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WYNGAERDE'S MAP OF LONDON.

BY GEOFFREY CALLENDER.

THE earliest map of London that has come down to our time is Wyngaerde's *Panorama*. It was probably completed during the closing years of Henry VIII.'s reign. It may date back as far as 1543. It certainly cannot be later than 1550. Wyngaerde is supposed to have been a Fleming. But very little is known about him. He completed other topographical designs, but this of London is his most important work. The original is in the "Sutherland Collection" at the Bodleian. It measures ten feet by seventeen inches, and is divided into seven sheets. It has been photographed by the *London Topographical Society*, and tracings by N. Whittock are to be found in the "Crace Collection" Prints Department, British Museum, and in the Guildhall Library.

The drawing is of exceptional interest. Properly speaking, it is not a map at all. It is a picture. It is a bird's-eye view of the whole city, together with Westminster and Southwark, drawn in the manner which David Loggan used so effectively more than a century later in his *Oxonia Illustrata*, and which Mr. E. H. New's clever pen is once more popularizing to-day. The artist has taken an imaginary position high above the highest church tower, and unfolded for us a charming sketch of all the city's principal features. Difficulties of perspective are triumphed over, and each building that we want to find emerges from its insignificant surroundings and forces itself upon our imagination in a manner never realised when we scale to-day the dome of St. Paul's, or scramble to the top of the Monument.

On the extreme left of Wyngaerde's Map is Westminster Abbey. Fair fields come up to the western towers and stretch away to the distant horizon with here a copse and country lane and there a stately mansion "bosomed high in tufted trees." Between the Abbey and the river stand Westminster Palace, St. Stephen's Chapel, and Westminster Hall. Beside them in Old Palace yard can be seen the Conduit and Clock Tower. If we turn our backs upon these, and proceed eastwards towards London we travel by a pleasant country road and leave upon

our left St. Martin's-in-the-Fields and the Royal Mews, lately built by King Henry for his falcons and ospreys. When we reach the churches of St. Mary-le-Strand and St. Clement's Dane we begin to have buildings on either side of the road, for this is a real suburban thoroughfare. And so we come to the Fleet River, a broad stream that joins its waters with the Thames between the Palace of Bridewell and Baynard Castle. Fleet Bridge is "a bridge of stone, fair coped on either side with iron pikes." Crossing, we can enter the City by one of the two western gates, Ludgate immediately opposite St. Paul's or Newgate that was really *new* as long ago as King Stephen's time. The Gothic beauties of St. Paul's dominate the city. The spire, which reminds us of Salisbury, will still claim support from its flying buttresses for a century to come. Eastward of St. Paul's, Cheapside cleaves the city and makes a broad highway. Parallel with it to the north are the town walls intersected by castellated turrets. Four great battlemented gates stand boldly out: Aldersgate farthest west, then Cripplegate with its double towers and the Barbican beyond, then Moorgate and finally Bishopsgate. At the Priory of the Holy Trinity the wall turns southward to the Tower. Here, at the extreme east of the city, as at the west, there are two gates—Aldgate, an imposing edifice with the heads of traitors on its topmost tower tainting the air, and the Postern Gate by the walls of the Tower. This Postern Gate was once imposing enough, but fell in the year 1440, and has "never since by the citizens been re-edified." A visitor from the distant village of Stepney passing under this portal would have the Tower on his left, and on his right a broad expanse of green with the place of execution in the middle.

So much for the north of the Thames. On the Surrey side and immediately below the artist's coign of vantage, is the High Street, Southwark. The buildings here stand out well, and the very people in the streets are visible. There is a harper harping before a tavern. A gay young spark in the garments of Dürer and Holbein passes him on an ambling palfrey. A countryman drives his ox to market aided by a fussy barking dog. And a lean and slippered pantaloon helps himself along with a stick. On the left of the road is Suffolk House, a magnificent dwelling recently erected, and on the same side is the Church of St. Mary's, Overie. Beyond St. Mary's is London Bridge with its archway houses standing like giants astride for the pygmies to pass beneath.

Between this and Lambeth there are open fields. But to

the right of the High Street is the royal borough. Almost opposite the Tower on this side stands the most conspicuous building in the whole map, the monastery of Bermondsey, where Catherine, the wife of Henry V. and Queen Elizabeth Woodville breathed their last. Far away in the distance is Greenwich, with the Palace of Placentia, a tangle of minarets.

And through this mediæval town winds the unchanging Thames. Along its northern bank from Westminster to St. Paul's we can distinguish a succession of "Stairs" for the convenience of those who would reach the city by water—the King's Stairs, Whitehall Stairs, the Stairs of Durham House, and Grey Friars and Somerset Place. Once past Baynard Castle we reach Queen Hythe, a harbour full of ships, and then the wharves grow more frequent till we come to London Bridge.

Above the Bridge may be counted more than forty vessels. Some of these are ferry boats, some rowing boats. Some are small sailing vessels with one mast or two. And some are state barges with a flutter of flags. Opposite St. Mary's Hospital is a great lumber raft being towed up river to the saw-mills. Evidently the artist desired to give an impression of lively activity afloat.

Below London Bridge lies the chief interest of the picture. Here are big ships: more than seventy of them. Some ride at anchor in mid-stream. Others lie alongside the wharves. Some make their way up the river with a fair wind. Others laboriously work their way down the lower reaches. One can see at a glance what an important part the Tower plays with its magnificent accommodation. Little wonder that the designation "of the Tower" carries a meaning equivalent to magnitude. On either side of the Traitor's Gate are fantastic looking cranes "of majestique size" and doubtless a source of national satisfaction. Just below the Tower is St. Catherine's Dock. Here one can mark observers examining with an admiring eye the latest home arrived argosies. On the other side of the Tower much business is being done by the officers of the Customs House.

Five different kinds of vessels may be distinguished. There are ships of the Carpaccio build, sitting the water like swans; roomy and voluminous to the last degree, with bows of extravagant bluffness and inexhaustible capacity. There are two-masted vessels of slimmer girth. One of them has her courses set and fore and main topsails. There are three-masted vessels square-rigged but for the lateen sail upon the mizzen. There are three-masted vessels inferior in size to the two-masted big-

bellied "Carpaccios." There are vessels of inferior tonnage with two masts exhibiting an accentuated rake forward.

The ships are as often as not grouped together in clumps of four. This arrangement makes a careful examination difficult. But there is one detail of rigging that has caught the artist's fancy, and he has evidently drawn it with pleasure to himself wherever he could find excuse. This is nothing less than the Sprintsail Topmast. There are in the picture as many as seven examples of this spar. The shrouds may be seen and the yard and lifts. In two ships the topmast has a flagstaff also with colours flying.

In view of the discussion that has taken place (MARINER'S MIRROR, Vol. I., pp. 31, 58 and 92) I think this is an interesting discovery. I would like to hazard the conjecture that the Sprintsail Topmast was at first a rudimentary spar like the foremast and mizzen illustrated in the MARINER'S MIRROR, Vol. I., p. 74. It may have been that the sail was spread by sheets leading to a spritsail top or to some similar adjustment. If this were so it may well have been ignored in this country until the spritsail proper had established itself. Then the method of setting the Sprintsail Topsail as shown in Plate X. of *Durch Joseph Furttentbach's Architectura Navalis* (1629) would make the larger spread of canvas worth adoption.

To what nationality these seven ships belonged it is impossible to say. The date of Wyngaerde's Map almost exactly synchronizes with a landmark in British Commercial History. For about this time the Merchant Adventurers were challenging in London the long-established supremacy of the Hanseatic League. Little, however, was really accomplished at the death of Edward VI. and Mary's infatuation for Spain and Philip set the merchants of Antwerp on their legs again. Certainly when Wyngaerde drew his map he did not forget to give due prominence to the Steelyard, the Hansards' headquarters. In those days it occupied the site which to-day is covered by Cannon Street Station. So perhaps these ships are vessels of the Hanse which from the beginning of the fourteenth century until the reign of Elizabeth brought to this country the wares of Russia, Hungary, Bohemia, Flanders, Brabant, Germany and France, "jewels, silver bullion, quicksilver, wrought silks, gold and silver thread, camlets, grograms, glass, wax, salt, fur, timber, sugar, cotton, amber, cummin, linen fine and coarse, serges, tapestry, madder, hops, arms and ammunition, household furniture and other merceries of all sorts."