

Cartographies Of Time A History Of The Timeline

This is a time line that follows the Annals of the World time line by James Ussher.

Arranged by themes including personal terrain, inner visions, and global reckoning, a catalog collects 350 works by an international range of artists creating map-related works of art.

In Rhumb Lines and Map Wars, Mark Monmonier offers an insightful, richly illustrated account of the controversies surrounding Flemish cartographer Gerard Mercator's legacy. He takes us back to 1569, when Mercator announced a clever method of portraying the earth on a flat surface, creating the first projection to take into account the earth's roundness. As Monmonier shows, mariners benefited most from Mercator's projection, which allowed for easy navigation of the high seas with rhumb lines—clear-cut routes with a constant compass bearing—for true direction. But the projection's popularity among nineteenth-century sailors led to its overuse—often in inappropriate, non-navigational ways—for wall maps, world atlases, and geopolitical propaganda. Because it distorts the proportionate size of countries, the Mercator map was criticized for inflating Europe and North America in a promotion of colonialism. In 1974, German historian Arno Peters proffered his own map, on which countries were ostensibly drawn in true proportion to one another. In the ensuing "map wars" of the 1970s and 1980s, these dueling projections vied for public support—with varying degrees of success. Widely acclaimed for his accessible, intelligent books on maps and mapping, Monmonier here examines the uses and limitations of one of cartography's most significant innovations. With informed skepticism, he offers insightful interpretations of why well-intentioned clerics and development advocates rallied around the Peters projection, which flagrantly distorted the shape of Third World nations; why journalists covering the controversy ignored alternative world maps and other key issues; and how a few postmodern writers defended the Peters worldview with a self-serving overstatement of the power of maps. Rhumb Lines and Map Wars is vintage Monmonier: historically rich, beautifully written, and fully engaged with the issues of our time.

Map Worlds plots a journey of discovery through the world of women map-makers from the golden age of cartography in the sixteenth-century Low Countries to tactile maps in contemporary Brazil. Author Will C. van den Hoonaard examines the history of women in the profession, sets out the situation of women in technical fields and cartography-related organizations, and outlines the challenges they face in their careers. Map Worlds explores women as colourists in early times, describes the major houses of cartographic production, and delves into the economic function of intermarriages among cartographic houses and families. It relates how in later centuries, working from the margins, women produced maps to record painful tribal memories or sought to remedy social injustices. Much later, one woman so changed the way we think about continents that the shift has been likened to the Copernican revolution. Other women created order and wonder about the lunar landscape, and still others turned the art and science of making maps inside out, exposing the hidden, unconscious, and subliminal "text" of maps. Shared by all these map-makers are themes of social justice and making maps work for the betterment of humanity.

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By developing the broadest and most inclusive definition of the term "map" ever adopted in the history of cartography, this inaugural volume of the History of Cartography series has helped redefine the way maps are studied and understood by scholars in a number of disciplines. Volume One addresses the prehistorical and historical mapping traditions of premodern Europe and the Mediterranean world. A substantial introductory essay surveys the historiography and theoretical development of the history of cartography and situates the work of the multi-volume series within this scholarly tradition. Cartographic themes include an emphasis on the spatial-cognitive abilities of Europe's prehistoric peoples and their transmission of cartographic concepts through media such as rock art; the emphasis on mensuration, land surveys, and architectural plans in the cartography of Ancient Egypt and the Near East; the emergence of both theoretical and practical cartographic knowledge in the Greco-Roman world; and the parallel existence of diverse mapping traditions (mappaemundi, portolan charts, local and regional cartography) in the Medieval period. Throughout the volume, a commitment to include cosmographical and celestial maps underscores the inclusive definition of "map" and sets the tone for the breadth of scholarship found in later volumes of the series.

When does history begin? What characterizes it? This book dissolves the logic of a beginning based on writing, civilization, or historical consciousness and offers a model for a history that escapes the continuing grip of the Judeo-Christian time frame. It lays out a new case for bringing neuroscience and neurobiology into the realm of history.

From a rare map of yellow fever in eighteenth-century New York, to Charles Booth's famous maps of poverty in nineteenth-century London, an Italian racial zoning map of early twentieth-century Asmara, to a map of wealth disparities in the banlieues of twenty-first-century Paris, Mapping Society traces the evolution of social cartography over the past two centuries. In this richly illustrated book, Laura Vaughan examines maps of ethnic or religious difference, poverty, and health inequalities, demonstrating how they not only serve as historical records of social enquiry, but also constitute inscriptions of social patterns that have been etched deeply on the surface of cities.

Manuel Lima's smash hit *Visual Complexity* is now available in paperback. This groundbreaking 2011 book—the first to combine a thorough history of information visualization with a detailed look at today's most innovative applications—clearly illustrates why making meaningful connections inside complex data networks has emerged as one of the biggest challenges in twenty-first-century design. From diagramming networks of friends on Facebook to depicting interactions among proteins in a human cell, *Visual Complexity* presents one hundred of the most interesting examples of information visualization by the field's leading practitioners.

Italy's northern border follows the watershed that separates the drainage basins of Northern and Southern Europe. Running mostly at high altitudes, it crosses snowfields and perennial glaciers—all of which are now melting as a result of anthropogenic climate change. As the watershed shifts so does the border, contradicting its representations on official maps. Italy, Austria, and Switzerland have consequently introduced the novel legal concept of a "moving border," one that acknowledges the volatility of geographical features once thought to be stable. *A Moving Border: Alpine Cartographies of Climate Change* builds upon the Italian Limes project by Studio Folder, which was devised

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in 2014 to survey the fluctuations of the boundary line across the Alps in real time. The book charts the effects of climate change on geopolitical understandings of border and the cartographic methods used to represent them. Locating the Italian condition alongside a longer political history of boundary making, the book brings together critical essays, visualizations, and unpublished documents from state archives. By examining the nexus of nationalism and cartography, *A Moving Border* details how borders are both material and imagined, and the ways global warming challenges Western conceptions of territory. Even more, it provides a blueprint for spatial intervention in a world where ecological processes are bound to dominate geopolitical affairs. *A Moving Border* features a foreword by Bruno Latour and texts by Stuart Elden, Mia Fuller, Francesca Hughes, and Wu Ming 1, and is co-published with ZKM | Center for Art and Media, Karlsruhe.

Romantic Cartographies is the first collection to explore the reach and significance of cartographic practice in Romantic-period culture. Revealing the diverse ways in which the period sought to map and spatialise itself, the volume also considers the engagement of our own digital cultures with Romanticism's 'map-mindedness'. Original, exploratory essays engage with a wide range of cartographic projects, objects and experiences in Britain, and globally. Subjects range from Wordsworth, Clare and Walter Scott, to Romantic board games and geographical primers, to reveal the pervasiveness of the cartographic imagination in private and public spheres. Bringing together literary analysis, creative practice, geography, cartography, history, politics and contemporary technologies – just as the cartographic enterprise did in the Romantic period itself – *Romantic Cartographies* enriches our understanding of what it means to 'map' literature and culture.

This volume argues that the mapping of stories, movement and change should not be understood as an innovation of contemporary cartography, but rather as an important aspect of human cartography with a longer history than might be assumed. The authors in this collection reflect upon the main characteristics and evolutions of story and motion mapping, from the figurative news and history maps that were mass-produced in early modern Europe, through the nineteenth- and twentieth-century flow maps that appeared in various atlases, up to the digital and interactive motion and personalised maps that are created today. Rather than presenting a clear and homogeneous history from the past up until the present, this book offers a toolbox for understanding and interpreting the complex interplays and links between narrative, motion and maps.

Our critically acclaimed smash hit *Cartographies of Time* is now available in paperback. In this first comprehensive history of graphic representations of time, authors Daniel Rosenberg and Anthony Grafton have crafted a lively history featuring fanciful characters and unexpected twists and turns. From medieval manuscripts to websites, *Cartographies of Time* features a wide variety of timelines that in their own unique ways, curving, crossing, branching, defy conventional thinking about the form. A fifty-four-foot-long timeline from 1753 is mounted on a scroll and encased in a protective box. Another timeline uses the different parts of the human body to show the genealogies of Jesus Christ and the rulers of Saxony. Ladders created by missionaries in eighteenth-century Oregon illustrate Bible stories in a vertical format to convert Native Americans. Also included is the April 1912 Marconi North Atlantic Communication chart, which tracked ships, including the Titanic, at points in time rather than by their geographic location, alongside little-known works by famous figures, including a historical chronology by the mapmaker Gerardus Mercator and a chronological board game patented by Mark Twain. Presented in a lavishly illustrated edition, *Cartographies of Time* is a revelation to anyone interested in the role visual forms have played in our evolving conception of history. *Mapping Paradigms in Modern and Contemporary Art* defines a new cartographic aesthetic, or what Simonetta Moro calls *carto-aesthetics*, as a key to interpreting specific phenomena in modern and contemporary art, through the concept of poetic cartography. The problem of mapping, although indebted to the "spatial turn" of poststructuralist philosophy, is reconstructed as hermeneutics, while exposing the nexus

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between topology, space-time, and memory. The book posits that the emergence of "mapping" as a ubiquitous theme in contemporary art can be attributed to the power of the cartographic model to constitute multiple worldviews that can be seen as paradigmatic of the post-modern and contemporary condition. This book will be of particular interest to scholars in art history, art theory, aesthetics, and cartography. In *Maps of the Imagination*, Peter Turchi posits the idea that maps help people understand where they are in the world in the same way that literature, whether realistic or experimental, attempts to explain human realities. The author explores how writers and cartographers use many of the same devices for plotting and executing their work, making crucial decisions about what to include and what to leave out, in order to get from here to there, without excess baggage or a confusing surplus of information. Turchi traces the history of maps, from their initial decorative and religious purposes to their later instructional applications. He describes how maps rely on projections in order to portray a three-dimensional world on the two-dimensional flat surface of paper, which he then relates to what writers do in projecting a literary work from the imagination onto the page.

This "absorbing history of the Ordnance Survey"—the first complete map of the British Isles—"charts the many hurdles map-makers have had to overcome" (*The Guardian*, UK). *Map of a Nation* tells the story of the creation of the Ordnance Survey map, the first complete, accurate, affordable map of the British Isles. The Ordnance Survey is a much beloved British institution, and this is—amazingly—the first popular history to tell the story of the map and the men who dreamt and delivered it. The Ordnance Survey's history is one of political revolutions, rebellions and regional unions that altered the shape and identity of the United Kingdom over the eighteenth and nineteenth centuries. It's also a deliciously readable account of one of the great untold British adventure stories, featuring intrepid individuals lugging brass theodolites up mountains to make the country visible to itself for the first time.

On the impulse behind *Cartographies*, Marjorie Agosín writes, "I have always wanted to understand the meaning of displacement and the quest or longing for home." In these lyrical meditations in prose and poetry, Agosín evokes the many places on four continents she has visited or called home. Recording personal and spiritual voyages, the author opens herself to follow the ambiguous, secret map of her memory, which "does not betray." Agosín's journey begins in Chile, where she spent her childhood before her family left in the early days of the Pinochet dictatorship. Of Santiago Agosín writes, "Day and night I think about my city. I dream the dream of all exiles." Agosín also travels to Prague and Vienna, ancestral homes of her grandparents, and to Valparaíso in Chile, which received them as immigrants. Kneeling among the yellow mounds at the Terezin concentration camp, where twenty-two of her relatives died, Agosín places "small stones, shrubs, the stuff of life on graves I did not recognize." And then on through the Middle East, the Mediterranean, Europe, and the Americas . . . Everywhere, she is drawn to women in whose devotion and creativity she sees a deep vein of hope--from Julia, keeper of the synagogue at Rhodes, to the women potters in the Chilean town of Pomaire. Agosín writes of diaspora, exile, and oppression, yet only to highlight the dignity and valor of those who find refuge in their humanity and their art, in community and tradition. *Cartographies* shows us what can be found when we journey with openness, as approachable to strangers as we are to ourselves.

"A remarkable and sorely needed synthesis of the best of traditional historiographical documentation and critically astute analysis and contextualization. *Cartographies* complements and, frankly, exceeds any of the English language monographs on similar topics that precede it, and it represents significant contributions to several fields outside of East Asian history, including literature, gender studies, lesbian and gay studies, and cultural studies."—Earl Jackson Jr., author of *Strategies of Deviance: Studies in Gay male Representation and Fantastic Living: The Speculative Autobiographies of Samuel R. Delany*

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This Is Not an Atlas gathers more than 40 counter-cartographies from all over the world. This collection shows how maps are created and transformed as a part of political struggle, for critical research or in art and education: from indigenous territories in the Amazon to the anti- eviction movement in San Francisco; from defending commons in Mexico to mapping refugee camps with balloons in Lebanon; from slums in Nairobi to squats in Berlin; from supporting communities in the Philippines to reporting sexual harassment in Cairo. This Is Not an Atlas seeks to inspire, to document the underrepresented, and to be a useful companion when becoming a counter-cartographer yourself.

The relationship of texts and maps, and the mappability of literature, examined from Homer to Houellebecq. Literary authors have frequently called on elements of cartography to ground fictional space, to visualize sites, and to help readers get their bearings in the imaginative world of the text. Today, the convergence of digital mapping and globalization has spurred a cartographic turn in literature. This book gathers leading scholars to consider the relationship of literature and cartography. Generously illustrated with full-color maps and visualizations, it offers the first systematic overview of an emerging approach to the study of literature. The literary map is not merely an illustrative guide but represents a set of relations and tensions that raise questions about representation, fiction, and space. Is literature even mappable? In exploring the cartographic components of literature, the contributors have not only brought literary theory to bear on the map but have also enriched the vocabulary and perspectives of literary studies with cartographic terms. After establishing the theoretical and methodological terrain, they trace important developments in the history of literary cartography, considering topics that include Homer and Joyce, Goethe and the representation of nature, and African cartographies. Finally, they consider cartographic genres that reveal the broader connections between texts and maps, discussing literary map genres in American literature and the coexistence of image and text in early maps. When cartographic aspirations outstripped factual knowledge, mapmakers turned to textual fictions. Contributors Jean-Marc Besse, Bruno Bosteels, Patrick M. Bray, Martin Brückner, Tom Conley, Jörg Dünne, Anders Engberg-Pedersen, John K. Noyes, Ricardo Padrón, Barbara Piatti, Simone Pinet, Clara Rowland, Oliver Simons, Robert Stockhammer, Dominic Thomas, Burkhardt Wolf

When the University of Chicago Press launched the landmark History of Cartography series nearly thirty years ago, founding editors J.B. Harley and David Woodward hoped to create a new basis for map history. They did not, however, anticipate the larger renaissance in map studies that the series would inspire. But as the renown of the series and the comprehensiveness and acuity of the present volume demonstrate, the history of cartography has proven to be unexpectedly fertile ground.--Amazon.com.

From the late fifteenth century onwards, scholars across Europe began to write books about how to read and evaluate histories. These pioneering works grew from complex early modern debates about law, religion and classical scholarship. Anthony Grafton's book is based on his Trevelyan Lectures of 2005, and it proves to be a powerful and imaginative exploration of some central themes in the history of European ideas. Grafton explains why so many of these works were written, why they attained so much insight – and why, in the centuries that followed, most scholars gradually forgot that they had existed. Elegant and accessible, What Was History? is a deliberate evocation of E. H. Carr's celebrated Trevelyan Lectures, What Is History?.

"By studying 17th century maps Kivelson sheds light on Muscovite Russia - the relationship of state and society, the growth of an empire, the rise of serfdom and the place of Orthodox Christianity in society"-OCLC

Almost universally, newly independent states seek to affirm their independence and identity by making the production of new maps and atlases a top priority. For formerly colonized peoples, however, this process neither begins nor ends with independence, and it is rarely straightforward. Mapping their own land is fraught with a fresh set of issues: how to define and administer their territories, develop their

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national identity, establish their role in the community of nations, and more. The contributors to *Decolonizing the Map* explore this complicated relationship between mapping and decolonization while engaging with recent theoretical debates about the nature of decolonization itself. These essays, originally delivered as the 2010 Kenneth Nebenzahl, Jr., Lectures in the History of Cartography at the Newberry Library, encompass more than two centuries and three continents—Latin America, Africa, and Asia. Ranging from the late eighteenth century through the mid-twentieth, contributors study topics from mapping and national identity in late colonial Mexico to the enduring complications created by the partition of British India and the racialized organization of space in apartheid and post-apartheid South Africa. A vital contribution to studies of both colonization and cartography, *Decolonizing the Map* is the first book to systematically and comprehensively examine the engagement of mapping in the long—and clearly unfinished—parallel processes of decolonization and nation building in the modern world.

The relational complexity of urban and rural landscapes in space and in time The development of historical geographical information systems (HGIS) and other methods from the digital humanities have revolutionised historical research on cultural landscapes. Additionally, the opening up of increasingly diverse collections of source material, often incomplete and difficult to interpret, has led to methodologically innovative experiments. One of today's major challenges, however, concerns the concepts and tools to be deployed for mapping processes of transformation—that is, interpreting and imagining the relational complexity of urban and rural landscapes, both in space and in time, at micro- and macro-scale. *Mapping Landscapes in Transformation* gathers experts from different disciplines, active in the fields of historical geography, urban and landscape history, archaeology and heritage conservation. They are specialised in a wide variety of space-time contexts, including regions within Europe, Asia, and the Americas, and periods from antiquity to the 21st century. Contributors: Karl Beelen (Karlsruhe IT), John Bintliff (Leiden University / Edinburgh University), Bieke Cattoor (TU Delft), Jill Desimini (Harvard University), Cecilia Furlan (TU Delft / KU Leuven), Ian Gregory and Christopher Donaldson (Lancaster University), Joanna Taylor (University of Manchester), Piraye Hacigüzeller, Frank Vermeulen and Devi Taelman (Ghent University), Ralf Vandam and Jeroen Poblome (KU Leuven), Reinout Klaarenbeek (KU Leuven), Sanne Maekelberg (KU Leuven), Steffen Nijhuis (TU Delft), Cristina Purcar (TU Cluj-Napoca), Changxue Shu (KU Leuven, FWO), Bram Vannieuwenhuyze (University of Amsterdam), May Yuan and Arlo McKee (University of Texas, Dallas) Ebook available in Open Access. This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

Cartographies of Time: A History of the Timeline Princeton Architectural Press

Mapmaking fulfills one of our most ancient and deepseated desires: understanding the world around us and our place in it. But maps need not just show continents and oceans: there are maps to heaven and hell; to happiness and despair; maps of moods, matrimony, and mythological places. There are maps to popular culture, from Gulliver's Island to Gilligan's Island. There are speculative maps of the world before it was known, and maps to secret places known only to the mapmaker. Artists' maps show another kind of uncharted realm: the imagination. What all these maps have in common is their creators' willingness to venture beyond the boundaries of geography or convention. *You Are Here* is a wide-ranging collection of such superbly inventive maps. These are charts of places you're not expected to find, but a voyage you take in your mind: an exploration of the ideal country estate from a dog's perspective; a guide to buried

treasure on Skeleton Island; a trip down the road to success; or the world as imagined by an inmate of a mental institution. With over 100 maps from artists, cartographers, and explorers, *You are Here* gives the reader a breath-taking view of worlds, both real and imaginary.

A fascinating adventure on the trail of time. An encyclopedic work well illustrated and laced with anecdotes, quotations, and parables, written by a timesmith who ranges the clockshops of the Precambrian to the restaurant at the end of the universe. Fraser is a leading authority in the world on the study of time.

Now in Paperback! What does history look like? How do you draw time? *Cartographies of Time* is the first history of the timeline, written engagingly and with incredible visuals. The authors, both accomplished writers and historians, sketch the shifting field of graphic representations of history from the beginning of the print age through the present. They shed light on western views of history and on the complex relationship between general ideas about the course of events and the technical efforts to record and connect dates and names in the past. In addition to telling a rich, forgotten story, this book serves as a kind of grammar of historical representation, uncovering the ways in which time has been structured in thought and in images, in the Western tradition. Written for both the academically curious and the general reader, *Cartographies of Time* provides a set of tools for understanding the evolution and the significance of graphic representations of time both in history and in contemporary culture.

A cutting-edge media history on a perennially fascinating topic, which attempts to answer the crucial question: Who is in charge, the servant or the master? Though classic servants like the butler or the governess have largely vanished, the Internet is filled with servers: web, ftp, mail, and others perform their daily drudgery, going about their business noiselessly and unnoticed. Why then are current-day digital drudges called servers? Markus Krajewski explores this question by going from the present back to the Baroque to study historical aspects of service through various perspectives, be it the servants' relationship to architecture or their function in literary or scientific contexts. At the intersection of media studies, cultural history, and literature, this work recounts the gradual transition of agency from human to nonhuman actors to show how the concept of the digital server stems from the classic role of the servant. Finding one's way with a map is a relatively recent phenomenon. In premodern times, maps were used, if at all, mainly for planning journeys in advance, not for guiding travelers on the road. With the exception of navigational sea charts, the use of maps by travelers only became common in the modern era; indeed, in the last two hundred years, maps have become the most ubiquitous and familiar genre of modern cartography. Examining the historical relationship between travelers, navigation, and maps, *Cartographies of Travel and Navigation* considers the cartographic response to the new modalities of modern travel brought about by technological and institutional developments in the twentieth century.

Highlighting the ways in which the travelers, operators, and planners of modern transportation systems value maps as both navigation tools and as representatives of a radical new mobility, this collection brings the cartography of travel—by road, sea, rail, and air—to the forefront, placing maps at the center of the history of travel and movement. Richly and colorfully illustrated, *Cartographies of Travel and Navigation* ably fills the void in historical literature on transportation mapping.

Chronology.

A collection of ten maps and essays about social issues from globalization to garbage; surveillance to extraordinary rendition; statelessness to visibility; deportation to migration. Inherently political, the atlas provides a critical foundation for an area of work that bridges art/design, cartography/geography, and activism. The maps and essays provoke new understandings of networks and representations of power and its effects on people and places.

“A compelling read” that reveals how maps became informational tools charting everything from epidemics to slavery (*Journal of American History*). In the nineteenth century, Americans began to use maps in radically new ways. For the first time, medical men mapped diseases to understand and prevent epidemics, natural scientists mapped climate and rainfall to uncover weather patterns, educators mapped the past to foster national loyalty among students, and Northerners mapped slavery to assess the power of the South. After the Civil War, federal agencies embraced statistical and thematic mapping in order to profile the ethnic, racial, economic, moral, and physical attributes of a reunified nation. By the end of the century, Congress had authorized a national archive of maps, an explicit recognition that old maps were not relics to be discarded but unique records of the nation’s past. All of these experiments involved the realization that maps were not just illustrations of data, but visual tools that were uniquely equipped to convey complex ideas and information. In *Mapping the Nation*, Susan Schulten charts how maps of epidemic disease, slavery, census statistics, the environment, and the past demonstrated the analytical potential of cartography, and in the process transformed the very meaning of a map. Today, statistical and thematic maps are so ubiquitous that we take for granted that data will be arranged cartographically. Whether for urban planning, public health, marketing, or political strategy, maps have become everyday tools of social organization, governance, and economics. The world we inhabit—saturated with maps and graphic information—grew out of this sea change in spatial thought and representation in the nineteenth century, when Americans learned to see themselves and their nation in new dimensions.

Maps organize us in space, but they also organize us in time. Looking around the world for the last five hundred years, *Time in Maps* shows that today’s digital maps are only the latest effort to insert a sense of time into the spatial medium of maps. Historians Kären Wigen and Caroline Winterer have assembled leading scholars to consider how maps from all

over the world have depicted time in ingenious and provocative ways. Focusing on maps created in Spanish America, Europe, the United States, and Asia, these essays take us from the Aztecs documenting the founding of Tenochtitlan, to early modern Japanese reconstructing nostalgic landscapes before Western encroachments, to nineteenth-century Americans grappling with the new concept of deep time. The book also features a defense of traditional paper maps by digital mapmaker William Rankin. With more than one hundred color maps and illustrations, *Time in Maps* will draw the attention of anyone interested in cartographic history.

Not so long ago, it seemed the intellectual positions on globalization were clear, with advocates and opponents making their respective cases in decidedly contrasting terms. Recently, however, the fronts have shifted dramatically. The aim of this publication is to contribute philosophical depth to the debates on globalization conducted within various academic fields – principally by working out its normative dimensions. The interdisciplinary nature of this book’s contributors also serves to scientifically ground the ethical-philosophical discourse on global responsibility. Though by no means exhaustive, the expansive scope of the works herein encompasses such other topics as the altering consciousness of space and time, and the phenomenon of globalization as a discourse, as an ideology and as a symbolic form.

Over the past four decades, the volumes published in the landmark *History of Cartography* series have both chronicled and encouraged scholarship about maps and mapping practices across time and space. As the current director of the project that has produced these volumes, Matthew H. Edney has a unique vantage point for understanding what “cartography” has come to mean and include. In this book Edney disavows the term cartography, rejecting the notion that maps represent an undifferentiated category of objects for study. Rather than treating maps as a single, unified group, he argues, scholars need to take a processual approach that examines specific types of maps—sea charts versus thematic maps, for example—in the context of the unique circumstances of their production, circulation, and consumption. To illuminate this bold argument, Edney chronicles precisely how the ideal of cartography that has developed in the West since 1800 has gone astray. By exposing the flaws in this ideal, his book challenges everyone who studies maps and mapping practices to reexamine their approach to the topic. The study of cartography will never be the same.

Cartographic cogitator Mark Monmonier shares his insights about the relationships between networks and maps in a collection of essays.

Introduction to Part II - Kären Wigen -- Mapping the City -- 13. Characteristics of Premodern Urban Space - Tamai Tetsuo -- 14. Evolving Cartography of an Ancient Capital - Uesugi Kazuhiro -- 15. Historical Landscapes of Osaka - Uesugi Kazuhiro -- 16. The Urban Landscape of Early Edo in an East Asian Context - Tamai Tetsuo -- 17. Spatial Visions of Status - Ronald P. Toby -- 18. The Social Landscape of Edo - Paul Waley -- 19. What Is a Street? - Mary Elizabeth Berry

-- Sacred Sites and Cosmic Visions -- 20. Locating Japan in a Buddhist World - D. Max Moerman

Cartographies of Disease: Maps, Mapping, and Medicine, new expanded edition, is a comprehensive survey of the technology of mapping and its relationship to the battle against disease. This look at medical mapping advances the argument that maps are not merely representations of spatial realities but a way of thinking about relationships between viral and bacterial communities, human hosts, and the environments in which diseases flourish. *Cartographies of Disease* traces the history of medical mapping from its growth in the 19th century during an era of trade and immigration to its renaissance in the 1990s during a new era of globalization. Referencing maps older than John Snow's famous cholera maps of London in the mid-19th century, this survey pulls from the plague maps of the 1600s, while addressing current issues concerning the ability of GIS technology to track diseases worldwide. The original chapters have some minor updating, and two new chapters have been added. Chapter 13 attempts to understand how the hundreds of maps of Ebola revealed not simply disease incidence but the way in which the epidemic itself was perceived. Chapter 14 is about the spatiality of the disease and the means by which different cartographic approaches may affect how infectious outbreaks like ebola can be confronted and contained.

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