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The iconography of the English town: maps and views 1500 -1800 with special reference to the towns of East Anglia.

by

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ABSTRACT

As part of a European-wide project sponsored by the Leverhulme Trust, this dissertation, examines the history and development of mapmaking in Europe and England to 1800, showing the various uses and interpretations of maps and views. A county by county descriptive catalogue of maps and views of towns in East Anglia is included.

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Reduced.

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NOTE ON THE TEXT

Throughout the text a number in bold type in brackets, eg **<53>**, refers to an item in the catalogue.

INTRODUCTION

The topic of this dissertation derives from a European-wide project sponsored by the Leverhulme Trust, the aim being to produce a European atlas of early town plans.The English part of this pioneering project is being researched by Michael Reed, Professor of Archives and Topography at Loughborough University of Technology. The project focuses on the topography of the English town as portrayed through maps and views.This area of study attempts to show that maps were more than just finding aids and that views were not designed purely for decorative purposes. This school of thought holds that maps can have symbolic values similar to those seen in works of art (1). Maps can be demonstrative of civic pride, power, wealth, and prestige. Map iconography is a relatively new area of study, with little previous research to give guidance to either the direction or scope of this dissertation.

The main aim of this study is to provide a county by county descriptive catalogue of maps and views of towns in a particular area, in this case, East Anglia. To accompany the catalogue, influences behind the development of cartography are examined and the historical process of map making is traced. Developments in European cartography are examined first, with particular attention to Italy and also to Philip II of Spain. English progress in map making

is then discussed, charting its development during the Tudor Period and culminating with the work of the Board of Ordnance. An analysis of the items researched is included to illustrate the value which can be derived from the study of maps and their iconography. In addition, the different types of maps, plans, and views are defined and described. It is not the purpose of this study to provide a detailed discussion of cataloguing techniques and the problems early maps pose to the cataloguer. However a brief examination of map cataloguing is included to illustrate the layout of the catalogue of this dissertation.

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METHODOLOGY

East Anglia, as a known geographic region, was chosen for the specialisation in this study. It is taken to include Cambridgeshire, Essex, Huntingdonshire, Norfolk and Suffolk. As a thriving area known for its cloth production and trade , agriculture, and disposition to new religions, that included a university, cathedrals, and ports,it was hoped to be a fruitful one for the unearthing of maps and views.

A lack of personal transport necessitated the study of large collections, where a broad variety of items could be found.Thus initial study was undertaken at the Map Library of the British Library to gauge the scope of items and the breadth of the topic. Regional research was then undertaken for counties considered to have further material, at three main record offices in Essex (Chelmsford), Norfolk (Norwich), and Suffolk (Bury St. Edmunds). Due to the great amount of material found at the British Library on Cambridge, it was decided that a visit to the Cambridge record office was not appropriate, particularly since only three other towns of note are actually in the county for the period included in this study. The lack of material on Huntingdonshire prompted enquiries to the Huntingdonshire record office. These satisfied the theory that few plans or views had been made of towns in this county. The other counties had at least

one town which had yielded several plans; Norwich (Norfolk), Ipswich and Bury St.Edmunds (Suffolk), Colchester and Harwich (Essex), and Cambridge (Cambridgeshire). However, Huntingdonshire did not have such a town, and thus could not generate a comparable wealth of plans.

For each county a list of towns of the period c.1500 - 1800 was supplied as a guide only.It was not expected that there would be maps available for each town. Some maps were included after the date 1800, as this was not a fixed cut off point, although in general items after this date were included only if little else had been found or if they were published in books after 1800. Whilst books are normally dated, the maps contained in them tend not to be,and could well be of an earlier date.

Content of maps and views was only considered to be suitable if it showed evidence of a settlement inhabited by several different families or groups. In this way estate maps were not included if they only portrayed the farmhouse and holdings of one particular manor. In the same way maps of roads which merely passed through towns were not included since they depicted only the name of the town but showed no evidence of buildings. Maps depicting large areas covering several settlements were included in the study only if the town was shown.

For each map and view several features were noted. These included the title, dedication, text, surveyor,

artist, engraver, publisher / vendor, and date , all where appropriate. Items in the body of the map were also noted. These included the scale, key of reference, compass, heraldry and regalia, and any elevations of buildings included in the surround. The style of each map was also noted, i.e. whether ground floor plan or bird's eye or whether a prospect view or an artistic sketch. Any elevations on the map were also noted, as was any use of colour.Size and scale were not noted since facilities were not available for all maps, particularly those which were viewed in photostat reproduction.

Initially it was hoped that this dissertation would be illustrated with between fifteen to twenty reproductions of maps and views from the catalogue. In such a way a balanced representation of the varying skills and techniques of the maps and views could be shown. However, various problems prevented this. Rare, fragile, or very large material could not be photocopied. This included any case material from the British Library, such as the King's Topographical Collection, and also any MS material. The availability of photographic copies was similarly affected, being a costly and time-consuming process that could not be within the time limits of this survey.Thus the illustrations included in this survey, whilst being of great interest,can not fully reflect the whole spectrum of maps and views studied.

The main problems faced in this study were lack of

time and personal transport. As a largely untapped area of study, a further survey might be able to visit each town's library and museum to track down more items, which doubtless exist, particularly in MS form. However, as has been previously stated, this project represents a new area of study, and it is felt that the over 150 items included in this survey form a good representation of the material available.

EXPLANATION OF MAPS AND VIEWS.

The catalogue which forms a major part of this dissertation is divided into two classes of materials within each county, 'maps' and 'views'.This chapter intends to clarify definitions of these items and to elucidate phrases referred to elsewhere in the text, such as 'bird's eye'.

The development of woodcuts prints of bird's eye maps in Italy will be examined in the next chapter. The term 'bird's eye' refers to the image of a town a bird might have in flight over it. Buildings are not viewed from a position immediately above, but rather from a slight angle. In this way buildings are portrayed as diagrammatic elevations in blocks divided by the street pattern. The view may be slightly unnatural given that it is seen from an unattainable viewpoint, but a realistic impression of the town is formed. Sketches would be taken from various high points in the town before a composite picture could be made. Buildings and town walls are elevated and angled in the correct direction, so that if a building was viewed sideways on it is depicted as such, rather than appearing to lie flat and upside down as in several MS maps. The method was a popular one used by Speed in The Theatre of the Empire of Great Britaine, by Coronelli in Teatro Della Guerra, and by Cunningham in The Cosmographical Glasse for his map of Norwich <94>. Braun

and Hogenberg's Civitates Orbis Terrarum, a large collection of bird's eye maps proved to be very popular. Braun gives a good explanation of this style:

> 'towns should be drawn in such a manner that the viewer can look into all the roads and streets and see also the buildings and open spaces'(1).

Some of the maps using this technique portray the more important buildings, such as castles and churches , in a scale out of proportion to the surrounding buildings. This emphasis of certain buildings is seen in Lyne's Cambridge **<1>**, with its enlarged colleges, and Bowle's Ely **<26>**, with its dominating cathedral.

Another technique, seen mostly on MS maps as mentioned above, depicts buildings lying as if flat upon the page. Instead of portraying a building at an angle, this method will show it upside down or on its side in an attempt to depict the building's true position and relationship to the road. On some MS maps, this technique seems very basic, giving an almost child-like appearance. However, where used with skill, this method produced works of great detail and accuracy, the most notable of these being Walker's Chelmsford (2) **<35>**.

The other main type of map is the ichnographic plan, first used by Leonardo da Vinci in his 1502 plan of Imola. This method of survey produced work more akin to the

modern map, with its shaded blocks representing, at various levels of architectural detail,the ground plans of buildings. Particularly fine examples are Loggan's Cambridge <9>, Warren's 1776 Bury St Edmunds <133>, Ogilby's Ipswich <143> , and Hochstetter's Norwich <106>. In several of these plans the churches and other public buildings are depicted in a darker shading for emphasis. This principle is seen again in a hybrid style, where the main body of the map is a ground plan survey, but the more important buildings are elevated on it as if in a bird's eye plan. Examples of this type of work include King's Norwich <104>, and Rastrick's King's Lynn <85>.

The second class of material included in this survey is the view, which is more identifiable with the concept of a 'picture' than an architecturally exact ground plan survey. As with maps, views can be subdivided into different types. The first type is topographical prospect.These differ from bird's eye plans, which also 'pictures' of buildings, in that they are linear, viewed from a vantage point on the ground, and not from above. whilst bird's eye maps give an impossible impression that an entire town can be viewed from a single point, prospect views do not show the whole town. The result is an image based on a horizontal line with several buildings partially obscured. Churches dominate the skyline,but the onlooker cannot see their complete architecture. The most

detailed examples are those of Samuel and Nathaniel Buck **<19, 20, 27, 47, 92, 111, 112, 135, 150>**, where the view is accompanied by a long text.

The prospect view is often very detailed and is not necessarily artistic in style. The work of the Bucks, whilst of good quality, is often of an 'identikit', predictable nature. By contrast, the second type of view is more artistic in nature and can be described as part of the poetic or romantic tradition (4). Whereas topographical prospects show a concern for accuracy and a sense of history, artistic views displyay a greater personal touch, with the artist's own interpretation of nature. Such views take the form of a landscape or semi-rural scene with the town or part of it. The views included in this survey do not reach the standards of Turner or Gainsborough. Landson's Norwich **<113>** is reminiscent of a picture postcard, as is the anonymous Yarmouth **<128>**, whilst Ireland's view of Cambridge **<21>** is a beautiful representation of the town.

Both the prospect view and the 'poetic landscape' can give a rough idea as to the orientation of buildings within a town, but they do not make good finding aids.

These two main classes of material, the map and the view, are ofetn combined in one presentation. Either a samll view is found in the surround of a map, along with elevations of town buildings, or a small plan is used to

elucidate a large view. Swinden's 1772 map is presented in Armstrong's 1779 version of Great Yarmouth **<124>** with a general view of the town by Armstrong. Kirkpatrick's expansive view of Norwich **<115>** has a small ground plan in one corner, thus illustrating how one style serves to complement the other.

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THE DEVELOPMENT OF EUROPEAN CARTOGRAPHY

As part of the study into the iconography of the British town, it is necessary to look first at general cartographic development in Europe. This background history of mapmaking will illustrate influences on development in Britain and the evolution of town plans.

Accurately surveyed ground plans of towns, from the later part of this study,(such as Warren's Bury St Edmunds or Hochstetter's Norwich) contrast greatly with the earlier medieval maps. These were mostly world maps (mappa mundi) and were picturesque or diagrammatical in style, depicting sea monsters and wild beasts rather than geographical accuracy and realism. The Ebstorf world map (1) and Hereford world map (2), both highly decorative, depict virtually unrecognizable, simplified land shapes. Rivers and seas are shown as wide tracts, whilst any depictions of buildings are purely emblematic. The Hereford map illustrates Africa with Biblical episodes, contrasting with the depiction of Africa on the Ebstorf map which shows people of strange races, including some without tongues or with four eyes. These two varying depictions of the same continent illustrate how mappa mundi were used to convey information other than geographic, and can be seen in iconographic terms. Depictions of towns were more common on travelogues of the

Holy Land and areas travelled to during the crusades, or armchair regional travel books. Here again, towns are seen as symbols with the depiction being often a church or a castle, in unrealistic proportion to the countryside. Harding's Scotland (3) is a good example of this. Geographically incorrect, (the River Forth cuts Scotland in two), the map is literally crowded with outsize castles, complete with waving flags. Similar out- of-proportion depictions are seen again on the works of Matthew Paris. Travelogue works by Buondelmonti again show this emblematic illustration, with Constantinople (4) depicted in reasonable detail, yet grossly out of proportion. Whilst several of the examples given are of English MS, they are indicative of a European genre. Early maps were clearly not illustrative of an exact science, however European developments during the fifteenth century brought improvements in realistic portrayal, and an increase in the number of maps produced. Continental European cartography thus developed earlier than its English counterparts.

Fifteenth century influences on European mapmaking can be summarized as growth in Rennaissance and Humanistic thought, coupled with exitement generated by the discoveries in the New World. This then influenced figures in authority to realize that maps could be both interesting and useful.

Renaissance and Humanistic thought a desire to expand knowledge and areas of study, but also to increase the portrayal of realism. Cartography combines elements of astronomy, geography, and mathematics, thus improvements in mapmaking became possible due to developments in those areas. Progress in mathematics, geometry, surveying,and triangulation enabled the development of scientific instruments, thus increasing cartographic accuracy. Whilst scientific progress thus improved technical aspects of mapmaking, Renaissance realism brought artistic developments through the use of perspective and more correct proportions. Thus a desire for realistic portrayal could now be fulfilled due to technical developments which enabled greater accuracy.

In 1406 Ptolemy's Geography was translated into Latin by Jacobus Angelus (5). This proved to be a great influence on cartographic development, in that Ptolemy stressed the usage of latitude and longitude of areas as a basis for mapmaking. Containing maps as illustrations of this technique, the work was highly popular. Several copies survive, whilst printed copies went to several editions with new maps being added to later copies. The development of European Universities as centres of mathematical and astronomical research brought further progress to the scientific asoects of mapmaking. Translations of Arabic texts studied by astronomers at the University of Vienna aided geometric developments. Vienna

became a centre for such study (6) in the mid fifteenth century through the work of Regiomontanus. Greatly influenced by Ptolemy, Regiomontanus planned several maps. Relocating in Nurnberg, he compiled a list of astronomical tables, Ephemerides, and aimed to make trigonometry useful to astronomers through calculating tables of sines and tangents. His work on trigonometry, De Triangulis, explained the use of plane and spherical triangles (7). The study of realistic perspective was furthered in Italy by Brunelleschi's 1425 Projective Geometry and Leon Battista Alberti's 1435 Perspective Drawing (8).

These fifteenth century improvements in realism and technique are best illustrated in Italian bird's eye maps of the period. These plans show realistic depictions of towns, with their street patterns and built up areas clearly visible. There are views of several Italian towns such as Florence and Rome, but perhaps the most impressive of these woodcut bird's eye maps is that of Venice in 1500 by Jacopo de' Barbari (9). This highly detailed expansive view of the city gives an image of the power and prestige of the city at the height if its influence.

The growth in the intellectual interest in theoretical geography was matched by the interest in practical geography generated by discoveries in the New World. There was now a valid reason for putting theory into practice as the discoveries opened up trade routes and gave power and prestige to European monarchs.

The prime example of monarchical interest in, and patronage of, cartography is Philip II of Spain (10). Inheriting dispersed and often conflicting territory, Philip had good cause to be interested in chorography. Maps of towns in Philip's territories would aid administration and further his understanding of warring outreaches. Furthermore they could give vital information for military campaigns. Thus in 1557 Philip commissioned Anton Van Den Wyngaerde as court artist (10) to draw views of towns within the empire. Wyngaerde, already known for views of Dutch, Flemish, French and Italian cities, was thus able to further his desire for topographical accuracy with this commission. In 1558 Wyngaerde worked on views of places visited by Philip at the time of his marriage to Mary, whilst from 1563 he journeyed to various parts of the kingdom, producing 62 plans in this project. Wyngaerde's work is not the only demonstration of Philip's patronage of cartography. Deventer was commissioned in 1558 (12) to produce detailed ground plans of Dutch and Flemish towns, whilst the following year Esquivel was employed to map the Iberian Peninsula (13). In 1575 an ambitious project to compile a detailed topographic account of every Spanish village and town was embarked upon, although this remained unfinished at the time of Philip's death. This project was to be based along a standard questionnaire to achieve a fixed scientific and hopefully accurate description of home territory, thus

illustrating local patriotism with a desire to further knowledge and aid administration of a country in which Philip could not be permanently resident. Similarly the maps of the non-Spanish countries illustrated suzerainty over the more reluctant parts of his dominions in which he could also not permanantly live. This expression of power was demonstrated through large copies of Wyngaerde's works which decorated the walls of the Spanish court, reflecting Philip's authority over his extensive lands.Such plans were more than purely illustrative, however; they could be of real military use, particularly if the territory was unknown to the army commanders. Other examples of military usage include plans made in 1536 for John III of Portugal (14).

Philip's cartographic patronage also illustrates the sixteenth century popularity of maps of current events. Whilst military maps could aid battle reconnaissance, views of conflicts in progress could act as news bulletins. More importantly such maps exaggerate skirmishes to illustrate royal power and military magnificence. Thus Wyngaerde accompanied the Spanish fleet in the 1564 capture of the Moorish stronghold of Penon de Velez de Gomera in North Africa. Kagan (15) describes how Wyngaerde's depiction proclaims the victory as a personal triumph for his patron, portraying a small encounter as a major triumph for Christianity over the Infidel.

Such an expression of dynastic motives coupled with a

wish to impress other European rulers , demonstrate uses for maps outside a practical level. Whilst topographical accuracy was desired, maps could also be use in an emblematic way. Philip's commissions can also be seen as part of his desire to be known as a Rennaissance Prince, a patron of the arts and a furtherer of science. Cartographic subjects were not the only ones to receive his sponsorship. He was also interested in collecting works of art and rare objects, building up a library of over 14,000 items. Cartographic designs demonstrated both Philip's interest in art and science as well his geographic curiosity.

Philip may have had a great interest in cartography, but he was by no means the only European ruler to show an interest in the subject. In 1505, Maximillian I commissioned Johann Stabius to travel to Austria so as to gather information for a map (16), Elizabeth was portrayed with her feet upon a globe to depict power over the New World. Kagan (17) describes Italian city rooms (Camera della citta) which portrayed views of the owner's territory, such as the rooms occupied by Cardinal Alessandro in the Villa Medici which displayed views of major Tuscan cities. This expression of authority and suzerainty through art is again evident on the beautiful walls and ceilings of the Palazzi Vecchio in Florence (18).

This Florentine Palace is lavishly decorated with an

allegorical collection of paintings demonstrating Medician power and suzerainty. Whilst all the depictions of towns are illustrative of Medician authority, some are more emblematic than others. The portrayals can be divided into towns which are clearly identifiable and those which remain undentifiable as particular towns. This latter group is thus fulfilling a symbolic role. Identifiable towns can be subdivided again into simple views of towns , and depictions of Medician triumphs and battles against towns. Views of Towns of the Austrian Empire, such as Prague, Vienna, and Graz, decorate the first courtyard, whilst views of Italian towns including Florence and Siena decorate the Room of Cosimo I. These can be described as bird's eye paintings. They demonstrate authority over particular towns. Depictions of towns in battle scenes were designed to glorify Florence through the portrayal of historical events. In the Salone dei Cinquecento, seven panels illustrate the war against Siena, whilst a further seven depict the war against Pisa. The ceiling is dedicated to the glorification of Cosimo after successful military campaigns. Medician victory is again shown in 'The Triumph after the fall of Siena', which depicts the successful forces returning to Florence. The town is clearly portrayed in the background. The room of Leo X portrays 'The Capture of Milan Occupied by the French ' as does the room of Giovanni della Bande Nere. The room of Clement VII illustrates events from the 1529-30 war,

including 'The Siege of Florence'. In all these paintings, identifiable towns are portrayed to show the power and suzerainty of the Medici family. They have a symbolic role, but since the towns are clearly identifiable, the paintings are not purely emblematic.

Emblematic depictions of towns with a greater symbolic value are seen in the paintings of unidentifiable town. Some of these again illustrate Medician triumphs, such as the depictions of battle scenes in the room of Giovanni dalle Bande Nere. Other works show how towns were seen as symbols of civilisation and power. In these paintings, such as the 'Allegory of San Giovanni Valdarno' in the Salone dei Cinquecento, an anonymous town is depicted in the background.

The depictions of towns in the paintings at the Palace show the great advancements in Italian bird's eye views. Towns were seen as natural symbols of power. However these paintings were not the Medici's sole contribution to the advancement of cartography, for the Palace includes a map room, depicting maps of European regions.

Trends seen in the Palazzo Vecchio were reflected elsewhere. The use of maps to depict battles was widely used, particularly in the work of Lafreri which also illustrated the growth in Italian siege warfare techniques. Just as Philip II commissioned plans to demonstrate his authority over unwilling parts of his domain, such towns desired maps of their own, as part of

their struggle for independence (19). Such plans include Amsterdam in 1544 by Anthoniszoon amd Brussels in 1549 by Massys. This trend continued in the seventeenth century with Blaeu's 1644 two volume Dutch town-book, one volume was for towns under Spanish control, the other included those fighting for independence.

The sixteenth century saw the growth in popularity of the armchair travel book, most noticeably Braun and Hogenborg's Civitatis Orbis Terrarum, published 1572 - 1617. This work contained 546 prospects and maps and was copper engraved, allowing for finer detail and greater accuracy. Whilst several of the maps were not original, the collection represented a wide range of European towns, giving a clear view of their layout and situ. The maps are an invaluable guide to urban life at this time. The success of this work sparked off a fashion for town books that was to continue into the eighteenth century. Dallington's Tuscany of 1596, and France of 1598 gave detailed chorographic and geographical descriptions of the towns in these areas (20). Other such works included in this study illustrate well the popularity of collections of town maps and views of grand buildings. Raccolta di le piu illustri et famose citta di tutte il mondo of 1600, Coronelli's 1706 Teatro della Guerre and the 1713 Nouveau Teatre de la Grande Bretagne all demonstrate the demand for pictorial representations of major towns.

Mapmaking thrived in early modern Europe. Maps were

more than mere finding aids or decorative pictures. They were used for administrative and military purposes, they demonstrated suzerainty and independence, and were illustrative of new techniques and scientific developments. These uses were all instrumental in the progress of English cartography, which had later origins than those of continental Europe. However, English cartography brought new developments which were then of use to the map makers of Europe. These developments will be examined in the next chapter.

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ENGLISH CARTOGRAPHIC DEVELOPMENT. 1500-1800

European improvements in mapmaking, as we have already seen, were fairly advanced by the sixteenth century. English cartographic developments, however, had later origins with the earliest dated printed map being Cunningham' Norwich of 1558.<94>

Maps and plans were in use before this date, but as with Cunningham's depiction, they were drawn up to illustrate a point rather than because a map in itself was thought deirable. MS estate plans of the early sixteenth century, were composed as evidence for lawsuits for new owners, particularly after the sale of lands from dissolved monasteries. Interesting as such plans are, they were not always executed with great accuracy or scientific skill. Buildings appear in crooked elevation out of proportion, and are often depicted upside down as if lying flat upon the page.

As with European developments, English monarchs had a role to play in the furthering of mapmaking, although their involvement was neither so direct nor so far reaching as that of Philip II. Unlike Philip, the English monarchs did not have a large and unwilling empire to keep in check. However, matters of defence as well as pride in a desire to keep abreast of continental developments were factors behind royal involvement in cartography. The patronage of the Cabots by Henry VII showed an interest in

discovery and the power that it could bring , which was continued with Elizabeth's patronage of Raleigh. This interest was not converted into a passion for geography, but it did underline the importance of navigation and stimulate a desire to have fuller knowledge of lands closer to home.

The first English royal involvement in cartography was fuelled by the desire of Henry VII to make England a great maritime power with a strong fleet and busy trading ports. He commossioned coastal charts and MS views of harbours and estuaries. These were more charts of jurisdiction than actual maps of towns, but small bird'd eye elevations are depicted. However, the major royal contribution is that of Elizabeth. Whilst recognising the value of maps as a tool of government, she did not commission mapmakers herself, but was happy enough for quality works to be dedicated to her. The most notable of these was Saxton's Atlas of 1579, the first such national atlas. The striking frontispiece depicting Elizabeth in her coronation robes belies the fact that the Atlas's production was due to the courtier Seckford (1). He was able to appeal to Lord Burghley' interest in mapping and antiquities to gain the Queen's approval. However, it appears that it was Seckford who paid the engravers and sent the plates for printing to the Netherlands. Seckford commissioned a further series of maps from Saxton which were published in 1583. Elizabeth did not remain uninterested, Saxton was rewarded with a

grant of lands and a coat of arms. Earlier, Elizabeth had recognised the value of such works through official surveyors of coasts and ports, such as Richard Popinjay.

Burghley's interest in cartography is again shown through the contrasting fortunes of John Norden. Norden, a part time estate surveyor with a passion for the study of antiquities, wanted to write a series of practical county guides in English for general publication. His planned Speculum Britanniea was to correct what he saw as deficiences in earlier works such as Saxton's Atlas or Camden's Latin Britannia. Burghley's known interest in the subject marked him out as a suitable patron, thus Norden's first work on this project was a MS map of Burghley's home county, Northamptonshire (2). Thism he submitted to Burghley with plans for future surveys of other counties. As his first work, the map was not of the greatest quality but it did contain useful innovations. Norden, noting that Saxton's work had no index, was the first English cartographer to use a marginal alphabetical and number index (3). Despite having received no response from Burghley, Norden was determined to produce what he saw as a vital and necessary work. Devoting himself to the Speculum Britanniea project, he was unable to find a patron or a publisher. Seckford was dead, Burghley was occupied with matters of the realm, and the popularity of Saxton left little room for this new work. However, Norden was determined enough to organise the engraving, and

published the work out of his own pocket in 1593. As well as employing a marginal scale, Speculum introduced other innovations, being the earliest engraved map to show roads, and also containing a table of symbols (4). Ever hopeful, Norden had dedicated his work to Elizabeth, who was not slow to reward his effort. In 1592, Robert Beale, Clerk of the Privy Seal, had stressed the importance of a book of maps as a tool of government (5); and the following year the Privy Council granted travel authorisation to Norden. Justices of the Peace were ordered to aid Norden on travels to produce further county chorographies. However, he was unable to persuade either Burghley or Essex to patronize his work on the county of Essex, and had to rely on publications of his Puritan tracts to finance further maps. It seems strange that Elizabethan interest in geography and antiquities could not be converted into a sponsorship of Norden's works. His maps became finer as he progressed through work on the Speculum, and in addition to earlier innovations already cited, Lynam (6) credits Norden with the first use of the crossed sword battlefield map symbol. Despite many setbacks, Norden perservered, dedicating somewhat hopefully a prospectus of 1596 to Burghley. However, financial problems had taken their toll, and Norden was forced to seek the bounty of Elizabeth. He was granted a surveyorship of Crown woods, but this was a far cry from the rewards given to Saxton.

Saxton and Norden were by no means the only exponents of cartography and chorographic study in the sixteenth century. The Tudor desire for a patriotic history and a rediscovery of England's greatness through antiquity had ultimately failed Norden. However there was a genuine interest in English history tha paralleled the spirit if discovery shown in voyages to the New World. We have already seen Burghley's interest in cartography. His interest in early English history was demonstrated by his large collection of MS as well as printed maps. It was Seckford's interest in antiquities, and in addition his patriotism, which led him to pluck Saxton from obscurity. Likewise Norden enjoyed the study of antiquities and also collected rubbings of old inscriptions. The interest in the 'discovery' of the home nation was fuelled by such publications as Camden's Britannia, Leland's Itinerary, Holinshed's Chronicles and William Smith's Descriptions of England. This last work was later revised by the Devonian antiquarian John Hooker, and it was this version which Shakespeare used as background for his historical works. This curiosity with the past, further shown by the formation of the Elizabethan Society of Antiquaries, coupled with a growing interest in regional geography, proved to be an ideal climate for the development of mapmaking.

The culmination of these interests can be seen in the further developments brought in by the work of John Speed. Speed drew on earlier works, most notably the maps of Cunningham, Saxton, Norden, and William Smith. However, any lack of originality is compensated for by the wealth of the collection of county maps and town plans in his Theatre of the Empire of Great Britaine of 1611-12. Speed wished to portray "the zeale of my countries glory" (7) after the growth and prosperity of the Tudors. This included the wealth of towns and thus the main county towns are portrayed in the corners of Speed's county maps. The towns are portrayed as bird's eye elevations, with keys of reference to the main buildings and points of the town. For several of these towns Speed's maps are the earliest known plans. Speed's interest in antiquities and his sense of nationalism are both evident in his work.

English improvements in mapmaking continued with technical developments and with the growth of surveying as a profession. Cunningham, who had studied at Heidelberg, set out Ptolemy's ideas on cosmography, astronomy, geography and chorography in his The Cosmographical Glasse. Including a map of Norwich to illustrate the principles alluded to in the text, demonstrating the use of compass and astrolabe in the methods of triangulation. Another major publication in 1571 was Digge's Pantomania (8), which carefully explained the use of surveying

instruments and their role in taking accurate observations, angles and measurements. The work included explanations of the sighted quadrant, geometric square, circumferantor and plane table, as well as Digge's own invention, the 'theodelite', similar to a modern theodolite, which enabled the measurement of angles of altitude. In 1596 Ralph Agas published A preparation to plotting of lands and tenements for surveighs, pointing out that he had thirty years of surveying experience from which to draw, thus bemoaning the poorer standard of other publications of the time.The seventeenth century saw an increase in in the number of publications,as demand grew with the number of practitioners. These included Nordens Surveiors Dialogue of 1607, Leybourn's Compleat Surveyor, Eyre's 1654 Exact Surveyor, Atwell's 1658 Faithful Surveyor, as well as Love's Goedesia of 1688. Further technical developments in the eighteenth century, with the greater use of original field surveys and ground plan maps, and the increase in subscribed county maps, brought further publications. These included Lawrence's Young Surveyors Guide of 1716, Gardiner's 1737 The Practical Surveyor and Emerson's Art of Surveying of 1770. Developments in surveying equipment and techniques were aided by improvements in mathematics and trigonometry, as well as those in astronomy, particularly the discoveries of Newton.

New publications illustrating the growth of the

profession were matched by developments in schooling and instruction. Advances in the teaching of mathematics were slow before the end of the seventeenth century, as traditional syllabuses concentrated on divinity and latin. This fact was bemoaned by surveyors, who wished to see acceptance of their techniques spread to universities. However, by the eighteenth century, mathematics teaching was becoming more widespread with practical elements of surveying and navigation entering the curriculum. Mathematics schools were founded to educate boys for service at sea, giving them a grounding in navigation.Henry Boad's school in Colchester taught land surveying and navigation (9), whilst officers at Woolwich were also taught surveying principles. Pupils at such schools would complete maps as part of their training, whilst schoolmasters would eke out their salaries with extra surveying. The popularity of cartography and its related subjects is reflected in the diary of Ralph Josselin, where he gives an account of his schooling:-

> "I was much delighted with cosmography, taking it from my father. I would project wayes of receiving vaste est [ates] and then lay it out in stately building, castles libraryes colledges and such like." (10)

Here we see an example of early seventeenth century self tuition to supplement the ordinary timetable.

This growth in interest in cartography was reflected in the last half of the eighteenth century when a wealth of new county maps were produced. Up to this point, county maps were few and not of the highest quality. Whilst the work of Saxton and Speed was notable for its time, county maps of the early eighteenth century did not illustrate the progress in technique and method shown in the various publications of the period listed above. Authors of these works were critical of the poor standards shown by such maps, and further criticisms were voiced by contemporaries. Richard Gough chastised Budgen's 1724 map of Sussex for its errors (11), whilst Arthur Young was critical of Kirby's Suffolk (12). Checks on surveyors accuracy were not uncommon, with clients often employing second surveyors to authenticate findings of the first (13). The maps of Saxton and Speed were revised and printed with additions, rather than using new techniques and original surveys. However, by 1800 great progress had been made, described by Harley as the 're-mapping of England' (14). These new county maps were produced from original field surveys using precise triangulation methods. One factor behind this boom in county mapping was the pride of these counties and the desire for adequate maps. Local surveyors sought wealthy patrons to finance

their work, rewarding their masters by dedicating the finished maps to them. Further reward for subscribers included the prominent portrayal of their estates on the maps.

Local enterprise was not the sole factor in the growth of county mapping.The Society of Arts did much to encourage accurate mapmaking. In 1759, and again intermittently until 1801, the Society offered a reward of £100 for original county surveys based on the one-inch to one mile scale (15). To satisfy the reward, surveys for these maps were to be carried out with precise instruments using trigonometrical techniques. Submitted maps were closely assessed, using referees familiar with the county surveyed.

London map publishers also aided the development of county surveying. Such men did not undertake the work themselves, but compiled, engraved, and published the finished maps. Control of these finishing processes grew in London since specialist printers and engravers versed in the art of cartography were not widespread in the smaller towns where the actual surveys were based. In addition the map-selling trade was established in London, aiding sales of the regional surveys published there, and facilitating the speed of reprinting. William Faden, 'Geographer to the King', and London Map publisher, collected the plates of regional surveys, thus aiding the spread of the new cartography to a wider audience.

This regional remapping of England was a forerunner to the nationwide Trigonometrical Survey of the Board of Ordnance. The progress of the Board was the last main development in cartography in the years covered by this survey. Reconstituted by Charles II in 1683, the Board of Ordnance was linked to defence and the military , as the supplier of cartographic data to the navy and army. By the eighteenth century the Board supervised regional military surveying through the engineer service. Civilian surveyors and draughtsman were trained as they entered the service of the Drawing Room as young cadets. Developments in the eighteenth century were brought through the work of two men, the Duke of Richmond, and Major-General William Roy (16). A graduate in mathematics from the University of Leiden, the Duke was a great patron of surveying by the time of his appointment in 1782 to the post of Master General of the Ordnance. His enthusiasm for the subject developed the work of the Board, increasing the survey output of the Drawing Room. General Roy, a military engineer who dreamed of producing a triangulation plan for the whole country, had been appointed Inspector-General of Coasts in 1765. A post under the control of the Board, Roy was thus responsible for coastal defence, but still hoped to produce a national survey. In 1766 his scheme for a general military map based on precise topography fell through due to pressures brought by the American War. Encouraged by the Duke, Roy began an ambitious project in

1784 to connect the Greenwich and Paris observatories by triangulation. Full use of developing technologies was made with the use of Ramsden's great theodolite. Roy's correspondence, before his death, with the Duke, illustrates how he still hoped to complete a national survey. After Roy's death in 1790, the scheme was taken up by the Duke, utilising another Ramsden theodolite, and the surveying teams which he had developed through the Board.

English mapmaking progressed greatly during the years of this study. The precise accuracy demanded by the Society of Arts and the Board of Ordnance marked technical and professional developments that were a far cry from the poor quality maps derided by Worsop in his 1582 Sundrie errours committed by land meatres (17).

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THE VALUE OF MAPS AND THEIR ICONOGRAPHY TO THE HISTORIAN.

As has been mentioned earlier, the study of maps and their iconography is a relatively new area of research. Whilst much can be learnt from maps about the historical development of cartography, a great deal of information about the towns themselves can be found through the study of maps.

Maps and plans are a valuable source for local history, giving old street names, showing long demolished building, and illustrating the town's growth and development. Ground plan surveys can give great architectural detail and accuracy, particularly for the main church of the town. Warren's 1776 Bury St Edmunds **<133>** is a clear example of this. Elevations in the map surround depict the classical ideals of the urban well-to-do, showing houses of the more important members of the community, many of which buildings may no longer exist. Such depictions are evident in the surrounds of Corbridge's Norwich **<102>**, Ogilby's Ipswich **<143>** and Corbridge's Yarmouth **<129>**. Vernacular architecture can also be studied, particularly from the surviving MS plans. One of the best examples of this is the work of John Walker father and son surveying team in late sixteenth and early seventeenth century Essex. Whilst at first glance the buildings may seem purely diagrammatical, closer

inspection will reveal the real detail and accuracy shown (1). Buildings were not shown in a 'bird's eye' perspective, but with their front elevations and back lines in correct perspective. In this way courtyard houses are illustrated as if flattened into the ground, however the positioning and number of doors, windows, storeys, and chimneys are all accurate.

Local economy can also be judged from maps. The obvious point being that extensive surveys were expensive,and thus only towns with wealthier inhabitants would be prepared to finance them. However, maps also show locations of markets, and often give the number and time of market days and fairs. These details form part of the formula adopted by Samuel and Nathaniel Buck, in their many views of towns. Trade and industry can also be identified, particularly that associated with navigation and water transport. One good example of this is Ogilby's1674 large ground plan map of Ipswich **<143>**. This is an impressively detailed map showing tenter fields, rope yards, carpenter yards, and timber yards for shipbuilding complete with partly constructed hulls. Similar details and information are seen again in maps of other towns. Rastrick's 1725 map **<85>** and Newham's 1806 survey **<88>**, both of King's Lynn, emphasise the Custom House, boat yards and docks, with workshop tools and partially completed boats shown in the 1725 version. Plans of Great Yarmouth (Swinden / Armstrong of 1772 **<124>** and

Faden's map of 1797 <125>) show dockyards, warehouses, timberyards and graineries.

Details as to local politics can be seen as well as demonstrations of interest in politics at a national level, when maps state the names of those returned to Parliament by the town. Richard Lyne's 1574 bird's eye view of Cambridge <1> contains a long treatise on the King's Ditch,bemoaning the poor sanitation of the town, and reflecting fears of the spread of disease.Lyne was employed by Archbishop Parker, and the map can be seen as part of the plan to provide the town with running water (2).This was not achieved until 1610.The politics of town corporations can be observed through the many plans which were either sponsored by or dedicated to them. Maps which contain long texts of the history and nature of the town,often give detailed breakdowns as the corporation's composition, as well as the name of the mayor. Warren's 1776 Map of Bury St Edmunds <133> was commissioned by and dedicated to the corporation:-

> ' To the Right Worshipful the Aldermam, Recorder, Capital Burgesses, Town Clerk and Burgesses of the Common Council....'

Such a dedication is seen again in Ogilby's Ipswich <143>, Grove's 1761 bird's eye plan of the same town <105>, and Downing's Bury St Edmunds <132> to name but a few. Details of the town corporation are included in the long descriptions that accompany the Buck views, as are

details of the towns' M.P.s.

Local politics can also be discerned in what is omitted from the survey. Of all the 23 maps and views of Norwich included in this study, only three make a mention of Kett's Rebellion of 1549.Speed's map of Norwich **<96>** is counterbalanced in the county map by brief details of the Peasant's Revolt and of Kett's Rebellion. This inclusion was more probably due to an interest in antiquity than to political desires. Two other maps make a mention of 'Kett's Castle', Cleer's map of 1696 (3) and an undated copy of this engraved by Nicholls **<110>**.The remaining views and plans concentrate more on the area of the town defined by the River Wensum, and do not mark out the wooded hills of Mousehold Heath, which formed the rebel's camp.

The state of a town's religious toleration, as well as that of the country as a whole, can also be identified. Perhaps the most gruesome reference is on Cunningham's 1558 bird's eye view of Norwich **<94>**. Just outside the walls there is a reference to 'the place where men are customablie burnt', alluding to the persecution of Protestants in Norwich between 1554 and 1559. This area just outside the town and on the opposite banks of the river is referred to as the 'Lollard's Pit' in the undated plan of the city **<108>** dedicated by Blomefield to the Bishop of Norwich, Thomas Gooch. It is interesting to

note that in Speed's 1611 copy <96> of Cunningham's earlier survey, the reference is removed (4). Happily though , other maps show greater signs of toleration. The spread of differing beliefs and the acknowledgement of their existence is shown in surveys which depict non-conforming churches in their keys of reference. Such buildings need not have been picked out , but often they are listed in the keys alongside conforming churches, as well as other public buildings such as schools, theatres and markets. An old Dutch chapel is included in Armstrong's 1779 presentation of Swinden's 1772 survey of Great Yarmouth <124>, whilst two 'Dissenters Meeting' houses can be seen on Pennington's Ipswich <146>, and on Eyre's Saffron Walden <67>, both an Independent and an Anabaptist meeting house are shown. Two maps of Norwich show the change since Cunningham's day. King's plan of 1766 <104>, included the buildings of Quakers, Methodists, Romish, Independents, Presbyterians, and a Dutch church. The latter three buildings are all depicted as elevations on the map, rather than a ground plan. Hochstetter's 1789 map <106>, includes in its key references to a Romish chapel, Independent and Presbyterian Meeting houses, and an Anabaptist church.

Keys of reference also show town amenities which reflect social concerns and tretments of the poor. Almhouses, workhouses and hospitals are all portrayed.

Warren's 1776 Bury St Edmunds <133> shows almshouses and a hospital, with an elevation of the latter appearing in the surround.Hochstetter's 1789 plan of Norwich <106> includes a workhouse and a hospital in its key, as does Rastrick's 1725 King's Lynn <85>. Corbridge's view also has an elevation of the Charity School in its surround, showing how concerns over education can also be depicted. As with other public buildings, schools are often included in a key of reference or appear as elevations or ground plans on the maps. Warren's 1776 map <133> includes an elevation of the grammar school in its surround, whilst the Buck's 1741 view of Great Yarmouth <126> includes in its text details of the subscriptions for its charity schools. This detail is seen again in Bowen's 1751 view of Ely <28>.

Depictions of public buildings , both in keys of reference and in elevations on map surrounds, also portray something of the 'social life' and recreations enjoyed in a town. Most towns appear to have had a bowling green, and several had theatres. In Donald, Milne,and Faden's 1797 plan of Swaffham <116>, a theatre, bowling green and shooting ground are all visible, whilst Armstrong's 1797 presentation of Swinden's 1772 survey of Great Yarmouth <124> depicts a bowling green, theatre, and also a 'distill' house'. This last point is illustrated further in the two plans of Newmarket <153, 154> by Chapman. The

town developed due to the racecourse, and its maps show a regard for the good life. Whereas on other plans the vast majority of identified buildings are churches, on Chapman's maps they are inns, with at least a dozen depicted on each map. Visitors were further entertained by the coffee houses, the cockpit and the dog kennels.One wonders if winnings were such as to support the almhouse depicted on the town's outskirts. Further everyday amenities are also shown, with depictions of postal houses indicating the spread of the communications systems of the period. Three example include Loggan's 1688 survey of Cambridge **<9>**, Armstrong's 1779 presentation of Swinden's 1772 plan of Great Yarmouth **<124>**, and Hochstetter's 1789 map of Norwich **<106>**.

Aside from urban history, maps can give vital information about the main road layout of the medieval and early modern town, particularly for cities which have seen much rebuilding in the modern era. However not all earlier plans can be taken as giving exact information. Earlier map-makers were without modern surveying techniques and equipment, often the extent of open spaces and the width of roads are exaggerated.The portrayal of churches on maps in a larger scale than the surrounding buildings,gives the impression that they are closer together than in actuality. This trait is seen in Lyne's map of Cambridge **<1>**, where the colleges and churches are enlarged to show

more architectural detail and also to give an impression of their importance and power. Fuller's 1636 Cambridge **<7>** gives a feeling of exaggerated spacing, as do Speed's Ely **<24>**, Huntingdon **<69>** and Ipswich **<142>**, and the plan of Norwich **<98>** in the 1650 Plans of seventeen towns to name but a few. However, the information they give is still useful. Bird's eye plans show neat blocks of built up areas, clearly interspersed by roads. Later surveys give a more accurate plan, which can be checked if several different surveys of the same town survive. Warren's 1776 **<133>** Bury St Edmunds shows a clear pattern which is easily identifiable with the town of today. Plans of Great Yarmouth show clearly the two main roads running through the length and breadth of the town, which define its shape and development. Armstrong's 1779 map of Aldborough **<130>** shows the street plan of a town now affected by sea erosion. Early maps of London and Westminster give an impression of the town before the Great Fire, whilst Hollar's 1669 survey of the ruins it caused shows the scope of the destruction, which is emphasised by unaffected densely packed surround (5).

In addition to a clarification of early street plans, maps of this study show the sites of walls and gates, the names of the latter often being picked out in keys of reference. Plans of Norwich show the shape of the town clearly defined by the wall and river. Blomefield's shaded ground plan **<108>** is clearly hemmed in by an elevated

wall, as are Valezo's plans in Teatro della Guerra, Corbridge's 1727 map <102>, and King's 1766 plan <104>, to name but a few. Elevations of the wall are shown at the correct angle and perspective with gates clearly visible. Clear indications of walls were given to all maps of towns with such fortifications, when the area included within the plan was appropriate. Thus walls can be seen in maps of Colchester, Harwich, King's Lynn, and Great Yarmouth.

Inside the walls, plans not only give the layout of the street plan, but also show the detail that was applied to the representation of gardens. Whether in bird's eye elevation maps, or in shaded ground plan surveys, the representation of gardens with fine lines or dots to show their pattern makes them clearly distinguishable from the surrounding buildings. Often the layout of formal gardens is shown in considerable detail. Gardens are depicted in plans of Cambridge, by Braun and Hogenberg <2>, Hamond's of 1592 <3>, Loggan's of 1688 <9>, and Bowle's of 1733 <10>. Sargeant's 1666 survey of Saffron Walden <66> is particularly detailed, including a rose garden amongst others. Hochstetter's 1789 Norwich <106> has clear diagrammatical formal gardens.

Outside the main body of the town, suburban and ribbon development can be identified, most basically by comparing plans chronologically , and also with plans of today. Surveys of then smaller towns, often show houses along one or two main roads only, at a junction, or stemming from

the church, town hall, or Manor house. This is the case in the map of Barking in 1653 <34>, Walker's Chelmsford maps <35>, Stane's 1696 MS of Romford <65>, Buckenham's Cromer <76>, Byrd's Downham Market <79>, and Parker and Kittle's 1765 Thetford <117>, to name but a few. Towns, such as King's Lynn or Great Yarmouth, that were formed in two settlements either side of a river, or as old and new towns, betray such development in their plans. Maps of King's Lynn, such as Bell's of 1561 <84>, show the old town on the opposite bank, with the ferry used to reach it.

The overriding factor with all the maps in this study, with the exception of the aforementioned Newmarket plans, is the dominance of the church. Towns with cathedrals or abbeys were far more likely to have developed in size and stature and thus require maps, than their neighbouring settlements. The church's role in the community, the beauty of the architecture, and the dominance of the spire on the skyline are all contributory factors. In bird's eye maps and in prospect views the size of the church building ensures that the onlooker can easily distinguish it from the surrounding elevations. Again, in ground plan surveys, the size of the main church plus the sheer number of parish churches shows dominance. Churches are picked out in keys of reference, may often be elevated on the map in a ground plan survey, and are often featured in great

architectural detail in the map surround. Sparrow's 1767 Colchester **<43>** includes in its surround, elevations of the ruins of St. Botolph's Priory Church and of the South prospect of St John's Abbey Church. The latter was no longer in existence at the time of the survey, showing how the map not only picks out church buildings, but acts as a tool of reference for buildings no longer standing in the modern era. Detail is further enhanced on the map in that correctly angled tombstones are shown in the churchyards. In Rastrick's King's Lynn **<85>** the churches are included in the key of reference and also shown as elevations on the map. Warren's 1776 Bury St Edmunds **<133>** has a clear and detailed ground plan of the Abbey, churches are included in the key, and the map surround includes contains elevations of St Mary's and St James. Ogilby's marvellous plan of Ipswich **<143>** has detailed ground plans of the churches, which are also included in the key, and the map surround contains elevations of twelve churches, all in great architectural detail. In Cathedral towns such as Norwich and Ely, it is these churches which are easily identifiable, even in the smallest of plans.In Blomefield's Norwich **<108>** the ordinary churches are shown as small elevations, although they are all different architecturally, and thus are simplified representations of the actual buildings. The Cathedral is shown as a larger elevation, thus slightly out of proportion with the rest of the map; it is also depicted in great

architectural detail. Corbridge's 1727 map of the same city <102> again depicts the cathedral as prominent elevation, whilst the map surround includes detailed elevations of several churches. The prominence of the cathedral is also seen in views of the town, such as the Buck's 1741 prospect <111>. Ely, being a much smaller town, is thus more easily dominated by the Cathedral in its maps and views. It forms the focal point of the 1743 Buck view <27>, in which it is depicted in great detail. A description of its 'stately and beautiful structure' is included in the accompanying text. Bowen's 1751 view <28> shows the town as being very insignificant when compared to the large cathedral depicted. In MS of smaller towns of the period, such as Downham Market <79> or Romford <65>,it is only the depiction of the church which makes one sure of the town's location.

The study of map iconography also reveals the growing pride amongst cartographers, with mapmakers being keen to show that they were part of the profession. Surveying equipment is displayed and titles stressed. The frontispiece to Saxton's Atlas depicts globes, a telescope and a drawing board, whilst Cunningham's Norwich <94> shows a master and his apprentice leaning over a compass and scale table. In his map of Cambridgeshire <6> Speed introduces the decorative device of indicating the scale surmounted by a pair of dividers, thus suggesting

accuracy and care. This image is represented in many of the earlier maps of this study, particularly those in MS form, such as Parson's Coggeshall <38>, Baylye's Hatfield Broad Oak <61> and Byrd's Downham Market <79>. This pretension is not so common in later maps, however. On several maps the title 'land surveyor', or 'architect' is stressed after the cartographer's name. Map makers of royal appointment were particularly keen to follow this practice. Ogilby's Ipswich <143> is signed 'his matiers cosmographer', Faden's Ipswich <147 > and Yarmouth <125> are signed 'geographer to the King', whilst Bowen's Ely <28> is signed ' Geographer to his Majesty'. This sense of pride is again seen in the apologies given by map makers on maps which they felt had been dashed off too quickly. Hawksmoor begs pardon for his cavalier sketch of Cambridge <12>, whilst the anonymous 'E.Y.' apologies for the lack of a scale on his plan of Ely <75>, explaining that it was made in haste.

Thus the historian can gather a great deal of information from the study of maps and their iconography. Town development, history, politics, architecture, social habits and religion can all be studied. there is also a great deal of scope for further work, such as the study of heraldry and regalia, also for the study of the depiction and location of castles, tenterhooks, and windmills.

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A NOTE ON THE CATALOGUE

Maps, particularly medieval and early modern ones, present the cataloguer with several problems. In modern books,with their clear title, author and publication, cataloguing information is for the most part, easily found.Early maps,however, do not contain such information in a formulistic way. Instead, such details, if included at all, are arranged to suit the designer of the map. In some cases there may be no details at all, whereas in other maps all the information may be grouped together in a 200 word display. Such problems have brought disagreements amongst map cataloguers and there is no accepted cataloguing standard as there is with AACR2. Existing guidelines, such as those of IFLA, are not suitable for early town plans, being more applicable for modern maps of regions, and ordnance survey maps in particular. This unsuitability is borne out by the fact that existing catalogues of early maps use differing systems tailored to their own needs. Walne's Hertfordshire catalogue uses varying forms of catalogue for its enclosure, tithe, and estate entries.

Whilst these catalogues have been useful to compare techniques, for the most part their descriptive notes are very brief, and thus the layout of this dissertation has followed a different pattern.

The catalogue is arranged, county by county, alphabetically by town. Entries within each town are listed chronologically, with undated items listed alphabetically after the dated entries. Where both maps and views are included for a particular town, the maps are listed first.

LAYOUT OF THE CATALOGUE

For each town a brief historical note is included.

Heading.

The catalogue number and name of the town form the entry heading.

1)Title

The title is included as it is given on the map unless it is very long, or if it includes information which is more applicable to other fields, such as the date or the name of the surveyor. Original spelling is kept, but capitalisation and punctuation are given in the modern form. In all cases,... indicates an omission.

2)Statement of responsibilty.

This includes the names of artists, surveyors, engravers, publishers, and vendors where applicable.

3)Date.

4)Dedication.

Where appropriate, the names of those to whom the map or view was dedicated are given, and are preceded by the word 'to'.

5)Notes and description.

A description of the item's style and content is given. The presence of any text, coats of arms, regalia, scales, compasses, and keys of reference are noted. Further notes which may be of interest, but which are not actually on the map, are also included.

6)Derivatives.

The original author and title are given if the map or view was included in another work. This is denoted by the word 'from' if the original work was a book, or 'from map' if the original work was a larger map not contained in a bound volume.

7)Original catalogue number.

The following abbreviations are used to refer to the item's location and original catalogue number:-

BL = British Library

BLMAPS = British Library, Map Library.

ERO = Essex Record Office, Chelmsford.

NRO = Norfolk Record Office, Norwich.

SRO = Suffolk Record Office, Bury St Edmunds.

Throughout the catalogue, the presence of parenthesis [ ] indicates information not actually given on the original item itself. Each field is indicated by its number, e.g. 1) indicates the title field, any fields left blank indicate that no information for their particular area was available.

A COUNTY BY COUNTY DESCRIPTIVE CATALOGUE

FOR MAPS, PLANS AND VIEWS

OF EAST ANGLIAN TOWNS.

CAMBRIDGESHIRE

CAMBRIDGE

An ancient regional town situated on the River Cam, Cambridge was established as a trading centre long before the 1209 exodus from Oxford which formed the origins of the University here.

maps and plans

1 Cambridge

1) Oppidum Septentrio Cantebrigeae
2) Artist and engraver - Lyne, Richard.
3) 1574
4) -
5) A detailed bird's eye plan showing the town surrounded by enlarged wild animals. The churches and colleges are emphasised, being shown as larger than the surrounding buildings. A long historical description of the town includes problems related to the King's Ditch and the lack of a clean water supply, thus reflecting fear of plague. Town, university, and Archbishop Parker's coats of arms are included. The appropriate points of the compass are depicted in the decorative border,and there is an alphabetical key to the hostels. The historical tract and the key are surrounded by decorative

cartouches depicting insects. This is the earliest plan known to have been engraved by an Englishman. All text in Latin.

6) from :-CAIUS, John. Historia Cantebrigiensis Academiae

7) BLMAPS : MAPS c. 24. a. 27 (3)

2 Cambridge

1) Cantebrigia

2) Editor - Braun, George
Engraver - Hogenberg, Frans

3) 1575

4) -

5) A bird's eye plan largely copied from Lyne's work. A royal coat of arms surmounts the decorative title cartouche. Numerical key to the hostels. All text in Latin.

6) From : BRAUN, George and Frans HOGENBERG. Civitates Orbis Terrarum.

7) BLMAPS : MAPS c.7.d.1

3 Cambridge

1) Nona Cantebrigiae descriptione...

2) Surveyor and artist - Hamond, John

3) 1592

4) -

5) A detailed bird's eye plan. Decorative cartouches surround historical descriptions of both university and

town. College coats of arms are depicted with details of the foundation of each college; the University and Town coats of arms are also given. The title is depicted in a classical pedestal. Four different scales are given. All text in Latin.

6) From :- WILLIS CLARK, J. and Arthur GRAY. Old plans of Cambridge 1574 - 1798, Cambridge : Bowes and Bowes, 1921

7) BLMAPS : MAPS 2.e.13

4 Cambridge

1) Cambridge Piedi 1600

2) -

3) 1600

4) [Artist - Coronelli]

5) Rather blank looking ground plan. Includes compass and unmarked scale.

6) From :- Coronelli, Y.M. Teatro Della Guerra vol III. Venice, 1706.

7) BLMAPS : MAPS 14. dd. 3.

5 Cambridge

1) Cantebrigia

2) Artist - Valezo, Fraco. (part illegible)

3) 1600

4) -

5) Basic ground plan, showing two academic figures in the foreground.

6) From :- Raccolta di le piu illustri et famose cirra di tutto il mondo

7) BLMAPS : MAPS 1. aa. 3

6 Cambridge

1) Cambridge.

2) Artist - Speed, John.

3) 1610

4) -

5) Bird's eye plan with an out of proportion depiction of King's College. Town coat of arms and alphabetical key included.

6) From:- SPEED, John. The theatre of the Empire of Great Britaine : - map of Cambridgeshire.

7) BLMAPS : G. 7884.

7 Cambridge

1) Cantabrigia qualisextitit.

2) Artist - Fuller, Thomas

3) 1634

4) To Baptiste Noel.

5) Bird's eye view with large elevations of the colleges. Large University coat of arms displayed between two bulls. Numerical key to the colleges in a scroll cartouche. Simple patterned border. All text in Latin.

6) From:- FULLER, Thomas. History of the University of Cambridge, 1655.

7) BLMAPS : 483. f. 4.

8 Cambridge

1) Cambrids Cambridge.

2) -

3) 1650

4) -

5) Bird's eye view with detailed elevation of King's College. Town coat of arms.

6) from :- Plans of seventeen towns in Great Britain, 1650.

7) BLMAPS : MAPS c. 27. e.3

9 Cambridge

1) Nova & accuratiss : ma celeberrim ae Universitatis oppidique Cantabrigiensis ichnographia.
2) Artist - Loggan, David.
3) 1688
4) To Francisco Turner, Bishop of Ely.
5) Detailed ground plan, with the churches and colleges shown in darker shading for emphasis. University and town coats of arms. Alphabeticized key for the colleges, numerical key for the churches and public buildings. Both are displayed in a classical column, flanked by Athena and Pan.The dedication is in a decorative scroll surmounted by the Bishop's coat of arms, held by rwo putti.Scale and Compass. All text in Latin.
6) From:- LOGGAN, David. Cantabrigia Illustrata.
7) BLMAPS : 638. k.s.

10 Cambridge

1) Cambridg
2) Printers and vendors - Bowles, Thomas and Bowles, John.
3) 1733.
4) -
5) Ground plan with the public buildings, churches and colleges highlighted in darker shading, Compass. Numerical key to colleges, churches, and main roads.

6) From map:- 'Cambridgeshire and the great levell of ye Fenns ., ..printed and sold by Thomas Bowles ...and John Bowles.'

7) BLMAPS : K.8.39.

11 Cambridge.

1) A new plan of the University and town of Cambridge.

2) Surveyor and publisher :- Custance, William
Engraver Russell, J

3) 1798

4) -

5) Detailed ground plan with the colleges, churches, and public buildings emphasised through darker shading.Town coat of arms set in a laurel wreath surround. Compass and scale. Alphabetical key for the colleges, churches and public buildings.

6) From:- WILLIS CLARK, J and Arthur GRAY. Old plans of Cambridge 1574 - 1798. Cambridge : Bowes & Bowes, 1921.

7) BLMAPS : MAPS 2. e.13

12 Cambridge

1) -

2) Artist - Hawksmoor, N.

3) -

4) -

5) Untidy sketch of the ground plan of the University. Scale of feet, longitude and latitude bearings, numerical and alphabetical key. Roads are coloured yellow, the river blue. Contains an apologia for "cavalier" work.

6) -

7) BLMAPS : K.8.44.

13 Cambridge

1) -

2) -

3) -

4) -

5) Ground plan sketch of the university. Alphabetical key for the main roads and buildings.

6) -

7) BLMAPS :K.8.58.b.

Views

14 Cambridge

1) Prospectus Cantabrigae Occidentalis

2) [Artist - Coronelli]

3) 1706

4) -

5) Simple prospect views, with town and university coats of arms. Title in scroll display.

6) From:-CORONELLI, Y.M. Tetro della Guerra Vol. III. Venice, 1706.

7) BLMAPS : MAPS 14.dd.3.

15 Cambridge

1) Prospect Cantabrigiae Orientalis.

2) [Artist - Coronelli]

3) 1706

4) -

5) Simple prospect view, with town and University coats of arms. Title in scroll display.

6) From :- CORONELLI, Y.M. Teatro della Guerra Vol III. Venice, 1706.

7) BLMAPS : MAPS 14. dd.3.

16 Cambridge

1) Prospetto Occidentale di Candbrige

2) [Artist - Coronelli]

3) 1706

4) -

5) Simple small prospect view. Title in scroll display.

6) From:- CORONELLI, Y.M. Teatro della Guerra Vol III. Venice, 1706

7) BLMAPS : MAPS 14. dd 3.

17 Cambridge

1) Prospetto Orientale di Candbrige
2) [Artist - Coronelli]
3) 1706
4) -
5) Simple, small prospect view, Title in scroll display.
6) From:- CORONELLI, Y.M. Teatro della Guerra Vol III. Venice, 1706
   BLMAPS : MAPS 14. dd.3.

18 Cambridge

1) Prospectus Cantabrigiae Occidentalis.
2) -
3) 1713
4) -
5) Prospect view, with the title in a scroll display held by a putti. Numerical key to the main public buildings.
6) From: Nouveau Theatre de la Grande Bretagne Vol II, London 1713
7) BLMAPS : MAPS 11. e. 10.

19 Cambridge

1) The North East view of Cambridge castle.
2) Artists and engravers - Buck, Samuel amd Buck, Nathaniel.
3) 1730

4) To the Rev'd Matthias Manson, vice chancellor of the University of Cambridge.

5) Prospect view of the town from behind the castle. Includes an historical description of the castle, Manson's coat of arms and a numerical key of reference.

6) -

7) BLMAPS :K. 8. 47.e

20 Cambridge

1)The North West prospect of the University and town of Cambridge.

2) Artists and engravers - Buck, Samuel and Buck, Nathaniel.

3) 1743

4) -

5) Detailed prospect view in the familiar Buck style, the country scene in the foreground includes strolling academics. Long historical description of the town and University, including details of the town's corporation and the academic architecture. Details of the University's government are given, as are the names of the University's and town's M.Ps. Coats of arms of both the town and the University, and numerical key for the churches, colleges, and main buildings are shown.

6) -

7) BLMAPS : K.8.46.b

21 Cambridge

1) View of the City of Cambridge

2) Artist - Ireland, S

Engraver - Wells, J

Published - Dickinson, W

3) 1785

4) to the Duke of Graston, the Vice Chancellor, and the University.

5) Artistic view.

6) -

7) BLMAPS : K. 8. 46. c

22 Cambridge

1) View of Cambridge from the Castle Hill.

2) Artist & publisher - Harraden, R.

Engraver - Edy, I.W.

3) 1798

4) -

5) Artistic view with more emphasis on the town than on the University.

6) -

7) BLMAPS : K.8.46.d

23 Cambridge

1) The University and town of Cambridge.

The prospect of Cambridge from the South East.

2) Vendor - Halfpenny, W.

3) -

4) -

5) Close up prospect view, particularly clear depiction of King's College. Title displayed in scroll held by 4 putti. Alphabetical key for the churches, colleges and main buildings.

6) -

7) BLMAPS :K. 8. 46. a

ELY

A cathedral town with a long established liberty, Ely remained an island until the draining of the fens in the seventeenth and eighteenth centuries, fishing being the town's main industry.

maps & plans

24 Ely

1) Ely

2) Artist - Speed, John

3) 1611

4) -

5) Bird's eye plan, with out of proportion elevations of the main churches and roads included.

6) From :- SPEED, John, The theatre of the Empire of Great

Britaine:-map of Huntingdonshire.

7) BLMAPS: G. 7884

25 Ely

1) Ely - Elys

2) -

3) 1650

4) -

5) Bird's eye plan with the cathedral prominent, town coat of arms.

6) From :-Plans of seventeen towns in Great Britain, 1650

7) BLMAPS : MAPS c. 27. e. 3

26 Ely

1) Ely

2) Printers and vendors - Bowles, Thomas & Bowles, John.

3) 1733

4) -

5) Bird's eye plan, with cathedral prominent. Town coat of arms, 'scale of pases', compass, numerical key to the roads and churches.

6) From map:- 'Cambridgeshire and the great levell of ye Fenns...printed and sold by Thomas Bowles....and John Bowles'.

7) BLMAPS : K. 8. 39.

Views

27 Ely

1) The South East prospect of the city of Ely .
2) Artists & engravers - Buck, Samuel & Buck, Nathaniel.
3) 1743
4) -
5) Detailed, close up prospect view in familiar Buck style, focusing on the Cathedral. Long historical description of the town and architectural description of the Cathedral, including details of fairs and market days. Town coat of arms and numerical key.
6) -
7) BLMAPS : K. 8. 69. a.

28 Ely

1) South East prospect of Ely.
2) Artist and surveyor - Bowen, Eman.
   Vendor - Hinton, J.
3) 1751
4) To Henry Clinton, Earl of Lincoln and Auditor of the Exchequer.
5) Prospect view, concentrating mainly on the Cathedral, contains a brief description of the town.
6) From map:- 'Accurate map of Cambridgeshire divided into hundreds, drawn from surveys assisted by the most approved modern maps with variety of improvements...Eman. Bowen Geographer to His Majesty'.
7) BLMAPS :K . 8. 69. b

MARCH

The county town of the Isle of Ely, situated on the ford of the old course of the River Nene, March was a minor port during the reign of Elizabeth and profited from the coal barges of the seventeenth century.

30 March

1) [Map of the parish]
2) -
3) [1620]
4) -
5) MS estate map for the parishes of March, Wimblington and Doddington. Elevated houses and church denote the town. Field names and names of owners are given. Scale of perches and furlongs, surmounted by a pair of dividers. Two compasses. Blank cartouche with decorative surround.
6) -
7) BLMAPS : 1640 (35)

WISBECH

A long established market town situated in the nodal point of the River Nene, Wisbech developed with the fishing industry and thrived as a port.

maps and plans

31 Wisbech

1) [Map of the Hundred of Wisbech]

2) -

3) Original map 1597, this copy 1657.

4) -

5) Hundred map, with towns set in situ of fields and roads. Long latin text. An addition of 1657 gives details set in a decorative cartouche with three scales surmounted by a pair of dividers.

6) -

7) BLMAPS : 1640 (5)

views

32 Wisbech

1 The North East prospect of Wisbich, from the Old Roman Bank.

2) -

3) 1756

4) -

5) Simple prospect view with rustic scene in foreground.

6) -

7) BLMAPS : K. 8. 79. a.

33 Wisbech

1) A prospect of the town of Wisbich, taken a little above the bridge.

2) -

3) 1756.

4) -

5) View of the town centre showing everyday life.

6) -

7) BLMAPS : K. 8. 79. b

ESSEX

BARKING

A medieval market town , Barking developed due to its position beside the pool where the River Roding meets the Thames, and the trade this brought. The fishing industry predominated until the eighteenth century when Barking became the centre of coal and corn trade from Ilford to London.

34 Barking

1) The town of Barking and village of Dagenham....as they appear on a map of Barking manor made....for Thomas Fanshawe.
2) -
3) Original map 1653, this copy made 1861.
4) -
5) Colour MS map depicting elevated houses and an out of proportion church.
6) -
7) ERO : D/DSa 146

CHELMSFORD

A busy country town, Chelmsford thrived through its livestock market.

maps and plans

35 Chelmsford

1) A trew platt of the manor and towne of Chelmsford.

2). Surveyor - Walker, John Snr.

3) 1591

4) -

5) Colour MS map of great detail, with the buildings appearing flat on the page. Names of fields and sizes given. Description of the town, and scale surmounted by dividers. Commissiones by Sir Thomas Mildmay.

6) -

7) ERO : D/DM P 1

views

36 Chelmsford

1) A perspective view of the county town of Chelmsford in Essex. With the Judges Procession on the day of entrance.

2) Artist - Ogbourne, D.

Engraver - Ryland, J.

3) 1762.

4) -

5) More a view of the procession than the town as a whole, but a good close up view of the town centre, including the Post Office and town sign, is shown.

6) -

7) BLMAPS : K. 13. 11. a.

37 Chelmsford

1) ....View of the County Hall at Chelmsford.

2) Artist - Reingate, P.
Engraver - Malton, T.
Publisher - Johnson, John.

3) 1794.

4) To Thomas Berney Bramston, John Bullock Esqrs. Knights of the shire, and other magistrates.

5) View of the town centre, depicting everyday life. Includes Essex insignia.

6) -

7) BLMAPS : K. 13. 11. d.

CHIPPING ONGAR, see ONGAR, CHIPPING

COGGESHALL

A market town known for its clothmaking.

38 Coggleshall

1) The plott of certaine lands belonging to ye Abbye of Coggeshall...beinge the possessions of Robert Offley.
2) Surveyor - Parsons, Samuel.
3) 1639.
4) -
5) MS estate map depicting the town as elevated buildings in situ of the fields. Names and sizes of fields given. 'Scala Perticarum' scale surmounted by a pair of dividers.
6) -
7) BLMAPS : 2405 (13)

39 Coggleshall

1) An exact map survey in the freehold and customary mesuages lands and tenements belonging to the manor of Great Coggleshall.
2) Surveyor - Skinner, T.
3) 1731.
4) To Richard Du Cane, lord of the manor.
5) Colour MS showing the town in situ of the fields (names and sizes given). Buildings shown as if lying flat on the page. Description of the parish set in rococo cartouche between two putti. Du Cane coat of arms. Scale of perches surmounted by a pair of dividers and a cherub sketching.Compass. Title in rococo cartouche.

6) -

7) ERO :D/DU 19/2

40 Coggleshall

1) A survey of the manor of Coggleshall....with the demesne free, cutomary and tithable lands....an estate of Jones Raymond Esqr.

2) Surveyor - Skynner. T.

3) 1758

4) -

5) MS estate map showing the town in situ of the fields. Scale of perches, large compass and tables of the different land types given.

6) -

7) BLMAPS : MAPS 183. q. 1 (1)

COLCHESTER

An ancient capital of South East England, Colchester developed due to its market, fishing industry and cloth trade.

maps and plans

41 Colchester

1) Colchester

2) Artist - Speed, John

3) 1611

4) -

5) Bird's eye plan, with the churches and castle emphasised. Town coat of arms, scale of paces, and alphabetical key for the gates, churches and main roads.

6) From:- SPEED ,John.The theatre of the Empire of Great Britaine : map of Essex.

7) BLMAPS : G. 7884.

42 Colchester

1) The siege of Colchester by the Lord Fairfax as it was with the line and outworks 1648.

2) Printer & Vendor - Witham, Thomas

3) 1650

4) -

5) Bird's eye view of the town surrounded by troops and fortifications in larger proportion. Long historical diary of events in the siege given. Alphabetical key to the churches, gates and main roads. Compass. Also includes 'a manuscript of Colchester taken out of the records of the said town', giving key historical dates from the third century including the birth of Constantine in 265.

6) -

7) BLMAPS : 2390 (1)

43 Colchester

1) Actual survey of the antient town and borough of Colchester.
2) Surveyor & engraver - Sparrow, Thomas.
3) 1767
4) To the Society of Antiquarys in London.
5) Basic ground plan with emphasis given to the churches and castle through darker shading. Great attention to details of the gardens and fields and also the churchyard (elevated tombstones depicted). Long historical description including details of the birth of St. Helena and dates of fairs and markets. Large town coat of arms shown in decorative surround. Scales of chains and links, feet and paces given. Large compass. Map surround includes elevations of the ruins of St. Botolph's priory church, St. John's Abbey church, St. John's Abbey Gate and the castle. Brief history of the castle also given.
6) -
7) BLMAPS : K. 13. 13.

44 Colchester

1) The ichnography of Colchester.
2) -
3) [1768]

4) To the Honourable Philip Yorke and his consort the Lady Marchioness of Grey.

5) Ground plan map, but with all churches, the castle and windmills elevated, set in situ of surrounding parishes. Town coat of arms, large compass, alphabetical key to the roads and numerical key to the churches and castle. The title and coat of arms both set in rococo cartouches. Two Roman coins shown, depicting St. Helena and Constantine.

6) [Also found in :-MORANT, Philip. The history and antiquities of the county of Essex 1763 - 1768.]

7) BLMAPS : K. 13. 12.

45 Colchester

1) A survey of the parish of All- Saints, in the borough of Colchester.

2) Surveyor - Cole, William.

3) 1794

4) -

5) Colour MS ground plan of the town set in situ of the surrounding fields and parishes. Scale of poles set in rococo cartouche. Large compass. Numerical and alphabetical key to the fields. Title set in decorative cartouche, with flowers and ribbons.

6) -

7) ERO : D/DHt P 60

46 Colchester

1) A new and exact prospect of Colchester taken from ye North Part.
2) Artist - Pryer, John.
   Vendor - Bowles - T.
3) 1724
4) To ye right worshipfull Mayor, High Steward, Recorder, Aldermen.
5) Close up detailed prospect view, with several houses (those picked out in the key) shown in detail.Large town coat of arms in decorative surround. Numerical key to the churches, main roads, main public buildings and important people's houses. The title and dedication are both shown in decorative surrounds held by putti. In the map surrounds elevations of the castle, St. John's Abbey Gate, St.Ann's Chappel and St.Botolph's are accompanied by historical descriptions of each.
6) -
7) BLMAPS : K. 13. 14. a. 1.

47 Colchester

1) The South East prospect of Colchester in the county of Essex.
2) Artists and engravers - Buck, Samuel & Buck, Nathaniel.
3) 1741.

4) -

5) Detailed prospect view in the familiar Buck style. Long historical description including details of the birth here of St. Helena, the siege of 1648, and the corporation and the town's M.P.s Town coat of arms and numerical key to the churches and main public buildings.

6) -

7) BLMAPS : K. 13. 14. b.1 .

48 Colchester

1) The North Prospect of Colchester.

2) Artist - Deane, J.

Engraver - Mynde, J.

3) 1763.

4) To the honourable Richard Savage Nassau M.P.

5) Prospect view, with a numerical key to the churches and main roads.

6) [Also found in :- MORANT, Philip. The history and antiquities of the County of Essex. 1763 - 1768]

7) BLMAPS : K. 13. 14. a. 2.

49 Colchester

1) The South East view of Colchester.

2) Artist & engraver - Ryland, J.

3) -

4) -

5) Simplistic, small prospect view.

6) -

7) BLMAPS : K . 13. 14. b. 2.

HALSTEAD

A small market town known for its clothmaking.

maps and plans

50 Halstead

1) -

2) -

3) [c. 1625]

4) -

5) Colour MS, part illegible, showing the town in situ of the surrounding fields. Town depicted as lying flat upon the page, with a detailed and out of proportion manor house.

6) -

7) ERO : D / D V Z 282.

views

51 Halstead

1) -

2) -

3) -

4) -

5) Artistic close up view of the town set in a rustic scene.

6) -

7) BLMAPS : K .13. 15. 1.a.

HARWICH

An important fortified port and naval town, Harwich was also known for its fishing industry.

maps and plans

52 Harwich

1) A plan of his majesty's lands, messuages and stables....purchased by act of Parliament for fortifying Harwich.

2) Surveyor - Davies, Griffith.

3) 1745.

4) -

5) Ground plan giving basic outline of Harwich, with a bird's eye elevation of the coast. Long list of buildings and lands puechased and an alphabetical key (now lost) to the field names.

6) -

7) ERO : T/M 174.

1) Harwitsh.

2) Illegible signature.

3) -

4) -

5) MS sketch showing the town's basic shape, with only the church drawn in, and gates and 'yaerd' marked. Circumference of the 'Eastern bonnk' given and low and high tides marked. Town shown in relation to the coast, with defence in mind.

6) -

7) BLMAPS : K. 13. 15. 2.

54 Harwich

1) A plott and sur[vey] [for] Roger Drayton of his coppie and frehold lands, lying in and holding of Sir George Whitmors mannor of Dovercourt.

2) -

3) [1855 copy of fifteenth century original]

4) -

5) Bird's eye view of Harwich set in situ of the fields and marshes. Large and out of proportion galleons and boats. Scale surmounted by a pair of dividers. Compass.

6) -

7) ERO : T:M 281.

55 Harwich

1) -

2) -

3) -

4) -

5) Basic MS skeleton of a plan, defining the town walls and main roads only. Elevated church and windmill. Set in situ of marshes and fields, with high and low tides marked. Scale in feet.

6) -

7) BLMAPS : K. 13. 15. 3.

views

56 Harwich

1) -

2) Engraver - Sheppard, R.

3) 1730

4) -

5) Close up, small, detailed prospect view. Numerical key to the main roads and buildings.

6) From:- TAYLOR, Silas. The history and antiquities of Harwich and Dovercourt . London, 1730.

7) BL : 578. g. 37.

57 Harwich

1) -

2) Engraver - Sheppard. R.

3) 1730.

4) -

5) Artistic view showing Harwich insitu of the countryside and sea, with the lighthouses prominent. Artist shown working in foreground. Alphabetical key for the whole scene.

6) [the part of this view focusing on the town is seen again in TAYLOR, Silas. The history and antiquities of Harwich and Dovercourt. London, 1730]

7) BLMAPS : K. 13. 15. 4. c.

58 Harwich

1) A view of Harwich and landguard fort taken from Harwich Cliff.

2) Artist - Gilder, H.

3) 1777

4) -

5) Artistic colour view, showing the town in centre of the landscape / seascape. Foreground shows three men with a telescope.

6) -

7) BLMAPS : K. 13. 15. 4. e.

59 Harwich

1) A prospect of the towne and harbour of Harwich.

2) -

3) -

4) To Henry Lord Viscount Bullingbrook.

5) Artistic view of Harwich in situ opposite landguard fort and surrounded by the sea. Fort depicted with cannons and large Union Jack. Several ships with cannons flying banners and pennants Town coat of arms. Alphabetical key for churches, public buildings, gates and lighthouses

6) -

7) BLMAPS : K. 13. 15. 4. a

60 Harwich

1) ...View of Harwich and the yatchs going out with Lord Anson returning the salute from landguard fort.

2) Artist -Allen, Thomas
Engraver - Conot, P.C.
Vendor - Bowles, Jonathan. (price 5s).

3) -

4) To their Graces the Duke and Dutchess of Ancaster.

5) View of Harwich from behind ships (all named). View also of a wreck and of a ship being built. Large coat of arms.

6) -

7) BLMAPS : K. 13. 15. 4. d

HATFIELD BROAD OAK

A medieval market town, Hatfield Broad Oak grew due to its horse fair and its trade in cloth, tanning, brewing and brickmaking.

61 Hatfield Broad Oak

1) The plott of the mannor of Barrington Hall in the parrish of Hatfield Regis...the possessions of ...Sir Tho[mas] Barrington.
2) Surveyor - Baylye, Jeremiah.
3) 1624
4) -
5) Colour MS with a bird's eye plan of the town set in situ of fields (these are colour coded with the names of tenant, field and acreage amount). Detailed elevations of town, church, and manorhouse on the map. Barrington's coat of arms set in an unusual surround surmounted by a capuchin friar. Scale of poles set in a decorative surround. Compass rose. Title is set in a highly decorative cartouche, with fruit and ribbons.
6) -
7) ERO :D /DQ 14 / 191.

62 Hatfield Broad Oak

1) A plan of the parish of King's Hatfield otherwise Hatfield Broad Oak.
2) Surveyor - Mackown, Jonathan.
3) 1766.

4) -

5) Colour MS detailed ground plan of the town set in situ of colour - coded fields. Scale of perches and chains set in floral surround. Compass rose. Large 'explanation box' with only one reference in it, the parish boundary line. Title set in decorative floral cartouche.

6) -

7) ERO : D/DQ 14 / 192.

ONGAR, CHIPPING

A medieval market town, Ongar developed through its agriculture and cloth production.

63 Ongar, Chipping

1) The North East view of Chipping Ongar....from an upper room of John Hughes.

2) Artist - Moore, William.

3) 1805

4) -

5) Artistic colour pen and ink sketch.

6) -

7) BLMAPS : K. 13. 15. 5. a.

64 Ongar, Chipping

1) The North West view of Chipping Ongar.

2) Artist - Moore, William.

3) 1805

4) -5) Artistic sketch of the town.

6) -

7) BLMAPS : K. 13. 15. 5. b.

ROMFORD

A medieval market town, Romford grew due to its agriculture, leather and cloth industries, becoming a busy coaching centre in the eighteenth century.

65 Romford

1) An exact survey of severall parcells of land lying near Rumford in the parish of Hornchurch....belonging to Wm. Holgate.

2) Surveyor - Stane, William.

3)1696.

4) -

5) Colour MS of town in situ of fields (names and acreage given). Buildings appear as if lying flat on the page, with emphasis given to the church and manor house. Scale of perches surmounted by a pair of dividers in a decorative surround.Compass rose. Alphabetical key now lost.

6) -

7) ERO : D/DSa 149.

SAFFRON WALDEN

The cultivation of Saffron for dyes and perfome brought great prosperity to the town, which thrived with successful agriculture and woollen cloth production.

66 Saffron Walden

1) A description of Audley End with ye Park lying in ye County of Essex.
2) Surveyor - Sargeant, George.
3) 1666
4) -
5) MS showing the town and Audley End, with the buildings lying flat on the page. Great detail given to the grounds at Audley End. Decorative calligraphy used. Scale surmounted by a pair of dividers set in a rococo cartouche. Compass. Key to field acreages set in a rococo cartouche. Title set in decorative cartouche.
6) -
7) ERO : T/M 172.

67 Saffron Walden

1) A plan of the town of Saffron Walden in the County of Essex.
2) Surveyor - Eyre, Edward John.
3) 1758.
4) -

5) MS ground plan, with darker shading giving emphasis to the church, market, independent Meeting House and Anabaptist Meeting House. Scale of perches besraddled by cherub holding surveying equipment including a theodolite and dividers. Unusual compass formed by faces of the elements blowing out gusts of wind. Title is displayed in a decorative cartouche with flags and flowers.

6) -

7) ERO : T/M 90

HUNTINGDONSHIRE

GODMANCHESTER

A prospering self governing town, Godmanchester thrived due to its horse and cattle fair and its control of the River Ouse.

68 Godmanchester

1) [Tenants of Godmanchester and Huntingdon vs Abbot of Ramsey]
2) -
3) Original map 1514, this copy 1898.
4) -
5) MS map to illustrate the water dispute between the tenants and the Abbot. Thus clear details of rivers and water mills are depicted. Towns denoted through houses and churches lying as if flat on the page. Latin text.
6) -
7) BLMAPS : 3005 (2)

HUNTINGDON

A busy market town which developed as a communications centre as a post town in the sixteenth century, and a

coaching centre in the eighteenth. Huntingdon is famed as the birth place of Oliver Cromwell.

See also no. 68 above.

69 Huntingdon

1) Huntingdon.
2) Artist - Speed, John.
3) 1611.
4) -
5) Bird's eye plan, with scale of 'pases', compass and alphabetical key for the churches and main streets.
6) From:- SPEED, John The Theatre of the Empire of Great Britaine :- map of Huntingdonshire.
7) BLMAPS : G. 7884.

KIMBOLTON

A market and fair town set in rich arable and woodland

70 Kimbolton

1) A true and exact plot of all the....Lordship of Kimbolton, belonging to the right Honourable Earl of Manchester.
2) Surveyor - Stirrup, Thomas.
3) 1673.
4) -

5) Rough MS estate map showing the town in situ of the fields (names and acreages given). Buildings depicted as is lying flat upon the page. Scale of chains surmounted by a pair of dividers. Compass.

6) -

7) BLMAPS : 2 965 (94)

71 Kimbolton

1) [Plan of the parish].

2) -

3) 1764

4) -

5) MS estate map in poor condition. Names and acreages of fields given. Scale of chains in decorative surround. List of tenants and their fields. Town shown with a few ground plans of buildings.

6) -

7) BLMAPS : 2 965 (95).

ST IVES

The town developed through its large cloth fair. By the eighteenth century St. Ives was established as a printing press centre, with one of the earliest county newspapers founded in 1720.

72 St.Ives

1) A plan of the lordship of Saint Ives, in the county of Huntingdon.

2) Commissioners for the enclosure of St.Ives-

Edmonds, Robert

Seal, Jonathan

Welstead, Benjamin.

3) 1808

4) -

5) Town ground plan with elevated church set in situ of detailed fields (names and acreages given). Scale of chains. Compass.

6) -

7) BLMAPS : 2965 (23)

ST. NEOTS

Medieval St. Neots originated as a Benedictine priory , but a market town developed due to the town's ferry trade.

73 St.Neots

1) A general plan of the estate belonging to Sir Stephen Anderson in the parish of St. Neots.

2) Surveyor - Bateman, Thomas.

3) 1757.

4) -

5) Detailed estate map with the town's ground plan set in situ of the fields (names and acreages given). Anderson's coat of arms, scale of chains and furlongs and elaborate compass. Table of tenants and their holdings. Title set in a decorative cartouche.

6) -

7) BLMAPS : 2965 (125).

NORFOLK

CLEY

A thriving port, Cley saw much continental trade serving as the main port for the Norfolk wool trade.

74 Cley

1) Map of Blakeney Haven and Port of Cley.
2) -
3) Original 1586, this copy 1846.
4) -
5) MS bird's eye plan, surrounded by out of proportion crude drawings of sea monsters, farmers and people fighting.
6) -
7) BLMAPS : 4325 (3).

75 Cley

1) Claye.
2) Surveyor - E.Y.
3) 1588
4) -
5) MS sketch of Cley and Weybourne in relation to the coast and fortifications there. Town denoted through sketchy elevations of houses and a church. Coastline shown in bird's eye elevation with cannons and

Weybourne fort with distances given at intervals.High and low tides marked. Fortified manor house of Sir William Heydon depicted. Apologia for lack of scale included in scroll cartouche.

6) -

7) NRO : 47

BCH.

CROMER

A coastal port and fishing town, the centre of the medieval Iceland fishing trade, Cromer declined during the eighteenth century.

76 Cromer

1) A description of lands belonging to Nathaniel Smith gent.lying in Cromer.

2) Surveyor - Buckenham, John.

3) 1717

4) -

5) Colour MS, part illegible. Buildings depicted as if lying flat upon the page, in situ of fields (names and acreages give), and coast (detailed out of proportion ships shown).Scale of poles on a plinth surrounded by a pair of dividers. Compass rose. Patterned border.

6) -

7) NRO : PD 523 / 145 (L)

DEREHAM, EAST.

A small market town, dependent on its agriculture.

77 Dereham, East

1) As Mr Brown's dwelling house and the George Inn are in the town of East Dereham, it was thought necessary to show the principal streets.
2) [Surveyor - Keymer, Henry]
3) 1757
4) -
5) Detailed town centre plan, part of a larger original. Bird's eye view but with the main buildings, including the George Inn, out of proportion and lying as if flat on the page.
6) -
7) NRO : 2
BCH.

78 Dereham, East

1) Plan of the town of East Dereham in the county of Norfolk to which the annex & copy of the award refers.
2) -
3) 1815.
4) -
5) Ground plan to illustrate tenure, with the different types of holdings colour coded. Town shown in situ of

fields (names and acreages given). Scale of chains, two compasses, and a ' note of explanation' to the colour codings.

6) -

7) NRO : C / Sca 2 187.

DOWNHAM MARKET

A long established market town, Downham was known for its butter trade.

79 Downham Market

1) A mapp of the common Fen of Downeham, Wimbersham and Stow....divided by the consent of Sir Ralph Hare, Lord of the mannor.

2) Surveyor - Byrd, Theophilus.

3)1665.

4) -

5) Colour MS depicting Downham Market as if lying flat upon the page. Field details given. Hare coat of arms, scale surmounted by pair of dividers and compass rose. Title in decorative cartouche. Elaborate floral border.

6) -

7) NRO : Hare 6314, M 2.

80 Downham Market

1) A mapp of the common fen of Downham, Wimbersham and

Stow in the county of Norfolk.

2) -

3) 1691

4) -

5) Colour MS less skilful copy of no. 79 above, giving more field details (with different names) but less attention given to the town, (Church is omitted). Compass and scale copied from earlier map. Decorative cartouche remains but the floral border is omitted.

6) -

7) NRO : Hare 737 / 5

230X1

GORLESTON

A small harbour town, Gorlestion grew in the shadow of Yarmouth.

81 Gorleston

1) A prospect of the Town of Gorlston.

2) -

3) 1750

4) -

5) Prospect view from the sea, showing the shore and landing beacon. Alphabetical key.

6) From map:- 'A new and correct chart of the sea coast

from Orfdness lights to Pritlewell'.

7) BLMAPS : MAPS 141. a. 1. (31).

82 Gorleston

1) The East prospect of the town of Goulston.

2) Surveyors - Major, Jonathon,
Winter, James
Barker, Jonathon

Artist - Lounder, Daniel

Vendor - Mount, William, & Page, T.

3) 1753

4) -

5) Prospect view from the sea with alphabetical key.

6) From map:-'The channells of Cockle & St.Nicholas Gatts with the buoyss and sea marks between Winterton Thwart lights & Pakefield'.

7) BLMAPS : MAR III 46.

GREAT YARMOUTH, see YARMOUTH, GREAT

HOLT

A small market town.

83 Holt

1) A survey of the estate of Robert Britiffe lying in the parishes of Hunworth, Studday, Holt, Thornage and Birningham.
2) Surveyor - Corbridge, James.
3) 1726.
4) -
5) Colour MS with towns depicted in bird's eye elevations in situ of fields and heaths. Britiffe's coat of arms, scale of chains, large compass rose and key of reference to the fields. In classical style cartouche, an explanation of the colour coding of different types of land holdings.
6) -
7) NRO : NRS 2 / 385.

KING'S LYNN

Originally titled Bishop's Lynn, the town became royal property after the Dissolution of the Monasteries. A thriving and wealthy port, King's Lynn was an important trading centre for wool and cloth.

maps and plans

84 King's Lynn

1) The groundplat of King's Lyn.

2) Surveyor - Bell, Henry.

3) 1561

4) -

5) Detailed bird's eye plan with town coat of arms, scale of paces, compass and numerical key to churches and public buildings, Ferry and Old Lynn also visible.

6) -

7) NRO : BL

412

85 King's Kynn

1) Ichnographia Burgi perantiqui Lennae Regis.

2) Surveyor - Rastrick, William.

3) 1725

4) To Robert Walpole.

5) Ground plan with churches and main public buildings shown in elevation. Town coat of arms and regalia, and seals of St. Margaret and the town given. Scale, compass, alphabetical key to the buildings and numerical key for the streets. Large elevations in the map surround of the 'Porticus Nunclinaria' and the 'Bursa Lennensis'. Also includes a prospect view of the town from the west. Dedication and title in rococo cartouches.

6) -

7) BLMAPS : K . 31. 28.

86 King's Lynn

1) A plan of the Borough of Kings Lynn.

2) Surveyor - Rastrick, William.

3) 1725

4) -

5) Actual map is identical to no. 85 above, however the surround differs and the legend is in English. Ground plan with churches and main public buildings in elevation. Town coat of arms, regalia and seals. Scale of gunters chains, compass, alphabetical key for churches and public buildings and numerical key for the streets. Map surround includes large elevations of the 'exchange or custom house', and a prospect view, 'the west prospect of King's Lynn'.

6) From:- PARKIN, Charles. An essay towards a topographical history of the County of Norfolk. vol VIII. London, 1808.

7) BL : G 3789.

87 King's Lynn

1) Plan of the town of Lynn shewing the entrance of the proposed cut to Eau Brink.

2) Surveyors - Donald, Thomas
Milne, Thomas.
Publisher - Faden, William

3) 1797

4) -

5) Ground plan survey emphasising the main public buildings through darker shading. Rather blank looking. Scale of feet, compass.

6) From: - 'a topographical map of the county of Norfolk ...published [by] ...William Faden, geographer to his Majesty'.

7) BLMAPS : 4315 (10).

88 King's Lynn

1) An accurate delineation of King's Lynn Norfolk, with the new paving and improvements.

2) Surveyor - Newham, William.

3) 1806.

4) -

5) Pencil and colour MS detailed ground plan concentrating solely on the main side of the river. Scale of chains, compass.

6) -

7) NRO : BL
42 / 1

89 King's Lynn

1) Plan of Lynn in Norfolk.

2) -

3) [1812 ?]

4) -

5) Blank looking ground plan, very similar to no.87 above,

depicting both sides of the River Ouse. Town regalia and scale of Gunters chains.

6) [also found in :- RICHARDS, William, The history of Lynn. London, 1812. (BL : 578. f. 33)]

7) NRO : BL
415

views

90 King's Lynn

1) Lynn Norfolk from the west, as shown in Bell's old view, published 1612.

2) Artist & engraver - Taylor, W.

3) 1738

4) -

5) Close up prospect view showing the churches in clear detail.

6) From:- MACKERELL, Benjamin. The history and antiquities of the flourishing Corporation of King's Lynn. London, 1738.

7) BL : 10350. f. 26.

91 King's Lynn

1) The west prospect of Lynn -Regis.

2) Artist - Bell.
Engraver - Bafire.

3) 1738

4) To Charles Peast of Lynn Regis.

5) Pleasant prospect view.

6) From :- MACKERELL, Benjamin. The history and antiquities of the flourishing corporation of King's Lynn, London, 1738.

7) BL : 10350. f. 26.

92 King's Lynn

1) The East prospect of Lynn-Regis in the county of Norfolk.

2) Artists & engravers - Buck, Samuel & Buck, Nathaniel.

3) 1741.

4) -

5) Detailed prospect view in familiar Buck style, with distinctive ships portrayed in the background. Long historical description including details of the change of name, corporation, markets and M.P.s. Town coat of arms, and numerical key.

6) -

7) BLMAPS : K. 31. 29. b.

93 King's Lynn

1) Lennae Regis prospectus ab occidents.

2) Artist & engraver - Bell, Henry.

3) -

4) -

5) Detailed, close up, expansive and impressive view. Two

angels depicted holding the town regalia and coat of arms. Numerical key. Title in scroll display.

6) -

7) BLMAPS : K . 31. 29. a.

NORWICH

Early - modern England's second largest city after London, Norwich was a wealthy cathedral town thriving on its cloth trade. Mousehold Heath, just outside the town was the site of Kett's rebel camp in 1549.

maps and plans

94 **Norwich**

1) Nordovicum, Angliae Civitas.

2) Artist - Cuningham, William.

3) 1558.

4) -

5) Detailed bird's eye view, with master and apprentice leaning over surveying equipment in the foreground. Town and crown coats of arms. Alphabetical key to the churches and public buildings. Coats of arms each held by two putti, whilst Mercury is depicted above the title scroll display. Farming activities evident.The earliest English town plan of known date.

6) From :- CUNINGHAM, William. The cosmographical Glasse.

London, 1559.

7) BLMAPS : 59. i. 28.

95 Norwich

1) Map of parts of Norwich and Mushold.

2) -

3) 1585

4) -

5) Sketchy plan of the town in situ of surrounding parishes and fields. Buildings shown as if flat upon the ground, manor houses are out of proportion. This plan accompanied the certificate from the Court of Exchequer 'for the perfecting of the plan of the waste of Mushold'

6) From :-KIRKPATRICK, John. The streets and lanes of the city of Norwich. Norwich, 1889.

7) BL : 10352 . m . 10.

96 Norwich

1) Norwiche

2) Artist - Speed, John.

3) 1611

4) -

5) Bird's eye plan emphasising the castle and cathedral. Town coat of arms, compass and alphabetical key to the churches and gates.

6) From :- SPEED, John. The Theatre of the Empire of Great

Britaine. :- map of Norfolk.

7) BLMAPS : G. 7884.

97 Norwich

1) Nordovicum Angliae Civitas.

2) Editor - Braun, George.
Engraver - Hogenberg, Frans.

3) 1618

4) -

5) Bird's eye view emphasising the castle and cathedral. Enlarged wealthy - looking couple in foreground. Town coat of arms set in laurel wreath, also royal coat of arms. Numerical key to the churches and gates.

6) From :- BRAUN, George, and Frans HOGENBERG. Civitates Orbis Terrarum.

7) BLMAPS : MAPS C. 7. d. 1.

98 Norwich

1) Norwich Nordovicum.

2) -

3) 1650

4) -

5) Basic bird's eye plan showing the town dominated by surrounding countryside. Town coat of arms.

6) From :- Plans of seventeen towns in Great Britain 1650.

7) BLMAPS : C. 27. e. 3.

99 Norwich

1) Map of the city of Norwich reduced with a few alterations from Cleer's map.
2) Artist - Kirkpatrick, John.
3) Original 1696, this copy 1889.
4) -
5) Ground plan survey with elevations of the town wall, castle, cathedral and churches on the map. 'Kett's Castle' marked. Scale of yards, compass and numerical key to the roads and fields.
6) From :- KIRKPATRICK, John. The streets and lanes of the city of Norwich. Norwich, 1889.
7) BL : 10352. m. 10.

100 Norwich

1) Nordwich, capitale del contado di Norfolck.
2) [Artist - Coronelli].
3) 1706
4) -
5) Bird's eye plan with no depiction of the castle. Similar in style to no. 97 above. Crown coat of arms, town coat of arms set in a laurel wreath.
6) From :- CORONELLI, Y.M. Teatro della Guerra vol III. Venice, 1706.
7) BLMAPS : MAPS C. 21. b. 25

101 Norwich

1) Norwich, Latinis Nordovcum

2) [Artist - Coronelli]

3) 1706

4) -

5) Bird's eye plan with poor representations of the castle and cathedral. Town coat of arms.

6) From :- CORONELLI, Y.M. Teatro della Guerra vol III. Venice, 1706.

7) BLMAPS : MAPS C. 21. b. 25

102 Norwich

1) Mapp of the city of Norwich.

2) Artist - Corbridge, J.
Engraver - Harris, J.

3) 1727

4) To Charles Townsend,

5) Bird's eye plan with castle and cathedral prominent. Brief description of the town and historical account of the bishopric and cathedral. Town coat of arms held between two angels, also Townsend's coat of arms.Scale, compass and alphabetical key. Elevations of churches and the houses of important inhabitants given in map suround. List of city wards given.

6) -

7) BLMAPS : 4350 (8)

103 Norwich

1) A new mapp of Norwich.
2) Engraver - Hoyle, John.
3) [1728]
4) -
5) Ground plan survey with the wall and gates shown in elevation. Churches, markets and hospitals also elevated on the map. Castle and cathedral elevated out of proportion. Scale of yards, compass, alphabetical key to churches and numerical key to gates and public buildings. Map itself is very similar to Cleer's 1696 map.
6) From :- NORRIS, Anthony Miscellaneous papers relative to Norfolk and Norwich vol I, 1791.
7) NRO : RYE M59 (vol 1).

104 Norwich

1) A new plan of the city of Norwich.
2) Surveyor - King, Samuel.
3) 1766
4) To the town's M.P.s, Mayor, recorder, steward, sherriffs, aldermen and councillors.
5) Clear ground plan with elevations of the cathedral,churches, and other important buildings on the map. Town regalia and coat of arms held by two angels. Bishop's and Priory coats of arms, scale and compass rose. Map surround includes elevations of

important buildings. Dedication in rough rococo cartouche.

6) -

7) BLMAPS : K. 31. 32.

105 Norwich

1) Plan of the city of Norwich.

2) Engraver - Smith, T.

Publisher - Chase & Co for the Norwich Directory.

3) 1783

4) -

5) Ground plan survey with numerical and alphabetical keys (now lost).

6) -

7) BLMAPS : MAPS 187. 6. 2. (8).

106 Norwich

1) Plan of the city of Norwich.

2) Surveyor - Hochstetter, Anthony

Engraver - Neele, Samuel John.

3) 1789

4) To the mayor, recorder, sheriffs, aldermen and commonalty.

5) Ground plan survey with churches and public buildings emphasised through darker shading. Town coat of arms held by two angels, scale. Compass, numerical key to churches, and alphabetical key to public buildings.

6) -

7) BLMAPS : K. 31. 33.

107 Norwich

1) Plan of the city of Norwich.

2) -

3) [1810]

4) -

5) Ground plan survey with churches, town wall, cathedral and castle depicted in elevation. Brief description of the town and its corporation. Many coats of arms, insignia, seal, swanmarks and old coins are depicted in the surround. Compass rose. Numerical key to the churches and public buildings.

6) From :- PARKIN, Charles. An essay towards a topographical history of the county of Norfolk. Vol XI. London, 1810.

7) BLMAPS : 2066 c

108 Norwich

1) A plan of the city of Norwich.

2) Editor - Blomefield, Francis

3) [1810]

4) To Thomas Gooch, Bishop of Norwich.

5) Map is identical to no. 107 above, being a ground plan with some elevations. The town and corporation description is the same, as is the surround of coins,

seals, coats of arms, insignia and swanmarks.The differences are: the dedication and its decorative cartouche held between two angels, the depiction of swords, maces and ceremonial cap and a description of the river.

6) -

7) BLMAPS : K. 31. 31.

109 Norwich

1) Nordovicum Angliae Civitas.

2) Artist - Valezo, Fr.

3) -

4) -

5) Bird's eye plan with cathedral prominent, very similar to no. 97 above. Two out of proportion wealthy looking people in foreground. Town coat of arms set in laurel wreath, Royal coat of arms also.

6) From :- Raccolta di le piu illustri et famose citta di tutto il mondo.

7) BLMAPS : MAPS C. 24, a 5.

110 Norwich

1) Norwich

2) Engraver - Nicholls, Sutton.

3) -

4) -

5) Ground plan survey with churches, cathedral, castle and

wall shown in elevation. 'Kett's Castle' is marked outside the town (suggesting that this is a copy of Cleer's 1696 map). Town coat of arms and compass.

6) -

7) BLMAPS K. 31. 30

views

111 Norwich

1) The North East prospect of the city of Norwich.

2) Artists and engravers - Buck, Samuel & Buck, Nathaniel.

3) 1741.

4)

5) Detailed prospect view in familiar Buck style. Long historical description includes details of the town's corporation and M.P.s. Town coat of arms, numerical key.

6) -

7) BLMAPS : K . 31. 34. b

112 Norwich

1) The South East prospect of the city of Norwich.

2) Artists & engravers -Buck, Samuel & Buck, Nathaniel.

3) 1741

4) -

5) Detailed prospect view in familiar Buck style, with the cathedral prominent. Numerical key.

6) -

7) BLMAPS : K. 31. 34. c.

113 Norwich

1) -

2) Artist and engraver - Landson, Row.

3) 1799

4) -

5) Colour artistic view.

6) -

7) BLMAPS : K. 31. 34. d.

114 Norwich

1) Panoramic view of the city of Norwich.

2) Artist - Barker, H.A.
Editors - Stevenson, W.& Stevenson, S.W.
Matchett, J.

3) 1809

4) To the Justices of the Peace for Norfolk.

5) Panoramic view of the buildings and land surrounding the castle ground plan.

6) -

7) BLMAPS : K. 31. 34. i.

115 Norwich

1) The North East prospect of the city of Norwich.

2) Artist - Kirkpatrick, Thomas.

Engineer - Kirkall, E.

3) -

4) To Charles Townshend.

5) Expansive, detailed prospect view. Historical description of the town and its wards, Townshend's coat of arms, also the town's coat of arms held by two angels.The bishop's and priory coat of arms held by two putti. Alphabetical and numerical key to the churches and public buildings. Ancient coins depicted. Also includes a ground plan survey ' a plan of the city of Norwich' with compass.

6) -

7) BLMAPS : K. 31. 34. a.

SWAFFHAM

A market town which prospered due to its textile industry, Swaffham became a social centre in the eighteenth century, with the formation of the Swaffham Club for hare coursing in 1776.

116 Swaffham

1) Plan of the town of Swaffham.

2) Surveyors - Donald, Thomas & Milne Thomas.

3) 1797

4) -

5) Ground plan survey with the church and main public buildings emphasised through darker shading. Scale of

yards, compass.

6) From map :- 'A topographical map of the county of Norfolk...by...William Faden, geographer to his majesty'.

7) BLMAPS : 4315 (10).

THETFORD

An established market town, Thetford developed through its rabbit farming, becoming a seventeenth century postal and stage coach centre.

117 Thetford

1) A plan of the lands of Henry Thomson.

2) Surveyors - Parker, J. & Kittle, Jonathan.

3) 1765

4) -

5) Colour MS ground plan with the church and windmill shown in detailed elevation. Town set in situ of fields (names and acreages given in numerical and alphabetical key). Scale of perches, large compass. Title set in unusual decorative cartouche.

6) -

7) NRO : D.S. 321 (202).
Cabinet III

118 Thetford

1) Plan of Thetford St. Peter, Thetford St.Cuthbert and Thetford St. Mary.

2) Surveyors - Jones, Dan.
Sparke, John,
Watson,H.

3) 1806

4) -

5) Colour coded ground plan set in situ of fields, to accompany enclosure award. Different parishes and land tenure types shown by colour coding. Scale, compass and numerical key to town plots. Title in fine decorative rococo cartouche.

6) -

7) NRO : Hayes & Storr 2818174
no. 177.

WALSINGHAM

Walsingham developed as a medieval pilgrimage centre.

119 Walsingham

1) Plan of the town of Little Walsingham.

2) -

3) 1812

4) -

5) Colour ground plan survey, with the church shown in

elevation as if lying flat on the page, to illustrate enclosure awards. Colour coding for tenure types. Scale of chains, compass and numerical key to accompany colour - coding.

6) -

7) NRO : Hayes & Storr Map no 107
T 189 D

WORSTEAD

A small town known for its cloth production.

120 **Worstead**

1) An exact copy made...of the mappe of all the arable lands as they lie with the boundes of Worstead township in the countie of Norfolke.

2) Surveyor - Thurston, Edward
Copyist - Wymer, Robert

3) 1781

4) -

5) Colour MS showing bird's eye town in situ of colour-coded fields, Scale surmounted by pair of dividers, compass rose. Title in decorative cartouche.

6) -

7) NRO - Church Commissioners
map 11905
(above T 38A)

YARMOUTH, GREAT

A large and thriving port town and trading centre, Yarmouth was famous for its herrings.

maps and plans

121 Yarmouth, Great

1) Yarmouthe and Warburne Hop[e]
2) Surveyor - E.Y.
3) 1588
4) -
5) MS bird's eye plan of the town and coastline, showing fortifications. Town not fully detailed, but galleys, fortified wall and out of proportion fighting soldiers all depicted. Alphabetical and numerical key to the towers and gates giving their height.
6) -
7) BLMAPS : MAPS 186. n. 2. (35).

122 Yarmouth, Great

1) A discription of ye towne of Great Yaremouth...with a survey of Little Yarmouth...as it haith been lately staked out in order to the rebuilding...
2) -
3) 1608
4) -

5) Bird's eye view, showing the street pattern of Little Yarmouth laid out. Town shown in situ of fields and 'The German Ocean'. Town coat of arms in decorative surround. Scale of feet surmounted by a pair of dividers. Alphabetical key to the roads. Some text in Dutch. In map surround elevation of a 'house designed for Little Yaremouth'.

6) -

7) BLMAPS : MAPS 187. 1. 2. (14).

123 Yarmouth, Great

1) [illegible Latin text]

2) Surveyor - Swinden, Henry.

3) 1753

4) -

5) Detailed ground plan survey, with scale, including details of how the town's wall is the longest in Britain and in Europe, excluding Seville.

6) -

7) NRO - Yarmouth Library
L 1812
PP4.

124 Yarmouth, Great

1) Plan of Great Yarmouth.

2) Surveyor - Swinden, Henry
Copyist & artist - Armstrong, Mostyn Jonathon.

3) Original -1772, this version 1779.

4) To Charles Townshend and Richard Walpole.

5) Detailed ground plan survey, with main buildings emphasised through darker shading. Description of how Armstrong came to have the original plans. Town coat of arms, scale of chains, compass. In map surround, an elevation of St.Nicholas Church and a prospect view, 'General view of Great Yarmouth and its environs', by Armstrong.

6) -

7) BLMAPS : K. 31. 39. 3.

125 Yarmouth, Great

1) Plan of Great Yarmouth.

2) Surveyors - Donald, Thomas & Milne, Thomas.
Publisher - Faden, William.

3) 1797

4) -

5) Detailed ground plan with important buildings, emphasised through darker shading. Scale of chains, compass. Chambers (Geographical Journal 130, 1964. p. 431) thinks that Faden utilised Armstrong's surveys for this plan.

6) -

7) BLMAPS : K. 31. 40. a.

127 Yarmouth,Great

1) A North-West view of the Quay of Great Yarmouth.
2) Artist - Butcher, J.
   Engraver - Pollard, R.
3) 1790
4) -
5) Artistic view with the town glimpsed behind detailed depictions of ships.
6) -
7) BLMAPS : K. 31. 40. f.

128 Yarmouth, Great

1) Yarmouth.
2) (printer - Down?)
3) 1799
4) -
5) Artistic view of the town centre, showing a lot of activity, including drilling soldiers, One shop sign only is clearly portrayed, 'Down's book and print warehouse, copper plate & letter press printing'.
6) -
7) BLMAPS : K. 31. 40. c.

129 Yarmouth, Great

1) The west prospect of the town of Great Yarmouth.
2) Artist - Corbridge, J.
   Printer - Bowles, T. & Sayer, Robert.

3) -

4) To Robert Walpole.

5) Detailed, close up, expansive prospect view showing busy town life. Long historical description including details of the town's corporation and M.P.s. Town and Walpole's coats of arms. Map surround includes elevations of churches, public buildings and houses of main inhabitants with the owner's names underneath. Also includes a sea scape with boats, and two sea views of a 'storm' and a 'calm'. Map surround also includes ground plan survey, 'The plan of Yarmouth', with the wall, churches and main public buildings shown in elevation. Scale, compass and numerical & alphabetical keys included in this plan.

SUFFOLK

ALDEBURGH

Aldeburgh prospered as a port during the sixteenth century, with a growing shipbuilding industry, Drake's 'Greyhound' and 'Pelican' were built here.However, the silting of the river prevented further growth and the town declined due to sea erosion.

130 Aldeburgh

1) Plan of encampment of the Western Battalion of the Norfolk Regiment Militia....near Aldborough in Suffolk.
2) Surveyor - Armstrong, Mostyn Jonathon.
   Engraver - Page, J.
3) 1779.
4) -
5) Colour ground plan set in situ of the encampment, fields and marshes. Brief description of town's decline due to sea erosion given. unusual compass, composed of rifle and sword crossing a drum.
6) From :- Suffolk illustrations : Domestic, vol 6 .
7) BLMAPS : MAPS 9. d. 1.

BECCLES

A small market town.

131 Beccles

1) A perspective view of Beccles in the county of Suffolk.
2) -
3) -
4) -
5) Artistic rustic view, emphasising the church.
6) -
7) BLMAPS : K. 39. 9.

BURY ST. EDMUNDS.

St. Edmund's remains were brought to Bury in 908 when a monastery was founded. Since then the market town flourished through its textile industry and banking commerce, becoming an important social centre in the eighteenth century.

maps and plans

132 Bury St. Edmunds

1) A new and accurate plan of the ancient Borough of Bury Saint Edmunds.
2) Surveyor - Downing, Alexander
   Engraver - Toms, W.H.
3) 1740
4) To the alderman, recorder, capital burgesses and common council.

5) Clear ground plan survey with churches and main public buildings shown in elevation. Town regalia and coat of arms, compass, alphabetical key for churches and buildings and numerical key for street names. Map surround shows elevations of the cross and Abbey gate.

6) -

7) BLMAPS : K. 39. 11.

133 Bury St, Edmunds

1) Survey of the Borough of St. Edmunds Bury in the county of Suffolk.

2) Surveyor - Warren, Thomas
Engraver - Collins, R.

3) 1776

4) To the alderman, recorder, capital burgess, town clerk and burgesses of common council.

5) Clear, detailed ground plan survey, surrounded by forty coats of arms in addition to the town coat of arms in a decorative cartouche. Scales of chains and feet, compass, alphabetical key to hospitals and chapels and numerical key to churches and public buildings. Dedication in decorative cartouche. Map surround includes elevations of main public buildings. Out of proportion animals in surrounding fields detract from the modern look of the map. Commissioned by the corporation for a fee of five guineas.

6) -

7) SRO : P569

134 Bury St. Edmunds

1) A survey of the Borough of Bury St.Edmunds in the county of Suffolk.

2) Surveyor - Warren, Thomas.

3) 1791

4) -

5) Ground plan survey with town set in situ of surrounding parishes and fields (names and acreages given in tables of content). Compass.

6) -

7) SRO : M 555

views

135 Bury St, Edmunds

1) The East prospect of St.Edmunds-Bury, in the county of Suffolk.

2) Artists & engravers - Buck, Samuel, & Buck, Nathaniel.

3) 1741

4) -

5) Detailed prospect view in familiar Buck style, with Abbey prominent. Long historical description includes details of the town corporation and M.P.s. Town coat of arms and numerical key.

6) -

7) BLMAPS : K. 39. 13. a.

136 Bury St. Edmunds

1) Angel Hill in St. Edmund's Bury, with the Abbey and the churches of St. Mary and St. James, also a view of St.Edmund's Hill, Rushbrook and Hardwick.

2) Artist - Kendall, J.
Engraver - Lamborn, P.S.

3) 1774.

4) To the Duchess of Graston.

5) Artistic view of the town centre and urban life, also showing the abbey ruins.

6) -

7) BLMAPS : K. 39. 13. c.

137 Bury St. Edmunds

1) East view of Bury St. Edmunds.

2) Artist & engraver - Pickett, W.
Publisher - Rackham, I.

3) 1806.

4) -

5) Artistic view of the town, with rustic scene in foreground.

6) -

7) BLMAPS : K. 39. 13. b.

138 Bury St. Edmunds

1) View of Angel Hill, Bury.

2) Artist & engraver - Pickett, W.

3) -

4) -

5) Artistic view.

6) -

7) BLMAPS : K. 39. 13. n.

DUNWICH

A small port town, Dunwich declined through sea erosion.

140 Dunwich

1) A plan exhibiting the remains of the antient city of Dunwich AD1587. Also its river part whereof is Southwold Haven, with places of note bordering thereon.

2) Artist - Kirby, Josiah.
Engraver -Wood, J.
Publisher - Gardner, Thomas.

3) 1753.

4) To the Society of the Antiquarians of London.

5) Sketchy bird's eye plan of the town, with separate plan of the coastline showing the churches of Southwold and Walberswick. Town coat of arms, scale and compass. Alphabetical key to churches which are also depicted as

elevations in the map surround. Decorative border.

6) -

7) BLMAPS : K. 39. 15.

HADLEIGH

Hadleigh developed due to a thriving cloth and wool trade.

141 Hadleigh

1) A topographical description of Holieke [?] in Layham in the county of Suffolk being pezeil of the possessions of Thomas Stoddard.

2) Surveyor - Brome [?], Richard.

3) 1668

4) -

5) Colour coded MS showing bird's eye plan of town in situ of fields. Compass rose and keys of reference to the colour coded lands. Keys depicted in classical pillars, and title in decorative cartouche surmounted by a ram's head.

66) -

7) SKO : 2112.

IPSWICH

An ancient county town, Ipswich prospered as a port, developing with the flourishing cloth trade. The town is notable as the birth place of Cardinal Wolsey in 1475.

maps & plans

142 Ipswich

1) Ipswiche.
2) Artist - Speed, John.
3) 1611
4) -
5) Bird's eye plan with plan churches emphasised. Scale, compass, alphabetical key to churches and numerical key to gates and streets. A shining sun is depicted in the corner. This map is based on the work of Saxton.
6) From :- SPEED, John. The theatre of the Empire of Great Britaine. :- map of Suffolk.
7) BLMAPS : G. 7884.

143 Ipswich

1) The borough or corporation of Ipswich.
2) Surveyor - Ogilby, John.
   Engraver - Steward, Thomas.
3) 1674
4) To the bailiffs, burgesses and commonalty of the town of Ipswich.
5) Impressive detailed large ground plan survey, also

showing details of surrounding fields. Royal and town coats of arms, scale of feet surmounted by pair of dividers and compass with sun motif. Alphabetical and numerical keys to churches, main houses and public buildings and streets. Keys of reference, title and dedication all set in decorative cartouches. Map surround shows detailed elevations of twelve churches and the houses of Sir William Barker and Viscount Hereford. Also includes an expansive prospect view,"the South East prospect of Ipswich, faithfully and accurately performed" by Gr. King and Robert Felgate Generosm. This view has an alphabetical key to main items.

6) -

7) BLMAPS : K. 39. 20. 11. TABEND.

144 Ipswich

1) Ipswich.

2) [Artist - Coronelli, Y.M.]

3) 1706

4) -

5) Spacious bird's eye plan compass.

6) From :- CORONELLI, Y.M. Teatro della Guerra. Venice, 1706.

7) BLMAPS : MAPS. C. 21. b. 25.

145 Ipswich

1)....Small plan of Ipswich.

2) Artist - Grove, J.

3) 1761.

4) To the bailiffs, recorder, portmen burgesses and commonalty of Ipswich.

5) Bird's eye plan with town coat of arms, compass and numerical key to churches and streets.

6) -

7) BLMAPS : K. 39. 19.

146 Ipswich

1) Map of the town of Ipswich.

2) Surveyor - Pennington, Joseph.

3) 1778

4) -

5) Ground plan survey showing gardens in great detail. Ownership of surrounding lands indicated. Town coat of arms, scale of yards and compass. Title in decorative cartouche.

6) -

7) BLMAPS : K. 21. 1.

147 Ipswich

1) Plan of the town of Ipswich.

2) Surveyor - Hodskinson, Joseph.

Engraver & publisher - Faden, William.

3) 1783

4) To his Grace Augustus Henry Fitzroy, Duke of Grafton, Earl of Euston.

5) Detailed ground plan survey with churches and public buildings emphasised through darker shading. Scale of yards, compass.

6) From map :- 'The county of Suffolk...published by William Faden, geographer to the King.'

7) BLMAPS : 5200 (6)

148 Ipswich

1) Ipswiche, Ipswich.

2) -

3) -

4) -

5) Bird's eye plan almost identical to no. 145 above, exept that this is a blank version, with no date, dedication or name of surveyor. Title in decorative cartouche.

6) -

7) BLMAPS : K. 39. 18.

149 Ipswich

1) -

2) Surveyor - Grove. J.

3) -

4) To the Right Hon. Charles Townshend secretary at War.

5) Bird's eye sketch showing location of churches leading from Westgate and the market place. Also depicts Cardinal College and garden.

6) -

7) BLMAPS : K. 39. 21. 2.

views

150 Ipswich

1) The South- West prospect of Ipswich in the county of Suffolk.

2) Artists & surveyors - Buck, Samuel & Buck, Nathaniel.

3) 1741

4)-

5) Detailed prospect view in familiar Buck style. Long historical description includes details of the corporation, markets and town's M.P.s. Town coat of arms and numerical key.

6) -

7) BLMAPS : K. 39. 22. a.

LAVENHAM

A small town known for its weaving.

151 Lavenham

1) A plotte of all and synguler the mannors or

tenenements...of...Sir William Cordell...of Sudbury...Lavenham.

2) Surveyor - Amyee [?] of Barking.

3) 1580.

4) -

5) MS bird's eye plan showing towns in situ of fields. Scale.

6) -

7) SRO : 2130 / 1

LOWESTOFT

A port town which developed with a growth in trade and the fishing industry.

152 Lowestoft1

1) The East prospect of the town of Lowestoft.

2) -

3) 1750

4) -

5) Unusual prospect view from across the shoreline.

6) From map :-'A new and correct chart of the sea coast, from Lowestoft to Orford'.

7) BLMAPS : MAPS 141. a. 1. (31)

also : MAR III . 49.

NEWMARKET

Newmarket developed due to visitors to the nearby raceground.

153 Newmarket

1) Plan of the town of Newmarket.
2) Surveyor - Chapman, I.
   Printed for - Faden, William.
3) 1787.
4) -
5) Ground plan survey with the inns predominant. Alphabetical key to the stables of several owners. Title depicted on the wall of a stone house next to a horse 'Eclipse' and rider in costume of the period.
6) -
7) BLMAPS : K. 8. 75.

154 Newmarket

1) Plan of Newmarket.
2) Surveyor - Chapman, I.
3) -
4) To William, Earl of March & Ruglen...Vice Admiral of Scotland.
5) Ground plan survey similar to no. 153 above, except this is a less tidy plan and would seem to be of an earlier date, emphasising the inns, Royal coat of arms, compass. Alphabetical key to stables of various owners. Title is depicted on an ancient stone tablet next to a

horse and rider in different clothes to no. 153 above.

6) -

7) BLMAPS : K. 8. 74.

SUDBURY

Sudbury prospered due to the cloth trade, being a centre for weaving and wool and ideally situated as a port on the River Stour. The town is notable as the birthplace of Gainsborough in 1727.

see also no. 151 above.

155 Sudbury

1) The contents of Sudbury common pastures...with the town of Sudbury.

2) Surveyor - Brewer, P.

3) 1714.

4) -

5) Colour MS bird's eye plan of town with churches and windmill shown greatly out of proportion. Coat of arms in decorative floral surround. Numerical key to churches and more important houses (which are detailed on the map), including those of the aldermen. Decorative border.

6) -

7) SRO : EE 501 / 6 / 159.

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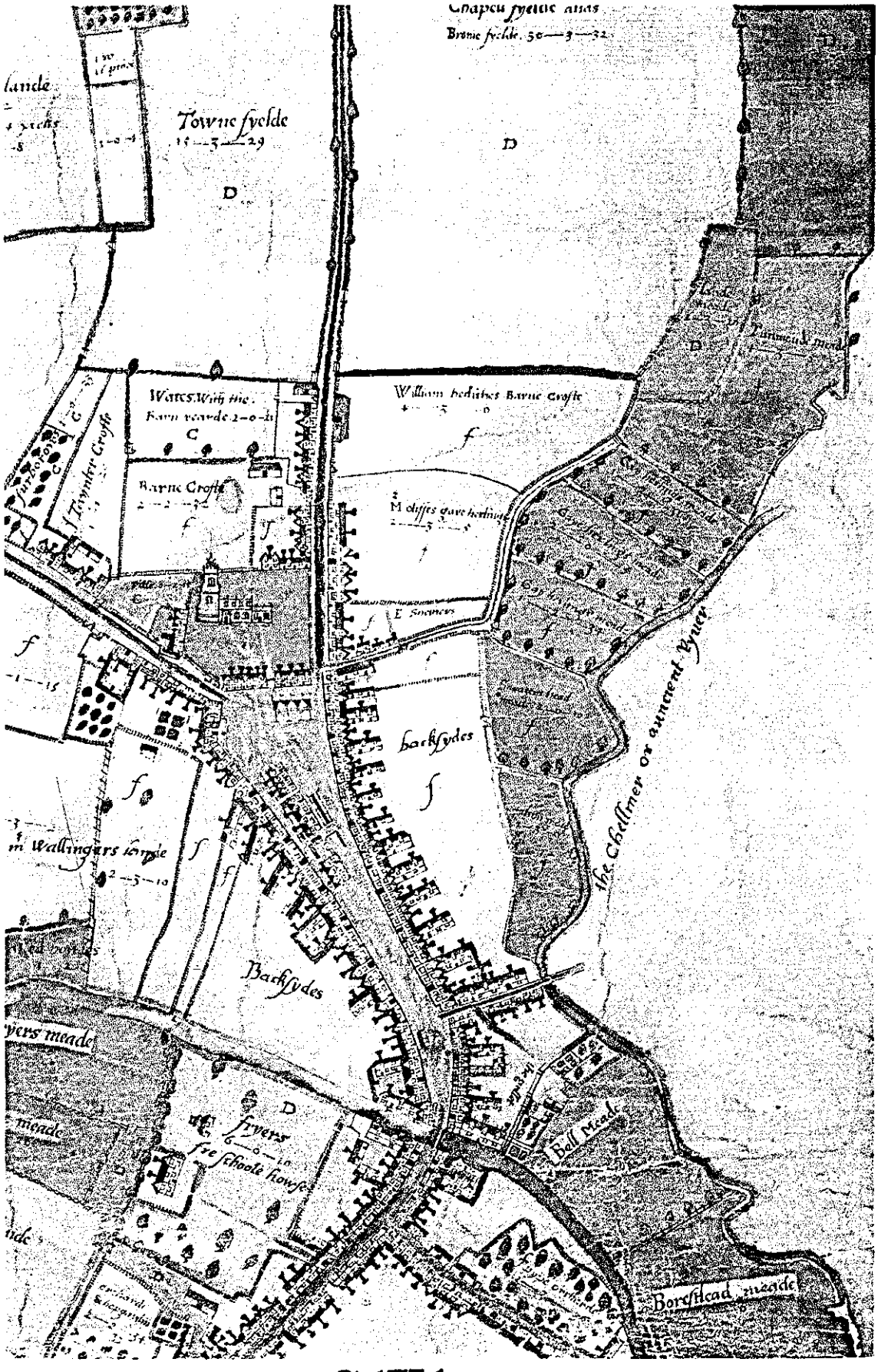

Towne fyelde
Barne Croste
Backsydes
Backsydes
fryers
fre schoole howse
Ball Meade
Borestead meade
the Chellmer or auncient Ryuer

PLATE 1

PLATE 2

THE GROUNDPLAT OF KINGS LYN

1 S. Margarets
2 S. Nicholas
3 All Saints
7 S. Iames
8 S. George
9 The Town Hall
10 East
11 South
12 Ladies Mount
13 Almes Houses
15 Tuesday Market place
17 The Glasshouse
18 Gorne mill
19 An Oyle mill
20 Worlds end
21 Fish ponds
22 Kings Stathyard
23 Common Stathyard
24 Purflett Bridge
25 S. Anns Fort
4 White
26 Gray
27 Augustine
28 Black
29 North
30 South
Fiers
Ferry

THE RIVER OVSE

The River Lin

old Lyn

A Scale of common paces

100 200 300 400 500 600 700 800

HBELL De excu An. 1561.

PLATE 3

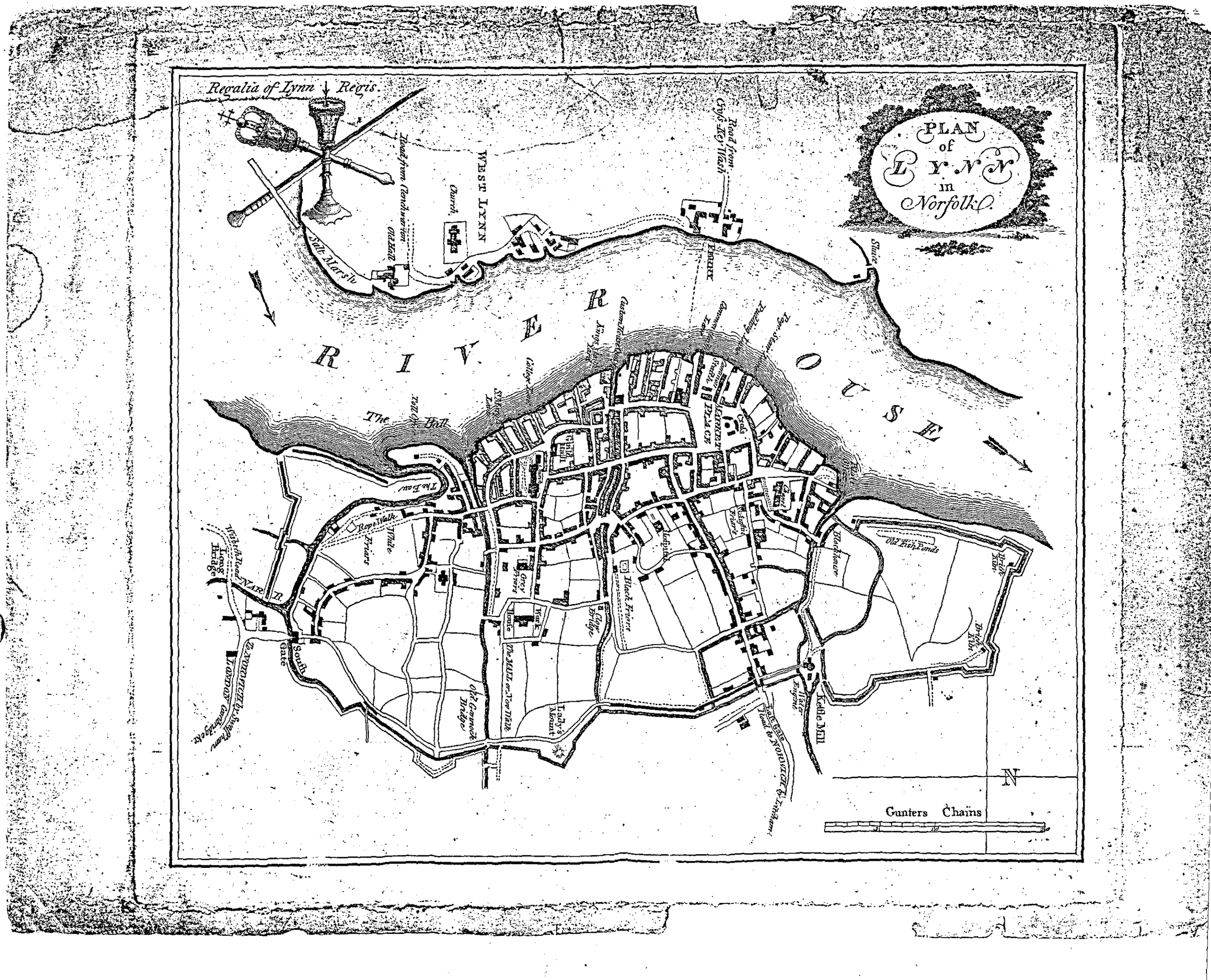
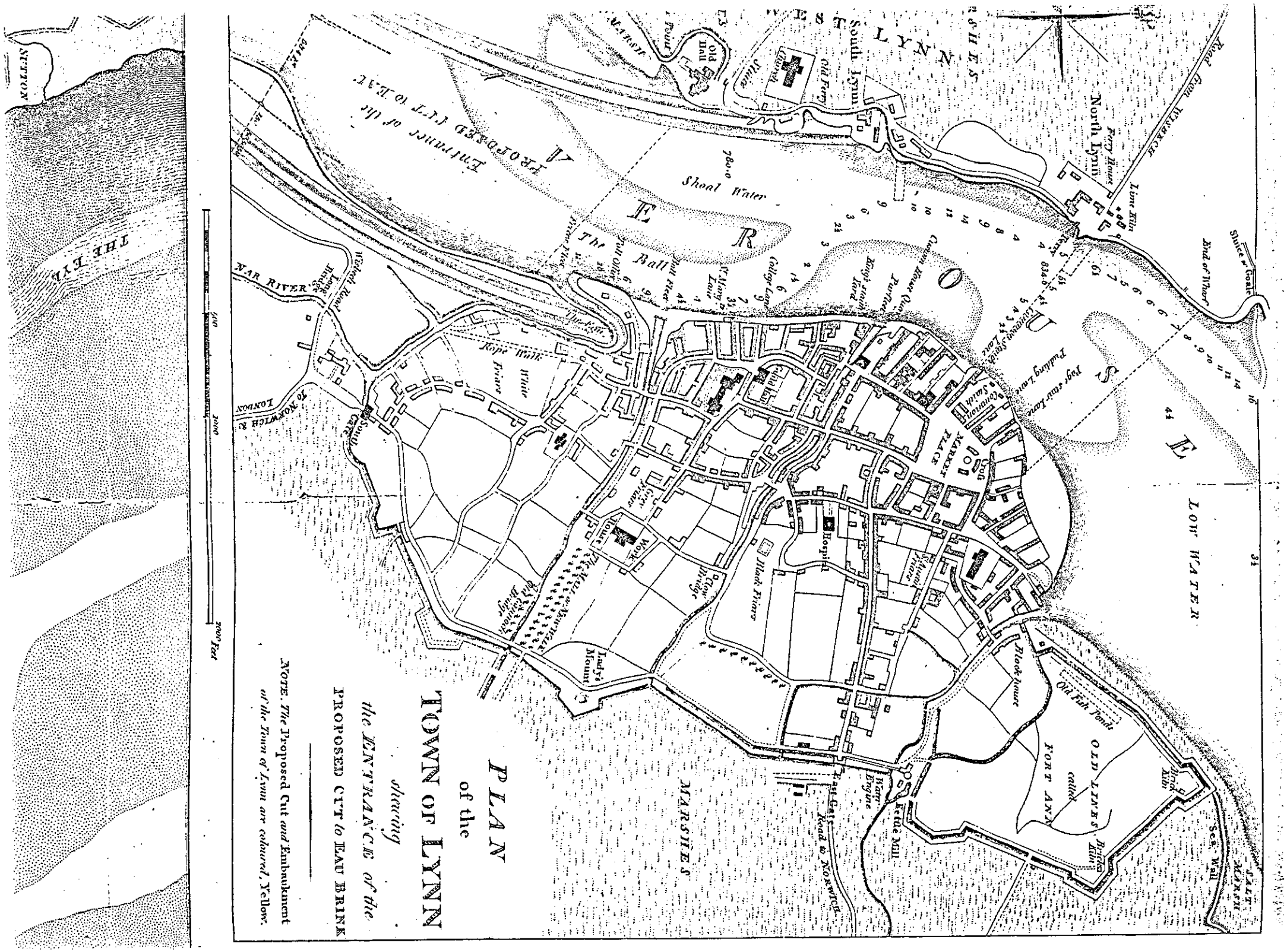

Regalia of Lynn Regis.
PLAN of L Y. N. in Norfolk.
WEST LYNN
Church
Road from Cley & Key Wash
Boat from Tenchmarsh
Salt Marsh
Ferry
Sluice
RIVER OUSE
Custom House
Kings Staith
College Staith
Queens Staith
Prince Staith
Duke Staith
Tuesday Staith
Saturday Staith
Thursday Staith
Friday Staith
Wednesday Staith
Monday Staith
Sunday Staith
Common Hall
Guild Hall
Town Hall
Exchange
Custom House
Quay
The Ball
The Bow
Rope Walk
White Friars
Grey Friars
Mount House
Black Friars
Hospital
Austin Friars
Market Place
Old Fish Ponds
Bridge Road
Bridge Road
Bridge Road

PLATE 4



FROM : 'A topographical map of the county of Norfolk... by... William Faden.'
1797. BLMAPS : 4315(10)

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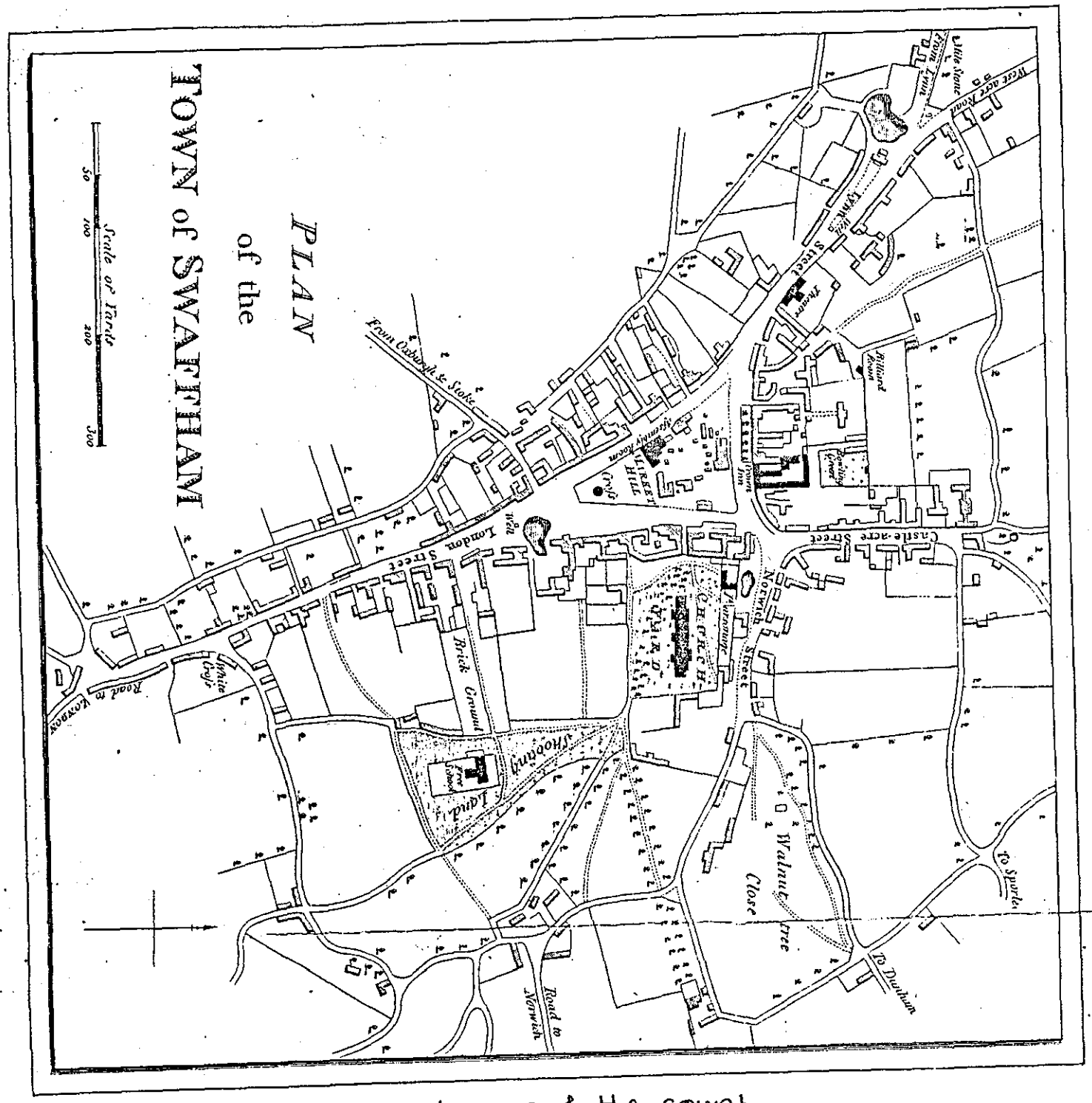
PLATE 5



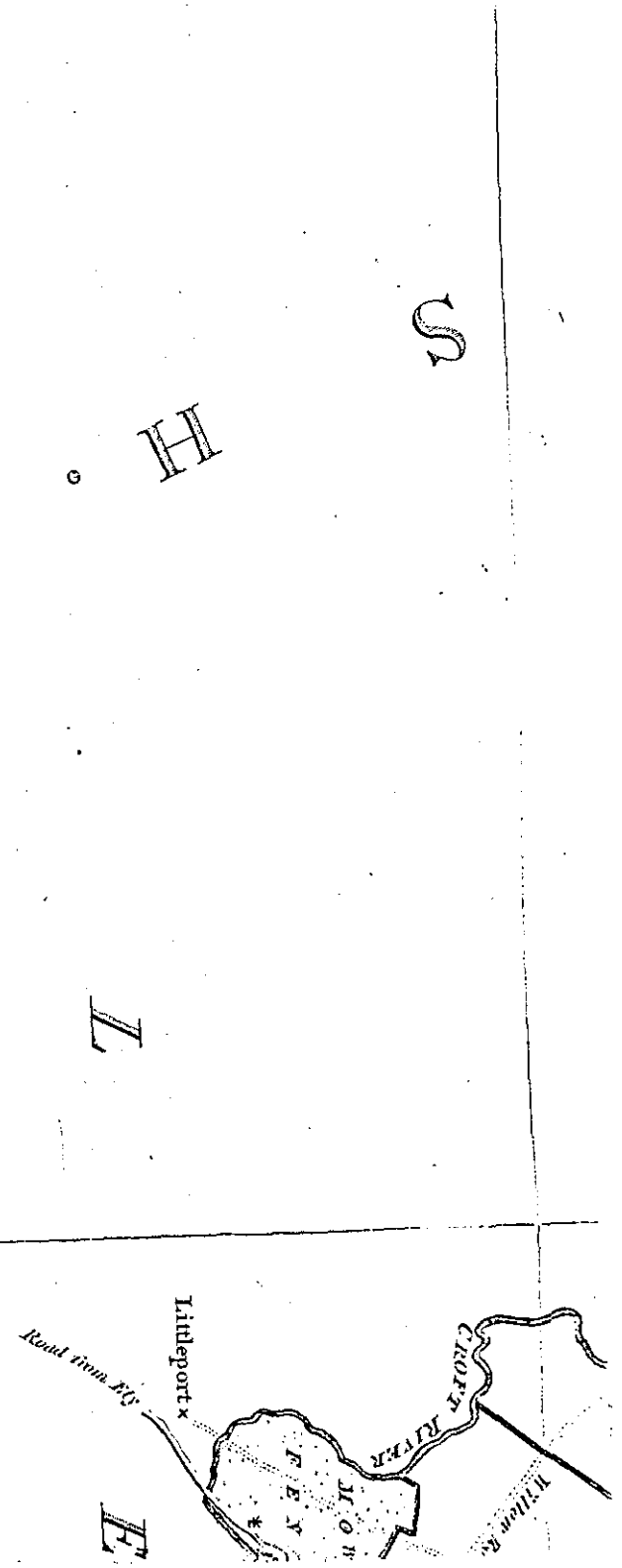


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PLATE 6

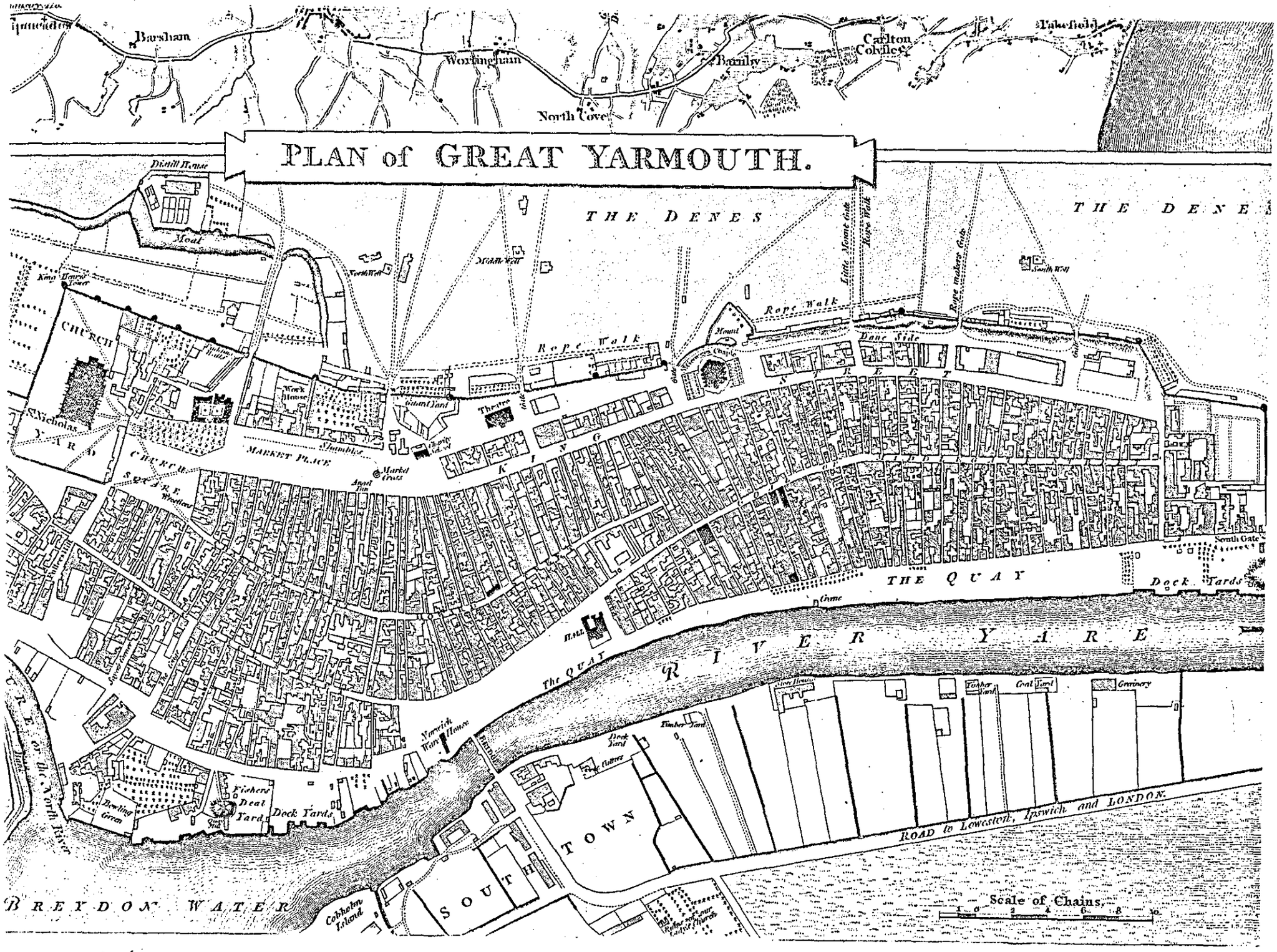

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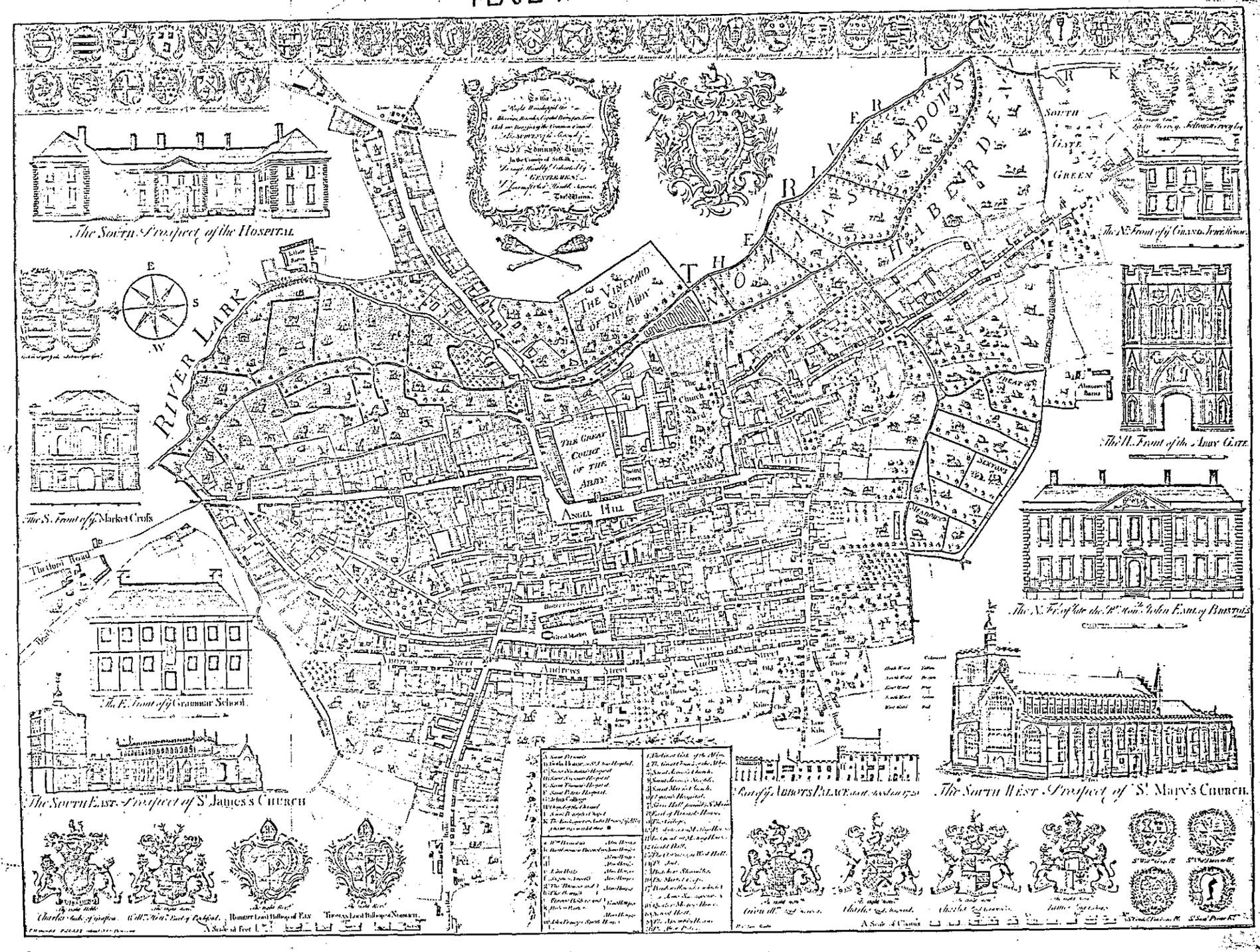
PLATE 7



The South Prospect of the Hospital
The S. Front of ye Market Cross
The E. Front of ye Grammar School
The South East Prospect of St James's Church
The N. Front of ye Grand Terrace
The W. Front of the Abby Gate
The N. Fr. of late the Rt. Hon. John Earl of Bristol's
The South West Prospect of St Mary's Church
Part of ye Abbots Palace
RIVER LARK
THE RIVER
NOMANS MEADOWS
HABERDEN
THE VINEYARD OF THE ABBY
THE GREAT COURT OF THE ABBY
ANGEL HILL
SOUTH GATE GREEN
Thetford Road
St Andrews Street