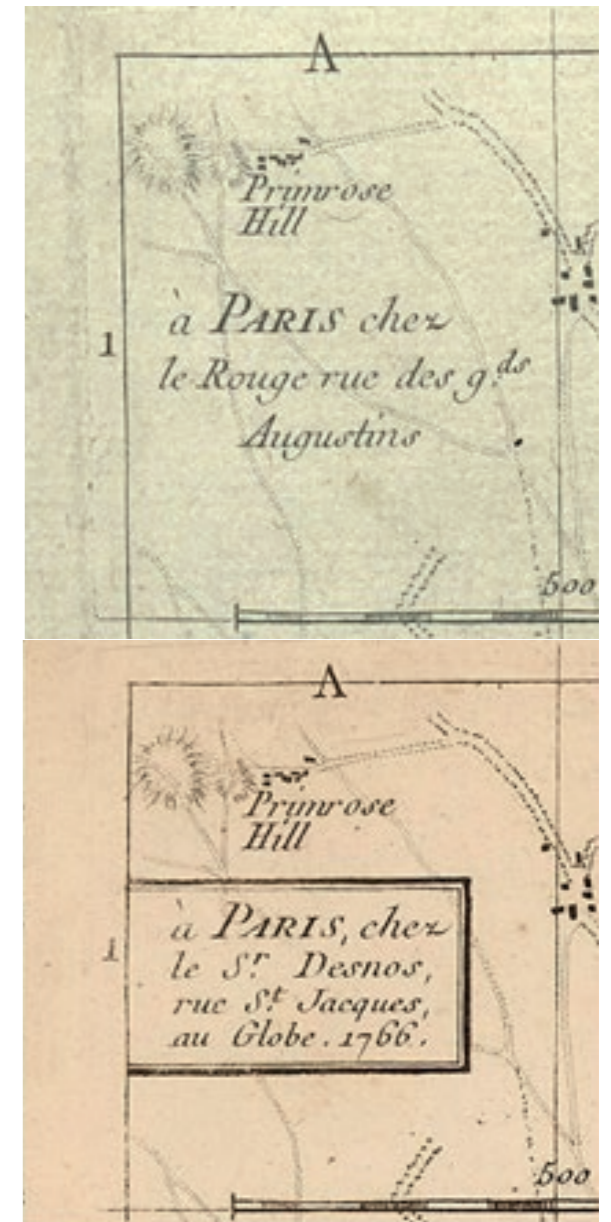


Fig. 3 Details from Figures 1 and 2 showing the imprints of the two publishers.

history of our map, we start with the Desnos map of London (Fig. 2). The maps are identical because it is apparent (albeit, I believe, undocumented) that, unlike his business arrangements with other cartographers, Desnos had bought engraved plates from Le Rouge. All Desnos needed to do was to change the publisher imprint (Fig. 3).

At this stage, we should consider the origin of the Le Rouge map. We have an example of the 16-sheet London atlas by John Rocque, an edition that fits with

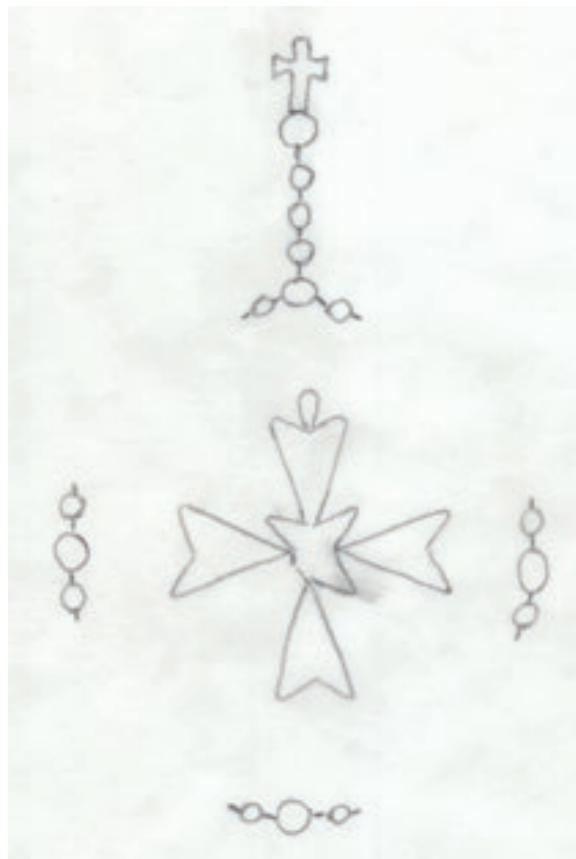


Fig. 4 Tracing of the watermark of a Maltese Cross in the centre of the author's Le Rouge map of London.

that described by Howgego as with minor alterations and additions published circa 1751–54.⁶ Comparing our Rocque atlas with the Le Rouge map, it appears that the latter is an exact plan copy but with narrative deletions. Since the Rocque map comprises sixteen sheets, four wide by four high, if one numbers the sheets reading from top left as sheet 1 across the rows to bottom right as sheet 16, the Le Rouge map is copied from all of sheet 7 (Row 2/3) of the Rocque set to the top right of the Le Rouge map plus small parts of Rocque sheet 6 at the left side, sheet 10 at the bottom left and sheet 11 across the bottom.⁷ Then, Le Rouge inserted place-names and numbers to match his table of the plan.

The printed area of our Le Rouge's map measures $8\frac{1}{4} \times 10\frac{3}{4}$ inches (210 × 275 mm), and the table is $8 \times 10\frac{1}{2}$ inches (204 × 269 mm). The left side of the sheet appears to be cut to $3\frac{1}{2}$ inches (86 mm) from the bottom, then torn which suggests that the sheet was extracted from a bound book rather than being a broadsheet. There is a horizontal crease $2\frac{1}{4}$ inches (57

mm) from the bottom of the sheet, which may indicate folding upwards into a book. The consequential height measurement of such a folded sheet would be $16\frac{1}{2}$ inches (418 mm). These aspects are recorded but are not necessarily definitive of origin, since maps are affected by later use.

The whole sheet has a central watermark, for which I have done an indicative, but accurate, tracing (Fig. 4). This is a Maltese Cross surrounded by a chain link below a vertical chain link surmounted by a small standard shape cross. The Maltese Cross is damaged at central left, and I have omitted the small connecting links around the Maltese Cross. The lower chain link, which is elliptical, measures $5\frac{1}{4} \times 4\frac{3}{4}$ inches (135 × 120 mm) enclosing the Maltese Cross, $2\frac{3}{4}$ inches (70 mm) square. The short chain link with the cross at the top measures $1\frac{1}{2}$ inches (40 mm) and the cross $\frac{4}{5} \times \frac{3}{4}$ inches (20 × 17 mm). This imposing watermark could identify the, presumably French, papermaker. The sheet is good quality laid paper with vertical wires at $1\frac{3}{8}$ inches (35 mm) intervals, typical for the period.

In order to identify the publication of our Le Rouge map with its table, the natural connection should be with the later Desnos publication of that map and table within his atlas. I have seen an example of Desnos's *Nouvel Atlas d'Angleterre* containing the map in the British Library Map Room.⁸ Also, I am much indebted to Philip Burden for the detailed description of his example.⁹ The content of both atlases confirms that Desnos had bought all the plates that Le Rouge had used for his earlier three separate atlases, the England and Wales regional atlas, the English 101 road maps and the ports of England, Scotland and Ireland as well as the separate London map and its table.

Desnos published all of these maps in his three-part atlas in 1766, the date of his imprint appearing on the second part devoted to the roads. Since that atlas is quarto size, many of the maps, including that for London and its table, had to be vertically folded in. Desnos's sheets are good quality paper but are not the same as that used by Le Rouge since many sheets show a different watermark, a crown over two lines of block print, not easy to decipher within the atlas. The contents of this Desnos publication could provide an article on its own but here I am concentrating on his inclusion of the London map.

The London map and table is within the third part, *Recueil des Villes Ports D'Angleterre Tire des Grand Plans de Rocque et du Portuland de l'Angleterre du S' Belin*. The title continues with the imprint 'A Paris Chez le Sr

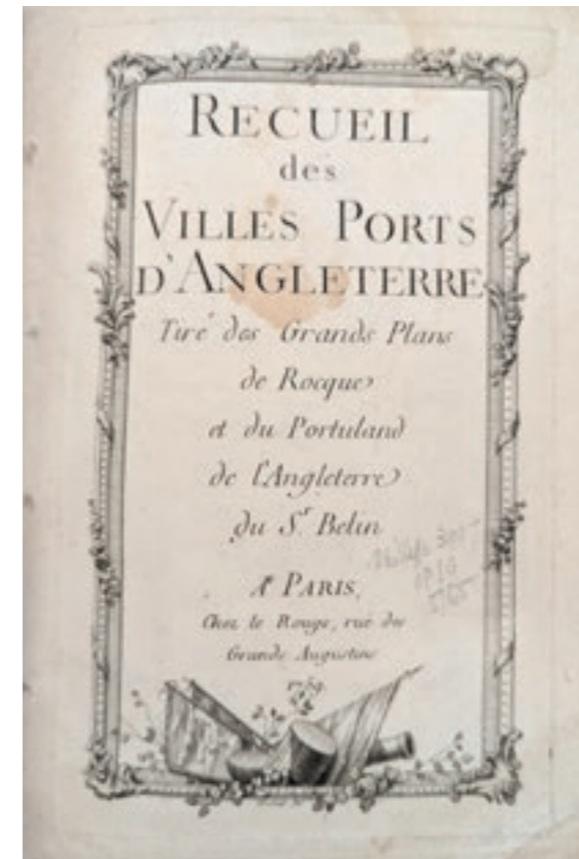


Fig. 5 Title page of Le Rouge's atlas *Recueil des Villes Ports D'Angleterre ...* published in 1759, which does NOT contain the London map. British Library, Maps c.21.b.12.

Desnos ...' The two sheets comprising the map of London and its table are folded vertically to quarto size and inserted after the title page and before the first map of the Desnos *Recueil*. This Desnos pagination between the title page and the first map page could be taken to indicate that the London map and table were published by Le Rouge within and as part of his *Recueil* atlas.

Thus, the Desnos atlas needed to be compared with the original *Recueil* that Le Rouge published in 1759. I was referred by Andrew Cookson to an example of this Le Rouge atlas on the website of Dublin Bookbrowsers and later viewed the example in the British Library. This provided an opportunity to identify the contents of two examples of the Le Rouge *Recueil* atlas, recognising that they may have become disbound and rebound. The title page of the British Library exemplar matches the Desnos but with the original imprint, 'A Paris Chez le Rouge, rue de Grands Augustins 1759' (Fig. 5). The Le Rouge atlas,

which has been rebound, is quarto size, the sheet size being $8\frac{1}{2} \times 6$ inches (215 × 155 mm) and the overall print size of the title is $7\frac{1}{4} \times 4$ inches (183 × 103 mm). Whilst the quality of the paper is good, being a smaller size of sheet it is not as heavy as our map and no watermark is discernible.

The contents of both Le Rouge atlases comprise sea and river ports of England, Scotland and Ireland (all described by Le Rouge on the title page as *Ports D'Angleterre*). The first map in both examples is a regional map, entitled 'Bouche de la Tamise' (the mouth of the Thames), of the southeast of England from Frinton on the Essex coast northeast of London to Hythe on the south coast. I believe that this is the Le Rouge map of the port of London, the first and most impressive map in his *Recueil*.

The British Library copy of the *Recueil* contains a title page and seventeen further sheets. These comprise the first large map, 'Bouche de la Tamise' followed by plans and views of the other port cities, sometimes smaller and two to a sheet.

Neither copy of the Le Rouge *Recueil* contains a map of London as a city, and it is apparent from the rococo title page and the illustrations of buildings in the various ports that our map of London was not produced to be contained in the *Recueil* published by Le Rouge in 1759.

All this is negative evidence, and trawling the websites of dealers – many of whom advertise in this journal – produced no exemplars of our Le Rouge London map. Also, the websites of the London Picture Archive (encompassing the Guildhall Library, Metropolitan Archives and Museum of London) and the BnF in Paris showed no maps of London of this period by Le Rouge. All, variously, had the Desnos London map and the Desnos three-part atlas and the earlier individual parts by Le Rouge. So, I hope that I have looked in all the obvious locations to identify another example of our map.

However, it is always good to finish on a positive note. The British Library has a hidden gem: a copy of the Le Rouge map of London with its table in a pre-publication format. This is catalogued simply as 'Plan de Londres, c.1767'. As the 'c.1767' is merely a guesstimate of date, that should be ignored. The Library catalogue provides no indication that it is on two sheets, one for the map (Fig. 6), the other for the table (Fig. 7).

The paper for these two sheets is the same as that of our map and table. It has the same watermark, which exactly straddles the bottom of the map and the top of



Fig. 6 Georges-Louis Le Rouge, 'Plan de Londres', c. 1767 [incorrectly dated], pre-publication example. British Library, Maps cc.5.a.412. Courtesy of the British Library.

table illustrating that, originally, the print from the two plates was on one sheet (the watermark is inverted pointing to the bottom of the printed sheet). The map and table sheets are closely cropped towards the print and re-margined by the British Library for protection.

Turning to the table first, it is easy to see that this is a pre-publication print. When compared with Figure 1, it is immediately noticeable that the letters Q, and X, Y, Z shown on the British Library example have been eliminated. Where X, Y, Z once were, a long narrative beginning with the word *Londres* is now found. That column ends with the words ... *Pon y donne chaque* followed by an asterisk. Moving left two columns, one finds that the letter Q has been replaced by seven lines of text beginning with **jour des Concerts* ...

Further study of the maps reveals interesting and informative differences. From the 1730s, there were continual plans to build more bridges over the Thames to complement the only crossing, London Bridge in the City. The first such bridge was Westminster Bridge, finished in 1750 and clearly marked on the Le Rouge map. The second planned was Blackfriars Bridge, beside the exit of the Fleet River, due south of Ludgate Circus and west of St Paul's Cathedral. This bridge was named after the adjacent Blackfriars Monastery, a Dominican priory.

The detail of the area of the bridge can be seen on both the British Library map and our map (Fig. 8). However, the British Library copy (left) gives no indication of Blackfriars Bridge, whereas a dotted bridge and capital 'P' have been added to our

TABLe DU PLAN DE LONDRES

<p>A</p> <p>110 Abchurch Lane B 4 75 Aldersgate Street D 3 75 Artillery ground B 4 413 Artillery Lane F 2 414 Artillery Lane quarters C 3</p> <p>B</p> <p>94 Barnaby Street E 4 113 Bedford House C 2 10 Barbican Square A 3 82 Bartholomew Hospital E 3 86 Bathurst Street E 3 100 Blackman Street D 4 Bloody Bridge A 3 56 Bloomsbury Square C 3 47 Borough St D 4 83 Bowyer on Exchange E 3 34 Bowyer Street B 3 2 Birch Lane D 2 57 Broad St Gates C 3 107 Broad Street B 4 40 Broadwell B 3 3 Brook Street A 3 13 Buckingham House A 4 20 Burlington House A 3</p> <p>C</p> <p>Cabinet of Medicine Museum de Chirurgie Stones B 3 24 Greenish Square B 3 24 Lincoln's Lane C 3 111 Charing Cross B 4 117 Charter House Square D 3 74 Chancery Lane C 3 49 Chancery Waterworks A 3 A Comrade C 3 54 Gray Inn C 3 11 Lincoln's Street A 4 51 Court garden C 3 46 Capon's ou Capide garden C 4 122 Leicester house Downe A 4</p> <p>D</p> <p>30 Drury Lane House B 4 Drury Lane A 3</p>	<p>C Doctor's Palace Academie de Medecine D 3 81 Drury Lane C 3</p> <p>E</p> <p>83 Exchange ou Bourse E 4</p> <p>F</p> <p>63 Fleet Street C 3</p> <p>G</p> <p>14 Golden Square A 3 28 Golden Lane D 2 82 Goodtime fields E 3 67 Grace Inn C 3 25 Great James Street B 3 114 Great Russell Street C 3 83 Great Swallow Street B 3 1 Green Street A 3 4 Great Tiner Square A 3</p> <p>H</p> <p>119 Haberdashers hall E 2 19 Hatton Square B 3 45 Hatton Garden C 3 125 Haymarket B 3 55 High Holborn C 3 65 Holborn Hill C 3 120 Hoxton Square E 2 Hyde Park A 3</p> <p>I</p> <p>64 Inyer temple A 3 St James D 1</p> <p>K</p> <p>Knights Bridge A 4</p> <p>L</p> <p>40 Lambeth Marsh C 4 53 Leicester fields B 3 51 Lincoln's inn fields C 3</p>	<p>59 Lincoln's inn Square C 3 54 Lombard Street E 3 62 Long Acre C 3</p> <p>M</p> <p>28 Maiden Lane D 4 31 Marlborough House B 4 Marble Arch A 2 120 Marlborough House B 3 21 Marble Row C 3 112 Montagu House B 3 124 Monument E 4 31 Moorfields C 3 5 Mount Street A 3 105 Mile end New Town F 3 30 Minster The E 3</p> <p>N</p> <p>47 Narrow Wall C 4 25 New bond Street A 3 71 New gate Street D 3 45 New Road C 4 2 North Audley Street A 3 123 Northumberland Hold B 4</p> <p>O</p> <p>26 Old bond Street B 3 71 Old Street D 4 115 Old St Square D 3 128 Opera B 3 23 Oxford Street B 3</p> <p>P</p> <p>30 Pall Mall B 4 36 Parliament B 4 103 Pearl Street E 4 104 Pinner Street E 4 43 Peterborough House D 3 27 Piccadilly B 3 24 Poble herring Street E 4 Princes Hill A 3 116 Prince Square F 4</p> <p>Q</p>	<p>R</p> <p>108 Ratchel Highway E 4 83 Red Lion Square C 3 12 Red Lion garden ou Adelphi A 3 102 Red Lion F 4 15 Royal Hospital A 3 22 Royal Navy B 3 Mulle Royale</p> <p>S</p> <p>21 St Ann B 3 16 Savoy Dock E 4 16 St Bartholomew D 3 15 St Bonnet E 3 125 St Catherine K 4 103 St George E 4 12 St Giles Mar A 4 24 St James Square B 4 31 St James B 4 42 St John B 3 63 St John Street D 2 17 John Square B 3 10 St Mark Street E 4 50 Somerset House C 3 Donaire des Rames Donaire 8 South Ayle Street A 3 6 South Street A 3 39 St Margaret's Hill D 4 21 St Paul D 3 87 Spot Market E 3 62 Strand C 3 17 St. Saviour D 4</p> <p>T</p> <p>73 Tester Ground E 4 49 Thame Street D 3 541 Thame Street E 4 23 Tudy Street E 4 16 Tottenham Court Road B 2 122 Tower Hill E 4 21 Tower Street E 4 Tide Kils A 3</p>	<p>100 Upper Broadwell G 4</p> <p>V</p> <p>121 Victoria E 4</p> <p>W</p> <p>116 Will Close Square E 4 37 Westminster A B B 4 70 West Smithfield D 3 83 White Chappel Street E 3 68 White St Close D 2 White hall B 4</p> <p>X</p> <p>Y</p> <p>Z</p>
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Fig. 7 Georges-Louis Le Rouge, Table for 'Plan de Londres', c. 1767, [incorrectly dated], pre-publication example. British Library, Maps cc.5.a.412. Courtesy of the British Library.



Fig. 8 Details from Figure 6 (left) and Figure 1 (right), the latter showing the proposed location of Blackfriars Bridge.

published map, shown on the right. In addition, the British Library map lacks an arrow of direction of river flow on the Thames, which is on our map downstream by the Tower (see Fig. 1).

Blackfriars Bridge was being planned during the 1750s and its construction took nine years to reach completion in 1769. Logically, to denote a proposed bridge (by Le Rouge), one would expect that the bridge would be in the course of construction, which would indicate a date of publication of the map from 1760 onwards. That is a further reason for concluding that this London map and its table could not have been part of the Le Rouge *Recueil* publication in 1759. As we know, Desnos had altered the imprint after his acquisition of Le Rouge's plates by 1766, so this provides only a six-year period for the publication of our Le Rouge map. Plainly, the map with its table was not widely published, even in a two-sheet format, which would have been a more commercial size for inclusion within a book.

Obviously, I would like to think our example is unique! Nonetheless, readers are invited to comment by way of a 'letter to the editor' or to me, especially if they can show another example of this Le Rouge map and identify its publication origin.

Notes

- 1 James Howgego, *Printed Maps of London, circa 1553–1850*, 2nd ed. (London: Dawson, 1978).
- 2 Howgego, No. 96.
- 3 Howgego, No. 94.
- 4 Howgego, No. 93.
- 5 Georges-Louis Le Rouge, *Plan Nouveau et Correct des Villes et Faubourgs de Londres et Westminster ...*, undated but later than 1769 since it shows the completed Blackfriars Bridge. Bern University Library, available on BnF, Gallica website <https://www.e-rara.ch/doi/10.3931/e-rara-109041>.
- 6 Howgego, No. 94 (5). Howgego mentions a major correction from 'HANNUEL' to 'HANWEL'. For the purist, our example is changed to 'HANWEL' so a change of 'N' to 'W' and deletion of 'U' leaving a gap. Our new spelling matches 'HANWEL COMMON' below on this plate.
- 7 This modern method of identification of the sheets of the Rocque map reduced by Le Rouge is for the benefit of the reader. Each sheet is a print from a separate engraved plate. The plate number was not engraved or otherwise identified for inclusion on each sheet but reference was made by Rocque to important houses on each plate which he numbered from (Roman) I to XVI. The Index of important houses '*Index of Noblemen's and Gentlemen's Seats ...*' is on the second page of the atlas. The plate numbering may be considered unusual, Plate I being at the bottom right corner of the map, progressing up the right column and across the map to the left in a serpentine manner, so column 3 downwards, column 2 upwards and column 1, the left side, downwards, with Plate XVI being the bottom left corner of the map. Thus, the Rocque Plates that were reduced by Le Rouge are all of

Plate VI with parts of adjacent Plates XI, X and VII. The sheets of the Rocque atlas can be viewed on the Beinecke Rare Book Library website at Yale University (<https://collections.library.yale.edu/catalog/15826791>). This refers to sheets by number, not Plates, and I suspect that they sought to identify the Plates but they are in error. Their sheet numbers commence with 1 at the bottom left of the map progressing upwards and across to the right in a serpentine manner with sheet 16 being at the bottom right. Accordingly, on their images, Plate VI is numbered sheet 11 by the Beinecke Rare Books Library. 8 Louis Charles Desnos, *Nouvel Atlas d'Angleterre Divise en ses 52 Comtes avec toutes les Routes Levees Topographiquement par ordre de S M Britannique et les Plans des Villes et Ports de ce Royaume* (London, British Library, Maps c.22.bb.6). 9 <https://www.caburdenraremaps.com/map/nouvel-atlas-dangleterre-divise-en-ses-52-comtes-avec-toutes-les-routes-levees-topographiquement-par-ordre-2/>

Ian Harvey was an accountant, latterly the Finance and Acquisitions Director of a UK private client portfolio management company. As a compulsive collector, particularly of British stamps and porcelain, occasionally maps, but now lacking space, his retirement is spent assisting and writing for many of the societies devoted to these interests. Email: iph@harvey27.co.uk


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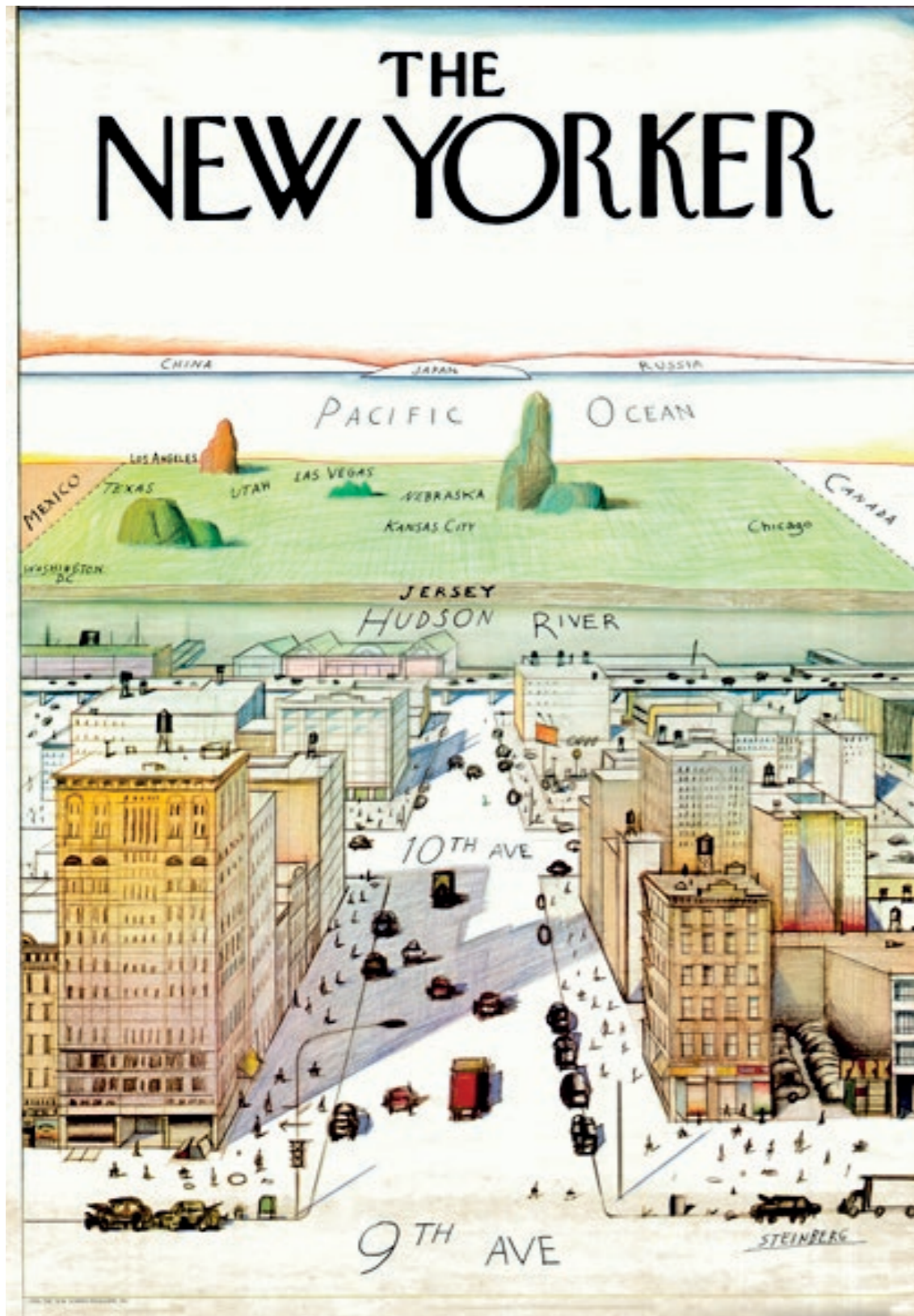


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SAUL STEINBERG'S 'PROJECTION'

A lens for regionalism and a geographical 'slang'

Curtis Bird

To portray meaningful relationships for a complex, three-dimensional world on a flat sheet of paper or a screen, a map must distort reality.

MARK MONMONIER¹

A map projection is just one method by which we can view the world. It transforms a 3-dimensional world into a 2-dimensional image. Much has been written about how Mercator's projection was intended to make navigation easier and safer by harmonising the lines of latitude and longitude with sailor's rhumb lines. Baked into this revolutionary innovation, however, were inherent distortions. Enlarging and reducing land masses were part of the compromise. These pre-arranged distortions have always been a thorn in the side of those who sought to show a world as it could be experienced and understood, along with a world of mathematical dependability. But what if distortion was the intentional message, and the misproportioned perspectives felt more true to a local person's understanding of their world than something that was geographically accurate?

Saul Steinberg (1914–99), master artist and consummate student of human nature and culture, hit upon a simple humorous method for depicting a regional view of the world in one famous image – 'View of the World from 9th Avenue' – designed for the 29 March 1976 cover of *The New Yorker* magazine (Fig. 1). In Steinberg's classic drawing, he unlocked not a mathematical formula for geography, but one that captured a moment of human perception and sentiment on how a region is experienced and how its inhabitants see their place in the world. It is a unique view that was informed by Steinberg's personal life in which his experiences of identity, culture and displacement joined forces with his acute observation of human behaviour, his creativity and desire for innovation.

Steinberg's journey begins

Saul Steinberg was born in 1914 in Râmnicu Sărat, a small town in Romania, and was raised in Bucharest, where his father had set up a printing and book-binding business. He was a good student, who also helped his father, learning along the way about the interrelationship between graphics and printing. In 1925 visiting family from America galvanized his desire to leave Romania with its ever present anti-Semitism, 'I was electrified by the beauty of my cousins and also by the smell of America, chewing gum, shampoo. I was embarrassed to be part of a primitive civilization, and pledged that I would save myself from it'.²

In late 1933 he moved to Milan, Italy, where he studied architecture at the Regio Politecnico.³ While there, he began to draw cartoons for *Bertoldo*, a bi-weekly local newspaper. This not only provided him with income but also set him on the road to fame; he became one of the paper's most recognizable cartoonists.⁴ His gift for creating illustrations that reflected the particularities, viewpoints and humour of the average person of a different community spotlighted Steinberg's ability to seamlessly cross into, and absorb, another culture. His growing success enabled him to move to a rival newspaper, *Settebollo* in early 1938, where he took a position on the editorial board. Sadly though, just as his career began to gain traction and receive attention, it was cut short by the rise of fascism. Mussolini called for the expulsion of foreign Jews and banned them from taking professional positions. Steinberg finished his degree and graduated with a doctorate in architecture. His diploma, dated 16 April 1940, read: 'Saul Steinberg – of the Hebrew Race'.⁵ His graduation ended his legal residence in Italy.

By this point he had already turned his sight toward America. After many complications and delays, as well as assistance from his family in America and close friends made while working for the newspapers,⁶ he was able to leave Italy in 1941. He

Fig. 1 Saul Steinberg, 'View of the World from 9th Avenue'. Cover of *The New Yorker*, 29 March 1976. © The Saul Steinberg Foundation /Artists Rights Society (ARS), New York. Cover reprinted with permission of *The New Yorker* magazine. All rights reserved.

received a temporary visa for the Dominican Republic and once there applied for entry to the United States. While awaiting the outcome, he sent his drawings to *Life* and *Harper's Bazaar* in the US and to the Brazilian magazine *Sombra*, and in a short time he re-established his career as an artist. But it wasn't only his prospects that were expanding and escalating, so too was the war, which America entered in December 1941, and it would soon carry Saul in a different direction. On 15 May 1942 Steinberg received his US visa, and on 1 July he arrived in New York.

Just as Steinberg had been drawn to America, now suddenly America wanted Steinberg. In November 1942 Harold Ross, the editor of *The New Yorker*, identified Steinberg's skills as useful to the war effort and advised senior military personnel such as James Forrestal, Secretary of the Navy, and General William ('Wild Bill') Donovan, head of the newly organized Office of Strategic Services (OSS) to utilize the artist for the cause.⁷ Steinberg became a US citizen on 19 February 1943, and on 2 March he reported to the Chief of Naval Operations, Office of Naval Intelligence.⁸ Over the next few years he worked in Asia (China, India), later in North Africa, and then Europe, returning to the Italy he once had to flee, but which now the Allies were liberating.⁹

He became a reputable tactician in intelligence work. Perhaps Steinberg's skills and intuitions had been honed by the hardships and pressures he experienced in his early years. As part of a minority group that had been always pushed to the periphery and not allowed to participate in mainstream culture, he understood the values and mechanisms of the dominant culture. From the outside, he found a way to navigate to, and impact on, a culture's core. This ability was key to working on German anti-fascist propaganda.

The OSS wanted to circulate the idea that a grassroots, anti-Hitler campaign was spreading across Germany. To this end, in 1944, they fabricated a newspaper called *Das Neue Deutschland*, which promoted a 'New Germany' free of the Hitler regime. Steinberg's task was to create political cartoons and drawings that reflected the paper's message. The OSS stipulated that 'When forging an enemy publication, a definite style is used, such as that of a certain cartoonist or a primitive and hasty style when the drawings are supposedly originated by underground movements using improvised means'.¹⁰

Das Neue Deutschland found a target audience inside Germany and became a source of frustration for party officials like Heinrich Himmler who tried to counter

the newspaper's narratives with his own propaganda newspaper *Das Schwarze Korps* (The Black Corps).¹¹

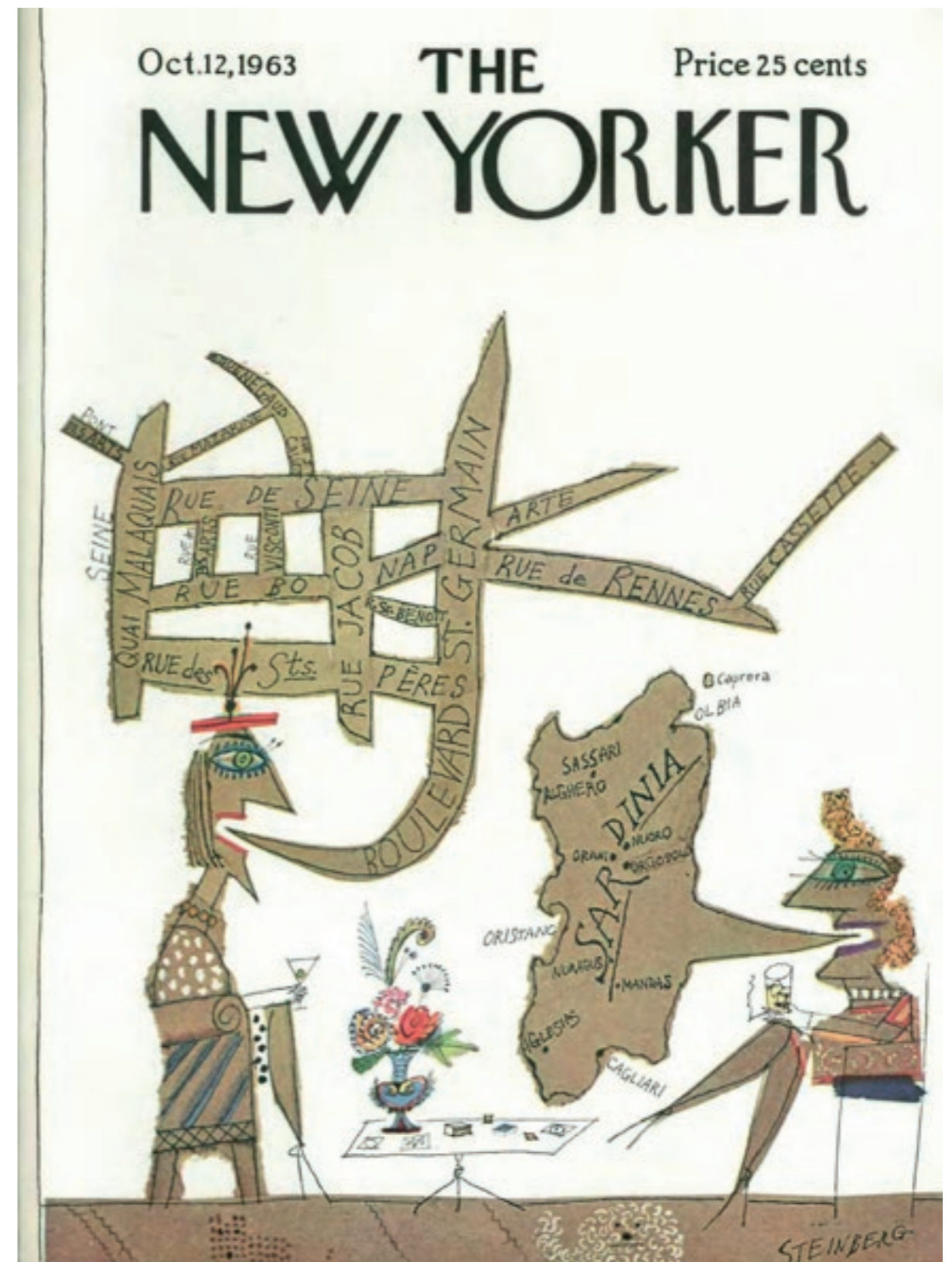
The end of the War was the beginning of a new era for Steinberg. He signed with a New York illustrator's agency with which he negotiated to receive 70 per cent of earnings from the sale of his work to magazines and newspapers and published his first book *All in a Line*, a compilation of his wartime drawings.¹² His work was admired by America's elite art dealers¹³ and artists – William de Kooning, Mark Rothko, Alexander Calder and others – who recognized the intelligence and perspicuity that informed Steinberg's humorous work, a detail missed by most.

In time Steinberg enjoyed the financial and critical rewards of a top-flight magazine artist. He continued to provide drawings and cover illustrations for *The New Yorker* that wrestled with issues of identity, location, social structures and strata in his work. His cover for the 12 October 1963 issue shows two fashionable women chatting over cocktails (Fig. 2). Their speech bubbles are not made up of words, but maps. One lady spouts a map of the streets of the 5th arrondissement in Paris, while her cohort delivers a map of Sardinia. There might be an air of rivalry or competition between the two women, but Steinberg also alludes to the elitism of travel and the psychological weight that is imbued to place. As ever with Steinberg, he is able to make a humorous vignette of a moment that makes a deeper comment about the culture of the time and the context that allows it.

A new cartographic idea and approach

The nineteenth and twentieth centuries saw great strides being made in cartographic accuracy. Running parallel with this scientific objective, however, was a playful counter current of subjective cartography, often used to depict a regional understanding of the world. Just as there are local accents and colloquialisms that get tangled up in cultural identity, there are geographical perspectives and expressions that are particular to a group of people and specific location. Steinberg wasn't alone in wrestling with these major issues of regionalism, identity and perspective. Other illustrators and artists before him had explored how to visualize these unspoken topics. In John Held, Jr's (1889–1958) distorted thematic map of Manhattan,

Fig. 2 Saul Steinberg, cover of *The New Yorker*, 12 October 1963 © The Saul Steinberg Foundation/Artists Rights Society (ARS). Reprinted with permission of *The New Yorker* magazine. All rights reserved.



(‘Notte Wyoming’), he captured the expansive western terrain. This sketch can be viewed on the Saul Steinberg Foundation’s website.¹⁴ As one who had been displaced again and again, perhaps Steinberg developed a cartographic shorthand for describing places he travelled through.

Steinberg’s pursuit of graphic simplicity to make his point is evident in his illustrations for a series of three articles on the growth of Los Angeles, which was being billed as a new type of American city. Using a minimalist approach, he chose to represent the city with two massive letters – ‘L’ and ‘A’ – ornately decorated (Fig. 5). These dwarf the rest of the United States, which is shown as a rectangle bound top and bottom by the Atlantic and Pacific

Oceans, with Canada and Mexico to the left and right respectively. There are tiny notations for San Francisco, Chicago and New York, but without any specificity or concern. The exaggeration and diminishment convey that LA is superior, but another important message is about reductive geography, in which only certain things *really* matter.

In what appears as the next stage in the evolution of Steinberg’s ‘projection’, is his magnificently distorted map of North America. ‘The West Side’, created in early 1973, depicts the nation as a featureless lump, except for the five boroughs of New York (Fig. 6). Over the horizon line are England, France, Spain, Portugal, Sicilia, Africa and Honolulu, rendered as insignificant bumps.

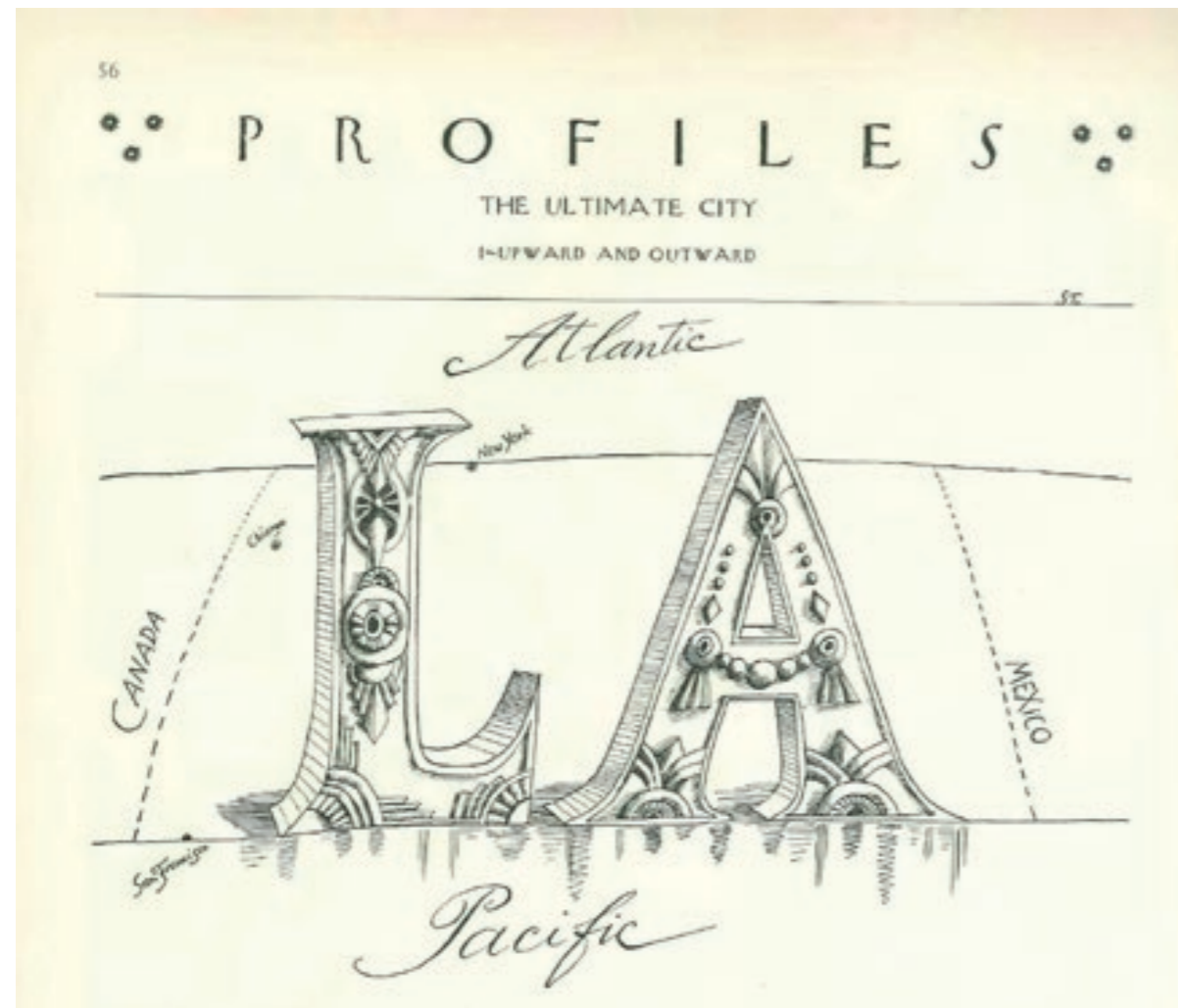


Fig. 5 Saul Steinberg, ‘LA’, drawing for *The New Yorker* feature ‘Profiles’, 1 October 1966. © The Saul Steinberg Foundation/Artists Rights Society (ARS), New York.

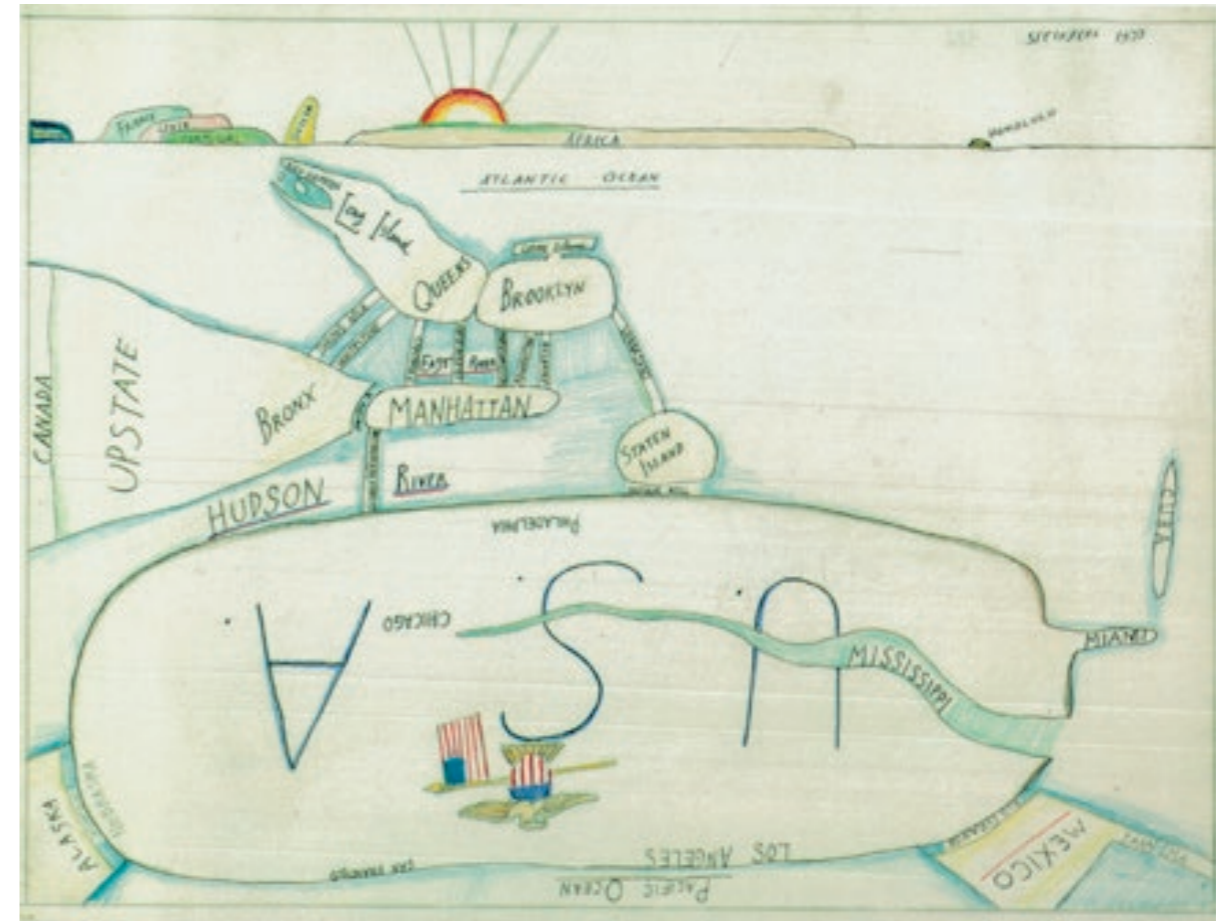


Fig. 6 Saul Steinberg, ‘The West Side’, 1973. Ink and coloured pencil on paper, 19 x 25 in. Morgan Library & Museum, New York; Gift of The Saul Steinberg Foundation © The Saul Steinberg Foundation/Artists Rights Society (ARS), New York.

all things New York have priority and are positioned at the top of the map. Beneath New York and its boroughs and, upside down, is an oblong which represents an undifferentiated USA flanked by the Pacific and Atlantic Oceans. San Francisco and Los Angeles, Chicago, Philadelphia and Nebraska are marked as are the Yukon, Rio Grande and Mississippi Rivers, though no none as large as the Hudson.

The famous cover

By 1976 Steinberg had supplied *The New Yorker* magazine with numerous cover drawings, but his cover of 29 March of that year so caught the public attention that it almost eclipsed the rest of his career. ‘View of the World from 9th Avenue’ places Manhattan at the centre of the world (see Fig. 1). While the area between 9th and 10th Avenue is a logical Euclidean space where distance and proximity make good sense, once you move away, it quickly

becomes a distorted, mis-proportioned and strange world. Steinberg forces the viewer to see the world through the parochial lens of a local. The map is orientated with west at the top. The rest of the United States is no bigger than a single city block. Los Angeles, Washington D.C., Las Vegas, Kansas City, Chicago and the states of Texas, Utah and Nebraska are marked in small lettering. Washington D.C. is carelessly tossed near Mexico. The Pacific Ocean, almost the same width as the Hudson River, separates the US from a scarcely visible China, Japan and Russia.

As with most of Steinberg’s work, ‘View of the World from 9th Avenue’ mixes humour and poignant observation. He lays bare the simplified world of regionalism for how it re-prioritizes, omits and exaggerates, in this case, New York’s place in the world. The public might have snickered initially, but the image caught their attention, even if they didn’t

fully understand why. It became an instant hit and was reprinted as a poster, in a run of 25,000 that sold out quickly. Steinberg's success had its downside. Artists found that they could apply his principles of reality and distortion to other cities and places to conjure up the same message, if they finessed the local content and features. An idea that he had evolved and which had made viewers grin in acknowledgment and acceptance of the illustration's perspective had been debased, reduced to inferior imitations.

The issue reached a breaking point when Columbia Pictures used Steinberg's projection to advertise 'Moscow on the Hudson'. The film starred Robin Williams as a Russian musician who defects from the Soviet Union while on a trip to New York. The promotional poster adopted Steinberg's concept, as well as the colour scheme, art style and typeface. A lawsuit ensued, and the case went to the Southern District court under Judge Louis L. Stanton. During the trial Columbia's executive art director, Kevin Nolan, 'admitted that he specifically referred to Steinberg's poster, and indeed, that he purchased it and hung it, among others, in his office. Furthermore, Nolan explicitly directed Craig Nelson, the outside artist whom he retained to execute his design, to use Steinberg's poster to achieve a more recognizably New York look. Indeed, Nelson acknowledged having used the facade of one particular edifice at Nolan's suggestion that it would render his drawing more "New York-ish".¹⁵ Judge Stanton ruled in Steinberg's favour, which supplied Steinberg with a satisfying victory and a handsome cheque in compensation (\$225,859.49). But this would not be the end of the cover's appropriation.

Steinberg's 'projection' struck such a chord, that it could not avoid being appropriated. As in language when a 'new' word (slang or otherwise) is coined, it quickly becomes part of the warp and woof of the culture, because of its perfect utility. Some copies were certainly quick recreations designed to profit from the illustration's popularity, but other artists appeared to have a different motive. Posters for different parts of the world began to appear with dedications to Steinberg, respectfully acknowledging his brilliance. Artist J. Staber mapped Paris and Jerusalem using Steinberg's approach, adding 'After Steinberg' to each image. 'North Fork', illustrating the eastern reaches of Long Island using Steinberg's projection, included 'Heartfelt thanks, admiration and apologies to Saul Steinberg & the New Yorker'. These artists apparently were not interested in stealing an

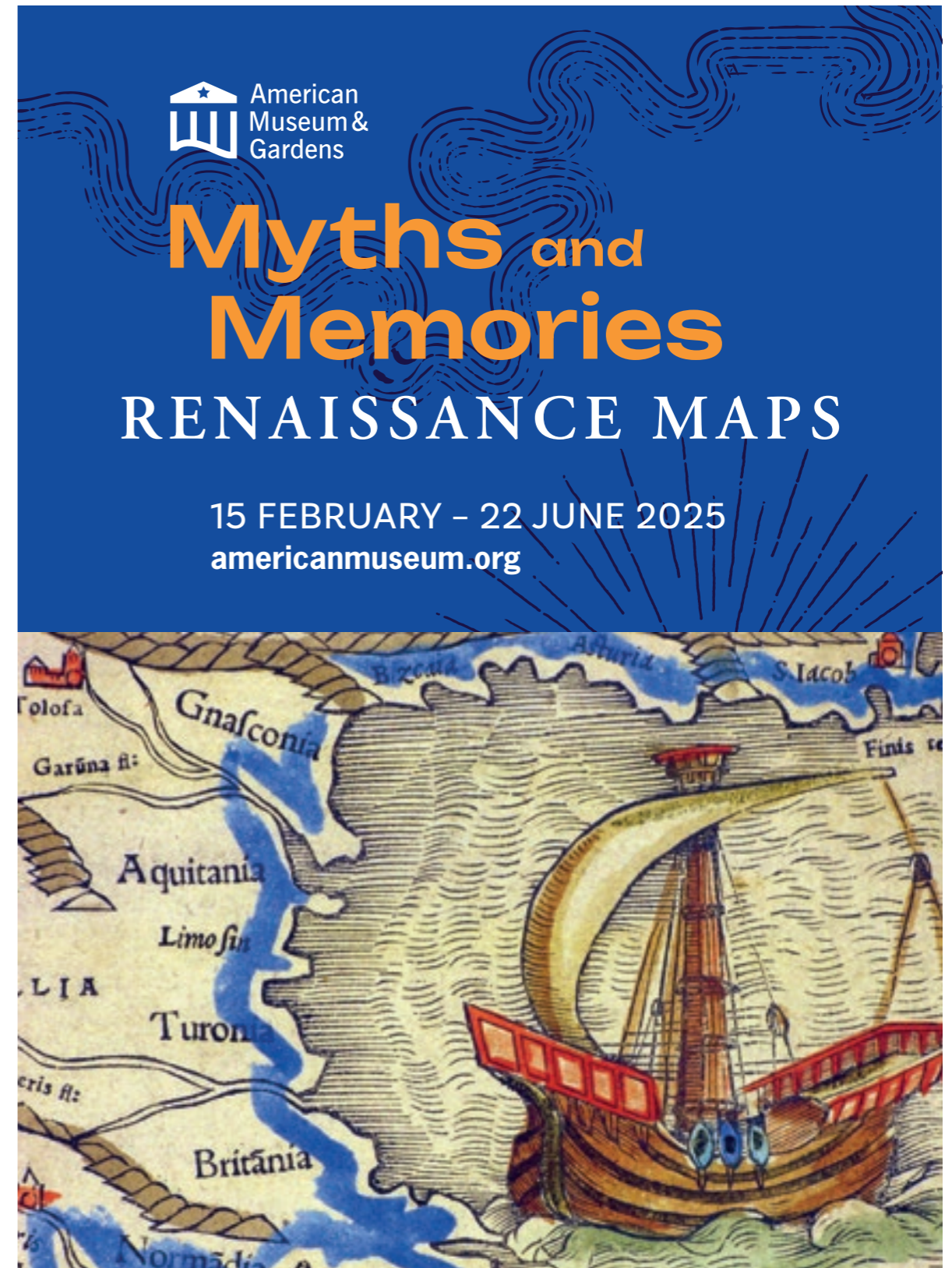
idea but rather wanted to engage in a dialogue with a master whom they sought to emulate. Just as composers can use a musical motif as an appreciation of a great idea, so many artists adopted Steinberg's creation. His idea had become a tool with which they could highlight one area while rendering others as a distorted background.

In cartography this type of conceptual idea, or tool could be termed a 'projection'. In prior centuries the 'Mercator Projection' was adopted as a geographic tool that could be used to sum up any part of the globe, centring itself wherever the mapmaker chose, distorting a bit here and there, but conveying a truth. Steinberg did the same. Drawing deep from his understanding of cultures and their inherent distorted perspectives of importance and irrelevance, Steinberg created a geographic tool that unveils the tie between people and their emotional landscapes.

Notes

- 1 Mark Monmonier, *How to Lie with Maps*, 2nd ed. 1996, The University of Chicago Press. p. 1.
- 2 Quote from <https://saulsteinbergfoundation.org/chronology/1925-1932-yr/>
- 3 <https://saulsteinbergfoundation.org/chronology/1933-yr/>
- 4 <https://saulsteinbergfoundation.org/chronology/1936-yr/>
- 5 <https://saulsteinbergfoundation.org/chronology/1940-yr/>
- 6 <https://saulsteinbergfoundation.org/chronology/1939-yr/>
- 7 <https://saulsteinbergfoundation.org/chronology/1943-yr/>
- 8 <https://saulsteinbergfoundation.org/chronology/1943-yr/>
- 9 <https://saulsteinbergfoundation.org/chronology/1944-yr/>
- 10 <https://saulsteinbergfoundation.org/chronology/1944-yr/>
- 11 See https://en.wikipedia.org/wiki/Das_Neue_Deutschland and <https://research.calvin.edu/german-propaganda-archiv/ww2era.htm>
- 12 <https://saulsteinbergfoundation.org/chronology/1945-yr/>
- 13 Leading art dealer Arne Glimcher said of Steinberg: "If we're talking about ideas, and intellectual idea, think about Saul Steinberg as the idea artist of the period. He had the most astonishing sense of humor and could filter the most tragic situations through comedy." <https://youtube.com/watch?v=3wFWog8x96E>
- 14 <https://saulsteinbergfoundation.org/chronology/1943-yr/>
- 15 Steinberg v. Columbia Pictures Industries, Inc., 24 June 1987, section iii. <https://law.justia.com/cases/federal/district-courts/FSupp/663/706/1414117/>

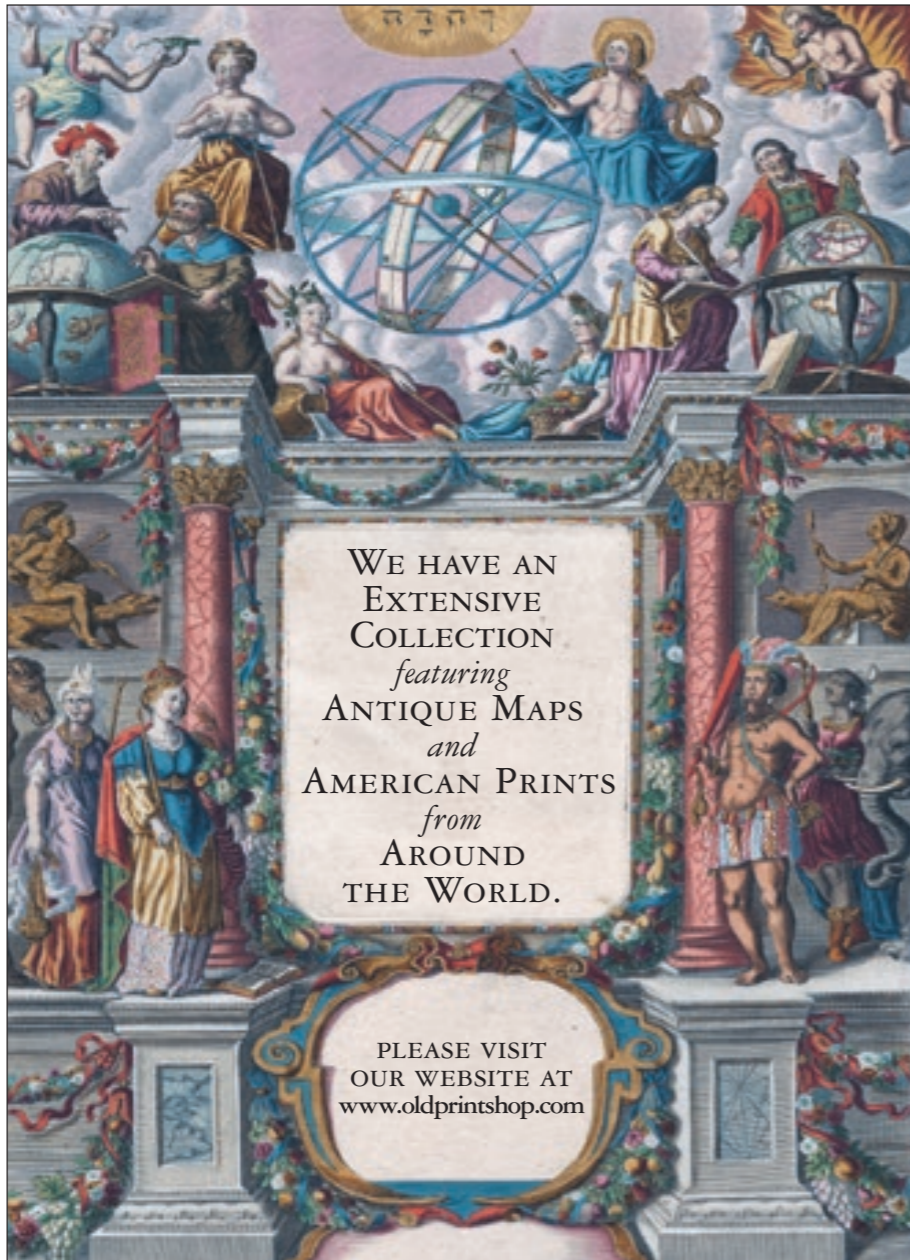
Curtis Bird is a map dealer with a strong interest in exploration, culture and science. He enjoys living in the foothills of Denver where he and his wife Alanna deal in antique and vintage maps. His podcast 'New Directions' focuses on cartographers, exploring frontiers and data visualization. Email: curtis@oldmapgallery.com



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WILFUL WILDLIFE

An overview of animals in persuasive maps

Chris Lane

Where a map is mentioned in the article, but not shown, a URL link to the image is provided in the endnotes.

Animals have appeared on maps since the early sixteenth century, used as decoration or to show them in their natural habitats in different parts of the world.

However, they have played a much more active role on maps than just decoration or zoological information, for they have long been lively participants in what is called persuasive cartography.

Persuasive maps can be defined as ‘maps intended primarily to influence opinions or beliefs – to send a message – rather than to communicate objective geographic information’¹ and animals have often been used on these maps as part of their persuasive intent.

Joan Blaeu’s map ‘Nova Belgica et Anglia Nova’ (Fig. 1) shows the adjacent regions claimed by the Dutch and the English in America in the seventeenth century. The Dutch had established New Netherlands in 1623, along the Hudson River and into what is today western Connecticut. About the same time, the English settled in New England, which extended south into today’s eastern Connecticut. The Dutch were dependent on the fur trade, and by including images of fur-bearing animals, especially beavers, (their pelts were much sought-after in Europe) Blaeu was messaging Dutch control of the area, and reinforcing the colony’s importance for the Netherlands. The animals depicted on ‘Nova Belgica et Anglia Nova’, though central to Blaeu’s design to promote Dutch interests, are straightforward representations of the creatures themselves. There is no encoded meaning attached to them. They are, in effect, just part of the geography.

However, in most persuasive maps animals are symbols packed with meaning beyond their simple identity or geographical habitat. This can include our understanding of the animals’ primal nature, their appearance, characteristics, and in many cases social associations. Mapmakers exploit their widely understood attributes to convey their encoded message to the reader.

Animals representing people and nations

Animal images used as representative symbols of particular groups of people or nations are one example of embedded content. These national animals have sometimes been inherited, from folklore or heraldry – such as the British lion, – sometimes intentionally adopted, – as with the American eagle, and sometimes



Fig. 1 Joan Blaeu, ‘Nova Belgica et Anglia Nova’. [1635]-1662. Detail showing the large variety of native animals suitable for the fur trade. David Rumsey Historical Map Collection.

imposed on by others – the French rooster and Russian bear. National animals are generally widely known and instantly recognizable and so are perfect for use in graphic media like maps.

A 1918 German World War I propaganda map makes excellent use of national animals representing the four Allied powers: the English lion, French rooster, Russian bear, and – perhaps uniquely – an American buffalo (Fig. 2). The map attacks the Allied powers for seeking self-determination for German controlled lands, the title asking what would remain of the Allied forces if they let go of the reins holding their own colonial possessions. Even though a key to the animal symbols is included, their meaning is obvious and effective.

Over the years, the use of national animals to identify different countries has been particularly popular device on maps of Europe. There are so many countries that need to be included within the small area of a map that the animals are a convenient shorthand, simplifying the map and making clear which nations are important in the mapmaker’s

message. The Johnson, Riddle & Co. 1914 map, ‘Hark! Hark! The Dogs Do Bark!’², is one example. Inspired by an old English nursery rhyme, the satirical map of Europe at war depicts the nations as combatant dogs: an aggressive British bulldog bites the nose of a Pickelhaube-wearing German dachshund, watched on by a baying Austrian mongrel and a dapper French poodle.

National animals often play an even wider role than simply identifying a country, they can also convey meaning about particular characteristics of the country represented. In Don Francisco de Afferden’s 1696 world map, a lion is shown holding the two hemispheres with its paws (Fig. 3).³ While the lion now usually refers to England, here its attributes of fierceness and nobility are specifically used, as it were, to lionize King Carlos II of Spain, stating that if irritated, he would tear the world to pieces.

Illustrating the covers of a pair of songbooks *Plantation Melodies. What We Have We’ll Hold* are a lion and eagle, both functioning a message of their might and power.⁴ They are shown standing on maps, their



Fig. 2 ‘Was von der Entente übrig bliebe wenn sie Ernst machte mit dem Selbstbestimmungsrecht ihrer eigenen Völker und die Zügel losliesse!’ (What would remain of the Entente if it took seriously the self-determination right of its own nations and let go of the reins!), 1918, 51 x 89 cm. PJ Mode Collection.



Fig. 4. Bernhard Gillam, ‘Circumstances Alter Cases!’ *Puck*, 8 Feb. 1882. 22 x19 cm. PJ Mode Collection.

paws/talons firmly planted on the colonies of the nations they represent. The lion straddles India, Canada, Australia and Britain reinforcing Britain’s global ownership while the eagle spreads its wings across Puerto Rico, Cuba, and the Philippine islands. These animals are used not just for their national identification, but because of their widely understood characteristics.

The lion and eagle also appear on Bernard Gillam’s 1882 cover of *Puck* magazine (Fig. 4). This image concerns the conflict between Britain and America over the latter’s plans for the Panama Canal. While both the lion and the eagle are perceived as brave and strong, here the American Eagle displays fierceness in protecting the American continent. It holds in its talons the Monroe Doctrine, a foreign policy that regarded any intervention in the affairs of the Americas as an act of aggression against the United States. The eagle’s stance has forced the prideful British lion to turn tail.

Of course, what characteristics are intended to be conveyed by the animal depends on the viewpoint of the map designer. On a poster map entitled ‘Agresión!’⁵ probably published by the ‘Honduran Mothers for Peace’ in about 1986, the American eagle

is used not for its noble attribute but for its ferocious aggression. It is shown tearing the countries of Central America apart with its bloody talons.

Animals are sometimes used for their characteristics in representing a nation even when there is no customary link between that animal and that country. In a World War II German propaganda leaflet, the USSR is represented by a gargantuan pig. It wears Joseph Stalin’s face, and gorges itself on the blood of its enemies. The pig is used not because there was any traditional association with the USSR, but for its representation of gluttony. The map asks the British if they really want to shed their blood in fighting Germany as it only ends up strengthening the Red Pig (Fig. 5).

Interestingly, pigs do not appear in many persuasive maps. Lions and eagles do, as does the snake, an example of which is the Civil War print of ‘Scott’s Great Snake’ by J.B. Elliot (Fig. 6). Winfield Scott (1786–1866), General-in-Chief of the US Army, devised what was called the ‘Anaconda Plan’, a strategy to defeat the Confederacy. It called for a naval blockade of all the southern ports on the Atlantic and Gulf coasts and then attacks by land and water up the Mississippi River valley in order to asphyxiate the Confederacy. This plan is wonderfully depicted in Elliot’s map, the strength and fierceness of the snake sending the rebels fleeing.

More often snakes tended to have a negative connotation rather than a positive one, as evidenced by a pair of maps depicting a serpent malevolently encircling the earth. In 1878 an Italian satirical journal, *Il Papagallo*, included a persuasive map showing the English Empire, represented as a snake wrapped around the globe crushing people in its coils (Fig. 7).

A century later, a similar map by Eugene Majied – ‘The Serpent Deceived the Whole World’,⁶ – was issued in ‘*Muhammad Speaks* the official newspaper of the Nation of Islam, an African–American organization. It depicted a malign rattlesnake with the head of Uncle Sam trapping people around the globe in its coils.

Another animal frequently appearing on persuasive maps because of its evil associations is the spider. It is often perceived as sinister, trying to capture its prey in its web and so, like snakes, the spider has been a popular denizen of persuasive maps.



Fig. 5 'Are you shedding your blood to fatten him?', 1945. 14 x 19 cm. PJ Mode Collection.

The earliest map I could discover using a spider in this manner is a caricature of Napoleon in a German broadside drawn by Johann Michael Volz (1784–1858) and issued shortly after Napoleon's defeat at Leipzig in 1813 (Fig. 8). This poster was copied and sold all over Europe, including an English version published by Rudolph Ackermann in 1814. Napoleon's face is made up of corpses and his jacket forms a map of Europe, upon which a French imperial spider spins its web, though that web is about to be pulled apart by a hand representing the allied forces against Napoleon.

The malicious spider meme is always used to depict the mapmaker's enemy, so it depends on the designer's viewpoint as to what country was portrayed as a spider. In a postcard map from World War I, Eugen von Baumgarten pictured the British as a spider trying to entangle all of Western Europe, as well as other countries like the United States and India, in its web. Meanwhile, the proud German Imperial Eagle looks

on, its U-boats shown cutting the web strands in the Channel and Mediterranean (Fig. 9).

In a poster from the following World War, it was Germany that was depicted as a spider trying to entrap all of Europe. In this case the spider features Hitler's face. Designed in 1941 by the British Ministry of Information, 'Une a Une, On Lui Brisera Les Pattes'⁷ [One by one we will break off his legs] shows the Nazi spider's grasping limbs attacked by Allied ships and planes.

Animals as part of the chorographic image

Up to this point, the examples we have looked at have all had animals as actors on the stage of the geographic

Fig. 6 J.B. Elliot, 'Scott's Great Snake', 1861. 35 x 44 cm. Library of Congress.

Fig. 7 Augusto Grossi, 'Allegoria sull'impero Inglese', *Il Papagallo* No 50, 15 December 1878. 41 x 61 cm. Wikimedia Commons.





Fig. 8 Rudolph Ackermann, 'Napoleon', [Detail] 1814. Full sheet 42 x 26 cm; detail c. 20 x 14 cm. PJ Mode Collection.

location depicted. Now we will turn to a different type of map, ones where the animals are actually part of the chorographic image, that is, they are not just actors on the map but are actually absorbed into the map itself.

One can consider star charts showing the constellations as animals, which date from at least the beginning of the sixteenth century, as the first maps of this sort, but in terms of terrestrial maps, the first such maps I could find are a series by Wolfgang Lazius (1514–65). They are in *Typi Chorographici Provin. Austriae*, an atlas showing the hereditary lands of the Austrian Crown. Twelve maps embed their geographic content into an image of the Imperial Eagle of the Holy Roman Empire. The eagle is actually part of the maps themselves and, as these maps are implicit in showing the emperor's ownership and protection of these lands, they can be considered persuasive maps (Fig. 10).

Two and a half centuries later, Joseph Churchman (1767–1837) was inspired to produce a map along similar lines for his geography book *Rudiments of National Knowledge, Presented to the Youth of the United States* (1833). His map, 'The Eagle Map of the United States',⁸ shows the country zoomorphised as an eagle, which he thought would help students to remember the shape of the country. But while his main intent may have been pedagogical, the map is also a persuasive one. Churchman was making a point about the threat to the intrinsic unity of the United State by sectional tensions between the Northern and Southern states. The divide which was already pulling the country apart at the time Churchman created 'The Eagle Map' would eventually lead to the Civil War in 1861. Not only did Churchman make the point that breaking up the country would disfigure this icon, but he also used the eagle to graphically signify the pride and fierceness of America.

Conflict as a theme

Conflict was a common reason for the production of persuasive maps, and one of the most famous series of such maps featuring animals dealt with the Eighty



Fig. 9 Eugen von Baumgarten, 'L'Entente Cordiale', 1915. 12.5 x 8 cm. PJ Mode Collection.



Fig. 10 Wolfgang Lazius, 'Ducatus Stirae Marchiae', 1571. 350 x 376 cm. The detail shows the double-headed Imperial Eagle below which are the countries of the Holy Roman Empire. David Rumsey Historical Map Collection.

Years War (1568–1648) between the Dutch and the Spanish Empire. The first of these was 'Leo Belgicus' by Michael Aitzinger (1530–98), which showed the Low Countries as a fierce lion (Fig. 11). This map was intended to arouse patriotism and reflect the defiance of the Low Countries standing up to Spain. The author was probably inspired by the fact that the lion appeared on the coat-of-arms of William of Orange and on most of the seventeen Dutch provinces. Whatever the inspiration, this cartographic trope was brilliant, both decorative and effective in conveying the desired message. It was copied by other mapmakers in the following years.

Though the southern provinces were subdued by the Spanish, the northern United Seven Province continued their resistance. This inspired mapmaker Claes Visscher (1587–1652) to produce a rampant version of the lion, but this one was limited to the

northern provinces, hence the title 'Leo Hollandicus' (c. 1625).⁹ Here the aggressively poised lion holds a sword on which is engraved 'Patriae Defensio' (Defender of the homeland).

A North American conflict led to the creation of a famous cartoon by Benjamin Franklin (1706–90), 'Join or Die', that appeared on 9 May 1754 in *The Pennsylvania Gazette* (Fig. 12). The cartoon is a schematic map of the British Colonies in America shown as a snake cut in pieces, with each colony slightly separated from the others. This image was accompanied an article by Franklin expressing his concerns that the French, in order to extend their influence in North America, would take advantage of divisions between the various British colonies. He wrote:

The Confidence of the French in this Undertaking seems well-grounded on the present disunited State of

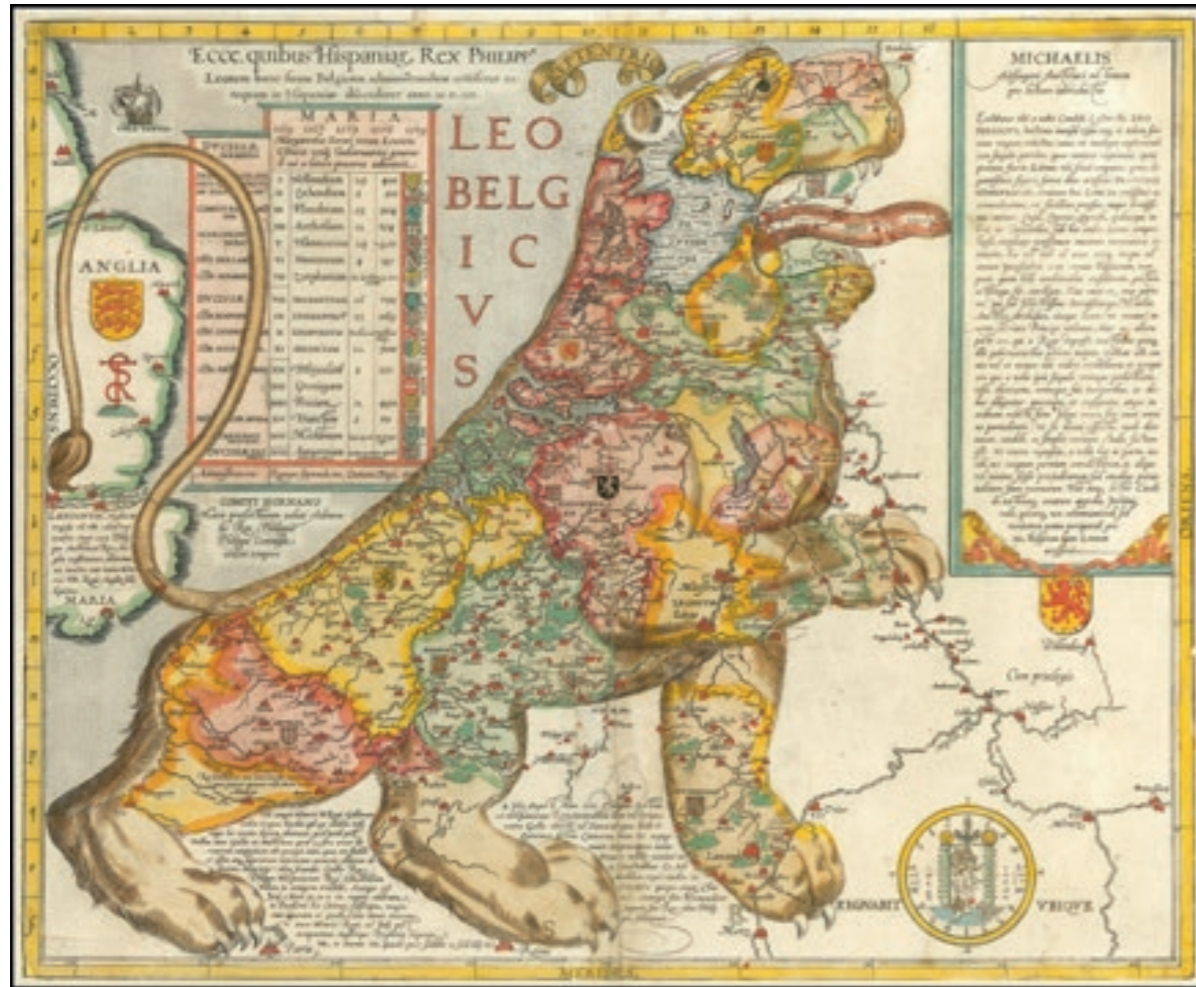


Fig. 11 Michael Aitzinger, 'Leo Belgicus', 1583. 37 x 44.5 cm. Barry Lawrence Ruderman Map Collection, Stanford Libraries.

the British Colonies, and the extreme Difficulty of bringing so many different Governments and Assemblies to agree in any speedy and effectual Measures for our common Defence and Security.

Franklin's concern was justified, as the first shots of the French and Indian War were fired just nineteen days later. Franklin's image is, I think, one of the most simple but effective persuasive maps ever penned.

About a century later, another clever zoomorphic image was issued by the Kellogg firm of Hartford, Connecticut. It shows an eagle standing on a nest with 34 eggs (Fig. 13). These eggs form a map of the United States, each representing a different state, from Maine in the top right to California and Oregon in the far left. Issued during the Civil War, the eggs of the Confederacy are cracked and rotting. From each egg an animal with a negative connotation is trying to hatch. Out of a broken shell representing 'South Carolina' comes a viper, from Mississippi and



Fig. 12 Benjamin Franklin, 'Join, or Die', *The Pennsylvania Gazette*, 9 May 1754. Library of Congress.

Louisiana boars, Texas a rat, Alabama an alligator, and asses from Georgia and North Carolina. The eagle represents the strength of America. It declares "Annihilation to Traitors!"

It was not just armed, but also political conflict that were the subjects of zoomorphic persuasive maps. 'The Gerry-mander' is one of the most famous such maps ever produced, and the source of the ubiquitous term 'gerrymandering'. In 1912 the Massachusetts legislature drew some of the state's Senate districts in quite distorted shapes in order to benefit the Democratic-Republican Party, which was led by Governor Elbridge Gerry.¹⁰ Illustrator Elkanah Tisdale (1768–1835) drew a particularly contorted image of a district in eastern Massachusetts that had the appearance of a monster. This was

thought to look something like a salamander and so it was dubbed 'The Gerry-mander'.¹¹

Another politically motivated zoomorphic map was an 1896 cartoon supporting the 'Free Silver' position of presidential candidate William Jennings Bryan (Fig. 14). This policy called for unlimited use of silver to create money on demand, a populist position opposed by the established financial powers who favoured a gold-backed, fixed money supply. The dog, made from a map of the United States, has a tail of gold representing the industrial northeastern states which wanted to retain the gold standard, while the western and southern states, which Bryan thought would support his position are shown in silver and form the body of the dog. The map asks, "Will the Tail Wag the Dog or the Dog Wag the Tail?"



Fig. 13 E.B. & F.C. Kellogg, 'The Eagle's Nest. "The Union! It Must and Shall be Preserved"', 1861, 31 x 40 cm. Philadelphia Print Shop West.

Serio-comic maps

Most early persuasive maps tended not to be comical. This changed in the late eighteenth century, when amusing maps using caricature began to appear in Britain, sometimes incorporating animals. By the middle of the next century, this notion of humorous maps was combined with persuasive themes to produce a new genre – ‘Serio-comic’ maps.

The first of these was Thomas Onwhyn’s (1811–66) ‘Comic Map of the Seat of War’ (Fig. 15), which satirically illustrates the situation in Europe related to the Crimean War. Onwhyn chose primarily animal figures to represent the different countries involved, including the Russian Bear, British Lion, and, appropriately, the Turkish Turkey. This map became an instant hit and was pirated by three other mapmakers in the same year it was issued.

Its influence went well beyond its year of

publication. ‘Serio-comic’ maps appeared regularly in the press, as posters and on leaflets throughout the nineteenth century and even into the middle of the twentieth century. They illustrated serious political situations, particularly in Europe. Countries were represented as satirical caricatures, often as animals.

‘Carte des États Désunis d’Europe’ (Map of the disunited states of Europe), issued in 1867 has a particularly noteworthy feature (Fig. 16). I believe it has the first appearance of a creature that would become the most popular animal to be used on persuasive maps from this time forward – the octopus (though on the map it actually has twelve legs). The map was published a year after Victor Hugo’s novel *Les Travailleurs de la Mer*, which included a dramatic episode involving an octopus. Hugo called it the ‘devil-fish’ – ‘if terror were the object of its creation,

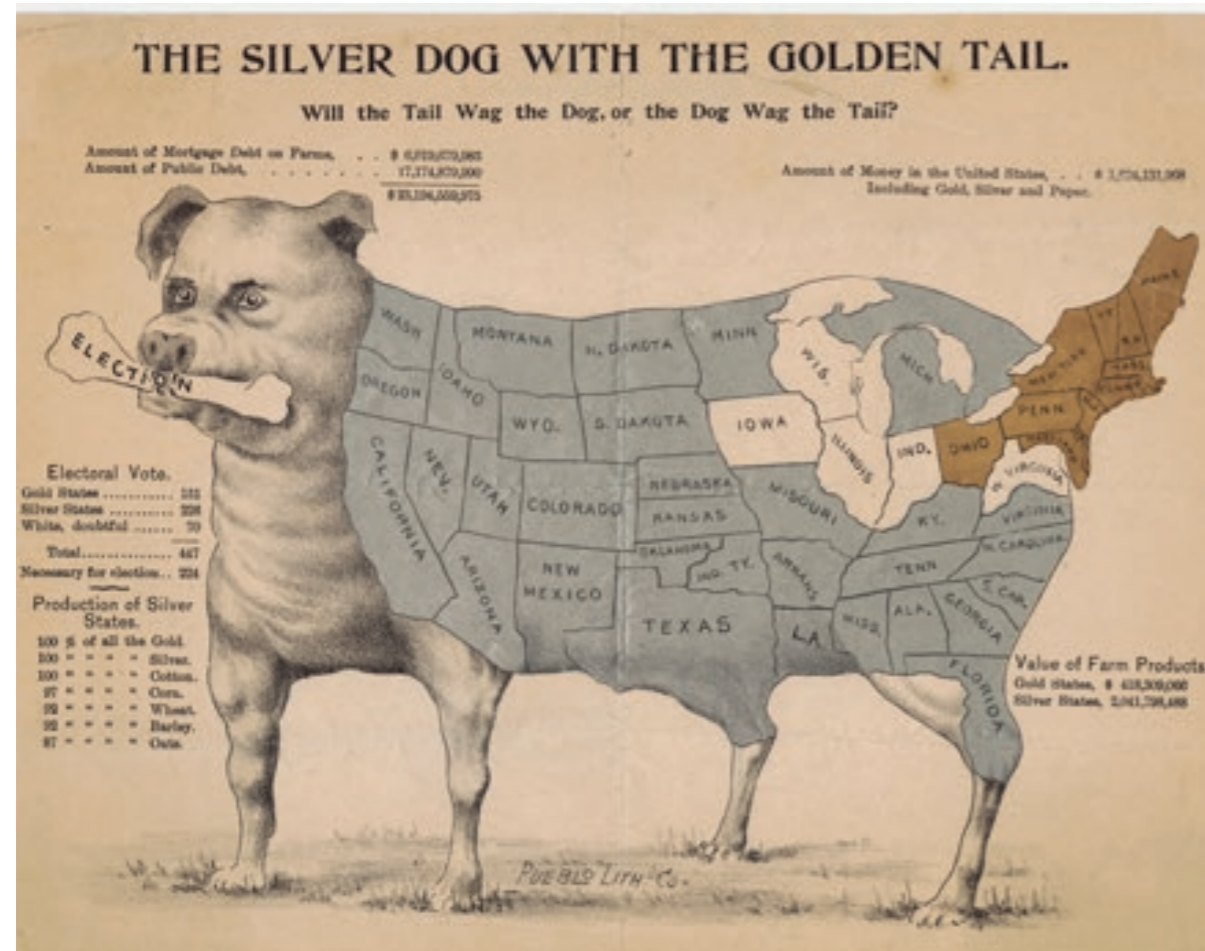


Fig. 14 ‘The Silver Dog with the Golden Tail. Will the Tail Wag the Dog, or the Dog Wag the Tail?’, 1896. 20 x 26 cm PJ Mode Collection.



Fig. 15 Thomas Onwhyn, ‘Comic Map of the Seat of War with Entirely New Features’, 1854. 47 x 67 cm. David Rumsey Historical Map Collection.

nothing could be imagined more perfect than the ‘devil-fish’. It is said that the novel brought the octopus to the notice of Europeans, firmly implanting the creature as malignant in the public’s imagination. On the map the ‘devil-fish’ represents Prussia reaching out to grab its neighbours; Denmark is already in its clutches. The close proximity of the publication of the map to the book plausibly suggests that the map designer was inspired by Hugo’s memorable description.

Once the trope of a country represented as a malevolent cephalopod was introduced it didn’t take long for it to take root. The meme of a creature extending its grasping appendages to put its neighbours into a stranglehold soon became common cartographic currency. I think that Roderick Barron – who has written a number of excellent essays on serio-comic maps¹² – has it right in his account of the octopus’ cartohistory after this first appearance. Barron noted that an 1876 book by Aglen Artemas Dowty¹³ included the statement: ‘Russia is a political

octopus. Her limbs are stretched out in every direction both in Europe and Asia, and she is slowly but surely dragging to their doom not only Serbia, Montenegro, Bosnia, the Herzogovina, and Bulgaria, but quite as certainly Khiva, Persia and Afghanistan’. This text was accompanied by a small illustration showing Russia as an octopus with the guise of a Tsar, and as Barron has suggested, this image likely was the inspiration for the publication, the following year, of a persuasive map showing Russia as an octopus (Fig. 17).

That map was by Fred W. Rose, a British civil servant, artist, journalist and illustrator, and it represents the situation in Europe in 1877 at the beginning the Russo-Turkish war. Rose was obviously familiar with serio-comic maps for his map is quite typical of what had been produced in the preceding two decades. With the exception of Greece which is shown as a crab most the countries are caricatures of people. The map’s most salient feature is Russia shown as a huge octopus, its

tentacles coiled around Finland, Poland, Bulgaria, Crimea, Asia Minor, the Turkish Empire and Persia. The dominating size and dramatic effect of the octopus in this map really, has as it were, put that creature ‘on the map’.

Rose’s map was imitated many times, including close copies published in at least eight other countries over the next two years. Its influence continued well beyond that, into the twentieth century – a Japanese version was published in 1904.¹⁴ Even when the map was not copied directly, Rose’s image of the octopus resonated with mapmakers and their audiences. In the following years, mapmakers used this grasping creature to good effect, negatively representing any nation or cause they wanted to warn against.

During World War I opinions as to who was the aggressor differed, so depending on the views of the

mapmaker the octopus included the Hapsburg Empire, Prussia, Great Britain, and the United States.¹⁵ The same happened during World War II when both the Allies and their opponents adopted the octopus to depict their enemy.¹⁶ It was a powerful meme for propaganda on all sides.

The combination of animals and maps has proved popular into the twenty-first century, where they often appear together in political cartoons. This is not surprising for the essence of a political cartoon is to make a point in a graphically immediate way, and the combination of animals and maps works perfectly for this. Animals are attention getting, instantly recognizable, and packed with encoded meaning. Animals and maps are a natural combination. Persuasive maps are usually fun and a visual delight, but they are also fascinating examples of one particularly wild means of persuasion.



Fig. 16 ‘Carte des États Désunis d’Europe’, 1867? 47 x 61 cm. National Library of Sweden.




Fig. 17 Fred W. Rose, ‘Serio-Comic War Map for the Year 1877’, 1877. 44 x 62 cm. PJ Mode Collection.

Notes

- 1 PJ Mode, “‘Not Maps at All’—What Is Persuasive Cartography? And Why Does It Matter?” *The Portolan*, No. 100 (Winter 2017), p. 8.
- 2 <https://digital.library.cornell.edu/catalog/ss:19343597>
- 3 <https://exhibits.stanford.edu/california-as-an-island/catalogue/kr227cw4505>
- 4 <https://digital.library.cornell.edu/catalog/ss:29541354> and <https://digital.library.cornell.edu/catalog/ss:29541355>
- 5 <https://digital.library.cornell.edu/catalog/ss:22454398>
- 6 <https://digital.library.cornell.edu/catalog/ss:28429476>
- 7 <https://www.awm.gov.au/collection/C2096311>
- 8 <https://www.loc.gov/item/96688045>
- 9 https://commons.wikimedia.org/wiki/File:Leo_Hollandicus_-_Visscher.jpg
- 10 The governor’s name was pronounced ‘Gary’, so the term should be pronounced ‘Gary’-mander.
- 11 <https://www.loc.gov/pictures/item/2022637334>
- 12 See ‘Politics personified: Fred W. Rose and Liberal & Tory serio-comic maps, 1877–1880. Part 1’ Barron Map Blog, 11 March 2016. <barronmaps.com/politics-personified-fred-w-rose-and-serio-comic-maps-1877-1880-part-1>
- 13 Artemas Aglen Dowty, *Benjmain D- His Little Dinner*. See R. Barron, ‘Mistaken Attribution: Identifying the works of Fred W. Rose’, *IMCoS Journal*, 2016, No 146, p. 16.
- 14 <https://digital.library.cornell.edu/catalog/ss:3293791>

- 15 <https://digital.library.cornell.edu/catalog/ss:27384799>; <https://digital.library.cornell.edu/catalog/ss:3293883>; <https://digital.library.cornell.edu/catalog/ss:19343702>; <https://digital.library.cornell.edu/catalog/ss:22374868>
- 16 <https://digital.library.cornell.edu/catalog/ss:22374966>; <https://digital.library.cornell.edu/catalog/ss:3293931>; <https://digital.library.cornell.edu/catalog/ss:19343543>; <https://digital.library.cornell.edu/catalog/ss:19343465>



Chris W. Lane has been in the print and map business for over four decades, as founder and co-owner of The Philadelphia Print Shop and then The Philadelphia Print Shop West and now a private appraiser, consultant, author and lecturer. He has curated museum exhibitions and written several books, including the Ewell Newman Award winning *Panorama of Pittsburgh*, as well as numerous articles in books and magazines. Chris has lectured across the USA and overseas on topics such as antique maps, Currier & Ives, and historical prints. Email: chris@chriswlane.com



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IMCOS MATTERS

2025 'Show & Tell'

The online event took place on 26 February with presenters from France, Hungary, Italy, the USA, Australia and UK. Topics included globes made by Coronelli and Denoyer, Goad insurance maps, Macclesfield Bank the sunken atoll of reefs in the south China Sea, Blaeu's map of Berne and the maps created by Lufthansa to advertise their airline.

DATES FOR YOUR DIARY

Friday 11 April 2025, UK Regional Event

A visit to the Royal Geographical Society (RGS) map collection has been arranged to start at 10.30 am and conclude at 13.00. Refreshments will be served on arrival. If the number of applicants exceeds 25 the programme will be run again between 14.00 and 16.30.

Registration is via the IMCoS website. Look under Events. The cost is £10.00.

Katherine Parker, RGS Cartographic Collections Manager will introduce participants to some of the Society's rare cartographic items.

The RGS (1 Kensington Gore, London SW7 2AR) is a short walk from South Kensington Underground station, the Royal Albert Hall, and the Victoria and Albert, the Science and Natural History museums.

For further information contact our IMCoS UK representative Mark Clark at markclark368@gmail.com

14 May 2025, Malcolm Young Lecture (online)

Rodney Kite-Powell will give the 2025 Lecture: 'Hernán Cortés Map of the Gulf of Mexico'.

There are a handful of Florida maps that rise to a level of international importance. One of those is the incredibly rare Hernán Cortés's map of the Gulf of Mexico/Map of Tenochtitlan. Worldwide, the map's significance is centered on the view of the Aztec capital of Tenochtitlan – the first city in the Americas to appear on a printed map. For southeastern US scholars, though, the map of the Gulf of Mexico is far more important as it includes the Florida peninsula and, more importantly, the words 'La Florida' – the

first time the name appears on a printed map. The lecture will reveal the circumstances surrounding the map's creation and history.

Rodney Kite-Powell is the Director of the Touchton Map Library at the Tampa Bay History Center, where he joined the staff in 1995. Born and raised in Tampa, he has written and lectured extensively on the region and state.



Rodney is an officer with the Philip Lee Phillips Society of the Library of Congress where he serves on the Academic Committee, and in 2019 he was named the official county historian for Hillsborough County by the Board of County Commissioners. He is the author of three books with a fourth and fifth in progress. .

The event is free but registration is necessary. Further information will be available on the IMCoS website and members will be notified by email closer to the date.

7 June 2025, London, IMCoS AGM

The Society's Annual General Meeting will be held on the Saturday morning before the opening of the London Map Fair. It will take place in the Lowther Room at the Royal Geographical Society in Kensington. All members are welcome to attend. Further information will be available on the Society's website closer to the date. (www.imcos.org)

7-8 June 2025, London Map Fair

The Fair will take place at the Royal Geographical Society in Kensington (1 Kensington Gore, SW7 2AR). It opens on Saturday at 12 noon, closing at 19.00 and on Sunday it is open from 10.00 -18.00. The Map Fair Lecture will be given by IMCoS member Nicholas Nugent. A review of his book, *Spice Ports: Mapping the origins of global trade* – on which his lecture is based, can be found on page 52. Admission to the Fair is free.

IMCoS will be represented at the Fair and we look forward to members visiting us at the stand. Information: <https://www.londonmapfairs.com>

11-14 September 2025, Portland, Maine 42nd International Symposium

The Osher Map Library & Smith Center for Cartographic Education at the University of Southern Maine is hosting our 42nd International Symposium. The conference title is **Reflections and New Perspectives on Mapping Maine, New England and Maritime Canada.**

A post-symposium tour is planned to include Acadia National Park and Mount Desert Island.

The full programme can be found on pages 46-50.

Information: elizabeth.bischof@maine.edu

November 2026, Tokyo & Kyoto 43rd IMCoS International Symposium

The Japan Map Society will be hosting the Symposium for which plans are well underway. There will be a pre-excursion tour to Nikko on the 8 November. Part I of the conference will take place in Tokyo on the 9th and 10th, and Part II in Kyoto on the 12th and 13th.

The post-symposium tour is planned for Kyushu, Japan's most southerly island.




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Claudius Ptolemy – Francesco Berlinghieri. Untitled map of the British Isles published in 'Geographia di Francesco Berlinghieri Fiorentino in terza rima...'. Florence 1482.

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IMCoS 42ND INTERNATIONAL SYMPOSIUM, 2025

Portland, Maine, USA
11 – 14 September 2025

‘REFLECTIONS AND NEW PERSPECTIVES ON MAPPING MAINE, NEW ENGLAND AND MARITIME CANADA’

The Symposium is hosted by The Osher Map Library and Smith Center for Cartographic Education (www.oshermaps.org) University of Southern Maine (USM), Portland Campus, Maine, USA (www.usm.maine.edu)

DRAFT PROGRAMME

Please note this is a draft programme and is subject to change based on scheduling needs; dates are fixed.

Thursday 11 September 2025 Welcome to Portland

10 am – 1 pm OPTIONAL Tour: Casco Bay Ferry Lines Mail Boat Cruise of Casco Bay, Portland (select option to register for Ferry Boat cruise at registration)
Lunch on your own
3 pm – 5 pm Conference registration and packet pick-up, Osher Map Library, USM Portland
5 pm – 6 pm Welcome Reception, Hannaford Hall Lobby, Abromson Center, USM Portland
Appetizers and hors d'oeuvres; cash bar
6 pm – 7 pm Keynote address (Hannaford Hall) by James Eric Francis, Sr., ‘Penobscot Nation Tribal Historian Cultural Geography and a Wabanaki Sense of Place’
[Keynote address is open to the public]

Dinner on your own

Walker Lith. and Publishing Co., ‘Bird’s Eye View showing Portland R.R. Co. System and Connecting Lines’, 1909. Courtesy of the Osher Map Library and Smith Center for Cartographic Education, University of Southern Maine.

Friday 12 September 2025 Local and Regional Context

Morning Programme: McGoldrick Center, University of Southern Maine, Salons A-C
8:30 am Arrival and Coffee/Tea
9 am – 10 am Dr Matthew Edney, Osher Chair in the History of Cartography, ‘Situating New England and the Maritimes Geographically and Cartographically’
10 am – 10:30 am Coffee break, *Sponsored by Leventhal Map and Education Center*
10:30 am – 11:30 am Dr Libby Bischof, Executive Director, Osher Map Library, and Professor of History, USM, ‘Mapping and Charting the History of Portland, Maine’
11:30 am – 12:30 pm Dr Garrett Dash Nelson, President and Curator, Leventhal Map and Education Center, Boston Public Library, ‘America 250 and Mapping the Revolutionary War: The ARGO Online Mapping Project’
12:30 pm – 1:30 pm Catered buffet lunch, McGoldrick Salons *Sponsored by the Friends of the Osher Map Library*

**Afternoon Programme: Maine Historical Society (MHS), 489 Congress Street, Portland
2 pm – 5 pm** Maine Historical Society (Meet at MHS at 2 pm)

Our time at Maine Historical Society will focus on their recent ‘Beyond Borders: Mapping Maine and the Northeast Boundary (1625–1893)’ project and will include collection tours of manuscript maps, tour of the Longfellow House (the famed 19th-century poet Henry Wadsworth Longfellow’s boyhood home, and a panel discussion about mapping the Northeast Boundary and the Beyond Borders project.

5pm – 6 pm Cocktail reception at Maine Historical Society
Dinner on your own

**Saturday 13 September 2025
Teaching with Maps and Maritime History**

Morning Programme: Teaching with Maps, McGoldrick Center, University of Southern Maine, Salons A–C

9 am – 9:30 am Welcome/Coffee

9:30 am – 10:30 am Teaching with Maps Panel featuring K-12 (primary and secondary school) educators discussing how they incorporate historic maps into their classroom experiences.

10:30 am – 10:45 am Break

10:45am – 11:45 am Teaching with Maps Panel featuring University Faculty from a variety of disciplines discussing creative ways of incorporating historic maps in their classrooms and assignments.

12 pm – 1 pm Map Viewing at the Osher Map Library, focusing on maps used in teaching, in alignment with the morning session panels. *[optional visit]*

Afternoon Programme: Excursion to Bath, Maine (Maine’s ‘City of Ships’)

1 pm Charter bus leaves from front of Osher Map Library to Bath, Maine [for those not driving on their own]. Bagged lunch available for bus ride (for those interested, select option during registration)
2 pm Arrive at Maine Maritime Museum, 243 Washington Street, Bath, Maine

2 pm – 3:30 pm Collections and exhibit tours

4 pm – 5 pm Optional Kennebec River Cruise (narrated one-hour tour) (select during registration)

5:30 pm Charter bus returns from Maine Maritime to Portland, Maine

Dinner on Your Own

**Sunday 14 September 2025
Treasures of the collection and farewell dinner**

Morning Programme: Osher Map Library and Smith Center for Cartographic Education

9 am – 10 am History and overview of the Osher Map Library and Collections with Dr Libby Bischof, Dr Matthew Edney, and Mr Louis Miller

10 am – 10:30 am Coffee break (with snacks)

10:30 am – 11:30 am Thematic lecture on OML Collections (Speaker TBD)

11:30 am – 1 pm Guided Tours of the Osher Map Library

[Vaults and storage areas, digital labs, gallery, treasures of the collection in the Reading Room]

1 pm – 1:15 pm Preview of IMCoS 43rd International Symposium 2026 to be held in Japan

1:15 pm – 6 pm Lunch on your own and afternoon free to explore Portland

6 pm/7 pm Farewell Dinner [Lobster/Clambake, Seafood dinner experience, with vegetarian options, etc. available] Location TBD

Registration will open on 1 May 2025.

Registration fee (including closing dinner):

\$350 per person (students free)

Questions about the programme or the post-symposium trip can be directed to Dr Libby Bischof, Executive Director, Osher Map Library, elizabeth.bischof@maine.edu

**15–17 September 2025
Post-Symposium Trip**

The post-symposium trip will be to Mount Desert Island and Acadia National Park, with two-nights in Bar Harbor, Maine. It will include visits to the Farnsworth Museum of Maine and American Art (Rockland), Acadia National Park, the Abbe Museum, the Asticou Terraces and Thuya Gardens, etc. The trip is limited to 25 guests.

Accommodation in Portland:

The part of Portland that USM and the Osher Map Library is located in is not within a short strolling distance from any hotels in Portland. Most are within a mile (a selection is listed overleaf). Buses, taxis and Ubers are available.



J.J. Stoner, detail from ‘Bird’s Eye View of the City of Portland, Maine’, 1876. *Courtesy of the Osher Map Library and Smith Center for Cartographic Education, University of Southern Maine.*

Casco Bay Ferry Lines on the Portland waterfront. *This file is licensed under the Creative Commons Attribution-Share Alike 4.0 International license.*

Hotels within 1-1.5 miles of the Osher Map Library/USM Portland Campus:
Longfellow Hotel, 754 Congress Street
<https://www.longfellowhotel.com/hotel/>
Holiday in Portland, By the Bay
 88 Spring Street, <https://www.innbythebay.com/>
The Westin Portland Harborview, 157 High Street
<https://www.marriott.com>
The Press Hotel, Autograph Collection
 119 Exchange Street, <https://www.marriott.com>
Portland Regency Hotel and Spa
 20 Milk Street, <https://www.theregency.com/>
Canopy by Hilton Waterfront
 9 Center Street, <https://www.hilton.com>
Courtyard Marriott, Portland Downtown
 321 Commercial Street <https://www.marriott.com>

Travel Notes: We recommend that international guests fly into Boston’s Logan International Airport, and either rent a car or take the Concord Coach Lines bus (stops at each airport terminal) up to Portland, Maine (2 hours North). Guests from the US and Canada may instead wish to fly into the Portland International Jetport, which is about 10–15 minutes from downtown Portland, Maine.

Portland Head off Shore Rd. Cape Elizabeth.
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Map Gallery, Osher Map Library.

Aerial photograph of the University of Southern Main.



BOOK REVIEWS

Mapping the State: English Boundaries and the 1832 Reform Act by Martin Spychal.
 London: University of London Press, 2024. ISBNs: 9781914477393 (hardback), 9781915249258 (paperback), 9781915249265 (PDF), 9781915249272 (EPUB), 9781914477751 (read online). Pp xviii, 369, illus.
 Price £90 STG (\$US 120) hardback, £29.99 STG (US \$39.99) paperback; freely downloadable from <https://uolpress.co.uk/book/mapping-the-state/>



The Reform Act of 1832 is one of the great dividing-points in British history, at any rate for historians if not necessarily for the everyday world. It is, or was, inescapable for anyone studying history at secondary school level in Britain, and it is something that most people either think they know all about it, or are quite happy to forget what little they ever knew. For the minority who wish to delve further, there is no lack of literature, as the notes and bibliography to the book under review make clear. There were several facets to the reform process, notably a widening of the franchise, and a rationalisation of those boroughs entitled to parliamentary representation. Beyond that popular education does not venture.

What these earlier works have not dealt with is the details of the redistribution process, and the leading

personalities involved, outside government ministers and parliament. The most important of these figures for the redistribution exercise in 1831–2 was Captain Thomas Drummond (1797–1840), who was in charge of the boundary commission for England and Wales. (*Mapping the State* does not discuss Ireland and Scotland, and only incidentally Wales, for all of which procedures and outcomes were somewhat different.) Drummond’s greatest fame generally is as Chief Secretary for Ireland (1835–40), and he has his place in mapping history for having in 1824–5 adapted the recent invention of limelight to the sighting of stations for geodetic survey. Drummond enlisted a fellow Royal Engineer Captain, Robert Kearsley Dawson, to oversee the actual map-production side of things, and it is Dawson’s facsimile signature that appears on the plans of boroughs that, divorced from their original homes in volumes with explanatory text, still appear frequently gracing collections of ‘old local maps’ on walls and on the second-hand map-market.

A large proportion of the working papers of the boundary commission are in class T72 of the National Archives of the United Kingdom. As Dr Spychal points out, hitherto these have not been used by students of the reform process in 1830–32, though it is not quite correct that they are unknown to historians. Good use of them was made for the University of Exeter British Town Map project (1999–2007), for they contain a very useful collection of those urban maps that were on sale around 1830, and demonstrate a considerable variety of scale and content. Dawson’s published borough maps are mostly at the two-inch (1:31,680) scale, but this conceals very heterogeneous source material, which includes tracings of Ordnance Survey manuscript drawings and special *ad hoc* surveys made for the boundary commission. Not only was the commission’s work thorough, but it was undertaken in a very short time – less than eleven months, beginning in August 1831. This was quite remarkable for a process that was without precedent.

The mapping was necessary in order to illustrate proposals for change, and the finally determined boundaries. Whereas since the mid twentieth century parliamentary divisions in Britain have been based on the principle of approximate equality of population, in the 1830–32 reform process the

emphasis was rather on a balance of interests: the propertied and landed interest and the commercial and manufacturing interest. As a result, the boundaries of the smaller boroughs were the subject of considerable discussion. Under the reformed arrangements, boroughs with a population of between 2,000 and 4,000 must have a minimum of 300 electors. As the franchise was based on householding of a certain value, it was usually necessary to go outside the built-up area in order to make up the numbers to 300, and so many smaller boroughs included substantial rural hinterlands. In forming these hinterlands the commissioners tried to ensure that there was a balance towards 'urban' interests as far as possible. There are several illustrations in *Mapping the State* of this process in action. It was also necessary to divide up some counties, and whereas sometimes older divisions made the new divisions self-selecting, as in Lincolnshire, in others there was a choice between, say, dividing east-west and dividing north-south. In principle the commission was supposed to be free of party bias; in practice government ministers were occasionally able to influence the process, as is illustrated at Whitby, where the attempt at gerrymandering failed, as at the first post-reform election an opposition member was elected.

This is a contribution to 'cartographic' history, but Dr Spychal is not a cartographic historian, and none appear in the extensive list of acknowledgements. A number of works on map history are cited in the text and in the bibliography, but the book would have benefitted from consultation with someone versed in nineteenth-century map history, who might have pointed out J.H. Andrews' *A paper landscape* (1975), with its crucial insight into why in 1831 Drummond would have been more than willing to leave the Ordnance Survey of Ireland for an apparently temporary post in London.

This book is not exorbitantly priced, at any rate in paperback, but it is freely available to download, for those who can live with reading on a screen. (I got up to about page 180 before the review copy arrived, and gratefully switched over.) A bonus with the download is that the illustrations are distinctly superior in reproduction as compared with the hardcopy version.

Richard Oliver, Exeter, UK

The Spice Ports: Mapping the origins of global sea trade by Nicholas Nugent. London and Waltham MA: The British Library. ISBN: 9780712355957 and Brandeis University Press ISBN: 9781684582440, 2024. HB, 288, 195 colour and b&w plates. £40 STG / US \$50.



As explained by the author in his introduction, *The Spice Ports* is made up of twelve chapters containing histories of each of the main port cities involved in the oriental spice trade. These are described in the order in which each city rose to prominence in long-distance trade and prospered: Venice, Alexandria, Goa, Lisbon, Malacca, Amsterdam, Batavia, Cape Town, Bombay, London, New York and Singapore. Each chapter outlines the history of the city, its commerce, and those prominent in its development, with many interesting asides on etymology, the iniquities of slavery and other topics. However, although not strictly a coffee-table tome, given its size and weight the book is difficult to read comfortably without a cushion or bookrest.

A handsome hardback volume measuring 28 cm x 22 cm, the book is lavishly illustrated with maps, paintings, prints and photographs. It is not an academic work. The back cover explains that the author is a journalist with the BBC World Service who collects maps in his spare time. Consequently he writes in a simple, easily-read style which enables him

to summarise the histories of his chosen cities and explain their importance to the growth of trade in spices and other commodities. At times these broad summaries are somewhat superficial; for example, readers will need to look elsewhere for a reasonably detailed account of the Magellan-Elcano expedition's first circumnavigation of the world.

The book starts with 'The Merchants of Venice' who, beginning in the fourteenth century, established a maritime trading empire and imported spices from the Levant. The second chapter covers Alexandria, 'Gateway to the East', where spices, coffee and other oriental goods were brought overland from the Red Sea and the Indian Ocean. The story then turns to the Portuguese, who pioneered the route around west Africa and the Cape of Hope to land on the Malabar Coast in India and establish their colony at Goa. Lisbon, 'Queen of the Sea', became Europe's spice merchant, dominating the trade in pepper and cinnamon.

From India the Portuguese travelled eastwards and established a presence in the settlement of Malacca on the Malay peninsula, which became the European gateway to Ternate, Banda, Ambon and the other Spice Islands. However, following their successful wars with Portugal and Spain, the Dutch gained control of the spice trade through the VOC (United East India Company). Chapters five, six, seven and eight address the Dutch presence in Malacca, Batavia (the 'Queen of the East'), the Spice Islands and Cape Town, with Amsterdam ('the City of Map-Makers') as the Dutch trading empire's commercial centre.

In the eighteenth century the importance of spices for European trade was overshadowed by other commodities, notably coffee, tea, sugar and tobacco, and the Dutch trading empire in the East was challenged and largely superseded by the French and the British. France occupied the islands of Reunion and Mauritius, and Pondicherry on the Coromandel coast of India, while Britain focused on expanding its Indian empire with Bombay, the 'Gateway to India', as its commercial centre.

The final three chapters are dedicated to the rise of cities that would dominate trading in Europe, North America and Asia in the nineteenth and twentieth centuries: London, the 'Warehouse of the World'; New York, which the British seized from the Dutch in 1664, and Salem; and Singapore, the 'Lion City' of Southeast Asia that introduced the trade in rubber to Asia. Unfortunately, because of the way the book is structured around separate chapters for each of the twelve chosen spice ports, there is a certain amount of

repetition of information already given in earlier passages.

Inevitably in a work of such breadth there are a few errors and infelicities. Mace is the red aril of the nutmeg seed, not the outer skin; the 1494 Treaty of Tordesillas was not signed by 'a pope', although it did modify an earlier papal bull; Moors were not named 'after the inhabitants of Morocco'; and Dutch mariners were not 'the first Europeans to make contact with both China and Japan' – the Portuguese were there first.

A disappointing aspect of a book subtitled *Mapping the Origins of Global Sea Trade* is the relative lack of information on the maps chosen for inclusion. Jan Huygen van Linschoten's *Itinerario* and its important map of Southeast Asia, published in 1596, are discussed in some detail, but these did not 'literally put the East Indies on the map'. The 'Spice Map' by Petrus Plancius had been produced two years earlier, and these early Dutch maps were largely based on Portuguese manuscript charts which in part used Chinese sources. The largest number of maps and views in the book are Dutch, although some by Portuguese, German, Italian, French and English mapmakers are also included; only one of the important sea charts of Asia made by French and British cartographers in the eighteenth and nineteenth centuries is shown.

Despite its shortcomings, *The Spice Ports* is a broad and approachable work on the history of Asian trade and gives an overview of the development of the region's cartography. In general, the focus of the text is historical rather than cartographical, but the book can be read with interest by map collectors, who will appreciate the variety and quality of its illustrations. It will also make a splendid gift for neophyte cartophiles.

Peter Geldart, Manila

Das Fürstentum Lüneburg. Fünf Jahrhunderte Kartographiegeschichte (1492-1889) (The Principality of Lüneburg. Five centuries of history of cartography (1492-1889) by Eckhard Jäger.

Bad Langensalza: Verlag Rockstuhl, 2024. ISBN 9783959667425. HB, 294, 266 illustrations (mostly in colour), 21 x 29.7 cm. € 99.95.



The Principality of Lüneburg, located in what is now Lower Saxony, was an imperial fief of the House of Guelph. In 1428 its borders, which had existed for centuries, were formally recognised. In 1705 it was annexed to the Electorate of Brunswick-Lüneburg, in which it remained as an administrative unit. Around 1585, Johannes Mellinger (c. 1538 –1603) created the first complete map of the principality. He was a scholar and worked as personal physician to Duke Wilhelm the Younger of Brunswick-Lüneburg in Celle from 1578. Mellinger had made a name for himself as a cartographer with his maps of Thuringia (1568), the County of Mansfeld (1571), together with Tilemann Stella and the Abbey of Hildesheim (1577). His Lüneburg map is based on an atlas of the administrative units and bailiwicks of the principality, which he had drawn up in the 1580s. Mellinger compiled a complete map of the principality from 42 local maps, most of which he had previously made. It was printed as a copperplate engraving, probably by Paulus Wolf in Weimar in 1592. For the next 150 years or so, Mellinger’s map remained the model for all maps of Lüneburg, which were at best modified in design, but hardly at all cartographically. The enormous dissemination of his survey points to the general importance of surveying individual dominions for territorialization in the early modern

period. With the help of accurate maps, territorial claims could be substantiated, legal disputes could be conducted and the princely administration could be organized.

In his latest book cartographic historian and antiquarian Dr Eckhard Jäger has set out to create a complete inventory of maps of Lüneburg. Each map entry provides information on the authors, the circumstances of origin, the function and the area covered as well as the technical details. All 121 maps included are reproduced to the highest quality and place-names are mostly decipherable. The book begins with the depiction of Lüneburg and surrounding area on the Ebstorf Mappa Mundi (c.1300). Early printed cartographic illustrations of the area can be found on the ‘Carta Marina’ (1539) by Olaus Magnus or the ‘Caerte van Oostlant’ (1543) by Cornelis Antoniszoon, which show Northern Europe and the Baltic Sea region respectively. Other large-scale maps with the Lüneburg territory are the Lower Saxony maps by Christian Sgrothen (1578) and Gerhard Mercator (1585).

The inclusion of some unique manuscript maps points to an important purpose of early modern cartography: smaller areas of land, such as borders, were precisely mapped in so-called *Augenschein* maps, used to substantiate court claims. For example, Melchior Lorich’s map of the Lower Elbe (1568) played an important role in the legal dispute between the Dukes of Brunswick-Lüneburg and the City of Hamburg over the staple right of passing ships. Daniel Frese, a painter and cartographer based in Lüneburg from 1570 onwards, drew similar maps of border areas, such as the Hinterland of Moorburg (1577) or of the Landwehr of the town of Lüneburg (1576). A survey map of the Principality (1569) by Martin Bokol and Franz Buch shows the flooding of the Elbe and Ilmenau rivers.

The printed examples reveal a variety of cartographic family trees that illustrate the influence of certain maps, imitations and improvements. In the case of Mellinger, the influence of his map can be seen in works of map engravers and publishers as Matthias Quad, Jodocus Hondius, Willem Jansz. Blaeu, Johannes Janssonius, Johannes Janssonius van Waesberghe and Moses Pitt, Petrus Schenk the Elder and Gerard Valk, Nicolaus Visscher, Johann Baptist Homann and Matthäus Seutter. Mercator’s map of Lower Saxony (1585), which mapped the western part of Mecklenburg as well as the Lüneburg area for the first time, was copied by Janssonius more than fifty

years later – despite some inaccuracies. Jäger spans a further arc from the oldest printed special map of the principalities of Brunswick and Lüneburg by Abraham Ortelius (1590), via Giacomo Cantelli da Vignola (1691), to Herman Moll’s map of Brunswick-Lüneburg (1715), the electorate that had belonged to Great Britain under the Guelph George I since 1714.

The last century of Jäger’s research period offers milestones such as Johann Wilhelm Abraham Jaeger’s map of Germany (1789), Franz Johann Joseph von Reilly’s multi-part map of Lüneburg (1791), August Papen’s general map of the Kingdom of Hanover (1838) and the Prussian Land Survey (1889), but also thematic maps such as Friedrich Wilhelm Ohsen’s postal route map of Brunswick-Lüneburg (1805), Wilhelm Böhmer’s Statistical Map of the Landdrostei Lüneburg (1833) or Heinrich Steinvorth’s Geognostic Map of the Province of Lüneburg (1864).

Jäger prefaces his work with an overview that places the Lüneburg maps in the context of European map production. Many dealt with where they were produced – Venice, Rome, Antwerp, Amsterdam, Paris, London, Nuremberg or Augsburg – enabling the author to trace the major lines of development in the history of cartography. The book excels in its ability to place regional cartography within the framework of European cartographic history, a feature notable in his previous carto-bibliographical publications on the maps of East Prussia (1982) and of the island of Rügen (2014). Jäger’s new book is rounded off with an appendix, a detailed bibliography, index of persons, glossary, abbreviations and explanations of the measurements, coins and paper formats mentioned.

Michael Bischoff, Berlin

IMCOS LIBRARY BOOK SALE

**Book list No.29
March 2025**

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 or telephone **+44(0) 20 87897358**.

<i>Cartografia de Lisboa Séculos XVII a XX (Portuguese text)</i>	M.A. Bastos/A.C. Leite	1997	Comissao Nacional	£7
<i>Envisioning the City: Six Studies in Urban Cartography</i>	David Buisseret	1998	Chicago University Press	£12
<i>Historic Parishes of England & Wales (Electronic Map of Boundaries before 1850 – with a Gazetteer and Metadata)</i>	Roger Kain & Richard Oliver	2001	History Data Service	£10
<i>Lugares e Regiões em Mapas Antigos (Portuguese text)</i>	S. Daveau	1997	Comissao Nacional	£6
<i>Japanese Maps of the Edo Period</i>	K. Yamashita	1998	Kashwashobo	£30
<i>Five Centuries of Geographical Map of Croatia (Croatian and English text)</i>	A. Pandžić	1988	muzei za Umjetnost i Obrt, Zagreb	£5
<i>Braun & Hogenberg's City Maps of Europe – A Selection</i>	John Goss	1991	University of Exeter Press	£40
<i>The Gough Map: The Earliest Road Map of Great Britain</i>	Nick Millea	2007	Bodleian Library	£20
<i>The Shadow of the Moon</i>	G. Armitage	1997	Map Collector Publications	£5

EXHIBITION REVIEW

Mapping the Tube: 1863–2024

Jeremy Smith

Regular London travellers may have noticed (especially map lovers) the short supply of the folding pocket maps in the Underground station ‘booking halls’. The display racks have been mostly empty.

Could this century-long series of maps, which began in 1911, one of the most familiar and most loved in the world, really have ended in 2024?

Concerned travellers will hopefully have found their way instead to the exhibition *Mapping the Tube* held at The Map House (54 Beauchamp Place, Knightsbridge, London, SW3 1NY). From October to December 2024 the glorious history of the tube map was celebrated. With around one hundred framed maps excellently displayed, and dates from 1863 to 2024, it reaffirmed the exceptionally high repute of these maps. Even if strictly speaking they are diagrams.

From the pocket size folding cards to the quad royal size (40 x 50 inches/100 x 127 cm) for station use, and with threads of the familiar electric colours on every wall, the aesthetic impact was unexpectedly strong. The Map House, always an attractive space, looked wonderful. In just three well filled rooms, not much bigger than domestic scale, the interest level was so high it felt like the tube journey that never got boring – even when the number of passengers enjoying this highly popular ride sometimes resulted in a short delay between stops.

We began with standard published maps of the 1860s, made modern by the hurried addition of the latest new rail lines. Then came those issued by the particularly map friendly District Railway Company. These were still geographically cogent maps on which you could locate streets but onto which the lines were over printed in bold colours. Their scattergun approach to information meant that we might be told about the ‘Parliamentary Fares’ (the cheap ones), ‘best ventilated route’ (which meant you were not choked) or of the 1883 Great International Fisheries Exhibition – as well of course of the railway mapping. So frequently were the District Railway maps revised and re-issued that they dominated London map production for several years.

The Map House exhibition made the irresistible diversion into the famous and wildly colourful picture maps created by MacDonald Gill (1884–1947). His 1914 ‘Wonderground London’, which was placed in prime position in the first room of the exhibition, is a 130 x 100 cm riot of historical and anecdotal information and verse, and elsewhere his more conventional 1923 map specifically showing electric railway lines was remarkable for its calligraphic lettering, so much in contrast to the cool rationality of formal typed ones.

The excellent captioning provided by The Map House was invaluable in guiding us through the details of the many variations, subtle shifts, and experiments characteristic of this pre-Beck era, such as the information added to maps for Queen Victoria’s Silver Jubilee year.

Poster size maps for platform or walkway use were often given slab thick borders in bright colours, to help catch the eye of the hurrying traveller. Indeed, the array of border styles was one of the more surprising delights of this show as the designers sought to outshine any adjacent advertising. The addition of borders consisting of coloured triangles, ziggurats and bunting shouted for attention. In the post-war years Charles Shepherd, working as ‘Shep’ (1892–c. 1962) contributed to the celebratory mood with a consciously joyful blast of red, green, white, and blue for his map border decorations, before a quieter border came into favour with the Underground logo tilted sideways.

The captioner for the exhibition seems to have had fun pointing out where in the early years the map designers gave vivid colours for the lines of the company that employed him, whilst the lines of the rival companies were given lines that almost disappeared into the background information.

As we moved towards the largest room of the exhibition Harry Beck (1902–74) took centre stage. For it to be otherwise would have been as shocking

‘To The Theatre’, Cecil Walter Bacon, 1934. Courtesy of The Map House.



as to find out that he commuted from his Finchley home to his Broadway office by car (thank goodness he did not). Here the most ‘important’ items on display were the group of unique maps displaying his jottings and annotations, worrying away at a ‘problem’ such as how to perfect an angle or a difficult spacing – or even how to accommodate a whole new line as in the case of his largely spurned efforts to assist in with the adaptations for the Victoria line. And it was here that we were reminded that this was a selling exhibition with the inevitable heady price tags on sheets rarer than gold dust.

On a wall facing the designs touched by Beck’s pencil, was a near floor-to-ceiling presentation of the folding card maps (the pocket maps), running from pre-Beck, with the more sinuous and very colourful designs of Fred Stingemore (1890–1954), which were in circulation from 1925 to 1932, before the first Harry Beck pocket folder of 1933. It almost deserved a fanfare.

Individually framed and closely spaced, each asserted its significance as a thing of usefulness and beauty. The relatively unfamiliar contribution of Hans Schleger, working as ‘Zero’, (1898–1976) between 1938 and the first years of the War introduced an interesting contrast to Beck’s modernity with pale graduated background tones applied as if by spray. On this wall were displayed maps for nearly every year up to 2024 and we could follow the evolution of the diagram from the (much criticised) maps by Harold Hutchison (1900–75), an Underground executive who took on the task from 1961 to the work of Paul E. Garbutt (1919–2008), seeking to combine tradition with new needs, and then into the 1990s onwards when specialist design agencies such as Clockwork had taken over from individually named designers.

To summarise some of the other delights of this comprehensive survey exhibition, we had the ‘specials’, the editions produced for one-off events like the 1924 British Empire Exhibition at Wembley Park or for notable sports fixtures. There was also on display examples from the vast corpus of artist’s lithographic posters, just to make clear the breadth of the creativity appearing from Frank Pick’s office. One was a charming 1936 poster by Rosemary and Clifford Ellis suggesting the use of the Underground for a Christmas shopping trip with children, and cheerfully weaving together map, toy trains, floppy dolls, and other children’s presents.

It was not only whilst travelling that this cavalcade of travel information seeped so deeply into our image

of London. The diagrams were core material for the ‘Essential Information’ pages of London guidebooks, in our pocket diaries or in our Filofax. Sitting prettily in its own case was a tiny guidebook issued in 1913 as souvenir by the Harrods store, with a map showing how to reach this shopping mecca by Underground. Major guidebooks like the long running Ward Lock series or even the exceptionally map-rich Muirhead Blue Guides (and Baedeker of course) eventually gave up making their own maps of the rail routes and adopted those issued by London Transport Marketing Department.

At the time of this reviewer’s visit a large group of enthusiastic railwaymen bustled into the already crowded space, no doubt with many interesting stories of their own to tell. No catalogue was made for the exhibition but The Map House website provides a very good record (<https://www.themaphouse.com/exhibitions/57-mapping-the-tube-1863-2023/>). These iconic maps (that word is unavoidable) are well known due to publications including those of Ken Garland, (1929–2021) (whose personal collection was the source of some of this exhibition), Claire Dobbin, Oliver Green, Leboff and Demuth, and Maxwell Roberts who ends his 2005 book ruefully doubting the future of the folding pocket maps.¹

But, to return to my first paragraph, in January 2025 a new map started to arrive in the display racks at stations with a colourful mosaic of upholstery fabrics as the cover image and December 2024 as the issue date. Inside the six new line names and colours for overground services are now included, bringing the total of key signs required of the maps to three times the number with which Harry Beck tussled.

With great generosity the team at The Map House re-arranged their calendar to extend the run of the exhibition by several weeks. But there will surely still be many who regret that they missed this excellent show.

Notes

¹ Ken Garland, *Mr Beck’s Underground Map* (1994); Claire Dobbin, *London Underground Maps, art, design, cartography* (2012); Oliver Green, *The London Underground: The story of the Tube* (2023); David Leboff and Tim Demuth, *No need to ask: Early maps of London’s Underground Railway* (1999); Maxwell J. Roberts, *Underground Maps after Beck* (2005).

CARTOGRAPHY CALENDAR

Lectures & Conferences

11 March 2025, Denver (hybrid)
Rocky Mountain Map Society
Ethan Gannett (President and Mapping Chair for the Colorado-Cherokee Trail Chapter of the Oregon-California Trails Association (OCTA) where he is Vice President of the national organization) will talk about *Mapping the Historic Cherokee Trail in Colorado*. The Colorado portion of the Cherokee Trail was used to connect from the Santa Fe Trail at Bent’s Old Fort to the California Trail at Fort Bridger. It was a major artery for emigrants and settlers in Colorado in the 1850s–60s, long before the Overland Stage Company claimed its routes.
Information: <https://www.rmmmaps.org/>

13 March 2025, London (hybrid)
Maps and Society lectures 34th series
James Cheshire (University College London) will speak on *Discoveries from the UCL Map Library*. 5 pm UK time. If you are a planning to attend a meeting, either in-person or remotely, please inform the Warburg Institute at <https://warburg.sas.ac.uk/whats-on/maps-and-society-lecture-series>
Information: c.delano-smith@sas.ac.uk and philip.jagessar@kcl.ac.uk

27 March 2025, Berlin
Thematic Mapping in 18th to 19th-century Germany is part of the ‘Maps and Mapping in Global History and Culture’ II series, jointly organized by Berlin-Brandenburgische Akademie der Wissenschaften, Max-Planck-Institut für Wissenschaftsgeschichte and Einstein Center Chronoi.
Information: <https://www.bbaw.de/veranstaltungen/veranstaltung-maps-and-mapping-in-global-history-and-culture-ii>

28 March 2025, Network
Topographic Visual Media (online)
Chonja Lee (Université de Neuchâtel) will speak on *Topography as Ornament – Textile Stripes, Borders, and Maps*. 2 pm–13.30 pm CET.
Information: ntb@kunstgeschichte.org & <https://www.arthistoricum.net/en/networks/ntb>

3 April 2025, London (hybrid)
Maps and Society London lectures 34th series

Johanna Skurnik (University of Turku) will speak on *Maps for Development? Finnish Mapping of the Global South, c. 1970–2000*. 5 pm UK time. If you are a planning to attend a meeting, either in-person or remotely, please inform the Warburg Institute at <https://warburg.sas.ac.uk/whats-on/maps-and-society-lecture-series>
Information: c.delano-smith@sas.ac.uk and philip.jagessar@kcl.ac.uk

4–6 April 2025, Zurich
19th International Atlas Day: *Swiss Atlas Cartography: Precision and Innovation between Snow and Rocks*.
Information: <https://atlastage.net>

11 April 2025, London
The International Map Collectors’ Society (IMCoS) will visit the Royal Geographical Society map collection. It will be hosted by Katherine Parker, Cartographic Collections Manager of the RGS. The cost is £10.00. The full programme and booking information is on the IMCoS website and on page 43 of this issue. If you have any questions, please send an email to Mark Clark at markclark368@gmail.com

24 April 2025, Washington
Kris Butler will speak about *American Drink Maps of the Boston area and towns in Maine and New Hampshire in later editions of Rowntree & Sherwell’s The Temperance Problem and Social Reform*. Register for this meeting by April 22.
Information: www.wasmapsociety.org/events-5978328

6 May 2025, Cambridge (online)
Seminars in the History of Cartography **Onur Engin**, (University of Cambridge) will speak on *Echoes on the map: unveiling the auditory history of late Ottoman Istanbul through digital cartography*.
Information: sarah.bendall@emma.cam.ac.uk

8 May 2005, London (hybrid)
Maps and Society lectures, 34th series
Yvonne Lewis (Assistant National

Curator (Libraries), The National Trust) lecture title is *Marking the Miles: Some Annotated Maps in National Trust Collections*. If you are a planning to attend a meeting, either in-person or remotely, please inform the Warburg Institute at <https://warburg.sas.ac.uk/whats-on/maps-and-society-lecture-series/>
Information: c.delano-smith@sas.ac.uk and philip.jagessar@kcl.ac.uk

14 May 2025 (online)
Rodney Kite-Powell director of the Touchton Library and Florida Centre for Cartographic Education will give the 2025 annual IMCoS Malcolm Young Lecture. He will speak on Hernán Cortés map of the Gulf of Mexico. More information on page 43.

15 May 2025, Oxford (online)
The 32nd Annual Series Oxford Seminars In Cartography. **Carolina Martínez** (Universidad Nacional de San Martín-CONICET, Argentina) will talk about *Trans-Pacific maritime routes and Peruvian agency in three 17th-century nautical atlases*.
Information: nick.millea@bodleian.ox.ac.uk

16 May 2025, Aberystwyth, Ceredigion
Carto-Cymru – The Wales Map Symposium 2025 will be held by the National Library of Wales. The theme is **The Art of Maps** and will explore how artists have used maps or been influenced by them when creating works of art, as well as how the artistic elements of maps and mapmaking have changed over time.
Information: huw.thomas@llyfrgell.cymru

7–8 June 2025, London
The **London Map Fair** will be held at the Royal Geographical Society.
Information: www.londonmapfairs.com

12 June 2025, Vienna
International Conference on the History of Map Collecting Vienna, Central Europe and Beyond will be held at the University of Vienna, organised jointly by the Vienna Centre for the History of Collecting (Austria) and Moravian Library in Brno (Czech Republic) and accompanied by a poster

exhibition on the Bernard Paul Moll composite atlas preserved at Moravian Library which originated in Vienna in the 18th century.
Information: Eva Chodějovská chodejovska@mkz.cz and Silvia Tammara silvia.tammara@univie.ac.at

12 June 2025, Oxford (online)
The 32nd Annual Series Oxford Seminars In Cartography. **Jean-Marc Besse** will speak on *Geography and Catholic censorship at the end of the 16th century*.
Information: nick.millea@bodleian.ox.ac.uk

16-20 June 2025, London
London Rare Book School 2025
The course title is *A History of Maps and Mapping*.
Information: <https://ies.sas.ac.uk/london-rare-books-school/2025-summer-school>

18-20 June 2025, Bologna
International conference: **Giovanni Domenico Cassini, European astronomer of the 17th century on the fourth centenary of his birth**. The conference will include events for the general public, including the observation of the passage of the solstice in the Meridian line of San Petronio in Bologna, public conferences dedicated to the astrophysical topics addressed by Cassini, and a historical-scientific conference on the figure of Cassini
Information: cassini400@inaf.it

8-11 July 2025, Paris
The International Society for the History of the Map (ISHMap) will hold their annual conference at Campus Condorcet. The theme is *Mapping the Cultural Crossroads*. A 2-day workshop (8-9 July) for early career professionals (scholars, curators, archivists, and librarians) working in the history of cartography, will precede the Symposium (10-11 July). Post-event trip to Vincennes with guided tour through the cartographic treasures of the Historical Archives Centre kept in the Château de Vincennes, a former fortress and royal residence dating back to 14th century is planned for 12 July. Information: <https://ishmap.com>

11-15 August 2025, Los Angeles
Ian Fowler (Curator of Maps, History, and Government New York Public Library) will be teaching a **California Rare Book School** course on the *History of Cartography* at UCLA. This course is designed to provide a general overview of the history of mapping in the western world as well as the use of cartographic resources in modern day teaching and research.
Information: <https://www.calrbs.org>

26-29 August 2025, London
The **Royal Geographical Society** (with the Institute of British Geographers) *Annual International Conference 2025* will be held. The programme will be available in May. Information: <https://www.rgs.org/research/annual-international-conference/programme>

6 September 2025, Amsterdam
The second **Amsterdam Map Fair** will take place at the National Maritime Museum.
Information: <https://www.map-fair.com/amsterdam/ENG>

11-14 September 2025, Portland, Maine
The 42nd **International Map Collectors' Society** annual symposium will be at the Osher Map Library and Smith Center for Cartographic Education The conference title is *New Perspectives on Mapping Maine, New England and Maritime Canada*. There will be a post-symposium 3-day tour of Bar Harbor and Acadia National Forest Monday through Wednesday, 15-17 September. Full programme on pp.46-50. Information: elizabeth.bischof@maine.edu

16-18 October 2025, Chicago
The 22nd **Nebenzahl Lectures: Mapping from Mexico: New Narratives for the History of Cartography** will examine how histories of Mexican cartography can rewrite common narratives and popular assumptions. By reframing the history of mapping from the perspective of Mexico, this series will introduce new ways to engage with maps and map history. On Friday evening and Saturday, there will also be a Map Fair in the Newberry.
Information: <https://www.newberry.org/calendar/22nd-nebenzahl-lecture-series>

17-18 October, 2025, Denver
The **annual conference of the Society for the History of Discoveries** for 2025 will be hosted by the Rocky Mountain Map Society and the Denver Public Library. The conference theme is **Mountains as Sites of Myth, Barriers and Exploration**. The opening reception will be held on the evening of 16 October.
Information: <https://Mountains as Sites of Myth, Barriers, and Exploration>
<https://discoveryhistory.org/>

Exhibitions

Until April 2025, Edinburgh
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 of 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 is on 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/

Until 1 May 2025, Arlington, Texas
Cosmic Cartography is on at the University of Texas at Arlington, Special Collections. It features maps and charts dating from 1548 to 2024 and explores humanity's desire to explain our understanding of the universe through maps.
Information: <https://events.uta.edu/event/cosmic-cartography-exhibit>

Until 7 June 2025, Richmond, Virginia
A new exhibition at the Library of Virginia tells the story of ten years, five governors, two principal surveyors and one lead engraver – the time frame and

team needed to create one of the first official state maps in the nation in the 1800s. *Mapping the Commonwealth, 1816-1826* will present examples from forty manuscript maps that highlight the painstaking task of creating Virginia's first official state map.
Information: <https://edu.lva.virginia.gov/mapping-the-commonwealth/>

Until 22 June 2025, Bath UK
Myths and Memories: Renaissance Maps is on at the American Museum and Garden. It is the first major display of the museum's renowned collection in over a decade.
Information: americanmuseum.org

Until August 2025, Boulder, Colorado
Topophilia, 'love of place', is a term that explores the bond between people and place. It is also the topic and title of the exhibition at the Earth Sciences & Map Library, University of Colorado Boulder. *Topophilia* invites viewers to consider their own relationships to place through the prints of Johanna Mueller, ceramic installations by Rita Vali, and a collection of gorgeous maps from the University Libraries.

Information: <https://libraries.colorado.edu/2024/09/13/new-topophilia-exhibition-earth-sciences-map-library-meditation-humans-relationship>

Until 26 June 2026, Cambridge Massachusetts
Sea Monsters: Wonders of Nature and Imagination is on at the Harvard Museum of Natural History. It features historical illustrations of these fabled monsters and detailed ancient mariners' maps. Ancient maps held important cultural knowledge, often revealed through depictions of mythological creatures that served as warnings of dangerous and uncharted waters. Information: <https://www.hmn.harvard.edu/sea-monsters>

Exhibitions Opening

10 April 2025 – January 2026, Boston
Leventhal Map & Education Center will mark the 250th anniversary of the start of the Revolutionary War with a new exhibition, *Terrains of Independence*, in the gallery at the

Central Library in Copley Square. *Terrains of Independence* poses a central geographical question: what was it about Boston and Massachusetts in the last half of the eighteenth century that made the region such a tinderbox for Revolutionary activity?
Information: <https://www.leventhalmap.org/tags/terrains-of-independence/>

10 October 2025 – 18 January 2026, London
The **British Library** exhibition *Secret Maps* will focus on the relationship between mapping and secrecy in a global context between the 9th and 21st centuries. On display will be a secret Ordnance Survey map, copies of which were later destroyed, produced ahead of the General Strike of 1926 illustrating potential weak spots in the case of civil unrest. Maps used by governments in international conflicts will also feature, including a map of part of the Normandy coast produced in 1944 in the weeks leading up to D-Day. Information: <https://www.bl.uk/press/british-library-announces-2025-exhibitions/>

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IMCoS invites contributions on all areas and periods of map history and map making. Articles normally range between 3,000–6,000 words plus endnotes. As many of the journal's readers will not have English as their first language, the Editor encourages authors to write clearly, with no ambiguities. Also bear in mind that this field of study embraces many disciplines; your area of specialisation must therefore be intelligible to a broad audience. For authors not writing in English as their native language, the Editor will provide assistance.

Conditions of publication

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- Authors will receive four free copies of the issue of the journal in which their article appears.

Articles

- Articles can range between 3,000–6,000 words plus endnotes. If an article is longer please contact the Editor who will make a final decision on whether it can be included.
- Articles should be emailed to the Editor as a Word document.
- Typescripts should be double-spaced.
- Number all pages.
- **Do not format the article.**
- 4–8 illustrations/photographs. Please read the section below on image size and resolution.
- All illustrations must be cleared for copyright.

- Illustrations should be sent separately via an Internet-based large file transfer site such as WeTransfer or Dropbox.
- **DO NOT EMBED IMAGES INTO THE TEXT.** Indicate on your typescript where the images ideally should go in the text.
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- The author should supply a short profile of themselves of 30–50 words.
- **Shorter articles** of 1,500–2,500 are placed in our 'Worth a Look' section with a maximum of 2–3 images.
- **Book reviews** should be 500–1,000 words long.

Photographs/Illustrations

- Digital images can be submitted either as attachments to an email (individually), or preferably via an Internet-based large file transfer site such as WeTransfer or Dropbox.
- We need JPEGs or TIFFs at a minimum resolution of 300 dpi and at a size no smaller than 20 cms across. The larger the image the better – this gives full flexibility for design and good detail. 5 or 6 MB is more likely to be appropriate. Files should have the quality option set between 8 (high) and 12 (maximum). Good TIFF files are larger and are best sent via an Internet-based large file transfer site
- The source of the illustrations must be fully credited.

For further information contact the Editor,
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Email: Ljiljana.editor@gmail.com
Mailing address: 14 Hallfield, Quendon, Essex
CB11 3XY, UK

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If you would like to review books for the *IMCoS Map Journal*, or you have come across an interesting new book on an aspect of map history which you think should be reviewed, please contact the Editor.



Email ljiljana.editor@gmail.com

Copy and other material for future issues should be submitted to:

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