

Sonenberg, Maya (1989)

Cartographies.

University of Pittsburgh Press.
174 pp., \$17.95 ISBN 0-8229-3627-5
reviewed by Jeremy Crampton,
Penn State University

"The distance imagined to lie between texts of information and texts of pleasure is exactly that: *imaginary*. There is none, the distinction is false, the chasm lies elsewhere."

—Denis Wood 1987

I bought this book, not because it had the "right" kind of title, but because of a quotation from the title story that was used as a come-on in an advertisement in *Harper's*: "it has always been this way with the mapmakers. From their first scratches on the cave wall to show the migration patterns of the herds, they have traced lines and lived inside them." What better definition of cartography and mapmaking could there be? (I recommend its use in all intro cart courses. I further recommend the title story as required reading for all advanced cart courses: there are a hundred and one points of departure.) Sonenberg's definition has everything; the use of maps to help understand the world and profit from it, emphasis on the centrality of maps in people's lives, and the structure of maps themselves as a bunch of lines representing the world. But what really catches my attention is the possibility of a dual interpretation of the last phrase, "living inside the lines." Cartography can be seen as both desirable and undesirable; lines help us to understand the world, yet our lives and imaginations are also constrained by lines, by borders, by limits, *by maps*.

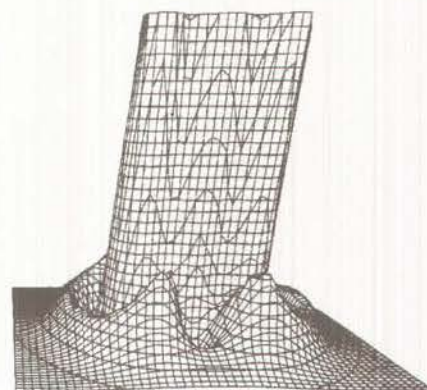
Sometimes outsiders see things that insiders miss. Let's hope that Sonenberg doesn't become a geographer; if she did we'd be left standing. Her raw material, her points of departure into character

development are often geographic, and certainly cartographic. Even the dust jacket is wise: "a love affair is evoked entirely within the metaphors of mapmaking. . . . Bodies, faces, the emotional distance between lovers, the setting of the table or a mountain to be climbed: all are maps to be pondered and read, just as all maps, so pondered, reveal new stories." Maps as narrative? Now where have I heard that before?

Flynn, George W. (1989). **Chemical cartography: finding the keys to the kinetic labyrinth.** *Science*, 246 (24 Nov.) pp. 1009-1015.
reviewed by Alan M. MacEachren,
Penn State University

Cartography by chemists! We'd better stay on our toes if we want to play a leading role in scientific visualization. In an article dealing with the use of lasers to take spectroscopic pictures of collision between molecular reactants, Flynn draws several analogies to topographic mapping in producing a 3D fishnet "map" of the global potential energy of interaction between H and CO₂.

The paper, as one would expect, deals primarily with the chemical reactions under study, but with its emphasis on the shape of interaction offers an interesting example of a landform description analogy to the role of graphics in non-geographic visualization. The author goes as far as stating that, "The potential itself is akin to a map of the terrain through mountains and valleys where elevation is a measure of energy instead of height." The logic being used is, of course, the same as that followed in early applications of isarithmic mapping to demographic information in the nineteenth century. In describing the 3D representation itself, Flynn draws heavily on the topographic analogy.



The H-CO₂ interaction is highly repulsive (an energy of at least 110 kJ/mole) everywhere (the "foothills" before the tall mountains except along a line perpendicular to the OCO axis at the C atom. Here there is a small plateau with an energy of 54 kJ/mole, and beyond this a well or valley corresponding to stable H-CO₂ where H is attached to the C atom.

From a cartographic perspective, "Chemical Cartography" is just one of many examples of scientific visualization in which cartography plays a role. Cartographers should have much to offer to disciplines in which the use of visualization tools is only now becoming an accepted part of scientific inquiries. Are we ready to meet the challenge?

cartographic artifacts

VIDEO REVIEW

Maps: From Quill to Computer
New Dimension Media, 85985
Lorane Highway, Eugene, OR
97405; (503) 484-7125. Available
for rent (\$45/day) or purchase in
1/2" VHS (\$280), 3/4" VHS (\$300)
or 16mm (\$475) formats.
reviewed by Cherie A. Semans,
University of California at Berkeley

The primary emphasis of the 26-minute film *Maps: From Quill to Computer* is on recent technological developments in mapping, including aerial photogrammetry, satellite imagery and computer-generated maps. These modern

mapping operations are presented in easily understood terms and illustrated with both actual footage and action diagrams. Interspersed throughout the explanations of modern cartographic activities are vignettes designed to give a brief look at the history of Western cartography. Examples include a Babylonian map more than 4,000 years old, a Ptolemaic representation of the world, the Hereford Map, the 1492 sketch of Hispaniola by Columbus, parts of the Catalan Atlas (1375), Cook's charts of the North Pacific, and the Cassini maps of France.

The length of the film (4,000 years in less than one-half hour) is my major criticism since so much had to be left out. To the film's credit, many types of maps are introduced: plan views, maritime and aviation charts, as well as relief, computer, and thematic maps (which are particularly well documented). A few of the major historical advances in cartography are touched on — including Ptolemy's role in constructing map projections and Harrison's invention of the chronometer — but many other notable events go unmentioned.

While I agree with the producers' notion that the film should appeal to a wide audience and age range (they suggest 6th grade through college), I do not find that it would always be a "useful adjunct to introductory coursework in geography and cartography at the college and community college level." As a cartography instructor, I believe that it would be more beneficial to a geography class where a brief introduction to mapping is needed rather than in a cartography class where most of the film's topics are, or should be, covered in greater detail.

ATLAS REVIEW

Les Villes "Européennes"

(ISBN 2-11-002200-0; price 120F or \$20.00) and

La France dans L'Espace Européen

(ISBN 2-86912-023-X; no price available)

(Montpellier: Groupement d'Intérêt Public RECLUS, 1989)

reviewed by Peter Gould, Penn State University

Directed or authored by Roger Brunet, and supported by the imagination and resources of Informations RECLUS, two more publications from La Maison de la Géographie have appeared to inform an educated citizenry about their place in the world, and their geographic relationships with other places. Both publications rely almost exclusively on computer based systems for data storage and mapping, ensuring easy comparison and rapid publication. *Le Villes*

"*Européennes*" was commissioned by DATAR (La Délégation à l'Aménagement du Territoire et à l'Action Régionale), to situate the cities and towns of France within a larger European context. What comes through, again and again, is that simple, 'everyday' mapping, informed by a lively geographic imagination, can catch the public eye and make people reflect upon their geography.

Each plate focuses on the 165 central places over 200,000 people in Western Europe (excluding Norway and Sweden, but including Greece), and provides an informing perspective on their functions. Sounds simple? Yes. Sounds dull (another urban classification)? Not at all. For many people it will be the first time that they have been presented with a *European*, as opposed to a national, view. As cartographers and geographers, we forget too readily how the geographically informed map can hold the attention of a thoughtful public.

For example, *Le Monde*, arguably the most politically sophisticated newspaper in the world, republished the map of international urban functions "with astonishing success." People want to know . . . about cultural characteristics, and research, economic power, communications, publishing, conferences, the arts, air traffic, banks, multinational firms, birth rates . . . and more. Including a 'general classification' of cities synthesizing the obvious interrelationships between their functions. Each plate has an informative page of text, not the least the last one on the *Tissus de Villes*, a broad brushstroke map that gives an overview of the central 'dorsal fin' of Europe, as well as the *Finisterres* (literally, the ends of the earth!).

La France dans L'Espace Européen looks towards the 'New Europe' of 1993 (and who today can tell what that might contain?), and so helps the French people to see themselves in this larger social and economic context. The first ten plates display France in Western Europe (the 'access by air' plate is wretched, and could have been much more informative if constructed along the lines of Törnqvist's face-to-face contact map), while the remaining 20 plates focus on France itself using a variety of scales and generalizations. A map of France based on a square lattice of approximately 5,000 cells gives an intriguing picture of fiscal potentiality, and judging from a recent issue of *MappeMonde* we may see more of these highly detailed views. All the plates were created by the team working on *l'Atlas de France* (in preparation).

In brief, atlas-making does not have to be a huge undertaking, producing plates already years out of date when they appear. Computer aided design, and vivid color printing, allow us to produce clear, up-to-date, and intellectually