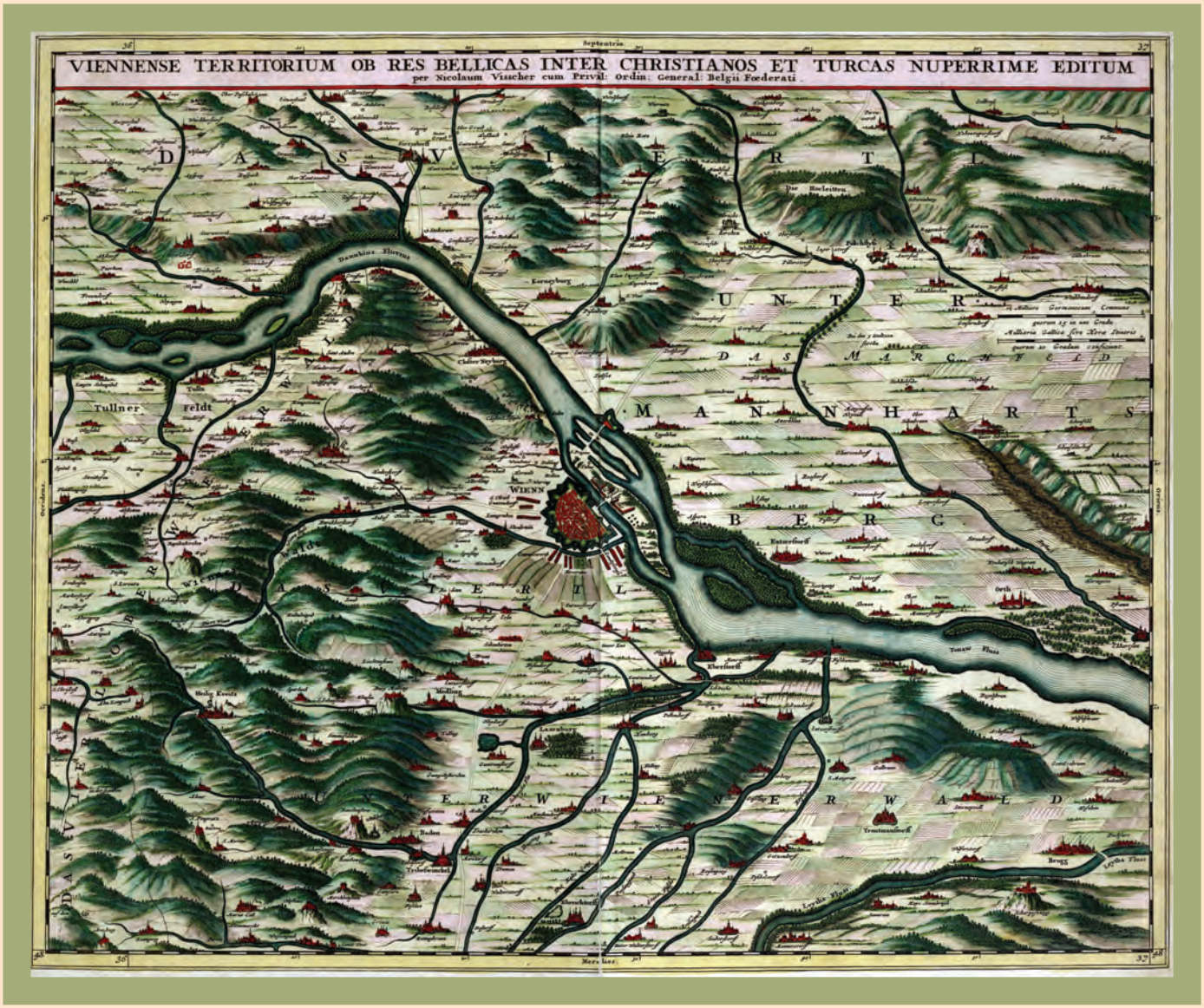
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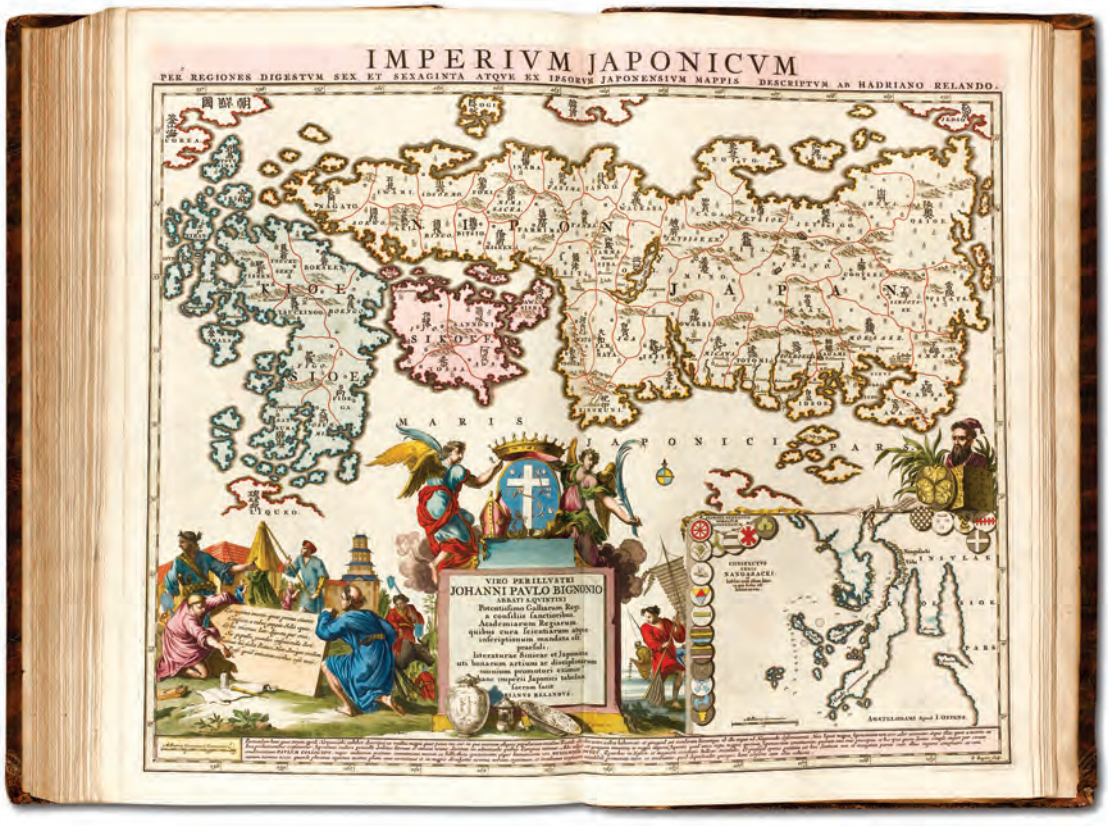
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Ouch, ouch, it is not that easy to get a new IMCoS website in place and operating properly!

Hopefully you have tried it out for renewing your subscription or just for curiosity's sake?

The manufacturer did a very good job in principle but as the implementation date kept sliding down the calendar, it became a hassle to get it working on time. The trial period disappeared completely in the process and what we had working by 5th December was a bleak abstract of the glorious version that we had had in mind. Kit Batten and Sue Booty received instruction on what we had in operation at the time and have since done a marvellous job of putting the pieces together as best as they could. A compliment is also due to Jenny Harvey who was unable to attend the instruction course as the course date kept sliding and changing, but she will have another go at it after having done a lot of work on the specification of the website requirements.

The website will enable us to subscribe, renew, change our passwords to one that we can recall and obtain a new one by return e-mail. Accessing your own data will allow you to change your address, e-mail address or other details as you see fit, making sure that the *Journal* will be posted to your correct address. You will have access to all previously published issues of *IMCoS Journal* (since 1981!) and be able to search all articles using catchwords for your purpose. Annual General Meeting agendas and meeting minutes - probably not your favourite pastime - will be available and the Annual Accounts will be on the web after they have been approved by the Executive Committee. Past and future International Symposiums will be there, as will the Bulletins 1 to 9 to help you care for your collection. A number of cartographic links will be available and clicking on the advertisers' banners will transfer you to their sites immediately. A lot more will be on there in due time but please have mercy on Kit Batten who will be doing the uploads. The e-mail Newsletter will come to you via the website and look nicer than the previous ones that Stephen Williams laboured to get to you via his private e-mail. The Members Directory will be generated electronically, allowing you to select groups by country. Whatever goes onto the Directory remains under your control, complying with the Data Privacy Act and your own preference. And it will save IMCoS some money as the (often outdated) hard copy Directory will no longer need to be printed and mailed out. Paypal and credit card payment capability come with the deal. To end with an optimistic note, the company who provided the website structure has been most generous (they also handle archives and have scanned more maps than the average collector is likely to lay his hands on); project engineer Danny Gharbaran's patience exceeded all expectations. He even deserted his wife and children for IMCoS's sake to fix a glitch on the evening of 5th December, when Santa Claus comes to his country to give presents to all who have behaved beyond reproach in the past year. May the new website live up to our members' expectations; my apologies for any inconvenience its introduction may have caused. Please realise that much work has still to be done.

Hans Kok

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Worth A Look

by Rod Barron

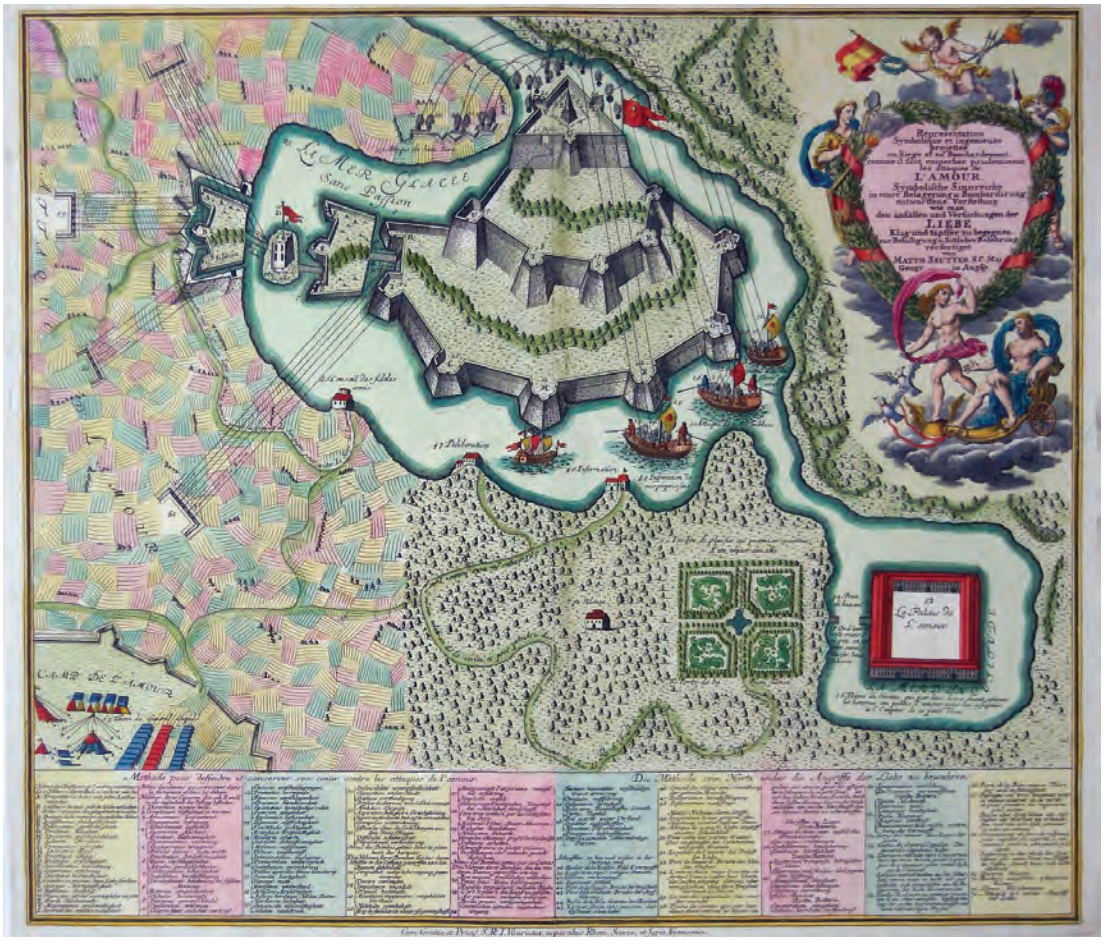
This rare and attractively engraved 18th century allegorical map represents, in the form of an 18th century Battle Plan, the assault of the armed forces of LOVE on the Island Fortress of Manhood set in the middle of the passionless Frozen Sea. Surrounding it the artillery batteries of the forces of the Fairer sex bombard the Citadel and its inner bastions, whilst her navy sends cannonades from the surrounding waters of the Frozen Sea using such firepower as beauty, simplicity, languishing looks and other feminine wiles and virtues.

The defences reply with volleys of prudence, industry and experience. The route of the surrendered love-struck is shown leading out of the fortress via the Gates of Wisdom to the lakeside outposts of Advice of Faithful Friends, Deliberation and Information and onward to the *Jardin de Plaisir* (Garden of Pleasure) and thence, by subterranean passage, to the insular walled Palace of Love, where to enter might be easy but to depart is impossible without leaving one's liberty behind.

In the lower left corner the Camp of Love is shown with the tents of its General Cupid, settled in with his forces until the attrition is over and the besieged has surrendered. Below in the form of a detailed and annotated key, all manner of methods are outlined to defend and preserve one's heart against the attacks of Love. A richly decorated cartouche at top right shows Venus in her chariot carried by winged birds. This map was printed by Matthaeus Seutter about 1730 and the full title is 'Representation Symbolique et ingenieuse projettée en Siège et en Bombardement comme il faut empecher prudemment les attaques de L'AMOUR….' [Symbolic and ingenious strategies used in sieges and bombardments in the same way that one has to guard against the pitfalls of love].

Further reading

Gillian Hill, *Cartographical Curiosities* N°.65 pp.55-56
J.B. Post, *Atlas of Fantasy* pp.16-17



Matthaeus Seutter's* Representation Symbolique et ingenieuse projettée en Siège et en Bombardement comme il faut empecher prudemment les attaques de L'AMOUR.... *c.1730

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Myth, Muse & Allegory

Frontispieces from the Golden Age of Celestial Cartography

by Nick Kanas MD

The Golden Age of celestial cartography took place in Europe from 1600 to 1800. Stimulated by technical advances in printing and terrestrial mapping, as well as by the intellectual and scientific resurgence that occurred during the Renaissance and Enlightenment, a number of beautiful books and atlases were produced that described and illustrated the wonders of the heavens. Textual figures generally were of two types: constellation maps and cosmological diagrams[1]. However, these images were not the only ones present in celestial books. Less well known were those engraved in frontispieces and illustrated title pages, which in terms of beauty, wealth of detail, and complexity of ideas reached their zenith in the 1600s and early 1700s. Swedish art historian Inga Soderlund has likened frontispieces from this time to a beautiful façade at the entrance of a building, promising glories within.[2] Thereafter, they became simpler and more narrowly related to the subject matter, reflecting the growing empiricism of the text as astronomical science advanced. They have become less common in recent decades.

But even in the Golden Age, not all celestial books included images at the front. Two prominent examples are *Uranographia*, published in 1801 by German astronomer Johann Bode (1747-1826), and *Atlas Celeste*, by French globe maker Jean Fortin (1750-1831). Neither had frontispieces, and their title pages contained written information but no decorative images (the 1776 edition of Fortin's book, but not that of 1795, had a beautiful printer's mark). The 1729 *Atlas Coelestis* of English Astronomer Royal John Flamsteed (1646-1692) showed his portrait as its frontispiece and had a small allegorical image at the bottom of its title page.

Frequency and classification

In her survey of 291 illustrations adorning the front of 17th-century books on astronomy, Soderlund found that 65% comprised an entire page. Besides serving as an introduction to the text, she concluded that these illustrations had a commercial purpose as well, encouraging the reader to buy the book by engaging him in the mystery of astronomy and thus identify with an intellectual elite. In the remaining 35%, the images were less prominent and were subordinate to the text, sometimes being purely ornamental.[3] The larger and more expensive the book, the more likely it was to have an elaborate frontispiece or illustrated title page that used myth and allegory to invoke antiquity and identification with a scholarly topic.



Fig.1 Frontispiece from the 1681 edition of Munckerus'* Mythographi Latini. *(17.6 X 10 cm). Note that the book's title and some publishing information are included with the image.

In noted map collector Rodney Shirley's sample of 'decorative cartographic titlepages' *c.*1470-1870 (in which he includes both frontispieces and illustrated title pages), six major themes were found: classical mythology; Christian theology; Renaissance art forms; allegories, images and emblems; symbols of power; and science, discovery and exploration.[4] Sometimes one theme predominated; in other cases, two or more were present.

In my review of European celestial books and atlases going back from the present to the beginning years of printing, I have classified images appearing at the front into four types: printer's marks; allegorical images using classical mythology and important astronomers from antiquity; pictures of instruments and people contemporary with the time of publication; and images and schematics that were extensions of the content. Some frontispieces were combinations of these categories.[5]



Fig. 2 Combined frontispiece and title page from the 1661 edition of Bayer's* Uranometria. *(28.7 X 19 cm). The names of various owners of the atlas are hand-written in the margins, including a monastery entry at the bottom.

Allegorical images

In the Golden Age of celestial cartography, allegory and elaborate Baroque and Classical images were prominent. One of the most common images was a beautiful woman, usually holding an astronomical instrument. This allegorically represented the discipline of astronomy and could be identified as Urania, one of the muses in Apollo's circle, or Astronomia, one of the seven liberal arts. Deities representing the Sun (e.g., Apollo), the Moon (e.g., Diana), or the planets also were common. Astronomers were depicted as older scholarly men holding a telescope, armillary sphere, astrolabe or some other astronomical instrument. These individuals were usually shown standing on pedestals or within elaborate theatrical stages. Pleasant dream-like images were present too, such as ancient temples, monuments, and gardens.

Since the Golden Age was a transition period between allegiance to the past, with its geocentric Ptolemaic universe, and full acceptance of the new Copernican heliocentric system, both depictions could be found. Spiritual references were made as well. Pagan deities and Christian themes suggested a link between the astronomical content of the book and religion in terms of heavenly orientation, universal ideas, and eternity. To soften things a bit, child-like putti were shown holding up banners or astronomical instruments (as if they were toys). This gave the image a playful quality and suggested that reading the subsequent text would be fun as well as educational, in contrast to the work and tedium that often accompanied real scientific learning. Other Baroque and Classical images were present as well, such as flowers, shells, cornucopias, garlands, fabulous animals, and Greek columns. Not until later would realistic images of a more scientific astronomy appear (e.g., large telescopes, observatories, detailed planetary surfaces).

Examples from the Golden Age

An example of a frontispiece from a book of the period is shown in Fig.1 (previous page). This book is entitled *Mythographi Latini* and is composed of several books on Greco-Roman mythology bound together in 1681 by Thomas Munckerus, the Rector at the Gymnasium in Delft. Included in this compilation was the 1482 Ratdolt edition of Hyginus' *Poeticon Astronomicon*, a 2nd Century A.D. summary of constellation mythology. The frontispiece depicts Zeus and his retinue at the top. Below them Helios crosses the heavens in a chariot, while on the water Poseidon stands holding a trident. On land, a Minotaur joins others in pouring wine or water from a vase, while an eagle picks at the liver of a reclining

Prometheus in the foreground. In the underworld below, the three-headed dog Cerberus howls as Charon ferries an unfortunate couple across the river Styx.

A frontispiece from the 1661 edition of *Uranometria*, by German lawyer and self-taught astronomer Johann Bayer (1572-1625), is shown in Fig.2. At the top are three figures (from left to right): Apollo, personifying the Sun/Day; Eternity, holding back two lion-like beasts of ignorance; and Diana, personifying the Moon/Night. At their feet is written the Greek and Latin for 'Let no one unlearned in geometry enter eternity!'[6] Below is a banner serving as the atlas' title page. It states that the atlas contains charts of all the constellations according to a 'new method', and they are engraved on copper plates. To the left is Atlas, pointing to an astrolabe, standing on a pedestal that reads: 'To Atlas, master of the most ancient astronomers'. To the right is Hercules, holding a celestial globe, standing on a pedestal that reads: 'To Hercules, disciple of the most ancient astronomers.' To explain this, Soderlund refers to the myth of Atlas stating that he was knowledgeable in astronomy and discovered the nature of the sphere, and that he taught his knowledge to Hercules.[7] Under the banner is the zodiacal sign Capricorn[8], and below that the skyline of Augsburg (where the first edition of the atlas was published in 1603). The 1661 title page differs from the original by naming Ulm as the city of publication, adding the publisher's name (Iohannis Gorlini) and the year 'MDCLXI' in the title information, and at the bottom centre replacing a medallion of a child's head with a printer's mark.

A beautiful frontispiece is found in the first true lunar atlas, *Selenographia*, produced in 1647 by Polish merchant and polymath Johannes Hevelius (1611-1687). Fig. 3 (right) shows the Moon at the top left and the Sun to the right, with Contemplatio in between covered with eyes and ascending aloft on the back of an eagle. She is carrying a telescope, with which to view and contemplate the heavens. Below her floating in the Baroque sky are two putti holding a banner referencing 'Isiah 40' (verse 26): "Lift up your eyes on high, and behold who hath created these things". At the bottom are two scientists from the past: on the left Alhazen (a.k.a. Ibn al-Haytham), holding a geometric diagram and standing on the pedestal of reason, and on the right Galileo, holding a telescope and standing on the pedestal of the senses. Together they hold a banner with a shortened version of the title page, suggesting that the subsequent text unites reasoning and sensation. Art historian Kathrin Mueller raises an interesting point originally from Claus Zittel suggesting that this also represents a uniting of the Catholic position praising divine and human reason with the Protestant value of empirical research and the light of nature.[9] At the bottom is a picture of the skyline of Gdansk, home of Hevelius' observatory, where the book was published.

A stunning frontispiece appears in the beautiful *Harmonia Macrocosmica*, first published in 1660 by Dutch rector Andreas Cellarius (*c.*1596-1665). An example from the 1708 edition by Amsterdam publishers Valk and Schenk is shown in Fig. 4 (overpage). In the clouds are four putti, two of whom are holding a banner and a zodiacal ring, which represents the heavens illuminated by a central Copernican Sun. At the periphery, two



Fig. 3. Frontispiece from the first true lunar atlas,* Selenographia, *by Hevelius, which was published in 1647. (30.8 X18.5 cm). Note the skull cap on Alhazen's pedestal of reason and the eye on Galileo's pedestal of the senses.



Fig. 4. Frontispiece from the Valk and Schenk edition of Cellarius'* Harmonia Macrocosmica, *1708. (43 X 26.2 cm.) It is identical to the original published by Cellarius himself, except for the phrase 'Apud G. Valk, et P. Schenk' engraved below the title in the banner.

other putti are sighting the heavens with cross-staffs, zeroing in on the constellations Libra and Virgo and the Sun and Moon, separated by a comet. At the bottom centre is Urania, the muse of astronomy, holding an armillary sphere and pointing up at the heavens. She is surrounded on a balcony overlooking a classical garden by six famous astronomers of the past, dressed in period costumes. According to astronomy historian Robert van Gent, these are (from left to right)[10]: Tycho Brahe, holding a pair of dividers in his right hand, which rests on a celestial globe; Claudius Ptolemy, pointing to a passage from his *Almagest*; a mystery figure wearing a turban who van Gent takes to be the Islamic astronomer Albategnius (a.k.a. al-Battani); the Castilian king Alfonso X ('the Wise'), for whom are named the Alfonsine tables, holding a model of the Copernican solar system[11]; Philip Lansbergen, a writer of a popular astronomy text of the time who uses a long stick to point to the heliocentric model above[12]; and seated, Nicolas Copernicus, pointing to an armillary sphere with his left hand and writing with his right. A number of astronomical instruments are at his feet, along with a large book that might represent his landmark *De revolutionibus orbium coelestium*.

Famous astronomers also grace the frontispiece from the 1742 *Atlas Coelestis*, by German mathematician Johann Doppelmayr (1677-1750), shown in Fig.5. At the top, two putti hold a diagram of the Copernican universe, emphasizing the then-known planets and moons of our solar system. Surrounding this are other star systems, suggesting that we are not alone in God's heaven. Below is a scene with palm trees and two sphinxes, suggesting the wisdom of the ancients, and a central celestial globe on a pedestal that is partially unveiled (possibly as a result of the information in Doppelmayr's atlas). In the foreground are four famous astronomers of the past with descriptive labels hanging from each palm tree. From left to right they are: Ptolemy, holding a model of his geocentric universe; Copernicus, pointing to his heliocentric model above; Kepler, pointing at the navigational and celestial scientific instruments below that surround a decorative cartouche for the atlas; and Tycho Brahe, holding a book entitled *History of the Heavens*, possibly referring to the material found in Doppelmayr's atlas.

Stunning celestial images also were found in general atlases. An example is Dutch cartographer Willem Janszoon Blaeu's famous *Theatrum Orbis Terrarum, sive Atlas Novus*, first published in 1635, with later expansions by Joan Blaeu. Fig. 6 shows the combined frontispiece and title page of volume 1 from a 1659 Spanish edition of this atlas. On either side of the title section, standing on an elaborate theatre stage, are four people and two animals representing the continents: from left to right, Asia, Europe, America, and Africa[13]. At the top are several astronomical elements: a celestial globe on the left margin surrounded by an astronomer instructing his scribe; in the centre a large armillary sphere; to the right of this Apollo with his lyre; and to the left Juno, whose four lactating breasts represent the Milky Way. Other images represent the four elements and terrestrial themes. The intent was to show the reader that all things heaven and earth were to be found in this stunning atlas, a message perhaps found in all the above examples.



Fig. 5 Frontispiece from the 1742 edition of Doppelmayr's* Atlas Coelestis. *(47 X 27.2 cm.) Note the images of four famous astronomers of the past (Ptolemy, Copernicus, Kepler, and Tycho Brahe) looking or pointing down at astronomical instruments and up at the heavens.

Fig. 6. Combined frontispiece and title page for volume 1 of a 1659 Spanish edition of Blaeu's general atlas* Theatrum Orbis Terrarum, sive Atlas Novus. *(39.1 X 23.7 cm.) The title section in Spanish, and the publisher's imprint in Latin, were pasted on to a standard engraving for this atlas. The hand-written date '1658' may indicate when the engraving itself was made, or perhaps it corrects an error in the year the atlas actually was published.

Notes:

1. N. Kanas, *Star Maps: History, Artistry, and Cartography*, Chichester, UK, Springer-Praxis, 2009, pp. 1-5.

2. I. E. Soderlund, *Taking Possession of Astronomy: Frontispieces and Illustrated Title Pages in 17th Century Books on Astronomy*, Stockholm, Center for History of Science at the Royal Swedish Academy of Sciences, 2010, p. 7, http://www.center.kva.se/bilder/Avhandling_5.pdf.

3. Soderlund (ref. 2), p. 19.

4. R. Shirley, *Courtiers and Cannibals, Angels and Amazons*, Houten, The Netherlands, Hes & De Graaf Publishers BV, 2009, pp. 17-24.

5. This categorisation is thoroughly discussed in a new section: '8.7 Frontispieces and Title Pages', from the 2nd edition of my book: *Star Maps: History, Artistry, and Cartography*, due to be published in 2012 by Springer.

6. I am grateful to Professor Christopher Ocker at the San Francisco Theological Seminary in San Anselmo, California, for his translation assistance with this piece.

7. Soderlund (ref. 2), pp. 299-300.

8. Shirley notes that this sign was used as an emblem by Cosimo de Medici and also is associated with the season of winter (ref. 4, pp. 88-89).

9. K. Mueller, 'How to craft telescopic observation in a book: Hevelius's Selenographia (1647) and its images'. *Journal for the History of Astronomy*, 41(3), 355-379, 2010, p. 357.

10. R. H. Van Gent, *Andreas Cellarius Harmonia Macrocosmica of 1660: The Finest Atlas of the Heavens*, Cologne, Taschen GmbH, 2006, pp. 24-25.

11. Shirley believes this person to be Alphonso V of Portugal, not Alfonso X (ref. 4, pp. 144-145). In either case, the pictured association with Copernicus' heliocentric system is curious, since Alfonso X died in 1284 and Alphonso V in 1481; Copernicus was born in 1473.

12. Soderlund believes this person to be Cellarius himself (ref. 2), p. 330.

13. Shirley states that these are four women, although it is difficult to visualise the American personification as a female (ref. 4, pp. 130-131).



All images in this paper were taken from the Nick and Carolynn Kanas collection.

Dr. Kanas is a Professor Emeritus at the University of California, San Francisco, where he has done NASA-funded psychological research with astronauts. He has collected antiquarian star maps for over 30 years and is a Fellow of the Royal Astronomical Society. He has written the book Star Maps: History, Artistry, and Cartography, *which will be published in a new second edition by Springer in 2012. He has given talks and published articles on celestial cartography in* Sky and Telescope, Imago Mundi, Journal of the International Map Collectors' Society, *and other magazines. He has been an amateur astronomer for over 50 years and is a member of the San Francisco Amateur Astronomers.*



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At Sea In A Small Boat

Another search for a navigable Northwest Passage

by John Robson

This article was the subject of John Robson's talk at the IMCoS International Symposium in October 2010.

In April 1791, George Vancouver left Britain leading an expedition in two ships, the *Discovery* and the *Chatham*, to the Northwest coast of North America. Its objectives were firstly to sort out on the spot problems emanating from the Nootka Sound incident[1] and then to chart the coastline between 30°N and 60°N. One possible outcome of that charting could be the final resolution of the question as to whether a navigable Northwest Passage existed although that was not the prime objective.

Vancouver had sailed with James Cook on Cook's second and third voyages to the Pacific and this had given him a good grounding in seamanship, navigation and marine surveying. He had honed those skills during later service based in Jamaica in the 1780s and several of the men he worked with during this period accompanied him now to the Pacific, including Joseph Whidbey and Joseph Baker. Whidbey would be responsible for much of the small boat surveying during the voyage while Baker would have charge of drawing the charts. Unfortunately, by the 1790s, Vancouver was a sick man having probably contracted a medical condition during his time in the Caribbean which gradually reduced his ability to take an active part in the survey work. In 1792 he was often out in the small boats but by 1794 he was largely restricted to directing operations from his ship *Discovery*. This same condition led to his early death in 1798 aged only 40.

The Northwest Passage, a link between the North Atlantic and North Pacific Oceans, had been a source of speculation for over 200 years. North European countries such as Britain and Holland wanted an alternative route to the potentially rich trading centres of East Asia that did not require them to pass through Spanish controlled waters. Several expeditions had already tried unsuccessfully to locate a route from the Atlantic side between Canada and Greenland and now it was felt approaches could be made from the Pacific side.

Narratives existed of supposed voyages by Juan de Fuca and Bartholomew de Fonte to the Northwest coast and in 1625 *Purchas, His Pilgrims* carried the account of a Greek pilot called Aposolos Valerianos sailing to the coast. He was more commonly known as Juan de Fuca and in 1592 he was said to have found a large inlet on the North American coast near 50°N. It was speculated that this inlet was the entrance to the Northwest Passage. Juan de Fuca possibly did exist but Bartholomew de Fonte is probably fiction. His story appeared in London in 1708 in *Memoirs for the curious*. Fonte was supposed to have found the Northwest Passage in 1640 and cartographers gave it credence by including a 'Rio de los Reyes' or 'Fonte's Strait' on their maps at about 55°N.

By the late 18th century the Spanish were nervous of other European countries establishing themselves in the North Pacific and made a series of voyages up the coast from their base at San Blas in Mexico. Juan Perez's expedition in 1774 reached 54°N at the Queen Charlotte Islands but more importantly touched at the mouth of Nootka Sound, four years before Cook visited. Juan Francisco de la Bodega y Quadra was part of Bruno de Hezeta's expedition in 1775 and independently sailed as far as 57°N at Kruzof Island. Spain believed that such expeditions gave them rights to the whole coast.

James Cook, in 1778, and La Pérouse, in 1786, followed making half hearted attempts to look for the Northwest Passage. Cook sailed too far away from the coast to be able to detect any passage even missing the Strait of Juan de Fuca while La



Fig.1 Vancouver Island and Johnstone Strait (by the author).

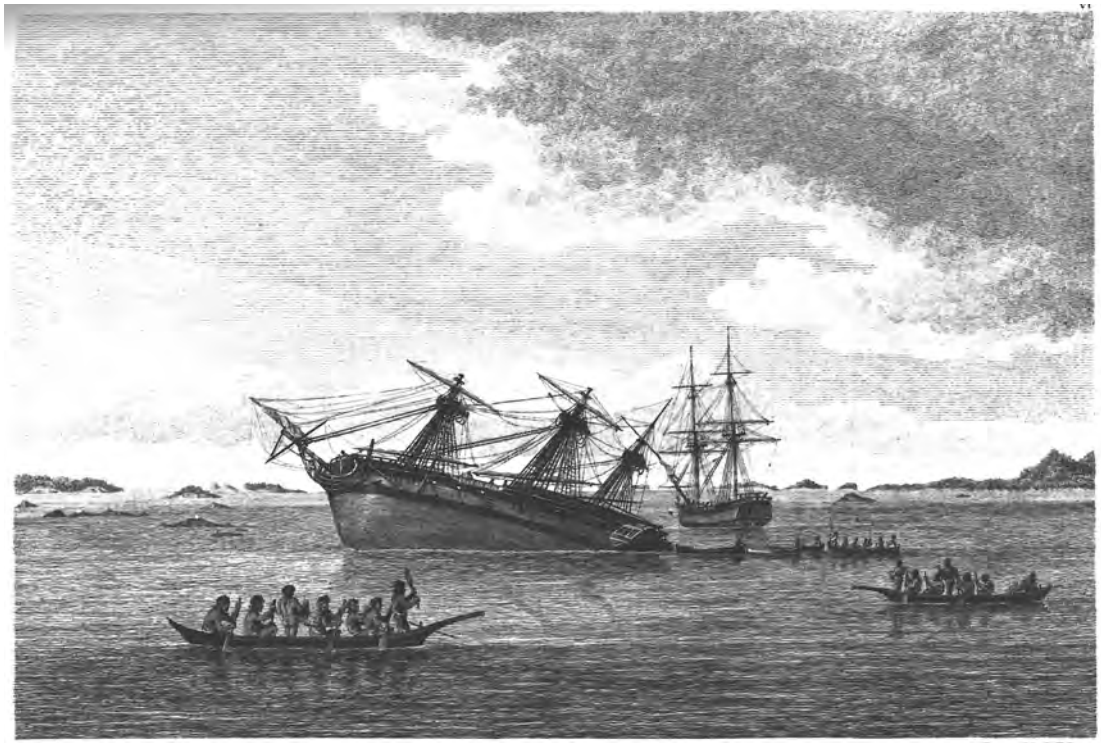


Fig.2
The **Discovery** *aground on the rocks in Queen Charlotte's Sound. This took place just a few kilometres beyond the point that Johnstone had reached on his expedition.*

Pérouse scurried away from the coast after the tragedy that befell his expedition at Lituya Bay.[2]

Cook's voyage did prompt the trade in sea otter pelts after his crew secured good prices for pelts in Canton on their way home. News quickly spread and soon several expeditions from ports in India and Europe headed to the American coast to exploit this trade. Nootka Sound became the base for these fur traders and it was their presence that concerned the Spanish and caused them to assert their claim to sovereignty over the region. When Spain's officer at Nootka, Esteban Jose Martinez, arrested the British fur trader James Colnett in July 1789, the Nootka Sound incident occurred.

News quickly reached Europe and an outraged Britain demanded apologies and compensation from Spain. War was threatened but Spain, realising its weak position overall, negotiated in order to avoid war and the first Nootka Convention was signed in October 1790. Spain accepted that the Northwest Coast would be open to all traders and that the captured British ships would be returned and compensation paid.

Spain recalled Martinez and a more astute and capable officer, Juan Francisco de la Bodega y Quadra, replaced him at Nootka to undertake final negotiations. Britain meanwhile assembled an expedition to take its own negotiator to the Pacific and nominated George Vancouver for the role. The British government saw the opportunity to chart the Northwest coast at the same time and, as such, chose a captain in the Royal Navy with surveying ability to lead the expedition. As far as they were concerned the major negotiations over

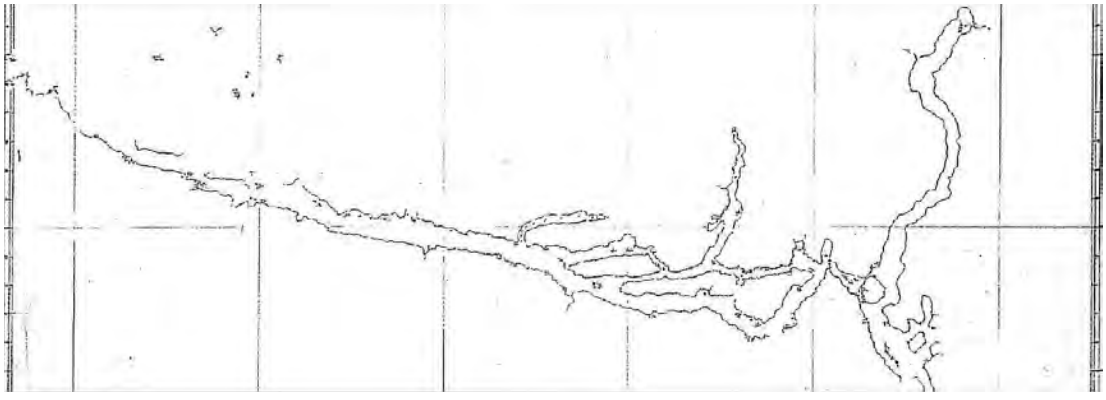
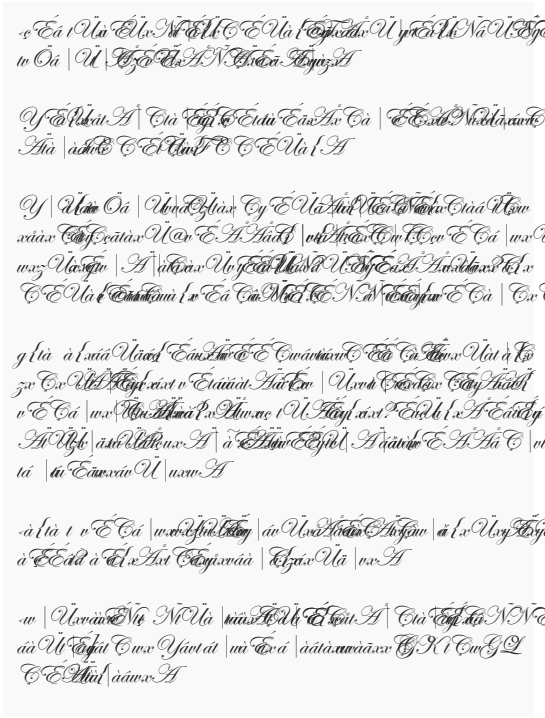


Fig.3
Johnstone's own copy of the chart covering his expedition. From James Johnstone, **Survey of Johnstone Strait,** *1792 (The National Archives, London ADM 352/49)*

Nootka had already been achieved so the on-the-spot finalities could be undertaken by that same officer, namely Vancouver. He received an extensive set of instructions including:



The expedition left Falmouth on 1st April 1791 and sailed via Australia, New Zealand, Tahiti and Hawai'i to reach the American coast on 16th April 1792. Vancouver decided against going straight to Nootka and instead, as it was early in the year, began surveying the coastline as he worked his way north. He sailed into the Strait of Juan de Fuca and anchored in an inlet on its southern shore that he called Port Discovery. At this time, Vancouver was unaware that the Spanish had already surveyed the Strait. Quimper, Eliza and Narvaez had been charting there for two years and even the inlet he was now based in had been named Puerto de Quadra after the Spanish officer he would soon meet at Nootka. Also, he could not know that two more Spanish ships were, even now, about to follow him up the Strait.

Vancouver soon realised that a proper survey could not be carried out using the ships alone and he would need to send teams out in the small boats which could get into all the small and shallow inlets and passages denied to the ships. A plan developed whereby the ships would be anchored in a safe harbour and boat parties would leave to perform surveys of the immediate region. While they were away, an observatory would be set up on shore and the exact co-ordinates of that place would be calculated. When the survey teams returned the ships would move on to another location and repeat the process.

As Vancouver was to find, the American coast north of latitude 50°N is like a maze, a complex set of islands, inlets and channels. Vancouver therefore adopted a procedure used in mazes for his survey. In a unicursal maze if, when you enter, you touch the right hand wall and keep touching it as you continue, you will eventually reach the centre. Vancouver figuratively touched the southern shore of the Strait of Juan de Fuca with his right hand and set off to follow and delineate the continental shore, following it doggedly through all its ins and outs.

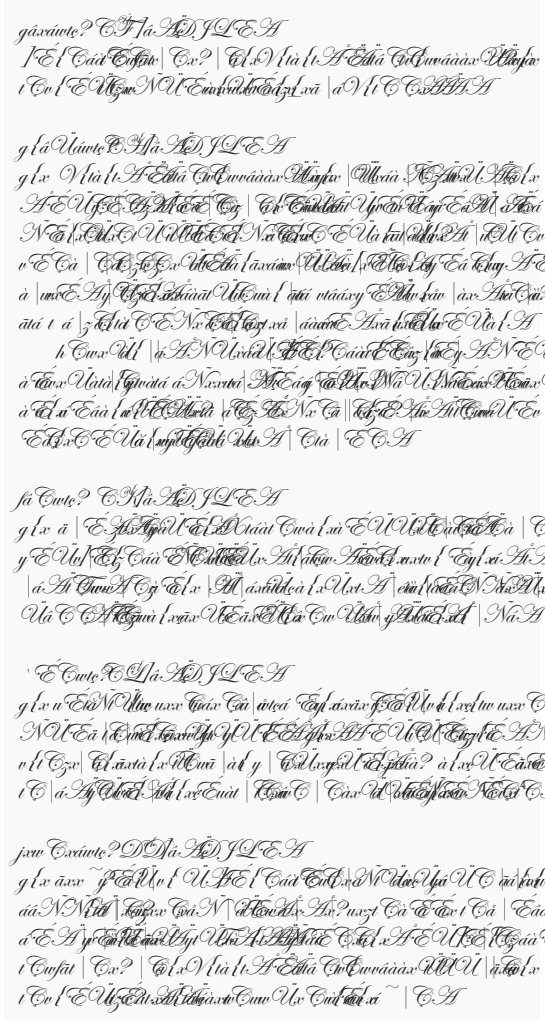
In June 1792 Vancouver had been joined by two Spanish vessels and the four ships anchored at Desolation Sound, east of Cortes Island. From there several boat parties set out on surveys, each party comprising at least one boat. Each boat was manned by crew to do the rowing and an officer and midshipman to do the surveying. They were expected to be away from the ship for about one week and were provisioned accordingly. The men slept in the boat or in bivouacs constructed ashore



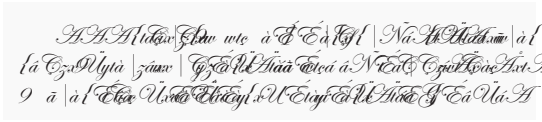
Fig.4
Joseph Baker's composite 'Chart of the Coast of N.W. America and islands adjacent north Westward of the Gulf of Georgia as explored by His Majesty's ships* Discovery *and* Chatham *in the months of July and August 1792'. (The National Archives MPG 557 (3))

but they had little or no protection against the weather; it was long, hard work, often in unpleasant conditions.

One of the men entrusted with much of the small boat work was James Johnstone, the master of Vancouver's companion vessel, the *Chatham*. He was an experienced seaman who had visited the Northwest coast as mate of the *Prince of Wales* under James Colnett on a sea otter fur trading voyage in October 1786. Johnstone's experience of the coast and of surveying in small boats made him an indispensable member of Vancouver's expedition and he carried out many of the arduous surveys. Johnstone, who was born in Dumfries in 1758 and Archibald Menzies, the surgeon-botanist on the *Discovery*, had sailed together previously and would be lifelong friends. Johnstone's log for this particular survey has not survived but Vancouver's narrative provides some detail of their journey begun early in July 1792 and the conditions experienced.

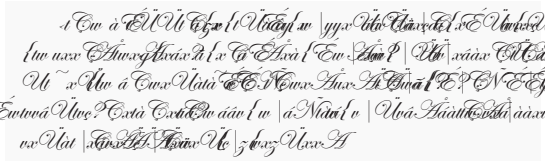


Menzies in his journal stated they had:



Back on the ship, Johnstone and his men began their recovery from this arduous adventure but Johnstone also had to prepare his notes and rough charts in order to pass them to Joseph Baker. Vancouver's first lieutenant was entrusted with bringing together the results from all the surveys and producing early composite charts. (See Figs 3 and 4)

Copies of such charts, still without many of the names added, were then sent back to Britain when William Broughton and Zachary Mudge left the expedition. Eventually, when he had returned to Britain, Baker drew up finished versions of the charts, complete with names, for the Admiralty and for publication. At this stage another of Vancouver's lieutenants, Peter Puget, became involved and members of Puget's family were remembered in names along the coast. Baker's finished chart (see Fig.5) pleased Vancouver who wrote:



In the course of this survey, Johnstone actually failed to follow two of the basic tenets of the survey. Firstly he did not follow Loughborough Inlet to its conclusion (the accompanying Spanish surveying party did this and Baker was able to use their information in his chart) and then, when he had the first signs that another route to the open sea was possible ahead, he discontinued following the continental shore. That discovery more than made up for not following procedure. By reaching the open sea, Johnstone showed that what we now call Vancouver Island was, indeed, an island. In recognition, Vancouver called the passage that Johnstone had followed during his return to the ships 'Johnstone Strait' after the *Chatham*'s master. The island itself was called 'Quadra' and 'Vancouver's Island' but the British soon dropped the Quadra. Another island near Desolation Sound later honoured Bodega y Quadra.

Over the next two and a half years, Vancouver's men would undertake many similar

small boat excursions, often in similar trying conditions. James Johnstone and Joseph Whidbey (master of the *Discovery*) led the majority of the excursions and their overall contribution to the whole expedition was considerable.

The small atlas of charts produced by Vancouver's expedition is a marvellous accomplishment. Baker's charts for the Northwest Coast may not be beautiful but they more than make up for that in their detail and accuracy. Given the conditions under which the charts were prepared and the instruments the crew had at their disposal it should not be a surprise that there are some minor errors of latitude and longitude.

The Admiralty must have suspected that Vancouver would be scrupulous in carrying out the survey, even instructing him:



However, Vancouver later admitted he had surveyed:



Even so a few inlets and passages were missed or not followed to their conclusion but overall the coastline had been superbly charted. In doing so, Vancouver had inspected as far north as 60 degrees north so that, if a Northwest Passage did exist, it lay further north.

Vancouver made enemies of some of his midshipmen and junior officers during the voyage and they had powerful connections back in Britain. As a result his return to Britain was not cordial. He never received his due recognition and did not live to finish writing up the narrative of his voyage. His illness had worsened and he died in 1798. His brother completed the work while Joseph Baker and Peter Puget finished the charts. All three went on to have solid if unspectacular naval careers and their voyage with Vancouver must have been the peak of their careers.



Fig.5
Part of Joseph Baker's finished chart 'A Chart shewing part of the Coast of N.W. America, with the tracks of His Majesty's Sloop* Discovery *and Armed Tender* Chatham, *Commanded by George Vancouver Esqr. And prepared under his immediate inspection by Lieut. Joseph Baker, in which the Continental Shore has been traced and determined… London, Published May 1st 1798, by J. Edwards, Pall Mall, & G. Robinson Paternoster Row.'

Notes

1. An international incident and political dispute between Great Britain and Spain during 1789.

2. 21 of La Pérouse's men perished in the tidal current of the dangerous entrance to this bay.

3. This was off D'Arcy Point where Chancellor and Wellbore Channels meet.

4. The exact island remains unknown but was probably one of the Hedley Islands, northeast of Nigei Island and west of Kent Island in Queen Charlotte Sound. Vancouver named it Alleviation Island. They had rowed approximately 230 kilometres [*c.*143 miles] to reach this point and were now faced with a similar distance back to the ships.

Further reading

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Warren L. Cook, *Flood tide of empire: Spain and the Pacific Northwest, 1543-1819*. New Haven, Yale University Press, 1973

Andrew David, *Vancouver's Survey Methods and Surveys in From maps to metaphors: the Pacific world of George Vancouver*, edited by Robin Fisher and Hugh Johnston. Vancouver, University of British Columbia Press, 1993

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Derek Hayes, *Historical atlas of the Pacific Northwest: maps of exploration and discovery*. Seattle, Sasquatch Books 2000

George Vancouver, *A Discovery journal of George Vancouver's first survey season on the coasts of Washington and British Columbia, 1792*, edited and annotated by John E Roberts, Victoria, the author 1999

….A Voyage of Discovery To The North Pacific Ocean And Round The World In Which The Coast of North-West America Has Been Carefully Examined And Accurately Surveyed, Undertaken by His Majesty's Command, Principally With A View To Ascertain The Existence Of Any Navigable Communication Between The North Pacific and North Atlantic Oceans; And Performed In The Years 1790, 1791, 1792,1793, 1794 and 1795 In The Discovery Sloop Of War, And Armed Tender Chatham, Under The Command of Captain George Vancouver. 3 vols. London, Pall Mall 1798

….The Voyage of George Vancouver, edited by W. Kaye Lamb. 4 vols. London, Hakluyt Society 1984

Henry Wagner, *The Cartography of the Northwest Coast of America to the year 1800*, Amsterdam, N. Israel 1968

Robert C. Wing *Josph Baker: lieutenant on the Vancouver expedition, British naval officer for whom Mt. Baker was named*. Seattle, Gray Beard Publishing 1992

….Peter Puget: lieutenant on the Vancouver expedition, fighting British naval officer; the man for whom Puget Sound was named. Seattle, Gray Beard Publishing 1979

John Robson, the author of this article, was born at Stockton-on-Tees in County Durham, UK in 1949. He has had two lifelong interests – maps and Captain James Cook. They were combined in 2000 when his book, Captain Cook's World, *was published.*

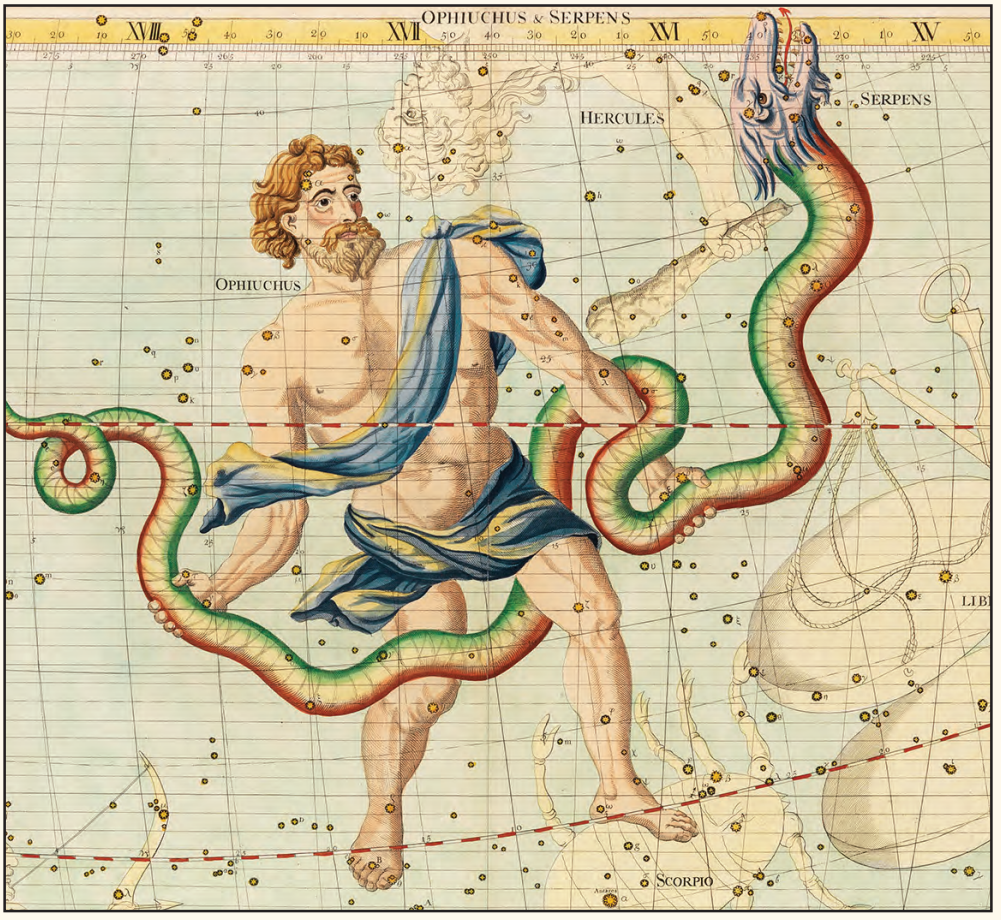
John has travelled extensively in his career, first as a mining geologist and later as a librarian. He is now the Map Librarian at the University of Waikato in Hamilton. He is a member of the Captain Cook Society and the N.Z. representative for the Hakluyt Society. As well as Captain Cook's World, *he has produced* The Captain Cook Encyclopaedia *and the* Historical Dictionary of the Discovery and Exploration of the Pacific Islands. *His latest book,* Captain Cook's War and Peace, *about Cook's early Royal Navy career, was published in 2009. He was historical consultant on the recent television documentary,* James Cook – obsession and discovery.

John moved to New Zealand in 1981 and now lives in Hamilton with his two corgis, Hector and Durham, and a house full of Cook books and Cookabilia.



***John Robson in front of the house in Presteigne, Radnorshire which was once the residence of Peter Puget (of Puget Sound where Seattle is). Puget was Johnstone's captain on the* Chatham.**

SWANN



John Flamsteed, one of a group of four hand-colored celestial charts, London, 1781.
Sold on December 8, 2011 for $2,040.

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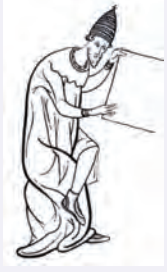
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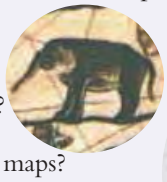
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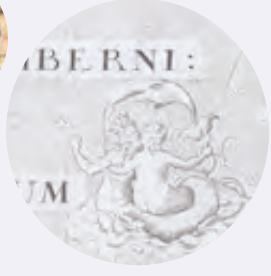
Quiz Matters

The following questions came up in the King William's College Quiz (Isle of Man) last Christmas. Let's see how many our clever readers can answer. No cheating but the answers are on page 59. Have a go!



1. Who designed 44 maps for a 120m long corridor?
2. In which map is a cross-legged Caesar Augustus wearing the triregnum?
3. Whose original map of old Gwynedd shows Neptune embracing a naked lady?
4. Who first used continuous and broken lines to indicate fenced and unfenced roads?
5. Whose map can be seen in different paintings by the Delft master in the Rijksmuseum and the Frick Collection?
6. Whose map of the British Isles was decorated with portraits of post-conquest monarchs up to and including James I and Anne of Denmark?
7. Who placed an ostrich and an elephant on the map he presented to Selim I?
8. Which OS competitors included a vignette of Appleby among their county maps?
9. Whose name was adopted for a cartographic museum in the Land van Waas?
10. Who made a presentation of a giant atlas to the King on his restoration?





IMCoS Matters

IMCoS Events in 2012

13th March 6pm Collectors' Evening at The Farmers' Club, 3 Whitehall Court, London SW1Q 2E1. The theme is maps by Gerard Mercator to tie in with the celebrations for the 500th anniversary of his birth but other maps are welcome too. Chairman Francis Herbert. Price £20 for entry and refreshments. Do come along and make this a successful evening. Further information from Caroline Batchelor on (0)1372 272755

15th June 6.30 for 7pm Malcolm Young Lecture in the Clive Room, East India Club, 16 St James's Square, London SW1Y 4LH. This year's speaker is our chairman, Hans Kok, 'To the East-Indies with maps and charts'. This will be followed by the annual dinner and presentation of the IMCoS/Helen Wallis Award. Price for lecture and dinner only £45.

16th June 10.30am IMCoS Annual General Meeting at The Royal Geographical Society, 1 Kensington Gore, London SW7 2AR. All members welcome.

Agenda for IMCoS AGM 2012

1. Welcome
2. Approval of minutes
3. Chairman's annual report
4. Treasurer's report and annual accounts for 2011 (see right)
5. Membership fees for 2012
6. International matters
7. Renewal of appointments of Hans Kok as Chairman and Valerie Newby (Vice-chairman and *Journal* Editor), Stephen Williams (Honorary Secretary)
8. Any Other Business

30th IMCoS International Symposium in Vienna, Austria

9th-12th September 2012 Full details at http://www.imcos.org/International Symposium austria.asp
To book please go to http://mercator-500.at Alternatively, if you have no internet access, fill out the form enclosed with this issue and post it to the address shown.

Summary of accounts for the year ended 31 December 2011

INCOME		
Subscriptions		£18,004
Advertising		20,407
Bank interest		1,277
Other income		1,436
		£41,124
EXPENSES		
Journal costs	£32,646	
Advertising, awards & presentations	723	
Events	36	
Insurance	1,043	
Membership services	1,200	
Administration & committee costs	1,871	
Computer & website (ongoing)	1,207	
Bank charges & exchange differences	1,422	
		£40,148
Net income, excluding exceptional item		**£ 976**
Exceptional expenditure on redevelopment of website		10,811
Excess of expenditure over income for year		*£9,835*
Balance of funds brought forward		£54,423
Total members' funds		**£44,588**
BALANCE SHEET		
Bank balances		£64,853
Less Prepaid subscriptions	£16,182	
Other creditors (see note)	5,583	
		21,765
		£43,088
Library		1,500
Net worth		**£44,588**

Notes: During the year the Executive Committee have initiated an upgraded website which went live on 6 December 2011. Having considered the question of amortisation, the committee have recommended that the total cost be charged against the Society's reserves. The website project has been completed within budget. The final payment fell due on 20 January 2012 and is included in the above amount of £10,811 for 2011.
These accounts will be subject to examination by two independent members.
Full accounts will be available on the Members' website not later than 1st May 2012, and will be presented to the Annual General meeting on 16th June 2012.

Jeremy Edwards Honorary Treasurer



(right) The full organising committee of the 30th IMCoS International Symposium being held in Vienna this autumn.



(right) A Viennese café showing some of the goodies on offer to IMCoS members if they decide to register!

(below) The Austrian Academy of Sciences where the main part of the Symposium will be held.



Reasons to come to Vienna

By Stefaan Missinne (one of the organisers)

We invite IMCoS members to attend our symposium for many reasons. First of all, September is a wonderful month in Vienna being neither too hot nor too cold. The *Altweibersommer*, as the Viennese call it, is the best month to come particularly if you like to taste young wines! Another reason is that we have put together a programme which we feel will be enjoyed by all. It includes interesting lectures, receptions (including an invitation to dinner with the Mayor of Vienna, a visit to the monastery of Melk and a viewing of their map collection), and we shall end with a romantic gala evening on the banks of the Danube. We will even leave our guests enough time to enjoy the coffee and pastries for which Vienna is renowned.

The main part of the symposium will be held at the Austrian Academy of Sciences where we will celebrate the birth of the famous mapmaker, cosmographer, mathematician, instrument maker and engraver Gerard Mercator.

Please note that discounts are available for early booking (see leaflet enclosed with this copy of the *Journal*).

Organising Committee for Vienna:
Dr Stefaan Missinne - IMCoS representative for Austria
Dr Petra Svatek, University of Vienna
Mag. Gerhard Holzer, Austrian Academy of Sciences
Dr George Zotti, University of Vienna

IMCoS Visit to Canterbury Cathedral
9th November 2012

Members are invited to join us on a day visit to Canterbury Cathedral on November 9th, this year. We will spend the morning looking at the maps and other artefacts in the Cathedral Archives and Library. These include maps and atlases by famous mapmakers like Abraham Ortelius and John Speed plus manuscript and early maps of the county of Kent.

This will be followed by lunch where we will all have a chance to chat and meet up with old friends. In the afternoon there will be a guided tour of the Cathedral where we will see the famous compass rose in the Nave.

The organiser, Clare Terrell, is the IMCoS UK Representative and she will be happy to answer any questions which arise. She can be contacted on Clarehilton@aol.com
You will be advised of the cost and how to pay shortly. We will also give details of the train service to Canterbury.



Joining IMCoS

Would all members encourage their friends and colleagues to join our Society. They will be part of a happy bunch of people who both love to collect and study early maps. Every year we hold an international symposium and other events including our Collectors' Evening when members can bring along their maps for discussion or identification. We also have an annual dinner and lecture and visits to map exhibitions.

Membership prices for 2012:-
Annual £45
Three Years £120

Junior members pay 50% of the full subscription (a junior member must be under 25 and/or in full time education).
NB. *Because of the fluctuation in exchange rates between the dollar and the pound in combination with excessive bank charges for non-UK cheques, we will no longer be able to accept dollar cheques. Would members in the USA please pay by credit card.*

To apply for membership go to our website www.imcos.org ~ click on 'Membership' and scroll down, continuing to the square 'Become a member'. Alternatively, contact the financial and membership administrator, Sue Booty financialsecretariat@imcos.org

Welcome to the following new members

We are very pleased to welcome the following people who have joined IMCoS in the last few months. They come from many different parts of the World, illustrating the diversity of our membership.

Maarten A Klein, Schoorl, Netherlands
Keith Waiting, Dubai, UAE
Suh Meno Choe, Seoul, Republic of Korea
John Taylor, Baldock, Hertfordshire, UK
Antonio Gonzalez Cordon, Seville, Spain
Federico Carnazza, Catania, Italy
Curt Griggs, Sedona, Arizona, USA
W Michael Mathes, Plainview, Texas, USA
Christopher Muscavage, Plymouth, Pennsylvania, USA
Stuart Moverley, Plymouth, Devon, UK
Ron Walker, Campbell, Australia

Important note to members from our Financial Secretariat

Please would all members log in to the new website to check, and if necessary update, their contact details - particularly their e-mail addresses. There are quite a number of members on the database whose e-mail addresses are inactive or missing and we need them in order to keep our new database working effectively. If you have any queries or problems logging in to the website please contact Sue Booty financialsecretariat@imcos.org

Quote for the Day

"We would no longer consider as wasted time… the time spent to draw a good map, which would not need any modifications and would serve as an arbiter for all the contestations [which arise] by the imperfections of other plans."

César-François Cassini de Thury, 1775
(*Courtesy of Madalina Veres*)

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Week-End Wanderings

Tom Bradley's Yorkshire Rivers

by David I Bower

During the years 1890-1893 the *Yorkshire Weekly Post* newspaper published a series of articles under the general title *By the Banks of the Yorkshire Rivers*. Each article describing one of the rivers[1] was divided into several parts, accompanied by a bird's-eye view strip map of the section of river described, with the surrounding villages, major houses, roads, railways and other features of interest. Strip maps of the major rivers of Europe, such as the Rhine, Rhone, Danube and Thames, have always been popular with tourists[2], but this series is unusual in covering nearly all the rivers of the largest county in England, with a total length of over 500 miles (800 km). Most of these rivers are tributaries of the Ouse, which has as its estuary the river Humber (Fig.1). For its time the series is somewhat old-fashioned, because bird's-eye views were beginning to give way to ichnographic plans with engravings, or later photographs, of the places of interest added alongside,[3] but maps with perspective views are still popular and the charm of those described here lies in the sketches, some quite detailed and others much less so, of the features described in the texts accompanying them.

Preceding the first article, on the river Wharfe, is the statement 'We commence this week a series of articles on the rivers of Yorkshire, in which it is proposed to deal with the principal features of our county streams in a simple and concise manner, and, without entering much into detail, pointing out what there is to be seen and how best to see it. We venture to believe that the routes and other information given on the accompanying bird's-eye view will be of undoubted service to



Fig. 1
The Yorkshire rivers as shown on the back cover of each book except for the original edition of number 10, where there is an advertisement for bicycles.

pedestrians and tourists in the coming summer months, whilst the appended distances, which are taken from the six-inch ordnance survey maps, will greatly aid them in marking out their week-end wanderings.'

At the end of the final part of the description of the Wharfe is the statement 'The articles on the Wharfe which have appeared in *The Yorkshire Weekly Post* are now published collectively in book form. The work which is printed on superfine paper, is handy in size,[4] and convenient for the pocket and contains a folding view of the Wharfe showing the river from mouth to source in one continuous length. To be had of all booksellers, or at *The Yorkshire Post* offices, Leeds. Price sixpence.' By 15th July, about three weeks after this was written, the third 'edition' was published, which gives an indication of the popularity of the articles and books at the time. Subsequently *The Yorkshire Post* published nine further books based on the river articles, shown as 2 to 9i and 9ii in the table. The dates of publication in the newspaper and of first publication in book form are given there, together with the dimensions of the maps as reproduced in the books.

The newspaper articles are not signed and the name Tom Bradley first appeared when they were issued in book form. A further book by Tom Bradley containing a description and strip map of the river Washburn was published in 1895 as number 10 of the series, now described as 'Bradley's Yorkshire Rivers'. Unusually, the map is signed 'T. Bradley 1895' and is marked 'Copyright', as is the front cover of the book, again unusually. The map is coloured, rather crudely, in three colours. No articles on the Washburn appeared in the newspaper before the book's publication and it seems to have been published by the author. Advertised in the book is *Bradley's Yorkshire Rivers No.11 - The Humber*, which is said to be 'In the Press'. I have not been able to find any copy of this book and the British Library catalogue says that the description of the river Humber is missing from both copies of the river series held by the Library. No book in the series describes the river Ribble, although articles on this river were published in the newspaper (see table). The Ribble does not flow entirely within Yorkshire and that may be the reason for its omission from the series of books, or there may have been some dispute between Bradley and the newspaper.

The books subsequently went through several 'editions', and the latest complete facsimile reprint of the series was published in 1988 by the Old Hall Press.[5] In this edition the Washburn map was reproduced in black and white for uniformity with



Modern watercolour of Muker in the Swale valley. Painting reproduced by permission of the artist, John Sibson.

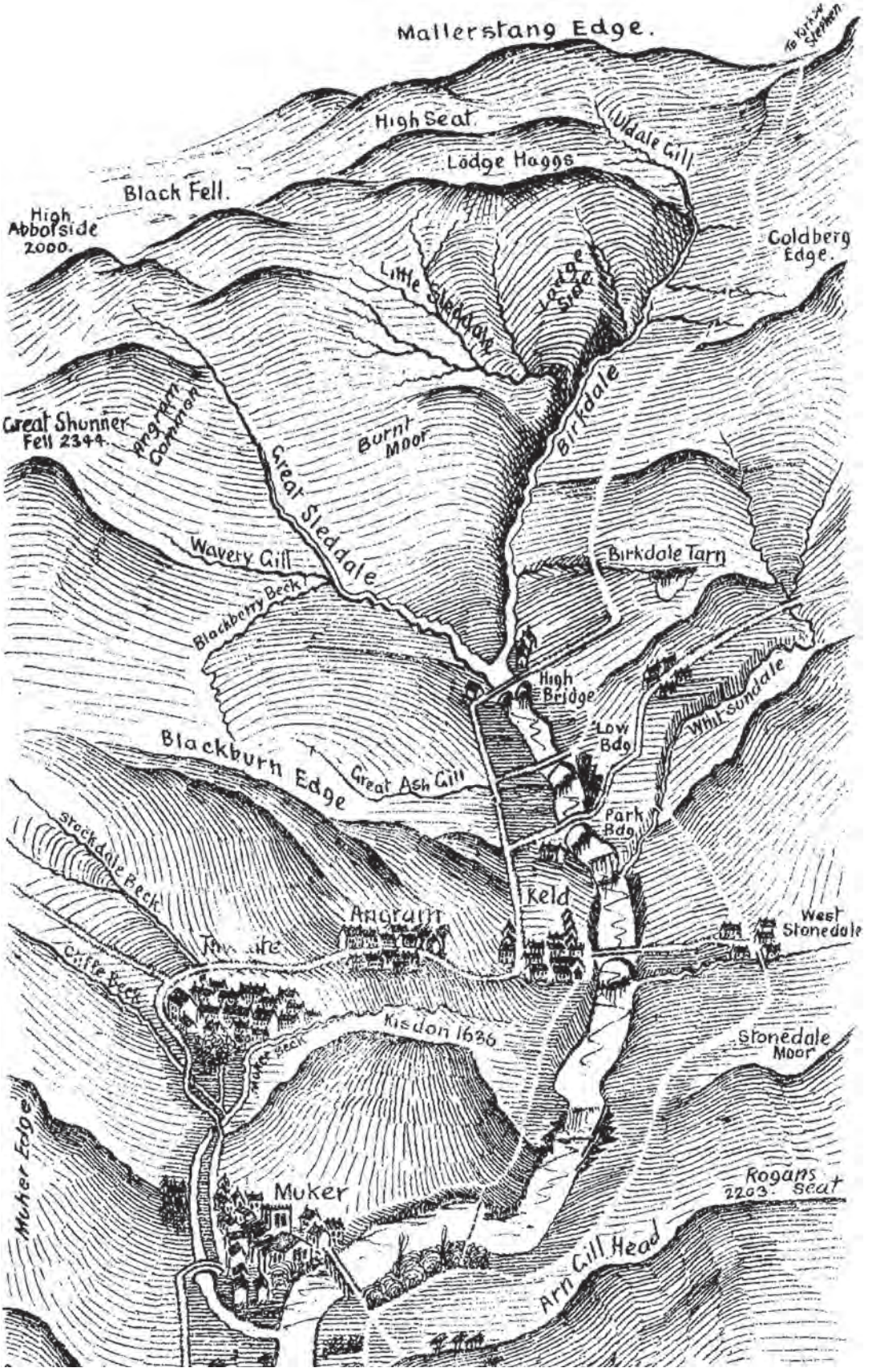


Fig.2
The head streams of the river Swale and the high fells (60% enlarged).

the others. The illustrations shown are reproduced from this series of facsimiles and except for Fig. 2 are full size or slightly enlarged.

The maps

On each map the direction of flow of the river is from the top to the bottom. In the books the maps are described as bird's-eye views, but strictly speaking they are bird's-flight views, where each section of the countryside is effectively seen from a uniform angle of vision.[6] The maps do not have a proper scale, because various features are exaggerated, including the width of the river and the buildings of special interest. Nevertheless, it is possible to give rough overall scales for the maps, and these are shown in the last column of the table. Where a region such as the City of York is shown to a very different scale from the rest of the map it has been disregarded in estimating the overall scale. In this article only a few examples of the work can be given.



Fig. 3
The river Wharfe from Otley to Addingham

The headstreams of most of the Ouse-Humber system lie within the Yorkshire Dales or North York Moors National Parks, or within the North Pennines, Nidderdale or Howardian Hills Areas of Outstanding Natural Beauty. In particular, the headstreams of the whole system, the rivers Swale and Ure, both rise in the Yorkshire Dales National Park near the border between the present North Yorkshire and Cumbria. Bradley gives a splendid representation of the high fells in this region (Fig. 2, previous spread), dominated by Great Shunner Fell at 2,344 feet (716 m).

Turning now from the most northerly to the most popular of the Yorkshire dales, Wharfedale, Fig. 3 (left) shows the section from Otley to Addingham. At the bottom right is Farnley Hall, still occupied after many years by the Fawkes (now the Horton-Fawkes) family. Many of the pictures by their famous guest, the artist J.M.W. Turner, are still in the Hall. What is represented here is the late eighteenth century south front added by John Carr to the earlier Hall dating from about 1600. Further north lies Denton Hall, also by Carr, with its giant Ionic columns and pediment. This was owned by the Fairfax family, famous for the Parliamentarian general Thomas Fairfax, who lived further down the valley at Nun Appleton, not shown in the extract.

Almost opposite Denton we enter the outskirts of Ilkley. Ben Rhydding is dominated by the Hydro, with its splendid towers and turrets, sadly demolished in 1955. Nearby are the famous Cow and Calf rocks, from which a good view of the valley can be obtained. Beyond are shown other large hotels that were built at the height of Ilkley's fame as a hydropathic spa town. The railway now reaches Ilkley by a line that passes through Burley but no longer through Otley, and it no longer continues beyond Ilkley station. The bridges crossing the roads in Ilkley and Addingham have long since been removed. The representation of many of the railways on the maps is no longer in accord with the modern realities, though in Wensleydale, the valley of the Ure, the railway that ran through the upper reaches is being

reopened as a tourist attraction. Fig. 4 (right) shows the lower reaches of the Ure, from just above its confluence with the Swale to form the Ouse, as far as Ripon.

Both of the railways shown in Fig. 4 are now dismantled. The most prominent buildings shown are Newby Hall, Ripon Cathedral and the old Bishop's Palace. The central tower of the Cathedral is perhaps a little higher than it should be, but overall the church is well represented. The old Bishop's Palace is a Victorian building in the Tudor style. The Wren-style architecture of Newby Hall is well indicated and the nearby church of Skelton-cum-Newby is given the prominence it deserves. Bradley tells the tragic story of 'the most deplorable hunting catastrophe which marks the history of the sport in Yorkshire' when three men were drowned in 1869 at the horse-ferry shown across the river at Newby.

Fig. 5 (over page), which shows the river Ouse at York, drawn to a larger scale than the rest of the map, is an example of how Bradley treated a townscape. The whole of York within the city wall is shown, only slightly compressed in the direction perpendicular to the river. The most obvious building is, of course, York Minster, somewhat exaggerated in size but otherwise fairly accurately drawn. The wall appears most clearly in the region behind the Minster. Other buildings illustrated include the four bars, or entrance gates, to the City and a number of the many medieval churches. To the south is the racecourse and further south, close to the river, is the Archbishop's Palace at Bishopthorpe, parts of which go back to the early thirteenth century. To the north, just beyond Clifton, the large building is the former lunatic asylum.

Another townscape, not illustrated here, is the enlarged section of Leeds shown on Part 1 of the strip map of the river Aire, which extends from the mouth of the river to Kirkstall. In this case Bradley could only show a narrow section of the city along the river. What is very striking is the contrast between the open country of the region immediately downstream from Leeds and the city itself; it is possible to count over a hundred factory chimneys in the section Bradley shows. The open country is not entirely devoid of industry, however; a few factories and a colliery are shown. Much of the housing for the factory workers in the city is shown highly schematically, but the main churches, the Town Hall, the Corn Exchange and the three railway stations, only one of which now exists, can be clearly seen. Upstream, the Leeds and Liverpool canal lies in the valley with the river and the railway

The Esk is the only river featured in the series whose water flows directly into the North sea, at Whitby, rather than via the Humber. Bradley gives a fine enlarged impression of Whitby and its harbour, with the Abbey and church on the south cliff, the old town nestling below the cliff and

Fig.4
The river Ure from Boroughbridge to Ripon

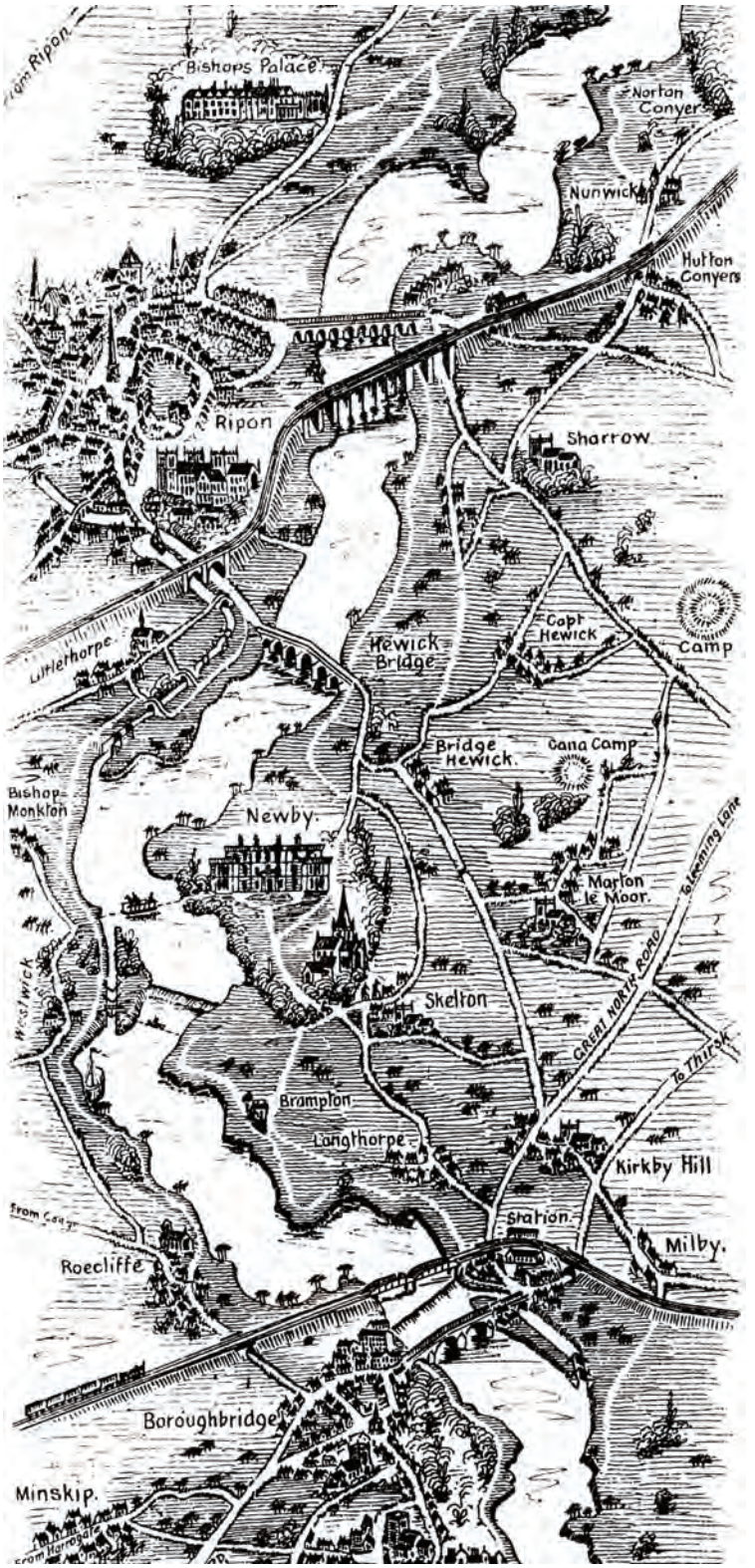
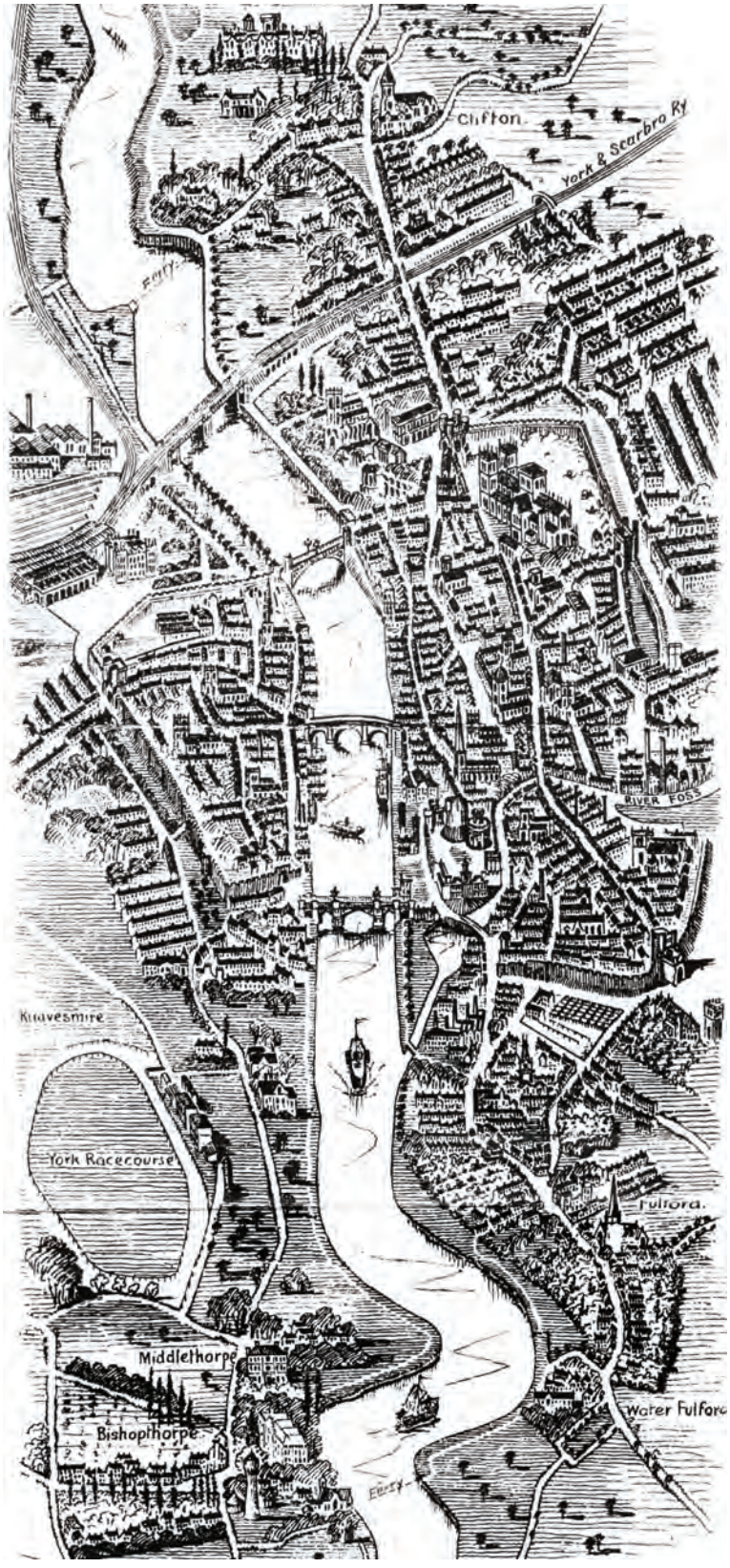


Fig.5
The river Ouse at York



stretching along the river and the new town with its large hotels on the north cliff (Fig. 6 right). The tower on this cliff is that of Union windmill after its sails were removed; it was demolished in 1923. There are many boats in the harbour and three outside, the latter greatly exaggerated in size and including a paddle steamer. The bathing huts on the beach are indications of the attractions of the town for holiday-making and as a health resort. Less than two miles up the river is the village of Ruswarp where Bradley says that the boating 'is most excellent'. Further along he says that 'the whole valley is one panorama of unalloyed loveliness, save and except the blur of the furnaces and ironworks as we drop down the hill at Grosmont'. Along the river many tributaries are shown and Bradley comments that they are the reason for 'its wide proportions in the lower reaches'. The former railway line from Scarborough to Whitby, including the bridge over the Esk, has now become part of National Cycle Route 1.

The texts

The texts of the books vary in length from 25 pages for the Rye and Riccall to 49 pages for the Aire part II and each is followed by a table of distances and an 'index' listing topics in page order. The texts each describe a walk up the valley from the river's mouth almost to its source, pointing out interesting features. They have the inevitable 'purple passages' expected in texts of the late Victorian period, liberally interspersed with quotations of verse. Bradley is also very fond of ghost and other supernatural stories; in fact he cannot resist a good story in general. The historian will, however, find much information of interest, especially about the families who built and lived in the many grand houses shown, but would be wise to check its accuracy before relying too heavily on it. Anglers will also find much information about their sport over a hundred years ago, but members of IMCoS will, of course, find the books of interest chiefly for their maps.

The author of the articles and books

Harry Speight says that Tom Bradley, the author of 'Coaching Days in Yorkshire, &c', was the son of a blacksmith, John Bradley of Bingley, who died aged 83 in 1897, and that he had a brother William.[7] There is no doubt that this is the same Tom Bradley who wrote the river books; *Coaching Days…* is advertised in the river books and the stylised TB monogram that Bradley used on illustrations in that book is the same as appears on the map of the river Ure.

Bradley was born in 1851 in Bingley and was still living there with his parents in 1881 when he was described as a 'Surveyor (Land)'.

Although he does not seem to have married he does not appear with his parents in 1891 and I cannot find him in the census for that year, which was during the time when he was describing himself as an artist and journalist and writing his various books. These included, in 1893, *The Yorkshire Anglers' Guide* and, in 1896, *Jackson's Cyclist's Guide to Yorkshire*.[8] During those years he gave various addresses in Leeds in the books and elsewhere, but these seem to be largely of premises that were warehouses or workshops. Nevertheless, it seems likely that he was living somewhere in Leeds.

When his father's will was granted probate, in April 1898, Bradley was again referred to as a surveyor, but at the time of the 1901 census he was listed as a 'Variety Theater [sic] Manager' and was with his mother in Bingley. She died in 1902 and from at least 1921 Bradley lived with his nephew, the son of his brother William, and his family at various addresses in North Leeds until he died in 1934. On his death certificate his occupation is given as 'an Architect'. His effects were assessed for probate at £84 16s.7d. I have been unable so far to find anything further about him, other than that as well as illustrating some of his own books he contributed drawings to illustrate William Cudworth's *Histories of Bolton and Bowling* and almost certainly contributed drawings to various newspapers.[9]

Notes

1. Only one set of articles referred to two rivers, the Rye and its tributary the Riccall in the NE of the county (see Fig.1)

2. Examples of early panoramas of the Rhine by Wilhelm Delkeskamp can be seen on the web site http://www.historic-maps.de/stadtansichten-panoramen/fluss-panoramen/, last visited 1st October 2011. See also the article mentioned in note 3 below.

3. See, for instance, Kit Batten's article on 'A Rhine Journey', *IMCoS Journal* 123, Winter 2010

4. The original volumes measured 18.2 × 12.6 cm. The Old Hall reprints (note 5 below) were slightly larger at 21.6 × 14.5 cm. The sizes of the maps were not changed.



5. The Old Hall Press, Burton Salmon, Leeds (1988). The books are now available through the British Library, Historical Print Editions, a service offered by Amazon for on-demand printed copies from digital files of eighteenth and nineteenth century books that have been filmed from the British Library's collections.

6. See William Ravenhill, 'Bird's-eye view and bird's-flight view' *The Map Collector*, No. 35 June (1986) pp.36-8.



Fig.6
Whitby at the mouth of the river Esk ~ Bradley's map compared with a modern view. (bottom left)

Table 1. The publication dates of the *Yorkshire Rivers* series and characteristics of the maps

No.	River	Original publication in *The Yorkshire Weekly Post*	First separate publication	Length×width of map in cm	Scale, miles per inch⋆
1	Wharfe	5 parts, 1890: 24 May, weekly to 21 June	1890	99½×8½	1.3
2	Nidd	3 parts, 1890: 28 June weekly to 12 July	1890	73×9½	1.3
3	Ure	5 parts, 1890: 19 July, 2 Aug, weekly to 23 Aug	1890	98½×9	1.2
4	Swale	5 parts, 1890: 30 Aug, 20 Sep, weekly to 11 Oct	1891	94½×8½	1.4
5	Ouse	6 parts, 1891: 18 April, irregularly to 20 June	1891	119×8½	0.9
6	Derwent	7 parts, 1891: 27 June weekly to 8 August	1891	122×7½	1.2
7	Rye & Riccall	3 parts, 1891: 15, 22 and 29 August	1891?	65×8½	1.1
8	Esk	3 parts, 1891: 5, 12 and 26 September	1891?	67½×9½	0.9
9i	Aire	} 15 parts, 3 Oct 1891 irregularly to 26 March 1892 {	1893	137×8½	0.7
9ii	Aire		1893	138×8½	0.6
10	Washburn	Not published in *The Yorkshire Weekly Post*	1895	96×10	0.4
	Ribble	9 parts, 1893: 15 July weekly to 9 September	No book?		
(11)	Humber	A book advertised in 1895 but no copy found			

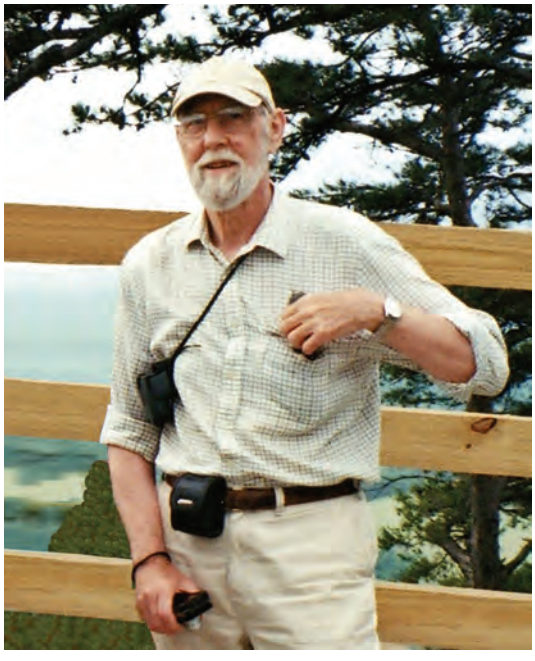
⋆ All scales approximate. One mile per inch is equivalent to 1: 63360

7. Harry Speight, *Chronicles and Stories of Old Bingley: a full account of the history, antiquities, natural productions, scenery, customs and folk-lore of the ancient town and parish of Bingley, in the West Riding of Yorkshire*. Elliot Stock, London, 1898, p.264. Starting from this information it has been possible, by the use of the census returns, the electoral registers, indexes of wills, births and deaths, directories etc. to deduce the outline of Bradley's life. *Old Coaching days in Yorkshire* was first published in 1889 by The Yorkshire Conservative Newspaper Co. (*The Yorkshire Post*), Leeds, and contains many illustrations drawn by the author.

8. *The Anglers' Guide* first appeared in 1893. The new edition of 1896 was described in 'Angling Notes', *Leeds Mercury*, 1st August, Supplement, as 'beyond doubt the most useful book that the wandering angler in Yorkshire can possess'. The map is not attributed and the written sections contain no illustrations. Jackson's *Cyclist's Guide to Yorkshire*, Jackson, Leeds, 1896 also contains a map of Yorkshire, but it and the illustrations are by James Ayton Symington.

9. William Cudworth in the preface to his *Histories of Bolton and Bowling* [townships of Bradford] (T. Brear and Co., Bradford, 1891) thanks 'Mr Tom Bradley, of Bingley……for drawings'. They occur on pp. 51, 85, 87 and 341 and opposite pp. 56, 341 and 342. The London-based *Graphic* for Saturday, 24th September 1887, issue 930, p.4 has an article about a railway accident at Doncaster which ends with the statement 'Our engraving is from a sketch by Mr Tom Bradley, 20A, Basinghall Street, Leeds'.

David Bower has had a long-standing interest in maps. Since retirement from the academic staff of the Department of Physics in the University of Leeds he has taken a particular interest in the 16th and 17th-century mapping of Britain and in map projections. He has written articles on the maps of the Saxtons for Imago Mundi *and on maps by Robert Saxton and by John Dee for* The Cartographic Journal.



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Profile

Robert Putman, founder of the 'Virtual Map Fair'

I was born in Amsterdam in 1940 and started my working life as an officer in the Dutch Navy following in my father's footsteps. Sadly, he died in the waters washing the shores of the Dutch East Indian archipelago during World War II. Both my older brother and



I attended the Naval College in Amsterdam which is the oldest institution of its kind in the world. It was founded in 1785 in the aftermath of the sea battle of Doggersbank; one of a long series of Anglo-Dutch engagements in the fight for supremacy at sea and subsequent wealth at home. Both parties claimed the victory but the truth is that it was a defeat for the Dutch, partly due to the poor seamanship of the Dutch officers. Our Naval College was founded in order to remedy this failure.

However, life at sea was not what I had hoped for and I returned to shore and studied economics and social psychology at the University of Amsterdam. This led to me becoming a management consultant although a longing for the sea still lingered on in me. But I had learned many useful things whilst in the navy like the theory behind astronomical position-finding and astronomical navigation, and I had learned to use the sextant, the chronometer, nautical almanacs and sea-charts. All this was to stand me in good stead for the future.

I also became intrigued by the 'Age of the Great Discoveries'; the creeping southwards of the Portuguese along Africa's west coast and the Spaniards sailing the unknown waters westwards to find the 'short' passage to China. Not to mention the later expeditions of the Dutch and the English in non-European waters in southern directions and the search for the Northeast and Northwest passages. I also liked to study the development of the art of mapmaking and the use of charts in navigation at sea and their relation to the Mercator projection. This projection was first used on Mercator's nautical chart of the World in 1569. These studies resulted in my writing the book *Early Sea Charts* which was published in 1983.

In 1976 I left management consulting and opened a shop in the back of the Nieuwe Kerk (New Church) on the Dam in Graven Straat, Amsterdam. This was only 50 metres from where the famous printing presses of the great Blaeu publishing company were located at least until the disastrous fire of 1672 which put an end to their activities. I sold nautical instruments, ships'

diaries, sea charts, atlases, globes, a few models of ships, mariners' art, whalers artifacts as scrimshaw and French prisoners-of-war models.

Slowly my interest widened to maps and atlases in general and I moved my shop to the antique dealers' quarter near the Rijks Museum. I closed this shop in 1984 and started dealing in maps from home concentrating on visiting map fairs. This changed again with the coming of the internet when I became an early owner of an internet site and stopped issuing written catalogues. I firmly believe in the internet as a venue for selling maps!

I was thinking of ending my career as an antiquarian when I conceived the idea for a virtual map fair during a Greek holiday in the Spring of 2008. Originally I had in mind the virtual version of a 'real world' fair like the yearly IMCOS map fair in London; one starting at a certain hour in a hall with dealers waiting behind their booths displaying their maps and atlases and then at a certain time the collectors rushing in and perusing the stock. I thought they would all dream of being the first person to find the long sought-after map for next to nothing, haggling about prices with dealers, meeting old friends, collectors and dealers and so on. During the IMCOS fair in June that year I probed the interest among the dealers gathered at the fair. Their reactions were favourable so that I decided to go ahead and constructed a website for the virtual map fair.

The first fair opened its doors metaphorically speaking on October 1st in 2008 and lasted for three days. I intended originally to hold the fair in this form every other month but practical problems forced me to abandon that idea. The dealers reported the following problems; not all of them had a continuous stream of new material and the fair caused too much work like descriptions and images for an event which only lasted for three days. There were also technical problems with uploading their material due to lack of internet knowledge. They also feared losing their older clients with no computer access to the internet if they stopped issuing written catalogues. There was also a fear of losing clients at "real world" map fairs together with a fear of pressure being put on them to reduce prices.

On the part of the collectors I encountered less resistance. For them the possibility of visiting a (virtual) fair, without the costs of travelling and staying in hotels was an advantage. However, holding it for such a short period had a negative effect on the 'visibility' of the fair on the internet which is an important consideration. Web crawlers of search engines want continuous exposure on the internet otherwise the search engines give a lower 'page rating' to the virtual fair. All these reasons led to my altering the character of the fair. I now change the material on the first day of every other month.

Lately the range of the virtual fair has been widened by adding a section on rare books and a section 'Art on Paper'. Both sections are being continually improved; the 'rare book' section started with the emphasis on travel books and atlases but now new categories are added continuously. The 'art on paper' section started with an emphasis on 'topographical and ethnological' prints but here new categories are constantly being added. Also, last year a 'blog' was added to the site and one of the things it offers is the corrigenda and addenda to Rodney Shirley's *The Mapping of the World*.

Banners have now also been added on the homepage of the fair. A banner is a direct link to the homepage of the dealer so that the browser can search his stock on line. By hitting the banner a customer can go straight to that dealer's homepage. This enables a dealer who does not participate in the fair to advertise his stock and contact new customers, also auctioneers can bring their sales to the attention of collectors and dealers.

After a period of trial and error during a difficult economic period the virtual fair has proved itself and attracts an increasing number of visitors. I believe in quality and trust and these are attributes which I shall continue to emphasize both myself and among the other dealers offering material.

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by Kit Batten

Recently on the *MapHist* internet forum there was a posting from Anne Taylor in which she noted that the Cambridge University Library in the UK will, on a trial basis, allow visitors to use their own cameras to record objects, including maps, for non-commercial purposes. One *MapHist* member, replying to this, added: Very admirable, but there is a caveat - 'the normal restrictions apply - no flash, no noise, no tripods.'

This respondent then went on to explain that as part of the process of recording images of the Huntington Library's printed map collection (in San Marino, California) the use of hand-held cameras with flash has been standard procedure. There are several reasons for this: resolution of hand-held non-flash images is poor; most library ambient light is fluorescent, affecting the image colour; studios where high-resolution map images are required use fairly high intensity lighting for a period of time many times longer than the fractional second flash.

As an amateur cartobibliographer who has been compiling information on maps for over 20 years I welcome any move by any library to make their collection more accessible and user-friendly. Part of the work of any researcher is obviously to discover which maps are identical and which present differences, however slight. When trying to work out whether two maps in two institutions at opposite ends of the country or continent are the same or different is a nightmare when trying to rely on purely written notes and yet this is what we had to do in the 1990s and, in some institutions, are still expected to do today (although we can bring our laptops in!).

In many of the larger libraries today there is a certain amount of assistance given by either offering photocopying or photographic services. I will use the British Library as an example: photocopies are sometimes carried out with little fuss and little expense where a map can be photocopied within the mapping department by the staff on duty; some maps can be photocopied at a higher cost (but acceptable) if they must be done by a specialist photocopy service; and photographs (paper or digital) are only available at (my opinion) extremely high cost and with extra form-filling and fees regarding copyright in the event of the intention to publish.

However, not all major institutions[1] provide these services and when one is researching (as in my case) an English county with some 600 separate states of maps within a given period, not including all the different libraries holding the same map, the logistics are mind-boggling. The opportunity to take photographs with a standard digital camera, hand-held (with flexibility for those researchers who have any disability affecting their ability to hold a camera still) and with no flash would exactly meet the requirements of my research.

If I had been allowed to take even poor photos at an earlier stage in my research the benefits would have been numerous. Firstly, the maps would only have been handled once by me for comparison and for photography. Much of my initial research was actually double-checking which involved second handling of the items, and means that much library staff time and resources could have been saved and possibly put to better use. At the same time I would have images that would not be suitable for serious publication but certainly adequate for research.

I tend to agree that the use of flash and tripods should not be allowed, or only with extra permission being granted. I object to flash photography in a room where I am working as I know that this distracts and the use of a tripod will require constant adjustments being made and more noise and disturbance and could be a health and safety aspect. Unless this can be done in a remote corner, it too, should not be allowed. The amount of light in most libraries allows for fairly good results and although research shows that flash photography does not harm objects, until we can be 100% sure, we should err on the side of caution. I also have to point out that I get extremely annoyed at camera users who use flash for the sake of using flash or because they have never bothered to find out how to switch it off. And there is nothing worse than visiting beautiful sights with tourists taking photos while signs on doors point out that no photography is allowed.

My plea would be for all institutions to introduce a scheme such as that at Cambridge: full use of digital images with a hand-held, non-flash camera but with a fee per library visit at a level that no-one could object to. The argument is as follows: having to pay a fee discourages non-serious research (i.e. taking photos for photography's sake) and provides the library with a source of income to replace the amount

lost by the non-sale of photocopies. The imposition of a fee can still be justified in the administration work involved; a form will almost definitely need to be filled in (detailing object studied and user information) and processed, which costs the library time and money. In addition this fee is relatively easy to collect. An additional advantage is that allowing a researcher to photograph a map at his or her desk places less stress on the item than transferring it to a photocopier, i.e. it does no more damage, however slight, to a map than the initial use of the map by the researcher. Furthermore, the use of non-professional equipment limits, but obviously does not exclude, the possibility of the image being used for commercial purposes while allowing the researcher to make as many photos as they require to carry on their research at home or office.

Every researcher is a potential publisher. Whether one publishes a short article for a club newsletter or for an international journal, or publishes a book, the possible income, the number of readers and the size of the print run will often decide whether one uses first or second rate images. The more obscure the work (club newsletter, county bibliography) the shorter the print run will be and, accordingly, there may be little or usually no income for the author. Hobby photography is usually adequate. Where a book has the potential to sell thousands of copies then better photography is required. Here, I do think that if a map is to be photographed professionally, then the library staff should do this and that the fee charged should reflect the possibility that the image may be used in a publication.

At the moment if one orders a photographic image of a map one must usually apply for permission to use the image in a publication separately. I feel this has to stop. Once a photograph has been ordered the fee charged should grant permission to use the image in any work provided the usual acknowledgements are made. I have not heard of any map institution actually taking a publisher to court for copyright infringement, i.e. using an image without paying the licence fee, but as I have broken this rule myself I do have a bad conscience. However, when I publish a book with a print run of 24 copies, including 330 illustrations of which six come from leading institutions who would normally request an extra copyright fee (per image) then my costs would prevent me from ever distributing the book, even to those same institutions. But without those six images the work would not be complete.

An additional point here is the 'camaraderie' between persons in the 'map profession'. From my own experience and in the *MapHist* exchanges it is clear that someone who is an insider (librarian, archivist etc.) is neither expected to pay for a professional image nor must they pay any copyright fee. Hence the beautiful map publications that are now available. Where all income goes to the institution that pays the author's fee I have no objection, but is it always so? This sometimes creates a certain 'us and them' feeling.

After putting my thoughts to paper a friend pointed out that there is a working group which has reported on exactly this issue.[2] The RLG Partnership Working Group on Streamlining Photography and Scanning has produced a very lucid document listing the numerous advantages for allowing camera use in the library.[3] As they point out in their introduction: 'Digital cameras are revolutionizing special collections reading rooms and the research process, much as photocopy machines did for a previous generation. Reference routines focused on the photocopier are embedded in workflows of every repository; photocopying is accepted by repositories, tolerated by rights holders, and expected by researchers. Now technology is forcing repositories to confront change again. The ubiquity of digital cameras and other mobile capture devices has resulted in researchers desiring and expecting to use cameras in reading rooms. While some librarians and archivists have resisted digital cameras, others have embraced them – and rightfully so. The benefits to researchers, repositories, and collection materials are undeniable.'

The report goes on to list the potential benefits for any institution as follows:
Digital cameras are gentler on collection materials
Digital cameras facilitate use
Digital cameras increase researcher satisfaction
Digital cameras maximize the researcher's precious time in the reading room and end the wait for copies
Digital cameras reduce repository workload
Digital cameras enhance security and save reading room checkout time (by allowing cameras, no photocopies are issued which are difficult to differentiate from originals in some cases.)
Digital cameras save paper and photocopy toner
Repositories stay current and resolve an ongoing issue
Digital cameras reduce liability for copyright infringement

The report covers the problem of copyright in more detail: this is quite a hot debate in the USA. Institutions there are worried that by copying or providing facilities to copy they may in fact break copyright rules. However, by allowing copying (and also photography) where there are clear visible notices that the risk of copyright infringement remains with the researcher the institution can avoid any liability for copyright infringement itself. Naturally, any form requesting permission to use a camera can have this information printed on it.

I warmly applaud the move by Cambridge University and would encourage all institutions to

consider whether there are advantages in the scheme for them. I can only see advantages and no disadvantages. I would certainly have saved many thousands of pounds if I had had this possibility. One more pertinent point in the report: given a choice between two repositories, one that has more generous policies and one that does not, researchers may make choices accordingly.

To conclude I would make an appeal to all researchers, whether amateur or professional: the next time you go to a library or other repository take your digital camera and a copy of the working group's report with you. If they allow you to use your camera, thank them heartily on behalf of all users. If they refuse: hand them a copy of the report.

Notes

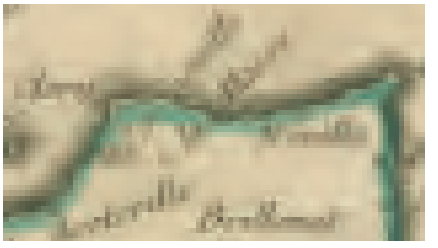
1. In my experience the smaller institutions are more accommodating, but this may not be the case everywhere.

2. I would like to thank Joel Kovarsky for reading through the original text and pointing me in the direction of this research paper.

3. Miller, Lisa, Steven K. Galbraith, et al. 2010. *"Capture and Release": Digital Cameras in the Reading Room*. Report produced by Online Computer Library Center Research Inc. Published online at: http://www.oclc.org/research/publications/library/2010/2010-05.pdf

NB. Whilst Kit is on this subject the Editor and Designer of this *Journal* would like to urge all our authors to send digital photographs that are suitable for publication. Low resolution pictures or Powerpoint pictures WILL NOT REPRODUCE satisfactorily in print. We need jpegs or tiffs at a minimum resolution of 300 dpi and at a size no smaller than 20 cms across. Any jpeg less than 1mb is likely to be too small - tiff files are larger. Jpegs can be sent by email in individual e-mails to the Editor.





Left is a full size scan at 72 dpi (dots per inch) - the normal resolution for web images. They look fine on a screen but they will not reproduce clearly enough for print. Above is an enlargement showing the pixellation.



Left is a full sized scan at 300 dpi - the lowest resolution suitable for print. For publication, images should be provided at the size they might appear in the magazine - 17.5 m wide. Above, a detail was scanned at 300 dpi and 200% to provide a clear image.





(Left) This detail was enlarged by the designer from a map scanned at 600 dpi. This quality of image allows us maximum flexibility in design.

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Potential confusion over states of 'Anglia Regnum'

I was initially confused by finding three apparently different published images of the two recognised states of the Saxton-Le Clerc (or Le Clerc-Saxton) map 'Anglia, Regnum', which seemed at first to indicate the existence of three different states: the purpose of this short note is simply to record the true facts

The first state of this map, with the date 1579 below the ascription to Saxton (Kelly, figure 8), was illustrated alongside an image of the second state, with Le Clerc's own imprint replacing the date (Kelly, figure 9). However Rodney Shirley had previously also illustrated the second state (entry 271, ascribed date *c.*1605) in his plate 96, but which image lacked the three additional place names seen in the English Channel in Kelly's figure 9. However, the owner of the latter has now confirmed from the original that these are manuscript additions, seemingly in a contemporary French hand, which are difficult to decipher accurately, but which seem to be:

1. 'Silliy St. Matin' below the Isles of Scilly, presumably denoting St Martin's, now the most northerly of the inhabited islands
2. 'With [or YYith]' below the Isle of Wight, presumably for the current Wight
3. 'la manch.' to the left of 'Le pas de Calais', presumably for what is now la Manche

These three additions in manuscript constitute therefore no more than a variant of the second state, and my own initial confusion has been laid to rest! Shirley also notes a re-issue of the second state by Duval in his atlas *Cartes géographiques* of 1654 (Pastoureau, entry Duval IIA, map 85) - presumably this issue would normally have evidence of a guard - and a heavily reworked true third state (of *c.*1660), bearing the signature of Lapointe (also called Lépine - see Scott); I am told by Arthur L Kelly (personal communication) that his copies of all three states are blank on the verso, and I gratefully acknowledge his prompt assistance in sorting out this non-problem!

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Het Scheepvaartmuseum (Maritime Museum) in Amsterdam

On a recent visit to Amsterdam I had a few hours to kill so, through the pouring rain, I made my way to the nearest museum in order to stay dry until it was time to proceed to the airport. As it happened the *Netherlands Maritime Museum* was not too far away, so I headed in that direction. The first surprise was to find that it is a rather attractive white stone building surrounded on almost three sides by water and rising majestically like a medieval castle. The second surprise was to enter the building through the main doorway and then be dumbstruck by a magnificent courtyard completely covered over by a glass roof suspended on thin steel struts. Despite the grey overcast day outside, the courtyard presented a light and airy open space, inviting further research.

The whole museum is housed in an old former naval storehouse, *'s Lands Zeemagazijn or Admiraliteits Magazijn* which was constructed in 1656 and designed by a Dutch architect, Daniel Stalpaert (1615-1676). Stalpaert was appointed city architect in 1648 and was responsible for completing the Town Hall at Dam Square and the Oosterkerk (1669-71). The museum actually moved to this building in 1973 but I was lucky to see inside: the building reopened only in October 2011 after extensive renovations.

What I did not know as I entered the courtyard, flanked by more security guards than the Tower of London, was that entrance to all the ground floor rooms, including the courtyard itself is, in fact, free. For visitors on a low budget this is nice as the ground floor plays host to the ubiquitous museum shop, although they have designed part of it with children in mind, a very pleasant café, an exit onto a jetty where a replica of the 18th century VOC ship, *Amsterdam*, is moored as well as various meeting rooms. Having bought my ticket (€15.00) I began to cross the courtyard and was immediately aware of a sign that said *Library*.

Entering this area, it was clear that the library is relatively small compared to others of a similar

nature. However it is neat, tidy and has a comfortable feeling. This feeling was enhanced by the two acting curators for the day, who immediately made me welcome and showed me round the main area. This contains a number of volumes related to maritime activities all on open shelves and all immediately accessible to every visitor. When the stacks downstairs have acclimatised sufficiently, all the museum's stock will be transferred to the underground vaults. The collection consists of some 60,000 books and the oldest being an atlas of 1482 and a copy of Maximilian Transylvanus' *De Moluccis Insulis*, the first to describe the voyage of Magellan s circumnavigation. Being on the ground floor, access to the library is free and so any visitor can easily while away a few hours leafing through the items laid out or request older, original items, from the stacks.

Having seen enough of the library I made my way upstairs to the East Wing. This is likely to be the first stop for IMCoSters. On the first floor there is a small, but impressive, globe collection. Globes created by the Blaeu family, the Carys, Gerald and Leonard Valk or Joseph Moxon, one of the earliest globe makers, ostensibly trained in the art of globe-making in the Netherlands. The room is an Aladdin's cave of treasures: the low lighting, designed to protect the globes, actually makes it hard to see them clearly and made reading the text labels rather difficult. It is a shame that museums do not have other techniques than simply to turn off all the lights.

I must take back that last assertion. Also on the first floor is a fascinating collection of glass, silver and porcelain. The surprise here is that there is nothing – except for a massive table laid out as if for a banquet with superb colourful crockery and silver cutlery and table decorations – to be seen. The trick is that the whole room is lined with cabinets which must first be opened to reveal their treasures and most have an audio option (Dutch and English). This 'hands-on" approach is delightful, but the height might be a problem for smaller children.

Ever onwards, ever upwards. On the second floor there is a collection of navigational instruments. Again it is a small selection, but interesting and well laid out. As many instruments were used with the heavens in mind, the whole room is lit in a celestial manner and blue lighting with stars on walls and ceiling. My favourite section on this floor, however, was the Photo Album section. Here you can sit in comfy high-backed armchairs and relax, at the same time reading through the photo album of a past mariner. If you require more information on a certain amateur photographer there is an audio sequence. In addition all the walls are packed with photos taken by normal, everyday seamen during their various voyages around the globe.

Unfortunately my flight was due out in two hours and so I had to leave the museum, past the fascinating selection of model boats and the even more amazing selection of spithead figures. I did not even get to the west wing where the children's section is housed. Sadly I must wait for my next visit to Amsterdam before I can see what adventures Sal & Lori had with the circus at sea, or experience the tale of the whale (assuming that single male visitors are admitted here in the days of PC). The collection of paintings of Dutch naval officers and sea battles, the weapons and most of all, the collection of maps themselves with works by the Blaeu family must all wait for another rainy day!

Kit Batten,
Stuttgart, Germany

Maps from the heavens

In Malta's historical citta Vittoriosa (called the Victorious city because it was central to the defeat of 40,000 Turks who attacked in 1565) there is St Lawrence Church, which was the favourite place of worship for the Grand Master Jean de la Vallette.

On 16th January, 1941, the church was seriously bombed by the Italian and German air forces and on that fateful day the many treasures of the church rained down to the ground where the church had stood. Atlases, Prolemaic maps, manuscript maps, *incunabulae* and early playing cards all fluttered down from the heavens for some time after the bomb had gone off. The local people and militia gathered up what could be saved and the amazing miscellany can still be viewed today in the Vittoriosa Church Museum. The Museum is cared for by Lorenzo Zahra, who was a young boy when the disaster occurred.



A propaganda map from World War II in the Vittoriosa Church Museum in Malta.

Among the many interesting items is a 1598 edition of Ptolemy's atlas published by Antonio Magini of Padova, a number of manuscript maps, old documents, an early edition of Dr Samuel Johnson's first English Dictionary, Turkish cannon balls and even La Vallette's hat and sword. Of more recent date but certainly rare is a propaganda map from World War II (see photograph) which demonstrates to the Italian speaking people how quickly the Allies could invade and take over their country from bases in North Africa. Entrance to this fascinating museum is free but it is best to make an appointment to visit as Lorenzo Zahra is now well into his eighties!

Rod Lyon,
Mosta, Malta

Who is the author of an antique map?

This should be a trivial question. Unfortunately, the attribution of authorship of antique maps is notoriously inconsistent and, sometimes, bizarre.

By author, I mean the name of the originator, the creator, of the map. What initially seems simple may be complex. Usually, maps are co-creations involving numerous people and even organisations, from surveyors through to the publishers. The map may also not be the ultimate product. Furthermore, origination, ultimate responsibility and ownership may be separated by commercial arrangements. Seldom is the available information complete.

The matter of attribution is not only one of scholarship. It has practical implications for the collector on at least two basic levels: the search for a particular map and catalogue entries. Of, course it also has implications for scholars, curators and for mapsellers, who rely on supplying accurate information that will attract collectors. Quite often it is the title and primary attribution that direct the attention of sellers and collectors.

Here is a brief illustrative example of an attribution 'problem': about five years ago, Geoffrey King very kindly supplied me with a list of all the miniatures of Southern Africa about which he was familiar. I decided to "get them all"; I'm almost there. I have even the very scarce, very small, Lamberti: 'Carta III dell' Affrica' from *Nuovo Atlante Generale*... but it nearly got away, because of inconsistent attribution (and my ignorance at the time).

I did not find the Lamberti with my usual search methods. I decided to check the websites of all antique map dealers in Italy. A map caught my eye; it was very small and clearly Italian. I sensed success ... but it was by de Baillou and da Rabatta and they weren't on the list.

King's *Miniature Antique Maps* came to the rescue yet again: 'they would seem to have been joint editors and responsible for the geographical content ... and possibly for the maps too.' I should have known this, but didn't. I did know that Lamberti was the engraver and publisher. Anyway, I pounced immediately.

I have developed my own hierarchy of attribution based on what I have gleaned from a few sources. Sometimes, however, the answer is not clear-cut. I must make a call based on the available information. I have made the call that, as engraver and publisher, Lamberti had the claim to authorship of the map. As editors and geographers, de Baillou and da Rabatta had claim to authorship of the book.

I have made a call that is almost the converse. *Caarte van de Kaap de Goede Hoop Leggended en't zuyder gedeelte van Africa* appears in Peter Kolbe's *Naaukeurige en Uitvoerige beschryving van de Kaap de Goede Hoop*. The book was published in 1727 by Balthazar Lakeman, in Amsterdam. I have attributed the map to Kolbe, the author of the book. In my view, he was accountable for the content of the map Lakeman's business was as a supplier of publishing and possibly engraving services.

What should be the explicit logic in attributing authorship of a map? In the absence of clarity on authorship, what is the hierarchy of attribution in the co-creation of the map?

In my view, the search is for consistency in logic and application though I accept that sometimes one just has to make a call based on (the sometimes incomplete) information available. Abandoning the traditional practice in favour of an apparently correct practice is likely to demand changes to the attribution of some well known maps (the so-called Bertius miniatures, for example). For a while, this will be as frustrating and irritating to map collectors and sellers as bird renaming is to twitchers! I still prefer the crimson-breasted shrike to the gonolek ... but I suspect the next generation won't be bothered. It may well be the same with maps.



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Book Reviews

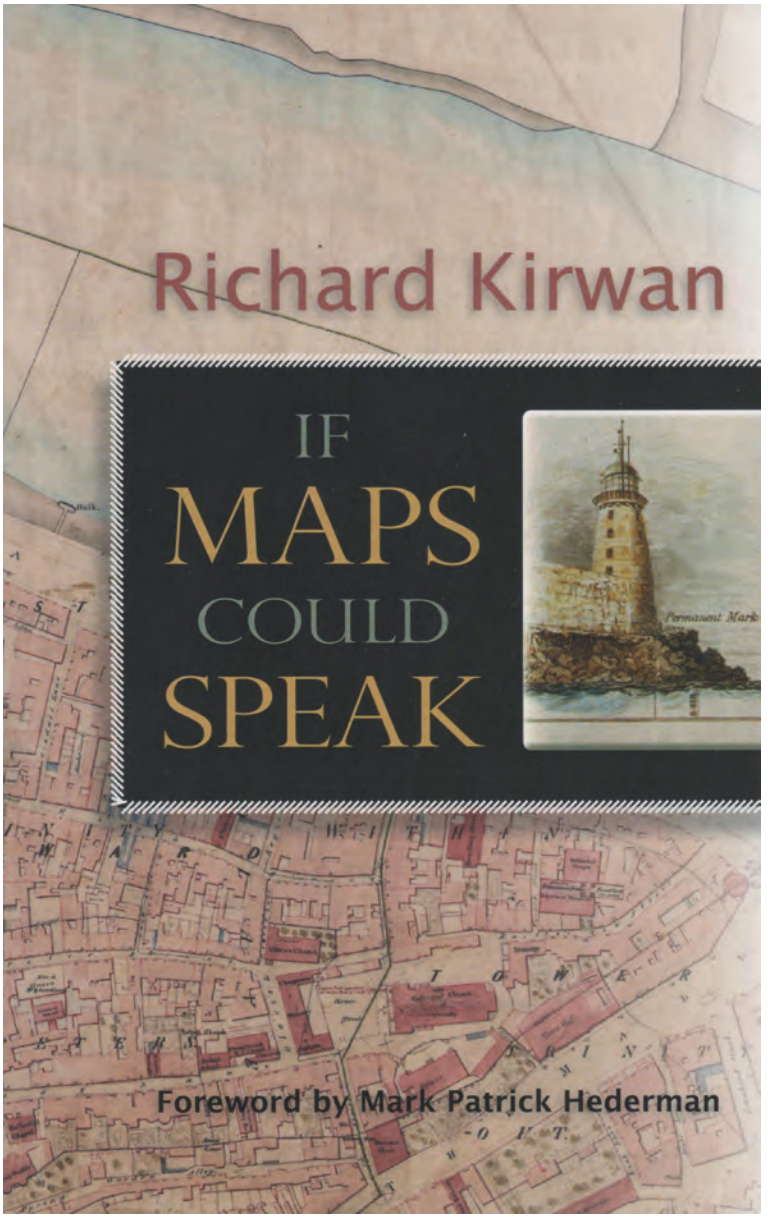
A look at recent publications about maps

If Maps Could Speak by Richard Kirwan, Londubh Books, 18 Casimir Avenue, Harold's Cross, Dublin 6, Ireland. www.londubh.ie. 2010. ISBN: 978-1-907535-093. Paperback only. 192 pp. plus 16 pages of illustrations (eight in colour). Price UK £14.99.

When Gladstone was told he had won his first term as Prime Minister, he said, "My mission is to pacify Ireland". He failed. A politician could never 'tame' that country but mapmakers most certainly could. The first to succeed was the great Thomas Colby, ably assisted by Thomas Drummond and Thomas Larcom. Originally hoping to do so in seven years from 1825, they were outwitted by the vagaries of the weather, the terrain and the natives, until their last map was produced in 1846. And there things lay for 125 years until the 1970s when the technological earthquakes of aerial photography, satellite navigation, and computer programmes became available. Richard Kirwan, who was to become Director of the Irish Ordnance Survey in 1996, joined this august institution in 1972, and watched over, guided and participated in the metamorphosis from slogging away with theodolites in the fields, bogs and on cold, soggy, fog-bedecked mountain tops to the warmth of a functional, but totally unromantic, office where computers interpret satellite photographs and do the cartography with clinical precision.

Yet Richard began his odyssey as a romantic inspired as a boy by Colby's 6-inch map of his home in Waterford, then forgot about it until, nearly driven into an early grave by his obsessive drive for progress and perfection (a ubiquitous characteristic of cartographers), he discovered the art of standing back and reflecting once again that the modern world did not appear from nowhere but piggy-backs on the greats of the past. Thomas Colby and his wonderful maps were allowed by the man, who originally wanted to confine them to the scrapheap of academic memory only, to take their rightful place alongside his modern maps, and be as accessible on the Web as are the up-to-date revisions of our day.

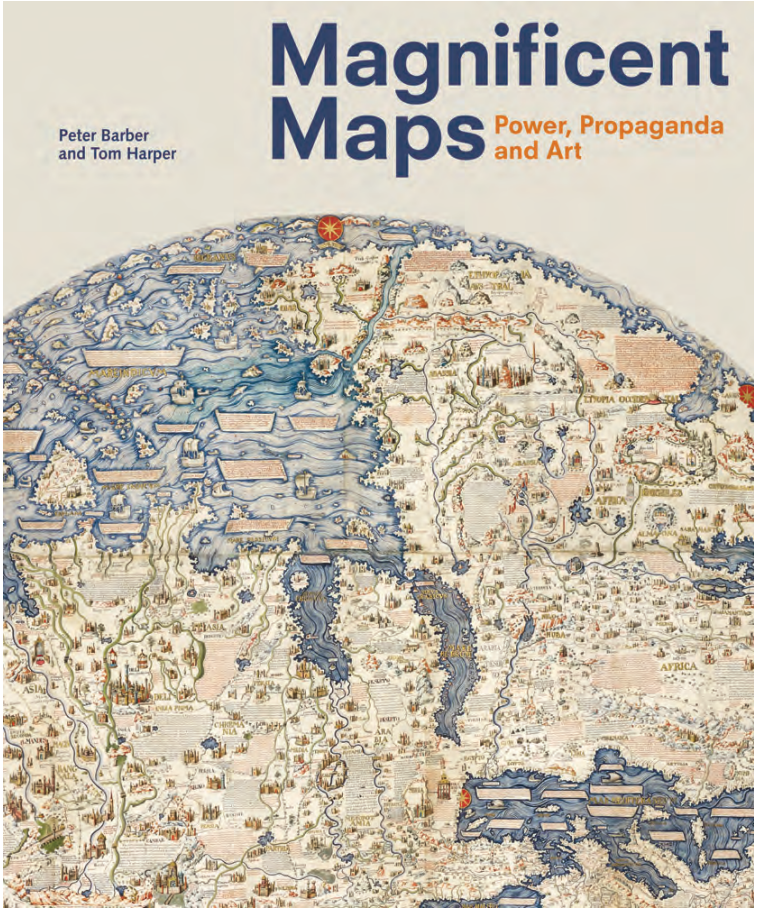
Maps, of course, do 'talk'. They tell a story which the discerning can unravel. They are not neutral records but, like any historical document, have an agenda behind their production. In 1972 Richard moved into the old, 19th century world of Colby, Drummond and Larcom – even the building where he worked from dated, almost unchanged, from the 1830s! He cleverly mingles his autobiography with the historical romance of the past and carries the reader along on a wave of lyrical metaphors beloved of Irish raconteurs (he doesn't mention the Blarney Stone but surely he has kissed it!). The account is delightful, personal, introspective at times, entertaining and always enlightening.



I believe that I was able to understand and enjoy this book even more because I had recently read Dr. Rachel Hewitt's book, *Map of a Nation*. Whereas she stops in 1870, Richard virtually picks up the baton smoothly almost as if the intervening century gap had not occurred. Though intended as a personal record there is so much historical material in it too that I would have appreciated an Index. The illustrations are not referenced at all in the narrative, and are bound together as two lots of eight pages – coloured first, then monochrome - as if they were added after the copy was ready for printing. But these are minor quibbles.

Richard Kirwan has produced an excellent book. He proudly proclaims that Ireland is now the best mapped country in the world, and that was his mission. I suppose it is only right that it has taken an Irishman to pacify Ireland.

Graham Fisher M.Ed, B.A. retired teacher of geography of North Marston, Bucks, England



Magnificent Maps: Power, Propaganda and Art by Peter Barber and Tom Harper. Published by The British Library, 96 Euston Road, London 2011. Available in hardback or paperback. 176 pp. and 150 colour illustrations throughout. ISBN 9780712350938 (Paperback) and 9780712350921 (Hardback). Available from The British Library Publishing_sales@bl.uk Also available from the British Library bookshop Fax.+44 (0) 2074127172. Price £29.95 (hardback) and £17.95 (paperback) or can now be found on Amazon.

The British Library's 2010 exhibition, *Magnificent Maps*, was a colossal success with both the general public and map cognoscenti of all kinds, and it was perhaps unprecedented in the enthusiastic coverage it received in a wide range of the media. The visual splendour of the maps on display would have been enough to warrant its success, but even a cursory study of the descriptive notes at the exhibition revealed that it was also an important intellectual watershed. It is this aspect of the exhibition that is fully borne out and amplified in this superb companion volume written by its two curators, Peter Barber, Head of Map Collections at the British Library, and Tom Harper, Curator of the Antiquarian Map Collections.

On the one hand, the exhibition was organised along the lines of a fairly straightforward principle: that certain maps were intended primarily for display in quite specific places. So, put in highly simplified terms, the exhibition then attempted to address the question that given that certain maps were meant for specific settings, what are they trying to communicate that is inherent in their settings? And as one learns from this volume, this theme opens up an astonishingly rich vein of map analysis that is applicable to a wide range of maps. It takes us to settings we would expect – the galleries and audience chambers of palaces, the offices of high government officials, the houses of merchants and landowners – but also to less expected places like the royal bed chamber, school walls, and even out of doors in public displays.

While the exhibition's underlying theme might be unique as an organising principle for a map exhibition, its analytic approach draws on semiotic analysis in use since the 1970's, which has gradually filtered into map studies, especially in the pioneering work of J. B. Harley and more currently in that of Matthew Edney and others. Applied to map studies, and again stated in highly simplified terms, this can be understood as a movement from the study of the content of maps to their formal and symbolic elements. Specifically, in the case of the present work, the authors examine what they

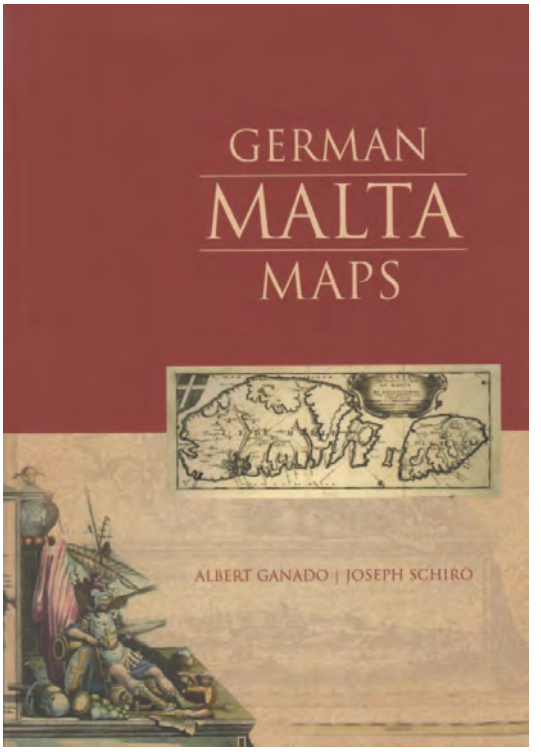
describe as the 'emotive force of cartographic images.' And since many of the exhibition's maps were in one way or another displayed in places of power, much of analysis concerns the 'power-enhancing' function of maps or what might be termed their totemic qualities. This proves to be a supple and rich avenue of inquiry that produces any number of fresh insights that for the most part are credible and unforced, and, importantly, grounded when possible in concrete research into determining exactly where the maps were originally displayed and for what reason. We learn how John Speed's magnificent wall map of the British Isles was an expression of the legitimacy of James I's claim to the throne. Other maps of countries and estates, because of their unmatched size and quality, express the monarch's or owner's highly knowledgeable mastery of what they rule or own, reflecting what the authors term the 'intellectual pre-eminence' of the owner. Maps could even intimidate visiting foreign dignitaries by showing their lands as ripe for conquest by the monarch they are visiting, as in the case of the Besson map of the Savoy region. And even a view of a city, as is observed about the well known but always astonishing Barbari plan of Venice, can reflect in its scale, beauty, and breathtaking craftsmanship these very qualities of the city itself.

Thankfully, the prose of *Magnificent Maps* is devoid of the jargon that often bedevils semiotic analysis; it is written with straightforward clarity and is enlivened by an eye for the telling detail and any number of surprising insights. It is suggested, for example, that the *trompe l'oeil* of the compass on the exquisite Pelham plan of Boston is there to suggest the greater accuracy of this work against the several competing plans of the city at the time. And perhaps counter to what is generally thought, the authors point out that the Dutch paintings that famously include maps, those of Vermeer in particular, are misleading because most maps that hung in Dutch homes were not the wall maps seen in these paintings but were more likely to have been atlas-sized maps. There is an excellent explanation of why school room maps, due to their traditional function of 'reinforcing orthodoxies,' have almost necessarily been out of date. The exhibition also deserves high praise for the range of its materials in terms of both period and media, including some wonderfully playful selections. We have a delightful 2008 plan of London that revels in its hip insider's knowledge of the city.

The book is very handsomely laid out with high quality illustrations, mostly colour, throughout. A nice touch befitting the exhibition's subject are occasional small silhouettes, in which a human figure is shown alongside the map being described to convey a sense of relative size. A slight criticism I would offer, and this perhaps largely because of my work with maps of New York, was the omission of the Duke's Plan, one of the ultimate 'trophy maps.' It is a glowing manuscript map of New York made for the Duke of York on the occasion of the English conquest of the city in 1663 – and one of the treasures of the BL. And perhaps the 'Maps for the Masses' section concerning maps in public places and in the media, especially in advertising, is given short shrift, but after all, this subject alone could easily be the focus of an entire exhibition or book. But these are minor quibbles. What we had was a map exhibition worthy of its title, and what we now have is this provocative and informative, accompanying volume that will enhance anyone's appreciation and understanding of maps.

Robert Augustyn
Partner, Martayan Lan Fine Antique Maps, New York

German Malta Maps by Albert Ganado and Joseph Schirò. Published by Book Distributors Ltd., 2011 www.bdlbooks.com Paperback, 190pp, illustrated throughout in colour and black and white. ISBN 978-99957-33-20-9 Price €29.95



On the occasion of the IMCoS International Symposium in Malta, the Malta Map Society organised an exhibition of German maps of Malta which ran from 23rd September to 15th October 2011. The authors of this catalogue of the exhibition, Albert Ganado and Joseph Schirò, are President and Secretary of the recently-formed Malta Map Society.

The Foreword outlines the idea which lay behind the exhibition, the structure of Heritage Malta and their support which led to its realisation. However, Heritage Malta had to rely on the help and hard work of a number of truly engaged Malta Map Society members particularly Joseph Schiró, Claude Micallef Attard, Rod Lyon and others, to make the exhibition and the catalogue a success.

The editorial note is worth studying as it explains how the idea for the exhibition stemmed from a talk given by Albert Ganado in Mainz in 1993.

The catalogue reproduces all 78 maps shown in the exhibition. The presentation of maps, which is done in alphabetical order of engraver and publisher and the explanatory text is well done and makes it easy to study an individual map and its text. The reproduction of the maps is by and large good but some do tend to be a little blurred making it difficult to read the text. But it must be borne in mind that some people may finding reading the original German text quite difficult. On the other hand, the authors have gone to the trouble of offering an English translation of the German text on State 4 of the Seutter map (see Appendix 1). Appendix 2 is a Special Malta Post cancellation stamp commemorating the IMCoS International Symposium in Malta.

The catalogue contains an extensive bibliography which renders the search for additional information easy. There is also a useful index. In short, it is a very helpful source of the history, both cartographical and historical, of the islands that represent Malta, and of the relevant Mediterranean area. A must for any serious collector interested in that part of the world.

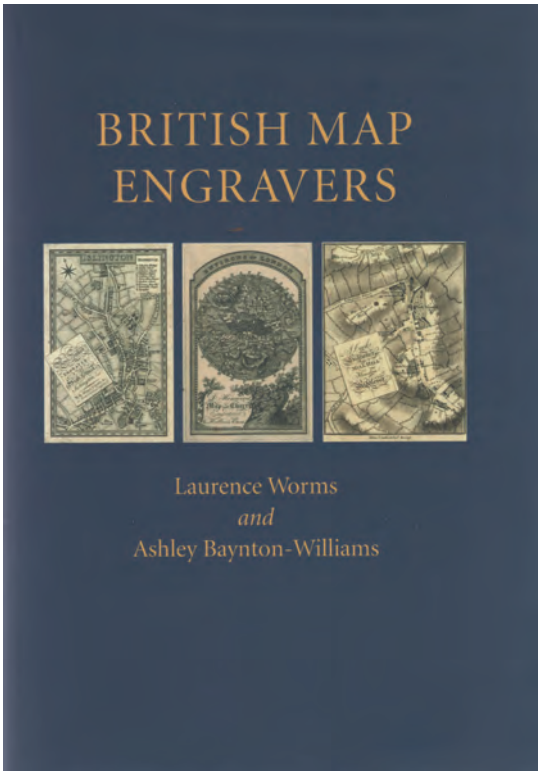
Rolph Langlais, Dusseldorf, Germany

British Map Engravers. A Dictionary of Engravers, Lithographers and Their Principal Employers to 1850 by Laurence Worms and Ashley Baynton-Williams. Published by the Rare Book Society, 8 Cecil Court, London WC2N 4HE http://www.rarebooksociety.org 2011. ISBN 978 0 9569422. 772 pp. Fully illustrated throughout. UK Price £125

The product of two lifetimes' research, *British Map Engravers* is an extraordinary triumph of ambition, dedication, determination, diligence and scholarship. With minimal introduction, it plunges into some 1600 unindexed biographies not only of engravers but also booksellers, globemakers, lithographers, mapmakers, mapsellers, printsellers, publishers, surveyors and others active before 1850. The 744 biographical pages are a cornucopia of new information, being the ultimate guide so far to 'British' maps and their makers in its widest sense.

Each *Dictionary* entry defines the subject's principal activities. The listing of cartographic output is not comprehensive or exhaustive, but provides an impression of extent, date-range and types of material produced, with emphasis on unusual or unrecorded output. A short, chronological, biographical account gives all known and datable details of birth, baptism, parentage, apprenticeships, business partnerships, business failures, marriage, death and so on plus much else. Home and business addresses, with occupation dates, are listed where known, providing a vital dating aid and indication of status and position within the map trade.

A chronological list of apprentices, with apprenticeship fees where known, also allows assessment of trade status and scale of business. The more apprentices, the greater their frequency, and the higher the fees and the more important was the master craftsman and businessman. Apprenticeship was the essential prerequisite of, initially, journeyman status and later independent entrepreneur.



Apprenticeship activities are clarified, including the varied skills acquired, such as, surprisingly, surveying and specialisation within engraving, with concentration on lettering, decoration, topographical detail and so on. How maps were compiled from both primary and secondary sources using specific and complex geographical skills acquired in apprenticeship is highlighted.

Six Master and Apprentice Charts track relationships from generation to generation, illuminating long-term interconnections which promoted continuity of approach, style, content and method. Thus, for example, John Seller (1632-1697) is connected, via the Bowens, Jefferys, Kitchin, Ainslie, the Lodges, Rollos and Conder, to Benjamin Rees Davies (1789?-1872). These wonderful charts provide, at a glance, a clear structure of the engraving trade not apparent before, emphasizing that maps were not produced in isolation but within an inherited culture of accepted standards, conventions and practices.

A colourful cast of fascinating characters populates the subject entries, showing how map production and selling were organised. Intense competition is reflected in legal proceedings taken against plagiarism, as in the successful ground-breaking case of Lewis against Fullarton. Similarly, William Heather accused John Hamilton Moore of plagiarism, while Moore, in turn, took action for infringement of copyright against Robert Sayer.

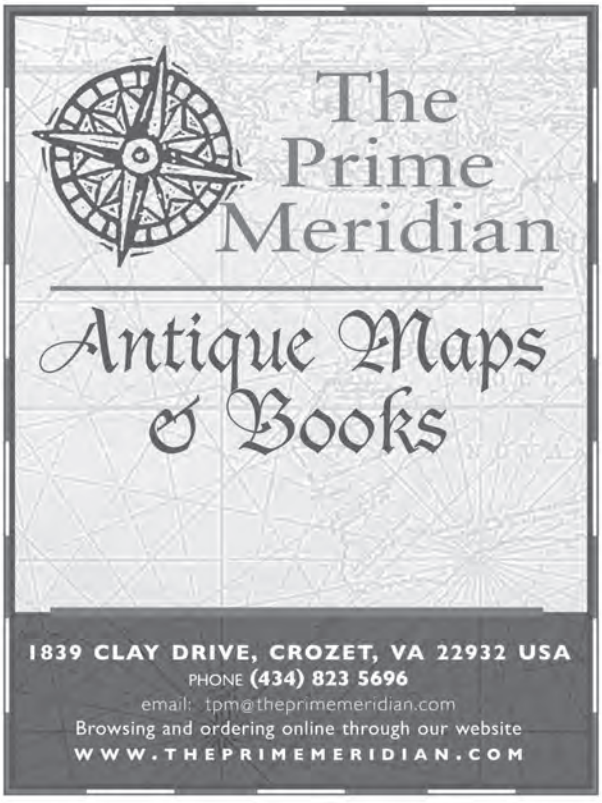
The activities of many mapmakers emerge as extensive, long-lived, competitive and highly successful, including women who assume a higher profile in the trade than previously thought. At last it becomes possible to differentiate between mapmakers of the same name, not least the four most commonly named 19th century John Smiths of London. Successful mapmakers are counterbalanced by those who barely survived and those who failed, highlighting just how precarious map production could be. Many mapmakers were forced to engrave other materials and even engage in unrelated commercial activities in order to make a living. Many failed altogether; some 125 of those listed ended up bankrupt, including Bacon, Jefferys, Shury, Starling, Tallis and John Henry Banks no fewer than four times. Over 50 were imprisoned for debt including Greenwood, Starling and poor Banks twice. Others were imprisoned or worse for other reasons. Joseph Bye and Benjamin Smith used their engraving skills to forge banknotes and were sentenced to death, as was William Wynne Ryland. Even Seller was sentenced to death for high treason but survived to become Hydrographer to the King.

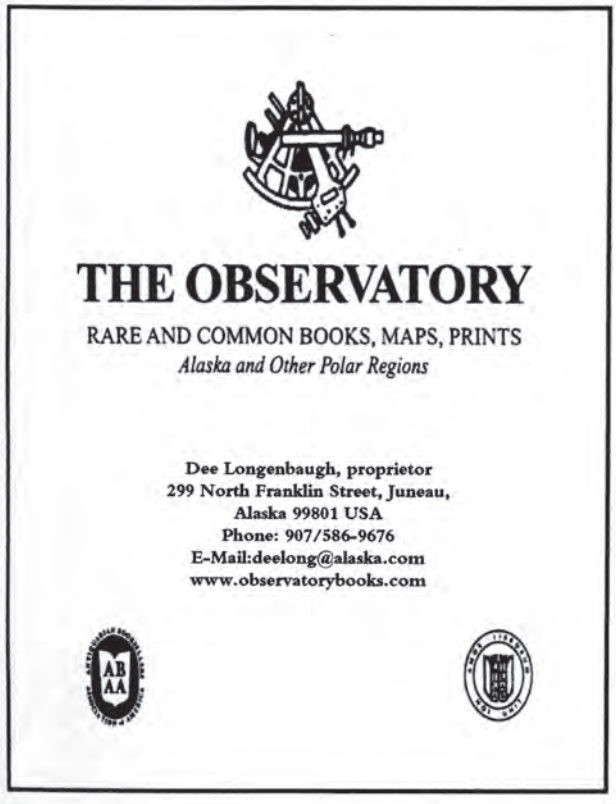
British Map Engravers contains some 520 unlisted, small, refreshingly diverse, black and white illustrations. About 22% of this remarkable number are trade cards emphasising the work's significance in revealing how the map trade operated. 'Trade cards are particularly interesting in revealing how the mapmakers saw themselves and presented themselves to the public, as opposed to how we see or may have seen them.' The business of creating and selling maps comes alive not only through the trade card illustrations but also those of advertisements; engraving and printing processes; proposals and prospectuses; catalogues; subscriber lists and notices; bill heads and receipts; imprints; and even mapsellers' premises. There is a determination to illustrate the 'life' rather than the 'work.' At last, the creation and selling of maps is portrayed as a commercial operation trying to satisfy market demands while remaining profitable. About 12% of the illustrations are portraits, some familiar, some not. This literally put an intriguing face to the name.

The second largest group, some 20%, is of topographical maps in whole or part. Illustrations of town and parish plans, including folding plans, comprise about 9%, and the remarkably informative battle and camp plans about 5%. Other illustrations include environs', geological, thematic and caricature maps; title panels and cartouches; slipcase and wrapper labels; road and street, railway, and river and canal plans; title pages and frontispieces; folding map covers; architectural and building plans; cartographic games and dedications.

With most illustrations very small it is difficult sometimes to appreciate the detail and the quality, or not, of the engraving. Some illustrations are very indistinct. This lack of clarity could be criticised but in order to illustrate as many entries as possible it has been necessary to forego some quality to achieve this multiplicity of examples at acceptable cost. This is no 'coffee table' book of pretty pictures but a very serious work of reference in which the text takes precedence. This book is a treasure trove of detail that makes it the essential reference work on the subject. It is unparalleled in the history of 'British' cartography. For now, it is not a complete dictionary of the British map trade but it is a very major step towards that ultimate objective. It is to be hoped that the authors can find the energy to soldier on towards that goal. For the present Laurence Worms and Ashley Baynton-Williams deserve our thanks for this magnificent, beautifully produced, *tour de force* which renders all comparable works redundant. *British Map Engravers* is simply indispensable.

David Smith, Bexley, Kent, England.





The Rocky Mountain Map Society & Texas Map Society

Are pleased to present a symposium on the exploration and mapping of North America, and the evolving concept of the frontier. Topics will range from the earliest awareness of the existence of a new world, to developments in modern technology for gathering and depicting cartographic information.

Conference: **The Mapping of North America: Westward Expansion** (7/26-27, 2012) at The University of Denver

Fair: **Map Fair of the West** (7/28-29, 2012) at The Denver Public Library

Presenters include:

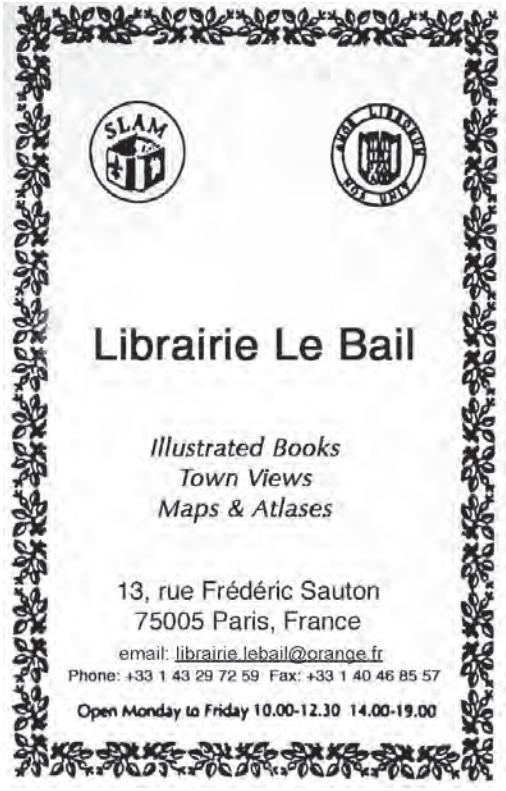
Philip Burden, David Rumsey, Imre Demhardt, Steve Hoffenberg, Margaret Pearce, Angel Abbud-Madrid, Susan Schulten, Bill Warren, John Miller Morris, James Akerman, and John Hessler

We invite map lovers of all persuasions to join us for what is sure to be a memorable event.

Special Thanks to our supporters:

The University of Denver, The Denver Public Library Barry Lawrence Ruderman Antique Maps

Details On-line at **RMMaps.org** or **mapfairofthewest.com**



Mapping Matters

News from the world of maps

Jonathan Potter on the move

After 35 years in Mayfair, London, map dealer Jonathan Potter Limited has moved to a new gallery at 52A George Street, W1U 7EA which is just north of Oxford Street. All telephone and e-mail addresses will remain the same (see Jonathan's advert in this issue of the *Journal*).

Change of ownership for AMPR

Curt and Marti Griggs (operating under the name OldMaps.LLC) have taken over from Jeremy Pool as publishers of the *Antique Map Price Record*. The work was originally published in book form in 1983 by David Jolly and subsequently by Jon Rosenthal. In 2002 ownership passed to Jeremy Pool and the format was converted to a cumulative database published annually as a CD-ROM.

The new owners will be offering the work, with over 150,000 records, as an online database merged with the existing OldMaps database available at www.oldmaps.com.

Walter Ristow Prizewinner announced

Kevin E. Sheehan, a doctoral student at Durham University, has been awarded the Ristow Prize for the best paper submitted to the Washington Map Society in 2011. His paper was entitled 'Utility and Aesthetic: the function and subjectivity of two 15th century Portolan charts' and it will appear in a forthcoming issue of *The Portolan*. Kevin is in his final year as a doctoral student. Julie McDougall of the University of Edinburgh received honourable mention for her work 'British School Atlases: influence on style and map content *c*.1870-*c*.1930.' She presented a section of her work at the ICHC in Moscow this summer. Anyone interested in participating in the 2012 competition for the prize should visit http://home.earthlink.net/~docktor/ristow

Institute of Egypt in Cairo set on fire

It is not yet known how many maps were destroyed in the fire at the Institute of Egypt in December but it was reported that a map of Egypt and Ethiopia dated 1753 was amongst them. There were also many thousands of manuscripts and books, some dating back to the 16th century, which were reduced to charred remnants. This despite the efforts of thousands of volunteers who have tried to salvage what was left of nearly 200,000 rare items. The Institute was a research centre set up by Napoleon Bonaparte during France's invasion in the late 18th century. It caught fire during clashes between protestors and Egypt's military and is now said to be in danger of collapse after the roof caved in. A sad day for Egypt and the world in general.



Heartbreaking rescue work is underway amongst burnt documents at the Institute of Egypt.

Forthcoming Map Fairs

26th - 29th July, 2012 Denver Map Conference and Map Fair.

The Rocky Mountain Map Society and the Texas Map Society joint meeting and Map Fair. The Map Conference, 'The Mapping of North America, The Westward Expansion' will be hosted by the University of Denver, 26th – 27th July. 'The Map Fair of the West', which immediately follows the conference, will be held at the Denver Public Library, July 28th – 29th July.

The keynote speaker will be the British dealer Philip Burden whose subject will be 'The Mapping of North America. Western Expansion,



Denver Public Library where the map fair will be held.

First Glimpses'. Other speakers will include Dr. James Akerman, Director of the Hermon Dunlop Smith Center for the History of Cartography. 'Maps, Marketing and Memories, an Appreciation of the Twentieth Century American Road Map'; Dr. Imre Demhart, Virginia and Jenkins Garrett Chair, History of Cartography and Greater Southwestern Studies at the University of Texas at Arlington, who will discuss 'Balduin Möllhausen and Friedrich Wilhelm von Egloffstein: Two German Explorers of the American West in the 1850s'; Dr. John Hessler, Senior Cartographic Librarian, Geography and Map Division, Library of Congress. 'Waldseemüller's Logic, Johannes Schöner and the Epistemological Foundations of the Early Representation of America'; Dr. John Miller Morris, University of Texas, San Antonio, Department of Geography, 'From Gulf to Rockies: Cartography of the Fort Worth & Denver City Railroad'; Dr. Margaret Wickens Pearce, University of Kansas, Department of Geography, 'Cartographic coercion and resistance in the Upper Great Lakes: The negotiation of territorial expansion among Native and Anglo-American mapmakers during the Public Land Survey'.

Other distinguished visiting speakers include David Rumsey, Founder of Cartography Associates. 'New Work with Digital Tools for Historical Maps'; Bill Warren, Cartographic Advisor to the Huntington Library, 'Alexander McKenzie'. Local speakers include Dr. Angel Abbud-Madrid, Director of the Center for Space Resources, Colorado School of Mines, 'Where to Draw the Line? Mapping the US-Mexico Border'; Wes Brown, founder of the Rocky Mountain Map Society, 'The Cartographic Roots of Colorado'; Stephen Hoffenberg, M.D., CarePoint, P.C. 'Trans-Appalachian Mapping' and Dr. Susan Schulten, Associate Professor and Chair, Department of History, University of Denver, 'Mapping the origins of the Colorado Territory'.

An optional pre-conference tour to Pike's Peak and Colorado Springs is planned for Wednesday 25th July. Additionally, tickets for a Colorado Rockies baseball game are available for the evening of 27th July.

The map fair will take place at the Denver Public Library. Sixteen national and international dealers will be present, showing a supply of antique maps of all areas (emphasis on US) in all price ranges.

During the Map Fair, two free lectures will be given. On 28th July, Chris Lane of the Philadelphia Print Shop's Denver Gallery will present 'The Political Development of the Trans-Mississippi United States in Period Maps' and on 29th July Don McGuirk will present 'The Sea of the West; The Mediterranean Sea of North America, that wasn't'.

With its higher altitude and low humidity, Denver is a wonderful place to visit in summer. If you are interested in more details or registration for these events, please visit our website at: http://www.MapFairOfTheWest.org or visit http://www.rmmaps.or

Altea Antique Maps and Old Charts of London hope to have this famous map of the Americas for sale at the London Map Fair. It comes from John Speed's* Prospect, *London, Bassett and Chiswell, 1676 and is the first map to show California as an island, an error which persisted for over a century. By courtesy of www.alteagallery.com



16th-17th June, 2012 The London Map Fair at the Royal Geographical Society, 1 Kensington Gore, London SW7. Saturday, 16th June 12.00 to 7.00pm; Sunday 17th June, 10.00 to 5.00

The largest antique map fair in Europe, established in 1980, will bring together around 40 of the leading national and international map dealers as well as hundreds of visiting dealers, collectors, curators and map aficionados from all parts of the world. On sale will be a very large selection of antique maps ranging from the 15th to the 20th centuries. For a full list of details go to www.londonmapfairs.com

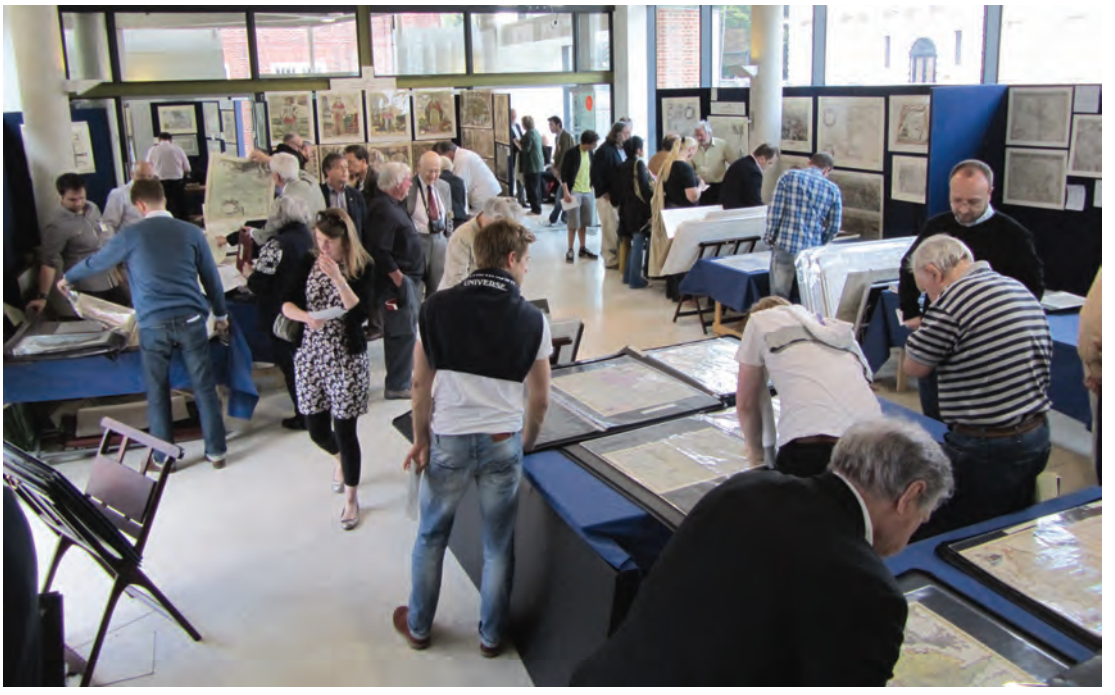
Forthcoming lectures and conferences

Oxford Seminars

24th May 2012, 5.00pm to 6.30pm at the University of Oxford Centre for the Environment, South Parks Road, Oxford OX1 3QY. Alexander Kent of Canterbury Christchurch University, 'European topographic mapping: new directions in Eastern Europe'

14th June 2012 Tosca Field Trip to the Bodleian Library Book Storage Facility at Swindon.

Further details from nick.millea@bodleian.ox.ac.uk or telephone (0)1865 287119



(left)
Visitors at the London Map Fair, 2011

Cambridge Seminars
8th May, 2012 5.30pm at Emmanuel College, St Andrews Street, Cambridge CB2 3AP. Annaleigh Margey of London, 'Mapping during the Irish plantations *c.*1580-1640'.

Warburg Institute
9th March, 2012 One-day conference *Medieval Maps And Diagrams* at The Warburg Institute, London. In the past, maps were defined as representations of the surface of the earth or a part of it, but modern cartographical theorists and map historians define maps more widely as forms of graphic representations facilitating 'a spatial understanding of things, concepts, conditions, processes, or events' (J. B. Harley and D. Woodward). This interdisciplinary workshop will explore the relationship between medieval maps and diagrams. Brief presentations (15 minutes each) will concentrate on specific examples, which will be discussed in view of wider topics such as the art of memory, divination, typology, and page layout. The concluding panel will be concerned with the underlying question of the relationship and distinctions between medieval diagrams and maps, with the ways in which they have been examined by scholars in the past, and with how they might be investigated in the future. Registration £25 (£12.50 for concessions) including coffee/tea, and a sandwich lunch. To register please contact: the Warburg Institute. For further information please contact the organisers, Hanna Vorholt and Alessandro Scafi. http://warburg.sas.ac.uk

Maps and Society Lectures at the Warburg Institute, Woburn Square, London Enquiries: +44 (0) 20 8346 5112 (Dr Delano-Smith).
15th March, 2012 5pm Professor Imre Demhardt (Department of History, University of Texas) 'Alexander Humboldt and the Scientific Mapping of the Americas'
19th April, 2012 5pm Ljiljana Ortolja-Baird (University of London) 'Improved Satin Maps for Ladies' Schools: a new revenue stream for 18th century printsellers'
10th May, 2012 5pm Emeritus Professor Noël Wilkins (Department of Zoology, National University of Ireland Galway) 'Alexander Nimmo (1783–1832) and Some of His Little-Known Irish Maps and Charts'.

Sint-Niklaas, Belgium
25th-28th April, 2012. International conference at The Erfgoedcel Waasland and Ghent University, Department of Geography *Mercator Revisited – Cartography in the Age of Discovery*. The event is supported by the International Cartographic Association and the Flemish Government. 2012 is the 500th anniversary of the birth of Gerard Mercator, and this conference will take place in the city of Sint-Niklaas, 15 km from the town of Rupelmonde where Gerard de Kremer was born on the 5th of March 1512. The conference focuses on the place of cartography in general and of Mercator in specific in the 16th century.

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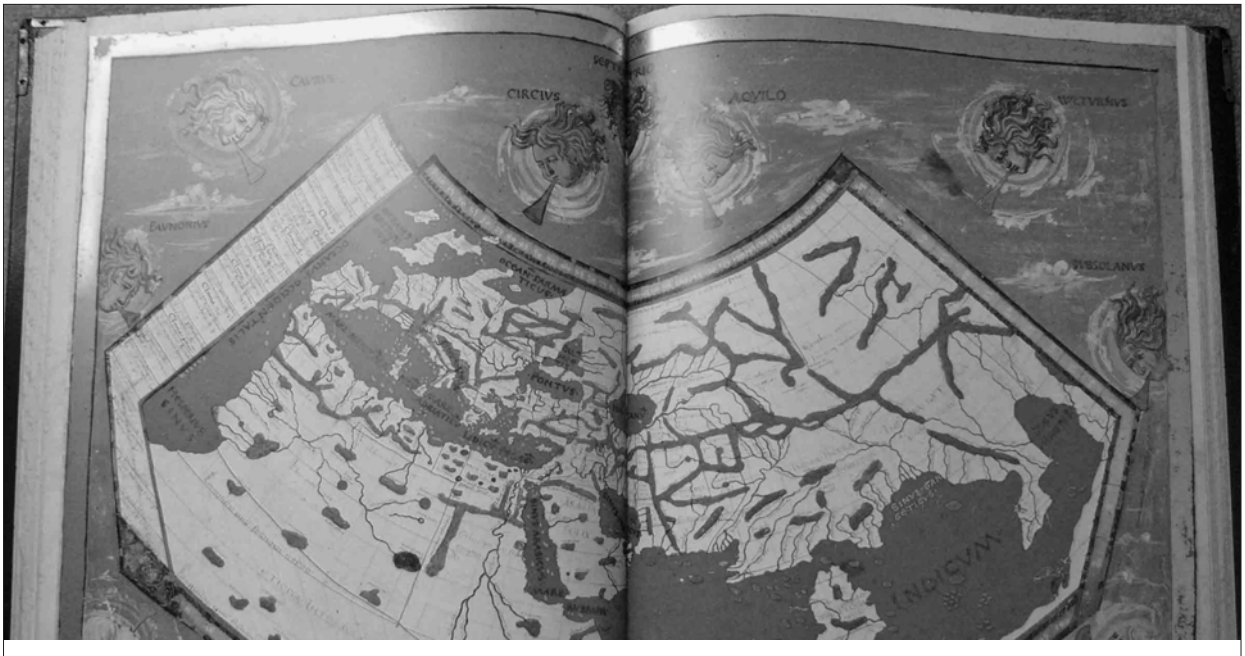
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Quiz Matters Answers

(see page 22)

1. Egnazio Danti (Vatican Gallery of Maps)
2. Mappa Mundi in Hereford Cathedral
3. Christopher Saxton
4. John Ogilby
5. Baltasar Florisz van Berckenrode
6. Hans Woutneel
7. Piri Reis
8. Christopher and John Greenwood
9. Gerard Mercator (Sint Niklaas)
10. Johannes Klencke

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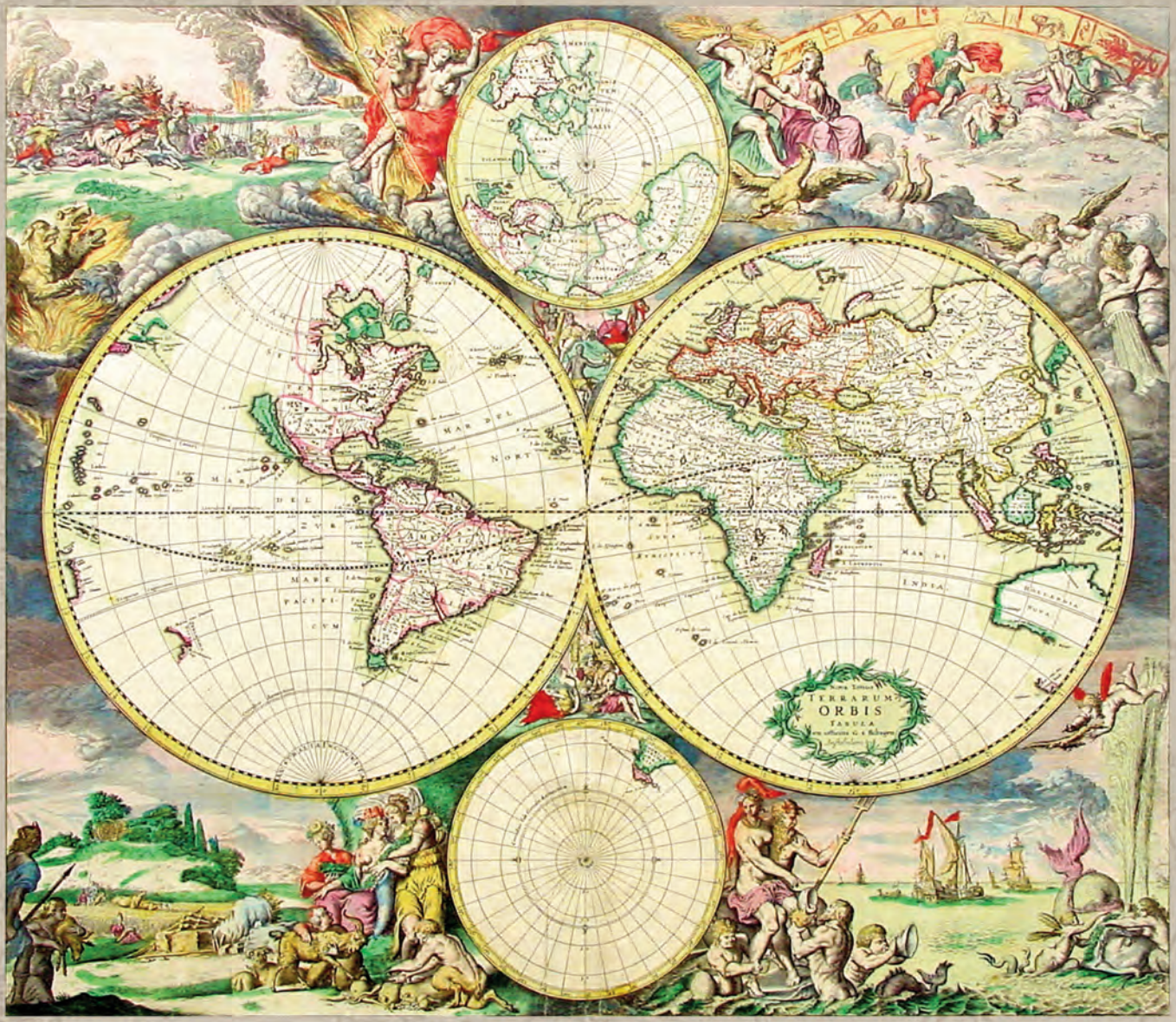
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