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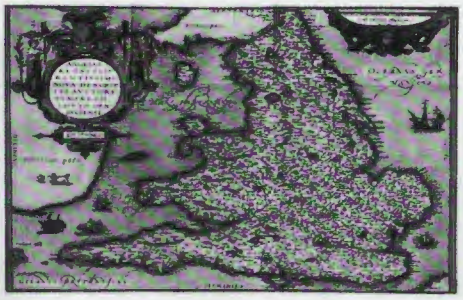
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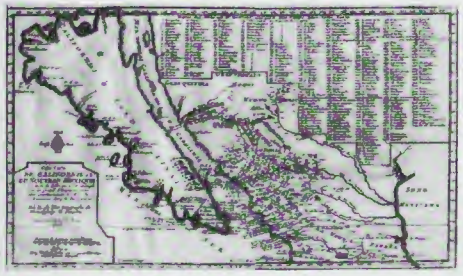
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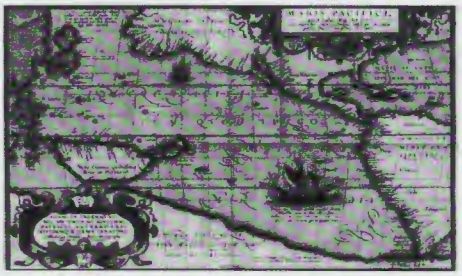
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3 Cette Carte de Californie et du Nouveau Mexique (1704) This landmark map by Nicolas De Fer is a pivotal document in the cartographic history of California and the Southwest, particularly regarding the popular notion in the 1600s that California was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

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

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From the Chairman's Desk

Welcome to the new format of the IMCoS Journal. This is the first of two major enhancements which we shall be offering you in 2004, and is prompted by a desire to improve the quality of the written communication which you receive. Despite our growing dependence on electronic communication, we still retain our love of hard copy material particularly if it utilises the benefits which modern quality reproduction can offer us. It was forecast that books would die as we all migrated to the net, yet successful booksellers have shown us that both technologies can lie comfortably alongside each other. If you want a book, you may, for example, access amazon.com, but you may equally spend a happy half hour in the café of your local bookshop with a cup of coffee, soaking up the look and feel of the world of books. The world of antique maps is not a large community and sustaining a high quality magazine publication is not commercially viable in the same way as in the world of some other hobbies and interests. We were fortunate to be served for 18 years by *The Map Collector* and latterly by *Mercator's World*, but circumstances have left our community without a regular publication for the last nine months except for *Imago Mundi* serving the more academically minded and other local map society publications which naturally focus on the interests of their own members. Earlier this year your committee had a wide ranging debate regarding the nature of the *IMCoS Journal* in an environment bereft of *Mercator's World*, and this new Journal format is the result. We made the conscious decision that our Journal was not to become a commercial publication to fill a 'gap in the market', but we owed it to our members to move forward from our current position. You all know from reading A4 size publications like *The Map Collector* that the larger the publication the larger the images can be – and if we are not all about images then what are we all about! So last April your committee had ranged in front of it at least a dozen Society journals from many collecting spheres which were all different. We were able to handle them to get the look and feel of each. The debate ranged round the quality of images, nature of content, quality of print, size of publication, etc. The result of our debates you now have in your hand.

As a members' publication we seek to encourage members to submit material and as a matter of policy we alter and edit submissions as little as possible. We do not return images to authors with a 'not good enough' quality sticker on them; we take what is provided. Nowadays image quality can be what YOUR scanner or digital camera produces, so we hope that as more of us get a grip on producing good quality images, mastering the issues of resolution and the size of digital files, we shall receive and be able to print bigger and better images in the Journal.

My comments regarding the complementary nature of the on-line world and the world of the printed word are borne out by the news that our community will shortly have another commercial publication to capture our interest. As many of you may know the on-line magazine *Map Forum* will shortly also be published in written form on a quarterly basis, so it looks as though our thirst for reading cartographic material will be further quenched in 2004.

In the past three months we have made two new appointments. Hans Kok has been appointed a Director of the Society, a source of wisdom and counsel when needed, and Rolph Langlais has agreed to take over the role of Advertising Manager. He will be the point of contract for those who wish to place an advertisement in the Journal.

I should like to thank those of you who gave us feedback regarding our 2003 International Symposium, which we have taken on board. One of the most important comments was the wish that we should keep up the number of lectures at this event to a minimum of eight and, whilst basing the Symposium on the cartography of the country we are visiting, we should ensure that is broad enough to encompass the surrounding region, and thus widen the appeal.

Finally, back to my second sentence and the on-line world. As I write, our web site is being updated and upgraded, so that we can interact better with you through this medium. Patrick Whitten's newsletter was the start of this technology upgrade, communicating information to you electronically. Now we shall move more of our administrative processes to a web based environment. You will be able to renew your subscription, register and pay for events by this means, and new members will be able to join on line. We should be loading the new web site and payment system next month and Patrick's Newsletter will update you on this development. Our Financial Secretariat will no longer need a physical presence in Aylesbury and will be closing at the end of January. We shall run an electronic office instead and the office will have a new email address financialsecretariat@imcos.org and a new fax number which will be notified in the next newsletter. Mail to the old P.O.Box number will be forwarded for a limited period, but I would ask you to amend any records you have to delete the old and include the new contact information.

We hope that you approve of the changes we are making in moving to a parallel universe with on-line and written communication and maintaining the ongoing programme of events that we hold each year. We welcome your feedback in due course.

JENNY HARVEY



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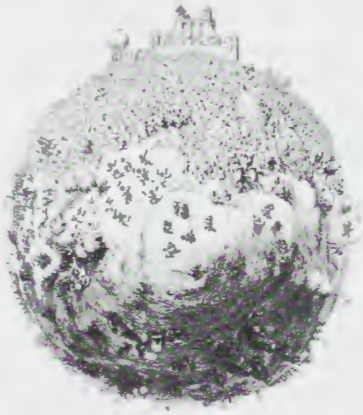
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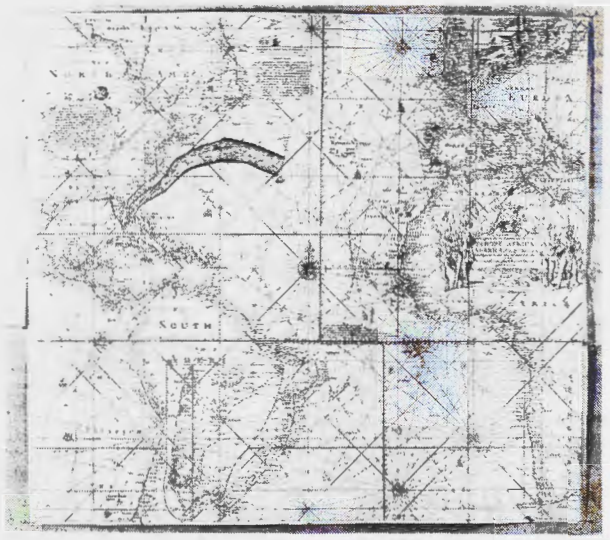


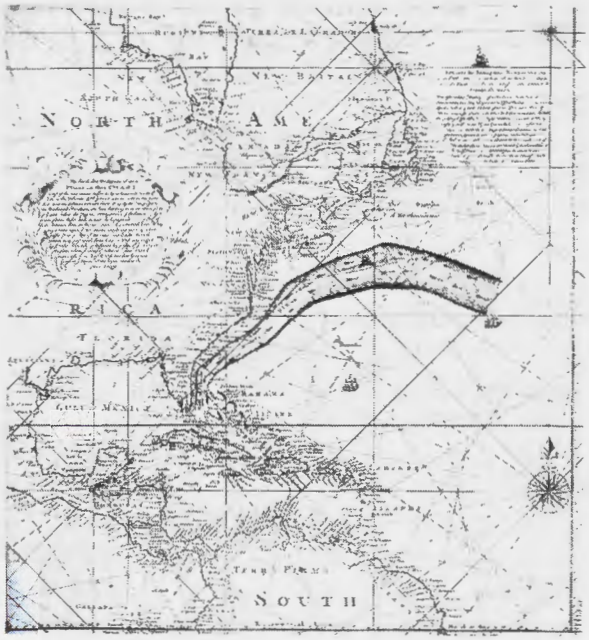
Poor Benjamin's Chart
Benjamin Franklin's famous Gulf Stream Chart receives rough treatment

Revered as America's senior 'Founding Father', and author of best-selling *Poor Richard's Almanack,* Benjamin Franklin deserves a place of honor in the Pantheon of pioneers in the history of cartography. Franklin was the first, in 1768, to show the Gulf Stream as a major feature of the Atlantic Ocean on an engraved map. Unfortunately that first engraved chart was for internal use only and not published. In the realm of publication Franklin was 'scooped' by William Gerard De Brahm, who brought his own Gulf Stream chart to the eyes of the world in his book *The Atlantic Pilot,* published in London in 1772. De Brahm's depiction of the Gulf Stream, although based on his personal observations, went largely unnoticed and had little direct influence on later charting. On the other hand, Franklin's Gulf Stream chart, once finally published in 1786, had far-reaching impacts on Atlantic charting and navigation and even had an influence on American foreign policy. Thanks to his experimentation with electricity, Franklin was the world's first celebrity. As a result, editors in America and Europe were eager to print and reprint his essays, letters and other writings. Often this was done in haste and in the process shoddy editorial work sometimes occurred. As will be shown, this problem was nowhere more true than in the case of reprinting Franklin's Gulf Stream chart. It was a map that received rough treatment from several otherwise well-intentioned editors.

The 1768 Folger-Franklin Chart

In 1768 Benjamin Franklin was visiting London in his role as Deputy Postmaster General for the American colonies when he was confronted with a problem. Customs officials in Boston had complained to the Treasury that the mail packets sailing from Falmouth to New York were taking a fortnight longer than were merchantmen bound from London to Newport, Rhode Island. What could account for this delay? Fortunately Franklin's cousin, Captain Timothy Folger, a Nantucket whaler, was in town. When Franklin mentioned the problem to him, Folger immediately ascribed the mail packets slow passage to the retarding effects of the Gulf Stream. Franklin later wrote of how Folger told him that 'we have informed them [packet commanders] that they were stemming a current, that was against them to the value of three miles an hour; and advised them to cross it and get out of it; but they were too wise to be counseled by simple American fishermen.' Realizing the importance of Folger's knowledge, Franklin





Figs 1 and 1A. The1768 Folger-Franklin Chart, with an enlarged detail on the right.

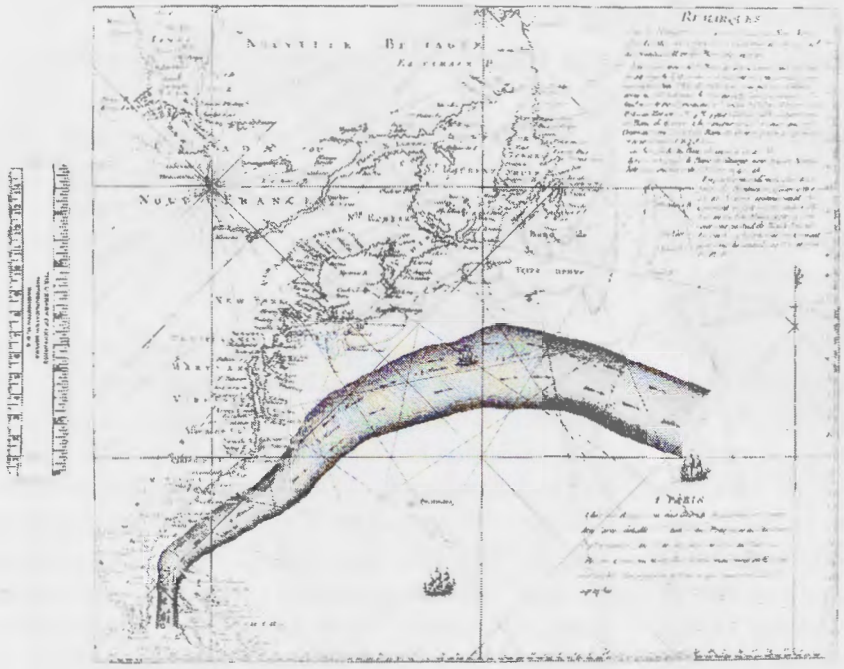


Fig 2. The c.1778-1785 Le Rouge Folger-Franklin Chart

had him sketch the Gulf Stream on a chart that was at hand with instructions so that navigators could avoid its retarding effects. Franklin took Folger's sketch and, as he wrote, 'I procured it to be engraved by order from the general post-office, on the old Chart of the Atlantic at Mount and Page's, Tower Hill; and copies were sent down to Falmouth for the captains of the packets, who slighted it however.' In the twentieth-century scholars were baffled by the lack of any extant copies of this engraved Folger-Franklin map showing the Gulf Stream. Some even questioned Franklin's use of the term 'engraved', and argued that he meant traced by hand. Finally, in 1978, a Woodshole oceanographer, Philip L. Richardson, working in Paris found two engraved copies of the Folger-Franklin Gulf Stream chart in the Bibliotheque Nationale. I was on an American Council of Learned Societies research fellowship in London at the same time and was contacted by Richardson with news of his discovery. Knowing that engraved copies of the 1768 Folger-Franklin map existed caused me to intensify my search for one in English archives. That quest was successful when I uncovered a single copy in the library of the British Ministry of Defense in London. Upon my return to the United States I met with the then librarian of Congress, Daniel Boorstin, and urged him to exert efforts to obtain one of the French copies for use by researchers in this country. He agreed and authorized the chief of the Library's Geography and Map Division, John A. Wolter, to enter into negotiations with French authorities. The 1768 engraved Folger-Franklin chart of the Gulf Stream with a set of instructions for mariners bound from Europe to New York telling how they might avoid its retarding effects was added to the Geography and Map Division's collection in 1988.

The c.1778-1785 Le Rouge Folger-Franklin Chart

This French-language chart was based on the Folger-Franklin 1768 chart. Like that original it was engraved and printed but never published and mystery surrounds its date of production and use. It was produced by George Louis Le Rouge an established Paris publisher of maps and atlases who presented himself as *Geographe du Roy.* During the American Revolution Franklin, as America's minister plenipotentiary, lived rent free at an estate named Passy near Paris. The owner of Passy was a wealthy French entrepreneur and vigorous supporter of the American cause named Chaumont who was planning a French packet service to America. He may have prevailed on Franklin to allow preparation of a French version of his Gulf Stream chart for use by his packet captains. It is certain that Franklin had a French language version of his Gulf Stream chart at hand in 1783 when he provided a copy for the author of

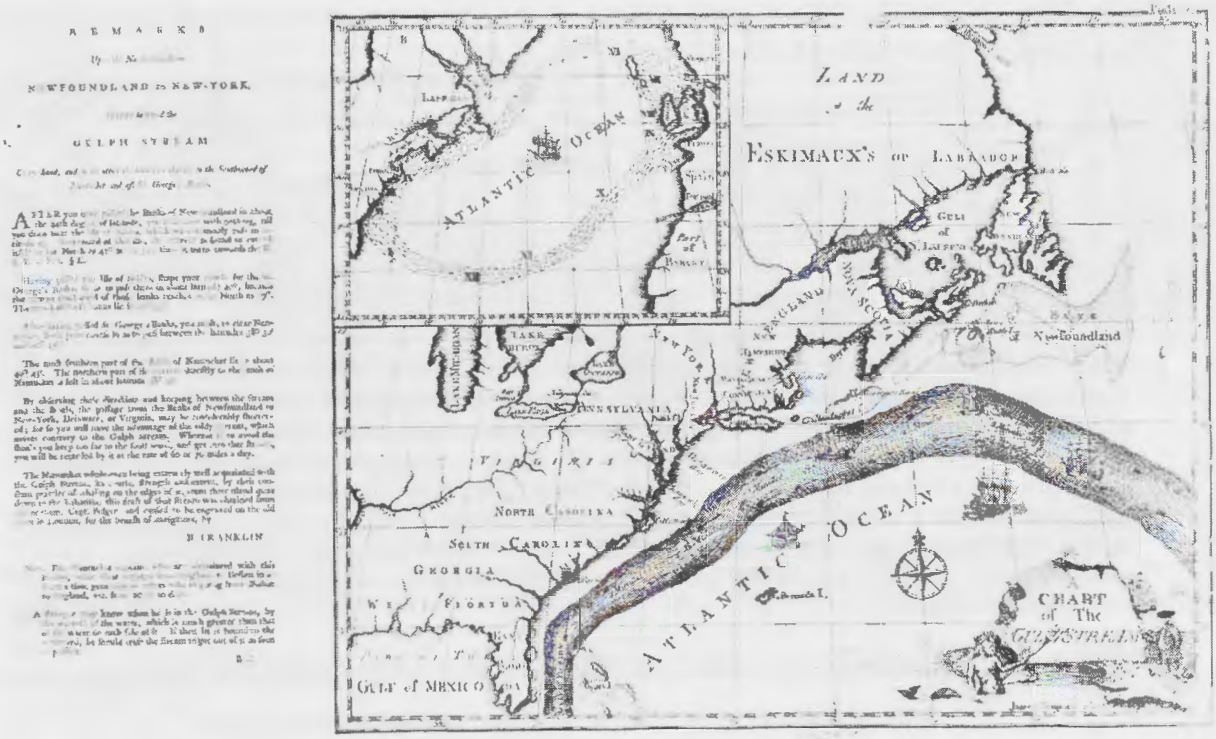


Fig. 3. The 1786 Poupard Folger-Franklin Chart.

The American Farmer, Michel Guillaume de Crevecoeur. Like Chaumont, Crevecoeur also was involved in an attempt to install a packet service between France and the United States. What role the Le Rouge Gulf Stream chart and its 1768 English source may have played in Revolutionary era naval and maritime affairs remains an open question to challenge researchers. Both charts were prepared at the same scale and when overlain their major features, coastline, islands and Gulf Stream, match almost exactly. Even details such as the placement of current direction arrows and speeds and decorative ships coincide on both, although a close look reveals that stern flags are flying counter to mast flags and sails on the Le Rouge. The only easily noted textual difference is the substitution of 'Courrant' for Gulf Stream, a term apparently not in the French maritime lexicon of the day.

The 1786 Poupard Folger-Franklin Chart

Returning to Philadelphia in 1785, the aged but indefatigable Franklin forwarded to the American Philosophical Society a copy of his Le Rouge Gulf Stream Chart with a lengthy manuscript he had written during the voyage from France. The manuscript was set in type and published in the society's *Transactions,* vol. II (1786), under the title 'A Letter from Dr. Benjamin Franklin to Mr. Alphonsus le Roy, Member of several Academies, at Paris. Containing sundry Maritime Observations.' However, rather than copying the Le Rouge chart Franklin provided, the Philosophical Society's editor or his plate engraver, James Poupard, undertook to recast the original and execute a new engraving for this first published version of the Folger-Franklin Gulf Stream chart. As will be shown Poupard's engraving begins the first phase of the rough editorial treatment that the Franklin-Folger chart was destined to suffer. Like most scientific and academic societies the American Philosophical was not well-to-do in the post-Revolutionary War period. In an apparent effort to economize, Poupard's copper plate contained maps illustrating two articles, one was Franklin's 'A Letter ... Containing Sundry Maritime Observations', and the other 'Observations on the annual Passage of Herrings', by Mr. John Gilpin. Consequently about 85 per cent of the plate is devoted to Franklin's 'A Chart of The Gulf Stream' and its ac-



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companying text, 'Remarks Upon the Navigation from Newfoundland to New-York, In order to avoid the Gulph Stream'. Tucked in a corner and marked 'B' is a second smaller map intended to illustrate John Gilpin's article on Atlantic herring migration. A close look at Gilpin's herring gyre reveals it to be composed of tiny fish-shaped symbols. Poupard's thrifty use of copper would lead some future editors to create what I have termed elsewhere as 'cartographic mayhem'.

For some unexplained reason Poupard abandoned the original Mercator-style projection of the earlier Folger-Franklin Gulf Stream charts. In its place he employed a projection in which the meridians are not parallel but converge as they extend toward the north. While the depiction of the Gulf Stream is broadly similar on both, the Poupard chart contains some striking differences. Note, for



Fig. 4. The 1787 French reprint of A Chart of The Gulf Stream

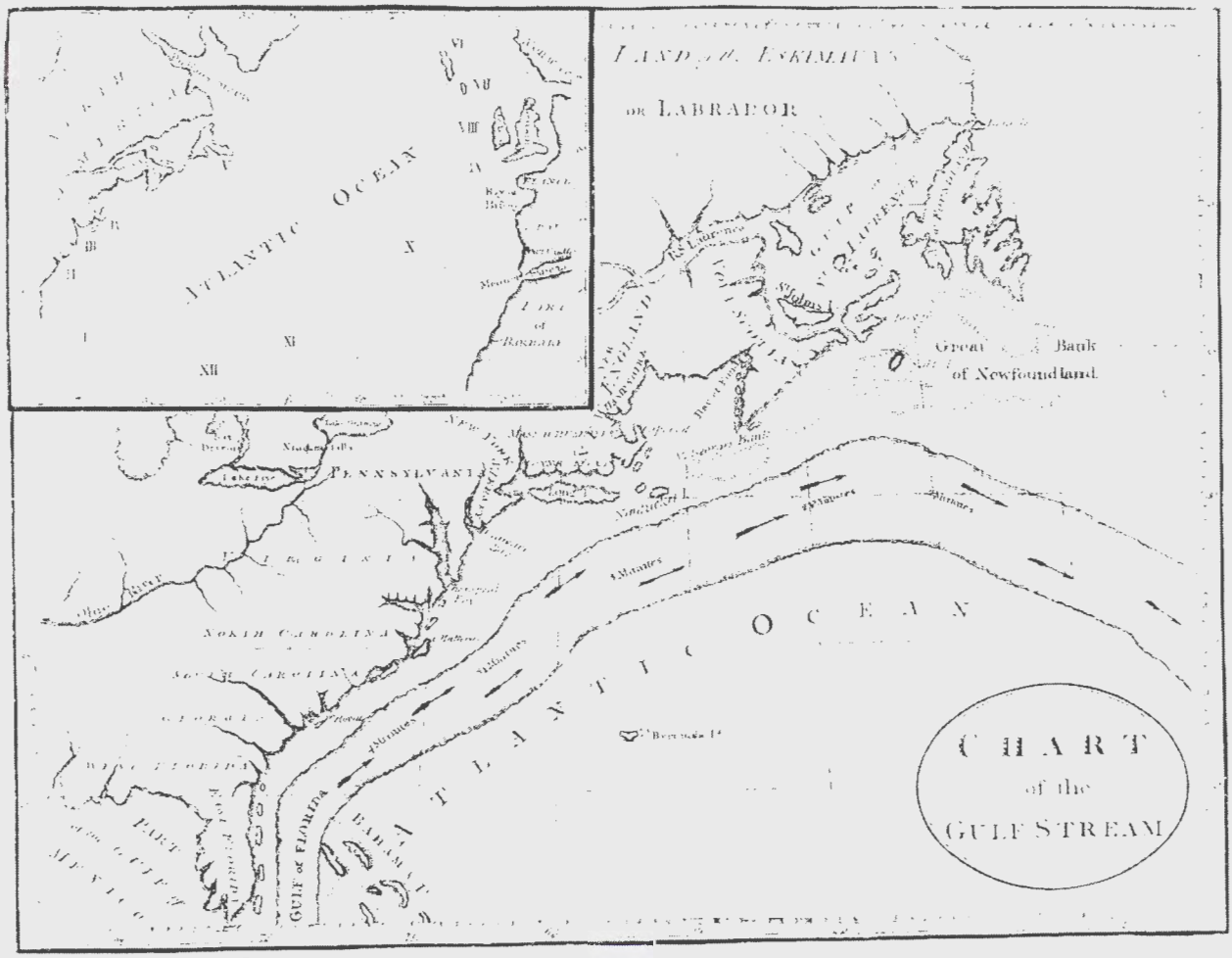
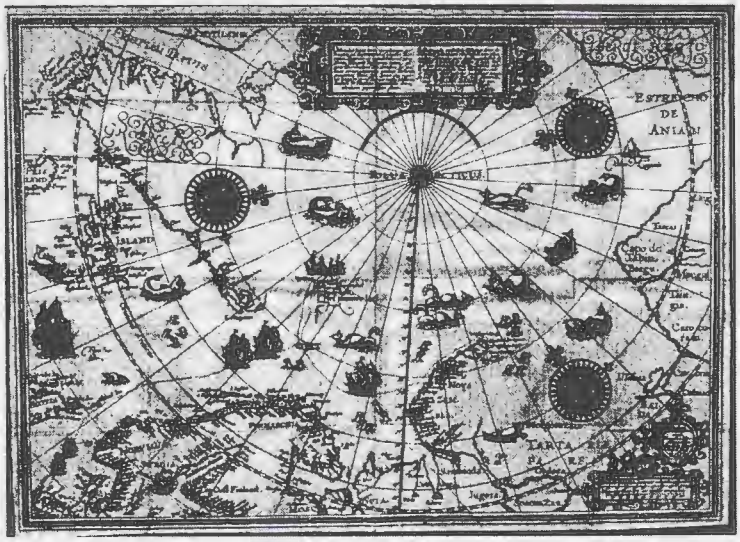


Fig. 5. The 1787 English Reprint of A Chart of the Gulf Stream

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example, the location of Bermuda, on the original chart it lies due south of Nova Scotia while on Poupard's version it is due south of Long Island. Given the original purpose of the chart as an aid to avoiding the retarding effects of the current it is hard to understand Poupard's reasoning where he shows only a very narrow passage of about 15 miles between the 'Shoals of Nantucket' and the edge of the stream. This is where navigators reading the 'Remarks' were advised they could expect to find a safe passage of more than two degrees of latitude or 120 nautical miles between the northern edge of the Gulf Stream and the southern limit of the shoals. The cartouche engraving showing Dr. Franklin vigorously lecturing an attentive Neptune adds a droll note not found on either of the chart's earlier versions.

The 1787 French reprint of A Chart of The Gulf Stream

Once Franklin published his 'Letter ... to Mr. Alphonsus le Roy ... Containing sundry Maritime Observations' with its chart of the Gulf Stream, the race was on to reprint. A publisher in Paris must have been in an incredible rush when he included this bizarre mirror image of the Poupard plate that appeared in the American Philosophical Society's *Transactions* only months before. Rather than simply rough editorial treatment this reprint reflects an apparent total lack of editorial attention coupled with the work of an incredibly inexperienced engraver.

The 1787 English Reprint of A Chart of the Gulf Stream

The English editor of Franklin's *Philosophical and Miscellaneous Papers*, C. Dilly, was gentler than his French counterpart in his treatment of Franklin's Gulf Stream chart. Curiously though, he chose to retain the Gilpin herring circulation map that Poupard had tucked in the upper left corner of his plate. That chartlet, of course, had no place in any of Franklin's writings. A close look at the herring gyre reveals, however, that Dilly was not faithful to Poupard's use of tiny fish symbols. Dilly's gyre is composed of a simple pattern of flow lines. On the main map Poupard's longitude and latitude graticule has been retained and Dilly's Gulf Stream is a close copy but lacks the small decorative ships. Dilly's chart covers less area and lacks the north arrow and decorative cartouche found on the Poupard version of Franklin's chart. The attractive cartouche sketch of the Poupard plate has been abandoned for a simple oval enclosing the title 'CHART of the Gulf Stream'.

The 1789 American Museum Reprint of Chart of the Gulf Stream

This trimmed down reprint of Franklin's chart

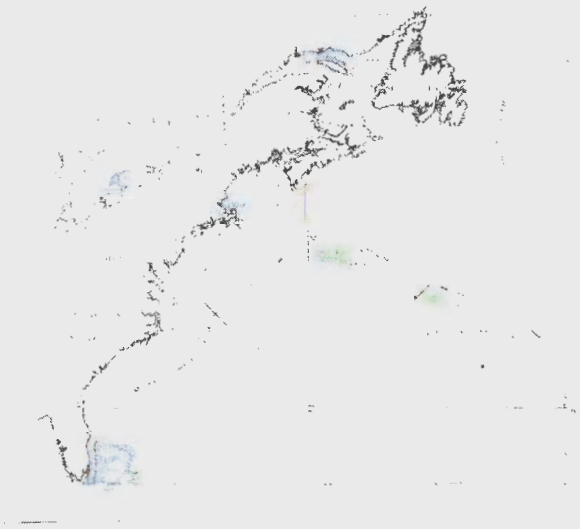


Fig. 6. The 1789 American Museum Reprint of Chart of the Gulf Stream

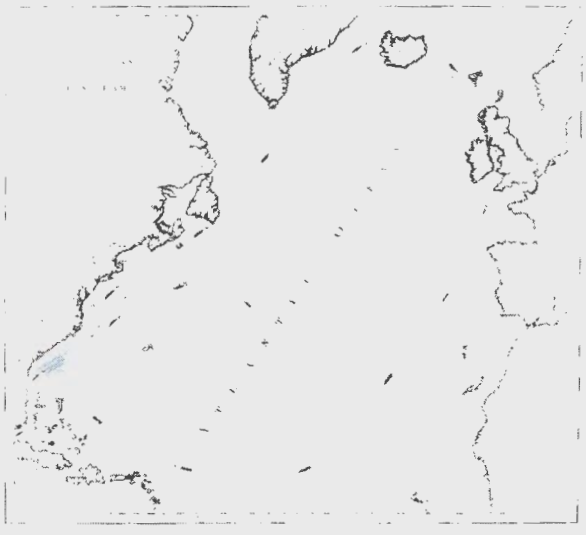


Fig. 7. The 1808 Duane, A CHART of the ATLANTIC OCEAN Exhibiting the Course of the GULPH STREAM &c., published in The Works of Benjamin Franklin vol. III, Philadelphia, 1809.

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Fig. 8. Albert Henry Smyth's 1906, A Chart of the Atlantic Ocean Exhibiting the Course of the Gulph Stream, &c.

was published in his home town, Philadelphia. But even so it suffered some considerable distortion at the hands of Mathew Carey, publisher of the journal wherein it appeared, *The American Museum*, volume 5 (1789). It was included with Franklin's 'Remarks upon the Navigation from Newfoundland to New York, in order to avoid the Gulf Stream on one hand, and on the other the Shoals that lie to the southward of Nantucket and of St. George's Banks'. Carey was correct in eliminating the potentially confusing chartlet of Gilpin's migrating herring in the upper left-hand corner. He economically placed the chart's title in the vacant rectangle and eliminated Poupard's attractive cartouche in the process. Gone too are the decorative sailing ships and north arrow that added visual appeal to Poupard's plate. While one might excuse these editorial liberties, such is not the case with Carey's treatment of the Gulf Stream and dangerous shoals off the coast of New England. The course of the Gulf Stream is shown with more bends and farther from the coastline and the banks and shoals have been greatly minimized. Fortunately this small 1789 chart was not intended for use by navigators so such distortions could be expected to be of little consequence.

The 1808 Duane, A CHART of the ATLANTIC OCEAN Exhibiting the Course of the GULPH STREAM &c.

William Duane was a colorful and controversial printer and newspaper publisher. After working in Ireland and India he returned to the United States and joined Franklin's grandson, Franklin Bache, in his printing and newspaper business in Philadelphia. When Bache died in a yellow-fever epidemic in 1798, Duane took over the business and soon married the widow Bache. It is when Duane's reworked version of the Folger-Franklin map is in view that the phrase 'cartographic mayhem' springs to mind. It is found in volume III of Duane's, *The Works of Benjamin Franklin*, it is titled 'A CHART of the ATLANTIC OCEAN, Exhibiting the Course of the GULPH STREAM, &c.' On this chart the dominant feature is the ocean-wide gyre of tiny herring which had absolutely nothing to do with anything Franklin wrote. The herring embrace a wildly relocated Gulf Stream swinging far from the American coast to fan out to an incredible width that in no way resembles what Folger and Franklin described and mapped. How did Duane justify this incredible departure from the chart Poupard prepared only twenty years earlier for the *Transactions*? In handling the text of Franklin's published letter to Mr. Alphonsus Le Roy, Duane's reprint was reasonably faithful to the original. However, when it came to the place where Franklin calls attention to the Folger-Franklin chart things began to get out of hand. Here, on his page 354, Duane added the following footnote, 'The Map for this edition has been constructed anew, so as to embrace in one view, the theory of the Gulph Stream and the theory of the migration of fish; some attention has been paid also to Volney's suggestion on the Gulf Stream.' Duane not only reduced Folger's first-hand observations of the Gulf Stream to a 'theory' but also totally subsumed Franklin's chart image within the image of Gilpin's speculations on the migration of Atlantic herring! Is there anything in Volney's writing that can be seen to

justify Duane's bizarre chart? Volney's book *A View of the Soil and Climate of the United States of America* was translated into English and published in Philadelphia in 1804. It contained a map of North America which included the Gulf Stream flowing along the eastern seaboard in a manner not terribly dissimilar to that shown by Franklin in 1786. The only statement in the text of the French authority's description of the Gulf Stream that might even remotely justify Duane's extreme treatment of the current's flaring out to cover most of the eastern Atlantic basin is the observation that 'as it advances, its force lessens, and its breadth increases.' This quality was, of course, apparent to Folger and Franklin and reflected in their chart. In the end it must be concluded that this bizarre depiction of the Gulf Stream is the creation solely of the editor of Franklin's collected *Works,* William Duane.

Albert Henry Smyth's 1906, A Chart of the Atlantic Ocean Exhibiting the Course of the Gulph Stream, &c.

Smyth, the early twentieth-century editor of *The Life and Writings of Benjamin Franklin*, inexcusably committed the cardinal editorial sin of not going back to original sources when he prepared his ten volume compendium on Franklin. Rather he closely followed William Duane's identically titled chart of a century before. While adding swashes, Smyth retained Duane's title verbatim. As the twentieth-century opened readers of Franklin's discussion of the Gulf Stream were once more treated to the egregious mixing of Gilpin's herring gyre with an ever more sinuous Gulf Stream now shown to spread in bifurcation in mid-Atlantic.

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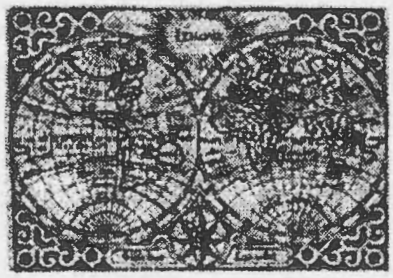
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Early American Contributions to Celestial Cartography

Introduction

Since the earliest days of the Republic, Americans have been fascinated by events in the sky and have attempted to plot the locations and predict the positions of heavenly bodies, such as the Moon, the planets, and the stars. The antecedents of such celestial mapping began with the development of printing in Europe, and from 1600–1800 AD, beautiful and informative books and atlases were produced that set the standard for celestial cartography. Items that were depicted included: constellation maps that showed the position of the stars in stunning artistic representations of Greek heroes, heroines, and mythological creatures; diagrams of the solar system according to different cosmological theories; tables and figures showing the locations and movements of the heavenly bodies throughout the year; and images of the Moon and planets as seen through the telescope. Like their terrestrial counterparts, celestial maps gave information about the location, size, and appearance of places in our environment, which in this case were truly out of this world.

Although Europeans initially set the standard for celestial cartography, many of its elements took root and prospered in the new United States. In the period between the Revolutionary and Civil Wars, a number of books and atlases were printed that oriented Americans to the heavenly sphere. This contributed to the early popularity of astronomy in the United States and the later emergence of this country as a world leader in astronomical observation and science. There were many threads that led to this development.

The Almanacs

Stimulated by the need to predict weather events and to know optimal dates to plant and harvest crops, as well as to entertain people at a time when books and newspapers were scarce, almanacs were very popular in early American society. One of the best known was the almanac of the famous scientist and politician, Benjamin Franklin (1706–1790). His *Poor Richard's Almanack* sold thousands of copies in several editions from 1732, and it covered a variety of topics, such as notices of Quaker meetings, ways to protect one's house from lightening, weather forecasts, ideal planting dates, and hygienic information.[1] But in addition, it contained much astronomical information, such as ephemerides (i.e., tables showing the location of a heavenly body over a sequence of dates), information on eclipses and lunations, and astronomical and astro-

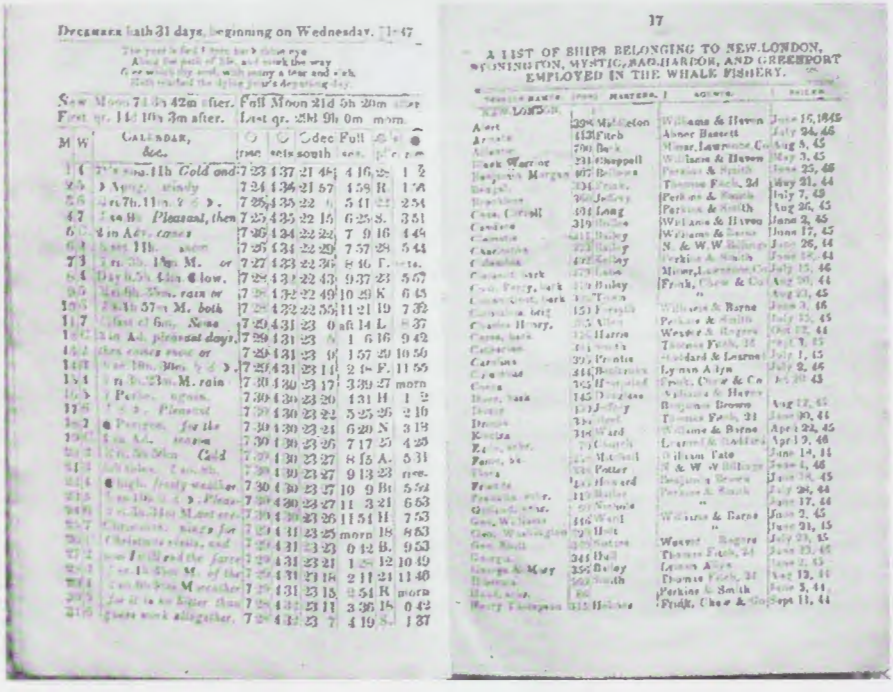


Fig. 1. Two pages from Nathan Daboll's 1847 edition of The New-England Almanac, and Farmers' Friend. *On the left is an ephemeris for December showing the daily rising and setting of the planets, the Sun, and the Moon, and the predicted weather for the month (but with the ending caveat: 'now I will end the farce of the weather for it is no better than guess work altogether'). On the right is a table containing information about whaling ships belonging to several northeastern seaports.*

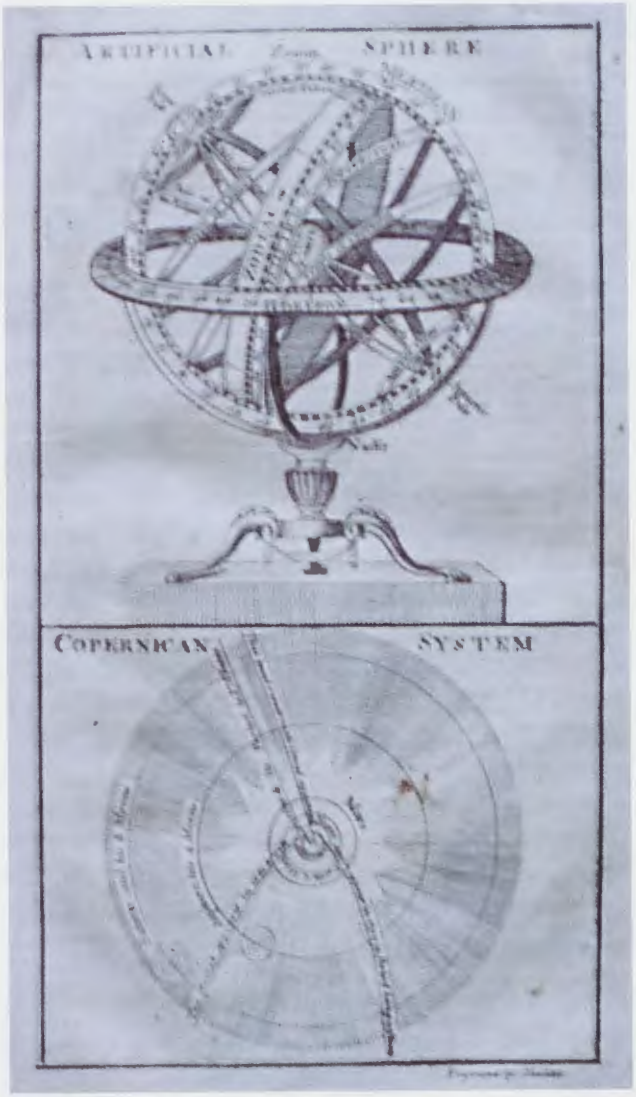


Fig. 2. This print is from Jedidiah Morse's 1793 edition of The American Universal Geography. *At the top is an armillary sphere showing the projections in the sky of the great circles. At the bottom is a depiction of Copernicus' model of the solar system, along with the paths of two comets.*

logical material related to constellations.

Another famous almanac was written by the remarkable Benjamin Banneker (1731–1806), a self-taught descendent of freed African slaves.[2] Raised to be a farmer, he later conducted independent astronomical work. He developed theories about the existence of planets around stars other than the Sun, and he correctly deduced that Sirius was a double star. His mathematical, surveying, and organizational skills led to his being hired to assist the Surveyor General in laying out the plan for Washington, D.C. The first edition of his almanac was for the year 1792, and it went through several editions throughout the rest of the decade. Like Franklin's, it dealt with a number of topics, including humorous anecdotes, fine prose and poetry, planting information, and weather forecasts. It also contained information on lunations, conjunctions, and eclipses, as well as essays on Banneker's theories of extra-solar planets and the possibility of life on them. The ephemerides were so accurate in their depiction of the location of heavenly bodies in the sky that sailors used them for navigation. Banneker's almanac was widely read and respected, and its various editions were great commercial successes.

Almanacs continued to be popular into the 19th century and often reflected regional items of interest. For example, the 1847 edition of *The New-England Almanac, and Farmers' Friend*, written by Nathan Daboll, contained many features found in other almanacs: ephemerides giving the predicted location of heavenly bodies and weather forecasts for each day of the year, planting and agricultural advice, and anecdotes and homilies.[3] But reflecting the whaling interests of the area, there was a table giving information about ships in the 'whale fishery' at a number of northeastern seaports, including information on tonnage, masters and agents, and sailing dates (Fig. 1.). Also in the almanac was information about the average number of voyages that were made by 'Sperm and right whalers' in the years 1842 to 1845.

Geographical Sources

Another source of celestial information was from general texts on geography, some of which included information on heavenly bodies. An important example came from several books written by the 'Father of American Geography', Jedidiah Morse (1761–1826). Born in Connecticut and educated at Yale during the American Revolution, Morse studied theology and founded a girl's school and a theological seminary. Later in life, he conducted a major study of American Indians, and one of his children, Samuel, developed the telegraph.

But most of Morse's life was involved with the writing of comprehensive, scholarly geographical texts, first for his students and later for the general

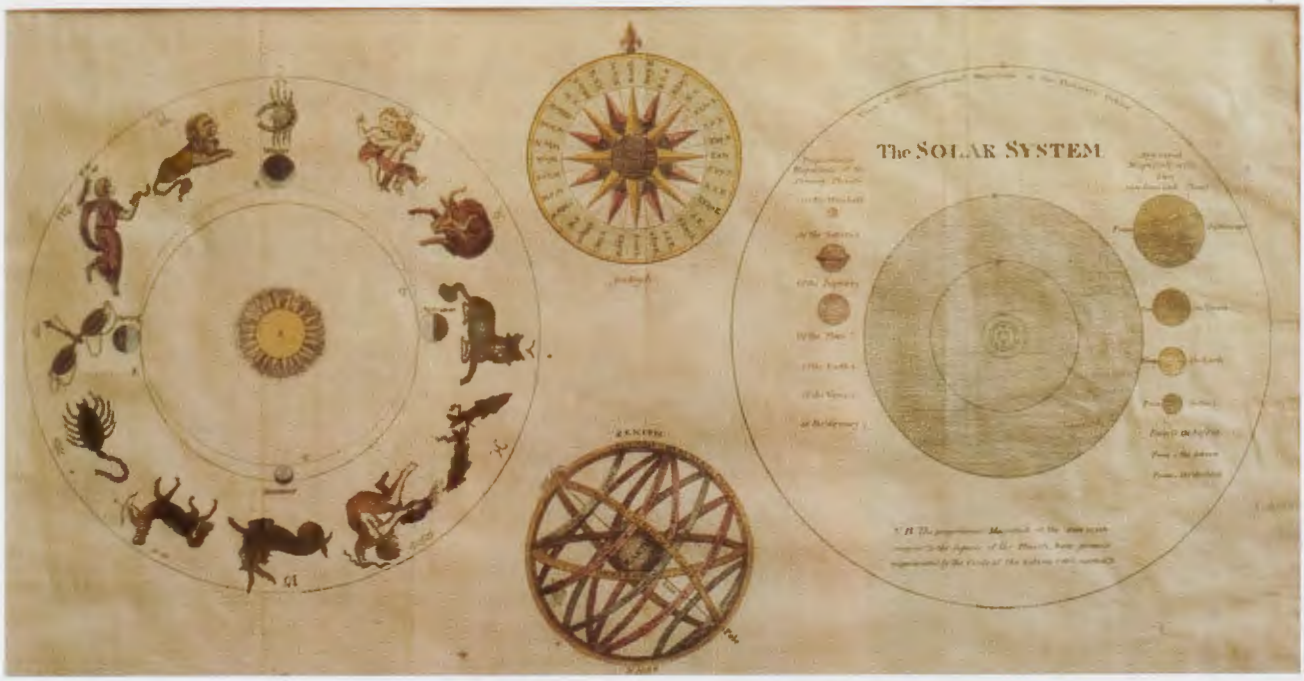


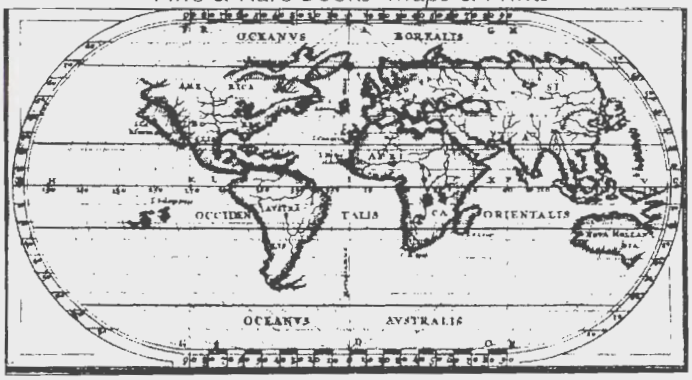
Fig. 3. An engraving by Enoch G. Gridley, ca. 1800. From left to right, it depicts the Earth's orbit surrounded by the figures and symbols of the constellations of the Zodiac; a compass rose (top) and an armillary sphere (bottom); and information concerning the diameters and orbits of the known planets of the solar system, giving the name 'Herschel' for what later was called the planet Uranus.

public. Many of these were well read and went through several editions. In *The American Universal Geography*, first published in 1793, Morse included a section on astronomy, in which he presented different historical models of the solar system; added a table that gave the diameters, periods of revolution, and other information (e.g., conjunctions, oppositions) on the planets; discussed the nature of comets; and described several aspects of the fixed stars and their constellations.[4] He also defined the great circles that were projected in the sky (e.g., celestial equator, meridian, ecliptic), and he illustrated these in a figure that depicted an armillary sphere (Fig. 2). This figure also was accompanied by a diagram of the Copernican model of the solar system.

The text also dealt with the problems of determining terrestrial latitude and longitude from celestial observations. The method for calculating latitude had been known since the time of the ancient Greeks and was based on measuring the elevation above the horizon of the Sun at noon or of the Pole Star at night. The determination of longitude was more difficult, especially at sea. Its calculation depended on knowing the local time aboard ship (set each day at noon when the sun was at its zenith) and comparing this with the time from a second clock that had been set at the port from which the ship embarked or another place of known longitude. Since each one-hour difference accounted for 15 degrees of longitude, the observer's position could be determined. Although an accurate timepiece that could withstand the rigors of a sea voyage had been developed by the Englishman John Harrison (1693–1776) some 30 years earlier, political and economic competition prevented this from being made available to the former colony (as Morse diplomatically stated: 'The ingenious Mr. Harrison, a few years since, completed such a time-keeper...but for some reasons, not generally known, the time-keeper has been hitherto kept from the public'[4-p.40]). But there were alternative approaches for determining longitude that depended upon the difference in time that a significant celestial event (e.g., the passing of the Moon across the meridian, the occultation of stars or planets by the Moon, eclipses of Jupiter's satellites) was observed versus the time it was scheduled to occur at a place whose longitude was know. Morse dis-

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cussed these issues in his book and gave concrete examples of how to do the calculations.

Morse also dealt with another issue of relevance at the time: the naming of the Uranus. This planet was discovered in 1781 by William Herschel (1738–1822), who wanted to name it *Georgium sidus* (George's Star) after his patron, George III of England. Other European astronomers did not like this name, since the planet was not a star and since the king was not the discoverer. The name was endorsed even less by the Americans, who had just won their freedom from England and wanted no part in honouring its king in this manner. They preferred to name the planet after its discoverer, Herschel. In the 6th (1812) edition of *The American Universal Geography*, Morse alluded to this conundrum: '*Herschell.* This planet is called in England Georgium sidus, on the continent of Europe, *Uranius*, and generally in this country *Herschell*'.[5–p.36] But in time, under the influence of Joseph Lalande (1732-1807), Johann Bode (1747-1826), and other continental astronomers, the planet's name was settled as Uranus, after the goddess of the sky. But the name Herschel for Uranus appeared in many American astronomical books and atlases until well into the 19th century.

For example, Herschel is the name given for the planet in a celestial plate produced by Enoch G. Gridley (Fig. 3), an engraver and print maker who was active in the late 1700s and early 1800s. His work appeared in several geography books published at that time, and he engraved a portrait of Aaron Burr ca.1801–1802 that is in the National Portrait Gallery in Washington, D.C. In the part of his plate entitled 'The Solar System', he depicted the relative diameters of the seven known planets, the apparent size of the Sun as seen from each planet, and the proportional size and location of the planetary orbits around the Sun. This plate (Fig. 3) contained other valuable information as well. In the middle was a compass rose (top), useful for describing the directions of the Earth's winds, and an armillary sphere (bottom), which indicated some of the great circles in the sky. Finally, on the left was a depiction of the Earth's orbit surrounded by the constellation figures that comprised the Zodiac. Although this print had more decorative than scientific value, it nevertheless was one of the first celestial plates produced in the new United States, and it visually gave useful information concerning the location, size, and appearance of the planets.

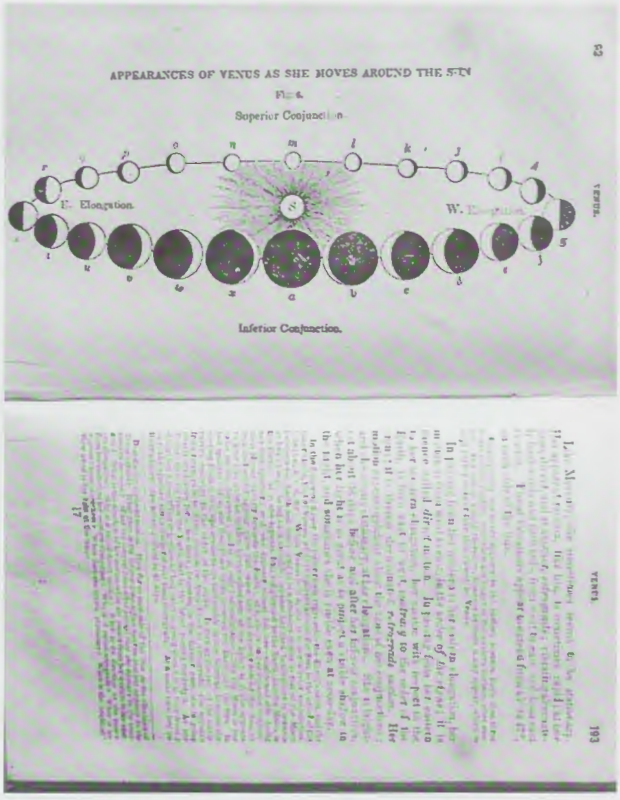


Fig. 4. Two pages from the 1845 edition of Elijah Burritt's The Geography of the Heavens *(1835). The figure shows the phases of Venus as it moves around the Sun as seen in a telescope on Earth. The phases are further described in the accompanying text.*

Mapping the Sky

One of the most popular celestial books of early America was *The Geography of the Heavens*, which was first written in 1833 by Elijah H. Burritt (1794–1838) and was accompanied by an atlas. Born into a poor Connecticut farm family, Burritt showed early promise in mathematics and astronomy, and with the help of some friends he was able to attend Williams College. He supported himself as a teacher and writer, and through his work he realized that there was a need for a comprehensive but inexpensive text on astronomy in the United States. The general public enthusiastically received his book and atlas. They went through several editions from 1833 to 1856, and by 1876 there were some 300,000 copies in print. They played an important role in popularising astronomy in America. For example, one professional astronomer, S. W. Burnham, was drawn into the field as a result of reading them. Also, Richard H. Allen, the



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well-known author of *Star Names: Their Lore and Meaning*, acknowledged Burritt's work for 'stimulating a boyhood interest in the skies'.[7 –p. 15]

The book was comprehensive and covered a number of topics. For example, the 5th (1845) edition (Fig. 4) included a detailed description of the stars and the mythology of the constellations; sections on variable and double stars, clusters, nebulae, meteors and comets; chapters on the known planets (including Herschel), complete with illustrations of their appearances in a telescope; diagrams explaining planetary phases, conjunctions, oppositions, and retrograde motions; illustrations of solar and lunar eclipses and the phases of the Moon; and discussions of complicated celestial phenomena, such as gravitation and the precession of the equinoxes.[8] The book concluded with a set of mathematical problems related to celestial matters for the reader to solve (complete with solutions) and a number of tables and ephemerides concerning the Sun, the planets, the fixed stars, and other heavenly bodies in the sky. All in all, the book was a complete astronomical text that summarised much of what was known at the time.



Fig. 5. Print is from a coloured version of the 1835 edition of Elijah Burritt's Atlas Designed to Illustrate the Geography of the Heavens. *It shows the constellations in the Virgo/Leo region of the sky. Note the now-extinct constellation of Noctua the Owl, which is perched at the tip of Hydra's tail at the bottom left.*

The atlas similarly was a complete representation of the heavens, but in pictorial form. For example, the 1856 edition included illustrations of a number of well-known double stars and star clusters, nebulae, and comets, and a picture of the Harvard College Observatory's 15" refractor, which for many years was the largest telescope in the United States.[9] There was also a double-page 'plan' of the solar system, which illustrated the relative sizes and distances of the planets from the Sun, the inclination of their orbits to the plane of the ecliptic, and information concerning their satellites.

A major feature of Burritt's atlas was a set of six plates that showed the stars that are visible to the naked eye. These were plotted using a sinusoidal projection in a grid system that was oriented to the celestial equator, complete with right ascension and declination lines. Accompanying the stars were 99 constellation figures, most of which traditionally depicted gods or animals from Greek mythology or contemporary instruments of science. Following a practice that commonly occurred in celestial atlases of the times, new constellations were added by the author to please patrons or to fill in gaps in the sky. For example, in Figure 5 note the newly created constellation of Noctua the Owl perched at the end of the tail of Hydra the Water Snake.[10] Variously depicted in European atlases as an extinct flightless bird similar to the dodo, a rock thrush, or a mocking bird, this area of the sky now remains constellation-free and devoid of its avian connection.

The atlas borrowed heavily from English sources, and it contained errors in the positional accuracy of the stars. But despite its imperfections, Burritt's work brought the European celestial cartographic tradition to the United States, and it had a great influence on the astronomical education of American school children learning naked-eye as-

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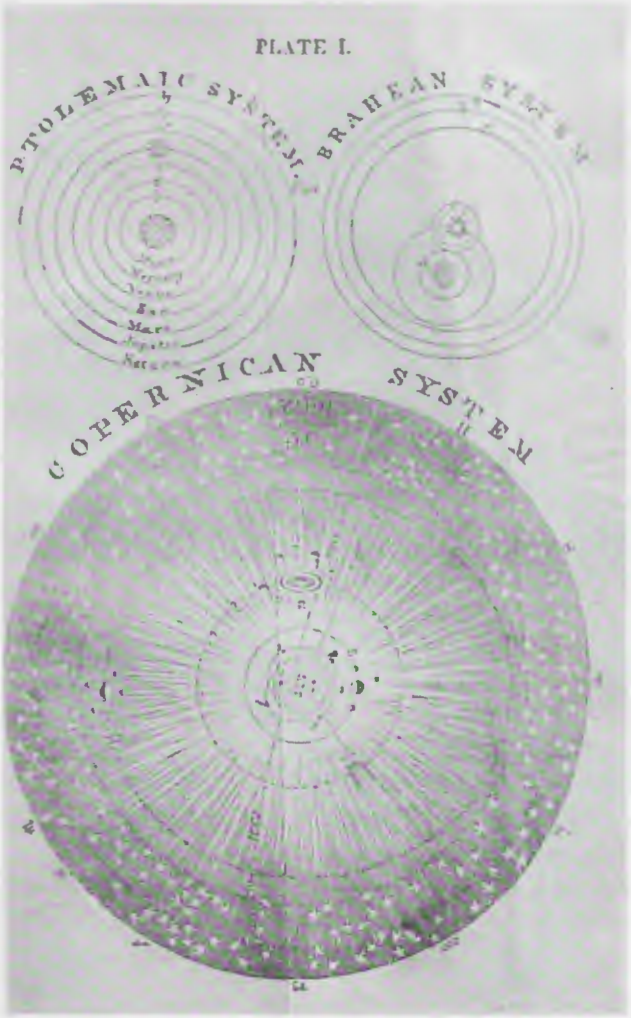




Fig. 6 (left). This pullout plate is from the 1836 edition of John Vose's A Compendium of Astronomy. *It shows three competing models of the solar system: the Earth-centred model from Ptolemy, the Sun-centred model from Copernicus, and a hybrid of the two from Tycho Brahe. Fig. 7 (above). Constellation map from the 19th edition of Asa Smith's* Illustrated Astronomy, *written around 1860. It shows the stars and constellations visible from January 21 to April 17. Note that Noctua the Owl is no longer depicted at the tip of Hydra's tail at the bottom left.*

tronomy and on adults experimenting with telescopes in the 19th century.

Educating the Public

But Burritt was not the only person educating the public in astronomy during the 1800s. A number of books were published that contained text and plates that contributed to celestial cartography in the period before the Civil War. One such book was *A Compendium of Astronomy*, which had the following lengthy but descriptive subtitle: 'Intended to Simplify and Illustrate the Principles of the Science, and Give a Concise View of the Motions and Aspects of the Great Heavenly Luminaries. Adapted to the Use of Common Schools, as well as Higher Seminaries'.[11] It was written in 1836 by John Vose (1766–1840), who had been the principal of Pembroke Academy and had published other works on astronomy. The book contained text and tables that dealt with a number of topics, such as a history of the planets (including Herschel); moons and asteroids of the solar system; meteors and comets; a catalogue of future eclipses; information on parallax and refraction; and a discussion of the fixed stars and constellations. At the end was a set of plates (which interestingly were identical to those in another book written about the same time: Tobias Ostrander's 1834 edition of *The Planetarium and Astronomical Calculator*). These plates illustrated a number of astronomical themes, such as a depiction of three historical models of the solar system (Fig. 6); a comparison of planetary diameters and the size of the disk of the Sun as seen from each planet; the appearance of the planets and the Moon through a telescope; diagrams illustrating parallax, the tidal ac-

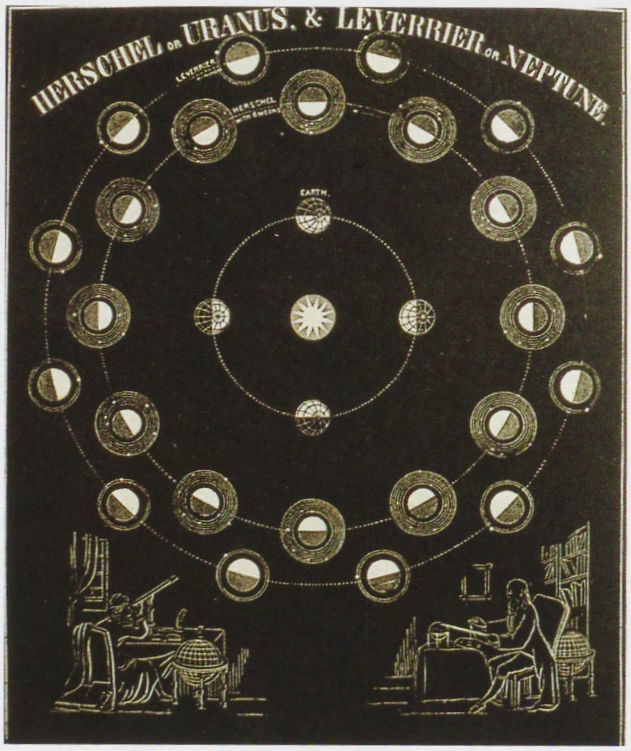


Fig. 8. Illustration from the 19th edition of Asa Smith's Illustrated Astronomy *showing the use of the name 'Herschel' for Uranus and 'Leverrier' for Neptune in the United States during the early to mid 1800s.*

tion of the Moon, the Earth's tilt, and eclipses; and pictures of selected constellations, star clusters, and nebulae. All in all, this little book justified its subtitle and served as a nifty guide to the heavens.

Another book written to educate the ordinary citizen was Asa Smith's *Illustrated Astronomy* (subtitled: 'Designed for the Use of the Public or Common Schools in the United States'). Smith was the principal of Public School No. 12 in New York City, and he wrote the first edition of his book in 1848. The book was very popular and went through many editions. The format consisted of a series of lessons in question and answer format (and some tables) on one page and a plate (white or colour image on a black background) illustrating the material on the facing page. For example, the 19th (ca. 1860) edition contained 54 lessons that dealt with a plethora of astronomical topics such as history, the Zodiac, the Sun and the planets; telescopic views of the Moon and depictions of its phases; diagrams of eclipses, parallax, and orbital mechanics; and illustrations of comets, doubles stars, and nebu-



Fig. 9. This figure from the 19th edition of Asa Smith's Illustrated Astronomy *shows the 11" refracting telescope at the Cincinnati Observatory, which was second in size in the United States to the 15" refractor at the Harvard College Observatory. According to the list below the figure, these two telescopes were among the six largest in the world.*

lae.[12] At the end was a set of sidereal maps that showed the stars and constellations that were visible at different times of the year (Fig. 7), along with an accompanying description of their location and mythology. The stars were plotted using a stereographic projection in a grid system that was centred on the celestial equator. The maps were interspersed with essays on a number of special topics, such as leap years, the equation of time, zodiacal light, and a number of mathematical problems for the reader to solve.

One interesting feature of this 19th edition concerned the naming of the last two discovered planets The Uranus/Herschel controversy has been discussed above, and both names for the planet were used in this volume. But there was another planetary controversy this time surrounding the discovery of the planet Neptune in 1846. The existence of this celestial body had

been suspected due to perturbations in the orbit of Uranus, which were felt to be due to the gravitational pull of a more distant undiscovered planet. The location of this body was predicted on mathematical grounds in England by John Adams (1819-1892) and in France by Jean Leverrier (1811–1877). The latter's prediction was verified first through the telescope, and Leverrier was given credit for the discovery, despite protests by scientists in England.[13] In Smith's book, both the names Neptune and Leverrier were used for this planet (Fig. 8).

Professional astronomers also contributed to the popularization of astronomy, especially in the area of telescopic observation. A case in point is the distinguished astronomer O. M. Mitchel (1809–1862), the director and founder of the Cincinnati Observatory, which housed the second largest telescope in the United States. In fact, when this 11" refractor and the 15" refractor at the Harvard College Observatory were built in the 1840s, they were among the six largest telescopes in the world. A listing of these telescopes, along with a picture of the Cincinnati telescope, was included in the 19th edition of Asa Smith's book (Fig. 9).[12]

In 1860, Mitchel wrote a book entitled *Popular Astronomy* (subtitled 'A Concise Elementary Treatise on the Sun, Planets, Satellites, and Comets'). The 1874 edition included tables and diagrams as well as chapters on the laws of motion, comets, and nebulae, but the main thrust of the book was on observational issues involving the Sun, Moon, and planets.[14] Several plates were embedded in the text that contained images taken from his observations at the Cincinnati and other observatories (Fig. 10). Mitchel died of yellow fever while serving in the military for the Union Army during the Civil War.



Fig. 10. A plate from the 1874 edition of O.M. Mitchel's Popular Astronomy. *It depicts two telescopic views of Mars as seen by Mitchel at the Cincinnati Observatory in August, 1845.*

Conclusions

Thus, there were many contributions to celestial cartography and observation during the early years of the United States. Some of these brought the traditions of the great European star atlases to this new country, allowing Americans to orient themselves to the positions of the stars and other heavenly bodies through grid systems, memorable constellation figures, and tables that gave their location in the sky throughout the year. Other contributions emphasised the appearance of the Moon, planets, and other celestial objects by diagramming how they were arranged around the Sun and by showing how they looked as seen through the telescope. This educated Americans in the value of observation. The results of these efforts were the popularisation of astronomy and the garnering of public support for the building of world-class telescopes in the United States. America has been a leader in the observation and exploration of the heavens ever since.

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The illustrations are from the author's private collection.

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The Modest Life and Times of Joseph Roux

A Hydrographer of 18th Century Marseilles

Introduction

I would like to thank IMCoS and the Bank of Cyprus Cultural Foundation for inviting me to deliver a paper at the IMCoS 2003 International Symposium held in Nicosia, Cyprus. This article conveys the substance of that paper. Its subject is one of cartography's more modest figures. His name was Joseph Roux and he was a hydrographer. He was born in Marseilles in 1725, lived there all his life, and died there in 1793. His life spanned one of the most important centuries in French history, and the golden age of French cartography. While his harbour plans of the Mediterranean are often seen in the odd bins of shops, little is known about him. This paper will fill some (by no means all) of the empty spaces. In keeping with the theme of the symposium, 'The Cartography of Cyprus and the Eastern Mediterranean', it will also demonstrate that Joseph Roux is of particular interest to students of this region.[1]

Time and Place

The primary focus of this article is on the man and his maps, but we must first place these in the context of the time and city in which he lived. During this century, France led Europe in the emerging discipline of hydrography. In 1720, five years before Roux's birth, France had founded the Depot des Cartes et Plans de la Marine. This brought centralised state production of maritime charts under a single agency, although private production was still freely permitted. During this period Britain lagged far behind. The Admiralty did not establish its own hydrographic office until 1795, and even then it languished for want of adequate resources. Not until later in the next century did it achieve the excellence that we have come to associate with British maritime ventures of the 19th century.

Naturally French leadership in this field had its greatest impact in its maritime centres, such as Marseilles. This ancient city, founded by sea-going Greek traders, was and still is a product of the sea on which she sits. She had an enduring quasi-autonomous attitude toward the French state, and she tended to look abroad rather than northward toward Paris. Paris was 13 days away by coach, while other Mediterranean ports such as Genoa were less than week's sail. Many inhabitants spoke Provençal or a Genoese dialect rather than French. Much of the city was engaged in maritime pursuits, or in business that supported this trade.

The British maritime presence in Marseilles was very strong. One account says Marseilles's port was frequented 'almost exclusively by English ships, which came there to bring the spices of India and the wools of the East.' This is obviously an exaggeration, but it underscores the strong British presence. This is also borne out in the works of Joseph Roux's artistic son, Ange-Joseph Antoine Roux, whose early sketchbooks contain copious notes and names revealing his relationships with officers in the Royal Navy.

The narrow old north quay was extremely congested. Perhaps for that reason, carts and carriages were forbidden. The area was packed with shops selling luxury items: clock-makers, goldsmiths, parfumiers, confectioners, hatters, opticians, and the vendors of musical instruments, engravings and liquors. Also, of course, there were the merchants who existed solely to support the maritime trade, such as ship's chandlers and hydrographers. This included Joseph Roux.

The Life of Joseph Roux

Joseph Roux isn't an important mapmaker by 21st century retrospective standards. He was instead typical of the commercial chart-makers and hydrographers who populated his era and land. It is this representative nature and his solid contributions, rather than his brilliance, which make him worthy of further examination.

We usually know little about men like Joseph Roux, but a trick of history has done us a favour. His son, and his three grandsons in turn, were all prominent painters of sailing ships and maritime scenes, so much so that they are spoken of as a 'A Dynasty of Marine Painters'. By gathering bits from writings about their art, a partial portrait of Joseph Roux comes more clearly into view.

The Roux lineage had a strong maritime tradition. Almost all the males of this period were sea captains,



Fig. 1. Frontispiece (1817 Allezard edition) promoting both commercial and military applications.

sailors, or hydrographers. In the late 1600s Joseph's father (himself named Joseph) left his native Martigues, a small port town on the Etang de Berre, and moved to nearby Marseilles. There, in 1725, his wife Magdeleine, bore him a son, Joseph Roux. We don't know anything about Joseph's boyhood, but we can make some reasonable assumptions. His father was a hydrographer, so it is virtually certain that young Joseph helped in the shop from an early age. His father died in 1747, and Joseph may have taken over the family business at that time. If so, he was in business for himself at age 22.

For most of his life, Roux had a shop on the desirable north quay. His trade literature cites two different locations, suggesting a change of location fairly early on. As was the custom, Roux drew attention to his shop through signage. At first he used a sign bearing a sea compass beneath a crown (à la Boussole Coronée). At some point, however, he switched to two weather-proofed papier maché figures which demarcated not only his shop but that of his son, and a grandson after him. They are shown on his trade card. The use of English as well as French on Roux's trade literature indicates the importance of his British clientele.

Roux made and sold navigational instruments of all sorts. His English language trade card offered to:

> Make and sell all sorts of Copper and Wood Compasses, observation's, variation's, and Azimuth's; ditto Hour glasses of all qualities, Sextans and hadley's, Quadrants; Spying glasses of all sizes; Flags and Linen cloth of all coulour; Sea Chart for the Mediterranean and the Ocean, by all the Authors; Collection of Mediterranean's Harbour, and all sorts of Instruments for Navigation. [*sic*]

The family wasn't wealthy, but they appear to have been comfortable. He won the privilege to use the title 'Hydrographer to the King'. This was hardly





Figs 2 and 3 showing the variations between editions. Note the shape of the number 9, the spaces between letters, the number of windows, etc.

an exclusive title, but it did indicate a degree of success in his trade, and he had obtained it by the time he began his chart-making, not as a result of it. The family even had a modest country place just outside Marseilles on the sea at Endoume, now swallowed by the city's growth. They called it Montaudis, meaning 'my hovel' or 'my shack'. A picture of it in one of Ange-Joseph's sketch books discloses a modest, cheerful residence festooned with maritime pennants flying from a mast. There are two men shown standing outside, one of whom may well be Joseph Roux.

One aspect of Roux's life remains unknown: Did he ever travel? More important, did he ever visit any of those areas of the Mediterranean he helped so many others to visit? I believe he may have visited the Ligurian coast of Italy. Many of his kinsmen were mariners, some of them sea captains. We know his son often went with them to nearby portions of the Mediterranean, so perhaps the father had done so as well. There were close ties between Marseilles and Genoa, and Roux printed the second edition of his plans in Genoa. I stress, however, that I know of no record of this or any other travel. Perhaps further research will disclose it.

There is another aspect of Roux's life we know very little about. He was an accomplished maritime artist, working in oils. The Peabody Essex Museum of Salem, Massachusetts, has two of his paintings. One of them depicts the famous sea battle in which America's first naval hero, John Paul Jones, captured the HMS *Serapis* within sight of the coast of England (which is just as well, since his own ship, the USS *Bonhomme Richard*, sank almost immediately from damage sustained in the fight.) Thus Joseph Roux was in fact the founder of the dynasty of marine painters, albeit less famous than his son, or his grandsons, many of whose works survive in numerous museums in Europe and the US.

The Maps of Joseph Roux

Two major strands run through Mediterranean hydrography. Those of the first, like the portolan charts, are large in scope, made for strategic navigation, and sparse in local detail. The second, like the isolaria, are small in scope, practical in approach, and provide great detail for actually visiting an area. Roux wasn't a prolific cartographer, but he recognised a commercial potential in creating a set of leaves and plans that linked the two traditions. He is known for two pieces of work. In 1764 he published detailed maps depicting the complete coast of the Mediterranean Sea in twelve leaves. That same year he also published a collection of plans depicting harbours and roadsteads throughout the Mediterranean.[2]

The 'Carte de la Mediterranée en Douze Feuilles' was a major undertaking. Each leaf was 21.5 inches high and 31 inches long (55 x 79 cms). The twelve of them totalled 55 square feet. That is a huge area, and it allows for a great deal of detail. Roux intended them, however, to be used individually, not joined into one large map. Indeed, they cannot be. The areas they depict overlap one another, and the scales vary widely from one leaf to the next. Some are laid out vertically, others horizontally.

The twelve leaves depict the following portions of the Mediterranean, and each contains the Roman numeral as listed here:

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II. Algeria & Balearic Islands
III. From Languedoc to Ligurian Sea
IV. The Tyrrhenian Sea
V. Minorca, Sardinia & Tunisia
VI. Sicily, Malta & Libya
VII. The Adriatic Sea
VIII. Libya & the Morea
IX. Crete, Libya & Egypt
X. South Turkey, Cyprus, Levant & Egypt
XI. Southern Greece, Crete, & Other Islands
XII. Northern Greece, Islands, & Dardanelles

It is noteworthy that five of the twelve leaves depict portions of the Hellenic world.

VIII Libya and the Morea
IX The southern coast of Crete and north coast of Barbary
X Cyprus and the surrounding coasts
XI Greece and the southern archipelago
XII Greece and the northern archipelago

This was a very respected set of leaves in its day. We have numerous records of handsome prices paid for them. Robert Knox, Jr., a mariner of Boston, MA, bought a set at Genoa in 1826 for 20 pounds sterling. He wrote: 'These Charts are not correct as to Lat. & Long., but being on a large scale & the headlands, bays, Mountains, and Cities are so well delineated, that I find it an excellent reference.' [*sic*]

There is more dramatic evidence of their value. The National Maritime Museum in Greenwich owns three sets, one of which was used on two flagships of Vice Admiral Horatio Lord Nelson: *HMS Theseus* and *HMS Victory*. The set belonged to the ship's master, Thomas Atkinson. On its leaves Atkinson recorded movements of the British fleet. We know from these notes they were used in various undertakings on the *Theseus* on 1797 and on the *Victory* in 1803 and 1805, and presumably dates in between. The second of these involved Nelson's search for the French fleet, which had slipped out of Toulon under cover of a severe storm that had scattered the English blockade. One cannot deny the irony of Britain's greatest naval hero chasing the French fleet about the Mediterranean, guided by forty-year old commercially available French maps.

This set of leaves was also used by the fledgling United States Navy. The Library of Congress has several complete sets in fine condition, but there is one badly deteriorated partial set that I find much more interesting. Its first owner was James Lawrence. He was instrumental in the daring raid to burn the US frigate *Philadelphia* after she ran aground in Tripoli harbour in 1803. This bold operation, beneath the guns of the fort, kept her from being re-floated and used by the Barbary Pirates. Lawrence died in the War of 1812, in action against the British Navy. He was nationally hailed as a war hero, and there are towns and counties named after him in several states of the eastern US.

Of greater interest is the graffiti written on the Lawrence set over the years. To mention only a few, there are numerous courses of sail, a sketch of a volcano, and another of a quadruped (possibly a horse), a sketch map of Cyprus, a well drawn small gunship under full sail, and a crudely drawn vessel on fire, flying a US flag.[3]

In 1764, Roux also published a digest of plans depicting ports and roadsteads throughout the Mediterranean, published in an oblong quarto. It was designed to be used in conjunction with his set of twelve leaves. This digest was republished in various forms, both pirated and legitimate, for the next century. All of its ports are among those shown on the larger leaves, but the plans were drawn in much greater scale and detail, with many useful features not depicted on the leaves.

The number of plans in the first edition is a mystery. Surviving copies contain as few as 66 and as many as 121, both with an appropriate Table of Contents. I have been shown a set of 178 plans with a frontispiece that contains the date 1764, but it adheres largely to the numbering system in the 1779 revision by Roux. I am reasonably certain that it was a later pirated edition. It is possible that the editions with 66 or 67 plans might be also, but I have not studied them. In their excellent work, *Maps and Atlases* [of Cyprus], published by the Bank of Cyprus Cultural Foundation (BCCF), Maria Iacavou and the late Andreas Hadjipaschalis suggest that perhaps the purchaser could select the charts he wanted and have them bound. This was certainly a common practice of the day, but the fact that each contained an accurate table of contents appears to argue against it.

The frontispiece for the first edition was used, with amendments to its wording, in most if not all subsequent editions (Fig. 1).[4] It is one of the few artistic indulgences in the compendium. The wording reads as

follows, with spelling and capitalisation as shown:

> RECEUIL[5] [*sic*] Des Principaux Plans, des Ports, et Rades de la Mer Mediterranee Estrait de ma Carte en Douze Fueille DEDIEE a MONSgr LE DUC DE CHOISEUL[6] Ministre de la guerre and de la marine Gravee avec Privilege de ROY Par Son tres humble Servituer Joseph Roux Hidrographe du Roy A MARSEILLE 1764. [*sic*]

The wording is surrounded by an array of objects, artistically displayed, that have meaning within the context of the plans and their intended use. Among them are navigational instruments of the sort Roux sold in his shop: the compass, the sextant, and the jacobstaff. There are also fishnets and cannon, signifying both commercial and military uses for the compendium. This may not be have been elegant cartography, but for over a century, mariners paid hard-earned money for the information they contained.

It is not certain how many editions and variations there were. There appear to have been at least ten and possibly eleven. They span the period 1764 to 1873.[7] The first was published by Roux in Marseilles in 1764. He published a revised edition in 1779, by Yves Gravier of Genoa. Gravier also published two later editions, in 1804 and 1838. There were four editions by four different publishers in Livorno, and at least two editions that contain no publication data at all, probably pirated.

Three editions were published after Roux's death by Jean-Joseph Allezard, a former captain of the French Navy. These editions carried Allezard's name rather than Roux's. The first in 1795 was virtually the Roux edition of 1779 with only a few minor variations. Other Allezard editions followed in 1804 and 1817. These contained corrections, additional charts, and a chart of national and maritime flags. I am inclined to think these editions were legitimate and not pirated, but that remains uncertain.

It is easy to identify most plans from the first edition, because Roux changed the plate number on over 80% of them for his second edition. Editions thereafter use the 1779 numbering to a large degree. The charts that we know to have been done by Roux are characterised by their austere practicality. They carried few embellishments for appearances' sake. Most details on land were those that could be seen from the deck of a ship, to aid in identifying the port. After Roux's death, additional plans were added. Their engraving style mimics that of Roux, but many of them are poorly done. They do not show the same care for usefulness to the working mariner on the deck of a ship.

Many, if not all, editions were re-engraved, so variations help in linking a specific plan to a specific edition. These include, size, spelling and misspelling, style of numerals, use of French vs. Italian language, and tiny differences in the engravings of illustrations (Figs 2 & 3).[8]

The book was an oblong quarto, and thus the plans inside are the same, but the editions were not all precisely the same size. Just as with the editions, we cannot be certain how many sizes there were. For example:

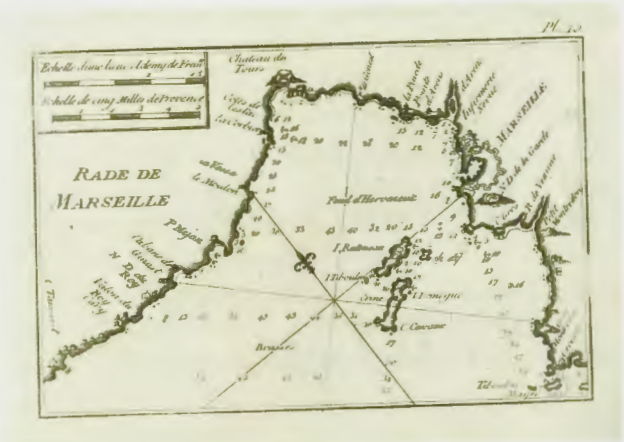
- The plans in the edition of 1764 are 14 x 20 centimetres, or 5.5 x 7.8 inches.
- In the edition of 1779 they were 12.7 x 19.4 centimetres, or 5 x 7.6 inches.
- In the authorised edition of 1795 they measure 16.3 x 23.5 centimetres, or 6.5 x 9.2 inches.

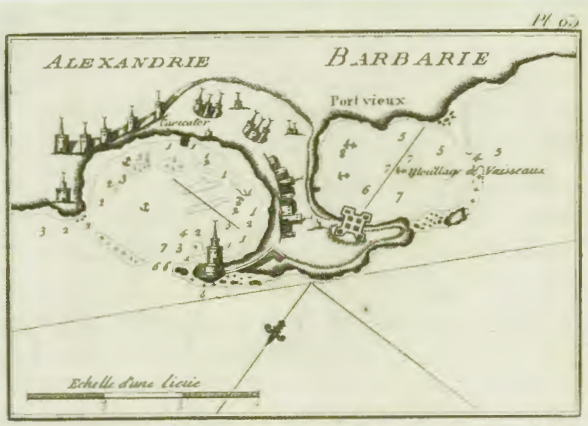
Phillip Smith, curator of Maritime History at the Peabody Museum, notes that 'all these editions are strikingly similar, especially with respect to the rococo cartouche on their title pages, first cut by "Laurent inv. et Sculpt" but burnished and re-engraved as necessary to accommodate changing demands.'

Graffiti are very common. Mariners would use the verso to jot notes about details of the port itself. They would also use them as sketch pads to wile away the boring hours on watch. One set contained manuscript notations on the backs of about a dozen plates, written by an English or American sailor:

- On the plan of Cette: 'Cette is a bard [?] harbour with 18 feet at times 20. This place I was at in the year 1804 in February.'
- On the plan of Bouc: 'I put into Bouc in a gale…from the S'west in three [?] after leaving Marseille in a passage from… Cette.'

Part of the challenge of working with these port plans is determining what location they depict. They run the gamut from perfectly obvious to perniciously difficult. I have included five examples here in ascending order of obscurity. Before reading the following text, examine them to see how familiar they are to you.









Can you identify these harbours?

Fig. 4	Fig. 5
Fig. 6	Fig. 7

Captions are given on page 35.

Fig. 8



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The first is very easy – Roux's native Marseilles (Fig. 4).

The second is also reasonably easy – Alexandria, Egypt (Fig. 5). The first edition contained ten North African plans, two of which are in the eastern Mediterranean.

- Next comes Iskendrun/Alexandretta (Tyre), then in the Hatay province of Syria, now in Turkey. (Fig. 6) Five plans in the original edition depict ports of the Levant (Iskendrun/Alexandretta, Tripoli/ Tarabulus, Beirut/Barut, Tyre/Sour, Haifa/Caiffe).
- The fourth depicts the port on the Greek isle of Kea (Fig. 7), one of the Cyclades just southeast of the Attic peninsula. In the past it has been called/spelled Zea (as on the plan), Tzia, and Keas. Some 38 of Roux's plans from the original edition depict locations in the Hellenic world, then still under the Ottoman Empire.

This final plan (Fig. 8) demonstrates a common challenge of the Roux plans: the alteration of local place names to westernised forms. (Have you ever actually heard of a saint named Drely?) Saint Drely is a corruption of the Turkish place name Candarli, on the Turkish coast north of Izmir, or Smyrni. The original edition contained only six locations in Turkey, and did not include Constantinople, although it did include the Dardanelles and Sea of Marmara.

The Roux compendium of plans is striking for its interest in the Eastern Mediterranean. With 38 plans in Greece and Cyprus, six in Turkey, five in the Levant, and two in eastern Barbary, it contains a total of 51 plans of that region. This amounts to 42% of the plans in the original collection of 121. This keen interest in the Eastern Mediterranean is noteworthy but remains unexplained.

One large question remains: where did Roux obtain the information for his leaves and plans? He certainly did not draw them from personal visits to each area. There is one example that holds some clues. Happily this dealt with Cyprus, our host island for the 2003 symposium. The Roux collection includes two plans of Cyprus: Limassol (Fig. 9), on the southern coast, with Larnaca (labeled Ernica), and Famagusta on the southeastern coast. In their work on Cypriot maps, Iacavou and Hadjipaschalis assert that Roux copied these from plans by Henri Michelot, published in 1745 by Johann Langerak in Leiden.

Michelot was a French hydrographer whose works were usually published with those of Laurens Bremond as early as 1715. Michelot bore the title of Hydrographer and Pilot Royal of the Galleys, and Bremond was Hydrographer to the King and City of Marseilles. Both were from Marseilles. In 1718 they published a work called *Recueil de plusieurs plans des ports et rades de la mer Mediterranée*, which was reprinted in roughly 1727–1730. Zacharakis mentions works by Michelot and Bremond in his definitive catalogue of Greek and Cypriot maps, but does not list this collection.[9]

What Roux may have done is take these more elegant maps from various works by Michelot and Bremond, and possibly from other sources,[10] and reduced them to their simplest form. This would make their engraving and printing far more affordable for working mariners than the originals would have been. I don't know if this was done through plagiarism or with permission. There may well have been a business arrangement between Roux and these cartographers or their heirs. I was unable to find images of the Michelot and Bremond charts of Cyprus for comparison. Examination and comparison of some other maps done by Michelot and Bremond, and later by Roux, suggest there might well be a link. One source goes as far as to state that all of Roux's maps were taken from Michelot and Bremond. I have not been able to confirm this.

Our final item that deserves a look is the tenth of the twelve large leaves. It is certainly one of the most attractive of the dozen. It depicts the southern coast of Turkey across the top, the Levantine coast to the east, and the coast of Egypt across the bottom. Iacovou and

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Captions to figures on page 33:

Fig. 4. Rade de Marseille: Roux's sentiments of a native son are shown by a scale in 'Milles de Provence'.

Fig. 5. Alexandria, Egypt: Barbarie used to denote all of North Africa, nut just the northwest. Note the crescents on the mosques.

Fig. 6. Alexandretta, Syria: Now Iskenderun, Turkey. Iskander'Iskender is the Arabic and Turkish form of Alexander.

Fig. 7. Kea, Kyklades Islands, Greece: The main village, Ioulis, is shown perched high atop the rugged terrain.

Fig. 8. Candarli, Turkey: Titled St. Drely on Roux's plan, due to corruption of pronounciation by Western sailors.

Hadjipaschalis noted as follows:

> The map of Cyprus does not follow any of the established cartographical renderings of the island. This indicates how completely different the line of development was as far as sea charts were concerned, since they were made by sailors for navigation purposes. For the same reason, most of the contents were on the south coast where navigation was more frequent and the place names are heavily corrupted since they are written the way they are pronounced by seamen.

Iacovou and Hadjipaschalis note that this map of Cyprus follows none of the familiar cartographical forms. Those are land maps, and this is a sea chart made by sailors for navigation. Most place names are on the southern coast and they are greatly changed from the original Greek, since they are written according to their pronunciation by seamen. It may be, therefore, that Roux drew from a good many sources, not only from published works, but from notes and sketches shared by his sea-going customers. Indeed, some of those may have been kinsmen in his own extended family.

Conclusion

Much research remains to be done on the works of Joseph Roux, and this paper represents only a start. This much we can say with certainty, however. Joseph Roux made working maps and charts for use by working mariners on board ship, not genteel artefacts for the amusement of gentlemen in their studies and libraries. His works played a very real role in important naval affairs for fifty years after they were made. They were in demand in maritime commerce for over a century. In the world of cartography, Roux's work enjoyed a success known to few. I hope that after this paper it will be known and appreciated by a few more.



Fig. 9. Limassol/Lemessos, Cyprus: Cap de Gatte is now RAF Akrotiri in the Western UK Sovereign Base Area.

NOTES

1. I was very surprised by the interest in Joseph Roux and this paper during the symposium. Contrary to my expectation, many persons were aware of Roux and some had his collection of leaves or plans in their collection. Like myself until recently, however, none knew much about him, as so little has appeared in print. My thanks to Ms Leona Navari and Mr David Gestetner for useful and interesting materials they have provided me since the symposium.
2. In this paper the twelve large images of the Mediterranean will be called 'leaves'. The small images of ports and roadsteads will be called 'plans.' This is a slight change from the paper given at the IMCoS symposium in Nicosia, but they are the terms that Roux himself used.
3. It is tempting to think this could be the *USS Philadelphia*, but the size and shape seems wrong. Still, it might be intended as an icon of the *Philadelphia*, rather than an accurate drawing.
4. I do not have a copy of the original frontispiece for which I have copyright use. This is the frontispiece from the 1817 Allezard edition. Despite wording changes, the image is unchanged, albeit re-engraved.
5. This spelling of the word 'RECEUIL' is inaccurate. The correct spelling of the word, which means 'collection, is 'recueil.' This error can sometimes cause difficulties in electronic searching if the work has been entered under its misspelled name.
6. Not to be confused with Choiseul Gouffier, who made Mediterranean plans of his own
7. This is one more than in the paper given in Nicosia. I have since found a collection of harbour plans from 1873. Like some of the editions before it, it did not mention Roux, but it is clearly his plans that form a major part of the book.
8. I know of no study that breaks down each edition by variations. While this might be possible over time, it is questionable whether it would be of sufficient interest/value to do so.
9. This is not to assert that Hadjipaschalis and Iacovou were wrong. Much work remains to be done on the possible use of the Michelot maps by Roux.
10. Jaques Bellin, Alexis Hubert Jaillot, and Louis Renard deserve at least a look. Other possibilities include George Louis le Rouge and Jean Baptiste Nicolas Denis d'Après de Mannevillette. These latter sources would have been contemporaries, however.

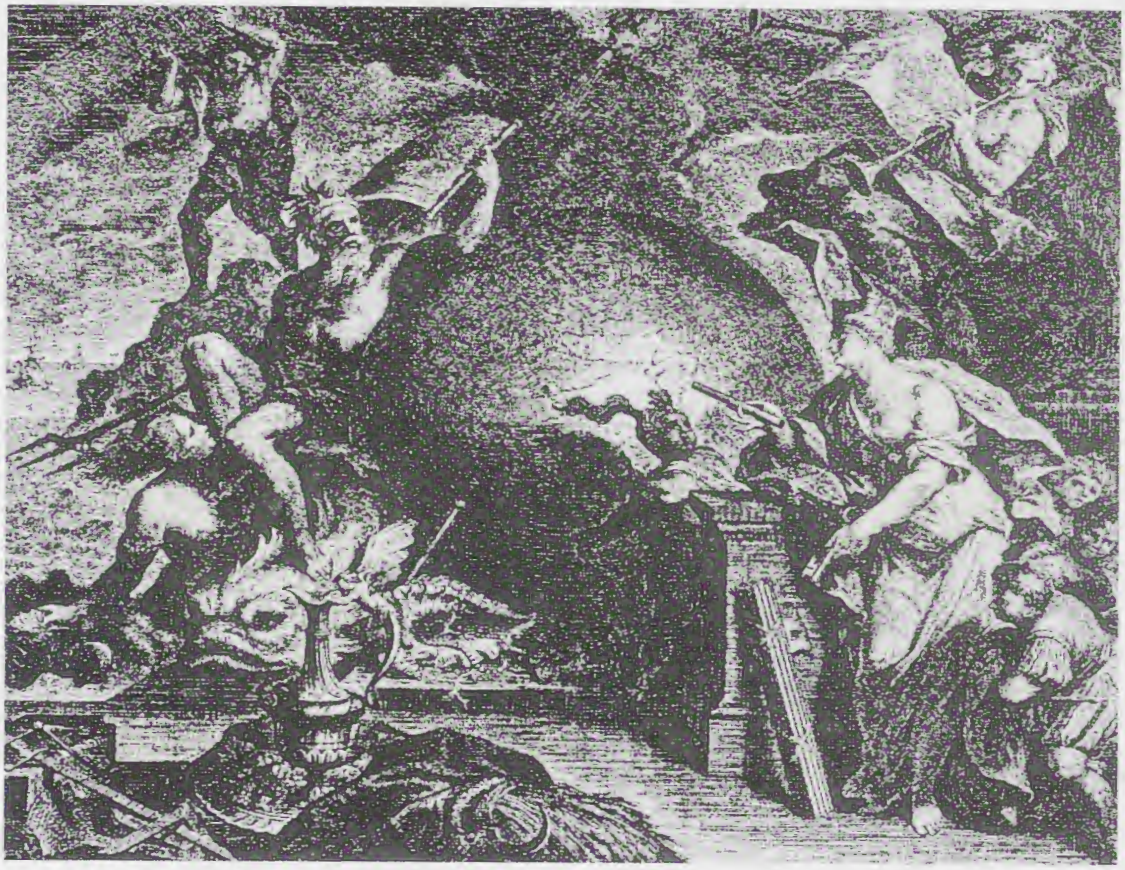


Fig. 10. I. de Cypre, by Joseph Roux.
I am grateful to the Cultural Foundation of the Bank of Cyprus for permission to reproduce this copy from their *Maps of Cyprus from the collections of the Bank of Cyprus Foundation*, Nicosia 2003. They generously donated a copy of this catalogue to all IMCoS participants at the 22nd International Symposium.

I would like to credit these sources of information and graphics on Joseph Roux and his plans. Among the many that I used, they were particularly helpful:
Website of the Marciana National Library, Venice
Historic Cities Website (Hebrew University of Jerusalem, and the Jewish National and University Library)
'The Artful Roux: Maritime Painters of Marseille', Peabody Essex Museum, 1971

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International News & Events

2004 23rd International Symposium
Italy: Modena, Verona and Florence
16–22 October.
Contact: Susan Gole, address, etc. on page 1.

For registration, hotel reservation and queries in Italy:
Contact: Modenatur, Via Scutari 10, Modena 41100
Tel: +39 059 220022. Fax: +39 059 206688
e-mail: motur@modenatur.net
web: www.modenatur.net

2005 24th International Symposium
USA: Denver, Colorado
17 Sept: 5th Annual Rocky Mtn Map Fair
19 Sept Symposium registration and opening
20–22 Sept Symposium
23–25 Sept Optional tours

2006/7 25th International Symposium
Feb 2007, Guatemala
2007 Probable: Russia
2008 Probable: New Zealand
2009 Probable: Norway

Arrangements in Italy

When I went to Italy in early December, I discovered that two very large exhibitions are being planned to celebrate the quincentenary of Amerigo Vespucci. The associated symposium was due to start just over a week after our own symposium, and the two major exhibitions are planned to run for three months. Knowing that many of our members would like to see the Amerigo Vespucci material, I took a quick decision to change our dates, to take advantage of the exhibitions. A two week delay was not possible, because November 1 is a holiday in Italy, so I decided on a three week delay, and proceeded to make all arrangements accordingly. I visited the four libraries which have very kindly agreed to put their treasures out on display specially for us, I contacted speakers, and gave them the dates. Then I went to Modena and Verona, getting everything ready for the later period.

A week after my return home, I received the disappointing news that all major hotels in Florence are booked for that week with two other large conferences. So I went a week later, but found that there was a very large medical conference, and again no hotel rooms were available. Yet one more week later would have taken us to American Thanksgiving time. With reluctance, I returned to the original dates, given above, and these are now confirmed. Luckily the agent in Florence had not relinquished the provisional hotel bookings for IMCoS participants, made many months ago. You will find on the registration form a recommendation to book your accommodation as soon as you can. I always knew Florence is a popular place, and the old centre of town is quite small, but I had no idea it would be so difficult to reserve hotel rooms so far in advance.

The Amerigo Vespucci symposium is expected to start at the Palazzo Vecchio on October 28, 2004 along with the opening of the main exhibition. The second exhibition at the Istituto Geografico Militare is due to open a couple of days later. It will be a more academic meeting than our own, with emphasis on textual material as much as maps. So long as none of the maps we wish to see have already been taken away for display later, it should not interfere with our plans. I am only sorry that IMCoS participants will not see the exhibitions, unless they plan to spend longer in Italy.

IMCoS Symposium

The Preliminary Programme and Registration Form are being sent to members with this Journal. If you would like more copies, please contact the International Chairman. In view of what I have written above, it will help the agents in Italy if you send in your form as soon as possible. Though we may regret missing the Vespucci exhibitions, I can assure you that there will be treasures enough for us to see and enjoy. I have listed just a few of the highlights at each of the libraries, and I am sure that you will enjoy all the other items that have been selected.

I am very grateful to Dr Ernesto Milano for giving us permission to have the Cantino Planisphere on the front cover for this year. It is only one of the many delights in store for members, but for me personally it was a great moment when I actually saw it for the first time last year. So instead of using a map just of the country where our symposium is being held, I decided to show instead what is for me probably the most important map conserved in that country. Next year it will be USA, and I will seek the help of the organisers there for advice on which map to use for the front cover.

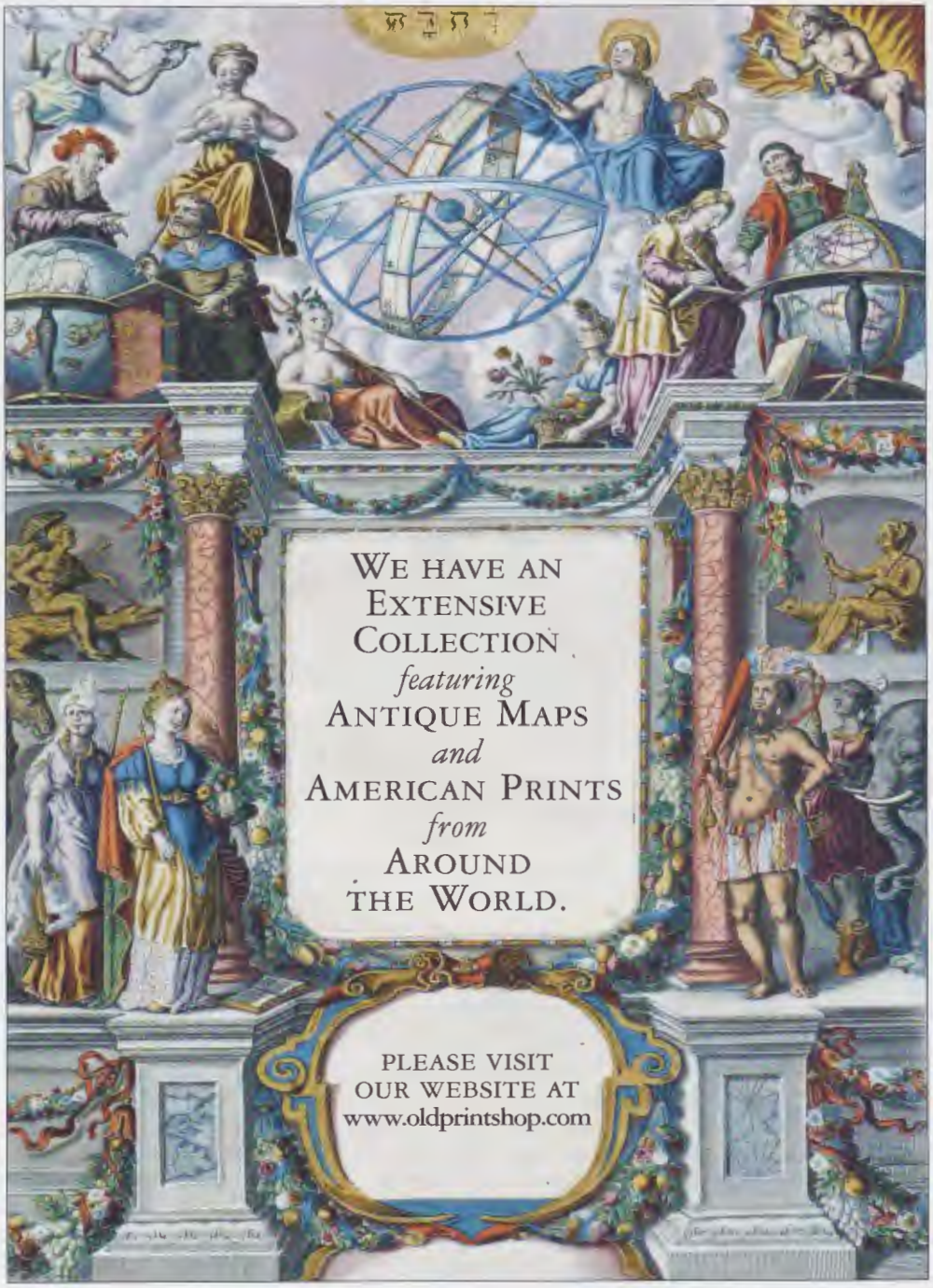
After the symposium

No pre- or post-tours have been arranged in conjunction with the IMCoS symposium in Italy, because there is just too much to enjoy in Italy, and many members will either know where they want to go, have seen whatever we might have chosen already, or have no extra time. However, Dick Pflederer will be living near Sienna, and has kindly offered to show the town for those who wish to make their own arrangements to go there. His address and e-mail are in the IMCoS Directory.

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A. Lasor a Varea, Universus terrarum. Padua 1713.
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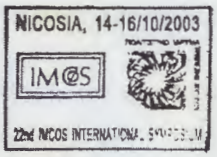
Piri Reis symposium in Turkey

Gen. Cevat Ülkekul is organising a symposium on the occasion of the 450th anniversary of the death of the great sailor and admiral Piri Reis. It is likely to start on 27 September 2004. For further information contact Mukhtar Katircioglu, Karanfil Araligi 14, Istanbul, Turkey. Tel: 90-212-264 17 86. Fax: 90-212-269 81 54.

Correction

The Editor regrets that the caption she added to the photograph of Francis Beaufort on page 36 of the Winter 2003 issue in the article 'The World are looking to us...' by Susanna Fisher is incorrect. It should have read 'Francis Beaufort with members of the Arctic Council including Sir James Clark Ross and other arctic experts.'

Stamp for IMCoS



During the symposium in Cyprus the Cultural Foundation of the Bank of Cyprus arranged for a special postal cancellation to mark the occasion. It was used by the Cyprus Post Office during the days of the symposium for all franked mail.

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Americae Sive Novi Orbis, Nova Descriptio

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

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



Forthcoming Events

Wednesday 18 February 2004

Collectors' Evening at the Shapero Gallery, 24 Bruton Place, London W1J 6QQ, at 6.00 pm.

As before this will be an informal meeting with collector-members talking for a few minutes about one or two of their most interesting maps, their recent acquisitions or a special topic of interest. Dealer and curator members are welcome too, to tell us about anything unusual or rare which has come their way in the last year or so.

Maps will be on show for everyone to look at, so bring along one or two of yours as well.

This is an excellent occasion to invite another member of the family, or a business colleague or a friend. Non-members are welcome — and will have the opportunity at the meeting to join the Society.

Refreshments will be available at a small charge (£15.00) and it would be helpful if those wishing to come would telephone Caroline Batchelor (01372 843 425) so that we can cater accordingly.

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Saturday 15 May 2004

At home with Rodney and Barbara Shirley

IMCoS members are invited to spend a day in historic Buckingham with past President of the Society, Rodney Shirley, and his wife Barbara at The Manor House, Buckingham from 10.30 am.

Browse through Rodney's collection which includes maps of the world, title pages, maps of Europe and Africa, and ephemera. Then stroll out to see the beautiful riverside garden where Barbara is the expert and will be on hand to talk about the plants. Drinks and lunch will be served in the garden (weather permitting).

In the afternoon you are invited to join Rodney on an optional tour of the magnificent Stowe Landscape Gardens (10-minute drive from their house). This is a National Trust property so members should bring their NT cards. Non-members must be prepared to pay an entry fee.

NB. Numbers are limited for this event so if you would like to come please register with Valerie Newby, the vice-chairman, as soon as possible on (0)1296 670001 or mapcollector@btopenworld.com

There will be a small charge for refreshments (not to see the maps or the garden!) of £15. Please include a cheque made out to IMCoS for this amount per person, or credit card details, with your application.

5 & 6 June 2004

IMCoS June Weekend
Invitation Lectures
Saturday 5th at 2.15 pm
Hilton London Olympia Hotel

Annual General Meeting
Saturday 5th at 4.00 pm

Reception and Dinner
Saturday 5th at 7.15 pm
The IMCoS–Helen Wallis Award for 2004 will be presented

London Map Fair
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Saturday 5th June
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Sunday 6th June
11.00 am– 6.00 pm

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Nominations for IMCoS–Helen Wallis Award for 2004

Nominations are invited for this prestigious Award for 2004. All members are welcome to put forward their suggestions in writing to the Chairman of the Selection Committee, Valerie Newby, Price's Cottage, 57 Quainton Road, North Marston, Bucks, MK18 3PR.
E-mail: mapcollector@btopenworld.com

This Award is presented annually to the individual who, in the opinion of the Selection Committee, has been responsible for cartographic contribution of great merit and wide interest to map-collectors worldwide. Though the Award is intended to recognise individual merit, in special circumstances a group of people or an organisation could be eligible.

Earlier recipients are Valerie Scott (Newby), Kenneth Nebenzahl, Rodney Shirley, Dr Helen Wallis, Dr Mireille Pastoureau, Malcolm Young, Dr Eila Campbell, The Cultural Foundation of the Bank of Cyprus, Margaret Wilkes, Brian Harley & David Woodward, Nico Israel, Catherine Delano Smith, Francis Herbert, Montserrat Galera i Monegal, Norman Thrower, Susan Gole, Dr Günter Schilder, Tony Campbell, Oswald Dreyer-Eimbcke, Joe Fitzgerald, and Hans Kok.



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Notice of Annual General Meeting

To be held on Saturday 5th June 2004 at Hilton London Olympia Hotel at 4.00 pm.

AGENDA

1. President's Welcome
2. Apologies for Absence
3. Minutes of AGM on 5 April 2003
4. Chairman's Report
5. Executive Officers' Reports
6. Approval of Accounts
7. Election of Officers
8. Any other business

Note: Members wishing to propose names for election to office should send them to the Chairman at least two weeks in advance.

IMCoS Travel Grants

IMCoS offers Travel Grants to the value of £300 to be awarded to assist young members to travel to, or stay at, the location of either the annual UK symposium, for those coming from outside the UK, or the international symposium, for those coming from outside the host country.

Members are invited to submit their application for the award of this Travel Grant, if they fulfil the following requirements:

1. They should have been a fully paid-up member of IMCoS for two calendar years before the year in which the symposium is held.
2. They should be under the age of 32 years at the time of the symposium.
3. They should undertake to write a report of their attendance at the symposium for publication in the IMCoS Journal.
4. The application should state the member's date of birth, and be recommended by two fully paid-up members of IMCoS.

A Travel Grant committee composed of the President of IMCoS, the Executive Chairman, and the International Chairman will decide upon the recipient of the award each year.

Suitable applications are invited at any time during the year, stating the symposium for which the Travel Grant is requested.

The decision of the Travel Grant Committee will be final, and no further correspondence will be entertained. If an applicant's proposal is not accepted, they are free to apply again, so long as they fulfil the above requirements.

Applications should be sent to:

The Chairman, IMCoS, 27 Landford Road, Putney, London SW15 1AQ.



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Warburg Lectures: Maps and Society

Lectures in the history of cartography convened by Catherine Delano Smith (Institute of Historical Research) and Tony Campbell (formerly Map Library, British Library, are held on selected Thursdays at The Warburg Institute, Woburn Square, London WC1H 0AB at 5.00 pm. Admission is free.

Feb 12 Meeting sponsored by The Hakluyt Society Prof. Felipe Fernández-Armesto *(Professorial Fellow, Dept of History, Queen Mary, University of London)*: Maps and Exploration Accounts in the late 18th century.

Mar 18 Christopher Fleet *(National Library of Scotland, Edinburgh)*: Analysing Image Colour and Content to Infer Map Authorship: A Case Study of the Blaeu Atlas of Scotland and its Sources.

Apr 22 Dr Stephanie Coane *(Warburg Institute, University of London)*: Maps as Illutsrtations in Prionted European Exploration Accounts in the Late 18th century

May 27 Dr Scott Westrem *(City University of New York, New York)*: Calculation, Delineation, Depiction, Inscription: the Practicalities of Medieval Mapmaking.

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Publisher in Modena

Il Bulino is an Italian publishing house based in Modena. The company has produced very beautiful facsimiles of important maps in the Estense and other libraries, and offers them to IMCoS members at a discount. Il Bulino is one of the sponsors for the Internatonal Symposium.

Castiglioni World Map, facsimile edition with the commentary volume translated into Italian and German (abstract in English and Spanish). €750; for members discount of 30%: €525 (postal charges included).

Alla Scoperta del Mondo, the art of cartography from Ptolemy to Mercator. 302 pages, 170 coloured illustrations. €72; for members discount of 30%: €50.40 + p&p.

La Citta' Fortificata, the fortified town of Mantua in the 18th–19th centuries; maps from the Vienna Kriegsarchiv. €72; for members discount of 30%: €50.40 + p&p.

Portolani, facsimile nautical maps:

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C.G.A.5.d (Maiorca 1450 ca.)
C.G.A.5.b (Portugal 1472 ca.)

Each map is presented in a tube with the Italian commentary volume, the certificate of authenticity, two wooden-bronze paperweights and a magnifier. Each map €445; for members discount of 50%: € 222.50 (postal charges included).

Portolani, three medieval nautical maps presented in a walnut showcase including the Italian commentary volume, the certificate of authenticity, two wooden-bronze paperwei (given by Nicolò Tedesco to Borso in 1466)ghts and a silver magnifier. €1,620; for members discount of 40%: €972 (postal charges included).

La Carta del Cantino (in preparation), facsimile map presented in a slipcase including the Italian commentary volume. €950; members discount of 20%: €760 (postal charges included).

Mappamondo di Leardo e *Lettera dal Prete Gianni* (in preparation), the facsimile map is presented in a walnut showcase, the commentary volume and the facsimile letter are kept in a case. €1,300; for members discount of 25%: €975 (postal charges included).

Cosmographia di Claudio Tolomeo (given by Nicolò Tedesco to Borso in 1466), facsimile edition of the 27 geographical maps including the Italian commentary volume. €3,450; for members discount of 15%: €2,932.50 (postal charges included).

Folder containing facsimile plates of *Ptolemy (Planisphere, Italy, Iberian peninsula, Middle East)*. Each plate costs €60 + postal charges; each plate framed costs €275 (postal charges included).

There are three CD-Roms which will be available at the Inernational Symposium. They are:

Cosmographia di Claudio Tolomeo
Le Geocarte della Biblioteca Estense (Mappamondo Catalano, Carta del Cantino, Planisfero Castiglioni)
Mappamondo di Leardo e *Epistola del Prete Gianni.*

If you are interested in purchasing any of these facsimiles or books, please do **be sure to mention IMCoS** when you contact the publisher on: ilbulino@ilbulino.com

They will be on display during the symposium, and you will have the chance to see many of the originals.

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Letter from the Editor

Dear Member

This is a personal and individual letter to every IMCoS member, not the more general statement that usually comes under the heading 'From the Editor's Desk'.

Now that the *Journal* has increased in height and width, I do not wish to have it so shrunk in thickness that the mailman folds the envelope over as if there were nothing inside. I need more articles from *you*. My standard plea that 'If it interests you it is bound to interest other members' has obviously fallen on deaf ears (though I devoutly believe it to be true). So now I will try a few other tactics. One is to lure you into the thrill of seeing your name in print, if you have never had an article or book published. Another is to suggest that any papers you have prepared in the past that were not published might well appeal to some of our members (but you might need to obtain permission from whoever they were originally prepared for).

Some time ago Robert Clancy, IMCoS International Secretary, had the good idea of producing a series of articles prepared by our International Representatives on the key maps that form the story of cartography in their own country. This is still to come to fruition, but in the meantime I would like to suggest another series that members might find useful. When I started arrangements for the International Symposium in Italy some time ago, I had no idea that there were so many libraries in Florence, let alone the rest of Italy, that hold not only important and rare maps of the early days, but also many more modern ones that cannot be found elsewhere. From that follows the suggestion that if every member sent in, now and again, a short resume of any library they visit, or collection that is open for research by appointment (as Holkham Hall is), that holds even a handful of unusual maps, it would soon build up into a valuable research source of information for future members. I could keep a page or two for such snippets as they come in, and eventually perhaps they could be put together alphabetically in the form of a small book. For each library the information should include the following: name, address, telephone, e-mail/web, opening hours (even if these change, it would provide some idea), the type of documentation required to use the reading room, and some notes on the maps that are special there. Helen Wallis made a start on this for Britain with her *Historian's Guide to Early British Maps, A guide to the location of pre-1900 maps of the British Isles preserved in the United Kingdom and Ireland*, published by the Royal Historical Society in 1994. But there are many omissions, as members who saw the treasures preserved at the Athenaeum in Liverpool will know — it was not listed by Helen. Raymond Frostick gave us information about the collection of Japanese maps in Norwich in the Winter issue. The advantage of on-going notes in our Journal would be that we could add just one or two, as members visit them, and not have to wait till a huge corpus of material is ready. Also it would include the whole world, as we have members in 48 countries. Some regions, being small, or perhaps without a history of document preservation in libraries or with individuals, might have few entries; listings for other countries, such as Italy or America, might go on for many years, being gradually added to issue by issue. So that is one idea to think about.

Another useful source of information for members might be translations into English of articles published by map-lovers in other languages. We cover most of the major languages of the world in our membership, and I know that there are many publications devoted to early maps that are either not available in the libraries of English-speaking countries, or are not available to those who can only read English. Don't be hesitant about your ability to translate your own language into English. I can help to get the basic grammar and spelling correct, so long as I have understood the meaning. I am sure that most authors would welcome a wider readership for their work, and would not expect any payment. Permission would of course have to be sought, and illustrations borrowed.

One more idea: if you go to a talk on early maps, perhaps at your local history group, in your town hall, as part of a seminar in another field of study, and you find the speaker has something interesting to say on a subject related to map collecting, why not have a word afterwards, and if the paper is not already booked for publication elsewhere, suggest that it might appear in the IMCoS Journal. We don't pay our authors, since most of them are our own members, but few researchers will turn their back on free publicity, and who knows what new contacts or information such exposure might bring.

One final suggestion: as you read this issue, and you think, 'I don't agree with that', or 'Why didn't they mention this?', or 'I have one like that, but mine seems to be a little different', get to your desk, and immediately write a short 'Letter to the Editor'. I would love to have a ferocious (or friendly!) discussion lasting for several issues about some topic of map collecting that really gets into the blood of our members.

Just a few technical details: I can accept articles on e-mail, on paper, by snail mail, on disc, easily if they are in Word, less easily if they contain many accents or diacritical marks, so please always follow it up with a paper version which I can use as a check. Illustrations are most easily dealt with as tiff or jpeg, as transparencies or photographs. Black and white xeroxes usually reproduce quite well. I can't use illustrations incorporated into Word files, and not yet those sent as pdf.

Looking forward to hearing from (most of) you!

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Book Reviews

James Corbridge and his Plan of Newcastle on Tyne 1723, by Raymond Frostick in Archaeologia Aeliana, The Society of Antiquaries of Newcastle upon Tyne, Fifth Series, Vol XXXII, 2003, pp 171-78.

This article gives an account of the various plans of the city prior to that of Corbridge, usually derived from a small corner inset by William Matthew in Speed's map of Northumberland. Illustrated is a small reproduction of the 1723 plan, with a copy of the plan of Bristol by James Millerd (1673). This plan is thought to have been the model for Corbridge's work, because it included detailed drawings of principal buildings in its margins.

Corbridge moved to Norfolk soon after completing the survey for his plan of Newcastle, and is perhaps better known for his Prospect of Great Yarmouth and a detailed plan of the city of Norwich. He found work preparing a considerable number of estate plans for the gentry of Norfolk, and travelled as far as Devon to survey a large estate there. Frostick presumes that such work was more easily available in Norfolk than in Northumberland at the time, and certainly Corbridge prospered after his move.

This is a simple, neat, short history of this seminal event in Newcastle's history, and IMCoS members will already know of Raymond Frostick's academic rigour and style.

ALBERT JAMES

The Catalogue of the Sammlung Ryhiner Collection in the City and University Library in Berne, edited by Thomas Klöti. Distributed by Stadt- und Universitätsbibliothek Bern, Postfach, CH-3000 Bern 8. ISBN 3-9521539-0-7. Catalogue CHF164; Exhibition Catalogue CHF20; Book *JF von Ryhiner* CHF20. Further information: www.stub.unibe.ch/stub/ryhiner/

This magnificent four-volume catalogue presents succinct descriptions of 16,428 maps from the 16th to the 19th centuries, collected by Johann Friedrich von Ryhiner (1732–1803) and nicely timed in the bicentenary year of his death.

The director of this library acknowledges his academic predecessors who have identified unique items such as the 1607 wall map of the world by Blaeu. Professor Hans Michel, Dr Thomas Klöti and others persuaded the Cantonal Government of Berne to grant aid the development of the Collection in 1993, with the essential restoration work, cataloguing and storage.

The first three volumes have the descriptions and tabulations of the 16,428 maps. The fourth has the compendious and user friendly index. The index is divided into:

1. A list of original works.
2. The structure of the collection, and how the various areas of the world are laid out.
3. The place and subject index.
4. The name index.
5. The title index.

The maps are grouped helpfully in areas, regions, kingdoms, where possible. My eyes fastened on the Wessex in England section, numbers 1483–1503, pp 175 to 177, volume one. Seven of the maps were by Joan Blaeu. Five by Emanuel Bowen.

Indeed, Sammlung Ryhiner, unsurprisingly, had his favourites. Continental cartographers of the seventeenth century naturally predominate among the offerings in this quite phenomenal collection. Saxton and Speed are peripheral figures.

For most of us, a smattering of framed maps on our living room walls, dearly bought and loved, pale before such an incredible assemblage. Yet it is apparent from the preface to this catalogue, that the work on this collection is only now beginning.

The Swiss are civilised and welcoming people. I hope a hoard of anglophile cartophiles cartopile into Berne to visit this amazing display on the back of this hugely educational quartet of catalogues.

GEOFFREY TAPPER

Tooley's Dictionary of Mapmakers. Revised Edition, K-P, edited by Valerie Scott. Early World Press, 1111 East Putnam Avenue, Riverside, CT. USA 06878. ISBN 0-906430-20-8. Available in the UK and Europe from Jonathan Potter, 125 New Bond Street, London W1S 1DY, Tel: +44(0)20 7491 3520. Price in the UK, £75. Available in USA and rest of the world from Early World Press on Mapsage.com (for internet ordering). Price $110.

This is the eagerly awaited third volume of the quartet of dictionaries, taking us from Kabo to Pythagaras. The first two books, covering A to J, have appeared during the past three years. The fourth and final, Q to Z section should be published, I gather, in the Spring.

The four volumes replace the single volume original of a quarter of a century ago produced by the prolific R. V. Tooley. The scholarly work of Valerie Scott, with her consulting editors, Josephine French, May Alice Lowenthal and Elisabeth Parry, has been monumental.

Were proof of the academic rigour of this team needed, just read through the list of 77 contributors, to whom thanks are extended in this book. Many of these names are widely known and respected in the world of map lovers.

This will, without doubt, be the definitive dictionary guide to all matters connected with cartography through the ages to the present day, and includes names and places which (sometimes) appear to deal map making only a glancing blow. This serendipity has already set a hundred

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ares running through my brain, and I shall not be alone.

If I want a good read, I shall still make for Tooley's oft eprinted *Maps and Map-makers*, but this present work is nashamedly a dictionary, a cartographic encyclopaedia, ompendious, immense, deeply impressive. It is a work of eference.

My problem, in reviewing this book, is how to question ny of the facts which litter every page, every column, ev- ery entry. But I intend to chase a few of those running hares, and not sit here like a 17th century country vicar, criticising the Authorised Bible, which was, I seem to remember, also written by a committee!

GEOFFREY TAPPER

The Road to There, Mapmakers and their Stories, by Val Ross. Tundra Books, 481 University Avenue, Toronto, Ontario, Canada M5G 2E9, www.tundrabooks.com. 2003, 60 pages, CDN$28.99, US$19.95. ISBN 0-88776-621-8.

This is a handsome volume, the first book by Val Ross, nough she is an award-winning journalist, deputy com- nent editor at the Canadian *Globe and Mail*. It is an easy to ead account of cartographers, famous and infamous, as- orted stories of ancient and more recent maps, all within a ormat of thirteen chapters, each telling a story within itself.

I can't remember being so diverted by a book, at once cademic, again immensely readable and easy to take in. It s as suitable for the school child as the professor. The chool child would be educated, the professor put right in is/her prejudices re geography, its promulgation and its xploitation!

The timescale is from Ptolemy, via Cheng Ho and Mercator through to Phyllis Pearsall and the A to Z maps of London. This short list gives a small indication to us of this book's scope.

We skip from the story of the Vinland Map forgery, through accounts of King Roger II, Henry the Navigator, he Cassinis, Captain Cook, Alexander von Humboldt, as well as the above mentioned. Each is an engaging tale, and it was difficult to lay this book down between chapters.

I thought I knew a little about cartography. I know a lot more now!

GREGORY JOHN

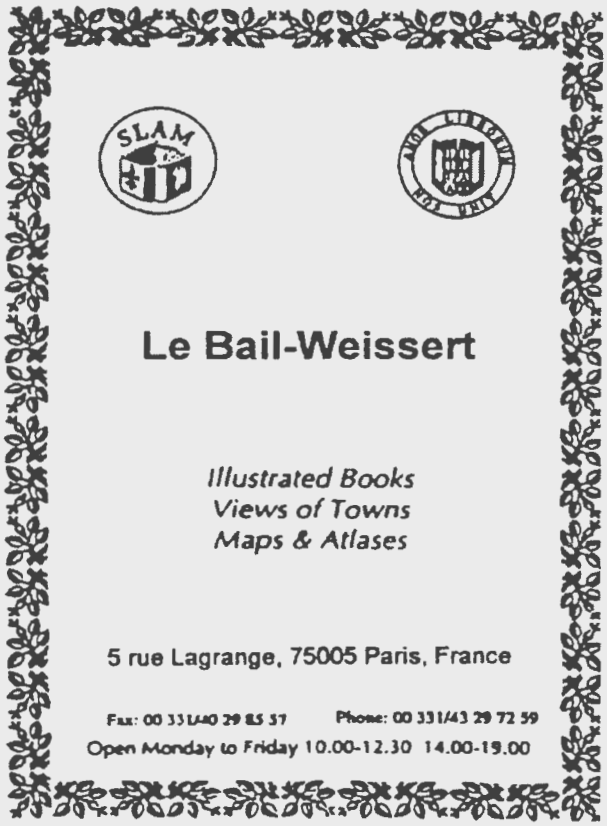
Reviews from members, please.

If you have come across a book about maps, please do send in a review of it. It does not neeed to be an absolutely new book, and it may well have been reviewed already. If you have something new to say, please do say it. Perhaps you disagree with a previous review, or feel a particular book was not given justice: then send in your views.

Maps and the Internet, edited by Michael P. Peterson., with compact disc enclosed. 468 pp + CD. Elsevier Science Ltd on behalf of the International Cartographic Association, The Boulevard, Langford Lane, Kidlington, Oxford 0X5 1GB, UK. ISBN 0-08-044201-3. Also available from Elsevier B.V. P.O. Box 211, 1000 AE Amsterdam, The Netherlands, Tel. +31(20)485 2603, Fax. +31(20)485 3745. www.elsevier.com; in USA/Canada from Elsevier, Customer Service Dept., 11830 Westline Industrial Drive, St. Louis, MO 63146, USA. US$150. Euro 150.

As the preface states, this book examines a new trend affecting cartography and geographic information science. The book is an overview of current research in the new area of Internet Cartography. There is a huge challenge for our Society, in this book and others just over the horizon. I have been brought up on a diet of Saxton and Speed, preferably (for me) coloured. I am county-orientated. Most of us in IMCoS have a traditional bent, in one direction or another.

With this splendid volume comes a further direction for us to follow. Local authorities have for a decade and more used electronic maps, swiftly developing great accuracy and immediacy for planning control purposes, primarily. The importance is not only in the accuracy, but also in the comparison with the older, orthodox maps of a few years ago, happily with the antique and picturesque maps of long ago.



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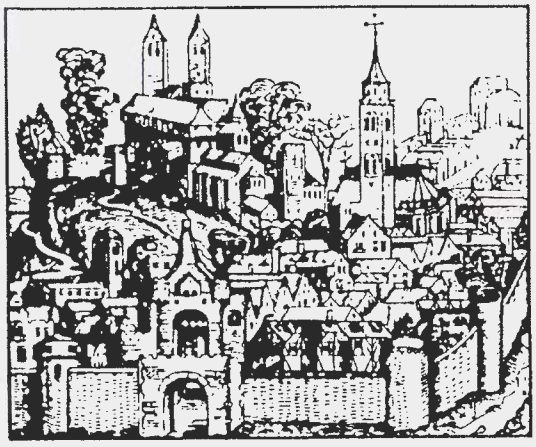
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This book takes us through the decade or two in which mapping through the internet has advanced from the primitive to state of the art. We shouldn't deceive ourselves, however. Another decade or two will see us goodness knows where. Meanwhile, let us enjoy this book, which brings together chapters from 37 authors and 16 different countries. The editor admits this was a time consuming and laborious task. But well worth it.

The list of contributors is compendious and global. The growth of internet mapping has been exponential since the early 1990s. Cheerfully, the editor speaks of the first maps on cave walls .between 10,000 and 20,000 years ago. Mercator and Ortelius came a little while later. We all need to come to terms with technology which will enable us to rank the greats (and the minutiae) of the past with their counterparts of the present.

RUPERT WILLIAMS

Portulane und Seekarten des 16. Bis 20. Jahrhunderts aus der Sammlung Niewodniczañski, commentary by Eckhard Jaeger, Berlin, 2003. 96 pages. Available for €15 from LiberBerlin (Book Fair Committee), P.O.B. 150128, D-10663 Berlin. www.liberberlin.de.

This small exhibition catalogue contains illustrations of 40 unique and rare charts covering many parts of the western world. Two are portolans, by Russus of Messina (1588) and La(ng)ton, an Englishman living in Danzig (also 1588), the remainder are nautical charts ranging in date from 1585 (Waghenaer's coast of Prussia) to 1957. This last is an official chart of the coast near Gdansk in Poland which was never on public sale.

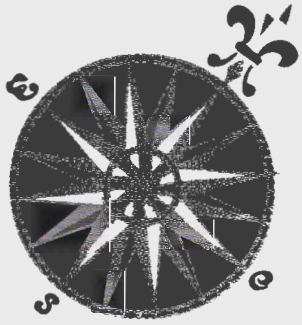
In between come four charts of Europe, five of the Atlantic coasts, three of the Mediterranean, including a beautiful plan of Genoa by Duchetti, nine of the Baltic, and 16 of the coasts of Prussia and Pomerania.

The reproductions are excellent, considering the large size of the originals, and many include an enlarged detail on the facing page. Text is in German, but the maps speak for themselves. It includes information to be found on the map itself (title, publisher, etc), comments on the content, and a short note on the cartographer. On the last page is a list of further exhibitions from the same collection to be held in Germany during 2004.

SG

As the IMCoS Journal remains a society newsletter despite its increased size, the Editor invites comments from members on the new format: how it could be improved, what you would like to see in it, criticism, etc. If you do not wish your comment to be published (in full or abbreviated depending on size and space) please indicate this in your reply.

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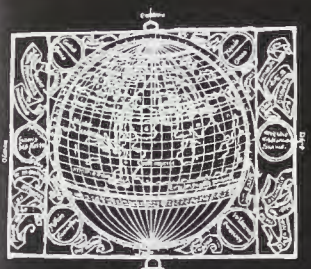
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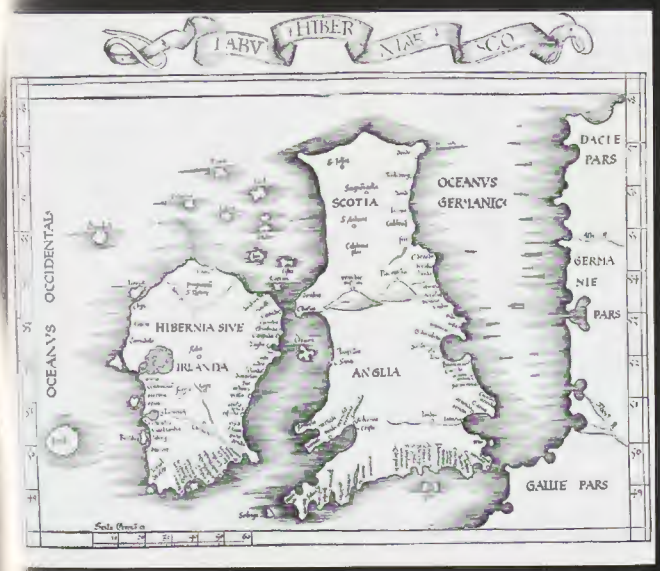


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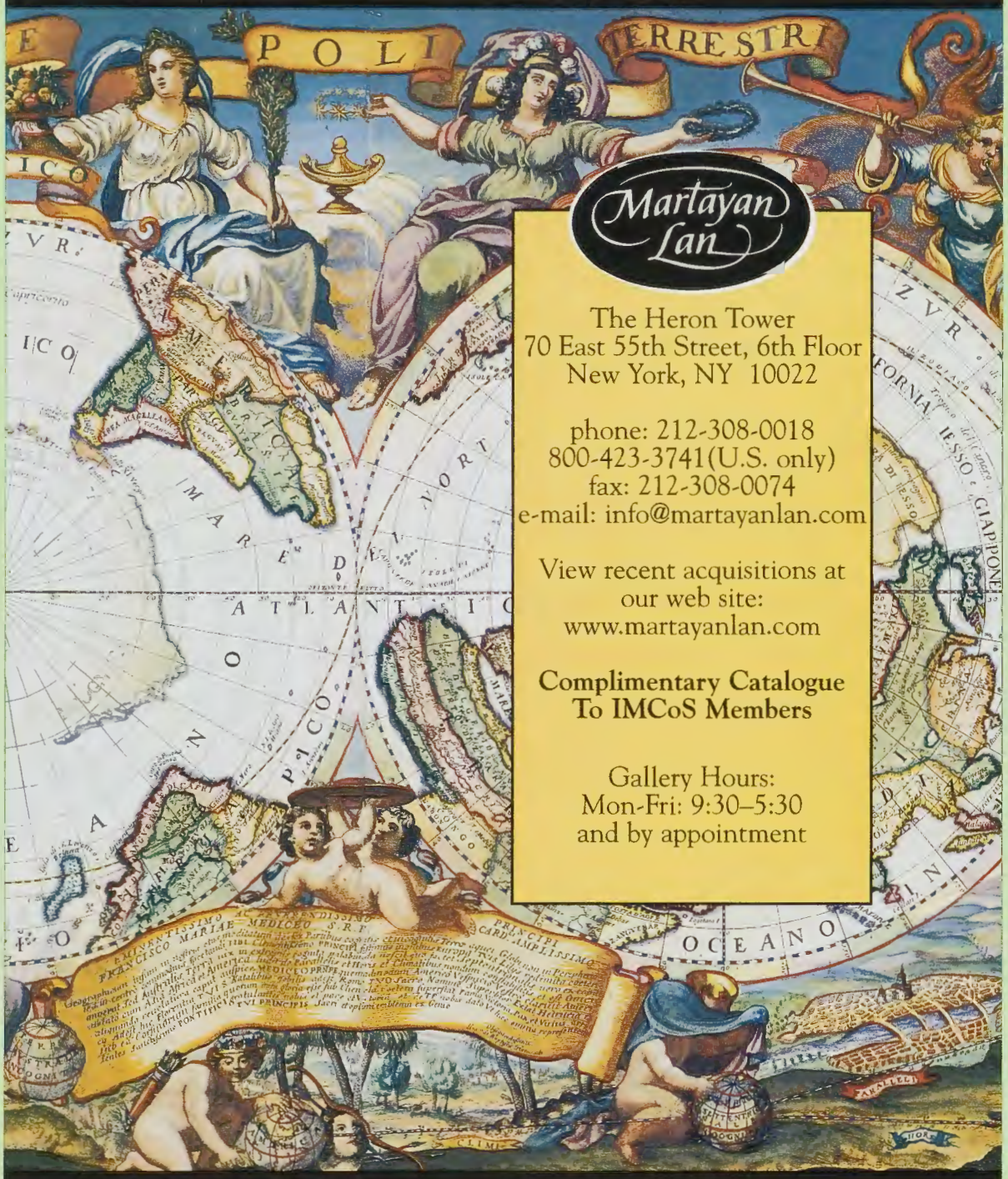


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