IMCoS JOURNAL

Spring 2009 *Number 116*



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A Letter From the IMCoS Chairman

Another Chairman's letter; this one after the dark winter with spring and summer ahead of us. The financial crisis has not yet disappeared. Bad news for the trade as financing stocks is affected and customer spending may be slowing down. The auctions report good hammer prices for premium material and much less so for "regular" maps. The latter may be good news for collectors again after an extended period in which prices went up continuously. Anyway, collectors will be happy with lower priced maps of their area of interest and do not necessarily derive more pleasure from maps that come dear. Although, in all honesty, I have enjoyed seeing the price of my maps go up, at the same time I loathed the higher prices for those maps that I still wanted to buy. It is all a matter of perspective!

The Society has meanwhile closed its books, expecting a small loss over 2008. Our Treasurer is preparing the annual accounts while I write this. They will be published in the Summer Journal.

We are pleased to have found someone who is willing to take up the newly-created function of Marketing Manager and wish him every success. His name is Tom Harper and he works in the Map Library of The British Library.

With deep regret we have agreed to accept the resignation from the Committee of Caroline Batchelor, effective from June this year. Caroline has worked tirelessly for the Society since the early days, serving in various capacities including Membership Secretary, Member Liaison and UK Events Organiser over a 20-year period. She has also been National Representative for the United Kingdom and we are now looking for someone to replace her. Her friendly smile at any get-together she attended has probably done more good to the Society and its members than all our current discussions on websites etc. We understand that Caroline feels that the new technology is better left to the next generation and that it is time she took a rest. Luckily, she has agreed that she and her husband Peter, who has also been extremely helpful to the Society, will be available in case we need help in any way. It is good to know they will be around!

The Executive Committee has decided to contract the website design to a different firm which we hope will avoid many of the problems which have arisen due to our Website Manager, Yasha Beresiner, being short of time to keep everything up to date. Kit Batten in Stuttgart has volunteered to act as Content Manager but he will take over from Yasha only after we have sorted out the current problems.



Please enjoy this Spring journal and keep in mind that the Annual Dinner, the Malcolm Young lecture, the AGM and the London Map Fair are coming up on Friday 5th June (Dinner and Lecture), 6th June (AGM and Map Fair) and 7th June (Map Fair).

Hans Kok

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Guest Editorial

A time of change

by Robert Clancy

Professor Robert Clancy, who is the Co-ordinator of the National Representatives for IMCoS and a long serving member. He lives in Newcastle and Sydney, Australia and is a retired physician who is an expert in immunology. He collects maps of Australia.

In responding to Valerie's challenge to comment on map collecting over the period of my involvement, I am mindful that any description of an elephant depends on where you are standing. My theme is that the collecting world goes through periods requiring re-assessment and change, driven by pressures that make current patterns unsustainable. I believe we are at such a point. The questions become 'how do we adapt', and 'what role can IMCoS take in providing leadership going forward?'

I will comment on lessons I have learned and give some thoughts relevant to IMCoS. I was introduced to old maps by Ken Kershaw in the early 1970s. An eclectic of singular purpose with a credo for survival, Ken taught me the skills and joys of 'hunting' maps, the importance of context, and the fundamental value of relationships with mentors, in building a collection. Through Ken I acquired my first maps: Delisle's 1714 'Hemisphere Meridional' from the Ottowa dealer John Coles for $35, and Goos' 1666 'Oost Indien' from Tony Campbell at Weinreb and Dowma's London gallery, for $200, thus beginning my 'Terra Australis' collection.

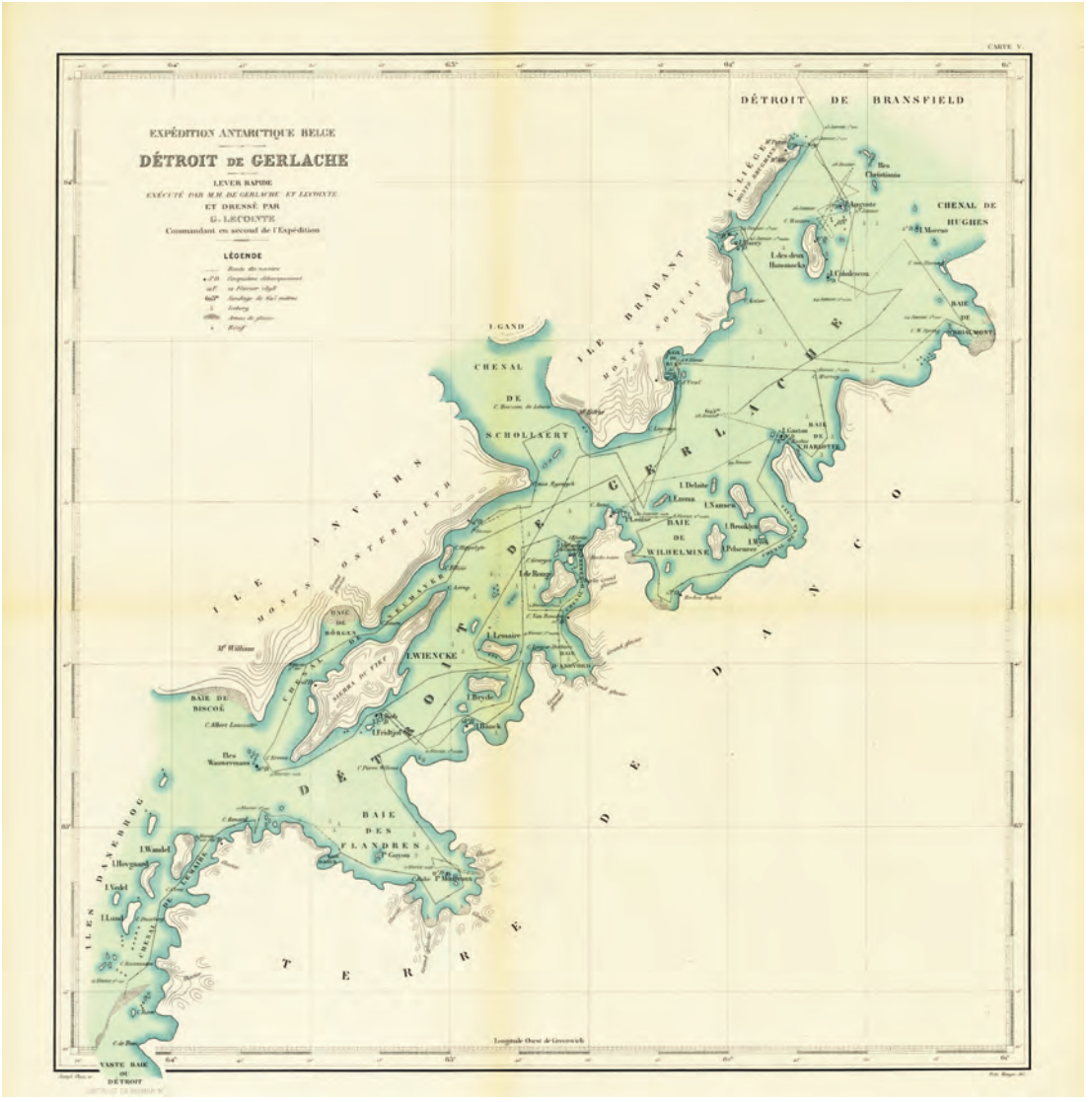


The point of this nostalgia is that 35 years ago I began a journey of relationships as well as a collection, that as a junior academic I could buy 16th-18th century maps of Terra Australis, and that there was a choice of 'shop-front' dealers I could talk to with a range of maps from which I could select. Dealers were important to my 'collecting' education. Today there are few shop-fronts, communication is electronic, and my 'gurus' have (in one way or another) 'moved on'. Surviving shop-fronts are largely 'big business' serving an investor market which paradoxically searches for the (now rare) maps I had bought 30 years ago as the building blocks of my collection. My Delisle and Goos maps have increased in value 3-6 fold my take-home salary. There is scant opportunity for the grooming of new collectors. These realities shape the argument for change, which is neither new nor unique to maps. In 1900 collectors bought the great travel books and atlases. John Speed's world atlas (1626) cost £3. Half a century later few could afford this atlas. Enter R.V. Tooley who began modern map collecting by 'breaking' atlases, selling the pages, and providing an extensive literature. He published 100 editions for the *Map Collectors' Circle*, containing lists of atlas maps, followed by books and a popular journal. Half a century later we face the same pressures for change. I adapted by collecting 19th-20th century maps of Terra Australis. I found the 'important' maps in the journals and reports of exploration, not in atlases. The antiquarian book dealer largely replaced the electronic map dealer. I set collecting targets by identifying specific projects: 'Iconic Events Shaping Australia: 1850-1950'; and 'Mapping Antarctica – a 500 Year Record of Discovery'. In the Summer issue of the *Journal* a précis of the Antarctic theme will be published.

Many of these maps were bought from eBay for less than $100. Interestingly, I found my collection was shifting focus from maps to the issue or event, encouraging a wider range of collectables to support the theme, which I find refreshing and exciting.

IMCoS is uniquely placed to lead a debate about change as it lacks professional alignments, it represents all those 'who love early maps', and it already makes a distinctive contribution. The concerns and interests of the map collector are at the very heart of the IMCoS philosophy. Ideally from the Society's perspective there would be an extension of the 'reaching out' process to regional groups involving individual 'best fit' relationships, strategic alignments with other societies interested in old maps including professional societies (such as surveyors and cartographers) and those of 'modern mappers' who make, publish and use maps (such as the Australian Map Circle), and communication with groups who either represent other 'collectables' (such as philately) or whose interests overlap our own (such as History of Discovery etc). Clearly contact depends on opportunity, but could be sustained by cross-memberships, articles and presentations, and co-badged conferences. There is nothing surprising or new about these ideas, and at an individual level many of us have been involved in such initiatives. In the meantime (or as well) here are six specific ideas that IMCoS could consider: debate among members through the electronic newsletter and journal; a series on collecting options (and related) in the *Journal*; a set of publications along the lines of the original *Map Collectors' Circle*; invited speakers at our formal functions; a format for display of novel collections at our annual meeting; presentation of 'hybrid' collections in non IMCoS settings.

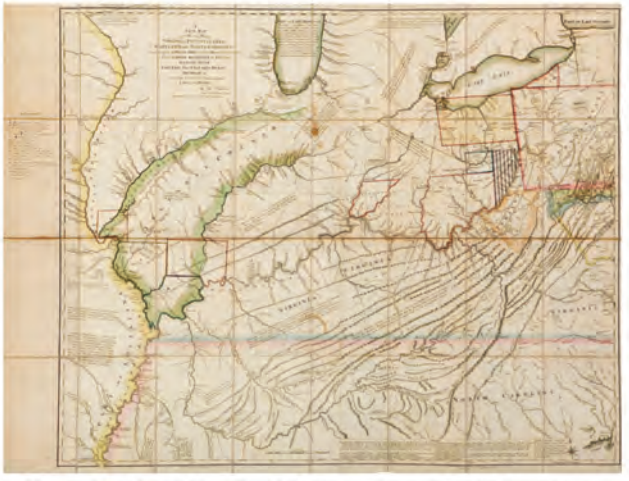
So what do you, the members, think? Take this opportunity to let the Society have your views on activities or actions you would like to see taken.



This map of the Strait of Gerlache was the first to show popular tourist routes into the Peninsular area of Antarctica. It is one of Robert Clancy's favourite maps from his collection as it gathers the idea of importance, rarity, relevance and low cost for a turn of the century (1898) map. The cartographer was a Belgian named G. Lecointe

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MacDonald Gill

The Wonderground Map *of 1913 and its influence*

By Elisabeth Burdon

In 1913 British architect and artist MacDonald Gill (1884-1947) was commissioned by the management of what is popularly referred to in England as 'the Underground' to create a poster-sized map of central London featuring, prominently, the city's numerous 'Tube' stations. Gill's cartoon-styled map was part of a finely tuned advertising campaign promoting the concept of easy access by public transport to all the marvels of the burgeoning metropolis.

The following year the map, having been widely displayed in Tube stations in poster format, was put on sale in a slightly reduced size.[1] The text on the map's pictorial envelope refers to the folded map within as '*The Famous Wonderground Map of London Town*,' testifying to the poster's immediate success in capturing the popular imagination.

A useful key to unlocking the whimsical stylistics of Gill's map is contained in the image of an open book pictured in the map's lower left corner. Beneath the cartoon image of a mouse,

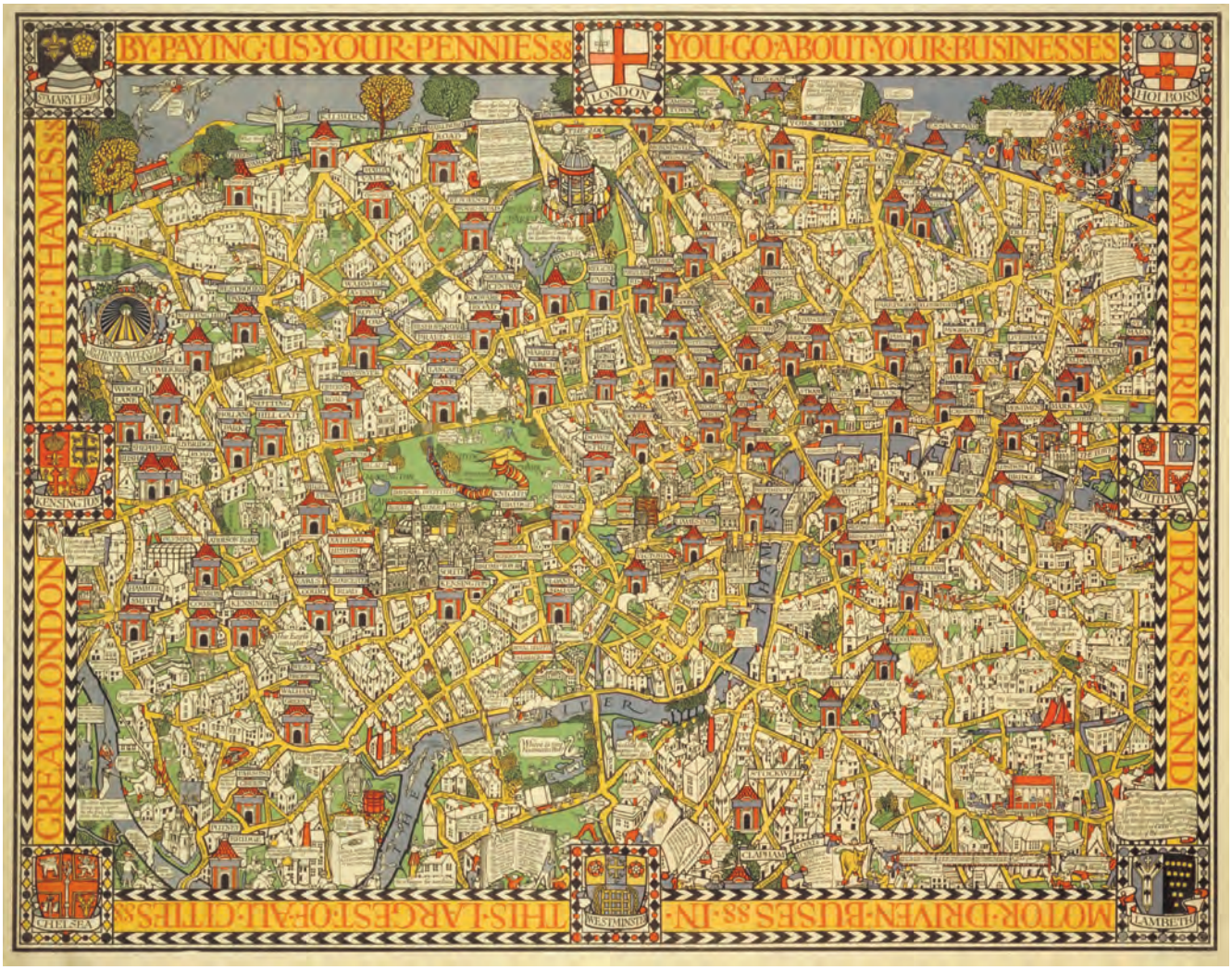


Fig. 1
MacDonald Gill's original poster map* By Paying Us Your Pennies *(1913).
(London Transport Museum © Transport For London)

the text on the book's page reads:

> 'Little mouse that lost in wonder
> Flicks its whiskers at the thunder.'

The rhyme is drawn from Algernon Blackwood's *A Prisoner in Fairyland*, an enormously popular children's book published in 1913, the same year as the poster's creation. In his book Blackwood writes, in a passage capturing the world of wonder and delight that Gill's map graphically evokes: 'The Starlight Express is off to Fairyland. Show your tickets. Show your tickets.'

The concept of being transported to an astonishing new world surely captured the collective imagination of the early twentieth century as Western societies experienced the extraordinary changes associated with the rise of mass production and a rapidly expanding consumer culture. MacDonald Gill's boldly innovative *Wonderground Map* represents a unique cartographic response to the representation of this

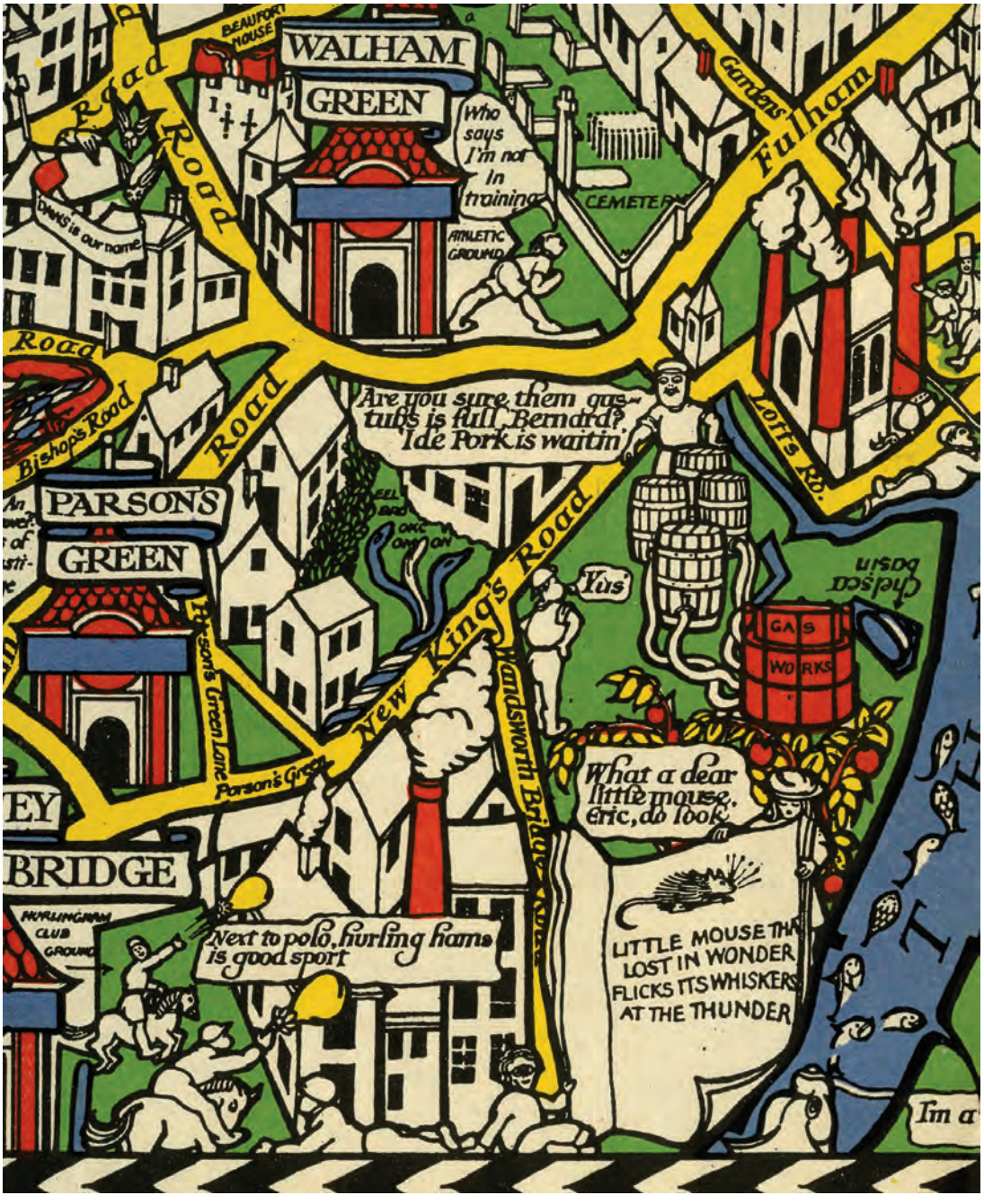


***Fig. 2** Detail of the retail issue of* **Wonderground Map of London Town** *by MacDonald Gill (1914).*



'brave new world.' Novel in method and message, its success both as a map and as an expression of an era's self-image was apparent in its immediate public reception and, perhaps more significantly, in its influence on pictorial mapmaking in the 20th century. Not only did Gill's map spawn a clearly identifiable genre that was to appear in the United States, Canada, Latin America and Australia in the 1920s and 1930s, it marked a resurgence of decorative mapmaking that lasted throughout the century and beyond.[2] In honouring Gill's creation of the prototype, it seems appropriate to use the term 'wonder map' in discussing this novel genre.

At the turn of the twentieth century the greater London network of bus, tram and underground railways was gradually being absorbed by large consortiums, one of which was the Underground Electric Railways Company of London, whose operations saw a rapid expansion between 1912 and 1913. At that time Frank Pick, a lawyer by training from the north of England, was the commercial manager and responsible for marketing. Pick saw the importance of turning the firm's loosely connected routes into an integrated transport system making it, and by extension the city, a comprehensible entity while simultaneously using the power of suggestion (new places to see… new things to do) to generate increased ridership during off-peak hours, holidays and weekends.

In 1913, MacDonald Gill, the younger brother of artist and sculptor Eric Gill, was embarking on what was to be a richly diverse career embracing architecture, mural painting, illustration, typography and design. His commission that year to design the *Wondergound Map* (the first of seven poster maps that Gill designed for the Underground Electric Railways Company between 1913 and 1932)[3] while propelled by commercial motives, reflects a perception Gill shared with Pick; specifically, a belief in the social importance of integrating superior design in the

Fig.3
Pictorial envelopes for five 'wonder maps.' Clockwise from top left:* Wonderground Map of London Town *(1914);* Pictorial Map of the City of Mexico *(1932);* A Map of the Wondrous Isle of Manhattan *(1926);* The Colour of an Old City. A Map of Boston Decorative and Historical *(1926); with* Wonder Map of Melbourne *(1934) at centre.

manufacture of commercial goods, a concept rooted in the philosophy of John Ruskin and expressed in the Arts and Crafts Movement.

In *The Avant-Garde in Interwar England*, intellectual historian Michael Saler describes Pick as a 'medieval modernist.' By this term Saler, acknowledging the Ruskinian foundation of this concept, links utilitarian purpose with aesthetic intention in the creation of objects of social relevance and agency. In addition to his contributions to the flowering of poster art in England, Pick's many achievements (his role in founding the Design and Industries Association in 1915 and the Council for Art and Industry in 1932) eloquently support this description. In his outlook, vividly asserted in the Wonderground map, Gill might equally be seen as representative of Saler's 'medieval modernist'[4] ideology.

In Western cartography the period from the mid-fifteenth to seventeenth centuries saw 'the great flowering of the cartographer as artist'; it was a period, as G. R. Crone observes, when 'maps were works of art in their own right.'[5] By the late 19th century emphasis on cartography as a precise science had displaced focus on visual attractiveness, a tendency further exacerbated by the methods of reproduction of maps for a mass market. Eschewing this separation of knowledge and beauty, Gill was inspired by medieval cartography to create, via text and imagery, an encyclopedic interpretation of place and time.

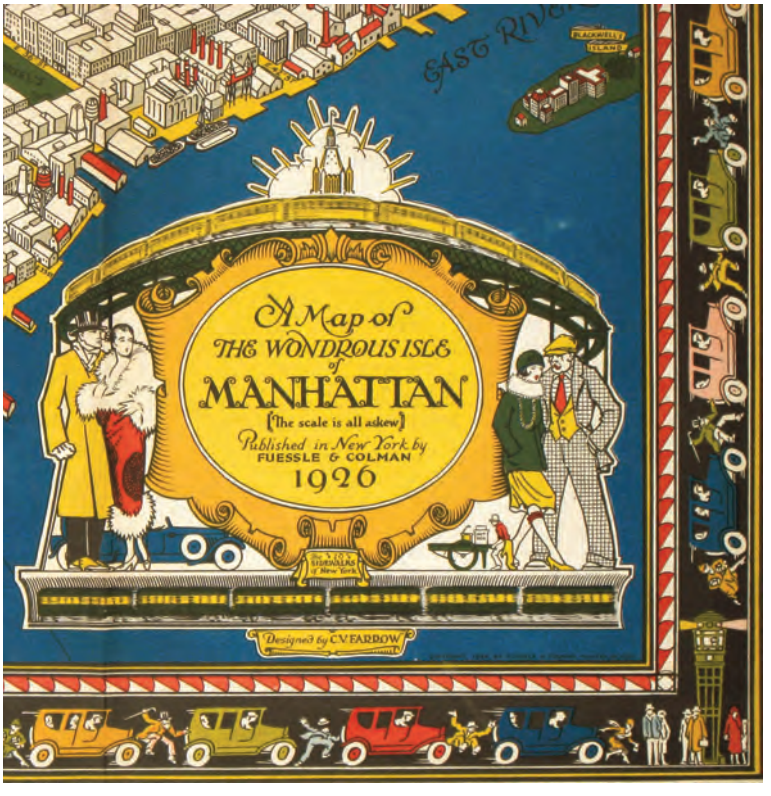
An examination of the design elements of the Gill map demonstrates how well it fulfilled its promotional and navigational 'function,' expressed in a new 'form' which drew on earlier traditions of pictorial mapmaking while incorporating these in a radically new package reflective of contemporary design and society. Along with the large poster size of the map, perhaps the most immediately striking feature is the brilliant but simple colouring of red, yellow, green and blue; certain to attract immediate attention. The main

This spread:
A Map of the Wondrous Isle of Manhattan *(1926)*





roads along which the buses run are rendered in bright yellow and are drawn as if viewed from above in an orthographic projection; buildings, on the other hand, are abstracted and rendered in profile or in a rudimentary oblique projection. This combination of perspectives is typical of maps of the medieval period,[6] combining the simplicity of a road map or town plan with the visual appeal of pictorial art

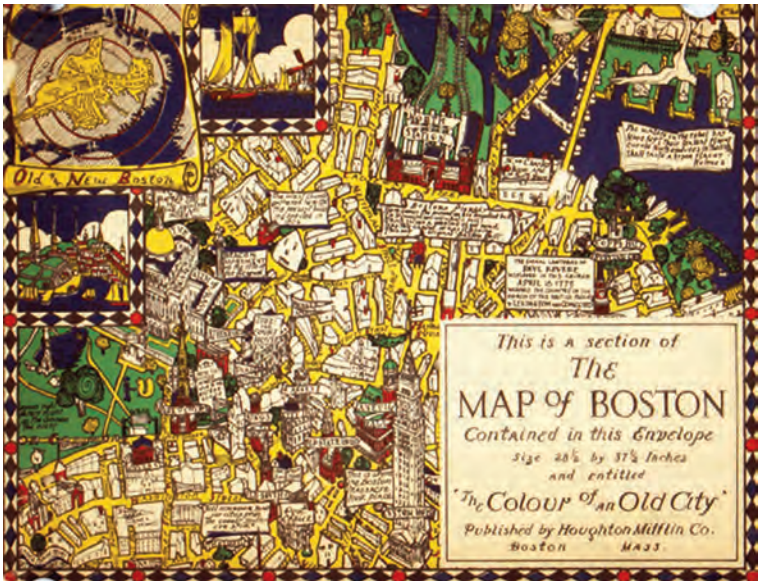


In the Gill map, all the attractions and amenities of London are laid before the viewer in a manner which is both visually exciting and yet within a comprehensible structure; the city is presented in the manner of a medieval walled town, the curved horizon recalling the medieval world map's enclosing circle, all bounded by a decorative border in which coats-of-arms evoke a sense of stability and tradition. However, features within the map belie this orderly structure. The Underground stations are pictured as stylised turreted structures with cave-like openings, simultaneously bringing to mind medieval buildings, the star-caves of Blackwood's novel, and the rabbit hole of *Alice in Wonderland*. Humour and whimsy reign with the presence of strange creatures, talking animals and, in the most innovative feature of the map, the profuse use of caricature figures who comment in 'speech

balloons' typical of cartoon illustration.

This design convention, allowing the integration of text and image, had been intermittently employed historically in artistic and satirical works, most notably in the work of 18th century British caricaturists such as Gillray. In the early 1900s it was adopted with great popular success in the cartoon 'comic strips' of newspapers, a development that bore fruit in the 20th century phenomenon, the comic book. Adopting this essential feature of mass popular culture, Gill filled the map with humorous quips and commentary, delivered in the vernacular of the city: on the Harrow Road, a farm worker tilling the soil cries "Harrowing work, this!" an exclamation which is countered by the query "What is work, is it a herb?" delivered by an effete gentleman nearby.

This spread: **The Colour of an Old City... Boston.** ***(1926)***



The overt use of medieval motifs in design (the pictographic representation used for Tube entrances, the heraldic devices, the curvature to the horizon, the tight enclosure within a decorative border giving the sense of a walled city) is juxtaposed with perceptibly modern design features (most strikingly the adoption of cartoon figures and speech bubbles) to create an amalgam of old and new, reality and the absurd, which reflects both the tensions and delights of urban society of the early 20th century. Other features, such as the brilliant colour and the rejection of realism recall both the past (the bold colour of medieval stained glass windows and the non-realistic nature of medieval maps) as well as the



sensibilities of modern art movements.

In pursuing its Ruskinian 'teaching' agenda, the map is determinedly 'of the people.' The cartoon images depict the working class and middle class users of the transport system who, seeing themselves depicted in the map, are invited to participate in the manifold experiences available in the world it evokes. In this combination of populism, humour, vibrant colour and superior design, Gill, with the *Wonderground Map*, produced a prototype that inspired the creation, over time, of a number of city maps both aesthetically engaging and highly informative.

American Maps

With the notable exception of the realm of architecture, the innovations evident in European art and design of the early 20th century contrasted with the more tradition-bound focus that dominated in the United States, certainly in the world of commercial art. In the years following the First World War, however, European trends increasingly influenced design in the United States, as exemplified by the keen interest shown by the American public in the 1925 Paris International Exposition of Modern Decorative and Industrial Art (the then US Secretary of Commerce, Herbert Hoover, declined to participate, declaring that America had nothing modern to show at the Exposition).[7] Interest in the art poster movement had earlier been evinced in the 1921 Library of Congress exhibition of a collection of Underground Railway posters.[8] In 1926, Gill's *Wonderground Map*, then some 13 years old, appeared on the front cover of *Westvaco Inspirations for Printers*, a glossy magazine of the design and printing trade, in an issue featuring British design. While not crediting Gill, the cover image is described as 'a reproduction in miniature of the famous map issued by the London Underground Railways.'[9] Inside the magazine, the strong British influence on American



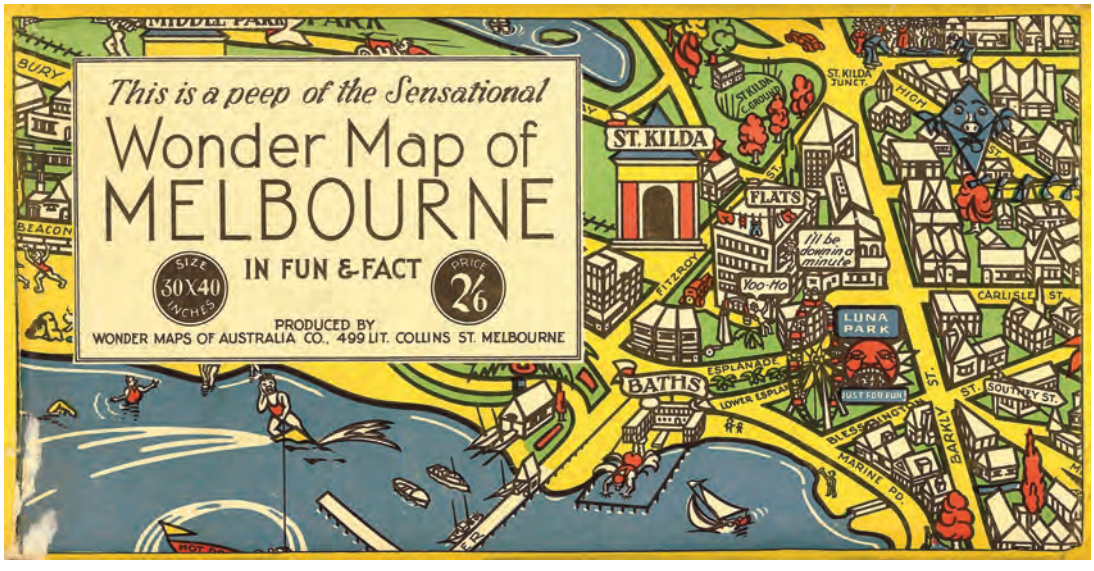
advertising and design is noted, and qualities such as the British 'use of humor', the 'splendid use of color' and the contribution of 'the greatest painters and artists'[10] to graphic design are lauded.

In this same year, 1926 - the year of the Sesquicentennial celebration of the United States of America - several maps demonstrating the influence of Gill's map were published in the United States. Bostonians Edwin Olsen, an architect, and artist Blake Clark signed contracts with Houghton Mifflin Publishers to produce maps of Boston, Philadelphia and Washington D.C. Also that year, *A Map of the Wondrous Isle of Manhattan* by C.V. Farrow was published by Fuessle and Colman of New York City. While these maps were created for different audiences and had unique informational agendas that resulted in a de-emphasis of certain stylistic elements of Gill's map, the debt of each to the design of the *Wonderground Map* is evident at a glance. Printed in poster format in brilliant colour lithography with bold decorative borders, each of the aforementioned maps was issued in a pictorial envelope in a design that quotes the style of the *Wonderground Map*. Like Gill's map, a hybrid scheme is employed blending an orthographic projection for the street grid (adapted in the New York map by the need to accommodate the city's skyscrapers) with rudimentary oblique or profile projections for the buildings and monuments. Some combination of caricature figures and / or humourous text in speech balloon format is used in all but the Washington D.C. map, where whimsy is restricted to a fantastical river serpent and a limited number of cartoon figures. Of the three Houghton Mifflin maps, that of Boston, the first to be designed by Olsen and Clark, is the most similar to the *Wonderground Map*; its impact in introducing the features of the prototype to an American audience is apparent in its description as 'novel' in a review of the time.[11] The headline of another review observes: 'Learn of Boston With a Chuckle Seems Mission of New Color Map.'[12] While the element of amusement is still clearly present, albeit with fewer comic figures and humourous quips than the Gill map, the educational and civic intention is emphasized by the elaborate border illustrating historical scenes and early city maps.

C. V. Farrow's map of New York provides a counterpoint, evoking in its design a fast-paced, fun-loving, sophisticated and wholly contemporary image of the city. Interestingly, the map of the 'Wondrous Isle' deals both with modes of transport (unlike the Houghton Mifflin maps) and the contemporary character of the people. A cartouche features sketches of both elevated and subway trains and also the profile of a luxurious automobile. More dominant are caricatures of the city's denizens, a high-toned couple in fancy evening dress and their street-wise counterparts. However, the real character of the city is captured in the highly animated decorative border in which pedestrians dodge speeding taxi cabs, clearly the primary mode of transport for a prosperous and perpetually 'on the go' middle class. Speech bubbles are absent, but a sprinkling of cartoon figures captures aspects of city life.

International maps

The international influence of Gill's cartographic design may be seen in maps published in Australia, Canada and Latin America in the early thirties. The inauguration of the Sydney Harbour Bridge





Above and left
The* Wonder Map of Melbourne *(1934)

in 1932 is celebrated in Russell Lloyd's poster-sized eponymous map, its proudly patriotic border text (Sir Walter Scott's 'Breathes there a Man with Soul so Dead…') echoes the local pride of the public issue of the *Wonderground Map*'s border text ('The Heart of Britain's Empire Here is Spread out for Your View…'). Caricatures and quips in word bubbles fill the Sydney map; the routes of train and tram lines are marked on an orthographic street grid, while buildings in profile or oblique perspective are identified in ribbon texts. The 1934 *Wonder Map of Melbourne*, published by Wonder Maps of Australia and subtitled *A Motor Manual Map*, highlights the adoption of another method of popular transport, one reflecting the almost twenty year gap between this map and its prototype; however, the stylized entries for the city's railway system are clearly borrowed directly from the Gill map. The wording on the map's stiff card pictorial cover, '*This is a Peep of the Sensational Wonder Map of Melbourne in Fun & Fact*,' harks directly back to text on the Gill map's envelope: '*This is a Small Corner of the Famous Wonderground Map of London Town*.'

Created at the start of a major shift in society with regard to tourism and transportation, MacDonald Gill's *Wonderground Map*, designed specifically to encourage the public to travel for pleasure, provided a highly effective template for a map intended to both educate and amuse. While 'cartographic chaos'[13] may be an initial reaction to this brightly coloured, whimsical concept, it was as much a map about a society's relationship to their contemporary world as a transport map of a particular city; in this function and in its innovative design features its influence has been profound.

Notes

1. The poster printed for Underground station display is 'quad royal' size (40 x 50 inches); the folded retail edition is 30 x 37 inches.

2. Examples include: *A Map of Honolulu and the Sandwich Islands* by A.S. McLeod (1927); *A Map of Chicago's Gangland* published by Bruce-Roberts, Inc. (1931); *Victoria and Vancouver Island* by Peter Hugh Page (1936); *Pictorial Map of the City of Mexico and Surroundings Yesterday and To-day* by Emily Edwards, published for The Mexican Light & Power Co., and The Mexico Tramways Company (1932); *The Sydney Harbour Bridge Map* by Russell Lloyd (1932).

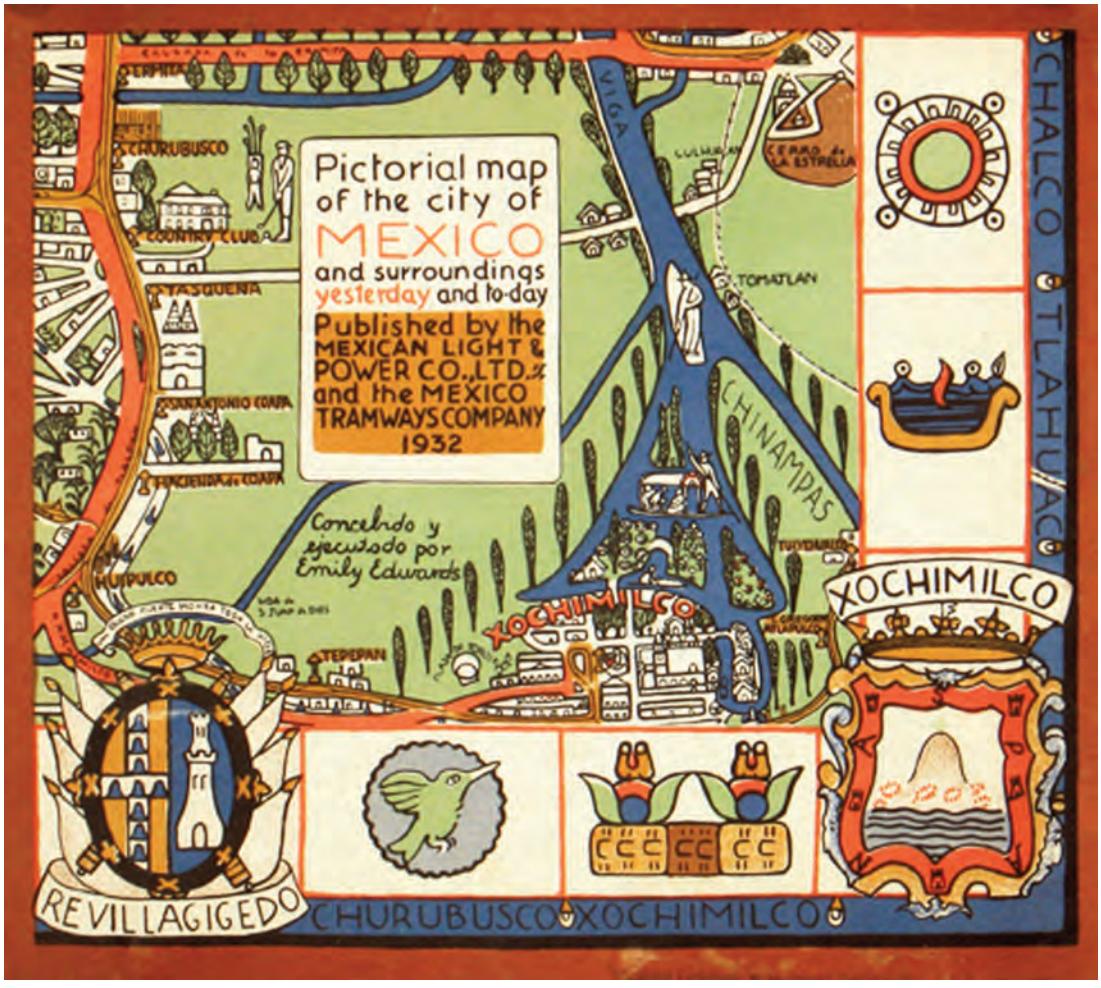
3. The edition printed for Underground station display is untitled and is catalogued by the London Transport museum by the first words of its border text: 'By Paying Us Your Pennies.' Gill also designed diagrammatic maps of the Underground system in the early 1920s.

4. Michael T. Saler, *The Avant-Garde in Interwar England: Medieval Modernism and the London Underground* (Oxford: Oxford University Press, 1999) ix.

5. G.R. Crone, 'Preface' to R.V. Tooley and Charles Bricker, *Landmarks of Mapmaking* (New York: Dorset Press, 1981) 5.

6. Juergen Schulz, 'Jacopo de' Barbari's View of Venice: Map Making, City Views, and Moralized Geography before the Year 1500' in *The Art Bulletin*, September 1978, 446.

7. R. Rosenthal and H.I. Raztka, *The Story of Modern Applied Art* (New York: Harper and Company, 1948)



Right Envelope: **Pictorial map of the city of Mexico and surroundings yesterday and today *(1932)***

quoted in Karen Davies, *Home in Manhattan: Modern Decorative Arts, 1925 to the Depression* (Yale University Art Gallery, New Haven 1983) 11.

8. 'British Posters in Washington' in *The Christian Science Monitor*, October 17th, 1921, 12.

9. *Westvaco Inspirations for Printers* (West Virginia Pulp & Paper Company: Series of 1926, No.12) 240.

10. Ibid., 235, 224.

11. 'Literary Gossip' in *Los Angeles Times*, June 6th, 1926, C-30.

12. 'Learn of Boston With a Chuckle Seems Mission of New Color Map' in *Christian Science Monitor*, May 24th 1926, 4-B.

13. Peter Barber, *The Map Book* (New York: Walker and Company, 2005) 306.

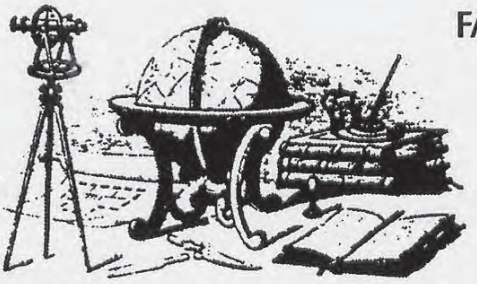


Elisabeth Burdon (ABAA,IAMA) is the proprietor of oldimprints.com, a business specialising in historic graphic materials (maps, books, prints, magazines and ephemera). A particular focus is the neglected field of 20th century pictorial maps and map-related ephemera. Having lived and worked in many parts of the globe, she now lives in Portland, Oregon, USA, and exhibits at the annual Miami International Map Fair and other international venues.

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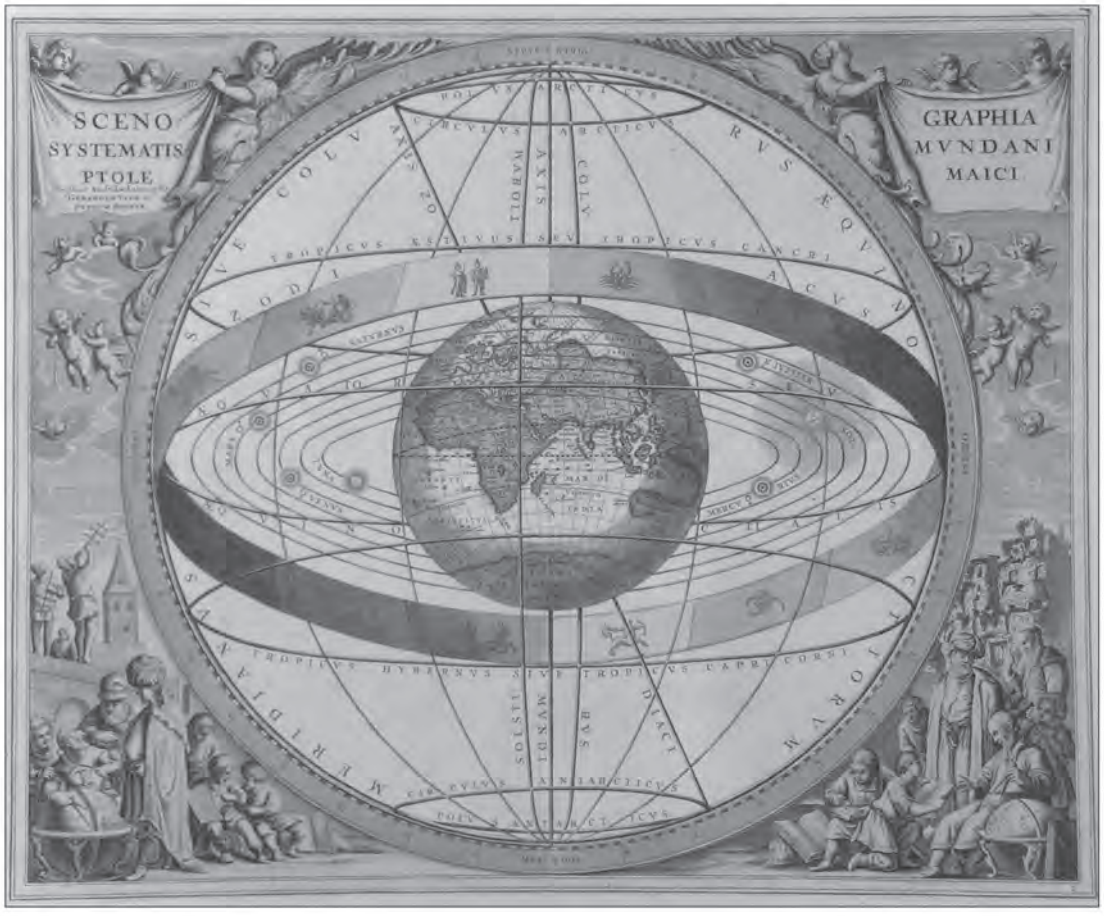
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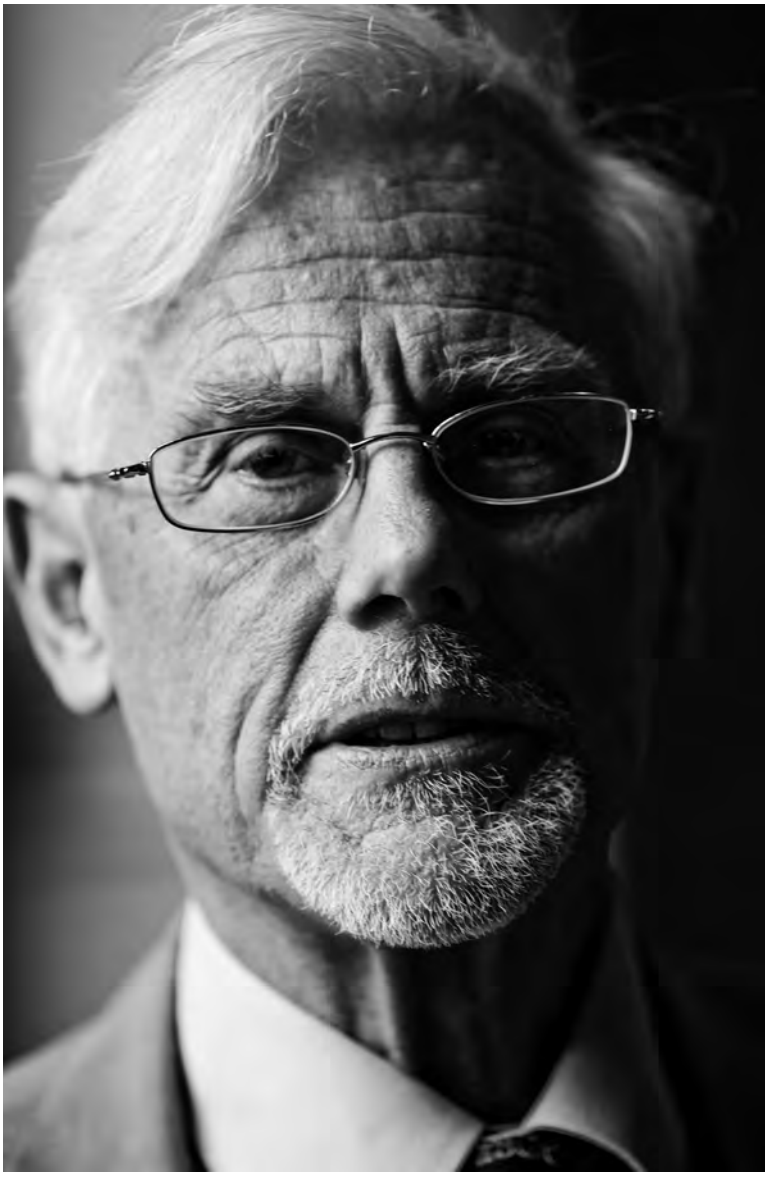
Francis Herbert, Honorary Fellow of the RGS

interview by Valerie Newby

Whenever I think about Francis Herbert several vivid images enter my mind. One is of Francis wearing his shorts to conferences and meetings whatever the weather; Francis proofing an article in tiny writing which is really hard to decipher; and Francis the *bon viveur* tucking into a huge plate of vegetarian food with a glass of hearty red wine to wash it down. These are just snapshots of a person I have known and worked with for more than 30 years and who is a unique personality; "a law unto himself" might be the best description.

In July 2006 he retired as Curator of Maps at the Royal Geographical Society (with IBG) in London after a career working there for 35 years. He had no formal training in the history of cartography and must have learned on the job as he started as an assistant in the Map Room and gradually became an indispensable part of the team. He has an encyclopaedic memory and has been consulted by writers, picture researchers, travellers, and tv & film makers (even editors) on every conceivable aspect of mapping. His own pet research projects have been the lives and works of Fellows of the RGS (founded 1830) who were map makers and publishers - more specifically the Arrowsmith and the Stanford family firms, Joseph Kips (from Belgium), and now E.G. Ravenstein (from Germany); both the last two individuals were employed by our War Office and then became naturalised British subjects. He greatly regrets leaving behind both uncompleted and unstarted projects involving improvements in conservation, and quality and quantity of records, regarding the cartographic collections.

As someone who is officially retired he should be at home poring over old maps or making model aeroplanes but that is not his style. He is even harder to get hold of now than before he retired and is always setting off to different parts of the world for some conference or other. I caught up with him when he returned from Brussels where he had been giving a paper on 'Maps of the North Pole' for the Brussels International Map Collectors' Circle's 6th Study Session; this started with a cartographic quotation from the writer Plutarch (a contemporary of Ptolemy). In March 1998 Francis became a founder member of BIMCC which last year celebrated its first 10 years' lively existence and programme. In September he gave (different) PowerPoint presentations at the British Cartographic Society's Historical Military Mapping Group's meeting in Newport Pagnell, and at the International Cartographic Association's History of Cartography symposium in Portsmouth



Francis Herbert as photographed by Nick Smith

(Hampshire). A founder member, too, in 1981 of the Charles Close Society for the Study of Ordnance Survey Maps his earlier enthusiasm and involvement has had to yield to occasional notes or letters to its regular journal *Sheetlines*: issue no.82 of August 2008 carries his letter 'Ordnance Survey catalogues', where he queries a printed 'List of [OS] agents . . .' (held by the Library of Congress) with caption date of 1881 that had appeared in issue no.80 - but which must be of *c.*1863.

Francis has been a member of IMCoS for many years and is currently the chairman of our annual Collectors' Evening when members bring maps and other items to show and discuss with each other and sometimes get identification. In 1995 he was selected as the winner of what was then called the IMCoS-R.V. Tooley award (now IMCoS-Helen Wallis Award). In the citation he was described as "probably the most helpful librarian in the world" and as an "author of meticulously researched articles." He was also lauded for his compilation of the bibliography for *Imago Mundi* for (at that time) 20 years although he resigned this task only in 2005; and for serving as a Consulting Editor of – and minor contributor to - the journal *Meridian*, published by the American Library Association's Map and Geography Round Table, until its cessation of publication in 1999. No mention was made of the contribution he made as my Research Editor on *The Map Collector* from 1987 until the magazine was taken over by *Mercator's World* in 1996 (Issue 74) but I certainly could not have managed without him. Every article submitted was read by Francis and it was often on his recommendation that I rejected or accepted work submitted by authors for publication in the magazine. I think we were a good team because I looked at the contribution overall while he looked at the accuracy of the research and finer points. Not to be seen as idle, after the 2002 demise of *Mercator's World*, he then accepted the invitation from Ashley and Miles Baynton-Williams to serve as an Honorary Advisory Board member for the hard copy *MapForum* from its first issue in 2004 contributing, in issues 8 and 9, a two-part illustrated article on John Arrowsmith's three major 1854 maps of the Crimea.

I think he would agree that one of his greatest achievements has been the gradually improved compilation – in quantity and quality - of the bibliography for *Imago Mundi*. He took over from Ralph Hyde in 1976 at Eila Campbell's invitation. It turned out to be a very time consuming job searching for and checking literature, much of it in foreign languages and scripts, translating titles into English when not provided, and listing many articles and books on the subject of the history of cartography which had appeared during the three years previous to each annual issue of *Imago Mundi*.

Following his retirement Francis was asked to be a consultant at the British Library Map Library where security is a major concern. He has carried out some cataloguing and on the maps identified has listed all their idiosyncracies and characteristics like worm holes and manuscript annotations, whether folded or mounted, and watermarks. This is so that if any are ever stolen there can be no doubt as to their provenance. He is also a contributor to Volume Six – covering the 20th century - of the massive work started by Brian Harley and David Woodward, *The History of Cartography*. This is the last volume of the *History* and Francis is writing a chapter on the RGS and map making, using manuscript surveys, original artwork, and records of its former drawing office which closed in 1990.

He has also served as Vice-President and President of the Society for the History of Discoveries (1995-97 and 1997-99 respectively), a USA-founded and based organisation, and from 2001 has been on the Editorial Advisory Board of its annual journal *Terrae Incognitae*. Currently he is serving a second term as a Council Member of The Hakluyt Society (based in London). As a firm believer in the information value of lists of subscribers to published works – whether books or maps & atlases – he is one "whose contributions merit thanks" by Ruth Wallis in her 'Preface' to her late husband, Peter J. Wallis', *Book subscription lists : extended supplement to the Revised Guide* (Newcastle upon Tyne : Project for Historical Biobibliography, 1996). The value of ephemera – such as trade cards, publicity brochures, catalogues, ex-libris (personal book-plates), bills, cheques, correspondence, etc. – to cartographic research ensures he maintains his membership of The Ephemera Society. This probably started around 35 years ago with collecting maps and related material of the 18th- and 19th-centuries Lizars family and firm of Edinburgh. Francis was there to partake in one of several annual performances in the Edinburgh International Festival, thought a map would be an appropriate souvenir and bought one published by W.H. Lizars. Subsequent research revealed that no all-embracing consideration of his total *oeuvre* had been published, and so Francis continues to collect materials and information for another life-long project.

Aside from cartography his other great love is singing. He has been a member of the Philharmonia Chorus (of London) since 1966 and has travelled with them to many different parts of the world – including USA - giving concerts and, in the Roman amphitheatre in Orange (France),

costumed opera. He can now sing some major choral works from memory. He is also a great walker although a knee problem temporarily held him up a couple of years ago. The Thames Path he covered in stages from the City to the source of the Thames river in a corner of a field, a little over a mile north of Kemble, in Gloucestershire, and has been known to sleep under the stars on a number of occasions. One night he was nuzzled by a herd of cows and had to move his bed as he seemed to have chosen their favourite nocturnal hedge and tree-sheltered spot! His current objective is the towpath of the Grand Union Canal from its entry to the River Thames at Brentford (opposite bank to Royal Botanic Gardens, Kew) to its furthest northern termini at Birmingham and at Langley Mill north of Leicester; this has included the branches west to Slough and east along the 'Paddington Arm' with Regent's Canal continuation to Limehouse where it re-enters the Thames.

Bravo Francis!



Francis Herbert flourishing a map of part of Guatemala* The Territory of Verapas, *by Robert Sears & Co., 1837, during the IMCoS visit to the Royal Geographical Society in 2006.

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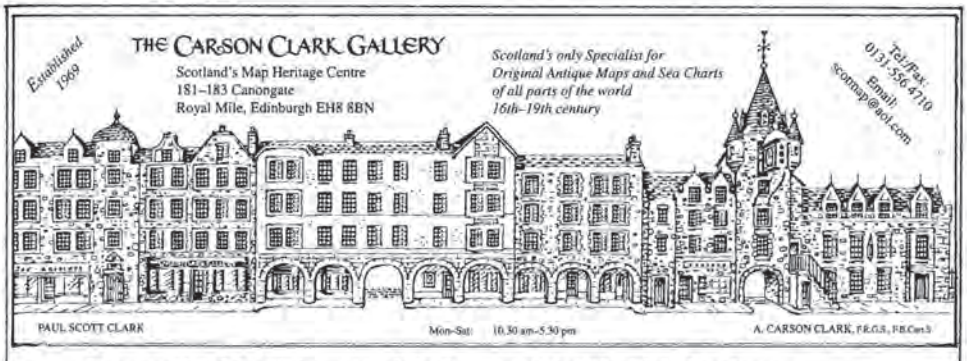
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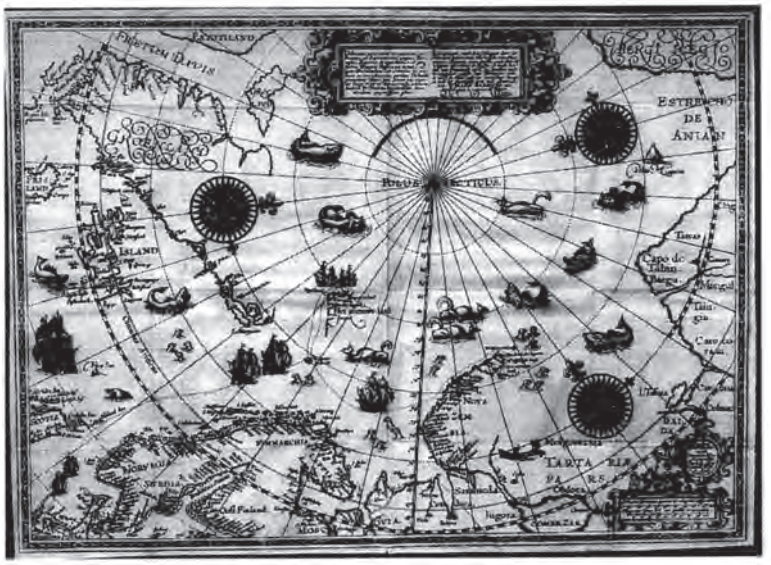
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Maps on a Fan

The Ladies Travelling Fann of England and Wales

by Adrian Almond

Any thematic collector tends to diversify as his collection grows; philatelists become postal historians; porcelain collectors may specialize into tea pots or candle extinguishers; militaria collectors may wish to excite you with their collection of barbed wire, and so on. Map collectors inevitably branch out into atlases, globes, title pages and topographical prints but are just as liable to have other sideline collections as can be seen from a study of recent issues of the *IMCoS Journal*. Instructional games (No.97), World Cup football postcards (105), maps on stamps (108), map jigsaw puzzles (110) and the recent rash of the sartorial cartographic ties. This fad seems to have started with the large kipper demonstrated by Raymond Frostick at the American Museum in Bath (111) followed by a shoal of kippers in New Zealand (113) and spread even to the higher realms of the Committee with our Treasurer, Jeremy Edwards, sporting a map tie at the annual dinner (113).

I am a map collector who was not particularly wishing to start yet another collection. However, some months ago I saw an illustration in a Bonhams of Bath catalogue of a 'Ladies Travelling Fann' with a different map etched on each of the two fan leaves. I was so attracted to this item that I bought it. I have since discovered that the fan was published by Thomas Balster who flourished 1777 until his death in 1825.

The maps (Figs.1 & 2), are of the southern counties of England and Wales on one side and the northern counties on the other. The first map has the title cartouche (Fig. 3) naming it as 'The Ladies Travelling Fann of England and Wales …', and a reference list (Fig. 4) of the 'Southern Counties' in geographical order from Cornwall to part of Lincolnshire. On the second side is a 'half title' (Fig. 5) identifying the northern part of England and Wales and a continuation of the reference list (Fig. 6) from part of Essex to Northumberland. The guards (handles) are made

Figs. 1 (below) and 2 (opposite). One side of the fan showing the southern counties of England and Wales and the reverse with the map of the northern counties.







Fig. 3
Two angels holding a banner adorn the title cartouche of "The Ladies Travelling Fann. Of England and Wales". The date of Sept.13th 1788 and the name of the fan maker, T. Balster, can be clearly seen.



Fig. 4
The list of counties shown on the southern part of the fan map start with Cornwall and end with "Part of Lincolnshire."

of blind fret carved bone (Fig. 7) and the fan sticks (struts) are of fretworked bone and sandalwood.

The title cartouche on leaf one includes the imprint 'Pub^{d} Sep^{t}. 13; 1788, by T.Balster' whereas the reference list on leaf two has 'Pub. Sept. 23rd 1788 by T.Balster.' I can only assume from these dates that it took around ten days to etch the second plate but I was intrigued to find out more about this man Balster. He is not listed in the revised edition of *Tooley's Dictionary of Mapmaker*s (1999) nor in any other reference book of printers, publishers or cartographers of the 18th century. I base my last remark on a search of numerous reference books in The British Library, including the general catalogue, made on my behalf by Alan Yates. I am very grateful to him for his efforts and, with his permission, include the following quote from his personal communication to me.



Fig. 5
Another angel or cherub holds up the plainer title to the northern counties "continued from the other side."

"… I found a reference to fan-maps in an unlikely place. It was in a booklet published in 1988 by The Museum of London called *Printed Handkerchiefs*…. There was a section on early handkerchief printers which said 'the most entrepreneurial printers at the heart of this trade were London's map sellers who operated outside the restrictions of the Guild of Stationers and typically printed and sold their wares.' The booklet went on to explain that map printers were able to use the same presses to print handkerchiefs and other items on silk as they used to print maps on paper and ended with 'Others in the eighteenth century, such as Robert Sayer, are known to have supplied engravings for a variety of purposes, including embroidery patterns, fan

leaves and calico printing.' The section was illustrated by a picture of *Bowles's New Travelling Map of England and Wales* printed on a silk handkerchief by (or for) Carington Bowles in 1778."[1]

I contacted the Fan Museum in Greenwich and was helped by the Director, Hélène Alexander. She was able to find identical fan leaves in the description of a donation to The British Museum by Lady Charlotte Schreiber of her fan collection in 1891 (she also donated her playing card and games collections to the British Museum and her collection of pottery and porcelain to the Victoria and Albert Museum). In Lady Schreiber's list of her collection of fans[2] she gives the dates of both maps as September 13th, 1788 and describes both leaves as 'uncoloured'. In 1893 Lionel Cust, MA, FSA, catalogued Lady Schreiber's donation[3] and lists the two leaves as being 'Etching, lightly coloured by hand.' He dates the first leaf as September 13th, 1768 (sic). He does not put a date to the second leaf. Mia Jackson of the Department of Prints and Drawings at The British Museum kindly looked at these two leaves in the Museum's collection and agrees with me that the first is dated September 13th, 1788 and the second September 23rd, 1788. She has also given an explanation as to why the leaves are said to be coloured in one catalogue and uncoloured in another. In the original manuscript donation list there were two pairs of leaves listed, one coloured and one uncoloured. Apparently the museum decided to keep the coloured pair and there is a manuscript note next to the other pair saying they were 'Returned'.

Mia Jackson has also helped by partially answering my original question about the identity of T. Balster. She found two more fan leaves, also donated by Lady Schreiber, which were published by him. One is dated March 1789 with an imprint identifying the designer and engraver as [William] Simpkins. The design is of a royal crown surmounted by a crowned lion flanked by a rose and thistle, festoons and doves at each side and medallions at left and right with the initials of George III. The second has figures representing Truth, Peace, and Justice(?) with Fame blowing a trumpet above. Truth tramples a man and at left are the Royal Arms; at right, the arms of the Fan Makers' Company. The body of the fan is filled with flowers, foliage and birds in water colour and body colour and on the verso are gilt ornaments. The imprint on this last leaf reads 'Published by Thos. Balster. 7. Bedford Place, Rotheross (Rotherhithe) April 1821'. This information is also referenced in a *Collectors Guide to Fans …*[4], in



Fig. 6
The northern counties start with "Part of Essex" and end with Northumberland. This is dated Sept. 23rd 1788.



Fig. 7
The attractive carved bone handles of the fan.

which there are three fan leaves credited to Balster listed in addition to the two making up 'The Map of England'. The first leaf of 1789, mentioned above, is titled in the Guide 'Vive le Roi.' There is a second leaf described, also dated 1789, with the title 'In honour of George III'. It is tempting to suggest that these two with the same date were to be mounted back to back to make up one fan. The 1821 example mentioned above is called 'Queen's Royal Fan'. One of these leaves is annotated 'Registered at Stationers' Hall'. Despite this annotation Sue Hurley, the archivist at Stationers' Hall, has been unable to confirm that Balster was ever a member and she can find no evidence that any of the fan leaves I have described were registered there.

I now know that Thomas Balster was admitted as a member of the Worshipful Company of Fan Makers in December 1777[5] and was a publisher of five fan leaves between 1788 and 1821 with an address at 7 Bedford Place, Rotherhithe. There is no record in The British Museum's collections database of any other reference to him nor is there any reference at all in The British Library's integrated catalogue. The National Archive at Kew knew of him and I was able to obtain a copy of his Will from them[6]. This Will was written and signed on 11th June 1814 with Joseph Hadwen, another fan maker, as executor. Balster gives two later addresses in the Will, '… late of Drury Lane in the County of Middlesex but now of Clarence Place, Pentonville in the same County'. In his Will he names his married daughter, Charlotte Crook, as his main beneficiary. She and her husband Thomas, a carpenter, lived in Little Queen Street, Lincolns Inn Fields. The Will was Proved, presumably shortly after Balster's death, on 20th December 1825. Joseph Hadwen was granted Admission.

My research has given me a great deal of information on Thomas Balster as a fan maker and publisher but I do not know who was responsible for the map itself. All the references I have quoted have said the maps and cartouches were etched but there is also the possibility they were engraved. My personal view is that the cartouches are certainly etched but the maps themselves could be either engraved or etched. Are any readers of the *IMCoS Journal* in a position to identify the cartographer from the style of the various aspects I have used as illustrations? Could it be that Robert Sayer (1725 – 1794), as quoted above, is the man?

Dr. Adrian Almond is a retired general medical practitioner and a member of IMCoS. He is a philatelist and postal historian specializing in the county of Devon. This led him to start a map collection of the same county. He wrote an article "Maps of the Spanish Armada by Robert Adams and John Pine' for Number 109 of the* IMCoS Journal *(September 2007).



Notes

1. Personal communication Alan Yates.

2. *Fans and Fan Leaves in the Collection of Lady Charlotte Schreiber*. Nos.61 & 62. Volume I, 1891.

3. *Catalogue of the Collection of Fans and Fan-Leaves presented to the Trustees of the British Museum by the Lady Charlotte Schreiber*. Nos. 193 & 194. Lionel Cust, 1893.

4. Bertha de Vere Green, *A Collector's Guide to Fans over the Ages*, Muller, London, 1975. Muller, London

5. *Ibid*.

6. The National Archives. Catalogue: PROB 11/1706. File: 104.

Acknowledgements

I acknowledge with gratitude the help I have received from Alan Yates, Hélène Alexander of the Fan Museum, Mia Jackson of The British Museum, the staff at The National Archive, Sue Hurley, archivist at Stationers Hall, Liz Rollason and our editor Valerie Newby whose patience knows no bounds.

Quote for the day

"To the stay-at-home a map remains merely the thing it was in his schooldays, a representation on paper of a section of the earth's surface, but to the man who has travelled, every map assumes a character of romance, and to anyone who has covered the land which it depicts it ceases to be merely a map and all its markings take on a vital significance."

From *The Gobi Desert* by Mildred Cable and Francesca French, London 1942.
(Kindly submitted by Susan Gole)

A Floral Globe

by Kit Batten



On a recent trip to Stuttgart my wife spotted this rather large floral tribute. The very attractive globe was constructed by the Gardeners Federation of Baden-Württemberg out of various flowers including lavender for the sea areas and althernanthera (of the amaranth family) for the land surfaces. The globe had a diameter of 3m 50cm, used 7500 separate plants, required 15 m^2 of plant substrate and weighed approximately 7 tonnes. The whole structure has been fitted with an automatic watering system. The sponsor, Optiplan, is a copy and media company.

Although there is no reference to it, the globe was possibly erected to coincide with a "City in Flower" competition which was taking place at the same time. The "Entente Florale" evolved out of a French/British initiative (they signed an agreement in 1975) and now involves some 20,000 towns and cities from 12 countries.

The 8-person national jury visited Stuttgart on 9th July 2008 and the results were announced on 26th August. I suspect this is a case of every participant is a winner as Stuttgart picked up the golden award, especially for its nature preservation area called the Max-Eyth-See. But maybe the globe tipped the scales in our favour!

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The Gough Map

Britain's oldest road map or a statement of empire?

by Nick Millea

The Gough Map of Great Britain has been described by Paul Harvey as "The most remarkable cartographic monument of medieval England"[1], and interest has recently grown following the capture of fresh imagery, enabling the map to be placed in a digital environment and explored in greater depths than has previously proved possible. By combining existing research and Geographical Information Systems (GIS), we are hoping to shed new light on the map's possible history and function, and to broaden the debate on its significance as an artefact.

The map is housed in the Bodleian Library at the University of Oxford, where it has been since 1809, when it was bequeathed to the Library by the antiquarian Richard Gough. It was part of the extensive assemblage of topography known as the Gough Collection. Little is known of the map's provenance prior to it being purchased by Gough at a sale in 1774 for half a crown (12½ pence). He bought it from another antiquarian of some repute, Thomas Martin, who had previously displayed the map for the Society of Antiquaries in May 1768.

The map itself is the oldest surviving route map of Great Britain, dating from around 1360, drawn in pen, ink and coloured washes on two skins of vellum, its dimensions measuring 553 x 1164 mm. It is also the earliest extant map to depict Britain with recognizable coastlines. Intriguingly, the identity of the mapmaker is unknown.

In terms of overall content, the map's principal features can be readily subdivided.

Settlements

Over six hundred settlements are shown on the map, although the identity of a number cannot be confirmed. Of particular note is the fact that London and York are lettered in gold leaf, but all the other settlements are indicated by black text. There appear to be six general styles of settlement vignette: single small buildings; single buildings with spires; multiple buildings; multiple buildings with spires; town walls; and castles, although a number of settlements are represented by combinations of the above.

Routes

Routes (as opposed to roads) are marked as thin red lines, accompanied by distances in roman numerals. The distances are roughly equivalent to the old French mile (close to 2km). The route network amounts to some 4727 kilometres / 2940 miles, yet many of the known late-medieval roads of the time are not featured on the map. There is no red line from London to Dover, nor indeed from the capital to anywhere on the south coast. Ipswich is not linked to London, nor is the frequently travelled royal itinerary from York to Newcastle upon Tyne featured. The only evidence of the modern route of the A2 from London to Dover is a bridge crossing the River Medway at Rochester.

Rivers

Almost two hundred rivers are shown, and they appear to be the lifeblood of the map, following a very consistent cartographic design, largely straight, and all emerging from bulbous circles, very much part of the medieval mindset which believed all rivers had their sources in lakes. One is led to ask if their dominance on the map is indicative of their contribution towards the map's overall purpose? A worthwhile analogy would be



Fig.1
Detail of the Gough Map showing part of the north-east coast.



Fig. 2
The Bodleian Library's Gough Map



to compare the rivers and their cartographic impact on the landscape as being akin to a current road atlas depicting motorways as being far too wide for the countryside they are passing through.

Place-names

Certain names and vignettes make dating of the map possible. For example, Coventry is shown with town walls and construction of these walls did not commence until 1355. The fortification on the Isle of Sheppey is simply named 'Sheppey', and not Queenborough, which acquired its name in 1366, hence giving the map an eleven-year dating window. The manuscript text for the place-names is also written by different hands and Lewes is even named twice (in different hands), spelled 'Lewis' on one occasion.

Forests

Three forests are shown on the map, represented by intertwining trees. These are the New Forest, Sherwood Forest, and a forest on the Isle of Bute. Other forests are named, but not accompanied by the trees, for example Dean and Inglewood.

Lakes

Again, three lakes are shown: Loch Tay; Windermere; and the Wathelan, a lake of significance in Arthurian legend, but now little more than a dried out hollow between Carlisle and Penrith. Both Dartmoor and Plynlimon have the look of lakes, but this might be argued to present evidence that perhaps the Gough Map could be a copy based on an earlier prototype, and the bogus lakes could be interpreted as a copyist's error.

Fig.3 London as it appears on the Gough Map



Mountains

Mountain areas are depicted resembling half a cogged wheel, and much of Scotland is shown as mountainous. The Cheviot and Snowdon areas are particularly good examples of upland representation.

Myths

The story of Brutus and the Trojans landing off the south Devon coast is referred to. It was a key event in the minds of many, as any king of Britain (rather than just England) was required to be a direct descendant of Brutus, which was therefore key to legitimizing a monarch's presence on the throne. Another myth concerns the status of Loch Tay, particularly the creatures which were believed to inhabit it.

Miscellaneous text

Geographical and economic text appears; for example, a statement outlining the physical dimensions of Anglesey, and a report that salt is mined near Droitwich.

Much is already known about the Gough Map. It is clearly a statement of geographical, rather than theological fact, which renders it intellectually distant from medieval *mappaemundi* such as the Hereford World map. Hence the Gough Map's function was undoubtedly secular. Much of the map's geography has a late thirteenth-century feel to it, suggesting a prototype could have been made around 1280 at the time of Edward I's subjugation of Wales. Many of the Scottish earldoms named were extant in 1280, but had ceased to exist in 1360, suggesting the Bodleian copy could well be a later revision. It may possibly have been created for local use in the Lincolnshire/south-east Yorkshire region judging by the dense route network of thin red lines found in this particular part of the country. From the relative lack of geographical information, and the inaccuracy of the representation of the coastline, it is clear that the mapmaker's knowledge of Scotland was very limited. This is understandable given that Scotland was a foreign country at the time of the map's creation.

Yet the Gough Map, despite its Scottish inaccuracies, remained something of a cartographic icon. Numerous derivative maps have been identified, for example those maps printed on the Continent by Münster (1540), Lily

(1546) and Mercator (1564). There is also the manuscript map by Essex-based merchant Thomas Butler from about 1550 which is held at Yale University Library. This is clearly based on the Gough Map. Given that these four exemplars were produced around two centuries after the Bodleian copy of the map, its influence on the cartography of Britain was clearly profound.

However, there is plenty of information which remains a mystery. For example, what was the map's function? Was it a *road* map or a *route* map? Is it a statement of empire, hence the inclusion of the Brutus myth to enhance Edward I's standing? Does the map signify Edward's acquisition of territory? Does this explain why no boundaries are shown? Is the prominence of Calais a result of the town's incorporation into the English realm in 1347 under Edward III? For whom was the map made? From where does its content derive? Was this particular copy regionally-held and regionally-used? How was the map made? Why are certain key towns poorly served by routes such as Colchester, King's Lynn and Plymouth? Was the Bodleian map a palimpsest, continually updated for administrative purposes?

Work is in progress to try to answer some of these questions. Geo-rectification of the Gough Map was undertaken by Digi-Data Technologies Limited who captured imagery of the map, then "morphed" it on to the Great Britain national grid. They were able to determine relative accuracy of settlement locations, and once they had eliminated those in Scotland, they found the top 5% of settlements in terms of overall accuracy were located in the Oxford to Cambridge region.

A team from Queen's University Belfast were able to incorporate the Digi-Data imagery into their British Academy-funded 'Mapping the Realm: English cartographic constructions of fourteenth-century Britain' project, which involved them creating an interactive Gough Map website, which can be found at:
http://143.117.30.60/website/goughmap/viewer.htm

Follow-up work has involved two 2007 papers from QUB's Keith Lilley, 'Cartographic veracity in medieval mapping: new findings from digitizing the Gough Map of Great Britain' for *The Oxford Seminars in Cartography*, and 'Mapping the Realm: new perspectives on the Gough Map of Great Britain (*c.*1280-*c.*1360)' for *Maps and Society*. Plans are afoot to build on 'Mapping the Realm' with a multidisciplinary team planning to push research further, bringing in experts on conservation, GIS, iconography, linguistics and palaeography.

The author of this article recently published *The Gough Map: the earliest road map of Great Britain?*[2] updating E.J.S. Parsons' 1958 commentary on the map[3], adding striking new imagery which all previous Gough Map publications had lacked.

The arrival of the Gough Map book has also prompted much media interest in the map. Television coverage on February 1st, 2008 ITN Lunchtime News was followed later that day with a different piece on the ITN News at 10 (*And Finally…* slot). PODcasts were produced by the Today Programme (BBC Radio 4), and the AM



Fig. 4
The reverse image on the linen backing sheet revealed when it was removed for conservation work.

Programme (Australian Broadcasting Corporation), whilst other radio broadcasts went out on Worldwatch (New Zealand) and Radio Europe Mediterraneo (Spain). Newspapers were also keen to follow the story, with major features in *The Independent*, the *Daily Mail*, and *The Daily Telegraph*. Finally, BBC4 commissioned a six-part series entitled 'In search of medieval Britain' in which medievalist Alixe Bovey travelled around the country armed with a folded copy of the Gough Map to aid navigation.

It's significance in global cartographic terms was demonstrated when the Bodleian was invited to send the map to Chicago for *Finding our place in the World*: an exhibition of maps at the Field Museum from November 2nd, 2007 to January 27th, 2008. This saw it leave Britain for the first time in 650 years.

The Bodleian has recently acquired funding for conservation work on the map, and some other interesting work has already been taking place. In October 2008, a team of conservators led by Christopher Clarkson decided to remove the linen backing from the map. This painstaking process was a success, and resulted in some interesting findings. There is very little text found on the reverse of the map, just a title and lot number, presumably added for the 1774 sale, which reads 'Old Map of Great Britain'. The lot number, 405, is added in a diamond just below the written text. What did strike Clarkson's team, however, was the way in which the green colour on the map was visible on the reverse of the vellum. The entire river network plus the coastline is fully visible in negative. None of the other colours have penetrated the vellum. At the time of writing, the map is being allowed time to 'breathe', and its wrinkles and hummocks, brought about by being pasted to its linen backing, are slowly relaxing back towards their earlier condition as two hides, one sheep and one lamb, stitched together through the north of Scotland.

To conclude, we need to look at whether the Gough Map is Britain's oldest road map or a statement of empire? It is this author's contention that the thin red lines do not represent roads as such, but are a sophisticated cartographic mechanism for supplying a meaningful interpretation of the map's red roman numerals. Without the lines, the numerals would be valueless, abandoned in the late medieval landscape. The lines placed alongside the numerals instantly link both sets of data, and both become geographically relevant in a way which they cannot be in isolation.

Is the map a statement of empire? There are so many features included on the Gough Map which can be argued demonstrate a manifestation of the power of the English crown, whether this be by the clear depiction of royal castles or more subliminally by way of myths designed to legitimize and consolidate the monarch's presence on the throne. Why else would Brutus and the Trojans warrant inclusion on a map awash with geographical veracity?

Notes

1. Paul Harvey, 'Medieval maps to 1500', Helen Wallis (gen. ed.), *Historians' guide to early British maps. Royal Historical Society Guides and Handbooks*, 18 (London: Royal Historical Society, 1994), pp.13-14.

2. Nick Millea, *The Gough Map: the earliest road map of Great Britain?* (Oxford: Bodleian Library, 2007).

3. E.J.S. Parsons, *The map of Great Britain circa A.D. 1360 known as The Gough Map* (Oxford: printed for the Bodleian Library and the Royal Geographical Society by the University Press, 1958).



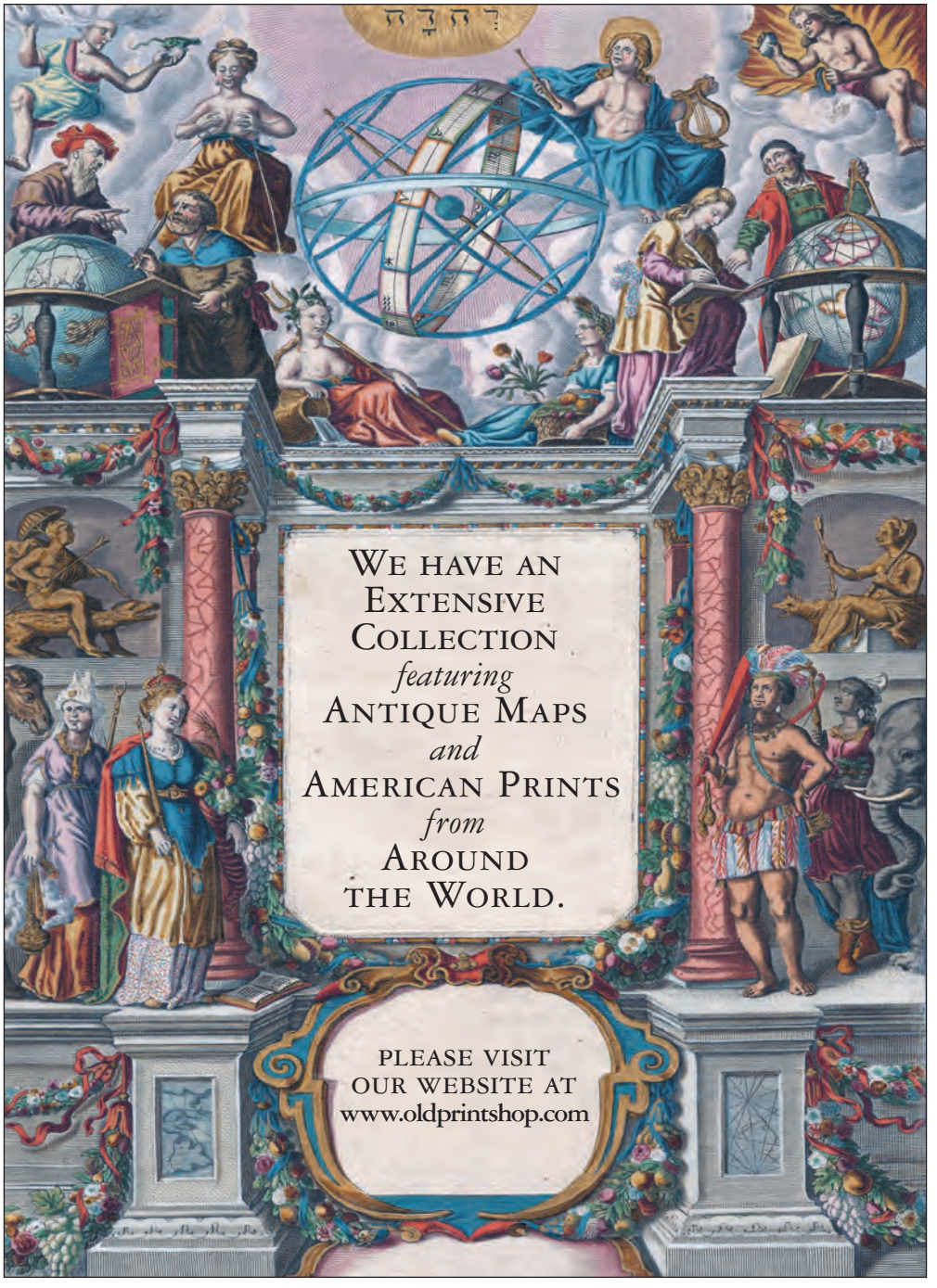
Nick Millea is pictured, left, with Nick Crane, the travel writer, at the launch of the book The Gough Map… *Nick Millea has been Map Librarian at the Bodleian Library, Oxford, since 1992 and was previously Map Curator at the University of Sussex. He is a Fellow of the Royal Geographical Society (with IBG) and a Council member of the British Cartographic Society. He is also a founder member of the Oxford Seminars in Cartography.*

This article is based on a lecture given by Nick at the IMCoS annual dinner in June last year.

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Mapping Matters

News from the world of maps

New Map Collectors' Society formed

IMCoS representative, Rudolf J.H. Lietz has announced the formation of the Philippine Map Collectors Society (PHIMCOS). He is the Vice President with the President being Mariano Cacho *Jr.* The Secretary is Alberto Montilla.

The Society, which was formed a year ago to hold quarterly meetings and run map exhibitions, wants to spread awareness of map and print collecting to a wider audience, particularly among younger people in the Philippines. There have already been several meetings which have included a talk on Heinrich Scherer "Mapping for the greater glory of God" by Dr Leovino Ma. Garcia, a former Dean of the Ateneo de Manila University's School of Humanities and a talk on the Homann map publishers by Board member Deuter Reichert. The Quarterly PHIMCOS Meeting featured a presentation on Murillo Velarde.

They have also held their first map exhibition "Philippines 200-European impressions of 16th17th century Philippines" of about 50 originals at the Metropolitan Museum, Manila.

The exhibition was organised by the new society through member Dr Jaime Laya, National Advisory Board to the National Commission for Culture and the Arts, and Rudolf Lietz of Gallery of Maps and Prints with maps from his stock.

We wish the new society well.

Map presented to George W. Bush

Report by Oswald Dreyer-Eimbcke

Exchanging presents with one's host is a time-honoured tradition. When President George Bush first visited Israel in January 2008, knowing he was the guest of a football fan, he gave Mr Olmert an orange-coloured football. Mr Olmert returned the compliment by presenting a cycling outfit as worn by the Israeli national team. These two gifts pale by comparison with the present to George Bush from the Mayor of Jerusalem, Uri Lupolianski.

With an instinct for that special gift he presented the American president with a world



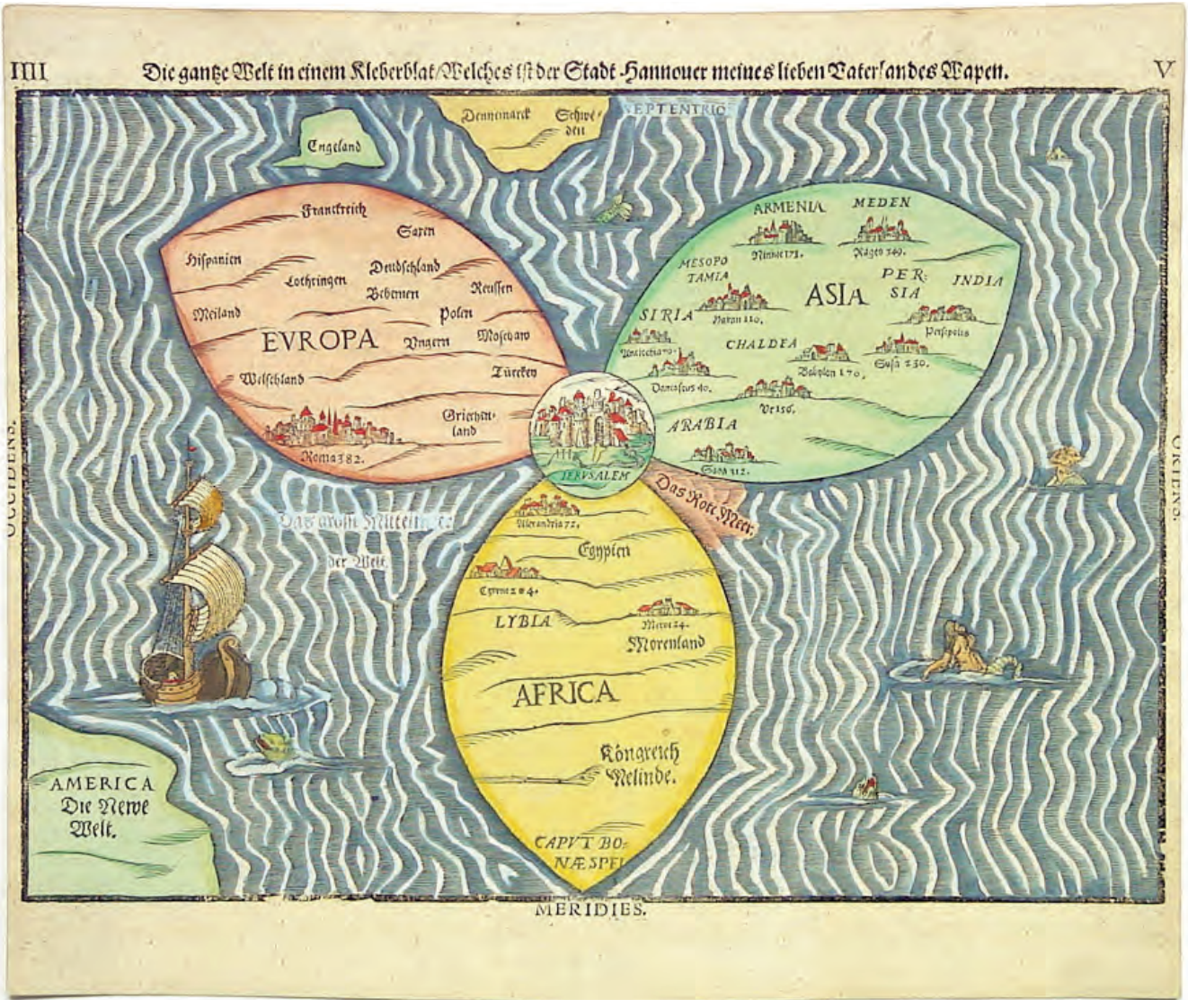
The new society pictured recently. Its five Founding Directors of the Board are shown with other members. M. Cacho, President (seated, second from left) R. Lietz, Vice President (seated, first from right) A. Montilla, Secretary (seated, third from left), A. Roca, Treasurer (standing, first from right) D. Reichert, Director (standing, fifth from right)

map by Heinrich Bünting (1545-1606), cleric and academic from Hannover, that appeared in his travelogue *Itinerarium sacrae scripturae* published in Magdeburg in 1581.

"The whole world in a clover leaf, which trefoil is the emblem of my beloved birthplace, Hanover," wrote Bünting. At the centre of the clover leaf there is a walled Jerusalem with its churches. Three old continents form the lobes of the clover leaf. Three countries appear outside the trefoil: England, Scandinavia and a tiny corner of America. Did the religious mayor intend to convey the message that America should keep out of Middle Eastern affairs or could the three parts of the clover leaf stand for the three religions – Judaism, Christianity and Islam?

When the Christian cartographer Bünting put Jerusalem at the centre he was echoing the view during the crusades for in 1099 the city came under Christian rule for 90 years and then stood at the intersection of three continents. Whereas medieval maps divided the world among the sons of Noah, Bünting based his on the trefoil portrayed in the coats of arms of his native town. This map of the world unites two phenomena: the preference for symbols rather than accuracy and the central position of Jerusalem. This map is one of the last examples of its kind. From 1581 until the early 17th century a new edition or reprint of the travelogue appeared nearly every year in a number of different languages. New plates were created for the 1596 edition in Stockholm and the 1650 edition in Brunswick. Lupolianski's predecessor, Teddy Kollek, also owned a large collection of maps which he sold later in his life. He and his wife Tamar donated this map to the Israel Museum in Jerusalem.

The famous clover leaf map by Bünting, presented to George Bush.



Honorary doctorate awarded
Rouben Galichian, author of two books on the mapping of Armenia, has been awarded an Honorary Doctorate by the National Academy of Sciences of the Republic of Armenia for his services to cartography and geography. The award is designed for all scientists and specialists living outside Armenia whose works have benefited the development of science and knowledge of that country. Dr Galichian was born in Tabriz, Iran, to a family of immigrant Armenians who had fled Van in 1915. He attended school in Tehran and then won a scholarship to study engineering at the University of Aston, Birmingham. He moved to London with his family in 1981. His first book *Historic Maps of Armenia: the Cartographic Heritage,* published in 2004, was followed in 2007 by *Countries South of the Caucasus in Medieval Maps. Armenia, Georgia and Azerbaijan*.

How could this happen?
When Professor Norman Thrower of the Geography Department of the University of California saw the cover of the third edition of his book *Maps and Civilization* recently he gasped in horror when he saw a misspelling of the title on the cover [Civilizaton]. This resulted in a complete reprinting by the University of Chicago Press and no doubt some embarrassment on the part of those involved. Professor Thrower was not shown the cover in advance so says no blame can be attributed to his proof reading!

Nick Crane follows Camden's *Britannia*
The geographer and journalist, Nick Crane, is currently presenting a series of travelogues of The British Isles on BBC2 television in which he attempts to trace routes shown in maps in Camden's *Britannia*. Starting at Stonehenge and Snowdonia in the first programme he then moved on to the borders and Scotland. Whilst walking in Scotland he also consulted the Pont manuscript maps which are kept in the National Library of Scotland. The first edition of William Camden's work, published in 1586, was in 8 volumes with only one map but subsequent editions contained many maps by well known mapmakers including William Kip, William Hole, John Norden, Pieter van den Keere and John Cary.

The Mapping of Ukraine
42 maps of the Ukraine published by European mapmakers over a 250-year period were on display until October, 2008 at the Ukrainian Museum, New York. The exhibition documented the process of the mapping of the area within the context of scientific innovation, the commercial competition among publishers, and diplomatic and political change in the region. The majority of the maps on display were from the Marie Helun Bloch Collection bequeathed to the Museum by the Ukrainian-American writer on her death in 1998.

The curator of the exhibition was Dr Kordan, Professor of International Relations and Chair of the Department of Political Studies, St Thomas More College, University of Saskatchewan, Canada. A fully illustrated, bilingual catalogue with descriptions and an introduction accompanied the exhibition.

A visit to the Globe Museum in Vienna
By Rolph Langlais
My participation at the AGM of the International Coronelli Society for the Study of Globes which took place in the Mollard Palace (Palais Mollard), Vienna, in November, 2008, provided an opportunity to pay a visit to the globe museum housed in the same building. Jan Mokre, director of both the map and globe collections, kindly gave me a guided tour of the museum before the meeting.

The globe museum, which opened in November 2005, is the only one of its kind in the world. It houses about 500 globes of all ages; not just antique globes.





The museum is divided up into 8 different rooms with Room 1 serving as an introduction to the museum as a whole. One learns for instance how the skies are projected onto a celestial globe or how the map of the globe can be displayed on globe segments (or gores). A couple of display cabinets are devoted to globe manufacture and the history of globes.



Rooms 2 and 3 are dedicated to the Venetian scholar and monk Vincenzo Coronelli who has earned his place in cartographic history as one of the most formidable globe manufacturers. A large display case containing two Coronelli globes of 110 cm diameter each separates the two rooms, thus allowing the inspection of the globes from each side.

Room 4 pays tribute to the work of Robert Haardt, the founder of the study of globes in Austria. Large panels provide information about the history of the globe museum.

Room 5 displays globe-related instruments like tellurians, planetariums and armillary spheres and Room 6 puts much emphasis on the cartographic aspects of globes. This includes thematic globes e.g. relief globes. The centre of the room is taken up by a pair of Mercator globes; a 3D-computerised interactive-earth globe allows visitors to communicate with the globe, which permits people to turn the globe, on the computer screen, into all directions for better inspection. Zooming onto the surface of the globe allows for its close scrutiny.

In Room 7 lunar and Mars-globes are explained. A relatively large selection of famous antique globes are on show here.

Room 8 finally houses the Cabinet of

Collectors items, notably a selection of globes, perhaps some 30 or 40 items, belonging to members of the society, notably to the President P.E. Allmayer-Beck; to W. Wiesinger, the General Secretary; to H. Wohlschläger, the Treasurer, and to R. Schmidt, the Honorary President who allows the famous earth globe by Gemma Frisus, Louvain 1536, to be shown in all its splendour.

The total exhibition is quite remarkable for the wealth of globes, their high quality and good condition. Jan Mokre can be proud to have such a collection in his custody.

There are storage rooms for the globes which cannot be shown for lack of space, and a study room for scholars who, after having made appropriate appointments, are given the opportunity for specific research on globes.

References:

Jan Mokre, *The Globe Museum of the Austrian National Library*, Vienna 2005, 71 pages
Web-site:
http://www.onb.ac.at/ev/globe_museum.htm
This leads the reader to more pages about the museum, its contents and to more sites related to the subject.
http://www.flickr.com/photos/curiousexpeditions/sets/72157603324686221/. (Contains a set of 23 pictures of globes).

Study session on maps at BIMCC

About 50 people attended The Brussels International Map Collectors Circle meeting held in the centre of the city on Saturday 13th December, 2008. The day started with a welcome by President Eric Leenders who explained that global climate change had led to him choosing the topic for the day as 'The North Pole'.

The speakers were Francis Herbert, former Curator of Maps at the Royal Geographical Society (with IBG) whose subject was "Maps on the North Pole". He presented the evolution of maps from the imaginary black stone of Mercator to the more realistic view showing masses of packed ice blocking the entrance to the Bering Straits. He also talked about the failed attempts to find a passage to the east and west. The second speaker was Professor Hugo Decleir, former head of the Department of Physical Geography and Cartography of the Brussels VUB University who has taken part in a large number of expeditions to both Polar regions and is a renowned glaciologist. He spoke about climate change which he feels will eventually necessitate creating new maps of the landscape and of geology.

Martijn Storms, Curator of the Bodel Nyenhuis Collection in Leiden, was the third speaker. He talked about "Compass-windroses", tracing them back to their origins in medieval portolan charts and explaining how they performed different functions on different kinds of maps. His talk was followed by a kind of workshop led by Peter van der Krogt, Professor of Cartography at Utrecht University, under the title "Latin and cartography." The participants were split into small groups and were asked to translate different common formulas on maps. This set the whole room buzzing with exclamation and discussion.

The last talk was by Eric Leenders M.D. and Jan De Graeve, surveyor and historian in surveying techniques, on "Topography in practice: the regional maps by Jacob van Deventer". They explained that they felt van Deventer deserved more respect and attention than he has enjoyed and they did this by examining his method of measuring and triangulation.

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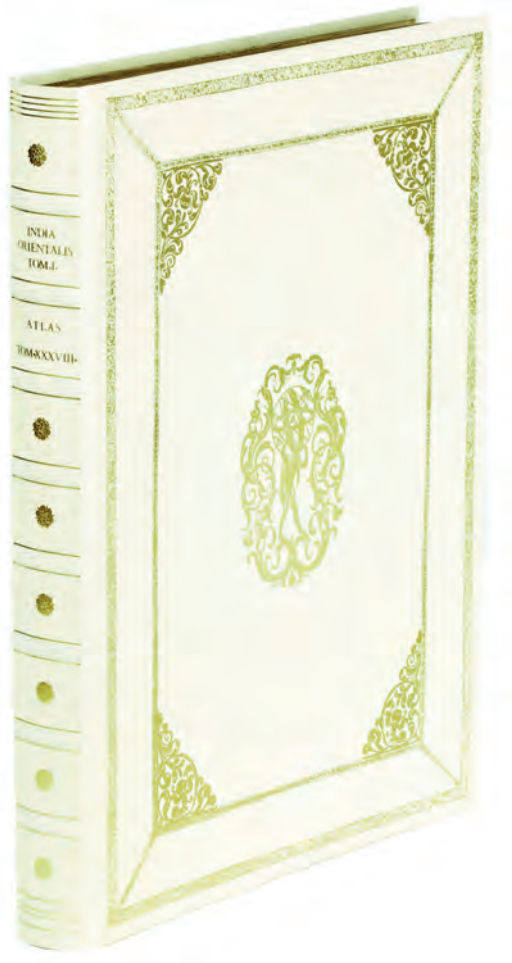
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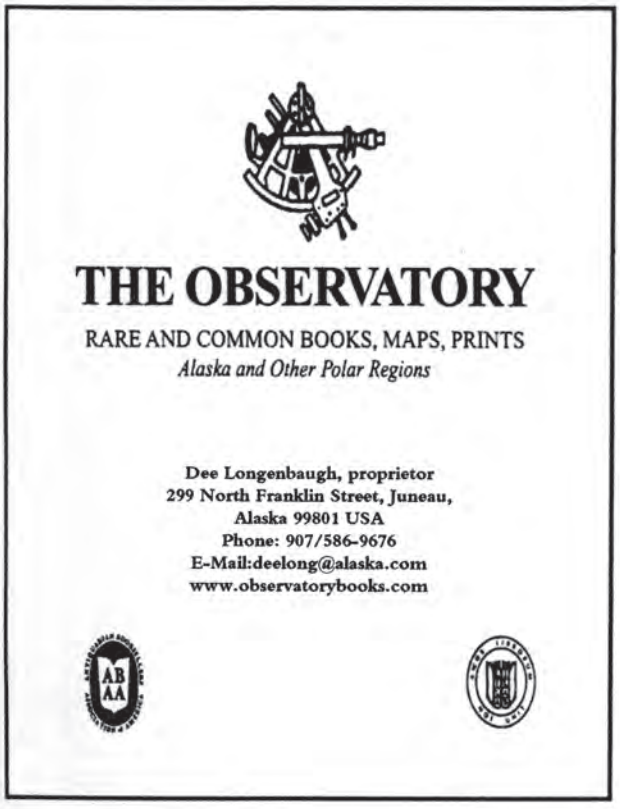
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Americae Sive Novi Orbis, Nova Descriptio

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.

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Year:	1587
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Color:	Black & White
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Book Reviews

A look at recent publications[1]

Mapping Jordan through Two Millenia by John R Bartlett, Palestine Exploration Fund, London, 2008. Hardback, 163 pp. incl. various Comparison Indices, Bibliography and Index. ISBN 978 1 905981 40 3, ISSN 1753-9234. 16 colour and 53 black and white map reproductions. Available from www.maney.co.uk/series/pef Price £31 for members, £48 for non members.

John Bartlett is an Associate Professor of Biblical Studies and a Fellow at Trinity College, Dublin. He has taken part in archaeological explorations and digs in Jordan and is author of many papers and books on ancient Jordan. His book relates primarily to the land lying to the east of the River Jordan, and the identification on the modern maps of sites referred to in ancient literature.

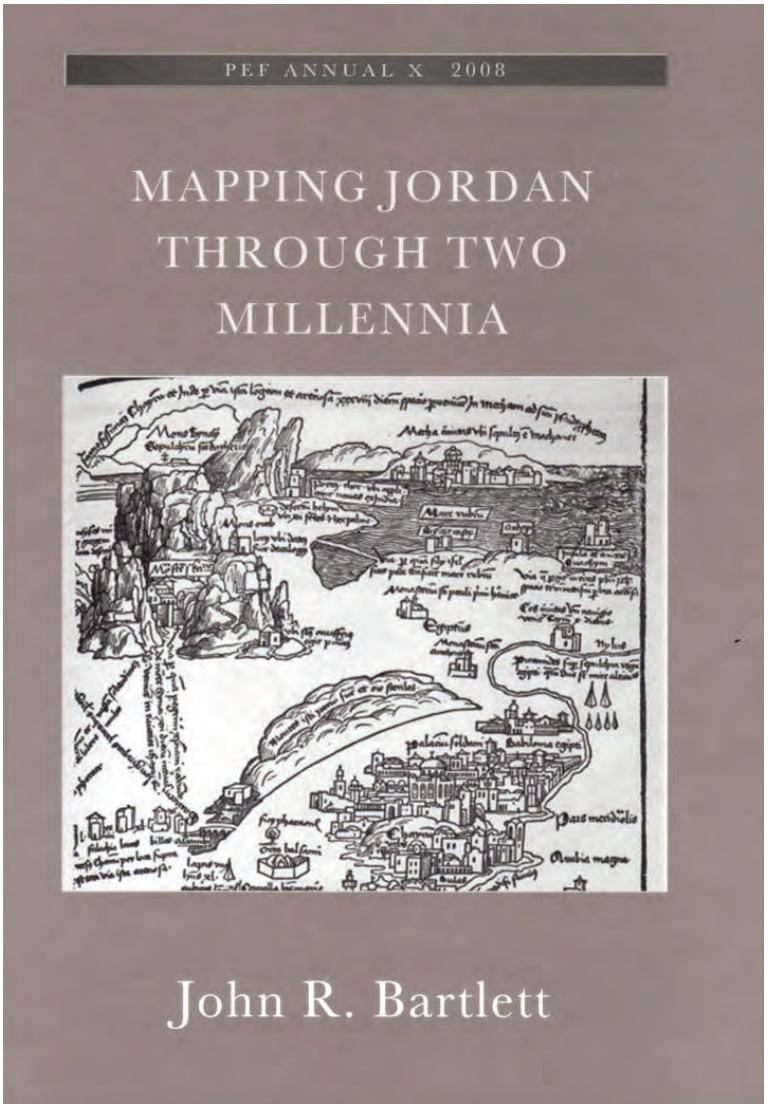
Various ancient literary sources including *The Bible*, Josephus Flavius's *History of the Jews*, as well as numerous others quoted, provide a considerable amount of written information, but the early sources of map information were obtained primarily from extant maps [relying upon copies of the lost early Roman original in the case of the Roman Peutinger Table]. But the subject of most maps is of Biblical Palestine to the west of the Jordan. Very few ancient mapmakers had visited the area and hence relied upon external evidence, resulting in some errors being oft-repeated by subsequent copyists.

In order to achieve his objective Bartlett logically summarises, in each of his successive 11 chapters, the primarily Western knowledge relating to mapping within that period. Each chapter gives a potted history of famous and known mapmakers and travellers with an outline of their contribution. Other information sources are suggested or provided. Together these details not only added to knowledge then current, but importantly relating this directly to contributions from other sources extant within the same chapter time period.

Each chapter contains a mine of information, in tabular form for ease of cross reference. Column categories include travellers, mapmakers, names and dates of first publication, relationship of early place names to present day locations, and other categories. Most maps showed almost exclusively the towns and sites referred to in the Old and New Testaments, few maps included display much information regarding land east of the River Jordan. Place names tend to originate from either Biblical or Roman sources. By the 18th to 20th centuries, maps became more accurate following detailed explorations and surveys

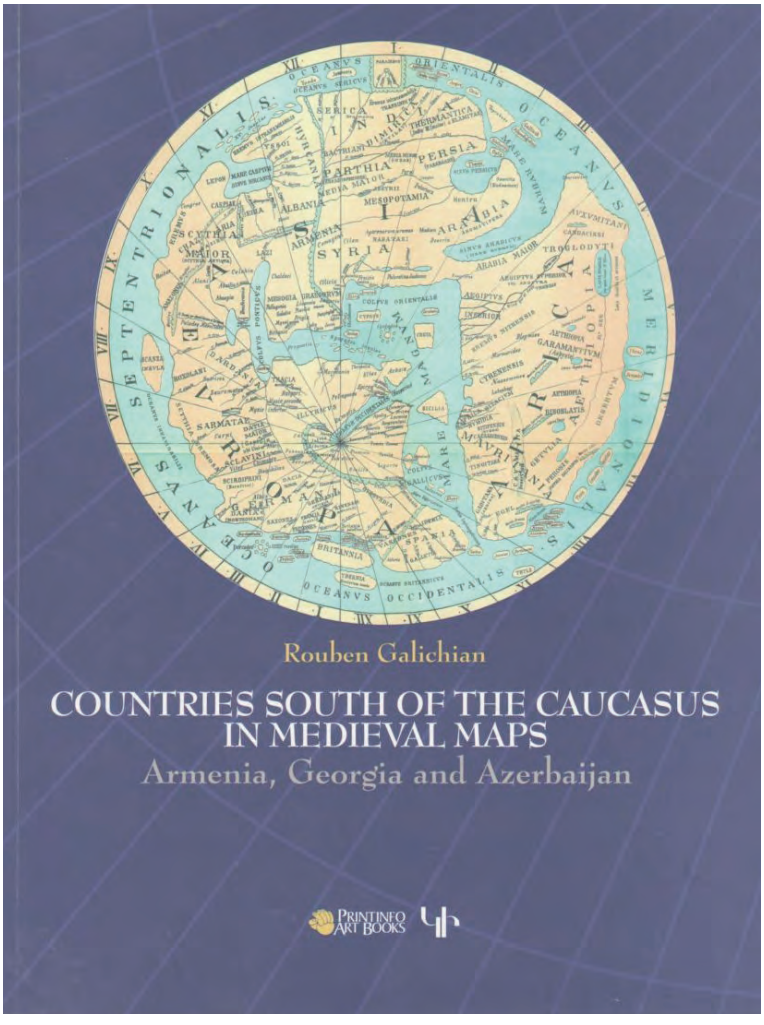
The text is well illustrated but it is such a shame that the very first impression of the book is marred by a slightly out of focus photograph of part of the 1486 Reuwich map showing the Sinai Peninsula and Red Sea from Breydenbach's *Sanctorum Peregrination* on the front cover.

Richard Domb



Countries South of the Caucasus in Medieval Maps - Armenia, Georgia and Azerbaijan by Rouben Galichian. Joint publication by Printinfo Art Books, Yerevan and Gomidas Institute, London, 2007, 28 x 22 cm, 208 pp., illustrations. ISBN 1-903656-69-9. £30 (UK) US$50 (USA) Available from info@gomidas.org or the author rgalichian@talktalk.net

According to the author, the intent of this work is to familiarize the reader with medieval cartography on Armenia, Georgia and Arran (Caucasian Albania, or present Republic of Azerbaijan), situated south of the Caucasus range. It is arranged in four chapters: Introduction to Early Medieval Maps, Early [European] Medieval Maps, Islamic Maps and Late Medieval Maps. List of Maps appears at the beginning of the book, Conclusion, Bibliography and Index of Toponyms and People at the end. The author has investigated collections of medieval maps in several European major libraries and those of Yerevan, Istanbul, Teheran etc., trying to give the reader a broad historical background on medieval maps, both European and Islamic.



The author depicts and describes 82 main maps (mappa mundi, European and Islamic), with 26 details, mainly showing Armenia and the neighbouring territories in three well-balanced chapters (two to four). Chapter two includes 32 European medieval maps (Nos.1-32) and nine details, beginning with a simple T-O map by Caius Crispus Sallustius, known as Sallust (86-34 BCE), a Roman senator and historian. This pictured manuscript copy dates from the 9th or 10th century, drawn on vellum and kept at the University of Leipzig.

The third chapter focuses on 23 Islamic world maps (Nos.33-55) and two details, produced originally by Ibn-Hawqal, Istakhri, Muqaddasi, Idrisi, Qazwini, Ibn-Said, Mustawfi and others. The newly discovered Arabic manuscript in Egypt *Book of the Wonders of Sciences and Visual Delights*, acquired by the Bodleian Library, Oxford, is also described in some length. (pp.108-113, plates 45, 45a and 46).

Chapter four contains images and descriptions of 27 later [European] medieval maps (Nos.56-82) and 15 details. In my view, this chapter includes the most important achievement of the author, namely depicting and describing a medieval Armenian map (plate 67) and several tables, diagrams and texts on celestial bodies, little known in Western cartographic circles. The author has succeeded in unearthing these valuable cartographic documents during a search in the Armenian manuscript depository, the Matenadaran, Yerevan. Plate 67 is the only T-O type map in the Armenian language by an anonymous cartographer. Various scholars have dated it as early as 1206 to as late as 1360.

The author concludes that in medieval times, due to lack of border demarcations and the rule of force, few borders were fixed for long, or could be even approximately determined. Consequently, most medieval maps lack bordering lines between countries which are shown just by mentioning their names somewhere in the area they occupied. Therefore, the countries south of the Caucasus, although being almost at the edge of the known world, do appear on many important medieval maps in one form or another. Armenia appears in almost every map showing some sort of detail, and in many cases both Greater and Lesser Armenia (Armenia Major and Minor) are depicted. Colchis and Iberia, the constituent parts of Georgia, as well as [Caucasian] Albania, the predecessor of the Republic of Azerbaijan, appear in many maps, but they do so less frequently. Perhaps a more prominent position given to Armenia is due to the fact that it was the oldest and easternmost Christian nation, which proclaimed Christianity as the state religion in 301 CE, and due to the Biblical account of the Flood and Mount Ararat, where Noah's Ark came to rest.

In Islamic cartography, the regions and countries south of the Caucasus are presented somewhat differently. Maps of the Balchi-School usually show Armenia, [Caucasian] Albania, and the Persian province of Azerbaijan in their regional sheets. The only Syrian map by Bar Hebraeus, produced during the early thirteenth century, includes many toponyms related to Greater as well as Lesser Armenia, while from their neighbouring countries the Persian province Azerbaijan is shown in the south and lands of the Alans and Bulgars mentioned in the north. It is noteworthy that in medieval times the area of today's Republic of Azerbaijan was called [Caucasian] Albania, a Christian country which disappeared during the 9th or 10th century, and its land was later divided into various provinces, such as Daghestan, Derbend (Derbent), Shirwan, Shamachi, etc. The term 'Azerbaijan', which over two millennia was solely the name of the north-western province of Persia, was also given to [Caucasian] Albania around 1918, creating the Republic of Azerbaijan.

Rouben Galichian, the author, was born in Tabriz, Iran, to a family of immigrant Armenians. After attending school in Teheran he received a scholarship to study in the UK, and graduated in engineering sciences. His interest in cartography started early in life, but in earnest during the 1970s. His first book *Historic maps of Armenia, the cartographic Heritage*, 2004 became a success (reviewed in *IMCoS Journal*, No.97, p.65). He received an Honorary Doctorate for his cultural services to Armenia in November 2008 from the Armenian authorities.

Anyone interested in the history of medieval maps generally, and maps of Armenia in particular, will surely benefit from this excellent work.

Cyrus Alai

Maps and Monsters in Medieval England by Asa Simon Mittman. Routledge Studies in Medieval History and Culture, New York and London, 2006. Available from Taylor & Francis, 2 Park Square, Milton Park, Abingdon, Oxford, OX14 4RN. ISBN 978-0415-97613-8. £60.00.

Despite its title this book is for medievalists, not map lovers, and certainly not for collectors of printed maps. Mainly the map element is supplied by discussion of the Hereford Mappa Mundi, with additional comments on the decorative elements of the few other surviving 13th and 14th century manuscript maps. Most of the well produced illustrations are from textual sources, especially the flora and fauna used by the artistic scribes to decorate initial letters. There is some discussion of the origins of the well known 'monsters' so often seen on later printed maps, such as the two-faced men, and the *blemmye* - men without a head but a face on the chest.

The author has stressed the concern felt by the inhabitants of these islands that they lived at the extreme edge of the inhabitable world, i.e. farthest away from the holy site of Jerusalem, and therefore likely to be monsters themselves in the eyes of more 'Christian' peoples. This is apparently proved by the placement of England on the Hereford map in the outer circle of the world along with the monsters. The discussion mainly refers to the Anglo-Saxon inhabitants of Britain, but the maps mentioned were made after the Norman conquest, when the Anglo-Saxons had less influence on contemporary geographical and religious beliefs. It is also doubtful that they felt so far from the centre of the world that they might have considered themselves to be monsters. There is even a reference to the backward eastern areas, and the fens, which have in fact provided some of



the richest hoards of artistic and valuable metal-work to be found anywhere in Europe.

The opening of the concluding section sums up the author's view of life in Britain at the time: 'Living as they did, at the edge of the inhabitable world, the medieval English were very concerned with limits and boundaries.' And later: 'For the Anglo-Saxons, dwelling in the world's margins, monsters were seen as fearsome and real adversaries as well as symbols of evil, yet . . . it was also possible to see monsters as a means to salvation.' The Anglo-Saxons are described as a 'marginal, hybrid society', but for this reviewer it is difficult to believe that they saw themselves as such outcasts, struggling to survive in an evil and remote part of the world.

For an otherwise well-produced book there are a large number of typographical errors, or rather 'spell-checker' errors such as 'cited about' (for cited above), and small words such as 'to' missing in a sentence. There is an extensive bibliography, but with a bias towards recent US academic texts, yet surprisingly no mention of the well-known Harley/Woodward *History of Cartography*, where the first volume covers medieval European maps. Altogether a very specialised book for medievalists; of marginal interest to map-lovers.

Susan Gole

Boston & Beyond: a bird's eye view of New England. An exhibit from the collections of the Norman B. Leventhal Map Center at the Boston Public Library January 2008-June 2008.

This catalogue was written and edited by Ronald E. Grim, Roni Pick and Eileen Warburton with a foreword by Bernard A. Margolis (President of the Boston Public Library) and with essays by Alex Krieger and Debra Block. It is published by the Norman B. Leventhal Map Center at the Boston Public Library, 2008 and can be obtained by sending a cheque for US$35 to the above Center at 700 Boylston Street, Boston, MA 02116, USA. The cheque should be made payable to the Norman B. Leventhal Map Center Inc. Paperback. Pp.167. Fully illustrated in sepia and colour. This exhibit was designed to celebrate and publicise the Library's remarkable collection of urban bird's eye views. It began with several examples of 17th and 18th century views published in Europe and led into 10 views of the city of Boston mostly viewed from a bird's-eye perspective. These are followed by views prepared for Boston's suburban neighbours and New England's coastal and inland towns. A beautiful catalogue. Reproductions available online at www.maps.bpl.org



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Seutter's Map of Malta

and its three states

by Albert Ganado

In the field of map production it is generally said that the 16th century belonged to Italy, the 17th century to the Low Countries, and the 18th century to France. A large number of maps of Malta appeared in these countries but Germany did not lag very far behind. At least 40 different maps of Malta were produced in Germany between 1561 and 1823 without taking into account the variants of several of those maps.

One of the most beautiful German maps of Malta is certainly the one engraved and published by Matthäus Seutter *the elder* (1678-*c.*1757), who came from Augsburg. It is a map of the Maltese islands with three distinctive features: an inset of Valletta and its harbours at the bottom left corner, topped by a vignette of the Grand Master of the Order of St John in all his glory, a large galleon of the Order at the top right corner, and the Order's emblem and the coats of arms of the Grand Masters in four rows along the bottom. These range from Brother Gerard to Fra Antonio Manoel de Vilhena.

Seutter's map was copied from the work of Nicolas de Fer (1646-1720) in 1720 or some time before. It was dedicated to Jean Jacques de Mesmes, the Order's Ambassador in Paris, and reissued in a second state in 1722. Indeed, Seutter made due acknowledgement in the title of his map "*uti exhibetur á NIC. de Fer*". In fact de Fer had based his map on that engraved by Estienne Vouillemont in 1662, reissued by Antoine de Fer (*fl.*1644-1673), father of Nicolas, in 1672. This was the first map of Malta illustrating the escutcheons of the Grand Masters of the Order of St. John.

Seutter updated de Fer's map by adding on the coat of arms of Vilhena, captioned *Frere Anthoine Emanuel de Vilhena de Portug[al]*. Vilhena was elected on 19th June, 1722, succeeding the Italian Grand Master Marcantonio Zondadari, who died on 16th June of the same year. Vilhena reigned until 13th November 1736. These dates are important as they help to date the three states of Seutter's maps of Malta.

In the first state of the map which is titled "MELITE vulgo MALTA cum vicinis GOZA, quae olim GAULOS, et COMINO insulis, uti exhibetur á NIC. de FER, nunc aeri incisa per MATTH. SEUTTER Chalcographum, AUGUSTANUM", Seutter described himself as printer/editor of Augsburg, the more modern meaning of *chalcographum*.

It is quite possible that Seutter decided to make this map on the election of a new Grand Master. That would explain why the figure of a Grand Master of the Order was depicted on the map wearing a *berrettone* on the crown. Although at a certain period a large *berretto* formed part of the German fashion, the one on the Grand Master's head happens to coincide with that engraved on Vilhena's escutcheon in the title page of his Code of Laws published in 1724 with the title "Leggi, e Costituzioni Prammaticali rinuovate…dal… Signor Fra D. Antonio Manoel de Vilhena de' Conti di Villaflor."

In the light of the available evidence it is probable that Seutter's map was first published about 1725. According to *Tooley's Dictionary of Mapmakers* he was awarded the title of Imperial



Fig.1
The title scroll of the first state of Seutter's map of the Maltese islands in which he qualifies himself as a printer (chalcographum).

Geographer by Karl VI (1685–1740). That is when he decided to reissue the map of Malta flaunting his newly acquired honour. He erased the word *Chalcographum* from the copperplate and substituted it with *S.C.M. GEOGR* which meant Geographer to His Imperial Majesty. This is the second state of Seutter's lovely map. In both states 1 and 2 there is an empty space beneath the scroll but when Seutter was granted a 'privilege' to protect himself from plagiarism he created state 3 of the map. This had an inscription along the foot of the titlepiece: *Cu[m] Gratia et Privil. S.R.I. Vicariatq. in partibq Rheni, Sveviae, et Juris Franconici.*

There is however a further change which Seutter chose to make to keep his viewers abreast of improvements in the fortifications of Malta, the bulwark of Christendom. In 1726 Abbé de Vertot published in Paris the history of the Knights of Malta, while the English edition was published in 1728. A plan of the Valletta fortifications and a map of the Maltese islands by de Berey show the crowned hornwork at Floriana which was completed in 1719. It is now depicted on the second state of Seutter's map.

All three states of Seutter's map demonstrate that it must have been very much in demand. There is no doubt that it is one of the most decorative and attractive maps of Malta. The presence in Malta of the Hospitaller Knights contributed in no small measure to the production and circulation of a large quantity of maps of the island and in many cases the diffusion of different states of the same map. This phenomenon of different variants started as early as the 16th century as can be seen from the books published by this author on the 1565 siege maps[1] and the building of Valletta[2]. But it carried on in subsequent centuries, including of course the 18th, which saw the different states of the maps by de Fer, Homann, Jaillot, Robert de Vaugondy, de Palmeus, Bodenehr and von Zach.

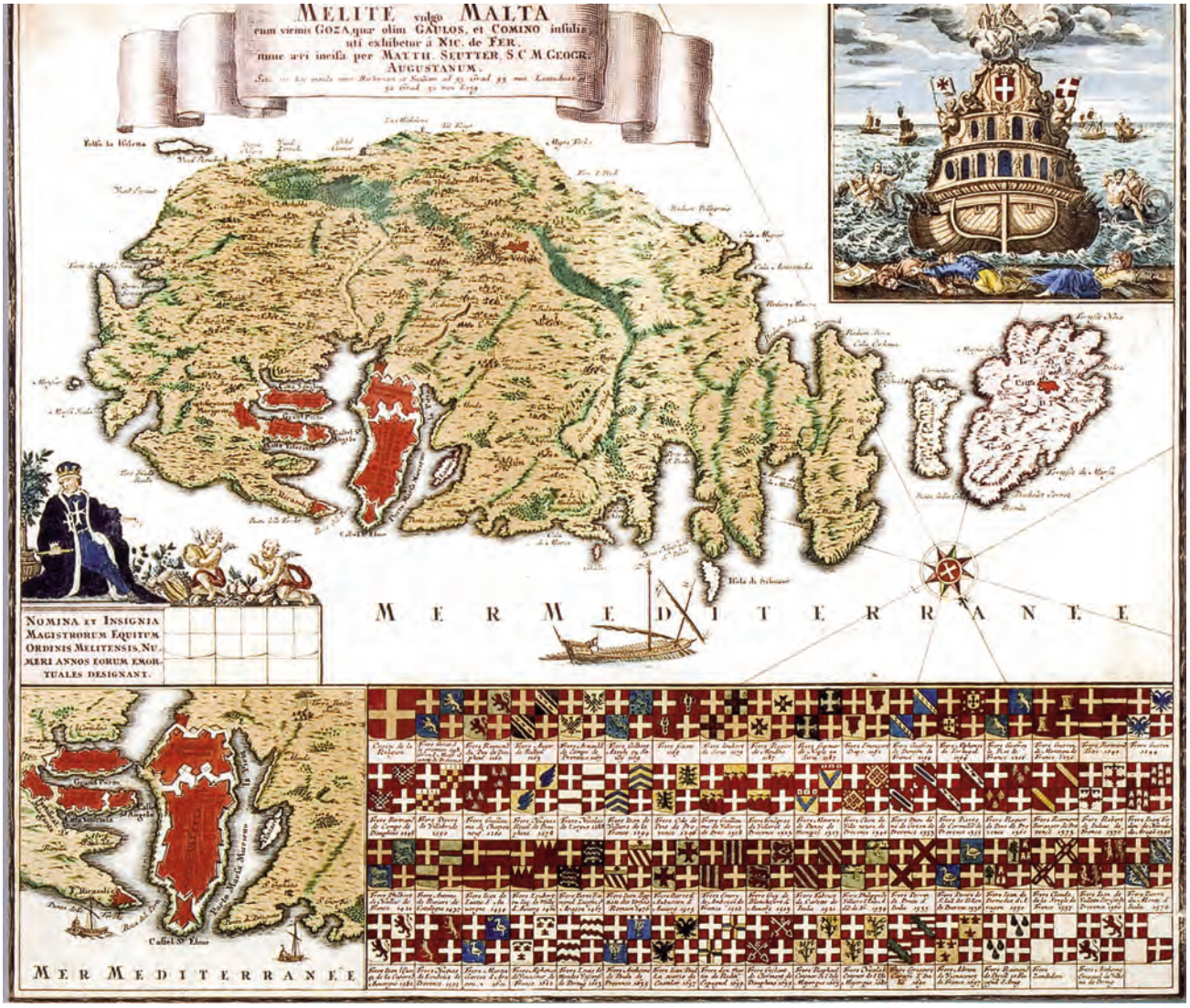
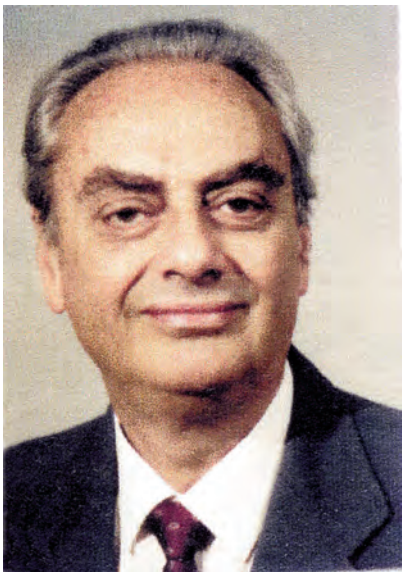


Fig. 2
***A map of the Maltese islands by Matthäus Seutter after Nicolas de Fer. State 2 in which the designation of Seutter as* Chalcographum *is substituted by the words* S.C.M. Geogr.**

Notes

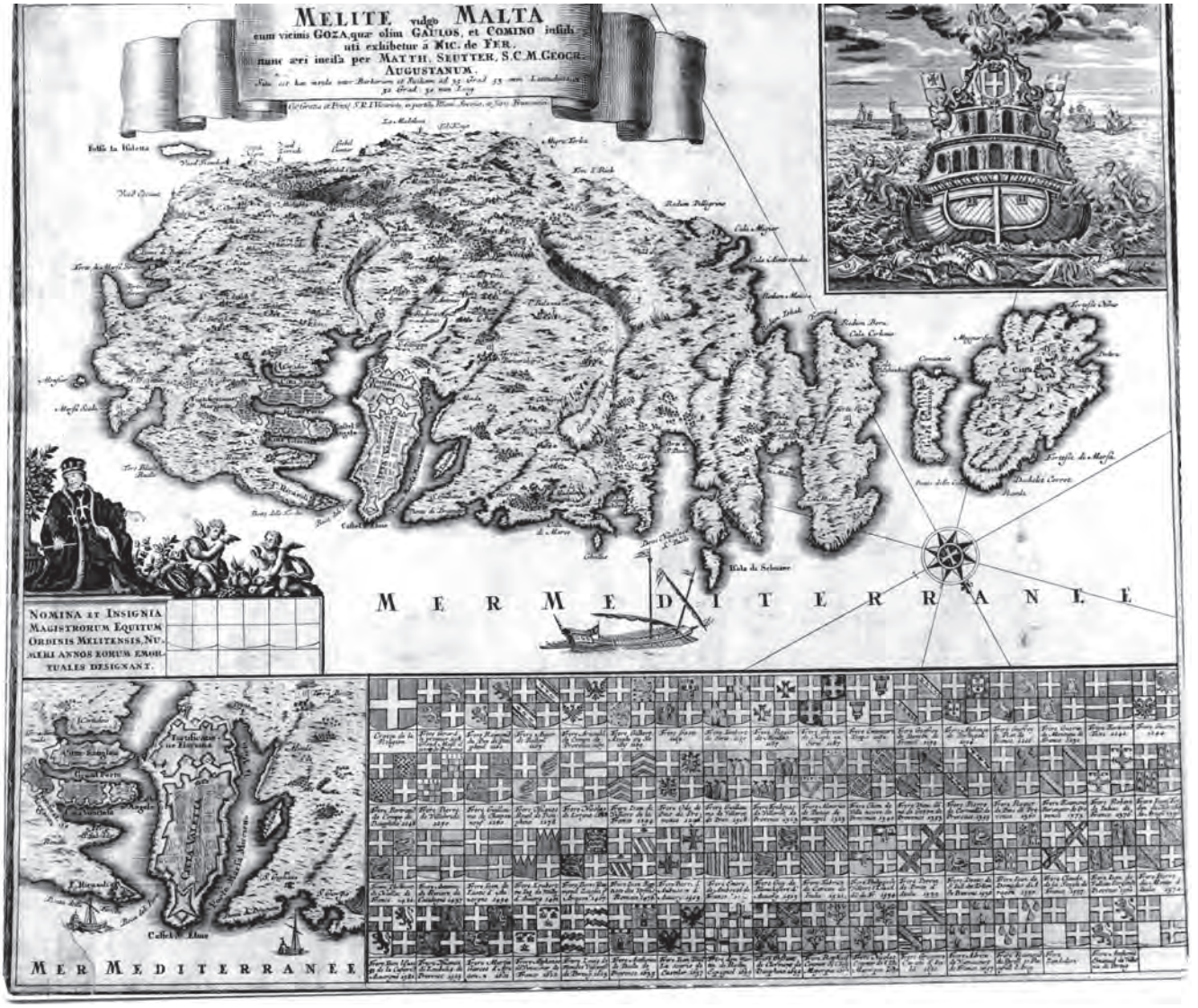
1. A. Ganado and M. Agius-Vadala, *A study in depth of 143 maps representing the Great Siege of Malta of 1565* (1994) pp.376-380.

2. A. Ganado, *Valletta Città Nuova – a map history (1566-1600)*, Malta 2003.



Albert Ganado graduated from the University of Malta. He is a keen collector of Melitensia and has had articles published in journals on various aspects of Maltese history and topography. His work with M. Agius-Vadala A study in depth of 143 maps representing the Great Siege of Malta of 1565 *(1994) is well known in the mapping world. His map collection was recently acquired by the Maltese government in exchange for the house he and his wife live in which was public property.*

Fig. 3
State 3 of Seutter's map with the insertion at the foot of the cartouche of an inscription regarding the grant of a privilege.



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IMCoS Matters

April 24th-26th, 2009 Weekend in Paris.
This will be a wonderful opportunity for members to visit Paris. The weekend will begin on Friday, 24th with a private viewing of maps at the home of Mme Loeb-Larocque. On Saturday morning we will visit the Bibliothèque nationale, 58 rue de Richelieu, where the staff will give us an overview of what the library contains with an emphasis on European maps. Later we will go to the site of the BNF François Mitterand on Quai François Mauriac. A representative of the library will put us in the right mood to admire the two gigantic globes by Vincenzo Coronelli made in the 17th century. On Sunday we will visit Fontainebleu Castle and the nearby village of Barbizon, also the castle of Vaux le Vicomte. Registration forms are available. Three dealers to visit in Paris are Librairie Le Bail, 5 rue Lagrange, 75005 Paris (le-bail-weissert@wanadoo.fr); Librairie Moorthamers, 240 rue de Vaugirard, 15e arrondissement, and Loeb-Larocque, 31 rue de Tolbiac, Paris (www.loeb-larocque.com)

June 5th-7th, 2009 IMCoS London weekend.
Friday, June 5th. Annual dinner and Malcolm Young Lecture at East India Club, 16 St James's Square, London SW1Y 4LH. Lecture 6.30 for 7pm followed by dinner and presentation of IMCoS-Helen Wallis Award.
Saturday, June 6th. 10am Annual General Meeting at Royal Geographical Society, 1 Kensington Gore, London SW1 2AR. This is the same venue as the London Map Fair which is taking place on Saturday and Sunday this year. Opening hours of the fair are Saturday 12.00-19.00, Sunday 10.00-17.00.

September 6th-9th, 2009 Welcome to Oslo!
Full details in registration form enclosed with this journal.

The IMCoS Norway 2009 committee would like to welcome you all to the capital of Norway, Oslo for the 27th International symposium from the 6th to 9th September 2009.

From the opening reception at the Nobel Peace Centre, sponsored by a group of kind dealers, the sessions at the National Library and the Norwegian Mapping Authority to the final dinner on board the *Fram* we hope to give you an interesting and entertaining impression of the history of Norwegian cartography, map-making and exploration!

At the National Library and Norwegian Mapping Authority we have gathered 15 speakers from Norwegian institutions and other places to talk about Norwegian and Scandinavian cartography as well as exploration of the North. There will also be interesting map and print exhibition at the National Library entitled "Going North". Participants will receive a free copy of the catalogue. The symposium will also be a unique chance to see maps from the collections of the National Archives and the Norwegian Mapping Authority not normally on display.

We have also arranged guided tours to the Munch Museum, the Viking Ship Museum, the *Kon-tiki* Museum and the Fram Museum as well as a general highlight tour of Oslo. On the social side the programme includes two lunches at Pascal in Oslo and at Sundvollen Hotel, and an optional dinner at the Ekeberg Restaurant with an exceptional view of Oslo and the fiord. The symposium will conclude with a farewell dinner on the deck of one of the most famous polar expedition ships, Fridtjof Nansen's boat the *Fram*.



The post Symposium Tour from the 10th to the 13th September, will head above the Arctic circle to the beautiful north of Norway. We will have the chance to see some rare and important maps and prints at the University Library in Tromsø as well as visit the Art Museum of Northern Norway and the Polar Museum. After a day in Tromsø we will sail on the *Hurtigruten* along the amazing coast of Northern Norway, ending the tour at the historic city of Trondheim.

Beside the official programme on Monday the 7th September Kunstantikvariat PAMA (Pål Sagen) will invite all symposium participants to the gallery for preview of a collection of maps and books showing the entire mapping of Scandinavia and the Arctic from 1482 to 1601. The collection

consists of more than 120 items, including a complete set of the Olaus Magnus book editions starting with the *Opera breve* 1539, and the first printed map of the North printed in the Ulm-Ptolemy of 1482.

The IMCoSNorway2009 Committee would like to thank the National Library in Norway, the Norwegian Mapping Authority, the National Archives, the University Library in Tromsø and ColorMaster Norway.

We would also like to thank the following dealers who have agreed to sponsor the symposium: Richard Arkway, Paul Cohen, Henry Taliaferro; Jonathan Potter; Philip Burden; Pål Sagen; Bernard J. Shapero, Bloomsbury Auctions, and Martayan Lan. We also thank Ralph Salomon for his contribution.

For further information about the symposium, post tour and hotels see the programme and registration form included with this journal and the homepage www.ImcosNorway2009.com



For further information we recommend the following webpages: www.nobelpeacecenter.org;
www.nb.no;
www.statkart.no;
www.kon-tiki.no;
www.arkivverket.no/english;
www.munch.museum.no;
www.museumsnett.no/nordnorsk-kunstmuseum/;
www.sundvollen.no;
www.fram.museum.no;
www.visitoslo.com;
www.polarmuseum.no;
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Fax: + 47 – 22333651

Agenda IMCoS Annual General Meeting 2009.

1. Welcome and opening.
2. Approval of minutes AGM 7 June 2008.
3. Chairman's report for 2008.
4. Treasurer's report and presentation of 2008 annual accounts.
5. Report on International Matters.
6. Nomination of Marketing Manager.
7. Nomination of Content Manager for IMCoS website
8. Approval of subscription fees for 2010.
9. AOB.
10. Closure.

Venue: Royal Geographical Society,
The Ondaatje Theatre,
1 Kensington Gore,
London, SW7 2AR
Date: Saturday, 6th June, 2009.
Time: 10.00 hrs; doors open from 09.30 hrs.

International Symposium London 2010

We are very excited about holding our 28th International Symposium in London between 4th and 6th October 2010. The title will be "Britain – Power and Influence in the 17th and 18th Centuries." This will cover Britain's influence both on land and sea, in the UK and abroad. We are holding the Symposium in partnership with the National Maritime Museum, and the second day will be held at Greenwich. The first and third days will be held in central London. Visits are planned to The British Library, Greenwich Observatory and the National Archives.

In order to facilitate movement around the capital to the various venues, we are recommending that participants stay in central London. We will provide a list of suggested hotels near the Wellcome Collection Conference Centre where lectures will take place.

We are actively working on a pre-symposium tour which will include a visit to Hatfield House and we may venture further afield to Hereford to see the Mappa Mundi.

Further details will emerge during 2009 and in the meantime keep the dates in your diary!

Fellowship for Neil McKinnon

Our representative for New Zealand, Neil McKinnon, has been awarded a Paul Harris Fellowship by Timaru North Rotary Club. It is for his long association and support of Amnesty International, an association which supports people around the world who have suffered injustice.

New Marketing Manager

Visitors to The British Library Map Library will have met Tom Harper who is a Curator of Antiquarian Mapping there. Although only 30 and after working in the Library for just 18 months Tom is already making his mark and is looking to broaden his knowledge of the wide range of early maps.

He has agreed to be nominated for a new post on the IMCoS Committee, that of Marketing Manager, with a mandate to spread the word of the Society to a wider audience and encourage more people to become members.

Tom is not a geographer but has entered the world of maps through his interest in art and antiques. He has a degree in the history of art from Birmingham University and his first job was as an assistant with the antiquarian map dealer, Jonathan Potter, who has premises in New Bond Street, London. During his seven years with Jonathan he had a golden opportunity to learn about maps and to handle them. He especially remembers a small map by Apian. "I just loved the contrast between the simple style of the map and the range of different things it shows." Tom is also interested in star charts and has recently put together a display of maps by the engraver Augustine Ryther.

Although he was born in Sunderland he was brought up and educated in Buckinghamshire. He now lives in Watford, Hertfordshire, from where he commutes to London. He is not only interested in art but is artistic himself and likes to draw cityscapes and aerial views of cities. One that he drew was shown at the Royal Academy of Arts Summer Exhibition in 2006. He also likes writing and is currently working on an article about a Hondius proof map of the Fens. The map has annotations which may yield some interesting points about the drainage of that area in the early seventeenth century.

In complete contrast, Tom's other great love is football; he is an aficionado of Sunderland United. We welcome him to IMCoS and look forward to working with him.



Left
Tom Harper, the new Marketing Manager for the Society.

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.

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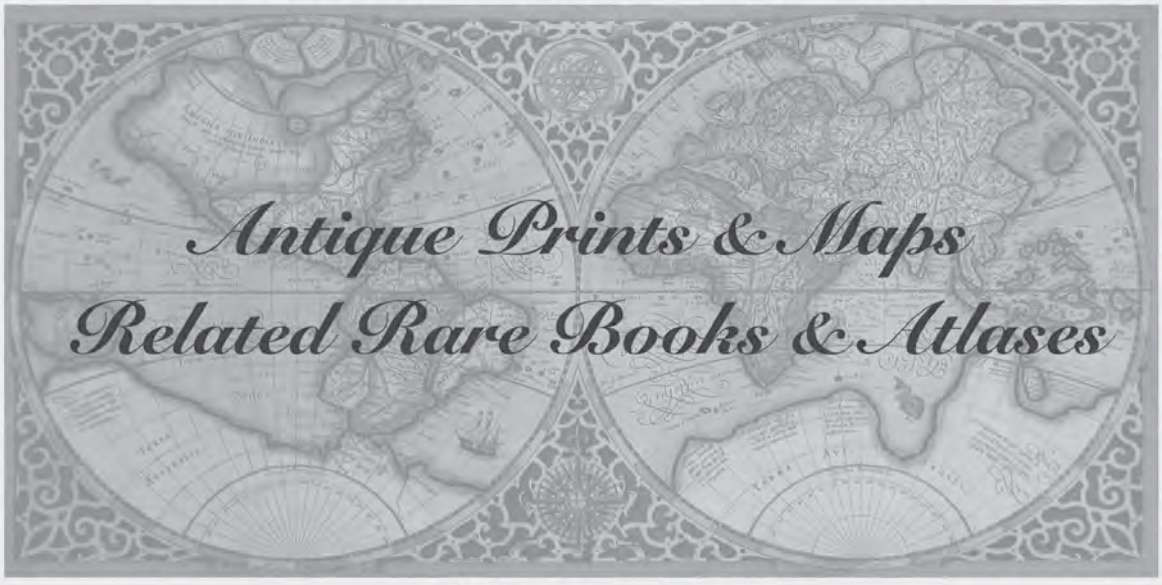
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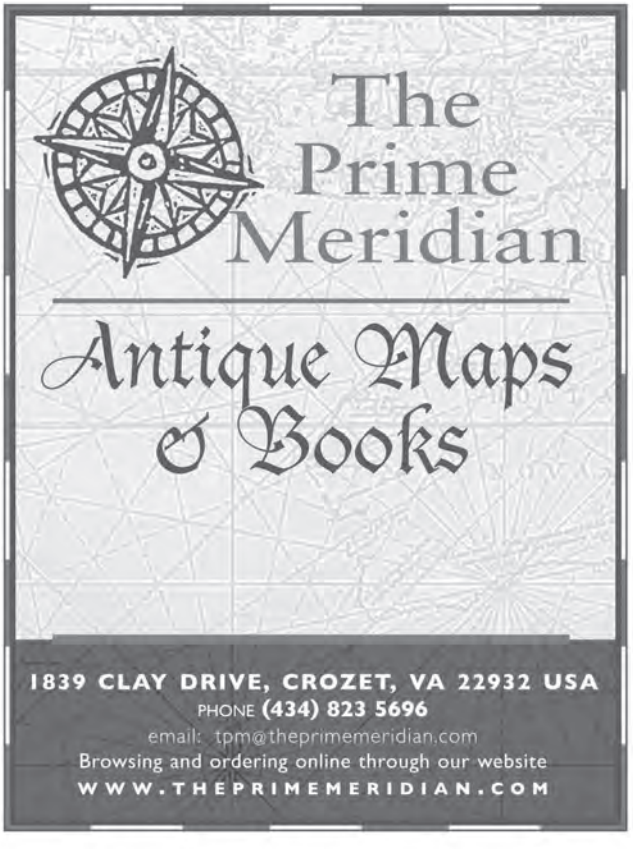


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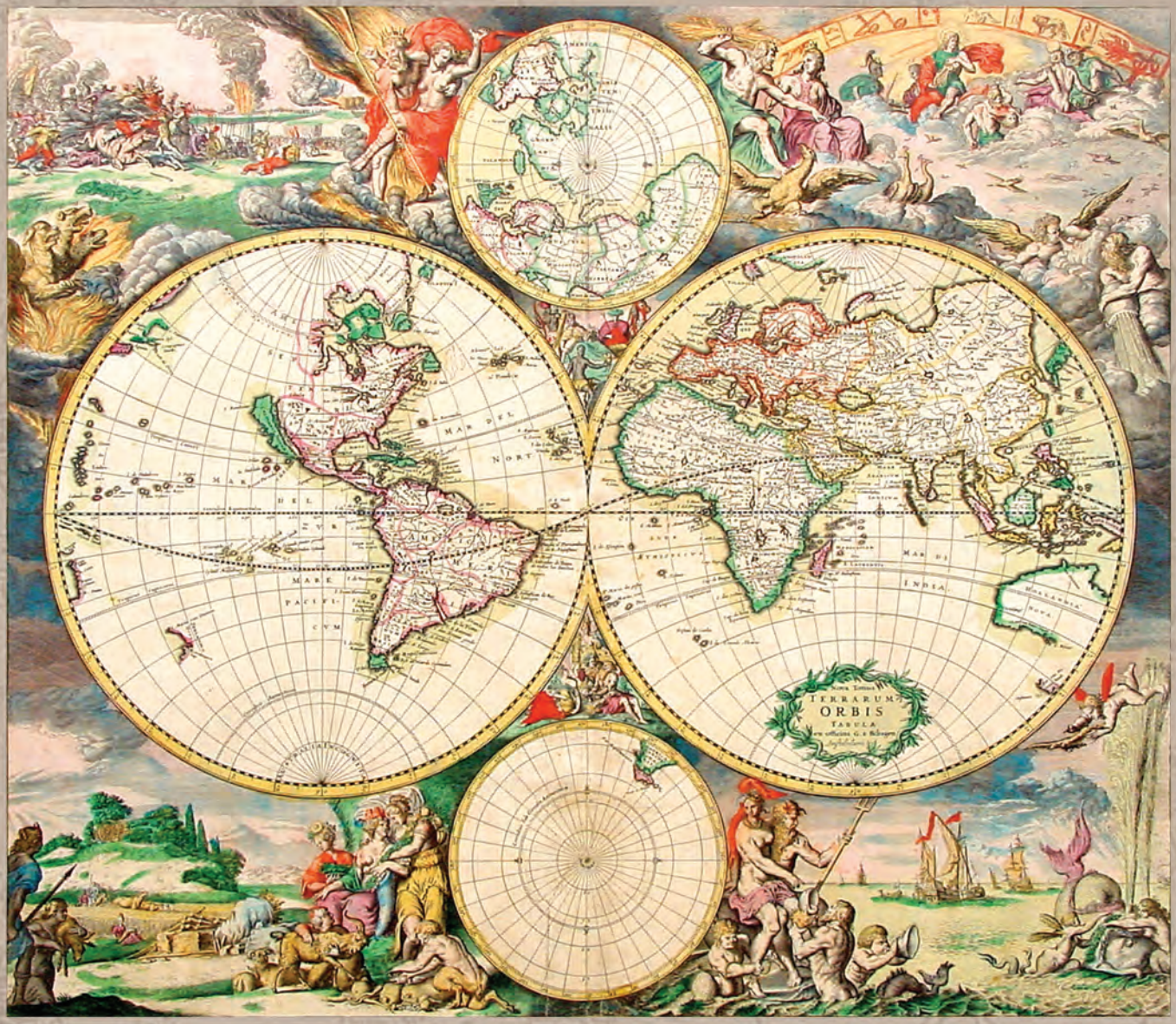
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