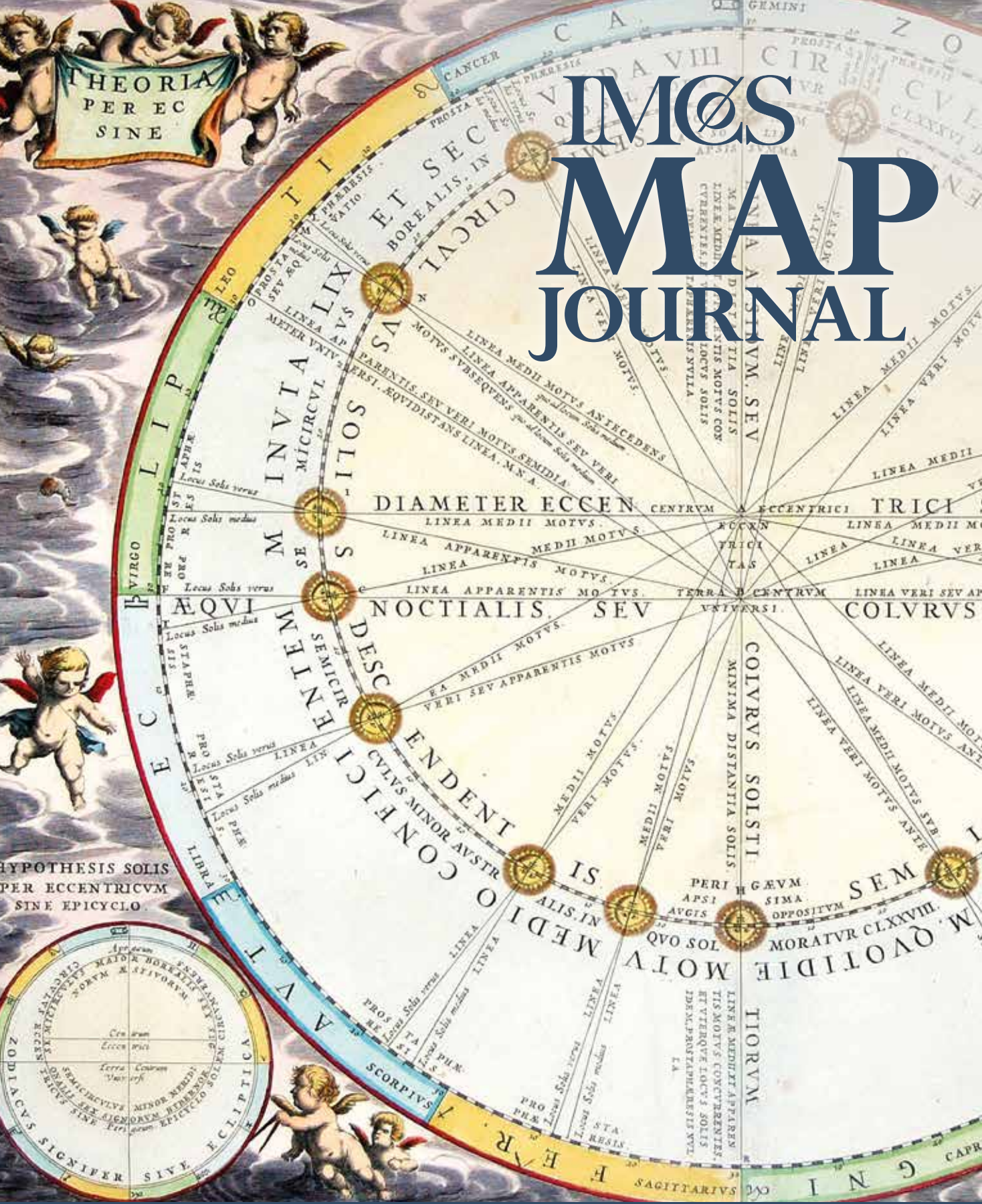


INTERNATIONAL MAP COLLECTORS' SOCIETY MARCH 2022 | No.168



Ortelius's celebrated map of the North Atlantic, famous not only for its aesthetics but also for the introduction of the multiplicity of mythical islands courtesy of the Zeno Brothers. Published in 1592 and in full original hand colour.

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Front cover **Detail of celestial map from Andreas Cellarius' *Harmonia Macrocosmica, c.* 1661. From the Nick and Carolynn Kanas collection.**

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A LETTER FROM THE CHAIRMAN

Mike Sweeting

I have before me December's *Journal* and March's draft cover page. Several things strike me regarding the current issue. I note the numerous events that are being publicised – trips, talks, exhibitions, fairs, symposia – the whole range of mapping 'life' becoming visible once more. We have not lost the increased virtual aspect; we have regained the face-to-face as well. What could be healthier?

Our own Autumn 'Show & Tell' continued to draw together members from all over the world, with eight presenters of four nationalities speaking from five countries about astronomical, Biblical, topographical, and agricultural maps. What could be more stimulating and embracing of our goals as a Society? However, I also note the increased activity as national and regional map groups begin to meet physically once more. An expression of this is the forthcoming IMCoS UK visit to view again the Hereford Cathedral *Mappa Mundi* in their 'chained' library and the accompanying exhibition 'Strangers' which considers the 'monsters' that pepper the map.

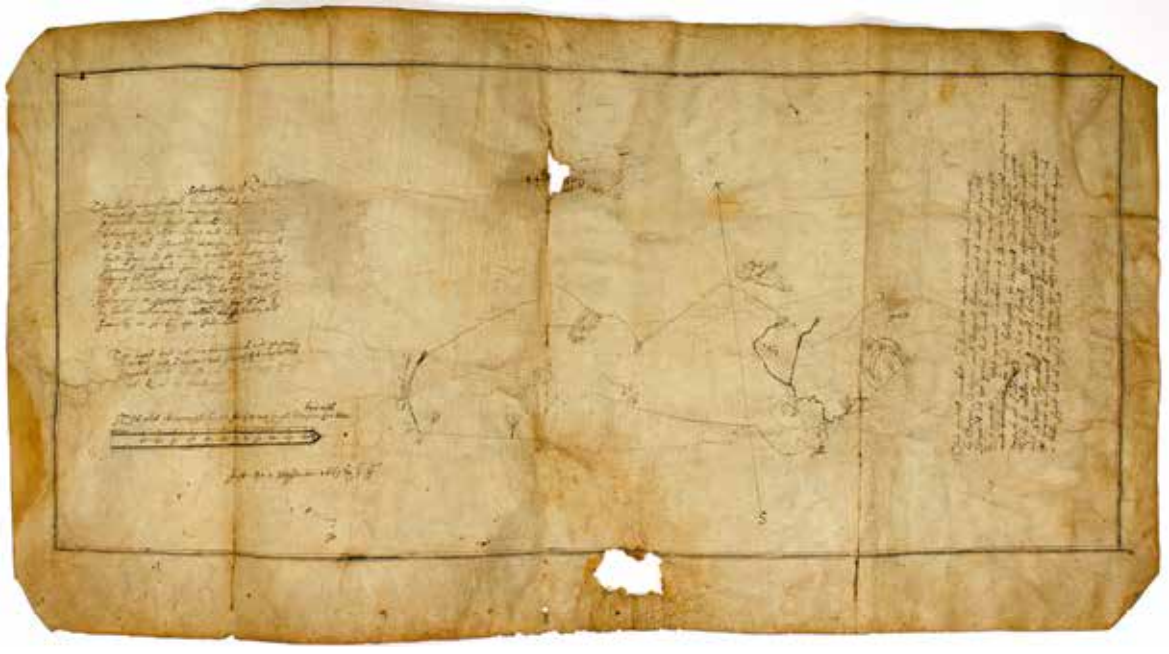
I am also struck by the motivation and energy of organisers. By the time that you read this, *Mapping the Pacific* will have taken place in Sydney, demonstrating great perseverance since the initial cancellation in 2020. Teams have already started to put together IMCoS symposia for the next three years. The London Map Fair re-joins our calendar in June, as do many others. Thirdly, I note the high levels of academic excellence being displayed in online lectures, the recent Brussels Symposium, and in the new rush of exhibitions.

However, the world of maps also has a commercial aspect – so I am equally pleased to see that side of things getting a boost. For most non-specialists it is through dealers, shops, online offerings, auctions, and fairs, that they are most likely to access the joys of maps. Most maps live a public rather than a private life. They were designed to be seen, to be coveted and bought. Their provenance is often part of their romance. I certainly feel closer to ones that I obtained in exotic climes, characterful shops, or at lively fairs. Maybe you do not need such an encouragement, but nonetheless I do urge you to support your map suppliers at this significant time of regeneration. Do not just browse their stock, buy some of it! Use them or lose them.

In keeping with this mood of refreshing, you will note a fresh front cover design and a changed title for your March 2022 issue. Our aim is to appeal more widely, and more clearly. Consequently, the *Journal* is rebranding as the *IMCoS Map Journal*. A campaign to boost both circulation and membership will follow, in keeping with that aim.

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EDITORIAL

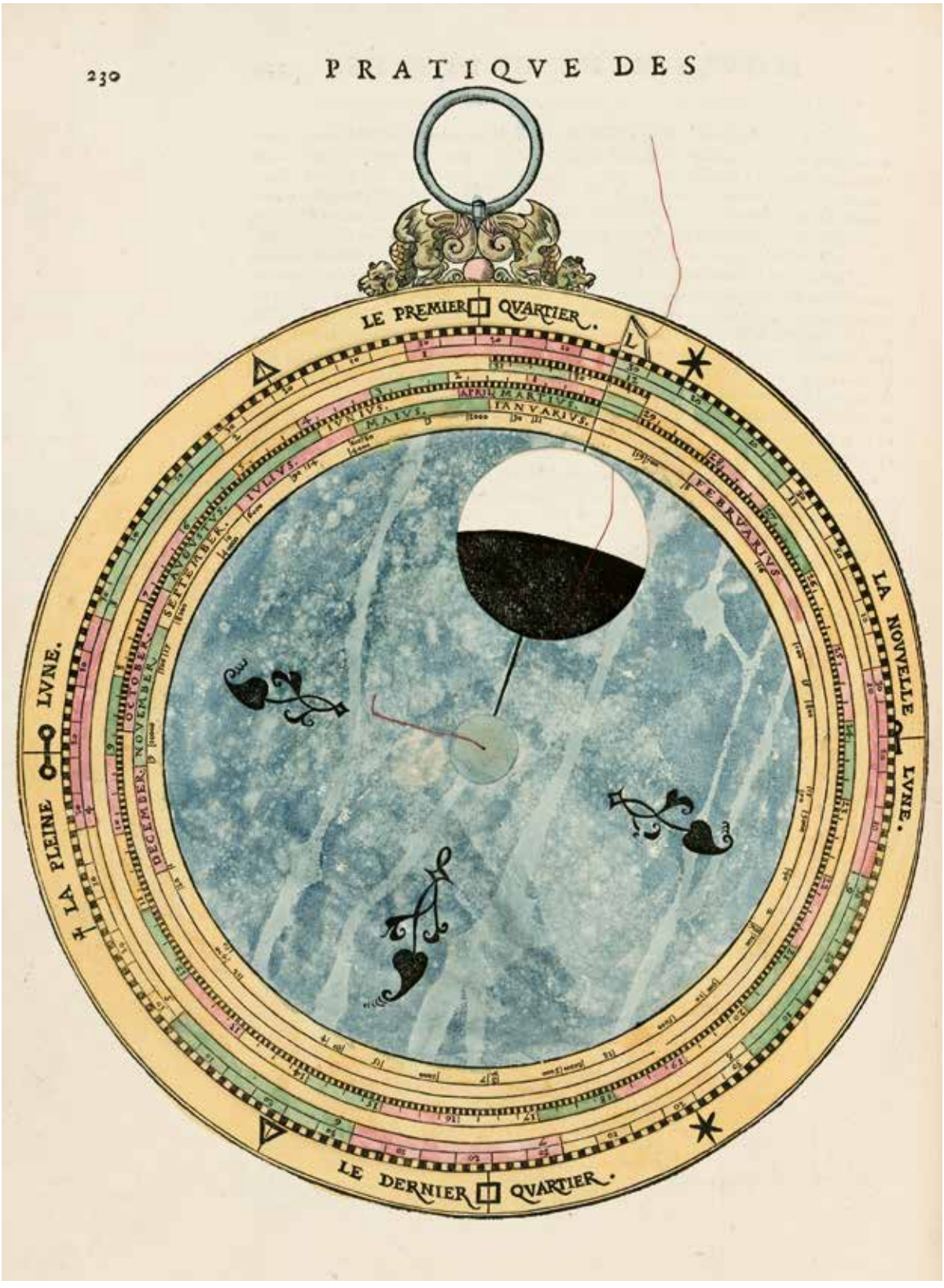
Ljiljana Ortolja-Baird

The port city of Plymouth, on the south coast of Devon, is enjoying a sudden surge of interest with both the unearthing, in a nearby village, of a significant find of animal bones thought to date to the last Ice Age and its hosting of a major exhibition *Songlines: Tracking the Seven Sisters*. It is also the subject of Devonian Kit Batten's article on the publishing history of the *Plymouth Directory* featured in this issue of the journal.

The city boasts a rich maritime history, and its shores have witnessed the departure of several world changing expeditions: in 1577 Sir Francis Drake embarked on his circumnavigation of the world; in 1584 Sir Walter Raleigh set out for America to investigate the suitability of establishing a colony there, which after an effort of some twenty years resulted in Jamestown, the first permanent English settlement in the Americas; in 1588 the English fleet and the Spanish Armada met for the first time off the coast of Plymouth; in 1620 the *Mayflower* set sail for the New World where its passengers, the Pilgrims, would establish the Plymouth Colony; James Cook departed Plymouth Dockyards for his three voyages to the southern ocean and the Pacific, as did Charles Darwin in 1831 on his expedition for the Galapagos Islands, where he formulated his revolutionary theories of natural selection. Plymouth was also the departure port for British mass migration in the twentieth century to Australia.

In a circular narrative, the ancestors of the Aboriginal peoples, who Cook first encountered in 1770 on the east coast of Australia during his voyage on the *Endeavour*, and whose lives were changed irrevocably by it, have come, in spirit, to Plymouth. They bring with them *Songlines: Tracking the Seven Sisters*, an exhibition in which art, history, science and cosmology meet to tell a foundation story of their people. Perhaps it is due to the city's close ties to Australia that its museum, The Box was chosen to host the exhibition.

And how does it relate to map history you may ask. Songlines are pathways of knowledge that map the routes of Ancestral beings as they travelled across Australia. Known also as Dream tracks, 'they crisscross the land, creating a network of stories that "map" the continent by linking narratives to geographical features'. As several speakers at the recent Rudermann cartography conference on Indigenous mapping argued the practice of mapping cannot be confined to Western notions of cartography; territorial rights can be expressed and asserted using historical memory and ancestral knowledge. The artefacts in this exhibition provide clear evidence that Australia was not a *terra nullius* as imagined by Europeans in the eighteenth century, a view which was used to justify aquisition by occupation without treaty or payment.


230
PRATIQVE DES
LE PREMIER QVARTIER.
LA NOVVELLE LVNE.
LE DERNIER QVARTIER.
LA PLEINE LVNE.
IANVARIVS.
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SEPTEMBER.
OCTOBER.
NOVEMBER.
DECEMBER.

VOLVELLES

Early analogue computers of the heavens bound in books

Nick Kanas

A marvellous book recently appeared for sale on the website of Daniel Crouch Rare Books Ltd.[1] Headlined 'From the astronomical library of Mary, Queen of Scots', this large-format folio entitled *Astronomique Discours* was written by Scotsman James ('Jacques') Bassantin (*c.* 1500–1568)[2] and published in Lyon in 1557 by Jan de Tournes. The website informs us that it is a first edition and a beautifully illustrated compendium on how to calculate planetary positions. It also has a pedigree: it was bound specifically for Mary, Queen of Scots (1542–1587).[3] Gracing Her Majesty's library, it displays her crowned initial, and all the illustrations are in contemporary hand colour. The text and mathematical tables inform us about the movement and interactions of the heavenly bodies in their celestial spheres and describe practical problems related to understanding their positions at a given time. Among the 175 splendid woodcuts, the folio is graced with fourteen volvelles (thirteen of which are full page); these are complete with thirty-six moving parts (Fig. 1).[1]

Volvelles? Moving parts? What in Heaven's name (pun intended) are these? How did they work? Why am I discussing them in a map collector's journal?

Mapping the heavens

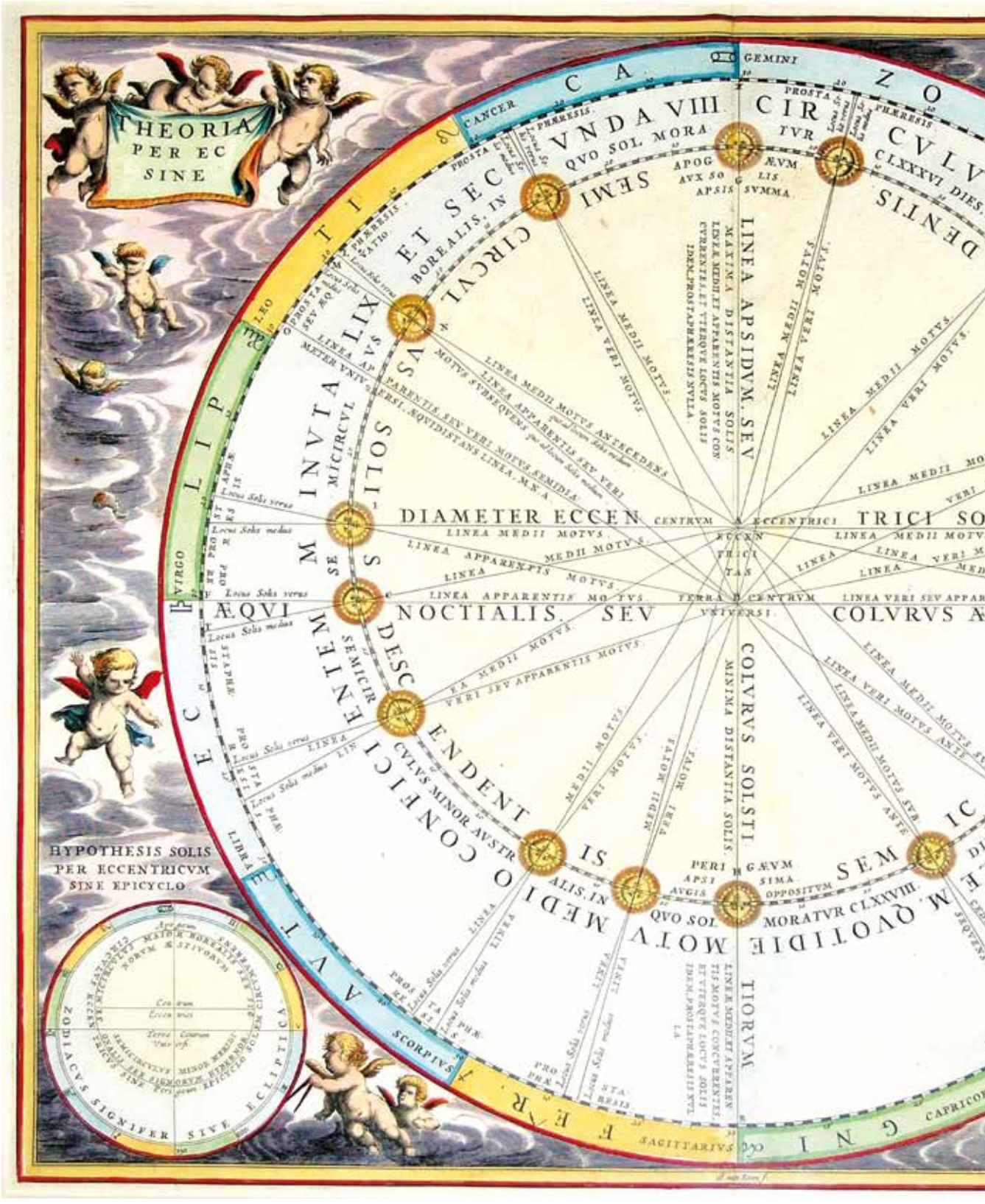
The ability to accurately locate heavenly bodies in the night sky had practical significance for many early cultures in terms of agriculture, navigation, astrology, religion, mythology, and history. For example, the ancient Egyptians heralded the first appearance before sunrise (helical rising) of the star Sirius as a signal that the Nile would soon be flooding the land, making it an optimal time for the planting of crops. For the classical Greeks, accurately locating heavenly bodies in the sky had navigational and astrological significance, and it satisfied their urge to understand the structure of the cosmos. For Islamic peoples, understanding the location of heavenly bodies helped them determine the direction of Mecca, which they needed to face during their prayers. To help organise the heavens, early cultures used fixed stellar patterns called constellations that had important religious and mythological value, and they helped teach history to their young.

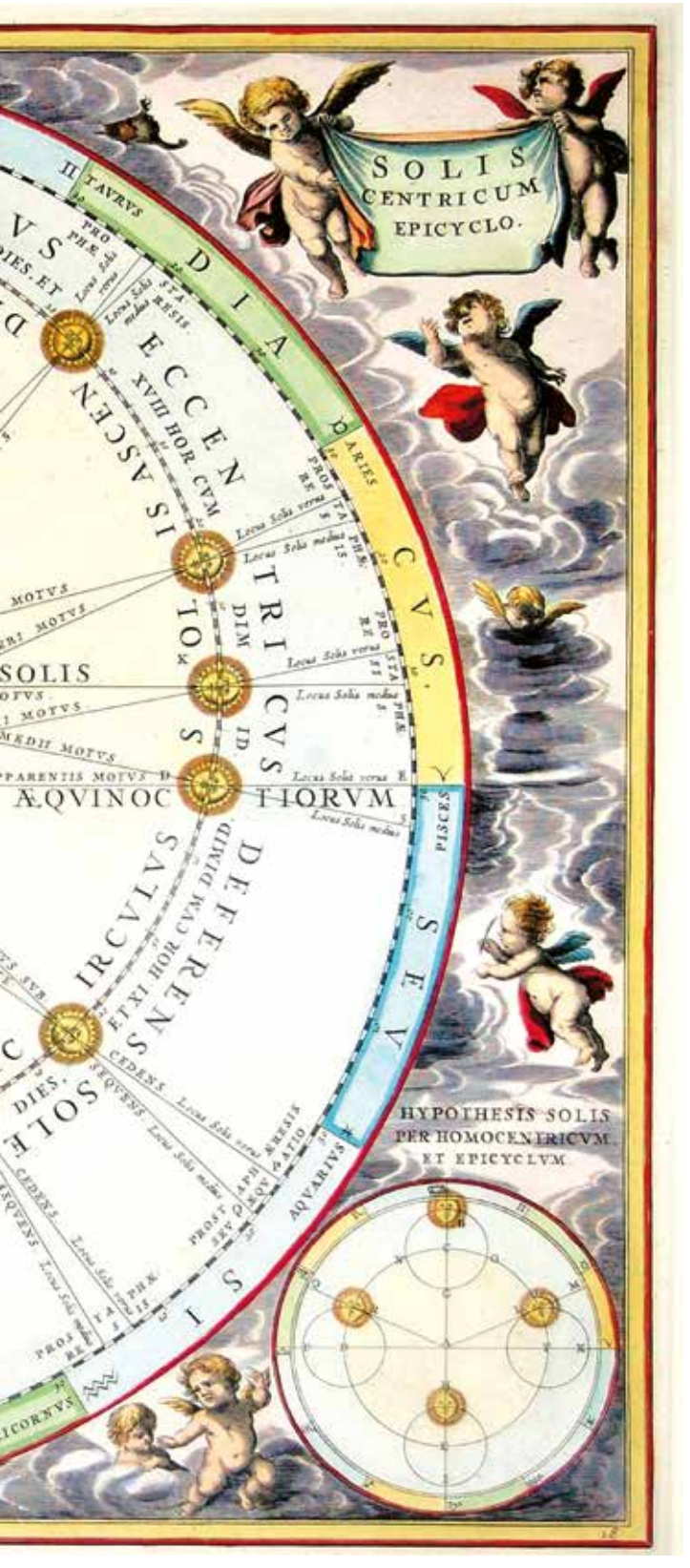
But the ancient Greeks went one step further. Using their knowledge of spherical geometry, they placed the stars in an imaginary grid system in the sky oriented to the ecliptic (the path of the Sun). Since the position of each fixed star could be located in terms of degrees of celestial latitude and longitude, a celestial map was created which formed the backdrop for the movement of those heavenly bodies that moved (e.g., Moon, Sun, planets or 'wandering stars').

This system was summarised by the Greek geographer and astronomer Ptolemy (*c.* 100–178 CE) who around 150 CE wrote his famous *Mathematical Syntaxis*, which later received the better known Arab name of *Almagest*. (Ptolemy had two other best-sellers: *Tetrabiblos*, a textbook of astrology, and *Geographia*, the encyclopedia of geographical knowledge whose resultant printed maps are well known to map collectors). The *Almagest* described Greek mathematical astronomy, which viewed the Earth as being in the centre of the cosmos surrounded by the Moon, Sun, and planets (Fig. 2).[4] To mathematically predict the locations of these heavenly bodies in the sky at a particular time, each was portrayed as being affixed on a small circular orbit called an epicycle whose centre revolved around the central Earth along a large circular orbit called a deferent. By adjusting the speed and direction of revolution of these orbits, the actual location in the sky of the celestial object at a given time could be calculated using spherical geometry. For some heavenly bodies, like the Sun, constructing an eccentric orbit served the same purpose, as shown in Figure 2. These models did not need to represent reality; they simply had to mathematically account for observed phenomena, such as the fact that the period of time between the autumnal and vernal equinoxes (178 days) was shorter than the period of time between the vernal and autumnal equinoxes (187 days).[5]

The *Almagest* also included a catalogue of 1,022 stars that were listed not only by their location in one of the

Fig. 1 Volvelle from James Bassantin's *Astronomique Discours*, published in 1557. This first edition belonged to Mary, Queen of Scots. Image courtesy of Daniel Crouch Rare Books (crouchrarebooks.com).


THEORIA
PER EC
SINE
HYPOTHESIS SOLIS
PER ECCENTRICVM
SINE EPICYCLO
GEMINI
CANCER
LEO
VIRGO
LIBRA
SCORPIVS
SAGITTARIVS
CAPRICOR
DIAMETER ECCEN
CENTRVM
ECCENTRICI
LINEA APSIDVM. SEV
LINEA MEDII MOTVS
LINEA VERI MOTVS
LINEA APPARENTIS MOTVS
ÆQVI
NOCTIALIS. SEV
COLVRVS SOLSTI
MINIMA DISTANTIA SOLIS.
MAXIMA DISTANTIA SOLIS
ZODIACVS SIGNIFER SIVE ECLIPTICA



forty-eight classical Greek constellations, but also by their location in the sky in terms of degrees of latitude and longitude. Thus, each star was mapped according to its position in this celestial coordinate system. This grid model was preserved by the Arabs and the Byzantines and was brought back to Europe in the Middle Ages.

To determine the position and movement of heavenly bodies in the sky (as well as to tell time and determine one's latitude on Earth), instruments were developed such as the armillary sphere and the astrolabe.[6] Such instruments were made of wood or metal, were expensive to produce, and were used mainly by astronomers, scholars, and others who could afford the price. But with the advent of movable type in Europe in the 1450s, an opportunity arose to incorporate the principles of these instruments into books, which could be produced more cheaply and reach more people. These movable devices on the printed page were called volvelles.

The arrival of the volvelle

According to the 5th edition of *The Shorter Oxford English Dictionary,*[7] a volvelle was a 'device consisting of one or more moveable circles surrounded by other graduated or figured circles, for calculating the rising and setting of the sun and moon, the state of the tides, etc'. They essentially were early analogue computers that were used for many purposes besides determining the location of a heavenly body (e.g., determining the time of day or night, calculating the number of Sundays until Easter). Specialised volvelles called equatoria were developed to show the relationship between the heavenly bodies and were used for teaching purposes.

Since there is evidence that the ancient Greeks and Arabs used armillary spheres and astrolabes, it is possible that they also developed volvelles, but no extant examples exist. Samples from European manuscripts appear as far back as the thirteenth century. They became popular with the explosion of printed books during the Renaissance. Printed volvelles were

Fig. 2 Andreas Cellarius, *Harmonia Macrocosmica*, *c.* 1661. 42.1 × 50.4 cm; 38.5 cm dia. central diagram. A celestial map based on Ptolemy's model showing the orbit of the Sun around the central Earth with reference to the Zodiac constellations in the ecliptic, which are shown around the periphery. The eccentric orbit accounts for the known unequal period of time between the equinoxes, with the lower part (autumn to spring) being shorter than the upper part (spring to autumn). At the lower right of the page, a model using an epicycle and deferent also produces an eccentric circular orbit, as can be seen by connecting the four Sun images. From the Nick and Carolynn Kanas collection.

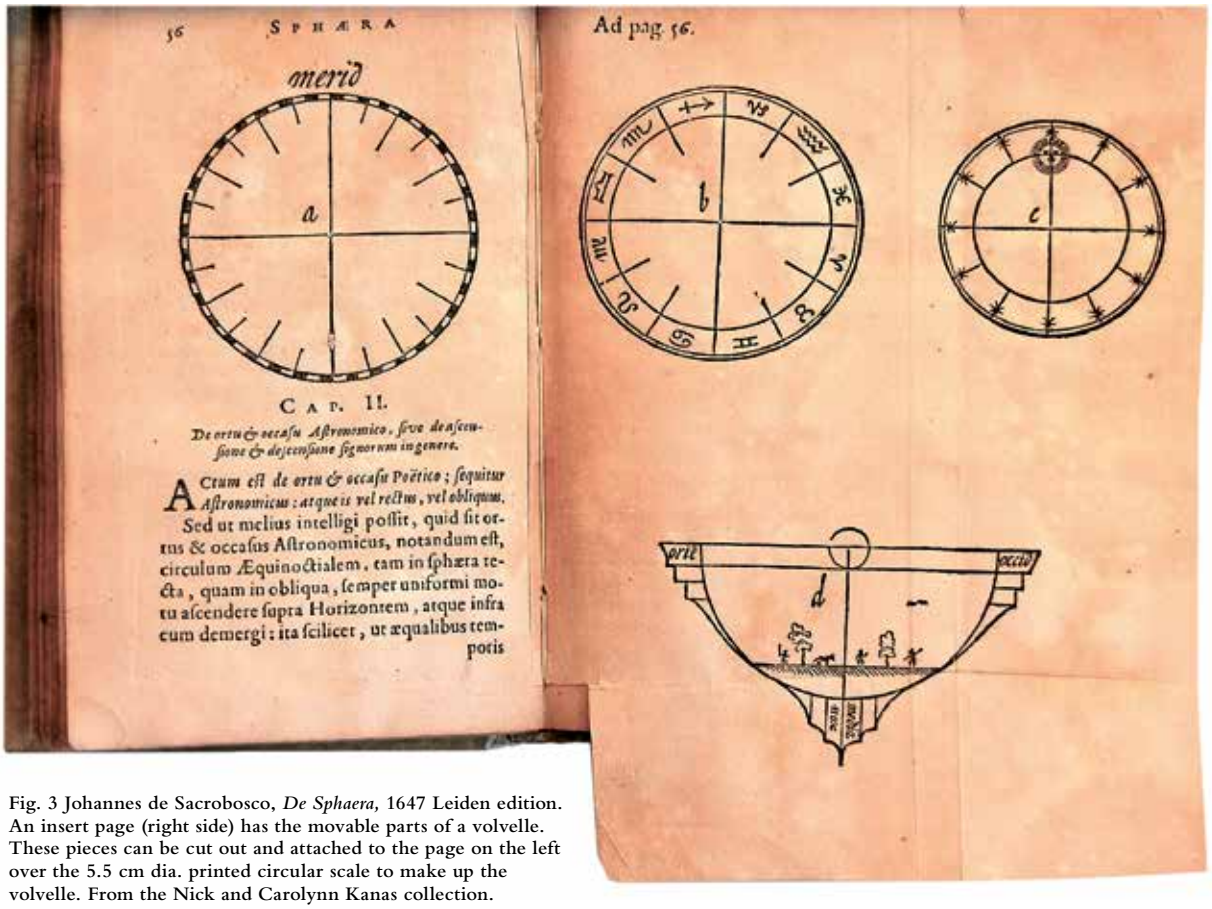


Fig. 3 Johannes de Sacrobosco, *De Sphaera,* 1647 Leiden edition. An insert page (right side) has the movable parts of a volvelle. These pieces can be cut out and attached to the page on the left over the 5.5 cm dia. printed circular scale to make up the volvelle. From the Nick and Carolynn Kanas collection.

found in a number of prominent fifteenth- and sixteenth-century texts, such as Johannes de Sacrobosco's *De Sphaera* (*c.* 1220, with many later Renaissance editions), Georg Peurbach's *Theoricae Planetarum Novae* (1454), Johannes Regiomontanus' *Calendarium* (1474), and Peter Apian's *Cosmographia* (1524) and *Astronomicum Caesarium* (1540).

Although a few free-standing volvelles were produced that were made of wood, brass, or other such material, most were incorporated into books. A printed diagram on one page was part of the instrument, and one or more movable paper discs or pointers from other pages could be cut out and attached to the centre of the diagram by a tab or string (Fig. 3). Instructions for the use of the instrument usually were described in the text. Many incorporated one or more strings that could be used as pointers or assist with the calculations. Volvelles sometimes were used instead of complicated tables, since the reader could calculate the positions of heavenly bodies and other information directly by manually operating the instrument. In other cases, simple tables were provided in conjunction with the volvelle, and together they obviated the need to perform complex mathematical procedures.

How did volvelles work?

The operations and uses of volvelles were quite varied. The first type is similar to the one from the *Astronomique Discours* shown in Figure 1. It is from the 1584 edition of Peter Apian's *Cosmographia*.[8] This volvelle illustrates the relationship of the Moon and Sun in the sky for different phases of the Moon. As shown in Figure 4, the outer circular scale, which is printed on the book page, is divided into twelve daylight (*horae diei*) and twelve nighttime (*horae noctis*) hours of celestial longitude in the sky. Each hour has four alternating light and dark sections, each of which represents 15 minutes of arc (or 3.75 degrees). Two movable discs have been attached by a tab in the centre. The disc with the labelled months and lunar pointer determines the hour angle of the Moon. The disc with the off-centre cut-out window and solar symbol on the pointer determines the hour angle

of the Sun. By positioning the two discs until the current phase of the Moon is shown in the circular window, and by then rotating the discs so that the lunar pointer is at the correct longitudinal location of the Moon in the night sky, the inner solar disc is carried around so that its pointer indicates the heavenly location of the Sun.

A more elaborate example is from Apian's *Astronomicum Caesarium*.[8] This impressive book contains a number of volvelles. Like the *Astronomique Discours* that introduced this article, it was bound for an important person, in this case the Holy Roman

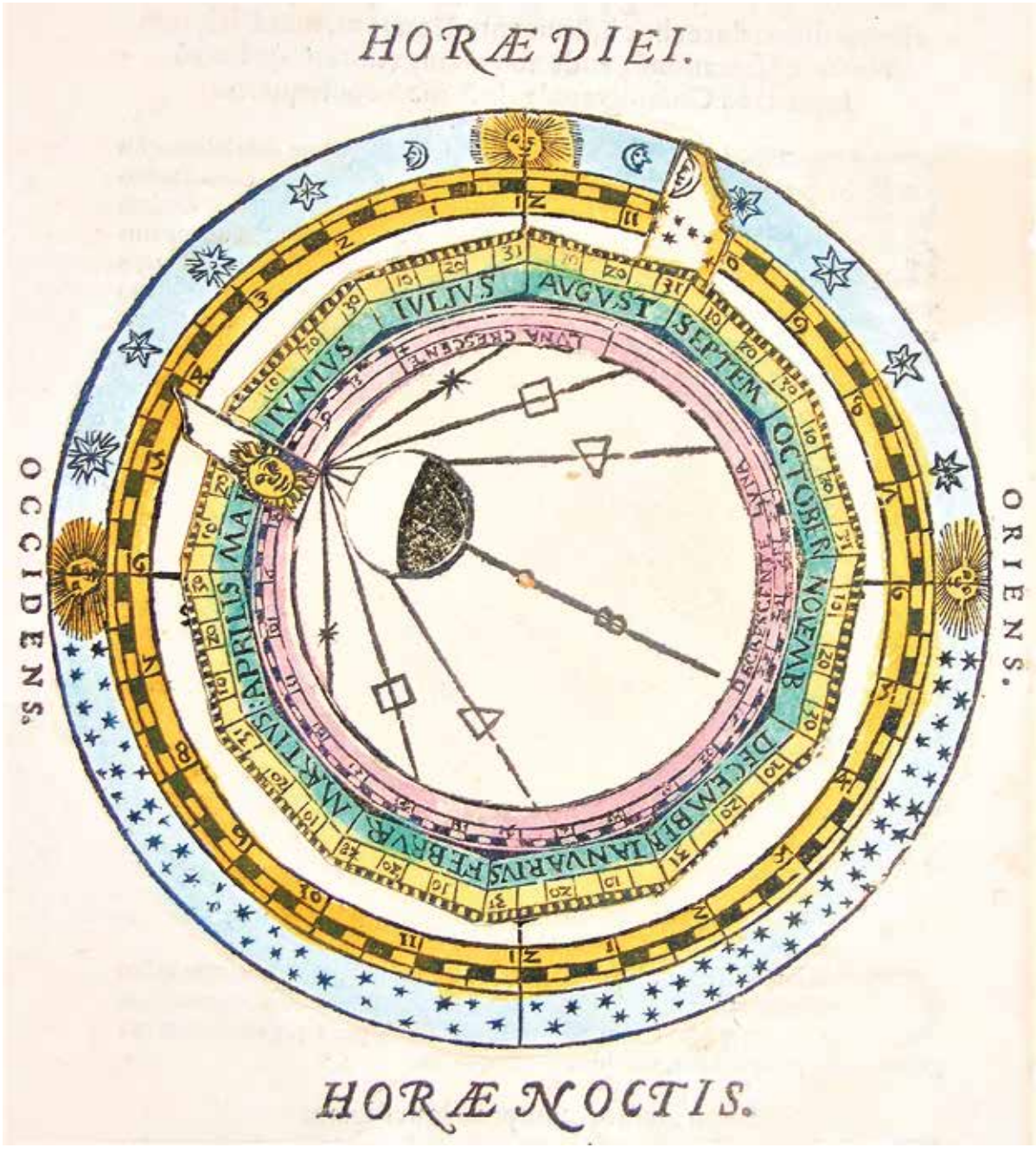


Fig. 4 Peter Apian, *Cosmographia*, 1584. A beautifully coloured volvelle with a 13.4 cm dia. central disc. By moving the inner and outer discs in the manner described in the text, the relative locations of the Moon and Sun in the sky can be demonstrated for different lunar phases. From the Nick and Carolynn Kanas collection.

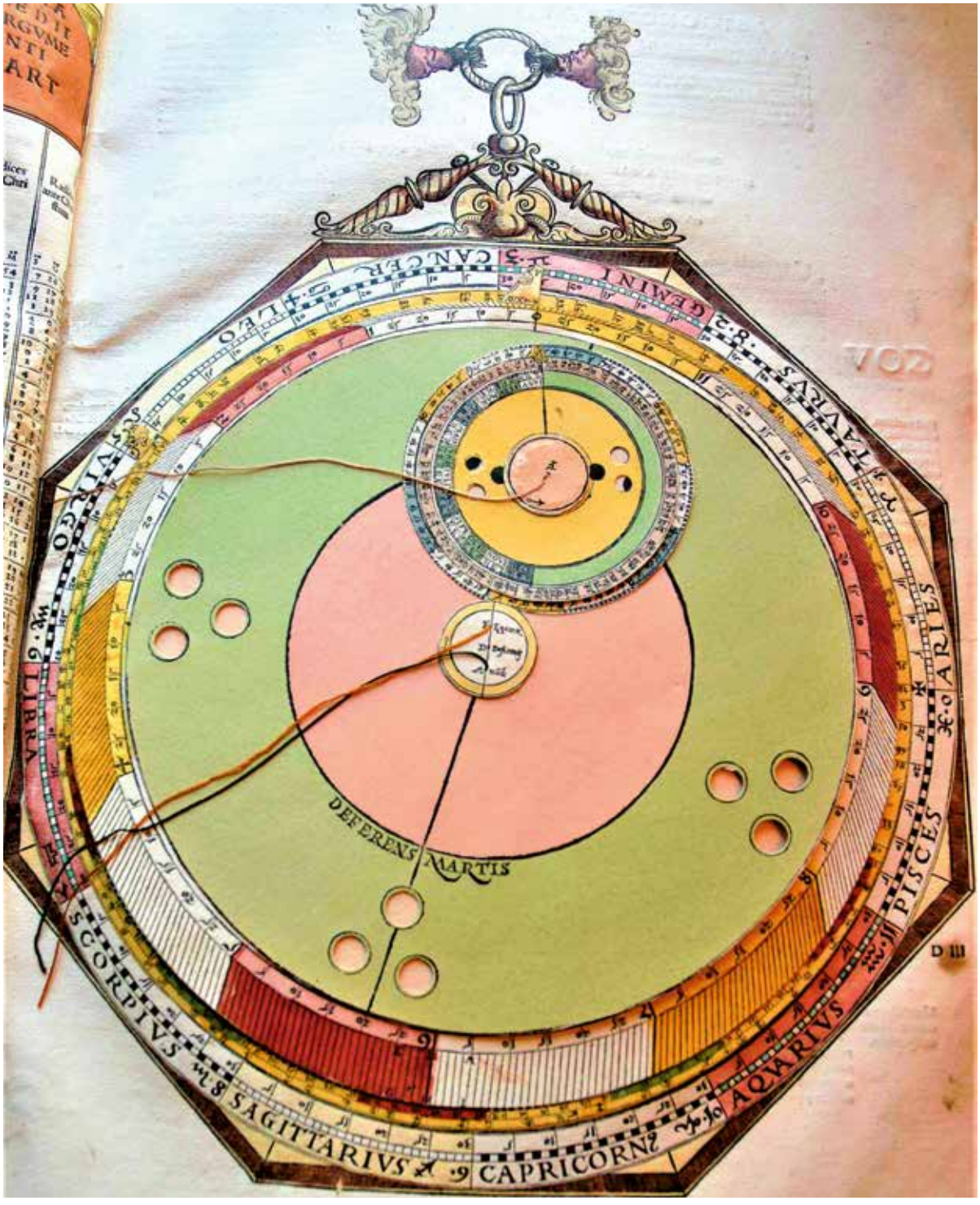


Fig. 5 Peter Apian, volvelle from *Astronomicum Caesarium*, 1540. Approximately 47 × 31.8 cm; 29.8 cm dia. central diagram. By manipulating the various discs and strings, the location and movement of the planet Mars in the sky can be determined as it moves through the ecliptic. Courtesy of the Robert Gordon Collection.

Emperor Charles V. The strings used to position the heavenly bodies with reference to the circular scales were made of silk, and some supported tiny pearls that could be slid along the string to make it easier to take readings from the various scales. Its size allowed planetary longitudinal positions to be read within 15 minutes of arc of the Ptolemaic predictions. In the example shown in Figure 5, the position of Mars in the sky can be shown as it revolves in its epicycle along its deferent (labelled *deferens martis*). The various strings align the centres of the movable epicycle and deferent discs with the circular scales. The outermost printed scale represents the planet's path through the twelve Zodiac constellations of the ecliptic in 30 degree increments. Since this volvelle could be used to demonstrate to students the relative positions of the orbit of Mars to the Earth, it is an equatorium type of volvelle.

Another example is a volvelle that uses a pointer instead of an inner disc (Fig. 6). It is from the 1614 Spanish edition of Giovanni Gallucci's original Latin *Theatrum Mundi, et Temporis . . .*[9] This device could be used to calculate the dates of important calendrical events, especially important to Christians since each Sunday in the Catholic Church was associated with a specific liturgical or feast day event. Knowing when these days would occur was necessary for planning purposes. The Sunday of Easter was particularly significant as it varied from year to year since it was based on the first full Moon after the Vernal Equinox. The volvelle in Figure 6 allowed the user to calculate the number of days until Easter. On the pointer are the names of the twelve months in order as one approaches the centre. These each line up with a concentric circle printed on the page of the book. As the pointer moves around clockwise, it passes consecutive letters from 'A' to 'G' that represent the days of the week. For months that do not have 31 days, 'ooo' symbols replace the letters and are treated as blank spaces. On the first day of each year (say it happens to be a Wednesday), that day is given a corresponding letter (e.g., 'A'). The letter corresponding to Sundays for that year then would be 'E', or four letters (days) later. This letter represents the year's so-called 'dominical' (for Sunday) letter. By knowing the year's date for Easter Sunday, the pointer could be moved to successive 'E's around each month's circle in order to determine the number of Sundays until Easter Sunday.

A final example of the different types of volvelles is taken from Johannes Hevelius' *Selenographia, sive Lunae descriptio…,* which was published in 1647 and

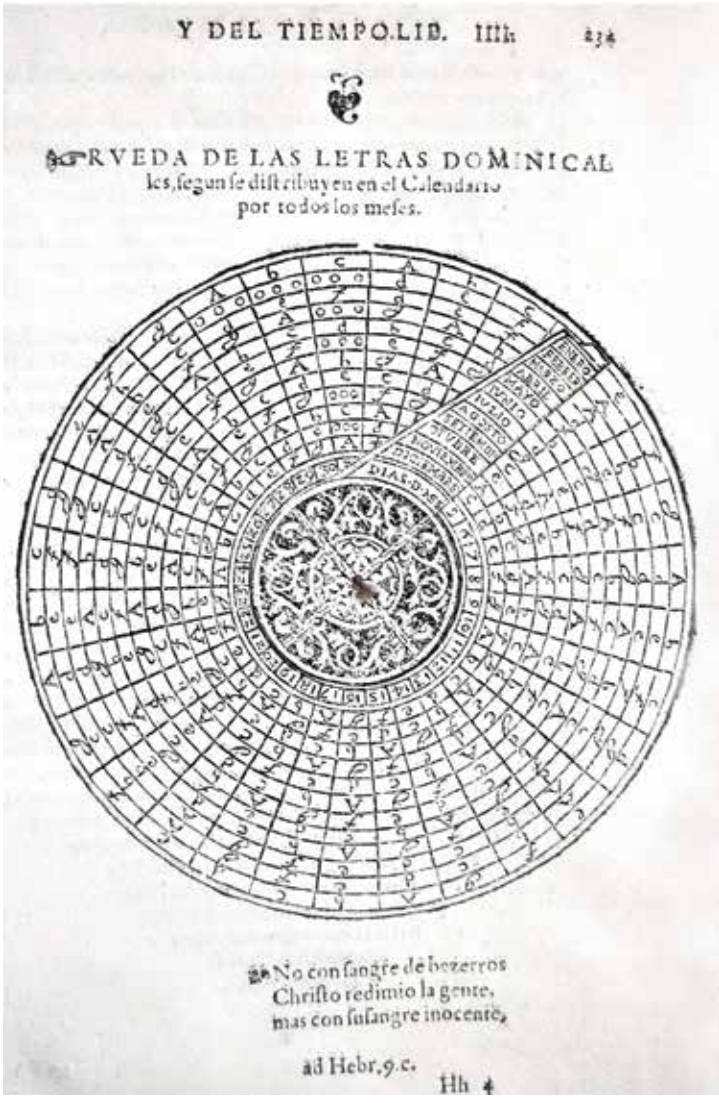


Fig. 6 Giovanni Gallucci, *Theatro del Mundo y del Tiempo,* 1614 Spanish edition. A volvelle using a pointer, rather than an inner disc, of 13.2 cm dia. central diagram. The concentric circles with letters from A to G represent the days of the week. As mentioned in the text, the number of Sundays (represented by that year's dominical letter) until Easter could be determined using the volvelle. From the Nick and Carolynn Kanas collection.

was the first true lunar atlas.[10] Hevelius had observed that as the Moon moved in the sky, its angular position varied with reference to the background stars, so he included the volvelle shown in Figure 7. The central disc is a map of the full Moon according to Hevelius' system. It could be rotated to match the Moon's orientation in the sky at a given time. A particular feature, say the centre of the prominent crater at the bottom left centre with its ejecta radiating out, could be measured in degrees of arc along the

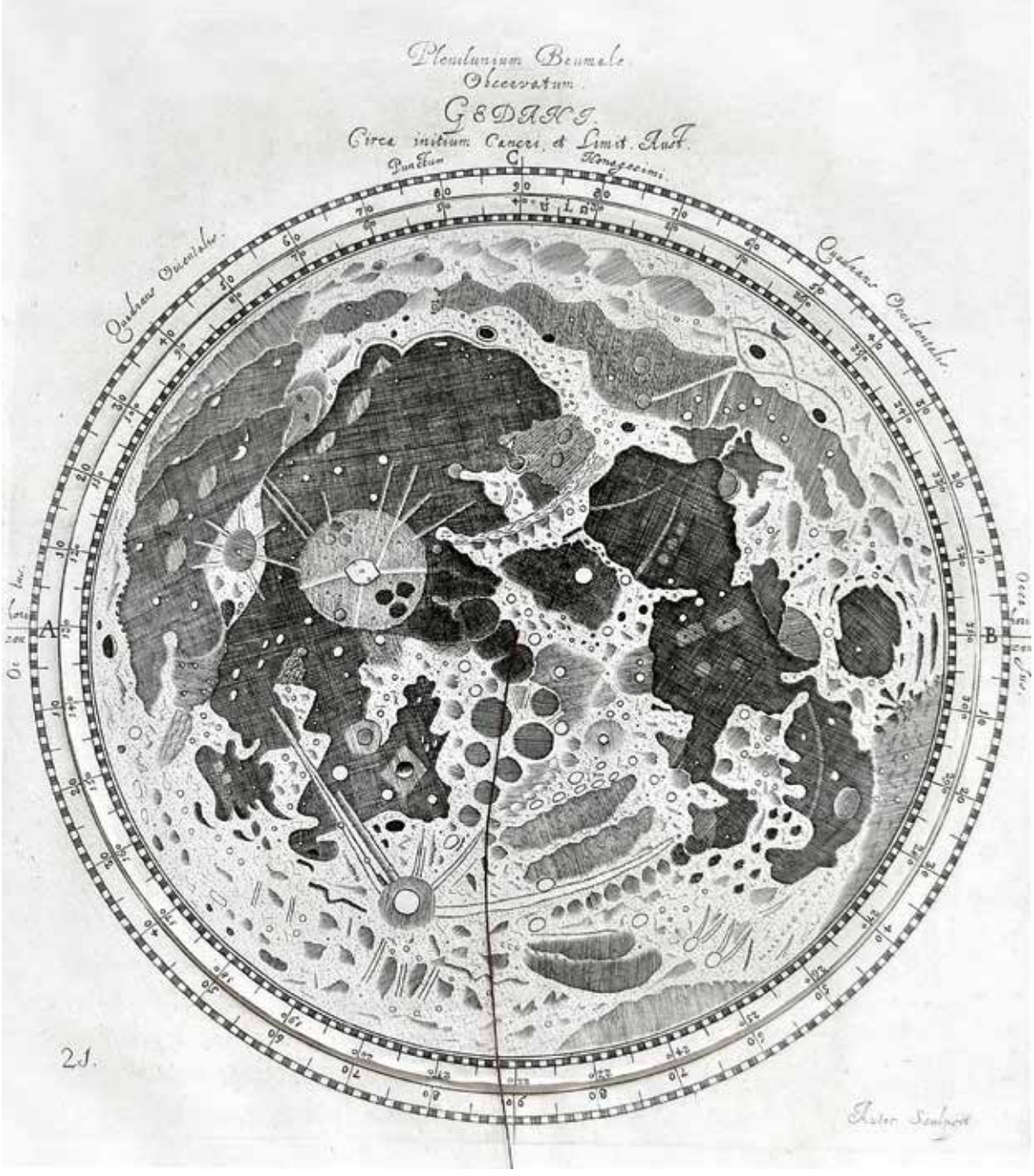


Fig. 7 Johannes Hevelius, *Selenographia*, 1647. Plate showing a map of the full Moon from the first true lunar atlas. 16.4 cm dia. inner rotating disc; 17.6 cm dia. outer circular ring. This image is actually a volvelle (the only one in the atlas), with a rotating Moon and the measuring string that allowed for the angular measurement of the lunar axis with respect to the background stars. From the Nick and Carolynn Kanas collection.

printed outer circular scale using the string as a pointer. Later in the night, as the Moon's orientation shifted, this change could be measured in degrees of arc by rotating the lunar disc to match its new appearance in the sky.

The demise of volvelles

Paper volvelles were convenient to use and offered financial advantages over wooden or metallic instruments, but they could be cumbersome when a sighting was needed that required the whole book to be lifted and positioned with respect to the heavens. Also, by constant use the spine of a heavy book could be damaged. In time, new materials were developed, such as heavier paper and cardboard (and later leather, light-weight woods, and plastic). These were relatively

cheap, durable, and easier to work with, and this allowed volvelles and related circular devices to be produced as free-standing instruments independent of the printed page of a book.

An example of a related circular device is the celestial planisphere, which can be used to locate the stars in the sky. Although described in principle as far back as Roman times, they became especially popular in the nineteenth and twentieth centuries. Initially, portable planispheres contained ornate Victorian flourishes, but over time they became more simplified and utilitarian. The example shown in Figure 8 is made of a heavy black paper envelope with four decorated pointers.

The 24 hours of the day and night are marked on the serrated periphery. This envelope holds a circular



Fig. 8 A planisphere, 'Der Sternenhimmel zu jeder Stunde des Jahres' *c.* 1890, constructed under the direction of A. Klippel from Dortmund. The envelope holds the 25.7 cm dia. circular rotating wheel on which the months and days are printed on the periphery and the constellations in the centre. By aligning the month and day with the time of observation, the constellations that appear overhead can be seen through the window of the envelope. From the Nick and Carolynn Kanas collection.

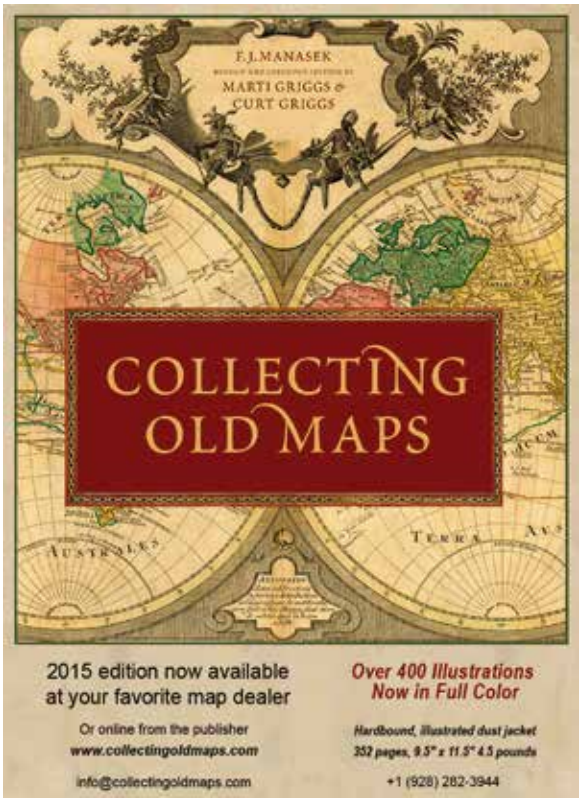
rotating wheel, on which are printed the month and day on its periphery and the constellations are in the centre. By rotating the wheel so that the month and day are aligned with the time of observation on the envelope, the constellations that are overhead in the sky can be seen through the cut-out window. Today, celestial planispheres are popular with people wanting to orient themselves to the night sky, and published versions appear monthly in amateur astronomy magazines such as *Astronomy* and *Sky and Telescope*.

The invention of the telescope in 1608 and later advances in mathematics (e.g., spherical trigonometry, calculus) called for more precision in the location and movement of heavenly bodies. This led to the publication of increasingly more accurate tables and ephemerides of solar, lunar, and planetary positions. In addition, at the great national observatories, such as Greenwich and Paris, large mural quadrants and sextants were built that allowed for the recording of celestial positions with great accuracy. With these changes, the less accurate volvelle lost its value in astronomy circles. Nevertheless, during the years around the Renaissance, volvelles played an important role in increasing our understanding of the heavens.

Notes

1 https://www.crouchrarebooks.com/discover/featured-items/from-the-astronomical-library-of-mary-queen-of-scots.
2 James Bassantin was a Scottish mathematician who studied in Glasgow and later taught in Lyon and Paris. He revised a book on the astrolabe and was familiar with advances in astronomy. According to the Daniel Crouch website, Bassantin's astrological acumen may have appealed to Scottish King James VI (aka James I of England and Ireland), who kept in his library the copy of *Astronomique Discours* that he inherited from his mother Mary (see below). According to Deborah Warner many of the maps in the *Discours* were copied from Apian's *Astronomicum Caesareum*. See *The Sky Explored: Celestial Cartography, 1500–1800*, Liss, Amsterdam and New York, 1979, p. 17.
3 Mary, Queen of Scots, was the daughter and only child of James V of Scotland. She was Queen of Scotland from 1542 until her forced abdication in 1567. She also had a claim to the English throne and was considered to be the legitimate sovereign by many English Catholics. Perceived as a threat by the Protestant Elizabeth I of England, she was confined and later beheaded.
4 See Nick Kanas, *Solar System Maps: From Antiquity to the Space Age*, Springer Science+Business Media, New York, 2014, Section 2.1, for a discussion of the Greek geocentric world view.
5.In reality, this discrepancy in duration occurs because the Earth revolves around the Sun in an elliptical orbit. Since the Sun is located near one of the foci of the ellipse, the Earth covers the shorter orbital distance around that focus (the period from the autumnal to the vernal equinox) in less time than the rest of its orbit (the period from the vernal to the autumnal equinox).
6 See Nick Kanas, *Star Maps: History, Artistry, and Cartography,* 3rd ed., Springer Nature Switzerland AG, 2019, Section 1.4.2, for a discussion of the armillary sphere, and Section 8.3.2, for a discussion of the astrolabe.
7 Oxford University Press, 2002.
8 See *Star Maps* 3rd ed. (Kanas), Section 3.8.4, for a discussion of Apian and this book.
9 See *Star Maps* 3rd ed. (Kanas), Section 5.6, for a discussion of Gallucci and this book.
10 See *Star Maps* 3rd ed. (Kanas), Sections 6.3 and 8.5.2.1, for a discussion of Hevelius and this book.

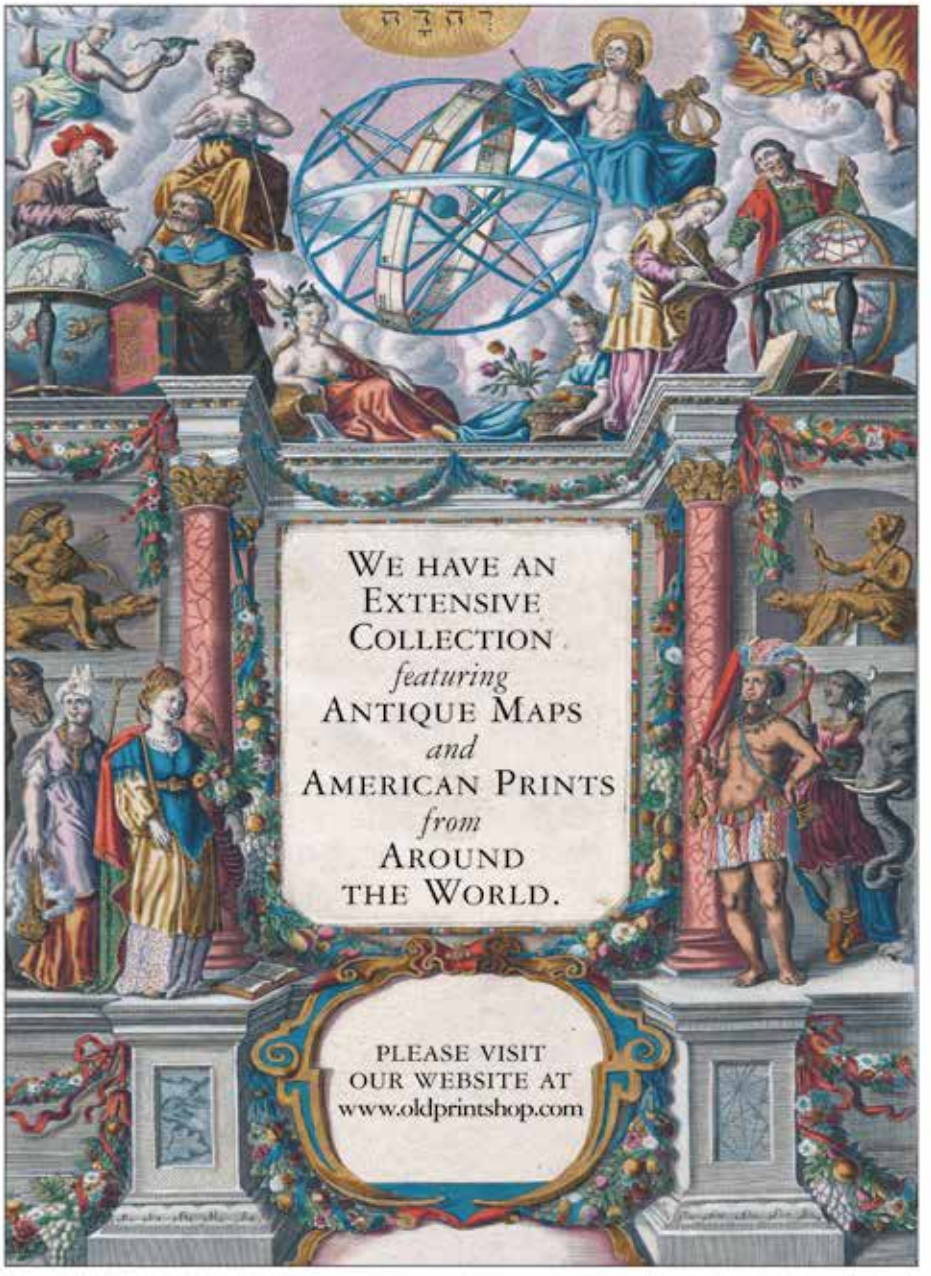
Nick Kanas, M.D., is Professor Emeritus (Psychiatry) at the University of California, San Francisco, and a Fellow of the Royal Astronomical Society. For over fifteen years he was a NASA Principal Investigator studying astronaut behaviour in space. He has been an amateur astronomer since childhood and has collected antiquarian celestial maps for over forty years. He has published articles and two books on celestial cartography: *Star Maps: History, Artistry, and Cartography* (3rd ed.), now in hard copy, and *Solar System Maps: From Antiquity to the Space Age*.
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THE EYRE BROTHERS (fl. *c.* 1877–*c.* 1889)

Publishers with a West Country interest

Kit Batten

My main interest is Devon mapping, especially town and county maps. During my research I came across a little-known London publishing company. The Eyre Brothers did not publish many works but, of these, many were related to the flourishing tourist trade and included county maps; they also published a trade directory of Plymouth which included locally produced maps.

The Eyre Brothers flourished between *c.* 1877 – *c.* 1889. Their output seems to have been limited to a number of trade and town directories and guides to the hotels and typical tourist towns of England and Wales. There are comparatively few of their works in libraries, and many are known only through a single example. Nothing is known about the identity of the brothers, but evidence points towards a single person, George Pallant Butcher, being responsible for publishing his work under this name.[1]

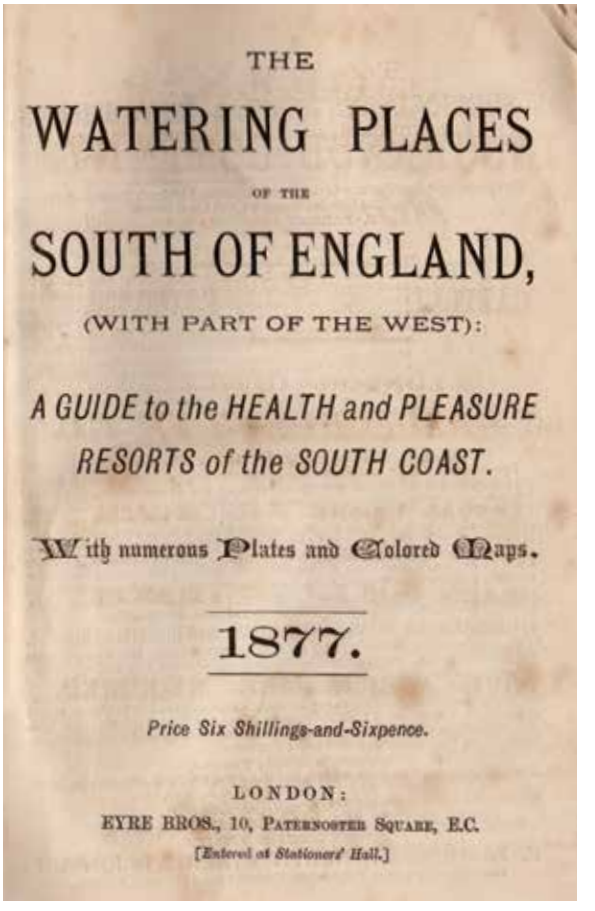
County maps – *Philips' Handy Atlas*

The first guide published by the Eyre Brothers was *The Watering Places of the South of England / A guide to the health and pleasure resorts of the South Coast* (1877) (Fig. 1) and sold at six shillings and sixpence. It covered the eight counties on the south coast from Kent around the coast westwards to Gloucestershire [2] and included numerous 'Colored Maps'. There was no strict schedule for issuing further editions and consequently, only one appeared (July 1880). Each section included a map of the county and the whole work begins with a section on London as 'many, from the northern part of England, in journeying to the south coast, must necessarily pass through the metropolis'.

In this first edition there are no advertisements to give any clue as to what other publications the brothers were involved in at that time. Their address is given as Paternoster Square, then a leading hub of booksellers, printers and publishers, with Fleet Street just around the corner.

The company of George Philip & Son was based in Fleet Street and in 1862 they published a successful *Atlas of the Counties of England*. By 1872 they had exploited the success of this large atlas to produce *Philips' Handy Atlas*. The maps from this smaller atlas were prepared for the company by John Bartholomew of Edinburgh who at that time was probably the foremost producer of commercial map plates. Philip occasionally made their smaller county maps available, at cost, to other authors, printers, and publishers. For example, the Revd J.P. Faunthorpe, principal of Whiteland's College in south London, used their maps for his schoolbooks.

The format of these county maps was just right for Eyres' guide and the brothers were quick to purchase maps they could similarly adapt from the *Handy Atlas*


THE

WATERING PLACES

OF THE

SOUTH OF ENGLAND,

(WITH PART OF THE WEST):

A GUIDE to the HEALTH and PLEASURE RESORTS of the SOUTH COAST.

With numerous Plates and Colored Maps.

1877.

Price Six Shillings-and-Sixpence.

LONDON:

EYRE BROS., 10, PATERNOSTER SQUARE, E.C.

[Entered at Stationers' Hall.]

Fig. 1 Eyre Bros., *The Watering Places of the South of England (With Part of the West),* 1877, was their first published guide. Author's collection.


EYRE BROTHERS' SERIES OF GUI
THE COUNTY OF
S.OMERSET.
English Miles
1. EAST SOMERSET.
2. MID. SOMERSET.
3. WEST SOMERSET.
CARDIFF
Estuary of R. Severn
Flat Holme
Steep Holme
Bristol Channel
Brean Down
Bridgwater Bay
Stert I.
The Foreland
Porlock B.
Watchet
Quantock Hills
Brent Marshes
Axbridge
Bridgwater
Kings Sedgemoor
Somerton
Langport
Milverton
TAUNTON
Wellington
Wiveliscombe
Dulverton
Brendon Hill
Blackdown Hills
Ilminster
Chard
Crewkerne
Tiverton
Cullompton
Bampton
S.Molton
Exe Bridge
Barle
Exe
Tone
Yeo
Parret
Carey
Brue
Axe
Otter
DEVON
Heights in Feet, as Dunkery Beacon 1707 Sts.
Railways thus
Ordinary roads
10, PATERNOSTER SQUARE, LONDON.



for each of the eight counties they presented in *Watering Places*.[3] These maps had a new title above the top border: 'EYRE BROTHERS' SERIES OF GUIDE MAPS'. In the first edition there were vignette illustrations produced by London publishers Rock & Co., who were one of the leading producers of steel line-engraved views at that time. As the page size of this volume was 11.5 x 18 cm this meant each map fitted neatly with a single fold (Fig. 2).

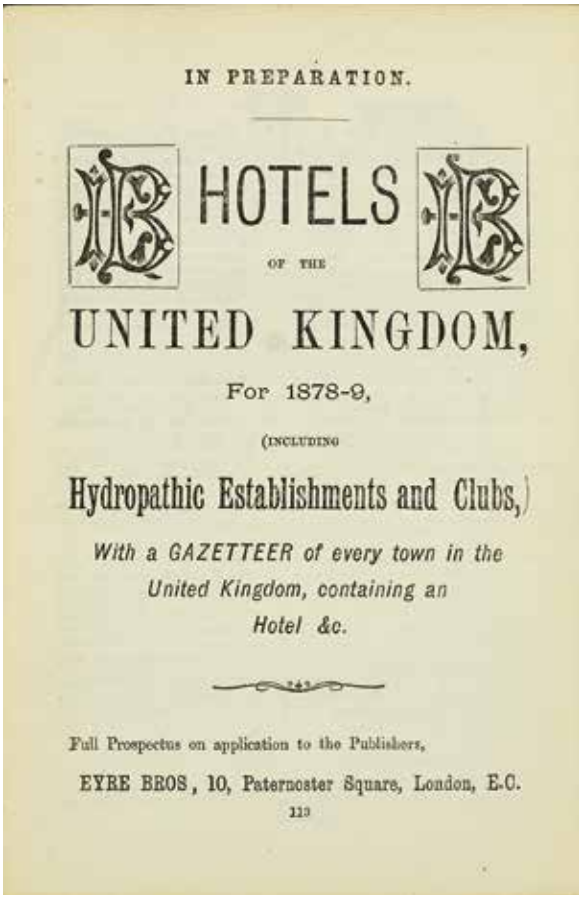
The second edition, now with title *Watering and Visiting Places of the South of England, including South Wales,* had a lavish cover as well as 450 (larger) pages and included twelve county maps by Philip plus one of South Wales.[4] The introduction makes it clear that there was a companion volume for the North of England (1878).[5] This also contains ten maps of the counties represented, and each titled 'PHILIPS' EDUCATIONAL SERIES OF COUNTY MAPS'.[6]

A volume concentrating on just Devon and Cornwall also appeared in 1877: *Eyre's Guide to the Seaside and Visiting Resorts of Devon & Cornwall* [7] with two county maps. This is one of only two volumes known with the Eyre Brothers' imprint; it has their monogram: an intertwined E and B, found only in an advertisement on page 113 for the first edition announcing a *Hotels of the United Kingdom* directory (Fig. 3) and on the cover of a *Coal Trades' Directory* (1877).

The Eyre Brothers tried to take every advantage of the booming tourist market and published *The Wales Register and Guide* [8] in 1878. It covered the whole of Wales beginning in the north with Anglesey. This work included maps of North Wales and South Wales, once again these were provided by Philip but this time without their name. The introduction, dated April 1878, announced that the next issue would be ready early in 1880, but no second edition has been recorded.

David Kingsley recorded an example of *Eyre's Shilling County Guide*, of Sussex. It is a substantial work running to 138 pages with six steel-engraved views and a county map. This 1878 shilling guide '*to the Seaside and Visiting resorts of Sussex*' included historical descriptions of the most prestigious twelve towns including Brighton, Hastings and Lewes. Once again, the brothers turned to the publishing support of Philip & Son; the map included had the Eyre

Fig. 2 'The County of Somerset' from *Philips' Handy Atlas*, customised with the Eyre Brothers' title above the top border, 1877. Lithograph, 20.5 x 15 cm. Author's collection.


IN PREPARATION.

HOTELS

OF THE

UNITED KINGDOM,

For 1878-9,

(INCLUDING

Hydropathic Establishments and Clubs,)

With a GAZETTEER of every town in the United Kingdom, containing an Hotel &c.

Full Prospectus on application to the Publishers,

EYRE BROS, 10, Paternoster Square, London, E.C.

113

Fig. 3 The Eyre Brothers' monogram appears in an advertisement for their forthcoming *Hotels of the United Kingdom*. Courtesy of Devon Archives, Exeter.

imprint at the top. No other counties have been recorded.[9] However, *Visiting Resorts of Devon & Cornwall* does have an advertisement for this mini series explaining that the *New Shilling Guide Books to Seaside and Visiting Resorts* were each to contain a coloured map and four steel engravings. Seven counties are listed; the other six being Kent, Hampshire, Devonshire, Somersetshire, Cornwall and Dorsetshire.

Another publication that might have been planned but never published is *The Stranger's Guide to London*. Advertised in the list mentioned above, it would include a map and be printed on crown 8vo format and cost just two pence.

Eyre's Hotels of the United Kingdom appeared first in 1879 (for 1879–80) and again in 1881 but the indications are that it was published annually. The title page of the first issue promises 'Published Every Alternate Year' while the title page of the second edition promises 'Published Annually'. *Hotels of the United Kingdom* was a lavish affair with red borders to each page, gilt edges and a very attractive cover with colour illustration. Besides maps of north and south Wales, Scotland and Ireland, there were thirty-seven county maps by Philip & Son and a plan of the London area,[10] i.e., a complete atlas of the British Isles. Although their announcement in the introduction to the second edition that 'Our first issue of the Hotels of the United Kingdom which appeared in 1879, was so well supported that we decided to make it an annual publication' relatively few examples are known. An advertisement in the second edition of their *Plymouth Directory* (see below) does advertise the forthcoming fourth edition for 1883, and one further edition has been recorded for 1886 which is listed as the seventh, so it would seem that the title was indeed published annually. This later edition (published annually) has the slightly extended title of *Eyre's Hotels of the United Kingdom and Continent*.

Local maps: Eyre Brothers' *Post Office Directory*

In 1880 the first directory for the Plymouth area was published as *Eyre Brothers' Post Office Plymouth District Directory, embracing Plymouth, Devonport, Stonehouse, and the District Five Miles Round,* 1st edition, 1880–81 (Fig. 4).[11] Dated September 1880 the introduction apologises to the residents of the so-called Three Towns (i.e., Plymouth, Devonport and Stonehouse) for a two-month delay in publication and hopes for 'increased support of their inhabitants on future biennial occasions'. The directory was published by the Eyre Brothers again in 1882–83 (2nd) and 1885-86 (3rd) suggesting they found it difficult to keep to their projected timetable.

One attempt at keeping customer loyalty is worth a mention. At the beginning of the second edition an 'Important Notice' dated August 1882 promises that 'One Shilling will be allowed to Subscribers to the 1884 edition of our [directory] who return their copy for 1882 in a complete condition when they receive the new book'.

There were sixteen editions of the *Post Office Plymouth District Directory* attributed directly to Eyre (with slight change of name) until 1904.[12] However, only the first three were actually published by the Brothers: the fourth (1888–89) and fifth editions were published by W.H. Hood; the 6th–11th by J.G. Hammond who then published it annually from 1895; and the 12th–16th by Theophilus Creber. All these later publishers issued the work as *Eyre's Post Office*

Directory. The directory was taken over by A.H. Swiss in 1905, continuing until *c.* 1932, but with the Eyre name appearing only in the extended title.

The directory was an impressive publication with over 750 pages. Mistakes in pagination possibly indicate the rush to get the work distributed to subscribers. There is a list of Booksellers which records some thirty-five businesses including W. Brendon & Son and Wm Trythall who had previously published directories and Alfred H. Swiss who would take over the Eyre´s publication in 1905. Also listed are the agents for Eyres' directory: Bazley & Co., 52 Bedford St., Plymouth; Clarke & Son, 43 Fore St., sole Devonport agent; and William Henry Walker, 28 Bedford St., Plymouth. Opposite this page is a full-page advertisement announcing the forthcoming second edition of the Eyre *Hotels of the United Kingdom* guide.

The first edition of the directory (1880-81) has a county map of Devon, once again a Philips' *Handy*

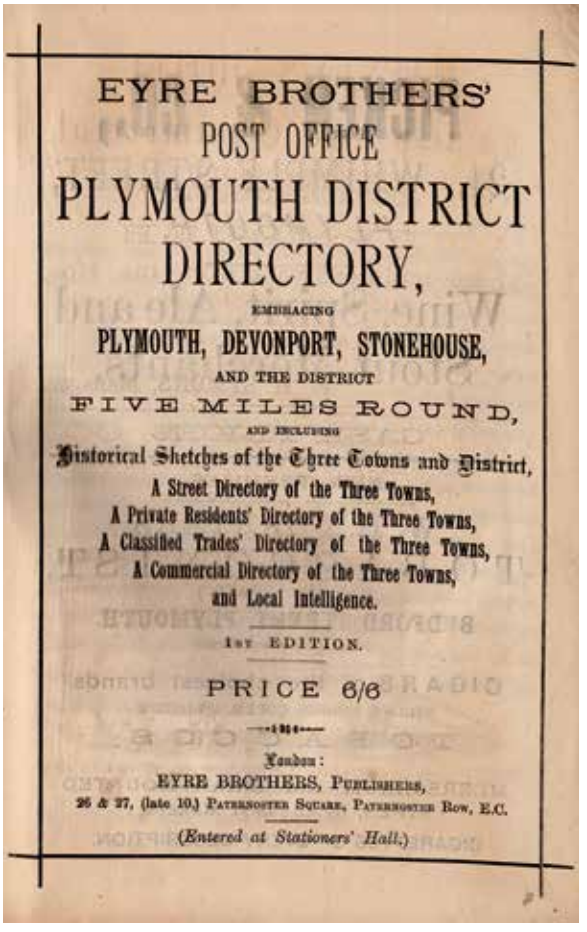

EYRE BROTHERS'
POST OFFICE
PLYMOUTH DISTRICT
DIRECTORY,
EMBRACING
PLYMOUTH, DEVONPORT, STONEHOUSE,
AND THE DISTRICT
FIVE MILES ROUND,
AND INCLUDING
Historical Sketches of the Three Towns and District,
A Street Directory of the Three Towns,
A Private Residents' Directory of the Three Towns,
A Classified Trades' Directory of the Three Towns,
A Commercial Directory of the Three Towns,
and Local Intelligence.
1ST EDITION.
PRICE 6/6
London:
EYRE BROTHERS, PUBLISHERS,
26 & 27, (late 10,) PATERNOSTER SQUARE, PATERNOSTER ROW, E.C.
(Entered at Stationers' Hall.)

Fig. 4 The first edition of *Eyre Brothers' Post Office Plymouth District Directory* was issued in 1880–81. Author's collection.

Atlas map with Eyre Brothers printed above. Subsequent editions until 1901, however, included a map of the immediate Plymouth district rather than the county. The area maps by W.H. Maddock and then two plans by Brendon & Son were used in 1882–83 and 1885–86 respectively. Post-1890 Eyre directories used a map lithographed by John Smith of Plymouth with the Eyre imprint first appearing directly on his map *c.* 1896. Theophilus Creber seems to have had a map specially commissioned in *c.* 1900.

As mentioned above, only the first three editions of the directory were published directly by the Eyre Brothers and only the first edition had a Philips' map. For their subsequent editions the publishers turned to local map engravers and publishers.

William Henry Maddock was a printer, engraver and lithographer in Plymouth and appears to have been active from *c.* 1848 to the mid-1880s. His previous publishing venture would seem to be, *A New Map of Plymouth* ..., dated 1848. He was a specialist lithographer and printed a number of maps for local guides. In 1881 Maddock lithographed and published a new map of Plymouth and the following year it was included in the second edition of *Eyre Brothers' Post Office Plymouth and Devonport District Directory*. This map was originally somewhat smaller and was increased specially for the directory. It was only used in the 1882–83 issue but it was reissued both as a folding map in covers and in an album of views, both published by Wood & Tozer of Plymouth.

For the third edition the publishers turned to another local source. Richard Nicholls Worth was a professional writer who became chief reporter for the *Western Morning News*. His books *History of Devonport* and *History of Plymouth* were published in 1870 and 1871 respectively. Maybe it was the success of these books, and the latter in particular, but Worth resigned his post at the newspaper in 1876 and joined the local printing and publishing business of Brendon & Son.

A map of Plymouth by Brendon & Son was included in Worth's *Guide to the Three Towns and Neighbourhood* which was published soon after. He was a regular contributor to the *Transactions of the Devonshire Association* and became its President which may explain why their publications were mostly printed by Brendon & Son. In 1885 the map included in his guide to the three towns was used in *Eyre Brothers' Post Office Plymouth and Devonport District Directory* 3rd Edition (Fig.5).

For the fourth edition for the publisher W.H.Hood, Brendon & Son printed a new map. Whereas the first



Fig. 5 'Map of Plymouth, Devonport and Stonehouse', W. Brendon & Son, Plymouth, published in the 3rd edition *Eyre Brothers' Post Office Plymouth and Devonport District Directory*, (1885–86). Lithograph, 49 x 69 cm. Courtesy of National Library of Scotland.



map was a plan of the three towns, the second focused on the harbours of Cattedown and Sutton.

Nothing is known about W.H. Hood, the publisher of the two editions, except he had premises at St Martin's House, 29, Ludgate Hill in London as well as a local office in Plymouth. He published William Crossing's *Tales of the Dartmoor Pixies: glimpses of elfin haunts and antics* published in 1890 which suggests there may have been a West Country connection. Crossing was, at that time, 'without doubt the best authority on Dartmoor' (according to the *Western Antiquary* of April 1889) and the book was printed by the local firm of Hoyten and Cole.[13] After the text there are a few pages of advertising with one for Hood's new publication: *Picturesque Devonshire.*

Hood issued only two editions before handing over to J.G. Hammond, but together they appear to have kept the *Plymouth Directory* going and also issue the eleventh edition of the *Hotel* guide. They exploited the Eyre Brothers' name, altering the directory title slightly to become *Eyre's Post Office Plymouth and Devonport District Directory* and utilising the Eyre name on a new publication.

An advertisement in the fifth edition (Hood, 1890) announced: 'Ready 1st June "Picturesque Devonshire"'. Priced just one shilling, this was to contain 64 pages of beautiful views and be the most attractive county work ever attempted. No copy is extant but this title could either be the forerunner of, or the original inspiration for *Picturesque Devon and Cornwall*, a newspaper style guide of which Hood and Hammond each published one edition. The identical advertisement appears in J.G. Hammond's sixth edition of the *Plymouth Directory.*

Hood's introduction to the fifth edition (dated March 1890) of the directory apologises for the slight delay in publication but also informs the reader that 'The same staff has again been employed in the preparation of the Directory'. This would, in fact, be his last issue of the *Plymouth Directory.*

By far the most successful directory map was that produced for Hood by John Smith (Fig. 6). It appeared for the first time in 1890 in the fifth edition. It was included, unaltered, in the sixth edition issued by J.G. Hammond who continued to use it for all issues until 1898. It underwent changes in size and was updated in 1896 and 1897 to include a new top title with the Eyre name as well as new urban developments.

Besides the map produced for the Eyre directory we know of no further cartographic works by John Smith. The first edition of the directory lists, under 'Printers', a J. Smith at 102 Old Town in Plymouth. However, the sixth edition does have a half-page advertisement for John Smith at The Printing and Stationery Works. According to the advertisement (1893) the company was established in 1794 and had a warehouse at the Old Town address but the works were in Notte Street and notes that he was publishing the *"Handy" Railway Time Table* (monthly), the *Plymouth Almanac*, books on the Plymouth Guildhall and the Eddystone Lighthouse, as well as two maps of Plymouth: '"Handy" map of the Plymouth District' and a 'New and Correct Street Map', printed in three colours and priced at six pence. It is possibly this latter map that Smith sold to Eyre.

As noted, the 6th–11th editions of the *Plymouth Directory* were published by J.G. Hammond. In his first issue, published for 1893–94 signifying a three-year break, he wrote that he 'has every confidence that it will bear favourable comparison with previous issues'. J.G. Hammond & Co., Ltd had their main office and printing premises in Scotland Passage in Birmingham. They were advertising 'about 50 other publications' in the 1893/4 *Plymouth Directory*, boasting they were utilising the 'largest and fastest machinery' with a 'large staff of workmen'. Hammond also had offices in 48 & 49 Temple Chambers in the East End of London as well as a local office in Plymouth at Victoria Chambers.

Hammond included the Smith map in all their issues, however, they had also published a map of their own: 'J.G. Hammond and Co.s Map of Birmingham, Aston Manor and suburbs' was printed in 1893.[14] An advertisement of 1908 from an unknown source still has the Midland Works in Scotland Passage and also a London Works at 32–36 Fleet Lane, Ludgate Circus.[15] The company offered catalogues, books and publications of all kinds, with special attention drawn to 'imitation typewriter circulars'.

In 1900 Theophilus Creber took over the *Plymouth Directory* and published five editions until 1904. He was the first local person to publish the directory. In 2016 the British Library ran an exhibition 'There Will Be Fun' on Victorian entertainments. Laurence Worms, in his blog *The Bookhunter on Safari,*[15] gives some account of Creber's life. Creber (1845–1902) was brought up in a Devonport workhouse where his father was the teacher. He started a printing business and became a show printer; he printed posters for



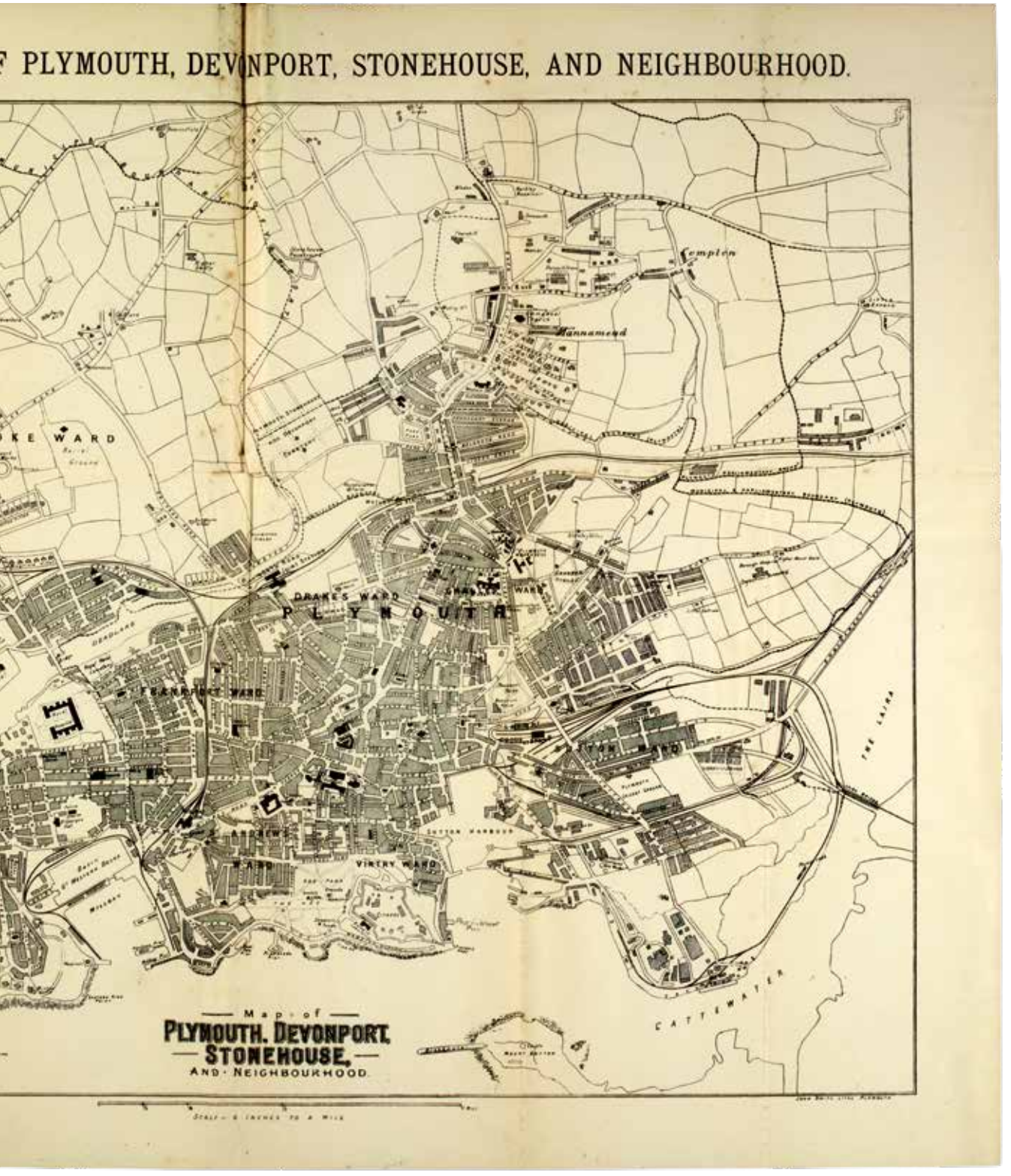


Fig. 6 John Smith, 'Map of Plymouth, Devonport, Stonehouse, and Neighbourhood', 1896, (and 1897–98). Lithograph, 37 x 55.6 cm. This map appeared (with changes) a number of times. Courtesy of the National Library of Scotland.

circus performances and other acts. Fascinated by the world of entertainment he took a lease on the Olympia Theatre in Plymouth and re-opened it 1887 as a Theatre of Varieties, promising 'first class entertainments … free from anything objectionable in the slightest degree'. By 1898 he had taken over the Theatre Royal at Eastbourne, spending a fortune on refurbishing it. At some point he owned and then sold Fred Ginster's Circus.

Although the twelfth edition of the directory still included John Smith's map, for the thirteenth Creber created a new map. This seems to have been specially made and bears Creber's name across the top, but this addtion is not found in later editions. *Theophilus Creber's Copyright Plan of Plymouth, Devonport, Stonehouse and Neighbourhood* was included in 1901. Although only two libraries have the directory with the map, two further institutes have a copy of the map stored separately to the directory.

The name survives

While others had tried to issue a Plymouth area directory such as Thomas (1836), F. Brendon (1852), W. Brendon (1862, 1864 and 1867) or Thorne/Trythall (1873, 1875, 1877), none seems to have lasted as long as that of the Eyre Brothers. Although they gave up their directory after only three editions it did have a long, and moderately successful life. After sixteen editions under their name, it was taken over by A.H. Swiss in 1905 as *The Post Office Directory of Plymouth, Devonport & Stonehouse* which became *The Post Office Directory of Plymouth and District* after 1915. The secondary title being *With which is incorporated "Eyre's Post Office Plymouth, Devonport, Stonehouse, and District Directory".* Swiss and Co. were a firm operating from Devonport which specialised in producing hunting maps for most English counties that organised these sporting fixtures.[17] Alfred Henry Swiss was registered as a printer at 112 Fore Street in *White's Directory* of 1878 and Swiss & Co. – *printers to H M Stationery Office, printers, stationers (retail), booksellers, insurance agents, map publishers and relief stampers* – were still registered at that address in 1930. Although the directory appeared annually from 1906 to 1915 the war years seem to have upset the regularity of publishing and only copies for 1920, 1923 and 1928 are known.[18]

From 1932 Underhill took responsibility for the directory and the name Eyre continued to be used in the long extended title. It is not known how many years Underhill published the directory, but it seems to have been a short-lived undertaking.[19]

We may never learn who the Eyre Brothers actually were but thanks to recent correspondence from Francis Herbert there is some evidence to show that a George Pallant Butcher was trading as Eyre Brothers and was mentioned in a bankruptcy notice in 1887.[20] He is then registered in Plymouth from that time as an 'Advertising Agent' and running Butcher's Advertising Agency from 13 Frankfort Street, Plymouth and resident at Aish on the outskirts of Dartmoor.[21]

Besides producing what amounted to an atlas of England and Wales with the *Hotels* publication, the introduction of maps in the directory was felt to be so important that it became accepted as a standard feature in subsequent editions of the directory.

Notes

1 *The London Gazette*. Issue 25662, 7 January 1887, p.135.
2 The counties covered were Kent, Sussex, Hampshire (with the Isle of Wight), Dorsetshire, Devonshire, Cornwall, Somersetshire and Gloucestershire. There is a short text on Jersey and Guernsey in the section on Weymouth.
3 Batten & Bennett; *Victorian Maps of Devon;* Devon Books; Tiverton; 2000. See entry 149.5. The Second Edition is online and there are illustrations of both Faunthorpe and Eyre maps of Devon (https://welcome-to-kits-blog.blogspot.com/2021/12/blog-post.html).
4 Besides South Wales there are now maps of Berkshire, Essex, Oxford with Buckinghamshire and Worcestershire, all with the No. 10 Paternoster Square address.
5 *The Watering and Visiting Places of the North of England, with the east and part of the west; a guide to the health and pleasure resorts north of the Thames.*
6 They are of Warwickshire, Worcestershire, Derbyshire, Lancashire, Cumberland and Westmoreland, Yorkshire (North and East Riding), Yorkshire (West Riding), Norfolk, Suffolk and Essex. Counties outside this area are mentioned, such as Northumberland, Cheshire, Lincolnshire, Cambridge and even the Isle of Man and Roker-on-the-Sea at Durham.
7 The only example found (Devon Archives) is catalogued as *Seaside and Visiting Places.*
8 *The Wales register and guide: a topographical and historical description of each town, parish and village, in north & south Wales…: with colored maps of north & south Wales.*
9 David Kingsley; *Printed Maps of Sussex*; Sussex Record Society; Lewes; 1980–81. The cover title is *Eyre's Shilling Guide to the Visiting and Watering Places of Sussex*.
10 This Eyre's imprint below and is signed *DOLLING SC.*
11 Gareth Shaw and Allison Tipper, *British Directories, A bibliography & guide to directories published in England and Wales 1850–1950, Scotland 1773–1950,* 2nd ed, Bloomsbury Academic; London; 1998. See entry 356 and also the table in Part 2.
12 Plymouth Central Library (PCL) have a complete set of copies from the 1st to 16th editions.
13 Hathi Trust has the Harvard University copy. The advertisement is at the back of the work.
14 Copy at Birmingham University Library.
15 Illustrated at *Grace's Guide* online: https://www.gracesguide.co.uk/J._G._Hammond_and_Co.
16 https://ashrarebooks.com/2016/10/20/there-will-be-fun/. The descriptions which follow are all from the blog.
17 Batten & Bennett; 2000; ibid. Entry 166 has two hunting maps

which covered most of the county. Batten; *The Tourist Maps of Devon*; Little Silver Press; Exeter; 2010 lists a further Swiss hunting map based on the cartography of John Cary.
18 All copies held at PCL and West Devon Record Office (WDRO). The National Library of Scotland has a copy dated 1905 but this is probably 1905–06, i.e., 1906, but the catalogue entry does mention a map (V.380.f).
19 WDRO has only the directory for 1932. The British Library has a directory credited to Swiss dated 1932/33.
20 See note 1..
21 *Kelly's Directory of Devonshire*, 1902, 1914 and 1919.

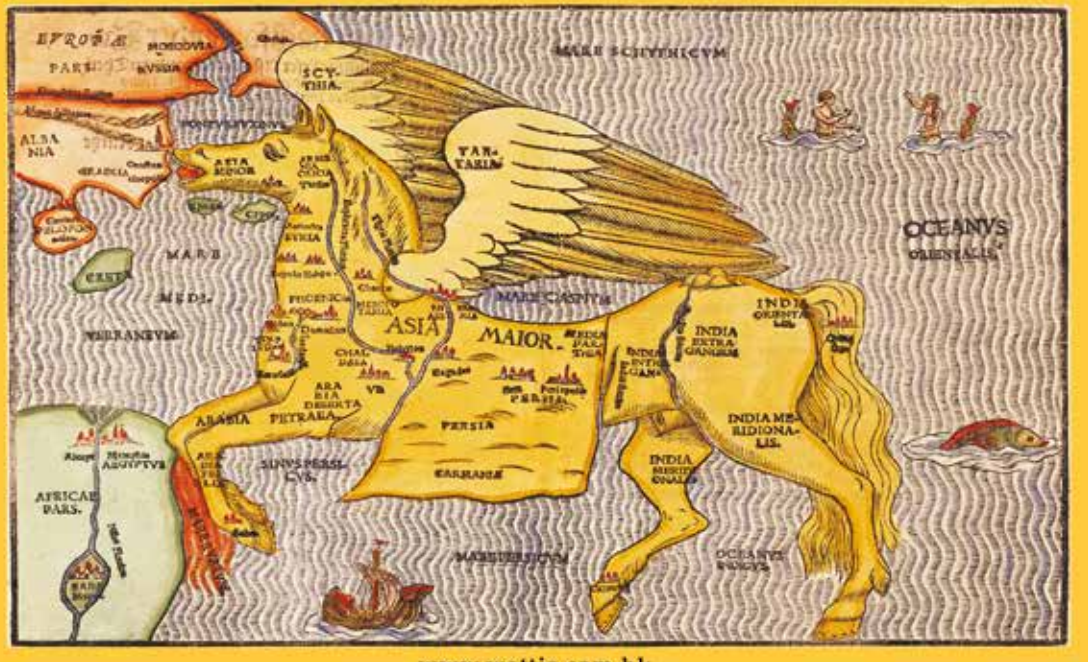
Kit Batten has an avid interest in the maps of Devon and has written several books and articles on on the subject. He has a blog with up-to-date editions of his work at https://welcome-to-kits-blog.blogspot.com/2021/12/blog-post.html. A complete listing of the Eyre Brothers' publications and locations of their works can be found there.

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Fig. 1 Lucas Janszoon Waghenaer, 'Universe Europe maritime Eiusque navigationis descriptio. Generale Paschaerte van Europa', *c.* 1583, engraved by Joannes van Doetecum [sr]. Published in *Spieghel der Zeevaerdt*... Estimate £2,000 – £3,000, hammer price £6,000. Photograph Marc Tielemans. Courtesy Dominic Winter Auctioneers.

OBSERVATIONS FROM THE TRADE

The auctioneer

John Trevers

Imagine that you have just seen a map; perhaps framed and glazed and hanging on a wall and thought that it would be nice to have one of those for yourself. Perhaps you want a map of the world, or one of the county or country in which you live, or maybe one that is more esoteric and reflects your interests. A road, railway or canal map, a geological or historical map, a sea chart, a political or geo-political map, or an anamorphic map; the list is as great as your imagination. Size is no object. You can go from a miniature map, smaller than the size of a playing card – and yes, there are playing cards with maps on them – through to giant multi-sheet wall maps which will cover several square metres. One of the principal joys of collecting maps is the diversity of material available and the only limits are finding a good example of the map that you desire and the depths of your pockets.

Where do you find this map? The obvious answer is in a map shop. There are good map dealers – not as many as there were – but those that remain are, by dint of their continued presence, very good at what they do. However, there is an alternative: you could buy at an auction. At this juncture I think it is only fair to let you know that I am an auctioneer. Furthermore, I work for a specialist book and map auction house, and my area of alleged expertise is in maps and atlases. I have spent most of my working life immersed in maps and prints, twenty years as a dealer with a shop in the Cotswolds and then for the last fifteen years as the map and atlas specialist at Dominic

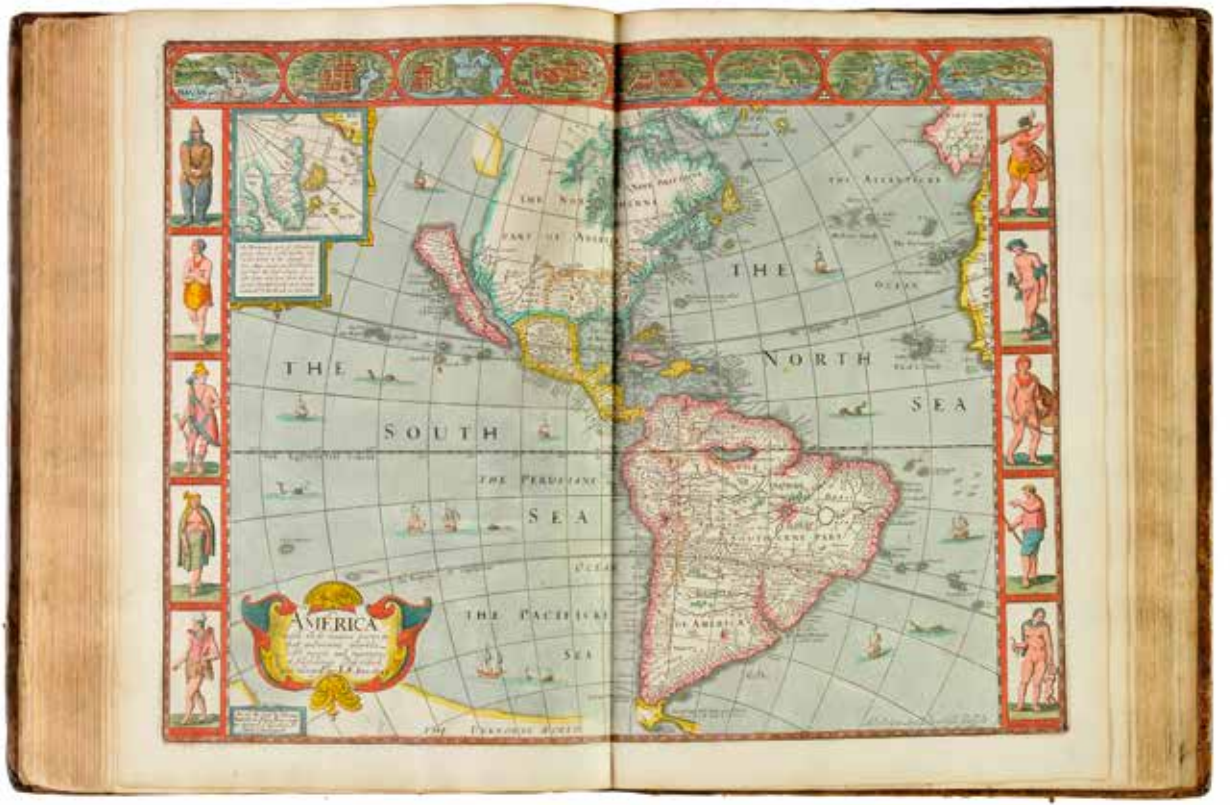


Fig. 2 John Speed, 'America', 1626, in his atlas *The Theatre of the Empire of Great Britain, Presenting an Exact Geography of the Kingdoms of England, Scotland, Ireland and the Isles adjoining..., A Prospect of the most Famous Parts of the World..., With many Additions never before Extant*. Published by Thomas Bassett and Richard Chiswell, 1676, containing 96 British and overseas maps with early hand-colouring. Estimate £70,000 – £100,000, hammer price £92,000. Photograph Marc Tielemans. Courtesy Dominic Winter Auctioneers.

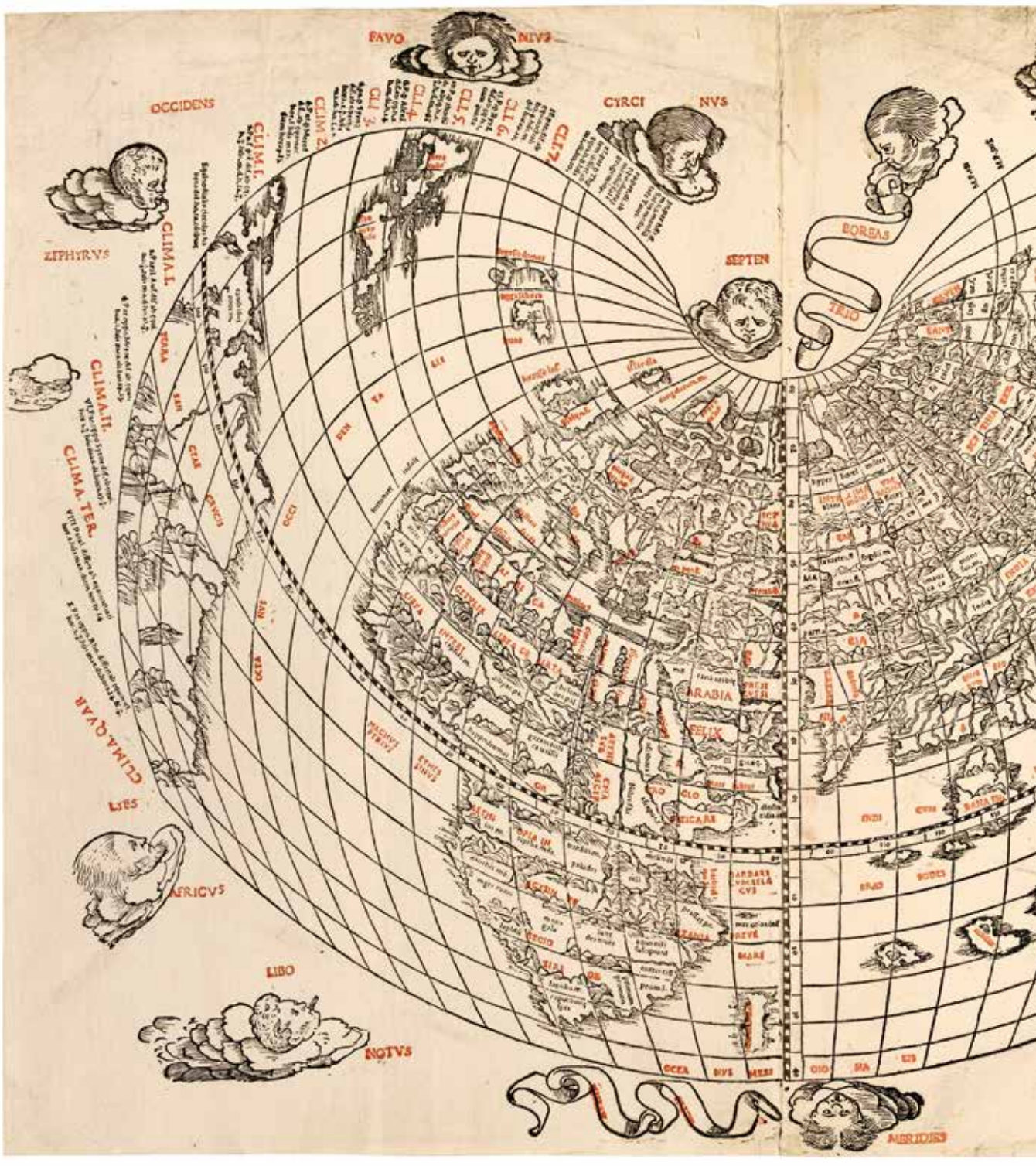


Fig. 3 Bernard Sylvanus. An untitled cordiform map of the world, published in Vencie in 1511. Wood block, printed in red and black with margins decorated with wind heads and zodiacal symbols. Estimate £20,000 – £30,000, hammer price £32,000. Photograph Marc Tielemans. Courtesy Dominic Winter Auctioneers.

Winter Auctioneers. This somewhat unusual transition from retail to 'wholesale' has given me an atypical perspective on the trade as a whole.

I think it is fair to say that some members of the trade regard auction houses as a 'necessary evil'. It is a marketplace into which they must tread if they are



going to find a steady source of stock but they sometimes do so whilst holding their noses. This is partly an historical outlook based on the dichotomy of an auctioneer wanting to realise as high a hammer price as possible and the buyer wanting to achieve as low a hammer price as possible. This division has led to poor behaviour on both sides of the fence, but I genuinely believe that, although we have not reached the sunlit uplands of universal and mutual adoration, there has been an undoubted rapprochement between both parties. I think that this has been spurred by the awareness that we need each other in order to survive. The connection between the buyer and the auction house is intrinsically symbiotic and this bilateral agreement has created a necessary mutual softening of the relationship.

When you step into an auction house to examine a potential purchase, the best piece of advice I can give you, is to find out who wrote the catalogue description. Then talk to them – extensively – grill them as to their opinion, what is its condition compared to other similar examples, ask about its provenance, is the estimate likely to be exceeded and if so why. Extract as much information as possible. This will not be difficult. Most dealers and auctioneers will be only too pleased to talk to you about a subject that they have probably spent most of their lives immersed in, and the knowledge they have acquired can save you from making a potentially expensive mistake. When you have eventually decided on what you want to bid for and settled on the maximum that you want to pay and you find yourself seated in front of the rostrum, paddle in hand, it is then that the adrenalin will start to flow. Adrenalin and rational decision making do not necessarily go hand in hand. Do not forget that there is a premium to pay, usually between 15 and 25 percent which is charged on top of the hammer price, so factor this into your calculations. Stick with your plan and do not let 'auction fever' carry you away and, above all, concentrate; most auctioneers will not hang around and a sale can be made in a matter of seconds. Auctions can be exciting, and a good auctioneer will retain a firm control of the room and the bidding, whilst making the sale proceed at a pace that is both seemly and efficient. The urban myth of someone scratching their nose and finding that they have bought an item is just that – a myth; if an auctioneer is unsure, he will always ask you if you are bidding.

You do not have to physically attend an auction to bid, but if you are intending to be there in person, you will see that the auctioneer has four main sources for bids. He has the physical presence of customers bidding in the room and he has commission bids. These are bids that have been left with the auction house, prior to the sale, giving an instruction for the auctioneer to bid up to a maximum amount. Then



Fig. 4 The bidding desk during an auction, showing the telephone and internet stations. Photograph Marc Tielemans. Courtesy Dominic Winter Auctioneers.

there are people bidding on the telephone and people bidding online with the internet. The application of the latter format now accounts for nearly 70 percent of our successful bids and has engendered a revolution in the industry. Internet bidding makes the world a very small place and enables potential buyers from anywhere to bid in real time at sales that they cannot physically attend. However, it is a format that is not without its critics. By its very nature, the technology is slower than the wave of a paddle and this generates impatience in those who have decided to attend in person, as well as frustration as they are outbid, again, by the anonymity of a computer. It is, however, a format that is here to stay and its success at superseding the more traditional methods of bidding and the enthusiasm with which it is now used is indicative of its appeal.

I was once asked by a new customer what I did for the rest of the month when we didn't have a physical auction. The implication was that there was a day or two of 'theatre' on the rostrum and the remainder of the time I was idle. The opposite is true. The real work takes place away from the rostrum. When you read a catalogue and the description of a particular map you are being given only the basic information of the lot. This should include the author or cartographer, titles, dates and general condition. Although an outline, it is not in the cataloguer's interest to get this wrong. A mistake will see an item come bouncing back very quickly and this is a major headache for all parties. The skill of the cataloguer is to communicate as much information as possible, condensed into a few lines of text, aided by a photograph. The skill of the buyer is in interpreting the cataloguer's perception and method of describing a particular map. In areas such as condition, subjectivity comes into play and I have been criticised for giving too much information as well as too little; but, as a buyer, you must familiarise yourself with every aspect of your potential purchase. Again, talk to the cataloguer and ask for as many additional images as you need, especially if you cannot view in person, as this will enable you to bid with confidence. Most cataloguers will be scrupulously honest about any faults, and they will tell you if you ask. It is one of the main reasons that we are here. The importance of this task cannot be overemphasised and the compilation of each catalogue, along with the necessary research needed to provide an accurate and correct description, takes about half of my time.

The other half is spent seeing potential vendors, both here in the auction rooms, and in their homes or places of business, generating business and finding new items to sell.

It is said that auction houses flourish on the four 'D's': death, disaster, downsizing and divorce. Sadly, all are part of the human condition, but it is a truism that economic adversity, an awareness of one's mortality, and the general rough and tumble of life is the driving force behind the arrival of stock on to the market. It could be argued that there is a fifth 'D', namely dealers. By the very nature of auctions, a dealer (or a collector) often has to buy 'bundles' of

maps, some of which will be superfluous to requirements. They may also have old stock which has become stale and needs to be sent for sale or, as a collector, you may have acquired a better example of a particular map and now wish to sell the lesser copy. This constant recycling of stock results in items spinning through auction rooms with a steady regularity. The arrival of fresh stock is not a given, or a matter of course. The finest items are sought after, and we are often in competition with the three big London auction rooms as well as good provincial houses. Clients need to be visited, their chattels assessed and valued and, for the nervous, much reassurance needs to be offered. Many new customers need to be guided through the whole process as they may have never used an auction before. There are also consignments that are impossibly large; on a scale that makes them unfeasible for a dealer or a collector to handle and these can only be managed by an auction house. I have accepted collections of many thousands of maps, all of one country or county. These take years to sell and are spread out over numerous sales, allowing the stock to maximise its value. There are also many highly experienced customers who use an auction house to generate a living, and this necessitates that deals are negotiated and brokered to the mutual satisfaction of both parties. Fundamentally, regardless of the value or complexity of the consignment, it doesn't work without trust on both sides.

Auctions houses are an odd environment in that we offer large and varied collections of items for sale, but we don't 'own' any of this stock. We are simply a conduit between the seller and the buyer, and we have only a transitory possession of an item. It is given to us on trust and during this time we must promote and market it, exposing it to as many potential buyers as possible. In doing so we must act fairly for both the vendor and the potential purchaser which has led to criticism that we have an inherent built-in conflict of interest and that we are 'running with the hare and the hounds'. I have some sympathy with this argument, as at first glance it can appear that this is a contradictory business model, pulling the auction house in two opposing directions. However, I would argue that this apparent complicity is a great deal more nuanced, and it is perfectly possible to provide a professional service to both parties without any incompatibility or incongruity. I suspect that the objections I sometimes hear – although less and less these days – are a hangover from the uproar that swept through the trade when the buyer's premium was imposed. I well remember that the introduction of the premium was greeted with huge resentment, particularly from the trade as it was seen as profiteering, largely at the professional dealer's expense. However, you cannot impose a charge without offering a return and it is here that an auction house and those that work within it must earn that commission by being as approachable, discreet, energetic, enthusiastic and, above all as honest as possible with each and every customer. The adage of being 'unable to please all the people all the time' is a truism but we do strive to satisfy everyone to the best of our ability. The brutal fact is that we would not be financially viable without a buyer's premium.

Whisper it quietly, but a lot of my customers are also my friends. Perhaps it is inevitable after several decades, but it is not a given. I am enormously lucky to have enjoyed working with objects that I am fascinated by and to be surrounded by enthusiastic people who are equally fascinating. I never own the maps and books that pass through my hands, but the fleeting nature of this relationship is perhaps where the appeal lies. I never know what will be offered to me from one day to the next and as a result I see and handle a combination of the mundane, the surprising and the stunning. Long may it continue.

One final point; I am only too aware that when I turn to a reference book for a confirmation or to check a state or date, that I am 'standing on the shoulders of giants'. Published research by academics and experts in the field are gratefully drawn upon. I have also been moved by the willingness of people with much finer minds than mine, especially amongst the trade, who are unfailingly generous in their willingness to share their knowledge and expertise. I couldn't do my job without a raft of reference books and access to numerous websites and blogs, but the alacrity with which my customers are willing to pass on their proficiency and experience and to generally just chat about maps in their infinite variety, is probably the best part of my job and the one that brings me the greatest pleasure.

John Trevers is an auctioneer and senior cataloguer at Dominic Winter Auctioneers. Before joining the company he owned a gallery in the Cotswolds dealing in maps and prints.
Email: john@dominicwinter.co.uk

WORTH A LOOK

Das Landschaftskleid: A royal topographical suit for Saxony's Elector Johann Georg I

Ljiljana Ortolja-Baird

In 1611 Sophie von Brandenburg, widow of Elector Christian I, commissioned for her younger son Johann Georg (1585–1656) a magnificent outfit to celebrate his succession as the new Elector of Saxony following the sudden and early death of his brother Christian. She presented it to him as a Christmas gift that year. Known as the *Landschaftskleid*, it is a unique pictorial record of Dresden and the surrounding Elbe Valley. In the Register of the Electoral Tailors it is described as *'Ein mantel von meergrün adlaß … Ein wammes und ein bhar hosen von meergrün adlaß, … hatt M.[ein] G.[nädiger] H.[err] von S. vielgeliebten Frawue Mutter zum Heyligen Christ bekommen*' (for Christmas My Gracious Master received from his beloved mother a coat of sea green silk … a doublet and a pair of sea green silk trousers).[1] The ensemble includes a cloak, short doublet, billowing breeches, a tall, wide-brimmed hat, and belt and scabbard (Fig. 1). The inventory further lists that the outfit was accompanied with accessories comprising silk stockings, knee bands, rosettes, and *'ein bar weis cordowan stifeln oben mit meergrüng adlaß und mit gulden borte gebremett* (a pair of white goat skin boots trimmed with sea green silk, finished with gold braid).[2]

Under the supervision of Ernst Köhler, the royal tailors fashioned Johann Georg's outfit in the style of menswear popular with the nobility in Italy at the time. The choice was possibly influenced by the strong presence of Italian artists, musicians, architects and engineers in Dresden who, half a century earlier, had been invited by Elector Moritz and his brother August to help them in their endeavour to modernise Saxony. Thinking beyond fashion alone, Sophie astutely intended that the commission for Johann Georg work hard to his advantage. She had ably ruled Saxony as Regent from 1591 to 1601 during the minority of her son Christian and, recognising that Johann Georg's sartorial sophistication would be viewed as an expression of his importance, she conceived a carefully engineered outfit intended to convey messages of magnificence, wealth, authority and power, as well as his love of the Saxon countryside. Historically, the Saxon electors were aware of the significance and value of their dress and kept records of who wore what for which occasion. The tradition began with Elector August I after his brother Moritz died in battle in 1553 and, among the various memorial projects dedicated to his older brother, his gowns were preserved as part of their dynastic history. Sadly, in the case of Johann Georg there is no record, written or visual, of him wearing the *Landschaftskleid*.

No expense was spared in the choice of materials. The knee-length cape measures six metres in circumference, far larger than was typical of the period: most were a half or three-quarter circle depending on how much fabric the wearer could afford. It is cut from what at the time would have been the most expensive Italian silk available and is trimmed all round with a broad, relief-embroidered frieze stitched with *'goldt, silber, vndt allerlei farben seiden'* (gold, silver and a variety of different coloured silk threads) celebrating the capital of the Electorate of Saxony and its surrounding landscape.[3]

The cape's perfectly circular design may be interpreted as a globe; its great expanse of blue-green silk representing the heavens or the world's oceans, with Saxony at its edges. Johann Georg I stood at its centre – the sun around which the planets revolve – motionless and inflexible, traits that came to characterise his temperament and manner of leadership during his forty-five-year rule. Unlike Electors Moritz and August 1, he did little to modernise the electorate, preferring to preserve the existing order. Contemporaries noted his chief aim was 'to drink his beer in peace', earning him the sobriquet of *Bierjörg* (Beergeorg).[4] His indecisive and indifferent leadership contributed to prolonging the Thirty Years' War, a conflict which ravaged Germany throughout all his reign. However, draped in his

Fig. 1 ***Landschaftskleid*****, 1611. Ensemble worn by Elector Johann Georg 1 of Saxony. © SKD Rustkammer (Staatlichen Kunstsammlungen, Dresden). Photograph: Jürgen Karpinski, Inv. Nr. i. 0008.**











Fig. 2 Detail from the cape showing the Elbe River countryside and its activities. On the hillside of the far bank are tenter racks for the manufacture of linen and further right are strange vertical formations representing the Elbe Sandstone Mountains, source of the state's primary building material. On the opposite bank a shepherd tends his large flock peacefully grazing at the water's edge while, some way on, hunters with dogs run down a wild boar. © SKD Rustkammer (Staatlichen Kunstsammlungen, Dresden). Photograph: Jürgen Karpinski, Inv. Nr. i. 0008.

Fig. 3 Detail showing Dresden the electoral capital. Prominent is the lofty tower of the royal palace. Nearby is the Church of our Lady. On the opposite bank, connected by an impressive stone bridge, is Meissen seat of an earlier electoral dynasty. SKD Rustkammer (Staatlichen Kunstsammlungen, Dresden). Photograph: Jürgen Karpinski, Inv. Nr. i. 0008.

capacious silk cloak he would give a Herculean appearance, able and willing to carry the responsibility for the well-being and security of his realm.

Trailing round the hem of the cape are exquisitely stitched scenes of an idyllic world of abundance designed by master embroiderer Hans Erich Friese (Fig. 2). The Elbe River meanders by young men herding sheep, past farms where the cows are fat and healthy, waterwheels drive the flourmills for bread that is nourishing. Woods are well stocked with deer and, with a nod to the Elector's favourite pastime, there are numerous scenes of hunting (between 1611 and 1653 he recorded a tally of 113,629 kills.[5]) Activity on the river is busy with commercial traffic, fowl and fish are plentiful – one so large it is reminiscent of the sea monsters found on medieval maps – anglers and fishermen cast their nets and the Elector's five-mast ship sails under a kindly wind. It is a picture of peace and plenty, a symbiosis of human activity and nature inviting admiration from the Elector's subjects and the wider world.

Johann Georg's cape was designed to celebrate Saxony's bounty. At the time it was the richest state in Germany, deriving much of its wealth from the silver, lead and tin mined in the Erzgebirge (Ore Mountains). Timber was plentiful and the peculiar towering structures at the water's edge are the Elbe Sandstone Mountains which provided the region with its most important building material. (Fig. 2) Along the banks are spire-filled towns and villages with rows of what appear to be tenter racks used for drying textiles in the process of manufacture. It was a flourishing industry, and the region was famed for producing the best linen in Europe.

If we follow the frieze from the neckline down the opening of the cloak, prominently positioned on either side is the Elector's seat of power – Dresden – viewed from the north and seen from a bird's-eye perspective. The old capital Meissen is on the opposite bank. It is not known who provided the model for the embroidery but engravings of views of the city were immensely popular in the sixteenth and seventeenth centuries. Picked out in gold and silver thread is the Elector's palace. Discernible are the spires of parish churches and the Church of our Lady, the chancery, armoury, powder mills, a cobblestone bridge with battlements and toll house links the two banks of the Elbe, and sturdy stone ramparts keep the city safe from its enemies (Fig. 3). Dresden painter Daniel Bretschneider, the Younger reiterates the silhouette of the city in the view which accompanies his *c.* 1647 portrait of the Elector,[6] and Paul Hentzner confirms the city's architectural details in his travel guide *Itinerarium Germaniae…* (1612), commenting on the superiority of its defences: *'starke Mauern, breite Gräben und feste Bollwerke gegen den Angriff der Feinde'* (strong walls, wide ditches and solid ramparts against enemy attack).[7]

Beneath the cape are a silk doublet and breeches, both decorated with embroidered medallions. They depict views of foreign landscapes: island life, shipwrecks on the high seas, wild storms, exotic animals and giant fish. Meandering between these images of strange far-away places are embroidered local plants and delicate flowers representing order and civilisation, namely Saxony, a vision the Elector wished to promote. Side-by-side, and together, these images of worlds distant and domestic stitched into the Elector's clothing signal his grasp and mastery over the wider universe.

Such sartorial messaging could not fail to reinforce his stature as a prince of the Holy Roman Empire and to suitably gloss over the hardships endured by the Saxons and dampen any ideas of dissent.

The *Landschaftskleid* is on display in the collection of the Electoral Wardrobe at the Dresden State Art Collections (SKD). (https://www.skd.museum).

Notes

1 Dresden, Sächsisches Hauptstaatsarchiv, Loc. 32 448, Nr 57 b, Inventarien über über die Curf, Tapezereien und Kleider ec. 1488–1609 [ff], ohne Blattzählung cited in Jutta Charlotte von Bloh, 'Elbflorenz in Gold und Seide: Die Darstellung Dresdens und des Elbtals auf dem Prunkkleid des Kurfürsten Johann Georg I von Sachsen vom Jahre 1611' in *Der Blick auf Dresden. Die Frauenkirche und das Werden der Dresdner Stadtsilhouette. Eine Ausstellung der Staatlichen Kunstsammlungen Dresden und der Stiftung Frauenkirche*. Deutscher Kunstverlag 2005, p. 43.
2 Ibid., p. 44.
3 Ibid., p. 43.
4 Peter H. Wilson, E*urope's Tragedy, A New History of the Thirty Years War*, London: Penguin Books Ltd, 2010, p. 246.
5 Ibid., p. 246.
6 *Portrait of Johann George I*, *c.* 1647, Dresden by Daniel Bretschnieder the Younger, Philadelphia Museum of Art.
7 Paul Hentzner, *Itinerarium Germaniae, Galliae; Angliae; Italiae*, Nuremberg, 1612; Jutta Charlotte von Bloh, 'Elbflorenz in Gold und Seide…' in *Der Blick auf Dresden…*, (2005).

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Bernardus Sylvanus, double-page woodcut map of the modern world on a cordiform projection, Venice, 1511.
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IMCoS MATTERS

DATES FOR YOUR DIARY

10 June 2022, London
A celebration reception
As a result of Covid-19 the Society was not able to gather together to celebrate its 40th Anniversary in 2020. Indeed, it has been three years since the map community has been able to meet in person in London. So, in June of this year IMCoS wishes to celebrate the return to normality by holding a reception where we can at last exchange news and experiences face to face with our cartographic friends.

The reception will be held in the James and Charles Suite in The Rembrandt Hotel, SW7. This is opposite the Victoria and Albert Museum and in the same South Kensington area as The Royal Geographical Society where the Map Fair will be held over the weekend of 11th and 12th June. The reception will be followed by the annual Malcolm Lecture.

The programme is as follows:

6 pm Drinks and canapes

7 pm Presentation of the IMCoS/
Helen Wallis Award
Presentation to our retiring Chairman
Hans Kok

7.15 pm Malcolm Young lecture

The lecture will be given by **Vivien Godfrey**, Chairman and CEO of the Edward Stanford Group, retailer of travel books, maps and globes. With a history of some 160 years Stanfords has provided maps to countless travellers, adventurers and explorers. Her talk will allude to some of the more famous who have purchased maps for their expeditions from Stanfords.

Registration for this event is available online (www.imcos.org) and by email to Peter Walker (financialsecretariat@imcos.og). The price for the reception and lecture will be £32.

11 June 2022, London
IMCoS AGM will take place at 10 am (please arrive for 9.30 am so that we can start punctually) in the Lowther Room of the Royal Geographical Society (with IBG), 1 Kensington Gore, London SW7 2AR. RGS security requires advanced knowledge of all those attending the meeting. If you are planning to come please contact Peter Walker at financialsecretariat@imcos.org.

11–12 June 2022, London
The London Map Fair will be held at the Royal Geographical Society (with IBG), 1 Kensington Gore, London SW7 2AR. The entrance is from Exhibition Road. Admission is free. The opening hours are from noon until 7 pm on Saturday 11 June and from 10 am to 6 pm on Sunday 12 June. At 2.30 pm on Saturday Paul Hughes, master mariner and marine consultant, will give the LMF lecture: 'Greenvill Collins and the Dutch, Spanish and Colonial Origins of the Greenwich Meridian'. Further information from www.londonmapfairs.com.

28 June 2022, Hereford, UK
IMCoS visit to the *Mappa Mundi* in Hereford Cathedral. See next page for details.

5–8 October 2022, Arlington, Texas, USA
IMCoS 39th International Symposium
Please see pages 44 and 45 for information on the event.

22–24 August 2023, Helsinki, Finland
IMCoS 40th International Symposium
Preliminary details on the conference programme are available from International Chairman Wes Brown (wesleybrownb@gmail.com).

16–19 October 2024, Valletta, Malta
IMCoS 41st International Symposium
The Malta Map Society will be hosting the 41st Symposium. For questions, please contact Joseph Schiro, our Malta National Representative. He can be reached at joseph.schiro@onvol.net.

Hereford
Mappa Mundi
28 JUNE 2022



INVITATION TO VISIT THE HEREFORD *MAPPA MUNDI*

IMCoS Executive committee and President Peter Barber invite members of IMCoS to join us on **28 June 2022** *on a visit to Hereford Cathedral to view its famous Mappa Mundi, considered a unique medieval treasure.*



The visit will include:

- a tour of the Cathedral and Chained Library
- close-up view of the Hereford *Mappa Mundi*
- a visit to the exhibition 'Strangers' which looks at the 'monsters' on the *Mappa Mundi* as a starting point to explore the theme of outsiders. Peter Barber, who is a trustee of the Cathedral Library Committee and adviser to the exhibition, will give us a talk and guide us through it.

Hereford is easily accessible by road and rail, and has plenty of hotels.

Date: **28 June 2022**
Time: **9.50–10.00 am**
Where: **Meet at the eastern end of Cathedral near the car park**
Cost: **£45.00**

Registration can be made on the IMCoS website (www.imcos.org). Numbers will be limited. If you are interested in coming please contact **Valerie Newby** on **01296 670001 / 0774 8666181.**



39TH INTERNATIONAL IMCOS SYMPOSIUM: TEXAS

5–8 October 2022

DRAFT PROGRAMME

The 2022 Symposium will be a joint meeting with the Virginia Garrett Lectures and the Texas Map Society. It will be hosted by the University of Texas at Arlington and take place at the Central Library, Special Collections.

Wednesday, 5 October 2022

- Pre-conference bus trip to view a private book and map collection on a 55,000 acre cattle ranch west of Fort Worth. (Optional day-long trip, limited to 30, reservation required, additional fee)
- Opening evening reception and exhibition preview – Atrium, Central Library, University of Texas at Arlington

Thursday, 6 October 2022

- 'Introduction to the Geography of the Greater Texas Area', Andrew Milson, PhD, UT Arlington
- 'Native Americans and Maps of the Borderlands', Juliana Barr, PhD, Duke University
- 'Spanish Manuscript Maps – Cortes through Juan Pedro Walker', Dennis Reinhartz, PhD, UT Arlington, Emeritus
- Bus trip to Fort Worth:
  - Tour of conservation laboratory and art galleries, Amon Carter Museum
  - Visit the Fort Worth Stockyards to watch the longhorn herd come in from pasture
  - Fajitas and margaritas on the lush patio at Joe T. Garcia's Restaurant

Friday, 7 October 2022

- 'How Maps Doomed a 17th-century French Expedition and Enabled a 20th-century Shipwreck Discovery: The Story of La Salle's Ship *La Belle*', Jim Bruseth, PhD, Texas Historical Commission
- 'Texas Boundaries from Mexican Texas to Early Statehood, 1835-1850', Gerald Saxon, PhD, UT Arlington
- 'Texas History through Monuments', Sam Haynes, PhD, UT Arlington
- Bus trip to Dallas
  - Lunch at Dallas Heritage Village or Bush Library
  - Tour George W. Bush Presidential Library
  - Visit to Harlan Crow private library, wine and hors d'oeuvres

Saturday, 8 October 2022

- 'The Alamo', Bruce Winders, PhD, Schreiner University
- 'Texas Ranching and Cattle Industry through Maps', Debbie Liles, PhD, Tarleton State University
- 'NASA and the Mapping of Space', Angel Abbud-Madrid, PhD, Colorado School of Mines
- Texas Map Society business meeting
- 'My Favourite Map', David Finfrock, Texas Map Society
- Closing Banquet

Sunday, 9 October 2022

- Optional 3–4-day post-conference tour to Austin, San Antonio and Houston (registration required, additional fee)

Further details on the conference programme, the optional tours and registration will be available on the IMCoS website (www.imcos.org).

All images courtesy of the University of Texas at Arlington, Special Collections.


NVEVA HISPANIA TABVLA NOVA


To Arms! To Arms!
100 Men for the United States Army!
TO THE PATRIOTIC CITIZENS OF HOLMES COUNTY, WHO ARE WILLING TO FIGHT FOR THEIR COUNTRY AND PARTICULARLY TO THE MEMBERS OF THE "HOLMES COUNTY VOLUNTEER" COMPANY, WHO PLEDGED THEMSELVES TO BE IN READINESS TO MARCH WHEN THE COMPANY WOULD BE ACCEPTED:
FELLOW-CITIZENS AND SOLDIERS:
A Recruiting
Let there be a Grand
T. L. HART, Recruiting Officer
February 1, 1847.

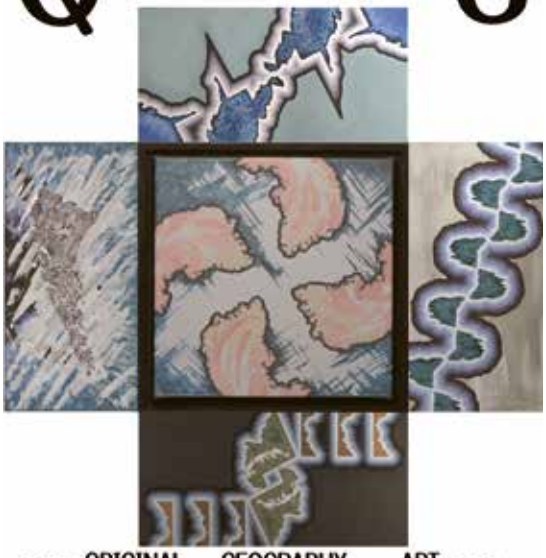



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GALVESTON HARRISBURG & SAN ANTONIO R.R.
IMMIGRANTS GUIDE
SUN SET ROUTE
TO
WESTERN TEXAS

PERSPECTIVE MAP OF THE CITY OF
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THE GATEWAY
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MAPPING MATTERS

Last issue of *Cartographica Helvetica*

After more than thirty years the German-language journal *Cartographica Helvetica* published its last issue, No. 63, in December 2021. A heartfelt farewell from the editorial team explains that their decision was made largely for financial reasons. Hans Uli-Feldmann, a professional cartographer, was the journal's editor from the beginning, publishing the first issue together with Thomas Klöti, the late Arthur Durst, Madlena Cavelti Hammer and Alfons Cavelti in January 1990. Their remit was to broaden the knowledge of the history of mapping for scholars, collectors and dealers, particularly for the German speaking world. The team fulfilled their ambition admirably producing two finely conceived and designed issues a year, each with a dedicated theme; the last was Surveying and Mapping the Region of Basel. In addition, they published 24 special editions.

Past issues are available to buy from info@cartographica-helvetica. There is an online archive (e-periodica-ch) where you can access all the issues.



Front cover of the final issue of *Cartographica Helvetica,* published in December 2021.

The *History of Cartography* project draws to a close

The final volume – *Cartography in the Nineteenth Century*, Volume 5 – of the *History of Cartography* is nearing completion and its publication will mark the end of an extraordinary project on the history of maps and mapmaking, conceived in 1977 by David Woodward and Brian Harley at the University of Wisconsin–Madison. They 'envisioned a multi-volume reference work that would examine the social and technical production and consumption of maps across cultures and in all eras' and steered through the first three volumes. The remaining three have each had separate editors with Matthew Edney as Project Director, a position he has held since 2004. These volumes have become the standard first stop reference for students, scholars and collectors. The entries are accessible, and each is supported by excellent bibliographic material for further investigation. All parts of Volumes 1, 2, 3, and 6 are accessible online at no cost from http://www.press.uchicago.edu/books/HOC The remaining volumes will be similarly available within three years of print publication.

Barry Lawrence Ruderman Conference on Cartography

Video recordings of the conference on Indigenous mapping, held on 20–22 October 2021, are now available at https://www.youtube.com playlist?list=PLo6c8cw3_ QTG8duQeuzsNrEYFcOJSMh8

Papers from the 8th International Symposium of the ICA Commission on the History of Cartography

Mapping the Ottoman Realm: Travelers, Cartographers and Archaeologists, planned as an April 2020 event to take place in Istanbul, was sadly cancelled because of the pandemic. However, the papers that were due to be given have not been lost. They have been published as an open access volume and can be found at: https://www.proc-int-cartogr-assoc.net/3/. A list of titles of all the papers can be found on page 57 of this issue.

† R.A. ('Tony') Burgess (– 26 December 2021)

Tony will be remembered by the map community as the 'Kent man'. Collecting maps of his home county turned him into a carto-bibliographer and, with additional technical help from friend Tony Nicholls, he was eventually enabled to mount his several listings on a website (www.pastpages.co.uk). This site revealed more than just one county map-related project: 'Kent River Maps 1601 – 1900', 'Postcards featuring Kent Maps' and (covering the British Isles) 'Hunting Maps' (now deposited in Cambridge University Library). These web pages he individually maintained or revised up to various dates, the most recent – Catalogue listing – dated to 6 June 2021, when he decided to cease further online revisions. It is hoped that this information-valuable site may be in future hosted by IMCoS.

The 'Acknowledgments' in *Kent maps and plans in the libraries of Kent and the adjoining London boroughs: a finding list*, (1992) note that: "Special thanks are due to [. . .], and to Tony Burgess for producing the extensive [personal/institutional] Name Index." This was a labour that librarian compiler and publishers had not considered as useful or necessary - until this writer persuaded Tony to take it on.

For IMCoS he served as Librarian (1986–89); a Symposium Map Fair & Organiser (June 1987); Vice-Chairman (1987–88 and 1989–91), and Chairman (1988–89). Tony was also a regular participant at the annual IMCoS Collectors' Evenings. At possibly his last active appearance, on 31 January 2015, he presented and spoke about his 4-sheet map of the countryside around Belvoir Castle (Leicestershire/Lincolnshire borders), surveyed in 1804-06 by William King, published in London by William Faden on 8 Nov. 1806. This added a sixth known example to Raymond Carroll's carto-bibliography of Lincolnshire (1996).

David Webb – a farmer – and a long-time IMCoS 'volunteer' photographer, events attendee, carto-bibliographer of British Isles road/strip maps, and perennial participant of the annual Collectors' Meetings – writes "I feel IMCoS is one of the best groups that I have joined and the members who I have had the pleasure of meeting and knowing. Tony will be sadly missed just as the other two were." By "the other two" David explains "Tony was the last of the three who I christened as The Three Musketeers. Warwick Leadlay. Eugene Burden, and Tony Burgess . . .".

Francis Herbert
francis443herbert@btinternet.com



Tony Burgess at a past Collectors' Evening at the Farmers Club in London.

YOU WRITE TO US

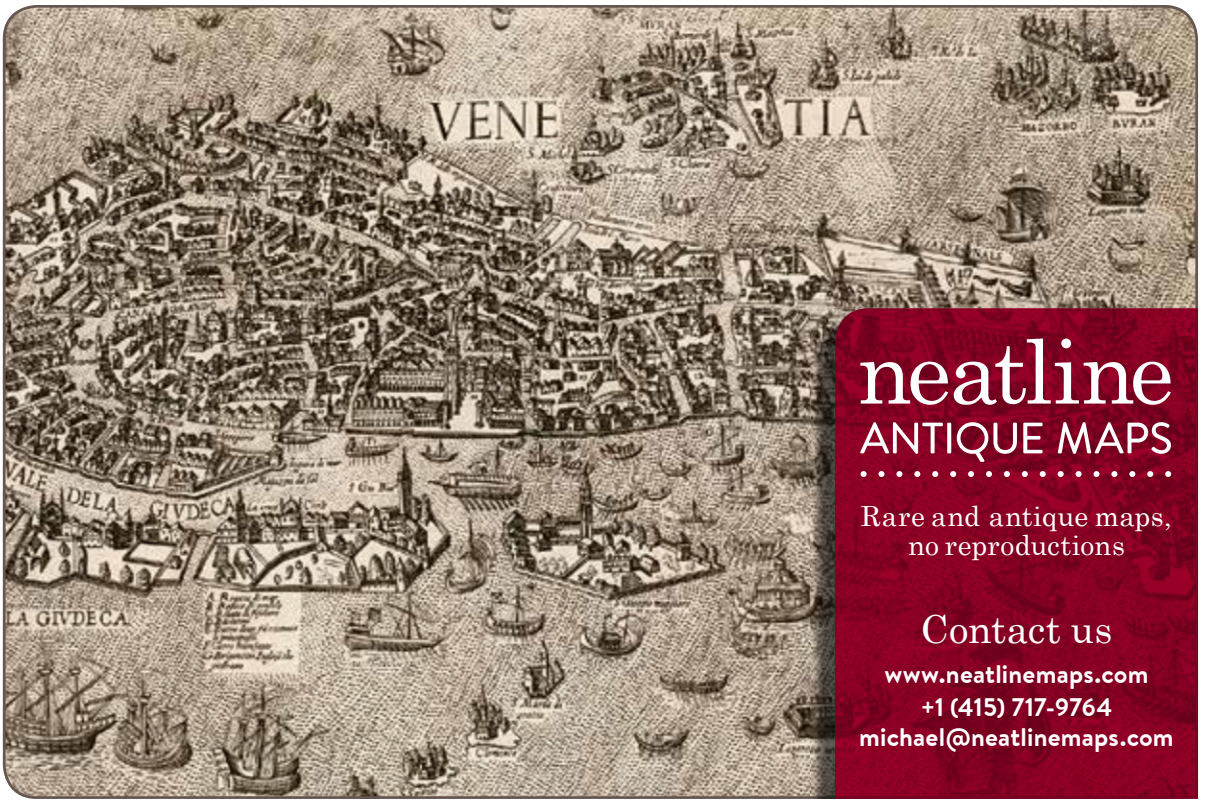
Help needed for English Malta map catalogue.

The Malta Map Society (MMS) will be hosting the 2024 IMCoS Symposium in Malta. In preparation for the occasion, the MMS intends to organise a commemorative exhibition on English maps of Malta.

We have knowledge of several maps of Malta by English cartographers, engravers, printers or publishers, but we also know that there would be maps of Malta, especially military and manuscript, corresponding to the period of British rule in Malta from 1800–1964 which may be found in private collections, in little known reports, journals or other publications which would have escaped our attention.

We are appealing to members of IMCoS who might know of or have in their collections any English maps which can be included in the catalogue that is being prepared. You can contact me on josephschiro60@gmail.com.

Joseph Schirò
President Malta Map Society



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

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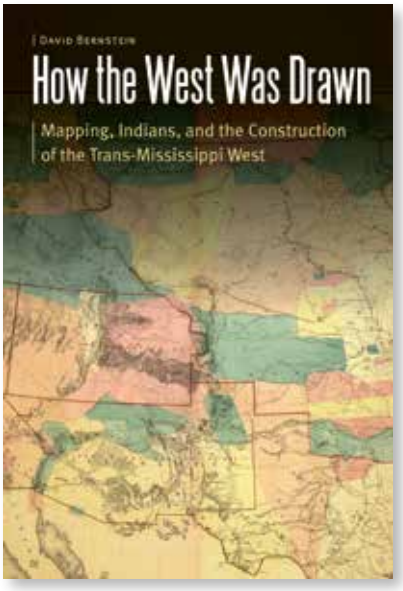
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First Printed Topographical World Map
From: Rudimentum Novitiorum, 1475

BOOK REVIEWS

How the West Was Drawn: Mapping, Indians, and the construction of the Trans-Mississippi West *by David Bernstein. Lincoln: University of Nebraska Press, 2018. ISBN 9781496224927. PB, 303. 8 figures. 46 maps. US $30.00.*



In this work, David Bernstein presents a scholarly assessment of the role of Native Americans in the mapping of the West by Euro-Americans. Although the book is targeted at scholars seeking to interpret Western history and in reconciling the part played by various Indian tribes in the process, it can be enjoyed by a general audience.

Many have looked at this issue. Carl Wheat, author of the five-volume *Mapping the Trans-Mississippi Wes*t (published in the 1950s), concluded Indians were important because they 'made clear the way ahead'. (p. 3). Bernstein dismisses this 'positivist' view as too narrow. But he also rejects the common modern assessment of Euro-American mapping of the West as incompatible with the thought process of Indigenous peoples and as wholly exploitative. Rather, he cites evidence that indicates Indians readily comprehended their geographic space in a manner that could be effectively communicated to explorers by words or drawings. Bernstein argues that in the first half of the nineteenth century, Indians were active participants in the process of 'drawing the west' for complex reasons and rational motivations and were not simply 'duped' into participating. 'We cannot discount Native participation in the cartographic construction of the region because of the eventual displacement it brought about.' (p. 10)

This work focuses on Indians living between the Missouri/Mississippi Rivers on the east and the Rocky Mountains on the west, and the maps of the region produced through the 1850s. The author pays particular attention to the Pawnees and Iowas of the eastern Great Plains. The book comprises an introduction, six chapters and a conclusion. There are also seventy pages of detailed notes, bibliography and an index. In the chapters, the author demonstrates that 'the story of the mapping of the trans-Mississippi West in the nineteenth century becomes more than just another tale of colonialism [and that] there is room for stories of negotiation and cooperation in addition to the instances of coercion and contestation that have been so well documented.' (p. 19)

The first chapter explains how the Indians of this region spatially understood the world around them. Bernstein relates the history of the difficulties of the Iowas: massive population collapse and hostile Indian encroachment, leading to deliberate tactics to ally themselves with the U.S. government to gain political advantage. One tactic was the delivery of Chief Notchinga's map on parchment to the government officials during formal negotiations in Washington. In contrast to many Indian maps, Notchinga's map followed the European convention of spatial equivalence (constant scale) with highly accurate hydrography. Throughout the first decades of the 1800s, the Iowas had a detailed understanding of the exact boundaries of their historical lands which they tried to preserve, but eventually deliberately negotiated away. The author provides evidence that 'Indian groups used many of the same spatial practices as the Euro-American explorers, traders, and Indian agents ... were able to communicate through maps.' (pp. 41–42)

Chapters 2 and 3 elaborate on these concepts focusing on the Pawnee who in 1833 relinquished

their lands south of the Platte River in exchange for military protection, diplomatic and agricultural assistance, and material goods. The competition for land caused by the encroachment of various tribes displaced by white settlers reduced the available food stocks on the prairie. Smallpox killed many. The access to guns by successful trapping tribes changed the balance of power. Alliances of enemies against them added further stress. Invasions by the Western Sioux were particularly damaging. 'These factors entered into the Pawnee decision to trade ownership of their land below the Platte River in exchange for the promises of security.' (p. 68) Bernstein argues that because of the financial inequity of the treaty, the transference of 23 million acres of Pawnee land to the U.S. government, 'the standard historical interpretation posits that American representatives either forced or tricked the Pawnees into signing the agreement'. (p. 43) 'Rather than being forced to sign the 1833 treaty, Pawnee leaders saw an opportunity to maintain their sociopolitical standing and to provide security for their people.' (p. 44)

During the 1830s the treaty succeeded. But in the 1840s the Pawnee were continually attacked by various tribes. The government failed to live up to its obligations of protection and support driving the Pawnee to raid the pioneers and freighters who crossed their lands along the Platte River. The author examines the pivotal 1851 Treaty of Fort Laramie in which the vast central and western plains were divided among the various tribes with the exclusion of the Pawnee, resulting in a huge decline in their population. This once mighty tribe that controlled the central Great Plains from the Niobrara River south to the Arkansas was reduced to just 2,500 souls; the tribe finally lost all its lands and moved to Indian Territory in 1872.

Chapters 4, 5, and 6 seek to explain the complex and highly participatory role the Indians played in the mapping of the Great Plains. The author cites and illustrates the text with many maps in this process, but concentrates on one exploration and its related maps for each chapter. Chapter 4 focuses on Major Stephen Long (roughly 1818–20s); chapter 5 is devoted to Captain John Charles Frémont (1840s); and chapter 6 to Lieutenant Gouverneur Kemble Warren (1850s). Each of these important explorers and their maps are thoughtfully analysed. Despite having studied all three explorers, nevertheless, I gained many insights that meaningfully impacted my appreciation for each.

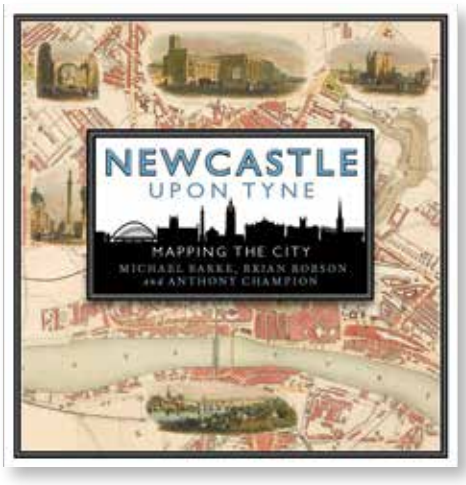
Bernstein argues that although most scholars have focused only on the erasure of Native geographies in the nineteenth century, this flawed effort is too generalised a conclusion. He notes that Native American place names are preponderantly descriptive whereas Anglo-American ones are commemorative: Nshnabotana (canoe making) River versus Gallatin River. He further demonstrates the extensive use of Indian place names, although there is a tendency to create complex combinations neither purely Native nor Euro-American. For example, the Mankizitka River which the Sioux named after the colour of its sediment was translated to Smoking-Earth River by explorer-cartographer Joseph Nicolet. This name was simplified to White Earth River and ultimately White River. These toponymic amalgamations are common.

The author describes the consistency with which explorations relied on Indians for their supplies, their geographic expertise, and often their protection. He successfully demonstrates the underappreciated role of Natives in the lengthy Euro-American effort to map the West. In the author's words, it is impossible to separate 'Native from non-Native processes in the way the West was drawn.' (p. 192)

There is one weakness in the book worth noting. Although the maps have been thoughtfully selected by the author, they are often poorly reproduced by the publisher; some in dim grey scale. Many only give the reader a general idea of the map's basic outline and few permit detailed study. However, the text is well written and organised. Interest is maintained throughout. Technical rigour is high, but the work is very readable. I recommend the book to students of the mapping of America, especially of the West. Bernstein's work will provide a new appreciation of the Native contribution to the nation's mapping history.

Wesley Brown, Denver, USA

Newcastle Upon Tyne: Mapping the city
by Michael Barke, Brian Robson & Anthony Champion. Edinburgh: Birlinn Ltd., 2021. ISBN 9781780277264. HB, 272. STG £30.00.



It is a pleasure to welcome another beautifully produced book covering the mapping of an historically important town and its region. The three authors have impeccable academic credentials and local knowledge for this authoritative work. The 'introduction' explains the rationale of the book and its 'unashamedly eclectic' choice of maps and approach to interpreting them. The authors are at pains to emphasise that this is not a chronological catalogue of maps, 'rather it is an attempt to put the map into context recognising that these contexts change over time'. Three broad phases of map production are identified: Newcastle as a defensive hub; as a coal exporter, leading to the development of heavy industry; and as a centre of declining heavy industry and urban regeneration. The focus of the book is very much local, whether in the institutions trawled for unfamiliar maps or in its bibliography. The local experience is then put into the context of wider national developments.

Of the 38 'chapters' predating World War 1, nine (24 percent) discuss general maps of the town; five are concerned with transport; four each with defence and military action, and with the use of undeveloped land for parks, exhibitions and festivals; and three with river improvement, partly overlapping with another four highlighting such diverse industries as iron working, glass, soap, chemicals and shipbuilding. The remaining chapters consider early religion (1), the coal trade (2), municipal reform (1), urban infrastructure (1), the impact of the Great Fire of 1854 (1), the effects of disease (but sadly without any mapping of cholera epidemics like some other towns) (1), and the Bucks' panorama. While the main focus of the work is obviously Newcastle itself there is also particular emphasis on the riverside towns stretching east to the coast.

Each of the 54 dated chapters (simply titled by the date of its lead map) follows an historical theme through later maps and illustrations. For example, chapter '1769', featuring Andrew Armstrong's inset plan of Newcastle from his large-scale county map of Northumberland, links it with the maps of John Wood (1827) and John Rewcastle (1855) through the portrayal of the cramped street pattern along the banks of the Tyne. Unfortunately, there is little discussion of the maps themselves, particularly as the nineteenth century progresses towards the advent of the Ordnance Survey and World War 1. By the last quarter of the century there is virtually no discussion about the maps and their makers, only of what they show in terms of the history of the local area. Thus, while it is possible to learn something of Lucas Wagenhaeur, Capt. Greenvile Collins, and the Van Keulens and their maps and methods in the chapter on the navigational problems of the River Tyne from 1585, no similar information is offered on Charles Goad and his possibly more important fire insurance plans in the 1890s despite an extensive literature on the subject available. A very detailed section of Goad's plan of the Cloth Market area in 1896 is illustrated, but the text concentrates on the history of music halls in the area and on their popular songs. The very limited 'Further Reading' list fails to direct to the extensive relevant literature available on much more of the book's cartographic content. Beyond World War 1 the book concentrates on urban and regional improvement and regeneration, alongside such social history as the trials and tribulations of Newcastle United FC., the Jarrow Crusade, and the Great North Run. While maps of bombing during World War 2 and the like are fascinating, this is not what most enthusiasts of early maps would hope for.

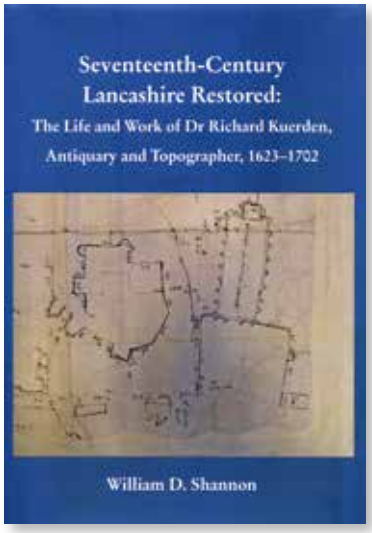
Although maps are linked by historical theme, they are not connected in the familiar carto-bibliographical way. The many versions of Speed's 'enduring' plan of the town (1610) are mentioned without detail (wrongly implying that the Newcastle plan appeared in Beer's *Gross Britannien* of 1690), but there is no record of Cole & Roper's copy (1808) of Beilby's map of the town (1789) or explanation of its minor changes to the townscape.

The illustrations (not listed) are high quality, clear and detailed, and, thankfully, often large, some even extending over the full double-page spread. Some of the illustrations are of maps from the late Brian Robson's 'magnificent' collection which forms the 'central core' of the publication. An 'appreciation' recognises his contribution to the work. While most of the illustrations are of maps, there is an invigorating sprinkling of views, building plans, and ephemera such as programmes and a trade card. The double-page illustration of the Bucks' panorama of the town is exquisite. The sixteenth-century manuscript maps of the town's defences highlight this under-researched genre of military mapping. The map details of the plans of Thomas Oliver and others showing the transformation into the elegant Georgian city in the 1820s–40s are a delight. For each illustration the source is noted but without reference number, perhaps sometimes making it difficult to follow-up particular maps. Sources drawn upon for the text are very rarely attributed and never footnoted. Maps selected for illustration are often exciting because many have never appeared in print before. However, unfortunately, some either lack explanation or have scant connection to the text. For example, the beautifully reproduced plan of Newcastle published by Tallis *c.*1851, which features both as dust cover and first illustration, is never referred to in the main text and it is left to the reader to surmise its historical significance. Similarly, the chapter dated *c.*1260, is illustrated by the 1937 *Plan of Newcastle upon Tyne showing religious houses* which is used as a device to discuss the early religious history of the area and the dissolution of the monasteries.

In the final analysis, lovers of early maps may be rather disappointed that *Newcastle upon Tyne Mapping the City* is nowhere near a comprehensive record of the making of the maps of the city. Rather, it is a very detailed and interesting history of the region. Maps are used to define the themes of historical analysis in each chapter and to link the chronological discussion. However, the wonderful illustrations are to be celebrated and, consequently, the book makes a fine addition to any cartographic reference library.

David Smith, Joydens Wood, Kent, UK

Seventeenth-Century Lancashire Restored: The life and work of Dr Richard Kuerden, antiquary and topographer, 1623–1702, *by William D. Shannon. Manchester: The Chetham Society (publications, Third Series, Volume 54), 2020. ISBN 97800955427671. [xiv] + 346, illus, maps. Price to non-members £39.95.*



Richard Kuerden is a characteristic sort of figure in the history of cartography of his time. Rather than by trade a surveyor, cartographic compiler, engraver or publisher, he was a physician by training, with mapping an offshoot of antiquarian leanings. He supplied information on heraldry and genealogy to several better-known writers and historians, including Sir William Dugdale and Gregory King. Dugdale's name survives as the author of a notable – if perhaps today unread – history of Warwickshire, and Gregory King is well-known as a statistician, including carefully estimating the population of England and Wales.

But Kuerden? In the 1680s he schemed a massive five-volume history of Lancashire, like Dugdale only better, from before the Romans to the present, to embrace natural history and topographical description, including maps. All that was ever printed was 'Proposals', in 1688: the hoped-for sponsorship was not forthcoming, the project ground to a halt, and Kuerden seems to have died in poverty. Eleven volumes of notes and transcripts of documents survive, together with over fifty sheets of maps; other material may have been lost. What survives is not easy to use, being split across four collections, in London

and Lancashire. Much of Kuerden's handwriting is practically illegible, and some of what can be read is transcriptions of sources such as Domesday Book that are more readily available elsewhere: Bill Shannon frankly admits that wholesale publication would not be justified. This volume does a valuable job in describing Kuerden's legacy, and ought to be a stimulus to exploiting it to best effect.

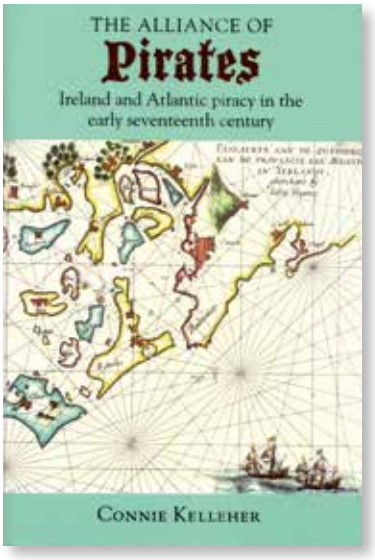
It is unlikely that Kuerden would ever have described himself as other than a very minor surveyor or cartographer, yet he produced some detailed surveys of Lancashire roads, including the main south-north route through the county, and detailed plans of Lancaster and Preston. Most of this material remains unpublished, and one object of this volume would appear to be to make the case for remedying this. Whilst there was the recent example of Ogilby's survey of roads, published in *Britannia* (1675), Kuerden goes considerably beyond Ogilby in quantity of detail recorded, and one wonders how far his mapping could have developed: would we eventually have something to approach the one-inch (1:63,360) Gascoyne map of Cornwall of 1699? Kuerden's difficulty was that his interests and enthusiasms were too wide: rather than concentrate on a particular area he was 'jack of all trades and master of none', spreading himself too thinly, and the material he gathered failed to realise its potential. Withal, these fragments are a unique contribution to our knowledge of contemporary Lancashire topography.

This volume is another contribution to the study of 'old maps' in their wider context, which is particularly necessary where a polymath like Kuerden is concerned. The Chetham Society has been publishing volumes on the history of north-west England for over 170 years, but this is the first time that it has issued anything bearing substantially on maps. Bill Shannon's text is excellent, but nowadays a volume like this needs to be suitably illustrated. It is here that it is weak: most manuscript mapping calls out to be illustrated in colour, in order to offset the discoloration of the material on which it is drawn, but the only colour illustration here is on the dust-wrapper, which is likely to be discarded by institutional purchasers. (Why do we still have dust-wrappers? They seem so wasteful. Why has 'printed-paper-case' not become far more favoured?) The illustrations inside are half-tone monochrome, and some are very dark or over-reduced, notably Figure 12 on page 191: we are as much tantalised, or perhaps frustrated, as enlightened. If the present volume is indeed simply a prelude to a publication of all Kuerden's cartographic material, then that may not matter too much, but it would be useful to know that such a publication is indeed in prospect.

This is, then, a worthwhile volume for text, and for making the case for a companion containing all the maps.

Richard Oliver, Exeter, UK

The Alliance of Pirates: Ireland and Atlantic piracy in the early seventeenth century *by Connie Kelleher. Cork: Cork University Press, 2020. ISBN 9781782053651. HB, 430, 60 illus. €30/STG £ 27.*



The romance of piracy has endured for centuries, capturing the imagination of everyone, and allowing for the rise of an extensive historical field. Numerous publications about the history of the Golden Age of Piracy in the eighteenth-century, the period of infamous figures such as Blackbeard, dominate the historical landscape. But what came before the Golden Age of Piracy? What was the precursor? This gap is excellently resolved in Connie Kelleher's book.

The author provides a global context to examining Irish piracy. By studying the activities of the Barbary Corsairs and Indian pirates she illustrates that Atlantic–Irish piracy was not a homogenous enterprise but an alliance of like-minded men of the sea. The alliance 'was cosmopolitan and global'. (p. 73)

The book opens with a lengthy discussion of the causes and consequences of Irish piracy. The author explains that as England began their overseas expansion in Ireland, Morocco, and the Ottoman Empire, their resources were too thin to curb the growing Atlantic pirate alliance. She argues that while the English paid due diligence to stamping it out with the *Offences at Sea Act* and expansion of the High Court of Admiralty, the logistics of supressing it proved too difficult. Ireland had to develop its own Admiralty Court, but lacking the teeth of the English court, piracy prevailed. These challenges would define the piratical landscape as alliances formed at the turn of the seventeenth century.

The heart of Kelleher's argument is that the physical landscape must be considered when examining piracy, an argument that has only recently emerged. The author points out this lacuna and sets out to fill in the gaps by exploring both the seascape and landscape that allowed pirate alliances to form and flourish. Ireland is the focus and, indeed, the country provided excellent inlets, harbours and towns (particularly on the southwest coast) for protection and plunder.

Piracy always ebbs and flows. With the creation of more legal authorities and increasing number of captures and executions due to the heightened presence of the English, the 1615 alliance began to break down. By happenstance, the wars between England and Spain (1625–30) and then England and France (1627–29) gave pirates the opportunity to become legally-sanctioned operators for the government, as privateers. Furthermore, the international pirate alliance was also waning. As the English presence declined in North Africa, Tunisian pirates began raiding Ireland. All these factors contributed to the demise of piracy in the early seventeenth century.

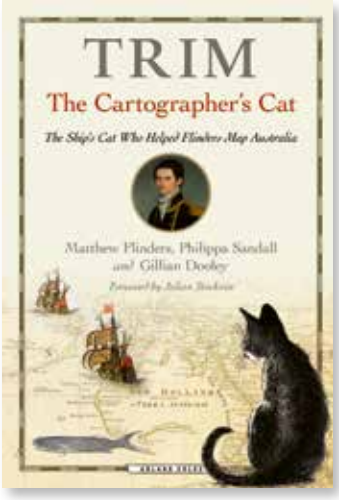
One of the truly unique facets of the book is the inclusion of detailed and colourful maps, portraits, charts, and the author's photographs. These provide an excellent living history essential to anyone who wants to study the subject further in a more intimate manner. The curious reader can go to these locations and experience pirate history for themselves.

This is a fascinating study of piracy, however, some of the author's arguments and theories are similar to those put forward by other historians in the field, such as Mark Hanna. Though Kelleher has drawn on an extensive list of primary and secondary historical sources, evident in her comprehensive Bibliography, she acknowledges the limitations that plague pirate studies.

Despite these challenges, Kelleher's book is an important contribution to a too-often ignored subject. For those interested in diving deep into the subject, she has created a new and important lens in which to study maritime plunder. Describing piracy as an alliance of like-minded men in the context of seventeenth-century commerce and politics in Ireland makes it a must-read for scholars and pirate fans alike.

Rebecca Simon, Los Angeles, USA

Trim, The Cartographer's Cat: The ship's cat who helped Flinders map Australia *by Matthew Flinders, Philippa Sandall and Gillian Dooley. London: Bloomsbury Publishing, 2019. ISBN 9781472967220. HB, 128, illust. STG £12.99/US $18.00.*



Here is another title that can be added to the growing list of books that fall into the 'gift' genre which use maps or map history as their inspiration. As their starting point, authors Sandall and Dooley take Matthew Flinders' famous whimsical tribute to his beloved feline shipmate Trim who accompanied him on his various voyages to map the coastline of Australia.

A Biographical Tribute to the Memory of Trim is a six-page manuscript, written during Flinders' internment on the Isle de France (Mauritius) after HMS *Cumberland*, then under his command, was forced to put in at the French-controlled island for urgent repairs in December 1803, unawares that Britain and France were again at war. Flinders was

detained by the Governor, General Decaen for six and half years, during which time he was tasked with teaching Madame D'Arifat's daughters. It is not inconceivable that lessons in mathematic, navigation and English were punctuated with stories of Trim's intrepid adventures. His private journal notes that 'I have lately employed myself … translating into French the history of my cat Trim, which I wrote out for the purpose' suggests that the tribute which may have started as out as entertainment for his student was, as his journal implies, to improve his French. The manuscript is dated 1809, though the above journal entry was written two years earlier.

Trim's *Tribute* has been widely available in print and online since it was discovered amongst Flinders' papers in the National Maritime Museum Greenwich (https://flinders.rmg.co.uk) by Stephen Murray-Smith in 1971. The discovery has spawned several publications on the famous pair. Sandall and Dooley assure us that they have corrected 'the many little errors' which they found in various online and print editions and have added 'Friendly footnotes' to explain Flinders' literary allusions and nautical terms.

To complement the *Tribute* the authors have added some commentary, an imaginative rendering of the events by Trim, a handful of cartoons and several drawings by William Westall and Ferdinand Bauer, artists serving on HMS *Investigator*. Unfortunately, these have been poorly reproduced in greyscale.

The transcript is followed by 'Matthew Flinders: Trim's Shipmate and Bedfellow' which promises to discuss 'where Flinders was when he wrote Trim's biography and why' and what his letters and journals from that time tell us about his 'sporting, affectionate and useful companion'. The where and why are explained cursorily, though much of it is addressed in the book's introduction. A good deal of the chapter is dedicated to Mark Richard's three sculptures of the man and his cat. However, the chapter's most illuminating information about the pair's relationship is gleaned from mentions of Trim in Flinders' letters to his wife Ann.

The final section is written by Trim himself in which he castigates his master for 'prematurely announcing his death' and underestimating his survival skills. Trim sets the record straight by extracting snippets from the *Tribute* and offering his version of the events. This is a canny device by which details of Flinders' voyages, daily life on board, points of nautical interest, and a host of tangential information, neatly headed under 'Incidentally', are described. Contrary to Flinders' account that his 'faithful servant' 'was devoured by the Catophagi', we learn from Trim that he escaped the tedium of the household where he had been consigned and continued to explore the world: 'if I couldn't continue exploring the world with Matt, I'd set off on my own and do it'.

The publisher wrote of the book: [it] 'will make a unique and treasured gift for Flinders fans, Trim fans and cat lovers around the world'. Not quite so treasured on this reviewer's bookshelf.

Ljiljana Ortolja-Baird, Quendon, UK

Continued from page 47

- 'Mapping the Ottoman Cyprus through Travellers' Eyes' by Merve Senem Arkan
- 'From the Atlas de l'Europe by Philippe Vandermaelen (1828–1833) to the Weiss Map by Thomas Best Jervis (1854). The Role of the Établissement géographique de Bruxelles in the Map Production of European Turkey' by Wouter Bracke
- 'Subalterns and "ghosts" behind Kiepert's maps of the Anatolian peninsula (1830s–1890s)' by Ségolène Débarre
- 'A provisional guide to German military topographic map series of Ottoman Asia in the First World War' by Imre Josef Demhardt
- 'Combining historical maps and censuses of Cyprus from the sixteenth to the twentieth century: A geospatial approach' by Antonis Hadjikyriacou, Evangelos Papadias, Christoforos Vradis, and Christos Chalkias
- 'Mapping of North-Western Anatolia by the Lénard Expedition' by János Jeney
- 'Putting Phoenicia on the Map. From the Greeks to Ernest Renan's Mission' by Jack Keilo
- 'Geolocating Ottoman Settlements: The Use of Historical Maps for Digital Humanities' by Jilian Ma, Akın Sefer, and M. Erdem Kabadayı
- 'Historical Maps for Digital Humanities' by Jilian Ma, Akın Sefer, and M. Erdem Kabadayı
- 'Cartographic circles: maps of Hungary as the Habsburg-Ottoman military border in the 16th century' by Zsolt Győző Török
- 'Mapping Damascus during the First World War. A German-Ottoman Cooperation of Cartography, Archaeology and Military?' by Sebastian Willert

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CARTOGRAPHY CALENDAR

Lectures & conferences

Please note that the lectures and/or conferences are currently listed as online events, though there may be some conferences which will be hybrid events – face to face and online. Please check with the organisers.

7 April 2022, London (online)
The Thirty-First Series of Maps & Society lectures **Lexie Cook** (2021–2022 Getty Foundation Fellow & PhD Candidate in Latin American and Iberian Cultures, Columbia University, New York) will talk about ***Island, Archive, Além-Mar: the Insular Mechanics of Iberian Expansion.*** Those wishing to attend should register (there is no charge), after which you will be sent a registration link with guidelines. Information: https://warburg.sas.ac.uk/whats-on/maps-and-society-lecture-series.

8 April 2022, Amsterdam
The Jansonius Lectures are organised for colleagues, donors, volunteers and all of those interested in the history of cartography. The lectures are an initiative of Explokart, the Jansonius Fund and Allard Pierson. This year the lecture will be given by **Martijn Storms**, curator of Maps and Atlases at Leiden University Libraries. His lecture will be about ***150 years of the Bodel Nijenhuis Collection at Leiden University Library***. More information about the registration for the lecture will be available at https://explokart.eu/activiteiten/jansoniuslezing/

18–21 April 2022 Lima (hybrid)
The IX Ibero-American Symposium on the History of Cartography will meet at Pontificia Universidad Católica del Perú. The symposium will be about ***Ibero-American cartographies in a globalized world***. It is planned to meet in person if vaccination against Covid-19 is adequate in Peru; otherwise, the symposium will be online. Information: https://simposio-9siahc.pucp.edu.pe/.

20 April 2022, USA (online)
The Boston, California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, Texas, and Washington Map Societies are offering a virtual lecture via Zoom. **Julie Sweetkind-Singer** (Associate University Librarian for Science and Engineering Resources Group, Stanford Libraries, Stanford University) and **Greg March** (Map Librarian, John C. Hodges Library, University of Tennessee) will talk about ***Acquisition of World War II Captured German and Japanese Maps: A Case Study of Stanford University and University of Tennessee, Knoxville***. Anyone interested in participating in the meeting must RSVP to John Docktor at washmap@mail.com to receive the meeting ID and passcode.

28 April 2022, Oxford (online)
The Oxford Seminars in Cartography (TOSCA) **Daniel Stracke** (Universität Münster) will discuss ***Maps of the European Historic Towns Atlas I: Germany.*** Information: tosca@bodleian.ox.ac.uk or 01865287119 https://www.bodleian.ox.ac.uk/maps/tosca

3 May 2022, Cambridge, UK (online)
The Cambridge Seminars in the History of Cartography will meet virtually on Zoom. **Joy Slappnig** (Royal Holloway, University of London) will discuss ***The historical significance of Indigenous maps.*** All are welcome. For details on how to join, please send an email to events@emma.cam.ac.uk.

5 May 2022, Oxford (online)
The Oxford Seminars in Cartography (TOSCA) **Keith Lilley** (Queen's University Belfast) will discuss ***Maps of the European Historic Towns Atlas II: Great Britain.*** Information: tosca@bodleian.ox.ac.uk or 01865287119 https://www.bodleian.ox.ac.uk/maps/tosca

10–13 May 2022, Montevideo (hybrid)
The International Society for the History of the Map (ISHMap) will be holding a combined virtual and in-person conference hosted by the Museo Histórico Nacional. An in-person workshop will offer professional development activities for up to 15 early-career scholars and professionals working in the history of cartography in teaching, research, curation, and collections. The symposium will focus on methodological approaches which might concern map history in the context of exhibitions, teaching and everyday life. There are separate registrations required for the workshop and the symposium. Information: Carolina Martínez (carolina.martinez@unsam.edu.ar) and Lucia Rodríguez (luciarodriguezarrillaga@gmail.com) or ISHMap's Chair, Jordana Dym, at ishmap.society@gmail.com.

12 May 2022, Oxford (online)
The Oxford Seminars in Cartography (TOSCA) **Sarah Gearty** (Royal Irish Academy) will discuss ***Maps of the European Historic Towns Atlas III: Ireland.*** Information: tosca@bodleian.ox.ac.uk or 01865287119 https://www.bodleian.ox.ac.uk/maps/tosca

19–21 May 2022, Leuven (online)
The Crossroads Research Centre will hold an online workshop ***Mapping Practices and Transpacific Transfers of Geographic Knowledge, Sixteenth to Early Nineteenth Centuries***. When the first galleons crossed the Pacific in the sixteenth century, new routes of exchange started to be formed, connecting Asia and the Americas. These networks also brought about new impulses in the history of mapmaking. The workshop will address these stories of exchanges and mapping practices across and along extended Transpacific networks, as they can be observed on maps. Information from Elke Papelitzky (elke.papelitzky@kuleuven.be) or Wim de Winter (wim.dewinter@kuleuven.be).

19 May 2022, London (online)
The Thirty-First Series of Maps and Society lectures in the history of cartography. **Dr Kevin Wittmann** (Institute of Medieval and Renaissance Studies, University of La Laguna, Tenerife, Spain) will speak about ***Turning the world inside out: T-O maps in an English almanac (c 1420).*** Those wishing to attend should register (there is no charge), after which you will be sent a registration link with guidelines. Information: https://warburg.sas.ac.uk/whats-on/maps-and-society-lecture-series.

20 May 2022, McLean,Virginia
The Washington Map Society annual dinner and lecture. **Matthew Mingus** will speak about ***Denazification of German Maps***. Information: https://washmapsociety.org/.

26 May 2022, Oxford (online)
The Oxford Seminars in Cartography (TOSCA) **Katalin Szende** (Central European University) will discuss ***Maps of the European Historic Towns Atlas IV: East Central Europe***. Information: tosca@bodleian.ox.ac.uk or 01865287119 https://www.bodleian.ox.ac.uk/maps/tosca

26–27 May 2022, Stanford, USA (online)
The David Rumsey Map Center conference: ***Re-Mapping Sovereignty, Representing Geopolitical Complexity***. Information: https://library.stanford.edu/rumsey/public-events.

4 June 2022, Stanford (hybrid) The California Map Society *Annual Spring Conference* at the David Rumsey Map Center at Stanford University. The meeting will be held both virtually and in-person. Registration will open in April 2022. Information: https://californiamapsociety.org/.

16 June 2022, USA (online)
The Boston, California, Chicago, New York, Philip Lee Phillips, Rocky Mountain, Texas, and Washington Map Societies are offering a virtual lecture: ***The Foundation and the Gateway: what maps show and hide about Baltimore and American history*** by **Lena Denis** who is the Geospatial Data, GIS, & Maps Librarian for Johns Hopkins Sheridan Libraries' Data Services, Anyone interested in participating in the meeting must RSVP to John Docktor at washmap@gmail.com to receive the meeting ID and passcode.

4–8 July 2022, Bucharest
29th International Conference on the History of Cartography (ICHC) 2022
The conference is being organised by the National Museum of Maps and Old Books in Bucharest and the University of Bucharest, in collaboration with Imago Mundi Ltd. The main venue will be Aula Magna of the Central University Library 'Carol I' close to Bucharest's historical centre. The conferences will be accompanied by map exhibitions showcasing the collections of several Bucharest institutions.
The main conference theme will be 'Conflict and Cartography', looking at Imperial and Anti-Imperial Cartographies; Frontier Cartographies; Cartographies of Nostalgia and Imagination; Cartographies of Difference and Map Consumption. Information: ichc2022@muzeulhartilor.ro

Exhibitions

Until 27 March 2022, Art Museums of Colonial Williamsburg, Williamsburg ***Promoting America: Maps of the Colonies and the New Republic*** explores how America's Indigenous peoples, flora, fauna and landscapes influenced iconography on maps of the continent and how those symbols changed, evolved or stayed the same over the course of two centuries. Featured in the exhibition are maps that date from 1590 to the nineteenth century, some which have never before been exhibited at the Art Museums. Information: www.colonialwilliamsburg.org

Until May 2022, Eastsound, Washington
The Orcas Island Historical Society's new exhibition ***Mapping Orcas: The Way Home*** features an extraordinary collection of maps, most of which were assembled, restored, and reproduced by photographer Peter C. Fisher of Orcas Island. Also featured are exquisite, hand-drawn, original maps by the late Jean Putnam. Information: https://www.orcasmuseums.org/featured-exhibit-1.html

Until 19 March 2022, San Angelo, Texas
Angelo State University is presenting a prominent travelling exhibiton of historical Texas maps, ***Going to Texas: Five Centuries of Maps***, in the ASU Mayer Museum. The maps range from 16th-century maps of New Spain to the early settlement of Texas, the republic and statehood, and into the 21st century. As such, the exhibit includes some of the most significant maps in the history of Texas and North America. Information: https://www.angelo.edu/community/mayer-museum/.

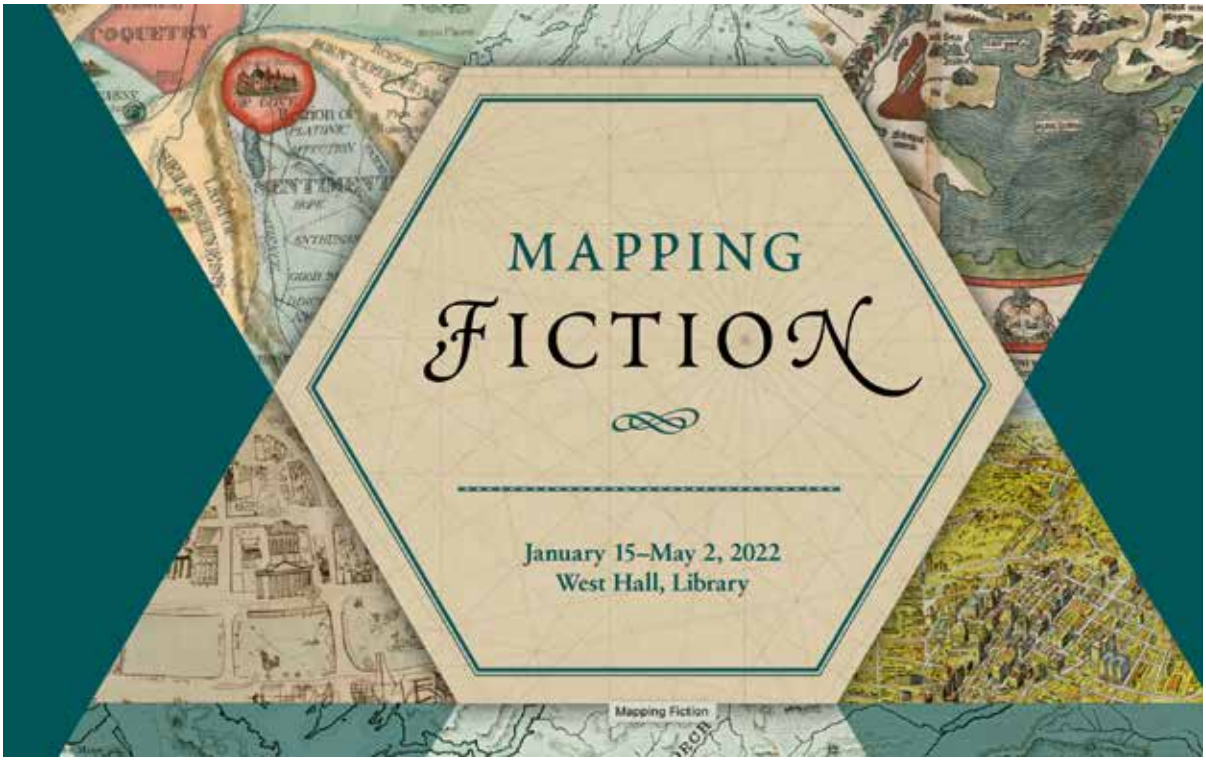
Until 19 March 2022, Athens
As part of the celebrations for the bicentenary of the 1821 Revolution the National Bank Educational Foundation organised the exhibition ***The Genesis of The Greek State, Cartography and History, 1770–1838***. 170 works are presented: among cartographic and geographical publications, there are many maps and rare atlases, as well as scientific cartographic instruments. The exhibition also features the 'Map of the Borders' (1832–37), the first map and official legal documentation in the cartographical history of Greece. Information: tel: 2103234267

Until 18 April 2022, Oxford
North Sea Crossings: Anglo-Dutch Books and the Adventures of Reynard the Fox, a new exhibition at The Weston Library, **Bodleian Libraries** traces the long history of Anglo Dutch relations. Focusing on the period from the Norman Conquest in 1066 to the 'Glorious Revolution' of 1688, items from the Bodleian Libraries' collections will illustrate the ways in which these exchanges have shaped literature, book production and institutions such as the Bodleian itself, on either side of the North Sea. Information: https://visit.bodleian.ox.ac.uk/event/north-sea-crossings.

Until 24 April 2022, Sydney ***Maps of the Pacific*** reveals the State Library of New South Wales' magnificent collection of maps, charts, atlases and globes. Information: https://www.sl.nsw.gov.au/exhibitions/maps-pacific.

Until 2 May 2022, San Marino, California
The Huntington Library, Art Museum, and Botanical Gardens presents ***Mapping Fiction*****,** an exhibition focused on the ways authors and mapmakers have built compelling fictional worlds. Information: https://www.huntington.org/news/mapping-fiction-exhibition.

Until 8 May 2022, Singapore
The National Library's latest exhibition ***Mapping The World: Perspectives From Asian Cartography*** is a partnership with the Embassy of France in Singapore. It features over 60 treasures from overseas institutions and private collections. There are examples from the Bibliothèque nationale de France, Musée Guimet



and École Française D'Extreme-Orient in France, as well as the MacLean Collection, Illinois, and Yokohama City University. Information: https://exhibitions.nlb.gov.sg/exhibitions/current-exhibitions/mappingtheworld/.

Until 30 May 2022, Portland, Maine
North of Nowhere, West of the Moon: Myth, Fiction, and Fantasy in Maps at Osher Map Library and Smith Center for Cartographic Education was inspired by the library's recent acquisition of Bernard Sleigh's six-foot long 'An Ancient Mappe of Fairyland, Newly Discovered and Set Forth', (1918). Information: https://omlscce.rezgo.com/details/273927/gallery-visit/.

Until June 2022, Chicago
On display at the Newberry Library is an exhibition of 19th- and 20th-century travel maps and guides: ***Crossings / Mapping American Journeys***. Visitors to *Crossings* will revisit these journeys in all their diversity, ranging from the secretive paths of those determined to escape enslavement to the pleasure cruises on the Great Lakes taken by tourists on early twentieth-century coal-powered boats, guided by the maps and guidebooks that enabled these journeys. Information: https://www.newberry.org/crossings-mapping-american-journeys

18 March 2022 – 23 December 2022, Boston, USA
The Norman B. Leventhal Map & Education Center opens a major new exhibition ***More or Less in Common: Environment and Justice in the Human Landscape*** which explores how maps and geography provide a way of understanding how the control of nature has intertwined with struggles for justice. Information: https://olmstednow.org/more-or-less-in-common-environment-and-justice-in-the-human-landscape/

Spring 2022, Newark, Delaware
Multiple Middles: Maps from Early Modern Times features a selection of maps, atlases, and travel accounts between the 1500s and early 1800s. By relooking at maps from different perspectives previously unfamiliar histories and visual elements come to the fore. The exhibition provides an alternate view of maps and early modern cartography. Information: https://exhibitions.lib.udel.edu/multiple-middles/.

Fairs

14–15 May 2022, Mantua, Italy
The **Mantua Books, Maps & Prints Fair** will be held in the cloister of the former Augustinian monastery of S. Agnese, now the seat of the Francesco Gonzaga Diocesan Museum. Information: https://www.mantovalibriestampe.com/.

11–12 June 2022, London
The **London Map Fair** will take place at the Royal Geographical Society (with IBG), Kensington, commencing at 12 noon on Saturday 11 June. Information: https://www.londonmapfairs.com/.

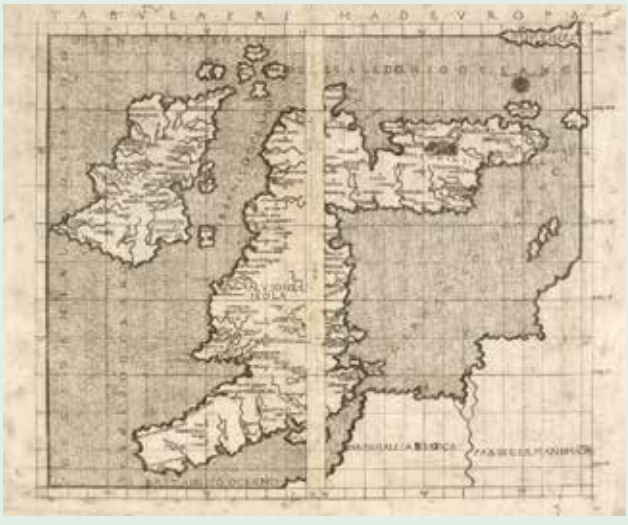


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Claudius Ptolemy – Francesco Berlinghieri. Untitled map of the British Isles published in 'Geographia di Francesco Berlinghieri Fiorentino in terza rima...'. Florence 1482.

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Title	Author	Date	Publisher	£
The Study and Conservation of Globes	A.D. Baynes-Cope	1985	Vienna, Coronelli Gesellschaft	6
Rural Images, Estate Maps in the Old and New Worlds	D. Buisseret, Editor	1996	University of Chicago Press	20
Mapping Time and Space	Evelyn Edson	1997	British Library	20
Antique Maps of Monmouth – Part 1, 1573– 1695	O. Talog Davies	1985	The Chequer Press	4
La Cartografia dels Països Baixos (English text) - over 8 lectures on the Cartography of the Low Countries given at the History of Cartography Conference in February 1993	Dirk de Vries, Peter van der Krogt, JanSmits	1995	Institut Cartogràfic de Catalunya	7
Der Pfinzing-atlas von 1594 - German text	P. Fleischmann	1994	Staatlichen Archive Bayerns	7
As it Was – Highlights of Hydrographic History from the Old Hydrographer's Column "Hydro INTERNATIONAL" Volumes 1–6	Steve Ritchie and Fellow Writers	2003	Lemmer, GITC bv	7
Maps of Georgian Devon	M.R. Ravenhill & M.M. Rowe	2002	Friends of Devon Archives	6
Maps and Map Makers of the Aegean	Sphyroeas, Avramea & Asdrahas	1985	Olkos	15
The Evolution of the Sea Chart – The Helen Wallis Memorial Lecture given in 1999	C. Terrell	1999	Bank of Cyprus Cultural Foundation	2
Hebrew Maps of the Holy Land	E. & G. Wajntraub	1992	Wien, Brüder Hollinek	20

Exhibition Catalogues				
Portraits of the World: An Exhibition of World Maps from the Period of the Great Discoveries 58 maps with brief commentary on each	K. Pearson & T. Murphy	1981	University of Nebraska-Lincoln	5
Quest for the Indies: Routes of Exploration 12 Essays together with an description and commentary on 136 maps (each with a thumbnail illustration, and some 25 full page illustrations	J. Fitzgerald	1992	Historical Museum of Southern Florida	5
The Mapping of the Ukraine, European Cartography and Maps of Early Modern Ukraine, 1550–1799. 40 maps with commentary in English and Russian	B.S. Kordan	2008	The Ukrainian Museum, New York	5

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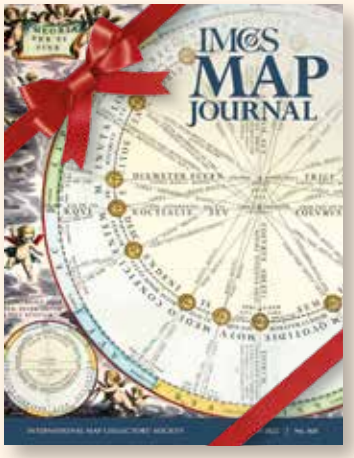
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Email **ljiljana.editor@gmail.com**



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For a single issue		
Full page	£425	-
Half page	£285	-
Quarter page	£165	-

Advertisement formats for print

We can accept advertisements as print ready CMYK artwork saved as tiff, high quality jpegs or pdf files.

It is important to be aware that artwork and files that have been prepared for the web are not of sufficient quality for print. Full artwork specifications are available on request.

Advertisement sizes

Please note recommended image dimensions below:
Full page advertisements should be 216 mm high x 158 mm wide and 300–400 ppi at this size.
Half page advertisements are landscape and 105 mm high x 158 mm wide and 300–400 ppi at this size.
Quarter page advertisements are portrait and are 105 mm high x 76 mm wide and 300–400 ppi.

IMCoS website Web banner

Those who advertise in our Journal have priority in taking a web banner also. The cost for them is £186 per annum (can be pro-rated monthly). If you wish to have a web banner and are not a Journal advertiser, then the cost is £300 per annum. The dimensions of the banner should be 340 pixels wide x 140 pixels high and should be provided as an RGB jpg image file.

Adverts sit within the page margins, with the exception of cover adverts which can be full bleed. Deadlines for new adverts are 25 January (March issue), 15 April (June Issue), 15 July (September issue) and 25 October (December issue). Deadlines for ready printed flyers are 15 February, 30 April, 5 August and 15 November.

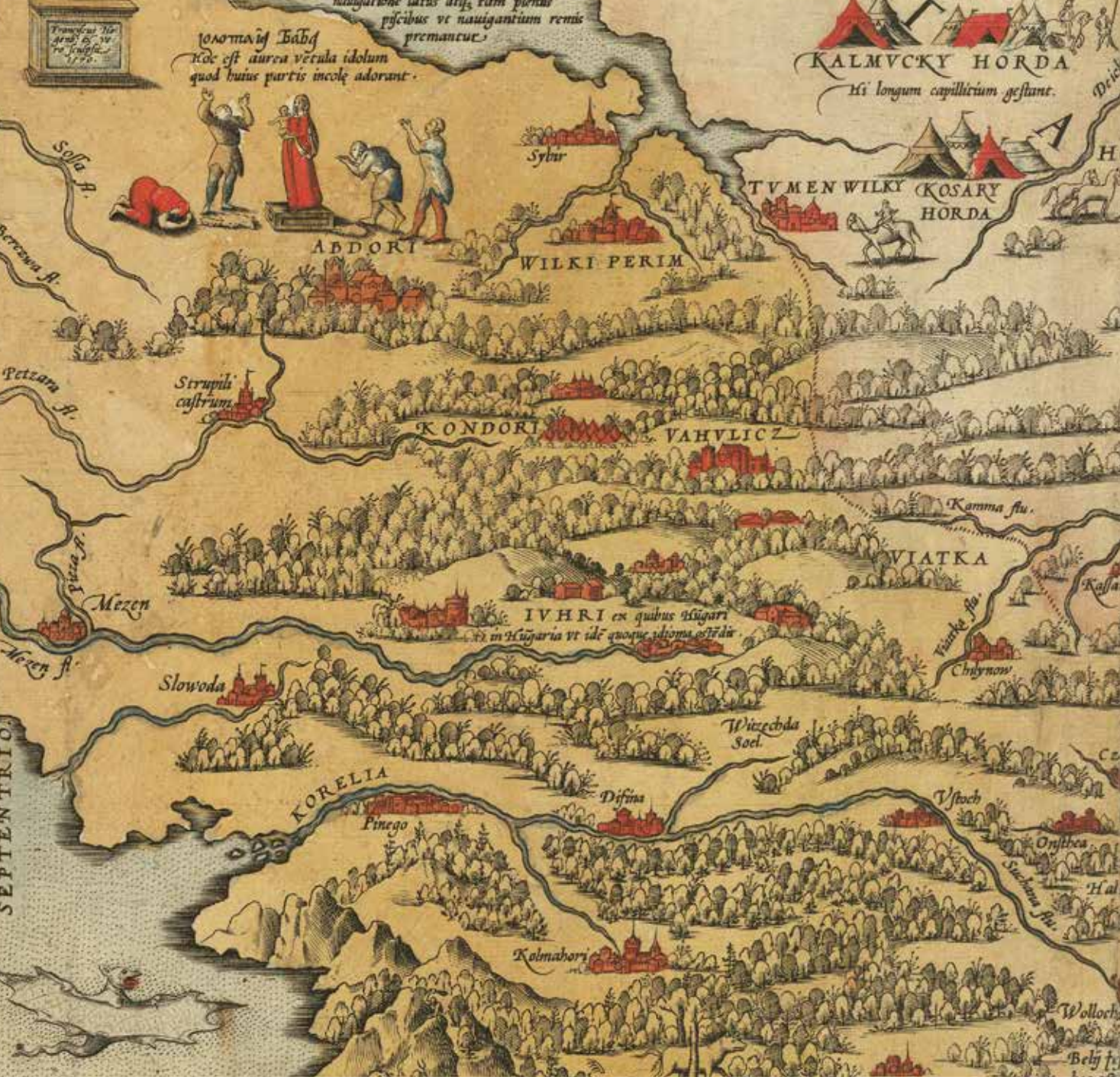
We do not accept adverts created using Microsoft packages: Word, PowerPoint or MS Publisher files.

To advertise, please contact Jenny Harvey, Advertising Manager, 27 Landford Road, Putney, London, SW15 1AQ, UK Tel +44 (0)20 8789 7358 Email jeh@harvey27.co.uk

Please note that it is a requirement to be a member of IMCoS to advertise in the *IMCoS Journal*.

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BLR

Barry Lawrence Ruderman

Antique Maps Inc.

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