



In art history, there has recently been a greater focus on the practices of copying, not only because it forms a crucial part of the learning process, but also because it is a way of disseminating and monetising works of art, styles and ideas. A well-known example is the many copies that the descendants of the painter Pieter Brueghel the Elder produced and sold, thereby helping to disseminate the work of their famous (grand)father. Similarly, in the history of science and knowledge, copying, often coupled with acts of translation, has become a more prominent focus of research, as it is one of the key practices contributing to the circulation of knowledge.

- To what extent were maps, atlases and globes copied?
- How were the copies made and who produced them? How have the availability and evolutions of different map production technologies affected the idea of what copying is?

- What were/are the possible motives for copying maps? For example: how did the economics and formats of publishing affect the decisions regarding the copying of maps (e.g. in books, newspapers, periodicals, atlases, or as loose sheets)? How have the geographical/cultural/linguistic contexts influenced the need to copy rather than to produce new original maps?
- What practices, rules and traditions were in place when it came to copying maps, atlases and globes? E.g. copying, reproducing, re-editing, plagiarising, facsimileing, etc. How do they differ from each another?
- What was the effect of barriers such as copyright, patents, privileges, protection against copying and plagiarism?
- What kind of changes and continuities can we observe in attitudes towards copying practices over time?
- What role(s) do copying practices play in the production, circulation and consumption of cartographic products? And can focusing on copying practices help us to better understand the complex mapping process?
- How did cartographic, geographical and spatial knowledge spread through the copying of maps?
- How do original and copied maps relate to each other; what possible relationships existed between original and copied maps? Does research on copying practices contribute to a better understanding of cartographic intertextuality?
- To what extent do copies form part of the maps' social lives? Should copyists be conceptualised more like map producers or more like users?
- Do copying practices hinder innovation, or do they actually improve maps?

Contributions may be conceptual or theoretical in nature or may focus on one or more specific case studies from any historical period, involving any modes of mapping, individuals, places or phenomena. We do, however, expect authors to demonstrate the broader relevance of their analyses, arguments and conclusions to research on copying practices, and/or to the history of cartography in general.

Depending on the nature and scope of the proposals received, the editors will decide whether to compile a special issue or a monograph. We expect the maximum word count for a contribution to be around 8,000 (excl. references etc.).

HOW TO SUBMIT

To participate, please send – in a single file – an abstract (max. 250 words) of your planned chapter/article and a short academic biography (max. 250 words) by **15 December 2026** to Johanna Skurnik (jeskur@utu.fi) and Bram Vannieuwenhuyze (B.J.Vannieuwenhuyze@uva.nl). The abstract should clearly describe the theoretical and/or empirical focus of the planned contribution, research methodology, and the source materials used. Please also state clearly how your research will contribute to the study of copying in map history.

Please submit your abstract and biography as a single PDF or Word file.

PROVISIONAL TIMETABLE

Deadline for submitting proposals	15 December 2026
Notification of acceptance	31 January 2027
Online roundtable	March 2027
Deadline for submitting the first draft of the chapter / article	1 September 2027
Internal review and feedback to the authors	October 2027
Deadline for second draft	15 December 2027
Submission to a journal or book series	Early 2028

CONTACT

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