

# Preface

*Cartography in the European Renaissance* forms a pivotal place in *The History of Cartography* series. Chronologically, volume 3 takes up where volume 1 left off, continuing the Euro-Mediterranean tradition of mapmaking from the Middle Ages. Its emphasis differs from earlier volumes in defining the broad influence and role of maps in society rather than focusing on their making. The number of authors has increased from an average of ten per volume to sixty-four. This volume is also the last in the series to follow a geographic structure by cartographic culture; the remaining volumes are being planned as multilevel encyclopedias organized alphabetically.

The bulk of this volume explores the European cartographic traditions of the Italian States, Portugal, Spain, the Germanic States, the Low Countries, France, the British Isles, Scandinavia, East-Central Europe, and Russia. Such an organization by geographic regions was a pragmatic decision based on the background and interests of researchers in the field and the vast secondary literature. In choosing the thirty-three authors for these sections, we largely followed the principle of inviting scholars who reside in these countries and who are fully familiar with the literature in the respective languages. This decision also proved to be the source of one of the most challenging aspects of the volume, introducing another filter of interpretation and meaning through translation. On balance, however, we hope that the reader will appreciate the mine of literature in languages other than English that is found in these pages.

Language was not the only hurdle; approaches to the subject varied considerably from Anglo-American practice and frequently started diplomatic dialogs of some complexity and contention. It was difficult at the beginning to persuade our authors that the *History* is not a history of how particular regions were mapped, but a study of how various cartographic cultures arose in different geographic centers, although not surprisingly, regions were usually mapped by the people who lived in them. This emphasis caused some overlap in the treatment of such figures as, for example, Gerardus Mercator and Johannes Honter and Portuguese cartographers who spent most of their lives in exile in other countries.

As our plans for this volume emerged, it became obvious that this organization by geographic region could not tell the whole story, as the boundaries of Europe during the Renaissance were fluid in the extreme, particularly when it came to the sharing (and pirating) of cartographic information. We thus planned a series of cross-national thematic essays in the first half of the book in three main sections: Maps and Renaissance Culture (including cosmography and celestial mapping; charting; the visual, mathematical, and textual models for mapping; and literature and maps); Technical Production and Consumption; and Maps and Their Uses in Renaissance Governance. These sections, which are subdivided into twenty-eight essays, describe the cultural, social, and intellectual influence that the map gained as a tool and visual icon. Most of these essays are written by scholars who would not normally be considered historians of cartography focused on maps per se but whose interests and work have strongly intersected the historical study of maps. They include leading art historians, historians of science, and social and political historians. Their aim is to describe the many levels on which maps became a central means to structure and understand the world, and how maps offered the means to articulate a cultural and political understanding of the state.

The thematic essays raise important issues in the history of cartography that both set an agenda for future research on Renaissance maps and take stock of the growing role of cartography as a way to organize social, political, and cultural space. These essays are meant to be thought provoking, rather than exhaustive, and reflect some of the multilayered approaches that the study of maps has adopted in the past two decades. They show how the authority of maps became an essential factor in influencing the ways in which Renaissance Europeans saw and imagined the geographic layout, order, and substance of the world—with “world” meaning not only an external object to be represented, but also a stage on which internal human aspirations could be played out. These interpretive essays illuminate several levels on which the map can be studied and understood as an artifact, a form of historical evidence, or a text, and they demonstrate both continuities and changes from the me-

dieval period. The construction of maps has not been forgotten, however: other chapters provide basic historical and bibliographical information about how maps were surveyed, drafted, engraved, colored, and printed, all processes that affected the content of maps.

We have not had to deal with the complex romanization or transliteration found in the books of volume 2, but as in previous volumes we have used the U.S. Board on Geographic Names to transliterate Russian. The sheer number of words in this volume and the overlap of the interpretive essays and national traditions chapters have made consistency a persistent challenge. The general index at the back of the volume is an indispensable tool for finding people, places, maps, and topics that are discussed in different contexts throughout the volume. We have maintained standard spellings for personal names; alternate spellings and the birth, death, or flourish dates for major figures are found in the general index. Titles of books, manuscripts, and maps that we have seen are transcribed as they appear, with the addition of “[sic]” only when there is an obvious error in the original, however, there are literally hundred of items that we have not been able to review ourselves. We have not taken into account different fonts, styles, or capitalization in the original. One particular result has been the use of “v” for “u” when taken from uppercase type. The result, generally, can look weird. But that, in and of itself, is a clue to the reader that in those cases we have not applied any “regularizing” principles. We must note that these pragmatic practices are neither followed nor endorsed by all scholars or authors in this book; inconsistencies do exist.

The expansion of the scope of volume 3, and the large increase in the number of authors, has burdened the History of Cartography Project staff, made the monitoring and enforcement of deadlines more difficult, and extended the time for completion. The gestation and writing periods for essays ranged between a few months and almost two decades. We deeply appreciate the patience of those authors commissioned in 1987, shortly after the publication of volume 1. Often through extremely difficult personal circumstances, they stayed with us when the Project staff turned their energies to the three books of volume 2, covering mapmaking traditions in Islam and South Asia, East and Southeast Asia, and other non-Western societies.

In thanking the sixty-four specialist scholars who have contributed chapters to volume 3, I also speak on behalf of the Project staff by acknowledging the good grace with which our authors have accepted editorial intervention at various stages in the work as the subject grew beneath our feet. Only the authors know the extent of the expansion, rewriting, and recasting that resulted from editorial efforts and the demands of the University of Chicago

Press’s two anonymous readers. I hope that they can now share in the pride of the final result.

Several scholars have advised us, either at the early stages of the book’s planning or as the manuscripts were completed in draft form. These include the editorial advisors, who attended a meeting in April 2000 and are listed in the preliminary pages. Early in the process, we were fortunate to attract two historians, Victoria Morse and Daniel Brownstein, both postdoctoral fellows from the University of California at Berkeley. Dr. Brownstein has broad interests in Renaissance culture, humanism, early modern intellectual history, and the history of medicine. His interest in theories of representation in the Renaissance naturally applied to maps. Dr. Morse was trained as a medievalist and has interests in the intellectual and religious world of the Middle Ages and early modern Europe, art history, and the history of the book. She brought superior contextual skills to the study of the medieval-Renaissance transition. The first task of these two scholars was to review and revise the volume 3 outline, concentrating mainly on the essays introducing the Renaissance period and the national cartographic traditions. Both edited essays and recruited authors in addition to contributing their own writing.

Volume 3 owes a special debt to Jude Leimer, who has been managing editor since 1982 and has provided the editorial and managerial continuity so crucial to a project of this kind. She has not only controlled the daily operations of this work in liaison with the University of Chicago Press and with authors, advisors, and translators; with great tact, strength, and personal kindness, she has also directly supervised a team of graduate assistants in editorial checking. Universities are in the business of teaching, and not all teaching is done by professors in classrooms. Our graduate assistants have had instilled in them a training in bibliographical and library work second to none. Jude’s experience with the content of the volume enabled her to make thousands of everyday decisions crucial to the success of the volume.

Anyone who has experienced the problems of managing a small office in a large public university will also appreciate how essential were the contributions of Beth Freundlich. Beth started with the Project in September 1996 and has expertly taken control of our finances, accounts, budgets, outreach, and office management. At various times since 2000, she has been aided by Rose Barr, Jan Manser, Teresita Reed, and Paul Tierney.

In a work of this size, illustrations consume much time and expense. Dana Freiburger, preceded by Kristen Overbeck Laise and Karen Bianucci Bonick, doggedly pursued libraries and archives to the remotest corners of the globe through all means of communication now available. Due to their efforts, we have been able to select the highest

quality illustrations and to obtain permission for their reproduction. Line drawings and reference maps were skillfully prepared by the University of Wisconsin Cartographic Laboratory in the Department of Geography at Madison, led by its director, Onno Brouwer, and his staff of graduate and undergraduate assistants: Marika Brouwer, Caitlin Doran, Heather Francisco, and Richard Worthington. The Cartographic Laboratory has also provided ongoing support through in-kind donations of staff time and computer equipment.

In addition to its role as helping to define the scope and methods of the history of cartography, the *History* is intended to provide a basic work of reference for both scholars and general readers. As a result, continued attention has been paid to bibliographical accuracy. The graduate assistants who contributed to this volume are Jeff Bernard, Kimberly Coulter, Brian Covey, Margo Kleinfeld, Jason Martin, Jennifer Martin, Brenda Parker, Lisa Saywell, Ben Sheesley, Peter Thorsheim, and Jed Woodworth. They have been helped by the excellent library facilities on our campus and the efficient inter-library loan department at Memorial Library, led by Judy Tuohy. Expert translations for this volume were by Barbara Marshment (Dutch), Ed Dahl, Kimberly J. Krouth, and Maria Slocum (French), Jeremy J. Scott (French and Italian), Kit Batten (German), Mary Pedley (Latin), and Liam Brockey and Martha White (Portuguese). Other essential clerical, computer, and library help has been provided by Christian Brannstrom, Charles Dean, Caitlin Doran, Paul Dziemiela, Dana Freiburger, Fernando González, Anne Jahnke, Jane Rosecky, and Drew Ross. The high standards of indexes for books in the series have been maintained by Margie Towery.

None of this exacting work would be possible without the financial support of many funding agencies, foundations, organizations, and individuals listed on the financial support pages at the beginning of this book. The financial support pages acknowledge all gifts given before the volume went to press in January 2006. We continue to be especially grateful to the National Endowment for the Humanities and the National Science Foundation for their faith in and support of the *History*. In the private sector, we acknowledge the support of the Salus Mundi Foundation and the Gladys Krieble Delmas Foundation.

Among the individuals who have made donations to the *History*, I especially acknowledge the generosity of sponsors and founders W. Graham Arader III; Richard B. Arkway; Roger and Julie Baskes; Rand and Patricia Burnette; A. Richard Diebold, Jr.; Joseph H. and Monica G. Fitzgerald; William B. Ginsberg; Warren Heckrotte; Robert A. Highbarger; Arthur and Janet Holzheimer; Arthur L. Kelly; Norman B. Leventhal; Bernard Lisker; Duane Marble; Douglas W. Marshall; Glen McLaughlin;

Thomas McCulloch; Ken and Jossy Nebenzahl; Erhan Oner; George Parker; Brian D. Quintenz; Jack L. Ringer; Rudy L. Ruggles, Jr.; David Rumsey; Rodney W. Shirley; William S. Swinford; Clark L. Taber; John Taylor; Albert R. Vogeler; and others who wish to remain anonymous. I further thank Art and Jan Holzheimer for their annual support of a two-month fellowship that has brought outstanding researchers to work with the Project, the scholars at the University of Wisconsin–Madison Institute for Research in the Humanities, and the excellent resources of our libraries since 2001. I also acknowledge the Institute for Research in the Humanities and its then director, Paul Boyer, for a senior membership that allowed me to focus on the Project in a scholarly and supportive atmosphere. In April 2000, the Institute sponsored a stimulating conference on Renaissance cartography, the twenty-fourth Burdick-Vary Symposium. The Department of Geography, College of Letters and Science, and the Graduate School of the University of Wisconsin–Madison deserve thanks for their long-term institutional and financial support of the Project.

I am delighted to have the opportunity to thank several people at the University of Chicago Press. Penelope Kaiserlian, associate director, continued to be one of the Project's greatest friends and trusted advisors until her move to the University of Virginia Press. We are delighted to have benefited from the expertise in reference books of Linda Halvorson. Robert Williams's versatile design for the books in the series has continued to stand the test of time.

My personal debts have grown too rapidly to specify, but Roz, Jenny, and Justin provided a foundation of loving support to weather the changing seas of this long-term project.

David Woodward  
Madison, Wisconsin  
December 2002

**B**rian Harley's influence can be seen in every volume of the *History* series, but it is David Woodward's vision and passion for the Renaissance, more than anything else, that shaped volume 3. We are saddened that he died before he could hold these two massive tomes.<sup>1</sup> Completing production of the volume after David's death could not have happened without the generous help of many exceptional individuals, especially those historians of cartography, authors, and staff who answered countless e-mails, offered much-needed advice, labored over complex translations, and unselfishly gave of their time and financial resources over the past two years. They are the backbone of this discipline, and I simply cannot thank them enough. The Project also owes a great debt to Roz

Woodward, whose emotional support and love have been endless, and to Matthew Edney, who has skillfully and with great energy taken up the directorship of the Project and moved us forward on the next volumes.

Although David guided this volume for more than two decades, he was unable to see it through final production. For the errors that have slipped through in his absence, I take responsibility.

Jude Leimer, Managing Editor  
Madison, Wisconsin  
January 2006

1. An obituary and comprehensive list of David Woodward's work can be found in Matthew Edney, "David Alfred Woodward (1942–2004)," *Imago Mundi* 57 (2005): 75–83.