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Types of topographic representation in 17th-century German news cartography.

Starting-point is the map *Daniae et partis Svediae typus* displaying Denmark and Southern Sweden and illustrating the “Kalmar war” 1611 between the two countries, which came into my hands in 1983. Much later I found out that it belonged to the autumn 1611 issue of the *Theodori Meurers Relationis Historicae Continuatio*.

This is one of the *Frankfurter Messrelationen*, a series of political-military chronicles covering all Europe and occasionally Middle East and the Americas. They were issued twice a year in connection with the Frankfurt book fairs from 1591 until ca 1806, a forerunner of the modern political news magazines and an important source for the history of the time. They are usually illustrated with one or several copperplate engravings in each issue, containing mostly maps and battle and siege plans, occasionally other historical events like natural disasters, royal weddings, the execution of famous criminals. The maps and plans show a considerable diversity as regards topographic representation, with different scales and types of perspective, in a kind of continuous variation between “orthophoto maps” and views from ground level.

In order to put the Denmark-Sweden map in context, I have made an inventory of the topographic illustrations in the *Messrelationen* issues available in the National Library of Sweden. There are altogether ca 150 specimens from the years 1596-1730, unevenly distributed with peaks at 1600, 1616 and 1624, and again at 1680 and 1700. This is indeed a tiny number compared to the total amount of some 700 issues with altogether 600 illustrations and maps which have been listed for the 17th century.

A comparison with the *corpus* of illustrations in the *Theatrum Europaeum* results in a surprisingly small number of parallels. The two publication series seem to have used largely different image sources. Quality of illustrations is generally quite good at the beginning, adapted to the quality of a "mass medium" for a general public with a short production time, sometimes less careful but lively and with an emphasis on "human interest"; the fear and horror of war is not concealed. Engraver Georg Keller (d. 1640, pupil of Jost Amman), who made the "Kalmar war map" and many more, is a good example. In the 18th century illustrations increase in size but go down in quality, becoming more schematic and clumsy, as the *Messrelationen* lose in importance.

Illustration types are largely similar to those in the *Theatrum Europaeum*, i.e. mainly battle and siege plans with some specialities: overview maps with pictorial elements in the form of troops indicating lines of march or the deploy of forces to disputed areas; large combined maps and oblique views over a region which give a very good impression of the strategic situation, adapted from the methods of military topography. Thus we see an ambition to visualize events graphically which art historian Svetlana Alpers alludes to when speaking of the "mapping impulse" in Dutch art, and which is present in modern news cartography as well as in this early type of mass medium.

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