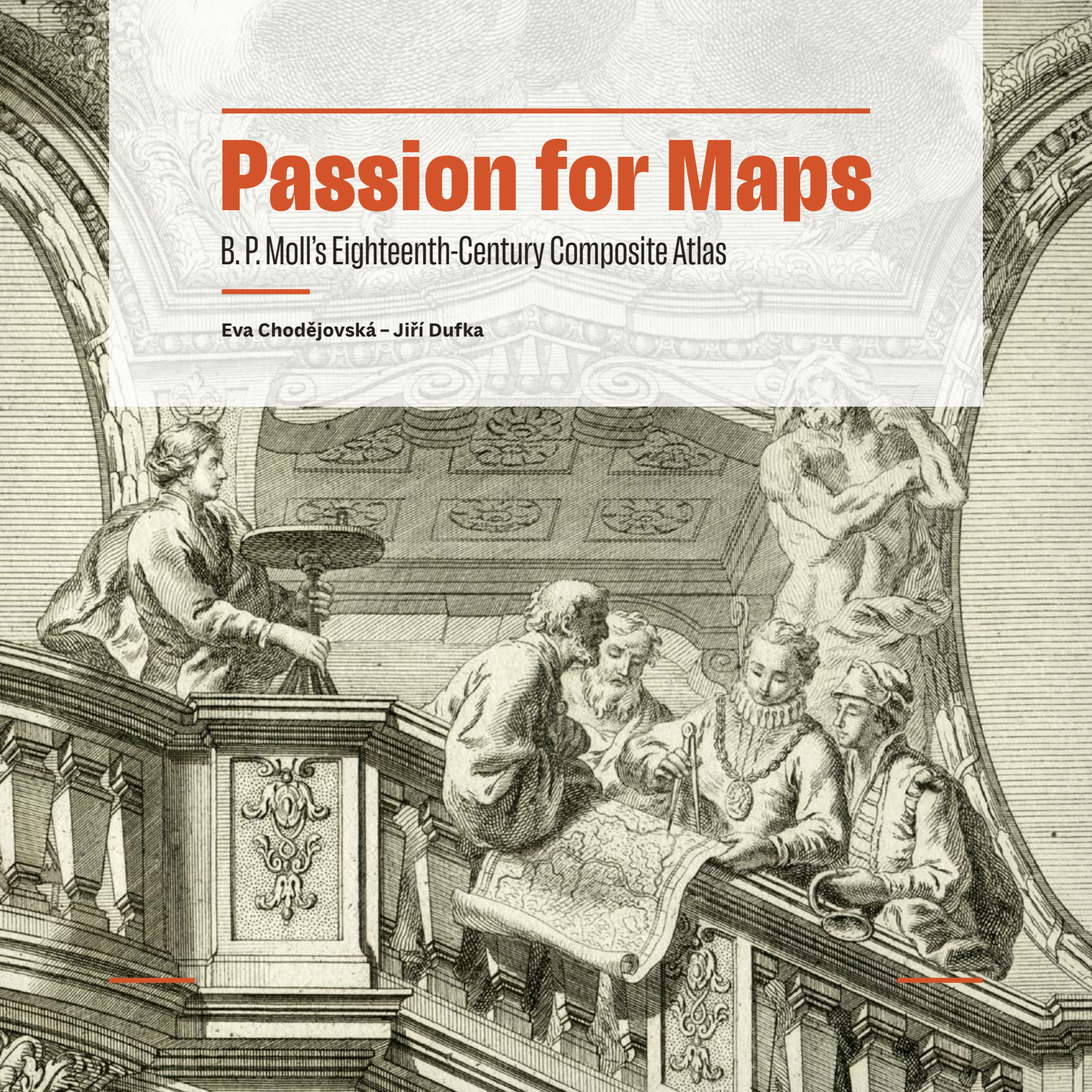

Passion for Maps

B. P. Moll's Eighteenth-Century Composite Atlas

Eva Chodějovská – Jiří Dufka



The catalogue and the accompanying exhibition were funded by the Institutional support for long term conceptual development of a research organization (The Moravian Library) by the Czech Ministry of Culture.

External examiners:
Zdeněk Stachoň
Filip Paulus

© **Moravian Library in Brno, 2025**
Photography © Moravian Library in Brno,
Naturhistorisches Museum Wien

ISBN 978-80-7051-366-8

Passion for Maps

B. P. Moll's Eighteenth-Century Composite Atlas

Eva Chodějovská – Jiří Dufka

The logo of the Moravian Library, featuring a stylized 'M' composed of two parallel diagonal lines, followed by the words 'MORAVIAN' and 'LIBRARY' stacked vertically.

**MORAVIAN
LIBRARY**

Content

Introduction	7
Bernard Paul Moll	10
The Moll map collection	14
Pre-modern cartography	20
Conclusion	28
 Travelling the regions with Moll – a journey across the Empire	31
The Czech Lands	32
Austria	35
Germany and Switzerland	38
Benelux	41
Italy	44
Hungary and the Balkan Peninsula	49

Catalogue	55
Collecting during the Enlightenment	57
Bernard Paul Moll	61
A collector's atlas	64
The Czech Lands	67
Austria	71
Germany and Switzerland	75
Benelux	79
Hungary and the Balkans	87
Pre-modern cartography	91
A cultural landscape: elevation, rivers, and lakes	95
A cultural landscape: land use and roads	99
A cultural landscape: towns and cities	103
 Abbreviations	108
Selected bibliography	109
Early Books and Papers (published before 1850)	117
Archival sources	118
Internet sources	119

Introduction

The Moll Map Collection, a major part of cartographic holdings of the Moravian Library in Brno, comprises more than 12,000 items. Its importance lies not just in its prodigious extent, or in its ability to offer a representative picture of cartographic production in Central and Western European publishing houses in the 17th and the first two thirds of the 18th century. What makes it additionally significant is, firstly, its status as a composite (collector's) atlas – not merely the product of a publisher's decision, but built by an ardent collector, and secondly, it is a very special example of composite atlas because it has survived in its entirety, in its original structure, and with the original catalogues (mapographies) created by the owner. These facts reveal the person

behind the collection and, over three centuries later, give us the opportunity to understand him better. More generally, Bernard Paul Moll and his collection provide an insight into the strategies pursued by collectors in the Enlightenment era.

In Central Europe, collecting in the Enlightenment era was no longer limited to members of the highest social classes, university scholars, or senior members of the church. Collectors now also included diplomats, civil officials, and high-ranking soldiers. An Enlightenment-era collector not only gathered objects but also sorted them, critically examined them, described them, and found causal connections among them. Collections were generally diverse (in Moll's case they also included both a library and

natural history specimens) and maps would be just one component of a much bigger assemblage.

Maps in the modern sense of the word were not the only documents compiled into composite atlases. Even the extended range of modern terminology and characteristics (map, town plan, *veduta*) does not adequately cover the material included; a more capacious term – and therefore more useful one – might be ‘depictions of space’, or as scholarly literature puts it: ‘visual representations’. In the quest to create a panoply of compelling images by assembling as many such visuals as possible, atlases would include portraits as well as depictions of epigraphic monuments from classical antiquity, alongside diagrams of contemporary machines and technical works (e.g. mining equipment).

Collecting maps involved at least three aspects. The first was aesthetic: maps were seen equally as outputs of scientific processes and as works of art.

Thus, most composite atlases featured printed, abundantly decorated map sheets (typical for Southern and Western European production in the 17th and early 18th century). The second aspect was practical: maps reflected a desire for knowledge – so crucial to the Enlightenment worldview. The map collection, often accompanied by an extensive library and other specialized collections, thus became a ‘databank’, a gateway to knowing and comprehending the world. The third aspect related to collecting as a passion, a hobby for completists that bonded and connected individuals, with its own psychological and social dimension.

The case of Bernard Paul Moll confirms these observations. Moll, a career diplomat whose work caused him to settle in Vienna, searched among his Catholic milieu for Protestant co-believers. He established close relations with the community of scholars in Bratislava. Moll presented the Evangelical Lyceum there with a list of maps

of Hungary from his collection (1753). After Moll’s death, this manuscript was published by Gottfried Kéler, whose father was the pastor of the Lutheran congregation in Bratislava. Familial events also had repercussions on Moll’s cartographic activities. His period of greatest activity, i.e. his expert work on the collection, occurred in the second half of the 1740s and then in the second half of the 1750s. These periods can be linked to unfortunate family events – the death of his wife (1748) and the premature death of his son (1756).

Moll’s collection originated in Vienna during an era when building private collections, i.e. gathering, describing and sorting objects that represent the Earth, was a very popular scholarly activity, as was exchanging findings and knowledge gained from their study. Several decades later the collection was moved to Brno, becoming part of the holdings of the newly founded Francis Museum, and thus playing an important role in this popular

institution and its drive to promote the region of Moravia, one of the three lands of the Bohemian Crown. Finally, in 1900, it was moved to the newly established Moravian Library, becoming later, in the 1920s, a part of Masaryk University in Brno. In short, the collection shows how society’s relationship to such collections has changed over the long span of three centuries.

In light of the above, the Moll Map Collection was inscribed in the UNESCO Memory of the World Register on 18 May 2023. The entire collection has been digitized and is available online on the website mapy.mzk.cz. For those interested in the history of recording landscape and its related intellectual history this exhibition catalogue aims at providing a brief insight into this unique collection in the broader context of cartographic heritage dating back to the pre-modern era.

Bernard Paul Moll

A collector's portrait includes not only the face, but also the background against which the sitter is painted. Similarly, we attempt both to reproduce known facts from Moll's biography as well as depict the supportive setting that sustained his pursuits – the social, cultural, and economic capital that Moll acquired through family ties, and the achievements of his professional career. Only in this way is it possible to understand his collecting, made possible through the exploitation of these resources.

Bernard Paul Moll was born on May 30, 1697, in Vestenberg in present-day Bavaria, then part of the Margraviate of Ansbach,

one of the sovereign small states that made up the Holy Roman Empire.¹ His father served there as a Lutheran pastor, and Moll's ancestors, too, had devoted themselves to clerical service. Their families remained in the nearby Öttingen domains, which formed another small German state. Moll's relationship with the ruling family of Öttingen significantly influenced his career.

We currently know nothing about Moll's education. Karel Kuchař, the author of Moll's so far most detailed biography (published in 1959), references the earliest records of the adult Moll in the lists of the Viennese diplomatic corps in 1728. There, in the capital, he married Maria

Christina von Praun in 1734. Beyond its private impact, this union also represented a significant career boost. Moll's wife was the daughter of a diplomat of noble origin, and she brought two estates into the family as a dowry. The Prauns were connected to the Dukes of Brunswick-Lüneburg and Moll's father-in-law was their diplomatic representative in Vienna, while his wife's cousin headed the renowned Herzog August Bibliothek in Wolfenbüttel. In addition to his professional and family ties, Moll was closely associated in Vienna with the local Lutheran community, which operated around a chapel at the Danish legation. Moll was very successful in leveraging these advantages. The godmother to some of his children was none other than Christina Louise of Brunswick-Wolfenbüttel, née Öttingen-Öttingen, mother of Empress Elisabeth Christine. In 1738, he was ennobled by Charles VI and took over the representation of the Landgraves of Hesse-Darmstadt

from his father-in-law, having previously also represented the Duchy of Mecklenburg-Schwerin. He retired from diplomatic service only in 1773, when he handed over his position to his son-in-law Friedrich Wilhelm Vockel. He died in Baden near Vienna in 1780 at an advanced age.

The Evangelical confession was decisive for the family environment from which Moll came. As Lutherans, the pastor's son wanted to raise his own children in this faith, but the Catholic environment of Vienna did not allow this: the Danish chapel was an exceptional institution, tolerated only for the needs of the diplomatic corps members. Moll therefore sent his son to study at the nearby Bratislava Evangelical Lyceum (free profession of the Lutheran faith was allowed in Hungary at that time). Through the lyceum he gained close ties to Hungarian scholarly society. The Bratislava Evangelical Lyceum rose considerably in prestige during the 18th century, and (more pertinently) this was

1 Information about Moll's biography is mainly taken from the research of Karel Kuchař: *Mapová sbírka B. P. Molla v Universitní knihovně v Brně*. Praha: Státní pedagogické nakladatelství, 1959 and from our additional findings published in the book Chodějovská, Eva – Dufka, Jiří: *Sběratel a jeho atlas. Bernard Pavel Moll*. Praha – Brno: Albatros – CM Press, 2021.

primarily thanks to being stewarded by leading Slovak-Hungarian geographers of the age – Matej Bel and Ján Tomka-Sásky.

Bernard Paul Moll was certainly not an isolated collector and scholar. His profile corresponds to a typical representative of the Enlightenment era. Originating from the middle class, Moll's career path led him to achieve ennoblement, i. e. formal acceptance into the social elite. An interest in maps flourished in the imperial capital at that time. In his cartographic writings, Moll often refers to the *HandriBarchiv* of Emperor Francis I Stephen. This was very likely the manuscript part of the so-called Blaeu-Van der Hem Atlas, which Prince Eugene of Savoy, the famous general and later Dutch *stadtholder*, brought to Vienna in 1730 and which eventually passed into the Emperor's possession in 1736.² Although we lack direct

evidence, it can be assumed with near certainty that Moll's collecting activities could not have gone unnoticed in Vienna. If he was not in contact with the Emperor Franz Stephen directly on this matter, he certainly must have known the curators of his collections very well.

Moreover, he also established himself within Viennese society as a collector of natural history specimens and as the owner of an extensive library. While we know the library was sold off after Moll's death, the fate of the natural history collection remains uncertain. Interestingly, Moll's brother Albrecht Theodor (1713–1772) enjoyed a very similar career as a diplomat and collector with focus on natural history specimens. Their common nephew was Johann Paul Carl von Moll (1735–1812), an outstanding Austrian palaeontologist and zoologist, who inherited the basis of his own collection

from one of them. It later passed into the ownership of the Natural History Museum in Vienna. However, evidence strongly suggests that it was Albrecht Theodor's collection rather than Bernard Paul's.³

The Moll map collection

Bernard Paul Moll's collection includes maps, town plans and *vedute*, and a related series of representations of urban features such as *vedute* of gardens, famous palaces, churches, and squares, with thematic maps as well as depictions of ancient inscriptions. Paradoxically, what makes it a typical example of a composite (collector's) atlas is its uniqueness: its formation was not necessarily driven by the inclinations of an editor or publisher, but by the customer (collector). Composite atlases were compiled from maps that had been published either as separate sheets or as parts of larger atlases edited by the leading atlas publishers of the period. Moll's collection draws mainly upon German, Dutch and partly Italian, French and British production. Viennese-made maps and other visuals from publishing houses in the Czech

Lands (both joining the market only in the second half of the 18th century) are also present. The majority of maps available to Bernard Paul Moll came from private cartographers, i. e. publishing houses. In terms of the chartered and depicted territory, Moll's collection does not reflect European expansion overseas. It concentrates on maps of political units, on Central-European and neighbouring territory, i. e. maps of the German Lands, the Netherlands, Italy, Austria, the Czech Lands, Hungary, and Balkans. This latter territory is one reason the collection is special: spatially related information about the newly conquered Balkans was a scarce commodity for the Western European elite and collectors in the 18th century. The Moll collection gives us a faithful representation of late 16th-, 17th- and 18th-century (i. e. contemporary) map and *vedute*

production in Germany and the Netherlands, and similarly (although much more modest in scope) in Italy, France, and Britain. As mentioned, the Austrian map publishing business was still in its infancy, and was soon to be outflanked by the capital's *vedute* production. Thus a wave of *vedute* by Salomon Kleiner, Johann Adam Delsenbach, and Joseph Emmanuel Fischer von Erlach joined the authors of *Civitates orbis terrarum* and the works of Giovanni Battista Falda, Giuseppe Magini, Luca Carlevarijs, Israel Silvestre and Friedrich Bernhard Werner. Moll's areas of interest covered general maps of states and countries, maps of rivers, and other regional or cross-border maps. Among the later thematic maps, we find quite a number of postal maps and more generally maps of transport routes (both by land and water).

The Moll collection also includes numerous mining maps. These are not, however, professional maps by mining engineers, but rather expressions

of interest in a subject that had resonated among scholars for many decades before Moll. These sketches sit beside copies of ancient inscriptions and manuscript copies of maps (usually environs maps or *Kriegs-Theatra*) that often bear the signature Geyer. Prolonged efforts to identify the person or workshop behind the name Geyer have yet to yield any clear result.

The collection earned its exceptional place on UNESCO's prestigious Memory of the World list primarily due to its well-thought-out and remarkably preserved internal structure, i. e. the organization imprinted upon it by its creator Bernard Paul Moll. Initially, it may seem odd that such high value is attributed to something so intangible, arising from the invisible connections between individual surviving artefacts. However, UNESCO's recognition is highly merited. Unlike specific, physically existing maps and graphic sheets, this impalpable organization, which figuratively binds each item into a coherent

whole, is very vulnerable. For similar collections, we usually work to discover their organizing principles through a painstaking analysis of their surviving parts. In the case of Moll's collection, this internal logic is clearly set out in the manuscript volumes that Moll meticulously created throughout his collecting activities. Below, we set our findings about the internal organization of the collection in the context of the time and try to capture the way in which this unique set was organized.

The main source of inspiration for Moll's collecting was most likely the renowned Atlas Blaeu-Van der Hem. The first part of this composite name – Blaeu – refers to one of the most important publishing dynasties that shaped Dutch cartography in the 17th century. This period is rightly called a 'Golden Age' Dutch map production, and the sets of maps issued by the Blaeu family workshop were a byword for first-class atlas production. It was the monumental eleven-volume atlas of this

publishing house that became the key impetus for the collecting passion of Laurens van der Hem, whose name forms the latter part of the atlas's designation. Van der Hem purposefully expanded the Blaeu atlas not only with additional map and graphic sheets, but also with unique secret drawings from the East India Company's holdings. The scope of Van der Hem's atlas encompassed the entire known world of the time, at least in the form in which it was captured by European cartographic tradition. Other collectors for whom the general scope of available atlas production was insufficient also chose a similar strategy of gradually supplementing printed atlases. Like them, Bernard Paul Moll also called his collection an atlas.

In terms of the extent of mapped territory, Moll's atlas was more modest in scope than Van der Hem's. But looked at in terms of quantity of data and number of documents, Moll's ambitions for his atlas were just as compendious as those

of the Dutchman. His intention was to capture the lands of Charles VI, either ruled directly (the Bohemian and Hungarian kingdoms, the Austrian Lands, the Austrian Netherlands, and some Italian states) or by virtue of being the elected Holy Roman Emperor (primarily the territory of present-day Germany). In this way, two complementary collections were assembled – the so-called *Atlas Austriacus* ('Austrian Atlas') and *Atlas Germanicus* ('German Atlas'). The basis for their arrangement was probably the atlases produced by the Homann publishing house in Nuremberg, and especially one specific map first issued in 1724/1729: *Tabula Geographica Europae Austriacae Generalis*. This map, which was the first to depict all the lands under Habsburg rule (both hereditary lands and imperial territories), undoubtedly represented for Moll the key to the more detailed division of his own collection.

However, the most accurate insight into the structure of the collection is provided by Moll's

manuscript 'mapographies', which were created in tandem with the atlas's expansion. By mapography, we mean annotated bibliographical lists of maps and topographical depictions, systematically arranged according to territory and theme. Although they undoubtedly also served the purpose of collection catalogues, mapographies were not catalogues in the narrow sense of the word. Unlike standard catalogues, they have a more expansive intention and greater depth of detail. The notes that Moll attached to individual entries in his mapographies represent an invaluable source of information, providing us with the expert view of an erudite collector in several respects.

Moll evaluates the quality of individual works, comparing their accuracy with other available depictions of the given territory, or emphasizing their uniqueness or rarity. If he did not own a particular map, he carefully recorded its current location (or unavailability) and

provided the original title of the publication from which the map was taken. He also commented on authorship. In addition to these factual data, his notes contain subjective aesthetic judgments or appreciation for the quality of craftsmanship.⁴ There is even provisional mapping: where no available depictions yet existed, but when – according to Moll’s plan – the given place or territory was to be represented in the atlas, he would have at least a drawing made based on available or specially commissioned written reports. Some of these drawings were even directly integrated into the mapographies themselves. The mapographies thus represent a separate work that was organically complemented by the map sheets. Finally, the surviving drafts of mapographies for some territories allow a fascinating glimpse into the projected development and

expansion of the entire collection.

At the next level down, the basic division into two main atlases described above is refined in the mapographies along two complementary lines: firstly in terms of actual physical books, i.e. the bound volumes (*volumina*), and secondly, in terms of their content into parts (*tomi*). Thus, *Atlas Austriacus* comprises sixteen volumes, inside which are variously distributed 44 *tomi* (one *volumen* may therefore contain more than one *tomus*), while the shorter *Atlas Germanicus* comprises four *volumina* containing 24 *tomi*. Building upon the concept of the Homann atlases, each *tomus* within these atlases focuses on specific territories – primarily featuring maps of the Habsburg lands (specifically, their historical regions and imperial circles). In instances where Moll managed to gather a particularly rich set of

material for a specific territory, the sheets might be organized into multiple *tomi*.

The *tomus* itself was further divided according to a subject-based key into *sectiones* (sections). The subject-based key was not always applied comprehensively in its entirety; it was flexible and depended on currently available content. This means that not all *sectiones* were present in every *tomus*, they were sometimes merged or completely absent. The basic guideline for ordering *sectiones* was the progression from historical maps to contemporary ones, and from general maps to special or thematic ones. Separate *sectiones* were also designated for some complete published sets, typically series of topographical depictions or sets focused on a specific type of building, such as fountains, gardens, churches, or squares. Within individual *sectiones* or their topical sub-divisions, the sheets were then arranged alphabetically.

The collection has been preserved in this form to the present day, with one significant exception in the part dedicated to the Czech Lands, where a portion of the visual depictions was detached and placed into the graphic collection of the Moravian Library.

4 “...copien von Pfeffel, doch nicht so nett als die Pfeffelischen.” (...copies of Pfeffel, but not as nice as Pfeffel’s.); “Sie sind alle sauber gestochen.” (They are all cleanly engraved.)

Pre-modern cartography

Let us now get a general overview of the subject of Moll's collecting. What did images of the world available to the mid-18th century reader look like? What characterizes early modern maps? Pre-modern cartographic production can be divided into two large groups, i.e. so-called 'official' cartographic production and 'private' production. Identifying and analysing these two categories will help us to navigate the large quantity of maps that have been preserved down to the present.

'Official' mapping was limited to the work of land surveyors (geodesists) and civil engineers. They produced maps showing small areas in detail. The reason for making a map in 16th-, 17th-, and early 18th-century Central Europe was usually a boundary dispute or comprehensive landscaping. Each such territory always had to be

re-mapped in the field, as there were no detailed topographical surveys available. Such surveys were not produced until the 18th century, when, under the influence of Enlightenment ideas (and a French model), they became a cornerstone of efforts to modernize the state (e.g. the First Military Survey in the lands under Habsburg rule). These later surveys had a systematic map key and regular generalization (i.e. their authors selected and depicted identical sets of topographical features). Despite such advances, it was not until the early 19th century that the Second Military Survey began offering a more accurate depiction of elevation, and the Stable Land Register provided a systematic, map-based cadastral record. These 'official' maps are usually preserved as one-off originals, or as several contemporary manuscript copies. The

same is true for thematic maps: they depicted mining plots or military campaigns and battlefields. Contemporary collectors saw a significant difference between the two groups, i.e. 'official' and 'private'. While the first group rarely became part of private collections, the latter type made frequent appearances. Before discussing this issue, it is worthwhile examining the second group of pre-modern cartographic production – one that will help us better understand the period-map collector's perspective.

Although land surveyors tried to provide an accurate and fully realized execution of the sheet as an integrated whole, their maps mostly lack the exquisite decorative quality of those issued by 'private' cartographers. This is due to multiple factors, among them the purpose of production, not necessarily the skills of the land surveyors. More importantly, the latter maps were collaborative projects: the original drafts and manuscript sketches were

produced by skilful individuals – often 'Renaissance men' like Comenius – and these efforts were then masterfully manifested by engravers, printers and publishers. Once published, maps were sold as single sheets, sets/series of maps, or – after 1570 – as 'books of maps', i.e. atlases. In the publishing centres of Italy (Venice and Rome), the Netherlands (Amsterdam, Antwerp), France (Paris) and Germany (Nuremberg, Augsburg), entire families were involved in the production of printed maps and atlases. These maps were usually medium- or small-scale maps covering continents, states and regions, completed with town and city plans.

The printed maps of the late-16th, 17th and 18th centuries featured flamboyant, artistically sophisticated decoration with liberal use of allegory and heraldry. Such a map was not only replete with map signs, data on its mathematical/geodetical basis, other text, and increasingly also statistical data organized into tables, but also coats

of arms, *vedute*, allegorical scenes, etc., all conveying information that the author or sponsor wanted to communicate to the reader about the area.

Although we call these collections (composite atlases) *map* collections, they include various types of landscape representations. For collectors of the era, it was crucial to gather every possible image of places of interest, no matter the technique or layout used. Towns and cities were topographies in which a wide range of social, political, military-strategic, economic and cultural functions were accumulated, and as such received particular attention. Town street plans in the modern sense were for a long time restricted to manuscript plans, created to serve one-off practical purposes. The earliest town plans intended for the general public were not created until the 18th century. Parallel to the development of town plans came another, more popular perspective on townscapes – the illustrated side view. These

architectural elevations, called *vedute* (sing. *veduta*), depicted major urban landmarks – churches, palaces, squares, fountains, etc. – and their richly illustrative nature made *vedute* highly sought after; similarly to maps, they were sold by the sheet or in series. Collectors kept their *vedute* as *alba*, but often also cut and arranged them according to preferences and strategies, frequently mounting them on large sheets of paper. In fact, there was no strict line between what we call today a map (a plan view) and a *veduta*, especially when speaking about printed maps.

As a typical feature of pre-modern cartography, we have already touched upon arbitrary generalization, when each cartographer decided what features to capture in the map according to subjective rather than objective criteria. So-called *environs maps* are an illustrative example. The authors of these sheets rendered a city (a densely built-up area defined by legal and administrative character-

istics, usually enclosed in city walls) and its hinterland with varying levels of detail, different generalization, and layout, etc., based on two different functions. Either these maps were produced for practical purposes, such as landscaping, hydrological measurement or game management, in which case they were produced as manuscript drawings, or for self-presentation purposes, in which case they were usually printed. A special, related category are *armée journals* or *Kriegs-Theatra*. These maps likewise refer to a town or city and its vicinity, and they are similarly motivated by an overarching topic (i.e. beyond the purpose of depicting an area within the city walls); in this case, however, the topic is military campaigns and operations. From the beginning, these maps were eagerly received by readers of the period media, i.e. early newspapers and serial newsletters, and they were also created and copied during training at the military schools that were systematically being founded

the 18th century across the continent. The fact that many prominent collectors of the era had a background in military and fortification sciences training explains the remarkable number of these maps in map collections that have survived almost intact until today.

Educated collectors were interested not only in military operations, but also early technology, mechanical devices, and physics in general, as well as future sciences such as geology or chemistry. In the realm of maps, representations of mines – above and below ground – satisfied these passions. On the one hand, these maps and sketches were produced in the context of ‘official cartography’, on the other, sketches and descriptions of these places of interest were produced (as with *Kriegs-Theatra*) on demand and extensively copied, without any claim to accuracy in the modern sense.

Relics of the past also occupied a significant spatial dimension. Archaeological excavations

began to be recorded as early as the 16th century, especially in the era's number one tourist hotspot Italy, whose ruins were constantly clambered over, described and depicted. The archaeological finds and sites of the ancient and early Christian world had long featured on maps of mythological (Greek, Roman) and biblical topography, and such 'historical maps' – accompanied by reproductions of ancient inscriptions – achieved enormous popularity. This trend received a marked boost after the mid-18th century discovery of Pompeii, Herculaneum and Stabiae, which effectively established modern archaeology.

Mankind's environment is subject to continuous change, only the speed of these changes varies. The landscape is the result of the mutual interaction between natural and human forces. These forces were once 'balanced', but with the onset of the phenomenon labelled the industrial revolution at the end of the 18th century (and its

related processes of technological innovation, capital investment, social transformation, and urbanisation), the world – starting in Western Europe – entered the Anthropocene. In contrast, the pre-modern landscape is considered a stable environment, characterized, among other things, by its human scale and a relatively stable, visually evident hierarchy of values and social order.

Capturing the curved surface of the Earth using projection was a challenge, but the third dimension of the landscape more generally was a central problem in cartography, one that eluded a convincing solution for a very long time. Elevation measurements were not widely available, and the depiction of relief was therefore based on calculations or, more likely, on the cartographer's overall perception of the landscape and his skills (map-making occurred in predominantly military contexts, thus mapmakers were invariably men). The depiction of higher ground using the outlines of

hills – the so-called *Maulwurf-methode* (molehill method) – employed up until the 18th century, provided only basic information about the character of the landscape and gave maps a fanciful or naive cartographic touch. Alternative methods of representing relief were gradually introduced: shading, various forms of hatching, indicating the altitude of important landmarks, and, from the end of the 18th century, the use of contour lines followed by colour hypsometry.

Maps depicting waterways form a rather large group of thematic maps. Their emergence reflected the concept, increasingly shared, that rivers and seas were connecting rather than separating spaces. The Mediterranean, North Sea, and Baltic Sea had been criss-crossed by trade routes for millennia, and their respective maps reflected the demands of commerce and transport. With Europe's main rivers, there were additional reasons for mapping, however, such as strategic requirements (mili-

tary/political) or else to do with landscaping/agriculture (water management) and, much later (from the end of the 18th century onwards) also in relation to tourism. By their nature, therefore, these maps usually traversed national borders.

Detailed information about the shape of the landscape and land use were provided in pre-modern times both by topographical surveys and by so-called maps of estates (local maps) showing aristocratic domains and their parts. Topographical surveys were also conducted for the needs of the army. Austria's First Military Survey, carried out during Moll's lifetime from 1763 onwards, complemented the earlier modernization efforts of Charles VI, which would reach their peak in the last third of the 18th century with the reforms launched by Joseph II. Similarly, in order to ensure infrastructural development and maintenance were implemented in controlled fashion, maps of infrastructure (roads, bridges),

mining maps, and surveys of towns and cities were produced by the newly established civil engineering professions. These surveys, including early road maps, remained in manuscript form and were not available to the public, meaning the subsequently popular genre of postal maps would have to wait. A forerunner to these publications did exist however, although not in map form. These were travel and postal manuals, small books which provided information about long-distance routes in the form of structured and spatially ordered lists of locations.

Kept in manuscript form and not disseminated in print, detailed topographical surveys were thus hard to come by in the early modern era. As a result, cities and towns tended to be reduced on many maps to map symbols. However, cartographers often emphasized a settlement's importance by employing some artistic shorthand: showing characteristic landmarks and the composition of the townscape either in

ground plan or in profile (a small *veduta*), which made it easier to identify cities and towns at a glance. The visual representation of cities often stood as an icon for whole regions and countries, and was one of the most important attributes of the respective country. This idea is often paralleled by the use of allegorical and symbolic language in the decoration of the map sheet, often executed by experienced graphic artists.

In conclusion, a typical 17th and 18th century printed map was created through a combination of scientific and artistic processes, and this was precisely how its authors conceived it: as the product of a union between art and science. Everyday terms like 'map', which have been filtered through the modern era and post-Enlightenment science, can be confusing when applied to past realities. That is why the term 'visual representation' – covering both maps and *vedute* – is often used. Looking at these 'maps', we see many examples of a single sheet

combining, in framed boxes, a *veduta*, a map (town plan), and occasionally all kinds of other imagery (detailed views of individual buildings, coats of arms of important families, figures in traditional costumes, etc.) in order to provide the best composite image of the area of interest. Only by reading the sheet in its complexity are we able to completely understand the compound message of its authors. The collector's intentions are analogous to those of the map-maker: to achieve the required complexity and so facilitate a fuller understanding, he seeks to assemble all manner of visual representations of a selected territory.

Conclusion

Bernard Paul Moll's relationship to maps, and to visual representations more generally, was not that of a (co)author, but user. But what kind of user? Moll's map collection was not primarily a practical resource to which he would refer when preparing his travels, nor did it necessarily serve in his daily working life as a diplomat. Rather, collections of scholars in the Enlightenment era, such as Moll's, were treasure troves of knowledge, encyclopaedias, reflections of the owner's desire to capture and understand the world. Only by amalgamating maps, sketches, *vedute*, and copies of inscriptions, could collections offer an image of the world. Today, they present an overview of the ways in which the world was perceived and depicted. Evidence for this assertion is provided in the mapographies, i.e. the original annotated manuscript

catalogues and in the overall arrangement Moll imposed on the collection they elucidate. Bernard Paul Moll's mapographic writings and map-collecting activities give us a glimpse into the mindset of an 18th-century scholar – a scholar who was not only an owner (proprietor) but also a researcher.

Travelling the regions with Moll – a journey across the Empire

Bernard Paul Moll divided his maps into two large units – two atlases – the *Atlas Austriacus* ('Austrian Atlas') and *Atlas Germanicus* ('German Atlas'). These reflect what he considered to be the dual focus of his collecting interests.

The *Atlas Austriacus* comprises approximately ten thousand sheets. The later atlas, *Atlas Germanicus*, comprises almost three thousand two hundred sheets. In the following section we will characterize the geopolitics of each of the territories Moll was interested in, emphasizing the era in which Bernard Paul Moll lived, and give a brief overview of the maps and

other 'visual representations' preserved in the Moll Map Collection to illustrate the respective territory.

The Czech Lands

The maps, town plans, and *vedute* of the Czech Lands form an autonomous *volumen* (separate volume) in Bernard Paul Moll's *Atlas Austriacus*, labelled *Atlas Bohemicus* (over 500 sheets). Moll's creation of a separate unit for the Czech Lands reflects the real geopolitical situation in the mid-18th century. At this point the Habsburg monarchy did not constitute a state in the modern sense, but rather a geographical entity, which at that time was dynamically transforming from a system of more or less autonomous countries united by the person of a monarch into a state with a unified power apparatus. That said, some countries under the Habsburg umbrella were already linked by a common history and formal institutions: Moravia and Silesia had long been united with Bohemia into a combined historical territory known as

the Czech Lands (the lands of the Bohemian Crown), a visible manifestation of which was, for example, the existence of a common Bohemian Chancellery at the Viennese court or the representation of the individual states at coronations of the Bohemian kings. Despite their long association, however, the War of Austrian Succession in the 1740s and the subsequent Seven Years' War (1756–1763), which resulted in the separation of most of Silesia from the Czech Lands and its annexation to Prussia, constituted a significant blow to the integrity of the Czech Lands.

The cartographic representation of Bohemia, Moravia and Silesia on medium- and small-scale maps in the mid-18th century is seemingly identical to the one we know today. The borders of Bohemia and Moravia have remained relatively stable (not

true of Silesia; another aberration would be Upper and Lower Lusatia, former lands of the Bohemian Crown but annexed to Saxony in 1635, which still appear sporadically on maps at this time), all the important mountain ranges are marked, and the only significant changes noted are the marked reduction in numbers of ponds. Even with uneven generalization, early modern maps reflect the size, importance, and hierarchy of towns: the typically dominant position of Prague in Bohemia, the existence of several centres of comparable size in Moravia, and the specific category of privileged towns of local semi-sovereign princes in Silesia. The big difference, comparing today's maps to those of Moll's time, is the modern absence of Silesia, which in the mid-18th century boasted the second largest city of the Czech Lands, Wrocław.

The importance of countries and their groupings in the hierarchical division of the Habsburg states is also illus-

trated by published maps; the boundaries of countries or groups of countries are the most common framework for defining territories. Maps of the entire Habsburg Commonwealth, on the other hand, are very rare, with the first appearing only in 1724/29. Maps of the Czech Lands from the first half of the 18th century are supplemented in the Moll collection by maps of Bohemia (maps by Johann Criginger, Paul Aretin of Ehrenfeld, Moritz Vogt, Johann Christoph Müller) in several editions, Moravia (by Paul Fabricius, John Amos Comenius, Johann Christoph Müller) and Silesia (by Martin Helwig, Jonas Sculteti/Schulze, Johann Wolfgang Wieland). Johann Christoph Müller's maps of Bohemia (completed in 1720 and published perhaps in 1726) and Moravia (1716) represent another basis for maps of the individual regions into which these countries were divided. Regional maps of Bohemia, together with an overall map of the kingdom, a map of Prague and its surroundings, and a

map of Cheb were compiled by Johann Gabriel Doppelmayr into the first atlas focused on the Czech territory (*Atlas Regni Bohemiae*, Nuremberg 1776). The work of Johann Wolfgang Wieland also culminated in the publication of *Atlas Silesiae*, which contained separate maps of individual principalities.

A special group of maps depicts plans for the prospective Danube-Oder Canal. City plans are relatively rare (except for Prague) and come mainly from chorographies published by Matthäus Merian. Moll also included in the collection a large number of recent battle maps, especially from the Silesian Wars of the 1740s. Collections of *vedute* were not as frequently published for the Czech Lands as for Italy or some regions of Western Europe. In Moll's collection, the genre of town visual representations is exemplified by a series based on drawings by the prolific draughtsman and graphic artist Friedrich Bernhard Werner (*Scenographia Urbium Silesiae* and other views of Sile-

sian monasteries and *Gnadenkirchen* – 'grace churches') and by a unique set of engravings depicting Lobkowitz Castle in Roudnice nad Labem (ca. 1710) and the estate of Franz Anton Sporck, with Kuks in eastern Bohemia as its central topic. The collection also originally included sets of Werner's engravings of Olomouc and Brno and a series of *vedute* prints of the Liechtenstein estates by Johann Adam Delsenbach, which were later partly reclassified into the newly created Schram collection. (This collection of *vedute* was founded in the middle of the 19th century by curator Moritz Wilhelm Trapp and subsequently expanded by his successor and later director of the Moravian Library Wilhelm Schram, who also published its catalogue.)

Austria

The title 'Austrian Circle of the Holy Roman Empire', which Bernard Paul Moll used for one part of his collection within the *Atlas Austriacus*, referred to a much larger territory than present-day Austria. Another, potentially confusing difference are the names given at that time to the territory's internal subdivisions: the terms Lower, Upper, Inner and Outer (Further) Austria, while partly coinciding with the names of today's federal states, have different meanings in the early modern world. In the 18th century, Lower Austria was used to refer to the lands adjacent to the Danube (i.e. both today's Lower and Upper Austria), while Upper Austria included the Alpine states of Vorarlberg and Tyrol (including the southern part, now part of Italy), while Inner Austria included Carinthia and Styria, which, unlike the present-day

federal states, also included present-day Slovenia. Further Austria (*Vorderösterreich*) did not form a continuous territory, but included the Habsburg territories in present-day southern Germany and Switzerland. Adjacent to these and to Bavaria was the peculiar territory of the Archbishops of Salzburg, a separate state unit within the Empire. The present-day Burgenland was also not part of Austria, but was part of Hungary until the dissolution of the monarchy. All the Austrian territories above are represented in this part of the Atlas by over 1,100 sheets, divided into nineteen *tomi*, including two dedicated specifically to Vienna.

The settlement structure of then Lower Austria (i.e. both modern Upper and Lower Austria) was similar to the situation in Bohemia or Moravia. Vienna, the capital of the Habsburg

monarchy and the residential city of the Holy Roman Emperor, stood out from a network of smaller settlements. The Upper Austrian Lands were characterized by a mountainous landscape, like much of Inner Austria, but which in southern Styria (today's eastern Slovenia) also included the Alpine foothills descending along the Mura and Drava rivers into the Hungarian plain. Further Austria was not characterized by a uniform landscape type but was spread over hilly terrain centred on the large rivers of the Rhine and Danube.

As with other territories of the Holy Roman Empire, it was not until the first half of the 18th century that maps of the entire imperial circle of Austria began to appear in the country. Cartographers sometimes also depicted territories defined by the Habsburg hereditary lands – i.e. Austria and Bohemia together. The collected maps and *vedute* in this set cover the entire territory of the Austrian imperial circle, and include maps of individual lands, towns,

and other locations. Surviving inside this set is the work of Wolfgang Lazio, whose map represented Austria in the famous atlases of the late 16th and early 17th centuries, as well as maps of individual provinces. The extensive works of Georg Matthäus Vischer and his successor Janez Vajkard (known by the German-Latin form of his name Johan Weichard) Valvasor create an almost complete catalogue of topographical depictions of castles and manor houses. These works produced for the Austrian Lands have an unprecedented level of detail, setting them apart from maps focused on other areas of Europe. The set is further enriched by comparably detailed engravings from Matthäus Merian's widely renowned publications. The set additionally includes historical maps of the Austrian Lands, emphasizing Austria's heritage in the provinces of ancient Rome – Noricum and Pannonia. A series of depictions also showcases the imperial residential city of Vienna. They include views of

streets and significant buildings, as well as special series focused on palaces, churches, gardens, and the newly constructed imperial library. Many of these engravings were created by Salomon Kleiner, but they were printed in Augsburg at the workshop of Jeremias Wolff and Johann Andreas Pfeffel – the Viennese environment still lacked the necessary infrastructure and distribution network for such demanding publishing ventures. Similar to the content he provided for the Czech Lands, Friedrich Bernard Werner's *vedute* of monasteries are also represented.

Germany and Switzerland

In Bernard Paul Moll's collection, maps for the territory of present-day Germany and Switzerland make up the *Atlas Germanicus*. The basis for defining the area was the 'Holy Roman Empire of the German Nation', excluding those lands where the Emperor ruled as a hereditary monarch (i. e. as King of Bohemia or Archduke of Austria). The borders of this somewhat loose territorial association changed significantly, as did the form and intensity of ties between its individual parts and imperial institutions. At the head of the Empire stood the Emperor, elected by a college of electors who represented the Empire's most important constituent parts. In 1648, the Empire consisted of about 240 states.

The two big changes wrought by the Thirty Years' War were the newly won independence of Switzerland and the Nether-

lands. In Moll's collection, the United Provinces of the Netherlands are included together with the Austrian Netherlands in the so-called Burgundian Imperial Circle, which is part of the *Atlas Austriacus*. Switzerland, on the other hand, was included in the *Atlas Germanicus*. In the second half of the 18th century it formed a comparatively truncated confederation of just fifteen cantons; compared to the modern state, Sankt Gallen in the German-speaking area, along with the extensive cantons Graubünden, Aargau, and Thurgau, the predominantly Italian-speaking Ticino, and the French-speaking Valais, Neuchâtel, and Geneva were all missing.

In the following decades, the territories of the *Atlas Germanicus* ruled by the Habsburgs diminished: in the west they fell to France, in the northeast to Sweden, etc. The former losses,

in particular, are richly documented by fortress ground plans and battle sketches in Moll's collection. Fighting along the Franco-German border not only dragged on for years, it happened very close to the centres of cartographic production, and so was excellently captured by hundreds of engravings, usually created based on documentation by military engineers.

From the beginning of the 16th century, the territory of the Empire was divided into ten circles, which tended to group (loosely) adjacent imperial states. To the original six circles (Bavarian, Franconian, Upper Rhenish, Saxon, Swabian, Westphalian), three new ones were soon added (Burgundian, Electoral Rhenish, and Austrian), and, at the same time, the Saxon Circle was divided into Upper and Lower Saxony. This situation prevailed during the 18th century, and Moll used it to base the organization of his collection.

Despite its extraordinarily complex structure, the Holy Roman Empire possessed a uni-

fied identity, which is also represented cartographically. Thus, in Moll's collection one finds a rich set of visuals depicting the Empire's administrative division into circles. These include not just individual maps and sets composed of many map sheets, but also specialized historical and postal maps, distance indicators, and diagrams illustrating the complex administrative structure. Moll also included a collection of depictions of Jesuit colleges in the German provinces.

The structure for each imperial circle is mostly very similar. After maps introducing the imperial circle as a whole follow maps of individual smaller principalities, arranged chronologically (oldest principalities first). Maps of military operations, views from Merian's *Topographia*, city plans and their fortifications, and views of city streets are frequent inclusions. In the case of important buildings, depictions of both their exteriors and interiors are featured. If a set of graphic sheets

was available, Moll included them in the collection, including any textual parts.

A special section bears the title *Hydrographia* ('Description of Waters'), containing a special *tomus* dedicated to the Danube, Rhine, Elbe, and their tributaries. In addition to its map basis, it also includes graphic representations of iconic spots found along these rivers: gorges, rapids, and bridges. Lakes, too, are included as worthy of attention.

Map production in the oldest layer is represented by maps from Ortelius's pioneering atlases and a number of views taken from the parallel work *Civitates Orbis Terrarum*, followed by engravings by Matthäus Merian, works by local creators, and French and Italian cartographic production. In Moll's own time, the map production of Homann's workshop in Nuremberg and the large engraving firms from Augsburg (Jeremias Wolff and heirs, etc.) clearly predominated.

The *Atlas Germanicus* draws on and expands Homann's contemporary work. It copies its structure and, as Van der Hem had done with the atlases of the Blaeu family, it expands it by inserting additional works – some depicting the territory in greater detail, others in a different period, and yet others using classical representation. In contrast to the *Atlas Austriacus*, however, drawings of ancient buildings and mining works are completely absent here.

Benelux

In Moll's collection, the territories of present-day Netherlands, Belgium and Luxembourg are included in the *Atlas Austriacus* under the title 'Burgundian Atlas'. This name derives from the imperial circle of Burgundy, which encompassed two basic territorial units: the Catholic Austrian Netherlands (roughly today's Belgium and a part of France) and the Protestant United Provinces of the Netherlands, also called Holland (roughly today's Netherlands). This arrangement remained in force until 1795, when the Austrian Netherlands was annexed to France and the Republic of Batavia, dependent on France, was proclaimed over most of the Netherlands.

The region has at least two distinct characteristics compared to other areas in Europe: the first was an urban settlement pattern that in Moll's

time was already dense. Cities have a very long history in the Netherlands and Belgium, and are very much a symbol of the region. Every aspect of urban culture and lifestyle flourished throughout the early modern period and became a model for other parts of Europe, including central Europe. Moll's atlas contains numerous depictions of cities that were often the most important financial, commercial, or cultural centres of Europe at the time. These include Amsterdam, Delft, Den Haag, Leiden, Breda, Utrecht, Maastricht, 's-Hertogenbosch (Bois-le-Duc), and other towns in the north, and Brussels, Namur, Ghent, Bruges, Antwerp, Louvain and Liege in the south. Many of these towns boasted massive Baroque fortifications and extravagant town halls and other important buildings which would come to symbolize them. Driving this

recognizability in the early modern period were the depictions of these cities, printed off and disseminated to the general public in every known format. The most common representations are bird's-eye views – used when the author wanted to offer some sense of how a city's streetscape unfolded, a perpendicular view (i.e. a plan view), and of course profile views – side elevations of buildings seen from the street or a boat that could recreate in the viewer's mind the impression of having visited the town and seen the building first-hand. These visual representations were distributed as single-sheet prints or as albums of *vedute*; the masterpiece of the genre is surely the *Civitates orbis terrarum* ('Cities of the World'), published in six volumes between 1572 and 1624 by a team of collaborators in Cologne, headed by Georg Braun and Franz Hogenberg.

Another key phenomenon of the area is water. Man-made canals and dams, as well polders (reclaimed offshore land), had

had a strong influence on the landscape. This second basic characteristic of the region is of course also reflected in the cartography. Although printed maps did not include project maps or maps made for practical water management, construction, or even transport purposes in general, printed maps, i.e. intended for the general public, did depict water works themselves, albeit not always accurately. Coastal areas were likewise not always very accurately rendered.

By the 18th century at the latest, garden and park areas had become another distinctive feature of the region.

The 'Burgundy Atlas' includes approximately 920 maps and views. In addition to standard maps of the area as a whole, there are numerous albums illustrating garden and summer-house complexes, *vedute* and town plans, coastline maps, and thematic military maps describing wartime events in broadside form. The authors in this *volume* of the collection are synonymous with the absolute height

of Dutch cartography (Federick de Wit, Nicolaes Visscher); there is also a large group of maps by their German, French, or Dutch contemporaries, successors, and imitators (Matthäus Seutter, Tobias Conrad Lotter, Johann Baptist Homann and his heirs, Guillaume Delisle, Guillaume Sanson, etc.). Among the publishers of *vedute* we find preeminent names (Matthäus Merian, Gabriel Bodenehr, Friedrich Bernhard Werner) as well as regional authors.

Italy

The territory of present-day Italy is included in the Moll Collection in the *Atlas Austriacus* in the *volumen* called 'Italy'. After centuries of French and Spanish struggle for influence on the politically fragmented Apennine Peninsula, the Austrian Habsburgs made significant gains there in the 18th century. Although they were forced to cede territories in the south of the peninsula – the Kingdom of Naples, Sicily, and other smaller Mediterranean islands they had acquired at the Peace of Utrecht in 1713 – to the Spanish branch of the Bourbons after 1734, from 1714 they ruled in Lombardy and acquired Tuscany two decades later. With their capital in Rome, in the central part of the peninsula were the Papal States, stretching from coast to coast and extending as far north as the Po Plain and the cities of Bologna

and Ferrara. In the northeast, the Republic of Venice maintained its independence, which, in addition to its vast *Domini di Terraferma* (the area on the mainland beyond the islands, with the cities of Padua and Verona), also included the Adriatic coast of the Balkan Peninsula (Dalmatia). However, the political and cultural influence of La Serrenissima, as the Venetians called their republic, would parallel the decline of the papacy. The Republic of Genoa, which was forced to sell Corsica to France in 1768, was also in decline. In the Po Valley, between Lombardy and the Republic of Venice, were several smaller states: the Duchy of Parma and Piacenza, where the ruling dynasty changed several times during the 18th century (the Farnese family ruled there until 1731, when it fell to Spain; not for long, though: in 1735

Charles of Bourbon exchanged the Duchy with the Habsburgs for the Kingdom of the Two Sicilies. However, thirteen years later it returned to Spanish, i. e. Bourbon rule, once more) and the Duchy of Modena in the hands of the d'Este family. From the north, the territory of the Holy Roman Empire extended up from what is now Italy to the southern slopes of the Alps through the Bishopric of Trento. (Moll placed these maps and those of South Tyrol in the *Atlas Austriacus* in accordance with the current geopolitical situation.) The Duchy (Kingdom) of Savoy, extending on both the Italian and French sides of the Alps and including Sardinia, maintained its independent status despite international political pressures. In the 1560s, Duke Emmanuel Philibert moved the ducal seat from Chambéry to Turin, which eventually became the capital of a gradually unified Italy.

Since ancient times, Italy had been characterized by a very dense network of urban settle-

ments and stable road systems. These were used throughout the Middle Ages and into the early modern period, when new infrastructure and towns, which had been gradually added over the centuries, saw a sharp uptick in development during the 18th century in some regions (e.g. Tuscany). Although several Italian states had significantly co-shaped European politics for centuries (Venice also wielded great power beyond Europe), their political influence declined after the Thirty Years' War, as did the real power of the popes. Compared to the two preceding centuries, during the 17th century Italy's cultural influence also waned – especially in Central Europe. This was particularly evident in architecture, painting, sculpture, and music, but consumer goods (fabrics, etc.) were also now being imported from elsewhere. During Moll's lifetime, the Viennese imperial court dressed itself not in Italian but rather French fashions, which would then percolate out into Bohemia.

Nevertheless, Rome and Loreto remained important pilgrimage destinations; in the first third of the 18th century, as in the two preceding centuries, young noblemen travelled to the Apennine Peninsula on their Grand Tours, discovering in person the landmarks about which they had read in the works of classical writers, seeing the famous temples, palaces, and gardens, and experiencing the social life of its cities and courts, including the Vatican. After the middle of the 18th century, the tourist map of the peninsula was radically transformed when the cities of Pompeii, Herculaneum, and Stabiae, buried for centuries under the lava of Vesuvius, were discovered in the Bay of Naples.

At that time, nobles and clergymen from Central Europe, most of whom left written accounts of their travels, were increasingly meeting up with members of other social classes – especially from England – who were also heading to the Apennine Peninsula in search of

knowledge and the pursuit of leisure.

It was to the emerging tourism and pilgrimage movement that the production of prints responded. An additional catalyst shaping this production were the sophisticated efforts of individual noble families and towns at self-presentation and self-promotion. *Vedute* and maps, singly or in series, were sold as souvenirs and commissioned to decorate noble and bourgeois interiors, becoming part of manorial libraries built up over generations.

The division of the 'Italy' *volumen* in Moll's collection is based on the geopolitical situation on the peninsula described above. This volume, comprising more than a thousand sheets, is divided into ten parts. There are separate *tomi* for the general maps of the Apennine Peninsula and for each of the major states: the Kingdom of Sardinia (the historical units of Savoy, Piedmont, Sardinia, and others), Veneto, Lombardy (Milan), including Mantua, which was

important for Austria in Moll's time, Tuscany, the Papal States, and the Kingdom of Naples-Sicily. The smaller states of northern Italy and the Republic of Genoa with Corsica are merged into one part. In contrast, two *tomi* are devoted to Rome and its palaces, gardens, churches, and fountains – here Moll has collected essential albums created by leading vedutists of the 17th and 18th centuries.

A significant proportion of the entire Italian *volumen* is made up of *vedute* – thanks to the popularity and refinement of this genre on the Apennine Peninsula in the early modern period. These depict not only city vistas but also views of individual buildings, public spaces, gardens, grounds, and villas. Lots of the *vedute* come from the *Civitates orbis terrarum*, others were created by Joachim von Sandrart (published by Matthäus Merian) or Johann Wilhelm Bauer (especially the *vedute* of Naples and Tuscany published by the Augsburg publisher Melchior

Küssel). In addition to the extensive and derivative production of Gabriel Bodenehr, there are large single-page city views by Friedrich Bernhard Werner published by Jeremias Wolff and his heirs in Augsburg, as well as Werner's *Florentia* set, and part of his album devoted to Turin. The production of other German publishing houses is represented by another album featuring the Tuscan capital by Giuseppe Magini and dedicated to Maria Theresa (published in Augsburg by Matthäus Seutter). A large group is represented by the original works of the Italian vedutist Giovanni Battista Falda (an almost complete work mapping Roman palaces, squares, gardens and fountains), the extensive albums on Venice by Luca Carlevarijs and Francesco Zucchi, as well as an album of *vedute* of Tuscany and a little-known album on the Villa Alari in Cernusco sul Naviglio (now part of Milan) – included in the Lombardy works.

As with *vedute*, so too with maps: the 'Italy' *volumen* of

Moll's collection is dominated by non-Italian authors and publishers, with a few exceptions (Giovanni Antonio Magini, Vincenzo Maria Coronelli, etc.). In addition to maps of the entire peninsula (including thematic maps such as postal maps) and maps of individual states, it is worth highlighting maps of territories outside present-day Italy: for example, Dalmatia, Crete and Corfu, which in Moll's time belonged to Venice. So-called *Kriegs-Theatra*, already mentioned several times, are also numerous, especially for states in northern Italy. These pamphlets reporting on battles and other military operations were popular from the time of the Thirty Years' War and continued to be extensively produced during the 18th century. They were also published by renowned publishing houses to the north (e.g. Homann's heirs in Nuremberg). Thus, in the Italian section of Moll's collection we see represented, among other things, current armed conflicts, but often through German or French

eyes. A specific feature of this *volumen* are its numerous manuscript plans of towns and especially fortifications – copies of plans published in print.

Hungary and the Balkan Peninsula

In the period from the late 17th to the mid-18th century, during the formation of Moll's collection, the territory of the Kingdom of Hungary and the adjacent Balkan regions underwent significant transformations. During this time, the imperial armies successfully recaptured Hungary, which had been largely occupied by the Ottoman Empire since the 16th century, and simultaneously acquired extensive new territories in the Balkans. This expansion led to the creation of a buffer zone between the Habsburg and Ottoman empires known as the Military Frontier. These significant changes and territorial gains naturally necessitated the mapping and cartographic representation of the newly acquired areas.

The general maps of Hungary in Moll's collection thus included, in addition to the King-

dom of Hungary itself, territories permanently or temporarily occupied by imperial forces, or even merely claimed by Vienna, often with borders dating back to the Middle Ages. South of the Danube and Drava rivers, these territories were Slavonia, Croatia, Dalmatia, Serbia, and Bosnia. To the east lay the traditionally autonomous Principality of Transylvania and, further east, territories under Ottoman administration: Wallachia, Moldavia, Bessarabia, and, south of the Danube, Bulgaria. Some maps also included the area of present-day Greek, Bulgarian, and Turkish Thrace, referred to as Romania. The cartographic production of Western and Central Europe thus documented not only the current state of Habsburg expansion in the Balkans but also its future goals.

While copperplate engravings of Balkan cities in map

cartouches and parerga were rather rare, this absence was compensated for by depictions of victorious battles of the Habsburg armies. Cartographic works thus also served a propagandistic role, presenting the Viennese rulers as defenders of Christianity against the Ottoman enemies.

Within Moll's *Atlas Austriacus*, maps of Hungary form a separate and significant part. Due to their quality, at the end of the 18th century a separate book edition of this collection was even considered. Like other key parts of Moll's collection, the Hungarian *tomi* start with historical maps of the entire territory, followed by contemporary ones. Considering the specifics of the region, these are succeeded by extensive multi-sheet maps dedicated to the Danube and other rivers, followed by battlefield plans. Bernard Paul Moll gathered everything essential from the existing maps of the Kingdom of Hungary in his collection. In this way he built upon Wolfgang Lazius's foun-

dational work, which, despite some inaccuracies, created an influential cartographic representation of Hungary in the early atlases. The further development of Hungarian cartography is associated with the work of military cartographers. In the 1660s, Austrian officer Martin Stier, an experienced topographer and cartographer working in the Military Frontier region, created a new and more accurate work. His efforts were followed by Luigi Ferdinando Marsigli and his successor Johann Christoph Müller. Müller initially focused on mapping waterways before switching his attention to the entire country, in so doing putting the level of Hungarian cartography on a more professional footing. Significant works in this part of the collection also include the creations of Samuel Mikovíny, arguably the most important Slovak cartographer.

Following general maps of the territory come more specialized *tomi* of the Hungarian atlas. These focus first on Upper and Lower Hungary, with particular

emphasis on mining works, then on Croatia, Dalmatia, and Slavonia, with maps documenting the Habsburg reconquest of these territories, and finally on Banat and Transylvania, again highlighting mining activities.

Maps of the Balkan territories, most often published during the Habsburg offensive in the first half of the 18th century (in collected form on a single sheet), are usually compilations of older cartographic works supplemented with newer observations and depictions of current battlefields. Battlefield and fortress plans form a significant part of this *volumen*. In addition to printed single-sheet *armée journals*, available for Belgrade, Timișoara, and other locations, for example, the collection also includes a considerable number of manuscript plans. Their relationship to printed maps will require further research, and the existence in the collection of unique original depictions cannot be ruled out. The key transport artery of the region – the Danube River – attracted par-

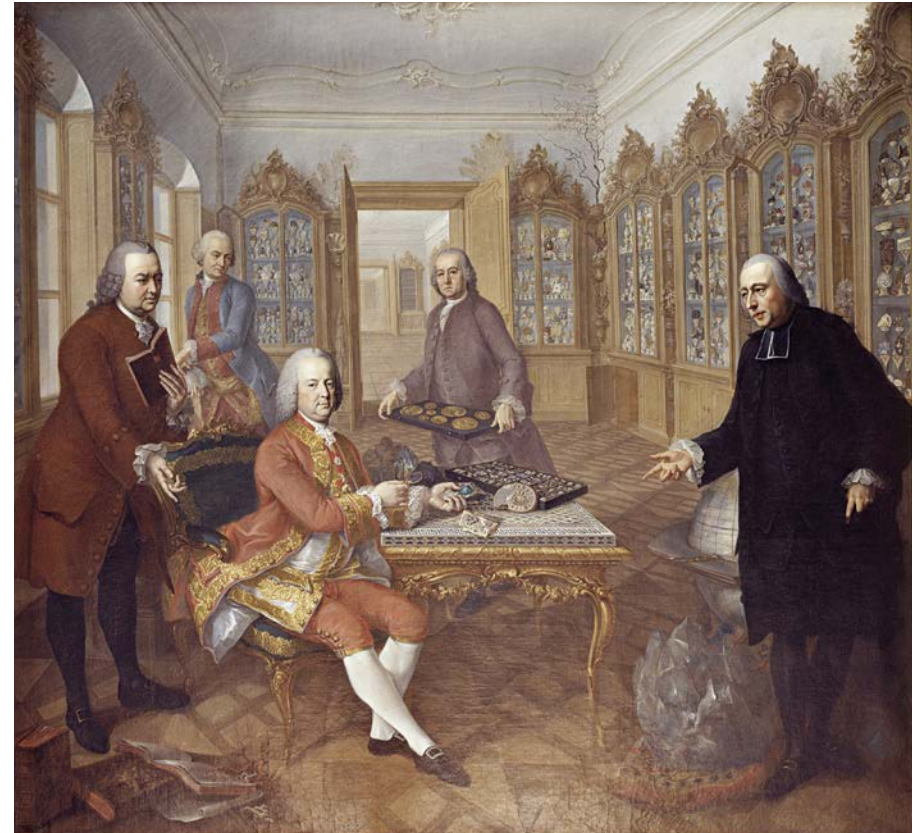
ticular attention from cartographers. In contrast to other parts of Moll's collection, relatively few *vedute* have been preserved; outstanding in this smaller sample is the collection by Friedrich Bernhard Werner dedicated to Bratislava, the coronation city of the Hungarian kings. Much like the *volumina* dedicated to the Czech and Austrian Lands, extensive sections in the Hungarian *tomi*, especially Upper Hungary and Transylvania, are devoted to the documentation of mines. It is probable that the basis for the series of drawings included in the collection were graphic sets from the work of Luigi Ferdinando Marsigli. However, not all localities with deposits mentioned in his work *La Hongrie Et Le Danube* were also depicted in the printed series, and Moll therefore had them additionally prepared. Missing representations of ancient monuments were similarly ordered. According to the mapographies, part of the drawings was acquired from the estate of General Christian von

Weiler, a participant in the Great Turkish War (1683–1699).

It is important to recall that Bernard Paul Moll also had personal ties to the Hungarian environment. His son studied at the Bratislava Evangelical Lyceum, where a number of Hungarian cartographers also worked. Many of them were fully familiar, either through personal recollection or through stories, with the period of the ‘cartographic conquest’ of Hungary after the expulsion of Ottoman power from much of the northern Balkans. Moreover, Samuel Mikovíny himself belonged to the circle of the rector of the Bratislava Lyceum, the geographer Matej Bel. Notes in the manuscript mapographies document direct collaboration with Bel’s successor, Ján Tomka-Sásky. The *volumen* of the mapography dedicated to the Hungarian Atlas was published in the journal *Ungrisches Magazin* shortly after Moll’s death.

Catalogue

Collecting during the Enlightenment



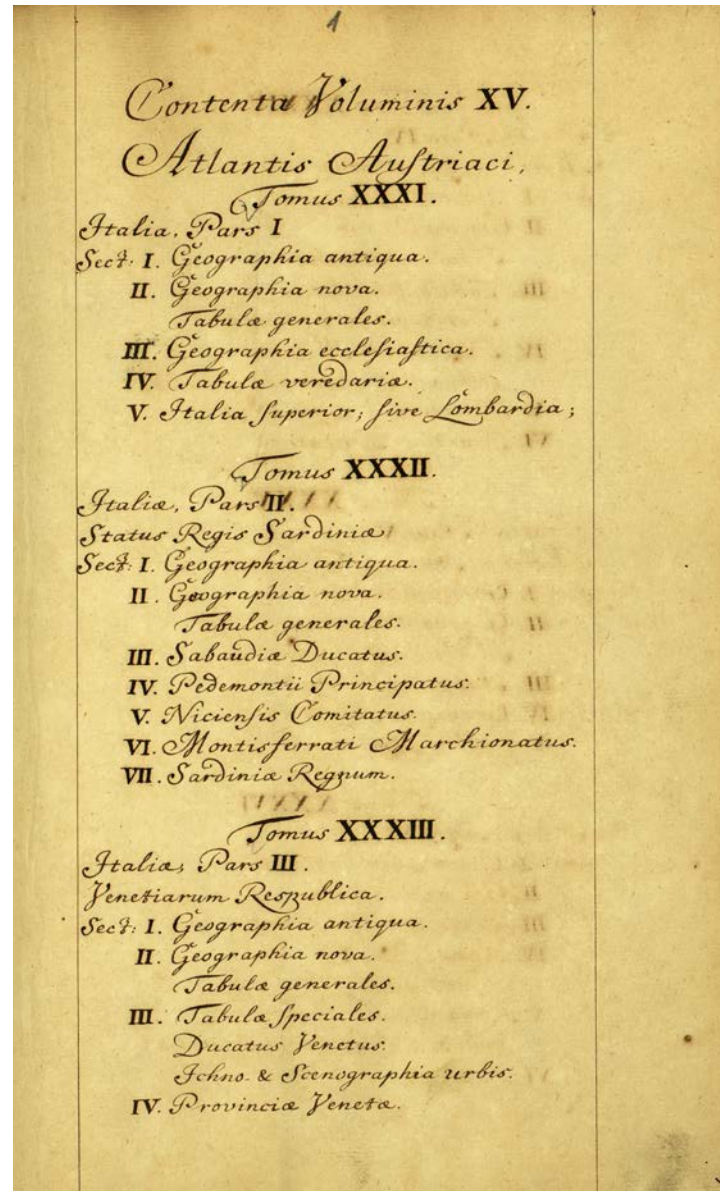
▲ **Fig. 1:** The so-called *Kaiserbild* (Imperial Portrait) depicts the emperor Franz Stephen as a collector and patron of science. He is shown seated amidst his collection, accompanied by his scientific advisors: Gerard van Swieten, Johann von Baillou, Valentin Jamerey-Duval, and Johann Marcy.

Franz Messmer,
Jacob Kohl, 1773.

Oil on canvas.
Natural History Museum,
Vienna (Austria).

► **Fig. 2:** Manuscript catalogues, or 'mapographies', created personally by Moll. Shown is a page from the 15th volume of these mapographies. The mapographies have survived in two different editions, totalling 47 volumes. The map descriptions are organized hierarchically according to the key map of the collection, going down in detail to the level of the individual map sheet.

Bernard Paul Moll. *Italia. Atlantis Austriaci* Tom. XXXL-XL.
Manuscript, bound in white leather, 35 × 26 cm.

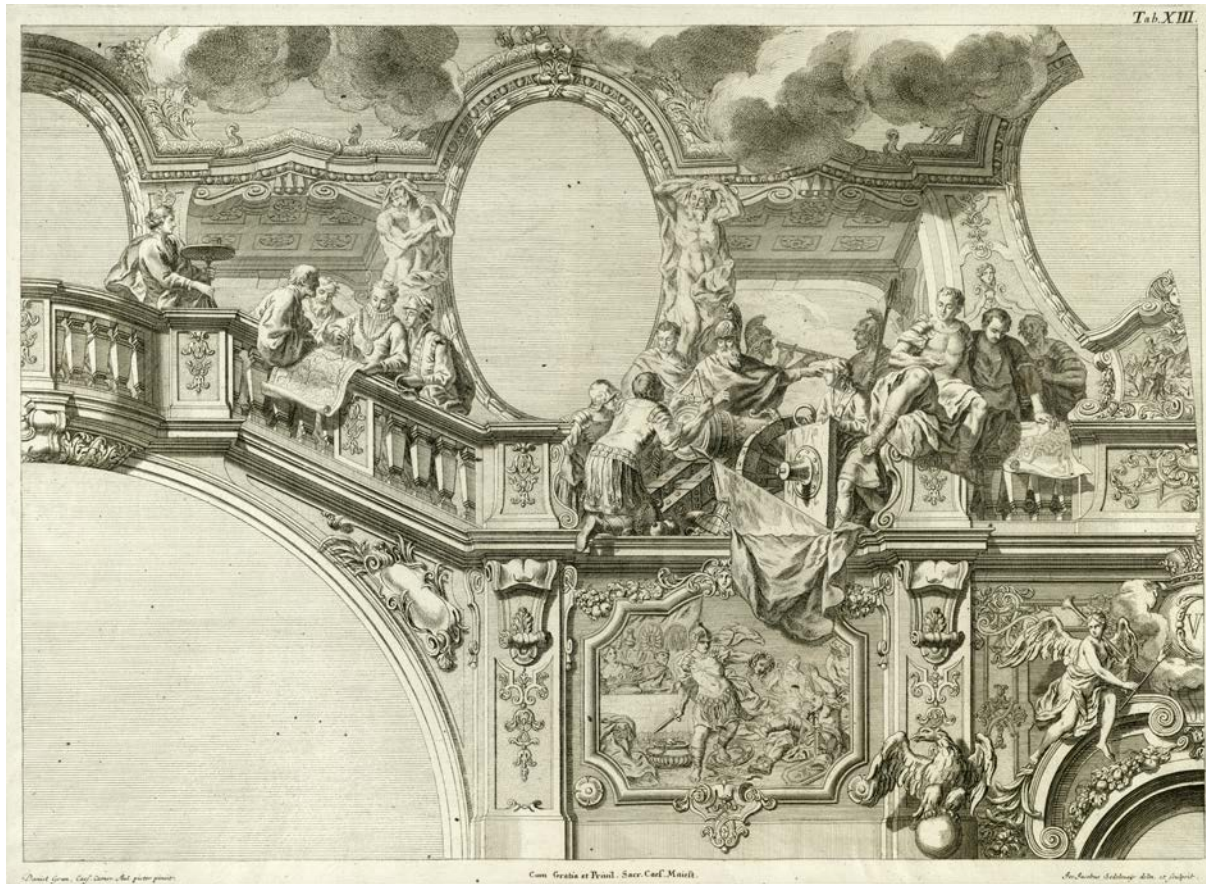


▲ **Fig. 3:** The library as a space of self-representation for its owner. The interior of the Belvedere, Eugen of Savoy's summer residence in Vienna. Salomon Kleiner's 1733 etching *Bibliothec* from the album representing Eugen's properties in the Austrian capital.

Salomon Kleiner. *Bibliothec / Bibliothèque*. Part of *Suitte des residences memorables Eugene Francois Duc de Savoye et de Piemont etc.*

Augsburg: Jeremias Wolff, [1733].
Engraving, black and white, 25.5 × 38 cm
(paper sheet dimensions 29 × 39 cm).
MZK, sign. Moll-0000.536.





▲ **Fig. 4:** Scholars studying a map. A veduta by Salomon Kleiner from 1737 depicting part of a ceiling fresco in the library hall, from the series describing and representing in detail the newly built Imperial Library in Vienna.

Salomon Kleiner. No title, *Tab. XIII.* Part of *Dilucida repraesentatio magnificae et sumptuosae Bibliothecae Caesareae...* /

Eigentliche Vorstellung der vortreflichen und kostbaren Kaiserlichen Bibliothecae Caesareae.

Vienna: Salomon Kleiner and Peter Ghelen, 1737.

Engraving, black and white, 36 × 51 cm (paper sheet dimensions 45 × 63 cm). MZK, sign. Moll-0000.519,016.



Bernard Paul Moll

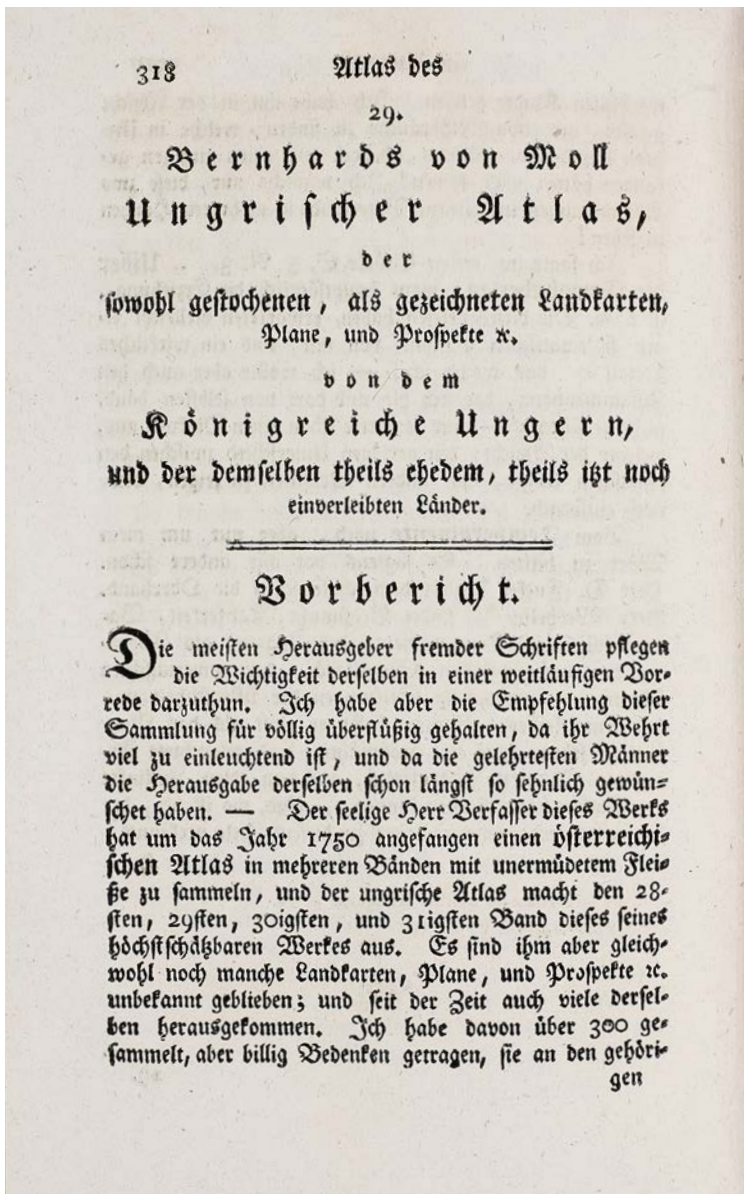
► **Fig. 1:** The city during Moll's lifetime. A sheet issued by Matthäus Seutter depicts the city of Vienna enclosed in huge city walls; it combines a map (rotated 90° anticlockwise) and veduta, and features captions in Latin and German.

Matthäus Seutter. *Vienna metropolis Austriae Inferioris et celeberrima residentia Caesarum Romanorum ad ripam Danubii, aeri ineisa, et venum exposita* | *Wien die Welt Berühmte Haupt und Residentz Stadt der Römischen Kayser, in Nider Oesterreich an der Donau.* Part of *Atlas novus sive Tabulae geographicae totius orbis ... exhibentes.*



Augsburg: Matthäus Seutter, [1731-1740]. *Engraving, hand-coloured, 48 × 56 cm (map and veduta) (paper sheet dimensions 57 × 65 cm), no scale indicated.* MZK, sign. Moll-0000.401.





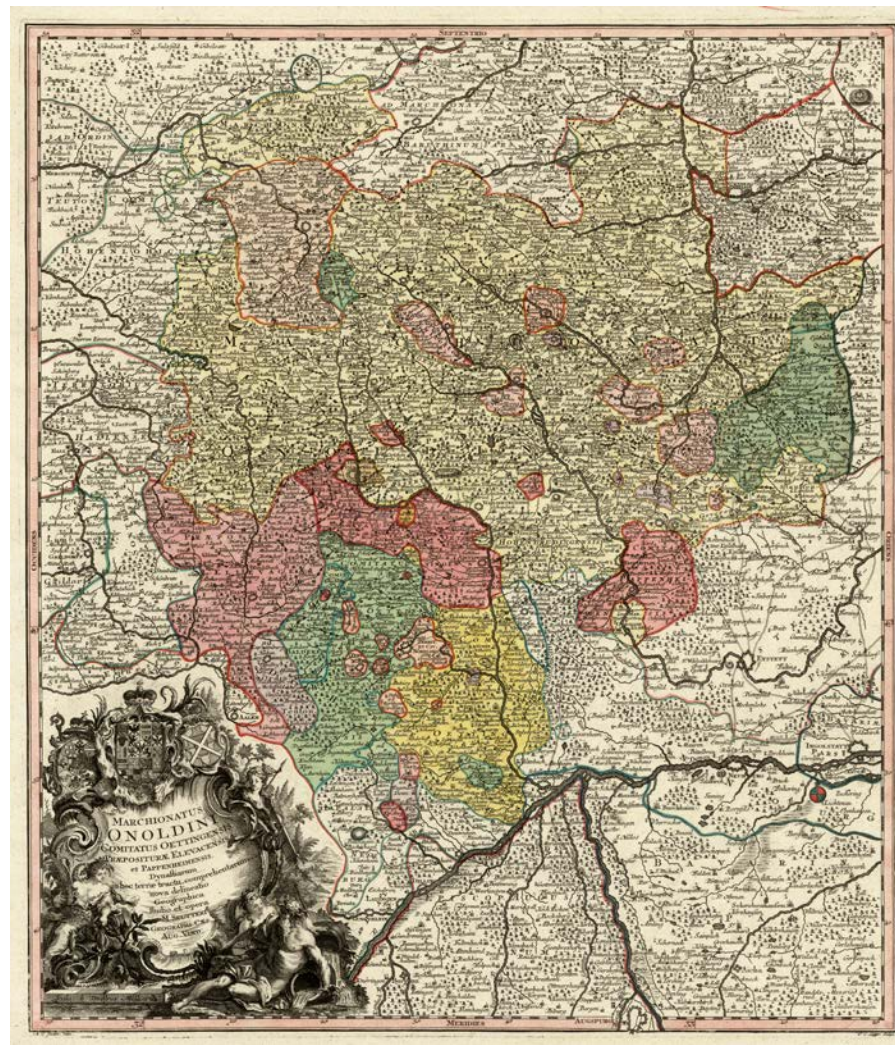
◀ Fig. 2: Part of Moll's collection was considered as a potential basis for the earliest atlas of Hungary. Although the intention was never realized, shortly after Moll's death initial steps were taken: a list of maps of the Hungarian territory was published in a Bratislava journal.

Gottfried Kéller. Bernards von Moll Ungrischer Atlas des sowohl gestochenen, als gezeichneten Landkarten, Plane, und Prospekte etc. Von dem Königreich Ungern und demselben theils ehemals, theils itzt noch einverleibten Länder. *Ungarisches Magazin* I, 1781, p. 318.

▶ Fig. 3: Territory ruled by the House of Oettingen (patrons of the Moll family), as depicted on a mid-18th century map issued in Augsburg by Matthäus Seutter.

Matthäus Seutter. *Marchionatus Onoldini comitatus Oettingensis praepositurae elevacensis et Pappenheimensis, dynastiarum in hoc terrae tractu, comprehentarum nova delineatio geographica*, from sketches by Albrecht Carl Seutter and G. Eichler Jr., engraved by Tobias Conrad Lotter.

Augsburg: Matthäus Seutter, [1731–1740].
Engraving, hand-coloured, 56 × 48 cm (paper sheet dimensions 66.5 × 57 cm), graphic scale [ca. 1:220,000]. MZK, sign. Moll-0003.944.



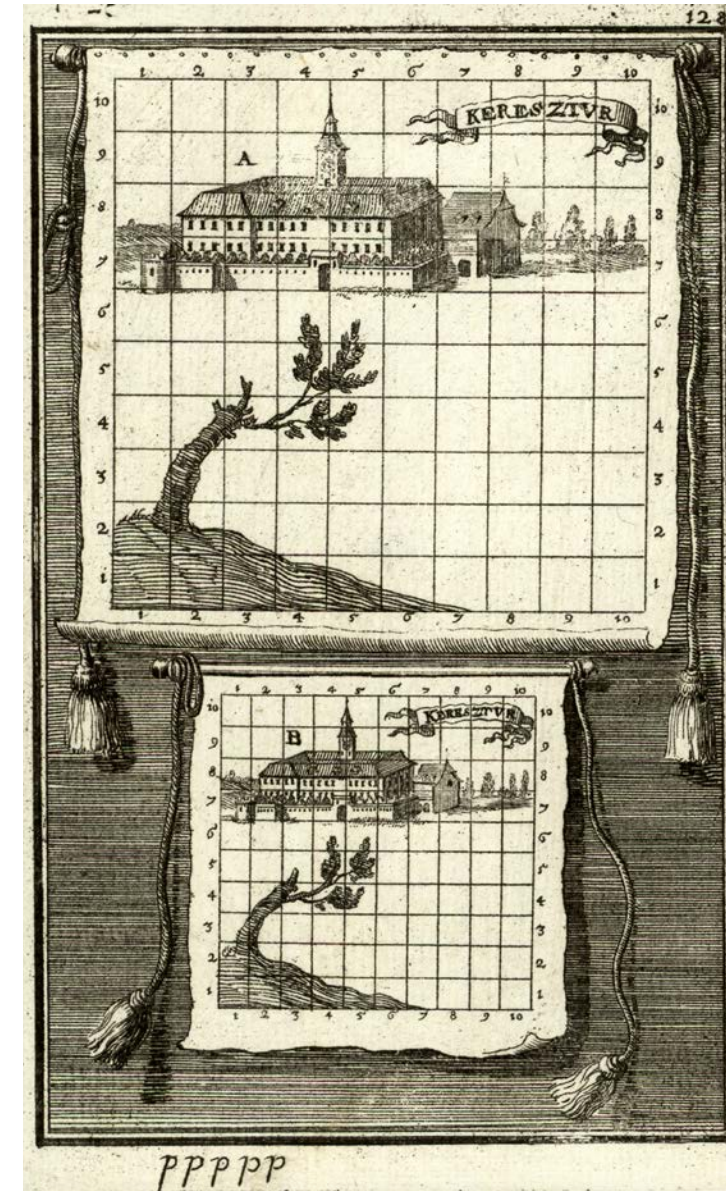
A collector's atlas

► **Fig. 1:** The first joint cartographic representation of the entire Habsburg Commonwealth issued by Johann Christoph Homann in Nuremberg in 1724 or 1729. This map documents the gradual transformation of a complexly structured commonwealth into a modern state. The map also demonstrates through its heraldry and iconography the Habsburg expansion into the Balkans.

Johann Christoph Homann. *Tabula geographica Europae Austriacae generalis sive regionum terrarumque omnium ac singularium augustissimae domui Austriacae hereditariarum exacta delineatio.*



Nuremberg: Johann Christoph Homann, [1724/29–1738].
Engraving, hand-coloured, 46.5 × 54.5 cm (paper sheet dimensions 50.5 × 58.5 cm), graphic scale [ca. 1:1,430,000]. MZK, sign. Moll-0000.001.

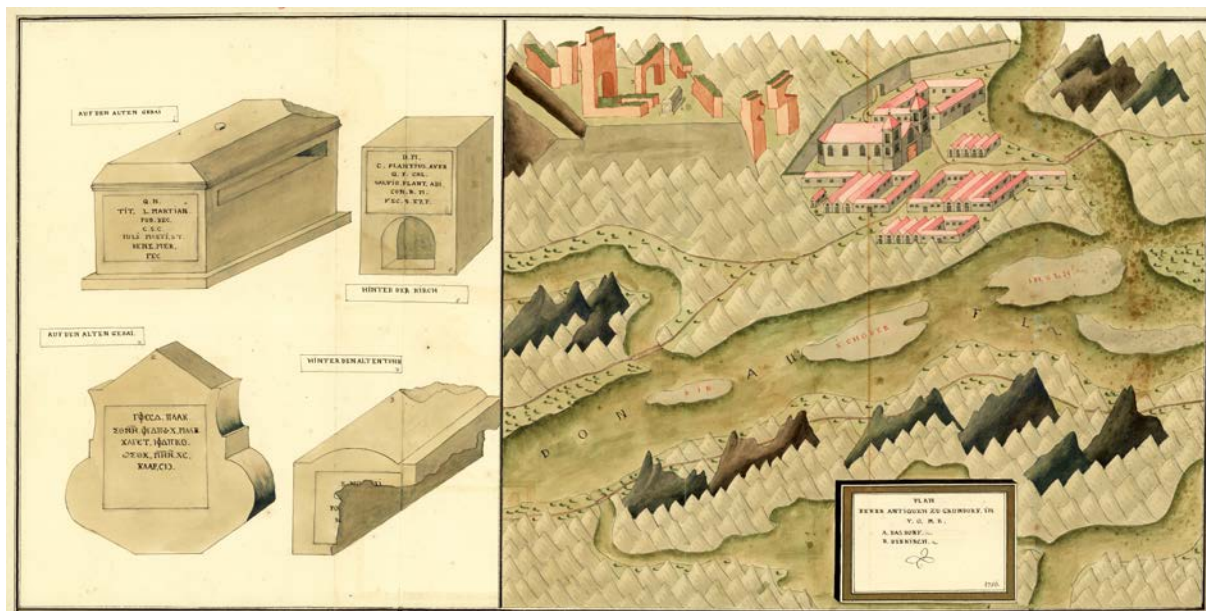


◄ **Fig. 2:** A page from a textbook on technical drawing effectively showing the proximity of *vedute* creation to military engineering. This is a sheet from a series focusing on Hungarian fortresses and their fortifications, a case study of the town of Criț (Romania).

Anton Ernst Burckhard von Birckenstein. No title. Part of *Ertz-Herzogliche Handgriffe deß Zirckels und Linials: Oder außewählter Anfang zu denen mathematischen Wissenschaftten ... Anhang oder Beschreibung derer in den geometrischen Kupffer-Figuren beygefügtten Ungarischen Städte, Vestungen und Schlösser.*

[Augsburg, 1686].
Engraving, black and white 15 × 9.5 cm (paper sheet dimensions 17 × 10.5 cm). MZK, sign. Moll-0003.503,8, přív.03.





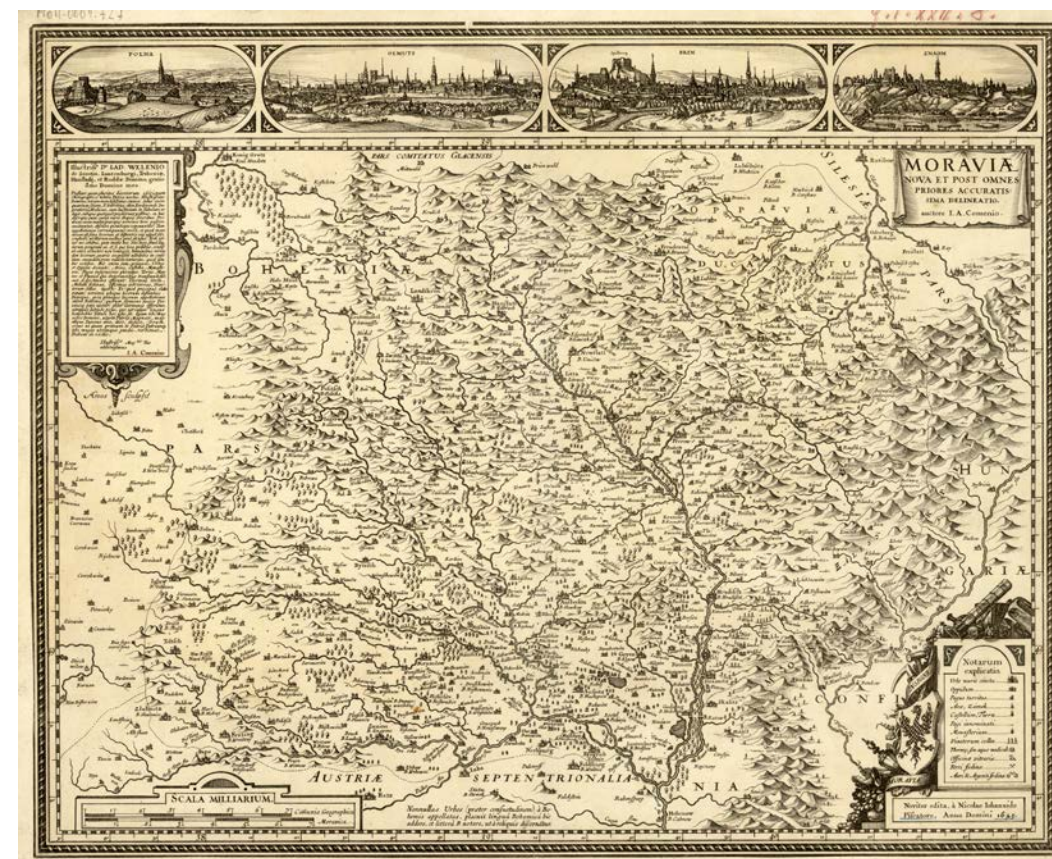
▲ **Fig. 4:** Where Moll's collection lacked suitable illustrations, drawings were often produced to fill in the blanks. Moll primarily commissioned drawings of historical monuments and mining works, often based only on written reports he managed to acquire. Here is Grundorf in present-day Lower Austria.

Geyer. *Plan derer Antiquen zu Grundorf, in V[iertel] O[ber] M[anharts] B[erg]*.

[mid-18th century].
Manuscript, 58 × 115.5 cm (paper sheet dimensions 64 × 123 cm).
MZK, sign. Moll-0000.108.



The Czech Lands



▲ **Fig. 1:** Moravia on Comenius's map of 1624, as redesigned by Claes Janszoon Visscher in 1645. The depiction of the country is framed by series of *vedute* showing Moravian towns and supplemented with a dedication to a prominent patron, Ladislav Velen of Žerotín.

Jan Amos Komenský (Comenius). *Moraviae nova et post omnes priores accuratissima delineatio*.

Amsterdam: Claes Janszoon Visscher, 1645.
Engraving, black and white, 37 × 51.5 cm (paper sheet dimensions 46.5 × 57 cm), graphic scale [ca. 1:470 000].
MZK, sign. Moll-0001.727.

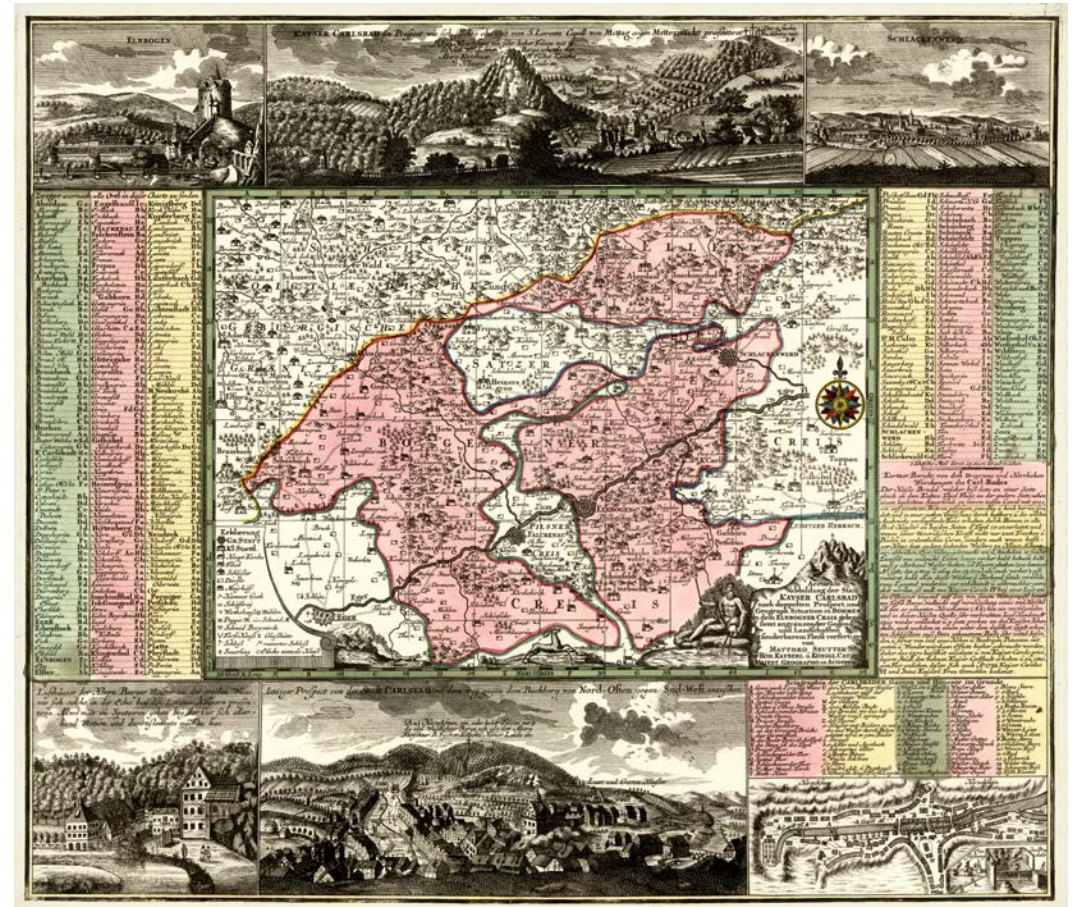




▲ **Fig. 2:** Bohemia as it appears on the title page of *Mappa geographica regni Bohemiae* by Johann Christoph Müller, a large map printed on 25 sheets and dating back to early 1720s, decorated with a view of Prague and the coat of arms of the Kingdom of Bohemia.

Johann Christoph Müller. *Regni Bohemiae in duodecim circulos divisae cum comitatu Glacensi et districtu Egerano conspectus generalis cujus sectiones XXV*, engraved by Michael Kauffer.

[Augsburg?: Matthäus Seutter?, 1720–1726].
Engraving, hand-coloured, 46.5 × 54.5 cm (paper sheet dimensions 56 × 62.5 cm), graphic scale [ca. 1:680,000]. MZK, sign. Moll-0001.587.

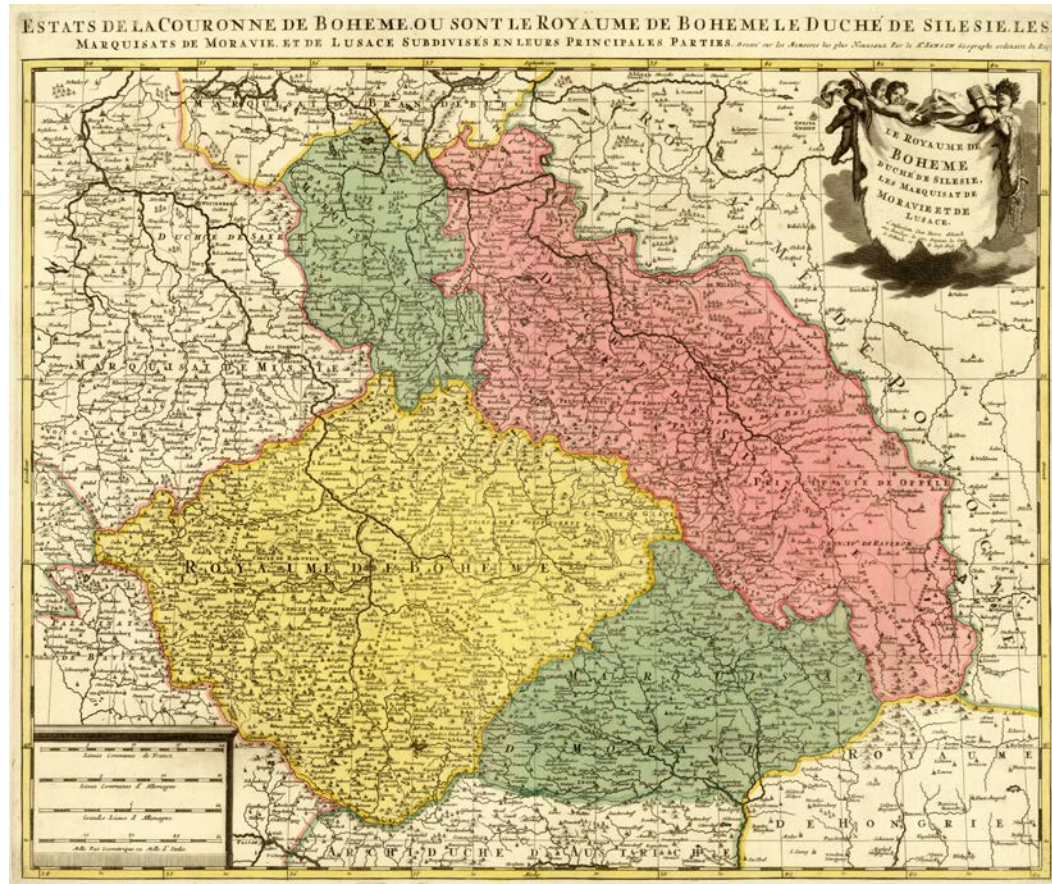


▲ **Fig. 3:** Karlovy Vary (Carlsbad) and its surroundings as depicted on a mid-18th century map issued by Matthäus Seutter. The town, together with Teplice (Teplitz) to the north-east, were popular spa destinations in Bohemia during the period.

Matthäus Seutter. *Accurate Abbildung der Stadt Kayser Carlsbad*.

Augsburg: Matthäus Seutter, [1731–1740].
Engraving, hand-coloured, 26 × 36.5 cm (paper sheet dimensions 57 × 65.5 cm), graphic scale [ca. 1:160,000]. MZK, sign. Moll-0001.624.





▲ **Fig. 4:** A rare example of a map jointly showing all the Lands of the Bohemian Crown. It is based on older separately created maps of the respective historical regions. Issued in Amsterdam at the beginning of the 18th century, the map was already outdated because Upper Lusatia (upper green area) was part of the Lands of the Bohemian Crown only until 1635.

Guillaume Sanson. *Estats de la Couronne de Boheme, ou sont le Royaume de Boheme, le Duché de Silesie, les Marquisats de Moraviae, et Lusace. Subdivisés en leurs principales parties / Le Royaume de Boheme Duché de Silesie, les Marquisat de Moraviae et de Lusace.*

Amsterdam: Peter Schenk, [1715?].
Engraving, hand-coloured, 45 × 56.5 cm (paper sheet dimensions 55.5 × 65 cm), graphic scale [ca. 1:1,080,000]. MZK, sign. Moll-0001.551.

Austria

► **Fig. 1:** Map of the Austrian circle produced by the most important cartographic publishing house in Germany, run by the Homann family of Nuremberg. The joint French title suggests an international target audience.

Tobias Mayer. *Cercle d'Avtriche consistant dans l'Archiduché d'Autriche le Duché de Stirie, de Carinthiae, de Carniole, dans la Comté de Tyrol, et les Pais Autrichiens Anterieurs dans la Souabe.*



Nuremberg: heirs of Johann Baptist Homann, 1747.
Engraving, hand-coloured, 42.5 × 50 cm (paper sheet dimensions 56 × 65 cm), graphic scale [ca. 1:1,800,000]. MZK, sign. Moll-0000.012.





▲ **Fig. 2:** This depiction of a manor house comes from a comprehensive pictorial topography of the Carniola region, created by the geographer and historian Janez Vajkard Valvasor. *Wagensberg mit seinen geographischen Prospect*. Part of *Die Ehre des Herzogthums Crain*.

Nuremberg: Wolfgang Moritz Endter, 1689.

Engraving, black and white, 25.5 × 37 cm.

MZK, sign. Moll-0001.270.



▲ **Fig. 3:** This view of the lively Viennese square Hoher Markt, published in Augsburg, comes from a series of engravings showing Vienna's street life. The engraving was based on a drawing by Joseph Emanuel Fischer von Erlach, the famous late Baroque architect.

Johann Adam Delsenbach. *Prospect des Hohen Marckts zu Wien / Vuë de la Place de Vienne, dite le Haut Marché*. Part of *Anfang einiger Vorstellungen der vornehmsten Gebäude so wohl innerhalb der Stadt als in denen Vorstädten von Wien* (sheet Nr. 14), from a sketch by Joseph Emanuel Fischer von Erlach.

Augsburg: Johann Andreas Pfeffel, [1719]. Engraving, black and white, 19 × 32 cm (paper sheet dimensions 22.5 × 33 cm). MZK, sign. Moll-0000.436.





▲ **Fig. 4:** Among the representations of Austrian monasteries, the unrealized plan for the fortress-style reconstruction of the Benedictine monastery in Göttweig in Lower Austria stands out for sheer monumentality. The engraving was based on a draft by the well-known topographical artist Friedrich Bernhard Werner.

Prospectus interior antiquissimi liberi et exempti monasterii Gottwicensis, vulgo Goerwein dicti, Ordinis S. Benedicti in Austria Inferiore, non procul ab urbe Cremesia / Innerlicher Prospect des uhralten befreyeten und exemirten Stieffts Gottwich, insgemein Göttweig oder Göttwein genant, S[ancti] Benedicti Ordens in Nieder Oesterreich, unweit der Stadt Crems, from a sketch by Friedrich Bernhard Werner.

Augsburg: Johann Georg Merz, [1730–1762].
Engraving, black and white, 18 × 29 cm (paper sheet dimensions 20 × 29.5 cm). MZK, sign. Moll-0000.299.



Germany and Switzerland

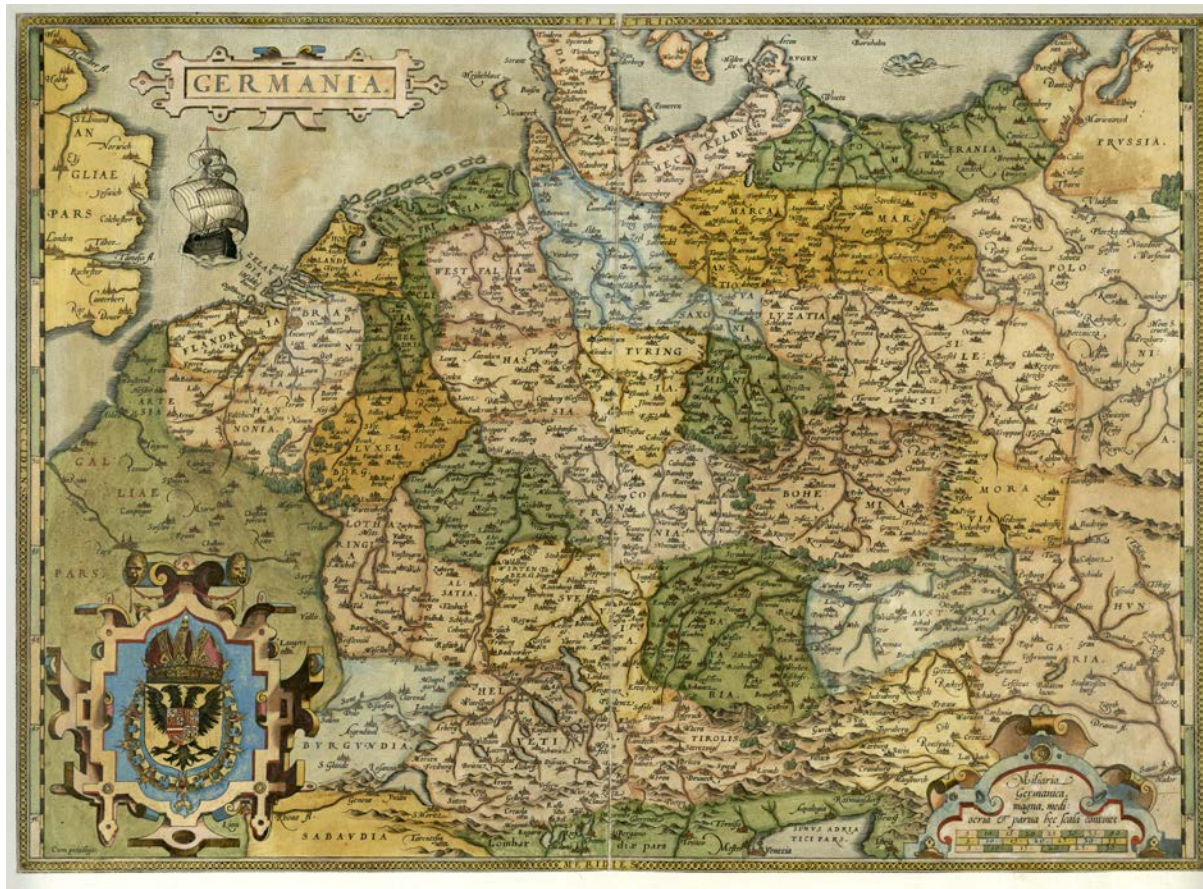


◀ **Fig. 1:** Teufelsbrücke – Devil's Bridge – over the Schöllenen Abyss in the canton of Uri in Switzerland, as sketched by Johann Melchior Füssli. Depictions of mountain beauty stand out from series of *vedute* depicting cityscapes and artificial parks surrounding noble residences.

Die Teuffels Brugg in den Urner Gebürgen auf der Schelenen genant. Part of Verschiedene Rare Berg-Prospect des Schweißzer Lands (sheet Nr. 8), from a sketch by Johann Melchior Füssli.

Augsburg: Jeremias Wolff, [ca. 1710].
Engraving, hand-coloured, 26 × 18.5 cm (paper sheet dimensions 28.5 × 19.5 cm). MZK, sign. Moll-0006.218, privé.7.

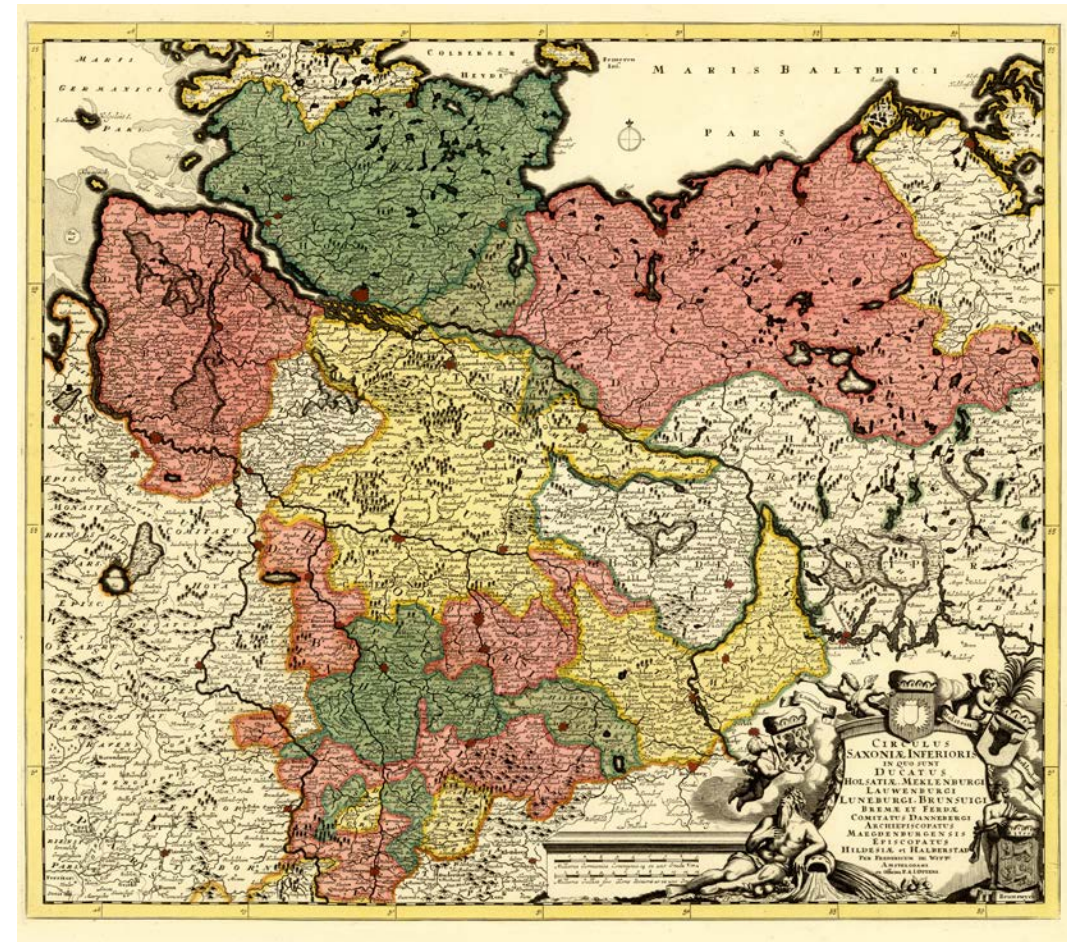




▲ **Fig. 2:** This map, published by the Antwerp workshop of Abraham Ortelius, shows the division of the Holy Roman Empire into so-called 'imperial circles' and usually opens the German part of Ortelius's atlases. The system of circles dates back to the 16th century.

Abraham Ortelius. *Germania*.

Antwerpen, [1570 or later].
Engraving, hand-coloured,
35.5 × 48 cm (paper sheet dimensions
36.5 × 50.5 cm), graphic scale
[ca. 1:3,100,000]. MZK, sign.
Moll-0003.616.



► **Fig. 3:** A Dutch map from the first half of the 18th century, showing the imperial circle of Lower Saxony. Here we see many sovereign dukedoms, princely and ecclesiastical territories, and free cities.

Frederik de Wit. *Circulus Saxoniae Inferioris in quo sunt Ducatus Holsatiae, Meklenburgi, Lauwenburgi, Luneburgi, Brunsvigi, Bremae et Ferdiae, Comitatus Dannebergi, Archiepiscopatus Maegdenburgensis, Episcopatus Hildesiae et Halberstad.*

Amsterdam: Rainier and Josua Ottens, [1726–1765].
Engraving, hand-coloured, 46.5 × 54.5 cm
(paper sheet dimensions
56 × 65 cm), graphic scale
[ca. 1:840,000]. MZK, sign.
Moll-0005.248.



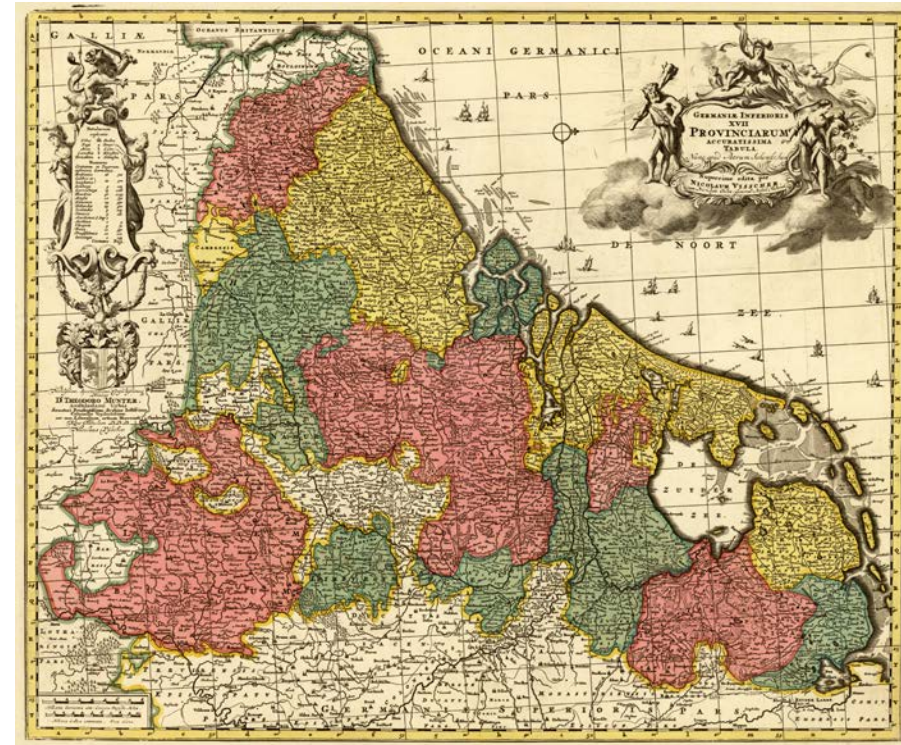
▲ **Fig. 4:** The Ludwigsburg residence of the Dukes of Württemberg as depicted by Donato Giosepe Frisoni and published in Augsburg in 1727. It is a part of a larger series of images of aristocratic residences. These series, depicting chateaux across the continent, were very popular.

Johann August Corvinus. *Facade du Chateau du Côté de la faisanderie / Perspectivische Facciata gegen dem Fasanen Garten. Part of Vues de la Residence Ducale de Louisbourg* (sheet Nr. 15), from a sketch by Donato Giosepe Frisoni.

Augsburg: heirs of Jeremias Wolff, [1727].
Engraving, black and white, 35 × 74 cm (paper sheet dimensions 38 × 75.5 cm). MZK, sign. Moll-0005.624,18.



Benelux



◀ **Fig. 1:** Issued in Amsterdam in the late 17th century, this map shows the Burgundian circle of the Holy Roman Empire. The Burgundian circle consisted of two basic units: the Austrian Netherlands, ruled by the Habsburgs in the south, and the United Provinces of the Netherlands in the Protestant north.

Nicolaus Visscher.
Germaniae Inferioris XVII provinciarum accuratissima tabula.

Amsterdam: Peter Schenk Jr., [1711–1750].

Engraving, hand-coloured, 45 × 54 cm (paper sheet dimensions 56 × 65.5 cm), graphic scale [ca. 1:1,500,000]. MZK, sign. Moll-0001.903.



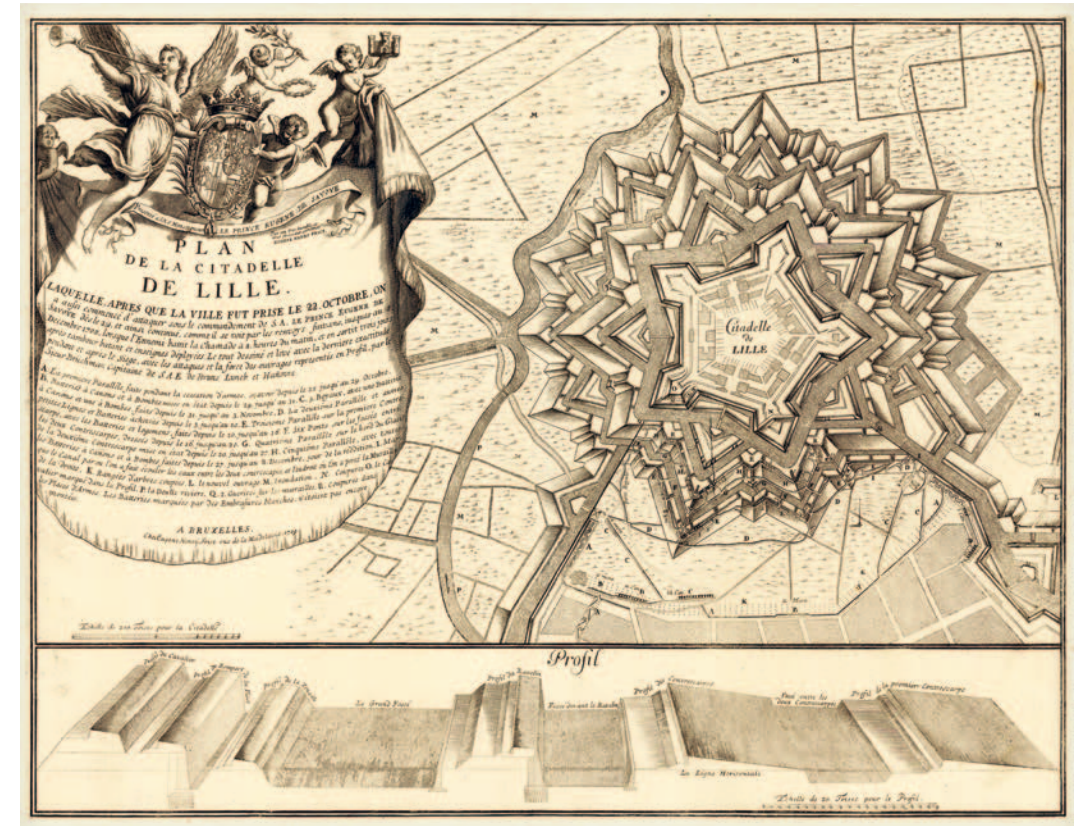


▲ **Fig. 2:** A firework display that took place in Brussels in honour of the Austrian victories in the Balkans against the Turks. As documents, the majority of engravings in the collection have topographical value, but this depiction also documents a specific event at a certain location.

Romeyn de Hooghe. *Ignium nocturna hilaria*. Part of *Divo et invictissimo Leopoldo I P. F. A. Fidei in Hungaria Assertori, Rebellium Domitori, Turcarum Debellatori, Ob Budem septimò Inexpugnabilem Armis Voctricus occupatam Ignis Triumphales Bruxellis extractos* (sheet Nr. 6).

[S.l., ca. 1686].

Engraving, black and white, 37.5 x 54 cm (paper sheet dimensions 56.5 x 67 cm). MZK, sign. Moll-0002.026,06.



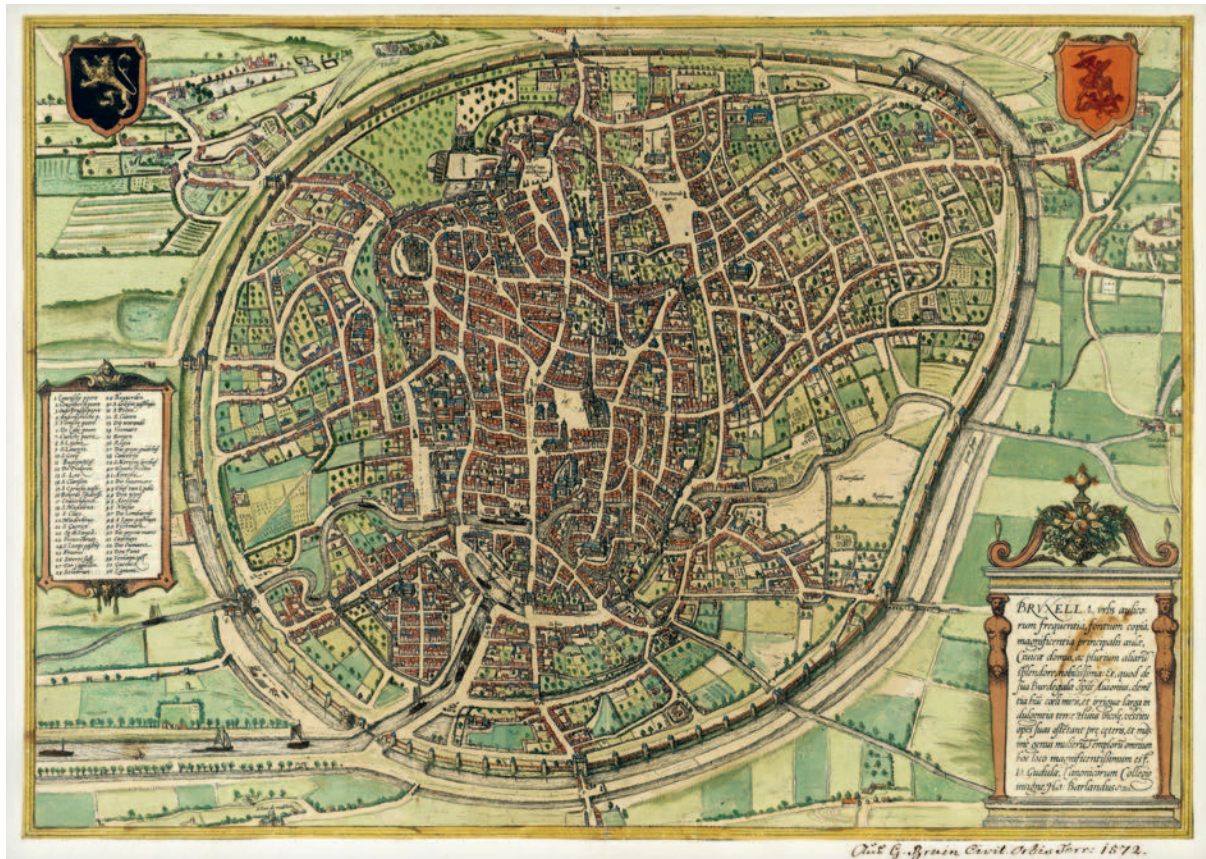
▲ Fig. 3: A *Kriegs-Iheatrum* depicting the Citadel of Lille, one of the bastion forts in the border zone between the Holy Roman Empire and France. This early 18th-century sheet shows a plan view of the citadel and a cross-sectional profile of the walls, combined with an extensive description and allegorical decoration explaining the campaign of Eugene of Savoy.

Plan de la citadelle de Lille.

Brussels: Eugène Henry Fricx, 1709.

Engraving, black and white, 33.5 × 54.5 cm (sheet dimensions 58 × 56 cm), graphic scale [ca. 1:10,000]. MZK, sign. Moll-0001.950,38.





▲ Fig. 4: A late 16th-century bird's-eye-view of Brussels, part of *Civitates orbis terrarum* published in 1572. *Vedute* and town plans taken from this popular 'Cities of the World' are very common in Bernard Paul Moll's collection.

Adriaan van Baarland. *Bruxella, urbs ausicorum frequentia fontium copia[m] magnificentia principalis aulae, Civicae domus ac plurium aliarum splendore, nobilissima*. Part of *Civitates orbis terrarum*, vol. 1.

Cologne: Georg Braun and Frans Hogenberg, [1572 or later].
Engraving, hand-coloured, 32 × 46.5 cm (paper sheet dimensions 33 × 47 cm).
MZK, sign. Moll-0002.021.



Italy

► Fig. 1: The Apennine Peninsula in the 1730s, as displayed on a map dedicated to Pope Clement XII. The colour-coded territories indicate the independent states within the territory of Italy, which was not yet a unified state entity.

Johann Baptist Homann. *Statuum totius Italiae novißima repraesentatio geographica simul exhibens Insulas Siciliae, Sardiniae, Corsicae et Maltae conante*.



Nuremberg: Johann Baptist Homann, [1730–1740].
Engraving, hand-coloured, 46.5 × 56 cm (paper sheet dimensions 58 × 66.5 cm),
graphic scale [ca. 1:2,900,000]. MZK, sign. Moll-0002.484.





▲ **Fig. 2:** A plan view and sideview (*veduta*) of Florence, as depicted by the Central-European publishing house of Johann Baptist Homann.

Ichnographia urbis in Tuscia primariae Florentiae scenographice simul excusa / Prospect der Stadt Florentz.

Nuremberg: heirs of Johann Baptist Homann, 1731.

Engraving, hand-coloured, 46.5 × 55 cm (incl. *veduta*)
(paper sheet dimensions 57.5 × 66 cm), graphic scale [ca. 1:8,500].
MZK, sign. Moll-0002.938.



▲ **Fig. 3:** Bird's-eye-view depictions of early modern towns (here Venice) became popular thanks to *Civitates orbis terrarium*. Ever since Jacopo de' Barbari's very early prospect of Venice (1493), views from an elevated point towards the north-west had become extremely popular. Matthäus Merian's use of this bird's-eye-view significantly boosted the format's popularity.

Matthäus Merian. *Venetia*. Part of Johann Angel von Werdenhagen. *De rebus publicis Hanseaticis tractatus generalis*.



Frankfurt am Main: Matthäus Merian, [1631–1642].
Engraving, black and white, 30.5 × 71 cm (paper sheet
dimensions 31 × 72 cm). MZK, sign. Moll-0002.666.



▲ **Fig. 4:** Giovanni Battista Falda's view of the Capitoline Hill in Rome. An image from a series of *vedute* of the city. Albums of palaces, gardens, fountains, churches, and public spaces of Italian towns, villas and cities had been popular since the 16th century.

Giovanni Battista Falda. *Altra veduta del Campidoglio*. Part of *Il Nuovo teatro delle fabbriche, et edifici in prospettiva di Roma moderna*. Libro primo.

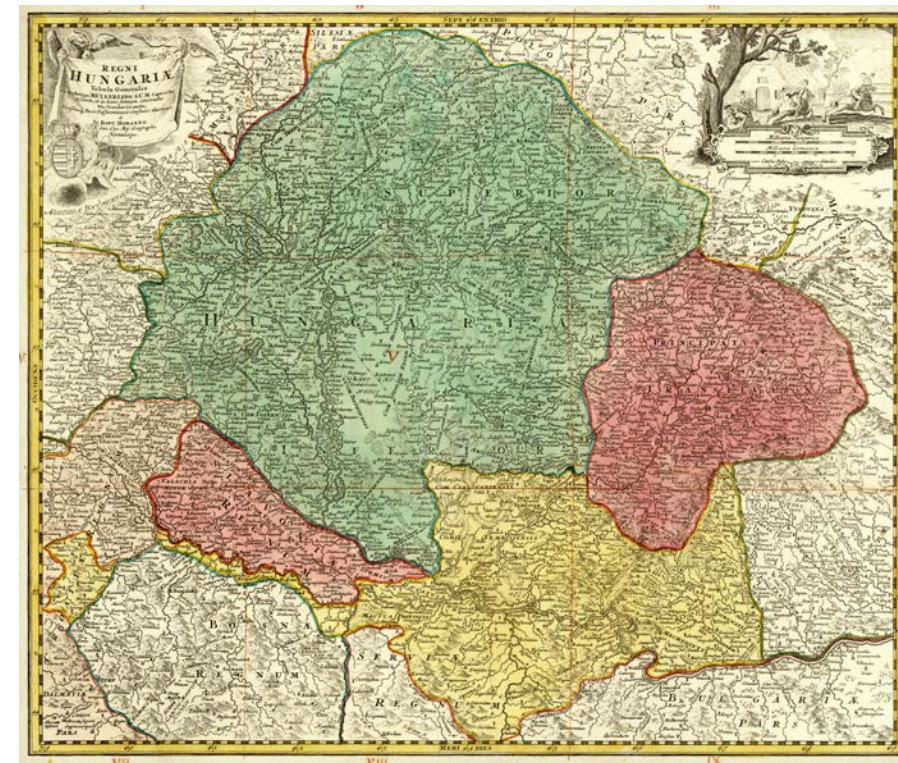
Rome: Giovanni Giacomo Rossi, [1665].
Engraving, black and white, 14.5 × 29 cm
(paper sheet dimensions 17 × 29 cm).
MZK, sign. Moll-0002.925,1/16



Hungary and the Balkans

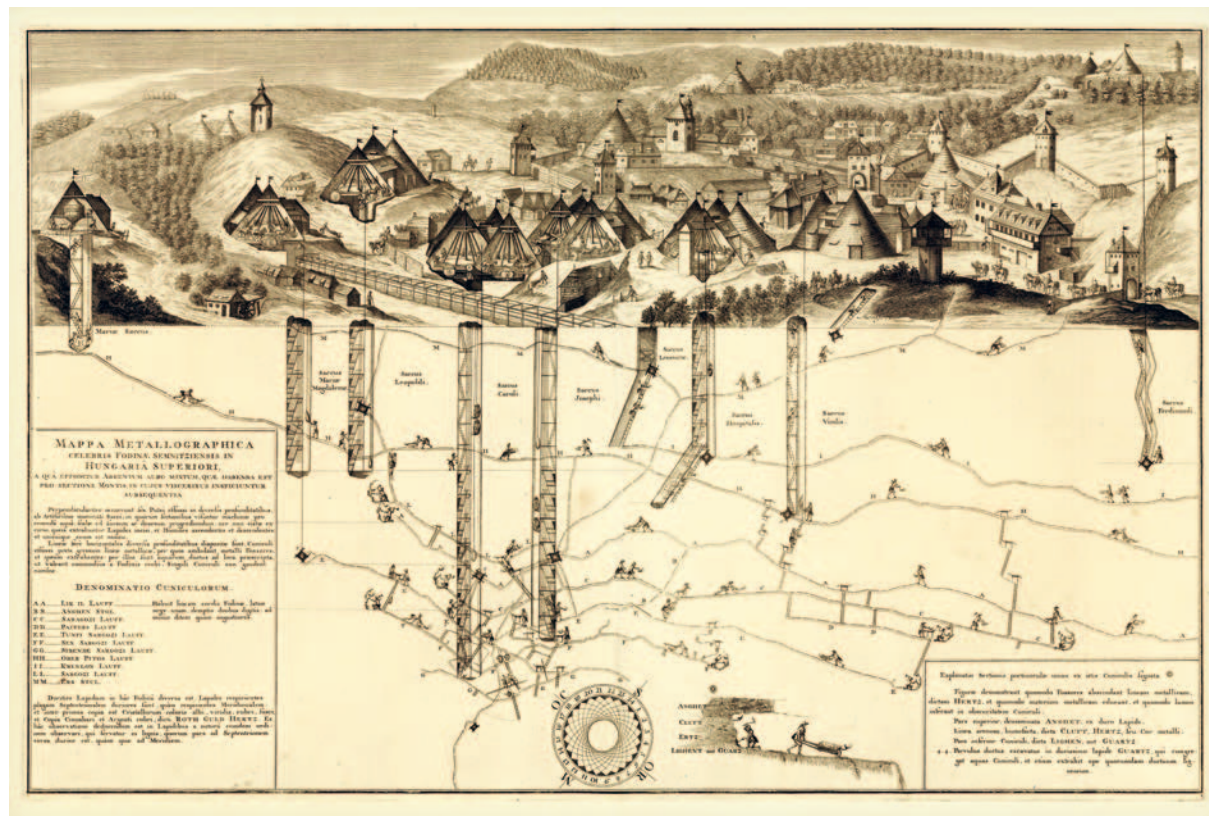
► **Fig. 1:** Kingdom of Hungary, Transylvania, Slavonia, and Croatia, as well as the new territories acquired from the Ottoman Empire, including Belgrade, on a map from the 1710s or 1720s by the Nuremberg publishing house of the Homann family.

Johann Christoph Müller and Johann Baptist Homann. *Regni Hungariae tabula generalis ex archetypo Mülleriano S[acri] C[aesarei] M[ajestati] capit[anei] et Ing[enieri] desumta, et in hanc formam contracta viis veredariis aucta, novissimaque pacis Passarovicensis confiniis illustrata.*



Nuremberg: Johann Baptist Homann, [1715–1724].
Engraving, hand-coloured, 45 × 54 cm
(paper sheet dimensions 57 × 63.5 cm),
graphic scale [ca. 1:1,400,000]. MZK,
sign. Moll-0003.197.





▲ **Fig. 2:** This sheet depicts mine workings in the vicinity of Banská Štiavnica (present-day Slovakia). These depictions served as models for drawings that Bernard Paul Moll had made for many places in Hungary, Transylvania, Austria, and Moravia.

Luigi Ferdinando Marsigli. *Mappa metallographica celeberrimae fodinae Semnitiensis in Hungaria[m] Superiori. Part of La Hongrie et le Danube en XXXI cartes.*

The Hague: Aux Dépens de la Compagnie, 1741.
Engraving, hand-coloured, 45 × 70 cm (paper sheet dimensions 57 × 77.5 cm), no scale indicated. MZK, sign. Moll-0003.128,07.



▲ **Fig. 3:** This roughly drawn sketch in Moll's collection represents a map that Moll was not in possession of. It depicts the positions held by military units during the Second Battle of Pančevo in 1739 (present-day Serbia). The fortress was demolished shortly afterwards.



Geyer. *Action bei Banzova den 30. Iulii MDCCXXXIX.*

1739.
Manuscript, 42.5 × 59 cm (incl. veduta) (paper sheet dimensions 47 × 63.5 cm), no scale indicated. MZK, sign. Moll-0003.404.



▲ **Fig. 4:** The conquest of Buda in 1686 was an extremely important Austrian victory. Ever since 1541, when the former seat of the Hungarian kings had become the capital of the Budin Eyalet, royal coronations had had to take place in Bratislava (Slovakia).

Joannes Domenicus Fontana. *Grundriß und Prospectio der königlichen Residenz Statt Ofen. / Plan et perspective de la ville royale de Bude, conquise le II. de Septembre l'an 1686. / Pianta e prospettiva della real città di Buda espugnata alli 2. Settembre l'anno 1686*, engraved by E. Nessensthaler in Vienna, 1687.

Vienna?, 1687.

Engraving, black and white, 76 × 153 cm
(paper sheet dimensions 104 × 162 cm). MZK, sign. Moll-0003.245.



Pre-modern cartography



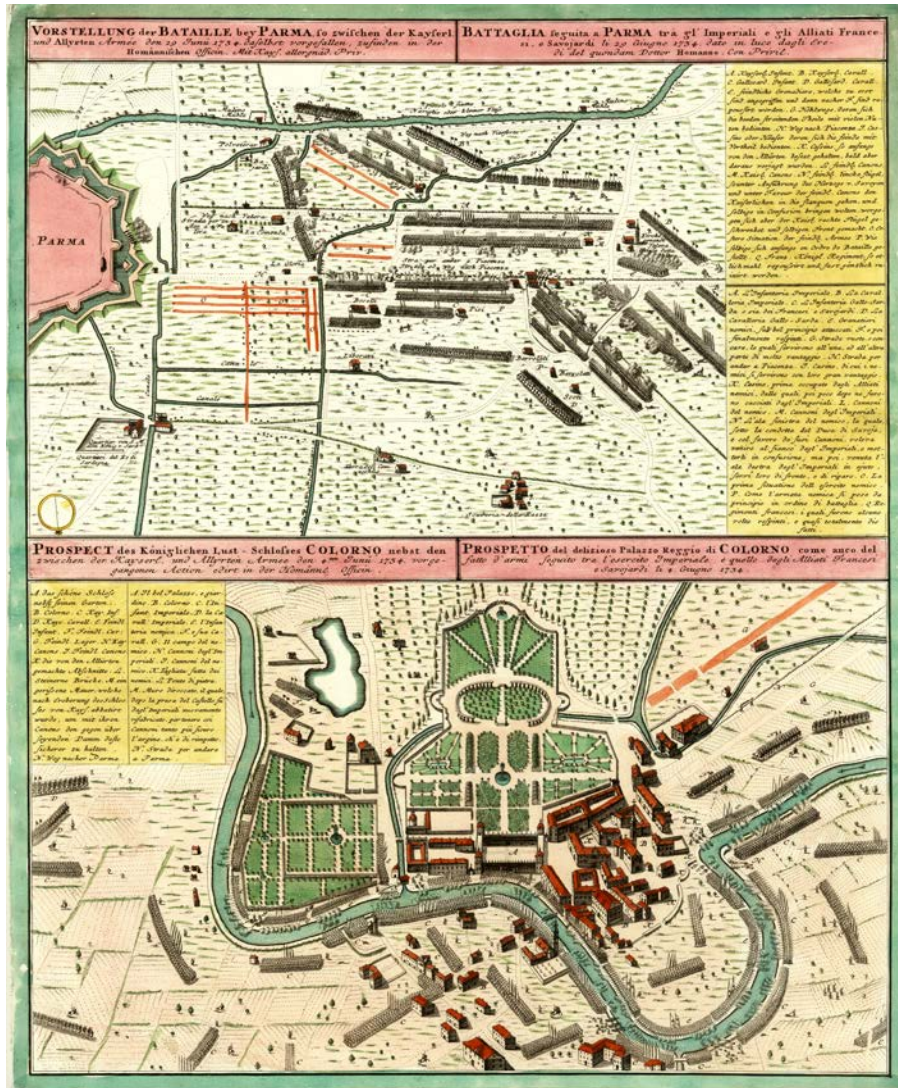
◀ **Fig. 1:** The states of the Apennine Peninsula as depicted on a map issued by Nicolaus Visscher in 1633. Depictions of places and traditional costumes in the individual regions increased the attractiveness of a map sheet.

Nicolaus Visscher.
*Tabula Italiae, Corsicae,
Sardiniae, et adjacentium
regnorum, nec non viva
praecipuarum urbium,
locorum, insignium, et
vestituum delineatio,*
engraved by Abraham
Goos.

Amsterdam: Nicolaus Visscher, 1633.

Engraving, hand-coloured, 36 × 55 cm
(paper sheet dimensions 48 × 57 cm),
graphic scale [ca. 1:2,900,000]. MZK, sign.
Moll-0002.477.

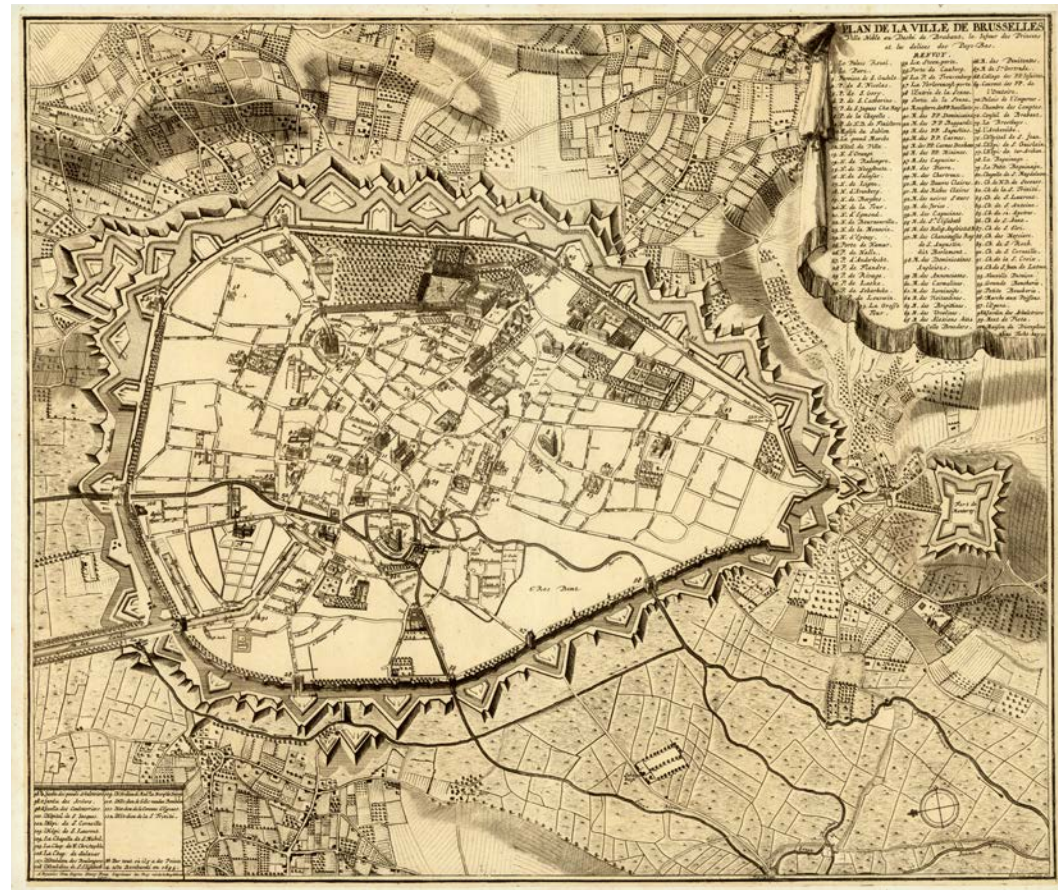




◀ **Fig. 2:** The Battle of Parma in northern Italy as depicted on a *Kriegs-Theatrum* sheet published by the heirs of Johann Baptist Homann. Accounts of battles and the recording of troop deployments catered to the interests of many map users.

Vorstellung der Bataille bey Parma so zwischen der Kayserl. und Allyrten Armée den 29. Juni 1734 daselbst vorgefallen / Battaglia seguita a Parma tra gl'Imperiali e gli Alliati Francesi, e Savojardi li 29 giugno 1734.

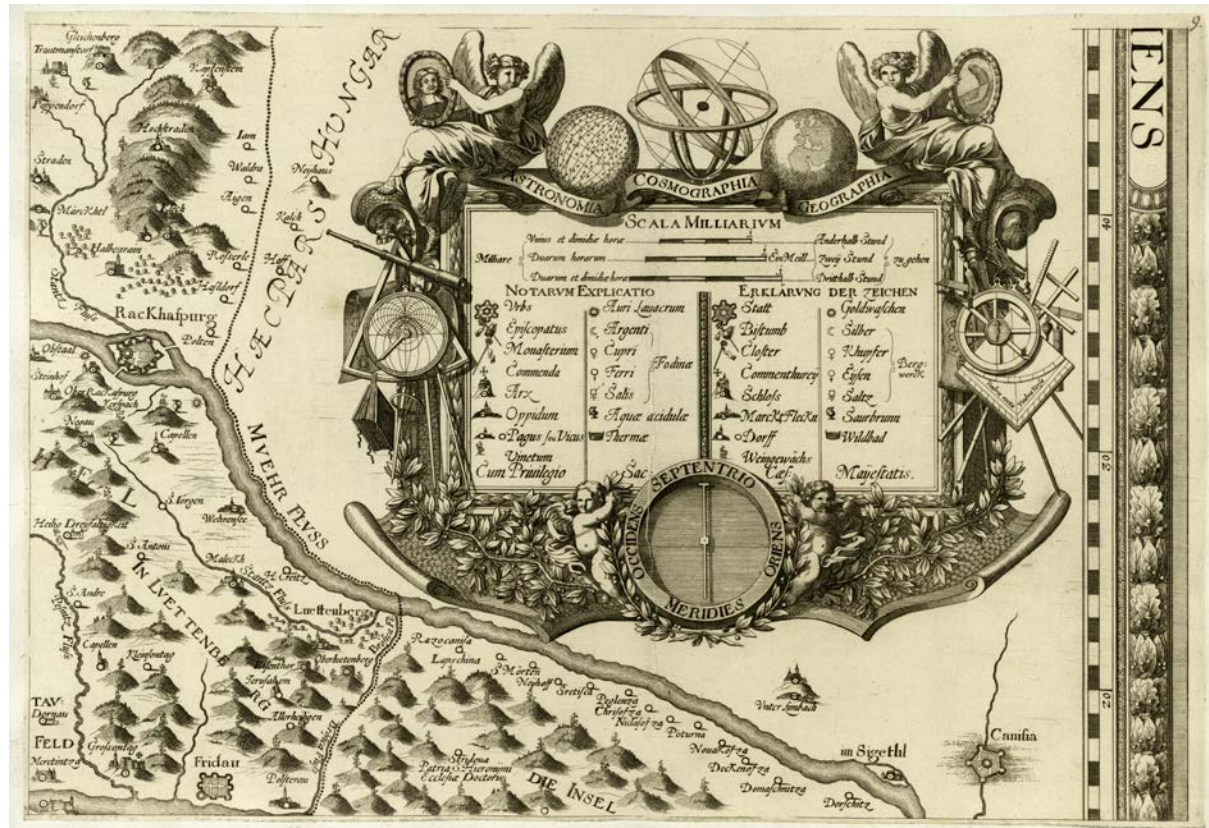
Nuremberg: heirs of Johann Baptist Homann, 1734.
Engraving, hand-coloured, 24 × 36 cm (paper sheet dimensions 65 × 57 cm), no scale indicated. MZK, sign. Moll-0002.811.



▲ **Fig. 3:** This town plan of Brussels from 1710, published by Eugene Henry Frick in Brussels in 1712, is a part of a series showing the French-Dutch borderland. The plan provides a detailed depiction of the city's system of fortifications, whereas only the most important buildings are drawn (for navigation purposes).

Plan de la ville de Bruxelles ville noble au Duché de Brabant, le séjour des princees et les delices des Pays-Bas. Part of Table des cartes des pays et des frontieres de France avec un recueil des plans des villes, sieges et batailles données entre les hauts allies et la France.

Bruxelles:
Eugéné Henry Frick, 1712.
Engraving, black and white, 50 × 59.5 cm (paper sheet dimensions 50.5 × 60 cm), graphic scale [ca. 1:7,000]. MZK, sign. Moll-0001.950,61.



▲ **Fig. 4:** Heterogeneity is a key characteristic of pre-modern cartography. One way of visualizing this is to examine the semiology and seemingly arbitrary choice and use of map symbols, as seen in this key to Georg Matthäus Vischer's map of Styria.

Georg Matthäus Vischer. A sheet of *Styriae ducatus fertilissimi nova geographica descriptio*, engraved by Andreas Trost.

Graz, 1678.

Engraving, black and white, 31 × 45 cm (paper sheet dimensions 57 × 64 cm; a section of upper-right corner), graphic scale [ca. 1:200,000]. MZK, sign. Moll-0001.407.09.



A cultural landscape: elevation, rivers, and lakes



▲ **Fig. 1:** River maps, whose earliest examples we know date to the 16th century, were integral to the portfolios of all the major publishing houses in Germany and the Netherlands. They mostly covered the Rhine, Danube, and to a lesser extent the Elbe and Moselle. From the 17th century onwards, the earliest maps of non-European rivers in Asia as well as North and South America also began to appear.

Sigmund von Birken. *Danubius fluviorum Europae princeps cum omnibus accessoriis fluminibus, et quae alluit regnis, provinciis, dynastiis, urbibus eorumq[ue] nominibus praeis ac recentioribus a fonte ad ostia*, engraved by Jacob Sandrart.

Nuremberg:

Jacob Sandrart, 1684.

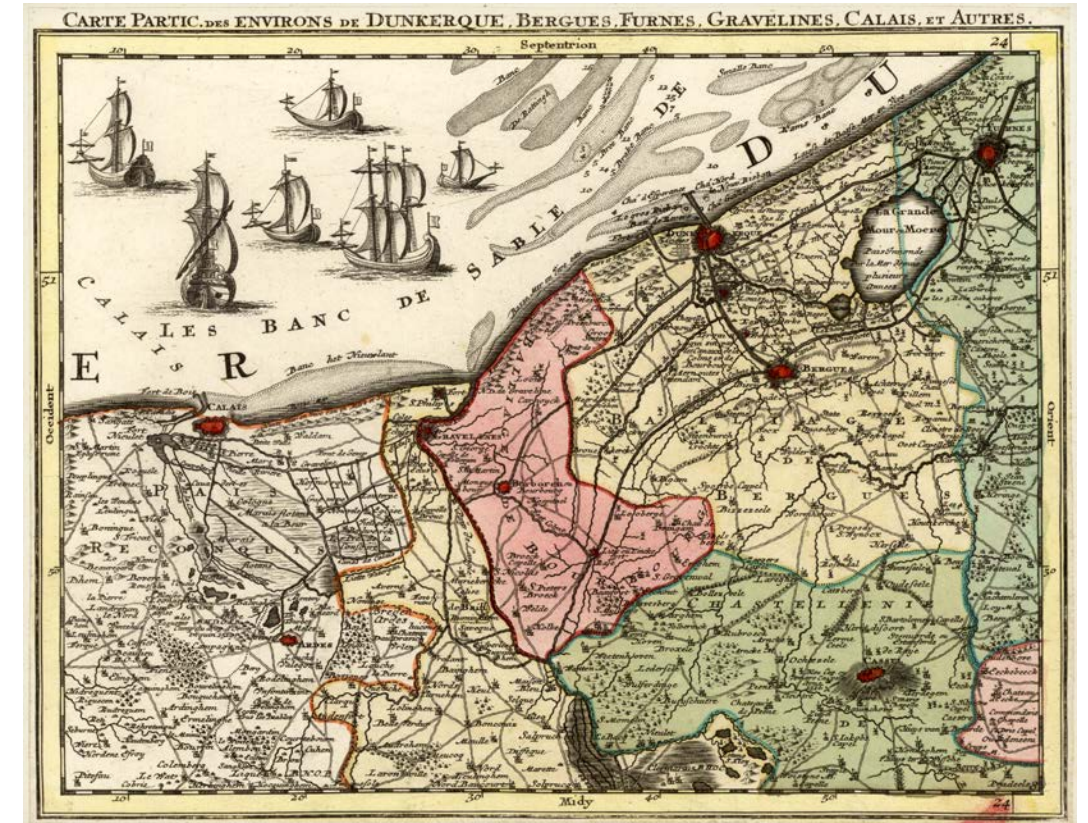
Engraving, hand-coloured, 47 × 117.5 cm (paper sheet dimensions 54 × 125 cm), graphic scale [ca. 1:1,600,000]. MZK, sign. Moll-0003.130.



► **Fig. 2:** Before rivers were understood and mapped as tourist arteries, they were cartographically conceived as links significant for trade. These economic and transport aspects were also reflected in maps of canals (often they depicted wildly ambitious plans – some were realized, many were not).

Albert von Sterndahl.
Carte géographique de la nouvelle communication entre le Danube & la Moldau projetée et faite par Albert le Baron de Sterndahl l'année 1768, engraved by Johann Christoph Winkler.

Vienna?, 1770.
Engraving, black and white, 48 × 33 cm (paper sheet dimensions 56 × 40 cm). MZK, sign. Moll-0003.555.



▲ **Fig. 3:** Thematic cartography depicting rivers, coastlines, and artificial bodies of water (canals, artificial lakes, dams, and other related structures) was developed especially in the Netherlands. There, the country's landscape – characterized by flat plains, numerous estuaries, and low altitude – was being dynamically transformed by both natural and human forces.

Matthäus Seutter. *Carte partic[ulière] des environs de Dunkerque, Bergues, Furnes, Gravelines, Calais et autres. Part of Les provinces des Pais Bas Autrichiens.*

Augsburg: Matthäus Seutter, [1750].
Engraving, hand-coloured, 18 × 24 cm (paper sheet dimensions 20 × 26 cm), graphic scale [ca. 1:250,000]. MZK, sign. Moll-0001.952,3, privé.2.





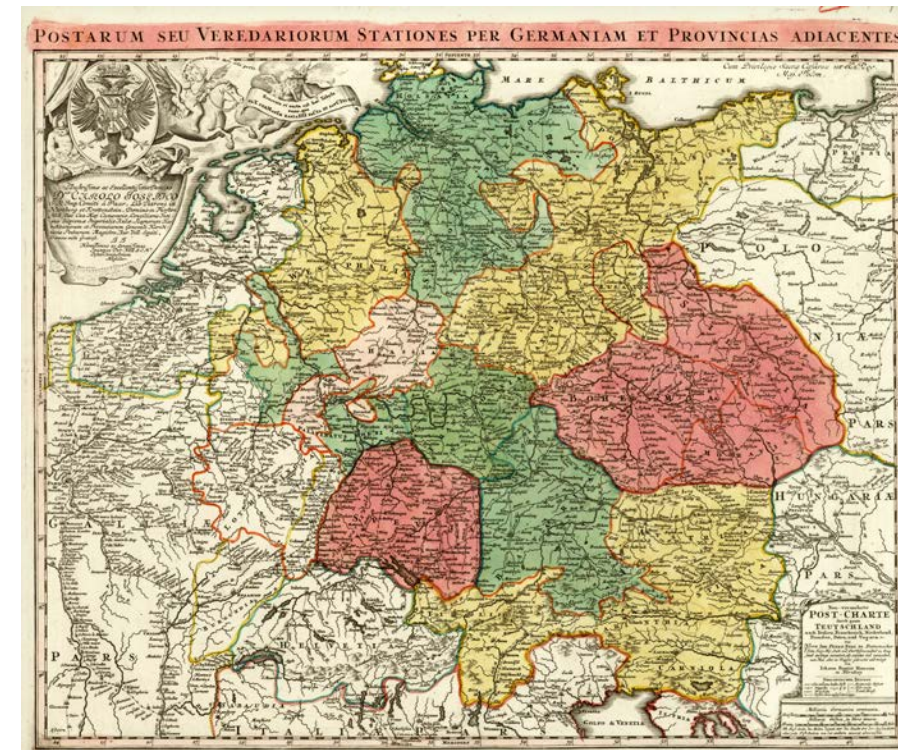
▲ **Fig. 4:** This map of Switzerland by Johann Jakob Scheuchzer, published in 1712, records for the first time in the history of cartography the heights of selected peaks. The author determined them using barometric measurements. The earliest equivalent map in the Habsburg Monarchy was not created until the Second Military Survey of the early 19th century.

Johann Jakob Scheuchzer. *Nova Helvetiae tabula geographica / Helvetiae pagi seu cantones XIII Ohrt der Eidgenosschaft*, engraved by Henrich Hüber and Emanuel Schallch after a sketch by Johann Melchior Füssli.



Zurich: Johann Jakob Scheuchzer, 1712.
Engraving, hand-coloured, 54.5 × 74 cm (paper sheet dimensions 64 × 86 cm), graphic scale [ca. 1:290,000]. MZK, sign. Moll-0006.055,4.

A cultural landscape: land use and roads

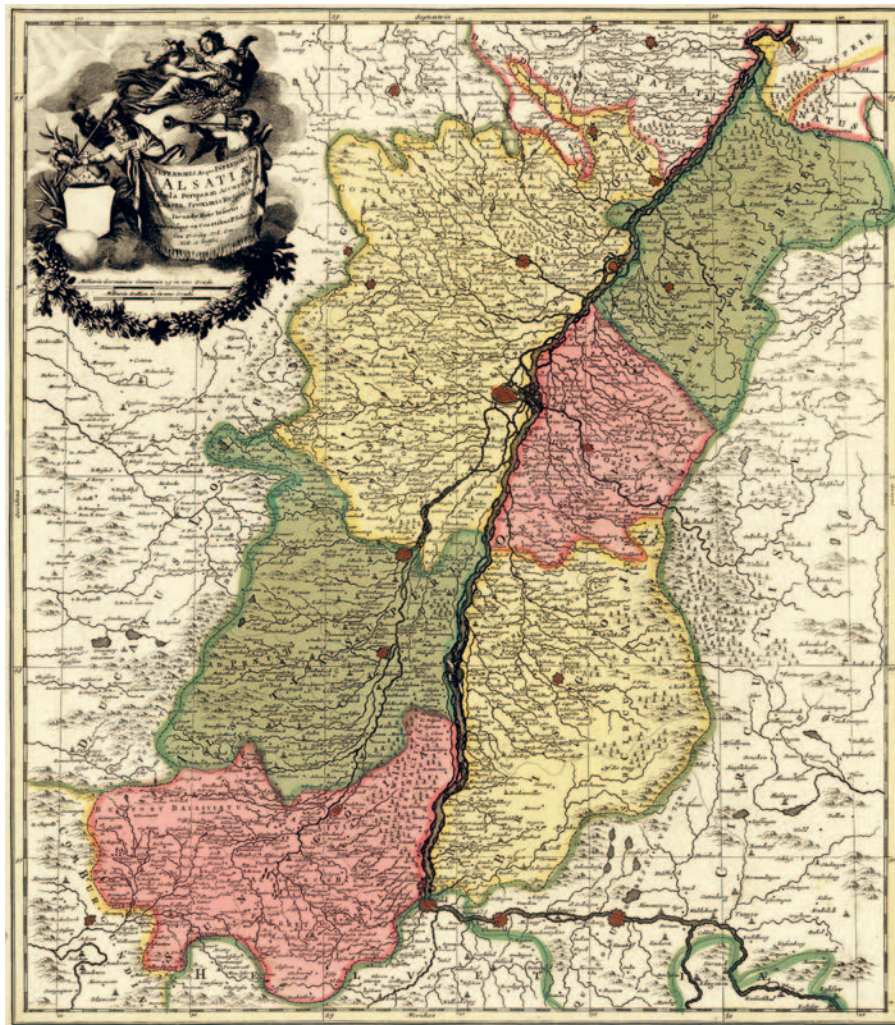


Nuremberg: Johann Baptist Homann, 1714.
Engraving, hand-coloured, 45 × 57 cm (paper sheet dimensions 58 × 66 cm), graphic scale [ca. 1:2,500,000]. MZK, sign. Moll-0003.701.



◀ **Fig. 1:** One of the earliest editions of the postal map by Peter Nell, published by Johann Baptist Homann in Nuremberg in 1714. Postal maps established themselves as a practical travel aid during the 18th century. They replaced travel and postal guides (i. e. descriptions of the main long-distance routes in the form of lists of sequential locations with interim distances).

Johann Peter Nell and Johann Baptist Homann. *Neu-vermehrte Post-Charte durch gantz Teutschland nach Italien, Franckreich, Nederland, Preußen, Polen und Ungarn.*

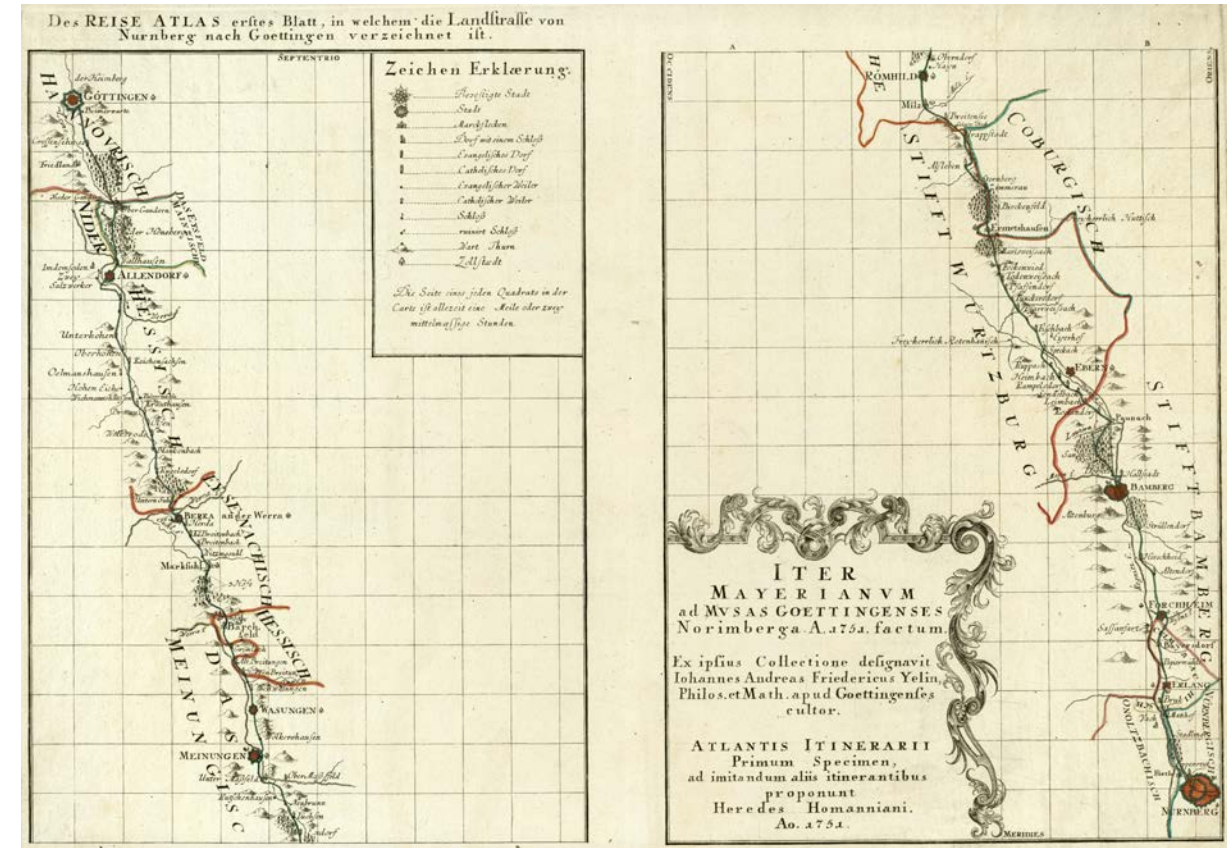


Amsterdam: Peter Schenk, [1715–1730].
Engraving, hand-coloured, 54 × 47 cm
(paper sheet dimensions 65.5 × 55.5 cm),
graphic scale [ca. 1:440,000]. MZK, sign.
Moll-0004.295.



◀ Fig. 2: Moll's collection predominantly covers political maps of European countries. Although they also show forests, for example, the scale of these maps means that information they provide about the character of the landscape is only indicative. Woods were often related to hilly areas, such as the Harz Mountains, Black Forest (Schwarzwald), and Vosges Mountains, the latter two seen on this map published by Peter Schenk in the early 18th century.

Peter Schenk. *Superioris atque Inferioris Alsatae tabula perquam accurata et exacta*.

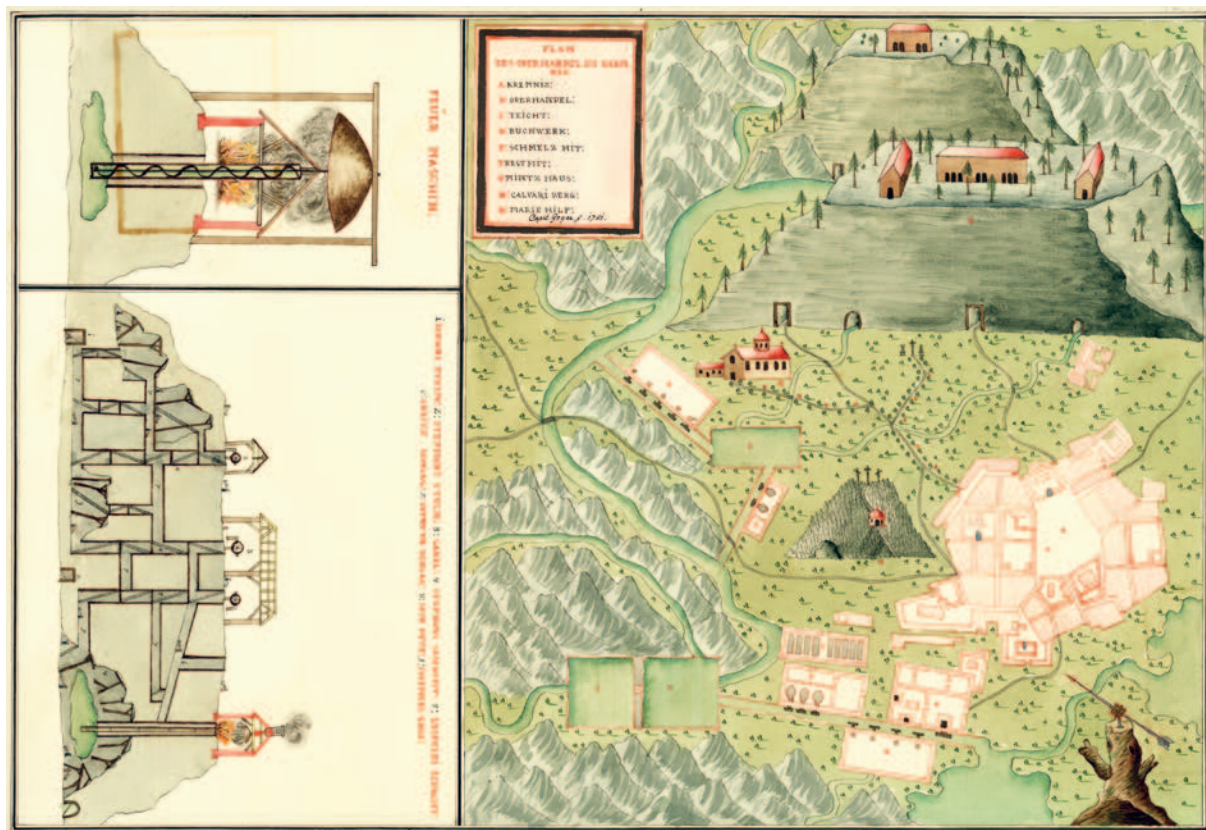


▲ Fig. 3: The *Atlas itinerarii*, published by the heirs of Johann Baptist Homann in Nuremberg in 1751 is regarded as one of the early travel maps. This particular sheet depicts the route between Göttingen and Nuremberg.

Johann Andreas Friederich Yelin. *Inter Mayerianum ad Musas Goettingenses. Des Reise Atlas erstes Blatt, in welchem die Landstrasse von Nurnberg nach Goettingen verzeichnet ist*.

Nuremberg: heirs of Johann Baptist Homann, 1751.

Engraving, black and white, 34 × 24 cm (paper sheet dimensions 55.5 × 64.5 cm), graphic scale [ca. 1:390,000]. MZK, sign. Moll-0003.717.



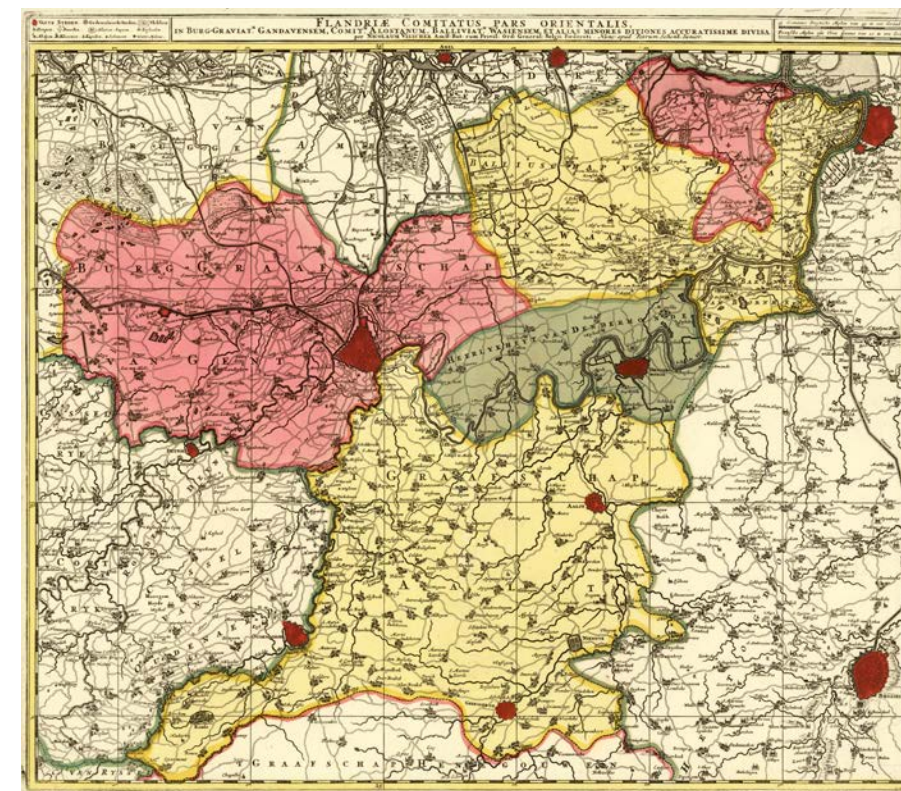
▲ **Fig. 4:** Mine works attracted a great deal of attention in the 17th and 18th centuries among experts and laymen alike. This drawing of the mines in Kremnica was inspired by the drawings published in a series of Hungarian mining sites by Luigi Ferdinando Marsigli, a military cartographer focusing on Hungary and the Danube area (1741).

1751
Manuscript, 44 × 41 cm
(paper sheet dimensions
47 × 68 cm), no scale
indicated. MZK, sign.
Moll-0003.222.



Geyer. *Plan des Oberhandel zu Krembniz.*

A cultural landscape: towns and cities



► **Fig. 1:** The densely populated region of West Flanders (present-day Belgium) on a map by Nicolas Visscher, published by Peter Schenk in the first third of the 18th century.

Nicolas Visscher.
*Flandriae comitatus pars
orientalis in Burggraviatm
Gandavensem,
Comitatum Alostanum,
Balliviatum, Wasiensem,
et alias minores ditiones
accuratissima divisa.*



Amsterdam: Peter Schenk,
[1715–1730].
Engraving, hand-coloured,
48 × 57 cm (paper sheet
dimensions 56 × 66 cm),
graphic scale [ca. 1:133,000].
MZK, sign. Moll-0002.071.



▲ **Fig. 2:** So-called *Kriegs-Theatra* (*armée journals*) not only provided up-to-date information on military campaigns but were effective propaganda tools, as this section of a map showing the military campaigns in northern Italy led by the emperor's general Eugene of Savoy clearly demonstrates.

Amsterdam: Pierre Mortier, [1696–1711].
Engraving, hand-coloured, 48 × 59 cm (paper sheet dimensions 56 × 67 cm), graphic scale [ca. 1:430,000]. MZK, sign. Moll-0002.574.

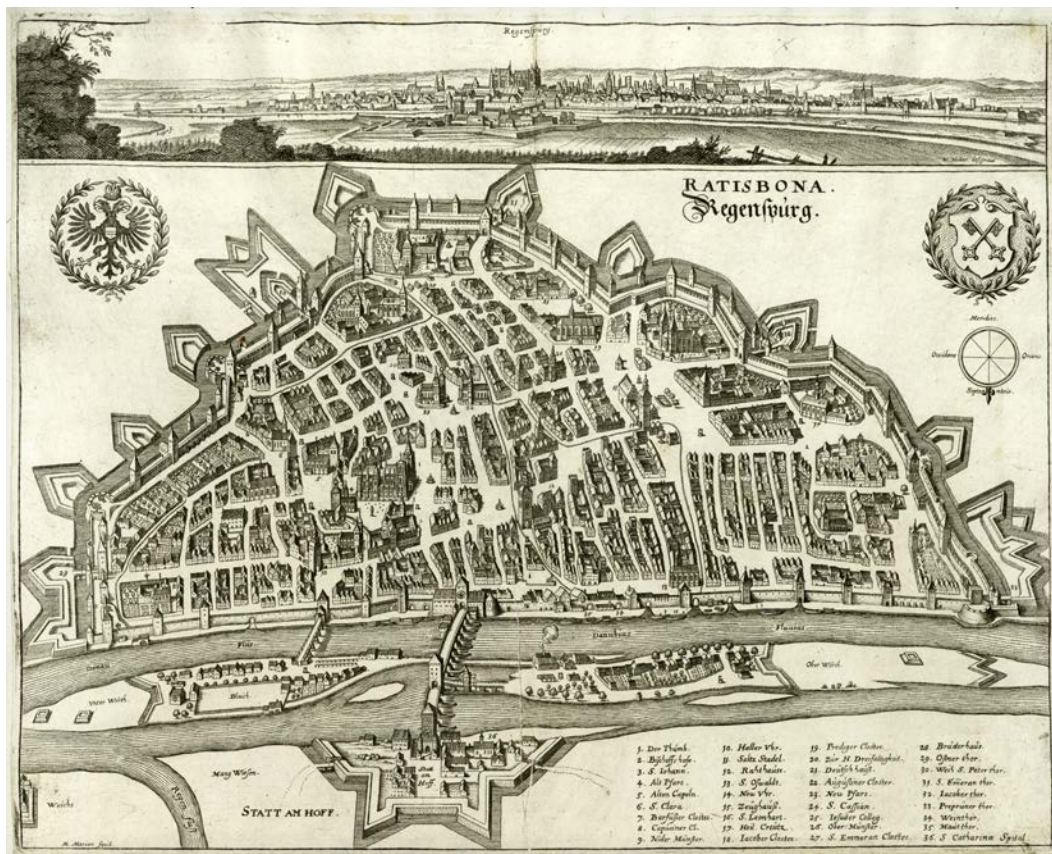
Pierre Mortier. *Le Grand theatre de la guerre en Italie. Dressé sur les memoires des plus habiles ingenieurs suivans les armées.*



▲ **Fig. 3:** Sheets that combined a schematic ground plan with “must-see” views of the city and its landmarks were very popular in the 18th century. This is Naples, depicted in an engraving published by Matthias Seutter in the first third of the 18th century.

Mathias Seutter. *Neapolis regni hujus maxima ornatissima siti amoenissima multisq[ue] castellis munita metropolis et emporium maritimum florentissimum cum illustribus aedificiis delineata.*

Augsburg: Matthias Seutter, 1720–1731.
Engraving, hand-coloured, 31.5 × 58 cm + 50 × 58 cm (paper sheet dimensions 58 × 67 cm), no scale indicated. MZK, sign. Moll-0003.017.



▲ **Fig. 4:** Sheets combining a ground plan and a veduta were popularized by *Civitates orbis terrarum*, and later, in the 18th century, especially by German publishers. This sheet on Regensburg was engraved by Matthäus Merian according to an earlier version by Wenceslaus Hollar.

Matthäus Merian. *Ratisbona / Regensburg*; veduta adapted from a sketch by Wenceslaus Hollar.

Frankfurt am Main: Matthäus Merian, [1644–1717].

Engraving, black and white, 24 × 36 cm (paper sheet dimensions 30 × 37 cm), no scale indicated. MZK, sign. Moll-0003.856.



Abbreviations

MZK = Moravská zemská knihovna v Brně (Moravian Library in Brno)

Sign. = signature

Tom. = tomos

Vol. = volume

The dimensions of the map frame and map sheet
are given as height by width.

Selected bibliography

Barber, Peter. Deutsche Cartographica und Topographica in
Department of Manuscripts der British Library. *Speculum orbis* 2,
no. 2 (1986): 117–129.

Buora, Maurizio. Una mappa falsa di Aquileia e altre mappe
settecentesche firmate Geyer nella Bibliotheca morava di Brno,
Arte e architettura 15 (2013): 473–492.

Chodějovská, Eva, Dufka, Jiří. *Bernard Pavel Moll. Sběratel a jeho
atlas*. Brno: CPress, 2021.

Czeike, Felix. Müllersches Gebäude. In *Historisches Lexikon Wien* 4,
R–L, 318–319. Wien: Kremayr & Scheriau, 2004.

Deák, Antal András. Nürnberg und die mitteleuropäische
Kartographie in der 1. Hälfte des 18. Jahrhunderts.
Kartographiehistorisches Colloquium 11 (2002/2017): 107–114.

Dörflinger, Johannes. *Die österreichische Kartographie im 18. und zu
Beginn des 19. Jahrhunderts unter besonderer Berücksichtigung
der Privatkartographie zwischen 1780 und 1820*. 2 vol. Wien:
Verlag der Österreichischen Akademie der Wissenschaften, 1984,
1988.

Dufka, Jiří. Kartografická komeniana v Moravské zemské knihovny
v Brně. In *Jan Amos Komenský ve fondech MZK. Katalog k výstavě*,
47–52. Brno: Moravská zemská knihovna v Brně, 2016.

Edney, Matthew H., Sponberg Pedley, Mary, edd. *The History of
Cartography, vol. 4: Cartography in the European Enlightenment*.
Chicago: The University of Chicago Press, 2019.

Groot, Erlend Petrus Jacobus Maria. *The world of a seventeenth-
century collector. The atlas Blaeu-van der Hem of the Austrian
National Library*. Vol. 7. 't Goy-Houten: Hes en De Graaf, 2006.

- Grote, Andreas, ed. *Macrocosmos in Microcosmo. Die Welt in der Stube Zur Geschichte des Sammelns 1450 bis 1800*. Wiesbaden: Springer, 2014.
- Heinz, Markus. *Modell eines Werkskataloges des kartographischen Verlages Homann, Homanns Erben und Fembo in Nürnberg (1702–1848)*. 2 vol. Berlin: KartDok – Repositorium Kartographie. (Dissertation, Universität Wien 2002.)
- Henning, Rudolf. Die Nicolai'sche Sammlung in der Württembergischen Landesbibliothek Stuttgart. Ein wenig bekanntes Dossier von Landkarten und Veduten des 17. und 18. Jahrhunderts. *Nordost-Archiv. Zeitschrift für Geschichte und Landeskunde* 77 (1985): 49–54.
- te Heesen, Anke. Sammlung, In *Enzyklopädie der Neuzeit, vol. 11: Renaissance – Signatur*. Stuttgart / Weimar: J. B. Metzler, 2010, col. 580–589.
- Hohrath, Daniel, Kieven, Elisabeth. *Die Bildung des Offiziers in der Aufklärung. Ferdinand Friedrich von Nicolai (1730–1814) und seine enzyklopädischen Sammlungen. Ausstellungskatalog, Württembergische Landesbibliothek, Stuttgart, 3.4.–12.5.1990*. Stuttgart: Württembergische Landesbibliothek, 1990.
- Honl, Ivan. O původu názvu „atlas“ v kartografické terminologii. *Kartografický přehled* 9 (1955): 85–91.
- Hoppe, Brigitte. Kunstkammern der Spätrenaissance zwischen Kuriosität und Wissenschaft. In *Macrocosmos in Microcosmo. Die Welt in der Stube Zur Geschichte des Sammelns 1450 bis 1800*, ed. Andreas Grote, 243–264. Wiesbaden: Springer, 2014.
- Chodějovská, Eva. Krajiny minulosti v digitálním světě. In *Historické krajiny Čech. Třeboňsko – Broumovsko – Praha*, edd. Eva Chodějovská, Eva Semotanová, Robert Šimůnek, 107–115. Praha: Historický ústav, 2015.

- Chodějovská, Eva. Staré mapy a plány jako pramen pro dějiny měst v České republice? In *Jak psát dějiny velkých měst?* Edd. Radana Červená, Tomáš Dvořák, Aleš Vyskočil, 371–391. Brno: Archiv města Brna, 2016.
- Chodějovská, Eva. Záznamy krajiny. Česká a moravská kartografie raného novověku v kontextu sebe prezentace šlechty. In Eva Chodějovská et al. *Krajina v rukou barokního člověka. Lidé a krajina 17.–18. století na východě Čech*, 27–67. Josefov: Národní památkový ústav, Územní odborné pracoviště v Josefově, 2020.
- J. F. Br. B. Meine Herren! *Realzeitung der Wissenschaften, Künste und der Commerzien*. 7. 11. 1772 (no. 44).
- Jarník, Hertvík. Starší kusy naší Knihovny Komenského. *Časopis Moravského musea zemského* 9 (1909): 244–267 and 10 (1910): 50–74.
- Justi, Carl. Philipp von Stosch und seine Zeit. *Zeitschrift für bildende Kunst* 7 (1872): 293–308, 333–345.
- Kastinger Riley, Helene M.: Charleston's Drawing Master Bernhard Albrecht Moll and the South Carolina Expedition of Emperor Joseph II of Austria. *Journal of early southern decorative arts* 21, no. 1 (1995): 5–88.
- Kepartová, Jana. Habent sua fata tituli. *Auriga – Zprávy Jednoty klasických filologů* 50 (2008): 37–54.
- Kepartová, Jana. Habent sua fata tituli III. *Auriga – Zprávy Jednoty klasických filologů* 51 (2009): 63–83.
- Kepartová, Jana. Habent sua fata tituli III. *Auriga – Zprávy Jednoty klasických filologů* 52 (2010): 59–73.
- Kinauer, Rudolf. *Der „Atlas“ des Freiherrn Philipp von Stosch und seine Karten*. Bad Godesberg: Kirschbaum, 1968.

- Klöti, Thomas. *Johann Friedrich von Ryhiner (1732–1803). Berner Staatsmann, Geograph, Kartenbibliograph und Verkehrspolitiker*. Bern: Geographische Gesellschaft Bern, 1994 (= Jahrbuch der Geographischen Gesellschaft von Bern 58, 1992/93).
- Klöti, Thomas, ed. *Sammlung Ryhiner: Karten, Pläne und Ansichten aus dem 16. bis 19. Jahrhundert = Ryhiner Collection: maps, plans and views from the 16th to the 19th century*. 4 vol. Bern: Stadt- und Universitätsbibliothek Bern, 2003.
- Klöti, Thomas, Oehrli, Markus, Feldmann, Hans-Uli, edd. *Der Weltensammler. Eine aktuelle Sicht auf die 16000 Landkarten des Johann Friedrich von Ryhiner (1732–1803)*. Murten: Cartographica Helvetica, 1998 (= Cartographica Helvetica, Sonderheft 15).
- van der Koert, Horst, Schilder, Günter. *History of the Atlas and the making of the faksimile. The Atlas Blaeu-van der Hem of the Austrian National Library*. Vol. 8, t Goy-Houten: Hes en De Graaf, 2011.
- Koschatzky, Walter, Antoniou, Renata. *Albert, Herzog von Sachsen-Teschen, 1738–1822: zum 250. Geburtstag*. Vienna: Graphische Sammlung Albertina, 1988.
- Křížová, Alena. Kroj jako výraz národní/regionální identity. In *Lidové tradice jako součást kulturního dědictví*, edd. Alena Křížová, Martina Pavlicová, Miroslav Válka, 18–20. Brno: Ústav evropské etnologie, 2015.
- Kuchař, Karel. *Soupisy map z počátku 18. století*. Praha: Kabinet pro kartografii ČSAV, 1953.
- Kuchař, Karel, Dvořáčková, Anna. *Mapová sbírka B. P. Molla v Universitní knihovně v Brně*. Praha: Státní pedagogické nakladatelství, 1959.
- Kuchař, Karel, Dvořáčková, Anna. Mapové sbírky zvané „atlas“. In Karel Kuchař, Anna Dvořáčková. *Mapová sbírka B. P. Molla v Universitní knihovně v Brně*, 14–17. Praha: Státní pedagogické nakladatelství, 1959.

- van der Krogt, Peter, et al., edd. *The atlas Blaeu-van der Hem of the Austrian National Library*. 6 vol. Leiden: Brill, 1996–2008.
- van der Krogt, Peter. The Atlas Maior of Joan Blaeu. In *Joan Blaeu, Atlas maior of 1665. The greatest and finest atlas ever published*, 35–44. Hongkong / Köln a. R. / London: Taschen, 2005.
- Kretschmer, Ingrid, Dörflinger, Johannes, Wawrik, Franz, edd. *Lexikon zur Geschichte der Kartographie. Von den Anfängen bis zum ersten Weltkrieg*. Wien: Franz Deuticke, 1986 (= Die Kartographie und ihre Randgebiete. Enzyklopädie, vol. C/1–2).
- Kubíková, Blanka. Nostická sbírka grafiky. Málo známý skvost barokního sběratelství. In *Od objevu k interpretaci: znalectví, sběratelství a ikonografie umění raného novověku*, edd. Zuzana Macurová, Tomáš Valeš, 295–304. Brno: Masarykova univerzita, 2019.
- Lang, Jörn. Netzwerke von Gelehrten: Eine Skizze antiquarischer Interaktion am Beispiel des Philipp von Stosch (1691–1757). In *Netzwerke der Moderne. Erkundungen und Strategien*, edd. Jan Broch, Markus Rassiller, Daniel Scholl, 203–226. Würzburg: Königshausen u. Neumann, 2007 (= FORUM – Studien zur Moderneforschung 3).
- Macurová, Zuzana, Valeš, Tomáš, edd. *Od objevu k interpretaci: znalectví, sběratelství a ikonografie umění raného novověku*. Brno: Masarykova univerzita, 2019.
- Mokre, Jan. *Franz Ritter von Hauslab: Der gelehrte Offizier*. Wien: Heeresgeschichtliches Museum, 2018 (= Schriftenreihe des Heeresgeschichtlichen Museums 25).
- Nedělníková, Eva. Sbírký rodu Loudonů (Master thesis, Masarykova univerzita v Brně 2012).
- Paisey, David L. *Deutsche Buchdrucker, Buchhändler und Verleger 1701–1750*. Wiesbaden: Harrassowitz Verlag, 1988 (= Beiträge zum Buch- und Bibliothekswesen 26).

- Pápp, Julia. The Catalogue of Bernhard Paul Moll (1697–1780) and His Atlas Hungar. *Imago Mundi* 57, no. 2 (2005): 185–194.
- Pászti, László. Hungarica-Forschung in der Kartenabteilung der Staatsbibliothek zu Berlin 2004–2007, *Mitteilungen des Freudenkreises für cartographica in der Stiftung Preussischer Kulturbesitz* 20 (2007): 6–13.
- Pečar, Andreas. Gab es eine höfische Gesellschaft des Reiches? Rang- und Statuskonkurrenz innerhalb des Reichsadels in der ersten Hälfte des 18. Jahrhunderts. In *Das Reich und seine Territorialstaaten im 17. und 18. Jahrhundert. Aspekte des Mit-, Neben- und Gegeneinander*, ed. Harm Klueting, 183–205. Münster: LIT, 2004 (= *Historia profana et ecclesiastica. Geschichte und Kirchengeschichte zwischen Mittelalter und Moderne* 10).
- Petráň, Josef, et al. *Dějiny hmotné kultury II/1. Kultura každodenního života od 16. do 18. století*. Praha: Státní pedagogické nakladatelství, 1995.
- Polleroß, Friedrich. Kunstsammlungen in Österreich: Literatur- und Fonrschungsüberblick. *Frühneuzeit-Info* 25 (2014): 7–44.
- Pomian, Krzysztof. Sammlungen – eine historische Typologie. In *Macrocosmos in Microcosmo. Die Welt in der Stube Zur Geschichte des Sammelns 1450 bis 1800*, ed. Andreas Grote, 107–128. Wiesbaden: Springer, 2014.
- Popescu, Traian, Wollmann, Volker. Localități miniere din Transilvania, Banat și Maramureș într-un atlas din secolul al XVIII-lea (Sibiu: Editura Honterus, 2013).
- Prchal, Vítězslav. *Společenstvo hrdinů: válka a reprezentační strategie českomoravské aristokracie 1550–1750*. Praha: NLN, Nakladatelství Lidové noviny, 2015.
- Rögl, Fred. L. v. Fichtel und J. P. C. Moll und ihre wissenschaftliche Bedeutung. *Annalen des Naturhistorischen Museums in Wien. Serie A für Mineralogie und Petrographie, Geologie und Paläontologie, Anthropologie und Prähistorie* 84 (1980): 63–77.

- Roubík, František. Laudonova mapová sbírka na Vranově. *Kartografický přehled* 8 (1954): 164–165.
- Roubík, František. *Soupis map českých zemí*. 2 vol. Praha: Státní nakladatelství učebnic / ČSAV, 1951, 1955.
- Semotanová, Eva. *Mapy Čech, Moravy a Slezska v zrcadle staletí*. Praha: Libri, 2001.
- Schram, Wilhelm. Die Ansichtensammlung der mährischen Landesbibliothek. *Zeitschrift des mährischen Landesmuseums* 9 (1909): 17–67.
- Slavíček, Lubomír, ed. *Artis pictoriae amatores: Evropa v zrcadle pražského barokního sběratelství. Katalog výstavy Národní galerie v Praze. Jízdárna Pražského hradu, 13. 5.–12. 9. 1993*. Praha: Národní galerie v Praze, 1993.
- Slavíček, Lubomír. *Sobě, umění, přátelům: kapitoly z dějin sběratelství v Čechách a na Moravě 1650–1939*. Brno: Společnost pro odbornou literaturu – Barrister & Principal, 2007.
- Spenlé, Virginie. Kunstsammlung. In *Enzyklopädie der Neuzeit, vol. 7: Konzert – Männlichkeit*. Stuttgart / Weimar: J. B. Metzler, 2008, col. 351–359.
- Stock, Beate. *Appendix A Genealogy*. In Rosemarie L. Tovell, ed. *Berczy*, 299–303. Ottawa: National Gallery of Canada, 1991.
- Tooley's Dictionary of Mapmakers*. Tring: Map Collector Publications Limited, 1979.
- Tovell, Rosemarie L., red. *Berczy*. Ottawa: National Gallery of Canada, 1991.
- Vlnas, Vít. *Princ Evžen Savojský: život a sláva barokního válečníka*. Praha / Litomyšl: Paseka, 2001.
- Wolter, John A., Grim, Ronald E., edd. *Images of the world. The atlas through history*. Washington D. C: Library of Congress, 1997.

- Wagner, R. Robert. Sammelatlas. In *Lexikon zur Geschichte der Kartographie. Von den Anfängen bis zum ersten Weltkrieg*, edd. Ingrid Kretschmer, Johannes Dörflinger, Franz Wawrik, 698–699. Wien: Franz Deuticke, 1986 (= Die Kartographie und ihre Randgebiete. Enzyklopädie, vol. C/1–2).
- Wawrik, Franz. Atlas. In *Lexikon zur Geschichte der Kartographie. Von den Anfängen bis zum ersten Weltkrieg*, edd. Ingrid Kretschmer, Johannes Dörflinger, Franz Wawrik, 35–41. Wien: Franz Deuticke, 1986 (= Die Kartographie und ihre Randgebiete. Enzyklopädie, vol. C/1–2).
- Welu, James A. The map in Vermeer's art of painting. *Imago Mundi* 30 (1978), no. 1:9–30.
- Winter, Otto Friedrich, ed. *Repertorium der diplomatischen Vertreter aller Länder, vol. 3*. Graz / Köln: Hermann Böhlau Nachfahren, 1965.
- Woodward, David, ed. *Art and Cartography: Six Historical Essays*. Chicago: University of Chicago Press, 1987.
- Woodward, David. Cartography and the Renaissance: Continuity and Change. In David Woodward, ed. *The History of Cartography, vol. 3/1: Cartography in the European Renaissance*, 3–24. Chicago: The University of Chicago Press, 2007.
- Zimmermann, Paul. Praun, Georg Septimius Andreas von. In *Allgemeine deutsche Biographie*, vol. 26, 536–538. Leipzig: Duncker & Humblot, 1888.

Early Books and Papers (published before 1850)

- Beyschlag, Daniel Berhard. *Beyträge zur Nördlingischen Geschlechtshistorie die Nördlingischen Epitaphien enthaltend*. Nördlingen: Karl Gottlob Beck, 1801.
- Horký, Josef Edmund. [No title] In dem Kataloge... *Brünner Wochenblatt* 7 (1825): 26.
- Kéler, Gottfried. Atlas des Bernhards von Moll Ungrischer Atlas des sowohl gestochenen, als gezeichneten Landkarten, Plane, und Prospekte etc. von dem Königreiche Ungern, und der demselben theils ehemals, theils itzt noch einverleibten Länder. *Ungarisches Magazin* 1 (1781): 318–352, 392–403; 2 (1782): 90–110, 318–334; 3 (1783): 118–123; 4 (1787): 106–120.
- von Riegger, Josef Anton. Verzeichniß einiger allgemeinen Landkarten von Böhmen. In *Materialien zur alten und neuen Statistik von Böhmen* 1 (1787): 59–78.
- Wolny, Gregor. *Die Markgrafschaft Mähren. Vol. 2: Brünner Kreis, II. Abtheilung*. Brünn: Selbstverlag des Verfassers, 1836.

Archival sources

Vienna, Austria: Archiv der evangelischen Kirche in Österreich

Vienna, Austria: Österreichisches Staatsarchiv, Allgemeine
Verwaltungsarchiv

Brno, the Czech Republic: Brno City Archives, Schramova sbírka
vedut a pohledů

Brno, the Czech Republic, Moravian Regional Archives

- fund G 366: Rodinný archiv Dubských Zdislavice
- fund G 6: Sbírka rukopisů bývalého Františkova muzea

Internet sources

Moravian Library in Brno: Mollova mapová sbírka [The Moll Map
Collection], [27. 7. 2025]: <https://mapy.mzk.cz/>

Passion for Maps

B. P. Moll's Eighteenth-Century
Composite Atlas

Eva Chodějovská – Jiří Dufka

Published by the Moravian Library in Brno,
Kounicova 65a, 601 87 Brno, 2025

Authors of texts: Eva Chodějovská, Jiří Dufka

Language supervision: James Preston

Graphic design: Filip Blažek and David Dubec, studio Designiq

Print: Studio Donné

1st edition

www.mzk.cz

ISBN 978-80-7051-366-8



MORAVIAN
LIBRARY

ISBN 978-80-7051-366-8