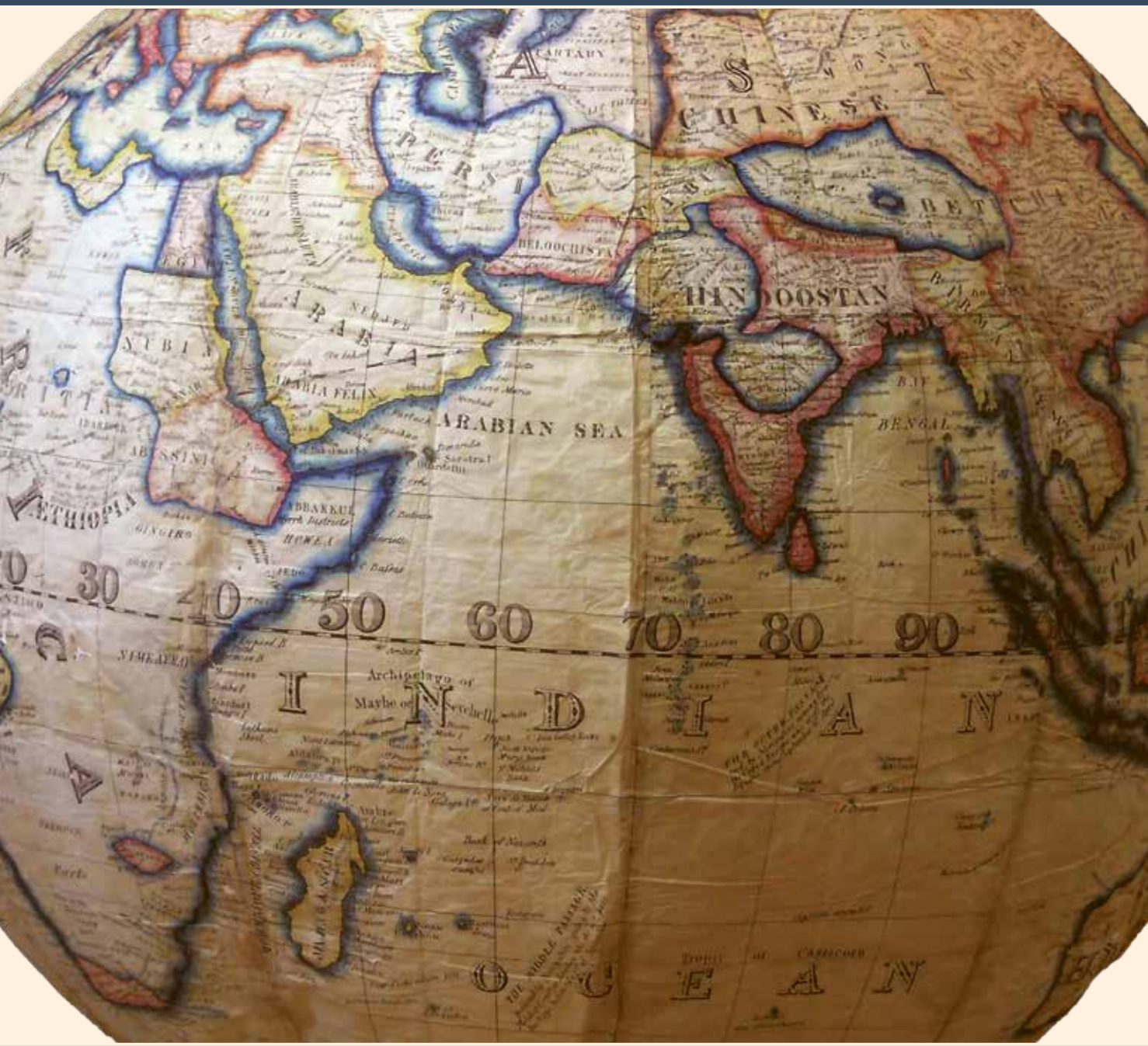
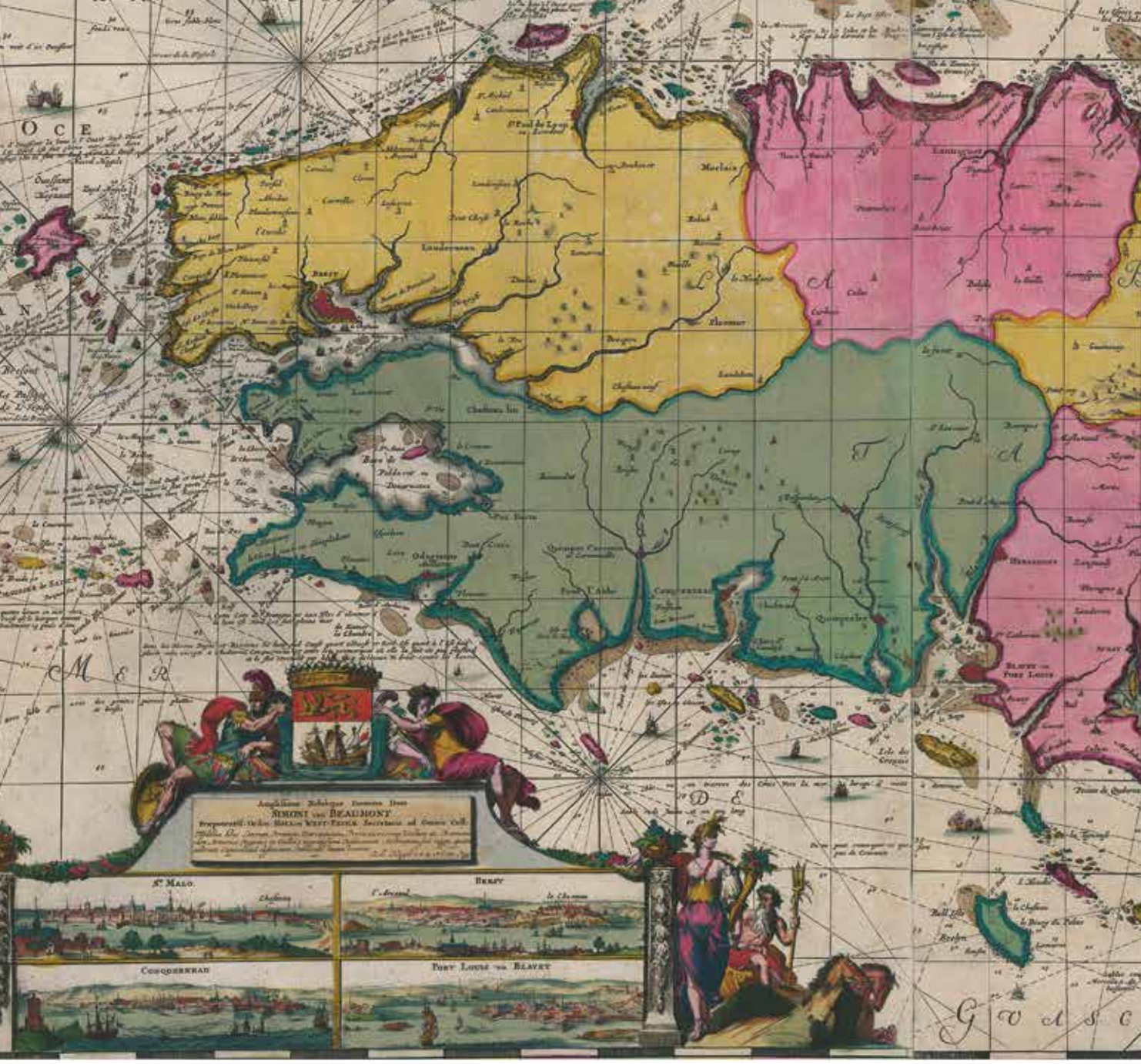
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MARCH 2021 No. 164



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Copy and other material for future issues should be submitted to:
Editor Ljiljana Ortolja-Baird. Email **Ljiljana.editor@gmail.com** 14 Hallfield, Quendon, Essex CB11 3XY, UK **Consultant Editor** Valerie Newby **Designer** Bobby Birchall
Advertising Manager Jenny Harvey, 27 Landford Road, Putney, London SW15 1AQ, UK, Tel +44 (0)20 8789 7358. Email **jeh@harvey27.co.uk**

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Front cover **George Pocock, detail from his collapsible paper globe, Bristol, 1830. 122 cm diameter. Courtesy The Philadelphia Print Shop West.**

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EXECUTIVE COMMITTEE
& APPOINTED OFFICERS

Acting Chairman Valerie Newby
Prices Cottage, 57 Quainton Road, North Marston, Buckingham, MK18 3PR, UK
Tel +44 (0)1296 670001
Email valerie.newby4441@gmail.com

International Chairman Wes Brown
1790 Hudson Street, Denver, Colorado USA
Email wesleybrownb@gmail.com

Vice Chairman & UK Representative Valerie Newby
Email valerie.newby4441@gmail.com

General Secretary David Dare
Fair Ling, Hook Heath Road,
Woking, Surrey, GU22 0DT, UK
Tel +44 (0)1483 764942
Email david.dare1@btopenworld.com

Treasurer Cinzia Viviani
26 Rosedale Road, Richmond,
Surrey TW9 2SX
Email cinziaviviani@googlemail.com

Advertising Manager Jenny Harvey
Email jeh@harvey27.co.uk

Dealer Liaison Katherine Parker
Email kap@raremaps.com

Editor Ljiljana Ortolja-Baird
Email Ljiljana.editor@gmail.com

Financial & Membership Administration
Peter Walker, 10 Beck Road,
Saffron Walden, Essex CB11 4EH, UK
Email financialsecretariat@imcos.org

Marketing Manager Mike Sweeting
Email drsweeting@aol.com

National Representatives Coordinator
Robert Clancy
Email clancy_robert@hotmail.com

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Mark Rogers
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A LETTER FROM THE ACTING CHAIRMAN

Valerie Newby

Little did I think when I handed over the Editorship of this journal to Ljiljana in 2013 that I would be writing to you again but this time as the Society's Acting Chairman. The reason is that, probably partly due to the coronavirus pandemic, nobody has stepped forward to take over the job of Chairman which had been held by Hans Kok until his recent retirement at the end of 2020. All members, I am sure will wish to thank him for all he has done for the Society over so many years. I see my appointment as a temporary position until we can find a permanent replacement for me.

Another retirement from the committee is our treasurer, Jeremy Edwards, who has handled all our financial affairs for the last ten years and who deserves a huge thank you. I am sure you would like me to thank him and wish him a peaceful retirement. Luckily, he has found us a replacement in Cinzia Viviani, an accountant, who is originally from Italy but has worked for several London tax and accountancy firms for over 30 years, so is well qualified for the job. She is also a map collector who has recently added maps by Hondius and Ortelius to her collection. However, her favourite map is a bird's-eye view of Venice by Merian. Further good news is that we have appointed an International Chairman – Wesley Brown – whom I am sure many of you already know. He attended his first IMCoS International Symposium in 1991 and was so inspired that he returned to Denver and co-founded the Rocky Mountain Map Society which is still going strong. He and his wife have attended 25 IMCoS symposia.

The pandemic has challenged us all, including the map trade, but history repeatedly shows that following economic depression, conflict or disaster, market trading eventually bursts into life again and the dormant dealerships and markets will rapidly reappear when it is finally over. We are now hopefully approaching the end of one of the modern world's worst medical catastrophes and, in many cases, personal financial crises. But this is an opportunity for all collectors to snap up maps, charts and atlases for their collections. I would also remind you that there are many interesting lectures on maps available online by some of the leading experts. One which appeals to me is scheduled for March this year titled 'Women and Maps'. It is being run by the Oxford Seminars on Cartography.

Despite the pandemic we are hoping to hold our 38th International Symposium *Mapping the World, the Belgian Contribution* from 11–14 October this year. This will be hosted by the Royal Library of Belgium and the Brussels Map Circle and will be held in Brussels. I look forward to seeing many of our members there. It promises to be a treat. Until then keep well.

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Robert Dudley. *The Earliest Printed Chart of the Northeast.* [1647 / 1661]

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Thomas Paper, USA
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Coll. interests: South/southern Africa maps

Mark van der Staay, The Netherlands
Coll. interests: 16 & 17th-century maps



EDITORIAL

Ljiljana Ortolja-Baird

The successful acquisition by the National Museum of the Royal Navy (NMRN) of ten hand-drawn maps depicting the defeat of the Spanish Armada in 1588 was one of the few good news stories that made the headlines in the UK media in January this year. They are thought to be the earliest surviving representations of the battle at which the English fleet of some ninety ships outmanouvered the Spanish, the ensuing victory setting England on course to become the dominant naval power and shaping the nation's self-image.

These immensely significant but largely neglected documents illustrating a pivotal moment in English maritime history came under threat last year when the owners, descendants of millionaire William Waldorf Astor, put them up for sale. With a purchaser poised in the wings to whip them away to the USA, the prospect that the maps might be lost to the nation was a very real danger. Following the advice of the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (RCEWA), Culture Minister Caroline Dinenage placed an export bar on them to the value of £600,000 plus VAT with a deadline of 9 January 2021, after which time the maps would be handed over to the waiting buyer.

NMRN expressed their interest; the maps were an obvious fit for them, after all it could be argued that the English fleet under the command of Francis Drake and Lord Charles Howard was the country's nascent navy. The museum dedicated its entire annual purchasing budget of £100,000 to the effort of securing them. The outstanding half a million came from the National Heritage Memorial Fund, the Art Fund and the British public.

The anonymous and undated ink and watercolour drawings follow the events from the first sighting of the Armada off the Lizard on the 29 July 1588 to the deciding Battle of Gravelines on 8 August. It is believed that they were drawn soon after the events and there is speculation that they may be copies made by a Dutch draughtsman of drawings by Robert Adams, Surveyor of the Queen's Works. The maps, brought to light by the sale, will spark a flurry of new research that may shed more light on their story.

The NMRM hopes to have the maps on display during 2021 and has longer-term plans for them to tour the country when current Covid restrictions permit. In the meantime, the maps can be viewed and enjoyed on the NMRN website: https://www.nmrn.org.uk/membership-fundraising/armada-maps/view-armada-maps.
Moreover, you can hear a detailed account of the maps in June. They are the subject of our annual Malcolm Young Lecture, which this year will be given online by London dealer Daniel Crouch of Daniel Crouch Rare Books who handled the sale.


BARBARY
SAHARA or GREAT DESERT
UPPER GUINEA
ARABIAN SEA
10
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80
90

GEORGE POCOCK

Nineteenth-century maker of inflatable paper globes

Christopher W. Lane

One of the most remarkable items I have ever handled, or even seen in my years as a dealer in antique prints and maps, is a 48-in (122 cm), inflatable paper globe. Designed and produced by George Pocock in 1830 in Bristol, England, it is an example of a series of three different size globes, the others being 24 in (61 cm) and 36 in (91 cm) in diameter. They are very rare, so much so that when one was brought into our shop I had never even heard of them. Their scarcity is not surprising given the fragile nature of paper and the stress caused by repeated inflating and deflating. This amazing cartographic artifact prompted me to research its history, and subsequently, it and its idiosyncratic maker George Pocock have become particular favourites of mine.[1]

George Pocock (1774–1843) was a British eccentric, an evangelistic preacher, church organist, poet, author of hymns, educator and enthusiastic inventor. Born in Hungerford, Berkshire, England, Pocock moved to Bristol in 1800 where he established the Prospect Place Academy, a boarding school for 'young gentlemen'. A broadsheet printed in 1838 describes it as being 'conducted by Mr Pocock and Sons' with 'domestic management directed by Mrs Pocock' (Fig. 2). It bespeaks his evident interest in the education of youth and genuine love of children, for he was not only the father of at least eleven children, but he frequently wrote fondly to, and of, his pupils whom he addressed as 'my dear boys'.[2]

It is not surprising that a number of Pocock's inventions were specifically aimed at the improvement and education of students, though his generally benevolent persona is somewhat belied by his design for an apparatus for disciplining schoolboys. As was recorded: 'Pocock, the schoolmaster, by S. Michael's churchyard, has a machine to punish the boys, which they call the royal patent self-acting ferule'.[3] This punitive device is, however, an anomaly to the more beneficial nature of his other inventions, which were designed for the education and the common good of students, such as his 'geographical Slates for the Construction of Maps' which he patented in June 1808.[4]

From his youth, Pocock was regularly experimenting and exploring new ideas. His first innovation was a tent large enough to hold five hundred people which could be dismantled and transported from place to place. A Wesleyan Methodist preacher, he was concerned that there were no suitably large buildings in the small villages around Bristol in which to preach. In response, in 1814 he developed his portable tent which he could use to extend his evangelical outreach to these villages. His innovation led to a movement called 'Tent Methodism', which spread to several parts of England and Wales and lasted for almost twenty years.[5]

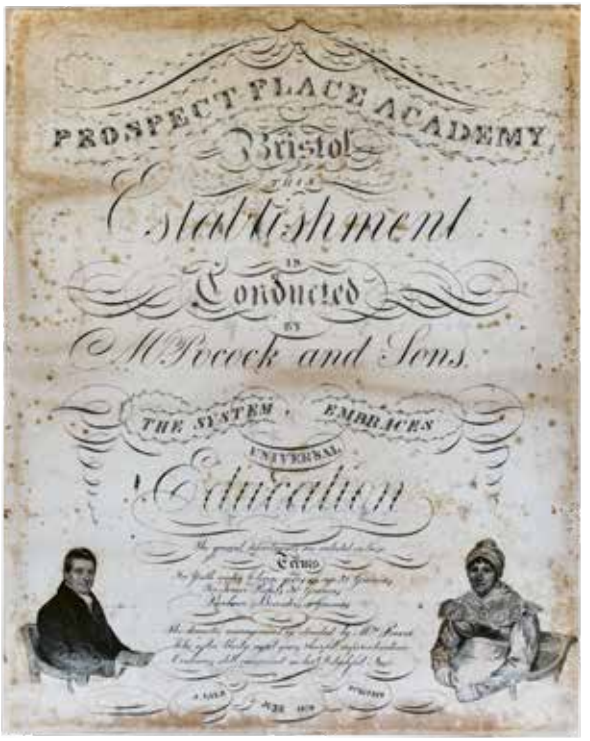


Fig. 1 George Pocock, paper globe, Bristol, 1830. 48-in (122 cm) diameter. Courtesy of The Philadelphia Print Shop West.

Fig. 2 Broadsheet advertising George Pocock's Academy at Prospect Place, Bristol, 1838 with portraits of George Pocock and his wife. Courtesy of Paul Chapman.

Kites

Pocock's inquisitive and experimental temperament had manifested itself even earlier, specifically with reference to kites. Later writing about his work with kites in *The Aeropleustic Art of Navigation in the Air, By the use of Kites or Buoyant Sails* (1827),[6] Pocock recollected that when he was 'a little tiny boy, I learnt that my paper-kite would draw along a stone on the ground, tied at the end of its string'.[7] His experiments subsequently expanded to include a kite capable of pulling one of his sons along on a board, 'over hillocks, and ruts, and beds of furze, till he arrived at the opposite extremity of the Downs'.[8] He later realised that if he joined several kites together on a single line, their pulling power would be significantly increased.

Not content with these earthbound experiments, in about 1824 Pocock had one of his daughters become the first 'Aeropleust'.[9] In the second edition of his book, Pocock elaborated on this experiment:

> *...we must not omit to observe, that the first person who soared aloft in the air, by this invention, was a lady, whose courage would not be denied this test of its strength. An arm chair was brought on the ground; then, lowering the cordage of the Kite, by slackening the lower brace, the chair was firmly lashed to the main line, and the lady took her seat. The main-brace being hauled taut, the huge Buoyant Sail rose aloft with its fair burden, continuing to ascend to the height of one hundred yards. On descending, she expressed herself much pleased at the easy motion of the Kite, and the delightful prospect she had enjoyed.*[10]

This episode demonstrates one of the problems of researching George Pocock's history, viz. that his eccentricities and interesting inventions have created a body of lore, some of which seems to have been invented and then perpetuated. Pocock does say that he used one of his daughters in this experiment, but he does not specify which, nor where nor when the event took place. However, published by many authors is the claim that it was Martha[11] and that her elevation took place over the Avon gorge, possibly in 1824. Given the consistent accounts from Martha's family, it seems likely that she was in fact the daughter who was the first aeropleust, but of her actual flight we know for sure only what her father published.

In any case, in the 1820s, Pocock continued his experiments with kites, using them to lift one of his sons 200 ft (61 m) to the top of a cliff. George was convinced that kite power was a force which could be harnessed for many practical purposes. To achieve his designs, he needed larger kites which he called 'Buoyant Sails' and, in order to make them practical, he invented 'Pocock's Patent Portable Kite'. These were designed to be controlled by four lines which could be used to manipulate the height and angle of the kite and which could be folded down to a manageable size for transportation.[12]

Having developed a system of using kites that were both powerful and controllable, Pocock demonstrated their many practical applications.[13] For maritime purposes, he suggested his 'Buoyant Sails' could be used as auxiliary sails for ships; hoist signal flags; and help in shipwrecks, either to run a line to shore or even evacuate passengers off a wreck. Similarly, Pocock championed the use of his kites for military purposes, recommending they could be employed to hoist signal flags on land and raise lookouts to advantageous heights for spying during military action. Furthermore, they could be utilised by soldiers to scale cliffs or cross rivers.

In Pocock's view the best use of his kites was for travelling, for propelling various vehicles from place to place. The first practical experiment involved kites



Fig. 3 Pocock's Patent Portable Kite. Courtesy of Bristol Museums, Galleries and Archives.

Fig. 4 Title page from *The Aeropleustic Art or Navigation in the Air, By the use of Kites or Buoyant Sails*, 1851 showing a ship in distress being saved with a kite. Courtesy of SPL Rare Book Collection.

"Nil mortalibus arduum est."

ΑΕΡΟΝΑΥΤΙΚΗ ΤΕΧΝΗ.

The Aeropleustic Art

OR

Navigation in the Air,

By the use of Kites,

OR

BUOYANT SAILS.

"Things unattempted yet." *Milton.*




A Boat Race

pulling a boat around Charleton Pond on the Earl of Suffolk's property. While there was some misadventure during the experiment, Pocock wrote that 'it was proved beyond doubt, that the Kites might be applied with certain success, but it was discovered also that their aquatic application called for many improvements'.[14] He was able to make the necessary adjustments and, on 25 July 1828, the *Liverpool Mercury* reported that his son, Alfred, and nine guests boarded a boat and sailed from Liverpool to and from the Cheshire shore, and included sailing at right angles to the wind. The newspaper noted that 'It was amusing to witness the surprise of the boatmen, at seeing a boat urged forwards without sails, oars, or steam'.[15]

Charvolants

It was, however, for travelling on land that Pocock put forth most of his efforts. Along with James Viney, a fellow inventor, Pocock developed a special carriage, which he called the 'charvolent'. It was designed to be pulled by kites, a patent for which he was given on 18 October 1826. Pocock claimed that this means of transportation had many advantages. It was, supposedly, particularly pleasant to be pulled effortlessly over the land by the wind and, in contrast to horses, the kites did not need to be fed or watered. Also, the kites could pull more weight than horses and the wind-powered carriage was able to move at a much faster rate. Pocock claimed that the charvolant could run at 20 miles an hour 'mile after mile'.[16]

The thing which seemed to delight him the most, however, was the fact that without horses, the charvolant could pass through toll gates – for the tolls were priced according to the number of horses used by a carriage – without paying anything!

> *The pains and the penalties which there arrest common travelers, never intercept this celestial equipage. The Char-volant, then, has the distinguished prerogative of conferring this royal privilege; and those who travel by Kites travel as kings. They and their retinue pass the turnpikes free as the descendants of majesty.*[17]

A series of successful trials were made out from Bristol, with Pocock and his charvolant achieving considerable notoriety. On one trip Pocock's party was able to easily outdistance a mail coach, which at the time was considered the fastest means of transport, and on another occasion, a party in the charvolant went racing by the Duke of Gloucester's carriage. This was considered to be a breach of etiquette, so Pocock's party stopped and let the Duke pass them in turn, expressing their sincere apologies. The charvolant achieved further royal notice when it was displayed at the 1828 Ascot Heath Races, which King George IV and his brother the Duke of Cumberland attended.

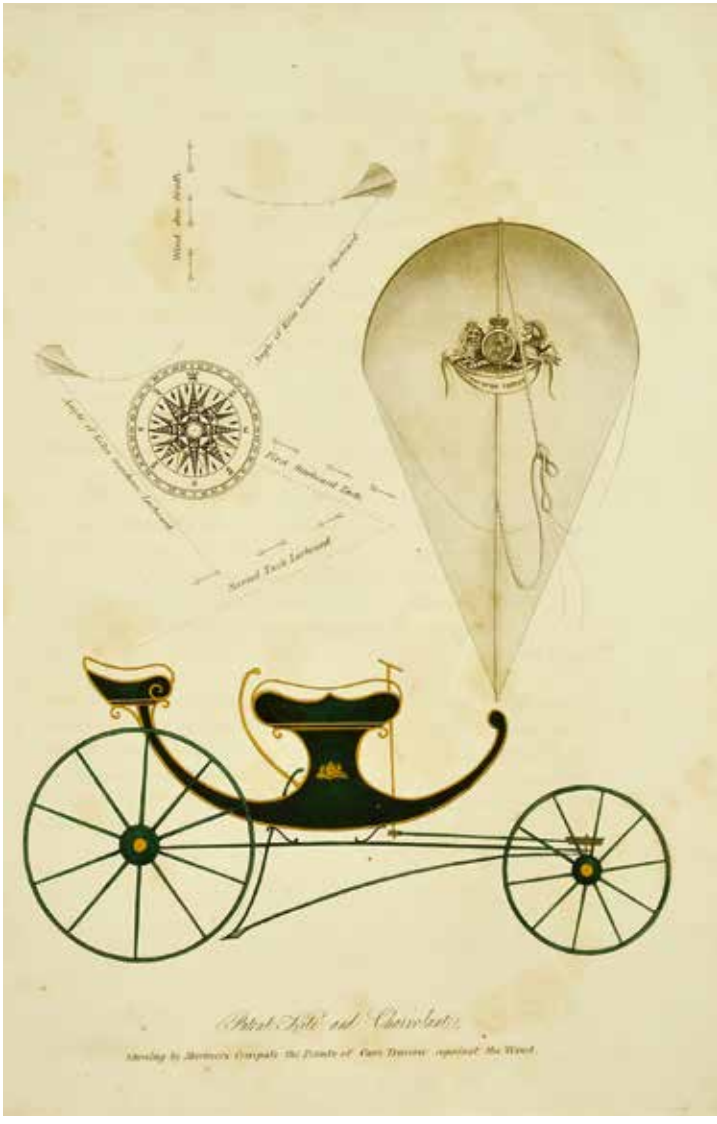


Fig. 5 'A Boat Race', showing a boat being pulled by kites. Colour plate from *The Aeropleustic Art or Navigation in the Air, By the use of Kites or Buoyant Sails*, 1851. Courtesy of SPL Rare Book Collection.

Fig. 6 Illustration of Pocock's 'Patent Kite and Charvolent. Shewing by Mariners Compass the points of Car's Traverse against the Wind' as it appeared in *The Franklin Journal and American Mechanics' Magazine*, January 1828.


Charvelents travelling in various directions with the same Wind

The amusements of this afternoon were not confined to racing, for the attention of all present was attracted by a famous kite-coach, which, drawn by two kites, travelled at a rapid pace, at the back of the Royal Stand. His Majesty left the front of the stand, in order to have a full view of it.[18]

These exploits received a lot of press, but the charvolant never gained wide success. Nor did his kites, which despite some favourable press, were neither picked up by the navy nor the army.

Pocock wrote *The Aeropleustic Art* specifically to argue for the practicality and advantages of the utilisation of kites, especially with reference to the charvolant. He extolled its many virtues and responded to criticisms he had received. For instance, to those who remarked on the problems of having to rely on the fickle wind, Pocock pointed out that he had designed a small platform to be pulled behind the charvolant to carry a pony or two, which could be called on to pull the vehicle should the wind fail or veer around to the wrong direction.

Despite Pocock's arguments, most reports were skeptical. One London paper remarking on the use of kites, 'As the thing stands, what has been done is very amusing, and displays great ingenuity; but we rather doubt the possibility of applying the power to any purposes beyond those of diversion'.[19] Another paper was even more dismissive:

We see no probability that Mr. Pocock's kites can ever be rendered a useful mechanical agent ... I am still of the opinion that it is far better to stick to bicycles and tricycles which afford practicable means of getting from place to place than to waste time and money over a mode of locomotion which could never be put in operation at any and every time that it might be desired to take a trip.[20]

Another British publication commented that while 'all methods of applying powers of nature to the aids of man deserve attention', it seemed that though the kite-powered charvolant might work on the pampas, prairies of steppes of Tartary, but 'we fear it would be of little use in this part of the world'.[21]

Despite being thoroughly convinced that his kite-powered projects were innovative and practical, they never, as it were, got off the ground.

Globes

Pocock's inventive nature had its most practical success with his inflatable globes, which began with an inspiration he had while teaching geography in his Academy. He had set a task for his students to construct a paper globe, composed of twelve gores or sections. It was to measure 12 ft (3.6 m) in circumference.[22] As this 'was a difficult thing', Pocock made twelve 'stamps'[23] which had inscribed on them 'the lines common to globes, with coasts, islands &c'.

These matrixes were designed to create paper gores which could then be used by students to complete their own globes. 'These prepared gores ... were colored and divided into kingdoms, the rivers traced, the mountains sketched, and the names of places, &c. inserted; then, the 12 sections being united together formed a Globe', which was inflated through an opening in the South Pole.[24] At least one of these globes exists, made by sixteen-year-old James Vale in 1838 (Fig. 8).[25]

With this pedagogical success, Pocock decided it was worth producing finished inflatable globes for sale to the public. His son Ebenezer drew the globes, they



Fig. 7 'Charvolants travelling in various directions with the same wind' from *The Aeropleustic Art or Navigation in the Air, By the use of Kites or Buoyant Sails*, 1851. Courtesy SPL Rare Book Collection.

Fig. 8 Detail of a gore from the hand-drawn globe signed by student James Vale, 1838. Courtesy of Paul Chapman.



Fig. 9 Detail from globe showing Pocock's patent with additional advertising for the sale of his 'scientific Spheres' and air pump for inflating the globe. Courtesy of The Philadelphia Print Shop West.

were lithographed by W. Day, and printed in colour on twelve gores. G. Pocock was listed as the patentee, and as 'Author of various other scientific Spheres stationary and revolving'.[26]

In November 1829, in a talk to the Bristol Philosophical Institution, Pocock stated that such a globe 'is now passing through the lithographic press in London', but it seems that his globes were not available to the public until the following year. He received a patent for his globes on 4 February 1830, and by May a specimen was available for viewing in Southampton,[27] then in October the *Liverpool Mercury* announced that 'Mr. Pocock's Beautiful Patent Globes … beautiful and most useful' could be viewed in Liverpool.[28] In July the globes were still being advertised locally as 'Mr. Pocock's newly invented PORTABLE GLOBES, just published'.[29]

In newspaper announcements and advertisements the globes were described as having an impressive list of advantages, combining 'the *utile* with the *dulce* in an unusual degree'.[30] One of their main selling points was their size. Larger than most other globes they had several benefits: they were easy to read and there was room for 'all the latest discoveries [to be] distinctly laid down, together with many places not inserted on ordinary globes'.[31] At the same time, their large size made them 'a most elegant and useful ornament for the Drawing-room or Library'.[32]

Their other main advantage was their portability, 'It is so portable that it may be carried in the pocket, and in the one minute be expanded to a circumference of 12 feet'.[33] Thus they could easily be carried and just as easily stored, occupying 'no more space than a seal-skin foraging cap when folded up'.[34] As a result, 'To Families travelling, or educating their children at home, it will be found particularly convenient'.[35] Also, a large portable globe was much more practical than a solid one, which 'would be ponderous, that door-ways in general would not admit them, that they would occupy much room, and that they must be very expensive'.[36]

These two properties, of 'amplitude and portability',[37] were the globes' chief selling points. As the *Liverpool Mercury* reported:

> *By the above-mentioned properties these globes are equally well adapted for extensive apartments, and for those where room is wanted; in the former they may remain as scientific ornaments, in the latter, when not in use, they may be put away in a small box or drawer.*

Still, the paper extolled further attractions:

> *By its superior size, its independency of machinery, its buoyancy of movement, it conveys, without any illustration, a natural idea of the floating orb which it is intended to represent … These globes have already given zest to geography in seminaries, and in private instruction. Their elegance, also, has introduced them to the drawing-room, where surrounded by friendly circles, very interesting remarks have been elicited and much truly-useful conversation.*[38]

Pocock himself described the globe as 'a scientific lamp, at once picturesque and instructive, which, though especially intended for the purposes of Geography, may serve occasionally, to give a zest to those friendly evening circles, where recreation and improvement beguile the social hours'.[39] He did warn, however, that the globe needed to be treated carefully, for it 'might excite some



Fig. 10 George Pocock, deflated paper globe Courtesy of The Philadelphia Print Shop West.

young persons to make a toy of it. Two evils may arise from such familiarity, the Globe may be injured, and its uses not sufficiently respected'.[40]

One of the interesting aspects of the Pocock inflatable globe was its methods for inflation. In his literature, he advised:

> *First, by waving it horizontally, thus – which action throws asunder the folds, then raising it vertically it acts as its own air-pump, inhaling the atmosphere at every elevation, receiving it at every descent, and thus by both movements it is quickly inflated.*[41]

He also mentioned using an air pump, which – not surprisingly – Pocock had designed specifically for the purpose.

It might seem that having to inflate a globe and then study it before it began to deflate would be problematic,[42] but Pocock claimed the globe would 'retain its rotundity for a considerable time, the carpet on which it rests serving as a valve, for its orifice prevents the escape of air'.[43] And for those who didn't want to have to bother with the issues of an inflatable globe, Pocock wrote that 'Globes of this description may also be distended by the application of ribs, united and acting in a similar way to those used in umbrellas'.[44] However, no such Pocock globe has been recorded, so it is not clear whether one was actually constructed.

As noted earlier, Pocock's inflatable globes were eventually made in three sizes.[45] That they were advertised in 1851, over two decades after the Pocock globe first appeared, indicates that they enjoyed some success, though it is hard to judge just how successful. Given their fragile material and the wear and tear caused by inflating and deflating, few will have survived to the present time. In August 1831, a Bristol newspaper stated that Pocock had already 'disposed of' 2,000 globes,[46] but whether this was local boosterism or an exaggeration is impossible to know.

The globes did have the advantage of gaining at least some Royal favour. The label on a box designed to hold a Pocock globe includes the claim that one had been presented to 'His Mg. Prince George of Cumberland in the presence of His Majesty's H.R.H. Prince George of Cumberland a Present from His Parents on his Birthday May 27th 1830'. That same



Fig. 11 George Pocock, box for his collapsible paper globe. Wikipedia Commons. <https://commons.wikimedia.org/wiki/File:Terrestrial_inflatable_globe_RMG_D7913_4.jpg

label additionally advertises 'Silk Globes, beautifully finished, elegantly mounted on Brass Pillars', and, according to a news article in *The Times,* 'Those [globes] made of silk are distended by elastic meridians, which collapse like and umbrella, and when extended, are mounted on brass pillars'.[47] No such silk globe has been found by the author, so again it is not clear if they were ever made or were just a projected production.

Another type of globe which Pocock promoted,[48] but for which no existing example is known, are 'Celestial Globes, or Astronomical Balloons'. These globes were advertised as measuring between 45 ft (13.7 m) and 60 ft (18.2 m) in circumference, designed for 'the beholders standing withinside', so that they would give 'an interior view of the starry heavens; every Star being a transparency, surrounded by a black ground'. Using his unique method of making the celestial globe inflatable, Pocock could remark 'strange as it may seem, a Globe of this vast scale, requires nothing more than Atmospheric Air for its support, and when folded up may be tied in a silk handkerchief'.

Like many of his other inventions, this celestial globe was a reflection of Pocock's interest in education, for the advertisement laments 'how difficult, especially to the juvenile apprehension, are the actual situations and relative positions of the Stars, when to be learnt from so perverted a surface as the exterior of a Globe'. Instead, it was suggested that if the globe was to be used for instruction, the lecturer should 'stand on a small pedestal within, while the Spectators seated round withoutside, look through eye-glasses inserted in the paper, and thus have a complete interior view of the whole of the Starry Heavens at once'.

Pocock's ingenuity, pedagogical interest and entrepreneurial ambition are delightfully illustrated by his inflatable paper globes, which are truly marvellous cartographic objects. They are but one of the many and diverse creations that sprang from his inventive mind, which also included the preaching tent, the ferule, geographical slates, and the charvolant. All of his inventions were designed with a practical purpose in mind and they all seem to have been able to effect those purposes. However, none of the intended uses were ones for which there was an enduring or strong demand, so few of his actual inventions survive. I feel blessed that I was able to come across one his creation and so have been able to learn about this delightful English eccentric.

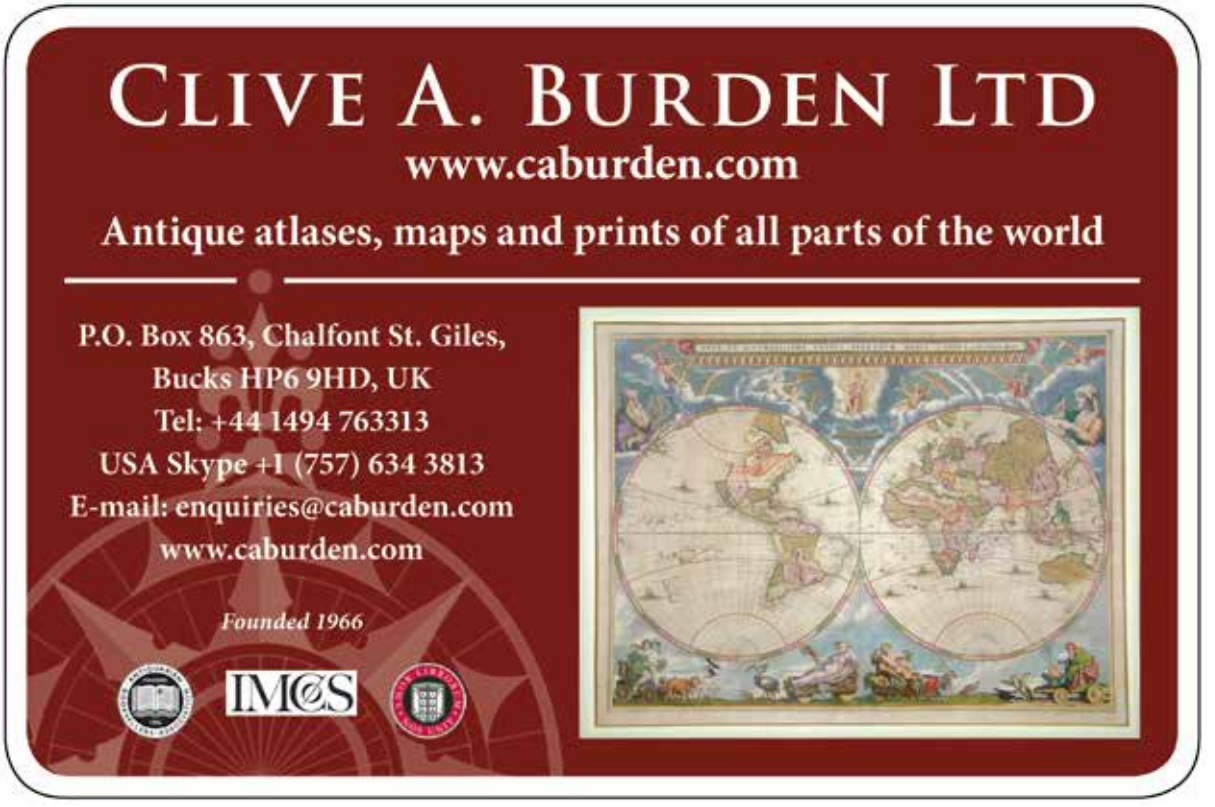
Notes

1 I would like to thank the Bristol Culture & Creative Industries and Paul Chapman for their help with my research.
2 George Pocock, *The Aeropleustic Art of Navigation in the Air, By the use of Kites or Buoyant Sails*, London: W. Wilson for the author, 1827, p. 1.
3 John Wood Warter (ed.), *Southey's Common-Place Book: Original Memoranda, Etc.* London: 1876, p. 363. No further mention nor illustration of this ferule has been discovered, though speculation has been prolific, including describing this as a 'thrashing machine' that 'consisted of a rotating wheel with artificial hands which whacked an offending schoolboy without any human effort involved. (M. Fells, *The A-Z of Curious Bristol*, Cheltenham: The History Press, 2014).
4 'Mr. Pocock's invention consists in drawing and conducting lines of latitude and longitude, or other material geographical lines or projections, according to the sort of maps required, on the slates commonly used in schools; which lines shall serve as guides to learners in geography to sketch the relative situations of the different parts and kingdoms of the world.' *Belfast Monthly Magazine*, 31 Mar.1810, p. 212.
5 Cf. J. K. Lander, *Tent Methodism:1814–1832 'one soweth, and another reapeth'.* PhD thesis, 1999, The Open University (C808776.pdf (open.ac.uk).
6 Pocock, (1827). A second, expanded edition, *A Treatise on The Aeropleustic Art, or, Navigation in the air: By means of kites, or Buoyant Sails: with a description of the charvolant, or kite carriage…*was published in London by Longman, Brown and Co. in 1851.
7 *Ibid*., p. 9.
8 *Ibid*., p. 10f.
9 *Ibid*., p. 14.
10 Pocock, *A Treatise on The Aeropleustic Art*, 1851, p. 53.
11 Martha married Henry Grace and became the mother of the 'three Graces', all of whom played test cricket for England, including W.G. Grace, considered one of the greatest English cricketers.
12 'they are portable, that one of them, folded up, does not take up so much room as a handspike; that they are instantly equipped to ascend, that he can increase or lessen their power in a moment: that, while floating in the air, they may be veered either starboard or larboard ... that he can elevate or lower them at pleasure.' Pocock, *The Aeropleustic Art*, 1827, p. 25.
13 *Ibid*., pp. 19–26.
14 *Ibid*., p. 13.
15 *Liverpool Mercury,* 25 July 1828, p. 8.
16 Pocock, 1827, p. 29.
17 *Ibid.,* p. 37.
18 *London Public Ledger and Daily Advertiser,* 19 June 1828, p. 3.
19 'Notice of an Attempt to Navigate the Air by Means of Kites', *The Franklin Journal,* February, 1828, p. 95.
20 *The Atlas*, 1 November 1828, p. 51.
21 *The Repertory of Patent Inventions and other Discoveries and Improvements in Arts, Manufacturers, and Agriculture,* London, 1827, pp. 370–71.
Improvements. New Series, vol. I, January – June 1834. London, 1834, p. 219.
22 George Pocock, *An Accompaniment to Mr. G. Pocock's Terrestrial Globe*, J. Wansborough, Bristol: 1829, p. 9.
23 As Pocock later talks of his globes being printed by lithography, these might have been lithographic stones.
24 *Ibid*., p. 10.
25 In the collection of Paul Chapman.
26 The author has not been able to figure out the meaning here of 'revolving'
27 *The Hampshire Advertiser,* 15 May 1830, p. 3.
28 *Liverpool Mercury,* 8 October 1830, p. 3.
29 *The Bristol Mercury and Daily Post*, 27 July 1830.

30 *Liverpool Mercury,* October 8, 1830, p. 10.
31 *The Hampshire Advertiser, op. sit.*
32 Advertisement inserted in *A Treatise on The Aeropleustic Art*, 1851.
33 On the cover of the box in which the globe was sold.
34 *Liverpool Mercury, op. cit.*
35 *The Hampshire Advertiser,* 15 May 1830, p. 3.
36 *An Accompaniment to Mr. G. Pocock's Terrestrial Globe, ibid.*, p. 12.
37 *Ibid.*, p. 13.
38 *The Liverpool Mercury, op. cit.*
39 *An Accompaniment to Mr. G. Pocock's Terrestrial Globe*, op. cit., p. 13f.
40 *Ibid.*, p. 15.
41 *Ibid.*, p. 11.
42 Indeed, we had to design a base with a fan in it in order to be able to display the Pocock globe we handled.
43 *Ibid.*
44 *The Repertory of Patent Inventions: And Other Discoveries and*
45 Listed in an advertisement in the 1851 edition of *A Treatise on the Aeropleustic Art.*
46 *The Bristol Mercury and Daily Post,* 9 August 1831.
47 *The Times,* 12 July 1830, p. 2.
48 In advertisement inserted in *A Treatise on The Aeropleustic Art*, 1851.

Christopher W. Lane is owner of The Philadelphia Print Shop West in Denver, Colorado. He has worked in the antique print and map business for almost forty years and has come to be recognised as one of the country's experts in this field.





THE PARACEL ISLANDS

Tracing their presence on Western maps in the sixteenth to eighteenth centuries

Ângela Ruano

Since the conquest of Goa in 1510 and Malacca the following year the Portuguese began to establish a trading empire in Asia. The high demand for goods, such as spices, tea, silks, cottons, porcelains and other luxury items, combined with the substantial profit associated with the trade, sparked the interest of other European nations.

By the end of the sixteenth century Europeans were acquiring information on the routes to Asia and were willing to pay for any information on how to navigate safely to, and through, the East Indies. On route to China, off the coast of Vietnam, was a particularly treacherous group of reefs. These were already known by the East Asian nations but it was the Portuguese who were the first Westerners to record their encounter with this island group 'in the early sixteenth century, when they first sailed northeast from Malacca along the coast of China'.[1] The danger they posed began a long and somewhat tortuous path in the depiction, description, positioning and surveying of the Paracel Islands.

The Paracels are a 'group of small islands and reefs in the South China Sea, about one-third of the way from central Vietnam to the northern Philippines',[2] located 16°30'N 112°00'E.

The word *pracel*, or *parcel*, is a term used by Portuguese and Spanish navigators when referring to sand banks and reefs. It derives from the Spanish *placer*, meaning pleasure: 'sonda llana y poco profunda, de arena, fango ó piedra […] los hay […] fondeaderos á propósito para las embarcaciones, ó bien otros que carecen de esta circunstancia por no tener fondo suficiente'[3] [flat and shallow sandbank, mud and stone [...] there are [...] adequate anchorages for vessels, and others who lack this circumstance due to not having sufficient depth]. Some believe the denomination was used ironically because it would be no pleasure to approach such dangerous sites, while others think these islands offered shelter and were a pleasure to find at sea.

The route past the Paracels was littered with shipwrecks and vulnerable to attacks from pirates and thieves.[4] They 'were the most feared navigational hazard',[5] and 'kept pilots close to the Indochina coast'.[6] The Portuguese pilot Vicente Rodrigues (d. 1592), on route from Malacca to Macau, mentions the Paracels in *Carreira da Índia*,[7] as extending by '6.7 braços e […] o milhor deste caminho he ir antes a terra que pello meyo'[8] [6.7 arms and […] the best of this path is go to land rather than through the middle].

In the seventeenth-century manuscript *Advertências para a navegação da Índia*,[9] they are referred to as 'les hauts-fonds sont faits de rochers découverts et qui font de nombreux chenaux tant vers le N. que vers l'E. Dieu t'en garde, ce sont les pires du monde, car, en cas de difficulté, tu n'y trouveras pas de fond du tout […] je te conseille de ne jamais quitter la côte de Champa'[10] [the shoals are made of exposed rocks which form numerous channels both towards the N. and towards the E. God keep you, these are the worst in the world, because, in case of difficulty, you will not find any bottom there at all […] I advise you never to leave the coast of Champa].[11]

The Scottish captain Alexander Hamilton (*c.* 1688–*c.*1733) described them as 'a dangerous Chain of Rocks, about 130 Leagues long, and about 15 broad, and have only some Islands at each End'.[12] A few years later the French hydrographer Jean-Baptiste d'Après de Mannevillette (1707–1780) noted that 'le Paracel est un grand banc de roche, dont l'étendue va du nord au sud au large de la côte de la Cochinchine. Le plupart des cartes lui donnent environ quatre-vingt-douze lieues de longueur, depuis 12°10' de latitude jusqu'à 16°45', & de largeur vingt lieues. On a appris depuis quelques années que cet espace est rempli de plusieurs îles de différente grandeur, avec des bancs de sable & de roches dans quantité d'endroits'[13] [the Paracel is a large rock bank, extending from north to south off the coast of *Cochinchine*.[14] Most of the maps give it approximately ninety-two leagues in length, from 12°10' latitude up to 16°45', [and] twenty leagues wide. We have learned for many years that this space is filled with several islands of different sizes, with sandbanks and rocks in many places].

By the following century, James Horsburgh (1762–1836), a hydrographer of the British East India Company, wrote 'reefs of coral rocks, interspersed with sand banks, having wide channels between some of them, and several low islets, with shrubs and fresh

water on two or three of them, seem to be situated near the northern part of the group between the latitude of 16°30' and 17° N'.[15] In a letter published in the *Asiatic Annual Register* of 1809, an unnamed gentleman on board the HMS *Discovery* engaged in an attempt to survey the site, described them as 'white sand and coral, the surface of which is covered with low brush-wood […] surrounded with steep banks of coral, and most of the anchorage is hard sand and rocks; there are few islands which afford good water sufficient for small vessels'.[16]

Because of the danger they posed to navigation the Paracels appeared early on in European maps. One of the first attempts that might refer to their existence is in the unfinished *Book* and *Atlas*, dating between 1511 and 1515, by the Portuguese pilot Francisco Rodrigues (fl. 1511–1537) in the *Journal de Francisco Roïs,* suivi *de la Suma oriental*.[17] On the map of *fol.* 39, 'Coast which goes to China', the islands appear painted red in a 'mass of shoals under the legend «*Ilhas Allagadas*»'.[18] Although, most authors seem to agree these represent the Spratly Islands, it was not until the mid-nineteenth century that the set of islands formally split into Paracel Islands and Spratly Islands.[19]

It is unknown whether fellow Portuguese cartographer Pedro Reinel (*c.* 1462–*c.* 1542) was familiar with Rodrigues's work.[20] However, his unsigned chart of the Indian Ocean of *c.* 1517 (Fig. 1),[21] his map of the 'Coasts extending from the south-east of Africa to the Bay of Bengal, with the Islands' of 1518[22] and World chart of *c.* 1519[23] show some shoals next to Java. The unnamed smaller assemblage of small red and blue shapes and black dots appears as a half-moon shape with small islets at both ends and a few in the middle.

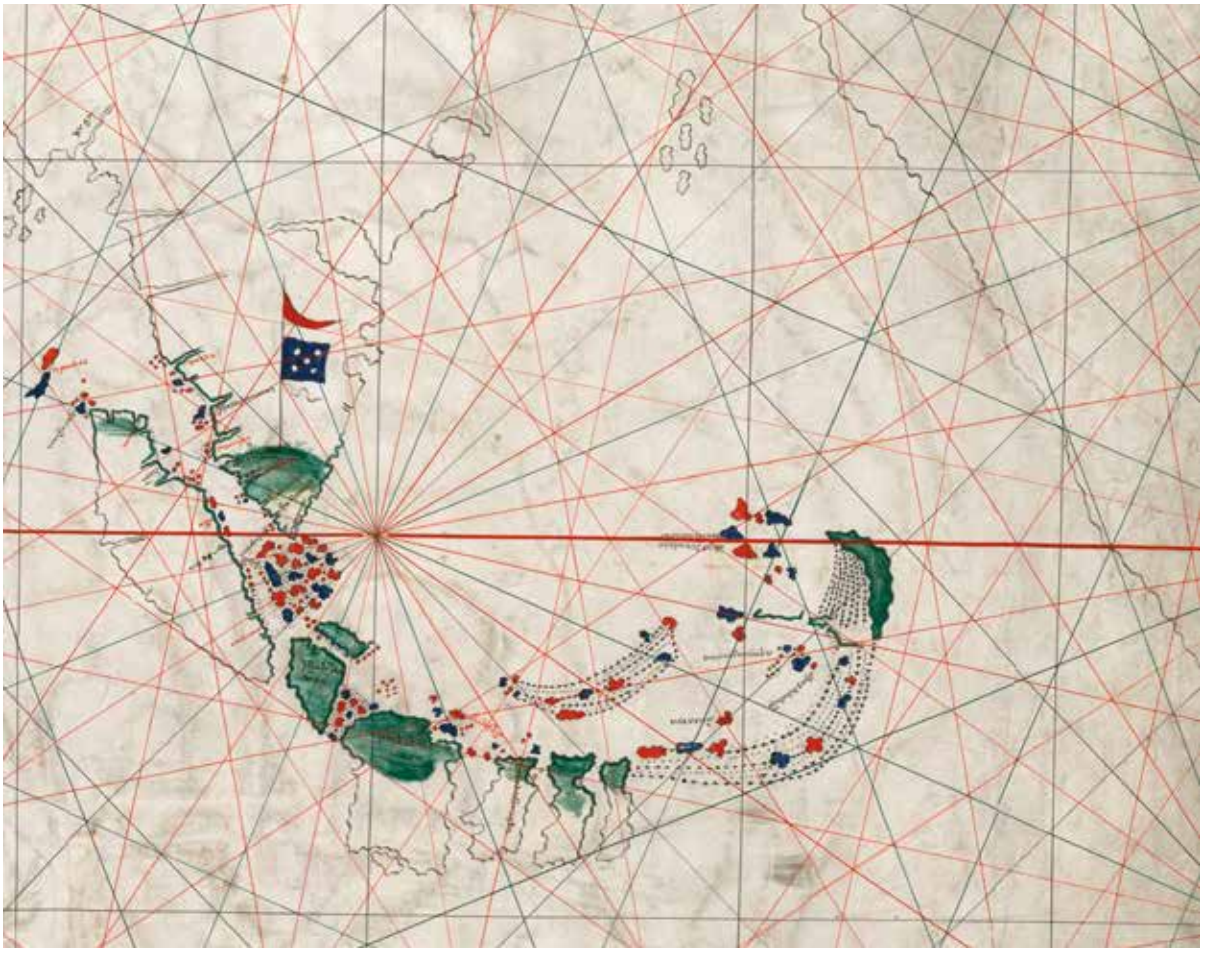


Fig. 1 Otto Progel (1815–1887), copy of Pedro Reinel's 1517 chart of the Indian Ocean showing a detail of what may include the Paracel Islands. Progel made this copy from the original in 1836. Reinel's manuscript was lost at the end of WWII. Manuscript on vellum, 67 x 124 cm. BNF GE AA-565 (RES).

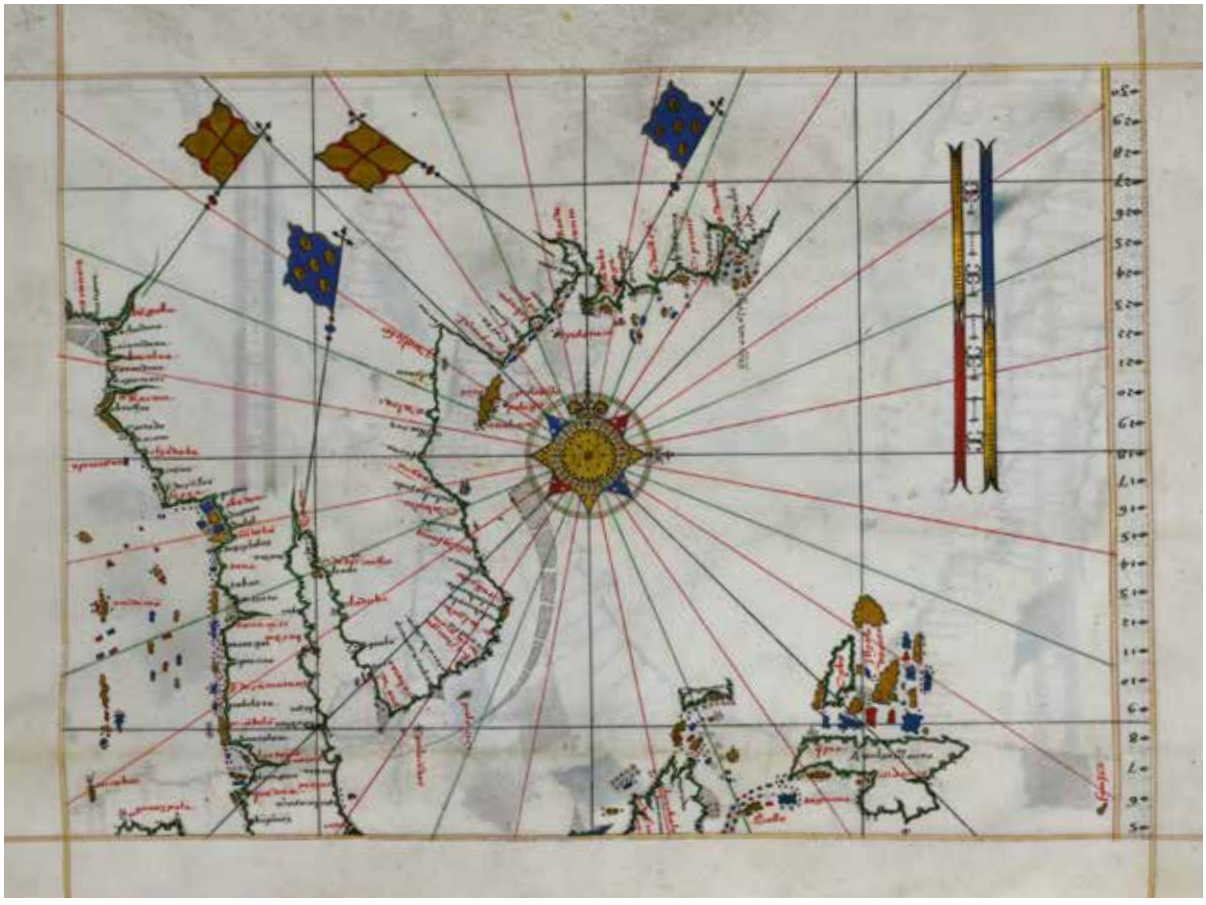


Fig. 2 Gaspar Viegas, chart of the South China Sea in his *c.* 1537 Atlas. Biblioteca Riccardiana Ricc. 1813.

Because it is oddly positioned and takes the place of the missing Borneo, there is no saying if it is in fact an early representation of the Paracels. Nonetheless, both the placement and shape are very close to their first depictions by Rodrigues.

The first European charts to show a fair outline of the Vietnamese coast are those made by Portuguese cartographer Diogo Ribeiro (fl. 1519–1533) while in the service of Spain. Yet his three planispheres of 1525,[24] 1527[25] and 1529,[26] are clearly based on information obtained from Portugal'.[27] The 'Carta Universal en que se contiene todo lo que del mundo se ha descubierto fasta agora' of 1525 shows the Paracels merely as an island group but, by 1527, they had expanded into an enormous shoal, which would become the dominant perception of them in maps until the nineteenth century.

On both Ribeiro's 1527 and 1529 charts the Paracels are named *y.as del atabalero*, which translates as islands of the kettle drummer. The *atabalero* plays the *atabaque,* a tall, slightly conical-shaped, wooden, Afro-Brazilian hand drum, and early representations of the Paracels are very similar in shape to it. The word derives from the Arabic *at-tabaq* meaning drum and was brought to Africa from the Middle East, mainly through Egypt.[28] The *atabaque* arrived in Brazil by the 1550s with the first African slaves who were brought to work on the plantations. Although no records exist today, for all archives related to slavery in Brazil were destroyed in 1891, it is believed the slaves came mostly from Angola, Mozambique, Congo and Sudan.[29] All these countries were either Portuguese colonies or had a strong Portuguese presence as early as 1415. So, even though the toponym *atabaqueiro* was not commonly used in Portuguese charts, they were in closest contact with those who made and played the *atabaque*, and the Europeans most familiar with the term, its meaning and shape of the object itself.

Another early Portuguese representation appears on Gaspar Viegas's chart of the South China Sea (Fig. 2) in his *c.* 1537 Atlas.[30] The Paracels are depicted

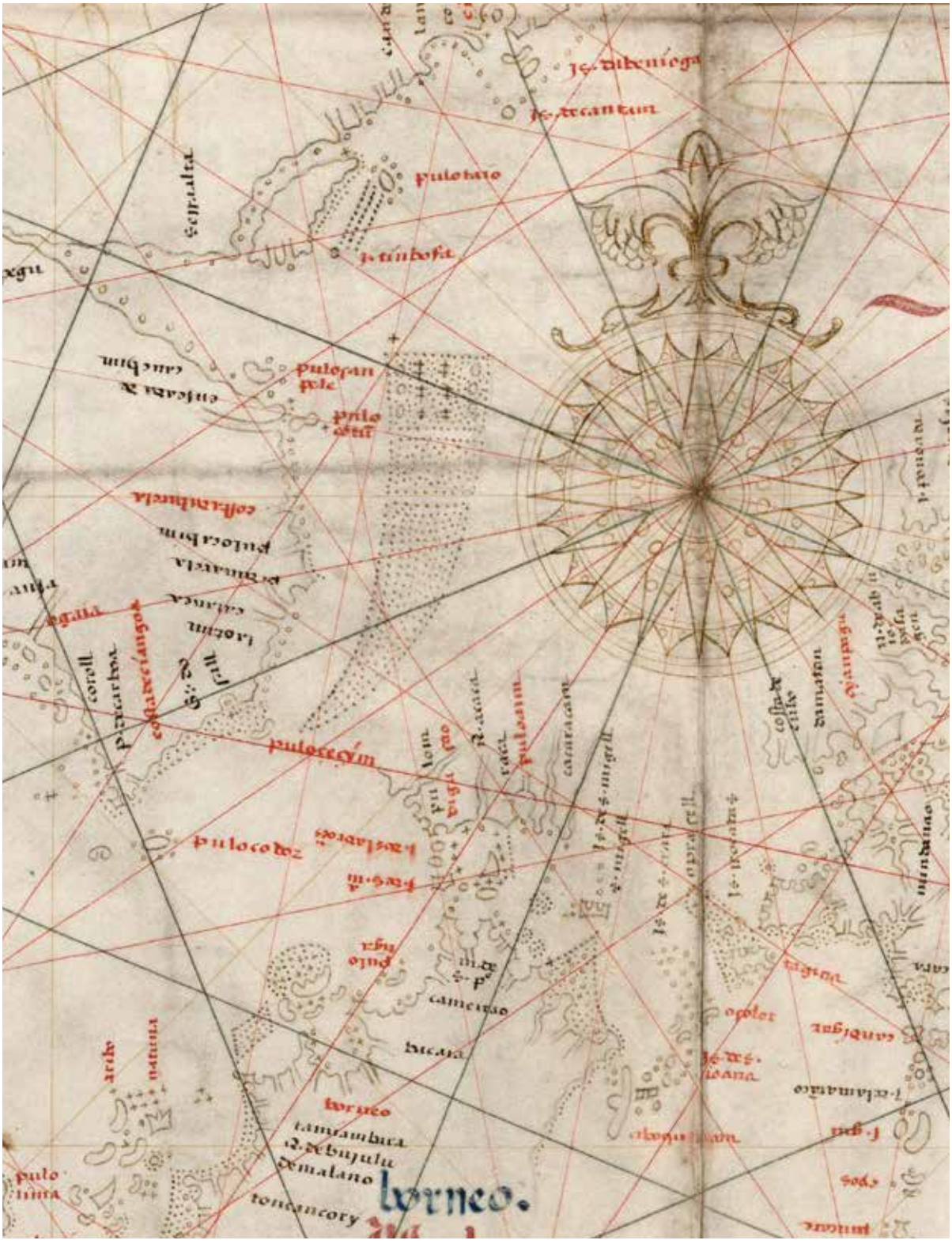


Fig. 3 Diogo Homem, detail from 'Océan Indien Nord, Mer de Chine et partie de l'Océan Pacifique' showing the Paracel Islands as a three-sectioned reef, [c. 1558]. Manuscript on vellum, 61 x 83 cm. BNF GE C-5086 (1 RES).

in a crescent shape that extends from the northeast coast of Vietnam to the south end, on the Gulf of Thailand. The portrayal, which provides no toponym, is one of the more, if not the most, outstretched delineations of the reef.

The Genoese cartographer, based in Venice, Battista Agnese (fl. 1514–1564) whose charts often have been described as lacking in scientific merit, changed his earlier unnamed oval depiction of the Paracels in his map of Asia in the *c.* 1544 Atlas,[31] and adopted Ribeiro's shape and toponym *y as del atabalero*.[32]

Four years later, Diogo Homem (*c.* 1520–1576), the 'most prolific of all early Portuguese cartographers',[33] illustrated the unnamed Paracels in both the *Queen Mary Atlas*[34] and on the chart 'Océan Indien Nord, Mer de Chine et partie de l'Océan Pacifique' (Fig. 3) and in another very similar but unfinished and unsigned atlas.[35] The reef is depicted in three dotted sections creating a curved blade-shaped bank, reminiscent of a dagger. The two upper units are rectangular, with the top one being the only with a set of small islands; the third is triangular, narrowing at the bottom. Homem maintained this shape in all his charts, but from 1559 onwards, identified them as *Ilhas do Pracel*. Previously he had neglected to name the reefs.

Bartolomeu Velho's (d. 1568) representation of the Paracels on 'Indochina and East Indies' in his *Portolan Atlas*[36] of *c.* 1560 is similar to that in the anonymous *Livro de Marinharia de João Lisboa*.[37] In both, *Ilhas do Pracel*, with minor differences in their spelling is used. Eight years later, Fernão Vaz Dourado (1520–1580), a *primus inter pares* cartographer-illuminator,[38] in his earliest known *Atlas*,[39] on the chart 'Este padrão te[m] de Tanacarim, ate a emçeada de Coçhim China, e toda a t[e]ra da Gaua, ate a tera q[ue] descubrio o Magalhais', also depicts the curved blade shape in an assemblage of dots, with a set of small islands in the top left corner. At the southern tip, there is a vertical sequence of three islands connected by a dotted line, that in turn connects to *P[ulo] cecir*.[40] Dourado maintained this depiction in his charts of the East Indies and South China in his 1570,[41] 1571,[42] 1575,[43] *c.* 1576[44] and 1580[45] atlases.

Domingos Teixeira (fl. 1565–1595) is the first in the family of a long line of cartographers to depict the Paracel Islands in his planisphere of 1573.[46] They are presented as a nameless, curved isosceles triangle marked by black dots with a set of small islands in the upper section and ending in a single island on the south end. João Teixeira Albernaz (fl. 1602–1649), who became Portugal's 'most notable cartographer of the first half of the XVII century', [47] chose rather to follow Dourado in his depiction of the Paracels, and the designation *I. do parçel* appeared as a constant on all of his charts. Sebastião Lopes (fl. 1558–1583) also follows Dourado's example in his planisphere of *c.* 1583 (Fig. 4).[48]

In 1584 Abraham Ortelius (1527–1598) published, for the first time, Luís Jorge de Barbuda's (fl. 1575–1599), map of China: 'Chinae, olim Sinarum regionis, nova descriptio'. This map would be reprinted in all the editions of the *Theatrum Orbis Terrarum* until 1612 as it was deemed 'by far the most accurate'.[49] Oriented with west at the top, the Paracels, named *Pracel ins[ularum]*, appear below Chiampa on the left side of China. They are depicted in a rectangular shape with a few small islands on its northern side.

Portuguese cartographers almost universally used the term *Ilhas do Pracel*; Bartolomeu Lasso (fl. 1564–1590) was among the few exceptions. In his incomplete Atlas of 1590,[50] the Paracel Islands on the map 'South Asia with Insulindia' are blade-shaped with the southern tip ending in *Pulo Cici*.[51] Lasso named them *do atavaqueiro*,[52] reviving the toponym used 63 years earlier by Ribeiro. Curiously, also in 1590 the anonymous map 'Sinarum Regni alioru[m] q[ue] regnoru[m] et insularu[m] illi adjacentium descriptio',[53] undoubtedly with Portuguese influence, would also name them *do tabaqueiro*.[54]

Evert Gijsbertsz (d. 1625), 'an armchair geographer who based his maps on the accounts of others',[55] in two portolan charts of 1599:[56] 'Carte nautique de l'Océan Indien et des mers de Chine' and 'Map of Africa, Asia and the East Indies', copied Dourado's treatment of the Paracels. From this point forward the influence of Portuguese navigational knowledge is evident in Dutch maps of East Asia. Their advances in nautical science were also absorbed by Dutch navigators.[57]

On Jodocus Hondius Sr's (1563–1612) maps 'Insulae Indiae Orientalis praecipuae, in quibus Moluccae celeberrime sunt' and 'India Orientalis' the Paracels appear with two denominations: *Doa Tavaquero* and *Pracel*.

'Insulae Moluccae celeberrimae sunt ob maximam aromatum copiam quam per totum terrarum orbem mittunt' by Petrus Plancius (1552–1622), included in Jan Huyghen van Linschoten's (1563–1611) *Itinerario, voyage ofte schipvaert van Jan Huygen van Linschoten, naer*

Fig. 4 Sebastião Lopes, detail from his planisphere of *c.* 1583. BNF, [*c.* 1583], manuscript on vellum, 114 x 218 cm. GE SH ARCH-38.



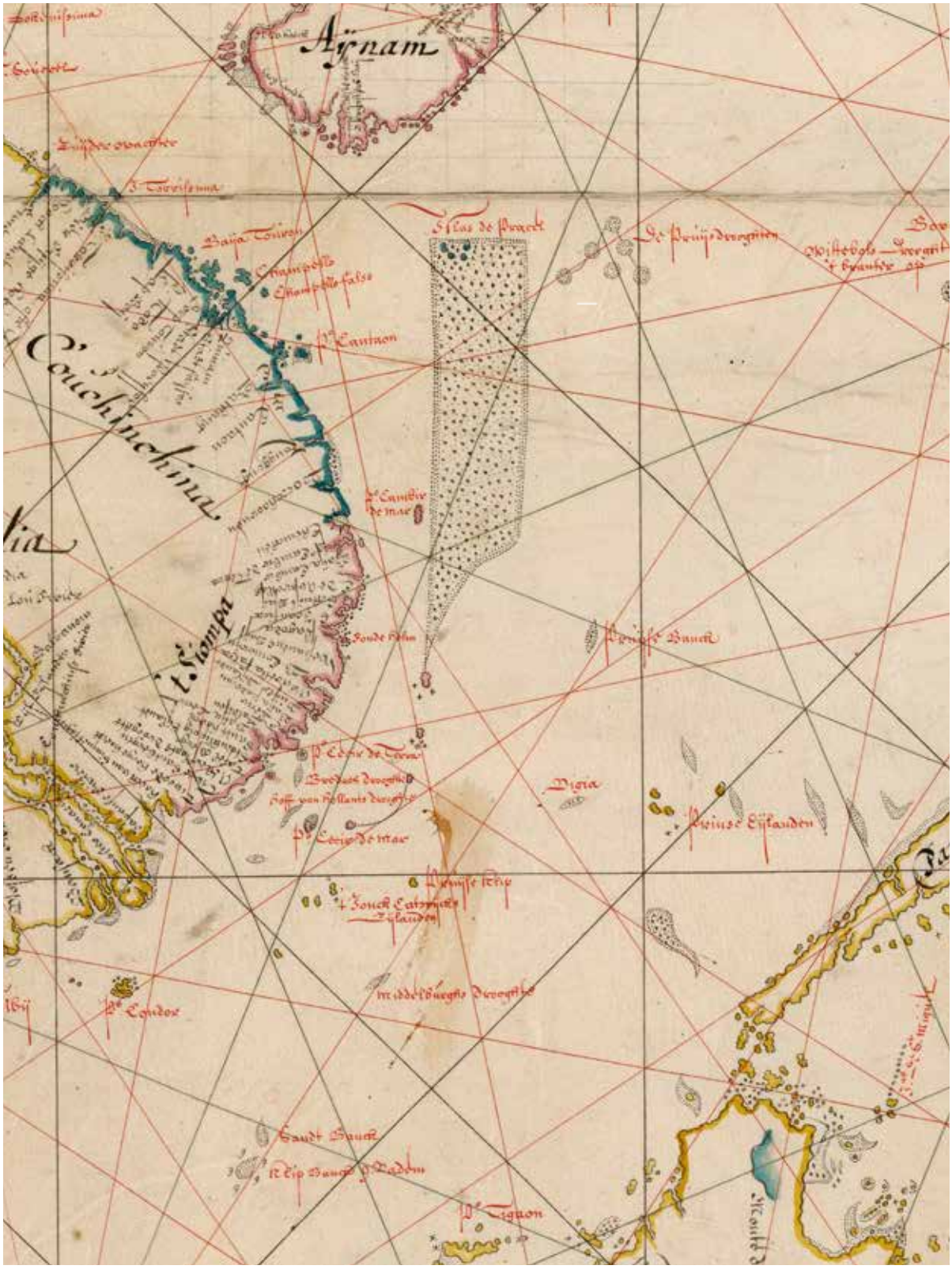


Fig. 5 Joan Blaeu, detail from 'Carte de la Mer de Chine'. BNF, 1666. Manuscript on vellum, 78 x 100 cm. GE SH 18 PF 181 P 1 RES.

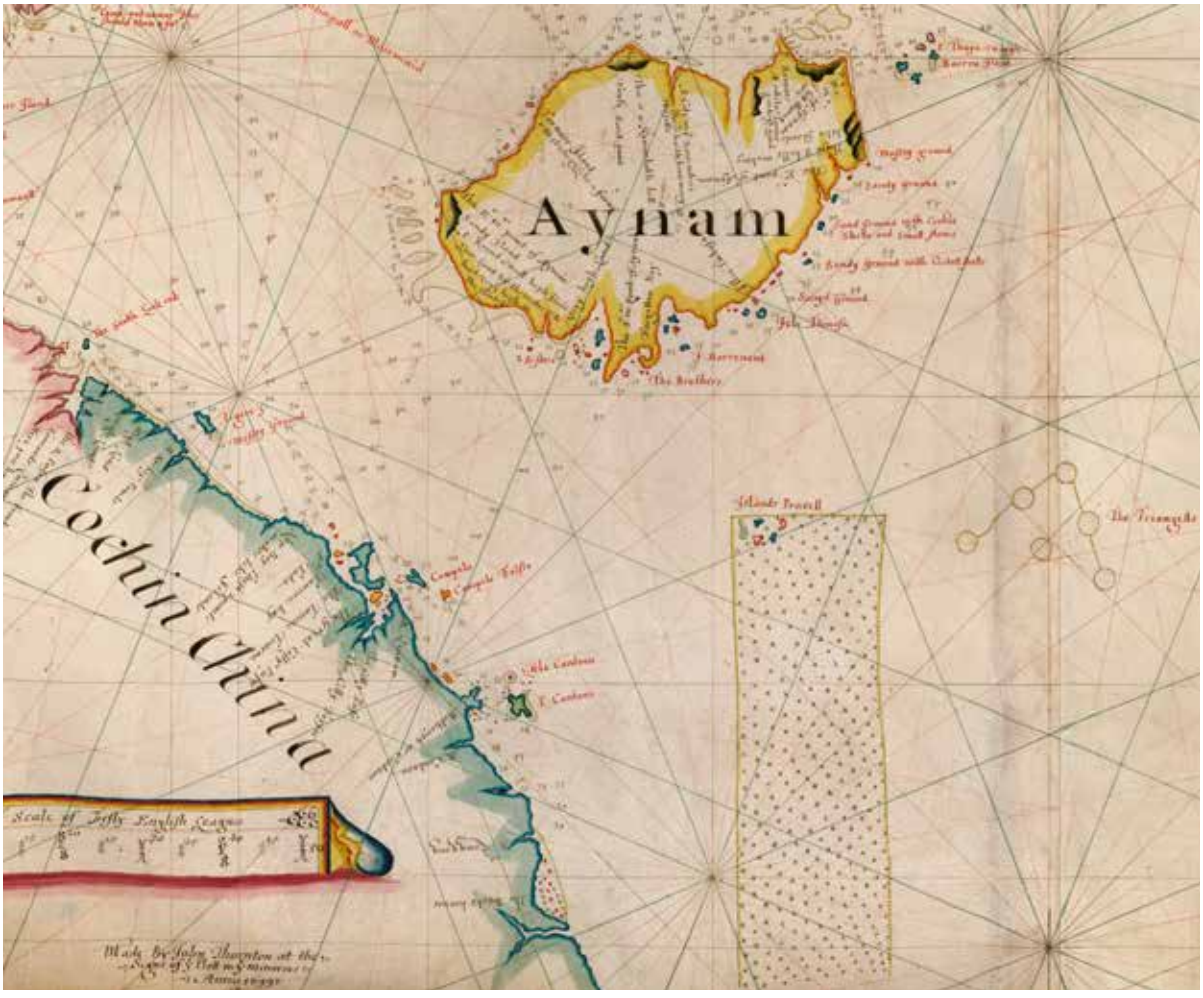


Fig. 6 John Thornton, detail from the 'Golfe du Tonkin jusqu'à Luçon et Formose'. BNF, 1699. Manuscript on vellum, 76 x 105 cm. GE SH 18 PF 181 P 5 RES.

Oost ofte Portugaels Indien, also displays both toponyms. The 'similarity to the corresponding charts in Bartolomeu Lasso's atlas of 1590 is striking, both in the drawing and in the nomenclature'.[58] Indeed, 'Plancius had [obtained …] from Portugal twenty-five nautical charts drawn by Bartolomeu Lasso'.[59]

Doa Tavaquero is clearly a spelling mistake originating from 'miscopying by […] cartographers who had little or no first-hand knowledge of the places concerned or the languages involved'.[60] But, because this mistake featured on maps of the most important and influential cartographers such as Hondius, Mercator (1512-1594) and Plancius, it was rapidly appropriated by mapmakers generally.

In 1602 'the *Verenigde Oostindische Compagnie* (VOC, or Dutch East India Company) […] conduct[ed] a monopoly in trade east of the Cape of Good Hope and […] Amsterdam became the centre for producing, printing and selling maps and charts'.[61] By the mid-sixteenth century a great number of Dutch maps of East Asia began to emerge and 'hundreds of mapmakers produced topographical maps of Dutch territories and charts for navigating to and from them'.[62]

In 1638 Joan Blaeu (1596–1673) succeeded his father Willem Jansz Blaeu as VOC mapmaker. His 'principal interest [was …] his major cartographic works on Asia'.[63] Concerning the Paracel Islands, he maintained the representation and toponym – Las Paracels – established by his father, with one exception: he added, to the northeast side, six small spotted circles forming a triangle (Fig. 5). To this new group he gave the Dutch name *De Prûijs drooghten* on 'Carte de la Mer de Chine' of 1666; on 'Golfe du Tonkin' the spelling

variants *De Průijs droochten* and 'Carte de la Mer de Chine méridionale' (1668) *De Průijse droochten*.[64]

This triangular grouping had already appeared in 1658, although unnamed, on two of Johannes Vingboons's (1617–1670) maps in the *Blaeu-Van der Hem Atlas*: 'Küstenkarte von Annam und der Insel Hainan' and 'Kaart van de kusten van Tonkin en Zuid-China'. Vingboons was Blaeu's 'most important partner in cartography […] associated with a series of about two hundred hand-drawn prototype maps, charts, views and plans'.[65]

The designation *Průijs drooghten*, which translates as Prussian Bank, is acknowledged in the navigation manual *Handleiding, tot het practicale of werkdadige gedeelte van de stuurmanskunst* by Cornelis Pietersz:

> 'na dat men nu Poelo Auwer, Pisangen Thimaonbeoosten gepasseerd is, steld men de koers, om Poelo Candoor […] en vervolgen stuurd men Noorden aan, tot op het midden van de Royaert of Machfields bank […] tot dat men de Bril of Pruissens-droogte West van zig heeft'[66] [having passed *Pulo Aor*,[67] *Pisang*[68] and *Timon*[69] east, the course is set to sail into *Pulo Condor* […] and then one is directed north, to the middle of the *Royaert* or *Machfields bank* […] and continues that course, until the Prussian Bank].

Other references appear in sailing guides: *Zeemans-gids naar, in en uit Oost-Indiën, China, Japan, Australiën, de Kaap de Goede Hoop, Braziliën en tusschenliggende havens* (1841), and *Zeemans-gids voor de vaarwaters rondom het eiland Java* (1844). Both mention that the bank is located 5°17'S 106°47'E.[70] Another possible explanation is that the VOC vessel 'The Prúijs Drooghte' ran aground here. However, nothing seems to exist at these coordinates,[71] 'nor does there appear to be any authority whatever to place it in that position'.[72] Over time the location of this bank began to be misplaced in Dutch pilot guides and eventually disappeared, particularly in translations of



Fig. 7 François-Pierre de Moyne, detail from 'Carte reduite de l'Ocean-Oriental ou Mers des Indes', 1739. Manuscript on paper, 67 x 87 cm. BNF, 1739. GE SH 18 PF 213 DIV 3 P 22.

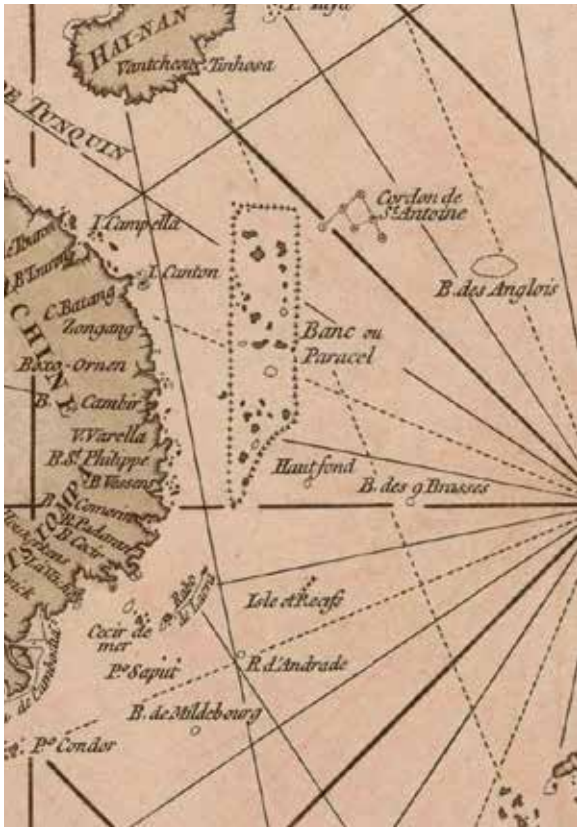


Fig. 8 Jean-Baptiste-Nicolas-Denis d'Après de Mannevillette, detail from 'Carte réduite de l'Océan Oriental depuis le Cap de Bonne Esperance, jusqu'au Japon', 1753. Printed, 62 x 89 cm. BNF, 1753. GE SH 18 PF 214 DIV 3 P 3/1.

said guides. Nonetheless, it can still be found on some eighteenth-century maps.

On the 'Chart of the eastermost part of the East Indies from the island Zeloan to Amoy in China' (1671), John Seller (fl. 1660–1697, d. 1697) presented the Paracels as a group of small islands enclosed in a rectangle with one short end angled at 45 degrees. 'The Triangles' are placed to the northeast, exactly as in the Dutch charts. John Thornton (1641–1708) marked them similarly on his manuscript chart 'Golfe du Tonkin jusqu'à Luçon et Formose'[73] (1699 and 1701); but, on his undated printed map 'A Plat of the Indian Sea from Cabo Bonea Esperanca to Japan' he identified them as 'de Pruys Droochten'.

The French chose more evocative toponyms for this island group: *Les Lunettes*[74] and *Le Cordon de St. Antoine*.[75] The designation *Lunettes* was chosen for their resemblance to the shape of medieval spectacles. It was used in the anonymous manuscript 'Carte française de la Mer de Chine et du Golfe de Siam', with its depiction of the Paracels which is similar to Dourado's. Lavigne (fl. 18th century) used it also on his 1712 'Carte des côtes de Siam et partie de celles de la Chine'.[76]

The alternative *Cordon de St. Antoine* used for the shoals referred to the girdle of rope worn by St Anthony of Padua (1195–1231) (Fig. 8). The name was sometimes distorted, most probably as a result of copying mistakes, and appears as *Croixs de St. Antoine*[77] on the 'Carte des mers de Canton au Cambodge et aux Philippines'.[78] And as *la Couronne S. Antoine*[79] on the printed map 'Carte des Indes et de la Chine dressée sur plusieurs relations particulières rectifiées par quelques observations' by Guillaume Delisle (1675-1726). In the last decade of the eighteenth century the triangle was reduced considerably in size and the circles were replaced by a single dotted line with two or three small islets in the middle.

Alexander Dalrymple (1737–1808), the Admiralty's first hydrographer, painstakingly identified the names of islets and banks and their co-ordinates of the Paracels in *Mr. Dalrymple's Account of Shoals in the China Sea*.[80] By the nineteenth century 'the enormous shoal that was such a prominent, but largely imaginary, feature of the South China Sea'[81] was demystified. The once menace on route to China, first to the Portuguese, the Spanish, then the Dutch and British, and finally the rest of the world, first emerged under the name *atabaqueiro* but was replaced with Paracels, a name which has survived to this day.

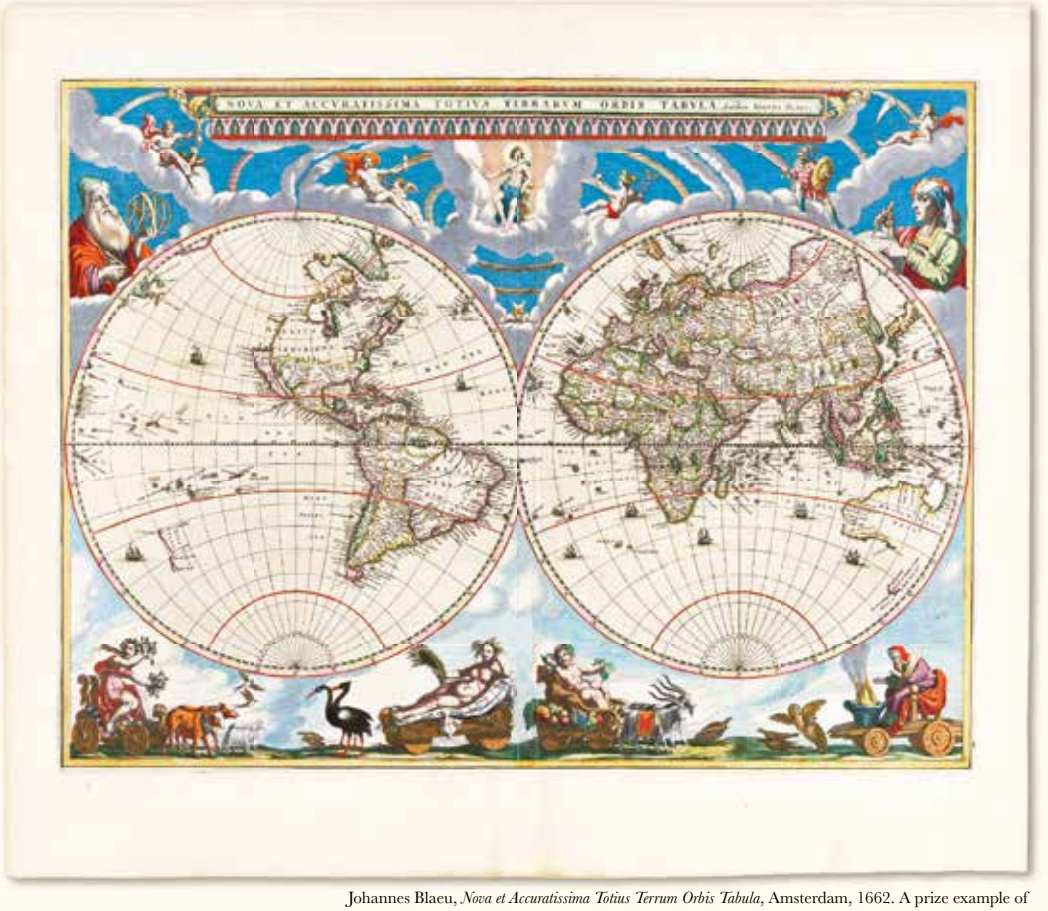
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8 Francisco Rodrigues, (*c.* 1608), *Roteiro de Portugal pera a India com os ferros dagulha, debayxo da frol de lis.* [Lisboa?]: [Vicente Alvarez?], p. 37.
9 This manuscript is written by a single hand, after 1665, contains a total of hundred entries of nautical diaries and itineraries with nautical instructions. It belongs to Casa do Cadaval in the library of the Palácio dos Duques de Cadaval in the village of Salvaterra de Magos, Santarém, Portugal. *M-VI-34(972).*
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21 Manuscript on vellum, 68 x 131 cm. Before the chart went missing at the end of World War II it had been kept at the Wehrkreisbücherei, formerly the Haupt-Conservatorium der Armee or Armeebibliothek in Munich. There is a nineteenth-century copy in Bibliothèque Nationale de France (hereafter BNF), [*c.* 1843], 67 x 124 cm, *GE AA-565 (RES).*
22 British Library (hereafter BL), *Cartographic Items Additional MS. 9812.*
23 The planisphere suffered the same fate as the chart of *c.* 1517. The original was a manuscript on vellum, 63 x 128 cm. The copy in BNF is also a manuscript on vellum, [*c.* 1843], 65 x 124 cm, *GE AA-564 (RES).*
24 Estense University Library, Modena, [1525], manuscript on vellum, 81 x 210 cm, *CGA12.*
25 Herzogin Anna Amalia Bibliothek, Weimar (hereafter HAAB), 1527, manuscript on vellum, 86 x 213 cm, *Kt 020 - 57 S.*

26 There are two copies of the 1529 world map one in the HAAB, 1529, manuscript on vellum, 88 x 212 cm, *Kt 020 - 58 S*; and the other in Biblioteca Apostolica Vaticana, 1529, manuscript on vellum, 85 x 205 cm, *Borg. Carte. naut. III*.
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41 Huntington Library, [*c.* 1571], manuscript on vellum, 27 x 41 cm, *mssHM 41*.
42 ANTT, 1571, manuscript on vellum, 41 x 53 cm, *Colecção Cartográfica, n.º 165*. The atlas can be viewed at https://digitarq.arquivos.pt/viewer?id=4162624.
43 BL, 1575, manuscript on vellum, 39 x 52 cm, *Add. MS 31317 f. 12*.
44 Biblioteca Nacional de Portugal, [*c.* 1576], manuscript on vellum, 39 x 28 cm, *IL. 171*.
45 Bayerische Staatsbibliothek, 1580, manuscript on vellum, 47 x 36 cm, *Cod.icon. 137*.
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63 Zandvliet, 2007, pp. 1439–41.
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68 *Pisang* or *Pesang* is Pulau Pemanggil, Malaysia.
69 The same as Pulo Timão.
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74 *Lit.* Glasses or spectacles.
75 *Lit.* The girdle of Saint Anthony.
76 BNF, [c. 17--], manuscript on vellum, 75 x 54 cm, *GE SH 18 PF 181 P 9 RES* and BNF, 1712, manuscript on paper, 93 x 83 cm, *GE C-10431* respectively.
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78 BNF, *GE SH 18 PF 181 P 21 RES*.
79 *Lit.* The crown of Saint Anthony.
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Ângela Raquel Ruano Gil is a Special collection librarian who, after working for five years with early prints in the Johannine Library at the University of Coimbra, is currently developing the Global Mapping of Macao project. The initiative by the Macau University of Science and Technology Library aims to create a special collection of maps, in particular focusing on Macau, and in doing so promote its global history as a research area. She is presently researching Western maps of Asia of the sixteenth to eighteenth centuries.

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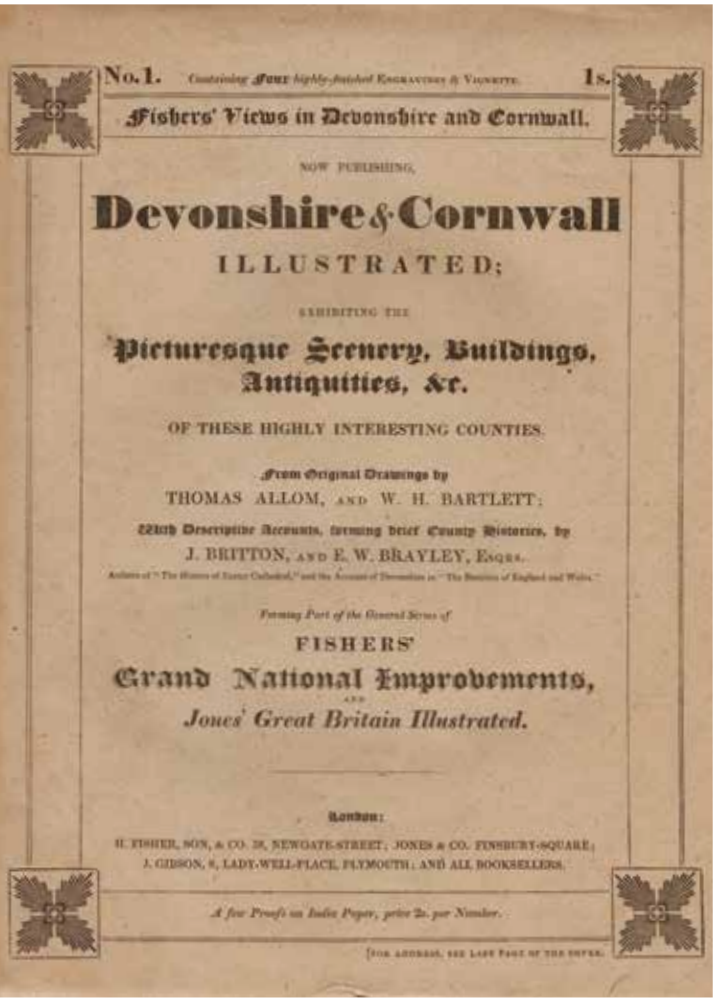
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Two illustrated works on Devonshire, 1829 [1]

Kit Batten

Devon has never suffered from a lack of interest in its natural beauty or architectural heritage. By 1870, 229 illustrated books and over 3,500 individual prints had been published. Six illustrated books appeared in 1829, two of which were issued as monthly parts and appeared at booksellers on precisely the same day: the first number of Henry Fisher's publication *Devonshire & Cornwall Illustrated* and No. 1 of The Rev. Thomas Moore's *History and Topography of Devon* (Figs 1 & 2).


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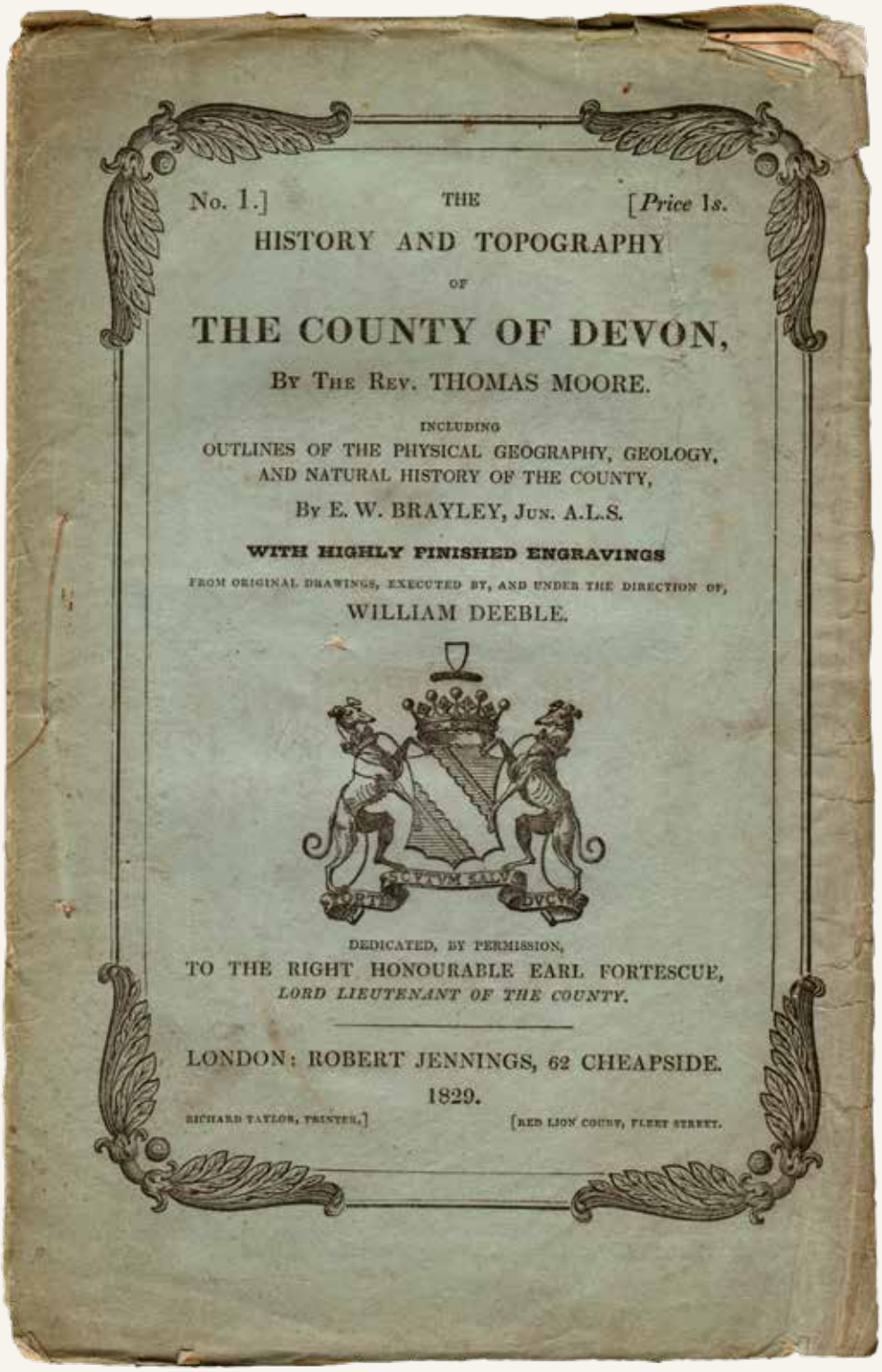
Fig. 1 Cover of Number 1 of Henry Fisher's *Devonshire & Cornwall Illustrated*, 1829. 300 x 230 mm. Author's collection.

Works, especially when stretching to nearly one hundred illustrations as these two publications would, were expensive productions yet both were sold monthly at a modest one shilling. Besides being published in parts and copiously illustrated with exactly the same number of engravings, both publishers chose the comparatively new printing medium of steel engraving, a technique that had only just appeared but was perfectly suited for illustrations. Funding would be a problem and patronage of some sort would be necessary or a good number of possible subscribers. The following is an attempt to compare and contrast the publishing histories of these two, superficially, very similar publications.

The two publications

On 1 September 1829 two new monthly publications were delivered to subscribers or made available for purchase. The Rev. Moore's (1767–1842) first number of the *History and Topography of the County of Devon* was published in London by Robert Jennings. Measuring 230 x 145 mm, the one-shilling edition contained two plates ('The Guildhall, Exeter' and the 'Market Place, Ashburton') on separate sheets and 24 pages of descriptive text by Thomas Moore and E.W. Brayley Jun. The 'Address to the Reader' on the back cover promised that at least one of two planned maps would be coloured to accompany 'Mr Brayley's Outlines'. The Devon distributor was Mr W. Bennett in Plymouth. Only one nearly complete set of the first 47 Numbers is extant.

Number 1 of Henry Fisher's *Devonshire & Cornwall Illustrated; Exhibiting the Picturesque Scenery, Buildings, Antiquities, &c. ...,* was issued on the same day and could be bought from J. Gibson in Plymouth or was sent directly from the publishing house of H. Fisher, Son & Co. in London. Only one nearly complete set of the first 33 parts is extant (author's collection). This edition almost certainly had 36 monthly parts. The organisation and design of each issue is almost identical throughout the publication's lifetime. The first and all subsequent issues had buff paper covers, measured 300 x 230 mm, with two pages of descriptive text by J. Britton and E.W. Brayley to


No. 1.] THE [*Price* 1*s.*

HISTORY AND TOPOGRAPHY

OF

THE COUNTY OF DEVON,

BY THE REV. THOMAS MOORE.

INCLUDING

OUTLINES OF THE PHYSICAL GEOGRAPHY, GEOLOGY, AND NATURAL HISTORY OF THE COUNTY,

BY E. W. BRAYLEY, JUN. A.L.S.

WITH HIGHLY FINISHED ENGRAVINGS

FROM ORIGINAL DRAWINGS, EXECUTED BY, AND UNDER THE DIRECTION OF,

WILLIAM DEEBLE.

DEDICATED, BY PERMISSION,

TO THE RIGHT HONOURABLE EARL FORTESCUE,

LORD LIEUTENANT OF THE COUNTY.

LONDON: ROBERT JENNINGS, 62 CHEAPSIDE.

1829.

RICHARD TAYLOR, PRINTER,] [RED LION COURT, FLEET STREET.

Fig. 2 Cover of Number 1 of The Rev. Thomas Moore's *The History and Topography the County of Devon*, 1829. 230 x 145 mm. Author's collection.

accompany four views on two pages ('The Royal Hotel', 'St Andrew's Chapel and Terrace', 'Royal Theatre and Athenaeum', 'Exeter from Exwick Hill, and the Guildhall').

Both works when completed contained exactly 94 illustrations. The steel engravings (or etchings), were a similar size but while the views in the former work were simply embellishments to Moore's text, although appearing concurrently with letterpress they had no text directly relevant to them, while the Fisher plates were specifically related to the subject matter of the text; most of it by John Britton but supported by E.W. Brayley. The variety of views chosen shows a large number of overlap between the two publications, but the illustrations are never copied from each other. Fisher was keen to exploit town scenes but the opportunities for this in rural Devon and Cornwall were meagre. The majority of plates depict attractive countryside with only a few scenes of more modern developments such as the new town halls, public libraries, bridges and canals.

Moore's work was designed with two or more text volumes in mind plus illustrations but is often found bound in three volumes, collectively titled *The History of Devonshire, from the earliest period to the present by the Rev. Thomas Moore. Illustrated by a series of views drawn and engraved by and under the direction of William Deeble.* The first bound volume is a 'General Description' of the county (574 pages). Volume Two, 'Biography', contains 234 biographies of prominent Devon personalities, and runs to just over 900 pages with an index. Volume Three, when bound, is generally devoted to the views as they have no direct relevance to the letterpress.

The publishers and printers

Robert Jennings (fl. 1816–40) began working at 62 Cheapside London from about 1810. He had published two books on travel by 1829 including an edition of Samuel Johnson's *A diary of a journey into North Wales* (1816) and Thomas Cromwell's *History of … Colchester* (1825). However, at the same time he was publishing Moore, he produced Thomas Roscoe's *The Tourist in Switzerland and Italy* (1830). This was the first of a series of illustrated guidebooks (the so-called Landscape Annuals) one appearing each year ending with Portugal in 1839.

Jennings was working alone when he began publishing Moore's *History* and his imprint is found on the first six numbers up to February 1830. By June that year he was in partnership with William Chaplin. and their combined imprint, with variations, is found on all covers and plate imprints up to 1833. However, this partnership was dissolved at the end of 1833. The printer of all pages relating to Volume I was Richard Taylor of London and his imprint is found on the final page of that volume. He presumably also printed all the pages of Volume II included in the first 47 Numbers but, interestingly, W.C. Featherstone of Exeter printed the Index to this volume.

Henry Fisher (d. 1837) and his son were publishers in London from the mid-1820s to nearly 1850. Fisher had started the Caxton Press Office in Liverpool but moved to London after it was destroyed by fire in 1821.[2] From 1827 the business was running as the Caxton Press and the name P. Jackson occurs. From 1833–40 we find the imprint Fisher, Son & Jackson and, after Henry's death, Fisher & Jackson. In 1829 and 1834 they produced *Devonshire & Cornwall Illustrated* as two different parts series. The first edition of 1829 was published in London by H. Fisher, Son & Co., and distributed locally in Plymouth by J. Gibson. Once completed in 1832, *Devonshire & Cornwall Illustrated* was sold with the publisher's imprint of H. Fisher, R. Fisher and P. Jackson, handsomely bound and gilt, and sold for £2 2s. The 1834 series was sold as *Fisher's Picturesque Illustrations of Great Britain and Ireland. Third Series, comprising Views in the Counties of Devon and Cornwall* by Fisher, Son and Co. and J. Gibson in London[3] as a nine-part quarterly set. Given that the *Devonshire & Cornwall Illustrated* most probably comprised 36 parts this would be equivalent to four issues per month which ties in neatly with the new monthly price of 4 shillings, and the dating of 1834 is based on an advertisement for another of their publications on its back cover.

The Fisher company was well versed in the production of part works with advertisements for those in production making frequent reference to parts issues. The back cover of Number 5 advertises the *Lancashire Illustrated* which was in many ways a companion to *Devonshire & Cornwall Illustrated*, with 65 engravings in sixteen numbers. Both works were advertised as *Forming Part of the General Series of Fishers' Grand National Improvements, and Jones' Great Britain Illustrated*. In Number 11 we already find testimonials for the new publication: an admiring fan in *THE ALFRED, West of England Journal, And General Advertiser* enthused: 'As it advances, it (i.e. Devonshire & Cornwall) improves in public estimation'.

The authors

The title pages of the bound volumes of *The History and Topography of the County of Devon* name only The Rev. Thomas Moore as the author of the work, however, both the covers of the monthly issues list E. W. Brayley, Jun. A.L.S. as the secondary author. The complete work was to cover almost every aspect of the county and Moore wrote the bulk of the text. Book III, however, on the 'Outlines of the Geology, Physical Geography, and Natural History, of Devonshire' is credited to Brayley (pp. 237–408) with the note that 'the part contributed by Mr Brayley, Jun. Terminates here'. Moore wanted it to be quite clear that it was mainly his own work.

Moore was born in January 1767, was admitted to the Academy at Daventry and served as a minister in the Unitarian Chapel in Kingswood, Birmingham. Though Moore had no connection with Devon, from a letter found in a copy of Moore's *History* previously belonging to the Rev. George Oliver it is clear he was approached by the publishers to write the copy.[4]

Edward William Brayley (1801–1870) was already a well-known figure by the time Fisher employed him. He was born in London and became a founding member of both the Zoological Society and the Chemical Society as well as a Fellow of the Royal Society.[5] It is interesting to note that Brayley contributed to both works under discussion here. In Moore's work he refers to his visit to the county in 1825.

The text of Fisher's *Devonshire & Cornwall Illustrated* is credited to J. Britton and E.W. Brayley, Esqrs. Each plate was provided with its own specific text written by one of these authors which varied in length and in historical background depending on the subject matter.

John Britton (1771–1857) had established a reputation as an English antiquary, topographer, author and editor. Born in Wiltshire and made an orphan at an early age and with no apprenticeship behind him he drifted from job to job. However, he tried his hand at writing and at some point met Brayley. Together they wrote a number of descriptions of counties under *The Beauties of England* series (Wiltshire was their first in 1801). Britton is credited with making topographical works more interesting[6] and this is certainly true when comparing these two Devon works. He had already had some experience of the county from working on *The History and Antiquities of the Cathedral Church of Exeter* which had been published in 1826.[7] Perhaps there is no better example of Britton's proliferation of works and his importance to Fisher than the four-page advertising flyer inserted at the back of Number 5 where his name is listed in connection with no less than ten of the twelve works mentioned.[8]

The artists and engravers

The 94 engravings for Moore's work were drawn and engraved by a large number of unattributed lesser known artists, although the name William Deeble (fl. 1811–d. 1853) stands out prominently. He is referred to as 'a line engraver of small bookplates including landscapes, and topographical views after his contemporaries',[9] however, it is clear he had some sort of reputation, and the title page makes clear that he was in charge of the illustrations. One engraver, R. Brown, crops up in two contexts; he not only drew ten views but Moore's map of Exeter is signed by 'R. Brown Archt'. James Bingley,[10] an associate of William Schmollinger who engraved the maps for Moore's work, is listed as contributing plates to Moore's *History*. William Floyd who worked on the county map of Devon with Thomas Allom for Fisher's book is also noted as a contributor to Moore's publication.

The Devon section of Fisher's publication has a title vignette and 94 other plates by half a dozen different engravers who Ian MacKenzie describes in *British Prints* as 'Line engravers of small bookplates usually of either landscape or topographical views'.

All these engravers worked from drawings made by Thomas Allom who provided 76 of the 94 used in Fisher's work. Allom was an architect and painter of topographical views who at the time of his engagement with Fisher had just left the Royal Academy School where J.M.W. Turner had been his professor of perspective.

The maps

Both works were to contain maps. Moore's 'Address to the Public' promised: 'Two impressions of a map of the County ...; one of them, to accompany Mr Brayley's Outlines, will be coloured geologically; ground plans of the City of Exeter and the Cathedral will also be given'. When published in bound format, Volume I of Moore included a map of the city of Exeter dated 1835; it was drawn by R. Brown who, it would appear, had some personal contact with Moore for Moore acknowledges his indebtedness to Brown in Volume II. The map was engraved by William Schmollinger and published by Richard Colliver of Exeter. A high-quality county map (1836), also engraved and published by Schmollinger and

Colliver respectively, appeared in the second volume. Richard Colliver (fl. 1828–1848) worked as a bookseller and tea dealer between 1828 and 1835, but as bookseller exclusively from 1836.[11] The dates and address certainly fit for Colliver to have been the publisher, but to engage a London engraver to execute two such fine maps is intriguing and commendable but suggests a change in publisher. Although William Bennett, a Plymouth bookseller, publisher, stationer and bookbinder was distributing the monthly issues from 1831, it was Colliver, the map publisher, whose name appears on the only three parts of the quarterly issues which are extant (confusingly numbered 8, 9 and X).

William Schmollinger (fl. 1830–37) was a specialist map engraver and publisher. His main cartographic work was for Thomas Moule,[12] for whom he produced 25 different map plates. Unsurprisingly his 1836 county map for Moore is similar to those he created in Moule's *The English Counties Delineated*. The frame, typical of many Moule's maps has columns right and left and vignette views of Tavistock Abbey and County Sessions House (unique to this map).

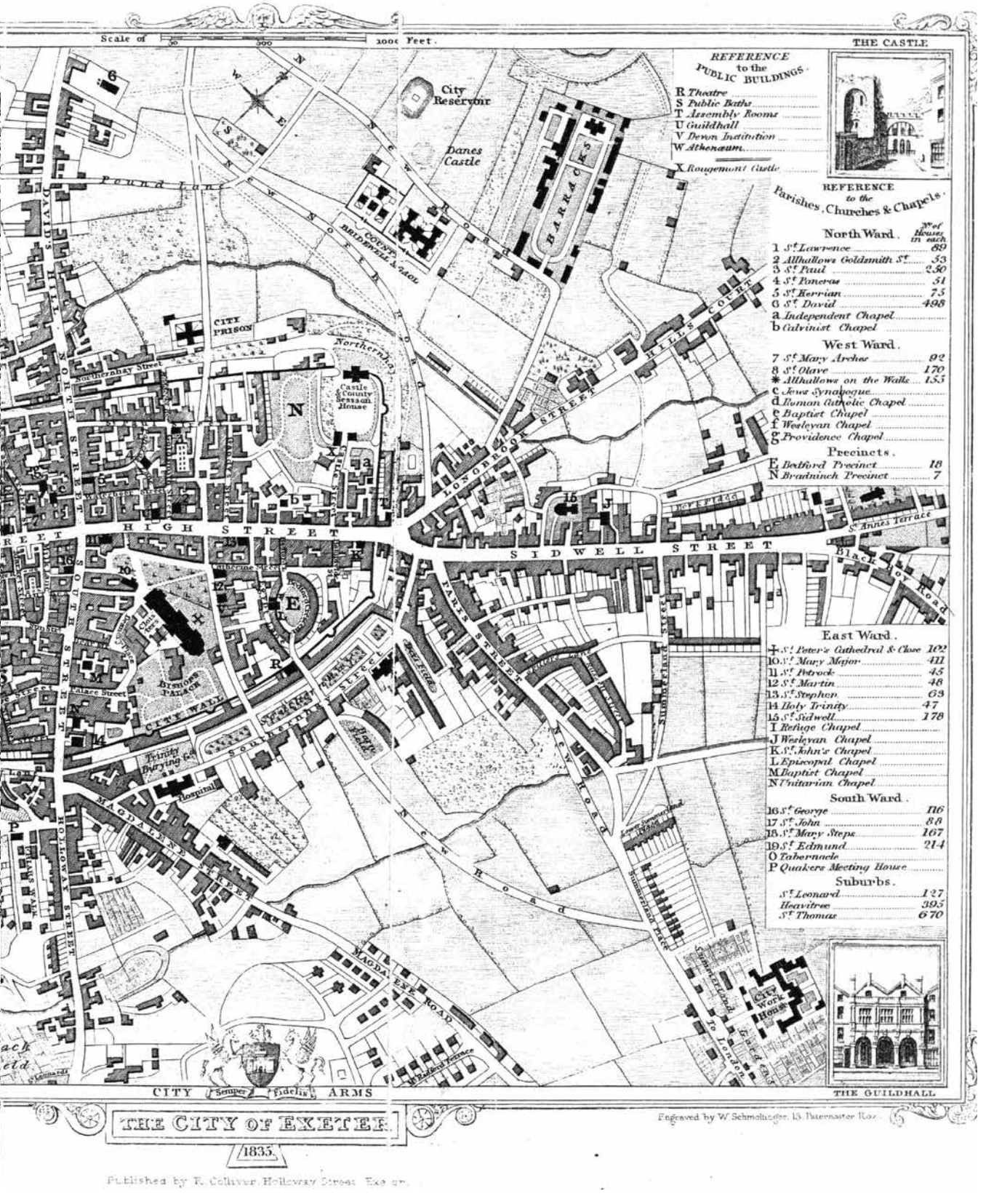
James Bingley is listed as contributing plates to Moore's *History*. He, too, contributed eighteen maps to Moule's *English Counties* and for a while Schmollinger and he, together with Francis Roxburgh, seem to have been in partnership (*c.* 1833). Bingley was imprisoned for debt, a court case ensued between Schmollinger and Roxburgh, and Schmollinger was declared bankrupt in May 1856.[13] He would have been working for both Moule and Moore at about the same time.

Moore's 'Address' promised four maps and plans but only two were forthcoming. The county map 'coloured geologically' and a plan of the Cathedral never emerged. The two which were included have not been seen included in any other work indicating that they were produced specifically for this work by Schmollinger, possibly for Colliver.

Two specially commissioned maps were included in Henry Fisher's *Devonshire & Cornwall Illustrated*: the county map of Devon with vignette of a view of Babicombe Bay [Babbacombe Bay] are signed by T. Allom and W. Floyd (1831); and Cornwall, with an inset illustration of the Cheesewring, the famous



Fig. 3 'The City of Exeter', 1835, drawn by R. Brown and engraved by William Schmollinger appeared in the bound volume of The Rev. Thomas Moore's *The History and Topography of the County of Devon*. Author's collection.


Scale of 300 Feet.
THE CASTLE
REFERENCE to the PUBLIC BUILDINGS.
R Theatre
S Public Baths
T Assembly Rooms
U Guildhall
V Devon Institution
W Athenæum
X Rougemont Castle
REFERENCE to the Parishes, Churches & Chapels.
North Ward. No. of Houses in each.
1 St. Lawrence 89
2 Allhallows Goldsmith St. 53
3 St. Paul 230
4 St. Pancras 51
5 St. Kerrian 75
6 St. David 498
a Independent Chapel
b Calvinist Chapel
West Ward.
7 St. Mary Arches 92
8 St. Olave 170
* Allhallows on the Walls 155
c Jews Synagogue
d Roman Catholic Chapel
e Baptist Chapel
f Wesleyan Chapel
g Providence Chapel
Precincts.
E Bedford Precinct 18
N Bradninch Precinct 7
East Ward.
+ St. Peter's Cathedral & Close 102
10 St. Mary Major 411
11 St. Petrock 45
12 St. Martin 48
13 St. Stephen 63
14 Holy Trinity 47
15 St. Sidwell 178
I Refuge Chapel
J Wesleyan Chapel
K St. John's Chapel
L Episcopal Chapel
M Baptist Chapel
N Unitarian Chapel
South Ward.
16 St. George 116
17 St. John 88
18 St. Mary Steps 167
19 St. Edmund 214
O Tabernacle
P Quakers Meeting House
Suburbs.
St. Leonard 127
Heavitree 395
St. Thomas 670
City Reservoir
Danes Castle
BARRACKS
Pound Lane
NEW NORTH ROAD
COUNTY BRIDEWELL & GAOL
CITY PRISON
Northernhay
Northernhay Street
Castle & County Session House
NORTH STREET
SOUTH STREET
HIGH STREET
LONGBROOK STREET
HILL'S COURT
SIDWELL STREET
St. Annes Terrace
Black Boy Road
FORE STREET
NEW ROAD
Bishops Palace
Palace Street
CITY WALL
Trinity Burying Gd
Hospital
MAGDALEN STREET
HOLLOWAY STREET
MAGDALEN ROAD
St. Bedford Terrace
City Work House
CITY ARMS
Semper Fidelis
THE GUILDHALL
THE CITY OF EXETER
1835.
Published by R. Cullyer, Holloway Street, Exeter.
Engraved by W. Schmollinger, 13, Paternoster Row.

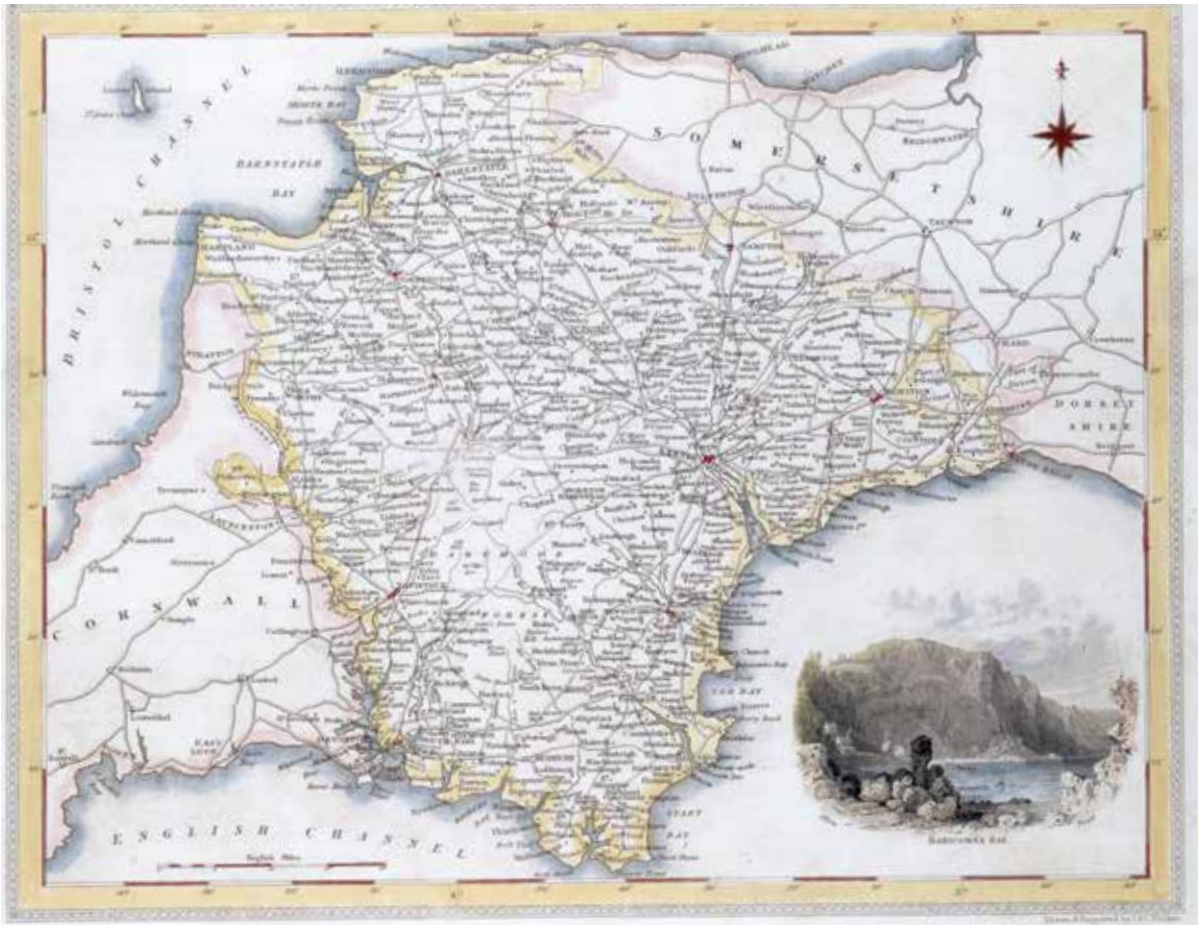


Fig. 4 The County of Devon by J. & C. Walker with decorative vignette of Babicombe Bay [Babbacombe Bay] (1831) signed by T. Allom and W. Floyd, for Henry Fisher's *Devonshire & Cornwall Illustrated*. Author's collection.

granite tor tor, which is signed by B.R. Davies (1832). Benjamin Rees Davies (*c.* 1799–1872) was a map and writing engraver, cartographer, publisher and printer.[14] The two maps appeared in Numbers 29 and 33 respectively and were to be inserted as frontispieces to face the title page in the bound version. In exemplars of the book the two county text sections are usually found bound together but each section does have a separate title page, dated 1829 for Devon and 1832 for Cornwall (and a new joint title page was issued in 1832). The publishers commissioned the maps from J. & C. Walker, the leading engraving partnership for cartographical works at this time.[15]

Thomas Allom, besides contributing to the map, was responsible for a good part of the book's illustrations, but nothing is known about William Floyd (fl.1832–59) although he also engraved four plates for Moore.

Subscribers and funding

Subscribers were important when it came to covering the cost of such expensive publishing projects. Unfortunately, no lists of subscribers have to date been found. Moore and his publisher Robert Jennings, as well as Fisher, each had to fund a work with a very generous number of high-quality steel engravings, two maps and letterpress. Both publishers advertised to attract subscribers to their monthly publication. Devon in the 1820s was controlled by a handful of wealthy families and it was with their help and support that the publishers hoped to supplement the revenue received through subscriptions.

A dedication to the Fortescue family with their coat of arms appears on the covers of the serial parts and on the title page of the collected volumes, indicating the degree of support Moore must have received from Hugh 1st Earl Fortescue (1753–1841) for his extravagant project. The dedication reads:

Dedicated, by Permission, to the Right Honourable Earl Fortescue, Lord Lieutenant of the County.

The total number of dedications to plates in both works combined is 55, with Moore dedicating 26 of his plates, and Fisher 29.[16] Some eleven public figures have a plate dedicated to them in each book including Hugh Fortescue. Two names in the list have two plates: John Rolle and Earl Morley.

Bicton House, built by Member of Parliament and abolitionist 1st Baron Rolle (1750–1842) around the turn of the nineteenth century, is presented by both publishers. Fisher features another of the Baron's ventures – the Rolle Canal, built to bring limestone to make fertiliser from Wales to Rolle's lands near Great Torrington.

Both Moore and Fisher illustrated Earl Morley's (1772–1840) main residence, Saltram House, a Georgian house designed by Robert Adam which underwent modifications in 1819 with a new entrance porch by the regency architect, John Foulston. This entrance is the centre of the picture in G.B. Campion's drawing for Moore but is even more impressive seen at a slight angle as in Thomas Allom's portrayal for Fisher.

Fisher pays homage to Morley's initiative in the construction of the Laira Bridge in Plymouth with an engraving of it (Fig. 5).[17]

The inclusion of the country residences of wealthy persons would obviously help to sell a publication. Henry Fisher was keen to include buildings that had been modernised and actively encouraged his artists to draw 'more modern Public Buildings etc. That is our chief aim – in fact Improvements'. Only Plymouth and Exeter offered enough scope for 'Public Buildings', but the recently renovated country seats and the industrial improvements such as canals and bridges offered 'Improvements' on a large scale. From the correspondence between Henry's son Robert and Irish painter and antiquary George Petrie it is clear that

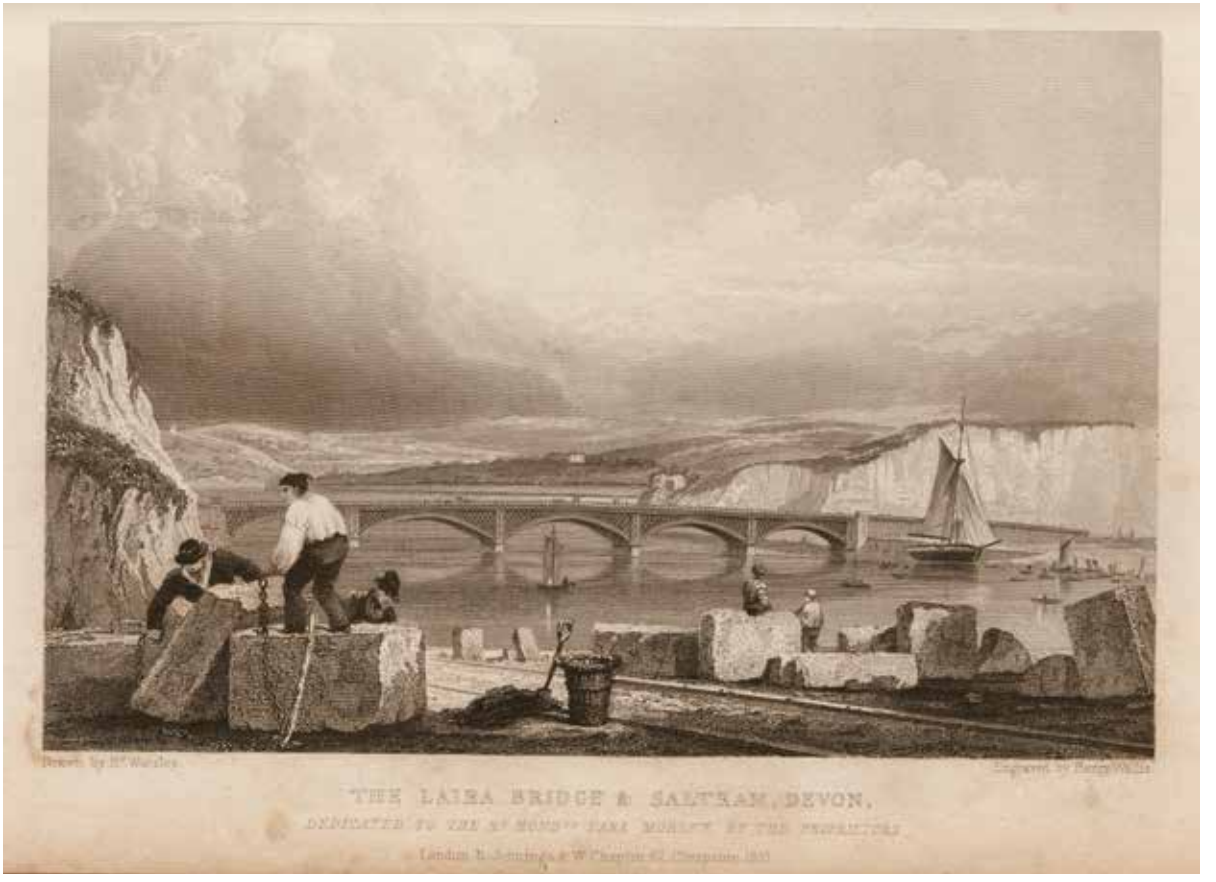


Fig. 5 'The Laira Bridge & Saltram, Devon', 1831. Drawn by H. Worsley and engraved by Henry Wallis for Henry Fisher's *Devonshire & Cornwall Illustrated*. It was dedicated to the Rt Hon. Earl Morley who played a prominent role in realising the building of the bridge. Author's collection.



Fig. 6 'Saltram House, Devonshire', 1831. Engraved by James Bingley for Thomas Moore's *History and Topography of the County of Devon*. Author's collection.

Fisher's artists were also urged to include retail premises in street views with the names of the proprietors.[18]

It is difficult to determine how useful the inclusion of dedications was in supplementing the sales revenues for Fisher and Moore. Correspondence between Fisher's representative in Plymouth, John Gibson, and subscriber Sir Trayton Elliott Drake of Buckland Abbey of 1830 shows that even wealthy landowners were expected to pay for extra copies of the plates.[19] Drake wrote that he had just received Number 12 and was surprised that Buckland Abbey was not included (presumably this had been promised). Gibson replies firstly that the artist (i.e. Thomas Allom) will use a sketch he had previously made but goes on to offer Drake quarto size 'India proofs … may be obtained at 2/- each plate by application to Mr Gibson'. The owners of recently built, or recently improved, residences would presumably be pleased to purchase multiple copies and have some framed for personal use, or even to present to family and friends which would be another revenue source for the publisher.

Probable publication history

Number 1 of Moore's *History & Topography* established the work's format. The 94 plates would require 47 numbers and, indeed, all plates were finished and published by late summer 1833 (the last date found on prints). The 'Address' on the back covers of the parts had promised that the work 'will be completed in about fifty numbers'. Maps were presumably to be added to final issues for inclusion prior to binding. The most complete set of these numbers is held in Exeter[20] and consists of 41 of the first 47 issues plus three parts to the quarterly edition issued as a collection of three monthly numbers. An advertisement for Moore's work on the back cover of Part XXXIX of *Moule's English Counties* confirms this chronology.[21] From the advertisement we learn that 'Numbers 1 to 46 have already been published'. Tony



Fig. 7 T. Allom & W. Miller, 'Saltram House, Devonshire', 1830, as it appeared in Henry Fisher's *Devonshire & Cornwall Illustrated*. Author's collection.

Campbell determined that this issue of Moule appeared in August 1833. The advertisement and the first 47 issues corroborate the mode of publication announced in the 'Address'. The pagination of Volume I begins with page 1 and each issue contained two gatherings totalling 24 pages (one of sixteen, one of eight pages), and all the pages appear in the Numbers. Volume II is constructed in the same way; however, on inspection, the gatherings from page 545 are all of four leaves or eight sides. Text for Volume I was completed with Number 24 (August 1831) and Number 25 comprises the first pages of Volume II (pages 1–24). However, when the final plate was issued in Number 47 (July 1833), the text included only pages 529–552. Volume II should have 908 pages (plus a three-page index), hence, some 350 pages are apparently missing. When bound all the pages are found in both volumes of text but the gatherings are now only four pages. This change in gatherings quite possibly signifies a new printer?

Despite title pages dated 1829 and the completion of the plates in 1833 it must have been some time before the final letterpress reached the subscribers. Text was still being written in 1836. For example. the final page of the biography volume refers to the suicide of the Rev. William Davy, A.B. on 12 June 1836. Additionally, the two maps are dated 1835 (Exeter) and 1836 (county), dates which tie in neatly with this final biographical entry. It must be surmised that the work as envisaged was ready by the beginning of 1835. For whatever the reason, there is an obvious gap in the final Number and the printing of the completed book; a delay of three years. It is just likely that the last 350 pages were added using local contributors (printer and map designer). W.C. Featherstone of Exeter's imprint is found on the Index which is part of the final gathering (i.e. not tipped in later). This implies he printed all the last gathering and probably all the pages after 552 of Volume II.

Thomas Moore wrote to the Rev. George Oliver of Exeter in August 1833 to return books he had borrowed and explained the delays and possible termination of the project. He clearly stated that the plates were finished but was not sure whether the work would ever be finished. Moore even intimated that Oliver had attempted to put him off agreeing to write it.[22] He complained bitterly that the project partners had broken up, one had died and the work 'has fallen into the hands of Roxburgh, a totally incompetent person'. Could this be the Francis Roxburgh with whom Schmollinger was in litigation?

It is doubtful if Moore's work was financially rewarding. Many of the covers of the single issues after Number 22 are recycled older covers, the (Arabic) numerals displaying the part number being erased and modified by hand. New covers were printed in about May 1832 which included a list of plates already published and more covers were printed once the complete series of prints was available. It was possible to purchase three numbers bound up together, of which three exemplars are known (confusingly numbered 8, 9 and X). The reverse cover of Number X lists 55 plates and notes that 'Numbers 1 to 29 have now been published'. Part 29 was published in December 1831 and yet Number X has an 1832 date on the cover. After the publication of Number 47 with the last of the plates, Jennings would have had to offer all the text in one go or to issue text for a further 15 months to provide 350 missing pages but the maps would still not be ready. It is possibly not a coincidence that the partnership of Jennings and Chaplin ceased in December 1833.

In contrast, Fisher's work appears to have been a straightforward, well organised publishing programme where text and illustrations flowed seamlessly. Two plates and four pages of text were produced every month with only 106 pages of letterpress for Devon and 44 for Cornwall. The near complete set of numbers points to 36 monthly parts that were realised in just three years. The complete work was published in 1832 and was reprinted several times and reissued as a part series at least twice.

Collaboration or coincidence

Despite many similarities, the text, their publishing history, the identical number of plates and the choices of views would, mildly speaking, point to a fair amount of coincidence between two publications that were published on precisely the same day. We have two publishers undergoing a change in direction in their publishing practices at about the same time, coinciding with a new technology which needed investment and a certain amount of confidence. Robert Jennings had produced ephemeral works of a one-off nature before he began to direct his attentions to illustrated guidebooks. Henry Fisher's general stock in trade had been religious works when based in Liverpool. With their faith in steel engravings came a desire to make the most of the new technique and the cost-saving it offered. Steel plates were not used for letterpress but were ideal for printing large numbers of illustrations and both publishers grasped the opportunity.

Jennings and Fisher would have been aware of each other's publications and, in the close environment of a London brimming with publishers, engravers and artists as well as authors, word would have travelled when it came to larger projects. Both Moore's *History and Topography of Devon* and Fisher's *Devonshire & Cornwall Illustrated* would have needed considerable planning and we know that several people involved were interconnected, not least E.W. Brayley who contributed text to both projects and was a close friend of John Britton.

Both works shared the same number of plates and maps, however, the volume of letterpress for each varied tremendously. Fisher planned and stuck to a serial enterprise of 36 issues published over exactly three years with the completed work on sale in 1832, issuing a book which was attractive and readable. Moore's endeavour lacked Fisher's tight planning and overran by several years. Although the plates were completed after approximately '50 issues' there were further delays and the final binding of volumes did not take place until 1836. Moore managed to see his work finally complete, but we do not know for certain how this came about. He mentions in his letter to Rev. Oliver, quoted above that:

> *the Proprietors having quarrelled among themselves, lately dissolved partnership [presumably Jennings and Chaplin] & the publication fell into the hands of one of them who happened to be the least qualified for conducting such an undertaking & who is since dead. Before his death he left the whole managment* [sic] *of the work in the hands of his son a youth of 19 years of age who is not better qualified in conducting it than the father who at the same time is under no restraint from any regard to honourable principle & feeling.*

Later in the same letter he goes on to identify the 'youth': (Roxbrough by name) ...'. James Bingley engraved twelve illustrations in Moore's *History and Topography of Devon* and it can be no coincidence that Schmollinger, a one-time friend, was asked to engrave the maps; but who was their third friend: could the Roxburgh Moore refers to be Francis Roxburgh? Could he have been related to one of the publishers, Jennings or Chaplin? We may never know the full details of how the book was eventually completed with the inclusion of the missing letterpress and maps. Perhaps Exeter printer W.C. Featherstone took over the project. With the added input from local people such as Brown and Colliver, this seems a possibility, which is given more credence with his name printed on the index pages.

Although also distributed as a quarterly number alongside the monthly issue, Moore's *History and Topography of Devon* seems to have been reprinted only to produce large paper copies. The publishers lost patience on the completion of Number 47 and the final plates, and probably interest in the project. However, Robert Jennings seems to have learnt from the experience and went on to publish a number of illustrated works.

Fisher, in contrast, was able to exploit his plates and not only was his work republished but the illustrations were reprinted in a number of different publications including his *Drawing Room* books. He made the serial publication of illustrated works his métier and flourished.

Notes

1 This is an abridged version of the complete text relating to Jennings vs Fisher can be found at: https://two-rival-publications-of-1829.blogspot.com/. This includes illustrations of all plates from both publications plus copies of correspondence etc.
2 William B. Todd, *A Directory of Printers and Others in Allied Trades*, Printing Historical Society, London, 1972, p. 69.
3 The author has Parts 1 to 33 of the original series and Parts 1 and 9 of the quarterly issue.
4 Ian Maxted in private correspondence who also came across the letter cited here at the Devon Heritage Centre in Exeter.
5 See for example en.wikipedia.org/wiki/Edward_William_Brayley.
6 See for example en.wikipedia.org/wiki/John Britton_(antiquary).
7 See entry S.84, J.V. Somers Cocks, *Devon Topographical Prints,* Exeter: Devon Library Services, 1977.
8 The works included are *The Cathedral Church of Exeter* and *A Narrative of Memorable Events in Paris*.
9 Ian Mackenzie, *British Prints*, Antique Collectors Club, Woodbridge, 1987.
10 Laurence Worms & Ashley Baynton-Williams, *British Map Engravers*, London: Rare Book Society, 2011.
11 See bookhistory.blogspot.com/2014/07/devon-book-trades-exeter-c. Exeter Working Papers in Book History compiled by Ian Maxted. An excellent series.
12 See entry 111. Kit Batten & Francis Bennett, *The Printed Maps of Devon*, Tiverton: Devon Books, 1996/2008. See www.printed-maps-of-devon.eu/ for updated version.
13 Worms & Baynton-Williams, *British Map Engravers*, 2011.
14 Worms & Baynton-Williams, 2011.
15 Batten & Bennett (1996/2008) entries 103, 113 and 116.
16 This includes dedications to the Mayor etc. of Exeter (Guildhall, dedications from each author), Devonport Commissioners or House of Correction; these might well have pulled in multiple subscribers.
17 Brian Moseley's website at www.oldplymouth.uk/Laira%20Bridge.
18 James M'Kenzie-Hall, *Illustrated Travel: steel engravings and their early use … with special reference to Henry Fisher & C.* This can be viewed at https://ssudl.solent.ac.uk/id/eprint/1801/1/MKenzie-Hall.pdf.
19 Mr M'Kenzie-Hall kindly forwarded in private correspondence a copy of the letter in question.
20 The Devon Heritage Centre in Exeter inspected by Ian Maxted. No other Numbers have been seen in library catalogues although the author has copies of the first six Numbers.
21 Tony Campbell, 'The Original Monthly Numbers of Moule's "English Counties"', *The Map Collector,* Tring, Issue 31, June 1985, p. 31.
22 Research by Ian Maxted, September 2020 and communicated to the author.

Acknowledgements

Firstly, general information has been gleaned from Wikipedia, which I support (also financially). Secondly, and most importantly, Ian Maxted. I approached Ian with a request for information and he was kind enough to inspect the copies of Moore at the new Devon Heritage Centre (DHC) and all information pertaining to these parts issues is a result of his input. He visited the DHC a number of times and discovered the letter from Moore to Oliver. I would also like to mention James M'Kenzie-Hall who provided copies of his own work on Henry Fisher which has greatly expanded the scope of this piece of work. He also forwarded the letters from Robert Jennings to George Petrie, one of the artists he engaged for another work and also a letter from the agent, Gibson, to Sir Trayton Elliott Drake (held at DHC).

Kit Batten lives and works in Stuttgart, Germany. He has published a number of books and articles on his home county Devon. Revised editions of some of these can be viewed at www.printed-maps-of-devon.eu/.

IMCoS MATTERS

June 2021 summer lectures

June is usually a busy time for the Society: the annual dinner, the Malcolm Young Lecture, the award of the IMCoS/Helen Wallis prize, the AGM, and all dovetailing with the London Map Fair. At the time of writing, it is doubtful whether all these events will take place. However, thanks to online technology The Malcolm Young Lecture, the presentation of the Helen Wallis award and the AGM will be going ahead. The 2021 lecture will be given on the 9 June by Daniel Crouch who will be speaking on the recently sold **Spanish Armada maps** from the Astor family collection.

In addition to the Malcolm Young Lecture, we will be holding a further three lectures throughout the month. Dates and lecture titles will be announced by email and on the IMCoS website (www.imcos.org) next month. The lectures are open to all our members and friends, as well as members of map societies worldwide.

'Novgorad: Maps and Drawings'

IMCoS member and passionate collector, Alexey Finikov, recently sent us news that the State Museum of Arts and Culture of Novgorad has mounted an exhibition of his outstanding collection of maps of Russia and his hometown Novgorad.

The staging of the exhibition entitled *Novgorad: Maps and Drawings* has been Alexey's lifelong ambition. It comprises some 100 maps and topographical prints and is organised into four sections: the first addresses small-scale maps of Russia starting with Sebastian Munster 1550 depiction of Muscovy. The section follows the unfolding of the nation through until the eighteenth century. The final sections are dedicated to topographical and town maps and views of Novgorod.

A handsome catalogue which accompanies the exhibition, in addition to illustrating all the exhibits, includes four informative essays by eminent scholars from the State Historical Museum and the Russian Library. Contributors include Vladimir Bulatov (who some may remember spoke at our Symposium in Hamburg), Nadezhda Nikolayeva and Alexander Esono. The opening essay is an illuminating introduction to Alexey's story as a collector and one which will resonate with many collectors.

Our new International Chairman

As many of you will know Wes Brown was appointed to the IMCoS executive committee on 1 January 2021. He will take up the role of International Chairman, responsible for our annual symposia and the co-ordination of the Society's National Representatives. A seasoned traveller, avid map collector, founder of the Rocky Mountain Map Society and enthusiastic IMCoS Symposia attendee, he is well placed to take this position. He has exciting plans for future events, with Texas and Helsinki in the mix.

Wes has been a collector of old maps for forty-five years with a particular interest in the exploration and settlement of Colorado and western North America from the sixteenth through to the twentieth century; his other collecting passion is early world maps up to 1540. Over those years he has been an eager student of the history of maps and mapmaking, a frequent speaker at conferences, and has published numerous articles.

He hails from Denver, Colorado, where under the constant gaze of the Rocky Mountains he fell in love with climbing and the U.S. Geological Survey maps he used to scale the peaks. In his words, 'as a



mountaineering guide every summer during college we lived off these maps so it was no wonder that I started collecting old maps of Colorado'. In college, with a tight budget, he collected nineteenth-century atlas sheets and twentieth-century pocket maps of his home state, never priced above $15, and never imagining that his interest was a 'real' hobby. His eureka map moment occurred at graduate school in Chicago. On walking into Kenneth Nebenzahl's famous rare books and print shop he realised that others collected maps as well and there were even books written about old maps! Visiting antique map stores and buying maps seriously began in 1981 when he got his first real job.

Ten years later he attended his first IMCoS International Symposium in Washington D.C., there hearing for the first time, formal map lectures on maps. Inspired by the experience, he returned to Denver and immediately set up the Rocky Mountain Map Society serving as President for its first seven years. He has also served on the boards of the Philip Lee Phillips Society of the Geography and Map Division of the Library of Congress, and the Society for the History of Discoveries.

Since 1991, Wes and his wife Linda have been able to attend most IMCoS symposia. Denver was the host city in 2005, an event which Wes chaired.

"We have loved each symposium, viewing cartographic treasures, learning about the world, seeing old friends, and making new ones. I am honored to assist IMCoS in organising future meetings."

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Please contact Peter Walker at financialsecretariat@imcos.org.

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Mapping the Pacific

State Library of New South Wales, Sydney

The State Library of New South Wales's 2020 conference *Mapping the Pacific*, which had to be cancelled because of the Covid-19 pandemic, will be going ahead in 2021 from 25–27 August. It was to have been the 37th IMCoS International Symposium. At the time of the cancellation, it was uncertain when and even whether the conference could take place. Planning for the 38th Symposium in Brussels was already well underway as these events are quite complex and need to be arranged several years in advance. IMCoS had to keep its commitment to the Brussels organisers by focusing its attention on the 2021 38th Symposium taking place there, and for which preparations are in full swing. Now that the Sydney team has managed to reinstate the event – which is no mean feat – IMCoS will, of course, continue to support it. Details for Sydney follow below.

The conference is planned as a three-day event with presentations from international scholars who will examine the traditional wayfinding knowledge of the Pacific community, European exploration and the mapping of the Pacific from the early modern era through to the nineteenth century.

Considering the impact of Covid-19, the current programme is under review and will be delivered through a combination of online and onsite presentations with the expectation that many of the planned international speakers and members will be able to attend virtually. The conference website is currently under review, but information is available on the venue, accommodation, and Sydney attractions. Registration for the conference will open in early 2021. The conference website is: https://www.sl.nsw.gov.au/research-and-collections/research-and-engagement/mapping-pacific-conference
Enquiries: Maggie Patton, Manager, Research & Discovery, State Library of NSW
maggie.patton@sl.nsw.gov.au



38TH IMCOS INTERNATIONAL SYMPOSIUM

Mapping the World, the Belgian contribution

11 – 14 October 2021, Brussels, Belgium

Hosted by the Royal Library of Belgium (KBR)
and the Brussels Map Circle (BIMCC)

THE 38TH IMCOS INTERNATIONAL SYMPOSIUM will highlight the early Belgian contributions to the development of cartography worldwide, such as the introduction of triangulation techniques (Frisius, van Deventer), first world atlases (Ortelius, Mercator) and the first navigation charts using the Mercator projection.

This extraordinary history will include the Golden Age of Flemish cartography as well as masterpieces of the later periods. The visits to Belgian collections will also reveal cartographic works from Dutch, Italian, French and English origin.

The symposium logo of the Pythagorean tetrad stems from an early ninth-century manuscript in the Royal Library of Belgium (KBR) which contains amongst other texts, Isidore's *De natura rerum*. It summarises all the topics which will be explored during the conference: the earth element stands for land cartography; the air for celestial cartography; the water for the portolans and sea charts and the fire for maps related to warfare and fortifications plans.

This symposium is planned as a three-day event, commencing with an opening reception on the evening of 11 October 2021 at the Royal Library, morning presentations on 12–14 October at the KBR and afternoon visits to collections/institutions with remarkable map collections. These may include the State Archives of Belgium, the Art & History Museum, and the Royal Military Museum. An official dinner will close the conference on 14 October 2021.

Information on hotel accommodation is available in detail on the Symposium website (see below).

A three-day optional trip is being planned to key cities and World War I memorial locations in Belgium.

Further details on the conference programme, the optional tour and registration will be available at http://imcos2021brussels.org and at http://www.bimcc.org, and http://www.kbr.be.

Mapping the World, the Belgian contribution

DRAFT PROGRAMME

Monday 11 Oct. 2021
17:00 KBR Registration
18:00– 19:00 KBR Reception

Tuesday 12 Oct. 2021

09:00 Registration
09:30 Opening
10:00 *Where are you? Introduction to Belgium* by Prof. Wouter Bracke, KBR/ULB
10:30 Coffee
11:00 *Darkness there and nothing more? Medieval cartography and the Liber Floridus* by Dr Karen De Coene
11:30 *Intersections of military architecture and cartography in the Low Countries(1540–1625), from Jacob van Deventer to Pierre Le Poivre* by Prof. Pieter Martens, VUB
12:00 free* Lunch at leisure*
13:30 Guided visit to the 'Dukes of Burgundy' museum (in KBR)
15:30 Viewing of KBR map collections
17:00 Close of day's events

Wednesday 13 Oct. 2021

09:30 *Ortelius: the man and his world* by Joost Depuydt, Curator at the Museum Plantin Moretus
10:00 *Gerard Mercator as a maker of scientific instruments: aspects of materialised knowledge* by Prof. Koenrad van Cleempoel (Universiteit Hasselt)
10.30 Coffee
11.00 *Northern Europe in sixteenth-century nautical cartography: a comprehensive review* by Luis Robles (PhD candidate), ULB
11:30 *Between Heaven and Earth. Michiel Florent van Langren and his map of the Moon* by Prof. Geert Vanpaemel, KU Leuven
12:00 free* Lunch at leisure*
14:00 Visit to the scientific section of the Art & History Museum
15:30 Visit to the Map room of the Royal Army Museum
16:30 End of day's programme

Thursday 14 Oct. 2021

09:30 *Oostende East India Company 1722–1742* by Dr Jan Parmentier, Museum aan de Stroom
09.55 *From a 1761 Venus transit to the Second Military Survey – the century of the Habsburg Empire in cartography* by Prof. G. Timár (Eötvös University, Hungary)
10.20 *The role of geography and cartography in Leopold II's imperialist ventures around the time of the Berlin Conference (1884–1885)* by Dr Jan Vandersmissen, (UGent)
10:45 Coffee
11:10 *The 'Mappoethèque' of Philippe Vandermaelen* by Maguerite Silvestre (to be confirmed)
11.35 *The Mapping of the Antarctic Peninsula by European Nations around 1900* by Robert Clancy
12:00 free* Lunch at leisure*
14:30 Visit to the Map room of the State Archives of Belgium
16:30 Close of day's events
18:30 Reception at the Cercle Gaulois / Official dinner at the Cercle Gaulois / Speeches

Friday–Sunday 15–17 Oct. 2021
Optional touristic excursion by bus to Antwerp, Ghent and World War I memorial locations.

* Lunch not included in registration fee.

YOU WRITE TO US

Ortelius's mistake: Why is Sardinia called 'Corsica'?

I'm an Italian collector of the maps in *Theatrum Orbis Terrarum* and, observing the map of Ortelius's 'Typus Orbis Terrarum', noted that in all its editions that Sardinia is marked as Corsica, while the real island of Corsica is the one above Sardinia. It is strange that Ortelius never corrected the error (as he did with the Canary Islands / Azores), and that no one has pointed out the error. In his map of Europe, the names are correct. I contacted several prominent Ortelius scholars who admitted that they were unaware of the mapmaker's 'error' and were unable to give me an answer. I would like to share with you my views as to why such a distinguished and thorough scholar did not address the misnomer.

The islands of Sardinia and Corsica are marked on 'Typus Orbis Terrarum', however, Sardinia is incorrectly labelled as 'Corsica' while the island positioned above is not identified. This mistake is present in all the plates (1570, 1587 and 1589) and states of 'Typus Orbis Terrarum', but it does not appear in either of the world maps by Gastaldi (1546) or Mercator (1569) which Ortelius would have referred to when drawing his. Nor is the mistake evident in the map of Europe in the *Theatrum*.



To try to understand how all this could have happened, it is first of all necessary to explore Ortelius's role in the making of the *Theatrum*: he certainly was not a real cartographer or surveyor and, according to all current knowledge, he never mapped an area through personal fieldwork. In fact, the maps in *Theatrum* are based, in their topographical content, on maps produced by other mapmakers. Ortelius declared that the sovereign principle which guided all his work was his great respect for the work of other authors. Ortelius had the difficult task of examining and evaluating each and all of these very inconsistent maps and rework them for their new use in the atlas. He provided the drawings which were transferred by the engravers to the copperplates ready for printing. He was interested in Greco-Roman Antiquity, in science and art; he was a lover of books, coins and antiques and, undoubtedly, knew the cartography and geography of his time very well having often travelled through Europe and Italy and its islands, in particular.

According to the present state of knowledge, Ortelius was not an engraver. Frans Hogenberg (*FRANCISCI HOGENBERGI artificiose mani, cuius unius indefatigabili diligentia ferè omnes have Tabulae caelatae sunt, bene faueto*) engraved most of the maps between *c.*1568 and 1570, 'Typus Orbis Terrarum' included. The engraver needed sketches of the maps showing places and their names, coastlines, rivers, etc., which Ortelius supplied. The exact position of place-names and the symbols representing them had to be arranged in such a way that no misunderstanding could arise about which name belonged where. The engraver probably had a role in this aspect of the work. One of the few freedoms really left to the engraver was whether or not to place a full stop after a place-name and to determine how much space there should be between it and the full stop. These will be the criteria used to identify the various engravers. Additionally, the engraver might choose to engrave the place symbols in the form of a house and a tower; or, if incapable or had too little time, he might simply use a small circle and, in some cases, a circle with a dot in the centre to indicate a village or city.

Fig. 1 Abraham Ortelius detail of Italy and its islands from 'Typus Orbis Terrarum' illustrated on next page.
Fig. 2 Abraham Ortelius, 'Typus Orbis Terrarum', Antwerp, 1570, first plate 1571. Private collection.


TYPVS ORBIS TERRARVM.
SEPTENTRIO.
AMERICA SIVE IN DIA NOVA.
Noua Hispania
Mongol
Catchaio
China
India orientalis
Arabia
AFRICA
TROPICVS CANCRI
AEQVINOCTIALIS
OCEANVS AE THIOPICVS.
TROPICVS CAPRICORNI.
MAR DEL ZVR
TERRA AVSTRALIS NONDVM COGNITA.
MERIDIES.
QVID EI POTEST VIDERI MAGNVM IN REBVS HVMANIS, CVI AETERNITAS OMNIS, TOTIVSQVE MVNDI NOTA SIT MAGNITVDO. CICERO:

However, it was Ortelius as author of the draft maps who had the final say regarding the topographic and orthographic content; Hogenberg had a part in the graphic clarity of the maps, both in terms of image and writing. Based on these premises, it is possible to give some explanations as to how the error may have occurred. I honestly do not think it was a question of the space available on the map, because the words Corsica and Sardinia differ only by one letter and because it has never happened that in an atlas a wrong name was given to a geographical place for this reason, moreover in the first atlas ever produced. It is possible that Ortelius made a careless mistake on the model he prepared for Hogenberg, or he wrote the correct name of both islands and Hogenberg, for a matter of space, only entered one name, unfortunately choosing the wrong one.

If Ortelius was truly inspired by Mercator's world map for the drafting of his, then another doubt arises: observing the Mercator map in detail, we note that the name Corsica is clearly evident outside the island, while Sardinia is squeezed within the perimeter of the island; all this could have created confusion in preparing the sketch and / or engraving. Additionally, there is the possibility that it may have been engraved by an assistant or by Hogenberg's brother Remigius. Unfortunately, no original drawings for the maps have survived and the archives of the Hogenberg workshop do not exist, so some questions will ultimately remain unanswered.

That Ortelius did not notice the mistake leads to the hypothesis that perhaps the mistake was intended: as a snub to Spain as in those years Sardinia, like the Netherlands, belonged to the Spanish Crown. Ortelius was a Catholic, but he abhorred the Spanish Inquisition for taking his cousin Emanuel van Meteren prisoner and deporting him to Valladolid.

And finally, it is puzzling that the mistake had never been noticed, especially in the years during *Theatrum*'s production, up to the last edition of 1612 as Ortelius was greatly worried with the accuracy of his work. New maps were added, others replaced when new knowledge became available, and errors were corrected. Thus it is very strange that Ortelius above all failed to catch it.

Perhaps he chose to overlook it? Prominent, below Ortelius's rendering of the world is a quotation from Cicero: 'What do human affairs signify when one considers the vastness of the world and all eternity?' His map invites the viewer to contemplate God's creation. He uses geography as a philosopher to illustrate his moral and religious thinking. This map is therefore important both as a cartographic document in understanding how the geography of the world was taking shape, but also, according to Lucia Nuti, as an emblem in which words and images are used to express Ortelius's thoughts.[1] So it follows that his world map was intended to be observed as 'a whole', rather than in detail. This interpretation is more evident if we look at the third plate (1589). Four medallions with quotations from Cicero and Seneca about the nature and purpose of mankind have been added to the map. The top right medallion declares that 'man came into existence for the purpose of contemplating the world'. Who, attracted or distracted by such philosophical implications of the map, would have concerned themselves with the cartographic details of Italian geography, moreover already widely known by everyone at that time? This might explain why no scholar or observer has ever caught Ortelius's 'mistake' before, but unfortunately, we can only speculate.

Note

1. Lucia Nuti, 'The World as an Emblem: Abraham Ortelius and the Stoic Contemplation', *Imago Mundi*, vol. 55, 2003, pp. 38–55.

Claudio Cantadori, Parma, Italy

Mystery solved: Source of the sixth small map of Africa

In regard to the source of the small map of Africa with panels that Deidre Boys was asking about in the last issue of the Journal, Massimo di Martini of Altea Gallery came to the rescue. I followed up on his lead and have concluded:

The maps come from the 8vo *Gli elementi della storia ouvero Ciò che bisogna sapera della cronologia, della geografia, del blasone ...* (The elements of history ... what you need to know about chronology, geography, coats of arms ...) by Abate Vallemont. The book was published between 1700 and 1748 in Venice by Giambatista Albrizzi and, probably from 1728, with his son Giovanni (possibly also on his own in 1748); the book was published again in 1770, but by Antonio Cervone in Naples ('at the expense of Giuseppe di Domenico'). Extant copies that I could identify are 1700 (3 vols); 1714; 1718 (3 vols); 1726 (3 vols) 1738 (4 vols); 1748 (6 Vols); 1770 (6 vols).

Roger Stewart, Cape Town, South Africa

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Frederik de Wit, 1660

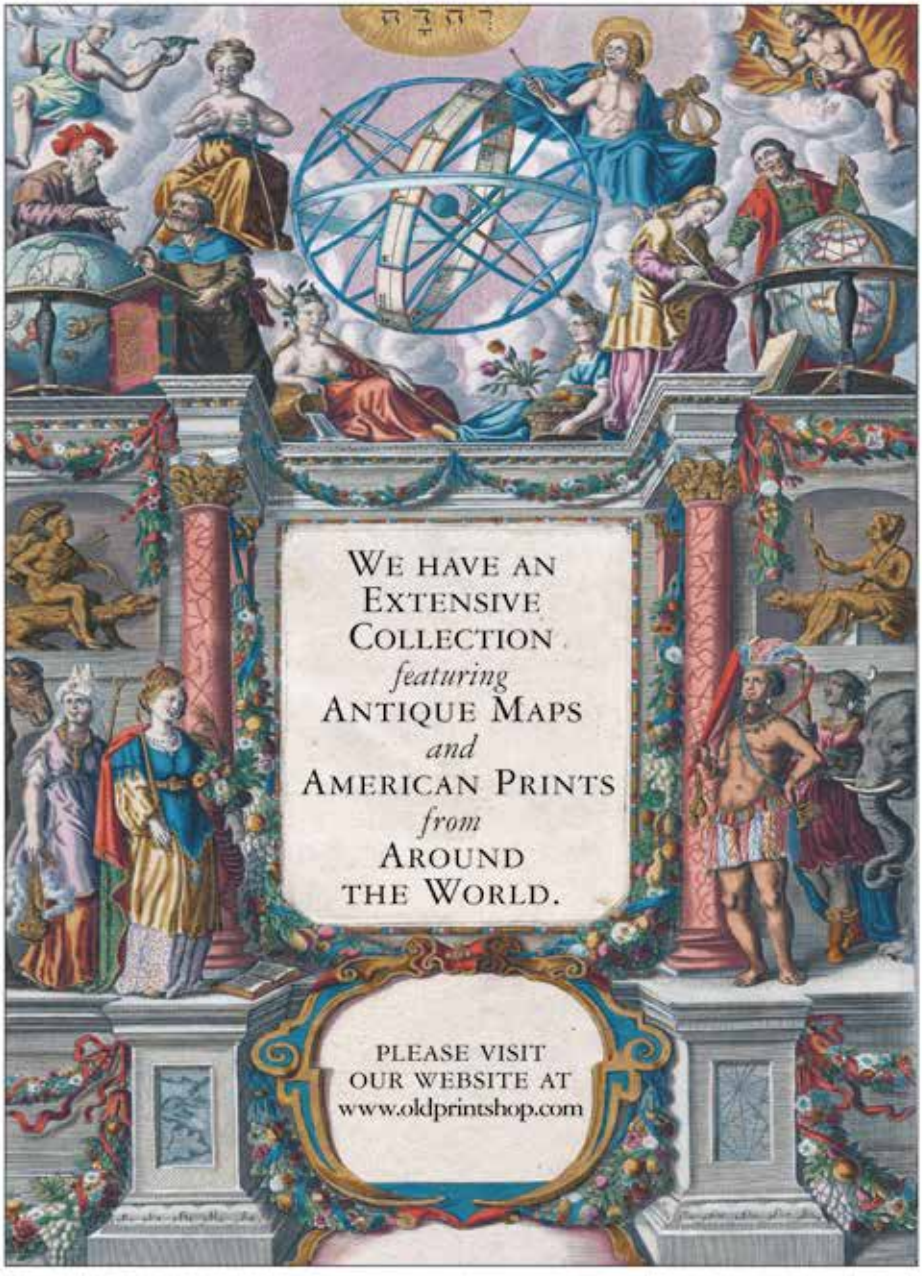
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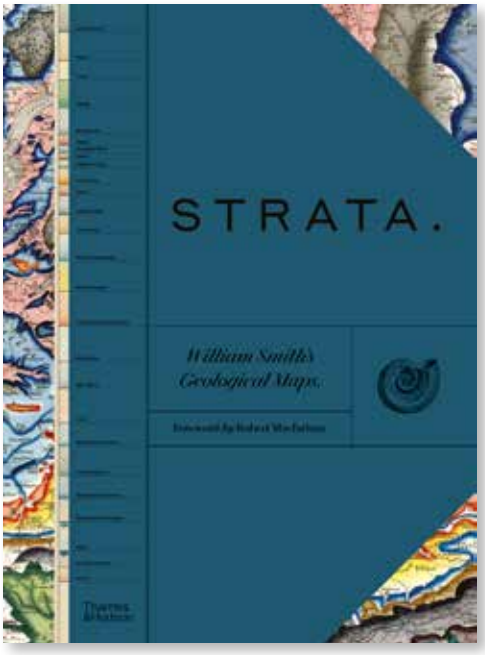
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BOOK REVIEWS

Strata: William Smith's Geological Maps
by Oxford University Museum of Natural History. London: Thames & Hudson Ltd, 2020. ISBN 9780500252475. HB, 256, 600 illus. STG £50.



© Thames & Hudson

William Smith is best known today for his large-scale geological map of England & Wales (1815), his geologically coloured maps of twenty-one English counties (1819–1824), and his geological cross-sections (1817–1819). These scientifically important and strikingly beautiful publications rank justifiably as some of the most highly collectible items in the history of geological cartography.

In addition to geological mapping, Smith made significant contributions to numerous other disciplines including mineral prospecting, canal surveying, land-drainage, irrigation, water-supply and coastal defences. He ranks as a figure of key importance in both the industrial and agricultural revolutions and deserves greater recognition than he has hitherto received.

This profusely illustrated large-format (270 x 372 mm) volume brings together a series of individually-authored essays on various aspects of Smith's life arranged under the following chapter headings: 'Apprentice', 'Mineral Prospector', 'Fieldwork', 'Cartographer', 'Fossil Collector', 'Well-Sinker', and 'Mentor'. An introductory chapter by Douglas Palmer places Smith's work within its historical context. The thematic chapters are interspersed with full-colour reproductions of Smith's geological maps and cross-sections, and with previously unpublished extracts from his MS notebooks.

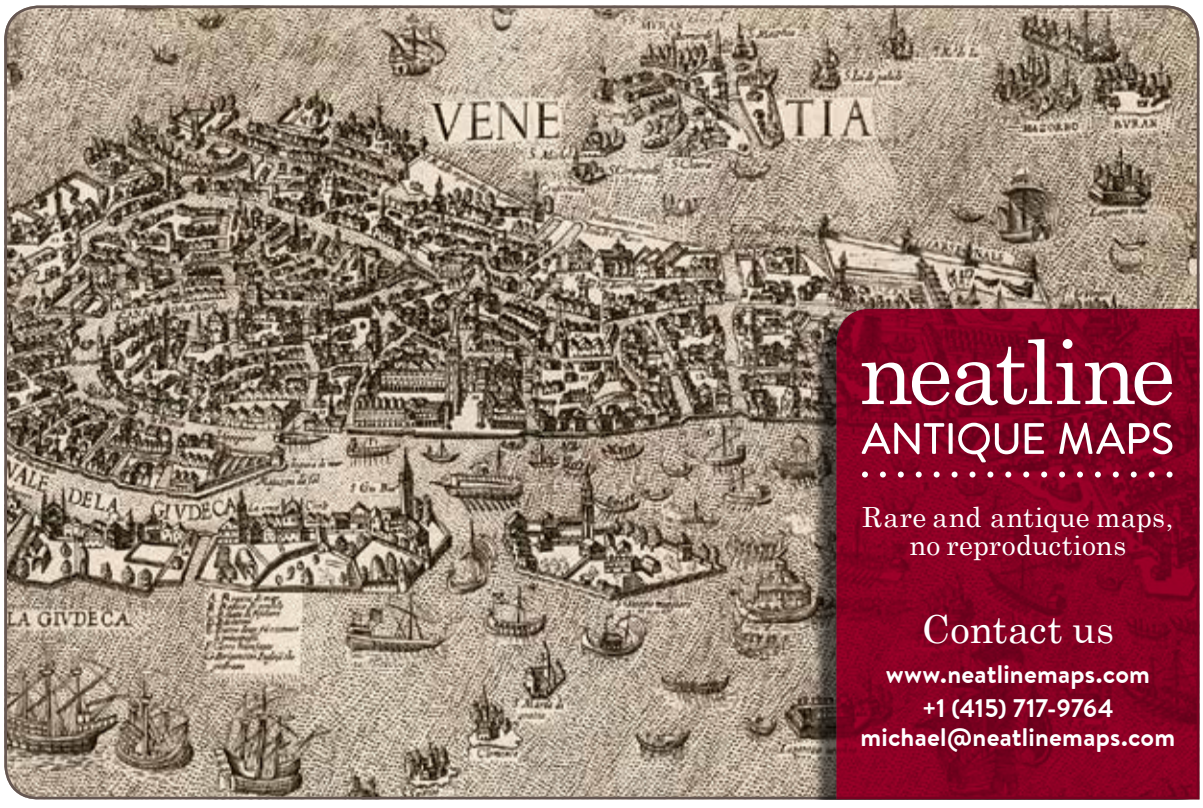
Despite each chapter being authored by different specialists, the book provides a remarkably coherent and balanced overview of Smith's many and diverse achievements.

Strata is intended for the non-specialist and will appeal to a diverse audience, particularly map enthusiasts, but also those with a wider interest in the history of science and engineering. As one might expect from a 'coffee-table book' aimed at a generalist audience, this book is jargon-free, while bibliographic citations, endnotes and indexing are fairly minimal and unobtrusive.

The text is well written, authoritative, and largely free of typographical and factual errors, though Smith's 1804 *Description of Norfolk* is incorrectly recorded on page 252 as being a manuscript rather than a published book. This is unfortunate given the great lengths that Hugh Torrens has gone to in searching for and in documenting this book (Torrens, H.T., (2006). Lost and Found – the 'Lost Work' of William Smith. *Geoscientist*, 16(3), pp. 22-23).

One over-arching theme that comes across very clearly on reading this book is that of Smith as a *practitioner* of geology – someone who was acutely aware of the practical applications of his knowledge and discoveries. It was Smith who pioneered the concept and application of biostratigraphy based on his observations that strata occur in a regular and predictable order and that each stratum contains a characteristic suite of fossils. These twin principles enabled Smith to predict whether natural resources such as coal, iron and water, were likely to be present in the subsurface at any particular location, and if so, at what depth. This approach led to greatly improved exploration success, and these same principles still underpin modern-day subsurface exploration.

The chapter on Smith as cartographer will be of particular interest to the readers of the *IMCoS Journal*.



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This includes information on Smith's professional relationship with his publisher, John Cary, and on Smith's unique system of colouring his maps and sections, the colours he selected to represent particular strata being chosen to approximate the actual colour of each rock type. Thus, for example, the Liassic claystones are depicted in blue-grey while the Upper Oolite limestones are shown in honeyed yellow. The intuitive colour scheme devised by Smith is still in evidence in modern-day maps of the Geological Survey. An additional cartographic innovation by Smith was his distinctive method of colouring the basal part of each stratum in a dark shade and fading this upwards, thus enabling the orientation of the strata and their vertical succession to be determined at a glance. This technique made the watercolourists job far more difficult but adds greatly to the utility and aesthetic appeal of his maps.

For the hardcore carto-bibliophile further detailed information on Smith as cartographer can be found in some of the cited literature, including recent journal articles by Tom Sharpe (Sharpe, T., (2016). William Smith's 1815 map *A Delineation of the Strata of England and Wales*: Its production, distribution, variants and survival. *Earth Sciences History*, 35(1), pp. 47–61) and John Henry (Henry, J., (2016). William Smith: The maps supporting his published maps. *Earth Sciences History*, 35(1), pp. 62–98).

While my overall impression of *Strata* is very favourable, a few things struck me as not quite up to expectation. Firstly, paper quality and print reproduction are a little disappointing for such a strongly pictorial book, with some of the images being much less striking than is desirable. Higher resolution printing on bright gloss-finish coated paper would have yielded sharper and more vibrant images and better colour rendition. Secondly, a small though significant number of the illustrations are reduced in size to the extent that some of the detail is indiscernible, clarity and legibility having seemingly been sacrificed for the sake of uncluttered page layout (this despite exceptionally wide blank page margins throughout much of the book). This is especially unfortunate for the previously unpublished non-map MSS material such as extracts from Smith's notebooks and his caricature portraits.

One editorial oversight deserves particular mention. While *Strata* includes passing reference to the works of Hugh Torrens, the pre-eminent authority on William Smith, there is inadequate acknowledgement of his major lifetime contribution to our knowledge and awareness of Smith. Failure to give this greater prominence in the front-matter is a significant injustice. The editors also fail to spell out clearly that Torrens was regrettably unable to contribute to this volume, due in part to the recent dispersal of much of his archive. Notice of this, however brief, would have helped those left wondering why he is not represented here.

Despite these slight misgivings, I found *Strata* to be a highly enjoyable and instructive read, and I strongly recommend it to the IMCoS membership. It represents the first time that all of Smith's published (and many of his unpublished) maps and sections have been illustrated together in one place. As such, it is the closest thing that we have to a pictorial *catalogue raisonné* of Smith's cartographic works. It will no doubt remain as a standard reference work for map collectors, map dealers, librarians and historians of science for many years to come, and will likely become a collector's item in its own right.

Christopher Toland, Cheltenham, UK

Town: Prints & drawings of Britain before 1800
by Bernard Nurse. Oxford: The Bodleian Library, 2020. ISBN 9781851245178. HB, 224, 116 illus. STG £35.



Richard Gough (1735–1809) 'was director of the Society of Antiquaries of London from 1771 to 1797

and … was a gentleman of independent means with the time, the income and the determination to acquire as much as he could in his chosen field. He concentrated on items that related to particular places in the British Isles … and also acquired literary or historical manuscripts'. He bequeathed this collection to the Bodleian Library: certainly the best-known map is the eponymous one of the British Isles of possibly *c.* 1400. (Dating the 'Gough map' is very fluid at present!) The present volume includes 32 maps and plans and 77 other illustrations, a mixture of engraving, aquatint, watercolour and documentary drawing, plus some enlarged extracts. The illustrations include 'prospects' of towns, including some by Samuel and Nathaniel Buck, and some street scenes. Forty-three towns and cities in England, six in Scotland and nine in Wales are represented, some by one, a few by three or more illustrations. One has to travel from town to town, and there is a concluding section on 'touring Britain in the eighteenth century' (not to be undertaken lightly!), supplemented by extracts from Gough's letters and journals. This is a book that will sell for its maps and illustrations, but there are brief introductions to the seven regions or nations into which the book is divided, and relatively brief commentary on each illustration. Bernard Nurse is well qualified as author, being a former Librarian of the Society of Antiquaries. There is a good bibliography, which is a valuable part of the book in itself. With the advent of direct-to-plate digital technology we have come to expect a uniformly high standard from even modest publishing houses and quite small printing firms, but the test is still to take a magnifier and see if the detail enlarges sharply: I am pleased to report that *Town* triumphantly passes this test. The selection of both plans and views includes some obvious subjects, such as S.H. Grimm's view of Salisbury Cathedral in 1777, but also some that will be less familiar, such as the Ceremony of the Dunmow Fitch (not for vegetarians). Much of this is seen through eighteenth-century conventions of 'politeness', but I still found at least two brawls.

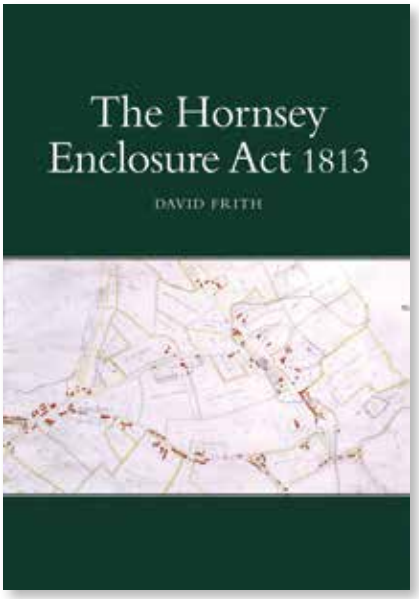
Although there is much to praise, there are also a few drawbacks that ought to have been attended to before passing the proofs for publication. By far the worst is that old, old problem which digital technology has not yet cured: inadequate guttering where an illustration is divided across an opening. The Bucks are particular sufferers, not for the first time: the late Ralph Hyde's otherwise excellent collection of Buck views, *A prospect of Britain* (1994), is similarly disfigured. I just don't understand why publishers cannot see that a narrow white gap is preferable to a small loss of information, with its accompanying discontinuities of text and linework. Don't they look at books as they come off the press? Do they look at other publishers' books? Occasionally I found a missing word, which may be a little bothersome to those readers whose first language is not English. Direct-to-plate technology may have improved both letterpress and image quality enormously, but it has not removed the necessity for an independent eye to pass over the text. It would also have been useful if one of the enlarged duplicate illustrations in the prefatory matter had been replaced by a list of the illustrations, which would have saved me from some tedious counting, and might help sell the book to hesitating purchasers.

Bernard Nurse has previously published a companion volume, *London: Prints & drawings before 1800*, but as yet the surface of the Gough collection is only scratched, as those of us fortunate enough to have seen some of the originals can attest. The final main section of *Town* and its illustrations makes this reviewer hope that there can be further companion volumes (*Village*? *Mansion*? *Castle*? *Monastery*? *Folly*? Or just *Ruin?*): the collection deserves it. Maybe one day it will follow the example of its great rival, King George III's topographical collection in the British Library, and all be online, but there is still something about the printed page that the electronic screen is unlikely ever to rival.

So: worth buying, but try not to look at the gutters.

Richard Oliver, Exeter, UK

The Hornsey Enclosure Act 1813 *by David Frith. London: Hornsey Historical Society, 2021. ISBN 9780906794579. Softback, iv + 92, 29 illus. STG £12. Available at www.hornseyhistorical.org.uk.*



Land reform and land redistribution in Europe have taken various forms; the dominant one in England, in terms of extent, has been 'enclosure'. This took two forms: division of open arable fields, formerly worked communally, into discrete individually owned and fenced allotments, and similar division of open grassland, used for growing fodder and for pasturing animals. This process was under way by the mid fourteenth century, but accelerated after 1700; wars and associated high prices for agricultural products were a particular stimulus. It was largely complete by 1850. 'Enclosure' could be by agreement, but more usually was by Private Acts of Parliament, which could enable large landowners to impose their will on the rest. Whichever method was used, those with provable rights, either as owners or as users, were allotted land, which most had to fence at their own expense; the exceptions were lands of lords of manors and land allotted to owners of tithe, which were fenced at the expense of the other allottees. The process has been seen as tending to increase the value of the lands of larger landowners, through their ability to 'sweat the assets' more, but as forcing smaller owners to sell up, in order to pay the costs imposed on them. Enclosure in the immediate vicinity of larger towns often released land for building, and for fortunate owners could be very profitable.

The process is best documented during the last century or so of significant activity, from the 1750s to the 1850s. Two types of document usually survive: the 'award', which includes detailed descriptions of what was allotted, and a map. There may also be records of the process, including correspondence and minutes of the commissioners who carried it out, but there was no legal obligation to retain these.

There are two types of enclosure map. One tends to be associated with those parishes where the arable land was still 'open', and most of the parish was subject to enclosure, and so the map covers the whole parish. The other tends to be associated with those parishes where the open arable land had disappeared and only 'commons' for pasture or fodder remained; the map therefore only covers the area immediately affected by enclosure, which will often be only a relatively small proportion of the parish. Numerous studies of individual enclosures have been published over the past sixty years or so, in various degrees of detail; many discuss arable enclosures and most of them belong to a time when colour reproduction was still expensive.

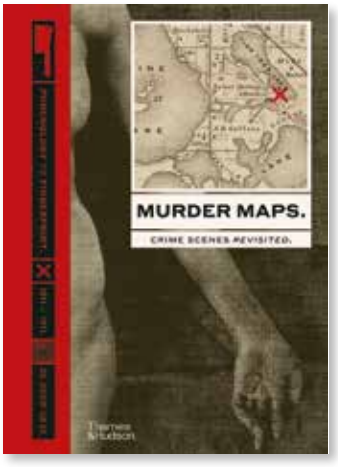
Hornsey lies about 7 to 8 kilometres north of the city of London. It is somewhat unusual in that by 1813, when its enclosure act was passed, only about five per cent of the parish remained unenclosed, yet the whole was mapped. David Frith explores why this might be, and suggests that commutation of tithe and assessments for local taxation were important, but there is no documentary proof of this. It might be added that absolute documentary proof of intent is often lacking for many manuscript maps that we cartographic historians have cheerfully assigned to genres; a map ostensibly created and financed for one purpose might be adapted for another. The Hornsey map is dated 1815, is at a scale of 1:2772, and is large: about 157 x 294 cm. Here only those portions which include areas enclosed and their surroundings are reproduced. It is a pity that more were not included: even a reduced-scale image of the whole map would be welcome, to fill some of the otherwise blank pages that enable each chapter to start on a right-hand page. This would better balance the other illustrations, which include some of the important landowners, some interesting photographs showing the effects of enclosure, and some useful other maps.

The text is organised into ten chapters, which describe parish, the enclosure act, award and map, land ownerships, the allotments on the four main commons, and the costs of the work – which were unusually high compared with other contemporary enclosures in the district. There are also two appendixes, on tracing the northern parish boundary – interesting in itself, and an invitation to retrace it when travelling is possible – and an 'Index of Land Allocations', which shows that most allotments were small, an average of one quarter of a hectare, with some much smaller than that. This particularly reinforces that this was an atypical enclosure.

Anyone who wants to gain some feeling for the enclosure process will find some of the answers here, but needs to bear in mind that Hornsey seems to have been atypical. Despite its proximity to central London, much of the land enclosed was not immediately built over; some remained undeveloped until well into the twentieth century. That said, anyone wanting an example of an important cartographic genre, seemingly predominantly 'English', and of a feeling for 'local history' could do a lot worse than invest in this book.

Richard Oliver, Exeter, UK

Murder Maps: Crime scenes revisited: phrenology to fingerprint, 1811-1911
by Drew Gray. London and New York: Thames & Hudson, 2020. ISBN 978050252451. HB, 224, extensive b&w illus. and colour maps. STG £25.00.



© Thames & Hudson

If one wishes to be polite, this is a curious book; if one wishes to be honest, a distasteful one. Dr Drew Gray is a social historian of the eighteenth and nineteenth centuries, specialising in the history of crime and punishment. At the University of Northampton, he teaches both history and criminology, and is subject lead for history.

The stated purpose is to plot mainly city murders, including in London, Liverpool, Glasgow, Paris Vienna, Madrid, New York and Chicago, on maps with a view to showing spatial distribution. Well, there are certainly plenty of nineteenth-century maps, quite a number drawn from the David Rumsey Collection, which ought to be self-recommending, but I cannot find any identifications, or any statement of a cartographic researcher: most seem reproduced at a reduced scale, and amount to little more than wallpaper. There is actually quite a variety of maps, including examples of official topographic surveys, guidebook maps, atlas maps and North American county atlases – but this book doesn't identify them, and so loses value. One may suspect that there is a general correlation of poverty, overcrowding and homicide, but these maps, devoid of commentary or context, fail to bring this out. A plotting of the Ripper murders in the east end of London in 1888 on Charles Booth's poverty maps might say something; on Stanford's Library Map – which Booth used as his base for publication – it does not.

As for the murders: these vary from single killings through Jack the Ripper (certainly five) to those whose slayings reputedly reached well into double figures. You don't have to take the author's word for it: there are numerous photographs of murderers and victims. Suffice it to say of the latter, that the photos were not all taken when they were alive, and quite a number show them in more than one piece. Not all the convicted killers went to the gallows or the guillotine, but many not only did so, but are portrayed here.

There will no doubt be those who are able to see past the gore, and who may not be bothered about the handling of the maps, and may even enjoy identifying the sources. Your reviewer is not one of them

Richard Oliver, Exeter, UK

IMCOS LIBRARY BOOK SALE

Book list No.21
March 2021

The books can be purchased from **Jenny Harvey**, who will quote a revised price to include postage cost. **jeh@harvey27.co.uk** or telephone **+44(0) 20 87897358**.

Title	Author	Date	Publisher	£
Cartographic Treasures of the Newberry Library	Intro: J. Akerman	2001	Newberry Library	8
Deliniatio Lituae (Lithuanian and English text)	A. Branziuene	1996	Rolandas Valiunas	10
The Nine Lives of John Ogilby: Britain's master map maker and his secrets	A. Ereira	2005	Overlook Duckworth	18
India within the Ganges	S. Gole	1984	New Delhi, Jayaprints	20
El Mapa de España: siglos VX–XVIII	A. Hernando	1995	Instituto Geográfica Nacional	25
Kent History Illustrated	F.W. Jessup	1961	Kent County Council	5



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WORTH A LOOK

Online map exhibitions and websites

The maps we play

For readers interested in maps as entertainment, *The History of Cartography 2020 Newsletter* has a wonderfully illustrated account of this fascinating genre of mapmaking.

Commencing in the seventeenth century with French and German geography-themed playing cards, which at the time were viewed as both entertaining and 'improving', Matthew Edney explores the kind of games that developed over the ensuing four hundred years. The nature of the games reflects changes in pedagogical principles, mass education and literacy, advances in printing technology, the adventures of explorers, real and imaginary in literature, imperialism, motorised transport and today's digital technology. See geography.wisc.edu/histcart/2020-extras/

National Geographic digitises its maps

National Geographic has compiled a digital archive of its entire editorial cartography collection – every map ever published in the magazine since the first issue in October 130 years ago. The collection is brimming with more than 6,000 maps (and counting), a taster of which can be viewed at https://www.nationalgeographic.com. The very first map published by National Geographic in 1888 depicts the Great White Hurricane, one of the most severe blizzards to ever hit the USA; it crippled the Atlantic coast from the Chesapeake Bay all the way into Canada. The magazine will share one of their favourite maps each day on Twitter, Instagram, and Facebook. The separate map archive is not available to the public, but subscribers can see them in their respective issues in the digital magazine archive.

German naval charts at the National Library of Scotland

The NLS has added to their digitised collection of German naval charts with a set of 21 charts of Scottish and British waters produced by the German navy, the Oberkommando der Kriegsmarine in Berlin during World War II. In all cases they used British Admiralty charts as their primary source material, with no significant changes to the hydrographic content. The charts provide an interesting illustration of capturing and re-using enemy mapping, as well as the importance of hydrographic intelligence in wartime. The charts can be views at https://maps.nls.uk/coasts/german-naval-charts.html

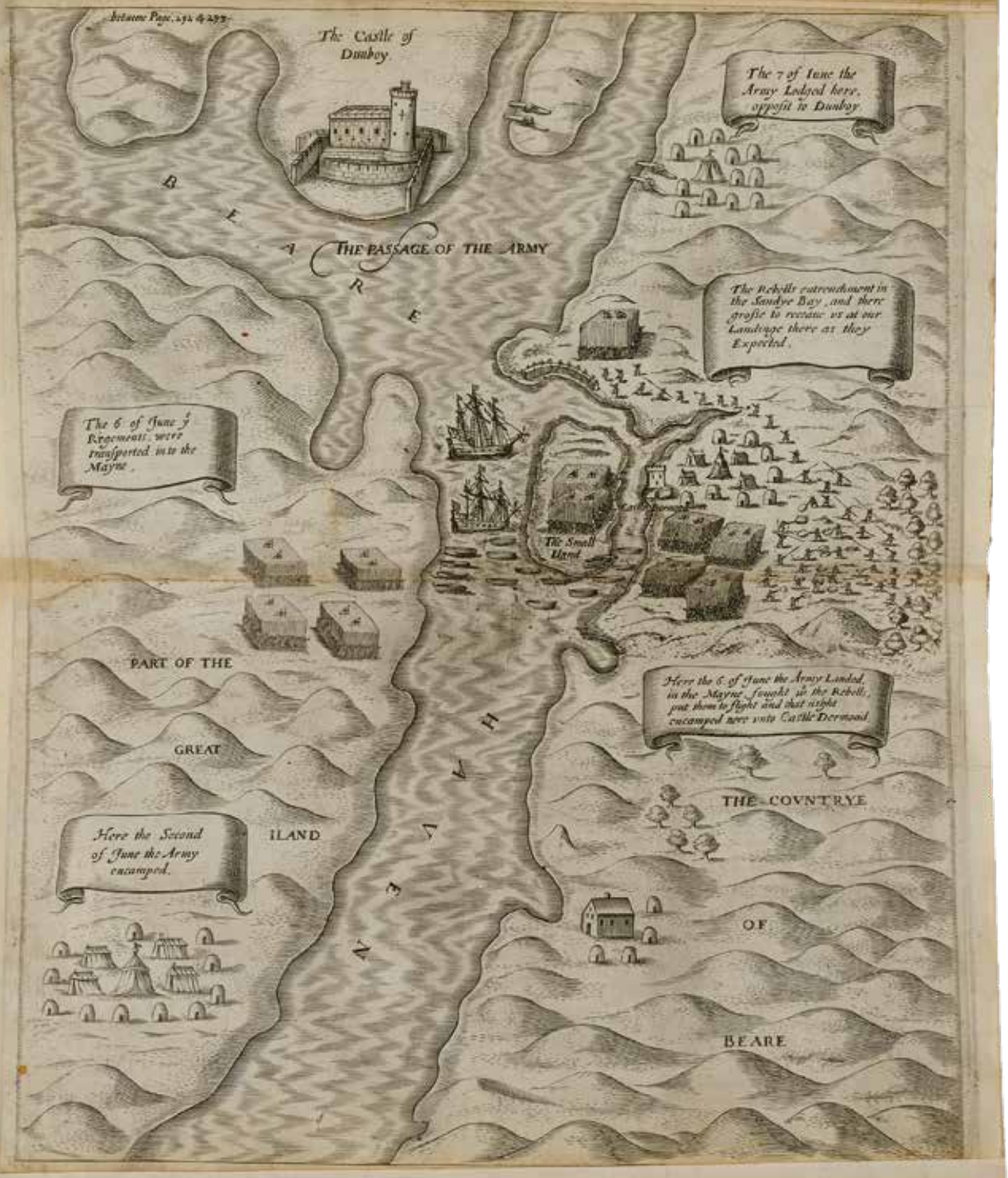
'Mapping History': Armagh and Dublin libraries combine collections for online exhibition

The six mini exhibitions – 'Irish Localities', 'The Island of Ireland', 'Britain and its World', 'European Expansion', 'The Dutch Golden Age' and 'Mapping the Past' – celebrate the map collections of two historic Irish libraries. The Armagh Robinson Library founded in 1771 by Archbishop Robinson in the heart of the city of Armagh and Marsh's Library in Dublin, which by an Act of Parliament opened its doors to the public in 1707. See https://www.marshlibrary.ie/digi2/exhibits/show/maps/#exhibit

'Bending Lines: Maps and data from distortion to deception'

This online exhibition was planned as a physical event which was due to open at the Norman B. Leventhal Map Center in May 2020. Due to the pandemic it has reconfigured itself into a digital one featuring interactive material and additional content specially designed for an online experience. As the title suggests it explores the many ways in which maps have 'bent' reality. It is designed in three sections: 'Why Persuade', 'How the Lines get Bent' and 'The Power to Make Belief'. The exhibition highlights the social, cultural, and political context in which every map is situated, encouraging us to be more sceptical of them: 'Thinking carefully about motivations, meaning, persuasion, and presentation helps us to construct trust in an informed, critical manner'. Visit https://collections.leventhalmap.org/exhibits/26.

Engraved illustration of The Castle of Dunboy in Thomas Stafford, *Pacata Hibernia: Ireland appeased or, an Historie of the Late Warres of Ireland*..., (London, 1633). Marsh's Library Exhibits 'Mapping History' curated by Annaleigh Margey, Jason McElligott and Sue Hemmens with Armagh Robinson Library; Held by Marsh's Library (IE-DuMAL); accessed 26 January 2021, https://www.marshlibrary.ie/digi/exhibits/show/maps/item/424.


Iohnson Page. 232 & 233.
The Castle of Dunboy
The 7 of Iune the Army Lodged here, opposit to Dunboy
B A L A R E
THE PASSAGE OF THE ARMY
The Rebells entrenchment in the Sandye Bay, and there grosse to receaue vs at our Landinge there as they Expected.
The 6 of Iune 3 Regiments were transported into the Mayne.
The Small Island
PART OF THE
GREAT
ILAND
Here the Second of Iune the Army encamped.
Here the 6. of Iune the Army Landed in the Mayne fought w^th the Rebells, put them to flight and that night encamped neere vnto Castle Dermond
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OF
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World Map by P.Kaerius / J. Janssonius, 1632

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CARTOGRAPHY CALENDAR

Please note that all the lectures and/or conferences are currently listed as online events.

EXHIBITIONS

26 March 2021, Stanford
Online live opening of ***Mapping the Islamic World: The Ottoman, Safavid, and Mughal Empires*** is the David Rumsey Map Center's newest virtual exhibition. Guest curator Alexandria Brown-Hejazi will discuss the maps and cartographic studies of Ottoman Turkey, Safavid Persia, and Mughal India. The exhibition examines a series of cross-cultural artistic exchanges from maps that challenge the notion of Europe as the epicenter of the Renaissance World. The exhibition opening will take place on Zoom at 3 pm PST. For more information and to register go to https://events.stanford.edu/events/899/89972/

Until 25 April 2021
Sint-Niklaas, Belgium
The most beautiful, expensive and largest of Joan Blaeu's atlases the *Atlas Maior* (1662), in which he brought together the geographic knowledge of his time, will be on show at the Mercator Museum. It comprises 11 volumes, with no fewer than 594 hand-coloured maps and more than 3,000 pages of text. Information: https://www.museasintniklaas.be/tentoonstellinge

Until March 28 2021, Seville
The General Archive of the Indies opens its doors with the exhibition ***La Fábrica del Mundo*** [The World's Factory]. It aims to show the evolution of the image of the World during the Spanish explorations over more than three centuries. Information: https://www.culturaydeporte.gob.es/cultura/areas/archivos/mc/archivos/agi/portada.html

LECTURES & CONFERENCES

Spring 2021, Lecture series
'Borders and Borderlands' Research Network at the University of Bristol and the Historic Towns Trust are presenting a series of free online lectures this spring. Lectures will be delivered via Zoom. Information: http://www.historictownsatlas.org.uk/ and https://www.eventbrite.co.uk/e/university-of-bristol-and-historic-towns-trust-tickets-141405663145

11 March 2021
28th Annual Series Oxford Seminars in Cartography
James Akerman (Hermon Dunlap Smith Center for the History of Cartography The Newberry Library, Chicago, ***A View from the Road: Travel Mapping and American Identity***). Seminars start 4.30 pm (UK time) via Zoom. Information: nick.millea@bodleian.ox.ac.uk

11-13 March 2021, Paris
XVII Centre de recherche interuniversitaire sur les champs culturels en Amérique latine International Colloquium, Université Sorbonne Nouvelle. ***The Use of Maps. Mapping in Latin America (XIX-XXI centuries)***. Information: http://www.univ-paris3.fr/xvii-colloque-international-du-criccal-l-usage-des-cartes-cartographier-en-amerique-latine-618286.kjsp

16 March 2021
London Group of Historical Geographers
Isabella Alexander (University of Technology Sydney) ***Copyright, Maps and the Circulation of Geographical Knowledge in 18th-century Britain.*** This talk explores the role of law in producing, using and circulating geographical knowledge through an examination of the emergence and application of copyright legislation in eighteenth-century Britain. This talk investigates this tension through an examination of a number of legal disputes that arose relating to the unauthorised copying of maps and road books. Zoom presentation from 5:30pm EST. This seminar is free to attend, but booking is required at https://sas.sym-online.com/registrationforms/ihrbooking_lghg__40180/done/

18 March 2021
École Pratique des Hautes Études Cartes et révolution conference about the cartography of insurgent Greece. ***The Maps of Greece by Colonel Lapie and Franz von Weiss, 1821-1829***. Information: https://global.gotomeeting.com/join/205374101.

20 March 2021
New York Map Society. Judith A. Tyner will speak on her new book ***Women in American Cartography*** will have a virtual Zoom meeting at 2 pm Eastern Time(New York). Registration is not required. Information: http://www.newyorkmapsociety.org/

23 March 2021
The Boston, California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, Texas, and Washington Map Societies. Susan Schulten (Prof. of History, University of Denver) will discuss ***'Make the Map All White': Visual Strategies in the Eighteenth and Nineteenth Amendments***. RSVP to John Docktor at washmap@gmail.com in order

to receive the meeting ID and passcode. Meeting will start at 7 pm Eastern Time.

17 April 2021
New York Map Society
Ana Pulido Rull will speak on her new book ***Mapping Indigenous Land: Native Land Grants in Colonial New Spain***. Zoom meeting at 2 pm, Eastern (New York) Time. Registration is not required. Information: http://newyorkmapsociety.org/

22 April 2021
James Akerman, Director of the Hermon Dunlap Smith Center for the History of Cartography and Curator of Maps at the Newberry Library, Chicago, will give a presentation, entitled ***Reading Maps in 20th-Century Travel Brochures: A Primer.*** RSVP to John Docktor at washmap@gmail.com to receive the meeting ID and passcode. Meeting will start at 7 pm Eastern Time.

29 April 2021
30th series of Maps & Society lectures in the history of cartography. Dr Djoeke van Netten (Dept of History, University of Amsterdam), ***The Landscape and the Ship. Mapping Seventeenth Century Naval Battles***. To register go to the Warburg Institute's What's On page to register (there is no charge).

4 May 2021
Cambridge Seminars in the History of Cartography
Peter Geldart (Philippine Map Collectors Society) will speak about ***Nicholas Norton Nicols and his Maps of Mindanao.*** All are welcome virtually on Zoom at 5.30 pm. For details on how to join, please send an email to events@emma.cam.ac.uk.

15 May 2021
New York Map Society
Cartographic historian and New York Map Society member Chet Van Duzer will speak on ***Shipwrecks, Treasure, and Maps at the End of the Seventeenth Century: The Manuscript Atlases of William Hack***. Zoom meeting at 2 pm, Eastern (New York) Time. Registration is not required. Information: http://www.newyorkmapsociety.org/

17 May 2021
Michael Gilmore will speak about ***Titling the National Mall.*** RSVP to John Docktor at washmap@gmail.com in order to receive the meeting ID and passcode. Meeting will start at 7 pm Eastern Time.

20 May 2021
28th Annual Series Oxford Seminars In Cartography .
Chet Van Duzer (The Lazarus Project, University of Rochester) will discuss ***Shipwrecks and Treasure in the Manuscript Maps of William Hack.*** Seminars starts 4.30 pm (UK time) via Zoom. Information: nick.millea@bodleian.ox.ac.uk.

27 May 2021
30th series of Maps and Society lectures in the history of cartography. Dr Angelo Cattaneo (Consiglio Nazionale delle Ricerche, Rome) ***What Is a Map? The Case of Fra Mauro's Mappamundi: Author's Intentions, Modern Receptions.*** Those wishing to attend should go to the Warburg Institute's What's On page to register (there is no charge).

3 June 2021
28th Annual Series Oxford Seminars In Cartography will be virtual this year. Katherine Parker (Barry Lawrence Ruderman Antique Maps Inc./Hakluyt Society) will discuss ***Revision and Erasure: Indigenous Presence and Maps of Southern Patagonia, 1670–1750.*** Seminars start at 4.30 pm (UK time) via Zoom. Information: nick.millea@bodleian.ox.ac.uk.

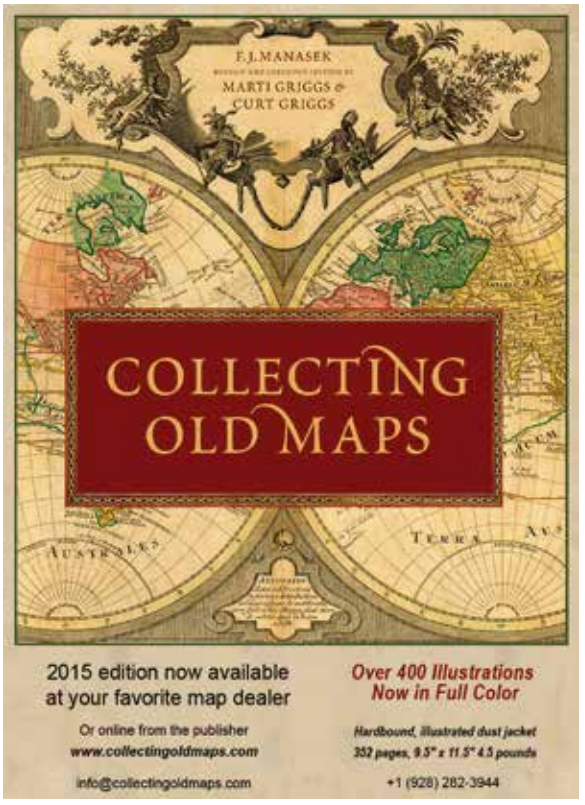
9 June 2021
The Malcolm Young Lecture will be given by Daniel Crouch on the recently sold ***Spanish Armada maps*** from the Astor family collection. Lecture starts at 7 pm on Zoom and will be followed by the presentation of the 2021 IMCoS/Helen Wallis award. Information: Ljiljana.editor@gmail.com.

12 June 2021
New York Map Society
Historian Lindsay Frederick Braun will speak on (tentatively) ***Mapping in 19th Century Africa***. Registration is not required. Braun's work has involved surveying, mapping, and struggles over land and landscape in South Africa between the middle of the 19th century and the First World War. Zoom meeting at 2 pm, Eastern (New York) Information: /www.newyorkmapsociety.org/

24 June 2021
Leah Thomas will discuss ***John Marrant's Narrative and Map of Cherokee Lands in South Carolina***. Anyone interested in participating in the meeting must RSVP to John Docktor at washmap@gmail.com in order to receive the meeting ID and passcode. Meeting will start at 7 pm Eastern Time,

29th ICHC conference POSTPONED

The 29th ICHC conference has been postponed until July 2022.The conference will still take place in Bucharest, Romania. Information: https://ichc2021.com/



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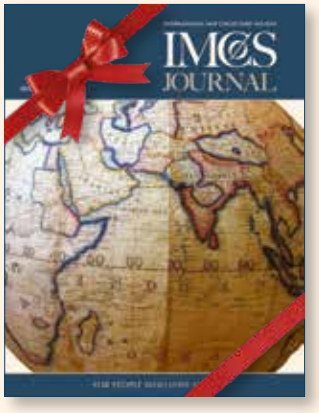
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†

GEORGE PINESS

(1926 – 8 DECEMBER 2020)

George was a much-loved member of IMCoS. He was an avid map collector, regular visitor to the London Map Fair and a devoted attendee at our annual symposia. He will be sadly missed.

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