

From the *Transactions* of the
Bristol and Gloucestershire Archaeological Society

**A hitherto unknown Original Print of the Great Plan of
Bristol by Jacobus Millerd, 1673**

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1922, Vol. 44, 203-220

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A HITHERTO UNKNOWN ORIGINAL PRINT
OF THE GREAT PLAN OF BRISTOL
BY JACOBUS MILLERD, 1673.

By JOHN E. PRITCHARD, F.S.A.¹
(WITH PLATE.)

IN my recent paper² upon the old Plans of Bristol I referred especially to the work of Jacobus Millerd, a great plan-maker, and a burgess of the City, who lived in the middle of the seventeenth century, but I had insufficient time to do justice to his work; I propose, therefore, to enter into fuller particulars this evening.

Though it is known from our records that Millerd was a mercer by trade, carrying on business in our midst, it has not always been realised that it was he who was possessed of such remarkable ability as a surveyor. He must have been a most industrious man, for the production of three plans, and a curiously interesting bird's eye view of the City, in the space of three or four years, was a gigantic effort even in those days, for each work shows more than ordinary talent, as well as great knowledge of the City; and we possess no other production comparable to this large plan.

It is necessary to realise in the first place that Millerd's work was entirely original, as he had no earlier plan of any real value to assist him.

It may be urged that there was William Smith's view of the City, finished more than a century earlier (1568)

¹ Read at the Bristol Evening Meeting, 20th March, 1922, with additions.

² Read at Bristol, 21st February, 1921.

which is quite true, but in this tiny plan, only six inches square, inscribed by him as

“ measured and laid in platforme, by me,
W. Smith, being at Bristow the 30 and 31
July, 1568.”

there are no details to bring into comparison with Millerd's great undertaking; it is just a crude little work, and largely conjectural.

Now before coming to the subject of the evening, we must first of all take a glance at a view of the Millerd's plan of Bristol with which some of us are acquainted. It was engraved on copper, in four sections, and portrays the City with its growth added from time to time, from the original date in 1673 up to probably 1728 or 1730. That is to say the plan shows Bristol rather more than half a century after it was first issued.

In order to explain what I mean I will refer to the plans *seriatim* and name what I consider to be the different issues:

1673. The original issue, as now described, and of which a “ reduced facsimile ” is given with this paper.

1684. Second issue. This plan, of which a copy is in the City collection, came amongst others in a portfolio through the “ Braikenridge bequest.” It shows the Corne Market on the Key, and the date 1684, the year of its erection, may be seen engraved over the structure. It is only by this, and certain additional buildings added to the Plan that the date can be fixed.

Imprint. The same as the previous plan.

1696. Third issue. A copy of this plan was formerly in the possession of the late William George, and was purchased at his sale in 1900 for the City. This bears the date of the Corne Market just referred to, and the name and date “ the Mint, 1696 ” engraved on the ripple of the water, just below St. Peter's Hospital, indicating the

place where coinage was being struck at that period. Further additions in the City since the last issue have been engraved on this plan.

Imprint. Similar to last.

1728-1730. Fourth issue. Great additions to the buildings in the City, and in the bottom border these words added to the name of the Great House—"now 1710 Colstons Hospitall for Boys"; and the name "Colstons Boys Hospital" is engraved below the building at St. Augustine's and over the rigging of the ship.

Imprint. Sold by the Widow Penn in Wine Street, Bristol.¹

In the year 1727 the Corne Market-house in Wine Street was taken down, consequently the words "in Wine Street, Bristoll" were deleted and in their place were substituted "as it stood before taken down."

May I now say that this is a *red letter day* in the annals of the evening meetings of this Society, for with much enthusiasm I am exhibiting to-night an original impression of the *first issue of the great plan of Bristol*, finished by Jacobus Millerd in 1673.

This work is eleven years earlier than any other such plan in the City's possession, and as far as I can learn from the fullest investigation and search, during the past quarter of a century, no other copy has been known to exist, and Latimer, when preparing his Annals, did not find any reference to one in the City records.

Apart from our own City the British Museum has only a mutilated copy, and the Bodleian Library possesses only the lower half of one: both being a later issue.

The discovery then, of this original plan, forms an extraordinarily interesting event in the history of the City.

¹ Widow Penn appears to have carried on, at the same address, the business of her husband, Joseph Penn, Bookseller, who printed the earliest "List of the Votes of the Freeholders and Freemen of Bristol," in 1722. His name is not known after this date.

By a most remarkable coincidence this copy had been sent across to England from a town in North Italy, with other prints, some years since, and had lain dormant until my paper was given last Spring, when the owner, in reading the newspaper report, bethought him of the roll, which he had only cursorily examined upon its arrival. He immediately informed me of his possession, and wished me to inspect a plan he had unrolled.

This was actually the very fine original print, now shown publicly for the first time, which I am extremely proud to announce has been acquired for the City Collection.

Members of this Society will, I am sure, instantly realise the exceptional interest in the "find," and appreciate its priceless value; for this plan gives the earliest and most comprehensive vision of seventeenth-century Bristol that we possess.

The published plan of the survey carried out by Jacobus Millerd is described as

"AN EXACT DELINEATION OF THE FAMOUS CITY OF BRISTOLL AND SUBURBS thereof, together with all the High wayes, through-fares, streets, lanes, and public passages, therein Contained, Composed by a Scale Ichnographically Described Engraven & Published by Ia: Millerd, Cittizen & Inhabitant there."

It is an interesting fact that the "Term catalogue"—a contemporary bibliography of the period (1668-1709) stated that this "exact Map was published in four sheets encompassed with a large "Firdor"¹ showing most of the principal Buildings² therein contained (never before extant)."³

¹ The Editor of the "New English Dictionary" is unable to offer any suggestion as to the meaning of this word.

² For list of these views see end of paper.

³ Arber's reprint, 1903, i, 135.

The plan is emblazoned with the City Arms—by the Royal Arms, and by those of Queen Katherine of Braganza—and also by the Arms of the See, all finely proportioned.

Together with the border containing the views it measures 2 feet 9 inches wide, by 2 feet 6½ inches deep, and the imprint states that it was “Sould by Iohn Overton at the White horse without Newgate, London. And by Thomas Wall, Bookseller in Bristoll.”

The dedication is in Latin, which translated, reads:

“TO the most worthy and distinguished men of his native city, the Mayor, Aldermen, Sheriffs and Councillors of the City of Bristol, James Millerd in token of his loyalty offers and dedicates this Topography of that same City, such as it is.”

My old friend, John Latimer, has recorded that

“A copy having been presented to the Corporation, to whom the engraving was dedicated, the Council, in May, 1673, after eulogising the plan as “the largest, exactest and handsomest that ever was yet drawn of this City,” ordered that the author be thanked, and presented with a piece of plate of the value of £10. (We find from the City records that a silver tankard, which cost £10 7s. 8d. was given).

A similar gift of the value of £5 was voted to Millerd by the Society of Merchant Venturers.

Both these copies have disappeared long since.

The enterprising mercer subsequently published a third engraving—now extremely rare—a perspective view of the City, taken from the southern heights; which is supposed to have been also dedicated to the Corporation, but the Council showed no appreciation of the compliment, and in the extant impressions the place reserved for an inscription is veiled by curtains.”

This great plan of Millerd pictures with evident exactness what the City was like in the twenty-fourth year of

the reign of Charles II, and the wonderful Burgess of Bristol, of whom we know so little, has given us a picture which not even Latimer's facile pen could truly visualise in like manner.

We should all like to see a portrait of this remarkable personality, but as there were no illustrated daily papers at that date, and no photography, we must be content in knowing that he was a Mercer by trade, being "admitted into the liberties of the City" on the 29th day of August, 1659. Furthermore Mr. J. J. Simpson tells me he was one of the first elected Guardians of the first Court of the Corporation of the Poor of this City. This was the 12th May, 1696, and on the 19th May, James Millerd was elected one of the Assistants of the Court. We can find out very little about his life and his general movements, so it is an interesting fact to record that he was actually sitting on the board with John Cary, Merchant in Bristol, author of that extraordinary "Essay on the state of England In Relation to its Trade, Its Poor, and its Taxes For carrying on the present War against France," the first public man who favoured the setting up of Workhouses for paupers. This was the first dated book printed at a permanently established press in Bristol, November, 1695—a little volume about $6\frac{3}{4}$ inches by $4\frac{1}{4}$ inches and of great rarity.

Then we are further told that at the first Court Millerd was one of those Guardians selected to "Consider of a Seal" proving that his reputation as a designer or draughtsman was well known. The seal in use to-day is of the same design as that submitted on that occasion, the original motto being:

HYEMIS MEMORES ÆSTATE LABORANT

which translated may be read:

"Labour in Summer in remembrance of Winter."

Now what are the special features of Millerd's original plan?

We must realise at first sight that it indicates the appearance of a very crowded City, which it doubtless was—the population at that time being probably over 20,000—with an acreage within the walls of only some twenty acres: but in contrast to the much later copies which have many additions, showing the growth of the City at various periods, the plan before us looks distinctly bare. This is, of course, partly due to there being fewer structures, but more particularly to the work of the engraver, as all the buildings shown on this early print were “single hatched.” It is difficult to understand why the artist engaged on the later work resorted to the method of double-hatching, as it had the effect of blotting out the beauty of the mouldings and the details in the windows of the buildings surrounding the plan.

In the second place we have before us not only a plan of the City but a great combination picture giving us the front elevations of some of the principal buildings, many others being shown in perspective.

These delightful miniature views of the principal ancient buildings in the City which are figured in the large “Firdor”—so quaintly described in the advertisement of the time—constitute a most valuable topographical record, as they are actually the only views we possess of these structures at that early date.

The water-ways now attract our attention, and the meeting of the two rivers indicated on the south-west side as “Avon fluvius” and “Froome flu,” which virtually form the peninsula in the valley upon which the City stands, are very clearly indicated, craft of varying sizes being shown in large numbers on the waters; and a vivid imagination has pictured the firing of a salute in the harbour, which has apparently disturbed a fine Severn salmon; whilst we are credited with using gun-control boats on the river which is shown to be infested with Sea lions, or probably dolphins—so well known to Bristolians.

The pastime of boating appears to be in full swing, whilst a saddled horse and its rider are taking "The Passage" across the Avon from Temple Back to St. Phillip's Marsh where probably the country seat was located.

It is well to notice Priors slip at Froome Bridge, near Froome gate, an important landing place, often mentioned.

Millerd's reference to outdoor life is peculiarly interesting, and when indicating the windings of the river Froome he was led to exclaim in the spirit of the six lines recorded under the words "Froome fluvius" on the north-east side of the plan, in Latin, which translated say :

"Hither each man's pleasure draws him, young and old alike. Some demand the grass, some the water. Here slow and swift fish are caught with the rod, here the limbs of the weary are refreshed with gentle swimming. Here too the student wanders meditating the arts, and the happy lover walks with his darling."

Upon the "key" on the south-west side, a very important wharf thoroughfare of the City, we notice "ye Gibb" and "ye Wood Key" (the site of the Corne Market at a later date, 1684); also "The Tower" which was a great erection about 100 feet in circumference, which stood close to the site of the old draw bridge, though it is not actually shown. This tower was raised about a century earlier for the purpose of the defence of the City on the west side, but removed in 1722.

In the centre of the plan is depicted "The Bridge," spanning the river Avon dividing the two counties of Gloucester and Somerset. The view indicates the position of the fourteenth century Chapel of the Assumption of the Virgin Mary crossing the centre of the bridge, the upper part of which was destroyed by fire in 1646.

Then this plan clearly shows for the first time the remaining walls of the City at that date (1673)—all that were left following the sieges of the Civil Wars—and the

exact position of the gates, which are more clearly shown on this plan than on any other that we possess : but they are not all included in the list given by Millerd at the left hand bottom corner of the plan. These gates were very restricted in width, and it is difficult to conceive how a City, as large as Bristol was at that time, could carry on its business with such a cramped entrance as St. Nicholas (A)—for instance—the approach from the Somerset side.

Latimer tells us that it was a Treasurer of France, who, much puzzled by the churches standing on the old City walls, described this gate as a "grand arcade" sustaining a little church and forming an entrance to several fine streets. St. Nicholas's church was taken down, as we know, in 1762, when the gate was removed, the church being rebuilt. The Citizens then had a proper entrance to the heart of the City from the south.

It would appear to us that St. John's gate (I) and St. Leonard's gate (F) were equally inconvenient. St. Leonard's church "with the dark and tortuous passage" called Blind gate was demolished in 1771, and at that time Clare street was made.

All the other gates can be traced most clearly. How well do those of Redcliff and Temple and Lawford's gate stand out.

This being the first plan issued following the final destruction of the Castle in 1656, it indicates how rapid was the development of that site, which comprised an area of about six acres. The turn of the road from "Castle greene" into Castle street was first named "Tower str." on this plan. Why this name was ever changed—when it must have indicated the site of a part of the fortress—is difficult to imagine. The methods of officialdom are everlastingly a puzzle.

This plan was issued too, just before "Castle Bridge" (built 1676) was erected at the foot of Queen Street (which is shown but not marked) leading to the Castle

Mead or Queen's Orchard, situated just below Castle Street, the open space to the west of St. Philip's Church. This passage known as Queen Street was much needed and the Orchard ground was quickly covered with buildings, as the later plans prove to us.

With regard to the ecclesiastical edifices these are of course prominently shown and are carefully named by Millerd, who also quaintly described the individual attractions of the notable churches of the City in Latin. This summary translated into colloquial English, tells us

There are churches whose rising roofs look to heaven and make the City beautiful with their towers—Redcliffe, St. Thomas, the Temple, St. Philip, and All Saints, St. Augustine, St. Nicholas, St. Mary, St. John, St. Ewen, St. Peter, St. Michael, Christ Church, St. Werburgh, St. Stephen, St. Leonard, and likewise St. James, the chapel of the Gaunts, and lastly the great Cathedral of the Bishop. Here men discuss the words of eternal salvation, and the teaching of Christ is unfolded to eager throngs. Each has its different boast of excellence, the one its structure, another its roof, another its lofty tower stretching to heaven, and others again their arched foundations. Some boast their shrine, others their windows, others their pavements. Many there are which take pride in their loud bells, another in that they are huge, another that they are lovely, another is triumphant that it surpasses all the rest in the number of its bells. But on whatever thing each separately makes its claim to honour, Redcliffe boasts that she is supreme in all together.

The setting of "The Cathedrall" and "The Bishops Pallace" is interesting in perspective, and the Norman gateway clearly stands forth; in close proximity some ten or twelve houses are noticeable, most of these appearing to have large gardens; whilst "The Bishops Park," "Channons Marsh," and "The Colledge Greene," almost surround the whole.

Just above the thoroughfare named "The way to the Hotwell" we notice the large tract of land marked "The Park," known at a later date as Bullock's Park, developed into Park Street and Berkeley Square in the eighteenth century, the sites of numerous aristocratic residences at that time; and also "The Royal Fort," the old home of the Tyndalls; the road which passes between these estates being styled "Ye way to Clifton and St. Vincents Rock."

The great thoroughfare out of the City on the north-west is named "The road to Aust Ferry & Wales," and this difficult track leads one to glance at the route the mail coaches had to travel in later days, from the centre of the City. Leaving the "Bush" in Corn Street, or the old "White Lion" in Broad Street, the mails passed down Broad Street through St. John's Gate and "Christmas Street," turned up Horse Street and swinging round to the right had to climb the precipitous "Steep Street" (which is not marked). Turning into St. Michael's Hill they passed the upper end of "Queen St." (now Christmas Steps—which was stepped only in 1669) also the "White Lodg," and eventually mounted the upper and steeper part of St. Michael's Hill. This was the main road to Wales at that time, for the Drawbridge was not erected until 1718.

The remaining roads out of the City were principally on the level, and may easily be noticed—the Wells in the south corner, the Bath and the London roads on the west, and the Gloucester road on the north-east side; and the Thornbury way on the north.

Let us now glance at the large open space between the rivers on the west marked "The Marsh" now Queen's Square, but at the time outside the city wall. Up to the beginning of the seventeenth century this was a site for the deposit of city rubbish, but then the Corporation Committee woke up, took the Marsh in hand and laid out the land, eventually enclosing a site, according to the records,

“for Merchants and Gentlemen to recreate themselves on at bowles,” and as a kind of recreation ground or Promenade, with rows of Trees, the outlay being recorded as having brought in a good rental. The grazing was let to butchers, and some animals are actually shown on the plan, so too are ships’ anchors, and some ordnance.

The “compass” necessary to everyone is actually set in this open space, but the scale with quaint artistic embellishment is placed in a space on the left of the long description of the City.

The Marsh soon after developed into a building Estate, the first house being erected in 1701, which was the first one built of brick in Bristol.

A very important erection was the Custom House, shown in the border, which stood between “ye Marsh gate” and Back Str. gate.

It is interesting to notice that about the same time a “Bowling greene” existed at the Pithay, and this is marked. Looking again at the north-west corner we must not overlook Brandon Hill, Millerd being the first to record that “The Hill is a publick convenience to ye Cittie for ye use of drying cloaths,” and in Latin describes it “Like snow this hill is seen white at sunrise, but at night’s approach it becometh green.”

The houses erected during the sixteenth and seventeenth centuries were, as we know, built chiefly of wood and plaster, with gable-end roofs and overhanging frontages, but the plan does not differentiate very clearly, as no architectural detail was possible, owing to the crowding of the drawing. There were many houses of an earlier type built of stone, forming the homes of rich Burgesses of the City, which then existed and can almost be identified—such as the great Norman House in Small Street, considerably altered and largely re-built in the fifteenth century; Sir Humphrey Hook’s house on the Quay, Spicer’s Hall on the Welsh Back, Canynge’s House

in Redclyffe Street, Creswick's mansion in Corn Street, St. Peter's Hospital—the great Elizabethan house of Sir John Young—as well as the house in which we are assembled, most clearly marked “Red Lodg” for the first time on a plan of the City.

And we find a “White Lodg” also marked standing close by. Latimer says there were two houses of this name, and quite close together.

These are days of water scarcity with us, but it appears that Bristol was amply supplied in Millerd's time judging by the various conduits marked by him—notice particularly those at All Saints and St. John's—and “A Conduit Head” marked in the Park at the north-west corner which supplied the latter.

It is interesting also to notice the “Corne Market-House” in Wine Street, erected by the Corporation in 1623. By admeasurement 80 feet long by 12 feet wide, it can well be imagined that owing to the narrowness of the street at that time, it was a perpetual nuisance, consequently the local powers ordered its demolition in 1727.

Millerd thought this structure was worthy of particular notice for he has given a good view of it in the margin of the plan; and in later issues its removal was indicated.

He of course marks the position of the High Cross and has placed a sketch in the border; the crosses of St. Peter and Temple are also clearly shown.

The gifted surveyor did not omit to mark “ye Library” in King Street—Robert Redwood's great gift of a “lodge near the Marsh.” The building was apparently on the wall, and in the midst of gardens at that time had been repaired and enlarged after 1634. It was rebuilt in 1740, and was used as the City Library up to 1907. Safe and sound as a Library for over 300 years it was nearly destroyed by fire some weeks since, through its unfortunate use as a Government office!

So detailed was Millerd's work that we find "The Meeting houses" of the Quakers which were opened in 1670, indicated on the plan; and away to the north-east is marked the "Pest House," built in a field at the end of Newfoundland Lane; this was erected in 1665 on land known as "Forlorn Hope."

Another interesting feature was of course the entire absence of glass houses and pottery kilns, which were not erected until a later period: but if you will look at the St. Phillips Marsh site you will find that lime and brick kilns were in full working. Notice too, a little colony between these two sites styled "Cold harbor," afterwards the site of a glass house, doubtless a very wet and cold position, whence much clay was dug. The name disappeared the following century.

One other erection worth notice, marked "Babers Tower," and situated in the suburbs, just below Lawford's Gate, was of course the gunpowder mill of William Baber, who had been imprisoned and fined in the reign of Charles I and otherwise shamefully treated. It is not known when it was erected, but it was removed to Bitton by William Champion who then owned it and erected it there about 1743.

There is no time to describe the views in the "Firdor," in detail, but the view of "The south prospect of part of the Castle of Bristol" is of very special interest. This bears the date of demolition 1656, and as the plan was issued only seventeen years later it is safe to assume—there can be no doubt—that Millerd must have drawn the picture himself. This fact is of much value as no other view of any part of the Castle exists, for Skelton in his *Antiquities of Bristol*, published in 1825, plate xv, gives a larger view of this same tower recording that it was taken from a drawing in the Bodleian Library. It will interest you to know that the drawing referred to was done from the miniature view in the border of Millerd's plan by

James Stewart, Junr., who dated his drawing, June 6, 1745. This information was kindly given to me by Mr. Falconer Madan, when Librarian of the Bodleian, thus clearing up the mystery always surrounding the supposed original drawing in that collection.

Barrett in his *History of Bristol*, chapter IV, refers to Millerd's great plan, amongst others, in a most casual way, as the work of James Millar, and says he shall close the chapter with the following general description of the City in Latin verse.

May I point out that this was not from his own pen, but was copied from the quaint description to be found on Millerd's great plan, and no kind of acknowledgment was made.

I will read you this "Epic" translated into English¹—possibly for the first time:

Bristolia.

"The city is girt with walls which are themselves surrounded by deep trenches; and the trenches are filled with the frolicsome wave. And around these stretch green grassy meadows and wide fields laden with Ceres' gifts. Villages are dotted over the countryside, which is green with woods and neither broken by rocks nor foul with marshes. In the midst lies a famous city with a double harbour, raising to the stars its towered head; in its pride it stretches forth bridges over twain rivers and with huge arches spans the mighty streams. From here set forth the beaked ships with swelling sail, hither returns again the warrior laden with honour; hither the east, hither the west brings its jewels, the whole world its wealth over sea and land; wherefore it is a mart, to which all skilled in trafficking flock to buy from all sides. And when they return to their native land, to all they tell of the wondrous city which hath no mean honour, and

¹ This and the other Latin descriptions of Millerd have been most kindly translated literally for me by Mr. R. G. Austin, of Balliol College.

their eyes are scarce sated with marvelling at all things, and they cry "The glory of Bristol must not be kept silent." For the city is thronged with folk and broad withal; it is loyal and lovely, delightful and distinguished; it smiles with the kindliness of age. Its laws it keeps, its God it worships, its king it loves; it protects its neighbours, crime it hateth, and peace it hath."

Besides this word-picture of the "glory of Bristol" Millerd has given us on the plan in English a long and most interesting topographical account of the City and surroundings, ending up with a request

To the Reader

in Latin, which translated reads thus:

"What my leisure hours and dreams wished for, here thou hast the fruits of Time, fair reader. Let the sage be sparing in blaming the author, and receive his work with kindly and gentle heart.

Where it was my care that the famed splendour of the city should flourish anew and its glorious honour become old with time, let the fame of the City depicted in bronze be more lasting than bronze, and, I pray, more widely spread throughout the world.

I.M."

I feel sure this is the wish of every member of the Society.

LIST OF VIEWS IN "FIRDOR."

(See plate).

TOP BORDER.

The southeast Prospect of Bristoll

The Merchants Hall in Bristoll

The Guild Hall in Broad Street, Bristoll

The south prospect of the Tolzey of Bristoll

Part of All-Saints Tower

The north prospect of ye Tolzey of Bristoll and All Saints Conduit adioyning.

The south prospect of Bathe.

LEFT HAND BORDER.

The south prospect of a part of St. Vincents rock & ye
Hot well near Bristoll

Part of Christ Church

The south prospect of ye High Cross in Bristoll

The South prospect of St. Steevens Church in Bristoll
Bristoll Bridg over Avon flu :

RIGHT HAND BORDER.

A prospect of ye great house in Redcliff str. taken from
ye Back of Bristoll

The entrance of ye once famous Monastery of St. August-
tine in Bristoll

The Custom-house upon ye Back of Bristoll

The south prospect of part of the Castle of Bristoll

BOTTOM BORDER.

The Cathedral Church of Bristoll

The Corne Market-house in Wine Street, Bristoll

Part of Somersett-sheire

A Grounde platt of the Royall-Fort on ye North west
side of Bristoll : built by his High^s: P: Rupert. An:
Dom: 1644.

The North prospect of ye Great House on St. Aūstines
back in Bristoll

The north prospect of ye parrish Church of St. Marie
Redcliffe in Bristoll

ADDENDUM.

Since this paper was read I have had the great ad-
vantage of exhibiting the plan to Mr. Thomas Chubb,¹
Keeper of the Maps at the British Museum, who was
greatly interested in the " find."

As the plan was originally mounted on a coarse type of
paper and had undoubtedly been rolled up for a long

¹ Retired from office at end of 1922.

period of years, it showed indications of cracking on the surface when an attempt was made to flatten it.

At my suggestion Mr. Chubb kindly undertook to have it re-mounted on cartridge paper with a linen back, which has been carried out with a most satisfactory result.

In returning the plan, Mr. Chubb writing from the Map Room said:

“ This must, I think be one of the most valuable documents you have in your public archives.

So far as I know there is no plan of any other town in the Country, at that period, on the same scale and with similar interesting and valuable pictures in the margin.

I consider it of the greatest value, and everything possible should be done for its preservation in order that it may be handed down to posterity in its present good condition.”