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Front cover **Abraham Ortelius. Detail of the top right-hand corner of 'Islandia', 1590. Private collection.**

THE OTHER SIDE OF THE MAP

Additions, inscriptions and annotations

Simon Morris

This article is based on the 2017 London Map Fair Lecture given by the author at the Royal Geographical Society (with IBG).

A map is complete in itself. Even if only a single sheet from a larger series or a page torn from an atlas, it represents the mapmaker's or commissioning author's entire intention with respect to what it covers. Nothing more is needed, beyond perhaps a gazetteer and a handy magnifying glass, for you to study the map to its fullest extent, consider all its different features and extract such information you may require. If there is anything to add, then a new edition is called for.

The story, however, certainly doesn't end there. Many maps, perhaps the great majority, may fall within this description, and will never be subjected to any alteration, addition or marking between leaving the printing press and landing on their present owner's library shelf. But a good number will acquire additional information, ranging from a bookseller's label and an owner's signature to the record of a journey or detailed annotations to reflect an administrative or commercial use. I use the word 'annotation' as shorthand for all of these additions, and this article sets out to review the different types of annotation that maps can attract, to consider why this happens, and what this can tell us about the market for maps, their owners and their uses.

In writing this article I have sought to attain two objectives, and possibly a third. First, I have attempted to identify the different types of inscription found on a map, and I consider that there are (depending on how you chose to approach them) half a dozen different types. Next, I ask what these tell us about the market for maps, the purchaser of the map and how they (or a later owner) used it. In other words, do annotations add to our understanding of maps and their users? I believe they do, and so my final objective is to draw attention to the importance of inscriptions as a potentially significant and largely untapped source of information on the relationship between users and their maps.

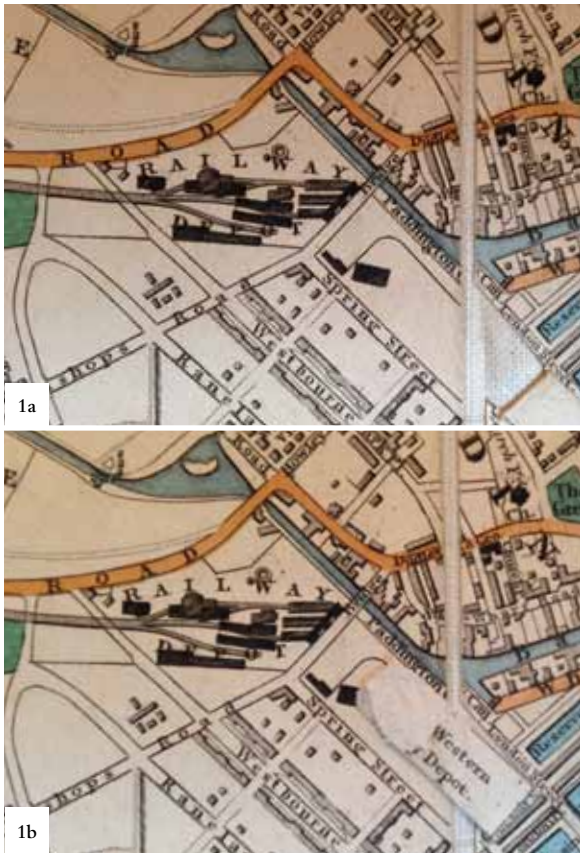
I have drawn on my own collection of eighteenth- to twentieth-century folding maps and atlases to illustrate the different types of annotations. On working through them I was surprised to note that many hundreds contained annotations of one kind or another: if this sample is representative then it suggests that there are a significant number of annotated maps in collections awaiting identification and analysis.

The mapmaker's own annotations

The first category of annotations includes those made by the mapmakers before the map is even published. These are corrections, made when a mapmaker spots an error and seeks to put it right by amending the map; they are, perforce, errors that are susceptible to neat correction, because a gross mistake such as misplacing a town would require such a major correction as to disfigure the entire map, leaving the mapmaker with little alternative than to reprint the offending sheet.

Examples of mapmakers' corrections show what they consider the public was prepared to accept. These are errors that have arisen from the passage of time when an item of information has become obsolete. This might be because of some intervening development, for instance the rapid development of a new road or railway station in nineteenth-century London. Two striking examples of this are Joseph 'Cross's London Guide', 1837, where a short extension to Farringdon Street north of Holborn Hill has been shown by scratching out the former buildings and colouring the road ochre; and R.H. Laurie's 'Plan of London, Westminster & Southwark', 1844, where he needed to show the new site of Paddington Station, which had moved half-a-mile (*c.*1 km) south-east to its present position. He did this by printing the station buildings on a slip of paper 1 x $^{1}/_{2}$ inch (25 x 13 mm) attached to a hinge so that, once the map was opened up, it would fold down to show the new station (Fig. 1, overleaf).

Other instances are straightforward corrections. James Wyld the younger issued his 'New Cycling Road Map of South Eastern England Eighty Miles Around London' in 1888, printing this date prominently beneath the title. It was still on sale two years later, and not wishing his map to be so clearly labelled as out of date, he stuck a neat '1890' over the earlier date. Pablo Ludwig's 'Plano Topografico Catastral de la Provincia de Santa Fe' was printed in 1895 and dedicated to the



Figs 1a & 1b In order to prolong the map's shelf life when Paddington Station was moved a small slip of paper marked 'Western Depot' was printed and attached to the map. It was hinged so that, once the map was opened up, it would fold down to show the new station.

then Governor and Deputy Governor of this Argentine province; eight years later with new politicians in office, Ludwig updated the map by covering the old dedication with one to the new incumbents. These examples show the mapmaker using annotations in order to preserve the market for his map by maintaining its currency in a way that the user would either not notice or would find acceptable.

The mapmaker might occasionally find it necessary to offer some form of authentication, which could be achieved in a number of ways. Francisco Coello's *Atlas de España* maps, *c.*1850 were, when separately issued, impressed with a die stamp in a bottom corner and accompanied by words stating that the map without the stamp was not genuine; surprisingly for a protection against falsification, many copies do not bear this stamp. A surveyor might sign his map, particularly one specially commissioned and with a small print run. Edmund Daw personally signed copies of his 'Map of the Parish of St Pancras', 1876 and George Lucas his 'Plan of the Borough of St Marylebone' 1864. In each case the map was undertaken by order of local officials, and the surveyor's signature can be understood as confirmation that he has faithfully discharged his duty by preparing an accurate and reliable map. In a similar vein the Chief Municipal Engineer put his signature to the 1848 'Carte Statistique des Egouts de la Ville de Paris'.

Another form of mapmakers' annotation could be the inscription added to a presentation copy of a map, sometimes accompanied by a fulsome dedication, in order to bestow a present, return a favour, or in the hope of securing future patronage. James Wyld the younger inscribed a copy of his 'Abyssinia, Egypt & the Red Sea', 1867 with the pencil dedication of 'with Mr. Wyld's compliments', apparently to the French explorer Baron de Cosson whose Red Sea explorations are entered on the map in a contemporary hand. A map might also be a family gift, and Monsieur Reynard dedicated a copy of his 'Carte Topographique du Departement du Puy-de-Dome', 1892 to his cousin, Madame Françoise Way née Reynard, in 'hommage et souvenir de l'Auteur'.

The map for sale

Once the mapmaker had completed the map, it entered the commercial market and needed to jostle for place on the purchaser's shelf. The mapmaker sought to achieve this through a number of means, including not only the quality and appearance of the map and competitive pricing, but also by offering it in an attractive binding. This, though, was only the beginning, and a map would typically pass through a number of distributors, each of whom would seek to extract some marketing advantage before offering it to the public.

The mapmaker might take the first step by listing his product range inside the covers, adding his catalogue to an index, or sticking it on the back of the map. This form of annotation not only shows how a mapmaker recognised the marketing opportunity that this presented, but also provides valuable information about the mapmaker's output. While Edward Stanford issued regular catalogues that comprehensively detailed his output, many other prominent mapmakers did not, and we need these pasted-on lists to appreciate the wide range of their publications. Publisher G.F. Cruchley promoted his range of maps, atlases and books on the back of his maps, as did publishers such as Artaria & Co. in Vienna, Andriveau-Goujon from Paris and J.H. Colton in New York.

A map sold by John Cary, Stanford or Wyld would bear their own label and nothing more. But what if they were selling another publisher's map, perhaps filling a gap in their own range? This presented another unmissable marketing opportunity, and the seller's own label might be stuck to the cover or margins of the map before it was put on sale. A mapmaker's approach might reflect their confidence in the market, and perhaps their desire to disguise the map's true origin in the hope of securing some repeat business. Stanford, the leading London mapmaker of the later nineteenth century, felt no need to do this and was content to affix a discrete 'Edward Stanford, Geographer to the Queen' plus his address to a blank margin of another firm's map. His own catalogue was so extensive that these labels are usually only found on the British government and overseas publishers' maps that he distributed. Wyld, equally well established, usually did likewise but newer firms like Mason & Payne, James Reynolds and the mapseller Sifton, Praed & Co. Ltd. often sought to obscure the publisher's name wherever it appeared on the body of the map, in its margins and on the cover (Fig. 2).

Fig. 2 To promote their business, mapseller Sifton, Praed & Co. Ltd overpasted the publisher's name (Edward Stanford) with their own label.

The clumsiness of their labelling, which rarely matched the style of the map and often did not fully obscure the publisher's name, confirms that this was an attempt to secure retail business rather than to pass the map off as their own publication. By covering Stanford's name and address, they hoped that the purchaser would return to them, rather than to Stanford, for their next map. Exceptionally, a bookseller might append his own catalogue to the back of the map. W.H.J. Carter stuck a catalogue of female fashion prints to the rear of Edward 'Mogg's Postal-District & Cab Fare Map', 1880, offering a range of racy plates bearing suggestive titles such as 'Crinoline – what are you looking at, Puppy?' and 'Unexpected ascent of Crinoline', a rare example of a map being used to market titillation rather than topography.

Some booksellers' labels

While one mapmaker might want to claim credit for another's map, a bookseller had no such ambition and was satisfied by attaching a discrete label to the map's inside front cover. It was common practice for nineteenth-century booksellers and binders to design small but brightly coloured labels containing their name and address, and those affixed to the bindings of maps provide a clue as to who sold them, and where this took place. A label will often correspond to the subject of the map, such as a map of Cardiff sold by Lennox of Cardiff, a map of Florence from Edward Goodban, English bookseller there, and a map of Tokyo bought at M. Yamatoya of Tokio. In each case, the bookseller's label records how a visitor or resident purchased a map in order to navigate the streets in that city. Alternatively, the label may simply reflect where the purchaser lived, such as a copy of Stanford's 'General Map of the Channel Islands', 1858 bought from E. Elfick of 22 Leinster Terrace, Bayswater, London by a neighbour who noted his name and address on the map. Other labels evidence a wider distribution network. The sale of Stanford's 'Mineral Map of Matabeleland', 1898 in Bulawayo, probably to a mineral prospector, and of W. & A.K. 'Johnston's Special Map of South Africa', 1902 in Bloemfontein to a British army officer, show how local booksellers would acquire a stock of topical London- or Edinburgh-made maps of interest to the local market. Taken together, this suggests that while some maps were bought in anticipation of a visit, many were only purchased on arrival, which is surprising in view of the expense of a map, and its importance in planning a journey.

The map in ownership

The map at last reaches the owner's hands, and his or her first act of establishing proprietorship is often to sign the map on the cover, the face or, on occasion, all over. In the same way that an owner might autograph the flyleaf of a book, there was a frequent urge to record ownership of the new map. This might be done unobtrusively; Viscount Powis neatly signed his name in a corner of James Wyld's (Jnr) 'Plan of the City of