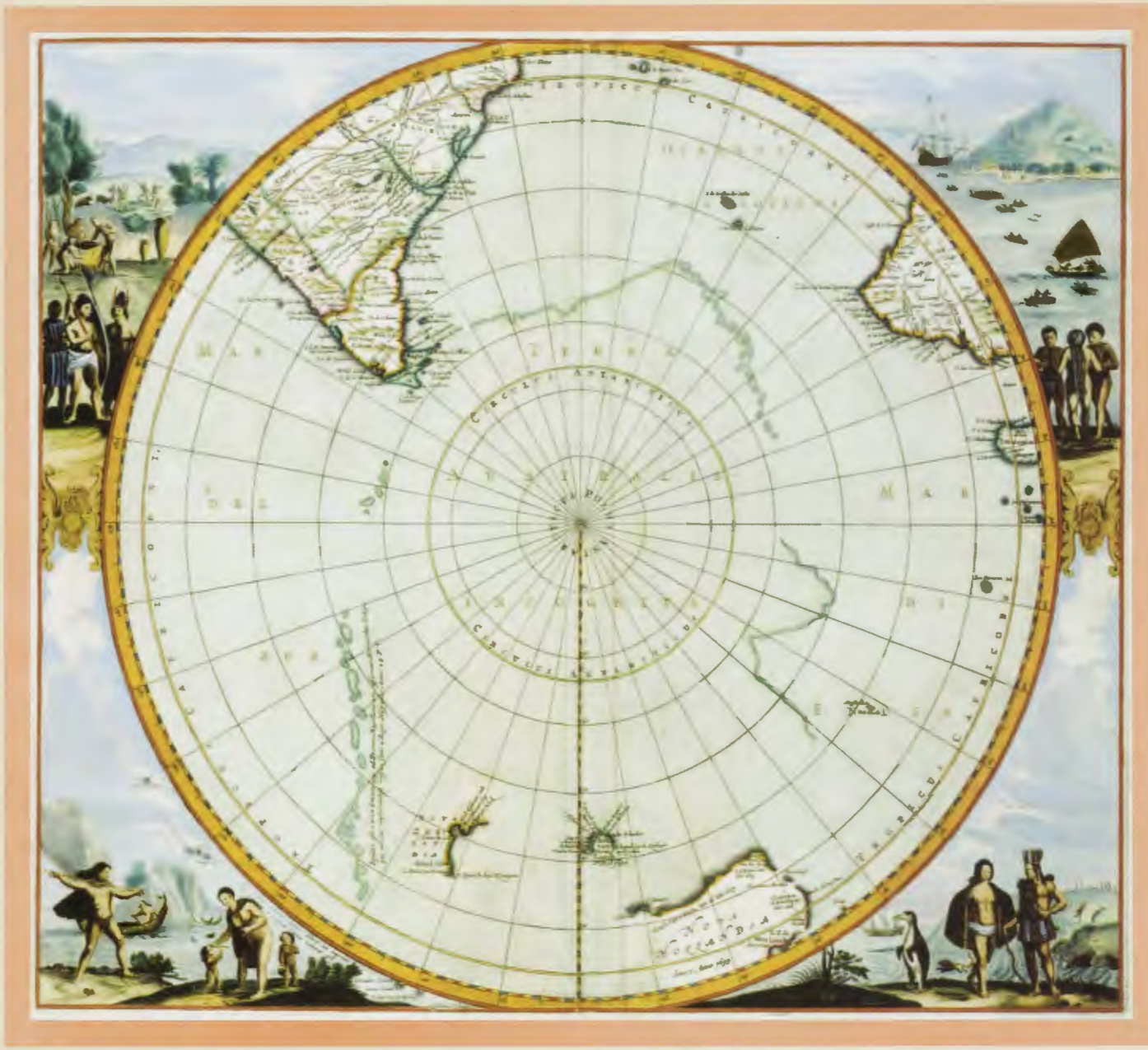
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Autumn 2007 *Number 110*



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Cover map: The fourth state of *Polus Antarcticus* by Henricus Hondius published in Volume V of *Atlantis Majoris*, 1652. (From the collection of Michael Ross).
Copy and other material for our next issue (Winter 2007) should be submitted by 1st October 2007. Editorial items should be sent to:

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A Letter From the IMCoS Chairman

Hans Kok

The busy June weekend is now behind us. According to the organisers of the London Map Fair held at Olympia on 8th and 9th June there were more visitors than last year, at least on the Friday. One of the reasons may be that IMCoS had rescheduled its programme to avoid clashing with the Friday opening hours.

Our annual dinner on the evening of the 8th June had slightly fewer participants than last year but was as pleasant as ever. Tony Campbell and his award committee managed to select a most worthy recipient for the IMCoS - Helen Wallis Award in Peter Barber (head of map collections at the British Library). Luring him to attend the dinner was an exercise in itself but fortunately he was there to hear Tony's laudatory speech. We offer Peter our sincere congratulations.

Saturday 9th June saw the AGM which had been organised to take place in the function room of a pub just across the road from the London Map Fair. It was certainly a lively event due mainly to the proposed changes in the Society's constitution. Another matter which came up was the need to communicate more with our members in between publication of issues of the *Journal*. However, a few people pointed out that there are still quite a few members who have no access to the internet and e-mail. We hope that given time this problem will be overcome.

I would like to publicly welcome our new President, Dr Sarah Tyacke, who has taken over from Roger Baskes. Roger has served as our President for the past five years and many thanks are due to him.

The Malcolm Young lectures drew an audience of 34 which was quite good for a first time event. Sadly, not all the technical equipment worked which was an embarrassing situation for a 25-year-old society. The lecture series will be held again next year without teething troubles restricting its impact.



Hans Kok, Chairman of IMCoS.

By the time you are reading this the vacation season will be over and members can return to building their map collections. Hopefully you will be cataloguing the maps you purchased at this year's fair.

Joining IMCoS

Would all members encourage their friends and colleagues to join our Society. Tell them we are a happy bunch of people who both love to collect and study early maps and that they would be most welcome to share in our events around the World.

Current membership prices are:-
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From the Editor's desk

Valerie Newby

Acri de Coeur. Why can't I get dealers to write anything for the Journal? Okay, they are busy. They are not the only ones. Okay, they are often travelling and need to devote their time to selling, not promoting. They are wrong. People who sell also need to promote. So come on dealers across the world, let us have some golden words from you about how you set up your business, funny stories about things which have happened, and tell us about interesting items which have passed through your hands. One dealer in Alaska, Dee Longenbaugh, *did* put pen to paper and wrote about her love of maps and her business selling books and maps (*IMCoS Journal* 106, Autumn 2006, pp.12-13). I was told by dealers and others how much they enjoyed that article but did any of them follow it up and write about their businesses? You've guessed it – no, no, no.

Stephen Williams, our secretary, is compiling an e-mail contacts list of all our members. This is so that we can circulate messages and news to you all in between publication of issues of the Journal. If you would like your e-mail address added to this list please contact Stephen as soon as possible on sxw556@googlemail.com



***Valerie Newby, Vice-President of IMCoS and editor of the* Journal.**

As of writing this, no-one has yet been apprehended for the disastrous fire which occurred on the clipper *Cutty Sark* recently. Many members must have visited the ship which was on display at Greenwich not far from the National Maritime Museum. She was/is (some parts of her have survived the fire) the only tea clipper still in existence so it is very sad. Clippers were first developed in America in the 1840s and are distinguishable by their tall multiple masts and masses of sail. There is no doubt they were beautiful and are recorded on many paintings of the period. But they were designed to be fast, not beautiful, and to carry high value cargo like Chinese tea and, surprisingly, ice from the frozen waterways of New England to be used in the tropics.

Cutty Sark was built at Dumbarton, Scotland, in 1869 and was to be the fastest ship in the world (300-400 nautical miles a day) and in many ways she proved her worth. I am sure readers of the Journal will join me in hoping that the pathetic burned wreck can be restored and that those responsible for the fire (if it was arson) are apprehended.

There are still places on the Bath weekend (22nd September, 2007) so please sign up as soon as possible. This is a wonderful opportunity to see that delightful and historic city and at the same time view a unique collection of early maps.

I hope you enjoy the articles in this issue. We have two which were given as presentations in Guatemala last February. Richard Pflederer has shared his expertise on portolan charts and Barbara Mundy explains that in the 16th century New Spain, which contained Mexico and Guatemala, saw a contest between two different visions of the map. We also report on the recent Society and non-Society events in the map world plus all your usual features.

Happy reading.

The Gulf of Honduras

on portolan charts

by Richard Pflederer

This article is based on a talk given at the IMCoS Symposium in Guatemala in February this year. Richard Pflederer is Adjunct Professor at Old Dominion University, Norfolk, Virginia, USA and a lecturer at the Christopher Wren Association of the College of William and Mary in Williamsburg. He is also a member of the editorial advisory board of The Portolan *of the Washington Map Society and the Council of the Society for the History of Discoveries. On his retirement from a career in international business on assignments in Brazil, Singapore, Hong Kong and Japan, he became interested in the early contacts between European voyagers and the indigenous peoples of these and other places. His cartographic interests are Asian maps and portolan charts.*

When most of us think about portolan charts, we probably visualise a 14th or 15th-century chart of the Mediterranean Sea such as those of Grazioso Benincasa or Battista Agnese. So readers may wonder what is the connection with Guatemala and the Gulf of Honduras. It is really a matter of definition: the genre can be viewed in broader terms than the pre-1500 Mediterranean Sea charts. Even these early charts sometimes extended to the Atlantic coasts of Europe, the Baltic Sea and eventually to the coasts of West Africa. Extension to the open seas soon followed and there is simply no clear cut-off with respect to charts of later periods. So a stylistic definition seems more useful than one defined by geographical coverage or age. If a chart is a manuscript sea chart on vellum, if it is drawn against a network of rhumb lines, if the place names are written on the land perpendicular to the coastline, then it probably meets this broader definition of a portolan chart.

This means that most, if not all, of the navigational charts used beyond European waters in the Age of Discovery are portolan charts, and by this definition there are far more portolan charts from this later era, covering waters beyond the Mediterranean, than there are in the pre-1500 period. For example, Tony Campbell in his *Census* listed about 200 charts from the pre-1500 period, and in contrast to this I have now identified over 1,300 charts dating from the Age of Discovery. In fact, in colonial Spanish America, charts fitting this definition were still being produced as late as the mid-18th century.

The oldest known portolan chart, the so-called "Carte Pisane", was drawn in Italy, possibly in Genoa about 1290 by an unknown cartographer. The earliest documented reference in literature to a Mediterranean Sea chart comes from the report of King Louis' crusading voyage about 20 years earlier. Exactly how the cartographic content of these early charts was derived is still a mystery but the "Carte Pisane", or an immediate predecessor, was to become the standard pattern for sea charts of the Mediterranean Sea for the next 400 years. Of course there were refinements; the place names changed as different ports came in and out of use. The decoration also changed but the basics were constant for this entire period.

Production apparently began in Genoa but Venice and then Majorca soon developed competing productions centres. Messina, Ancona and Naples followed, and eventually the tradition moved beyond the Mediterranean to Lisbon, Seville, Dieppe, London, and the port cities of Holland. In the 17th century Marseilles and Livorno began chart production, and even spread to some overseas colonies of European trading countries. There are surviving Portuguese charts made in Goa and in Nagasaki, Dutch charts from the East Indies and Spanish charts from the Caribbean Basin.



Fig 1. This Portuguese chart (Luis Teixeira, 1600) is typical of the style that had become more or less standardised by this later period of charting of the Mediterranean Sea. (By permission of The Huntingdon Library, San Marino, California.)

Although the manuscript tradition was slow to die out completely, the introduction of printed charts in the 17th century meant the eventual end of the portolan chart.

The area of Guatemala first appeared on the famous chart by Juan de la Cosa. It was drawn in Cadiz in 1500 and is now preserved in the Museo Naval, Madrid. This is a large area chart essentially covering the known world. Apparently not much was known of the Guatemala area as the Gulf of Honduras is covered with a framed religious image. The next important chart, also of the known world, is the Cantino Map produced about 1502 in Lisbon. This is preserved in Modena at the Biblioteca Estense and participants of the 2004 International IMCoS Symposium may recall seeing this chart during their visit to Modena. It is a large chart, almost two metres long. It was produced as an unauthorised copy of the official and secret Portuguese standard world map, *padrão*, commissioned by the Duke of Ferrara to try to better understand the Portuguese trading monopoly. Unfortunately for this present study the Portuguese influence did not extend to the Caribbean and the chart ends just short of our area.

An outline map which does cover our area of interest is by Peter Martyr and appeared in 1511. Martyr was born in Italy but served the monarchs of Spain in the early 16th century. This is not a portolan chart but it is mentioned to highlight the paucity of early cartographic information on the area. Martyr is best known today for his *Decades* or chronicles of the Spanish exploits in the New World published over the period 1511 to 1530. Another well-known chart by the Turkish admiral Piri Re'is of 1513 does show some detail in the Caribbean area but there is no specific information about the Gulf of Honduras. Even looking at printed charts of the period yields little information about the Gulf. For example, the Martin Waldseemüller Ptolemy of 1513 and his world map of 1516 fully cover this area but both lack specific information on the coasts in this vicinity.

Although not a portolan chart, there is an important and well known sketch map of the equatorial



Fig 3. This sketch (right) drawn by Alessandro Zorzi of Venice about 1522 shows the ambiguity between the New World and the Asian continent in the early years after the Columbus voyages. Note the toponomy on what might appear to be the coast of Central America but is actually intended to be the coast of East Asia.

regions which casts some light on this problem. It is thought to have been drawn by Alessandro Zorzi of Venice about 1522 and may have been derived from information provided by Bartolomeu Columbus. Bartolomeu in turn may have based his information on a map originally sketched by his brother, Christopher, while staying in Jamaica during his fourth voyage in 1503. The landmass labelled "Mondo Novo" is clearly South America, and Caribbean islands are clearly labelled but the land to the west of Jamaica and Hispaniola are apparently not the coast of Honduras. Rather, even though connected to "Mondo Novo," these coasts appear to be the East coast of Asia (see the legend "Sinarum Situs" based on Ptolemy's China).

Examination of these early 16th century maps and charts confirms that the Spanish, the Portuguese and the German cartographers, were not very familiar with the details of this coast, or at least the information did not appear on the surviving charts of the area. But there is an Italian chart, or rather an atlas, which gives us our first good glimpse of the area of our present interest. This atlas, which has been in the British Library since 1895, is unsigned and undated but has been attributed to Vesconte Maggiolo with dates variously estimated between 1508 and 1512. Vesconte was the first of five Maggiolos who worked in various Italian ports in the 16th century. There are 21 separate works signed by or attributed to him ranging in dates from 1504 to 1549, all produced

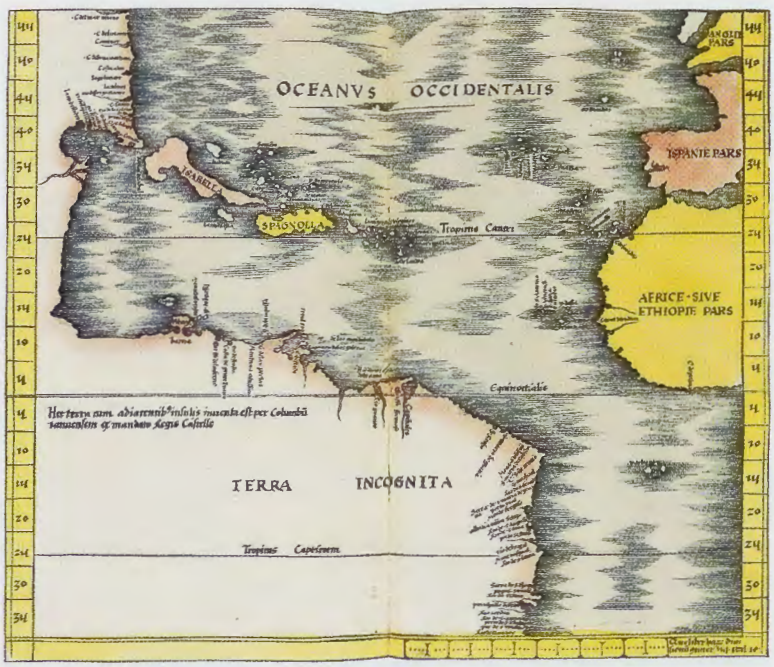


Fig 2. (below) Waldseemuller's printed maps of the Caribbean Sea provide little or no detail on the Gulf of Honduras.



in Genoa or Naples. The atlas consists of 19 charts each measuring 29 by 21 cms, covering essentially the known world. Exactly how and from whom he obtained the information to produce this detailed chart of the Caribbean area is not known but he presents information not seen on any contemporary charts I have encountered. The chart carries nomenclature from the voyage of Juan Dias de Solis and Vincente Pinzon of 1508 to 1510 but there is no indication of Ponce de Leon or Balboa's discoveries of 1513, so the dating is pretty well bracketed between these dates.

From this point forward, the best representations of this area are large format charts with wider coverage but with sufficient detail of the Gulf of Honduras. The first of these is the world chart attributed to Diego Ribeira and known as the Castiglioni chart which was made in Seville in about 1525 and is now kept in the Biblioteca Estense in Modena. It is a large horizontal chart centred on the Atlantic Ocean and is large enough to display good detail of the Caribbean area. There are several dramatic charts that follow this model, including the one attributed to Pedro Reinel (*c.*1538) now at the National Maritime Museum; another by Girolamo di Verrazano (*c.*1540) also kept at NMM.

Fig 4. This chart, (left), from an anonymous atlas attributed to Vesconte Maggiolo, is the first portolan chart to provide reasonably good detail on the Gulf of Honduras. It dates from about 1510. (The British Library. All rights reserved. Egerton ms.2803)

Fig 5. This detail, (below), from a larger chart by Girolamo Verrazano is typical of the mid-16th century depiction of the Gulf of Honduras on portolan charts. (National Maritime Museum, London)



Continuing through the middle years of the 16th century, almost all significant portolan atlases contained a chart which gave good details of these waters. They include such masterpieces as the atlas drawn for Henry VIII in 1542 by the Frenchman, Jean Rotz, the Queen Mary atlas drawn in London by Diogo Homen in 1557, and the beautiful Portuguese atlases by Fernao Vaz Dourado in the 1570s. By the end of the century and into the 17th century Dutch and English portolan chart makers were coming into their own and there are examples by Evert Gijsbertszoon of Edam (*c.*1595) and Nicolas Comberford and Joel Gascoyne of London who made several charts of the coasts of North America in the middle of the 17th century. These were large enough that the Caribbean area is quite well represented. So, by this point in history, the Caribbean Sea and specifically the



Fig 6. By the 17th century London had become a major production centre for portolan charts. Many of these charts featured the Mediterranean Sea and the British Isles, but colonial interests in the Americas also created a demand for charts of this area. This chart by Joel Gascoyne is a good example. (National Maritime Museum, London)



Fig 7. Spanish cartographers, working in the Caribbean basin, were still producing manuscript sea charts into the middle of the 18th century. This charming example by Antonio d'Albrice y Matos was produced in Vera Cruz in 1718. (National Maritime Museum, London)

Gulf of Honduras had been depicted in good detail by the cartographers of the major map and chart producing countries like Spain, Portugal, Italy, France, The Netherlands, and England.

While it is true that the tradition of portolan charts was on the wane by the end of the 17th century it is possible to see this area of the Caribbean drawn on portolan charts into the middle of the 18th century, mostly by Spanish naval cartographers in ports of Spanish America. There are several surviving charts from this last period, drawn by a variety of naval officers during the period 1720 to 1760. A good example is a chart of the region signed and dated by Antonio d'Abrice y Matos in Vera Cruz, Mexico, 1718. This chart and others produced in the Caribbean basin in this period are interesting in that they are drawn on a Mercator projection which separates them from the Mediterranean Sea charts and in fact all portolan charts that precede them. The density of place names also present fertile ground for researchers in the history of these coastlines.

While the Caribbean coasts of Central America were eventually well documented on portolan charts, the Pacific coast is another matter. There are very few surviving charts of these seas, the most notable an anonymous chart, probably Spanish, now preserved at the Library of Congress.

The charting of these waters did not stop with these portolan charts and atlases. It was to continue beyond to the present day, but in the form of printed charts by the respective Spanish, British and American hydrographic offices. These later printed charts are undoubtedly more accurate and functional than their predecessors. Nonetheless, they cannot match the beauty and charm of the portolan charts, produced one-off and bearing the personality and distinctiveness of their authors.

Further Reading

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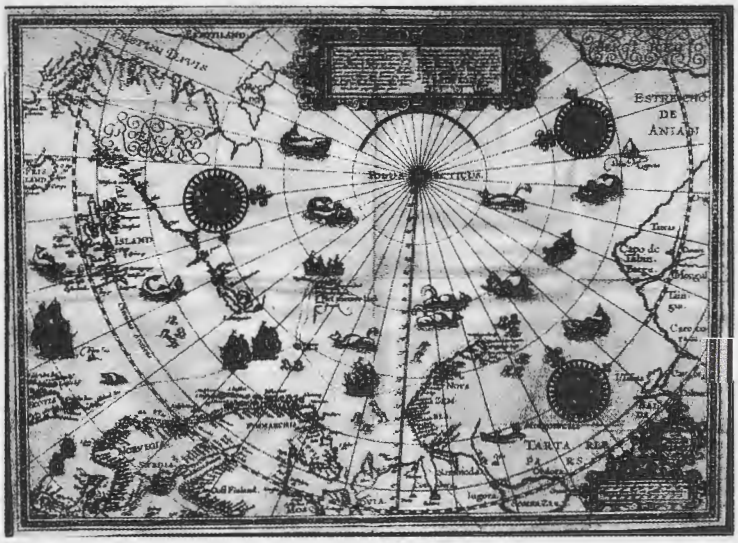
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Richard Pflederer who presenterd this paper in Guatemala at the IMCoS symposium.

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JOHN & CHARLES WALKER

the county maps 1835-1896

by Tim Nicholson

This is Part One of a two-part article. Part Two will appear in the Winter issue of the IMCoS Journal *(No.111).*

The London firm of John and Charles Walker followed a familiar course among 19th century map makers, in that they were engravers-turned-publishers. For the first 40 or so years of their long life, they were mainly jobbing engravers and printers. Their most important plates belonged not to them but to the customers who ordered them, which paid for engraving costs but left the firm vulnerable to customers' changing policies and business fortunes, particularly since a few major clients accounted for most Walker revenue. Their county plates did belong to the company, but at least until the 1870s, when the firm became publishers, these were not so valuable.

The policy of Walker as engravers may have contained the seeds of their own downfall, but the family's business connections were spectacular. John Walker *Jr.*, born in 1787, was a son of the John Walker who was an engraver working for Alexander Dalrymple, Hydrographer (effectively chart-maker)[1] to the East India Company and later to the Admiralty. John *Sr.* became assistant to Dalrymple at the Admiralty around 1800, and later to Dalrymple's successors.[2] John *Jr.* started engraving charts for the Admiralty in the first decade of the new century. His younger brother Michael succeeded his father as assistant to the Admiralty Hydrographer after his father's death in 1831; at which time another brother, Thomas, also worked in the Hydrographic Office. By 1836 John *Jr.* was both Hydrographer and Geographer to the East India Company.[3] The family's grip on the mapmaking of both great institutions seemed secure.

In 1827 John *Jr.* had set up in business with a fourth brother, Charles,[4] as J. & C. Walker, engravers and printers. The earliest known work of their large and varied output[5] was the engraving and printing of the *Atlas of India* for James Horsburgh, publisher to the East India Company and Hydrographer before Walker. The first sheets of the *Atlas*, publication of which began in 1827, carry the name of John Walker; then in the same year the name changed to J. & C. Walker. The firm's name appears on Admiralty charts, too, from 1827.

The Walkers' connections enabled them to attract other big customers. From 1829 they engraved some of the maps for a partwork published by Samuel Lewis and issued by the Society for the Diffusion of Useful Knowledge. This project was supervised by Captain Francis



Fig 1. J. & C. Walker engrave the* Atlas of India *for the East India Company, sheet 79, 1846.

Beaufort, the new Hydrographer to the Admiralty, who put the business the Walkers' way.[6] Another prominent customer was the surveying and publishing firm of Greenwood & Co, whose excellent *Atlas of the counties of England*[7] was engraved in part by the Walkers. Such plentiful and prestigious work no doubt laid the foundation on which the Walkers could contemplate the large investment, and risk, involved in engraving a county series on their own account.

From about 1830 the Greenwood company was in financial difficulties due to the ongoing costs of their atlas. It was published in 1834 under the Greenwood name from no.3 Burleigh Street, Strand, the current address of the Walkers and of Josiah Neele, another of its engravers. Circumstantial evidence – the Greenwoods' terminal financial problems together with the common address – suggests that Greenwood may have had difficulty paying the Walkers' bill, and that the plates passed to them in lieu of payment.[8] Other factors support this proposition. The engraving of Walker's own county maps must have been well under way by 1834, since nearly half were to be published in the following year. It would have been urgently necessary, therefore, to pre-empt other map makers who might acquire the Greenwood plates and offer competition for the Walker maps. The Greenwood atlas did not reappear, and it is likely that the Walkers scrapped the plates. Late in 1837 J.& C. Walker moved into the premises in which they were to remain for the next 30 years, no.9 Castle Street, Holborn.[9]



Fig 2. The Admiralty puts business the Walkers' way: the brothers engrave* England and Wales *for the SDUK, sheet 1, late printing 1870s.

Walker's own county map was published in 47 sheets, folded in covers, between 1835 and 1837. The first two were *Gloucestershire* and *Lincolnshire*, and the last *Derbyshire*. As soon as all the sheets were published in 1837 they were gathered as *The British Atlas*.[10] Sets of folded maps in boxes labelled *Walker's county atlas* were also available. The maps were conventional in their design, and also in being derivative of the work of others – the Ordnance Survey, John Cary, Charles Smith, Greenwood. In the atlas they were in fact acknowledged to "The Board of Ordnance and other trigonometrical surveys". As was normal, depiction of relief was by hachuring only. The maps were, however, up to date in appearance, without antique flourishes, and their cartouche was distinctive: a double frame with indented corners, around a hollow-lettered, decorative title. Below were the prominent words "By J. & C. Walker," rather than the more usual "Engraved by...." This was probably to emphasise the Walkers' change in function from simple jobbing engravers to map compilers who did everything short of publishing. Under the name were figures for the county's area and population; the reflection of a contemporary passion for statistics. County boundaries were coloured; so were the borders of adjoining electoral divisions, in contrasting colours for clarity.[11] Local government districts were named and marked, and road distances between towns were given.[12]

The size of each sheet, whether for inclusion in the atlas or for folding in covers, had to be uniform, and the amount of folding possible was limited, so the scale of the map varied according to the size of the county. But for the most part, the scale was a usable plus or minus 1/4in/mile (1:253.440) with Yorkshire being divided into three sheets.

In the centre of the bottom margin was the name of the publisher to whom Walker had sold the map, followed, in the 1830s and 1840s, by a publication date. At first the name was always one of the many different imprints of the century-old house of Longman, who were already map publishers. These included the names of partners in the business at the time of printing, which might vary in number from one (Longman & Co.) to four (Longman Hurst Rees Orme, or Longman Rees Orme Brown).[13]



Confusingly, the J. & C. Walker name is frequently found in the bottom margin either on its own, or alongside that of Longman as publisher. An 1843 reprint of *Lincolnshire* has a J. & C. Walker imprint; one of 1849 reads "Longman & Co and J. & C. Walker". County information may be pasted inside the front cover; supplementing that below the title, and below it might appear the words "Published by Longman & Co...and J. & C. Walker". In the 1850s the title page in some printings of the *The British Atlas* claims that they are "published by J & C. Walker". Again, it seems likely that Walker were using the word in a loose manner, to stress that they were no longer just jobbing engravers.[14]

Most of the folding maps seen are dissected and mounted on cloth, in grey-green or dark green board covers measuring 122mm x 92mm. Paper folded maps were not an option before the age of cheap railway maps. On the front cover was a decorative blue label with the title "Walker's [county name]" and the price, 2s 6d.[15] Or, there was a dark brown cloth cover stamped with the same legend in gold lettering. Longman was one of a number of publishers to take Walker's county maps in the first half of their life, either from Longman or from Walker direct, and a different presentation was sometimes the result. For example, G.F. Cruchley's yellow label was stuck on a mottled grey-blue cover, and an advertisement for his other wares pasted inside. Or, a Longman map sold by them to Letts Son & Co would be offered in a much more eye-catching and luxurious cover featuring a green or red label and gold-stamped lettering and trophy of arms. Alternatively, publishers buying in from one another might simply paste on their own label inside the Walker cover by way of identification. Or else, they might stick their advertising to the back of the map, as did James Wyld *Jr.* In the early 1850s. John Betts used his own purple covers, with a yellow label or embossed gold title naming the county but not the publisher. He was to be identified only from the list of Betts' publications inside the front covers. In all these cases, the Longman name as the original publisher was retained.

The publication dates beside the imprints in the bottom margin are peculiar to early Longman imprints, although they might persist when other publishers first took the same maps. They could be a sign that, initially, Longman had exclusive rights in the series, for they vanish from the late 1840s when different firms begin publishing at the same time. This indicated that no one had exclusive rights now. Since the publishers' imprints are engraved, not altered by hand, it is likely that Walker made electrotype copies of the plates for each publisher (or later, transfers from the plates for lithographic printing), so that different specifications to suit each would be feasible and constant alteration of the originals avoided.

Each map was hand coloured, and colour could therefore be varied easily according to the preference of the publisher.[16] Proof of this lay in the treatment of woodland, roads, and railways in

Fig 3 (left).* Somersetshire *for Longman, folded in the standard Walker cover. Yellow main roads, red railways, green woods: one of the two prevailing styles for these features current from the 1840s to the 1870s.



Fig 4.* Kent *with uncoloured main roads, red railways and green woods. The second prevailing colour scheme for these features from the 1840s to the 1870s. Here, major local government areas (lathes) are defined by colour washes. (By courtesy of Tony Burgess)

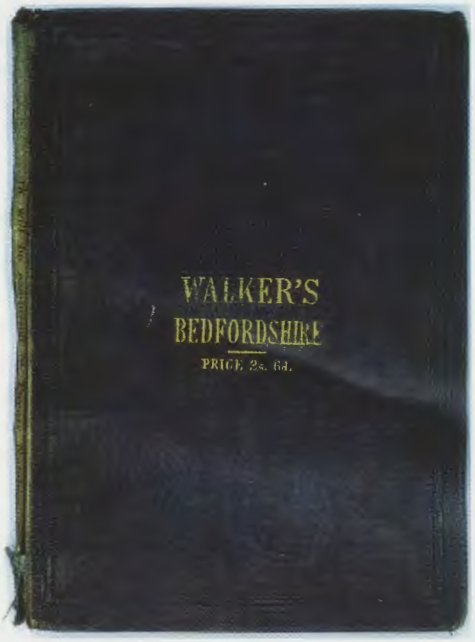


Fig 5. **Bedfordshire** *in an alternative Walker cover with a map for Longman inside, c.1845.*

folded maps. On early maps for Letts, Cruchley and others, all roads were cased but left uncoloured, and woodland was black. In the maps for Longman, on the other hand, complication set in. In the maps' original, 1835-1837 form when there were few railways, these were shown *ad hoc* in "laddered" form (Liverpool-Manchester), or else as a black line with transverse "sleepers" (Canterbury-Whitstable). In successive states of *Somerset*, a progression can be detected. In 1835 superior main roads, presumably mail coach routes, were in blue. Lesser main roads had a yellow fill, and woodland was green. By about 1839 a new, short-lived road and rail classification is seen: red for superior main roads, and blue for projected railways. In the 1840 printing, Longman design settled down. From now until the 1870s, two colour variants are seen side by side: main roads were yellow or else left cased and uncoloured; red was reserved for railways – cased if open, uncased if projected – and blue for borough boundaries. Woods were green. Meanwhile in the *The British Atlas*, the specification remained unchanged from 1837 to the early 1880s – green woods, uncoloured roads.

The 60-year life of the county maps would not have been so long had they not been updated when a sheet was reprinted. At a time when the roads hardly altered at all, the opening and closing of railways was of vital significance to everyone – businessmen, commercial travellers, manufacturers, people looking for work, tourists, excursionists, relatives on family visits. Railway changes are the most accurate and reliable way of dating a Walker county map.[17] For example, on one printing of *Surrey* the London & South Western Railway branch to Chertsey (opened in 1848) was not shown, but the Epsom to Croydon atmospheric railway (completed in 1847) is present; theoretically

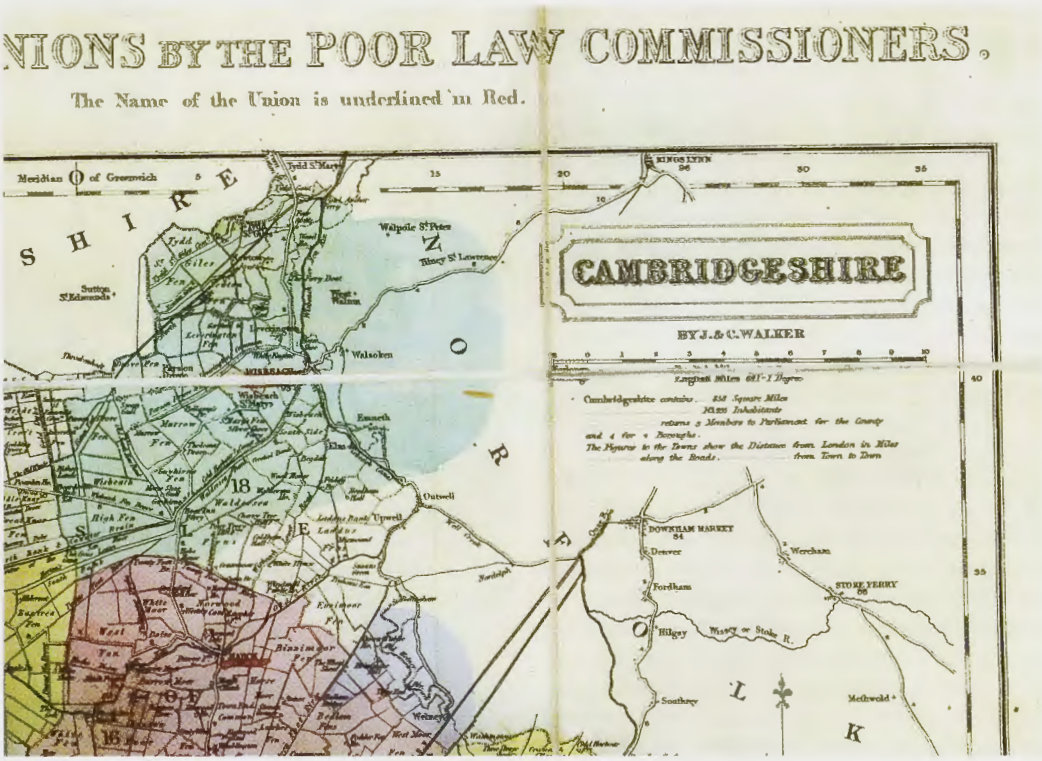


Fig 6. ***A Poor Law Union map of* Cambridgeshire,** *late 1830s. Each Union has a different colour wash. Local government information is typical of Walker maps to the 1870s. (By courtesy of Tony Burgess)*

determining the publication date precisely. On another, later, printing of Surrey the London Brighton & South Coast line from Dorking to Horsham (opened in 1867) is not there, but the LBSCR from Dorking to Leatherhead, also completed that year, is present: a somewhat confusing picture (see note 17). A *Somerset* sheet has the Great Western Railway branch to Portishead, dating from 1867, but not the Bristol & Exeter Railway line from Clevedon Road, opened two years later, fixing the date at 1867-8. The area of doubt is often wider: a printing of *Buckinghamshire* shows the Buckinghamshire Railway as open in 1850 from Bletchley to Oxford Road, but not the Great Western line from High Wycombe to Maidenhead, which was not complete until 1854.

The county population figure from the ten-yearly census, given undated below the cartouche, was not altered when a map reprinted decades later. Thus we have railways up to 1867 on the same *Bedfordshire* map as a population figure for 1841, and railways to 1874 accompanying a census figure for 1851 on a map of *Somerset*. Heading the county facts and figures sometimes pasted inside the front cover might be a dated census figure that predates the railways shown by 20 or 30 years. Finally, the publication date with the imprint in the bottom margin might remain unchanged on a reprint with updated railways.

This cannot have created confidence; but the folded maps were frequently reissued in more or less updated form, so they must have given people what they wanted. For instance, *Warwickshire* and *Hertfordshire* are known in 13 amended reprints, *Sussex* in 16, and *Berkshire* in 18. These figures are probably conservative, depending as they do on what states have been found by scholars, and given that *Lincolnshire*, a more thinly populated county, is known to have been reprinted in altered form no less than 24 times. These figures are for the standard, folded county maps, excluding maps for special purposes.

The first special-purpose county maps seem to have been those illustrating the geographical consequences of the Poor Law Amendment Act of 1834. This radically changed the provision of public assistance for the unemployed poor, and at the same time signalled the first major incursion of the State into local affairs. Workhouses were not new but they had been run by the parishes, the basic units of local government. The country was now divided into Unions, which were groupings of parishes for the purposes of the Act. They were run by local Boards of Guardians and each had one or more workhouses where the able-bodied poor were set to work. The Guardians were responsible to the Poor Law Commissioners, who were civil servants. The writer has found no evidence that the Commissioners asked for maps, so their publication may have been simply a reflection of the current Evangelical enthusiasm for helping the underprivileged, which Walker and Longman hoped would translate into public enthusiasm for their maps.

As well as giving the usual information, the maps showed the Unions in the county by means of colour washes with distinguishing tints. The town from which each took its name was crudely underlined in red. Roads and woods were left uncoloured. Above the map area, in large letters, were printed the words "As divided into Unions by the Poor Law Commissioners/The name of the Union is underlined in red". These maps, also, were collected into an atlas. In places the black image is faint and broken. This points to reproduction by lithography which, by transferring the engraved image to a lithographic plate or stone and printing from that, saved the original plate from wear.

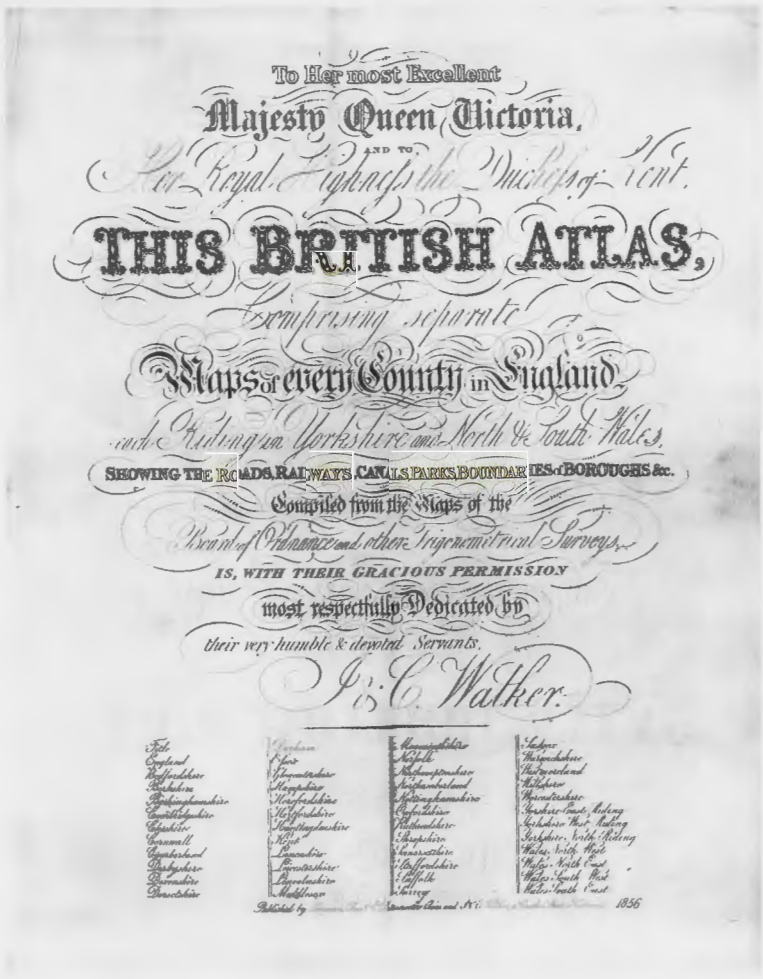

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Fig 7.
The* British Atlas *combined title page and dedication, text as amended after Queen Victoria's accession.
(By courtesy of Tony Burgess)

The pin-sharp images of the standard county maps at this time suggest that they were all printed direct from engraved plates or electrotypes. Not so the 42 county hunt maps of William Colling Hobson (hitherto a publisher of general maps) when they were lithographed from the Walker county plates in 1849 - their black image tended to be ragged and indistinct. The hunt maps retained the Longman imprint, statistics and other information. Roads were uncoloured. The maps were bought by local people for their colour-shaded hunt boundaries, place names of meets underlined and indicated by a black dot, and green woods identifying coverts. They were kept up-to-date as regards hunts new and old, their names and their boundaries, as well as in respect of railways. The front cover was maroon, with the title *Fox hunting map of* [county] in gold. There was no mention of Hobson on either map or cover; but the atlas that followed in 1850 did acknowledge its origin, as *Hobson's fox-hunting atlas.* The numbering of the atlas sheets was carried over to the folded maps.

NB: To be continued....



Fig 8.* Dorset, G.F. *Cruchley cover. The main roads are uncoloured and the woods black c.1849.

Notes:

1. A hydrographer was one who, with his team, compiled and edited marine information, and drafted sea charts from it. Often, as in the case of the Walkers, he also engraved and printed the charts; and he might publish them as well. In the 18th and 19th centuries a geographer performed some or all the same functions for land maps; though in the honorific position of Geographer to the King or Queen, his duties would be limited to furnishing maps to the Government and Royal Household, and perhaps teaching geography to the younger Royals.

2. G.S. Ritchie, *The Admiralty chart*, London 1995, passim.

3. And – after the abolition of the Company's powers in 1858 – to the Survey of India, the mapping agency of the India Office.

4. Charles was an engraver only: his brother was the firm's business brain. Dr Andrew Cook has found an Admiralty chart of 1816 engraved by "A. Walker". Laurence Worms's research has revealed that this probably was yet another brother, Alexander, who with his father John *Sr.*, ran the Liverpool engravers J.& A. Walker.

5. Which included some county map engraving for Samuel Lewis's *Topographical dictionary of England* (1831), and Joshua Archer's *British Magazine* (1841) and *England and Wales delineated* (1842).

6. Mead T. Cain, "The maps for the Society for the Diffusion of Useful Knowledge: a publishing history", *Imago Mundi* 46, London 1994. The maps were collected into an atlas in 1844, then lithographed for Charles Knight's *English cyclopaedia* in 1850-1853. The plates passed to Edward Stanford in 1856, to Letts Son & Co in 1877, and to Mason & Payne in 1885: all names that recur in the story of the county maps. Also in 1856, Walker engraved *Stanford's railway and road map of England and Wales.*

7. Based on the last national survey to be conducted by a commercial firm, at a time when the Ordnance Survey was in its early stages, and its maps not yet as good.

8. See *Robson's London directory*, 1834; also J.B. Harley, *Christopher Greenwood, county map maker and his Worcestershire map of 1822*, Worcester 1962, p.17.

9. The information pasted inside the front covers of some Walker maps includes a company address, but the information was not updated when the map was reprinted. The writer has seen no map with Walker's new address earlier than a reprint of 1839.

10. There was no title as such. Instead, a sonorous dedication read: 'To their Royal Highnesses the Duchess of Kent & the Princess Victoria this British atlas...is respectfully dedicated by J. & C. Walker'. The opening was swiftly changed later in the year to 'To her most excellent Majesty Queen Victoria & her Royal Highness the Duchess of Kent...'.

11. Changing Parliamentary constituency boundaries were a feature of county maps in the 19th century, a time when Reform Acts were regularly expanding the

franchise and redrawing boundaries: matters of great interest to the public.

12. Local government areas might also be defined by overall washes in different colours.

13. "Longman & Co" is not listed in the company histories (see Sources in Part Two). On other publications, up to six partners might be named, prompting Sir Walter Scott in 1824 to call them "The Long Firm" (see Philip Wallis, *At the sign of the ship 1724-1974*, p.15). Although the company histories provide dates for the first use of different imprints in Longman publications, these must be treated with care when dating maps because in successive later reprints the imprint might not be updated.

14. The fact that Walker did not call themselves "publishers" consistently does not mean that they were occasional publishers. The activity that would make them publishers – distributing the maps they produced – implied warehousing, a sales force, a network of trade links, and other things they had not needed when simply selling to publishers. It did not lend itself to part-time working.

15. This was expensive. For instance, Chapman & Hall's contemporary county maps, also on cloth and coloured, were 1s 6d, as were those of H.G. Collins.

16. Hand colouring was economic when print runs were small. It was not possible when they grew into thousands, needed quickly; but this did not happen until the last decades of the century, by which time cheap and satisfactory colour printing of maps was available.

17. Or rather, the least inaccurate and unreliable. Railways shown as open on maps of the time may possibly be incomplete, or not even begun. Conversely, existing railways might be left out. Changes of address might help with dating, as on the covers of the Letts Son & Co maps seen. From 1841 or earlier the address was no.8 Cornhill, London; from 1845 no.8, Cornhill and no.8 Royal Exchange; from about 1847 to 1876 no.8, Royal Exchange only; and finally, from 1876 to the firm's demise, no.33, King William Street. It should be borne in mind, however, that old covers might be used-up on new maps, and old maps put in new covers.



Fig 9.
An early Letts cover on a map of* Surrey, *1840s to 1850s.



Dr Nicholson came to writing about maps from an Oxford training as an historian, and from a particular fondness for transport-related subjects. He has written articles on aspects of Ordnance Survey maps, British and foreign commercial maps for early cyclists and motorists, and map-related ephemera, for IMCoS Journal, Cartographic Journal, The Map Collector, Sheetlines *and the* Ephemerist. *He has written monographs on the origins of the Ordnance Survey small-scale map, and on early road maps of Britain for cyclists and motorists. He collects road maps and map ephemera of all countries.*



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THAVATCHAI TANGSIRIVANICH

Thailand's leading map connoisseur

by Dawn Rooney

Thavatchai Tangsirivanich is a young man who began collecting antique maps during his twenty-year residency as a student in England. Since returning to Thailand, his native country, his passion for maps has continued to grow and today he is Thailand's leading collector of maps, prints and rare books.

His academic credentials are wide ranging both in institutions and subjects. Thavatchai entered secondary school in England in 1980 and earned his undergraduate degree at Essex University (Economics) and post-graduate degrees from Warwick and Oxford Universities (International Relations). He was an ASEAN (Association of Southeast Asian Nations) Research Fellow at the Institute of Southeast Asian Studies in Singapore in 1991; and the following year, a Visiting Research Fellow at the Japan Institute of International Affairs in Tokyo. Then he returned to England as a research student.

Thavatchai's interest in maps began some ten years ago one Saturday afternoon in London on his way to get a haircut. He was window browsing in the shops on Beauchamp Place when he saw a town plan (*Ville de Siam ou Juthia*, 1764 by Jacques Nicolas Bellin) in the window of The Map House. On early European maps the name 'Siam' was used to identify a place, a capital, a kingdom, and a country known today as Thailand; and 'Juthia' is one of the many spellings that appeared on western maps for the name of 'Ayutthaya' or 'Ayudhya', the ancient capital of Thailand from 1351 to 1767. Thavatchai went in to look at it and ended up buying the plan. Soon after this purchase, he read two articles on Ayutthaya by Dawn Rooney ('Ayutthaya: The Ancient Capital of Siam Viewed Through European Maps,' *The Map Collector*, no. 57, London, Winter, 1991, pp. 12-16; and 'Terra Incognita,' *Sawasdee*, vol. 27, no. 2, Hong Kong, February, 1998, pp. 26-33).



Before these awakenings, Thavatchai thought that history was 'boring'. Since his first find, however, Thavatchai has devoted full time to researching the western mapping of Thailand. Today, he is one of Thailand's foremost authorities on the subject and recognized by academics in the field for his scholarly research, extensive knowledge and meticulous attention to connoisseurship.

In May 2004 at a workshop on 'Maps and Prints of Southeast Asia' held at the Siam Society in Bangkok, Thavatchai announced his finding of what he called 'the ultimate discovery': the first European alias for Siam that was mentioned on a map. The name was '*Cerener*' and it appeared on a manuscript map of the world drawn in 1502 by an anonymous Portuguese mapmaker and presented as a gift to the Duke of Ferrara. The discovery of this name on the so-called Cantino planisphere is particularly interesting as the first Portuguese in Siam, an emissary sent by Alfonso de Albuquerque, only went there in 1511. Persian merchants, however, were in Ayutthaya as early as 1351 according to Charnvit Kasetsiri, a renowned Thai scholar, historian, professor and author, whose most recent book is '*Discovering Ayutthaya*' (Bangkok, Toyota Thailand Foundation, 2007, published in three languages: English, Thai and Japanese).

Soon after his initial discovery, Thavatchai was reading a rare book, *Cathay and the Way Thither* by Sir Henry Yule (1820-1889), a British Orientalist, and published 1913-16. He mentioned a place name '*Sciemo*' that derived from Niccolò dei Conti's (1395-1469) account of his travels to India and Southeast Asia in the early fifteenth century. Conti indicated that '*Sciemo*' was identified on a manuscript world map of 1457-9 by Fra Mauro, a Venetian priest. Yule thought that '*Sciemo*' was in Bengal (today it is divided into East Bengal in Bangladesh and West Bengal in India) but Thavatchai was convinced that it was an Italian transliteration of the earlier Persian name '*Shahr-i-nau*'. Thus, he suspected that an even earlier map identifying and locating Siam correctly existed, so he began an arduous research journey that led to yet another discovery.

Through the help of Roderick M. Barron, a map specialist in England, he contacted Piero Falchetta, at the *Biblioteca Nazionale Marciana* in Venice, Italy who is recognized as the world's authority on the Fra Mauro map. Falchetta sent him an enlarged image of the relevant section of the map, and after studying it Thavatchai was 'ninety-nine per cent' certain that '*Sciemo*' on the Fra Mauro Map was 'Ayutthaya' with its encircling river in Siam.

A year later, he obtained a limited edition facsimile of the entire Fra Mauro map (193 x 196 cms) and was able to examine details of a greater area around Thailand. Following this, Thavatchai was convinced that he was correct. He now felt confident to reveal publicly that he had discovered the earliest extant European mention of Ayutthaya and the Chao Phraya River. They appeared on the Fra Mauro map of 1457-9.

In September 2006, Thavatchai's first book, *Ayutthaya in European Maps*, was published in Bangkok (in Thai). The comprehensive inclusion of twenty-eight maps (in colour) presented chronologically and ranging in date from 1663 to 1789 make this book an indispensable reference for those interested in the subject. His book was introduced at a highly acclaimed book launch by the Director of the prestigious National Archives of Thailand which hosted the event in conjunction with the Association of Thai Archives. Two months later, Thavatchai presented his latest discovery to the public in a lecture ('Ayudhya: A Cartographic Vision, 1459-1800') at the Siam Society in Bangkok.

Mom Ratchawong Supawat Kasemsri, a member of the Thai Historian Commission, recently described Thavatchai as one who is 'definitely more than a map collector. He is among those key people willing to unlock Thailand's past without wanting much in return'.

For a young student who considered history 'boring', Thavatchai has matured and developed into an outstanding representative of his country and its cultural heritage. He is currently working on a definitive book about the western mapping of Thailand which will include photographs and descriptions of all editions of known maps. His goal is to produce a work on Thailand that is as comprehensive and as well-written as Rodney Shirley's *The Mapping of the World: Early Printed World Maps, 1472-1700* and Philip D. Burden's *The Mapping of North America*.

Concurrently, he is conveying his interest and knowledge to the public through writing articles, television appearances, newspaper interviews and lectures. He welcomes queries or comments and can be reached by email at tangsirivanich@hotmail.com.

Dawn Rooney is IMCoS International Representative for Thailand.

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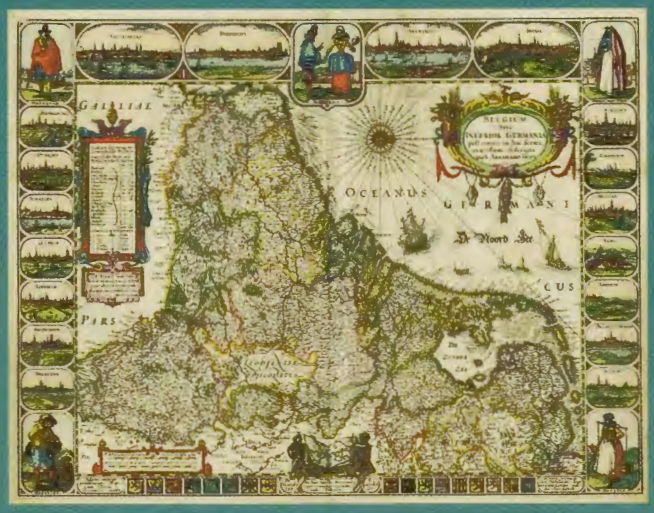
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Bognard or Tuck

1885 or later?

by Tony Burgess

At the IMCoS Collectors' meeting in April a set of map cards of "England, Scotland, Ireland & Wales" published by Raphael Tuck & Sons was shown and thought to be reward cards with a suggested date of about 1885 [railways shown open 1881-1884]. In the following discussion it was suggested that this set was more likely to be for education purposes rather than reward cards due to their style of back printing. In addition, their source was thought to be French, produced by Bognard of Paris.

The reasoning behind this claim was that several cards of this series existed produced by Bognard in Reward back forms signed and dated 1885/6 and 1887. Bognard also produced a set/sets of all the French departments and overseas French territories in identical size, design and colouring and it would be more logical for the London Schools Board to purchase these Reward Cards from a London publisher if they had been available, than from Bognard in Paris as he did not have a branch office or anything similar in London. I am writing this article in the hope that one of our readers will be able to supply me with additional information and also prove or disprove the information or assumptions I have already made.

Educational, reward, trade and advertising cards may, and frequently are, variants of the same base card but for the purpose of this article it is important to understand the usage of these terms. The French use of the term 'trade card' differs to that in the United Kingdom where we tend to use the terms 'business' and 'trade card' interchangeably. Normally the UK versions were printed specifically for the business concerned and vary enormously in size from inches to feet. The French 'trade card' is small and can be produced by a supplier printed with the name of the business on the front but the back blank so that the business or brand concerned can print its own details. So it is possible to find several examples of the same card map or scene with differing business details on the reverse. Most seem to date from the late 1800s until the early 1900s. The use of a map series is fairly common in French cards and later passed into the production of postcards.

1. Educational cards

These were purely to provide information for children i.e. tell them things they ought to know! They were in an easily handled format and tended to have either a blank back or printed text related to the information on the front of the card. They were provided by a parent or governess.

2. Reward cards seem to have been mainly for good attendance or good timekeeping and were supplied by the School Board to schools and given out by the Headmaster. They tended to have a pre-printed outline panel for the school to complete and printed text related to the information on the front of the card.

3. Trade cards usually had the name, address and outline information on a specific business.

4. Advertising cards usually had trade information



Examples with Raphael Tuck & Sons imprint.

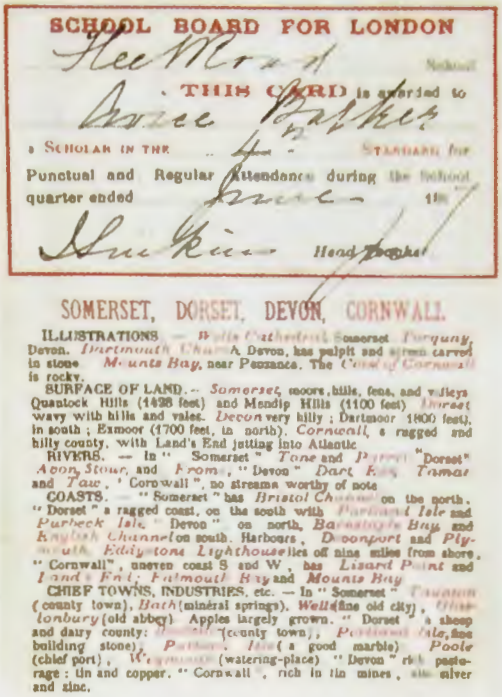
as above and specific brand or trademark information. To date we know that Bognard was at 5, Rue de la Perle in Paris. Examples of his reward cards are "England, Scotland, Ireland." Signed and dated by the headmaster, A.C. Harris of Effra-Parade School 1885/6 [the 6 overlays the 5] "School Board for London;" "Somerset, Dorset, Devon, Cornwall," a reward card signed and dated by the headmaster 1887 "School Board for London," and "Seine Inferieure", a blank back card. There are many other cards by Bognard seen by the writer and believed from memory to be trade cards i.e.back printed with the names of businesses. We would also like to establish which of the cards were produced first – reward, educational or trade cards?

The Raphael Tuck envelope has the title "EDUCATIONAL SERIES THE UNITED KINGDOM THE WHOLE OF THE COUNTIES OF ENGLAND, SCOTLAND, IRELAND & WALES, WITH LEADING PLACES OF INTEREST IN EACH ILLUSTRATED IN 22 PICTORIAL MAPS INCLUDING TWO SEPARATE MAPS OF LONDON & THE WHOLE OF THE KINGDOM. With descriptive information on each Map. ONE SHILLING, COMPLETE, RAPHAEL TUCK & SONS. FINE ART PUBLISHERS LONDON, NEW YORK, PARIS & BERLIN. [NB. The easel, palette & brushes with RT & S monogram Trade Mark shown was not awarded until 1881]. The cards are as follows:

1 ENGLAND,SCOTLAND,IRELAND [and Wales but not present in the title].
2 ESSEX, MIDDX, LONDON, KENT, SURREY, SUSSEX
3 WARWICK, WORCESTER, HEREFORD, GLOUCESTER
4 NORTHANTS, HUNTS, CAMBS, BEDFORD, HERTS, BUCKS, OXFORD
5 LINCOLN, NOTTS, DERBY, LEICS, RUTLAND
6 N HUMBERLAND, DURHAM, CUMBERLAND, W MORELAND
7 NORFOLK, SUFFOLK
8 YORKSHIRE, LANCASHIRE
9 CHESHIRE, STAFFORD, SHROPSHIRE
10 BERKS, WILTS, HANTS
11 SOMERSET, DORSET, DEVON, CORNWALL
12 NTH WALES
13 STH WALES
14 LONDON
15-18 SCOTLAND – No individual names
19-22 IRELAND – LEINSTER, CONNAUGHT, ULSTER, MUNSTER

This particular set of 22 maps of the British Isles has information text on population, trade etc. which is





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ILLUSTRATIONS. — *Wells Cathedral*, Somerset. *Torquay*, Devon. *Dartmouth Church*, Devon, has pulpit and screen carved in stone. *Mounts Bay*, near Penzance. The *Coast of Cornwall* is rocky.

SURFACE OF LAND. — *Somerset*, moors, hills, fens, and valleys. Quantock Hills (1428 feet) and Mendip Hills (1100 feet). *Dorset* wavy with hills and vales. *Devon* very hilly; Dartmoor 1800 feet), in south; Exmoor (1700 feet, in north). *Cornwall*, a rugged and hilly county, with Land's End jutting into Atlantic.

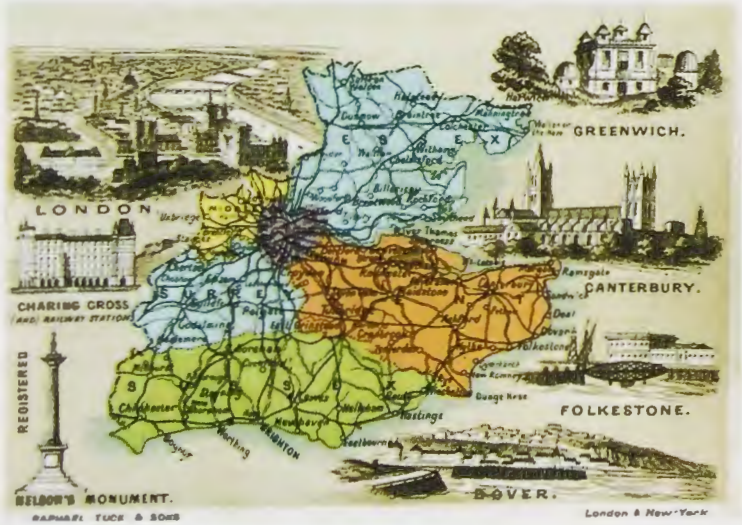
RIVERS. — In "Somerset" *Tone* and *Parrett*. "Dorset" *Avon, Stour*, and *Frome*. "Devon" *Dart, Exe, Tamar* and *Taw*. "Cornwall", no streams worthy of note.

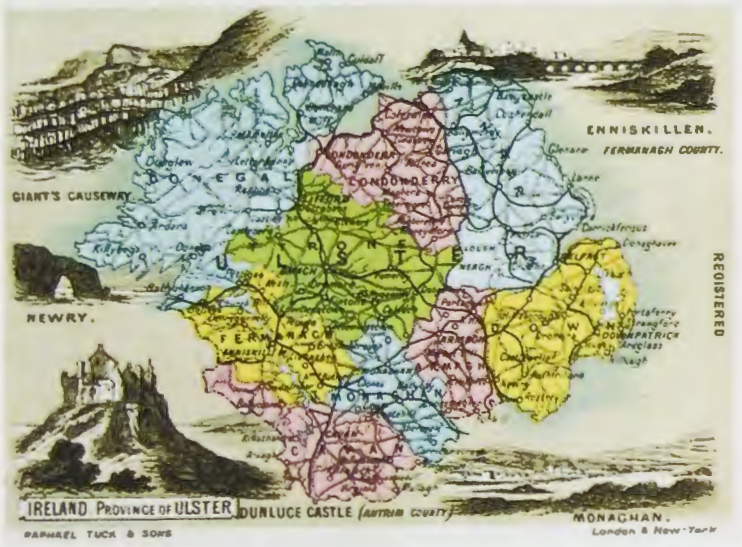
COASTS. — "Somerset" has *Bristol Channel* on the north. "Dorset" a ragged coast, on the south with *Portland Isle* and *Purbeck Isle*. "Devon" on north, *Barnstaple Bay* and *English Channel* on south. Harbours, *Devonport* and *Plymouth*. *Eddystone Lighthouse* lies off nine miles from shore. "Cornwall", uneven coast S and W., has *Lizard Point* and *Land's End*; *Falmouth Bay* and *Mounts Bay*.

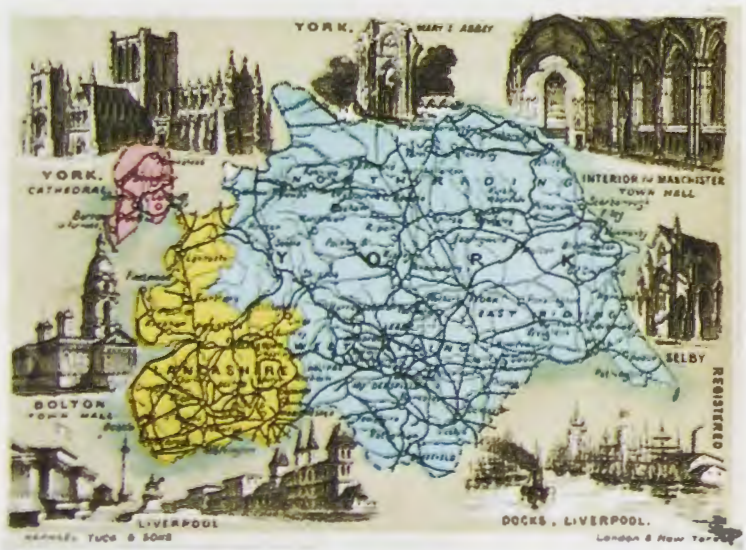
CHIEF TOWNS, INDUSTRIES, etc. — In "Somerset" *Taunton* (county town), *Bath* (mineral springs), *Wells* (fine old city), *Glastonbury* (old abbey). Apples largely grown. "Dorset" a sheep and dairy county: *Dorchester* (county town), *Portland Isle*, fine building stone), *Purbeck Isle*, *Isle* (a good marble) *Poole* (chief port), *Weymouth* (watering-place) "Devon" rich pasturage: tin and copper. "Cornwall", rich in tin mines, also silver and zinc.

printed in black ink. The equivalent Bognard Reward cards have the information and reward box printed in a mix of red and black inks (above). The maps are sepia and printed in colour in pastel shades of blue, green, pink, yellow and orange. Kent is grouped with Essex, Middlesex, London, Surrey and Sussex and on this map London encompasses Greenwich and Woolwich [post 1888 Act]. All the maps are surrounded by sepia views.

If anyone can provide information about these cards and their publishers please let the editor know or contact Tony Burgess raburgess@btinternet.com





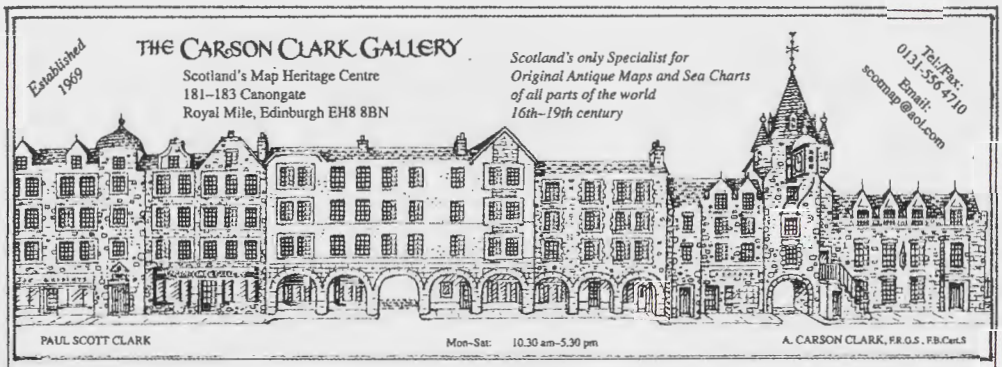


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"*London*" has 1,000 ships and 9,000 sailors in its port every day. It has 23,000 persons living in common lodging houses, 120,000 habitual criminals, and as many taverns as would reach from *Charing Cross* to *Portsmouth*, a distance of 73 miles. Such is the immensity of "*Modern Babylon*".



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Cyrus Ala'i

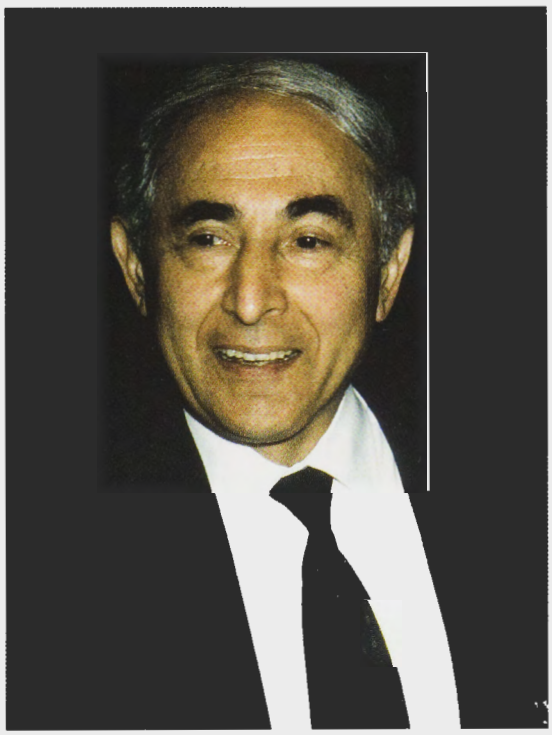
Collector and historian of maps of Persia and Islamic classical maps

Profile by Valerie Newby

One of the most enduring and endearing aspects of IMCoS is the diversity of its membership. It is hard to think of another society which is so international and has members from such different backgrounds all brought together by one common interest – their love of early maps.

Cyrus Ala'i, member 398, and a past treasurer of the Society, typifies this diversity. He was obviously one of the Society's very early members and during his 9 years as treasurer from 1990 to 1999 he restructured the accounts and their presentation.

The Association of Friends of Persian Culture in Chicago recently honoured him for "distinguished scholarly achievement" for the book he has written on maps of Persia. His life has been one of continuous achievement in the face of challenges which would have defeated someone with less determination. During his life (he is now in his '70s) he has overcome the loss of his homeland, been forced to live apart from his extended family which scattered to Australia, America and Europe, and faced the problems of adjusting to an alien culture. Not many people have to meet so many challenges in one lifetime but not only has Cyrus done this he has gone on to be a huge success both amongst his own compatriots and in the academic world in England and other countries.



Cyrus Ala'i

He was born in Qazvin in Northwest Iran and, after school, graduated as a Mechanical Engineer from the Technische Universität of Karlsruhe, Germany and then obtained a degree of Doktor-Ingenieur from the Technische Universität of Berlin-Charlottenburg. He returned to Iran in 1958 and lectured at the Technical University of Teheran. He also founded and directed a group of technical companies over the next 20 years but all this came to an end in 1979 when he was forced to abandon his country and all his possessions. He found his way to England where he had to learn a new language and start from scratch. By this time he had a wife and three children who all came with him to this country and whom he had to support.

Cyrus learned English and took a job as Manager of a Middle East export company and then went on to found his own company as a property developer using his engineering expertise. He was responsible for the conversion of an old library in Richmond which became 8 houses and 14 flats known as The Retreat. This development won a National Housing Award in 1990. He is now retired and devotes his time to his hobby of map collecting.

Nevertheless, Cyrus was, and still is, nostalgic for his own country and culture. This was one of the motivations for his interest in early maps and their history. He had read in *The Times* that "Mankind has invented three great forms of communication: language, music and mapping. But by far the oldest of the three is mapping," and this sentiment, together with his longing for his homeland, affected him deeply.

With this motivation but with no knowledge of the history of cartography, he bought his very first old map of Persia from Harrods in London. "I saw this beautiful map of my own country made in 1595 and just had to have it. I then saw that it was by a man named Ortelius and I was intrigued to know more about him." Cyrus then bought a second map, this time from Jonathan Potter's gallery, and began to acquire some reference books. It was also in Potter's gallery that he saw a copy of the *IMCoS Journal* and decided to join the Society. At the first meeting he attended he was

greeted by Caroline Batchelor and other members who were all helpful and welcoming and he was spurred on to build up a collection of European maps of Persia [Iran]. This collection now consists of more than 300 maps and is probably the largest personal collection in the world covering that area. Today he has most of the maps available and is not interested in acquiring different editions of the same work. However, he is still searching for one map which eludes him. It is known as the "Curzon Map" dated 1891. This was drawn by Turner under the supervision of Lord Curzon and was published by the Royal Geographical Society. No copy seems to be available outside libraries but he is ever hopeful.

"I have benefited tremendously from my membership of IMCoS," he commented. Asked what he was going to do with his collection, Cyrus said he would prefer to leave it to a library to be kept together rather than broken up. "One of my objectives is to teach Iranians about old maps in the context of our rich history. On the whole they are not familiar with maps and I want them to view maps as documents of national identity."

It was partly this desire which led him to start writing about the maps of Persia. His first article was for *The Map Collector* in 1991, "Oriental Medieval Maps of the Persian Gulf", and this led on to many more articles for other journals and an entry in the *Encyclopaedia Iranica*. He also wrote several articles on the history of Islamic classical cartography.

The award from the Association of Friends of Persian Culture was in recognition of his latest work, a carto-bibliography of maps of Persia which is undoubtedly the pinnacle of his career in collecting and writing. *General Maps of Persia 1477-1925* was released by Brill Academic Publishers at the end of 2005 and has sold over 500 copies so far. Cyrus is now working on a second volume which will cover the more specific maps of Persia.

Another accomplishment has been the number of talks and lectures in both Persian and English to societies, libraries and universities around the world including the Washington Map Society, at the Library of Congress, Bodleian Library, Oxford, University of London (SOAS), and the Library for Iranian Studies, London.

I see Cyrus as an example to us all. With the support of his wife Fariba he has become a world renowned expert in his subject. The words of Professor Yarshater, the Director of the Center for Iranian Studies at Columbia University, seem to me to sum it up, "Your *General Maps of Persia* which I have had the pleasure of going through, responds to a long-held desideratum. Scattered maps of Persia have been published here and there, but no comprehensive collection of all the maps of Persia from ancient to modern times had been researched and published. The research that you have carried out on the subject and the collection that you have brought together are unique. You have placed the academic community in your debt by providing a chronological sequence of the maps of Persia which clearly portrays the advance of geographical knowledge about Persia and its neighbouring countries from 1477 to 1925, even though the story of map making is traced back to the 3rd millennium BC. May I congratulate you sincerely for this singular achievement."



The first Ptolemaic map of Persia (second state) printed by Domenico de Lapis in Bologna, 1477. (Courtesy of Cyrus Ala'i).

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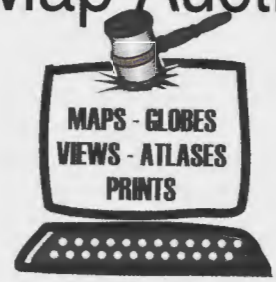
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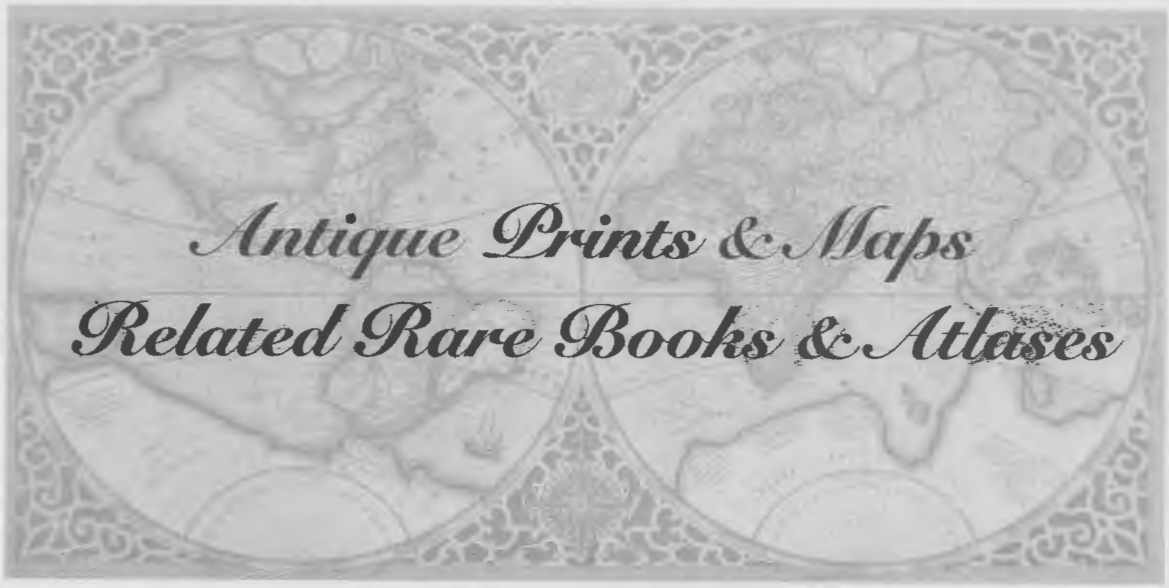
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Americae Sive Novi Orbis, Nova Descriptio

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.



Collectors • Dealers • Appraisers • Libraries

Worth a Look

One piece at a time

by Valerie Newby

Piecing together the story of characters from history is not easy but the Art Fund has helped Historic Royal Palaces to fill one gap in the story of Kew Palace in London. They have bought a cabinet of jigsaw maps that once belonged to King George III's children and it is currently on display at the Palace which was the King's summer retreat.

The mahogany cabinet, dating from the mid-1700s, was made to hold a collection of what were called in King George III's time "dissected" maps. These were a main feature of the nursery at Kew where the family lived some of the time and where the royal children were educated. A note inside the cabinet records its royal provenance and claims that Lady Charlotte Finch was "the inventor of dissecting maps... always used in teaching Geography to George the fourth, his Brothers and sisters." Experts feel that the governess was overstating her claim as some of the jigsaw maps were made by engraver John Spilsbury and others were French.

The British Library has acclaimed the maps as exceptionally early examples of jigsaw maps which were first produced for sale by the engraver John Spilsbury in the 1760s. Some of Spilsbury's dissected maps are included in this collection, as well as others hand-drawn by Lady Charlotte or the royal children.



One of the maps from the cabinet of jigsaw maps recently acquired by Historic Royal Palaces with the help of the Art Fund for the collection at Kew Palace, residence of King George III.

The cabinet was hidden for centuries and has been displayed only once in 1920. It passed through the family of Lady Charlotte and was snapped up in 2000 by a foreign buyer who wanted to export it to the USA. Fortunately the export was banned by the UK government and the cabinet and contents were bought by the Art Fund for £120,000. They donated it to Kew Palace and the V & A's Museum of Children.

Sebastian Edwards, curator at Historic Royal Palaces said, "It is wonderful to see these little pieces of history returning to Kew where we imagine the royal children and their beloved governess would have played and learned from them. Picture the young future rulers using them to grasp the scope of their ever-expanding empire."

The cabinet is on display at Kew Palace (re-opened this year) alongside other historic objects relating to royal childhood and education at Kew including the doll's house belonging to King George III's daughters.

Kew Palace is the smallest and most intimate of the royal palaces. It was built about 1631 and was first used by the Royal Family in 1728. It was finally bought by George III in 1781 as an annex to the White House (located where the sundial now stands) to accommodate his expanding family, subsequently becoming a more permanent home for them. It will open until 28th October. Entrance is only allowed with a ticket to Kew Gardens.



The map cabinet used by the children of King George III.

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Mapping the New World for the Spanish Kings

Indigenous artists and the creation of colonial cartography

by Barbara E. Mundy, Fordham University

Rarely does one think of a place on Europe's periphery as being a central player in the history of cartography, but in fact, at the close of the 16th century, New Spain (the colonial territory that contained Mexico and Guatemala) saw a contest between two very different visions of the map. The occasion for this contest was an attempt by the Spanish government to create a precise geographic map of their New World territories, something that did not exist in the 1570s. To this end, the crown sent out a questionnaire asking local officials in New Spain to create a map of their individual districts.[1] Two companion projects, one to establish latitude using wide-spread observations of a lunar eclipse, and a second, a ground survey carried out in the 1570s, reveal that the Spanish government was committed to developing a mathematical model - the graticule derived from Ptolemy - as the basis of a New World map. Since the questionnaire asked that local respondents note their latitude, it is clear that these local maps were meant to be set into the freshly minted graticule like tesserae into a mosaic.

But crown officials' perception of the world as being reducible to mathematical coordinates was not shared among most local correspondents. Most residents of New Spain, particularly indigenous ones, adhered to a social model of space, one that, when expressed in maps, emphasizes the human construction of spaces, often incorporating narratives of historical foundations and creation of names into depictions of surrounding topography.[2]

Of the 70-odd local manuscripts maps made as part of the responses to the crown questionnaire (called the Relaciones Geográficas), two from Guatemala are of particular interest because their authors clearly stood at either ends of the spectrum in the understanding of maps. One mapmaker clearly shared the crown's preoccupation with the correlation of space to a set of numbers; the other adhered to a model that emphasized the social phenomenon that created spaces. Thus, the two Guatemala maps offer us different ways of considering space.

When the royal questionnaire arrived in 1579 to the south coast of Guatemala, a local official, the Alcalde Mayor Juan de Estrada, responded. Estrada is singular among most of the official respondents to the royal questionnaire, in that he possessed the kind of geographical and cosmographical knowledge the crown so avidly sought (Fig. 1). In most of the 170 textual replies from New Spain, few respondents had a clear idea of the longitudinal position of their town. In contrast, Estrada knew about tides, and time, and position of the moon and we can reasonably think that he may have once been a mariner, likely a pilot. His map of Zapotitlan uses a set scale (Fig. 2); a comparison to a modern map shows he depicted about 75 miles of Guatemala's southern coast (Fig. 3).[3]

On the map, the rivers flowing into the Pacific are marked with faint greenish lines; the roads in

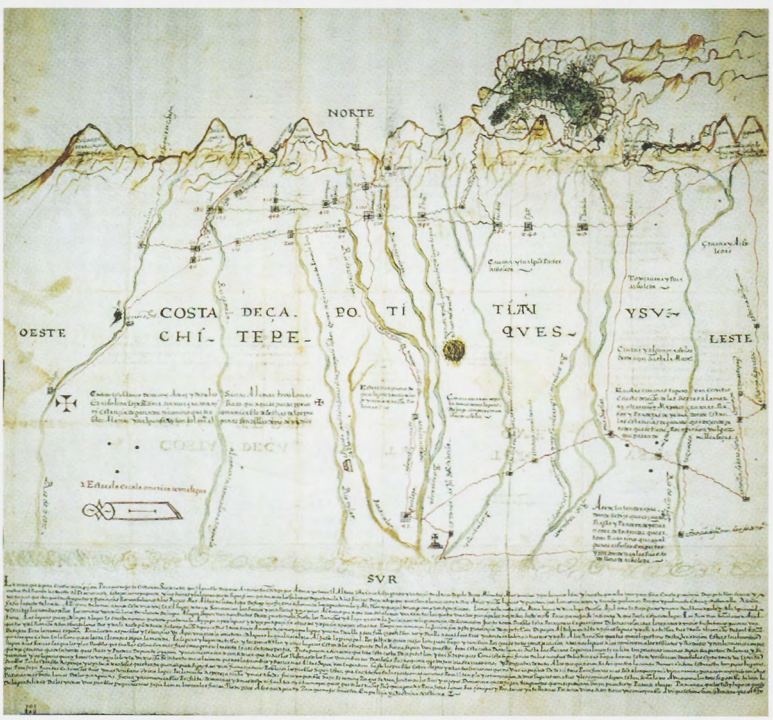


Fig. 1
Relación geográfica map of Zapotitlan, Guatemala, 1579. From "Relaciones Geográficas Collection," http://www.lib.utexas.edu/benson/rg/. Courtesy of the Benson Latin American Collection, University of Texas at Austin.

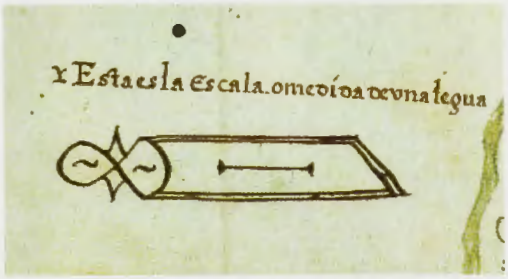


Fig. 2
Detail from Relación geográfica map of Zapotitlan, Guatemala, 1579. From "Relaciones Geográficas Collection," http://www.lib.utexas.edu/benson/rgl. Courtesy of the Benson Latin American Collection, University of Texas at Austin.

red, and the settlements with quickly sketched grids. Estrada attributes the map to a visual survey he made, but he also had considerable experience translating raw vision into the polished image we see here. With its use of scale, a visual survey, and seafarer's technology, Estrada's map offers the kind of territorial map the crown anticipated. But we cannot overlook the selectivity of the visual information. What did Estrada choose to include? He envisioned the region under his administrative control as a skein of rivers stretching from mountain to sea. The blank spaces between the rivers are filled with inscriptions in Estrada's hand, and there is a sea of words at the bottom of the map. Many of the texts describe the potential for pasturage, that is, ranches, a source of quick wealth for Spaniards. On the map ranches dominate the lowlands; Estrada dismisses the large area on the left of the map as too heavily wooded for cattle to pasture, or to be transported to a Pacific port.

Fig. 3
Region covered by the Relación Geográfica map of Zapotitlan, Guatemala, 1579.



Estrada's map and texts reveal his overriding concern with the economic potential of the region - ranches, and transport to international markets - but they also show how he minimizes the human presence and the particular histories of this landscape. Towns are, of course, included. And it is not that Estrada was ignorant of the distinct histories of this landscape. At centre is a mark identified as "Tzoncontepetl" a name in Nahuatl (the indigenous language of central Mexico) meaning "Four-hundred hills," and these "hills" are likely the ruins of a pre-Hispanic civilization. But the human presence on this map is mainly conveyed by small grids, to which are attached red numbers. The numbers represent tributaries, that is, the number of tax-paying indigenous households.

For the indigenous residents of the region, these grids, and their residence on them, was a new phenomenon. For throughout the 16th century, Spanish settlers and priests in the New World gathered native peoples from dispersed and depopulated towns together and settled them into new towns laid out using a grid plan. The friars charged with evangelization argued that only in these urbanized settlements could they be sure that their native charges attended catechism and mass. For Spanish officials, dependent upon tribute payments from these same peoples, putting native people on the grid made them easier to control and absorb orderly political habits. This Spanish view of the grid may explain why the Juan de Estrada, the maker of the map of Zapotitlan, used it so frequently: it was convenient shorthand to show the good order of the reign.

But living on the grid was rarely a matter of choice for indigenous peoples. We can gauge a sense of indigenous reaction to the policy of forced urbanization in the letter of two friars, written in the 1550s. They were baffled, even angry, about why the Maya would reject the best of Renaissance Europe. "Among all these Indians, there is not one who wishes to leave behind the hut passed on to him by his father, nor to abandon a pestilential ravine or desert some inaccessible craggy rocks," they wrote, "because that is where the bones of his forefathers rest."[4] So the grid is an ambivalent symbol. On one hand, it fits with a mathematical approach to space, where space is organized along an infinitely flexible yet standardized plan. But the grid also negates other spatial arrangements, like living near the bones of one's ancestors, which some humans might prefer.

In this map, Estrada cultivates an omniscient view of this region where the world seems viewed by the surrounding winds. But the unified perspective breaks at the top of the map, where a little appendage of the other side of the mountains,



Fig. 4
***Relación geográfica* map of Santiago Atitlan, Guatemala, 1584. From "Relaciones Geográficas Collection," http://www.lib.utexas.edu/benson/rg/. Courtesy of the Benson Latin American Collection, University of Texas at Austin.**

tilted upward shows the mountain-locked town of Santiago Atitlan. This is also the site of the second map from the Relaciones Geográficas of Guatemala (Fig. 4).

In contrast to the map of the Zapotitlan area, this map, of the lakeside town of Atitlan, is unsigned, and it is almost certain that the mapmaker was a resident of this Maya town, a local artist who has vividly rendered the region in washes of deep blue and green. In contrast to Estrada's map of Zapotitlan, this map of Atitlan presents a social rendering of space. This is not to say that the artist has ignored the dramatic topography of the region; with the volcanos of Toliman and San Pedro and Atitlan towering above the town, and the large lake of Atitlan lapping its shores. A comparison to a satellite image of the lake region reveals the scale of the top of the map is slightly compressed, capturing, perhaps, the point of view that could be obtained by viewing the region from the top of the volcano of Atitlan. But the artist of this map makes no claims to mathematical accuracy by inserting pictures of tools or scale. In fact, the claim to authority is made in the distortion of the map. At the centre of the map, is the heart of the town, the scale is enormous and it quickly diminishes outside the centre zone, a kind of graticule that is typical of many indigenous maps from New Spain.

Atitlan, which at this point was a town of some 1200 tributaries, or perhaps 4 or 6 thousand people, is shown as a simple nine-square grid; the town was a product of urbanization efforts spearheaded by local Franciscans. They laid out the grid and large plaza, clearly labeled "Plaza de Atitlan" on the map. Of course, the grid we see here could be interpreted as the Renaissance ideal, a plan promulgated by the Spanish king, and given the intended audience of this map, that is no doubt a valid reading.

But the map also offers evidence that the indigenous will to centre itself in the cosmos has reasserted itself in this newly planned town. Note, particularly, how the new sacred architecture of the town, the Franciscan monastery, as well as the grid itself is pulled in line with the natural axis created by Volcán de Toliman and the Volcán de San Pedro and the sun itself, rising in the east. The

map also presents evidence of a distinct geography. North and south are marked on the map, but, lying about 40 degrees apart on the horizon, they correspond to a Maya understanding of the sun's movement, the northern and southern points of the solstice sunrise, rather than not to the compass points used by mariners. Such solstice observations were regularly made by Maya groups of Guatemala, both in ancient and modern times.[5]

The social order of the town is clear, even in the limited sampling of buildings the painter presents. Facing off against the monastery, on the west side of the plaza, is the casas de cabildo, the local indigenous ruling council. Don Juan and don Gaspar, whose houses sit on the south side of the plaza, are doubtless local nobles. And the landscape itself is not pictured as an empty space, but teeming with life and activity. Fisherman ply the lake; the snow capped volcano fills the air with a plume of smoke, and despite the centralizing urge of the Spanish, the lakeside is dotted with smaller towns. So in this map, probably made by a member of Atitlan's Maya community, we see a human-centred rendering of space, attentive to both the built environment but also its integration into the surrounding, and, to the Maya, divinely saturated landscape.

By the mid 1580s, all the maps from the New World, and some eclipse observations were sent back to Spain; and the cosmographers were indeed disappointed. Because the indigenous maps, which had considerable symbolic power within the communities that made them, that is, to frame and shape a reality that is otherwise largely ungraspable by individuals, had very little significant authority outside of them. Instead of understanding them as offering an important alternative to how they thought about space of the New World, Spanish cosmographers dismissed them. Most of the maps were folded into accompanying texts and left to collect dust in the archives.

And while now, when we look at modern maps, the Spanish vision of a scale model, laid out on the universal grid, seems triumphant. But communities across New Spain and Guatemala expressed their ideas of the surrounding space in very different ways, anchoring it in a specific set of historical conditions and social practices. And this view of space never went away. For, in fact, the community maps of Mexico and Guatemala are still held in small towns and villages, where they are prized possessions, and they continue to offer us another way of looking at space that still endures.



Barbara E. Mundy, Ph.D. is an associate professor in the department of Art History and Music at Fordham University in New York City. She specialises in pre-Columbian and Latin American art and is author of the book* The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geograficas. *Her chapter on Mesoamerican cartography in* The History of Cartography Volume 2 *appeared in 1998, and her current research focuses on Mexico City in the 16th and 17th centuries.

Notes

1. On the project, see Mundy, Barbara E. 1996. *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*. Chicago: University of Chicago Press.

2. On the tradition of indigenous manuscripts, see Boone, Elizabeth Hill. 2000. *Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs*. Austin: University of Texas Press.

3. In regions on the economic periphery of the Spanish state, crown officials were left in charge of large jurisdictions, and the evidence is that they exerted only minimal power over the region. Instead, the crown left much of the control of the region in the hands of encomenderos, Spaniards who were rewarded for service to the crown with block grants of Indian labour. These grants were given for generations, and while in central Mexico, the crown reasserted its control over the Indian labour force by the 17th century, to the south, there were still functioning encomiendas into the 18th century. See Gerhard, Peter. 1993. *The southeast frontier of New Spain*. Rev. ed. Norman: University of Oklahoma Press.

4. The friars, Tómas de Cardenas and Juan de Torres, were writing to Charles V. Their letter is quoted in Lovell, W. George. 1992. *Conquest and survival in colonial Guatemala: a historical geography of the Cuchumatán Highlands, 1500-1821*. Montréal and Buffalo: McGill-Queen's University Press.

5. Aveni, Anthony. 1980. *Skywatchers of Ancient Mexico*. Austin and London: University of Texas Press.

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A View of Jerusalem

and a bit of detective work

by Eva Wajntraub

This article was being worked on by my husband, Dr Gimpel Wajntraub, at the time of his death in August 2006. I decided to finish it as a tribute to him. His love of maps and views of the land of Israel and all his publications gave his life a special meaning and enabled us to meet wonderful people all over the world. Gimpel married into a family of map collectors because my father, Karl Handler, was one of the three leading collectors of maps of the Holy Land (the others were Dr Hermann M.Z. Meyer and Eran Laor). My father gave his maps to the Israel Museum and partly to the Haifa Maritime Museum and Gimpel decided it would be a nice gesture to donate a map room in the new museum in Karl's name. From that time on my husband looked at these maps in a different way and decided to build his own modest collection. Soon the boundaries of the Holy Land were not sufficient explorer's material and Gimpel found every possible good reason to go abroad. It was a time when you could still find precious old maps in little village book shops without the Sotheby's catalogue prominently displayed. When Gimpel retired from delivering babies at the Share Zedek Medical Centre in Jerusalem he became a collector and wrote his book Hebrew Maps of the Holy Land *as well as many articles on the subject.*



Eva and Gimpel Wajntraub (left), long term members of IMCoS. Gimpel died in 2006 and Eva still lives in their home in Jerusalem.

The view of Jerusalem, part of which is shown below, has long been a subject of our curiosity. It is a beautiful view on six sheets (930 x 1320mm) with no name on it except that of the printer, Hendrick van Haestens. We saw the original many years ago in the Harvard Map Collection, New York.

Many views of Jerusalem have passed through our hands but we have never been as enchanted as we were by the sheer detail and artistry in this work. This view is unique because it shows over 200 buildings and places by number and is beautifully drawn in great detail. Most views of Jerusalem were created out of piety and were designed to be included in bibles and theological texts as well as in chronicles of pilgrimages. Many of the cartographers had never been to the Holy Land but had based their works on the work of others. The views served as a medium of conveying information, as a viewpoint, and as a concept.

We sought to find the creator of this view entitled "Hie Rosolima Sancta Dei Civitas" but the only clue available was the name of the printer/publisher Hendrick van Haestens and the date and place (Leiden 1598) which appeared in a cartouche in French at the lower right corner of the sixth sheet. Van Haestens turned out to be a rather unusual person. He was a publisher and



printer but not an engraver so somebody else must have made the printing plates. We also wondered how the plates came into the hands of Van Haestens.

The view is oriented towards the east and depicts the city in detail with its neighbourhoods, buildings, walls, gates and lively scenes from the life of Jesus. Military camps showing the different besiegers of Jerusalem can be seen as well.

In our search for information about Van Haestens we approached many map libraries. The only information which emerged was reference to a large battle scene which Van Haestens had published showing the war against the Spanish in the Netherlands[1]. Fortunately we then came across Dr Anna Simoni, an authority on 16th and 17th century Dutch printers, who was familiar with him.

Van Haestens was born around 1566 in Gelderland and was active as a printer/publisher in Leiden and Louvain. Unlike many other artists and craftsmen who emigrated from the south to the north, he migrated in the opposite direction. He arrived in Louvain about 1622 and continued to work there until his death in 1629. We also found a reference to him in connection with the Dutch version of Christiaan van Adrichom's *Theatrum Terrae Sancta*, Köln, 1584, which contained a map of Jerusalem, "Clare beschrijuinge van der stadt Jerusalem..., B. Leyden bij Hendr. Lodowijjcks zoon (van Haestens) voor Harm, Amsterdam 1598..."[2] .

It is known that Van Haestens was a devout Catholic who printed a book about a pilgrimage to Jerusalem[3], the first edition of which appeared in 1620, the year that he settled in Louvain. He also wrote an account of the siege of Ostend 1601-1604 with 14 engraved plates.

Anna Simoni wrote[4] "The odd manner in which Van Haestens both hid and revealed himself as printer of Bockenberg's pilgrimage can be explained if the book is seen as a test piece he produced to submit to the authorities at Louvain or elsewhere in the South. Had he printed the book in the Spanish Netherlands, during perhaps an exploratory stay, he could have given it a true imprint and come to no harm. But in Holland, Catholic books were officially frowned upon and therefore it was, to say the least, prudent to disguise its Leiden origins. Yet to make sure that the book could be recognized as his own work, Van Haestens added his monogram ornament: a clever ruse. He furthermore probably printed only a small edition of it [the book], which then, having fulfilled its purpose and helped to gain him his Louvain appointment, led to renewed demand and thus to a new edition in 4° of 1628 under the title "Waerachtighe Beschryivinghe van d'oude ende nieuwe Stadt Jerusalem," bearing his imprint: "Loven, Henr.van Haestens."[5]



Fig 2. The view of Jerusalem printed by Hendrick van Haestens, Leiden, 1598.

After going through our collection of 16th century views of Jerusalem we realised with amazement that this view of Jerusalem by Van Haestens was similar in appearance to the work of Christiaan van Adrichom (1533-1585), Leiden 1584. This led us to the conclusion that this view was a copy, or at least based, on the work of Van Adrichom.

It is to the credit of Van Adrichom (Adrichem, Adrichomius), a learned priest and surveyor of Delft, who included a view of Jerusalem in his book *Theatrum Terrae Sanctae*,[6] that he was able to identify topographically the Stations of the Cross and to determine their number. He is the first scholar who showed 14 Stations, still visited today, from the Palatium Pilati to all following Stations up to the grave of Jesus. Before the time of van Adrichom, the number of Stations varied between 11 and 31. Van Adrichom died in Cologne whereas Van Haestens, who was born in Gelderland and lived in Leiden, died in Louvain.

Van Adrichom gives the sources of his work which included, among others, Josephus, Ptolemy, Buchard of Mount Zion and the panorama view of the Holy Land and Jerusalem of Reuwich. Adrichom was a relative of the Dutch humanist, Martin Dorp, and was in contact with Sir Thomas More and Erasmus. During the uprising in the Spanish Netherlands he fled to Cologne and became Rector of the Augustinian monastery 'Nazareth.' Before his death, van Adrichom appears to have given the manuscript of the last two volumes of his *Theatrum*, which included the view of the Holy Land, to the printer and copper engraver Georg Braun, who published it in 1588.

The Van Adrichom view of Jerusalem was on two sheets measuring 37 x 47 cm each and remained the definitive layout of the Holy City until the discoveries during excavations in the 19th century.

Georg Braun and Franz Hogenberg added Van Adrichom's view of Jerusalem to the fourth volume of their work *Civitates Orbis Terrarum* (6 volumes) published in Cologne, 1588.[7] It is quite possible that Van Haestens, who spent almost a year in Cologne, came into contact with Braun and Hogenberg and some of the other engravers and printers involved with the *Civitates*. Unfortunately we have not been able to find any evidence that Van Haestens met Braun and Hogenberg while in Cologne. However, looking at the two views it becomes obvious that the 1584 view by Van Adrichom was the basis for the Van Haestens view of 1598. The presentation of the Holy City was elaborated and developed by Van Haestens but definately copied from Van Adrichom.

Notes:

1. Henrick Lodewijcxsoon van Haestens, *Beschrijvinghe, des Machtigen Heyrtochts uyt Hollandt nae Vlanderen, gedaen by de Hoogm, Heeren Staten Generael der Vereenichde Nederlanden, Van ghelijcken de Bloedige ende Strenge Belegeringe der Stadt Oostende*. ...De tweede editie met vlijt oversien, vergroot ende verbetert. Leiden, Henrick Haestens, 1614. See also Anna E.C. Simoni, *The Ostend Story. Early Tales of the Great Siege and the mediating Role of Henrick van Haestens*. 't Goy-Houten, 2003, and Christian Coppens, "Steadfast I hasten: the Louvain printer Henrick van Ha(e)stens," *Quarendo*, XV11, 3 and 4 (1987) pp.185-204.

2. Reinhold Röhricht, *Bibliotheca Geographica Palaestinae*, Universitas Bokksellers (reprint), Jerusalem 1963, p.210.

3. *Waerachtighe beschrijvinghe van d'oude ende nieuwe stadt Ierusalem, alsoo die geweest is ten tijden onses salichmaeckers Iesu Christi, ende daer nae ghedestrueert. Beschreven van Fl. Iosephus ende Hegesippus, alsoo die oock teghenwoordich is, bereyst ende beschreven vanden eerweerdigen Iacob Boeckenberch ende Hieronymus Scheyt, inden jaer 1600 end 1612*, Tot Loven 1628, gedruckt by Hendrick van Hastens, [90]p.:ill.:4°.

4. Anna E.C. Simoni, "Henrick van Haestens, from Leiden to Louvain via 'Cologne'" in *Quaerendo*, Vol. XV, 3 (1985), p.187-194.

5. Ditto, p.191.

6. Christiaan van Adrichom, *Theatrum Terrae Sanctae et biblicarum historiarum cum tabulis geographicis aere expressis*, Coloniae Agrippinae, Godofr. Kempensis, 1584, 8°.

7. Georg Braun and Franz Hogenberg, *Civitates Orbis Terrarum*, Cologne, 1572-1617, Volume 4 1588.

Acknowledgements:
I would like to thank David Cobb for introducing us to this treasure.

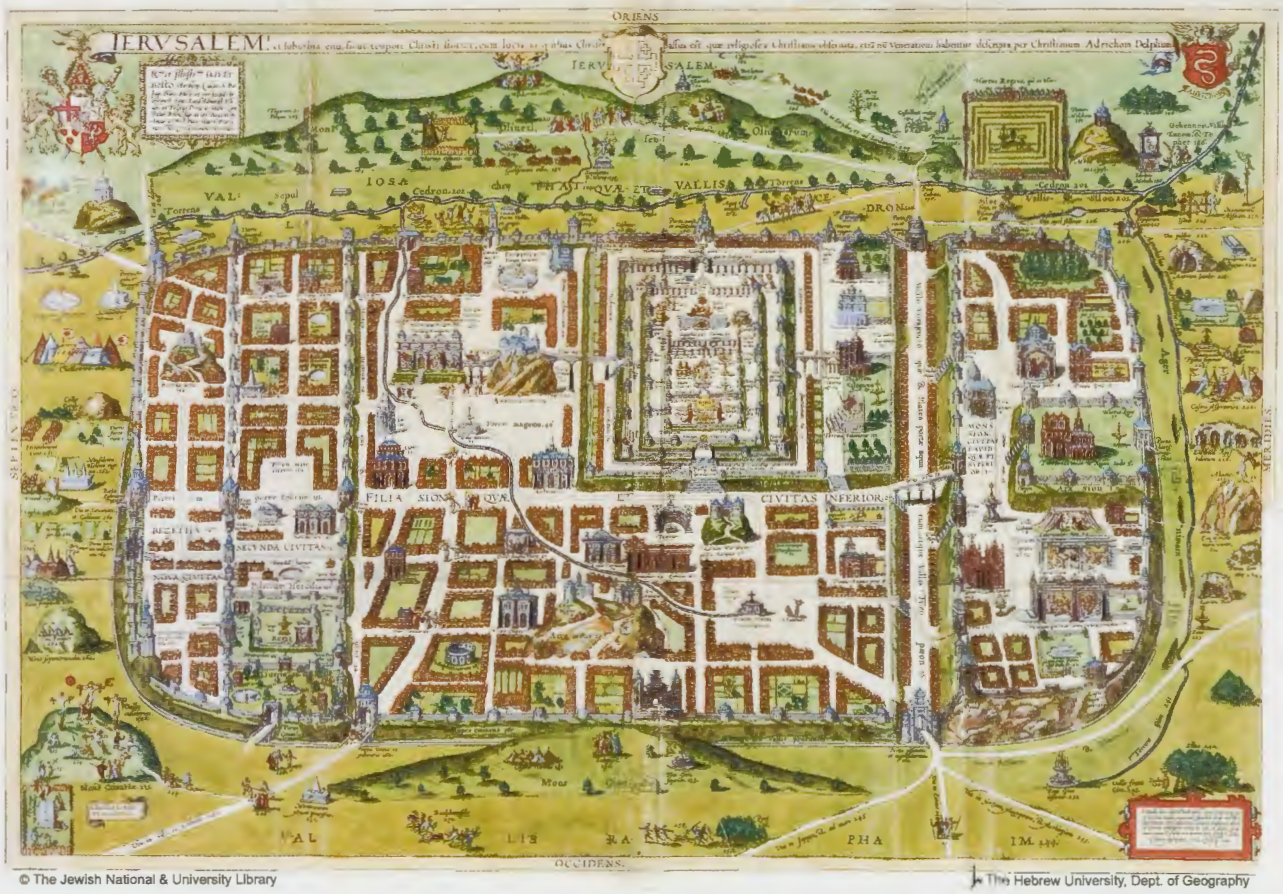


Fig 3. Van Adrichom's view of Jerusalem which was the basis for the Van Haestens' view.

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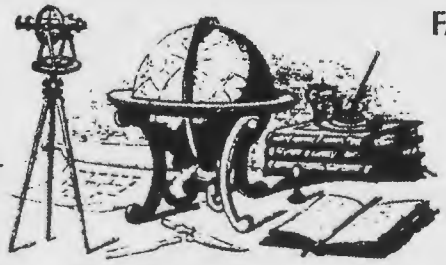
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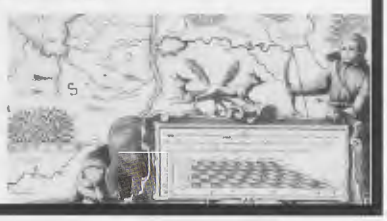
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Mapping Matters

Seventh Rocky Mountain Map Fair
The Rocky Mountain Map Society is hosting its seventh annual antique map fair on 14th-15th September at Denver Central Library in Colorado, USA. More than 15 dealers from the United States and Europe have signed to display their maps. The fair is open on the Friday from 5pm to 8 pm and on Saturday from 9 am to 5 pm. For further details visit the Society's website: www.RMmaps.org

A picture taken at the Rocky Mountain Map Fair last year.



The Story of Pocahontas
The story of Pocahontas, daughter of chief Powhatan, who was sent across the Atlantic to England about 400 years ago, is told in an exhibition at the American Museum in Britain at Claverton Manor, Bath. The exhibition, entitled "Atlantic Crossings" is open until 28th October and also tells the story of explorers, adventurers, and would-be settlers who left England for the New World about the same time. On display are maps and prints from the museum's collection. Also being held at the museum is a seminar entitled "New World Cartographies: Mapping America 1500 – 1776 from 2nd-3rd November. The plenary address is to be given by Professor Matthew H. Edney, Director of the History of Cartography Project at the University of Wisconsin and Associate Professor and Faculty Scholar at the Osher Map Library and Smith Center for Cartographic Education at the University of Southern Maine. Further information and registration at http://www.rai.ox.ac.uk/seminars/index.html

6th Paris Map Fair
To be held on Saturday, 10th November, at Hotel Ambassador, 16 Bd Haussmann, 75009 Paris with more than 35 international dealers offering old maps, atlases, views and globes. For further information visit www.map-fair.com

Breda Map and Book Fair
This will be held on 23rd and 24th November in the Grote Kerk situated in the centre of Breda in The Netherlands. Organised by Stichting Historische Cartografie van de Nederlanden. There will be 30 map and booksellers from Europe and the USA. Admission 6 Euros.

Festival of Maps in Chicago
New events are being announced all the time for the huge Festival of Maps being held in November this year in Chicago, Illinois. Exhibitions are being mounted in institutions all over the city. They will include "European Cartographers and the Ottoman World 1500-1750: Maps from the Collection of O.J. Sopranos" which will be showing from 2nd November, 2007 until 2nd March, 2008. This exhibition of maps, portolan charts and atlases demonstrates the power of maps to reflect and shape geographical knowledge of that part of the world we know today as the Middle East. Venue is the Oriental Institute Museum of the University of Chicago. The Newberry Library is featuring two exhibitions, "Chicago and the Mapping of the American West" tracing the link between the mapping and the conception of the American West over five centuries and "Ptolemy's Geography in the Renaissance" which will examine how the ancient geographical work of Ptolemy was transformed by a succession of Renaissance editors, some of the greatest cartographers and geographical thinkers of the 15th and 16th centuries. Further details of other exhibitions and events on the festival website www.festivalofmaps.org

New Series of "Maps and Society" Lectures
The seventeenth series of lectures (2007-2008) in the history of cartography, convened by Catherine Delano Smith and Tony Campbell, will begin on 1st November 2007. Dr Keith Lilley (Department of Geography, Archaeology and Palaeoecology, Queen's University, Belfast), will talk about "Mapping the Realm: New Perspectives on the Gough Map of Great Britain (*c.*1280-*c.*1360)" at The Warburg Institute, University of London, Woburn Square, London WC1H OAB at 5pm. Admission free. See advertisement on page 24 in this issue for full details.

Book Reviews

A look at recent publications

The Mapping of North America II by Philip D. Burden. Raleigh Publications, Elmcote House, The Green, Rickmansworth, Herts WD3 3HN, UK. 2007. Pages 66 + 540; 12 colour plates and 392 black-and-white illustrations. ISBN 978-0-9527733-1-3. Hardback, price £175 or US$325. See website www.caburden.com for ordering and for details of postage rates.

There must be very few IMCoS members who are not aware of Philip Burden's large volume *The Mapping of America I* which encompassed all the North American maps (410 in number) from the period 1511 to 1670. This second volume moves forward thirty years to 1700, describing a further 364 maps.

Seymour Schwartz provides a succinct foreword to the work and comments on the spread of British colonisation throughout the 17th century, coupled with French expansion south and westwards and the revised geographical relationship between California and the rest of the continent. There was thus an increase in the number of maps of parts of North America over this time and in consequence more historical and geographical detail to be analysed and presented.

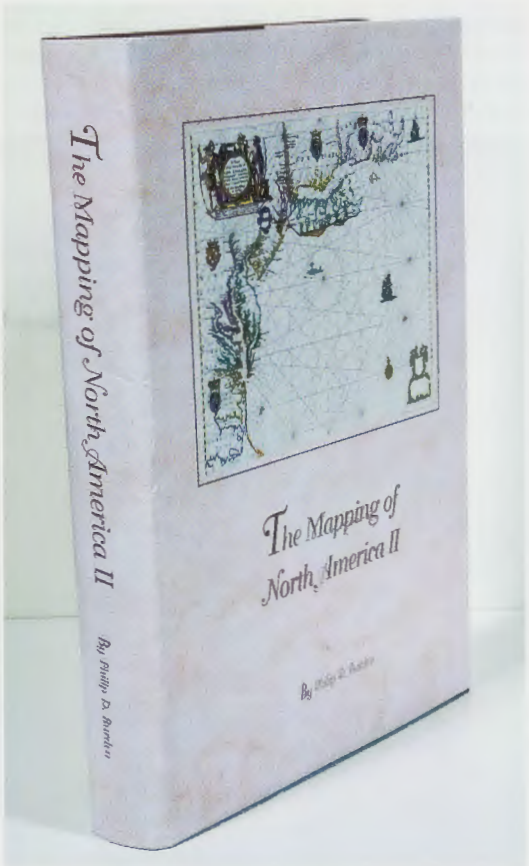
First, however, there is a lengthy *Corrigenda & Addenda* which parallels the equivalent section in the reviewer's own *The Mapping of the World* and assembles information brought to light since publication of volume I. Burden's valuable *Corrigenda & Addenda* covers no less than 142 such items, some of which are substantial entries describing 'new' maps. There is then an informative *Introduction* or overview of North American cartographical developments from 1670 – 1700 accompanied by 15 colour plates. The main carto-bibliography maintains the numerical sequence of entries, starting with entry 411 as volume I concluded with entry 410. Particularly helpful are the commendably clear black-and-white plates, usually one (and in a few cases two) for each entry.

The textual entries themselves are full and detailed, sometimes extending over more than one page. For instance, the commentary on the important North American map of 1700 by Claude and Guillaume De L'Isle takes up two pages with two plates and a listing of seven states up to 1718. In addition there is acknowledgement of the map's influence on Pierre Mortier *c.*1707, Petrus Schenk 1708, Jeremiah Wolff *c.*1710, the Châtelain firm 1713, and Tobias Conrad Lotter 1772. As well as historical, social and geographical information, Burden places the map-maker and/or publisher in context and deals as fully as practicable with subsequent editions and states, including publications post-1700. References are cited in brief as are a selection of locations. The only criticism I might levy (and not in all cases) is that the artistic detail of cartouches (fauna, flora, peoples, classical attributes, navigational instruments etc) is given less attention than deserved.

As in volume I, there are several useful appendices, including Lost Maps; California as an Island; and First on American Maps. There is also a full alphabetical title index and a bibliography.

Philip Burden's two volumes form an unrivalled colossus of North American mapping. The binding of the review copy of volume II in my hands appears firm and, unless seriously abused, unlikely to suffer from the weakening experienced by some purchasers of the first volume. I thoroughly commend this work to collectors, dealers, museum and institutional curators, geographers, historians and others alike.

Rodney Shirley



Road-Books, Road-Maps, & Itineraries of Great Britain 1535 to 1850. A Catalogue annotated for Devon & Cornwall by Francis Bennett. Published by, and available from, the author at Menryn, Newton Ferrers, Devon PL8 1BW. 2007. 65 black and white illustrations. Pages i – vi, 1 – 144, plus 4 pp. index. Paperback. No ISBN. Price £14 from the author.

The Roads of Devon & Cornwall by Francis Bennett. Published by, and available from, the author as above. 2007. 194 pp. Black and white illustrations throughout. Paperback. No ISBN. Price £14.

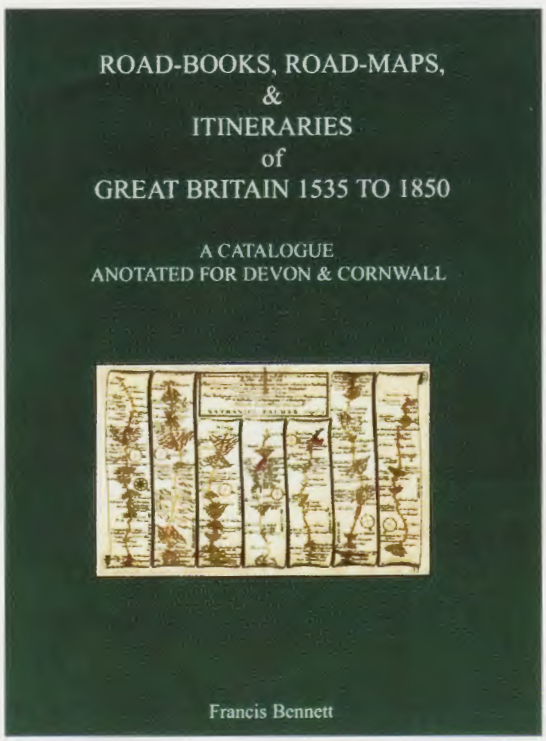
Francis Bennett is co-author with Kit Batten of the two volume carto-bibliography *The Printed Maps of Devon* and *The Victorian Maps of Devon*. He explains that the two books reviewed here stand alone as well as complementing each other, the second book having arisen out of the research for the first.

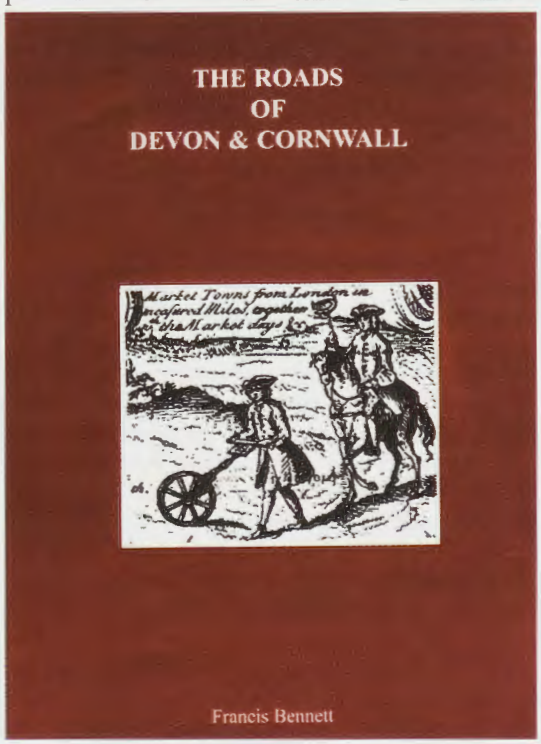
The first book is a reference catalogue which Francis Bennett likens to a revised issue of Sir Herbert Fordham's *The Road-Books & Itineraries of Great Britain* first published in 1924 which he acknowledges is his primary source. Francis follows Fordham's definition of a road-book with two changes: he includes road-maps drawn specifically to show the extent of roads but excludes Victorian guide-books. He also includes manuscript maps on which roads are shown. Although the catalogue is annotated to show those works relevant to Devon and Cornwall it is complete for the whole of Great Britain.

Despite the book's title, the first map is the Gough map of *c.*1360 followed by Leland, Grafton, Stow and Holinshed. After these classic works the list continues with names well known to any collector of British county maps, and many more probably not so well known. If an atlas has parts specific to Devon and Cornwall these are listed in some detail but the general reference is available for the collector of any county. The detailed list ends in 1845 but there are two appendices; the first a selection of maps and books issued for tourists on bicycle or by car, the second a list of plans drawn specifically for the repair, maintenance or establishment of roads in Devon and Cornwall, especially turnpikes.

There are some spelling mistakes, typographical inconsistencies and some illustrations that appear to be 'out of focus' but apart from these minor criticisms this is a well researched listing. I suspect it will become the standard catalogue of road-books following on from Fordham but I would have liked to see each entry numbered to assist in using the list for reference purposes.

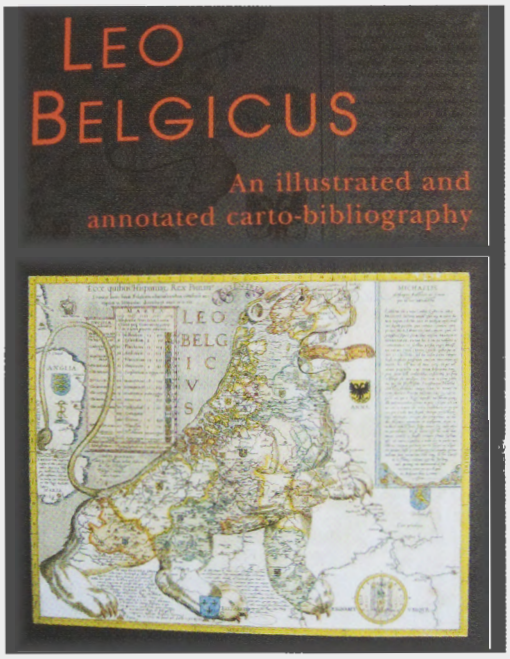
The second book, *The Roads of Devon & Cornwall*, is 'an historical journey along the tracks and roads of the West Country...'. Starting at the end of the Ice Age in 6000 BC we are taken along the Roman roads, through the Middle Ages, to the Tudor and Stuart period including the start of a Royal Postal service which was expanded to serve the general public by Charles I in 1635. The history continues throughout the Georgian period with the introduction of mail and stage coaches creating problems with road maintenance. The constant





need to repair the roads led to the Turnpike Act to raise money and this, together with tolls on various bridges, is well documented for the region covered in the book. The chapter on Victorian travel deals with the effect the coming of the railways had on the financing of the road network which became more acute with the abandonment of the Turnpike system. All these journeys are linked and illustrated by reference to the various road-books and almanacs published at the time for the benefit of the traveller. The arrival of the bicycle and finally the petrol driven motor car saw changes in the type of road-book required by the public. This is not a reference book but, with its numerous anecdotes, would make an ideal bedtime read. It will be appreciated by those interested in the mapping of the two counties, the regional historian and the postal historian.

Dr Adrian Almond



Leo Belgicus. An illustrated and annotated carto-bibliography. Revised Second Edition by H.A.M. van der Heijden. Published by Canaletto, Alphen aan den Rijn, The Netherlands, 2006. 121 pp., illustrated in black and white with some colour. ISBN 9064-69-644-6.

The layout, composition, and appearance of this second edition is virtually identical to the first which appeared in 1990. It consists of seven chapters according to whether one is in the presence of the "Lion Rampant Facing Right" (chapter A), a "Sitting Lion Facing Right" (chapter B), a "Lion Rampant Facing Right in F. Strada E Bello Belgico" (chapter C), a "Lion Passant Facing Left" (chapter D), a "Lion Rampant Facing Right with Equestrian Figures" (Chapter E), a Dutch lion i.e. a "Leo Hollandicus" (chapter F), or, finally, whether one of the "Special Lion Maps" (chapter G).

Van der Heijden has employed the International Standard Bibliographic Description for Cartographic Materials ISBD (CM) in order to easily identify the maps and their respective states; an important aspect for researchers who wish to find a particular map in any given library. The introductory note on the iconology has been augmented with additional attractive examples of maps representing human figures or animals.

The photographs of the lions are generally good and of a size that permit the reader to admire their beauty and also to read some of the printed text quoted by the author. However, in many instances the quoted texts are illegible as the print is too small. As for the first edition, the author has gone to considerable effort to identify additional examples of the 'Leo Belgicus', to put dates right and to provide extremely useful background information about the political situation of the period during which these maps were engraved and published. I found the "Note" which accompanies most of the maps captivating and most informative. Of many examples let me point the reader to the information regarding maps 1 and 2, the series of maps 21 and 22 where Louis XIV unashamedly points to the countries he intends to occupy and annex, and the Leo Hollandicus maps when the 17 Provinces had ceased to exist as such.

These are aspects of political relevance mainly concerning today's Benelux countries and their common historic background. Other "Notes" cover details regarding the map makers, engravers and publishers, or details of issues and various states of maps. I am convinced that most collectors would dearly love to be able to compare the various states of the maps in their Leo Belgicus collection. The comments about Tooley's publication on the lion maps are not very helpful since the "booklet has been out of print for a long time, a reprint is not to be expected" and one would "have to make do with a photocopy." But available from whom? Hardly anyone will be in a position to make comparisons between van der Heijden's work and that of R.V.Tooley.

The multilingual reader will face no great problem in diving into a most captivating text. Others will have to be a little more patient but will derive equal pleasure in reading this second edition. It does (one has to be fair) contain a sufficient amount of translations into English of original Dutch, German and Latin text passages. However, many are still left in their original language. In my opinion this second edition is a "must have" reference work.

Rolph Langlais

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You Write to Us

Map for identification

At the collectors' meeting in April I showed members this map. Nobody was able to provide me with a definitive identification so I would like to ask if anyone else can help? I do know that it is dated 1701 as that date is written in the cartouche. In case the title cannot be read clearly it is "Regionvm Circvm Polarivm Lapponiae Islandiae et Groenlandia Novae et Veteris Nova Descriptio Geographica." I would like to know its provenance and also the name of the cartographer and, of course, any other information which is available. Please reply via the Editor.

Can anyone tell Dr Barbara Thomas more about her map - Regionvm Circvm Polarivm Lapponiae Islandiae et Groenlandia Novae et Veteris Nova Descriptio Geographica 1701?

Barbara Thomas (Dr), Godalming, Surrey, England

Postscript to "Maps of the Spanish Armada"

There were a couple of points I would like to add to Dr Adrian Almond's most interesting article "Maps of the Spanish Armada" in the Summer 2007 issue of the Journal.

In his references he cites a work of mine *Maps in the Atlases of the British Library*. However, it may not be easy to locate the Pine atlases. They are not classified as either Terrestrial Atlases or Maritime Atlases but (on advice) as General (G) Works. Three collations appear in the second volume under the entries G.PINE-1a,-1b and -1c. The first dates from 1739; the latter two from the second edition of 1753. The third copy, G.PINE-1c, is unusual in that it is (as Dr Almond notes) gaudily coloured. I myself, perhaps more generously, would say that it is 'brilliantly' coloured. The atlas itself came to the British Museum (now British Library) in 1857 and



is unlikely to have been coloured post-acquisition. My own view was that with the special mounting of the maps on wide margin sheets, it may well have been a presentation example, perhaps for George II. However, it is very unusual to find 'contemporary coloured' maps of the mid-18th century so my view may be speculative. There is no documentary evidence in the BL that I came across that threw any light on when the atlas was so finely coloured.

The second point of minor interest is that I have an original title page of the first (1739) edition which was Fig.2 in the article (see illustration right). However, on the back is an early British Museum acquisition stamp 'MVSEVM BRITANNICVM' and so I wondered if I had come into possession of part of an illegally acquired atlas from the British Museum or British Library. But underneath there is an uncommon red stamp saying '1831 Duplicate for Sale'. It is not now the policy of the British Library to dispose of its duplicate maps and books (of which they have quite a number) but there was a short period in the early 19th century when they did sell a few selected works. So I was reassured to find that I would not be pursued for wrongful possession or some other parallel crime!

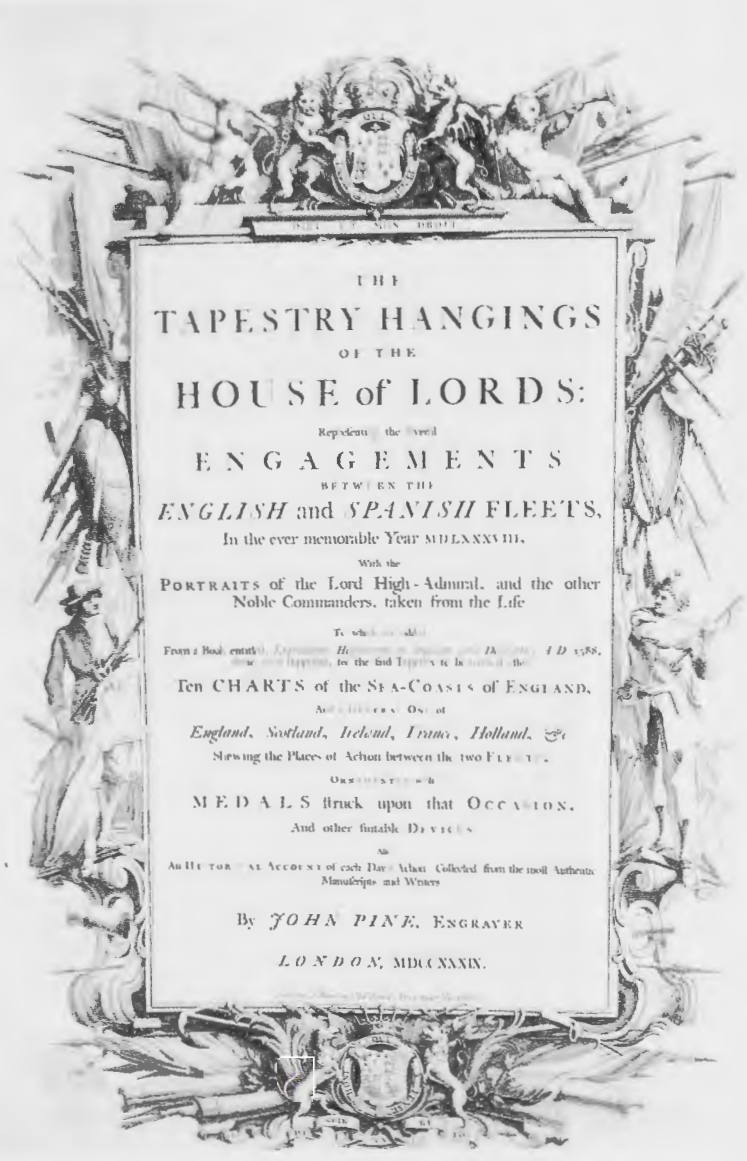
Rodney Shirley, Buckingham, England.

A plea

With the Summer Journal arrived the invitation to visit the American Museum at Bath and view its map collection. Oh, how I wish I could be there but I am a map/book collector so naturally I will be at the largest two-day Book Fair in the UK after the June fairs. Why must we again and again shoot ourselves in the proverbial foot? We are a group of collectors of maps/plans and our finds come from either dealers direct, auctions or map and book fairs and yet the date arranged for a regional visit clashes with a book fair! I really enjoy the IMCoS regional visits to collections, many of which are hidden away in old houses with restricted viewing. Personally, I could put up with several visits each year providing I don't miss the fairs!

Tony Burgess. Ash, near Sevenoaks, Kent, England

Note from Editor:
Whilst we do sympathise with Tony Burgess's plight and accept a rapping over the knuckles, we would point out to him that arranging access to places is not always straightforward and to a certain extent we are in the hands of the owners of the museum, house etc. giving us access.


THE
TAPESTRY HANGINGS
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HOUSE of LORDS:
ENGAGEMENTS
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ENGLISH and *SPANISH* FLEETS,
In the ever memorable Year MDLXXXVIII,
With the
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Ten CHARTS of the SEA-COASTS of ENGLAND,
England, Scotland, Ireland, France, Holland, &c.
MEDALS ſtruck upon that OCCASION,
And other ſuitable DEVICES
By *JOHN PINE*, ENGRAVER
LONDON, MDCCXXXIX.

QUOTE FOR THE DAY

"I hope that the reader will derive pleasure from the beautiful maps – they are works of art in their own right and represent the finest graphical achievements of their age. The result of the masters' ability strikes even the most hardened collector time and time again. Perhaps that in itself is one of the attractions of this hobby."

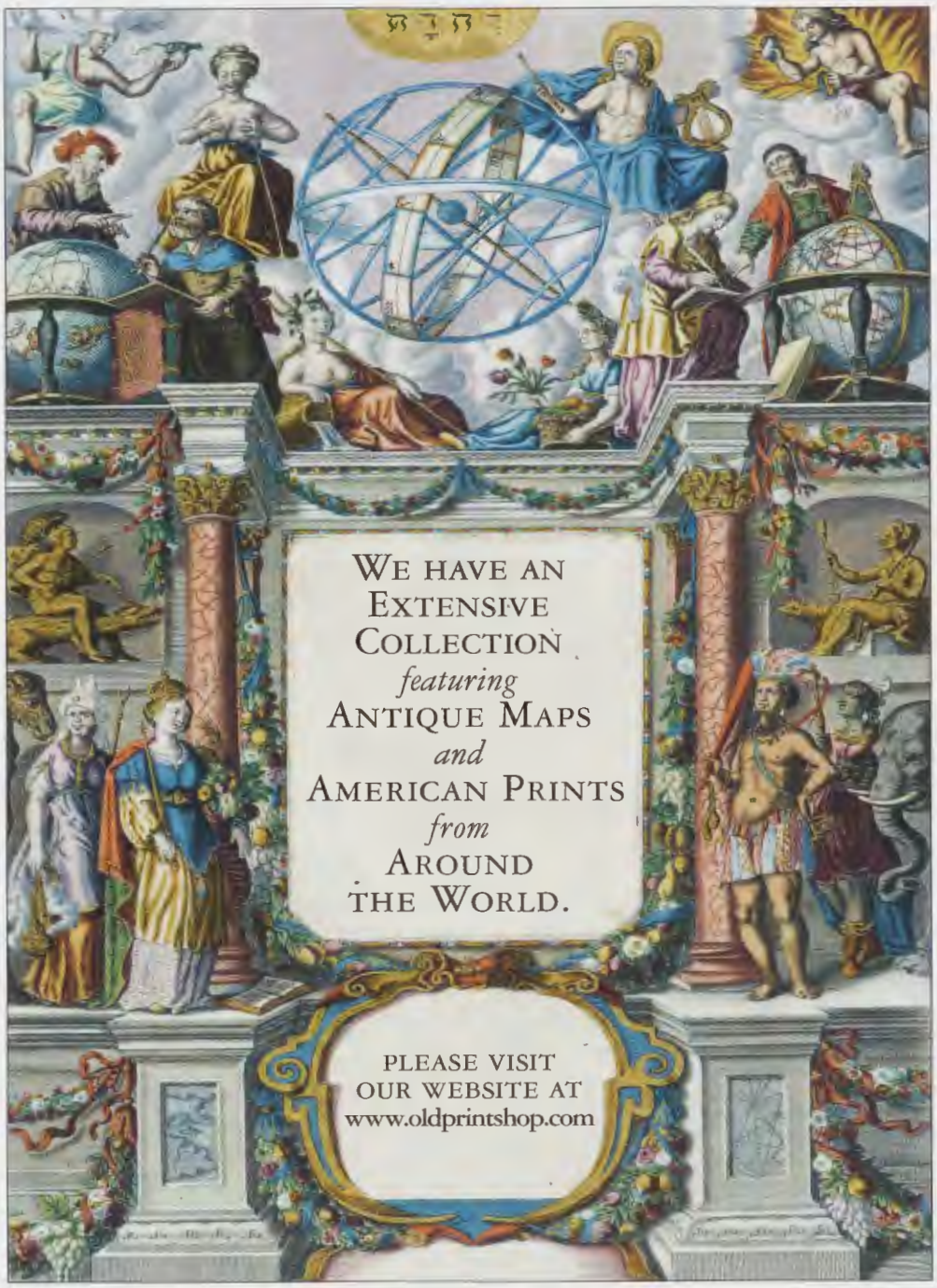
John Nurminen, Chairman, The John Nurminen Foundation.

Taken from Ulla Ehrensvärd, *The History of the Nordic Map From Myths to Reality* (2006)

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IMCoS Matters

Sarah for President

Following the resignation of Roger Baskes at the AGM, Sarah Tyacke has been appointed the new President of IMCoS. She was, in fact, on the Advisory Council of IMCoS from its inception in 1980 until 1984. Sarah is extremely well known in the map world having worked as Deputy Map Librarian at the British Library, author of a number of publications on early maps, and is now a lecturer and researcher on the subject. Until recently she was Keeper of Public Records and Historical Manuscripts for the UK government and Chief Executive of the National Archives of England and Wales from 1992-2005, overseeing the establishment of the new Public Record Office building at Kew in 1995.

She is now researching in the history of cartography and continues to work and write in the archival and records management fields. She is currently Leverhulme Emeritus Research Fellow and visiting professor at Royal Holloway, University of London. Full details of her career can be found on her website: www.sarahtyacke.com/biography.html

On learning that she had been appointed Sarah said, "I am delighted to have been asked to be President of IMCoS as maps have always been my first love in all their shapes and guises. I am especially pleased having worked with Helen Wallis [first Map Librarian at the British Library] for so long to follow in her eminent footsteps" (Helen was President of IMCoS 1986-1995).

Sarah has been Joint honorary secretary of the Hakluyt Society, 1983-1997, and was responsible for many of their publications about early maps including the three volumes of *The Charts and Coastal View of Cook's Voyages* and *The Journals of La Perouse 1785-1788*. She was co-author [with Helen Wallis] of *My Head is a Map: essays and memoirs in honour of R.V.Tooley* (London, 1973) and sole author of *London Mapsellers 1660-1720* (London, 1973) and has compiled catalogues and written articles in many journals.

She lives in London and is married with one daughter. In her spare time (how could she have any?) she loves the sea, hill and mountain walking, painting, reading and writing.



Our incoming President, Sarah Tyacke, being congratulated by outgoing President Roger Baskes at the Society's AGM on 9th June. (Photo by David Webb)

The annual dinner and award ceremony

More than 40 members of IMCoS gathered at the East India Club, St James's Square, London, on the evening of 8th June for the annual dinner. It was a convivial evening in a wonderful and apt setting.

Following the meal Roger Baskes, the President since 1995, spoke about his love of early maps. "Map collecting is almost as old as mapmaking," he commented. He then went on to urge collectors to be aware that collecting of maps has resulted in the destruction of books and atlases due to breaking. This destruction now needs to be reversed by collectors taking responsibility for the atlases that do remain intact. He also said that the Society had changed during its 27-year history and become more global yet still preserving its base in London. He explained that he was resigning as President to take up other posts but would long remember the friendship of the Society.

Hans Kok, Chairman, thanked him for his wisdom and advice. Neil Mckinnon, IMCoS National Representative for New Zealand, then invited the diners to attend the 26th International Symposium in Wellington being held from 10th to 13th February, 2008.

We were then invited by Tony Campbell, chairman of the IMCoS-Helen Wallis Award Committee, to guess who was the winner for 2007. His citation was as follows:-

"The job of a 'citationiser' is to keep you guessing for a bit. However, the 43-page instructions I was handed by the IMCoS Chairman (in section 33, paragraph 17) do stress the need to offer a few hints. Surprisingly, it doesn't make clear if these are supposed to be helpful or not but it seems to me that they should, of course, be as helpful as possible.

So, here goes. Among our winner's publications are the following: *Coins, Medals and England's first American Colony*; *Diplomacy: the World of the Honest Spy*; and *Vita Ticinese a Londra.*

Well, that must have given the game away. I imagine you all know the answer now. No? How about this then. Our winner is a collector of maps (on coins), a librarian, a great populariser (in the best sense), a multi-faceted expert, a media star, and widely published.

Still No? Okay, this will give it to you. How about an exhibition entitled 'London: a life in maps'? We are of course talking about Peter Barber, head of the map collections at the British Library.

Afterwards, do feel free to congratulate him in French, German, Italian, Spanish or various Swiss dialects, since he is happy in all those. And, while you are about it, ask his advice about the best Italian-Swiss restaurants in London.

'London: a life in maps'. This wildly successful British Library exhibition ran from November 2006 up to this March. Even if you didn't manage to see it I'm sure you will have read about it. All the major early plans of London were shown as a whole - something never done before. And the sharp social focus in the captions kept you on your toes. You were meant to think as well as look.

We are all told that the Internet is now where it's all 'at'. I sometimes say it myself. But what does 130,000 visits to a map exhibition mean for our subject as a whole? And that does not take account of the fact that many went back for a second time. I know my neighbours did.

Since I include a News page on my 'Map



Hans Kok (right), Chairman of IMCoS, and Valerie Newby, Vice-Chairman, presenting President, Roger Baskes, with a thank you gift for his 5-years service. (Photo by David Webb)

History' site, I receive daily updates from Google listing references to early maps appearing on the web. This gives me the dubious privilege of eavesdropping on the blogosphere. For many weeks, Peter's exhibition dominated the traffic. And it was all positive.

An example from one blogger: `Maps: sounds like a bit of a specialist subject - a bit nerdy and detached from everyday life. That was what I thought, but since I was at the British Library anyway, I thought I'd pop into the 'London: A Life in Maps' exhibition. Two and a half hours later, with the gallery attendants providing a chorus of vacuum cleaners, I was thrown out when the gallery closed.`

At the end of the run, there were tearful posts from people who had left it to the last minute, and then had to give up when faced with queues stretching round the block during the final week-end - a new problem for the BL.

The 'curator's blog' - as if Peter wasn't busy enough already - and an online gallery with a link to Google Earth - were some of the novel devices introduced so as to share the experience with those far from London.

The London exhibit was just the most recent in a long line of exhibitions that Peter has been involved in since he joined the British Library's Department of Manuscripts over 30 years ago. Many of you will have seen the BL's 2001 exhibit, 'Lie of the Land: the Secret Life of Maps', which featured many maps selected and described by him.

Incidentally, if you visit a map exhibition and wonder if Peter had a hand in it, check for the coin, the medal and something to do with his North London bailiwick of Hornsey (on which he is a noted expert). Without those, it won't be a genuine Barber display!

I'm certainly not going to list all his books and articles, but must mention at least: *Tales from the Map Room. Fact and Fiction about Maps and their makers* - accompanying the 1993 BBC TV programme, and co-edited with Christopher Board; his chapters in *Monarchs, Ministers and Maps: the Emergence of Cartography as a Tool of Government in Early Modern Europe* - regularly cited in scholarly footnotes; and, most recently *The Map Book*, for Weidenfeld and Nicolson in 2005. This tour de force is far more than the coffee-table book it resembles. I cannot recommend it strongly enough for those willing to be enticed into the world of maps - and for those of us who think we are experts. I defy anyone to deny that there are many maps illustrated and described there which they had never seen before. It was organised, edited, and much of it entertainingly written, by Peter.

His writing is always 'scholarly', in the sense of being well-researched and accurate, but it is never stuffy. One of the pieces he wrote for *The Map Collector* was called 'Two balls of parchment: or the Tale of a Chart' - about fragments of a Joel Gascoyne portolan chart of 1676, found by scavenging children up the chimney of an old house.

Peter's interests are limitless, but he has written most widely about medieval maps, British and European cartography, and especially the role of maps in diplomacy and government. Fired by curiosity and a vast store of relevant knowledge, Peter has made a number of intellectual discoveries. Unlike some that have dominated the news in recent years, these should stand the test of time. John Elder was fingered as the 'singular friend' of Mercator, who supplied him with information for the 1564 map of the British Isles. And Peter's work on the earliest detailed map of London (the so-called Copperplate Map) highlighted the important, and previously unrecognised, role of the Hanseatic League.

Further afield, the Australians were surprised and delighted when he identified a group of drawings in King George III's Topographical Collection (in the BL Map Library) as by Fernando Brambila. They date from 1793 and feature Sydney and Parramatta.

If writings about old maps are divided between those that are essential (i.e. they take the subject forward) and those that are mere restatements (however elegant), most of Peter's work is definitely in the 'essential' category.

Peter's greatest achievement is his ability to bring the subject to life. As a lecturer (usually with just minimal notes), as a broadcaster (he is a natural on the radio or TV), or when sharing his infectious enthusiasm with a visiting group, he is the perfect ambassador for our ('nerdy') subject.



Roger Baskes (left), outgoing president of IMCoS, presenting the IMCoS-Tooley award to Peter Barber, Head of Map Collections at the British Library, London. (Photo by David Webb)

Peter is, of course, a successor to Helen Wallis, whose name is commemorated in this award. I know that she would have been thrilled at the choice (by myself and two other selectors) of the person who is so energetically and skilfully carrying on what she herself did so well, both inside and outside the British Library: communicating the historical importance of what can be found on early maps to experts and new converts alike.

The award is made for 'cartographic contribution of great merit and wide interest to map collectors worldwide.' Peter Barber, Head of Map Collections at the British Library, is the worthy winner of the IMCoS-Helen Wallis Award for 2007."

In reply, Peter Barber said that he was "overwhelmed" to receive the honour and to join the elite list of those who had won in previous years.

Neil Mckinnon, IMCoS National Representative for New Zealand, then stood up to invite the diners to attend the next symposium which is to be held in his home country.



(right)Yasha Beresiner and his wife Zmira pictured on their stand at the London Map Fair held at Olympia. (Photo by David Webb)

The AGM and Malcolm Young Lectures

For the first time IMCoS held its AGM in a pub (The Hand and Flower) which was conveniently situated opposite Olympia where the Map Fair was taking place. Another first was the introduction of the Malcolm R. Young Lectures (named after our first President) which followed the AGM in the same location.

Treasurer, Tim Whitten, stepped down as treasurer and a replacement is being sought. Also stepping down was President, Roger Baskes, and Advertising Manager, Rolph Langlais. The new advertising Manager is Jenny Harvey and the new President Sarah Tyacke. Also joining the committee for the first time was Sylvia Sobernheim who is to be Events Organiser.

Tim Whitten, reporting on the yearly accounts (see below), said that membership subscription income was down but the total assets remained good. He asked for a vote of thanks to be recorded for the work put in by the Society's bookkeeper,



Visitors to the IMCoS stand at the Map Fair included (from left to right) Rolph Langlais, Hans Kok, Eva Kok, Ursula Langlais and Tim Whitten. (Photo by David Webb)

Sue Booty, whom he described as "a very loyal and inexpensive servant." Chairman, Hans Kok, presented a copy of Kees Zandvliet's book *Mapping for Money* to the outgoing President. He also announced that past journal editor and International Chairman, Susan Gole, was to be made an Honorary Member of the Society in recognition of all her work.

A new constitution was announced and can be accessed by members on the Society website (www.imcos.org). This was approved although there were some abstentions.

Newly appointed President, Sarah Tyacke, was put to work immediately giving the first of the new series of Malcolm Young lectures. Unfortunately, there were some technical hitches with the presentation of the pictures to her lecture entitled "All at Sea in the Renaissance" (our fault, not hers) but the full text and some of the pictures will appear in the Winter issue of the Journal.

Yasha Beresiner then gave the second illustrated lecture entitled "Back to Basics."

26th International Symposium in New Zealand

"Te Taki o Autahi – Under the Southern Cross" is the title of the 26th IMCoS International Symposium to be held in conjunction with the Australian Map Circle and the New Zealand Map Society from 10th to 13th February, 2008. The speakers will include Dame Anne Salmond, Professor Robert Clancy, Dr Nick Kanas, Kirsten Seaver, Dr Bill Richardson, John Robson and Polynesian Navigators. The conference celebrates the importance of the Southern Cross to the people of the Southern Hemisphere, and to its explorers. It was used to navigate, tell the time and to tell stories of the lands under its umbrella. A special pre-conference workshop is to be held in Sydney from 7th to 8th February. Wellington, New Zealand's centre of government and the world's southernmost capital city, is the venue for the main symposium. Leaflets for this event are included in this issue of the Journal. There will be several post-conference tours available. They include a seven-day Cooks tour of New Zealand which will include key Captain Cook sites; a seven-day spectacular South Island tour; a northern highlights tour and a day excursion to Marlborough Sounds. Registrations on: www.underthesoutherncross.org

The 27th International Symposium is due to be held in Norway. Details will follow in the Winter copy of the Journal.

IMCoS Visit to Bath

Bookings are going well for our visit to The Dallas Pratt Collection of Historical Maps at the American Museum in Britain at Claverton Manor, Bath on Saturday, 22nd September, 2007. We still have booking forms available or contact the organiser, Sylvia Sobernheim on 01689 820 850.

IMCoS Accounts – 2006

Summarised Balance Sheet

As at 31st December 2006	2006 £	2005 £
Fixed Assets		
IMCoS Library	1,500 00	1,500.00
Current Assets		
Cash at Banks	75,296.35	72,600.57
Prepayments	-	259.60
Accounts receivable	1,130.00	1,960.00
Contracted	4,000.00	6,000.00
TOTAL ASSETS	81,926.35	82,320.17
Represented by:		
Membership funds	17,176.24	20,254.97
Contract with London Map Fair	4,000.00	6,000.00
Payments received (future events)	5,840.00	6,305.00
Accruals	2,564.97	2,462 50
Surplus income over expenditure		
Brought forward	47,297.70	37,752.86
This year	5,047.44	9,544.84
	81,926.35	82,320.17

Income & Expenditure Account

	2006 £	2005 £
INCOME		
Subscriptions	17,141.59	18,861 50
London International Map Fair (net)	2,006.00	3,473.22
Donations	-	17.50
Interest (net)	2,205.26	1,955.81
Total Income	21,352.85	24,308.03
EXPENDITURE		
International events	(32.20)	24.73
Regional/London UK events (net)	242.70	165.05
Advertising, Promotion	773.97	735.57
Map & Society lectures, book support	582.71	300.00
IMCoS Journal (net)	7,878 53	5,401 65
Printing Bulletin (+ Directory, History 2005)	210 33	2,410.40
Bank & credit-card charges	1,150.45	1,226.78
General administration	4,131.64	3,904.06
Gifts, presentations & awards	478.14	540.60
Membership administration	433.24	245.72
General insurance	445.00	445.00
Exchange Rate	10.90	(636.37)
Total expenditure	16,305.41	14,763.19
Surplus Income over Expenditure	5,047.44	9,544.84

Honorary Treasurer: E. H. T. Whitten
Examined by: A. J. Almond & M. Woodward

Full accounts are available for inspection with the Treasurer

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Should I feel reassured or exasperated that so many advertisements have remained unchanged since my days at *The Map Collector*? Some artwork is long lost, resulting in advertisements that are, to put it politely, looking very ragged around the edges.

To have something new would not only make your advertisement more eye-catching, it would also make it much easier for your editorial team to produce a *Journal* that is lively, interesting and of the highest possible standard.

New Artwork Competition

The editorial team will be selecting what they consider to be **the most attractive new artwork** submitted for publication in the four issues of 2008. The winner will have the fourth appearance of their advertisement (Winter 2008) published free of charge! **The bigger the advertisement, the more the prize is worth!**

Artwork should preferably be in tiff or jpeg format (not pdf please) and should be 300 dpi at publication size. Hardcopy or film can be accepted but may be subject to scanning fees.



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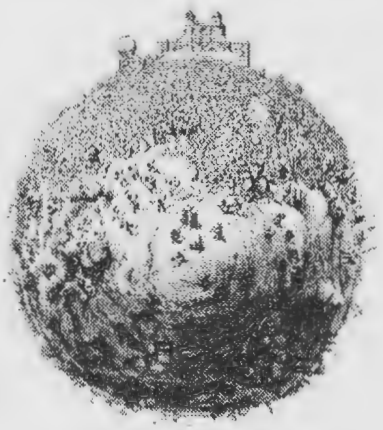
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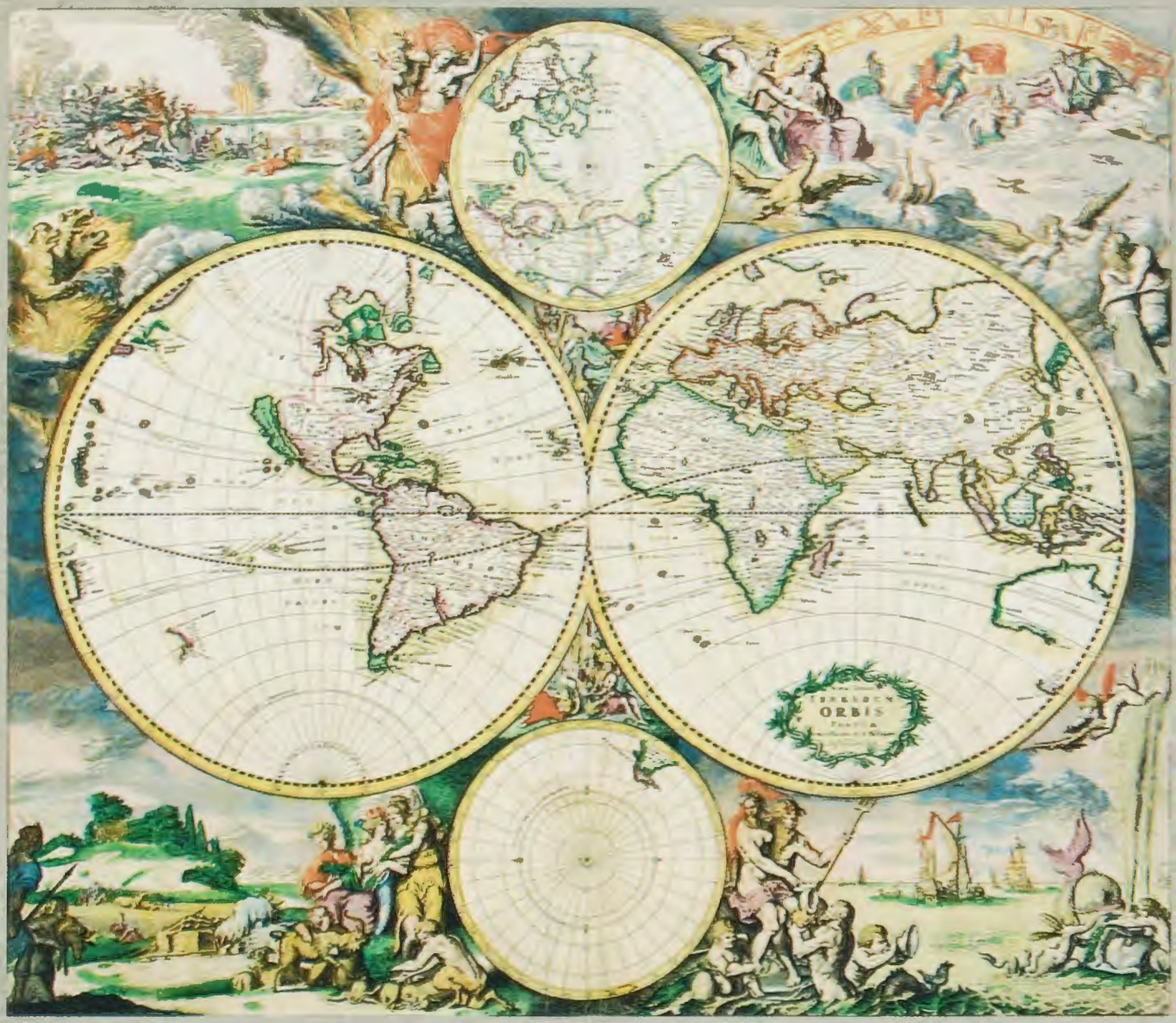
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For four issues per year	**Colour**	**B&W**
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Quarter page (same copy)	£350	£220
For a single issue		
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Quarter page	£140	£88

To place your advertisement, please contact Jenny Harvey, Advertising Manager, at the address shown on page 1.
Please note that for tax reasons it is necessary to be a member of IMCoS to advertise in the IMCoS Journal.

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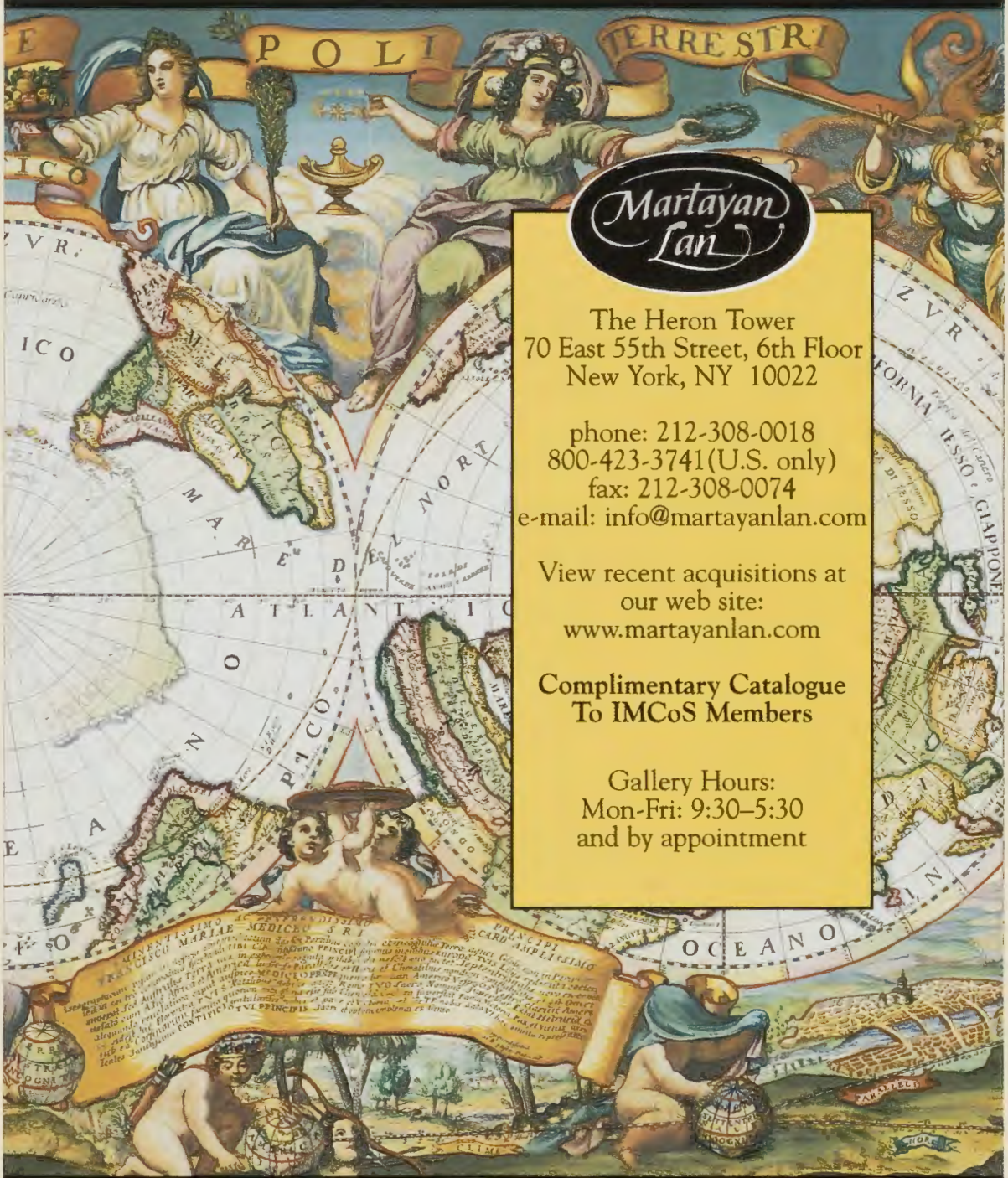


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