SUMMER 2005 ISSUE No. 101

IMCoS

JOURNAL



Journal of the International Map Collectors' Society

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Cover map: A Chart of the Internal Part of Louisiana (detail), by Zebulon Pike, 1810. *Courtesy:* Wesley Brown.

Copy and other material for our next issue (Autumn) should be submitted by 15th July 2005. All items for editorial use should be sent to:
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From the Editor's Desk

IMCoS is 25 years old this June. There were many who thought it might last for a year or two, some even gave it three, but here we are, growing stronger every year, holding our 24th International Symposium this year, members joining on the web — unimaginable in 1980 — and the Journal much larger and in colour; the first one was a single sheet of A4 paper. We have members in five continents, and we are now regarded as a serious cartographic society. The old jibe that we are just a group of rich people who buy maps has been left behind long ago. Yet we are in many ways still just the same: a large family of people who enjoy maps and like to meet others with the same enthusiasm, a friendly home for all map lovers, and a chance to see new countries in good company, and learn about their history through studying their early maps. The first issue of the *Journal*, then called 'Newsletter', listed 32 members on 28 August 1980, and it is with considerable pride in the success of our Society that I find twelve of them are still members today. Some are regular participants at our events, others have given their support by advertising in the Journal. Those of us who joined later owe them thanks for having the foresight to establish IMCoS, and to ensure that it continues to be a thriving society.

I am happy to welcome another new member to the Advisory Council. Mme Hélène Richard of the Bibliothèque nationale in Paris has replaced Mme Monique Pelettier, and I am sure that she will give a warm welcome to any IMCoS members who visit the Département des Cartes et Plans.

We also have a new member on the executive committee. In response to the plea in the Spring issue, Irina Kendix got in touch and offered her services as Membership Secretary. You can read about her on page 61 and see another young face at our events. We are grateful to Sue Booty, our Administrative officer, who has been coping with the database and fielding enquiries from members since the beginning of the year, stepping in to help when we really needed it. She has now passed everything on, and I am sure that in a very short time Irina will know all about it, and be ready to welcome many new members. Appointments made by the committee as vacancies occur are put up for election at the following AGM. So I do hope that you will all welcome our two new committee members when we meet in June.

Members who come to the IMCoS Dinner and Lecture will step into history the minute they pass through the colonnaded porch to the grand mansion in St James's Square. To start with there is a Tallis 'British India' in the foyer, a map of Asia down the passageway, and probably others I didn't get a chance to see. The stairway walls are fully covered by crests of the many regiments who served in the eastern realms of the British Empire, and the furnishings complete a picture of life as it once was in the colonies. A rare opportunity to go beyond the door, not to be missed!

To complete my account for new members of the triumvirate of IMCoS founding fathers, I turn now to our prime mover. While Malcolm Young is the human face of IMCoS, interacting with people, persuading them they would like to be useful to IMCoS, and Rodney Shirley is the academic side, known throughout map circles for his very useful publications, Yasha Beresiner might be called the inspiration behind it all.

It was while he was a Director of Stanley Gibbons Ltd (1978–81) that he was asked to come up with some ideas to enlarge attendance at a Mobile Stamp Exhibition to be held in Birmingham in June 1980. He proposed that an exhibition of old maps might be incorporated, and, as you can read in the *IMCoS History*, this led eventually to the foundation of IMCoS. Yasha's membership number in IMCoS is No. 1 (and we are now in the 1800s). He has been on the committee since the beginning, as Editor (1980–84), as Chairman of the Map Fair Organising Committee (1981–82, 1987), as Publicity Officer (1980–2002), and currently as Dealer Liaison. His attendance at committee meetings has been as frequent as his busy schedule has allowed. Yet whenever the committee felt in need of new ideas, it was to Yasha that we often turned. With his experience in many varied societies, his legal background, and his wide knowledge of people and places, he has been invaluable to IMCoS over the years, coming up with solutions when we needed them, suggestions when we asked for them, and sound advice at all times.

For many years members who came for the IMCoS Dinner would go home chuckling and merry after listening to Yasha's humorous round-up of the

year, mentioning the committee members who had worked to keep IMCoS strong (although it was sometimes hard to recognise who he was talking about!), and adding joke after joke. But then he has given after-dinner speeches at numerous functions, including London Livery Companies, Masonic Dinners, Rotary and Over '40s Clubs, Ladies Guilds and Judaic organisations, among others. He has lectured in many countries and on a wide variety of subjects: money; counterfeiting; banking; playing cards; gambling; tarot; cartography; old maps and prints; the Titanic; freemasonry; and Jewish humour. His publications include books on British County Maps. Columbian Currency, Paper Money, Free Masonry, and the 1968 Arab-Israeli War.

In 1982 he founded his own company InterCol and most members will have met him at the IMCoS map fairs, running his own stand and always ready to give advice on quality, colouring, age, authorship, condition, and the many questions that collectors have before they build up their own expertise. We know him as a map dealer, but InterCol also deals in all types of ephemera: bank notes, playing cards, coins and tokens, prints and photographs, and anything else that takes his fancy. He produced sets of playing cards with street maps of London on the back, and was very generous in giving them away to many of us.

Yasha's military service was with the Parachute Regiment of the Israel Defence Forces (1961–63), and then he did two years post-graduate law studies in London. He was born in Turkey, lived in Israel and Italy before settling in England, and speaks fluently in French, Italian, Spanish, Hebrew, Turkish, and of course English. He is also a keen bridge player, at District Master Tournament level, and was Past Master of the Worshipful Company of Makers of Playing Cards. He has been involved with Freemasonry and was Grand Officer in England in 2002. He has written several books, only one on maps

Yasha's wide experience in life, his multi-lingualism, his big heart, have all made him a most easily approachable person. He is never fussed and can turn his mind quickly to deal with any new subject. His is a very friendly face to find on a map fair stand, and his generosity is widely known — along with his good business sense, and keen eye for a bargain! He has supported the IMCoS Journal for many years, taking until recently the back cover, and continuing to advertise although he now has no separate business premises.

I would like to round off this account with Yasha's own words in the *IMCoS History*: 'Spontaneous ideas have a way of growing beyond our expectations or hopes, but to be fortunate enough to witness the germination of a simple concept into a fully-fledged highly successful international organisation is an experience without parallel.'

SUSAN GOLE

Corrections to the Directory of Members

Despite using the basic IMCoS list of members handed over by the outgoing membership secretary, some errros passed into the recently published Directory of Members. We apologise profoundly for this, and will publish on this page any errors that are pointed out to us. Those listed below include corrections to the information printed, full information where it was incorrectly indicated that the member wished to be omitted from the Directory, and changes which have subsequently been notified.

If you would like any of your own information to be corrected in this way, please contact the Membership Secretary, Irina Kendix, at the address or e-mail given on page 1.

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Editorial Correction to the e-mail address of the General Secretary as given in the Spring issue. It should be:

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Cary continued: cheap transport maps after Cruchley, 1877-1940

After G.F. Cruchley sold up in 1877 and the Cary lithographic plates he had owned went to Gall & Inglis and G.W. Bacon,[1] the cheap, mass-market travelling maps he had pioneered firmly established one of these names in that area, and hugely reinforced the position of the other. What follows is a short account of how this was achieved with three map series, at different scales.[2] Great though Cruchley's success had been in selling to the expanding public for railway maps from the 1850s, the following half-century saw two new markets opening up to resourceful map producers. They were cyclists, whose numbers soared from a handful in the 1860s to perhaps a million or more by 1903, and then motorists. In the early 1900s these were few, but most cars were at least as expensive as horse carriages, and likely to be unreliable, so their owners tended to be both well-to-do and adventurous, winning publicity out of proportion to their numbers.[3] This meant that from the early 1900s, they began to be targeted by publishers of maps at all prices.

Gall & Inglis of Edinburgh came quite new to the developing market for cheap transport maps. The founder James Gall had gone into partnership with Robert Inglis in 1848, and later married Robert's daughter. Before the firm bought the plant for two of the ex-Cruchley series, they had been best known for religious works, and educational and otherwise improving publications such as atlases and textbooks on astronomy: a winning combination in Victorian times.[4] Now they had the wherewithal for something entirely out of character — the elderly, well-used copper plates for Cruchley's half-inch/mile sectional *Reduced Ordnance Map of England & Wales,* developed from a Cary atlas of the 1820s, and for his *Railway and telegraphic county map* at various scales, originating in an 1809 Cary atlas. Both maps also existed in Cruchley atlas form. Despite their age they were still an attractive commercial proposition, since they had been successful to the end, and the only updating that was absolutely essential was that of railways.[5] Roads had changed little since they had been overshadowed by railways from the 1830s. In future cyclists as well as train passengers would need the railway, which carried them and their machines out of town for a ride in the country, and back again afterwards.

The main driving force behind the exploitation of the new road users seems to have been James Gall Inglis, son of Robert Inglis, who became a partner in 1880 and head of the firm in 1913. His younger brother Harry Gall Inglis, a creative designer, joined him in the partnership in 1888 and took over after 1913. Initially, James was undoubtedly motivated by Cruchley's keenness to sell to railway passengers — it seems that the 50,000 or so cyclists in Britain in 1878 were not yet a force to be reckoned with, and the earliest known map title referring to them had been on a map published only two years before.[6] For some years Cruchley maps, their titles and their covers, all aimed at railway users, underwent no significant change of style or substance under the new ownership. The title of the county map was abbreviated to a simple *Cruchley's county map of...,* and the Gall & Inglis name and address were added to the maps and covers.[7] An appeal was first made to road

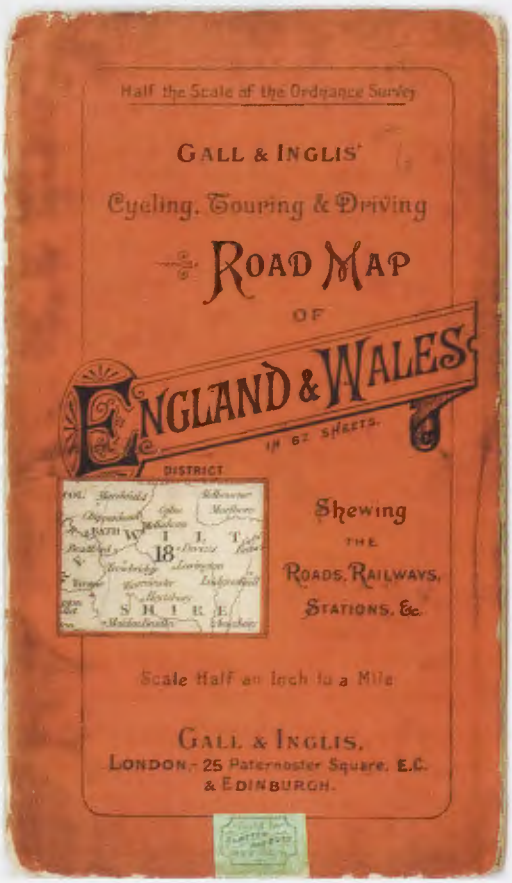
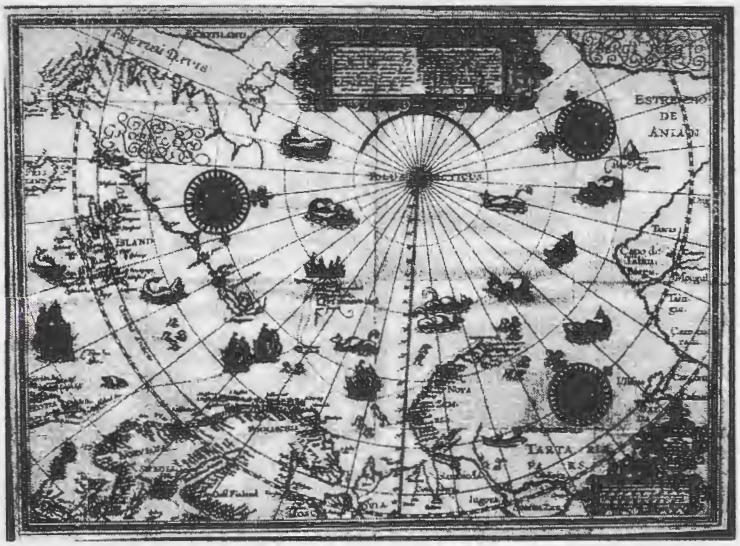


Fig. 1. Gall & Inglis go cycling: their earliest known map to appeal to cyclists, ½ in./mile, c.1884. (Courtesy Eugene Burden).

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rather than rail users around 1884, with the Gall & Inglis half-inch/mile *Cycling, touring and driving*[8] *road map*; about a year later came the *Road and railway map of counties*.[9] In 1882, the number of cyclists on Britain's roads had reached about 200,000, and they were now, it appears, seen as a significant new market.

The quality of the maps improved under the Gall & Inglis name. Cruchley had printed only the black image on his maps; other colours had been added by hand. At first Gall & Inglis simply sold existing hand-coloured Cruchley sheets in Cruchley covers with the Gall & Inglis name added, but in their own productions all the colours were printed, from separate plates, which gave a crisper, neater, more uniform finish, even if the register was frequently very poor. The time and expense of multiple platemaking could be justified by the speed of printing the process subsequently allowed. Larger print runs produced more quickly allowed lower unit costs, which made possible more numerous colours. Cruchley map covers, and early Gall & Inglis covers, were plain affairs with black lettering on a monochrome ground. But, thanks to advances in machine printing, from the late 1880s the high speed, low cost production of multi-coloured advertising and packaging by chromolithography became possible, and spectacular map covers designed to appeal to the new markets began to appear. In terms of the quality and variety of their cover designs, Gall & Inglis would be unsurpassed among contemporary British map publishers, including G. W. Bacon (see below).

With the *Cycling, touring and driving road map* there also began the gradual assertion of a distinct Gall & Inglis identity. Although the map was still obviously Cary/Cruchley,[10] it had its own cover design as well as title, and for the first time the Cruchley name was dropped from cover and map. The earliest cover seen was in an intermediate style, tall, orange, and with a stuck-on index map identifying the sheet inside, in the Cruchley mode, but with its own, decorative lettering and wording. The next cover design known to the writer is more distinctive: in a smaller format, showing a mountain scene behind a cyclist and a horse rider, and bearing the legend 'For cyclists/tourists etc'. The cover came in two or an eye-catching four colours, dating (judging by the railways on the maps seen) from the 1895-1900 period. Around 1906 a much plainer cover ornamented with little more than an index map to adjoining sheets was substituted. It claimed to be waterproof[11] but appeared to be made of ordinary card. The map was priced at 1s on paper and 1s6d on cloth,[12] or 6d and 1s for half sheets or district maps.

The last-named were created by altering the sheetlines of a sectional sheet to give the place named a surrounding context (for example the *New tourist map of Arran*), or locating it centrally (*Oxford district*, *Environs of London*), or by simply giving a numbered sectional sheet a name on its cover (*Ayr & district*, aka sheet 60). The four-sheet *Cycling & touring map 60 miles east* [*west, north, south*] *of London* had highly decorative four-colour covers. At first the district maps of Scotland came in undistinguished, orange 'intermediate' covers as described above; then in a striking, three-colour design such as that for *Ayr & district*, which featured a Scottish thistle.

Except when it was used as a county map, when county and sometimes Parliamentary constituency boundaries were given a colour wash(see below), the sectional map has been seen only in black, with red-brown roads. The latest printing found can be dated to around 1898, from the railways shown. From about this time the sheets of the map, starting in the north, began to be revised to give it a clearer and more modern look. The Cary/Cruchley hachures and county names were dropped, and the lettering and its locations were changed.[13] In this form the half-inch map was current in its many manifestations until the 1920s.

As well as improving it, Gall & Inglis rationalised and exploited the half-inch sectional map more thoroughly than Cruchley had done. The process appears to have begun with the *Cycling, touring and driving road map* referred to above, which was said to be in 62 sheets rather than Cruchley's 65. In actual fact the total was 54, arrived at by deleting sheets consisting pointlessly of sea (and also the separate Isle of Man and Scillies sheets), and by combining those that were mostly sea with land sheets. A map's appeal to the mass market depended partly on value for money. Where sheets were thus 'lost', gaps were left in the sequence of map numbers in the sheet index on the map covers, which still ran up to 62, so that, unless the customer was sharp-eyed, there still seemed to be the claimed number of sheets in the series. Unsurprisingly for a Scottish publisher, Scottish coverage was then extended northwards beyond the limits of the published Cary plates, boosting the apparent, if not the real, total to 75 sheets.



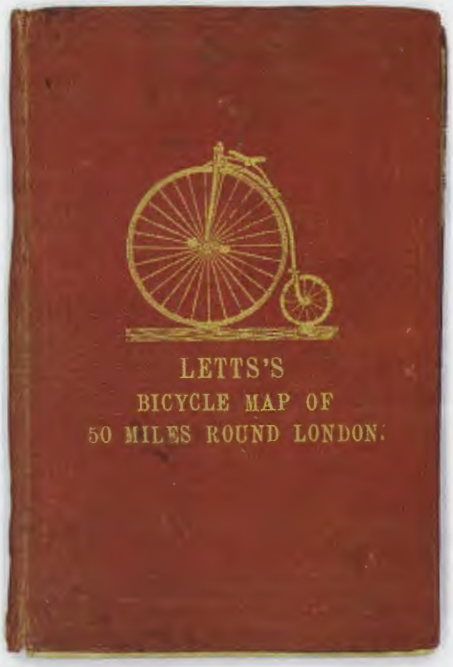
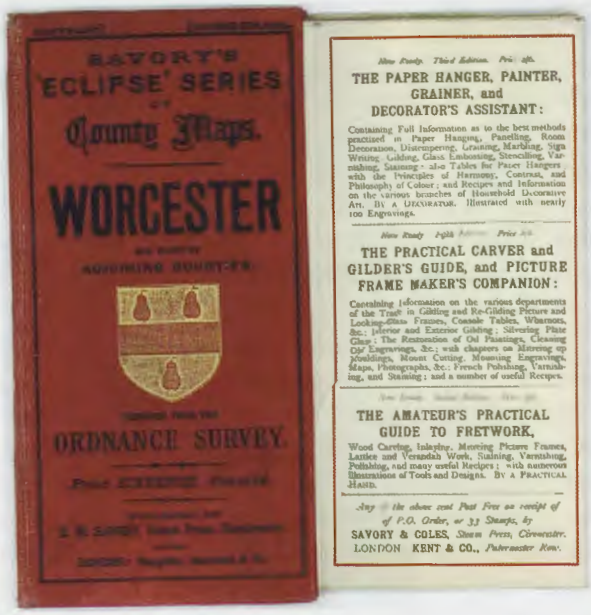


Fig. 2 (above left). Chromolithographed covers for the ½ in. Gall & Inglis map, c. 1895-1900, and extract.
Fig. 3 (above right). Letts buy-in the ½ in. map from Gall & Inglis, but publish it at ¼ in./mile, early 1880s.
Fig. 4 (right). E. W. Savory's advertising map uses the Gall & Inglis ½ in. map, c. 1895.



The sectional map was exploited by using it, as well as the ex-Cruchley county maps proper, as county maps at whatever scale was required by the sheet size (see below); and as district maps sometimes reduced to smaller scales of 2½ m/in., or 3 m/in. (for example in a *Large map of North Wales*). At least as enthusiastically as Cruchley, Gall & Inglis sold the sectional map, or extracts from it, to local tradesmen to use in their promotion, for example E. W. Bingham, bookseller and stationer of Bristol, R. Parry, 'chemist etc' of Bettws-y-Coed, and Penberthy & Odgers, booksellers and printers of Weston-super-Mare. Henry Ling of Dorchester offered a hunt map of Dorset. On request, Gall & Inglis would commonly make amendments, such as concentric rings at stated intervals around the vendor's town, for the benefit of cyclists.

Gall & Inglis went further than Cruchley, in selling their half-inch map to a much larger number of publishers and mapsellers who wanted a ready-made sectional or county map. They included Letts Son & Co, mainly diary publishers; Mason & Payne, former Letts employees who took over the Letts map business around 1885;[14] George Philip; the military publisher Forster Groom; the Automobile Club of Great Britain and Ireland;[15] E. W. Savory, a publisher of good-quality advertising maps of counties[16] later taken over by W. H. Smith; W. H. Smith themselves; A. H. Swiss, makers of hunting maps; and at various times the London mapsellers C. Smith, J. Reynolds & Sons, Henry Grube and Alfred Wilson. George Richmond of Birmingham



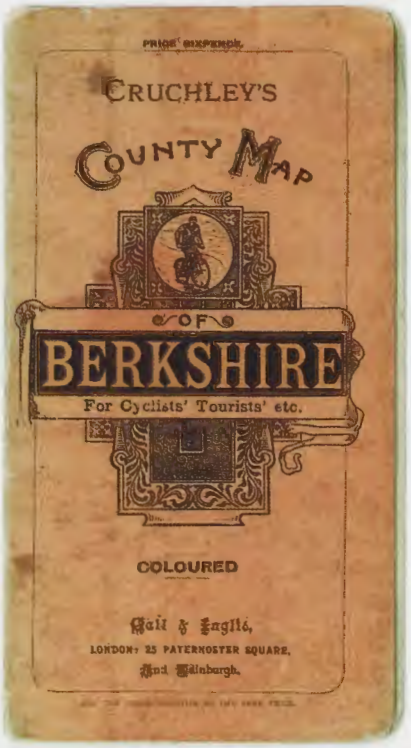






Fig. 5 (top left). The ½ in. map in strip form for Cycling *magazine, slightly reduced, accompanies a Gall & Inglis road profile, c. 1900. Fig. 6 (top right). The Gall & Inglis county map woos cyclists, c. 1890. (Courtesy Eugene Burden). Fig. 7(above left). Cartouche and extract, Gall & Inglis county map, c. 1899. Note code 'A7'. Fig. 8 (above right). Chromolithographed cover and extract, c.1905. Extract shows the Gall & Inglis sectional map used as a county map.*

was very early in the field, around 1880, with a series of elaborately presented maps.

With the introduction of some radically new publications to the Gall & Inglis range, the map at the half-inch or slightly smaller scales acquired even wider currency. One was their series of strip maps between towns,[17] devised by Harry Gall Inglis, which they also sold to *Cycling* magazine, then to its stablemate *The Motor*. Alongside the road in plan was a cross-section of it in elevation, or profile. Introduced in 1893, this was the firm's most distinctive offering. Another newcomer, in 1903, was the 'Graded' series of road maps, which



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showed gradients by means of grey triangles of various thicknesses, and surface quality with different colours. The third novelty was the much more substantial 'Contour Road Book' series, also designed by Harry Gall Inglis, introduced in 1899. This was the map product for which Gall & Inglis became most famous, using the strip maps in book form and showing the roads alongside in profile.[18]

In contrast, the ex-Cruchley county plates led a comparatively uneventful, and shorter, life in the hands of Gall & Inglis. As with the half-inch map, the new owners initially retained the county map in its Cruchley form, and altered the cover design only to the extent of adding their own name at the bottom. As noted above, the first hint of awareness of a new public for county maps appeared in about 1885, with the publication of the *Road and railway map of* [the county]. Its cover design followed that of the Cruchley county map. The earliest known design to feature a cyclist, and explicitly appeal to him, showed him very small, in a roundel on an otherwise plain orange cover. It dated from about 1890. The title was *Cruchley's county map of* [the county] *for cyclists, tourists etc*; the goodwill of the Cruchley name was sufficient for it to survive on the county map, above that of Gall & Inglis, until 1898 or perhaps later. Then, the cover title became *Gall & Inglis' county map of* [etc]. Prices were 6d on paper and 1s on cloth, as they had been under Cruchley. There was no rationalisation — the number of sheets (which eventually totalled 44, including combined sheets for Wales) obviously could not change beyond very narrow limits. Because of its rigid county framework and multiple scales, the map was not adaptable to a variety of uses, so exploitation seems to have been minimal. The writer has come across only one instance of another business buying the map in, when in 1883 the London athletic outfitters E. Harrison & Co used it in their *Finger post bicycle road guide and county map* series, a complex offering that was full of cyclist-oriented advertising.

In one way, however, the county map was the equal of the half-inch; and in another way surpassed it. It was around 1899 that a pretty illustrated cover on glossy card with decorative lettering was introduced, showing a rural scene with a cyclist and two walkers examining a map. Some covers were in two colours only; most seen were in four colours, among them red, blue, green, yellow, or brown as well as black, the colours and combinations varying from county to county. The covers of maps on paper were themselves paper, in two colours and in a taller format than the cloth maps. Some of these two-colour covers were described as 'waterproof'. After about 1906 Gall & Inglis adopted a plain but handsome typographical cover, with restrained decoration, black lettering and one other, strong colour. Inside, the counties on earlier maps took the form of the Cruchley county map, with the usual ornate Cruchley cartouche. They might have a single colour wash overall, together with red-brown roads; but others were bright with coloured roads and overall washes delineating Parliamentary constituencies or other administrative divisions, in colours such as blue, green, yellow, red and pink. The colours had to be numerous enough to allow each division to be distinguishable from all its immediate neighbours. The map lived on until about 1914; soon after, the plates were melted down for scrap, after just over a century of busy life.

For progressive, modern publishers, these county maps on the traditional, inflexible pattern — each on a different scale to fit a predetermined sheet size, isolated from and with little context of neighbouring counties — lacked versatility and consequently had limited business potential.[19] With their antique Georgian style, they also looked a century out of date. The later Gall & Inglis county map was a simple extract from the half-inch sectional map, surrounded by its adjoining counties to the edge of the sheet. Scales were unchanged, or altered (for instance) to 3 m/in. to suit the sheet size.[20] The maps lost the old brilliance of the Cruchley county maps, being seen at most with red-brown roads, and colour washes forming county, and in some cases constituency, boundaries. There was no decorative cartouche, and either no title at all, or else a plain one. Parts of sheets might be combined, as in the *Large map of Sussex*, to fit the whole of one big county at the half-inch scale on to both sides of a single sheet, on cloth, inside tall covers. The last and latest county maps followed the style of their revised sectional parent, with no hachures or county names, and in this form survived, with the parent map, until the 1920s.[21]

As his name suggested, George Washington Bacon was by birth an American. Little for certain is known about his early days, other than that he had his ups and downs. His obituary in The *Times*[22] stated that he set up in business in London in 1860. A later letterhead[23] gives a founding date of 1862, which squares with the earliest known publi-

cation date for one of his maps,[24] which was one of a number covering the American Civil War and other conflicts. In 1863 he also produced a very colourful and attractive small-scale map of Ireland,[25] and he was an agent for American maps and atlases. In 1867 he went bankrupt; but within a year he had bounced back into business, this time relying more on maps of Great Britain.

Initially, he did so by becoming an agent for the sale of Ordnance Survey maps, and then, in 1869, he entered the low-priced field by acquiring the 46 plates of Cassell, Petter & Galpin's county maps. Cassell had themselves bought these from the original publishers, the *Weekly Dispatch* newspaper, in 1363. Having been engraved in 1858 from the latest Ordnance Survey maps, these were much more up-to-date in content and appearance than the Cary maps, and were successfully sold by Bacon into the 1890s, even though (before then) they seem never to have been aimed at cyclists, and had plain two-colour covers. Prices ranged from 6d upwards. Then, around 1896, Bacon transformed the presentation of his county map in order to appeal to the new market. Chromolithographed views of happy cyclists, and later motorists, dominated the covers in up to four colours.[26] The title became the *County map & guide for cyclists and tourists* if a little pamphlet on the county's attractions was bound in at the front, and plain *County map* if not. There was a more traditional but still good-looking cover in the case of the *Reversible map*, as of Surrey and Sussex, when two county maps could be had for the price of one by printing a map on each side. By this time, too, Bacon had joined the Inglis brothers and many other map publishers in the lucrative educational market, selling school maps, atlases and globes.

In earlier days Bacon had, indeed, diversified well beyond map products, for example offering 'Bacon's sewing machines' in 1877.[27] This was also the year in which he bought the plates of *Cary's new map of England and Wales with part of Scotland* at the sale of the Cruchley plant. This had taken the form of an atlas in 81 sheets first published in 1794,[28] at a scale of 1/5 in./mile, which Cruchley had never used. At first, Bacon did not do so either, having probably acquired it for the same reason as Cruchley — as a spoiling measure, to prevent its use by competitors. Also he already had a cheap map series in being, with which it would be foolish to compete.



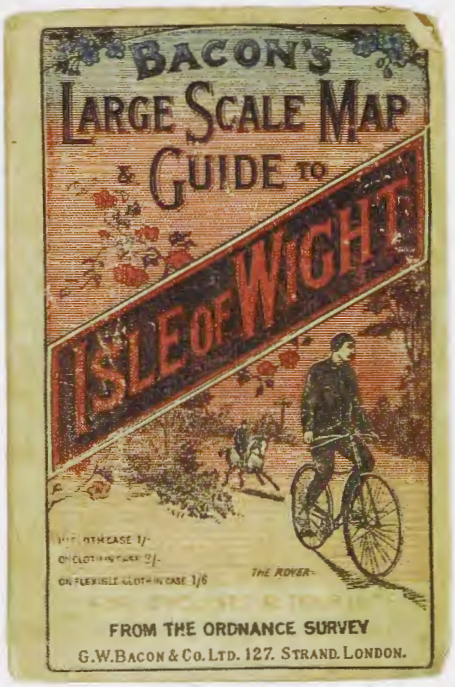


Fig. 9 (above left). The last (?) of the sepia covers for Bacon's 1/5 in/mile map, c. 1890, and extract. Rover advertising begins. Fig. 10 (above right). The same design is carried over to the first (?) Bacon chromolithographed cover, for a map on a larger scale, c. 1892-5.

Then in 1882, perhaps because he wanted to recoup his investment,[29] Bacon bestirred himself. He published the map first in atlas form, now as the *New Ordnance atlas of the British Isles*, in 32 much larger sheets than Cary's, ten of them covering England, Wales and part of Scotland. Aware that the map was nearly a century old, he tried to cover up its defects with bold lies, as Cruchley had done for his own Cary sectional map.[30] This 'unrivalled work' was, he claimed in an accompanying leaflet, 'nothing less than the entire Ordnance Survey of the three kingdoms condensed within a single volume', and 'compiled from the latest Ordnance Surveys', when in fact publication of the one-inch Ordnance Survey map had not even started in 1794, and when the last known updated Cary reprint had been issued 40 years later, it had barely reached the north of England. When a reviewer pointed this out,[31] Bacon retreated, and blustered. All names had been '*compared* with the Ordnance Survey' (writer's italics), and new names and railways added to March 1883 'regardless of time and cost'.[32]

In 1885 Bacon reissued the map folded in covers, with altered sheetlines making seven sheets rather than ten, covering the same ground. *Bacon's cycling road-map of England* (with or without a hyphen)[33] was his first major step into the mass market. By this time the Inglis brothers and other publishers were starting to appeal explicitly to cyclists, which was no doubt an inducement; as was Bacon's lack of a sectional map. He was not worried about the carpings of cartographers and academics, for the time of the popular cycling map had clearly come, and its buyers were less knowledgeable and so less critical. In any case, he was soon regarded by those in high places as a leading member of the map trade whose views were to be respected. He acquired the prestigious business of James Wyld, an early pioneer of cyclists' maps, in 1893. By 1896 he had between 3000 and 4000 trade customers, wholesale and retail, 1000 of them in London. In that year his commercial reputation was such that he, together with George Philip and Edward Stanford, both much grander and older-established names, was called on to give evidence before the Board of Agriculture's departmental committee on the sale of Ordnance Survey maps.[34]

The fifth-inch sectional map differed minimally from the maps in the Cary atlas and in his own. Of course railways were altered; otherwise, there were again new sheetlines from around 1895, with large over-



Fig. 11. The motor car comes up behind the cyclist, Bacon 1/5 in. map, c. 1902.

laps.[35] It was Bacon's presentation of his map that placed him among the foremost innovators of his day. Unlike the early county map, the fifth-inch was aimed at cyclists from the beginning, as its title said. After a plain but handsome typographical cover, there followed a series of very fine designs featuring beautifully executed sepia engravings of cyclists. At first it was a proud owner of a high bicycle or 'ordinary', so called to distinguish it from the 'safety', with wheels of equal or nearly equal size introduced in the same year as the map: 1885. The next cover, current perhaps between 1885 and 1888, seems to have been one showing two tricyclists. There was advertising from Hillman, Herbert & Cooper, the manufacturers of the machines illustrated.

What was probably the last cover in sepia, dating from around 1890, was of a cyclist and a horseman. The cyclist is shown riding a named Rover safety, beginning a long advertising association between Bacon and J. K. Starley & Co, makers of the Rover. Other regular advertisers with the later fifth-inch and county maps included

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Samuel de Champlain - Pierre Duval c.1616 - [53].
First available state of Champlain's significant map of Canada

Tranter's First Class Temperance Hotel in London; Dr J. Collis Browne's Chlorodyne, said to cure everything from coughs and colds to cholera and tuberculosis; and the London, Brighton and South Coast Railway.

In this respect Bacon's maps differed from those of Gall & Inglis, which only ever carried advertising for their own products. During the life of the sepia drawings the cover lettering evolved, from a mixture of *serif* and gothic, through *serif* alone to a more up-to-date mix of *serif* and (mainly) *sans serif*. All maps were in large format, stiff board cases, priced at 1s on paper, 2s6d on cloth, and 3s6d dissected.

Then, in the early to mid 1890s, Bacon abandoned this handsome, expensively presented, rather conservative design, and went for the thoroughly modern, colourful and cheaper possibilities of chromolithography. The theme of probably the first cover so offered was that of the last sepia design, now rendered in red, blue and black, with more decoration and, it must be said, less elegance. It was current between about 1892 and 1895. The format was smaller, and the covers were now of more flexible cloth. Prices were 1s on paper and 1s6d or 2s6d on cloth or cloth gilt. At about the same time a practice began of sharing cover designs between different maps and series. For instance, the first colour design for the sectional map was seen dressing-up an old ex-Cassell map on a larger scale, *Bacon's new map of the Isle of Wight*, now rechristened *Bacon's large scale map and guide to the Isle of Wight* to give it a new lease of life.

In approximate order, judging by the state of the railways on the maps seen, there then came a different design showing a male cyclist (current c. 1895-1902); a couple riding together,[36] in at least three variations (c. 1895, 1896, 1900-1907); a couple stationary with their cycles(c. 1899-1910); and a male cyclist raising his cap to a stationary female cyclist (1900-1901). At some time between 1900 and 1908, a new sign of the times first appears: a cheerful girl cyclist, apparently unaware of an early motor car gaining on her. Another lady cyclist and a more modern car is seen from about 1912. These designs were not exclusive to the fifth-inch map; some might be seen on other series and maps, and in small vignette form.

Since the vignettes did not take up much space, and allowed room for advertising text, they were popular on the fifth-inch maps, or extracts from them forming district maps, that were furnished by Bacon to businesses for promotional purposes. The county maps had already been exploited in this way, as in *Watering places of Kent and Sussex*, from Caddel & Son, printers and stationers of Gravesend. Around 1900-1901, Hunt's Stores in the City of London used sheet 6 of the sectional map 'as is' for their *Cycling road map/50 miles around London*, which doubled as an alternative map title for Bacon themselves; for W. J. Atkinson, stationer of Shaftesbury, sheet 7 was their *Cycling road map/Shaftesbury and district* about a year later.

The fifth-inch map appears to have been particularly popular with the cycle and motor trade. It was given away by Coxeter & Sons of Abingdon to customers for their bicycles and cars, and by other dealers. It was sold by *The Cycle* magazine, and it appeared as the *Humber road map*, from Humber Ltd, car and cycle manufacturers of Coventry. Kempshall Tyres used it in their *Motor road atlas* of 1910; and in 1911, the FIAT Motor Cab Company used it in their atlas *70 miles round London*, which enterprisingly showed the route of the coronation procession of King George V. Hovis bread bought-in the map for one series of their *Cycle road map*, and Boots the chemist of St Anne's on Sea acquired it in about 1915.[37] Perhaps because it was so old, it seems to have appealed to few other mapsellers, and those the writer has identified had little reputation to lose. One was Henry Grube, and another was E. J. Larby, who used it in ¼ in./mile form in his *District handy maps*.[38]

Bacon himself sold his sectional map in a variety of forms, to exploit it fully. Like the Gall & Inglis half-inch map, it was seen as a district map. Also, around 1887, Bacon offered it in the shape of cheap, small-format 'Waistcoat-pocket' district maps. These were available on paper for 4d, or for 6d, printed directly on linen rather than on paper mounted on linen, which was bulkier. The waterproofing techniques for maps and covers in use by the middle 1890s, in an attempt to circumvent the tendency of a map to tear and dissolve in rain, added to its cost (see note 11). Using a little lateral thinking, from about 1896 Bacon entered the same niche market without the concomitant expense and price rise. He put the seven full-sized sectional sheets, no doubt already in stock printed directly on linen and waiting to be cut up into 'Waistcoat-pocket' maps, into slipcases and sold them as weatherproof maps.

Bacon's 'Run and read' road atlases for cycling and motoring of the early 1900s recycled the fifth-inch map again. In spite of the title, by this time the motor car was more newsworthy than the bicycle, and the typical





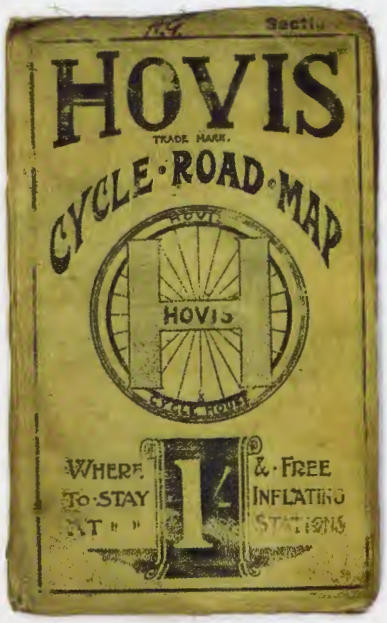


Fig. 12 (left). Courtesy on the road. Vignette used for 1/5 in. Bacon map advertising Hunt's Stores, c. 1900-01. Fig. 13 (centre). The Cycle *magazine buys-in the 1/5 in. Bacon map, late 1890s. It makes an appeal specifically to the liberated 'new woman'. Fig. 14 (right). Hovis bread is offered to the health-conscious cyclist through the Bacon 1/5 in. map, c. 1910.*

Bacon cover illustration showed a cyclist trailing well behind a car. Another derivative was the *Road map of the south coast/ Margate to Land's End*, from about 1905: a curiosity in the shape of a horizontal, rather than vertical, strip map of England's most popular holiday seacoast. The basic fifth-inch map style was used for Bacon's road atlas of Scotland, with heavy modification. Like Gall & Inglis, Bacon was here extending his Scottish coverage beyond the reach of the published Cary plates; though by no means to the whole of the country. The atlas was sold to the wholesaler John Menzies of Edinburgh in about 1920, on an enlarged scale of $\frac{1}{3}$ in./mile, and without the by now very old-fashioned Cary hachures.

But by the first years of the new century, Bacon had clearly been forced to concede that the fifth-inch map needed an up-to-date replacement. One attempt to provide this was the so-called *Large-print motor map* of the early 1900s, on the same scale as the Cary map but entirely new, and of unknown origin. Planned in nine sheets, and (from its index) obviously intended to supplant the ex-Cary sectional map, it looked much more modern, with its *sans serif* lettering and its layer colouring. The latter feature was the latest trend, thanks to



Fig. 15. The motor car leaves the cyclist behind, 1/5 in. Bacon atlas, early 1900s.

its great commercial and image-building success in the hands of Bartholomew, and was already being emulated by George Philip and the Ordnance Survey. By the 1920s the sheetlines and layering style had changed. But Bacon's new map seems to have made little initial impact,[39] and from 1904 he bought-in Bartholomew's layered maps (which were much superior to his own), packaged them in typically colourful Bacon style, and sold them successfully under the title of *Bacon's new half-inch* [or *quarter-inch*] *maps for cyclists & motorists*. They were sold as district maps, but covered the whole country like a sectional map. Although the fifth-inch sectional map was not finally retired until the late 1930s, the longest-lived of the three former Cary products had been relegated, and their story was drawing to a close.

NOTES

1. Nicholson, T., 'G. F. Cruchley and maps for the million', IMCoS Journal, no. 93, Summer 2003, pp 21-38.
2. Neither Gall & Inglis nor Bacon left an archive so most of the conclusions here are necessarily derived from surviving maps alone. See also *Sources*.
3. About 8500 cars were registered in Great Britain in 1904, the earliest year for which records were kept.
4. From the 1890s the best-known of Cruchley's non-map products were their ready reckoners, tapping into another hugely successful scam of Victorian publishing: business publications.
5. John George Bartholomew called the ex-Cary Gall & Inglis maps 'an imposition on the public' (Bartholomew archive, National Library of Scotland, letterbook Oct 1889-Sept 1890, letter Bartholomew to A. & C. Black, 28-2-90), but Bartholomew was in a minority in engraving his own maps, and keeping them up-to-date by means of his own resources and the latest Ordnance Survey revision. See T. Nicholson, 'Bartholomew and the half-inch layer coloured map 1883-1903', *The Cartographic Journal*, vol. 37, no. 2, Dec 2000, pp 123-145.
6. *Road map of England and Wales with part of Scotland*, 'especially prepared for the use of bicyclists', Tinsley Brothers, London 1876.
7. Clearly the Cruchley name was thought to retain selling power: see note 1.
8. 'Driving' referred to the revived Regency sport and recreation of four-in-hand carriage driving. The well-to-do also went touring in their own or rented carriages.
9. Map publication dates given here are approximations, based on the railways shown (or not shown) on the map.
10. Even to the extent of retaining those publishers' sheet numbers in the top right-hand corner when sheetlines had been redrawn and numbers altered(see below).
11. From the middle 1890s there was a brief vogue for maps waterproofed against damp to inhibit tearing, usually by the Pegamoid process, but this was expensive and unsatisfactory, and only Bartholomew, W. H. Smith and Philip made any great use of it. See note 5.
12. Bartholomew's half-inch layered map was 1s on paper and 2s on cloth, but modern, specially engraved, and vastly superior.
13. From the middle 1890s some Gall & Inglis and Bacon maps carried marginal codes in the form of mixed letters, numerals and symbols: for instance, 'B755', '66M15' or '31L6' from Bacon, and 'J4+', 'T107' or '03T' from Gall & Inglis. Eugene Burden has done work on the Bacon codes. Some letters may refer to the names of printers, as seems likely in Bacon's 16McL13+, and the numerals to print runs. (A Gall & Inglis code 'X4' makes it unlikely that their letters were printers' initials.) Later Bacon codes came to consist simply of a letter followed by a number. The evolution of railways (and later roads) on the maps show the letters ascending over time from A about 1910 to at least M by the late 1930s, giving a rough idea of publication date.
14. Letts' *Handy route book of England and Wales* was still listing Letts maps in 1885, although their *Cycling map of England and Wales* in its 1884 edition has been seen with a Mason & Payne sticker over the Letts name.
15. Renamed the Royal Automobile Club in 1907, when it received Royal patronage
16. Such maps, of towns or counties, were nothing but a vehicle for advertising, and were common at a time when maps were thought to sell goods and services. The map itself, sometimes extremely rudimentary, would be surrounded by a frieze of advertisements for local businesses, and there might be more on the back of the map and inside or outside the covers.
17. Strip maps, which have been around in Great Britain since John Ogilby introduced them in the 17th century, show only one road, or parallel alternatives, between two places. They were designed for people who were confused by conventional maps, needed only one route, or wanted a route planned for them. They are still occasionally seen today, as promotional maps.
18. *Short spins round London*, a decoratively presented road book in one or two volumes published by Gall & Inglis between 1903 and 1906, used maps and profiles in a local context. There was a similar volume for Edinburgh.
19. An exception which may prove the rule was provided by Gall & Inglis themselves who, around 1889, offered a *Cycling & touring map of London to the Kent & Sussex watering places*, which combined parts of the county maps of Surrey, Sussex and Kent.
20. Because the Bartholomew half-inch layered map was so good and so successful, it started a trend towards offering what was, in effect, a sectional map as a county or district map. It was so obviously an improvement that, among major publishers, only Bacon continued to offer the old style of county map into the 1930s.
21. But no longer: the supremacy of the Bartholomew half-inch layered map was complete.
22. *The Times*, 24 January 1922, p. 7d.
23. See Francis Herbert, 'The Royal Geographical Society's membership, the map trade, and geographical publishing 1830 to ca. 1930', *Imago Mundi*, vol. 33, 1983, p. 72.
24. For listing see under G. W. Bacon, British Library Map Library Catalogue.
25. In Glucksman Map Library, Trinity College, Dublin.
26. Later covers, up to the late 1930s, were plainer and in only two colours.
27. See Francis Herbert, *op. cit.* It was in Bacon's nature to spot a commercial opportunity. By now Isaac Singer's domestic sewing machine of 1851 had become 'the first universally accepted labour-saving device for the home', available on the world's first hire purchase scheme (see Patrick Hickman Robertson, *The Shell book of firsts*, second edition, London 1983, *passim*). It is not known whose machines Bacon was selling. Commercial publishers were nothing if not pragmatic. At various times Letts acted as an advertising agency, and sold office equipment; Geographia offered stamp albums and stamp hinges. Edward Stanford would get you a passport; Cruchley would not only engrave arms and crests, but also do genealogical research into them; while the great John George Bartholomew would happily print certificates of merit, cheques and whisky bottle labels as well as maps.
28. A map which, by the 1870s, was a humble, superannuated workhorse, had started life nearly a century before at the heart of an international drama. Because the Trigonometrical(later Ordnance) Survey's map was a very long way from publication, and the French were threatening to invade, a modern sectional map, continuous across county boundaries, of Britain's 'invasion coast' was urgently needed as a stopgap.

For the military, the Cary map provided this. As if to confirm its usefulness — in spite of its small scale — one of Napoleon's official map suppliers was at about the same time recommending the Cary map to his master as an invasion map. See William Ravenhill, 'The Hon. Robert Edward Clifford 1767-1817, a cartographer's response to Napoleon', *Geographical Journal*, vol. 160 part 2, July 1994, pp. 159-172.

29. Even though it had cost him no more than 'about the price of old copper'. See *The Athenaeum*, 21 April 1883, p. 509.
30. See note 1.
31. *The Athenaeum*, *op.cit.*
32. *The Athenaeum*, 5 May 1883, p. 573.
33. Later *England and Wales*, though covering the same ground.
34. BPP, Accounts and Papers, LXVIII, 1896.
35. Colouring differed; but since this was hand-applied up to the 1880s, it was infinitely variable and is no firm indicator of evolution at that time.
36. Bacon made much of the fact that the comfortable, easily ridden safety bicycle was as popular with women as with men: the first two-wheeler of which this could be said.
37. Interestingly, nationwide retailers at this time seem to have allowed branches to buy their local maps independently. Another example was W. H. Smith, whose Ilfracombe, Warwick and Harrogate shops all offered local half-inch Gall & Inglis-based district maps.
38. Larby had been Henry Grube's Manager, then from 1904 ran his own company.
39. Failure is suggested by the rarity, or absence, of surviving copies of the first series in deposit (copyright) and other public libraries and in private collections. Only three sheets out of nine are known to the writer. 'Large print' was a misnomer: placenames were no bigger than on the ex-Cary map, and although they were clearer, there were far fewer of them.

SOURCES

To give background to the story told by the maps (see note 2), the following sources have been consulted. Where only the title is given, full details are given in the Notes, above.

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David Smith, 'Gall & Inglis c. 1810–c. 1910', *IMCoS Journal*, June 1991, Dec 1991
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Are Celestial Maps Really Maps?

From 1500 to 1800, a number of beautiful star atlases were printed that depicted the constellations and their stars according to ancient myths and tales. In Europe, where the quality of celestial atlases was unmatched, the constellations were given allegorical visual representations that consisted of classical Greek mythological heroes and heroines, real and imaginary animals, and scientific and artistic tools and instruments. In many cases, the stars making up these constellations were placed in coordinate systems of celestial latitude and longitude oriented with respect to a projection of the Earth's equator in the sky or to the ecliptic, which is the path in the heavens through which the Sun, Moon, and planets travel. In addition, many of these celestial atlases contained diagrams of the cosmos that showed the orientation of the Sun and planets according to the ancient Earth-centred or the later Sun-centred cosmologies that were in vogue when the atlas was printed.

Celestial images also found their way into geographical atlases, which often included a plate or two of the constellations or of the solar system to accompany the terrestrial maps that were the focus of the book. This led credence to the notion that these celestial representations were a type of map. The notion was supported by the fact that celestial globes depicting the constellations had been known since classical Greek times, and during the Renaissance and Age of Reason celestial globes were often paired with terrestrial globes for sale to people interested in geography and exploration. More recently, celestial images have been included in standard texts of cartography.[1, 2]

But is it accurate to call these celestial representations maps, or is the juxtaposition of celestial images with terrestrial images simply 'guilt by association'? According to *The Shorter Oxford English Dictionary*, the following defines a map:

'A (flat) representation of the earth's surface or a part of it, showing physical, geographical, or political features . . . a similar representation of the sky showing the relative positions of stars etc., or of the surface of a planet etc. . . . A diagram representing the spatial distribution of anything or the relative positions of its components . . .'[3]

Professor Norman Thrower, the distinguished geographer from the University of California, Los Angeles, further characterizes maps in his book *Maps and Civilization*: 'Viewed in its development through time, the map details the changing thought of the human race, and few works seem to be such an excellent indicator of culture and civilization'.[4]

For example, in terrestrial maps, different countries appear and disappear over time depending on politics and world events. From the above quotes, it would seem that to be called a map a celestial image needs to illustrate the physical location of something in space, to accurately show the relative position of its components, and to reflect the assumptions and ideas of the times. How well do celestial maps do this? To answer this question, it is useful to examine three types of celestial representation: spherical globes and prints of constellations and cosmological systems.

Celestial Globes

The earliest existing map of the heavens is actually a celestial globe, the Farnese Atlas, which is found in the National Museum in Naples. Dating back to the 2nd century AD, but copied from earlier Greek models, it consists of a marble statue of Atlas holding a globe on his back on which are carved the classical Greek constellations. The images are oriented left to right from the way we see them when looking up at the sky. That is to say, the sky is depicted as a sphere as seen from the outside as if we were gods gazing back at the heavens from a place outside of the celestial vault. This mirror-reversed perspective became the norm for many centuries, not only with globes but also with flat maps of the sky produced on vellum, parchment, or paper.

From the Renaissance onward, it was customary to pair a terrestrial globe with a celestial globe. In considering either type of globe, the images were first printed on paper gores, and these were then cut and pasted onto a spherical frame made of paper maché or some other kind of material (Fig. 1). Just as terrestrial globes had lines depicting the important circles (e.g., equator, lines of latitude and longitude), their celestial counterparts had similar lines that were projections of these features in the sky (e.g., celestial equator, lines of celestial latitude and longitude) that helped in locating the relative positions of the constellations, stars, and planets. In addition, celestial globes generally

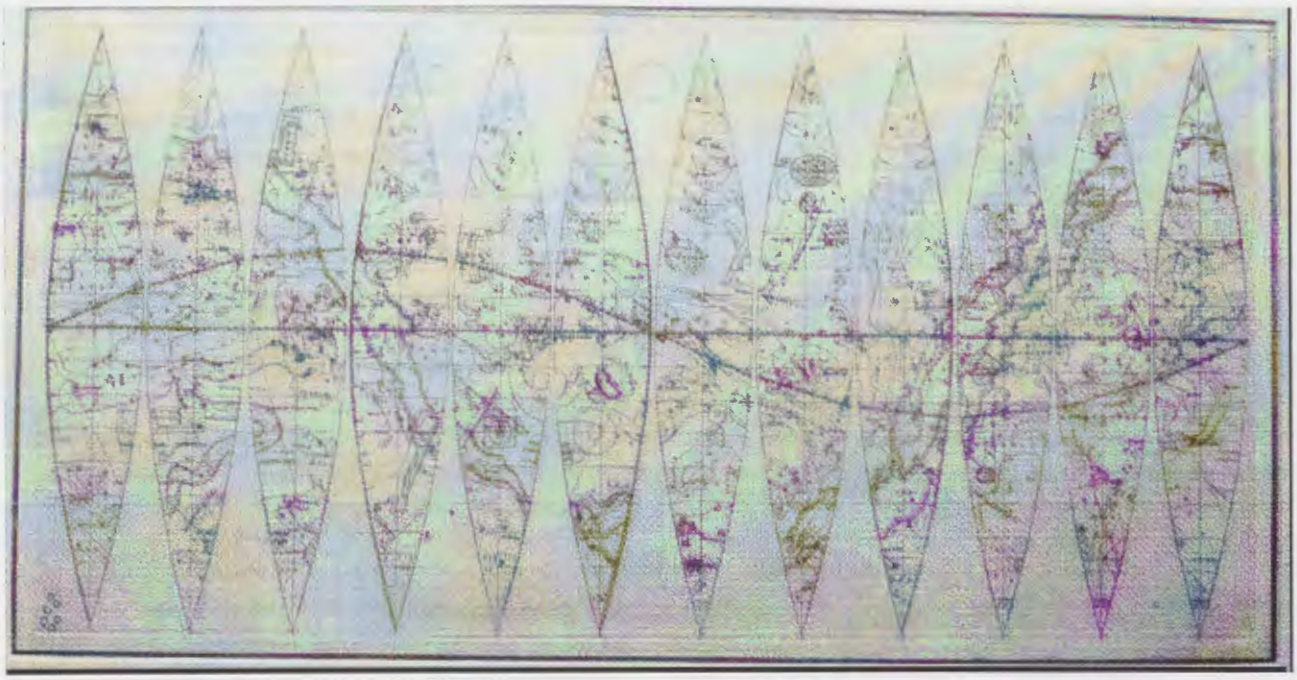


Fig. 1. Set of gores printed in 1845 for a 5-inch diameter Bales celestial globe. Note the straight equator and wavy ecliptic lines and the constellation figures that are reversed left to right.

showed the ecliptic, which was the path in the sky not only for the members of our solar system but also for the twelve constellations of the zodiac. Thus, one could locate heavenly bodies in terms of degrees on a coordinate system that was referenced to the ecliptic or celestial equator and a central meridian. The problem was that the coordinate systems centred on the ecliptic or celestial equator are offset to each other, making it difficult to translate from one system to another. In some eras, the ecliptic was the primary reference (e.g., when the zodiac and astrology were in vogue), and in other eras the celestial equator was the main orienting line.

This latter situation made it easier to locate objects in the sky, since the apparent rotation of the heavens as seen from the Earth moves along the plane of the celestial equator. In addition, this orientation made it easier to find objects with an equatorially-mounted telescope, which was first described in 1630 by Scheiner.[5] When properly aligned, such a telescope offsets the rotation of the Earth, allowing an object in the sky to be more easily located. In contemporary celestial globes and star charts, the celestial longitude/latitude coordinate system became organized in terms of lines of right ascension along the celestial equator (in hours, minutes, and seconds from 0 to 24 going eastward from the 'First Point of Aries', or the place in the ecliptic where the Sun crosses the celestial equator at the time of the vernal equinox—around March 21) and lines of declination (in degrees of arc from the celestial equator toward the north or south celestial poles) (Fig. 2). In this paper, I will use the more generic terms 'celestial longitude' and 'celestial latitude' to emphasize analogies with the terrestrial counterparts.

Another globe-like image that was found on many printed plates was a map showing the features of the Moon. A major advance in lunar cartography was made by the great Polish astronomer Johannes Hevelius (1611–87), when in 1647 he published his *Selenographia*, the first true lunar atlas. To Hevelius' eye, geographical features on the Moon seemed to resemble those found on Earth, and he named them accordingly. This can be seen in the left image of the 'double Moon' plate by Johann Doppelmayr (ca. 1671–1750), the famous German astronomer and mathematician, who collaborated with the great cartographic publishing house of Johann Homann to produce some of the century's most beautiful and elaborate celestial maps (Fig. 3). By rotating the photograph 90 degrees counter clockwise, note that the dark gray area dominating the lower centre of the



Fig. 2. A 1936 Rand McNally 9-inch celestial globe. Stellar right ascension is indicated on the 24-hour circular scale around the celestial equator (the horizontal seam line below the constellation label 'Pisces'). Declination is indicated on the graded degree line that passes vertically between 'Pegasus' and 'Pisces' to the poles.



Fig. 3. Plate by Doppelmayr which appears in Atlas Coelestis, *published by Homann Publication in 1742. On the left is depicted a map of the Moon after Hevelius, which contains Earth-like geographical names. On the right is depicted Riccioli's lunar map, which contains the names of famous scientists.*

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Americae Sive Novi Orbis, Nova Descriptio

Third state of this famous map with the revised shape of South America. Other revisions include the addition of the name California, and the Indian name "Wingandekoa" in the Chesapeake Bay region. The Solomon Islands are shown here for the first time since they were discovered in 1568. Latin text on verso with page number 5, most probably from the 1603 edition.

Price:	$4,675
Creator:	Abraham Ortelius
Subject:	Western Hemisphere
Year:	1587
Size:	19.0" x 14.0" (48.3 x 35.6 cm)
Color:	Black & White
Condition:	(A) Superb impression with only faint toning along fold. Professional repair of fold in bottom margin.
Source:	Theatrum Orbis Terrarum
City:	Antwerp
References:	Burden #64, van den Broecke #11.



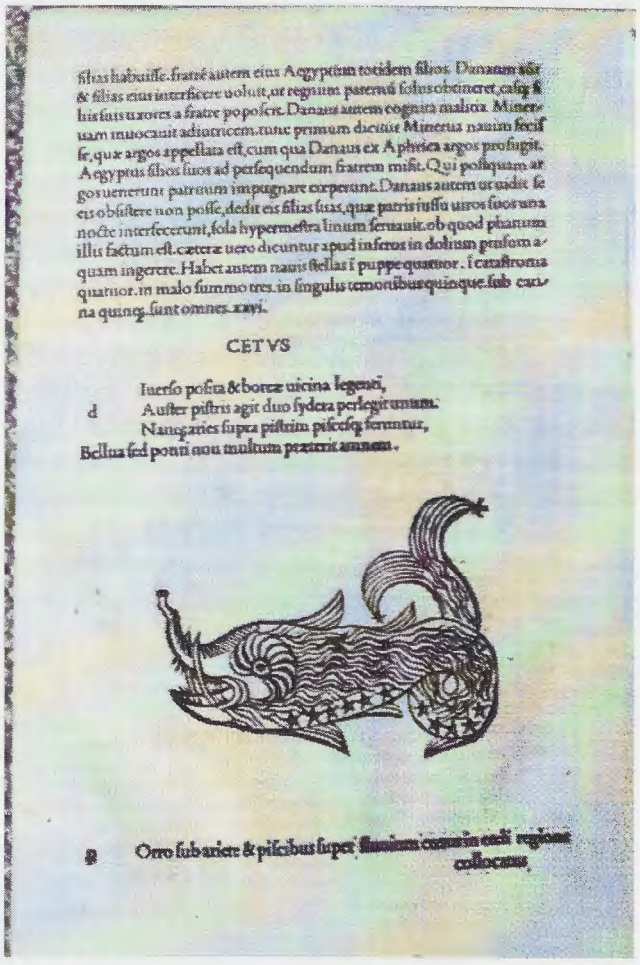
Moon seems to resemble the Mediterranean Sea. Hevelius labelled this 'Mare Mediterraneum'. He named the landform in the middle 'Sicilia' and the crater in its centre 'Mt. Aetna'. Although influential and creative, Hevelius' system was cumbersome to use due to the length of the Latin names he employed. In addition, in 1651 the Italian Jesuit Giovanni Riccioli (1598–1671) published his own lunar map that named features after scientists and other famous people. In his system, 'Mt. Aetna' becomes 'Copernicus'. The names used by Riccioli were not only easier to remember, but his system held promise for astronomers and other scientists that their names might some day be attached to a lunar feature. For some 140 years, these two systems of lunar cartography competed with each other (and in many cases were depicted side by side in prints from books and atlases). Gradually, Riccioli's system won out, and today a significant number of the lunar features that we see from the Earth are named by the Jesuit scholar.

Constellations

The earliest extant constellation images were drawn by hand on vellum or parchment during the Middle Ages. When stars were included, they were usually inaccurately represented without benefit of a coordinate system. In a sense, the figure of the constellation was more important (perhaps for aesthetic or astrological reasons) than the stars making up that constellation.

In the early days of printing, the same situation occurred. One of the earliest sources of printed constellations comes to us from the great Aldine Press, where in 1499 woodcut figures were used to illustrate a Latin version of the Greek poem 'Phaenomena' by Aratus (ca. 315-245 BC). Even though the text of the poem described the position of some of the stars with reference to their location in a constellation, the stars in the accompanying woodblock images were haphazardly placed (Fig. 4). In addition, there was no depiction of the relative magnitudes of the stars, nor was there any indication of the location of the constellation in the heavens. Thus, in this early printed work, the image was not a true star map in the sense of depicting what we see when we look up at the night sky, where it is located, and how its components relate to each other.

Things began to change in the 16th century. In 1515, the famous artist and mathematician from


filias habuiſſe. fratré autem eius Aegyptum totidem filios. Danaum aũt
& filias eius interfecere uoluit, ut regnum paternũ ſolus obtineret, cuiꝰ ꝯ
iugis suasores a fratre poposcit. Danaus autem cognita malitia. Miner-
uam inuocauit adiutricem. tunc primum dicitur Minerua nauim fecis
ſe, quæ argos appellata eſt, cum qua Danaus ex Aphrica argos profugit.
Aegyptus filios suos ad perſequendum fratrem miſit. Qui poſtquam ar
gos uenerunt patruum impugnare ceperunt. Danaus autem ut uidit ſe
eis obſiſtere non poſſe, dedit eis filias suas, quæ patris iuſſu uiros ſuos una
nocte interfecerunt, ſola hypermeſtra linum ſeruauit. ob quod pharium
illic factum eſt. cæteræ uero dicuntur apud inferos in dolium pruſum a-
quam ingerere. Habet autem nauis ſtellas ſ puppe quatuor. ſ carinam
quatuor. in malo ſummo tres. in ſingulis temonibus quinque. ſub cari-
na quinq; ſunt omnes. xxvi.

CETVS

Iuerſo poſita & boreæ uicina legenti,
d Auſter piſtris agit duo ſydera perlegit unum.
Nanq; aries ſupra piſtrim piſcesq; ferunt.
Bellua ſed ponti non multum pertexit amnem.

g Orro ſub arieꝛ & piſcibus ſuperꝰ fluuium cum in exili regione
collocatus.

Fig. 4. Page from Firmicus Maternus' Scriptores Astronomici Veteres, *published in 1499 by the Aldine Press in Venice. It gives a description and commentary in Latin of the constellation Cetus from the ancient Greek poem 'Phaenomena' by Aratus. The woodcut is one of the earliest printed constellation figures.*

Nuremberg, Albrecht Durer (1471–1528), printed two woodcuts showing the Greek constellations in the northern and southern celestial hemispheres. Each employed a polar stereographic projection, with the celestial pole in the centre and the zodiac constellations in the ecliptic around the periphery. The stars in the constellations were positioned in a coordinate system with reference to other constellations based on a star catalogue developed by the great Alexandrian astronomer Ptolemy (ca. 100–178 AD). However, the star patterns and the corresponding constellation figures were depicted mirror-reversed; the coordinate system was fairly primitive; and there was no indica-

tion of stellar magnitude. Nevertheless, this was one of the earliest attempts to accurately map the stars and constellations in the heavens.

Further progress in star mapping occurred in 1540, when the Italian astronomer Alessandro Piccolomini (1508–78) published the first star atlas, *De Le Stelle Fisse*. Although he did not include constellation figures, he tried to represent the stars accurately in each woodcut plate that corresponded to a Ptolemaic constellation (Fig. 5). In each plate, star magnitudes were indicated by the size and shape of the stellar symbols and by their Roman letter labels (with 'a' being brightest, 'b' next, etc.). A degree scale was present at the bottom, which gave some idea of the constellation's size. Constellation and star locations were indicated through statements on each plate identifying the direction to the celestial pole ('parte verso il polo') and the direction of the constellation's ro-



Fig. 5. Plate from the 1579 edition of Piccolomini's De le Stelle Fisse. *Note the accurate star pattern of the constellation Orion, the use of Roman letters to indicate stellar magnitudes, the degree scale at the bottom, and statements indicating the direction to the pole and the constellation's movement in the sky.*

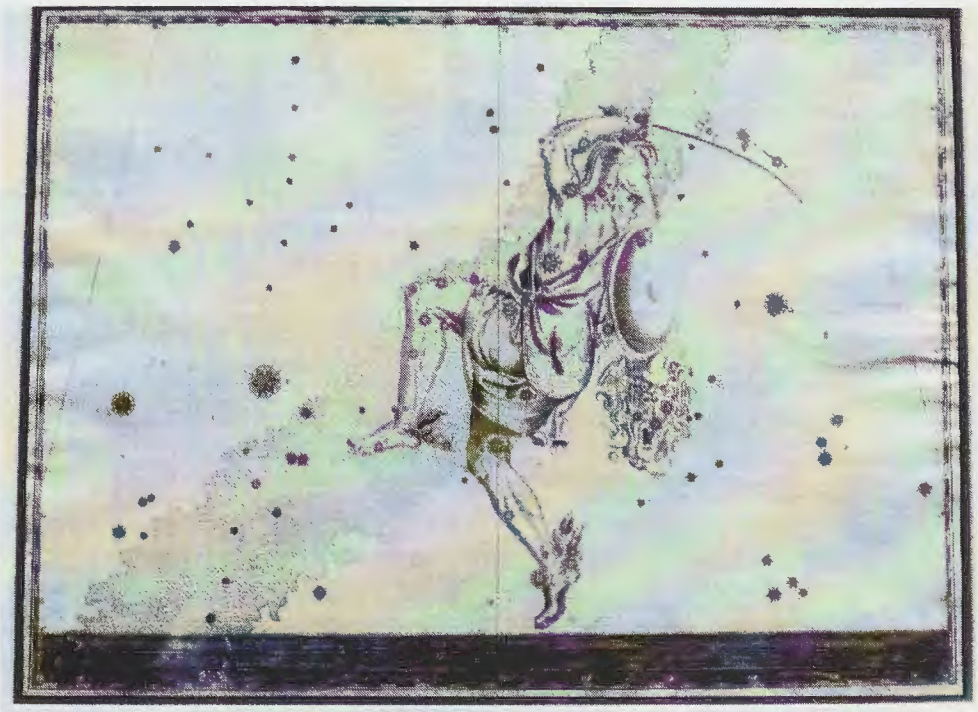


Fig. 6. Plate from a mid-1600s edition of Johann Bayer's Uranometria, *which was first published in 1603. It depicts the constellation of Perseus holding the head of Medusa. Greek letters indicate the relative star brightnesses, and the coordinate system is referenced to the ecliptic (shown as a dark band at the bottom).*

tation as it revolved around the sky: leading edge ('verso dove') and trailing edge ('donde').

In 1603, Johann Bayer (1572–1625), a Bavarian lawyer and amateur astronomer, published his great star atlas, *Uranometria*. It contained a chart for each of the 48 classical Greek constellations. Each of these was engraved in copper, allowing for finer precision of the lines that outlined the beautifully illustrated constellation figures. Each plate employed a trapezoidal projection and included a celestial latitude/longitude coordinate grid centred on the ecliptic (Fig. 6). The margins were calibrated to allow star positions to be determined to a fraction of a degree using a simple straightedge. Over 2,000 stars were plotted and labelled in order of magnitude using Greek letters (with 'alpha' being the brightest in the constellation, 'beta' being second, etc.). But despite these advances in celestial cartography, Bayer chose to illustrate many of his constellation figures as if seen from the back, even though the star patterns themselves were depicted geocentrically as seen from the Earth. Nevertheless, Bayer's atlas set a standard for future celestial atlases due to its beauty and accuracy.

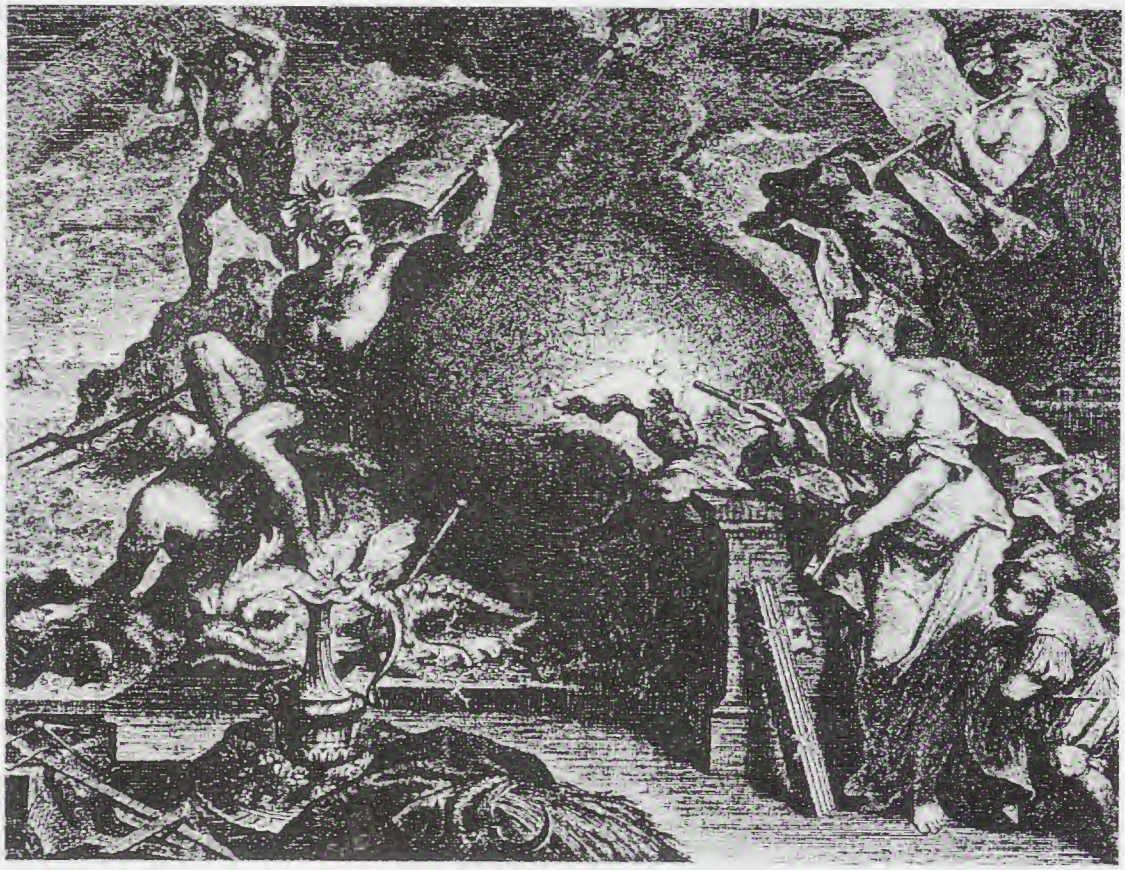
Another major advance occurred in 1729 with the posthumous publication of the *Atlas Coelestis*, the great star atlas developed by John Flamsteed (1646–1719), England's first Astronomer Royal. In this work, the stellar positions of some 3,000 stars were plotted based on Flamsteed's own meticulously developed catalogue, published four years earlier. The constellations were depicted using a geocentric perspective that corresponded to Ptolemy's classical descriptions. Flamsteed's atlas was the first major atlas to use a coordinate system oriented to the celestial equator (Fig. 7). But the plates also included a secondary coordinate grid based on the older ecliptic model. This simultaneous presentation of the two systems was found in subsequent atlases for many years.

Flamsteed's atlas used a sinusoidal projection (also known as the Sanson-Flamsteed projection), which was designed to lessen the distortions in constellation star patterns found in earlier trapezoidal projections by more accurately reproducing the situation that exists on a sphere (such as the Earth or a celestial globe), where the lines of longitude curve toward the poles as one moves away from the equator. In Flamsteed's plates, the parallels of celestial latitude remained as equidistant straight lines, the central longitude line was straight, but all of the longitude lines to either side of the centre were sine curves.[6] But despite this more sphere-like feature, the sinusoidal projection only marginally improved star pattern distortions. Nevertheless, Flamsteed's atlas was a



Fig. 7. Plate from John Flamsteed's Atlas Coelestis, *published in 1729, depicting the Monoceros region of the sky. Note the double-grid system (with the older coordinate system centred on the ecliptic and the new format centred on the celestial equator, which is shown as a prominent horizontal line across the unicorn's back).*

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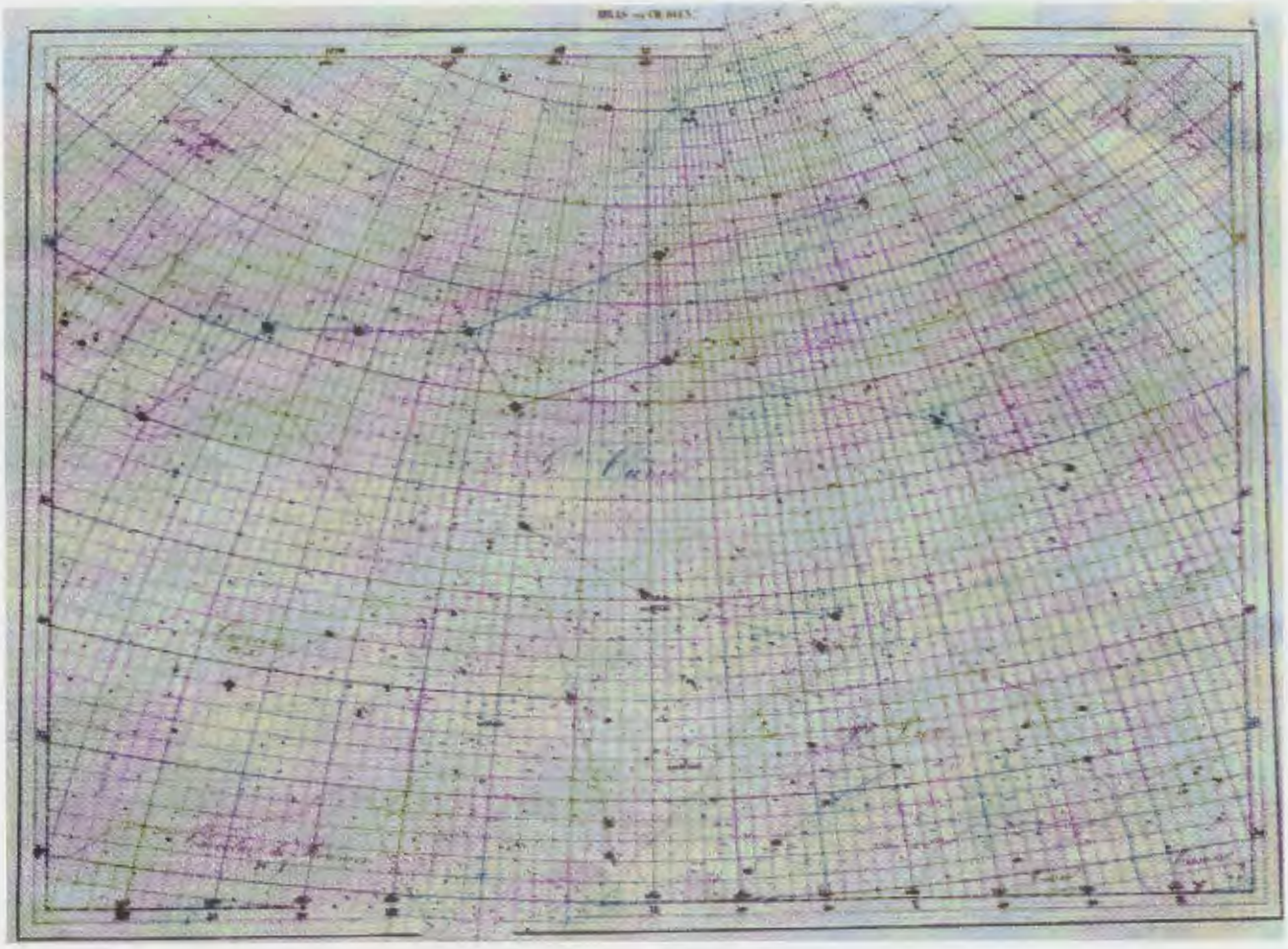


Fig. 8. Plate from the 1904 edition of Atlas Celeste, begun by Dien in 1864 and later updated and edited by Flammarion, the famous French astronomer. It contains accurate star locations plotted on a detailed coordinate system. Note the lines connecting the principal stars of the 'Big Dipper' in Ursa Major (but no constellation image).

milestone in celestial cartography that influenced later atlases for the next 100 years.

Gradually, however, the need to show constellation figures became superfluous as the increasing use of powerful telescopes demanded accuracy in star positioning as the main criterion for judging the quality of a star atlas. The plates in these atlases became quite detailed, employing accurate coordinate systems that indicated the position of not only faint stars but also nebulae that were invisible to the naked eye (Fig. 8). Thus, the mapping of the heavens took a 180-degree turn, from images emphasizing constellations and minimizing stellar positions, to constellation-free images where the precise location of the stars and other heavenly bodies were paramount.

Cosmological Systems

Changing times also influenced the depiction of the Earth in space and its relationship to the Sun and other heavenly bodies. European cosmology during the Middle Ages and early Renaissance was heavily influenced by classical Greek thinking. Aristotle (384–22 BC) taught that the Earth was the centre of the cosmos and was surrounded by the fixed stars as well as the 'wandering' stars (e.g., the planets), which orbited around it in the ecliptic. In the 2nd century AD, Ptolemy integrated the writings of Aristotle and other Greek astronomers with his own and wrote an influential manuscript that was later called the 'Almagest', which served as a cosmological primer for over 1400 years. Ptolemy viewed the Sun, Moon, and planets as revolving around the Earth in circular orbital

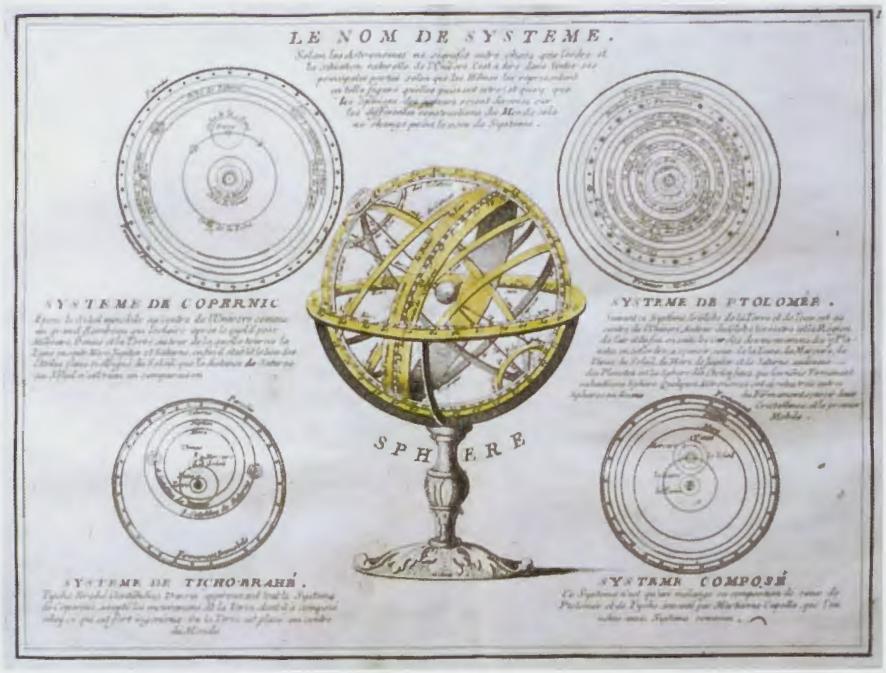


Fig. 9. In this plate from an atlas published ca. 1750 by Nolin, diagrams of four cosmological systems surround a central armillary sphere. Counter clockwise from the upper right, the models are from Ptolemy, Copernicus, Brahe, and a 'composite' system that is the same as that proposed by Martianus Capella around the 4th or 5th centuries AD.

paths called deferents, and in most cases they also revolved in smaller orbits called epicycles that were centred on a point travelling along the deferent. This geocentric Aristotelian-Ptolemaic view was to dominate astronomy until after the mid-1500s. For example, the astronomy textbook *De Sphaera* by Iohannes de Sacrobosco (ca. 1195–1256), which was required reading at most major European universities from the 13th to the 17th centuries, taught the basic principles of Aristotelian-Ptolemaic cosmology.

In 1543, Nicholas Copernicus (1473–1543) published his famous book *De Revolutionibus*, which postulated a heliocentric universe. Although the Earth and the other planets now were visualized as revolving around a central Sun, Copernicus still saw a need for epicycles and deferents to allow for accurate predictions of heavenly body locations in the sky. This heliocentric view was not initially supported by the Catholic Church and traditional scientists (who favoured the geocentric approach), and for decades the Ptolemaic and Copernican systems were shown together in books and atlases as competing cosmological hypotheses. Tycho Brahe (1546–1601) developed a hybrid system in an attempt to satisfy both scientific and religious sensibilities, whereby the Moon and Sun revolved around the central Earth, but all of the other known planets revolved around the Sun. Finally, Johannes Kepler (1571–1630) developed a heliocentric model where the planets all revolved around the central Sun in elliptical (not circular) orbits. This system allowed people to predict the locations of heavenly bodies in the sky without the need for cumbersome deferents and epicycles (it also reflected reality!).

These various cosmological systems were shown in many star atlases of the 17th and 18th centuries. An example is from Nolin's atlas published around 1750, which shows a central armillary sphere surrounded by cosmological models according to Copernicus, Ptolemy, Brahe, and a 'composite' (Fig. 9). This latter was actually proposed by Martianus Capella (ca. 365–ca. 440 AD), a North African who wrote a popular allegorical and poetical book on the seven liberal arts. In his astronomy section, he described a model of the solar system derived from earlier Greek sources where Mercury and Venus orbited the Sun, and the Moon, Sun, and other planets orbited the Earth. Thus, Brahe was not the first person to suggest this type of hybrid cosmology.

By the Age of Reason, the heliocentric system became the favourite. In the beautiful Doppelmayr/ Homann plate entitled 'Systema Solare et Planetarium ex hypothesi Copernicana . . .', a wealth of astronomical information is presented from the perspective of the early 1700s (Fig. 10). For example, in the upper left corner there are illustrations



Fig. 10. Plate by Doppelmayr appearing in the 1742 edition of Atlas Coelestis, published by Homann Publication. It depicts the state of astronomical knowledge in the early 1700s, featuring the Copernican cosmological system in the centre and other astronomical information elsewhere in the periphery (see text).

of the known planets along with the Sun, and in the lower left corner there is a diagram of the solar eclipse of 12 May 1706 (along with a terrestrial map showing California as an island). In the lower right corner, below the diagram of a lunar eclipse, there are illustrations of three cosmological systems. The left-most is the Aristotelian-Ptolemaic system, which is nearly obliterated by astronomical instruments of the time as if to allegorically suggest that science has dispatched this view. The next system, of Tycho Brahe, is supported by an angelic putto, giving it some importance. But the right-most Copernican system is introduced by Urania, the Greek goddess of the heavens, and is accompanied by the label: 'sic ratione' (according to reason), suggesting that this is the most important model. This is reinforced by the spectacular representation of the Copernican worldview in the centre, complete with a sunburst, a depiction of the orbits of the known planets and their moons, written information on the proportionate diameters of the planets, and a representation of the rest of the cosmos in the form of the constellations of the zodiac. It is safe to say that by the mid-1700s, Copernicus had won the battle of the heavens!

Conclusions

An examination of celestial globes and printed representations of constellations and cosmological systems reveals many features characteristic of terrestrial maps. The images give us information regarding the location of heavenly bodies and the relative position of their component parts. In many cases, stars and constellations are accurately plotted in a coordinate system of celestial latitude and longitude referenced to the ecliptic or celestial equator. The surfaces of heavenly bodies such as the Moon may be represented by showing important physical features. Finally, the images reflect the state of knowledge and the politics of the times in which they were created. Thus, celestial maps meet the essential criteria of being true maps, albeit maps that are truly out of this world!

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The illustrations are from the Nick and Carolynn Kanas collection.

NICK KANAS



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1 Angliae Regni flo: rentissimi nova descriptio (1573) England and Wales by Ortelius. This map presents an interesting picture of the southern Welsh coast and the Devon and Cornwall peninsula.

2 America Meridionalis (1609) This map by Hondius depicts Eastern Brazil as an island, made insular by a huge Rio de la Plata that extends from the Atlantic in the south to a large lake, Eupana Lacus. From this lake the Rio Grande flows further northward into the Amazon river and from there into the Atlantic.

3 Cette Carte de Californie et du Nouveau Mexique (1704) This landmark map by Nicolas De Fer is a pivotal document in the cartographic history of California and the Southwest, particularly regarding the popular notion in the 1600s that California was an island

4 'Maris Pacifici' (1579) The Pacific Ocean by Abraham Ortelius, from the famous 'Theatrum Orbis Terrarum'. The first printed map of the Pacific and acknowledged as a cartographic cornerstone and one of the most beautiful and decorative of the Ortelius maps.

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Göring's Secret Atlas

Even today, the sudden appearance of lost or unknown items can cause quite a stir in the world of maps and atlases. In the case in point the item was a bare 60 years old. Reich Marshal Hermann Göring's 'Secret Atlas of Europe' with a total of 33 maps, hitherto unpublished and believed to have been lost, opens up new insights into the armament strategy of the Third Reich and shows where it obtained raw materials for the production of weapons.

The original consisted of a hand-coloured specimen classified as 'top secret' which was compiled in Spring 1944 on the basis of information showing the situation in 1942 and 1943 in 'Greater Germany', the western occupied areas, Denmark, Norway, the eastern occupied areas, Serbia and Greece.

Göring had the papers with him at the end of April 1945 when he left an already embattled Berlin and fled to Berchtesgaden. Here he intended to proclaim himself Hitler's successor and present himself as the 'strong man' who would wind up the Second World War. When Hitler learned of this, he flew into a rage and declared Göring dismissed from his position. Shortly afterwards, Göring himself was taken into custody by the US army. Parachute troops of the 101st US Division gathered up Göring's papers and handed them over to one of the document centres that the US army set up all over Germany.

Here intelligence officers realised how important the maps were and had a small edition printed (it is not known how many copies this comprised). It is only in this form that the maps have been preserved; the whereabouts of the originals are not known. And for a long time nothing was known about the printed version. For decades a copy languished in the Library of Congress in Washington, but nobody took any interest in it. It was not until 2004, when another copy surfaced in the estate of a merchant who had had contacts with the US authorities in Bremerhaven in the late 1940s that the absolutely identical copy in the US capital attracted attention.

In 1946 the maps were prepared for printing in the office of the US military government's intelligence service, OMGUS. Also involved were the cartographic service of the Strategic Services Unit (formerly Office of Strategic Services), Mission for Germany (US) and the 669th Pioneer Surveyor Company. The atlas was printed under the direction of Captain J. B. Mallon and First Lieutenant W. W. Stone from the Adjutant-General's office of the American military government in Berlin.

In 2003 a 58-year-old woman in Hamburg found a dusty package wrapped in brown paper on top of her dead father's cupboard. On unwrapping it, she read 'Göring's Atlas' and turned to a friend in Bremerhaven. Returning for a second visit, an expert came with a blank cheque in his pocket and bought the maps for 2500 euro.

It was not until November 2004, in other words some six decades after the originals were produced, that the 33 large-format maps were presented to the public. They are now available, as a very lavish reprint of the chance find in Hamburg, from the publishers: Braunschweiger Archiv-Verlag (Tel. +49 531 1222 111, price 175 euro).

There are several reasons why the find is a sensation. Firstly the only economic data previously known dated from 1938. For the period of the war itself, historians have always had to rely on estimates. But the maps in 'Göring's Atlas' show exact figures for the time when the German 'armament miracle' was at its peak. That in itself is impressive.

Secondly, the maps make it clear that Germany's war effort was strategically based on raw materials stored in Western and Central Europe. By contrast, the captured areas of the Soviet Union played a very minor role in supplying the armament industry.

The information that the atlas conveyed to the US rnilitary government doubtless played a part in the dramatic change in America's strategy for Europe in the course of 1946. Whereas Washington had hitherto sought to rebuild Western Europe at the expense of German industry, in future this was to be achieved with the aid of German industry, the potential of which was impressively demonstrated by Göring's Atlas.

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A 16th Century East Anglian Surveyor, and Pieter Bruegel

The second half of the 16th century saw the production of an increasing number of estate maps. While some of the surveyors are identified by name, not much is known of many of them as individuals.[1] John Darby was a surveyor who drew a small number of amusingly decorated estate maps in Norfolk and Suffolk in the last two decades of the 16th century. In this article reference is made to what is known of him personally, and to particularly interesting features of his maps. These include his portrayal of the surveyors, with the tools of their trade, of an apparent partiality to drinking, and, very surprisingly, the copying of a drawing by Pieter Bruegel.[2]

Darby's first known work was in Norfolk, a beautifully drawn large, unfinished, estate map of Smallburgh dated 1582.[3] It is profusely covered with illustrations of animals and birds, and also includes a drawing of the surveyor with his compasses, and his measuring rod, which acts as a scale (Fig. 1). It is one of the earliest English local maps to be drawn to a consistent scale. A coat of arms, a regular feature of his plans, indicates that the map was drawn for Sir Philip Parker, the then lord of the principal manor in the parish.[4]

Sir Philip Parker, of Erwarton in Suffolk, figures either directly or indirectly in much of Darby's work. Darby signed a terrier of Parker's land in Burnham



Fig. 1. The surveyor, from an estate map of Smallburgh, Norfolk, 1582.

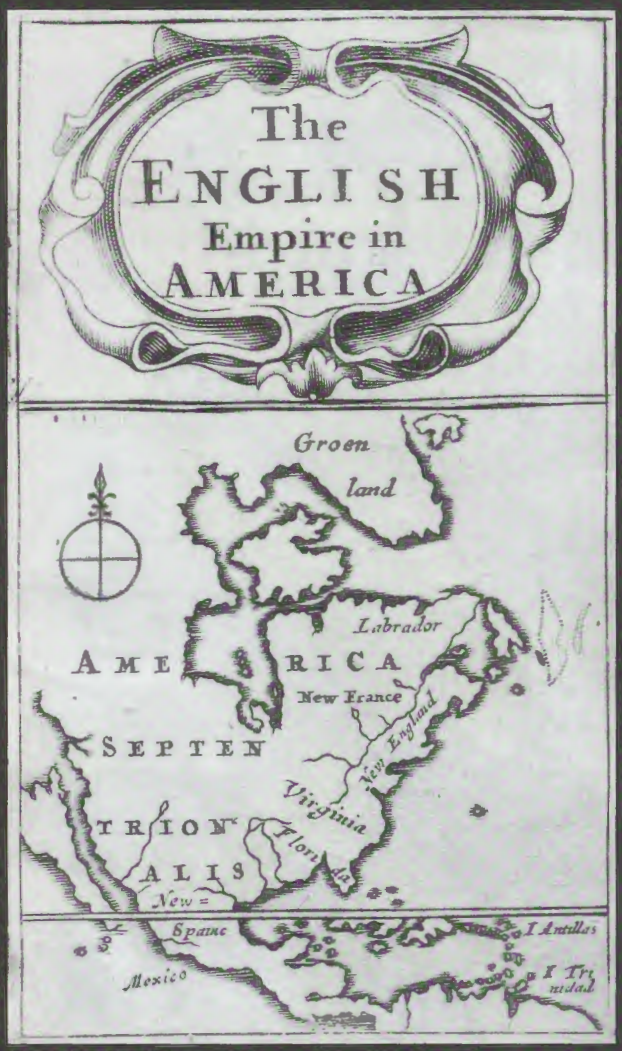
Overy in Norfolk, now part of the Holkham estate.[5] We learn from Darby's will that he himself owned property in Burnham Overy, said then to be in the occupation of Sir Calthrop Parker, Sir Philip's son. Parker, who had a town house in Ipswich, transferred to Darby property owned by the borough. While Darby's other estate maps were not apparently commissioned by Sir Philip Parker himself, most of them were for owners with whom he, Parker, had close associations.

In 1586 Darby drew a delightful map of Blakeney





Fig. 2 (left). A masked figure with surveying rod and compasses, an extract from a map of Blakeney and Cley, Norfolk, 1586. Fig. 3 (right). A figure drinking, an extract from a map of Blakeney and Cley, 1586.



John Seller, 'Atlas Minimus, 1679'

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Fig. 4. The surveyor and his dog, from a map of Mousehold Heath, near Norwich, Norfolk, c.1587.

and Cley on the north Norfolk coast.[6] Here he appears to have been working for Parker's relative Sir William Heydon, Lord of the Manor of Cley. The background to the map was a dispute between the lords of adjoining manors over the right to the salvage of wrecks on the sands, and the detailed decoration shows boats on the beach, and figures fighting. On the right of the plan are two much larger figures; one is a masked figure, holding dividers and measuring stick (Fig. 2), and the other is a standing figure, drinking (Fig. 3). The surveyor, with the tools of his trade, and his dog, appear again in a plan of the large area of land on the eastern outskirts of Norwich known as Mousehold Heath, which again was the subject of a legal dispute between 1585 and 1589[7] (Fig. 4).

After 1587 Darby moved to Suffolk, and he was to settle in Bramford, just outside Ipswich. He is mentioned in a dispute over title deeds relating to land in Withersdale and Weybread in Suffolk, where properties were owned by the Calthorpes, Philip Parker's mother's family.[8] In the next few years Darby was engaged in producing surveys of a number of small estates in the Woodbridge and Ipswich areas of Suffolk. They have amusingly decorated initial letters, one with a surveyor resting on vine leaves and sitting on a barrel drinking[9] (Fig. 5). However the map of particular note is that of an estate in the east Suffolk villages of Kirton and Falkenham of 1591, which is decorated in watercolour with a figure of the surveyor, with measuring rod, weight and compasses[10] (Fig. 6). It is this figure which has very clearly been copied from a print of a drawing by Pieter Bruegel.

The print is one of a series of four 'Seasons' published in Antwerp by Hieronymus Cock in 1570. Two of these were from drawings by Hans Bol, and the other two from drawings by Pieter Bruegel. One of these, 'Aestas' (Summer), is from a pen and ink drawing by Bruegel in 1568, the original of which is now in





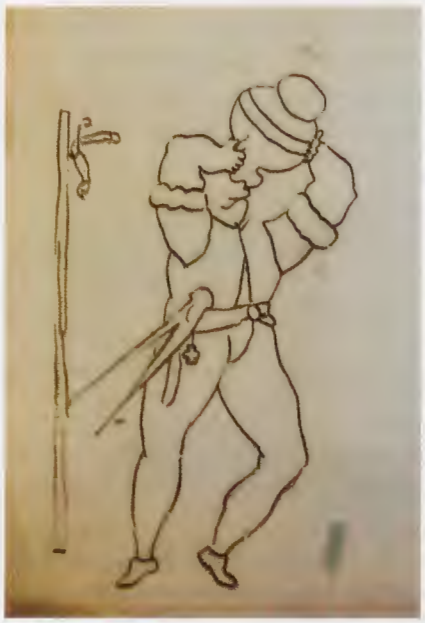
Fig. 5 (left). A decorated initial letter with a drinking figure on a wine barrel, from a survey of Cleves in Burgh, near Woodbridge, Suffolk, 1592. Fig. 6 (right). A surveyor with measuring instruments, drinking, from a survey of an estate in Kirton and Falkenham, Suffolk, 1591.



Fig. 7 (right). Drawing 'Aestas' by Peter Bruegel, 1568.

Fig. 8 (below right). Engraving of the drawing 'Aestas' by Pieter Bruegel, published by Hieronymous Cock, Amsterdam, 1570.

Fig. 9 (below). Drawing of a surveyor, drinking, from a map of Aldeburgh, Suffolk, 1594.





the Kunsthalle in Hamburg[11] (Fig. 7). Darby must have copied from the engraved print (Fig. 8)[12], rather than the original drawing, although the figure is facing in the same direction as that in the drawing, and not in the reverse direction as in the print. The handle of the scythe in the print has been replaced by the measuring rod, and compasses have been added, but the clothing and the position of the figure drinking are virtually identical. How Darby saw the print must remain a mystery, but perhaps the set of prints may have been obtained by Sir Philip Parker for his library at Erwarton.

The last recorded work of Darby is a fine, but now rather faded, estate plan of Aldeburgh on the Suffolk

coast dated 1594.[13] There may again be a connection here with Sir Philip Parker, who as Magistrate and Muster Commissioner will have been concerned with defence, and the collection of Ship Money from the town. The large drinking figure again appears prominently, a standing figure very similar to that on the earlier map of Blakeney; another map of Aldeburgh in the Suffolk Record Office has a similar drinking figure, and appears to be a rough draft of the final map (Fig. 9).[14]

It is unlikely that Darby was a professional surveyor in the modern sense of the term, but we do know that a high proportion of English local mapmakers in the 16th century belonged to the squirearchy, and indeed the nobility, and that drawing was a highly valued part of a gentleman's accomplishments. Darby clearly had an artistic eye, and a keen sense of humour, and his allegorical and amusing decorative figures serve as a commentary on aspects of contemporary rural life. These are words which can certainly be applied to many of the paintings and drawings of Pieter Bruegel, and Darby's attraction to Bruegel's 'Aestas' print is not therefore so surprising.

We know nothing of Darby's life before 1586. However his very lengthy will has survived, as has the will of his wife's mother, Elizabeth Bennett, and we can learn more about him and his family from their contents.[15] Mrs Bennett was living in Bramford, perhaps with the Darby family, and died in 1599. By her carefully drawn will she left pecuniary legacies to Darby's wife and children, and also property of her own. Darby's will was made in 1603, and he died in 1609. In his will he described himself as Gentleman, living in Bramford, with wife Elizabeth and six children. Only his eldest son Luke had reached the age of 21 at the date of he will, which suggests a date of Darby's birth in about 1555–1560. His youngest son had only recently been born. Some property may have come from his wife's family, but by the time of his death Darby himself had accumulated a substantial estate. Among a number of pecuniary legacies for family and others is a bequest to the poor of the village of Bramford.

Darby continued to own land in Burnham Overy in Norfolk, but he refers to his properties in several Suffolk villages, in Mendlesham, Brockford, Monks Eleigh, Falkenham, Trimley, Bramford, as well as in Ipswich. The entry in the Ipswich borough archives recording an assignment of property belonging to Ipswich in Bramford and Whitton by Sir Philip Parker to Darby, has the comment that consent was given to the assignment, 'although he was not a citizen of the borough.'[16] Darby's interests were therefore primarily in the county rather than in the borough. However the records show that the Ipswich property was retained by Darby's widow after his death, with problems arising from an encroachment on neighbouring property. Clearly at the time of his death the title of Gentleman was not inappropriate, and two of his sons were to go on to Cambridge, Luke to Emmanuel, and Charles to Jesus.[17] The interesting question remains as the extent to which the wealth which Darby had accumulated was due to his cartographic earnings, or, what seems more likely, in part at least through favours gained through the relationship which he enjoyed with Sir Philip Parker, and his gentry relations and friends. In any event he was able to build up a not inconsiderable estate for himself and his family, and to leave them with an established place in Suffolk society.

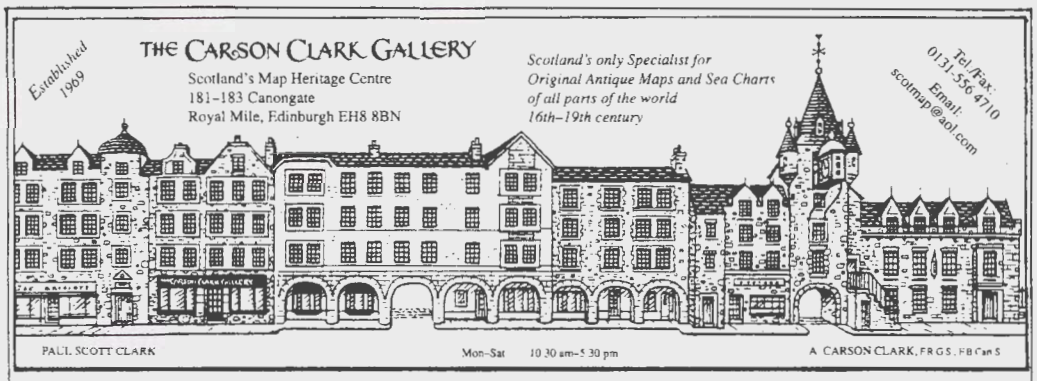
NOTES

1. For the development of surveying during this period see S. Bendall's Introduction to *Dictionary of Land Surveyors and Local Mapmakers of Great Britain and Ireland 1530–1850*, London, 1997. Generally in respect of this article I acknowledge my thanks to Peter Barber for his comments and suggestions, and to the staff of the Ipswich Record Office at Ipswich, the Norfolk Record Office and the Norwich Museum and Art Gallery for their assistance.
2. Pieter Bruegel (c. 1525–83), famous Flemish artist, born in Brueghel (from which he took his name), near Breda in the Netherlands. Worked in Antwerp, and later in Brussels. Particularly well known for scenes of rural life. In addition to his well known oil paintings, he drew many drawings for engraving and publication by Hieronymus Cock. Bruegel's drawing as the source of the figure in Darby's estate plan is first referred to in a note on the back cover of *The Historical Atlas of Suffolk*. Revised and Enlarged Edition, ed. D. Dymond and E. Martin, Suffolk County Council and Suffolk Institute of Archaeology and History, 1999.
3. The map, recently acquired by the British Library (Map Library) is the subject of an article by Peter Barber, 'John Darby's Map of the Parish of Smallburgh in Norfolk, 1582', in *Imago Mundi*, Volume 57, Part 1, pp. 55–58, stressing the importance of the map. Here the map is mistakenly referred to as having been drawn for Lord Morley.

the son of Sir Henry Parker and his first wife, rather for his half brother Sir Philip Parker.

4. Sir Philip Parker was grandson of Henry Parker, 10th Baron Morley, and younger son of Sir Henry Parker and of his second wife Elizabeth Calthorpe, daughter and heir to Sir Philip Calthorpe. Sir Philip was one of the leading protestant landowners in Suffolk, Magistrate, Deputy Lieutenant, Muster Commissioner, Sheriff 1578, knighted 1580, died 1604. The Calthorpes were a distinguished Norfolk family, taking their name from a village in north Norfolk of that name. After the death of Sir Henry Parker, Elizabeth married another Norfolk landowner, Sir William Wodehouse, and their daughter married Sir William Heydon, one of the most influential figures of the period in North Norfolk.
5. Holkham Estate archives, Burnham Deed 79.
6. A copy is in the British Library, (Maps 4325(3)). This is made from a copy from the original, which was in existence in the early 19th century, but has not since been traced. The illustrations are from a coloured reproduction based on the BL and other surviving early copies. The plan is referred to in documents in the Public Record Office relating to the dispute, described in *The Journal of the Blakeney Area Historical Society*, Issue No.2, June 1999.
7. With thanks to the Norwich Castle Museum & Art Gallery, (NWHCM:1999.71.61.M.) The dispute relates to rights over Mousehold Heath, then covering a large number of Norfolk villages to the east of Norwich. The official map to illustrate the proceedings, in the case 'Inhabitants of South Walsham v Edward Paston and Miles Corbett', is in the Public Record Office, (MR 1 52), drawn up in 1585. Darby's map , not signed or dated, and another similar plan also in Norwich made by Ralph Treswell , dated 1589, (NWHCM:1903.24.1:M.)were likely to have been produced for the parties to the proceedings. Darby's map could well have been made for Miles Corbett, who was married to a daughter of Sir William Heydon's son Christopher.
8. Acts of the Privy Council, 20 September 1587.
9. A Survey of the manor of Cleves in Burgh near Woodbridge, with thanks to the Suffolk Record Office (Ipswich), HB9 / 51 2/35, and for other SRO(I) references and illustrations.
10. Ipswich Borough Archives, SRO (I) C/3 10/8 1/2.
11. Illustration with consent from Hamburger Kunsthalle/Elke Walford/bpk Berlin.
12. © Copyright the Trustees of the British Museum, Prints and Drawings, Reference 157*.a.38 : 1943-4-10-4.(217).
13. SRO (I), EE 1/1 16 1.
14. SRO(I), HD11/475/786.
15. Norfolk Record Office, Norwich Consistory Wills, John Darby, 145 Turner; Elizabeth Bennett, 191 Pecke.
16. N. Bacon, *Annals of Ipswich*, 1654.
17. Venns' *Alumni Cantabrigiensis*.

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Donn – Jefferys - Wyld - Bacon

Apart from Saxton's map of Devon of 1575, the earliest map of any cartographical importance for those interested in Devon cartography is the large-scale map produced by Benjamin Donn of Bideford. On 10 March 1759 the Society for the Encouragement of Arts, Manufactures and Commerce (which later became the Royal Society of Arts) deliberated offering a 'Premium . . . for an actual survey of a county' or counties and began advertising their intentions in the summer of the same year. After much delay Donn submitted his map on 8 April 1765. At the November meeting of the society Donn and Isaac Taylors (Dorset) submitted entries and after much debate Benjamin Donn was awarded the first award of £100 for his twelve sheet map of Devonshire (a decision on Dorset was postponed). This map, together with an index map on one sheet, was engraved by Thomas Jefferys and published in 1765 (Fig. 1).

Donn, a Devonian,[1] was a mathematician (writing books on the subject) as well as being a surveyor and teacher of mathematics at his father's school in Bideford before moving to Bristol. Professor Ravenhill has written a very complete account of the events leading up to Donn's success.[2] It was probably Donn's acquaintanceship with a Cornishman, William Borlase, a founder member of the RSA, that led to the latter's acceptance of Donn's proposal to map Devonshire when it was submitted to the society in 1759.

Although the bound book of the 12-sheet map was accompanied by a general index map of the county, 'A Map of the County of Devon abridged from the 12-Sheet Survey by Benjamin Donn' (Fig. 2) it was definitely the large map that, in 1799, was used by Benjamin Baker to produce a map for William Faden. Faden was the son of a London printer and served an apprenticeship and probably came to the map trade through engraving decorative cartouches. By 1773 he was in partnership with the family of Thomas Jefferys (d. 1771), later succeeding Jefferys as Geographer to the King and eventually taking over Jefferys' business. Faden was a leading engraver of his day and was often involved in engineering projects (he was an early member of the Society of Civil Engineers) and produced both maps and plans .

Even before the Ordnance Survey began its work

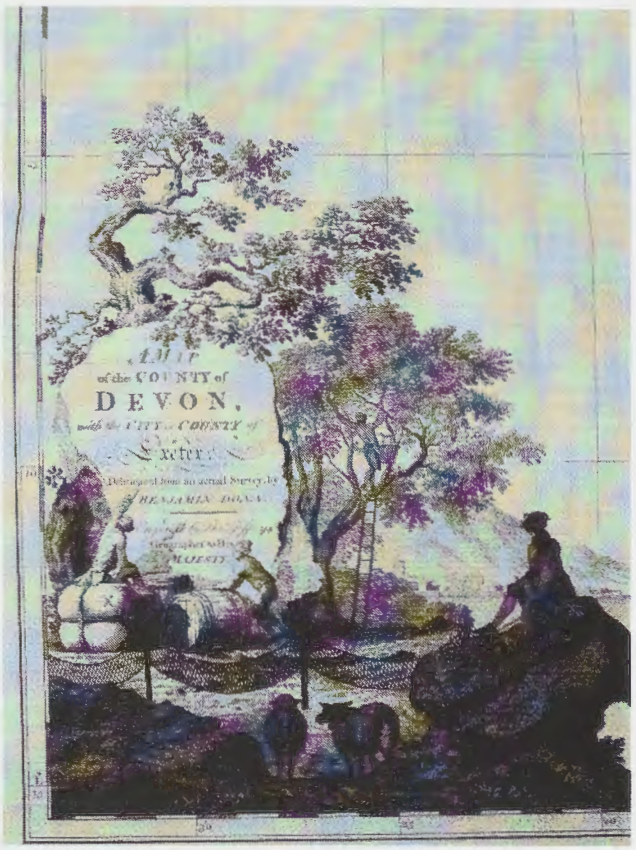


Fig. 1. Cartouche from Donn's map published by Thomas Jefferys in 1765.

he was producing detailed maps and charts, many of which were adopted officially by the Admiralty. He produced the first Ordnance Survey map — Kent 1801 — and it is not surprising that he admired Donn's work.

Faden's map, 'The County of Devon reduced from the large map by Benjamin Donn', was drawn slightly larger than the earlier index map (598 x 615 mm as opposed to 485 x 535 mm) and included a lot more detail than the smaller map: the road system is virtually complete, whereas the index map only included major roads, and Faden's map also included a compass with the words 'Ich Dien' (Figs 3 and 4). The map has only been seen on single sheets and was probably sold individually.

James Wyld the Elder (1790–1836)[3] founded the Wyld family firm becoming Geographer to His Majesty and HRH Duke of York. The firm became increasingly influential and James became a founder

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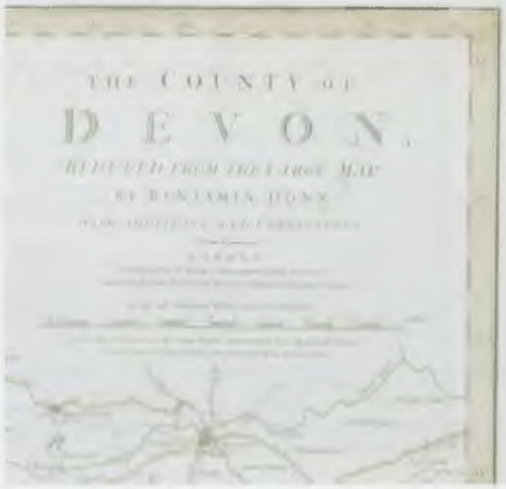
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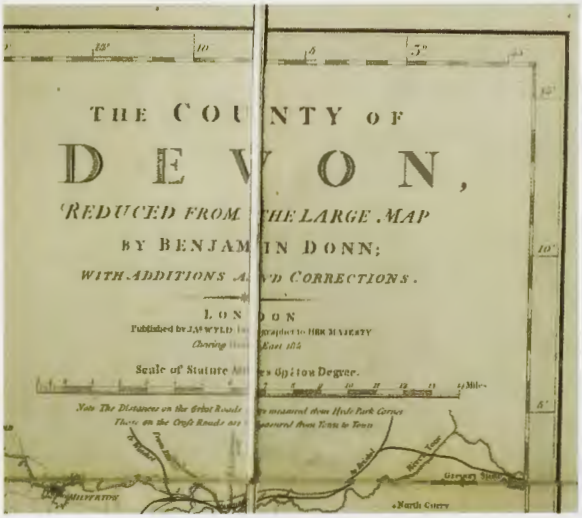
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Fig. 2 (above). The Index map to the 12-sheet map of Devon by Benjamin Donn.
Figs 3 and 4. Benjamin Baker's map of Devon for Faden's publication in 1799.



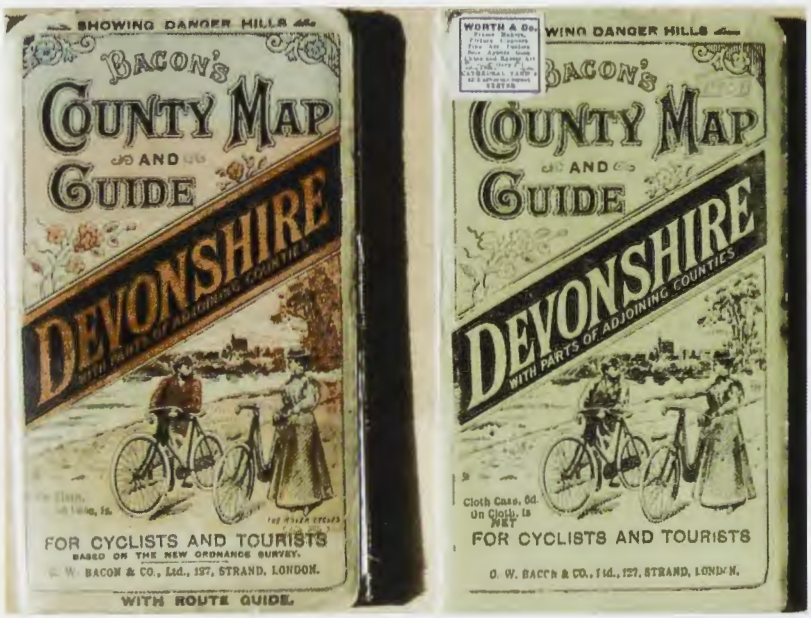


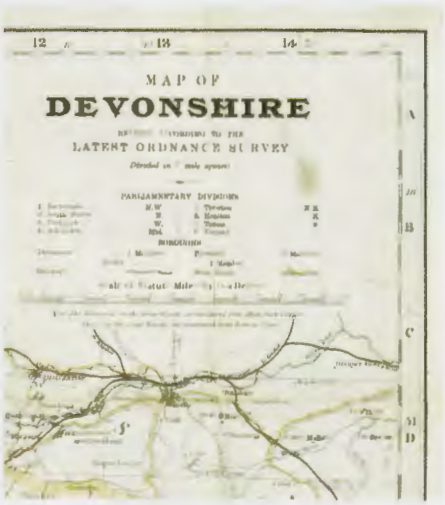


Figs 5 and 6. The map by James Wyld, taken from Faden's stock with a new imprint, c. 1861.

member of the RGS in 1830. A prolific publisher he is reputed to have died of overwork. His son, James the Younger (1812–87), joined the company in 1830. By about 1824 the firm had taken over the business of Faden and hence came into possession of a large amount of Faden's stock. During the 1850s, James the Younger republished Faden's map retaining the original title but including his own imprint: 'Published by JAs WYLD Geographer to HER MAJESTY Charing Cross East 18(5)'. This was available as a folding map with total dimensions 635 x 600 mm. The Wyld map still has the signature of Baker and the distinct compass point. Both of the Wylds became Geographer Royal and as the imprint in the author's copy only mentions Her Majesty (as originally used from 1837 until her marriage to Albert in 1840, when it was altered accordingly) it is possible that the map was issued shortly after Prince Albert's death in 1861 (the third number [5?] is unclear and there is no fourth digit). The railway is now shown and extends just past Paignton, which was reached in 1859, i.e. as far as Goodrington (Figs. 5 and 6).

Recently a further copy of this map was discovered in a private collection. It is dated 1872 and the





Figs 7 and 8. Covers and title for the lithographed versions of Faden's maps as produced by Bacon.

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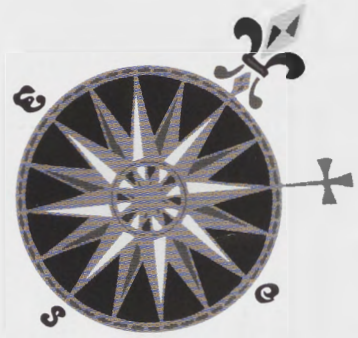
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Figs. 9 and 10. Comparison between Bacon's map on the left and Wyld's on the right, taken from the same source, but with many alterations. Note compass and inclusion of names of hundreds: Exminster and High Tor.

map still includes Benjamin Baker's engraver's signature.

George Washington Bacon (fl.1869–1932) published a vast variety of maps and succeeded to the firm of John Cooper Wyld III (1845–1907) in 1892–3. The firm survived until recently with W & A K Johnston but was bought out by Rupert Murdoch a few years ago. Bacon first acquired the plates of the *Dispatch Atlas* in c.1859 after they had been used in *Cassell's British Atlas* from 1864 to c.1867. Later, Bacon took over some of the stock of John Cary after it had been used by both G F Cruchley and subsequently by Gall & Inglis. Bacon used all this relatively old material to produce lithographic cycling and motoring maps from the plates well into the 20th century (Figs. 7 and 8).

Bacon apparently came across the plate or surplus copies of the Wyld-Donn map. At about the end of the century he began to reissue this map lithographically under his own title and using his distinctive covers. The earliest of these invariably showed a pair of cyclists and were advertised 'for cyclists and tourists'. Later covers introduced a motor car into the picture. All of these maps had the title 'Bacon's County Map' and the reissued Faden map usually included 'and Guide' as a small booklet incorporating background information to the county together with an index of place names was included.

When one quickly compares the Faden or Wyld map with a Bacon example it is clear that the one is a copy of the other. The question is only: How much of a copy? This is difficult to answer. The central part of the map looks like a straight reprinting of the original plates with many additions and a few omissions. The towns and villages of the original map are all in the same positions, and the engraving of the names are the same, but a vast number of new locations have been added. The original roads are still there but have been downgraded in some places and improved in others. Even the names of the Hundreds5 are still present in their original positions although they were of little importance by this time. However, when one looks at the coast, one notices that there is a great difference between the maps. Whereas the Wyld map still retains the typical coastal engraving of the 18th century (carefully copied by Baker from Donn's large map), the Bacon map shows a distinct change of shape. The complete coast has been redrawn especially at river estuaries. The compass was, however, retained (Figs 9 and 10).

It is hard to understand why Bacon insisted on using a map already nearly 100 years old as his template. It certainly fits in with his *modus operandi* as he had published maps of Devon with similar covers from his *Weekly Dispatch* plates in the mid-1880s. Nevertheless, Bacon gave Faden's map a new title, title panel and advertised the map 'for cyclists and tourists'. Bacon's new title, 'Map of Devonshire Revised by the New Ordnance Survey', would appear to be an attempt to impress prospective buyers that they were purchasing a new, modern map of the county. Certainly, he would have referred to the OS work for his revisions and these, to give him his due, are extensive.

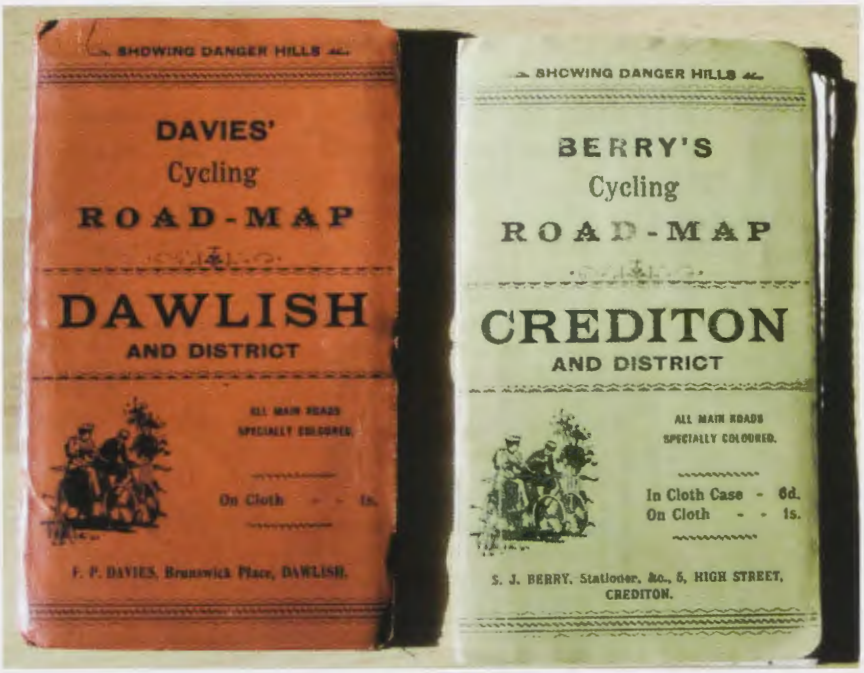


Fig. 11. An example of Bacon's marketing strategy, using old maps in new covers.

The earliest map so far seen by the author must be c. 1898, assuming that certain recent railways had been included correctly, and dating the map by the railways that are shown as projected (dashed lines) or not shown at all. There is no line to Yealmpton (1898) and the line to Lynton is projected (also 1898). The two railways Exmouth to Budleigh Salterton and Ashleigh to Exeter are not present (both completed in 1903). This cover has two cyclists travelling along the countryside.

Later maps have been seen; most have the same or a similar cover where our two cyclists have now stopped for a rest. Some of these show a printer's mark: a map of c.1898 has 89H20; one from 1901–03 has 33M25;[4] and a map that could be c.1908, has a printer's mark 360N15 together with a second mark, T56 (but missing 'Ich Dien'). Each has more railway lines although sometimes these are inconsistent; the first map above has the line to Lynton but not the second, proving once again how difficult dating by railways is.

One cover which shows how much of a marketing entrepreneur the Bacon firm became is that of 'Berry's Cycling Road-Map – Crediton And District' (Fig. 11). This map has a plainer cover, although there are two cyclists bottom left, and has the address of a local stationer. The map, once again, is Bacon's copy of Faden. This too has the Guide to Devonshire (attributed to G W Bacon), printer's mark 33M25 and would appear to be identical to the map mentioned above, even having the compass letters (E, S and W) added to the compass. Interestingly both have the number 1890 clearly printed in the bottom right corner of the map inside the border. The railways included, however, date the map almost ten years later.

This style of cover has been seen before: 'Davies' Cycling Road-Map' is almost identical. However, the map contained here is a variation of an old Cary publication. This map covers an area from Dartmouth and Plymouth north as far as Barnstaple and Bridgewater, i.e. it covers approximately 80% of the county. With various cover titles, usually town (e.g. Dawlish or Teigmouth) and District, the maps are 460 x 580 mm, have a selection of routes (Ee) and are divided into circles around Exeter. They were produced shortly before the turn of the century: railways such as Exmouth-Budleigh or at Westward Ho! have not been included. The author's example was sold by F P Davies of Brunswick Place, Dawlish. It was sold as 'Davies' Cycling Road-Map — Dawlish And District' (cover title), but Bacon's imprint appears below the map (and mark 33M15). Davies was a photographer who sold views and guides (Fig. 11).

These two examples are indications of Bacon's creativity when it came to marketing. Eugene Burden has three 'commercial traveller' maps, i.e. with al-

tered Bacon cover. One of these originally read 'Bacon's Map of the Environs of Torquay': however, both 'Bacon's' and 'Torquay' have been crossed out and replaced in pencil so that the cover now reads: 'Borden's Map of the Environs of Dawlish and District'. The evidence points clearly to at least one of Bacon's staff travelling throughout the country in search of willing sponsors. Both Berry and Davies would have paid for a print run of maps with their covers. Although strictly speaking they would have been paying for a print run of covers to contain out-of-date maps Bacon needed to get rid of! Possibly Borden found the plan too expensive but Davies fell for it!

John Bartholomew produced a map of England and Wales and used part of this consistently from 1872 to produce a county map of Devon which appeared in 'Black's Guide to Devonshire' from 1879 until 1901. Early in the 20th century the Bacon company was either able to get hold of plates or worked in cooperation with Bartholomew and 'Bacon's Map Of Devonshire' was issued from c.1908 as a folding map in similar covers to those already noted. As a copy seen has the new Fetter Lane address it can be surmised that this superseded the previous Faden map. But once again Bacon had resorted to old material to improve his turnover.

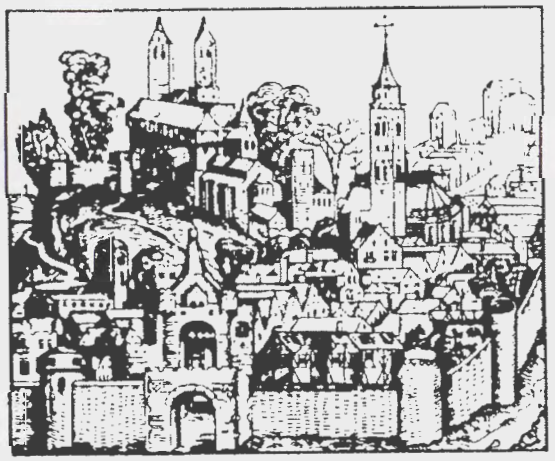
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2. W. Ravenhill, 'The South West in the Eighteenth-Century Re-mapping of England' in *Maps and History in South-West England*, ed. K. Barker and R. Kain. University Exeter Press; 1991.
3. For an account of the Wyld family see D Smith, 'The Wyld Family firm' in *The Map Collector*, No. 55, 1991.
4. Eugene Burden has suggested that the letter in the middle may refer to the printer in charge of production.
5. The map has High Tor [Hundred] for the Torbay and southeast Dartmoor areas as given by Donn. This is the Heytor Hundred (Speed) or Haytor (Dictionary of Place Names). Cary had *Hightor* or *Heytor* in his *Britannia* map of 1789 but his map of 1809 (*New English Atlas*) used Haytor. This latter map was being republished until 1900 by Gall & Inglis with *Haytor* still visible.

My thanks to Eugene Burden and Francis Bennett for their advice. All illustrations copyright the author.

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International News & Events

2005 24th International Symposium
USA: Denver, Colorado
17 Sept: 5th Annual Rocky Mountain Map Fair
18 Sept: Map Fair or one-day optional tour
18 Sept: Symposium opening in evening
19–21 Sept: Symposium
22–25 Sept: Optional tours

2006/7 25th International Symposium
5–7 February 2007, Guatemala
with probable optional tours 8–11 Feb
2007 Russia: Moscow, with optional tour to
St Petersburg. Likely date: late September
2008 Probable: New Zealand
2009 Probable: Norway: Oslo and Tromso

Denver September 2005

Wesley Brown writes: 'The IMCoS theme will be 'Prairie, Peak and Plateau: Mapping America's Western Interior.' The goal of the Symposium is to foster a deep appreciation of the complex history and peoples of the American West. The Symposium is based on a series of nine lectures, three presented each morning. The leading authorities in the nation have been gathered to give the addresses. Each day, two lectures will focus on cartography, while the third will focus on history. Beginning with an introduction to the West's topography and climate and the ways in which they affected the native inhabitants and the new explorers and settlers, we will learn about Native American, Spanish, and American military exploration and mapping. Presenters will discuss Alexander von Humboldt's, Zebulon Pike's, and John Charles Fremont's work in opening up the West. The implications of fur trapping and trading, and gold and silver mining in reshaping the West will be discussed. A virtual exploration of the Grand Canyon with John Wesley Powell will cap off the lectures.

'Besides the lectures and presentations, daily tours will provide opportunities to see great map collections at the Denver Public Library, several manuscript map treasures of the Library of Congress, and world class exhibits of dinosaurs, Indian and Western art at important museums. A ride on the famous narrow gauge, steam-powered Georgetown Loop railroad will transport our guests to a tour of a famous underground gold mine in the mountains. Twenty-four well known map dealers will gather from around the world to show their materials at the Fifth Annual Rocky Mountain Map Fair.'

* * * * *

Members planning to attend the 24th International Symposium should have already sent in their registration forms. It is still not too late, however, and more forms will be available on the IMCoS stand at the London Map Fair, or you can register online at rmmaps.org

Note that hotel rooms should be booked direct with one of the two suggested hotels, the Brown Palace and the Comfort Inn. Rooms have been specially booked for the symposium, and it is strongly recommended that participants make use of this provision, and enjoy the company of other IMCoS members. That is part of the fun of our international symposia, and luckily in Denver there are hotels large enough to accommodate all of us, with a sky bridge connecting the two. They are centrally located, three blocks from the Denver Public Library, where the Map Fair and the Official Opening of the Symposium are taking place, while the sessions themselves will be held at the Comfort Inn.

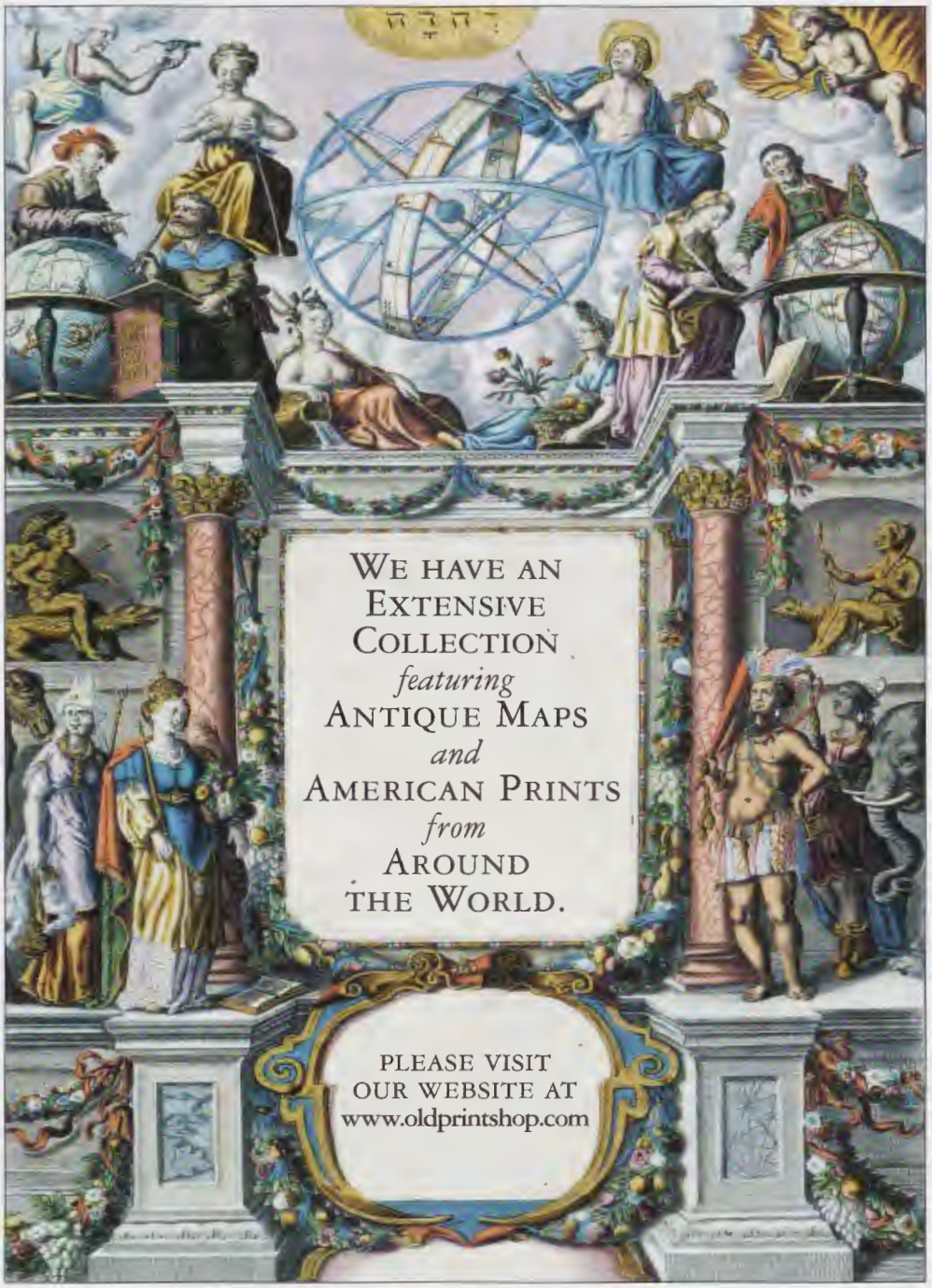
The price of a double room at the Comfort Inn was incorrectly stated in the leaflet. It is actually $129 for both a single and a double room. Note that breakfast is not included, and a tax of 13.45% will be additional. Reservations should be made by letter or e-mail, mentioning the IMCoS symposium, and an acknowledgement will be sent in reply. The special rates are not available via the web site.

Attention should be paid to the leaflet's note on reaching the hotels from the airport. The cheapest method is by the Super Shuttle, but this runs irregularly in the evenings. During the day, 7.15 am to 7.00 pm, it runs approximately every 15 minutes, and costs $18 per person ($32 return). Otherwise taxies are available at any time, and cost approximately $50 per vehicle. Participants going on the post-symposium tours may like to reserve a room for an extra night after whichever tour they select.

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Jack Kerouac went to Denver in the mid-'50s, as he reported in *On the Road*, and really enjoyed being there, although it is doubtful if much of what he saw still remains today: 'The air was soft, the stars so fine, the promise of every cobbled alley so great, that I thought I was in a dream. We came to the rooming house . . . an old red-brick building surrounded by wooden garages and old trees that stuck up from behind fences. . . We proceeded down the narrowest, strangest, and most crooked little city street I've ever seen, deep in the heart of Denver Mexican-town.'

Then he went to Central City, 'an old mining town that was once called the Richest Square Mile in the World, where a veritable shelf of silver had been found by the old buzzards who roamed the hills. They grew wealthy overnight and had a beautiful little opera house built in the midst of the shacks on the steep slope. Lillian Russell had come there, and opera stars from Europe. Then Central City became a ghost town, till the energetic Chamber of Commerce types of the new West decided to revive the place. They polished up the opera house, and every summer stars from the Metropolitan came out and performed. It was a big vacation for everybody. Tourists came from everywhere, even Hollywood stars.' Later one night he pondered on his surroundings, 'I wondered what the Spirit of the Mountain was thinking, and looked up and saw jackpines in the moon, and saw ghosts of old miners, and wondered about it. In the whole eastern dark wall of the Divide this night there was silence and the whisper of the wind, except in the ravine where we roared; and on the other side of the Divide was the great Western Slope, and the big plateau that went to Steamboat Springs, and dropped, and led you to the Eastern Colorado desert and the Utah desert; all in darkness now . . . on the roof of America.'

Bill Bryson is perhaps more read nowadays, especially in Britain, and he too gave an eerie description of the mountains near Denver (*The Lost Continent*, 1989): 'I should have known better, but I had it in my mind that Colorado was nothing but mountains. Somehow I thought that the moment I left Kansas I would find myself amid the snow-tipped Rockies, in lofty meadows of waving buttercups, where the skies were blue and the air was as crisp as fresh celery. But it was nothing like that at all. It was just flat and brown and full of remote little towns with charmless names. Swink, Ordway, Manzanola. They in turn were all full of poor-looking people and mean-looking dogs nosing around on the margins of liquor stores and gas stations. Broken bottles glittered among the stubble in the road-side ditches and the signs along the way were pocked from shotgun blasts. This sure wasn't the Colorado John Denver was forever yodelling on about.

'I was imperceptibly climbing. Every town along the highway announced its elevation, and each was several hundred feet higher than the previous one, but it wasn't until I had nearly reached Pueblo, 150 miles into the interior, that I at last saw mountains. Suddenly there they were, blue and craggy and heavy with snow.

'My plan was to take State Highway 67 north up to Victor and Cripple Creek, two old gold-mining towns. The road was marked on my map as scenic. What I didn't realize was that it was unpaved and that it led through a mountain pass ominously called Phantom Canyon. It was the most desolate and bone-shaking road I have ever been on, full of ruts and rocks — the kind of road that makes everything in the car dance about and doors fly open. The problem was that there was no way to turn around. One side of the road hugged a wall of rock, rising up and up, like the side of a skyscraper; the other fell sharply away to a creek of excited water. Meekly I pressed on, driving at a creeping pace and hoping that things would improve in a while. But of course they didn't. The road grew even steeper and more perilous. Here and there the two sides of the canyon would narrow and I would be hemmed in for a while by walls of fractured stone that looked as if they had been struck with a hammer, and then suddenly it would open out again to reveal hair-raising views down to the twisting canyon floor far, far below.

'Everywhere above me house-sized boulders teetered on pin-heads of rock, just waiting to tumble down the mountainside and make a doormat of me. Rockslides were evidently common. The valley floor was a graveyard of boulders. I prayed that I would not meet another vehicle coming down the hill and have to reverse all the way to the valley floor. But I needn't have worried because of course not a single other person in the whole of North America was sufficiently moronic to drive through Phantom Valley at this time of year, when a sudden storm could turn the road to mud and bog the car down for months, or send it slipping and sliding over the void. I wasn't used to dealing with landscapes that can kill you. Cautiously I pressed on.

'High up in the mountains I crossed a wooden bridge of laughable ricketyness over a deep chasm. It was the sort of bridge on which, in the movies, a slat always breaks, causing the heroine to plunge through up to her armpits with her pert legs wiggling helplessly above the chasm, until the hero dashes back to save her, spears falling all around them.'

That was Bill's experience, but I can assure you that, although we shall see the same scenery, we will not be in any danger, and the road will surely be in better shape. The post-symposium tours are an occasion not to be missed, and I am sure that most participants will wish to see such magnificent scenery for themselves.

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June Weekend

Programme
Friday 10 June 12.00–19.00 Map Fair
Friday 10 June 4.00 pm AGM
Friday 10 June 6.00 IMCoS Lecture and Dinner
Saturday 11 June 11.00–18.00 Map Fair
Sunday 12 June 10.45 Guided Walk in London City

IMCoS Lecture and Dinner at the East India Club, 16 St James's Square, London SW1Y 4LH.
6.00 pm. Assemble in Rugby Room on 2nd floor (lift available; location changed from previous notice). Cash bar will be available. There is a cloakroom below the main lobby. Please adhere to dress regulations as given in the leaflet.
6.30 pm. Dr Catherine Delano Smith will present the IMCoS Lecture: '**Matchmaking with Maps**'.
7.45 pm. Dinner in the Luncheon Room on ground floor. The IMCoS–Helen Wallis Award for 2005 will be presented at the end of the Dinner. Cash bar will be available, and drinks may be ordered at either bar for delivery to your table for Dinner.

If you have not already sent in your application and payment to the Administrative Officer, please do so at your earliest convenience. More forms are available with the Editor.

Guided Walk in City of London. Yasha Beresiner has kindly offered to lead members on a guided walk around some of the historic buildings and places of the City of London. Yasha is a qualified City guide with the Corporation of London.

Assemble in Guildhall Yard, off Gresham Street, at 10.45am. Nearest undergrounds: Bank, St Paul's, Mansion House (Bow Lane exit), Moorgate. The following bus routes are also available: 242, 25, 8 and 501 (alight at Cheapside); 11, 15, 23, 26 (alight in Queen Victoria Street); 43, 76, 133, 141, 214, 271 (alight in Moorgate); 172 (alight at London Wall).

We will stop for an optional lunch at a famous City pub at 12.45, and those who wish may continue the walk in the afternoon.

Contact IMCoS secretary if you plan to join us; it may be necessary to divide a large group in two. This walk is open only to IMCoS members and partners.
About our starting point:

The word 'guildhall' is said to derive from the Anglo-Saxon 'gild' meaning payment, so it was probably a place where citizens would pay their taxes. The present Guildhall was begin in 1411 and, having survived

NOTICE OF AGM

The IMCoS Annual General Meeting 2005 will be held on Friday 10 June at The Farmers' Club, 3 Whitehall Court, London SW1A 2EL, at 4.00 pm. It will be held in the Committee Room, on the ground floor. Nearest underground station is Embankment on Bakerloo, Central, District and Northern Lines.

AGENDA

1. Welcome by IMCoS President

2. Chairman's Report for 2004

3. Treasurer's Report for 2004 and Approval of Accounts

4. Election of Executive Officers to IMCoS Committee. The following posts have been temporarily filled by the Executive Committee in the interim, and the officers named stand for election:
General Secretary: Stephen Williams
Membership Secretary: Irina Kendix

Following the resignation of IMCoS Chairman Jenny Harvey, the committee proposes the election of Hans Kok to be IMCoS Chairman.

The following officers may be re-elected to serve for a further two-year term. All have been on the committee for at least two years, although their designations may have changed. All positions are voluntary, unpaid posts.
Treasurer: Tim Whitten
Journal Editor: Susan Gole
Dealer Liaison: Yasha Beresiner
Member Liaison: Caroline Batchelor
Website Manager: Jenny Harvey
Fair Liaison: Roger Brown

Any further nominations for these positions shall be proposed and seconded, signed by the nominee, proposer and seconder, and forwarded to the General Secretary to reach him at least two weeks before the Annual General Meeting.

5. Approval of registration fees for 2005.
To maintain harmony between the sterling and dollar rates, the registration fees recommended by the Treasurer in January 2005 are:

Annual £35	Three years £85
Annual $75	Three years $190

6. AOB.

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botrh the Great Fire of London and the Blitz, it is the only secular stone structure dating from before 1666 still standing in the City.

It is likely that at least one earlier guildhall existed on or near the current site. References to a guildhall are made in a document dating back to 1128 and the current hall's west crypt is thought to be part of a late-13th century building. Remains of a long-lost Roman amphitheatre discovered in 1987 underneath what is now Guildhall Yard indicate that the site of Guildhall was significant as far back as Roman times. Beneath Guildhall lie the largest medieval crypts in London.

The London Map Fair, sponsored by IMCoS, is held in Hall 2 at Olympia Exhibition Centre, Hammersmith Road. The nearest underground station is Kensington Olympia, on District Line from Earls Court. Any bus running between Kensington and Hammersmith stops outside the doors.

IMCoS will have a stand where in addition to the regular IMCoS material, such as membership forms, leafelts for forthcoming events, old journals, etc, we will also have on sale 'Maps for Beginners', maps that have been kindly donated by members to encourage new collectors, on sale at very reasonable prices.

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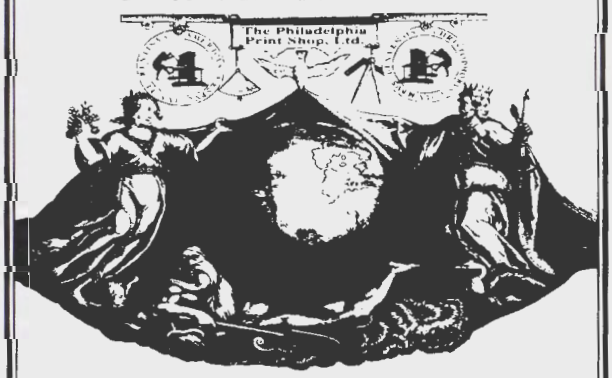
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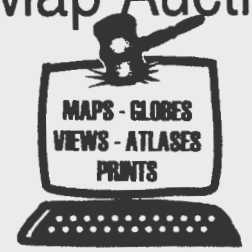
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New Membership Secretary

Irina Kendix has joined the Executive Committee (pending election at the AGM) as our new Membership Secretary. She has been a member of IMCoS for five years, and is a collector of pre-1800s maps of Southern Siberia and Russia in Asia. This may be because she was born and educated in Kazakhstan. She has lived in the UK for 10 years, and since 1997 she has been a managment consultant to the financial services industry. She is married and has two young and 'energy-sapping' children.

She will maintain the basic list of IMCoS members, prepare reminders when your subscription is due to expire, send out the registration pack to new members, and correspond about any membership queries. Her address and e-mail are given on page 1.

If you have joined IMCoS recently and not been sent the following items in your membership pack, please get in touch with her. You should have received:

Membership card
Letter of welcome to IMCoS
Most recent Journal
Journal Index 1980–1996
Directory of Members
Note about *IMCoS History 1980–2000*
Set of IMCoS Bulletins so far published: 1, 2, 3, 4, 5A, 5B, 6, 8.

IMCoS Travel Grant

Our new General Secretary Stephen Williams is one of the very few members of IMCoS entitled by virtue of his age to apply for the Travel Grant. He has now done so, and the committee is very happy to grant it to him. This award is for £300 to assist in travel to any IMCoS symposium outside the applicant's own country. In return, Stephen will write the account of the 24th International Symposium in Denver for the IMCoS Journal.

First Imago Mundi Prize awarded

The Directors of Imago Mundi Ltd are delighted to announce that the first Imago Mundi Prize has been awarded to Dr Zur Shalev (PhD Princeton University, 2004), a Visiting Research Scholar, Modern History Faculty, Oxford University, for his article 'Sacred Geography, Antiquarianism and Visual Erudition: Benito Arias Montano and the Maps in the Antwerp Polyglot Bible', Imago Mundi: the International Journal for the History of Cartography, 55 (2003), 56-80.

The Prize is offered every two years. This award covered Volumes 55 (2003) and 56 (2004), the latter the first volume to be issued in half-yearly parts. The winning article is the one judged 'to have made the most significant contribution to the discipline'. Full length articles are eligible for the Prize but not short articles, since it is only full length articles that are automatically subjected to the (anonymous) external refereeing process before acceptance for publication.

The winner receives $1000, and qualifies for a J.B. Harley Travel Award to the next biennial International Conference on the History of Cartography (Budapest, 17–22 July 2005).

The Imago Mundi Prize is sponsored by Kenneth Nebenzahl.

TONY CAMPBELL

Recent Exhibitions in UK

Hungarian maps

'The History of Hungary in Maps' is the title of an exhibition which opened at the Hungarian Cultural Centre in London on 22 February 2005 for four weeks. The maps came from the National Széchény Library in Budapest, and was curated by Dr Katalia Plihál, Head of Cartography Department there. IMCoS members who attended the 16th International Symposium in Budapest in 1997 will remember her well for the warm welcome she gave us at the Library.

The opening welcome was given by Dr István Klinghammer, Rector at the Eötvös Loránd University, who talked of the unique situation of Hungary

within the Carpathian basin, and how maps of the political unit had developed over the last five hundred years. This was followed by a humorous address by Emeritus Professor László Péter of University College, London. Claiming not to be an authority on early maps, he described how the earliest maps were mere itineraries, listing places in order of travel. Then the incursions of the Turks in the 15th century brought recognition to neighbouring European countries that it was safer for their citizens to fight battles on someone else's land, and Hungary took on its well-known shape of a shield, a protection from the invading hordes from the east. Professor Péter informed us that it was easy to estimate the age of maps of his country, as the early ones showed the river Danube crossing it in a diagonal line, whereas after the surveys initiated by Joseph II in 1778, the two prominent right angle bends came to be delineated. He particularly liked some 20th century maps, especially that by Teleki Pál, drawn in Budapest in 1920. This was a map showing the different ethnic mixture in the country, but by leaving the uninhabited mountain ranges blank he was able to achieve greater precision in delimiting the areas occupied by particular groups than superficial maps which draw no clear distinction between uninhabited and inhabited areas.

This was an interesting exhibition, and it is regretted that advance information was not given so that more IMCoS members could have seen it. For those who wish to learn more, the 21st International Conference on the History of Cartography will be held in Budapest 17–22 July (for information e-mail: ichc2005@lazarus.elte.hu).

Title Pages

The exhibition of Rodney Shirley's title pages opened at Buckingham on Saturday 19th March. It is a splendid exhibition, with nearly 200 title pages and a few accompanying maps from the relevant atlases to make a change. Spread around the walls of two large rooms at Buckingham University, there is ample room to study each one, and most of them require some time to comprehend some of the allegories and mythological figures that are depicted in them.

Jonathan Potter opened the exhibition, and began by saying that he had known and respected Rodney since he first started in business. He talked of title pages being the former dust wrappers of books to attract the eye of the potential customer. A gentleman coming into a map shop in perhaps the 17th century would see a large bound volume, and on opening it he would see a very elegant title page, which would entice him to look further and see the variety of maps on offer. Some decades ago, when atlases were frequently broken up as the single sheets could sell for more than the whole, title pages were often discarded, but over the years they have become more collectable, thus more valued, and as a result quite expensive — but still much less than the maps themselves.

Nearly a hundred of Rodney's title pages are for sale, some very cheaply, so perhaps it will encourage new collectors of these fascinating artefacts. Barbara Shirley drew my attention to her favourite one (understandedly not for sale) depicting St Francis planting a tree at the bottom, while above God is shown with watering cans in both hands, seeking to ensure the welfare of his creation.

You are Here — The Design of Information

This is the title of an interesting exhibition currently on show in London at the Design Museum, Shad Thames, SE1 2YD (a couple of blocks down river from Tower Bridge, on the southern embankment). It is open until 15 May (daily from 10.00–17.45; late opening Fridays till 21.00).

The aim is to explore how we can communicate without words at a time when we need to absorb more and more visual information to navigate our increasingly complex lives. Divided between three large halls under the headings of Mapping, Navigating and Exploration, and Time and Analysing, there are plenty of maps used to illustrate the main themes in each section. In the first one, we start with the cosmos, a facsimile of the Hereford map, Britain by Münster and by Sebastiano de Reda Chioggia, a Hondius world, and continue through geological and relief maps, thematic maps and many more.

The second hall includes road and rail maps, underground maps of many capital cities, coastal charts, an upside down road map of Britain, and an angler's map of the Thames. Under Statistics come maps of Poverty, and a world tide map of 1675.

Curated by James Peto, the maps have come from many museums and libraries, mostly in Europe, and possibly some are not as well known as they deserve to be.

IMCoS Collectors' Evening, 24 February 2005

Rodney Shirley took the Chair at the annual Collectors' Evening on 24 February 2005, the nineteenth meeting of the group. This year the meeting returned to one of its old haunts, the Farmers' Club in Westminster. There was a good attendance of members on a cold winter night. The Chairman welcomed two guests from Israel, Professors Estee and Dubi Dvorjetski. He also introduced the Society's new General Secretary, Stephen Williams.

One of the joys of a Collectors' Evening is that no one knows in advance precisely what is going to turn up. On this occasion there was a wide variety of maps, charts, plans and postcards ranging from the sixteenth to the twentieth centuries. By a happy coincidence there were three very different maps of the Palestine area and these are described in Section I. As no other overriding theme emerged the remainder of the items are described in chronological order (see sections I to IV). Those who were present will note that this was not the order in which they were presented on the night.

Section I: Palestine

1. Kitty Liebreich brought her map of Gamla (c. 1570 or possibly 1583). This depicts the location of the ancient city of Gamla on the Golan Heights destroyed by the Romans and never rebuilt. Kitty described how the map had been used during archaeological excavations in 1970 to locate the foundation stones of the city. [*Later information from Kitty:* The cartographer is Christiaan van Adrichom (1533–85), a Dutch priest who researched with the help of the Bible the writings of pilgrims, and the Jewish historian Josephus.]
2. Richard Domb presented a print taken from a copper-plate map of Palestine he has recently acquired. In spite of research this map remains something of a mystery. It is unfinished, has no title, text or cartographer. It is thought to be dated about 1750 and is possibly the work of an Italian. The British Library has not been able to offer any solutions.
3. Rodney Shirley circulated a modern map of Palestine (1947) from a gazetteer. It was entitled 'Pilgrim Map of the Holy Land. The Journeys and Deeds of Jesus Christ'.

Section II: 16th century

1. Barbara Thomas brought a recent purchase inspired by her reading of *Phantom Islands of the Atlantic* by Donald S. Johnson (see her review in the Spring *Journal*). It is a map of Scandinavia from Münster's *Cosmographia* (1588 edition) which, incidentally, depicts numerous Atlantic phantom islands between the British Isles and Labrador and a large Arctic continent inhabited by pygmies.

Section III: 18th century

1. Rodney Shirley presented a recent purchase, a Celestial map by Doppelmeyer dated 1742. The Circle of the Heavens is surrounded by pictures of the buildings at European astronomical observatories.
2. Jenny Harvey circulated a map of Middlesex by Robert Sayer (1765). This map depicted at either side the Coats of Arms of all the main Livery Companies together with information about each Company's history. It was thought the fine colouring of the shields was of a later date.
3. Ray Eddy presented a chart of the River Thames from London to the Nore dated 1790 and published by Robert Stainer of Wandsworth. It may be based on Admiralty charts but this is not clear. It provides a detailed description of the River Thames on the eve of the Napoleonic Wars.
4. Sylvia Sobernheim presented a map of East Anglia and Kent published in Germany in 1790 in German. It has an unusual heart-shaped motif but there is no name of its maker and Sylvia asked members for suggestions. Euler or von Reilly were discussed and the latter was thought to be most likely.

Section IV: 19th century

1. Valerie Newby presented an engraving by Levasseur of North America maybe dating from 1834, or possibly the 1840s, at a time when Texas was outside the boundaries of the USA. A large part of the outer area depicted the wild-life of the region, ranging from polar bears to crocodiles and a lone ship on the sea. Valerie observed that not very much is known about Levasseur.

Section V: 20th century

1. Rodney Shirley circulated a folder of maps on postcards including a map of the London Underground (1910), the British Empire (1903), the Boer War, and



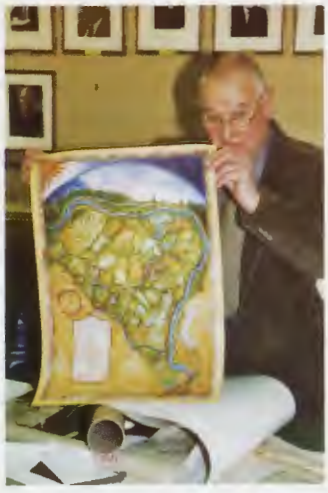














At the Collectors' Evening. (left side): A view down the table; Richard Domb; Kitty Liebreich; Sylvia Sobernheim; Bob Bartlett. (right side) Rodney Shirley; Peter Batchelor helps Jenny Harvey with her map, below are Roger Brown, Noelle Brown, Ray Eddy, Tony Burgess and Stephen Williams; Barbara Thomas.
Facing page: (top) Tim Nicholson; Ray Eddy. (below) Rodney Shirley; Caroline Batchelor.









women kissing across the new Panama Canal (1911).

2. Caroline Batchelor presented an atlas published by Harmsworth in 1920. She drew our attention to a separate map of London included in the atlas relating to air-raids on London during the 1st World War which showed the sites where Zeppelin planes crashed.

3. Tim Nicholson presented advertising maps from the 1920s from France and Belgium. These were in poster format and the maps were surrounded by advertising material mainly addressed to the motorist. Unlike many maps of this kind these early examples were good maps. The first example had a map of Belgium on the front and Luxembourg on the back and Tim thought these maps owed something to Belgian officiall maps of the time. Another example, an official French production produced in 1928, was probably sold to Shell or the Touring Club de France, etc, who gave them away to clients.

4. Ian Harvey spoke about maps produced on silk — there is a silk map of London of 1785. He then circulated a silk map dating from 1943 of a kind which was given to air crew during the 2nd World War who might find themselves forced to land in enemy territory. It was a map of Europe from Danzig southwards and had red lines showing the national state boundaries of 1943 and purple lines giving the pre-war boundaries. Later examples were made in nylon.

5. David Webb circulated a set of picture maps produced by Dunlop, probably in the 1950s to promote tourism. Titles included Shakespeare Country, Central London, the Lake District, the West Country, and Scotland.

6. Reminding us of the current Gardens exhibition at the British Library, Bob Bartlett presented a number of plans of gardens. These included some National Trust maps of the gardens at Hidcote and Standen. There was also a plan of the Dartington estate and the garden at Villandry in the Loire valley and a Parish map showing the garden at Parham House.

Walter Valk circulated an illustrated catalogue of his personal map collection which he has prepared using a digital camera.

At the end of the evening just as we were about to go home Ian Harvey presented a large map which he described as 'an Italian version of Speed's World Map'. For further information on this splendid exhibit members may wish to contact Ian direct.

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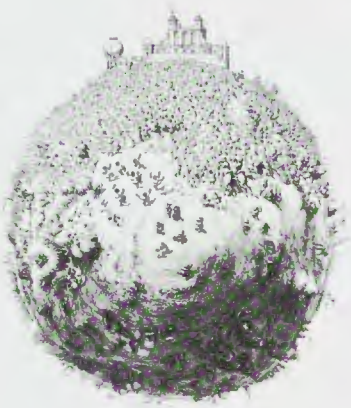
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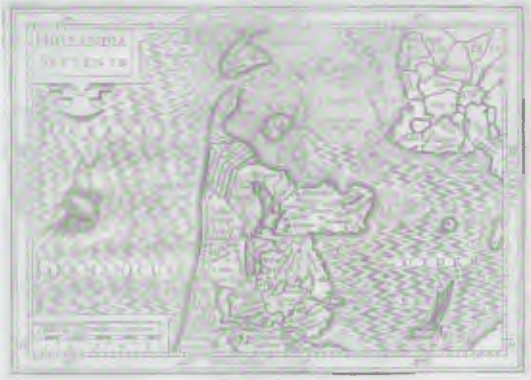
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Since I retired from my post as Head of the Map Library in the National Library of Scotland in 1999, I've maintained my support for IMCoS by remaining a staunch member, though I've not attended an IMCoS Conference recently. But as the IMCoS –Tooley Awardee of 1990, I felt I must write to say how saddened I was by the obviously angry letter that appeared in the last issue.

What particularly grieved me was what came over as a belittlement of the role and input of the IMCoS founder, still a current Director of IMCoS, and someone with tremendously high standards (particularly in terms of presentation), whose energies, ideals, support and industry over the many years of his association and involvement with IMCoS have been of enormous significance, and greatly appreciated. This is someone now of advanced years – if Malcolm will forgive me saying so! - and someone one sees as 'the Father' of the Society, who has displayed nothing but good will and good intent towards IMCoS. Those who know me know I'm no sycophant, but I do seek to accord honour where honour is due.

I know there are many others within IMCoS to whom tribute should, could and must be made, for any Society is kept going by the industry and involvement of its members, and others may – and will – change and extend the role and activities of IMCoS; that is entirely normal and to be encouraged, but please, don't denigrate our founder in print.

MARGARET WILKES
Edinburgh

In the column titled 'From the Editor's Desk' in the Winter 2004 issue of the IMCoS Journal, you mention that many of the participants in the Modena/Florence Symposium last October expressed their disappointment at not having been able to follow the Italian lecturers because of their heavily accented English.

You mention that we should be tolerant of those who agree to share their knowledge with us and whose delivery might not come up to the standards of professional lecturers.

I respectfully beg to differ.

I participate in the opinion, that the lecturers were professionals who know their subject in great depth. On the other hand, it is inexcusable, in my view, when a professional of this category ignores the fact that his/her language skills are not up to the same professional standard. It must be frustrating for the lecturer to observe that the audience loses interest in the presentation.

Organizers of the event should be well aware of this shortcoming and prepare in advance for such a contingency. The solution is really easy: either full translations of the paper should be handed out at the beginning of the lecture and/or the paper in question should be read by an English speaking person, with the author sitting next to him or her. This method ensures that the audience will be able to follow the lecture, that questions then can be put to the lecturer and any ensuing discussion will be understood by all. Assuredly, the lecturers would enjoy their presentation more, when knowing that the audience follows the talk with interest.

Whilst on this subject, I would like to take the opportunity to mention that most of us did not agree with the point of view of the International Chairperson and Editor of the Journal, that all participants should have to wait for a copy of the papers to be published in a forthcoming issue of the IMCoS Journal.

JENS P.BORNHOLT
Guatemala

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Book Reviews

Maps in the Atlases of The British Library, a descriptive catalogue c A.D. 850-1800, by Rodney Shirley, in two volumes. Published 2004 by The British Library, 96 Euston Road, London NW1 2BD. A CIP record is available from The British Library.
ISBN 0 7123 4799 2 (set of two volumes)
ISBN 0 7123 0674 0 (volume 1)
ISBN 0 7123 0669 2 (volume 2)

The work's two volumes comprise 1923 pages between them. The whole is an accomplishment of high scholarship and huge industry. Mr Shirley is already well known for his *Early printed maps of the British Isles 1477–1650*, *Printed maps of the British Isles 1650–1750* and *The mapping of the world: early printed world maps 1472–1700*.

The first volume of this new work contains an affectionate preface by Tony Campbell, former map librarian of the British Library. The author's introduction follows, explaining the scope of 'the British Library Atlas Collation Project and the necessity for it'.

The British Library is one of the largest repositories of early maps and atlases in the world. There was a need to record all of the atlases individually and comprehensively. So the project started in 1988 in order to make atlas data available in two ways: first as an integral part of the library's own retro conversion programme, to enable interrogation online, second, to ensure dissemination in customary written form.

There was lively debate, evidently, as to what should constitute an atlas. In the end, a wide definition has been allowed, which included books of geography, history, travel and other works if they contained nine maps or more. Atlases of manuscript maps have also been included. The above definition has not been rigidly imposed, however. Joseph Moxon's *A book of sea plats*, for instance, contains only six charts. But some encyclopaedic works like Diderot's of the 1811th century, have been excluded.

The earliest atlas included is a manuscript set of celestial charts based on the writings of Aratus of Soli, from the mid-9th century A.D. The 1800 cut-off date is arbitrary, guided by time and resource limitations.

The introduction then defines a map for the purpose of this project. There is obviously no absolute distinction between a map, a bird's eye view or prospect, or a larger scale plan. Braun and Hogenberg's from the *Civitates Orbis Terrarum* are in, but collections of topographical views are not.

Rodney Shirley accepts that consistency is hard to achieve, but from a personal view your reviewer is happy enough. The 42 George Bickham bird's eye views of 1796 are duly catalogued. So that is all right then!

Engagingly, a review of the consolidated 15 volume catalogue of maps, with supplement, in the Library, representing acquisitions up to 1975, matched with books on shelves yielded some books uncatalogued since the 1840s. The new search proved highly fruitful, so that those who have haunted the British Library for decades, researching our business, life's work or hobby, whichever, could now be in for some pleasant surprises.

Mr Shirley states that a rough estimate, provided by the BL in 1988, of their holding of pre-1800 atlases, admittedly on a more restricted definition, totalled about 1000 atlases. It now appears that this collation includes 2,980 atlases, plus some 220 atlases of manuscript maps which were included at a late stage in the process. Later in his introduction, descriptions of methodology, references, benefits, further studies and acknowledgements for the many helping colleagues, at home and abroad, are willingly made.

I find it fascinating that Rodney Shirley is able to attribute the acquisitions, approximately, of the atlases to the British Library to the following sources:

Pre-1850, (other than King George III)	30%
King George III's collection	24%
1851–1875	17%
1876–1900	7%
1901–1925	7%
1926–1950	6%
1951–1972 (under Museum auspices)	3%
1973–2000 (under BL auspices)	6%

There has, of course, been the most important move to St Pancras, achieved in 1999. This has eased access to the atlases, although the Library's cartographical material has not yet been assembled into a single catalogue. This is the present priority.

There is ample guidance given to readers of this



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GEOFFREY TAPPER

My Brother's Road, An American's fateful journey to Armenia, by Markar Melkonian with Seta Melkonian. Published in 2005 by I. B. Tauris & Co Ltd, 328 pages, price £18.95, distributed by Thomson Publishing Services, Cheriton House, North Way, Andover, Hampshire, SPIO 5BE, U.K. ISBN 1 85043 635 5.

Markar Melkonian is a teacher, writer and veteran solidarity worker. He holds several graduate degrees, including a Ph. D. in philosophy from the University of Massachusetts, Amherst.

The book is a vivid, well written, account of the boyhood, career and death of the author's brother, Monte. The author and his brother were of Armenian stock, but were born and bred in Visalia, California, apparently the Walnut Capital of the World. From happy childhood, though financially straitened, the boys grew into lively young men.

The book purposes to be a history, by an academically talented writer, of his brave, brilliant and impetuous brother, who sought and found his origins, then engaged in 'the patriotic struggle' for Armenian independence, until his violent death in battle. It succeeds superbly.

But what has this to do with IMCoS? So far, not very much. The book's relevance to cartography lies in the three black and white maps at the end of the prologue. These are of 'Armenia and the Middle East', 'Armenia and Karabagh' and 'Mountainous Karabagh'. The three are all by Andras Bereznay (www.historyonmaps.com).

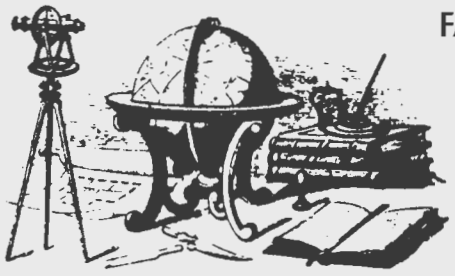
The maps are unremarkable, except that they are of places most of us have barely heard of. But they are legible, well drawn and informative. I know a lot more about Armenia than I did!

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