

number of sacred "truths." But James Robert Enterline has chosen to tackle the notion that Columbus was the European discoverer of North America. True, Enterline goes to great lengths to preserve much of Columbus's presumed accomplishments, his thesis in *Erikson, Eskimos, and Columbus* is that considerable evidence of European cartographic foreknowledge of North America can be discerned in world maps from the 14<sup>th</sup> and 15<sup>th</sup> centuries, and that Columbus's voyage in 1492 was predicated on that knowledge.

Enterline arranges his argument in a crafty manner, first preparing readers for his thesis by describing the "hypothetico-deductive" scientific method he intends to employ as a basis for evaluating and interpreting the evidence and ultimately asserting his thesis to be true. This reviewer is also a practitioner of the scientific method, but generally we start with a null hypothesis, which is the antithesis of the research hypothesis, and seek to refute the null hypothesis in favor of the alternative. Enterline does not follow this approach, but rather works from every possible angle (sometimes literally) to find ways to support his thesis from the existing evidentiary base of maps and globes that survived from the medieval era to the present. This reviewer, while trained as a historical geographer, is not an expert on the history of European cartography from 1000 to 1500 A.D., and lacks the detailed knowledge of the subject matter necessary to fully evaluate Enterline's interpretations of each map, atlas, and globe. However, Enterline does not provide the reader with the reassurance that he has not selected only those documents supporting his argument, and ignored those that do not. In scientific terms, he may be guilty of "publication bias," that is, the publication only of positive findings.

Enterline's book presents an intriguing counterfactual hypothesis, marshalling evidence from rare, archival sources to support the view that the Atlantic Ocean into which Columbus sailed in 1492 was far from the unknown expanse of lore and fable. Though the writing style is tedious, the book makes for interesting reading. The volume is nicely formatted, well copyedited, with illustrations well reproduced (although in some instances the originals have the imperfections of the passing centuries). Although there are many endnotes, the author may again be guilty of selecting felicitously from the body of scholarly work. The gullible or less knowledgeable reader may be convinced by Enterline's arguments; however, it is likely that most cartographic historians may prefer that this book be forgotten by the scientific community, or used as an object lesson in how to misapply the scientific method in historiographic research. The best way, in the end, is for readers to form their own judgment, and that is another part of the scientific method to which this author subscribes.

Maps of **The Queens Jazz Trail**, **The Harlem Renaissance**, and **The East Village**. Published by Ephemera Press, Brooklyn, NY.

*Reviewed by Matt Knutzen, New York Public Library*

Ephemera Press, of Brooklyn, NY, has produced three touring maps related to the rich cultural landscape of New York City: The Queens Jazz Trail, The Harlem Renaissance, and The East Village. The following review provides description and analysis of these three titles.

The first, **The Queens Jazz Trail, A Full-Color Illustrated**

**Map**, is in its second edition, with project direction by Marc H. Miller, illustration by Tony Millionaire, and design by Cindy Ho. Copyright by Flushing Town Hall, Flushing Council on Culture and the Arts, 1998. It is 21" x 17" unfolded and retails for \$9.95. This map was produced as part of the Queens Jazz Trail guided tour of the borough, a program run by the Flushing Council on Culture and the Arts, Inc.

The front side is an illustrative handdrawn map "poster" depicting famous jazz artists and their homes in Queens while the back has a short essay about the importance of Queens as New York City jazz musician's borough of choice, an address listing of their residences, a short explanation of the Jazz Trail escorted tour and project acknowledgements.

At the very top (north) of the oblique perspective map is blue sky with puffy white clouds, under which sits the nonsubject area boroughs of Manhattan (at top left) and the Bronx (at top center), while Queens, the subject area, takes up the foreground and most of the remaining page. Manhattan and the Bronx appear in a cool lavender evoking mountains of steel and concrete. These are separated from the Queens side by the East River, which perhaps ironically appears in clean blue. The background coloring of Queens is depicted in a fresh shade of light green.

Crisscrossing the map is a network of major roads, highways, and expressways depicted in brick red. Small, tan banners adorn the various neighborhoods, parks, and cemeteries where famous jazz artists lived, performed, and are interred. Some of these have short explanatory text such as "St. Michael's Cemetery: Scott Joplin buried in a pauper's grave, 1917, marker placed, 1985" and "Jamaica: Site of the first jazz community in Queens. Clarence Williams

and Eva Taylor, arrive in 1923..." while others simply designate neighborhoods, such as "Hollis." Depictions of apartment buildings, colleges, churches, and houses large and small appear in their approximate relative locations. Small green labels adorn each indicating their significance; e.g. "'Count' William Basie 174-27 Adelaide Rd." and "The Louis Armstrong Archives, Queens College, CUNY." Finally, small portrait vignettes of the jazz legends fill in the remaining space and are sized according to their relative importance.

The alphabetical address list on the back side supplies the reader with the essential information to lead them to the various homes and cemeteries of the musicians depicted and further provides a list of "Places of interest for jazz fans." The latter (mostly jazz concert halls) also includes telephone numbers. Also on the back side is a short history of the development of Queens as the place where it appears that most of New York City's jazz greats were born, raised, eventually settled, or died.

The Queens Jazz Trail map was designed specifically to accompany the guided tour organized by the Flushing Council on Culture and the Arts. While this author admittedly has not taken the tour himself, it is clearly one that, for the jazz aficionado, would animate the lives of jazz legends, personalizing them in the context present-day Queens. The portraits and the small drawings of buildings give this map a very human touch while the texts, both on the map and on the reverse side are quite informative.

All of the visual elements that rest on top of the background of the map are clearly distinguished from one another in color, shape, size, and content. This diverse symbology and lucid categorization lends itself to a clearly defined

visual hierarchy. The portraits, oval with blue outline borders and green backgrounds, rest like bubbles on the surface and are the most eye-catching elements of the design. The text banners used to indicate neighborhoods and buildings are slightly smaller and are behind the portraits but sit on top of roads and buildings. The buildings have no outlines and appear to sprout from the background of the map itself. The overall effect is an easily understood thematic map.

This map, while educational and interesting in its own right, is limited in its usability for the following reasons. The first is related to the nature of the place being mapped. Queens has a highly dense and complicated road infrastructure that is usually depicted on maps twice the size of the Queens Jazz Trail map. Therefore, in order to fit all of the pictorial elements onto this map, the mapmaker has greatly generalized the road network. Because of this, buildings depicted are in their general neighborhood. A reader not on the guided tour would most likely have a very difficult time finding Louis Armstrong's house at 34-56 107th Street knowing only that the nearest cross streets depicted on the map are Northern Boulevard and the Grand Central Parkway. This has limited the use of this map to participants on the guided tour, users who know Queens roads very well, or those who are carrying along a detailed street map of the borough.

These things aside, the Queens Jazz Trail map provides useful information for the jazz lover, historian, and geographer.

The next map is the **Harlem Renaissance Map Poster Guide: One Hundred Years of History, Art and Culture, an Illustrated map: of Homes of musicians, Artists & Writers, Civil Rights Sites and The Legendary Night-**

**clubs.** In its second edition by Ephemera Press with project direction by Marc H. Miller, illustration by Tony Millionaire, and design by Kevin Hein. 2001. The map is 18" x 24" unfolded and retails for \$9.95.

On the cover is a short history of the Harlem Renaissance, a walking tour map with 61 points of interest labelled as numbered circles and a corresponding numbered list explaining each stop along the tour. The numbered circles are coded red for existing sites and black for demolished buildings or sites. Some of the explanations are short and to the point, such as "#59, Apartment of Duke Ellington, 935 St Nicholas Ave. Jazz music's leading composer and bandleader, Ellington lived here from 1939 to 1961." Others, such as the Apollo Theater, are lengthier and include some history as well as contact information. These sites are listed in order of the route and fall under various subheadings within the tour, such as "Along 136th St" and "Hamilton Heights and Sugar Hill."

On the other side is a handdrawn pictorial map depicting important historical people and places of the era, including residences of important artists, civil rights figures, and musicians, as well as civil rights sites, night clubs, and art studios. On the right and bottom edges of the map is a small inset area depicting more people and places important to Manhattan's African American history that happen to fall either above 153rd Street or below 115th Street.

The map colors are warm earth tones with brown and orange as background and roads of pale yellow with red casings. Small green banner labels call out neighborhoods such as "Strivers Row" and "Jungle Alley" and white labels accompany small pictures of sites (almost always

buildings) and historical figures. Often, the buildings are depicted with the relevant figures standing in front or dancing, as in the case with *The Cotton Club*, which depicts the club front signage with three dancing figures and the label "Cab Calloway, Ethel Waters and Bill 'Bojangles' Robinson" below. Other labels contain street addresses and appear where the points of interest are located; e.g. "Mt. Morris Fire Watchtower, 1855 Marcus Garvey Park, 122nd St. & Fifth Ave."

The *Harlem Renaissance Map Poster Guide* is a well organized tool for those interested in touring the sites of the era within present day Harlem. It provides basic information for a large number of sites. The cover, with its locator map and numbered list, allows users to simply either follow along the numbered sequence of points of interest or to create their own self-guided touring route. Thankfully, the author has called out demolished buildings and saved the user from occasional disappointment. The locator map is simple, clear, and very well labelled. For those readers who are visually inclined, there's the pictorial map. The well rendered pictures of people, buildings, and other sites help tie the history of the Harlem Renaissance into the landscape of Harlem, personalizing and humanizing the history and the geography of the area. This work is clearly the result of extensive research, planning, and execution of complex graphic and cartographic design. It will surely help to preserve the historical record for the rapidly changing landscape of Harlem.

The final map is **The East Village, New York City, A Map, guide and wall poster exploring the history of New York City's most creative neighborhood**. By Ephemera Press, text by Marc H. Miller, illustration by James

Romberger and Marguerite Van Cook, and design by Kevin Hein. No year listed. The map is 18" x 24" unfolded and retails for \$8.95.

The cover contains five distinct elements. The front cover depicts an old tenement in front of which are standing a caricature of the proto punk band *The Velvet Underground* with Nico. Above, the map title is stylized to appear as graffiti art evoking the rebellious, countercultural East Village. On the back is a brief overview of the significance of the area within the cultural history of New York City as well as an acknowledgment of more recent gentrification. This short text asks us to "Use it [the map] to resurrect the East Village's glorious and romantic past..." The next element is a short historical geography of the area outlining the movement of bohemian New York from its previous nerve center in Greenwich Village eastward to what has come to be known as the East Village. The rest of the page is devoted to an extensive walking tour outlined in a small map as well as a 68-point numbered point of interest list with significant explanatory text, on average two or three lines of anecdotal information per site. For example, "#66, Nuyorican Poets Cafe, 236 East Third Street, The success of Miguel Pinero's play *Short Eyes* at the Public Theater..." As with the previous map, demolished sites (a dozen here) are called out (this time in red). The page is cast in cool blues and purples.

The poster map side has three separate sections. The first and largest is the main map. This area is bound on the west by Broadway, on the east by the East River, on the north by 14th Street, and south by Houston Street. On the right side of the page is an inset of St. Mark's Place, one of the larger concentrations of radical activity in the area; e.g. "Leon Trotsky works for Bolshevik newspaper (1917) 77

St. Mark's Place" and "Apartment of Abbie Hoffman, 30 St. Mark's Place." Appearing at the bottom of the map is a short timeline with a subtitle "New Clubs, Changing Sounds, 1950-1985," depicting bebop jazz artists of the '50s, psychedelics of the '60s, and progressing to punk in the '70s and '80s. The main map is adorned with drawings of significant cultural figures ranging from William Burroughs to Susan B. Anthony. Often depicted also are their homes, places of work, their galleries, studios, lounges, and murals.

This is a very useful map for those interested in the counterculture as it exists in the East Village. The simplified map provides an easy tour with readily accessible explanatory texts. The area covered is small enough that the user could randomly wander and still make use of it. The pictorial map, as with the other maps reviewed, provides a personal connection between the user and history and geography of the neighborhood. This is quite significant given the extent to which this neighborhood has changed, a fact evidenced by the 12 demolished structures in the self guided tour.

All three of Ephemera Press's maps represent a clearly significant contribution to the historic and geographic record of New York City. As noted above, this is particularly relevant given the rapid pace of change within that environment.