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ABOUT THE COVER: *The map images on the cover are from the Jerry Crail Johnson Earth Sciences & Map Library at the University of Colorado Boulder, featured on pages 45 to 54 of this issue. For additional information about the library, see:* http://ucblibraries.colorado.edu/map/index.htm

WORD CLOUDS: *The word clouds featured in this issue were produced using Wordle (*http://www.wordle.net/*). Complete text from each article was included.*

LETTER FROM THE PRESIDENT

Greetings all!

It is my pleasure to have an opportunity in this space to highlight some of the activities of our NACIS organization in the last year and offer a modest vision for the upcoming year.

Thanks to the strong leadership the organization has had over the last two years (in particular, Presidents Margaret Pearce and Tanya Buckingham), I can confidently say that we are growing, our membership is more active than ever, and we have a wealth of projects in the hopper for our future.

As most of you are reading this on a digital device, you are witness to *Cartographic Perspectives* making its transition to this new format that is more immediate, more accessible, and more extensible than our previous print-only journal. This ahead-of-the-curve development positions *CP* as a sustainable and creative model for other journals to follow, and we are as excited as you are to see it continue to innovate and blossom with creative content. As many of you know, this process was begun over two years ago, and it has been through the diligent and tireless work of editors Pat Kennelly and Rob Roth that this has been made possible. Of course, we hope your initial impressions are positive, but we are all excited to see how your feedback can shape the journal into something that goes well beyond where we are now. Please let us know what you think!

This digital open-access transition is part of a larger vision we have for developing organizational sustainability and continuity as we grow and adapt. Efforts in this area will impact the NACIS Board as we document and organize our operating procedures and policies, strengthening the definitions of our fledgling executive roles, and modernizing our internal communications routines and data management systems. The membership voted unanimously at the business meeting in Fall 2011 to create a "Vice President Elect" position on the Board to assist the Vice President/Program Chair and help ease the steep learning curve for running an increasingly complex conference. These actions are incremental steps toward an organizational continuity plan that allows us to operate with stability while still depending on a modest income from membership dues and the volunteer service of our Board of Directors.

We are also undergoing a gradual upgrade of our online systems that better integrates our identity and helps facilitate the conference organization. Cartotalk.org (our online forum) and nacis.org (our primary website) are both going through a redesign process, and the release of cartographicperspectives.org brings another site online under our umbrella administration. To better serve our community, it is essential that we invest in technology and practices to effectively manage our membership accounts across these three entities.

Several additional efforts are in the works that build on the value of the conference but extend well beyond the time and place of the event. The *Atlas of Design*, an effort led by Tim Wallace, will be a printed book due to be available in the fall that will highlight the brilliant design work of our community. The Initiative for Cartographic Education, led by Daniel Huffman, is a new effort to advance the practice of teaching cartography by bringing educators together. Both of these efforts highlight a modestly expanding role that NACIS seeks to play in creating resources that support our discipline and profession more broadly.

Our annual conference continues to be the primary focus of our efforts and the defining feature of our organization. NACIS 2011 in Madison was the largest gathering ever, with over 300 attendees and 150 presentations by leading industry professionals, public servants, and academic scholars. The conference highlighted an expanding definition of cartography and the fresh interest in the field by artists, urban designers, and web developers. And not surprisingly, there was a strong emphasis on technology and the diversity of formats and functions it enables. NACIS will continue to provide a forum these interests and the creative people that represent them—our strength over 30 years has been to encourage evolving cartographic practice while maintaining a basic value for sustaining our discipline's traditions.

At our core, NACIS is sustained by a people-driven culture with an ethos of openness. It is in this spirit that we announce a new occasional award titled "The Corlis Benefideo Award for Imaginative Cartography" that recognizes an individual's collected works as having an exemplary quality of "triggering an imaginative reaction." The award, first put forward by Nat Case, is named after the fictional cartographer in Barry Lopez's *The Mappist*—a great read, incidentally, if you haven't seen it.

And, speaking of Oregonians—we look towards hosting you for another stimulating conference this year in Portland, Oregon (October 17–19, 2012). Neil Allen and Matthew Hampton are putting together an exceptional conference that promises to capture the growing enthusiasm and interest in NACIS and cartography.

In 2013, mark your calendars for Greenville, South Carolina for beer, banjos, barbeque, and maps.

—erik

Introduction to Maps and Mapping in Kenneth Slessor's Poetic Sequence *The Atlas*

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ABSTRACT

This is the first of seven articles comprising a book-length treatment of *The Atlas* by the acclaimed Australian poet and journalist Kenneth Slessor (1901–1971). His reputation as Australia's first modernist poet and pioneer of her national poetic identity began with his 1932 collection *Cuckooz Contrey*, which opened with one of the most original interpretations of cartography in verse: the five-poem sequence *The Atlas*. Fascinated by maps and navigators' tales, Slessor began each poem with the title of a map or an atlas by a cartographer prominent during Europe's "golden age of cartography," and then alluded to that particular work throughout the poem. The sequence celebrates the cartographic achievements of the seventeenth century while imaginatively recreating the worlds portrayed in very different maps, including Robert Norton's plan of Algiers ("The King of Cuckooz"), John Ogilby's road maps ("Post-roads"), Joan Blaeu's plan-view of Amsterdam ("Dutch Seacoast"), John Speed's world map ("Mermaids"), and a map of the West Indies, supposedly by Nicolas or Adrien Sanson, featuring buccaneers and a seafight ("The Seafight"). Yet none of these maps appears in Slessor's collections or critical studies of his work. Nor have his poems been juxtaposed with the atlases, maps, or rare catalogue of maps that inspired them.

I plan to fill these gaps in six *future* issues of *Cartographic Perspectives.* Five will begin with an *Atlas* poem—reprinted in its entirety and in the order of its appearance within the sequence. Analysis of the poem's content will be followed by discussion of its introductory quote or epigraph, which Slessor (as his poetry notebook makes clear) found in the map catalogue. Next comes an examination of both the cartographer and the map highlighted in the epigraph. By reproducing the map as well as the catalogue's description of the map, each article will uncover the cartographic connections between Slessor's published poem and its manuscript versions, its map(s), and the map catalogue. An Epilogue will round out my series by exploring the unique atlas-like structure of Slessor's sequence and identifying the likely author of the catalogue that Slessor creatively transformed into *The Atlas.*

My Introduction, the only part of the series published in this issue, provides the background for what will become the *first extended examination* of *The Atlas.* Opening with a brief biography of Slessor as poet, journalist, and man-about-Sydney, it surveys *Cuckooz Contrey* before turning to *The Atlas,* which debuted in that collection. The effort that Slessor lavished on his sequence and on mastering the period in which it is set are revealed throughout the notebook in which he drafted all five poems. Reviewing his corpus shows that *The Atlas* uniquely combines strategies apparent in Slessor's earlier and later poems, including his emphasis on the arts and the use of illustrations to heighten his poetry's allure. The Introduction presents the maps created to illustrate his poetry, especially *Strange Lands*, made by the famously controversial Norman Lindsay and featured as the frontispiece of *Cuckooz Contrey.* Slessor's poetic allusions to maps lead to the magnificent nautical library in which he may have found the inspiration for *The Atlas.* Yet, as the second half of this article demonstrates, that library collection has proved one of many challenges to producing this groundbreaking study.

INTRODUCTION TO MAPS AND MAPPING IN KENNETH SLESSOR'S POETIC SEQUENCE *THE ATLAS*

"Slessor's interests in history, in Australian and international culture, in music, in maps, his fascination with Sydney and its harbor, his sense of humour and his originality provide a great sweep in the range of his poems, even though his total output was small."
— Dennis Haskell, "Introduction," *Kenneth Slessor: Selected Poems* (1993)

Kenneth Slessor (1901–1971) is not well-known outside of Australia. Yet forty years after his death, Nicholas Birns singles him out as "arguably not only the most talented poet Australia has ever produced but also one whose

Figure 1. Kenneth Slessor, undated photograph, probably from the 1920s or early 1930s. (NLA MS 3020/7/3/118, Box 8). Courtesy of the National Library of Australia.

work has raised questions about the identity and thrust of Australian poetry that have resounded throughout the era" (2007, 173; see Murray 1994, 17). And in 1991 Geoffrey Dutton, the Australian writer/historian who authored the first full-scale biography about Slessor, emphasized that the poet's "minimal" international reputation is "a comment on communications, not on the quality of his poetry" (1991, 332).

I discovered Slessor belatedly while doing a word search on "maps" in the Columbia Granger's World of Poetry database. Among the hundreds of entries citing the word, one line leapt off the screen—"staring from maps in sweet and poisoned places." The line came from the poem "Mermaids." Reading the poem whetted my appetite for more. But what hooked me was the realization that "Mermaids" was just one of *five* poems comprising a sequence titled *The Atlas*,[1] and that each poem begins with an introductory quote or epigraph from an important—and usually gorgeously illustrated—seventeenth-century map or atlas.

To my knowledge, no other twentieth-century poet has produced such a sequence of map-related poems. Among the handful of poets of map-fixated collections (John Holmes, Charles Olson, Debora Greger, Maura Stanton, Pamela Alexander), and even among those poets who see themselves as cartographers (Elizabeth Bishop, Howard Nemerov, Mark Strand, Gloria Oden: Haft 2001; 2008)—Slessor may be the first poet to regard himself as an atlas-maker and to have designed a major poem cycle to emulate the narrative structure of atlases.

Research on the sequence has proved disappointing, however. Although *The Atlas* opened Slessor's third solo collection, *Cuckooz Contrey* (1932), when the poet was at the height of his artistry and productivity, few critics offer much insight into the sequence, and none has attempted to explore the relationship between the poems and the maps heralded in their epigraphs. To remedy this astonishing gap, I plan to offer the first extended analysis of *The Atlas*, beginning with this Introduction and culminating in six articles that will be submitted to *Cartographic Perspectives* for publication in future issues. My hope for the seven-part series is that it will introduce Slessor to new readers, especially those of you who love beautiful maps as he did.

KENNETH SLESSOR: SYDNEY'S POET AND JOURNALIST

Kenneth Slessor (Figure 1) lived a rich life. Born the year of Australia's federation (1901), he grew up with his nation to become "one of Australia's all-time great poets [and] also one of her all-time great journalists" (Blaikie 1966, 49). As a boy, he lived in England for a time with his parents (1908–1910: Slessor 1970, 253) and, back at home, visited the mines of rural New South Wales with

his father, a Jewish mining engineer whose father and grandfather had been distinguished musicians in Germany (Dutton 1991, 1–2). As the Australian Official War Correspondent during World War II, Slessor reported not only from Australia but from Greece, Syria, Libya, Egypt, and New Guinea (1940–1944: Slessor 1970, 67; Dutton 1991, 120).

Otherwise, except for brief stints at the Melbourne-based *Punch* and *Herald* (1924–1926), Slessor spent his life in Sydney. "This was my city and this was my love," he wrote in 1952 (Slessor 1970, 13). It was in Sydney that he met and married Noela Senior in 1922, and where she died of cancer in 1945. It was in Sydney that he met and married Pauline Wallace in 1951; and a year later celebrated the birth of his only child, Paul Slessor (Stewart 1977, 52; Slessor, Haskell, and Dutton 1994; Haskell 2002, 16:261), before the marriage dissolved in 1961. It was in Sydney that Slessor blossomed as a journalist—from his first jobs at the Sydney *Sun* (1920–1924, 1926–1927, 1944–1957); to the heady days at *Smith's Weekly,* culminating in his promotion to editor-in-chief (1927–1940); then on to his presidency of the prestigious Journalists' Club (1956–1965), and his final years as leader/editorial writer and book reviewer for the *Daily Telegraph* (1957–1971). Most of his poetry also originated in Sydney. And it was in a Sydney hospital that Slessor, still employed as a journalist and regarded as "the nation's greatest living poet" (Dutton 1991, 326), died alone after a heart attack on June 30, 1971.

Although he remained a full-time journalist for half of the century (1920–1971), as a poet Slessor considered himself "an extinct volcano" during the last twenty-five years of his life (Stewart, 1977, 53). He blamed the war, Noela's death (Julian Croft 1997, in Mead 1997, 210), the "ratrace," and having nothing more to say poetically (Dutton 1991, 315–317; Jaffa 1971, 17 and n.10). Others cite his "underconfidence" and lack of recognition throughout the three decades (1917–1948) he was publishing new poems (Norman Lindsay, quoted in Stewart 1977, 174–175; Dutton 1991, xii, 159–165). Or his conviction that politics and serious poetry have nothing to do with one another (Caesar 1995, 4, 105–107), although a poet who made his living a journalist might feel the need to make such a distinction. Nevertheless, Slessor's poetic silence did not prevent his being active in the literary community. Rather than publishing his own verses, he mentored younger poets and served on the Advisory Board of the Commonwealth Literary Fund (1953–1971) as well as on the National Literature Board of Review (1967). He edited the prestigious literary journal *Southerly* (1956–1962) and co-edited *The Penguin Book of Australian Verse* (Thompson 1958; rev., 1961). He wrote books and essays on Australian life, lectured and composed reviews on Australian poetry, judged literary competitions, recorded his verses or read them to appreciative audiences, and saw his poems published not only in school texts but also in more than twenty anthologies of Australian verse. In the process he won the Coronation Medal (1954) and, for his services to Australian literature, was appointed an Officer of the Order of the British Empire (O.B.E., 1959).

Other tributes followed his death. Since 1973, music lovers have been greeted at the Concert Hall of the Sydney Opera House by John Olsen's *Salute to Five Bells*, a large mural inspired by Slessor's epic poem "Five Bells" (Churcher 2008). From the Opera House, a path around Circular Quay features the Sydney Writers Walk: one of its fifty plaques celebrates Slessor and his poem "William

Street," whose busy namesake climbs east to King's Cross just blocks away from the ferry terminals of Circular Quay (Rivera 2011). Since 1980, over thirty Australian poets have received the Kenneth Slessor Prize for a poetry collection or lengthy poem published as a book (Kenneth Slessor Prize for Poetry 2006; NSW Premiere's Literary Awards 2011).

Slessor's own work continues to be anthologized in major collections of Australian verse as well as translated into other languages—including Braille, music, dance, and theater performance. The bibliography on him is impressive (Thomson 1968, 204–209; Caesar 1995, 122–126). Beginning with reviews of his collections during the 1920s and 1930s, critiques of Slessor's poetry increased after the 1944 publication of his *One Hundred Poems*—especially following its reprinting in 1947 and 1951—and have continued apace since 1957 when he renamed that selection *Poems* and included three short, previously uncollected poems: "An Inscription for Dog River" and "Beach Burial," both inspired by wartime events in the Middle East (1941–1942), and "Polarities," his last published new poem (1948). *Poems* regularly reappeared in cloth and paperback editions, morphing after Slessor's death into the equally popular *Selected Poems*, and now yields place to Dennis Haskell and Geoffrey Dutton's 1994 annotated *Kenneth Slessor: Collected Poems* (Slessor, Haskell, and Dutton 1994; rpt., 1999). Containing nearly all of Slessor's poetry—serious and light, published and unpublished, early (1917) and late (1962), Haskell and Dutton's edition expands our knowledge of Slessor's work even further.

CUCKOOZ CONTREY (1932)

Slessor's reputation as "Australia's first modern poet as well as one of its finest" (John Lucas, quoted in Hamilton 1994, 497) derives from two collections he published in the 1930s: *Cuckooz Contrey* (1932) and *Five Bells: XX Poems* (1939) (Jaffa 1971, 20; Stewart 1977, 46; Tranter and Mead 1991, xxvii–xxviii). Slessor certainly understood their quality. In 1944, when selecting verses for *One Hundred Poems*, he reprinted every poem from *Cuckooz Contrey* in "Part II: 1927–1932" (Slessor 1944, 49–100) and every poem from *Five Bells* in the final "Part III: 1933–1939" (101–123). By contrast, "Part I: 1919–1926" (1–46) contained fewer than half of the works published in his first two collections, *Thief of the Moon* (1924) and *Earth-Visitors* (1926).[2] Except for his wartime poem "Beach Burial," Slessor's most acclaimed verses derive from the two collections he composed while working full-time at *Smith's Weekly* (Dennis Haskell, in Mead 1997, 212). *Cuckooz Contrey* contributed "Five Visions of Captain Cook," "Captain Dobbin," "Elegy in a Botanic Gardens," "Crow Country," "A Bushranger," "Metempsychosis," and "Country Towns"; while *Five Bells* showcased "Out of Time," "South Country," and "Five Bells"—the haunting title poem about a friend's drowning in Sydney Harbor.

Almost immediately after its publication, H.M. Green, Australia's great literary historian, featured six of Slessor's poems in *Modern Australian Poetry* and declared *Cuckooz Contrey* "the first wave of modernism in verse" (Green 1946, vii; see Green [1961] 1985, 950; Jaffa 1971, 20, 71). Subsequently the American poet-critic Selden Rodman placed "Five Bells" in his often-reprinted anthology

100 Modern Poems (1949, 91–93). Slessor's friend and fellow poet/editor Douglas Stewart hailed Slessor's "Five Visions of Captain Cook" as "the most dramatic break-through into the [Australian] poetry of the twentieth century" (1964, xxx). While Slessor's contemporaries mourned their losses at Gallipoli (Jaffa 1971, 15, 37), or eulogized the outback to counter their colonial and geographic marginalization, Slessor looked back beyond Australia's settlement as a penal colony to the heroic myth of her "discovery" by European sailors and her ensuing chronicle of maritime exploration. For Stewart and many others, Slessor's most important contribution to Australian literature was the lengthy "voyager poem" (1960, 14; 1977, 160), whose "idiom of discovery and self-discovery seems appropriate in a country with little established cultural tradition, but possessing the fascinations of a continent which still retains something of an uninterpreted mystique" (Harris 1963, 20). Even Adrian Caesar, who regards Slessor as a romantic rather than as a modernist, acknowledges that the poet demonstrated the possibility of "graft[ing] a European tradition with Australian material to produce a distinctive twentieth-century voice" (1995, 110; see 50). And Andrew Taylor, for whom modernism is "the fate either of classical realism or of romanticism" (1987, 53), argues that Slessor's "is the first inescapable Australian text that all subsequent texts must engage in discourse with" (ibid., 55).[3]

CIRCLING *THE ATLAS*

Cuckooz Contrey is especially fascinating because Slessor, who loved maps as much as navigator's tales, opened it with one of the most original interpretations of cartography described in poetry—his five-poem sequence *The Atlas*. Slessor began each of these five poems with the title of a map or an atlas by a cartographer prominent during Europe's "golden age of cartography," and then alludes to that particular work throughout the poem. While celebrating the cartographic achievements of seventeenth-century atlas makers, Slessor's sequence "roves all over the world" (Stewart 1964, xxxv), imaginatively recreating the places portrayed on very different types of maps, which include Robert Norton's military plan of Algiers (*The Atlas*, 1: "The King of Cuckooz"), John Ogilby's English road maps (*The Atlas*, 2: "Post-roads"), Joan Blaeu's perspective plan/bird's-eye view of Amsterdam in *Toonneel der Steden van vereenighde Nederlanden* or "Townbooks of the Netherlands" (*The Atlas*, 3: "Dutch Seacoast"), John Speed's world map in *A Prospect of the Famous Parts of the World* (*The Atlas*, 4: "Mermaids"), and a map of the West Indies, supposedly by Nicolas or Adrien Sanson, featuring buccaneers and a seafight (*The Atlas*, 5: "The Seafight"). With its quaint epigraphs, alluring titles, and word-pictures about a bygone era, *The Atlas* whets our appetite for the maps behind its beautifully crafted verses.

None of these maps appear in Slessor's collection, however. Nor have Slessor's biographers and critics found the maps and atlases whose titles became the epithets within the sequence, let alone juxtaposed those maps and atlases with Slessor's five poems to see what light they might shed upon one another. Yet any study of ecphrastic poetry—poetry that describes, interprets, or somehow

With its quaint epigraphs, alluring titles, and word-pictures about a bygone era, The Atlas whets our appetite for the maps behind its beautifully crafted verses.

responds to another art form (Brown 1992; Heffernan 1993; Hollander 1995)—must confront the sequence's apparent models. Otherwise, we risk forfeiting a deeper understanding of *The Atlas* poems: their sensuality, their exotic language, their presentation—and interpretation—of space. Nor has anyone unearthed the rare catalogue of maps that inspired Slessor to compose *The Atlas*, let alone compared that catalogue with the poetry notebook in which Slessor drafted his sequence. Only by recognizing the role that such "ephemera" had on Slessor's creation can we date the sequence and make sense of the peculiar place-names and phrases that he copied so assiduously into his notebook. And only by comparing each of *The Atlas* poems with both its map and catalogue description can we know whether beautiful pictures or lyrical prose inspired his verses. Equally important, no one has considered the atlas-like arrangement of Slessor's sequence, despite the fact that, among the hundreds of twentieth-century poems about maps, *The Atlas* seems to be unique not only *as a sequence designed around old maps and atlases but in emulating* what Denis Wood (1987) and James Akerman (1991, 102) identify as *the narrative structure of atlases*.

Such important issues will be addressed in six articles that follow this one. The Epilogue, for instance, will focus on the sequence's resemblance to seventeenth-century geographical atlases and conclude with the well-known cartographic historian who, in all likelihood, wrote the catalogue of maps and atlases that inspired *The Atlas*. Between the Introduction and the Epilogue, five other articles will highlight the individual poems of the sequence. To achieve an atlas-like harmony, each article will adhere to the same pattern. First, the poem will be reprinted and analyzed in terms of influences upon it and critical reactions to it. Then we will turn to the poetry notebook to see how Slessor created his verses and to compare his drafts with the published version. Whether the poem retained its original place within the sequence is noted, as is the precise point at which Slessor discovered his epigraph. Next, and for the first time in any study of *The Atlas*, the map featured in the poem's epigraph is not only presented but described: What does it look like? When was it created, by whom, and why? How does the map reflect the period (history) and place (geography) in which it is set? The map and poem are then juxtaposed, and both of them compared to the description of that map in the undated catalogue of atlases and maps that Slessor used—the crucial question being whether the map itself or its description directly inspired the poem. Finally, whenever cartographic historians fall silent about a detail that impacts our understanding of Slessor's poem or its maps, an attempt is made to fill that gap. Take "Cuckooz," for example, the as-yet-unidentified name on Norton's map of Algiers (1620). Even though Slessor happily pirated "Cuckooz" for the title of his entire collection *and* of its opening poem, no one has uncovered the name's meaning and significance. Moreover, his confusion about the identity of the cartographer responsible for "The Seafight" map is inevitable given the extremely vague, if not equally confused identification in the catalogue of atlases and maps.

Slessor's ambitious sequence acts as a bridge between literature and cartography, between Australia and everywhere else, between enduring works of art and ephemera, between the seventeenth century and the Great Depression, and—with the ending of every poem pulling us into his present—between both the past and the twenty-first century. By comparing Slessor's verbal maps to their graphic and non-graphic models, my work will break new ground over the next

few years as it explores the selectivity and creativity that enable cartographers, poets, and compilers of atlases to universalize their visions while transforming their sources.

For now, however, both poetically and cartographically, there is much about *The Atlas* that needs to be covered in the four remaining sections of the Introduction, the only part of my book-length study published in this issue. "*The Atlas* in Context" previews the poetry notebook in which Slessor composed his sequence, then goes on to locate the sequence within the context of Slessor's poetry as a whole before turning to its acknowledged inspirations. In the process, we shall discover the degree to which *The Atlas* is the unique sum of its parts. Slessor wrote other substantial poems and other verses inspired by the quotations he used as epigraphs. He wrote other poems steeped in the past, and other poems alluding to the arts—including maps. Many of his poems were illustrated, some with maps, although he depended for these on men like Norman Lindsay (1879–1969), the influential Australian artist and writer whom Slessor regarded as both a mentor and a friend. Yet never again did *all* these elements come together as imaginatively as they did in *The Atlas*. As we shall see, Slessor's decision to open *Cuckooz Contrey* with the sequence is only the most obvious indication of how significant he considered *The Atlas* to be.

This Introduction breaks new ground by examining *The Atlas* as a unit within Slessor's poetry notebook. In so doing, it demonstrates not only the enormous effort Slessor lavished on drafting the sequence and mastering the period in which it is set, but also reveals the title he originally intended to give to *Cuckooz Contrey*. As the first study of the poet's fascination with maps, "Maps as Illustrations in Slessor's Poetry" surveys the cartographic illustrations that accompany *Trio* (1931) and celebrate the publication of *Cuckooz Contrey* (1932). It also previews *Strange Lands* (1932), the whimsical etching that Lindsay created as the frontispiece for *Cuckooz Contrey*. Despite Lindsay's notoriety and the uniqueness of that etching in his oeuvre, until now no one has discussed this cartographic frontispiece or its relationship to *The Atlas*. "Maps in Slessor's Life and Poetry" presents a never-before-attempted catalogue of map allusions in Slessor's poetry. Finally, "Problems Researching *The Atlas*" does more than track down *Old Maps of the World*, the rare and hitherto elusive catalogue to which Slessor refers in his notes on *The Atlas*. It also posits what my articles on the individual poems will attempt to prove: that the relationship between this ephemeral catalogue and *The Atlas* is far more profound and far-reaching than anyone might have anticipated.

THE ATLAS IN CONTEXT: SLESSOR'S NOTEBOOKS AND POETRY

Since 1972, the Manuscript Section of the National Library of Australia has held the "Papers of Kenneth Adolf Slessor (1901–1971)" under the collection number MS 3020. An online guide to the collection reveals that, at present, twenty-three neatly ordered boxes contain his "correspondence; family papers; literary drafts, manuscripts and typescripts; diaries; despatches; notes and notebooks; newspaper cuttings; publications; business, financial and legal papers;

and photographs" ("Guide to the Papers of Kenneth Slessor," NLA MS 3020). Except for his divorce papers, these materials are available for research, though not for loan, and many of the documents have been collected and reprinted. Until very recently, however, those wishing to study the stages in which Slessor composed a particular poem had to visit the National Library of Australia in Canberra or be satisfied with the tantalizing fragments of drafts published by others. Yet because of the Library's commitment to share Slessor's creative strategies with his readers, the poetry notebook for "Five Bells" (NLA MS 3020/19/46) as well as another notebook first began to grace the Library's "Digital Collections" in preparation for the National Library Treasures Gallery opening in late 2011 (Elizabeth Caplice, e-mail to author: May 28, 2010). As luck would have it, that other online notebook (NLA MS 3020/19/1) is not only a "National Treasure" (ibid.), it's also the notebook that Slessor used when creating *The Atlas*.

Measuring 33 by 21 by 2.5 centimeters (13 x 8 ¼ x 1 inches), the notebook sports a gray cover on which is printed "Invicta Australia 1927 Rough Diary, No.27" (-s1).[4] In 1927, the Australian firm Sands & McDougall sold this large desk diary for nine shillings, rather more than they charged for others because of its size and the advantages of a blotter and its "one day on a page" feature (-s5 and -s268). The notebook is crammed with drafts of poems, but also contains drafts of prose pieces, a play, a "talkie," and an "interview"—the sheer number and variety of which may explain why this particular poetry journal was the first to be digitized. Most of the notebook is hand-written and composed from front to back on the right-hand pages of the diary; other parts are composed upside-down from back to front on consecutive pages, or typed on loose sheets of paper inserted at some unspecified time. Of the notebook's 301 scanned items, the first 16 are front-matter, followed by 282 pages of Slessor's work, an advertisement for 1928 diaries, and 2 pages of back-matter. Of the 282 items of Slessor's work, some of them blank, *The Atlas* occupies almost 130 pages—nearly half of the notebook.[5]

The number of notebook pages devoted to *The Atlas* is only one indicator of the sequence's importance. Slessor settled early upon its title, tweaking "Atlases" to "Atlas" within the first three pages before switching, more or less regularly, to "The Atlas" by the March 28th entry (-s83). While Slessor may have added some page headers to the drafts at a later time, the title of *The Atlas* appears consistent when compared to the alternative titles in the journal for three important poems—"The Crow's Voice" (-s67), which became "Crow Country"; "Advice to Metaphysicians" (-s163), published as "Advice to Psychologists"; and "Ship's Bells" (-s206), which turned into "Five Bells." Such consistency over 130 pages suggests that Slessor had a clear vision of what he wanted from the sequence, which included opening *Cuckooz Contrey* with it. On the final hand-written pages of *The Atlas* draft, Slessor made three lists while attempting to arrange the order of his poems within his new collection (September 13–14, -s242 to -s243). Although none of the lists displays the precise order of the poems as they appeared in *Cuckooz Contrey*, each one *begins* with *The Atlas*.

For anyone reading the notebook, the startling revelation is the title that Slessor had in mind for his new collection. Underlined at the top of the September 13 entry is not "Cuckooz Contrey," but "**The Atlas**" (-s242). None of Slessor's notebooks in the National Library of Australia reveal when Slessor resolved the

> *For anyone reading the notebook, the startling revelation is the title that Slessor had in mind for his new collection. Underlined at the top of the September 13 entry is not "Cuckooz Contrey," but "**The Atlas**."*

final order of his poem or when he changed the name of his collection to *Cuckooz Contrey*. But even after its demotion from title-poem, *The Atlas* still permeates the collection it introduces. The name "Cuckooz" pops up in the title "The King of Cuckooz," the opening poem of *The Atlas*. And "Cuckooz Contrey," which appears in the initial line of that poem ("The King of Cuckooz Contrey"), is not only the name that Slessor ultimately gave his collection. It also appears as the title of Norman Lindsay's frontispiece illustration. And it graces the preceding half-title page with its epigraph to the entire collection:

> "The unknown hilly country to the south of the Bay is coloured green, and marked 'Part of the King of Cuckooz Contrey.'"

As to *The Atlas* being the unique sum of its parts, no one denies that Slessor enjoyed writing poems of substantial length. *Cuckooz Contrey* is framed by two lengthy series, beginning with *The Atlas* (Slessor 1932, 11–18) and ending with "The Old Play" (ibid., 61–74). If poet Judith Wright can refer to *The Atlas* as "the brilliant and, for once thoroughly light-hearted series" (Wright 1965, 144; see Green (1961) 1985, 946), "The Old Play" is its opposite: a bitterly ironic portrayal of "forgotten gods like a bored society audience" (Dutton 1991, 135) "watching man perform his old play of life" (Jaffa 1971, 155 n.27). Geoffrey Dutton recognizes the despair underlying the tragicomedy of "The Old Play" and reads it "as metaphor of a personal crisis, most probably in his relation with Noela," from whom Slessor was separated for a time as early as 1931 (1991, 135; see 132–136, 219–220, and 259). In fact, a page inserted into *The Atlas* draft declares in red and black type, "let me not to the marriage of true minds admit impediments" (MS 3020/19/3: -s127; Shakespeare, Sonnet 116). Dutton speculates that Slessor, "always extremely sensitive to word-play," chose to emphasize the enigmatic name "Cuckooz" because "'cuckoo' is so close to 'cuckold', 'contrey' to the 'country matters' of Shakespeare. He could be very hard on himself" (1991, 135, 136). Although Wright exaggerates the "light-heartedness" of *The Atlas*, and Dutton— like Slessor himself—doesn't know what "Cuckooz" actually represents (see my forthcoming study on "The King of Cuckooz"), their comments encourage further illumination of the poet's life and work.

Within the frame of these two sequences, *Cuckooz Contrey* contains two other substantial poems, which along with *The Atlas* and "The Old Play" fill over half of the collection's 64 pages of verse: the much anthologized "Five Visions of Captain Cook" (Slessor 1932, 31–40) with its five-poem sequence about the English navigator "whose deification as the agent of European civilization, and the discoverer of Australia had become part of the national mythology of post-Federation Australia" (Julian Croft, quoted in Mead 1997, 204); and the 165-line "Captain Dobbin," a powerful yet wistful tribute to a retired sea-captain who spends his time dreaming about the sea (Slessor 1932, 19–23).

The Atlas, because it opened *Cuckooz Contrey,* became for Slessor's readers the first of his collected poems to include an epigraph: "a quotation set at the beginning of a literary work or a division of it to suggest its theme" (*Merriam-Webster's Third New International Dictionary of the English Language, Unabridged*, 1986, s.v. "epigraph"). The Kenneth Slessor archive at the National Library of Australia reveals that he began this practice early: a poem draft entitled "Iron Rations" begins with a 1919 epigraph from the *Sun* (NLA MS 3020/19/6/67). As a journalist, he continued to find news clips inspirational in "Wayside

Pipers" (1920[6]: Slessor, Haskell, and Dutton 1994, 268) and in the light
verses he published in *Smith's Weekly* while working there.[7] Several of these
newspaper-inspired verses were written during the years he was composing
the "serious" poetry for his collection. What is striking is the fact that the
epigraphs in *Cuckooz Contrey* are far more literary and, with one exception,
far less contemporary or Australian. In addition to the titles of seventeenth-
century maps for *The Atlas* (Slessor 1932, 11–18), Slessor chose a 1661 extract
from Samuel Pepys's famous diary for "The Country Ride" (42), a passage from
Gulliver's Travels for "Glubbdubdrib" (27), a quote in French from Heinrich
Heine's 1826 *Tambour Legrand* for "The Old Play" (61), and a sentiment from
Norman Lindsay's 1923 story *The Succubus* for "Burying Friends" (50). After
Cuckooz Contrey, Slessor never again used epigraphs in the "serious" verses he
published, and his most frequently anthologized poems lack them entirely.

Slessor loved the arts and incorporated them into his poetry, especially
during his twenties. "The Old Play" illustrates his interest in theater, which he
frequently indulged. So does the two-part verse-drama, "Man of Sentiment,"
the longest poem of Slessor's "early period" in *One Hundred Poems*. Music was
a lifelong passion (Stewart 1977, 16, 21; Dutton 1991, 313). Not only did his
ambitious twelve-part sequence "Music" conclude the poems from 1919–1926
in *One Hundred Poems*, but musicians and their instruments are found in several
of his works, including *The Atlas*, where "Five thousand naked Concubines"
play dulcimers ("The King of Cuckooz"), Harpies sing ("Mermaids"), and "men
blast…trumpets" ("The Seafight"). However, when Douglas Stewart praises the
"music" of *The Atlas* (Stewart, to Slessor, 17 Feb 1963: NLA MS 3020 1/5/353;
Stewart 1969, 158; 1977, 74), he refers to the sensual aural effects and sound
patterns at which Slessor excelled: rhythm and phrasing, meter and rhyme,
movement and repetition, assonance and consonance (Thomson 1968, 152–156).
Not surprisingly, many of his poems have been set to music since composer
Lindsay Aked began the trend in 1955 (Aked and Slessor 1955).

The visual arts hold a special place in Slessor's work and in any study of his
maps. As Leonie Kramer observes, "Many of Slessor's early poems are tributes,
directly or by implication, to the artists' power over the temporal" (1977, 13;
see Dutton 1991, 32). A painting by Albrecht Dürer (1471–1528) inspired
"Nuremberg" (Slessor, Haskell, and Dutton 1994, 332), which is the earliest
of Slessor's published poems collected in *One Hundred Poems* (1922/1924).
Likewise, the painter Peter Paul Rubens (1577–1640) moved Slessor to compose
"Rubens' Hell" (1932: 384) as well as "Rubens' Innocents" with its "tumbling
babes of heaven,/ plump cherubim with blown cheeks" (1923/1929: 9, lines 1–2).
"A Man of Sentiment: Part One" alludes to the Dance of Death series by Hans
Holbein the Younger (1497/8–1543) (1923: 345–346 and 34, line 96). Slessor
refers to the artist and illustrator Gustave Doré (1832–1883) in the first part of
"Two Nocturnes," written between 1917 and 1924 (1924: 14–15, 336). Although
Slessor's verses never mention the maps drawn by Dürer or Holbein (Haft 2003,
44, 49–50, 53), within *The Atlas* "Dutch Seacoast" (ca. 1930: 73–74) re-creates
the map of Amsterdam made "by the great cartographer" Joan Blaeu (ca. 1599–
1673: Tooley et al. 1999–2004, 1:145), while "Post-roads" (ca. 1930: 72–73)
imagines the ghost of John Ogilby (1600–1676: Tooley et al. 1999–2004, 3:345-
346) surveying "the unmapped savanna of dumb shades" just as he'd measured
the roads of England and Wales prior to mapping them in his brilliantly

illustrated *Britannia* (1675). In his early poetry, Slessor has been compared to the celebrated colorist Jean-Antoine Watteau (1684–1721) (Wallace-Crabbe 1964, 379; Dutton 1991, 67), from whose 1717 painting *L'Embarquement pour l'Ile de Cythère* Slessor took the title of his poem "The Embarkation for Cythera" (1924: 29–30). And his uncollected poem "Blind" (1920: 270) has been dubbed "the most poignant statement of Slessor the frustrated painter; it was a kind of blindness for him not to be Turner" (Dutton 1991, 49).

The visual appeal of Slessor's poetry is one of its greatest charms as well as one of its potential weaknesses. J.T. Kirtley, whose 1924 review of *Thief of the Moon* Slessor pasted behind the cover of his own copy, summarizes this ambivalence well (NLA MS 3020/4/1: emphasis mine):

> Mr. Slessor is one of the most promising of the younger school of Australian poets. He has a feeling for "the just word," a strong sense of form, and an equally strong sense of *colour*… Austere critics may complain that Mr. Slessor is inclined to overload his verse with adjectives, and displays a tendency towards precocity in diction. Nevertheless his poems reveal imaginative powers of a high order, and a *rare pictorial appeal*.

H.M. Green, amidst his praise for *The Atlas* ([1961] 1985, 946), argues that elsewhere the poet's images can be too "prolific" and "startling" (953):

> Slessor's capacity for producing original and striking effects has tempted him to be as original and striking as he can. This temptation may well have been encouraged by his lifelong pursuit of journalism, one of whose principal objects is to catch the reader's eye, almost at all costs; some of the images appear to have been heightened a little, so that they arouse a faint and far-off sense of artificiality.

Although Green links "artificiality" with journalism, it has become commonplace to blame many of Slessor's youthful excesses on Norman Lindsay (Jaffa 1971, 36–49; Dutton 1991, 66–75; Caesar 1995, 31–39), the controversial bohemian artist popularized, however inaccurately, in the 1993 film *Sirens*. Dutton, for instance, describes "The Embarkation for Cythera," as "Watteau vulgarized into Norman Lindsay" (1991, 67). Except for Slessor's "Nuremberg," first published in the magazine *Art in Australia* (Slessor 1922, 14), and his later "Dutch Seacoast" and "Rubens' Hell," the pictorial poems described above, and subsequently collected in *Thief of the Moon*, premiered in the short-lived but aptly named magazine *Vision: A Literary Quarterly* (Johnson, Lindsay, Slessor 1923–1924). Founded by Slessor, Frank Johnson, and Norman's eldest son Jack, *Vision* catered to "Youth"—defined as "any condition of the mind which is vital, which ascends"—and promised its readers poetry and prose that "liberate the imagination by gaiety or fantasy" (*Vision* 1, May 1923, 2; see Lindsay 1960, 84; Dutton 1991, 58 and 71). Cavorting through the four issues of Vision were Norman's drawings of fauns, nymphs, centaurs, and mermaids—lustful creatures of Greek mythology that Lindsay hoped to relocate in Australia's literature and countryside. Like present-day visitors to Lindsay's Blue Mountain estate in Springwood, just west of Sydney, Slessor couldn't help but admire the statues that Norman made to animate his property. He not only dedicated "Realities" (1926) and "Earth-Visitors" (1926) to Norman, but set his poems

in this garden among Lindsay's statues of fauns and nymphs. According to Paul Slessor, his father also owned seventeen small watercolors, drawings, and pen-and-ink sketches by Lindsay (Paul Slessor, e-mail to author: November 11, 2011), "which the artist, with his customary generosity, had probably given him" (Stewart 1977, 17). In 1955, Slessor showed his appreciation in a tribute entitled "Australian Poetry and Norman Lindsay" (Slessor 1970, 111–112):

> Norman Lindsay has exercised more influence and produced more effect on numbers of this country's poets than any other single individual in Australia's history.… My own debt to Norman Lindsay's perpetual powerhouse of stimulation and suggestion is obvious. (See also Lindsay to Slessor, September 1955, regarding the drawings he'd made for poets' works: NLA MS 3020 1/2/167, Box 1)

Their mutual respect, their shared antiquarian passions, and their belief in the "concrete" as opposed to the "abstract" image (Thomson 1968, 139–146; Jaffa 1971, 38–39) connected them throughout nearly fifty years of friendship (Norman Lindsay, in Stewart 1977, 174). As Lindsay wrote to Slessor in 1939, "I never absorb a poem of yours without finding a whole flood of pictorial images let loose in my mind" (Dutton 1991, 166; see 345 n.36; Jaffa 1971, 41 and n.22). Not surprisingly, Slessor's poetry inspired several of Lindsay's illustrations, including *Strange Lands* (1932: 25.5 x 20.3 cm), first exhibited at Sydney's Macleod Gallery in 1932 (Lindsay and Bloomfield 1998, 335).

In addition to its pictorial appeal and allusions to visual artists, Slessor's poetry was often illustrated—at least prior to One Hundred Poems.

In addition to its pictorial appeal and allusions to visual artists, Slessor's poetry was often illustrated—at least prior to *One Hundred Poems*. Virgil Reilly's drawings of contemporary young women, dubbed "the sex symbols of Australia" (Dutton 1991, 120), accompanied the light verses that Slessor published in *Smith's Weekly* between 1928 and 1933 (Julian Croft, in Slessor *et al.* 1983, v). For Slessor, who was composing *Cuckooz Contrey* at roughly the same time, these years were among the "happiest" and most productive of his life (Slessor 1970, 41). A year after *Cuckooz Contrey* appeared in print, Slessor collected forty-seven of his witty *Smith's Weekly* poems, along with their illustrations, in *Darlinghurst Nights* (Slessor and Reilly 1933a; see Caesar 1995, 40 n.1). Still others were reprinted posthumously in *Backless Betty from Bondi* (Slessor *et al.* 1983). Although neither Slessor's name nor a publication date appears in *Funny Farmyard: Nursery Rhymes and Painting Book*, penciled on the cover of his copy in the National Library of Australia are both his name and "1933" (Slessor and Miller 1933b). Published by Slessor's friend Frank C. Johnson, who also published *Vision* and *Cuckooz Contrey* among other works by the poet, this rare children's book features verses about "Daniel Duck" and other impertinent creatures, all illustrated with oversize lino-cut drawings by Syd Miller, another *Smith's Weekly* artist (Slessor 1970, 43; see Dutton 1991, 166). Syd Miller also illustrated Slessor's *Surf: All About It* (Slessor and Miller 1931).

It wasn't only his light verse that attracted illustrators. James E. Flett designed a drawing of two sailors to accompany "Five Visions of Captain Cook" when that poem debuted in *Trio: A Book of Poems*, the collection Slessor shared with two other poets (Slessor *et al.* 1931). And Norman Lindsay famously provided at least eleven images for other "serious" poetry (Thomson 1968, 2; Jaffa 1971, 51 and n.42). Above "Adventure Bay," one of the ten poems that Slessor

published in *Vision*, three bare-breasted and bare-bottomed mermaids tempt the crew of an approaching vessel. The image certainly enhances the sexuality of the poem, whose lover must "like Francis Drake turn circumnavigator" to reach the beloved's unseen geography—"Port of all drownéd lovers, Adventure Bay!" (*Vision* 3, November 1923, 6; Slessor, Haskell, and Dutton 1994, 10, lines 2, 12). For *Thief of the Moon*, Lindsay supplied three original woodcuts: a naked couple embracing in the moonlight; a female faun arousing a bewigged gentleman; and, to illustrate "The Man of Sentiment," an older man courting a doubtful young woman. In *Earth-Visitors*, Lindsay framed Slessor's verses and three equally risqué woodcuts with copperplate engravings of a gentleman bowing (final page) and a lady curtseying, her breasts amply exposed (title page).

MAPS AS ILLUSTRATIONS IN SLESSOR'S POETRY

Cuckooz Contrey opens with a reproduction of Norman Lindsay's etching *Strange Lands,* aptly retitled "Cuckooz Contrey." Lindsay's work is not only the frontispiece of the collection but also its sole illustration. Animating the image are many of his favorite characters. At its center, three armed men gaze quizzically at a voluptuous harpy hovering above. Staring at them are other creatures of myth—a mermaid, faun, and phoenix. But what makes the *Cuckooz Contrey* image so different from Lindsay's earlier illustrations of Slessor's poetry, as well as from his own work generally (Lindsay and Bloomfield 1998), is the wealth of detail and the fact that his figures are standing *on an old chart*.
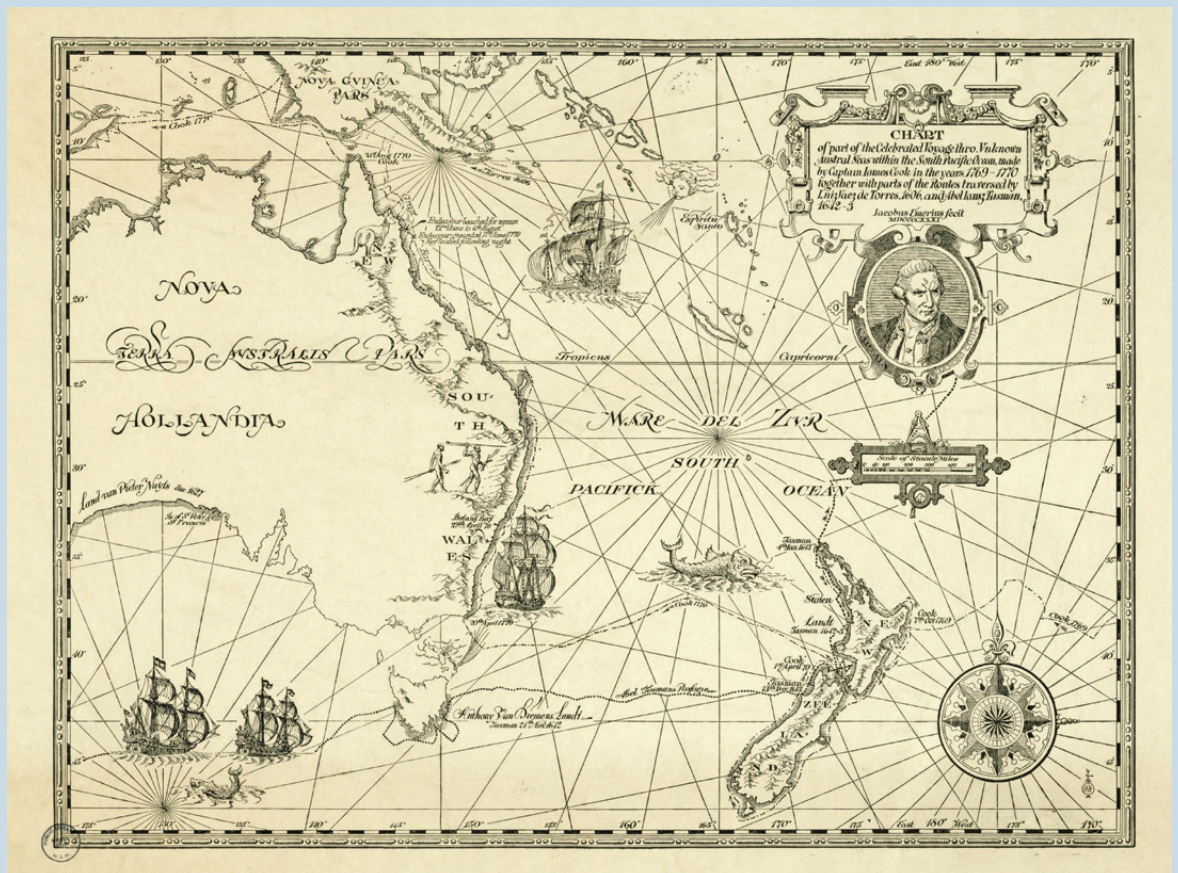
Now Lindsay's etching was not the first map-related image to illustrate a Slessor poem. Two others accompanied "Five Visions of Captain Cook" when that poem opened *Trio* (Slessor *et al.* 1931). The first is a reproduction of an oil painting of James Cook by Norman's second son Raymond (1903–1960: Smith 1986b), whose signature appears on a scroll in the lower left. Raymond Lindsay depicted the Captain as seated, compass in one hand and an empty chart in the other; surrounding him are three sailors, Neptune, a sea monster, and a mermaid astride the terraqueous globe (Figure 2). The second illustration shows part of Cook's historic circumnavigation in the *Endeavour* and bears the title:

> Chart of part of the Celebrated Voyage thro. Vnknown Austral Seas within the South Pacific Ocean, made by Captain Iames Cook in the years 1769–1770 together with parts of the Routes traversed by Luiz Vaez de Torres, 1606, and Abel Iansz[oon] Tasman, 1642–3 [*sic*].

Figure 2. Illustration by Raymond Lindsay (the second of Norman Lindsay's sons) of Kenneth Slessor's poem "Five Visions of Captain Cook." Both the poem and illustration appear in Trio: A Book of Poems by Kenneth Slessor, Harley Matthews, Colin Simpson, and Raymond Lindsay *(Sydney: Sunnybrook Press, 1931). Lindsay depicted Captain Cook as seated, compass in one hand and an empty chart in the other. Surrounding him are three sailors, Neptune, a sea monster, and a mermaid astride the terraqueous globe. Raymond's signature appears on a scroll in the lower left. Reproduced with the permission of Rare Books and Manuscripts, Special Collections Library, the Pennsylvania State University Libraries.*

Centered on New Zeeland [*sic*] and Australia ("*Nova Hollandia*"), the chart features a portrait of James Cook, a scale of statute miles, and several details copied not from the Enlightenment maps of Cook's day but from the fanciful decorative charts of the early-Modern period—a compass rose, rhumb lines, wind-blowing heads, sailing ships, sea monsters, landfalls, and local interests (kangaroos and aboriginal hunters). Like other twentieth-century maps illustrating long poems or historical novels, this chart graced the end papers of *Trio*, although the online version published by the State Library of New South Wales comes from an identical but separate map (Figure 3). Its cartouche announces in Latin that the map "was made by James Emery in 1931" (*Iacobus Emerius fecit, MDCCCCXXXI*). Emery (d. 1947) is nearly forgotten now, although over twenty of his map titles appear on the ever-expanding Australia Trove database based at the National Library of Australia. Australian poet

Figure 3. Map by James Emery for Kenneth Slessor's poem "Five Visions of Captain Cook." Both the poem and illustration appear in Trio: A Book of Poems by Kenneth Slessor, Harley Matthews, Colin Simpson, and Raymond Lindsay *(Sydney: Sunnybrook Press, 1931). Emery's map traces part of Cook's historic circumnavigation in the Endeavour and bears the title: "Chart of part of the Celebrated Voyage thro. Vnknown Austral Seas within the South Pacific Ocean, made by Captain Iames Cook in the years 1769–1770 together with parts of the Routes traversed by Luiz Vaez de Torres, 1606, and Abel Iansz[oon] Tasman, 1642–3 [sic]." In addition to its portrait of James Cook and a scale of statute miles, the map features fanciful details from early-Modern charts—a compass rose, rhumb lines, wind-blowing heads, sailing ships, sea monsters, landfalls, and local interests (kangaroos and aboriginal hunters). Reproduced with permission of the Mitchell Library.*

Robert FitzGerald dedicated *Heemskerck Shoals* to Emery, whom he called an accomplished "*cartographer*, artist and historian" (FitzGerald 1949: emphasis mine). And Slessor, in his essay "The Lane" (1962), also paid homage to his friend and drinking companion: "Jim Emery [was] the cartographer, whose big fists could hold a pen for the most exquisite and tiny lettering" (Slessor 1970, 26). A year after Emery produced the chart of Cook's 1769–1770 voyage, he published a delightful map showing the location of Sunnybrook Press, whose very first publication just happened to be *Trio*. And that same year (1932), he illustrated Slessor's *Atlas* poem, "The Seafight."

Like Emery's chart for "Five Visions of Captain Cook," Lindsay's *Cuckooz Contrey* map emulates pre-Enlightenment cartography. His seas are filled with ships and monsters, his lands covered with exotic creatures and monuments, and, above all, a compass rose beams (top center) while puffed-up faces blow winds across the waters (top corners) (Figure 4). Like Emery, Lindsay created his image specifically to illustrate Slessor's work. Of the more than 370 plates that he etched during his life (Lindsay and Bloomfield 1998, 18), only *Strange Lands* is at all map-like. Furthermore, according to Lin Bloomfield in *The Complete Etchings of Norman Lindsay* (ibid., 162):

> *Strange Lands* [1932] was intended as an original illustration to *Cuckooz Contrey* by Kenneth Slessor; but the book was published with a reproduction of the etching and the etching was published separately.

Certain details in *Strange Lands* allude to other poems in Slessor's collection, like the Lilliputians from "Gulliver," or Adam and the Gorgon's eyes from "The Old Play" (Slessor, Haskell, and Dutton 1994, 83, and 108–118, lines 57 and 242, respectively). But it focuses almost exclusively on *The Atlas* as the opening sequence of *Cuckooz Contrey*. Lindsay's image of first contact, in fact, reflects the reader's "first contact" with Slessor's new collection. Moreover, it provides a visual counterpart to the sequence's recreation of the world portrayed on seventeenth-century maps. As we shall discover in future issues of *Cartographic Perspectives*, "Mermaids," the exuberant fourth poem

CUCKOOZ CONTREY
By Norman Lindsay

Figure 4. Frontispiece by Norman Lindsay. The sole illustration for Kenneth Slessor's Cuckooz Contrey *(Sydney: Frank C. Johnson, 1932), Lindsay's "Cuckooz Contrey" is a reproduction of his etching* Strange Lands *(1932: 25.5 x 20.3 cm). Many of his favorite characters animate his image: armed men and voluptuous harpies as well as a mermaid, faun, and phoenix. What makes this image different from the rest of Lindsay's work is that his figures are standing on an old chart. Details demonstrate that the illustration was intended to represent Slessor's opening sequence,* The Atlas. *© Lin Bloomfield, Odana Editions, Bungendore, NSW, Australia.*

of the sequence, laments the passing of precisely the kind of world that believed in harpies and mermaids and that ornamented maps with compass roses, while "The King of Cuckooz" and "The Seafight" suggest the temptations and dangers of visiting strange lands. Lindsay's etching echoes Slessor's pictorial images: "sky full of ships" ("Dutch Seacoast": Slessor, Haskell, and Dutton 1994, 74, line 107) and "sailors…/ staring from maps in sweet and poisoned places" ("Mermaids": 75, lines 137–138). Among the tiny pictures etched near the hovering harpy, three are certainly the bearded King of Cuckooz in various poses. So arresting is the drawing that Hugh McCrae (1876–1958) reproduced it in a drawing he made in December 1932 to thank Slessor for giving him a copy of the recently published book (Figure 5). McCrae, a poet and illustrator who admired both Slessor's and Lindsay's work as much as they admired his (Slessor 1970, 92–110; Stewart 1977, 33–34; Lindsay and Bloomfield 1998, 40–41, 55–64), drew *Cuckooz Contrey*—open to its title page and Lindsay's etching—as if it were sticking out of his own recognizable, perfectly bisected head. Below the drawing, McCrae wrote: "Dear Ken—It has got into my head; and I can never get it out again. Don't want to…. All the congratulations in the world. H. McC" (NLA MS 3020/27/1/17).

Figure 5. Detail of Hugh McCrae's mounted drawing, dated Dec 1932, congratulating Slessor on the publication of Cuckooz Contrey. A poet and illustrator who admired Slessor's work as much as Slessor admired his, McCrae drew Cuckooz Contrey—open to its title page and Lindsay's etching—as if it were sticking out of his own perfectly bisected head. Below the drawing, he wrote: "Dear Ken—It has got into my head; and I can never get it out again. Don't want to…. All the congratulations in the world. H. McC" (NLA MS 3020/27/1/17). Reproduced with the permission of Mrs. Janet Hay and the Manuscripts Branch of the National Library of Australia.

Lindsay made only forty copies of *Strange Lands.* The illustration contains none of the place-names common to most maps, let alone the political divisions and scales of distances found on Emery's chart. By implying that such first contact may happen anywhere, Lindsay foregoes the specificity of place that anchors the individual poems of *The Atlas* in "the real world" and makes the sequence a sophisticated poetic commentary on seventeenth-century atlas making. Evocative as it is, Lindsay's "Cuckooz Contrey"—like any ecphrastic work—cannot help but interpret *The Atlas* poems through the filters of the artist's own preoccupations.

Years later (1955), Slessor would voice his discomfort with illustrations of poetry. A master of "picture-making with words" (Ronald McCuaig, quoted in Thomson 1968, 55), Slessor faulted the single interpretation that graphics impose on a poem (Slessor 1970, 114):

> It is a contradiction that a poem in which time is fluid should be fixed to an instant by the illustration of a few of its lines. Nor should the imagination, which may be given infinity when released by a poem, be limited by the finite dimensions of a drawing. The Forest of Arden of the mind's eye is obviously far superior to the Forest of Arden supplied by the most talented scene-painter.

Slessor suggests that poetry exists in "the mapless country of the human mind" (ibid., 96), implying that maps are also poor illustrations of poems. Yet when Slessor was establishing himself as a poet, illustrations helped to sell his verses. Lindsay's etchings, in particular, attracted book collectors to the beautifully crafted limited editions. As Slessor had to admit (ibid.):

> Drawings by Norman Lindsay, even a tailpiece or a mere decoration, could often mean the difference between publication and oblivion.

MAPS IN SLESSOR'S LIFE AND POETRY

Throughout his life, Slessor collected old maps along with other antiques. Hal Porter describes the Sydney home in which Slessor lived during the 1950s and early 1960s (1975, 90):

> The house, half of a minor mansion, is self-contained, dusty, quasi-secretive … Its major pieces [are] early-Victorian, nothing flimsy, antelope-legged or genteelly curlicued. It smells—hall, living-room, dining-room, study—of cigars, old calf-bound books, burgundy, a matured masculine affluence … Knick-knacks everywhere: old maps, framed theatre programmes, etchings and water-colours by Norman Lindsay, sketches by Hugh McCrae, Tarot cards, shelves and cabinets loaded with glassware, silver, china.

Slessor gave his son "globes of the world" to whet his curiosity (Dutton 1991, 290). Around the time that Paul was born, Slessor composed "Lovett Bay" (ca.1951), which, as he explains under the title, came to him "after looking at the Admiralty Chart made by Captain F.W. Sidney R.N., 1868–72" (Slessor, Haskell, and Dutton 1994, 319; see 469–470). Just as he did in *The Atlas*, Slessor refers to maps (or their absence) within this poem while describing his subject: "A bay all phosphorus and shine,/ A bay of burning gold, perhaps—/ Or so it seemed in '69/ To Captain Sidney making maps" (320, lines 5–8).

Poetic references to maps are to be found among the earliest of Slessor's poems as well. In "The Uncharted" (1919), one of his published juvenilia not selected for *One Hundred Poems*, Slessor deprecates man's pitiful aspirations (256; see 441):

> There's never an island uncharted, whose loveliness mariners seek
> But the seagull can reach in a week;

For Nature built shrines ere she fashioned your jellyfish sire,
And always the sun shall rise splendidly over *your* funeral pyre!

"In an Old Book Shop," later published as "In Tyrrell's Book Shop," Slessor recalls some treasures of his youth (1920: 265, lines 25–28; see 447; Dutton 1991, 37–39):

Broadsheets there are, of horrid hangman's tales,
Yellow-stained maps from some forgotten book;
Journals of convict years in New South Wales,
And Captain Cook.

Slessor also alludes to maps in two pieces from *Thief of the Moon* that he later selected for *One Hundred Poems*. The final lines of "Amazement" present the poet remembering when he was younger and life still inspired awe: "So, too, I solved an undiscovered globe./ Swam in uncharted oceans, mapped the skies,/ And strode the Nine Lands of the world afresh" (Slessor, Haskell, and Dutton 1994, 21, lines 12–14). The worldly cleric in "The Man of Sentiment, Part I," "reassures" a young woman that the isolated path he hopes to take her down is "prick'd/ In curious inks on charts of old, I'll vow,/ Drown'd in some careless Viscount's library/ Five hundred years, and like to rot five more" (31, lines 13–16).

Because there are no new map-related poems in *Earth-Visitors*, we have to wait until 1932 for more to appear in print. The year that *Cuckooz Contrey* debuted, Slessor published in *Smith's Weekly* two pieces of light verse that refer to maps. In "Camille," "…even the gum on the flap/ So recently kissed by Estella/ May babble all over the map/ As loud as the vulgar rosella" (294, lines 21–24). And in "Eve—of Ottawa," later collected in *Backless Betty from Bondi* (Slessor *et al.* 1983), we are told: "And then YOU came, with Hansards in your lap/ And tariffs like tiaras in your hair,/ Bidding us read the news, consult the map/ And banish our despair" (Slessor, Haskell, and Dutton 1994, 238, lines 33–36). *Cuckooz Contrey* mentions globes in "Elegy in a Botanic Gardens" (96–97, line 22); while the ironic verses of "The Nabob," dedicated to the bon vivant William Hickey (1749–1827), suggest that "There are worse things than steak, perhaps,/ Worse things than oyster-sauces and tureens/ And worlds of provender like painted maps/ Pricked out with ports of claret and pitchcocked eels" (86, lines 17–20).

However, in *Cuckooz Contrey* we discover an *unprecedented* integration of maps, not only within *The Atlas* but also in "Captain Dobbin" and "Five Visions of Captain Cook." Maps play many roles in Slessor's acclaimed sea-faring poems. For the mariner, they are usually guides as well as records of exploration. In the Coral Sea, for instance, Cook's charisma and fearlessness are revealed by his men's absolute faith in his choice to sail "westabout" "into the dark" of the treacherous Great Barrier Reef *without even a map to guide them* (p.88, I:47, 32; Thomson 1968, 21): "They'd sailed all day outside a coral hedge,/ And half the night. Cook sailed at night./ Let there be reefs a fathom from the keel/ And empty charts. The sailors didn't ask,/ Nor Joseph Banks. Who cared? It was the spell/ Of Cook that lulled them…" (Slessor, Haskell, and Dutton 1994, p.89, I:58–62). And when the Captain famously maps eastern Australia, "Here, in this jolly-boat they graced,/ Were food and freedom, wind and storm,/ While,

> *In Cuckooz Contrey we discover an unprecedented integration of maps, not only within The Atlas but also in "Captain Dobbin" and "Five Visions of Captain Cook."*

fowling-piece across his waist,/ Cook mapped the coast, with one eye cocked for game" (p.91, IV:119–122). Cook's magic also encourages the ground-breaking experiments—first with sextants, then with state-of-the-art chronometers—that refined exponentially the accuracy and ease of determining longitude for maps and navigation (pp. 89–90, III:83–102): "I've never heard/ Of sailors aching for the longitude/ Of shipwrecks before or since. It was the spell/ Of Cook did this, the phylacteries of Cook" (p.89, II:77–80).

In "Captain Dobbin," the map is more ambivalent. Here Dobbin represents the artist, while his maps symbolize art; poetry, in particular. Long retired to watch the sea from his window, Dobbin keeps "A ledger sticky with ink,/ Entries of time and weather, state of the moon,/ Nature of cargo and captain's name./ For some mysterious and awful purpose/ Never divulged" (77, lines 14–18). He obsesses over his beloved sea, pieces of which are "stolen and put in coloured maps"; at night, reliving the past, "…he sails from shelf to shelf/… / Or [to] the hanging-gardens of old charts…" (78, lines 36, 44, 46). Slessor's use of nautical charts in "Captain Dobbin" is beautifully summarized by Adrian Caesar (Caesar 1995, 52–53; see Slessor, Haskell, and Dutton 1994, 70–76, for the bracketed line numbers):

> In books and maps the Captain finds a stimulus which can transport him to the South Seas of memory and imagination. He pores over Atlas leaves through his magnifying glass [lines 49ff.]—which gives him an entrée into a world richer in sight, sound, and adventure than his impoverished present….
>
> The poem expresses a strong ambivalence towards the charts, books, and photographs which on the one hand spark Dobbin's memory and imagination, but on the other are seen to be both threatened with decay themselves, and deeply reductive of the lived experiences. Thus the voyages these shipmates have shared are marked by "inadequate lines/ On charts" [lines 110–111], and "a year sucked quietly from the blood" is "no more/ Than a scratch on a dry chart" [lines 123–125]. So memory may be imbued with as much sadness as joy, just as the "return" from inadequate fragments of the dead past to the impoverished present may prove "too choking bitter-sweet" [line 126].

Dobbin spends his waning years rereading his own "autobiography" "of angles and triangles and lozenges/ Ruled tack by tack across the sheet,/ That with a single scratch expressed the stars…." (Slessor, Haskell, and Dutton 1994, 81, lines 114–116). Or poring over the expeditions of "Magellan, Bougainville and Cook" (line 131).

In "Five Bells," published seven years after *Cuckooz Contrey,* Slessor could write "I have lived many lives," and mean his own as well as those he'd resurrected poetically from books or maps (ibid., 120, line 6; see Jaffa 1971, 51). For the most part, however, the poetry culminating in *Cuckooz Contrey* is written by an armchair explorer living through the adventures of others. As Herbert Jaffa said of Slessor just before his death, "in this imagined living he has sailed many journeys and explored many coasts, though, in fact, he seldom ventured far from his room overlooking Sydney Harbor" (1971, 112–113; see 69). Slessor had high hopes for his retirement, on the other hand, and told his friends that "before he

As Herbert Jaffa said of Slessor just before his death, "in this imagined living he has sailed many journeys and explored many coasts, though, in fact, he seldom ventured far from his room overlooking Sydney Harbor."

settled down, he would make a lazy, leisurely voyage, of which he talked with great anticipatory relish, in a tramp steamer to Bangkok and other enticing ports of the Far East where his heroes Marco Polo and Captain Dobbin had been before him" (Stewart 1977, 59). The overlap between Slessor and Captain Dobbin comes full circle in the 1990 collection *The Sea Poems of Kenneth Slessor*, which includes "Captain Dobbin" and "Five Visions of Captain Cook" as well as parts of *The Atlas*. There, on the title page, is an engraving of Slessor in silhouette gazing through his window at the moonlit harbor (Slessor *et al.* 1990).

But Captain Dobbin is not just "a metaphoric representation of the artist" heroically attempting to revive the past through memory and imagination or to anchor time's relentless flux through art (Caesar 1995, 51). Slessor himself later acknowledged that he had modeled Dobbin on a very real person, namely Noela's maternal uncle, Captain Francis Joseph Bayldon (1872–1948: see Thompson 1962, in Kiernan 1977, 7). The "doyen of Australian seafarers" (Phillips 1979), Bayldon "worshipped" Cook as much as his fictitious alter-ego Captain Dobbin did (Slessor 1970, 192; see Slessor, Haskell, and Dutton 1994, 81, line 134). After achieving renown as a master mariner and accomplished hydrographer, Bayldon retired from the sea in 1910 only to open the Sydney Nautical Academy (subsequently the Sydney Nautical School and, later still, part of Sydney Technical College) and run it for thirty-seven years. Though particularly enamored of Australian maritime history and exploration, Bayldon nevertheless possessed, in Slessor's words, "an astonishing knowledge of nautical things" generally (Kiernan 1977, 7; Slessor, Haskell, and Dutton 1994, 362), knowledge that he shared not only as an instructor but also as a writer and lecturer. Appointed a Member of the Order of the British Empire (M.B.E.) in 1938, Bayldon's ashes were scattered a decade later on the Bayldon Shoals (Solomon Islands), which had been named since 1912 for their surveyor.

For Slessor, this "old sea-captain was to be a major influence on his poetic career" (Dutton 1991, 142). Not only did Bayldon's character and personal history help fashion "Captain Dobbin," but his passion for Cook sparked "Five Visions of Captain Cook," another brilliant "character poem" (Vivian Smith, quoted in Kiernan 1977, 31). Slessor acknowledged his debt in his note on "Five Visions of Captain Cook" in *Cuckooz Contrey*: "For an excellent marshalling of these details, the author is indebted to Captain F.J. Bayldon, of Sydney" (Slessor 1932, 76; rpt., Slessor, Haskell, and Dutton 1994, 366). And in his 1965 lecture, Slessor went even further (Slessor 1970, 192): "All that I have written about Captain Cook I got from Captain Bayldon. The *Five Visions*, rough and incomplete as they seem to me still, are merely fragments of the image he built for me." Bayldon's "magnificent nautical library" profoundly influenced Slessor as well (ibid.). The poet's 1966 response to scholar Julian Croft confesses: "My interest in the sea and seafarers certainly increased greatly because of the stimulus and information given by Captain Bayldon and his library" (23 April 2066: NLA MS 3020/1/7/549; rpt., Slessor, Haskell, and Dutton 1994, 358).

Slessor not only modeled Captain Dobbin's library on Bayldon's with breathtaking precision and intimacy, but he may have found in Bayldon's library the inspiration for *The Atlas*. During the 1920s, Slessor and his wife frequented Bayldon's house at 127 Darling Point Road in Edgecliff, near Noela's parents and not far from their own home (Slessor 1970, 192; Stewart 1977, 45; Dutton 1991, 115 and 143). Slessor later recalled weekly visits in which Bayldon

In his 1966 response to scholar Julian Croft, Slessor confesses: "My interest in the sea and seafarers certainly increased greatly because of the stimulus and information given by Captain Bayldon and his library."

encouraged him "to browse through this collection" and "over a glass of sherry…to ask questions" (Slessor 1970, 192). The Bayldon Nautical Collection, now preserved in the Mitchell Library of the State Library of New South Wales, contains—in Slessor's words—"more than a thousand books about the sea and seamen, logs, journals, learned papers, instruction manuals, maps and charts, many of them exceedingly rare and valuable" (ibid.).

For the poet, Bayldon's library proved a treasure trove of information, images, and ideas (Jaffa 1971, 105). The heightened importance of maps in *Cuckooz Contrey* when compared to their rather ornamental use in his earlier work suggests that Slessor did not experience the full impact of Bayldon or his library until the poet's return to Sydney from Melbourne in 1926. This sounds obvious, since Bayldon lived in Sydney. But Slessor may have known the captain since 1920, the year Slessor and Noela met, although the National Library of Australia lists no correspondence between him and the Captain at any point in their lives ("Correspondence Index," NLA MS 3020). Several other details support an even later date than 1926. First there's the absence in *Earth-Visitors* of any new poems alluding to maps, despite the fact that all of Slessor's most recent work in that collection was written upon his return. Second, Slessor completed "Captain Dobbin" in April 1929 (Slessor, Haskell, and Dutton 1994, 362) and "Five Visions of Captain Cook" a month later (ibid., 366; see MS 3020/19/4/39). Furthermore, while working on *The Atlas*, Slessor penciled into his poetry journal a reminder to ask Bayldon specifically about a map (-s107). Finally, as I shall argue, Slessor could not have begun *The Atlas* until at least 1929—despite his notebook's date of 1927.

But I'm getting ahead of myself. For now, two of Geoffrey Dutton's statements take precedence. The first biographer to attempt a reconstruction of what Slessor actually found in Bayldon's library, Dutton suggests that the Captain's library appealed to Slessor's "journalist's passion for getting things right, and his poet's passion for the concrete image, and his personal sense of dissolution and inevitable death" (Dutton 1991, 145). Things begin to get vague, however, when he describes the library's specific impact upon *The Atlas* (ibid., 144):

> Slessor took his notebook along to Captain Bayldon's and it is full of jottings from old maps and books, lists of galleons, sloops, flying fish, sea monsters, battles and mermaids. In an old atlas he finds "The King of Cuckooz Contrey…The place where the King of Englands Fleet did ride." Later he notes: "If only world cd. be like world of old mapmakers neatly parcelled into known and unknown…instead of which it is strange dark confusion bubbling currents…" Among "Lost Contreys" he finds another mention of "The King of Cuckooz Contrey." In a map of an expedition against the Barbary Pirates he finds another mention of his favourite king, the map being of "The Platt of Argier and the Pts. adoining within the view thereof made by Robert Norton the Muster Mr. of his Ma't's Fleet ther, Ao. Di. 1620 & by his owne carfull & dilligent observations then not without danger." He used this below the title of the first poem when he published the five poems he called "The Atlas."

I have quoted Dutton's summary with its ellipses because the questions he raises, as much as the "facts" presented, are what prompted me to (1) request a sabbatical, (2) obtain a research grant, and (3) spend a full day flying from New York City to Australia in search of my own answers. What follows are the reasons why even those most familiar with Slessor and his poetry know so little about this ambitious sequence. And why no one has been imprudent enough to attempt a full-scale analysis of *The Atlas*—until now.

PROBLEMS RESEARCHING *THE ATLAS*

Time and distance are obstacles to researching *The Atlas*. Dutton's sensitive biography reveals how carefully he combed over Slessor's manuscripts at the National Library of Australia in Canberra. Yet he leaves the reader uncertain as to whether Slessor's notebooks identify his sources or not. "Lost Contreys," for instance, not only is spelled "Lost Countries" in Slessor's notebook (March 6, -s65), but also happens to be the name Slessor gave to a list that he was compiling in his poetry journal rather than the title of some external source. And this list of "Lost Countries" soon gave way to his poem titled "Lost Lands" (March 28, -s83), which ultimately became "Lesbia's Daughter" in *Five Bells* (see Slessor, Haskell, and Dutton 1994, 358, 398). Furthermore, Dutton may not have visited the Bayldon Collection in Sydney, three hours away. Had he done so, he might have discovered that little else is true about what he surmises to be the library's specific relation to *The Atlas*. "The King of Cuckooz Contrey," for example, was not found by Slessor "in an old atlas." And although Dutton claims correctly that the Robert Norton map of Argier contains "another mention of [Slessor's] favourite king," the map itself is nowhere to be found in the Bayldon Collection. Bayldon avidly collected works on naval history and warfare, as the "Guide to the Bayldon Nautical Collection" demonstrates (Carr 1987). But his library specialized in practical treatises and naval charts dating from the late nineteenth- and early twentieth-centuries—not in beautiful seventeenth-century maps, most of which were out-of-date even before they were printed.

> *Slessor's ultimate source for* The Atlas *is not a particular map or an atlas at all. Uniquely, at least in my research into the hundreds of maps described in twentieth-century poetry, the source is* **a catalogue** *of maps and atlases.*

Slessor's ultimate source for *The Atlas* is not a particular map or an atlas at all. Uniquely, at least in my research into the hundreds of maps described in twentieth-century poetry, the source is *a catalogue* of maps and atlases. Published by Francis Edwards Ltd., a firm still active today, the undated catalogue sports the title *Old Maps of the World* on its cover (Francis Edwards 1929). Slessor used this title when referring to the catalogue, although libraries and booksellers prefer the more easily searchable one that appears on the title page, namely *Ancient Geography; a Catalogue of Atlases & Maps of All Parts of the World from XV Century to Present Day* (ibid.). If we know what we are looking for, Slessor's notebook overflows with references to *Old Maps of the World*, especially in the first four pages of his *Atlas* draft. But even if we don't, Slessor acknowledged his debt when citing his source for the title of Robert Norton's map (April 5, -s90) and, more fully, when drafting what he called "The Atlas Notes" (July 22, -s191). He placed a slightly expanded version into his "Author's Notes" at the back of *Cuckooz Contrey* (Slessor 1932, 75):

> *THE ATLAS*—For much of the information concerning the subjects of these poems, also the prefatory quotation, the author is indebted to the catalogue, *Old Maps of the World*, published by Francis Edwards Ltd., of London.
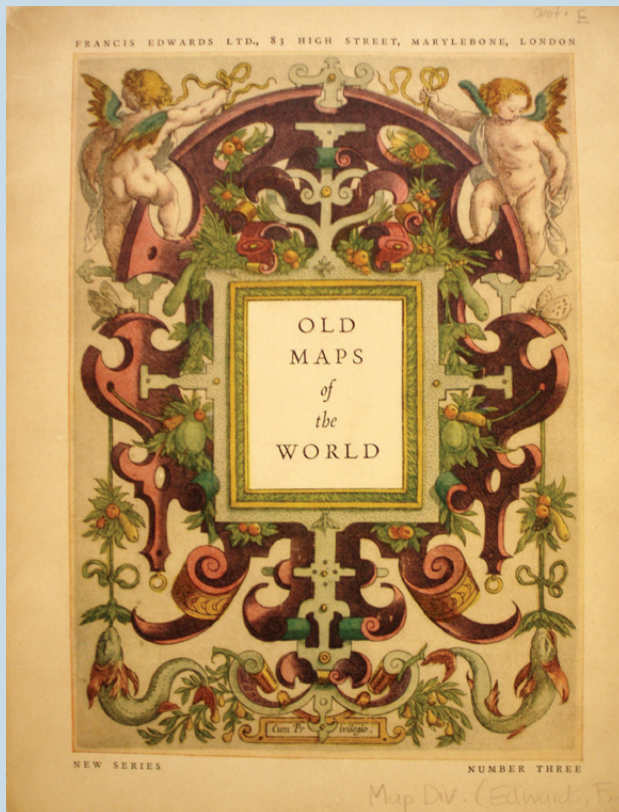
Unfortunately, this acknowledgment disappeared in subsequent reprintings of *The Atlas*—that is, until the 1994 publication of Slessor's *Collected Poems* (Slessor, Haskell, and Dutton 1994, 357–358). For over sixty years, the information simply vanished. Besides contacting Slessor himself, the only way to know about *Old Maps of the World* was to lay hands on the rare *Cuckooz Contrey*, which, like all of Slessor's pre-1944 collections, had a small print run. In 1932 only 500 copies were printed, although that general edition of 500 seems generous when compared to the limited editions of 150 for *Thief of the Moon*, 425 for *Earth-Visitors*, and 75 for *Trio*. Today, searching the WorldCat database reveals that only twenty copies of *Cuckooz Contrey* remain in public libraries or universities worldwide; and of these, fifteen are in Australia. *Cuckooz Contrey* is unavailable for viewing on the Internet, and privately owned copies are extremely rare: in 2010, an antiquarian bookseller listed one available copy for $1,950 (item 717: New Century Antiquarian Books 2010). Libraries that own a copy naturally refuse to lend it, so readers must resort to making a trip to the special collections division of such a library, or, since the work is still under copyright, to asking a librarian to duplicate and mail a few pages of the book. What to duplicate becomes tricky if readers do not know exactly what is inside the volume. Like the presence of "Author's Notes," of which the "Contents" of *Cuckooz Contrey* makes no mention.

Even if readers manage to obtain a copy of *Cuckooz Contrey*, or to discover the existence of *Old Maps of the World* either from the Haskell and Dutton edition of Slessor's *Collected Poems* (Slessor, Haskell, and Dutton 1994) or from Caesar's biography of Slessor (Caesar 1995, 58), putting their hands on the catalogue itself poses yet another obstacle. However many were printed originally, fewer than fifty show up on WorldCat today and not one of those copies is in the Bayldon Collection. Nor is it in the rest of the State Library of New South Wales, or in the National Library of Australia with its impressive map collection, or in the University of Sydney's Rare Books Library which houses Slessor's own library. *In fact, not a single "public" copy remains in Australia.* No wonder that even a reputable scholar like Julian Croft felt hamstrung when trying to research "the charts" in *The Atlas* four decades after *Cuckooz Contrey* was published. On March 21, 1966, Croft wrote to Slessor from the University of Newcastle in New South Wales to ask about the poet's sources for certain poems in the 1932 collection. After visiting the library where the Bayldon Collection had been housed since 1950, Croft admitted (NLA MS 3020 1/7/550):

> …I have a similar trouble with "The Atlas." The Public [i.e., The State] Library of New South Wales does not seem to hold any of the charts, and I have had a lot of trouble in tracing down any information at all. Could you help me with some background information?

If the Francis Edwards catalogue proves as rare a bird as *Cuckooz Contrey* or the seventeenth-century maps in *The Atlas*, it is for completely different reasons. While collectors treasure old maps and first editions, most people discard a catalogue when the next one arrives—which may explain why *Old Maps of the*

Figure 6. Cover of the Francis Edwards catalogue Old Maps of the World, *otherwise known as* Ancient Geography; a Catalogue of Atlases & Maps of All Parts of the World from XV Century to Present Day *(London: F. Edwards Ltd., 1929). In his "Author's Notes" at the end of* Cuckooz Contrey, *Slessor acknowledged his debt to this beautifully produced and lyrical catalogue, one of four "new series" catalogues debuted by the firm of Francis Edwards in 1929. Courtesy of the New York Public Library and of Francis Edwards Ltd.*

World fails to appear in either Bayldon's or Slessor's archives. Catalogues saved from the trash-heap of history are often stored in folders labeled "ephemera," and disappear off-site when space is needed for new acquisitions. I am extremely fortunate, therefore, to have access to two copies of *Old Maps of the World* at the New York Public Library, only a few subway stops away from where I teach.

So what does Slessor's elusive source look like? As catalogues go, it is pretty impressive. Francis Edwards had been publishing them since 1855 (Maggs Bros. 1985, item 272) and, by the end of 1929, could boast over 522 numbered catalogues. Sometime that year, presumably before the stock market crash in October 1929, Francis Edwards began producing a new series. Only four came out in the end, but they were larger and far better illustrated than their predecessors. Slessor's catalogue is the third of this short-lived series. Its cover shows an elaborate cartouche printed in color. At the center is the title *Old Maps of the World* surrounded by putti, assorted flora and fauna, and the claim "Cum Privilegio" at the bottom. Above the cartouche is the publisher's name and address ("Francis Edwards Ltd., 83 High Street, Marylebone, London") and below, the issue number ("New Series, Number Three") (Figure 6). With 143 pages and measurements of 21 by 16.5 by 1.3 centimeters (8¼ x 6½ x ½ inches), it has the feel of a small book. Opening the cover reveals a title-page followed by a "Preface" (pp. 4–5) and two pages of "Data," a list that must have helped Slessor in refining his search of the most celebrated seventeenth-century cartographers because it enumerates important dates in European cartography from 500 B.C. to 1801 (pp. 6–7). At the back, the colophon ("Printed in Great Britain by Robert Maclehose and Co., Ltd. The University Press, Glasgow") is preceded by an "Index" (pp. 142–143). Between these pages, the catalogue is divided into three unequal parts. Part I covers "Atlases and Maps" (pp. 8–70); Part II, "Single Sheet Maps or Maps of One or More Sheets on Particular Districts" (pp. 71–138); and the diminutive Part III, "Road Books" (pp. 139–141). The 852 items scattered throughout are interspersed with five illustrations, three of which are maps: one in color by Blaeu (opposite p.20) and two black-and-white maps, the first attributed to Ortelius (opposite p.48), the second, to Ptolemy (opposite p.112; see also p.65, and opposite p.81). Each item lists the cartographer along with the map's description, date, and price. Not surprisingly, many of the catalogue's item numbers and titles punctuate Slessor's draft of *The Atlas*.

Douglas Stewart, while unaware of the Francis Edwards catalogue, nailed it perfectly when describing the sequence as "a collection of curiosities which Slessor must have picked up and found irresistible in his idiosyncratic and out-

of-the-way reading" (1969, 157; 1977, 73). With its poetic advertisements of maps and cartographers as well as the period vocabulary of its maps, *Old Maps of the World* certainly did prove "irresistible" to Slessor. One example will suffice to illustrate my point. In the anonymous "Preface," Slessor read (Francis Edwards 1929, 4–5):

> To see a Dutch town by Blaeu is to see how delightful the art of map-making can be made—little red houses neatly arranged in rows, with blue tiled roofs, churches and public buildings standing out above their neighbours, watermills turning merrily, not only the ocean but rivers and canals filled with shipping, shipbuilding in the yards, soldiers on the fortifications, mynheers walking down shady groves, even the very design of garden plots being shown—the whole forms an animated scene of infinite brilliance.

This passage so delighted Slessor that in *Cuckooz Contrey* he quoted it *verbatim* in his "Author's Notes" for "Dutch Seacoast," the third poem of *The Atlas* (Slessor 1932, 75). The courteous seventeenth-century Dutch expression "mynheers" ("my lords," i.e., "Dutchmen") even survives the transcription. And if we turn to his poetry notebook, we see him pulling phrases from this same passage (February 22, -s58):

> Blaeu's painted towns, fortifications, soldiers, tulip gardens, blue-tiled roofs, scarlet houses in neat rows, canals, spires, watermills turning, rivers full of boats, shipyards, soldiers on fortifications, mynheers in groves (drinking)

Even when substituting a more picturesque word for the one in the catalogue—"tulip gardens" for "garden plots," "scarlet" for "red," "drinking" for "walking"—the poet still reveals his debt. What is more, Slessor's phrases beginning with "Blaeu's painted towns" appear on the very first page of his 130-page *Atlas* draft. Even though he does not mention *Old Maps of the World* on that page—in fact, he does not name the catalogue until more than 110 pages into his draft (July 22, -s191),—anyone familiar with the Francis Edwards catalogue scarcely requires his header "Atlases," just below the "February 22, 1927" entry (-s58, above) to recognize that Slessor had just begun the opening sequence of *Cuckooz Contrey*.

Which brings us to the date of the catalogue, and of the sequence itself. Because Slessor composed *The Atlas* in a 1927 diary, it is reasonable to assume that he began the sequence in 1927 and completed most of it by December 6, 1930. This latter date appears in his "August 9, 1927" entry, where he lists the poems not yet completed and the entry dates on which drafts of those poems appeared (-s206):

> Projected
> <u>6 Dec 1930</u>
> Beach scene – see page[s] of March 15, March 31, May 27
> Lost Lands (The Atlas) – p. of March 28, May 25, May 29
> Down ("Das Rheingold") – May 27
> ~~Sea-fight (The Atlas) – July 12~~ √
> City Bridge piece – May 27
> Ship's Bells

The two references to *The Atlas* concern us here. As mentioned earlier, "Lost Lands" would not appear in the sequence, but became a separate poem, "Lesbia's Daughters," in *Five Bells.* "The Seafight" (without the notebook's hyphen) became the last poem of the sequence, and was clearly incomplete on December 6, 1930. Yet, alone among the projected poems, it is crossed out and a check appears beside "July 12"—evidence that the ever-organized poet emended the "August 9, 1927" entry after finishing "The Seafight." How soon after December 6, 1930 the cycle was completed is anybody's guess, since that entry is the notebook's last recorded date for the sequence and Slessor's later notebooks do not include such information (see NLA MS 3020/19/46, dated February 1934 inside the front cover; and NLA MS 3020/19/12, with dates from October 1938 through 1950). It is possible that he didn't complete *The Atlas* until early 1931, or even later, since *Cuckooz Contrey* didn't appear in print until September 1932 (Slessor 1932, opposite "Contents"; see also NLA MS 3020/4 and NLA MS 3020/27/7). As for when he began the sequence, the draft's first entry date "February 22, 1927" can't be right. For although *Old Maps of the World* is undated, libraries throughout the world indicate that it was published in 1929; and that date is confirmed by checking Francis Edwards' official file set of its own catalogues (nos. 1–1051), now housed at the Grolier Club Library in New York City. Since Slessor began to compose *The Atlas* by quoting from the catalogue, he must have started his sequence no earlier than 1929—the year that he completed both "Captain Dobbin" and "Five Visions of Captain Cook." The National Library of Australia acknowledges this dating problem in their online description of the Rough Diary, describing it simply as "Notebook containing notes and drafts of poems, including 'Five Bells', c. 1930s" (Series 19, Folder 1: www.nla.gov.au/cdview/nla.ms-ms3020-19).

Yet that same poetry notebook may hold the key to refining the date on which Slessor began *The Atlas*. Immediately before the drafts of that sequence commence with his "February 22" entry (-s58), Slessor sketches out a "talkie" version of Norman Lindsay's *Redheap* (January 9 – February 20, -s22 to –s57, esp. –s55). The novel, based on Lindsay's childhood in Creswick, Australia, was published in London in April 1930 and the Australian government banned it a month later. Sixteen-thousand copies were returned to Britain, and *Redheap* went without an Australian edition until 1959 (Stewart 1977, 177; Smith 2006a). Slessor's switch from working on Lindsay's *Redheap* to beginning *The Atlas* might therefore indicate his recognition that the Lindsay "talkie" had become a dead-end, except for one detail: an undated clipping from an unidentified newspaper inserted into the *Redheap* drafts. Titled "Scenario Written; May Speak for Itself," it announces that Slessor's script ("scenario") was completed, and that production of the *Redheap* talkie was scheduled for the middle of the following year (i.e., 1931: -s55). The talkie never came out. Instead, a disgusted Lindsay sailed in July 1931 for the United States, where his book was a bestseller under the title *Every Mother's Son* (Smith 1986a). The clipping, however, although it does not mention Slessor's name, makes it clear that he had finished the script before moving on to his next major artistic project, *The Atlas*. So it is likely that Slessor began *The Atlas* sometime in the spring of 1930, then spent at least seven months developing it and other projects, before completing most of the sequence by December 6, 1930.[8]

We may never know whether Slessor found *Old Maps of the World* in Bayldon's library or whether the poet, with his own interest in maps, sent away for the catalogue or came upon it elsewhere. At first glance, the catalogue whose important cartographic milestones end with 1801 (Francis Edwards 1929, 7) seems out-of-place in Bayldon's up-to-date nautical library. But many maps and atlases from the nineteenth and twentieth-centuries are represented in its entries, and, even if they were not, we know that Bayldon had a passionate interest in the discovery and exploration of Australia.[9] Furthermore, around that time Francis Edwards was publishing other catalogues that would have thrilled the Captain. For instance, the 1926 *Sea and its Story* (no. 487), with sections on shipwrecks and disasters, the South Seas, and Captain Cook; or the 1927 *Geographia: Atlases and Maps* (no. 498), covering Australia and the Pacific; or the 1928 *Astralasia* (no. 505); or *Captain James Cook*, 1728–1928, the unnumbered 1929 catalogue that offered original oil paintings and manuscript log books. If Slessor owned the catalogue, on the other hand, why would he discard such an inspirational source when a heavily marked-up catalogue of books—with numerous poetry collections in it checked and circled—still exists among his papers at the National Library of Australia? In all likelihood, then, Slessor discovered the catalogue at Bayldon's. But instead of bringing his precious—not to mention heavy and oversized—poetry notebook to the Captain's, as Dutton suggests (Dutton 1991, 144), Slessor could have borrowed the catalogue and, in the privacy of his own study, copied its singular charms into his notebook.

The inaccessibility of the catalogue, *Cuckooz Contrey*—and, until very recently, Slessor's poetry notebook—represents only part of the problem facing fans of *The Atlas*. Another is that editors rarely anthologize the complete sequence (see Thomson 1968, 206–207). Perhaps because Slessor never revised *The Atlas*, as he did many of his earlier poems (Slessor, Haskell, and Dutton 1994, 331), its erudite seventeenth-century vocabulary and settings have discouraged compilers of school texts, study guides, and poetry introductions. The sequence's length of 180 lines doesn't help. Yet editors who shy away from it nevertheless include "Captain Dobbin" (165 lines), "Five Visions of Captain Cook" (213 lines), and "Five Bells" (128 lines) in their anthologies. Their choices make sense because these other poems focus on Australia, and almost all the anthologies containing Slessor's poetry, along with their readers, hail from Australia. *Nothing* in our world-roving sequence explicitly addresses Slessor's continent, whose outlines were unconnected dreams on seventeenth-century European maps.

When *The Atlas* is anthologized in major collections, on the other hand, it appears diminished in some way. Douglas Stewart, who calls *The Atlas* "irresistible" and a "major poem" (1969, 157, 159; 1977, 73, 75), wrote Slessor for permission to reprint it and certain other poems in his forthcoming *Modern Australian Verse*. Concerning *The Atlas*, Stewart explained (Douglas Stewart to Kenneth Slessor, 17 February 1963: NLA MS 3020 1/5/353):

> I wanted one of your earlier, more 'romantic' poems for a contrast with the others and to represent that aspect of your work; and "The Atlas," full of colour and charm and music and comedy, seems to do the job better than any other possible choice.

Stewart then opens his important anthology with Slessor's poetry (Stewart 1964, 1–13) and notes that he has chosen "the less frequently anthologized

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'The Atlas'" because it contains "more variety, more subtlety, more of Slessor's particular qualities of sensuous imagination, humour and melody" than other sequences (ibid., xxvi). Yet, as he wrote Slessor, because "'The Seafight' … gives us the death-at-sea theme which would already be covered in 'Five Bells' and 'Beach Burial'"—two poems he considered "essential" to the anthology (Douglas Stewart to Kenneth Slessor, 17 February 1963: NLA MS 3020 1/5/353), Stewart wins Slessor's approval to reprint only the first four poems (Stewart 1964, 3–9). Only the final three poems of the sequence survive in the posthumous *The Sea Poems of Kenneth Slessor* (Slessor *et al.* 1990, 19–22), another beautifully engraved collector's edition with a print run of 240. Two poems, "Mermaids" and "The Seafight," appear in Dennis Haskell's edition *Kenneth Slessor: Poetry, Essays, War Despatches* (Slessor and Haskell 1991, 19–21). Although thirty poems by Slessor make the cut in Les Murray's *Fivefathers: Five Australian Poets of the Pre-academic Era*, only "Dutch Seacoast" comes from *The Atlas* (1994, 22–23). Even worse, when "Mermaids" appeared without its four *Atlas*-mates in Judith Wright's *New Land, New Language: An Anthology of Australian Verse*, it did so *not only without its epigraph but also without the title of the sequence itself—as if the poem had been composed independently* (Wright 1957, 104–105). And if we go online to read *The Atlas* in its entirety, we find only two sites that post all five poems (Australian Poetry Library 2011), and on one of them *none of the five poems begins with its epigraph*—an ironic turn of events considering the fact that the epigraphs are the only part of the sequence not under copyright (PoemHunter.com 2010).

If such learned allusions seem off-putting, or at least in need of comment, Slessor himself is partly to blame. It's not that he was averse to explaining his poems: the "Author's Notes" in *Cuckooz Contrey* demonstrate his willingness to share his sources with readers, even if Angus & Robertson did not continue that tradition when publishing *One Hundred Poems*. Between 1931 and 1967, moreover, he talked about his poetry in at least sixteen public lectures, interviews, and articles appearing in literary journals like *Southerly* or newspapers like the Sydney *Daily Telegraph*. And he subsequently collected many of these in *Bread and Wine; Selected Prose* (Slessor 1970). After Slessor's death, his lecture on "Five Visions of Captain Cook" (ibid., 191–196) and his article on seven other poems (196–201) were reprinted in the second edition of *Poems* (Slessor 1972) and in *Selected Poems* (Slessor 1975; see Slessor 1993, 128–139). Yet in none of these did Slessor ever attempt to explain *The Atlas*, or his attraction to its sources, or his reasons for placing the sequence first in *Cuckooz Contrey*. Instead, he demoted *The Atlas* in the process of rearranging the poems that had been published in *Cuckooz Contrey* before reprinting them in "Part II: 1927–1932" of *One Hundred Poems*. In 1944, Slessor *reversed* the position of "Captain Dobbin" (Slessor 1944, 49–54) and *The Atlas* (54–61) so as to showcase "Captain Dobbin" as the opening poem of his "middle period." The same reversal can be seen in his 1957 collection *Poems* (Slessor 1957: "Captain Dobbin," 42–46; *The Atlas*, 47–53). For half a century, "Captain Dobbin" retained the primary position until the 1994 Haskell and Dutton edition of Slessor's *Collected Poems* restored the original order of the poems within his collections (Slessor, Haskell, and Dutton 1994, 70–76 for *The Atlas*, 77–82 for "Captain Dobbin").

Perhaps by 1944, following the Depression, his resignation as war correspondent, and Noela's decline (Dutton 1991, 267), Slessor was nostalgic

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for his weekly visits with her to Captain Bayldon—as nostalgic as he had been for lost lands and bygone eras in 1929. Perhaps he was paying tribute to Captain Bayldon, now in his seventies, for "introduc[ing him] to certain books and charts and to ways of enlarging his knowledge of the sea and of the men who sail on it" (Thomson 1968, 15). Or perhaps he felt that "Captain Dobbin" was a better poem, or that it might appeal to a wider audience. Whatever the reasons, the revised position of *The Atlas* meant that the sequence "comes oddly after 'Captain Dobbin'" (Stewart 1969, 157; 1977, 73). Worse still, Slessor's rearrangement confused those who assumed that "Captain Dobbin" opened *Cuckooz Contrey* as well. Dutton's rather dismissive response to *The Atlas* derives, I suggest, from such confusion (Dutton 1991, 141). In his biography, published three years before he co-edited Slessor's *Collected Poems*, Dutton derides the sequence's "rococo frills" (ibid., 146) and has only this to say about it: "If in these poems he seems not to be rid of the Norman Lindsay influence, it is partly that the galleons and pirates of Captain Bayldon's books were also Lindsay's stock-in-trade" (144; see Lindsay and Bloomfield 1998, 21). Given Slessor's esteem for Bayldon, his later privileging of "Captain Dobbin" is understandable. It was one of his own favorite poems, in his words, one of his "least unsuccessful"—along with "Nuremberg," "Dutch Seacoast," "Elegy in a Botanic Garden," "Country Towns," "Out of Time," "Sleep," and "Beach Burial" (Kenneth Slessor to Professor M.B. Yoken, March 14, 1971: National Library of Australia MS 3020/1/12/973; rpt., Slessor 1970, 282; Slessor and Haskell 1991, 281–282). Yet one can't help noticing that "Dutch Seacoast" also appears among Slessor's modest list of eight. Just months before his death, "Captain Dobbin" and the central poem of *The Atlas* were still vying for his ironic honor of "least unsuccessful."

Slessor's silence about *The Atlas* has discouraged others from engaging with this major sequence and contributed to the misinformation that crops up even in the most glowing of its rare critiques. For instance, the bibliography in A.K. Thomson's useful collection of articles by and about Slessor states that *The Atlas* first appeared in "*Vision* no. 2, 1963, p. 6" (1968, 205) even though the four issues of *Vision* spanned 1923 to 1924 and *The Atlas*, written a few years later, was not published until 1932 in *Cuckooz Contrey*. Yet Thomson himself deems the sequence "wholly successful" and commends the poems for their "humour" and "gusto," their "range of metres…and tones," their erudition and contribution to the collection (ibid., 39):

> In their context they add something to and receive something from "Captain Dobbin" and "Five Visions of Captain Cook."… The poems also display Slessor's extraordinary knowledge of and command over words. As always, when he writes an historical poem, or a poem touching history in any way, he masters the period.

Douglas Stewart, when alluding to Slessor's cartographic references in *The Atlas*, mistakenly refers to the John Ogilby of "Post-roads" as an *eighteenth*-century scientist, even though Ogilby the famous cartographer died in 1676 (1969, 158; 1977, 74: emphasis mine). Stewart also assumes that the "Sanson" map of "The Seafight" pictures a 1692 battle at sea, even though the actual map first appears in 1703 and probably celebrates a more recent battle (see my forthcoming article on "The Seafight"). But when evaluating the relative merits of *The Atlas*

and "Five Visions of Captain Cook," both of which he featured in his *Modern Australian Verse*, Stewart is in his element (1969, 160; 1977, 77):

> How then does "Captain Cook" stand as pure poetry, compared with, say, "The Atlas"? Well, in some ways I think it is a little less: it is not quite so beautifully decorative, it is not quite so melodious, it is not so rich in human nature. And in some ways I think it is a little more: it has a larger theme, it has more meaning for Australia, it has more structure and more depth of feeling.

Finally, the Haskell and Dutton edition of Slessor's *Collected Poems* misidentifies two of the five cartographers whose titles Slessor used for epigraphs (Slessor, Haskell, and Dutton 1994, 360): Joan Blaeu (1598–1673) is confused with his father and partner, Willem Janszoon Blaeu (1571–1638: Tooley et al. 1999–2004, 1:143–144); and John Speed (1552–1629: ibid., 4:193–194), with "an author, and mayor of Southampton" who lived from 1628 to 1711. Yet that same 1994 edition has proved indispensable for introducing a new generation of readers to Slessor's "Author's Notes" on *The Atlas* and to the sequence's original place within *Cuckooz Contrey*.

So what are we to make of *The Atlas*? Because Slessor kept no personal diaries to enlighten us (Dutton 1991, 104), and because scholarly analysis of the sequence has been so minimal, we are left to discover the poems for ourselves. Unlike earlier explorers, however, we come well equipped. Slessor's notebook offers remarkable insights into his creative process, and his unpublished correspondence reveals the delight felt by readers upon encountering particular poems of *The Atlas*. Aided by the Francis Edwards catalogue, we can retrace the routes Slessor took while navigating the sequence's enticements. Bayldon's collection and other magnificent libraries promise to help us sort myth from fact. And the maps will show us what all the fuss is about.

NOTES

1. I italicize "*The Atlas*" throughout because of its length and the unique names that Slessor gave its constituent poems: "The King of Cuckooz," "Post-roads," etc. In every other one of his collected sequences, he identified constituent parts by first line only (in the Table of Contents) and by a roman numeral (within the sequence itself). For these reasons, I use quotation marks to indicate the title of all other Slessor poems and sequences, regardless of length.
Although *The Atlas* is not reprinted here, you may read it online (Australian Poetry Library 2011).

2. Slessor chose 25 out of 56 non-overlapping poems in the two collections. If Parts I and II of the dramatic sketch "The Man of Sentiment" are considered two poems, Slessor selected 25 of the 36 poems in *Earth-Visitors* (Moore, in Thomson 1968, 115; Dutton 1991, 257), 15 of which were among the 35 published in *Thief of the Moon* (1924). Caesar says that 24 of the 34 poems in *Thief of the Moon* appear again in *Earth-Visitors*; and that together these two volumes produced 36 of the 104 poems in *One Hundred Poems*—in other words, slightly more than one-third of the poems (Caesar 1995, 26). For other enumerations, see Thomson 1968, 1–3.

3. For more on Slessor and modernism, see Jaffa 1971, esp.71–80; Haskell's "Introduction" in Slessor and Haskell 1991, xi–xxix; Smith 1992, 128–141; Mead 1997, 139–175; Haskell 2007, 305–318.

4. For brevity, subsequent references to items within NLA MS 3020/19/1 will be abbreviated "-s#". For example, "-s1" represents both "NLA MS 3020/19/1/1" and "http://nla.gov.au/nla.ms-ms3020-19-1-s1-e-cd."

5. The first and final pages are easily identifiable. The sequence begins on the page marked February 22 (-s58). At the head of that page, the word "Atlases" appears and the next five pages, through March 4, are labeled consecutively "Atlases 2" through "Atlas 6" (-s59 to -s63). Work on the sequence ends with two pages marked September 13 and 14 (-s242 to -s243), although four typed lines of "Mermaids" are inserted randomly between October 23 and October 24 (-s277). By the March 18 entry, Slessor was sketching plans for a sequence rather than a single poem (-s76). As the item numbers indicate, during the "period" between February 22 and September 14, Slessor repeatedly interrupted his work on *The Atlas* to develop other projects, including the poems that would become "Crow Country" (-s66 to -s73; completed November 1930; Slessor, Haskell, and Dutton 1994, 365), "Advice to Psychologists" (-s161, -s163, -s164, -s189, -s190; completed 1934, 404), and "Five Bells" (-s206, -s235 to –s241; completed January 1937, 391; see Dutton 1991, 169–170). Slessor's lighter verses are also represented: the still uncollected "Miniature Minnie" (alternately titled "Darlinghurst Nights No.3": -s198ff., and -s222 to -s225) as well as "Jantzen Josie" and "Bluebottle Blues," dubbed "Surf Verse" in the notebook (-s192 to -s205), before it appeared in Slessor's undated and unascribed *Surf: All About It*, an entertaining informational booklet (Slessor and Miller 1931, 37, 40).

6. A single date for a poem indicates when it was published; two dates separated by a slash—1922/1924, for instance—indicate completion date (1922) followed by publication date (1924). Unless otherwise noted, all such dates come from Slessor, Haskell, and Dutton 1994.

7. The light verse sporting epigraphs includes "Nocturne" (1928), "Eve—of Ottawa" (1932), "The Man who Came Back" (1932), "Epitaph for a Dead Dog" (1933), and "To a Town Hall Pigeon" (1936) (Slessor, Haskell, and Dutton 1994, 209, 237, 206–207, 295, and 312, respectively).

8. At the end of his poetry notebook, Slessor returns briefly to Lindsay's *Redheap* in a section called "Questions & Answers." Composed upside-down after a play entitled "The Roof" (-s285ff.) are several questions and answers, the latest of which dates to November 1930 (-s301) and is preceded in pencil by the words "A Springwood Night, being a four-bottle interview with Norman Lindsay, by Kenneth Slessor" (NLA MS 3020/19/1, –s295). "A Springwood Night" became part of "An Interview with Norman Lindsay," which appeared in the December 1930 issue of *Art in Australia* (rpt., Stewart 1977, 162–171). Lindsay's disgust at Australia for banning his book is evident not only in *Art of Australia* but also in a June 1930 selection from the notebook (–s291).

9. The Bayldon Collection includes a diary of "Zodiacal Light Observations," a scrapbook and manuscript on shipwrecks, tables of sailing directions and bearings, records of Bayldon's voyages on various ships, dictionaries of nautical terms, literature on the "discovery" and exploration of Australia (particularly by Captain James Cook), as well as novels, songs, poetry, and essays about sailors

and the sea. Despite the absence of any of *The Atlas* maps, Bayldon's splendid collection of books contributed much to my research, as we shall see in my forthcoming studies, especially regarding famous battles and heroes of the British navy ("The King of Cuckooz," "The Seafight"), the history of corsairs, privateers, pirates, and buccaneers ("The King of Cuckooz," "The Seafight"), voyages of exploration and discovery ("Mermaids"), and the romance and myths of the sea ("Mermaids").

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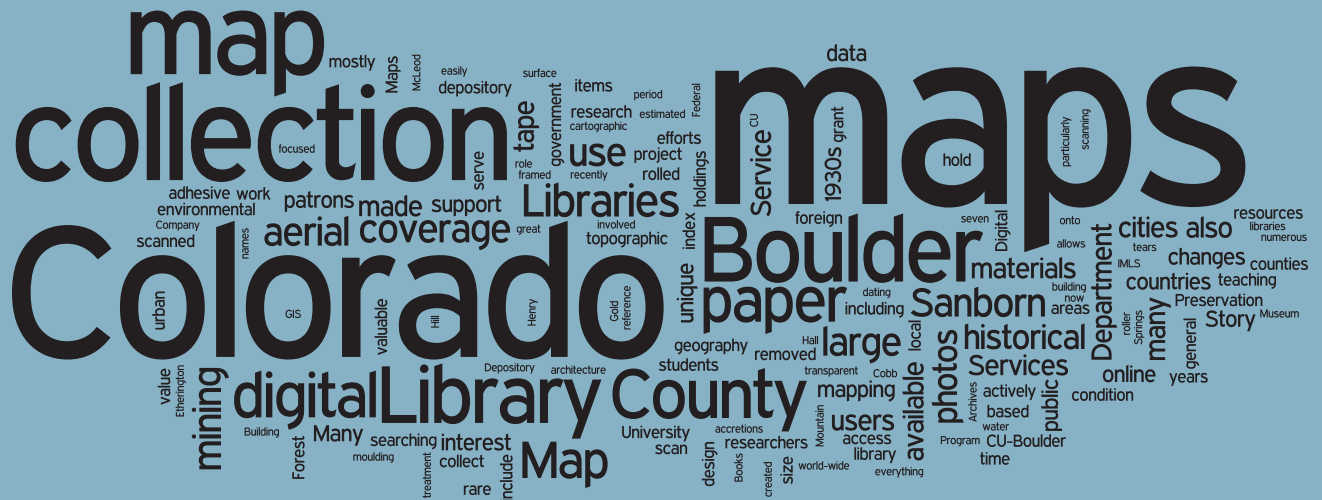
Eureka! The Discovery of Treasures in the CU-Boulder Libraries' Map Collection

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http://ucblibraries.colorado.edu/map/

The discovery of a highly valuable and beautiful map has sparked enthusiasm for bringing more of our unique historical Colorado maps into the public eye. As institutions digitize and share more of their holdings, the value of local specialty items becomes increasingly clear. Because commonly held items are now so easily discovered through shared cataloging and enormous scanning projects (such as Google Books), we feel it is important to move staff time and resources into revealing these unique holdings.

We have observed changes in patron needs over the last decade. Our role as a general geographic teaching collection is waning as more and more materials that serve undergraduate geography and geology curriculums are available online from many sources. We also no longer serve the public in the areas of genealogy and international travel as we once did (although we actively collect Colorado recreational maps). Our role as a government depository collection has followed that same pattern, with more depository materials being published exclusively in digital form and less use of an aging paper collection. We are committed, however, to maintaining a complete historical and current collection as the Federal Depository library for our region. As a result of these changes, we are searching for ways to be the most relevant to our users. In the interest of bringing "hidden jewels" to light (a recent informal campaign encouraged by our Dean of Libraries),

Figure 1. Aerial photograph of city of Boulder. 1938. Flown by US Forest Service (detail)

we have initiated preservation, cataloging, and digitization projects. Thus far, we have focused our efforts on aerial photographs of Colorado, Sanborn maps of Colorado towns, and mining maps.

POPULAR DIGITAL COLLECTIONS: AERIAL PHOTOGRAPHS OF COLORADO

When Farm Credit Services of the Mountain Plains contacted us with the hope of donating several thousand historical large-scale aerial photos of Colorado, dating from the 1940s to the 1960s, we jumped at the chance to own these unique photos. In order to obtain them, three CU-Boulder Map Library staffers piled into two SUVs and headed 90 miles northeast to farm country in Greeley, Colorado. The more than 2,000 prints of agricultural lands in seven counties obtained during this trip were added to our already valuable aerial photograph collection.

The historical aerial photograph collection at CU-Boulder's Map Library is estimated at 20,000 prints, covering the 1930s through the 1990s. This collection covers large portions of Colorado, focusing on areas of interest to the government agencies that produced them, such as forests or farmlands. Our patrons use these photos to research everything from land disputes to urban development to pine beetle infestation. The collection, mostly comprised of a gift from the university's Geography Department, was only roughly indexed up until a few years ago. While we still do not have a single index for this collection, we have made great strides in providing access to patrons through a comprehensive spreadsheet of holdings, a Google Earth index of all US Forest Service flights that cover Colorado (created by former US Forest Service employee Bob Malcolm), and through the use of photomosaic indexes.

We were able to scan and georeference about 1,700 of the aerial photos from the 1930s and 1940s. The project was funded through an IMLS (Institute of Museum and Library Services) grant administered through the Colorado Digitization Program as part of their Western Trails Project. The photos we chose to scan cover Boulder County and a few of the surrounding counties (e.g., Figure 1). This project allows remote users to access photos through a custom website at **http://ucblibraries.colorado.edu/aerialphotos/home.asp**, which offers keyword searching and map searching. Access is also available through the CU Digital Library at **https://www.cu.edu/digitallibrary/**.

While other Colorado map libraries—like the Colorado School of Mines (in Golden)—have Colorado aerial coverage, we pride ourselves on having the best coverage for Boulder County. In order to fill in gaps of Boulder County coverage from the print collection, we have recently focused our purchasing efforts on digital aerials. Colorado Aerial Photo Service, a mom-and-pop company based in Denver, has been flying over Colorado for more than 60 years (**http://www. coloradoaerialphoto.com/**). We have purchased Boulder County coverage for all decades from the 1930s through the 1990s. These images have proven to be popular with all types of patrons, whether they want to know if a certain road existed at a particular time or when an urban neighborhood was redesigned.

BUILDING COLORADO STORY BY STORY: THE SANBORN FIRE INSURANCE MAP COLLECTION
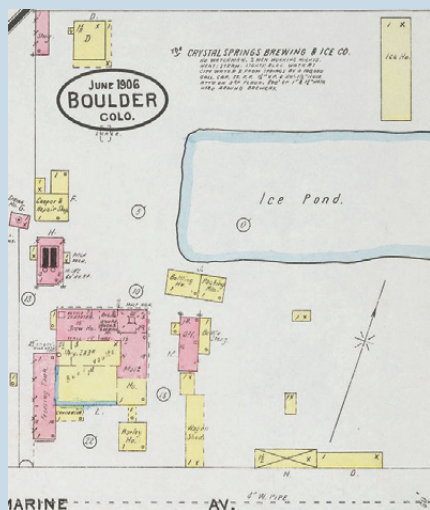

Figure 2. Insurance maps of Boulder, Colorado (sheet 20). 1906. Sanborn Map Company (detail of Crystal Springs Brewing and Ice Co.)

We know the start of the semester is really in full swing when the undergraduate Environmental Design students are tasked with learning everything they can about a site—be it in Boulder, Denver, or another major urban area. What better resource for detailed block-by-block analysis of a site's evolution than the Sanborn Fire Insurance Maps? D.A. Sanborn's company (**http://www.sanborn.com/company/index.asp**) was founded in 1866. These maps were originally designed for fire insurance underwriters to determine the risk involved in insuring individual properties. They show the size, shape, and construction of buildings as well as street names, property boundaries, and building use (Figure 2). Interest in these maps today comes from researchers in many disciplines including history, geography, architecture, environmental design, and genealogy.

CU-Boulder's Map Library holds the most complete paper collection of Colorado Sanborn maps outside of the Library of Congress. And since 2007, when we scanned the Sanborns of 79 cities in Colorado, the demand for both our paper and digital Sanborn maps has grown greatly. Patrons from all over Colorado can view their cities of interest, examine the occupancy changes of an historical building, or see their grandparents' candy store on a period map.

The scanning of these Sanborn maps was made possible by a grant from the United States Institute of Museum and Library Services (IMLS) to the Colorado State Library (CSL) under the provisions of the Library Services and Technology Act (LSTA), through generous support from the University of Colorado Friends of the Libraries, and through the work of the faculty and staff of the University of Colorado Libraries and the Colorado Library Consortium (CLiC). The project team cataloged, scanned, created a geographically searchable interface for, and made available online 346 maps on 2,385 sheets, representing 79 principal cities in 52 counties covering the years of 1883–1922. This digital collection, "Building Colorado Story by Story," is available through a custom website at **http://libcudl.colorado.edu/sanborn/index.asp** or through the CU Digital Library at **https://www.cu.edu/digitallibrary/**.

COLORADO MINING MAPS

Our exploration into the world of historical mining maps (such as Figure 3) began when a large number of maps housed in CU-Boulder Libraries' Archives Department were transferred to the Map Library for better storage conditions.
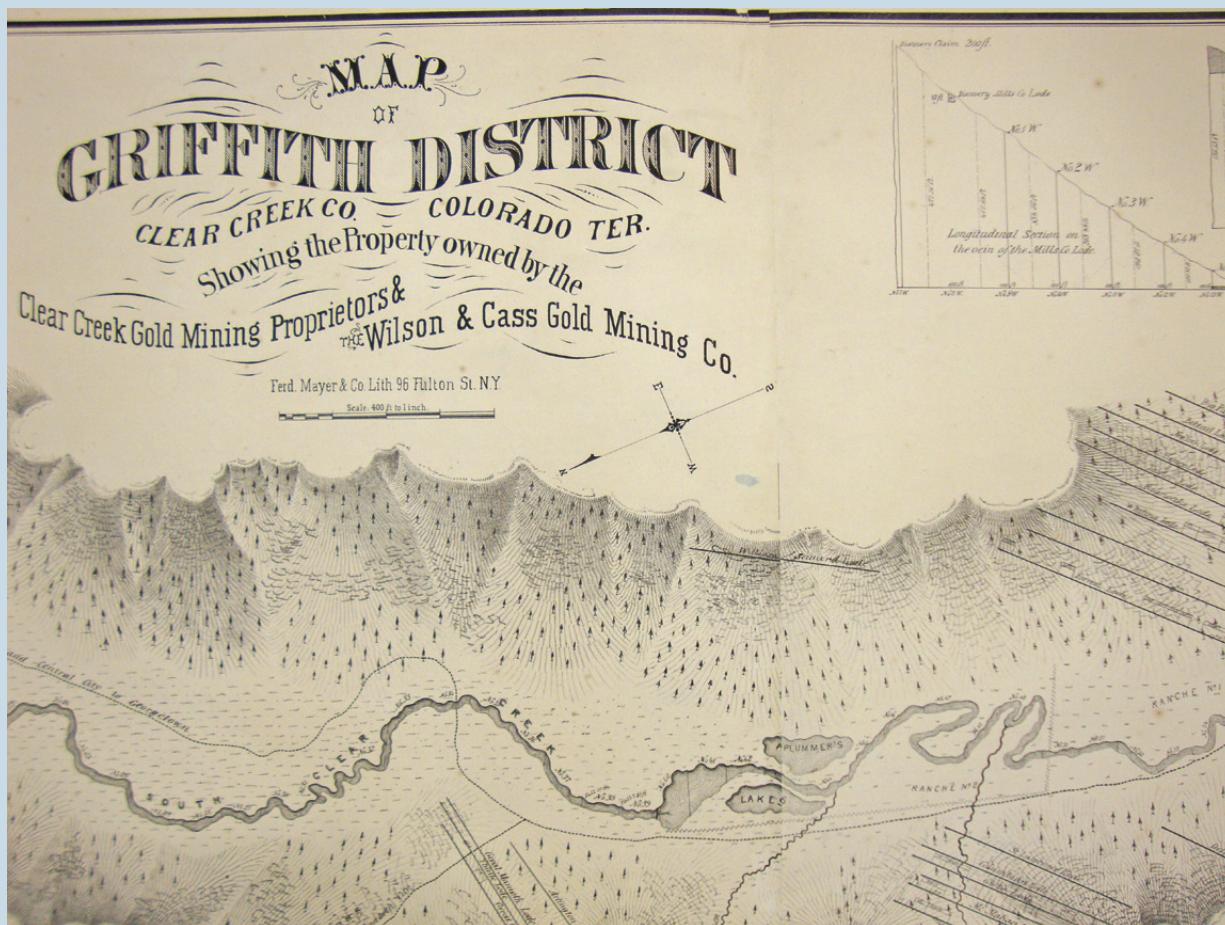

Figure 3. Map of Griffith District, Clear Creek County, Colorado Territory. Undated. Francis F. Bruné (detail)

Many of these maps were donated to the Archives as part of larger collections. The maps we now hold are mostly from the papers of the following prominent local figures:

W. H. McLeod: McLeod was a local real estate business owner in Boulder circa 1890–1944. He had a strong interest in developing the Chautauqua location and the University Hill addition. He was also interested in developing water distribution systems for the city of Boulder. His collection contains many maps of Boulder County, including mining claims and water resources maps.

Charles A. Wolcott: Wolcott was the founder of Rocky Mountain Lumber Company and was involved with Monarch Consolidated Gold and Copper Mining and Smelting Company. His collection includes many surveys (plats) of mining activity from the early 20th century of Boulder County. Henry A. Drumm was the cartographer for many of these maps (e.g., Figure 4) and, according to Boulder's *The Daily Camera*, was "Boulder County's premier map maker" (April 14, 2005).

Figure 4. Drumm's Mining Map of Magnolia and Vicinity. 1905. Henry A. Drumm (detail)

Harrison Cobb: Cobb operated leased mining properties in the western Boulder County mountains from the 1930s through the 1950s. His papers contain claim maps and assay reports principally of Boulder County's Tungsten, Gold Hill, Grand Island, Jamestown, and Sugarloaf districts.

Hall, Babbitt and Thayer: This collection is principally from Henry C. Hall, a Colorado Springs lawyer and former mayor. Many of the maps, dating from the 1890s to 1920s, are of mining claims in the Cripple Creek region but also include parts of Colorado Springs and other Colorado towns.

A majority of these maps were stored rolled and were so dry and brittle that they could not be unrolled safely without humidification. After training from our Libraries' Preservation Department, we humidified the maps, cleaned them, and flattened them. Next, their descriptions were entered in a spreadsheet that we can use as a finding tool. There is an ongoing effort to fully catalog these maps and contribute the records to OCLC. Our ultimate goal is to scan and index these maps, starting with Boulder County coverage and working outward, and make them available through our digital library. We believe they will be of great value to historians, genealogists, and academics, much as the Sanborn maps and aerial photographs have been.

As we process the mining maps, we are uncovering interesting and, at times, valuable items (e.g., Figures 5 and 6).

Figure 5. Cannon's Map of the Mineral Belt of Colorado. ca. 1882. Author unknown. (detail of National Mining Exhibition Building).

Figure 6. Cannon's Map of the Mineral Belt of Colorado (detail of northwestern Colorado).

Our Libraries' Preservation Department offered to spend some of their budget on professional conservation services for a few maps per year. The cost to fully treat each map averages $2,000. The largest of the rolled maps were approached first because their size was a factor in their particularly poor condition. Many had been hung on walls and were attached to rollers. We chose maps to send to a conservator based on their presumed uniqueness, their age, and their relevance to our research users.

The maps were shipped to Etherington Conservation Services in Brown's Summit, North Carolina for work. This description from Etherington details the typical condition and preservation treatment for the maps we sent:

> GENERAL CONDITION: Both the upper moulding and bottom roller with finials were present. There were numerous edge tears and multiple central vertical breaks in the paper support. Many of the tears and breaks in the paper had been secured with strips of pressure sensitive transparent tape measuring roughly seven linear feet. The tape adhesive had penetrated and stained the paper. The map was never varnished which allowed the tape adhesive to easily impregnate the paper support. The map was soiled with numerous insect accretions on the surface of the map.

> FINAL TREATMENT: A photographic record was made before and after treatment; images to be kept on file at ECS. The map was surface cleaned and insect accretions were manually removed. The transparent tape and residual tape adhesives were removed with organic solvents, ethanol. The map was treated aqueously to reduce the acidity of the paper. The original cloth backing was removed and the map was lined onto Japanese paper and a secondary support of linen using wheat starch paste as an adhesive. The moulding and roller were not reattached as requested. The map was rolled onto a 10" diameter archival tube with a polyester interleaf.

FINDING BURIED TREASURE: MAP OF CLEAR CREEK COUNTY COLORADO, 1866 (BY THEODORE H. LOWE AND FRANCIS F. BRUNÉ)

Serendipitously browsing through an online dealer's catalog (Donald A. Heald, Rare Books, Prints and Maps, http://www.donaldheald.com/), Naomi realized that we hold a very rare map they are currently selling. It is valued at $50,000, an unusually large amount for a map of Colorado. This is due to its extraordinary size, its age (before statehood), and because so few copies are known to exist. It was good luck that it recently had been sent out by our Libraries' Preservation Department for conservation work so its details were fresh. Naomi recognized it by the unusual name of one of the authors: Bruné (Figures 7, 8, and 9).

Figure 7. Map of Clear Creek County, Colorado. 1866. Theodore H. Lowe and Francis F. Bruné (detail)

Our plan is to have a high-resolution digital image made of this map. We will also have the map archivally framed and will display it in one of our public areas. This approach was successful with another very large, rare map in our collection: "Map of Boulder County, Colorado," (Figure 10) drawn for the Board of County Commissioners from county records and US Surveys by H.P. Handy, 1888. This map is in such poor condition that it cannot be handled any longer. It was scanned with a grant from Friends of the Libraries and a high-quality print from the digital image was framed and prominently displayed.

Figure 8. Map of Clear Creek County, Colorado. (from lower right corner of map: view of town of Idaho)
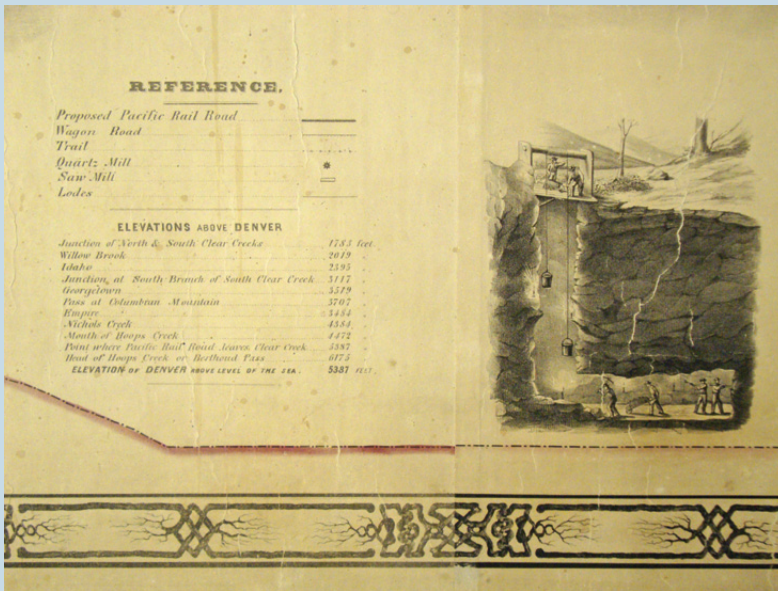
Figure 9. Map of Clear Creek County, Colorado. (from bottom middle of map: mining scene and elevations of points of interest, town of Idaho)

MAP COLLECTION BACKGROUND

Boulder, Boulder County, and Colorado cartographic materials are a focus of the Map Library collection. In addition, the collection at CU-Boulder provides well-rounded, worldwide coverage for all researchers. We collect general and thematic maps and atlases at small and large scales, mostly from the 19th, 20th, and 21st centuries, and related reference materials such as gazetteers. We hold an estimated 200,000 maps, 500 atlases and geographic reference books, and a growing collection of digital spatial data.

While we serve all departments on campus, as well as the general public, the following disciplines are the largest users of our collection: environmental design and architecture, geology, geography, and history. Our instruction focuses on teaching students how to use the paper collection, how to find online cartographic resources for their assignments, and how to find GIS data when needed.

The majority of our maps were acquired through the Federal Depository Library Program (http://www.fdlp.gov/home/about), including US Geological Survey topographic and geologic maps, Bureau of Land Management maps, US Forest Service maps, National Geospatial-Intelligence Agency nautical and aeronautical charts, and Central Intelligence Agency maps. The use of these maps ranges from rare earth metals and geothermal exploration to studies of river channel changes over time to species mapping. Included in these government maps, but not received through the depository program, are a large collection of World War II era topographic maps of foreign countries produced by the Army Mapping Service. This collection allows patrons to view cities and
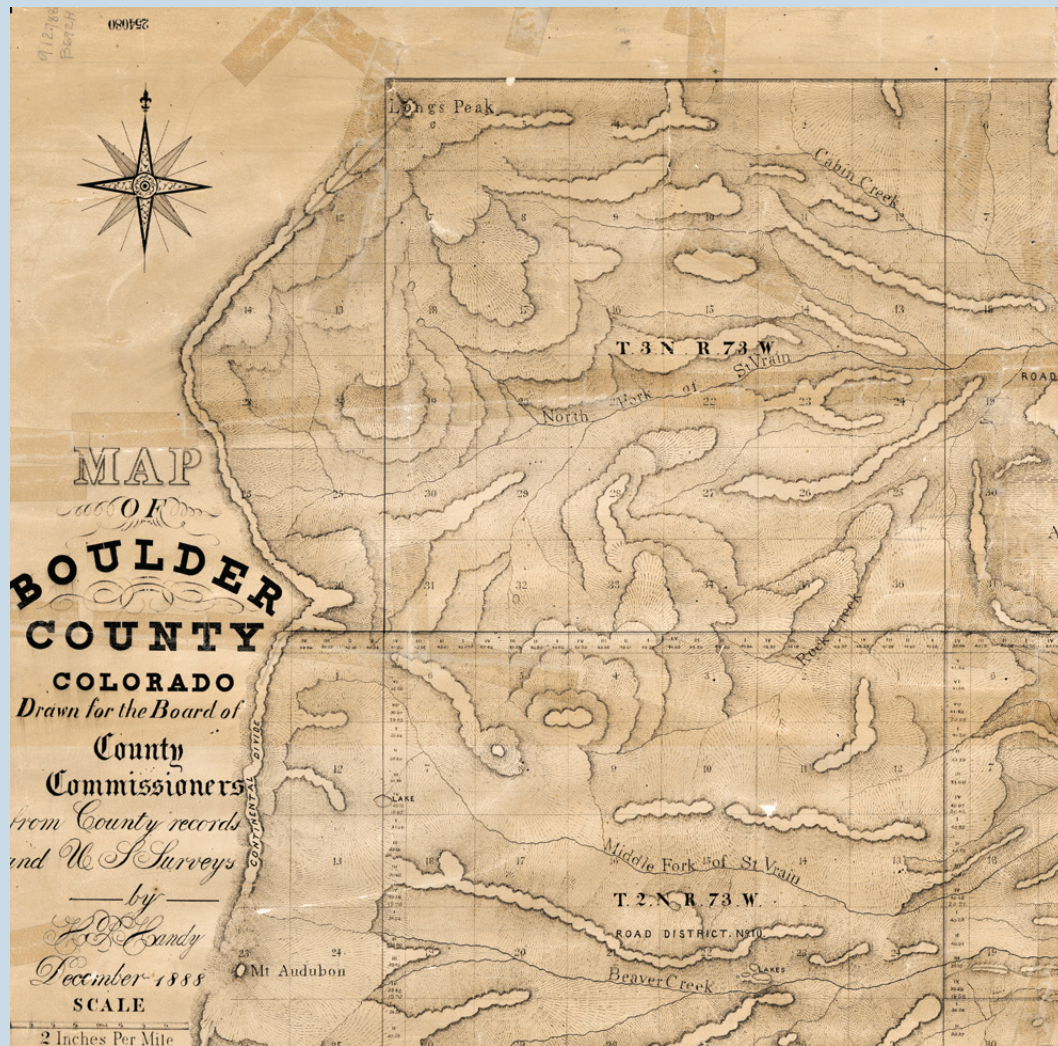
Figure 10. Map of Boulder County, Colorado, drawn for the Board of County Commissioners from county records and U.S. Surveys by H.P. Handy. 1888. H.P. Handy (detail of northwest corner of county)
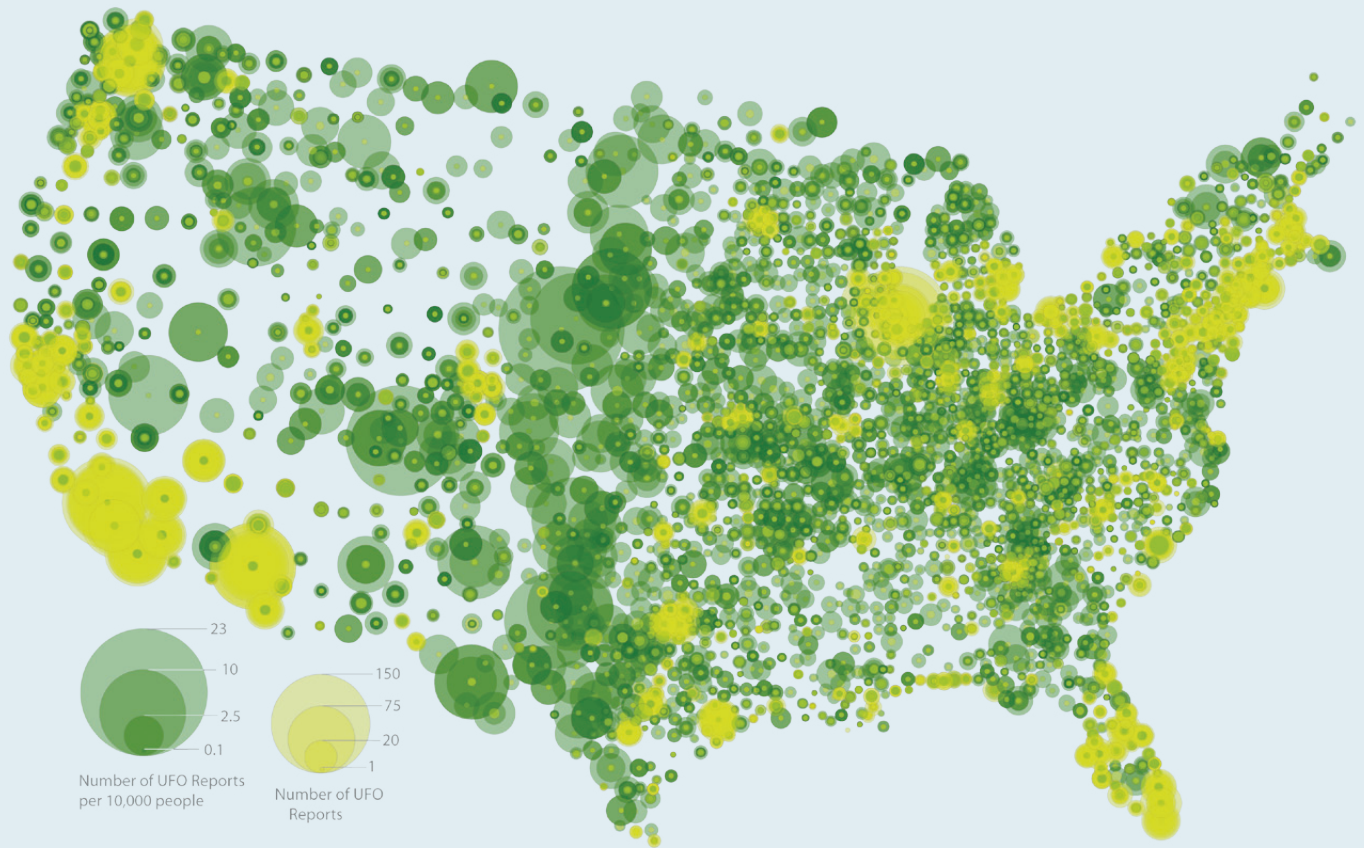
countries from that period with boundaries and names that differ from those of today.

We actively purchase additional material from private publishers and foreign governments so that we can continue to expand our world-wide coverage based on our researchers' needs. Examples of recent purchases include: geological mapping of various countries, glacier mapping, and maps showing Europe from classical to medieval periods. We buy maps in both paper and digital form. We actively collect digital data that can be used in a GIS, as is the trend in most academic map libraries. Our data sets include ESRI and USGS base sets, digital topographic maps of various countries, and Soviet mapping—particularly of foreign cities—to be used by our environmental design students.

Supporting our university community in its teaching and research efforts is our primary mission. It is our belief that we can bring even more value to library users by offering access to our unique materials.

Mapping the Unidentifiable

Map Author: Mathew Dooley, Asst. Professor of Geography, University of Wisconsin–River Falls: mathew.dooley@uwrf.edu
Statement: Kaylee Spencer, Asst. Professor of Art History, University of Wisconsin–River Falls: kaylee.spencer@uwrf.edu

23
10
2.5
0.1

Number of UFO Reports
per 10,000 people

150
75
20
1

Number of UFO
Reports

In *Mapping the Unidentifiable* Mathew Dooley uses form, color, and value to translate over 35,000 data points into rhythmic groupings of circles. In contemporary mapping, cartographers frequently employ circles to indicate positions in space, but in Dooley's map the rich past of this cosmic symbol comes into play. In traditions of Western art, the circle embodies some of humankind's richest worldviews and philosophies, which range from signifying notions of divinity, perfection, and cosmic order to symbolizing unity.

Dooley's map also taps into a tradition of seeking to document, communicate, and order unexplained phenomena. His map records UFO sightings reported to the National UFO Reporting Center, an organization that provides anonymous, online channels for reporting unidentifiable objects in the sky. The resulting map reflects data collected between 2000 and 2009, and relies on various shades of green and yellow hues to convey the number of UFO sightings. Without visual devices to indicate state, county, or city, clusters of dots flesh out the coastlines and national borders of the United States. The act of filing a report, therefore, becomes the mode of identification as all other information falls away, leaving viewers with green and yellow in a sea of white, negative space.
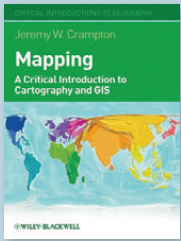
The reporters' efforts to empirically document something they have witnessed, although subjective, result in a record of shared experiences. "Unidentifiable" is part, by definition, of what constitutes a UFO. The recording of an inability to identify a phenomenon becomes the defining means for inclusion. The map, therefore, tracks the unknown rather than the known. More revealing than cartographic technique, the map begins to engage the community of people behind the reports. What does the resulting image record, and what does it say about the communities themselves? Do these reports provide evidence of intelligent life from other planets, or could they be a measure of the reporters' desire to probe some of humanity's most elusive questions with the support of a community?

Combinations of the map's warm and cool circles push and pull, creating a rhythmic dynamism that reverberates across the composition. Lured by its energy, *Mapping the Unidentifiable* encourages viewers to ask questions. It motivates audiences to consider how one experience, one circle, or one disc-shaped object in the sky can implicate or resonate across the paths of others. Conspiracies, national threats, and covert government operations undoubtedly enter into subsequent conversations, as do explanations that look to mental illnesses or hoaxes. Regardless of explanatory models, the kinds of connections that some UFO reporters were seeking out are continued and recapitulated in the conversations that the image inspires.

MAPPING: A CRITICAL INTRODUCTION TO CARTOGRAPHY AND GIS

By Jeremy W. Crampton.

Chicester: Wiley-Blackwell, 2010; x, 217 pp; maps, tables, illustrations, references.

$39.95 softcover.

ISBN: 978-1405121736

Review by: Russell S. Kirby,
University of South Florida

Most students of cartographic science develop an understanding of mapping methods within a framework devoid of discussions of ideology and values: of the role they play in shaping how maps are made and what they mean to those who read them. As an undergraduate and graduate student in the 1970s, my understanding of social geography was greatly influenced by the philosophy of science as embodied largely in the logical positivist framework, together with an interest in the study of the origins of concepts and theories to which the spatial perspective could be applied. As I studied cartographic methods, it all seemed very straightforward—the cartographer sought to provide a legible map that displayed the results of a geographic analysis, in a manner that either conveyed those findings directly, or raised additional questions based on the spatial patterns revealed on the map. As the years have passed, I've come to realize that, as with so many other topics we study, there are stories within stories. Like the layers of an onion, they are revealed only as one peels each one off and finds another beneath.

In this text of relatively modest length (184 pages not including end matter), Jeremy Crampton seeks to unpeel the layers of the figurative onion of cartography and geographic information systems (GIS) in order to provide both a broad and in-depth introduction to these fields. While others have covered this material before, what sets Crampton's effort apart is his focus on critical cartography and GIS. When approached from this perspective, the discourse changes from one focusing on the mechanical aspects of map production and visual perception, to one in which the purpose of the map, the cultural context of the mapmaker, and the socio-political structures within which the cartographer is employed, bear significantly on the making and meaning of the map.

Mapping consists of thirteen chapters. In the first two, Crampton provides a basis for why this book was written, what the critical approach entails and why that approach is needed. To get the most out of this book, readers must make a conceptual frame-shift from GIS and cartography as mapping methods to a consideration of the historical dimensions and context of the mapping tradition. The second chapter, "What is Critique?," is especially useful in describing the analytical approach the author takes for the remainder of the book.

Mapping next examines, in no particular order, the role of computing technologies and the World Wide Web in changing the ways that maps are conceptualized and generated by mapmakers and map users alike. Other chapters exploring related topics include those on "Geosurveillance and Spying with Maps" and "Cyberspace and Virtual Worlds." While some of the topics Crampton discusses are already out of date, the general tone of the discourse is on target.

The chapter "How Mapping Became Scientific" explores the evolution of cartography as a scientific discipline, which is largely a mid-twentieth century phenomenon. Crampton emphasizes the role of Arthur Robinson in creating a scientific basis for cartography and in espousing a set of design principles as described and elaborated in the many editions of his standard textbook, *Elements of Cartography* (this reviewer was introduced to the subject with the 3rd edition[1]). Crampton argues that because Robinson's approach neglected to consider the inter-relationships among maps, power, and knowledge, in providing a scientific foundation for the field of cartography it also generated an "ontologic crisis" that has taken several decades to resolve. Succeeding chapters explore the role of maps in politics and political economics, the Peters projection and its political history, and recent developments in the field of GIS.

Two other chapters deserve special mention. Crampton devotes one chapter to a discussion of the relationship between mapping and the socio-political construction of the concept of race through an exploration of the origins of ethnographic and racial mapping, with several examples from 19th and early 20th Century maps. This chapter, however, would benefit from a broader reading in the anthropological, sociological and public health literature on race as a cultural rather than a biological construct, and from a discussion of how race is measured in public data sources. Crampton also included a chapter on "The Poetics of Space: Art, Beauty, and Imagination," in which he explores the role of art and imagery in mapping.

In a book of this nature, intended to be thought-provoking rather than academically exhaustive, the author could not reference every major figure and

influential work, but it is interesting to note that the bibliography references none of the writings of either Edward Tufte or Jacques Bertin. As well, at times Crampton writes in an overly familiar style that borders, in several places, on the autobiographical. Still, although readers active in the fields of cartography, geography and/or GIS from the 1950s to the turn of the century will most definitely react to some of the characterizations of individuals, articles, books and dialogues important to the development of the field during this period, on balance, at least from this reviewer's perspective, Crampton's discourse is generally on the mark.

That said, Crampton's text may not be for everyone. A casual reader with no previous training in cartography may find this book tedious and argumentative, but for those with some coursework or formal training in GIS or cartography the discourses may ring true. As a course text, this book would be more suited to an advanced course or graduate seminar. Geography and map libraries should certainly consider adding it to their collections, and for the academic cartographer or geographer, it is a book well worth reading.

Notes

1. Robinson, Arthur H., and Randall D. Sale. 1969. Elements of Cartography. New York: John Wiley & Sons, Inc.

*dis*ORIENTATION²

By Counter-Cartographies Collective (3Cs).

Chapel Hill, NC: 3Cs, 2009. 1 folded broadsheet, 2 sides, 1 color. Free.

Review by: Michael Karabinos, Map Librarian, National Geographic Society

The Counter Cartographies Collective's (3Cs) disOrientation² blends art, cartography, and radical politics in much the same vein as does An Atlas of Radical Cartography and the book Experimental Geography. The difference is the ultra-local nature of disOrientation². Centered on the campus of the University of North Carolina–Chapel Hill, this folding map serves both to orient students to the political reality of their school, and at the same time to disorient them by disrupting the comforting mythologies and glossed-over contradictions that frame the "traditional" university experience. This guide will help them see not only what transpires inside their university bubble, but will prepare them for recognizing the greater struggles off campus.

disOrientation² educates and informs its readership about such topics as student visas, staff furloughs, tuition hikes, and the influx of private corporation interests on campus. The guide is broken down into sections based on topic, and includes five maps used in conjunction with text to visualize the problems discussed. Because the layout seems to have no obvious starting point or main channel of flow, I have ordered my reading of the individual sections as seemed logical to me.

Crisis…at school?!?

Likely most college freshmen will have heard of the current economic crisis. In its introductory paragraph, disOrientation² sets off to put the crisis into context by showing how it will affect students at UNC. While talk of budget cutting always sounds bad, students may not initially understand what such cuts can actually mean to their lives and studies. By posing questions such as: How much will tuition increase?, Which classes will be canceled?, and Will we be able to graduate?, the 3Cs get to the central cause most students care about—themselves. Once the students see how these issues influence their lives, they may be more willing to look at a wider picture of how such problems and practices affect others. Thus primed, the students are now ready to continue reading the map.

Welcome to the university = Welcome to the real world

The idea, put forward by 3Cs, that four years in college is equal to four years in "the real world" may seem ludicrous to some observers. Rarely in what is called the real world does one create one's own schedule, regularly sleep until noon, have no work on Fridays, live with their friends in the same building, and have meals prepared for them in a dining hall. This is, however, very likely the standard university experience for most American students. So while the 3Cs assertion might appear ridiculous on the surface, it is essentially the basis for the existence of this map. A student may never understand why his or her tuition is raised, or why a professor is not as reachable as the student would like, but disOrientation² explains these phenomena in ways students can grasp.

I have seen something of these phenomena in action myself: my wife is an adjunct professor. She is paid, per class, the same amount that one student pays for that course—one student, that is, out of the 18 students she teaches with facilities capable of supporting only 14. Budgetary restrictions have led to cuts in full-time staff, which in turn creates a university of part-time adjunct faculty, who are paid a below-living wage salary, without benefits, who cannot possibly give the students they teach the attention they deserve. While tuition rates increase, students have ever less one-on-one time with a faculty stretched to the limit. Some schools have attempted to adjust for lost funding by increasing enrollment; this practice leads to classroom overcrowding, which further stretches the remaining part-time faculty and thus continues the cycle. 3Cs, in

a clear and unique visual manner, brings these unseen realities of university life to the attention of students who otherwise might have all too easily remained oblivious to this spiral during their brief turn on campus.

Navigating borders at UNC/ Precarity on Campus

UNC is, along with Duke and NC State University, one of the anchors of the North Carolina Research Triangle, an area packed with large technology corporations. As a result, UNC is one of the major providers of student visas in the region. The disOrientation2 map provides a map of the Triangle area as well as background information on the different types of student visas available and what each type of visa allows an international student to do. Most visas place strict limitations on what the holder can do, including restrictions on research travel and temporary work. A link is made between the immigrant construction workers and laborers who work on campus and the international graduate students who are teaching courses: both face the same problems of unemployed summers, furloughs, healthcare cuts, and layoffs. There are two maps that visualize the text in this section: one is a campus map of UNC with cartoon people representing the usually unseen and overlooked campus workers (janitors, cooks, bus drivers), as well as lecturers and students. The second map uses proportional circles to show the number of international employees (grouped by category of visa) at the three universities and at some of the major employers in the Research Triangle: IBM, Synergy Solutions, Cisco, SAS, and Infomerica.

Ranking and Competition

College rankings are always a controversial issue. There is no one way to determine which colleges are better than others. disOrientation2's Ranking and Competition map shows other major state universities and two private schools (University of Southern California and Duke University) on a 48-state US map styled to look like a basketball court. Each school is represented by a basketball jersey listing its major corporate connections, U.S. News ranking, number of students, and out-of-state tuition. The tuition rates at UNC are the second-lowest on the list—although still astronomical—and UNC's corporate partnerships with Nike and GlaxoSmithKline make sense in the context of athletics and the Research Triangle. The map notes that UNC has a multi-million dollar contract with Nike (and a website search shows all UNC basketball and football jerseys, tee-shirts, sweatshirts, and athletic shorts available for purchase to be Nike products), with most of that money going towards non-tenure teaching—a problematic staffing policy already discussed.

It is interesting that this map was created at UNC, a school with a distinct brand attached to it. The university uses its national exposure from basketball to extend its brand and to attract new students to campus; these same students may then, through their encounter with the

3Cs map, be educated about other sides of the school. The problems highlighted in this section of the map, though perhaps unexpected at a school that obviously has so much money from lucrative contracts and is in the national spotlight each March, exist on most American campuses and not only at UNC.

The Goal of Research at UNC-CH

It might seem obvious that research is where a university makes its money. Universities consistently promote their research institutes and corporate connections—as 3Cs showed above. Campuses are frequently updated with new research parks, science buildings, and laboratories. 3Cs, however, makes the claim that research actually loses money, and that research at UNC is subsidized by the teaching departments such as English and History. But teaching subjects like the humanities is not as marketable as big name science and, despite their fiscal soundness, such departments are continually pushed aside when it comes to marketing and funding.

Students: Global Migrants

The map in this section ties into the earlier discussion of visa issues, although in this case the focus is solely on students and not workers. We see that over one million students from the rest of the world go to universities in Europe and North America, with most coming from China. The industrialized world, it is explained, is participating in a system where education is exported—with a gain of tuition—and students are imported—with the gain being a research and skilled labor force.

The contemporary campus aspect of the guide concludes on an image of cartoon people asking, in response to the fact that "students, faculty, and staff have less and less control over how the university is run: Is this the university we want?" While a fair question, in fairness it should be noted that this reality exists at colleges and universities throughout the country. It is not as though there is another option for the reader at another university.

Forecast: New Waves of Autonomy

This part of the guide puts the contemporary UNC situation in a spatial/temporal context. A world map showing "current struggles and autonomous universities, as well as participants in the series of 'Edu-Factory' discussions" attempts to show that problems in higher education exist far beyond Chapel Hill. Somehow, though perhaps unfairly, I cannot help but feel more sympathetic to the students in other parts of the world protesting university censorship and anti-democratic governments than I can to the plight of American students. The map singles out the occupation of buildings at the New School and NYU over the corporatization of their schools, with no updates or explanations of what the students expected from their actions. The over-

corporatization of the American educational system is a problem, and the university infrastructure of this country needs major reworking, but it could be argued that the route taken by 3Cs is more likely to generate results than the actual protests and occupations. As I wrote this review, news of a protest-turned-street-fight between activists and police at UC-Berkeley began to crop up. This development is unlikely to garner much sympathy from the American public towards the protesters' cause—be it tuition hikes or a living wage for university workers. 3Cs uses knowledge, facts, numbers, and images to clearly state problems and goals in a way that young students, recently out of high school, can understand and use as a basis for discussing effective solutions. It also operates in a way that uses words instead of unrest, and which allows 3Cs to have an active voice while still being able to come across persuasively to those who may be put off by marches and protests.
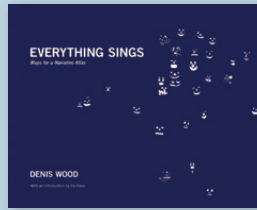
UNC 1960–2009: A People's History

The "People's History" timeline of UNC political activism puts 3Cs in historical context as part of a long line of on-campus student/worker engagement. The history begins with the first black undergraduates admitted to UNC, and ends on a wishful-thinking 2012 entry of "UNC-CH re-opens as a free university under worker control." The timeline runs entwined with American social history: civil rights protests led into Vietnam War demonstrations; women's rights and gay rights in the 70s; protests against apartheid in the 80s; and the past 20 years dealing with workers' rights and the Iraq War. Both the Global University Struggles and the People's History Timeline continue as interactive maps on the 3Cs website (**http://www.countercartographies. org/**), where one can also download the first edition of disOrientation.

Conclusion

Taking the politics out of the maps does not leave you with much in terms of content or new mapping technologies. According to the group, the guide was created using Adobe Illustrator, Inkscape, ArcGIS, the Google API, and Circos, with the final layout produced in Illustrator and the individual maps being designed in Inkscape and Illustrator. The maps in this product exist as a means to political ends. disOrientation² could have been all text, or it could have been text with graphs or other images; the maps complement the text and not the other way around. They are a visualization of the political content, but whatever their position, they are effective and worth viewing. disOrientation² may interest geography students and push them towards politics, or may push political science students or student activists towards geography and cartography.

Review by: Tom Koch, University of British Columbia

"Everything sings … for us."

Denis Wood makes maps. Who knew?

Long-time, some-time NACIS member Denis Wood is well known as a critic, curator, historian, and theoretician of maps. Wood has often written about maps, from his 1992 *The Power of Maps* through his (and John Fels') *The Natures of Maps* of 2008, but despite co-authoring *Making Maps* with John Krygier, does he actually … *make* maps? The whisper had always been that Denis Wood only writes about maps while we, the "real" NACIS members, make them. He is like the literary critic whose novelistic efforts are never published, and certainly never seen. So it has been widely suspected that Wood, and by extension a range of academics interested in cartography, is really just a voyeur in the world of *real* mapmakers whose working lives are dedicated to the business of making maps.

The great surprise of Wood's new book, *Everything Sings*, is that he can indeed make maps of real beauty and power, maps redolent with content.

The more than 50 maps in *Everything Sings* build toward a narrative of Boylan Heights, the Raleigh, NC, neighborhood where Wood lived and worked for 23 years. Their genesis, he writes in the introduction, was a design studio course he taught for landscape architecture students at North Carolina State University in Raleigh. "I used mapping as a way of selectively focusing their attention on those aspects of the landscape that, in the instrumentality of their training as future professionals… they were apt to overlook" (p. 14).

This was mapping for professionals in training, albeit not cartographic professionals, who could be expected to use maps in their work. The studies were directed by someone trained in the old days of 1960's handiwork cartography, of mapmaking before the desktop computer and GIS became ubiquitous. The neighborhood scale of the atlas encouraged student fieldwork; the independent collection of data that could be used to craft a map of this or that phenomenon. Not coincidentally, the scale was one the students would, as landscape architects, later engage in their work.

This American Life radio commentator Ira Glass, in his introduction to *Everything Sings*, praises Wood's narrative atlas for the impracticality of the maps it presents, the non-commercial, unnecessary, exuberantly superfluous celebration of its imaging. Most maps, he writes, are just "dull salarymen who clock in early and spend their days telling you where stuff is with unrelenting precision. They never vary an inch from these appointed rounds " (p. 6). According to Glass, Wood's maps are...different.

Glass is half-right in this. True, the gas station map and its progeny, Google Maps and their kind, are pretty dull and largely devoid of a human face. That Wood's maps are different does not mean they are superfluous, however. Wood's studios demanded that students think about the neighborhood as a complex environment in which impersonal, physical structures operate together to stage the reality of residential life. The studios were also about data, about teaching students to not accept passively but instead to think clearly about the data needed to map one or another aspect of a region, large or small. The resulting maps of *Everything Sings* are real working maps treating common cartographic subjects. It is their point of view, their argument in a cartographic frame, that makes them *seem* different.

The maps for this narrative atlas were produced not simply in the academic studio but also in that of the working mapmaker. Wood served as project director, supervisor, and in some cases mapmaker. All the maps are based on data collected by students in Wood's studio course. Some of the maps are entirely Wood's work, based on that data, and others are Wood's refinements of maps produced by the students in the 1980s. Still others are more or less student work reformed in Adobe Illustrator® for this volume. The resulting map set reflects a range of media, from the old IBM compositor to modern graphics software. The provenance of each, and the technology of its manufacture, is carefully noted in the appendix.

There are, in a partial list, maps of the neighborhood's streetlight (but not street*lights*) and its tree stock (trees by size and by age, disfigured trees, and autumn foliage); maps of the streets themselves (and another of their alleyways) and of resident calls to police (distinguished by call type, including burglary, nuisance, robbery, etc., and frequency). There is a contour map of Boylan's Hill, the central geographic feature of the area, and another of the sewer and gas lines that run beneath the houses, streets, and stores that have been imposed upon it. Mapped, too, are the mailman's daily route and that of the paperboy. There is a map of the bus routes and another of the assessed value of houses in Boylan Heights, and many other maps.

For the landscape architect there are maps of the broken tree canopy, of viewsheds, and of night light across the neighborhood; elements those professionals might need to know how to measure and map in a professional career. The streets are distinct from the alleyways behind the houses that are travelled weekly by the garbage disposal trucks whose drivers (and certainly their supervisors) have mapped the routes themselves. There, in another map, are the backyards and the power poles and the plantings that promote or impede sightlines affecting the aesthetic that is a landscape architect's bread and butter.

The subjects are not fanciful but mundane. Most have been mapped, time and again, by one or another city supervisor or corporate router. These maps, though, seem "impractical," because the mapped perspective, that chosen by the mapmaker, is not denied but embraced. The idea was to map the city as an environment in which people lived, studied, and worked, rather than as an index of artifacts (streets, street lamps, houses, etc.) whose relation to the lived life is incidental. After all, if your business is landscape architecture, designing the space in which people will live or work, the impractical becomes practical indeed.
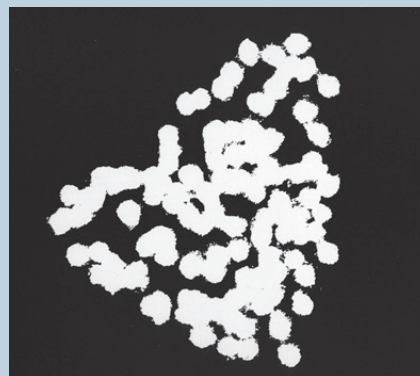

Figure 1

The atlas's genius lies in its balancing of the general and the personal, the local and specific. The maps that seem merely artistic are in fact the end point of a series of maps that begin with Boylan Heights as a geographic and political entity and then focus progressively upon the particulars of the lived world.

Thus we have Glass's praise for *Pools of Light*, a map of the illumination of streetlights in the neighborhood (Figure 1). And at first glance it seems...uselessly artistic. By removing the lampposts and mapping instead the light they present a kind of nightscape where darkened areas reside. "Our inefficient map," Wood writes, "concentrated on a single subject, and, rather than lamp posts, it brought the pools of light into view" (p. 15). This is an atlas, however, in which no map stands alone but instead contributes with other maps to a presentation of the neighborhood's streets and lightening. Its meaning comes from that association. The seemingly impractical pools of light are explicated by another map of the light at night on Cutler Street. In it, broad blobs of streetlight

are interpolated to create a surface of variable intensity. Its creation required 151 light meter readings taken on the street, the sidewalk, and the front of the houses surveyed. In this way the general pooling of night illumination is qualified, for a single street block, by the real variance in lighting that exists along it (Figure 2).
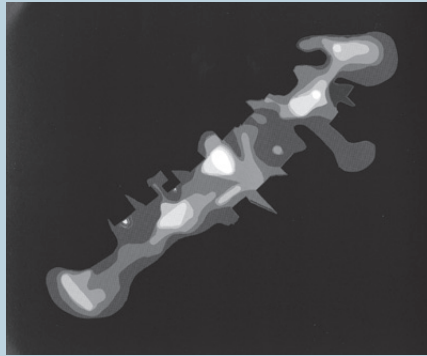

Figure 2

A map of variant luminescence is anything but useless. For the landscape architect it speaks to the locations where a Japanese lantern or other nightlight might be installed to increase back or front yard ambiance. For the police it reveals the shadowed spaces where, perhaps, burglars may lurk. With the companion maps of alleyways, trees, and streets, the map takes on a power of association whose purpose is not direct (this is not a map made for a single project) but whose potential is real.

And as a narrative, it evokes memories of other streets in other cities, of experiences of light and dark in the city generally. It reminded me of my trials as a child of eleven walking eight blocks home from band practice in Buffalo, NY. It took perhaps twenty minutes but seemed like forever along streets of variable lighting where terror lived in the dark. There were dogs, too, at some homes (usually those with least light), that would rush to the sidewalk and nip at me as I scurried along in fear. Hurrying through each pool of dark along my homebound route, I would find relief in each oasis of welcome light. Where a streetlight was burnt out and dark I would cross the street, trying to keep the frightening sway of tree branches in the night at bay. Even at that age they were still sometimes monstrous to me. In my mind was a landscape just like this, one of dark and light to be navigated. Of course, I told no one how much I hated the walk, because all would have said I was too old for such fears.

Practical Things

The first purpose of Wood's studio was to find a way to teach students not simply to see, but to perceive. It demanded a shift from the passive receipt of data collected by others to the active consideration of an environment, in a manner that could be mapped. Mapping was the medium, in other words, through which Wood wanted to teach a way of seeing the

landscape. The exercise demanded discussion (that is what studios are for), then fieldwork, for each map. Rejected as insufficient from the start was the typical, impersonal inventory of artifacts we typically give to cartography students, as if that inventory (of trees, street lamps, house values, etc.) said everything they would ever need to know about a subject. This is not to say that kind of data, and that kind of map, is unimportant, only that they are insufficient.

In the atlas are inventory maps, of course; fairly straightforward maps of the geography and the streets of Boylan Heights. There is, for example, a map of assessed house values, its contours interpolated across a 281-cell grid based on the assessed value of 333 residential lots. It's an OK map but somehow empty, because the streets one expects to see beneath the contour lines are absent. But the house value map gains meaning in its association with a map of the streets and, in the next map, of residences mentioned over an eight-year period in the Boylan Heights Restoration and Preservation Association newsletter.

The "base map" of streets is set aside from these mappings to remove the sense of normalcy, to emphasize the subject at hand. It is not that the streets are not mapped, but that they stand alone as but one component in the real life of the neighborhood. We see them again where they are important, in the time-distance maps of the local paperboy's daily route and that of the supervisor who drops off the newspapers to each newsboy in his district.

The point (and this is what atlases do) is to focus on elements of the neighborhood that together build a subject from a set of constituent maps of the botanical, economic, cosmographic, geographic, residential, and social landscapes. Here we have the Wood of yore, the guy who since the 1960s has railed against the military-industrial history of cartography, and more generally, the "repulsive instrumentalism" of the craft. Buried in the technologies of mapping, we were taught to divest ourselves of a concern for the quality and nature of the data we were given to map. We mapped what we were told to map, and we were coached to divest ourselves of a moral responsibility for the use others might make of the maps we made.

The distancing of student from subject, of professional from the results of his or her work, is what Wood has cavilled against for 40 years. In this his critique is general (you should hear him about geographers!). But in cartography this is the Wood who knows and despairs at the mapmaker's history, for example, of redlined maps whose sole purpose since the 1930's has been to deny mortgages or insurance to the poor, and especially African-American poor.

The scale of the atlas is the scale of landscape architecture, and the intensely local perspective of the craft. The content evoked is anything but ephemeral, however. It insists upon the human experience of being and seeing, of living actively within a community that is, the atlas says, an accumulation of structures at once economic and political and social. Indeed, if there is one thing lacking from this atlas it is the overt political overlay of calls to and from local representatives in city, state, and federal office. I suspect the number of letters to representatives would mirror the economic contours of the area. I expect that the political representatives must live in areas of higher home value, greater lighting, etc. Alas, that is a map we did not get, but one whose contours we can interpolate from the others.

Whether one sees the maps of this atlas as "useful," "insightful," or simply good teaching, it is important to note the cartographic excellence of the maps themselves. There is real technical mastery here, for example use of a pochoir brush (a round, flat ended, stenciling brush) to create the pools of light in the streetlight map. The real brilliance, however, lies, for me, in the insistence on the mapmaker's role as a data gatherer, as a field worker. Eight years of newsletters were culled to create the location map of the local preservation association; 333 residential lot assessments were used to create a contouring of home values. For the mapping of the local tree stock (and thus of the canopy they create and its effect on neighborhood lighting), 1,171 trees and twenty-four tree clusters were inventoried and mapped. Each map in this atlas represents a piece of fieldwork whose data was collected to argue some element of the neighborhood. It is, I suspect, that insistence on the relationship between data gathering and data mapping in service of a dense, localized vision of a place that transforms what Glass describes as a mundane salaryman map into the magical and powerful.
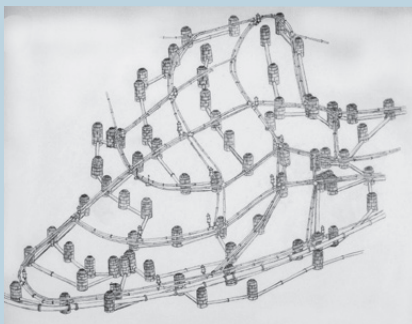

Figure 3

The map of water, gas, and sewer lines is an example of the transformation that occurs when the pedestrian is taken as exceptional, when the data treated as anything but commonplace (Figure 3). Imagine this as a mapping project in a GIS certification course using, say, ESRI's ArcGIS®. There the question would be one of relative colors overlaid upon a "base map" of the district, one in which the lines would be distinguished in some neutral

symbolization. Those maps have their uses but all present an "unseen infrastructure" as if they were, well, lines on the map.

Wood's map speaks to the importance of sewage and its disposal, and the prominence of it in our lives. It overlays this with the ubiquity of municipal water and the way we take it for granted. To this is added the lines that carry gas to homes for cooking and heating. For residents, each of these services looms large in daily life, and larger, still, when the system breaks down: when sewage seeps from a broken pipe or a gas leak blows up a house. Implied but not stated in the map is the critical importance of the infrastructure in the lived-in place, one in which Wood and his students were not merely voyeurs but residents.
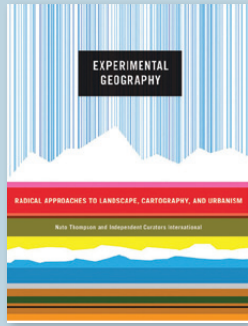
If one goal was to teach students to gather data rather than mindlessly accept the data they are given, the studios Wood taught are, or should be, a model. If a goal of the studio in which this atlas was born was to demonstrate a range of cartographic techniques to craft a set of maps of a city neighborhood, then the result was a resounding success. The shocking thing, at least to me, is that it has taken almost thirty years for the publication of the atlas.

For the working mapmaker the result teaches several lessons. First, it empowers a sense of possibility, of symbolization beyond the palette of this or that GIS, and perhaps what has been lost in the transition to the computerized map graphic. Second, it insists upon the primacy of data and its collection, and of its importance in the mapped argument that results in even the most mundane projects. The secret of the atlas is in its data collection in service of an idea: the mapping of place. To the extent that mapmakers passively accept the data they are given, and see its presentation as "just data," they limit the potential of what they are asked to evoke. Finally, plate after plate of the atlas insists upon the narrative nature not simply of atlases, of the piling of image and subject between pages, but of the human nature of the subjects mapmakers typically depersonalize as "natural."

"My employer doesn't want that kind of thing," the mapmaker says. Maybe not. But maybe he, or she, would want it if he knew it was possible; maybe the limits of the craft in its impersonality lie in us and not in the powers that be.

EXPERIMENTAL GEOGRAPHY: RADICAL APPROACHES TO LANDSCAPE, CARTOGRAPHY, AND URBANISM.

By Nato Thompson and Independent Curators International.

Brooklyn, N.Y.: Melville House, 2008. 168 pages. $29.95 US, softcover.

ISBN: 978-0091636586

Review by: Margaret Wickens Pearce

Experimental geography is the book accompanying the traveling exhibit of the same name, produced by Independent Curators International (iCI) and curated by Nato Thompson of the New York arts organization Creative Time. The exhibit showed at four venues in the United States over a two year period, ending at Colby College Museum of Art in May 2010. The book devotes a spread to each artist in the exhibit, bundled with essays by Thompson, artist and geographer Trevor Paglen, and Jeffrey Kastner of Cabinet magazine, along with comments from Matthew Coolidge, Iain Kerr, Lize Mogel, and Damon Rich.

Both book and exhibit present a particular neighborhood of the metropolis of work that is "map art" (and for more on the history and ideas of this genre, see the beautiful essays by Denis Wood, kanarinka, John Krygier, and Dalia Varanka in CP 53, Winter 2006). It was Paglen who originally coined the term "experimental geography" to represent works created with a particular awareness of space: that to participate in theories of the production of space is to be engaged in the production of new spaces of inquiry. "Put simply," he writes, "geographers don't just study geography, they create geographies." This revelation that geographical inquiry carries productive power is old news to geographers and cartographers, but Paglen has a reason for making this new label. It is to show artists that geography could be useful to activate the social change they seek to make, and that an awareness of the new geographies one is already making can lead also to proactively aligning those geographies with one's political vision. "If human activities are inextricably spatial," he explains, "then new forms of freedom and democracy can only emerge in dialectical relation to the production of new spaces."

That Paglen's definition of experimental geography does not actually include the word "mapping" is insightful: he is describing a practice which may be shaped by or result in any kind of spatial production. These results could be maps, but also walks, photographs, laboratories, and various inscriptions, installations, and interventions in the landscape. The word "experimental," as he explains

it, represents the optimistic or hopeful nature of this practice—one must have a fundamental belief that change is possible in order to engage in experimentation. At the same time, the word "experimental" de-emphasizes actual outcomes or products from the work, framing it instead as "production without guarantees." In other words, Paglen is describing for us a participatory method which may or may not include actual change as either a mode or outcome of inquiry.

These terms powerfully describe the practice in which Paglen himself is engaged, and help us appreciate the underlying connections between his projects. For this exhibition, Thompson uses "experimental geography" as an umbrella term for a diverse array of artists experimenting with the representation of space in a diagrammatic way and through a variety of materials and actions. Thompson conceives of these projects as ranging along two axes, one of the poetic to the didactic, and one of the geologic to the urban, that are linked as part of "a growing body of culturally inspired work that deals with human interaction with the land." Although this might seem like the exhibit addresses map art generally, the works he has curated for us all claim activism as a goal, and situate at a certain end of the political spectrum.

Thompson locates experimental geography's roots in two philosophical schools: in the Situationists' practice during the 1950s–60s to disrupt and intervene in the oppressive forces of capitalism in the city through psychogeography, and in Michel de Certeau's writings in the 1970s–80s on walking as the production of spaces of meaning and resistance in the city.[1] Thompson then delineates the way in which these concepts inspire or are developed by the works of the exhibition, and explores what this might mean for the fields of art and geography and their intersections. In a follow-up essay, Kastner develops another thread of influence among these artists, the Land Art works of the 1960s and 1970s, particularly the writings and installations of Robert Smithson.

These opening essays frame the catalogue of spreads for each of the 18 artists, collectives, and institutions of the exhibition, arranged according to themes developed in the essays. The artists are predominantly young, white, and with one exception, European or of the Americas. "Landscape is a metaphor" presents artists working in the mode of experimental geography as rendering landscapes visible through embodied practices; "Research and development" includes works in the participatory research mode of Paglen and Spurse; and "We are the city" organizes the urban embodied interventions of artists such as kanarinka and the Center for Urban Pedagogy. "Cartography" is the final section and includes more than half of the works in the exhibition, some of whose artists have also appeared in CP or presentations at the NACIS annual conference, such as the work of the Counter-Cartographies Collective, Hackitectura, and Ecotrust Canada. In her introductory comments, Lize Mogel again locates this particular blend of art, activism

and mapping in Surrealism, Situationism, and Land art, but adds that it is now invigorated or reawakened by the networks and mobilities of contemporary popular and digital cultures. "These practices have an uneasy relationship to the art world," notes Mogel, "as their value lies in their usefulness and social function over anything else."

To this I would add that they have an uneasy relationship to the cartographic world as well. Viewed through a cartographic lens, many of the works here are merely locational, presumably included for their renderings of the invisible geographies of control and oppression, but otherwise pushing neither an aesthetic nor conceptual boundary for cartography. In fact, some of the mischievous embodied mappings of previous chapters, such as kanarinka's It Takes 154,000 Breaths to Evacuate Boston, and Deborah Stratman's Park, are far more cartographically compelling than many of the maps-as-objects in the Cartography section. Leader lines prevail; indeed, in the world of maps, experimental geography has its own private cartographic aesthetic, confident with type and color yet often crushing the faintest tracings of geographical linework. As Mark Denil pointed out in "What is a radical cartography?" (NACIS annual meeting, 2009), within this cohort of artists, it is the cartographers as activists, and not the cartography itself, where radicalism is located.

But there are exceptions. Three works are included from the Los Angeles Urban Rangers, who wonderfully appropriate the typography, symbolization aesthetic, and layout of National Park Service cartography to map narratives of L.A.'s environmental injustices and the cultural, ecological, and agricultural underbelly of the County Fair. The People's Guide to the RNC, produced by Friends of William Blake in 2004, is presumably included for its political remapping of Manhattan; cartographically, however, it is the digital redesign of Blake detailing in the marginalia that sets this map apart in beauty.

For artists whose work in motion and sound is more difficult to display visually in a printed book, little compensatory explanation or diagramming is provided. In the case of some of these artists, such as Julia Meltzer and David Thorne's take into the air my quiet breath, and Yin Xiuzhen's Portable Cities: Singapore, even a basic understanding of the work requires a simultaneous search online for information about the work. In these sections, the book, like some maps, seems to serve primarily as a mnemonic device for the exhibition, the dance card without the stories of what transpired during each of those encounters.

From this cartographer's perspective, the ideas about mapping presented in the essays alternate between the revelatory and the banal. Revelatory, for example, when Thompson writes that to draw attention to any kind of controlling structure or force in space (parking meter,

hydroelectric dam, science lab, wall) through some kind of engagement with it (walking, mapping, bus touring) is to begin to subvert and dismantle the controlling power of that structure. Through this explanation, he illuminates for us a common spirit of intention among these collected projects to "point at" spatiality and move beyond passive engagement with theory to theoretically informed actions in space.

Such passages, though, are interspersed with more mundane matter, and in fact few additional thematic connections are explored between works in the exhibit (readers interested in those connections should re-read kanarinka's "Art-machines, body-ovens, and map-recipes" in CP 53). Some concepts presented as radical within this volume are concepts easily picked up in Geography 101, as for example when Thompson states that "The core idea at the heart of experimental geography is that we make the world and, in turn, the world makes us." I also feel compelled to defend my discipline when I read that a bus tour, accompanied by maps, to visit the hidden structures of the military-industrial complex is a radical act. I would counter that such a tour is simply a good human geography field trip.

I point this out because statements such as these reveal stereotypes about cartography and geography within which many artists continue to operate, and which in turn frame or influence their works about cartography. Such stereotypes are blind to the nuances of cartographic history, and to that passion for revealing the invisible by engaging in the spaces of those invisibilities through reading, questioning, and mapping the landscape that is a thread which runs through all the many geography subfields and is fundamental to our identities as cartographers. I'm hopeful that someday Thompson and the others will inquire further into the "geography" part of their practice, by looking at geography's tradition of social change-driven experimental mapping and field tripping (as practiced by Kevin Lynch or William Bunge, for example, or as documented in the pages of Antipode and ACME), or work framed by ironic engagement with cartography's problematic practices and tools (notably, John Krygier's unMaking maps project, still viewable on YouTube, and John Cloud's delineations of the military and corporate paths and intersections embedded in the remote sensing industry).

Attention to these projects, and the techniques to be found there, would be useful for their work, and it's exciting to think about the new work which might come out of that engagement. Since this exhibit was implemented, Thompson has curated another traveling exhibition and book, Democracy in America: The National Campaign, a collection focused on American democracy and activism; he also has a book on art and activism forthcoming from the publisher and "autonomous zone for arts radicals" Autonomedia. Kastner continues as Senior Editor at Cabinet, writing
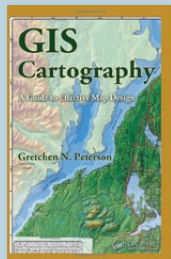
on topics across the natural sciences (see his feature on the Alpine maps and watercolors of Swiss geologist Hans Conrad Escher von der Linth in Cabinet 27, Fall 2007). Paglen was named one of the "50 visionaries who are changing your world" by Utne Reader in 2009 for his project to expose the geographies of the military-industrial complex on earth and in the sky. Some of the artists of the exhibition continue to map, when relevant to their activism.

What will happen next? I hope that some experimental geographers become more interested in geography, but I also hope that experimental geography can serve as both reminder and revitalization for those cartographers who have lost their sense of the political and social responsibilities which their talents carry with them. Spending some time with this book might do just that.

Notes

1. For the differences between these techniques and experimental mapping in geography, see Denis Wood's "Lynch Debord," presented at the Association of American Geographers annual meeting in 2007, available online at: http://krygier.owu.edu/krygier_html/geog_222/geog_222_lo/Lynch_Debord_Carto.45.3.003.pdf

GIS CARTOGRAPHY: A GUIDE TO EFFECTIVE MAP DESIGN

By Gretchen N. Peterson.

Boca Raton, Florida: CRC Press, 2009. 246 pages, color illustrations, index. $89.95, hardcover.

ISBN: 978-1420082135

Review by: Ian Muehlenhaus, University of Wisconsin–La Crosse

Finally, here is the book that has been missing in GIS classrooms and work cubicles. Even more excitingly, it is written in layperson's English for professionals and non-academics. Do not let its title, GIS Cartography, fool you. This is not a GIS book. It is a cartographic design book written by and for users of GIS who do not have the time, interest, or experience to read scientific treatises on cartography. There are some who will say that this book represents a terrible development. Surely, a cartographic text that completely ignores any discussion of projections, generalization, and thematic symbolization is anathema to the role of academic cartography within the GIS profession. However, for the horde of us that regularly attempt to interpret cognitively indecipherable maps coming out of GIS labs on a regular basis, the publication of this text offers light at the end of the tunnel—assuming GIS users read it. In this reviewer's opinion, read it they should.

The premise framing the text is straightforward. A practicing "GISer" (as the author refers to herself and others in the GIS profession) realizes she is making abstruse and unattractive maps. Over the years, she begins experimenting, reading, and testing different design methods. She creates a catalog of techniques that work very effectively in different situations with different clients, as well as a list of methods and layout designs that should never be used again. She writes a book with the intent of helping GISers design better maps. Not only does she write a very engaging and—shock, horror—humorous text, but she presents her content in a manner that allows the book to double as a quick reference guide for anyone struggling with map layout or design.

The purpose of the book is not to be a comprehensive compendium on cartography, but a resource to help GIS users become better at map design through experiential learning. Thus, unlike several other books on the market that deal with only a single company's GIS software, this book is software neutral. The book is about designing effective maps regardless of whether you are using an antiquated drawing program or the newest GIS. The applications and methodological chicanery you use to achieve effective design is up to you. This book presents a potpourri of cartographic ends and lets you figure out the cartographic means. This seems a remarkably simple idea for a map design book, a concept that one would think would have been done 100 times already; yet, to the best of this reader's knowledge, Gretchen Peterson is the first to pull it off so successfully.

The layout of the book is extremely effective. It is one of the most readable and useful cartography texts I have ever come across. The book is split into seven succinct chapters, five of which deal with specific topics in map design, including: layout, font use, color selection, feature representation, and designing for different media. The chapters themselves are divided into very compact subsections dealing with a particular element of the chapter topic. A majority of the subsections are of two paragraphs' length or shorter. Nearly all are accompanied by visual examples of what they are explaining. In fact, the book is a visual cornucopia, providing high-quality, color examples throughout.

On top of being full of useful and well organized content, the production quality of this book also needs to be lauded. I first became interested in reading this book while perusing a black-and-white proof at a geography conference. Even before realizing the book had color, I thought the content was likely worth the book's cost. I had no idea just how superb the production quality would be. The paper is of high stock and satin quality. Vibrantly colored graphs, charts, palettes, and maps litter

most of the book's pages. There are some great examples of why one should be wary of simultaneous contrast, and samples as well of color combinations that work. In the feature representation chapter, each subsection has a palette of hues that are of particular use for representing the features being discussed. The back of the book has several pages of color swatches (with accompanying RGB codes) that the author argues are effective when used together on maps. The book's typeface and subheadings are also very well chosen.

The chapter and appendix on layout design are some of the most extensive texts on this topic to be found anywhere. This chapter is broken down into subsections based on the map element being discussed. Best practices, different styling techniques, and placement tips are systematically reviewed for every type of map element one can think of. The chapters on text and color are far more brief, but still prove suitably detailed. The text chapter has several charts illustrating how to determine the ideal text size for your map based on how far away the reader will be – something handy to know when creating poster maps. The chapter on preparing maps for different mediums also adds a variety of useful information on how to embed and produce your maps in different situations.

Some sections of the book, however, are less stellar: the first two chapters, though short, are largely filler. The second chapter, entitled "Creative Inspiration," I found particularly aggravating. It read like a 12-step program for uninspired GIS professionals. Of course, if you are having trouble finding cartographic inspiration and need a jump start to fuel your design prowess, then this chapter might work for you, as it has sections called "You Can be Creative" and "An Example of How to See." Fortunately, although it is divided into seven sections, the entire chapter spans only six pages and thus, in some ways, better represents the art of concision than of creative induction.
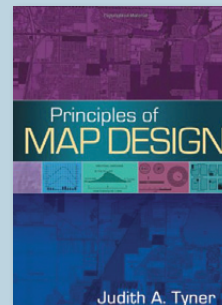
The book suffers from a lack of academic formalism. For example, many citations come from magazines such as ArcUser and Government Technology. Also, I discovered several faux pas in this book that might make trained cartographers cringe. For example, one of the first graphics I found when opening the book was an unprojected map of Minnesota (p. 142). There are a handful of such maps sprinkled throughout the volume. Given that such cartographic errors are common in many GIS textbooks, this by itself is not a reason to avoid the book. It may explain, though, why there is no chapter on map projections.

Due to its emphasis on design alone, at the expense of other fundamental aspects of cartography, I believe this book is most suitable as a secondary text on map design for introductory GIS courses. It is simply not substantial enough to serve as a primary text. I have already recommended GIS Cartography to former GIS students

as something to look at before they head out into the world making maps on their own. The book's layout and lush illustrations make it a superb reference book to have handy. Even as an experienced cartographer, the book gave me ideas for future map projects.

This is the book that many practitioners of GIS have been waiting a long time to get their hands on. GIS Cartography is one of the most enjoyable books on cartographic design I have ever read. The author has a great voice throughout the book and a sense of humor that keeps the writing fresh. The book is concise, full of examples, and makes for a perfect quick reference book. Perhaps most usefully to those practicing GIS or learning in a classroom, it was not written by some staid academic who has not designed a map in the past 10 years. Rather, the book has the vibrancy and enthusiasm of someone who is knowledgeable about the demands of modern GIS workplaces, and realistic about the technology available to the average user. This energy is more than enough to help the book overcome its few, forgivable shortcomings.

PRINCIPLES OF MAP DESIGN

By Judith A. Tyner.

New York City: The Guilford Press, 2010. 259 pages, 197 black and white illustrations, 23 color plates, 3 appendices, bibliography, index. $60.00, hardcover.

ISBN: 978-1606235447

Review by: Dan Cole

In her Preface, the author unpretentiously, yet proudly discusses how she wrote an earlier version of this book in 1992, and observes how map design has remained consistently steadfast in spite of changes in technology. Her new book contains 12 chapters grouped into 5 parts, plus 3 appendices, a bibliography, and an index. At the end of every chapter are suggestions for further reading. These suggestions, combined with the bibliography, provide students and other readers with plenty of resources to pursue additional information.

In the first chapter, "Introduction," Tyner addresses the scope and antecedents of modern cartography. She starts from the recognition that everyone is a mapmaker, whether they are producing pencil sketches with directions, artistic maps in various formats, or professional maps created in GIS. Tyner briefly notes the debate over the relevance of cartography to GIS, a debate due largely to what she sees as frequent misunderstandings as to what a map is. This leads her into the topical question, What *Is* a Map?, to which

she answers, a "graphic representation that shows spatial relationships" (pp. 6–7). Tyner then discusses the various kinds of maps (general purpose, special purpose, and thematic), and some of the limitations of maps (generalization and bias). Her discussion of the power of maps, given that maps "are often accepted at face value and their veracity is seldom questioned by users" (p. 11), suggests to the reader that a skeptical eye is important. The author notes that the mapping process is not linear, involving, as it does, planning, analysis, presentation and production. She rounds out this chapter with a discussion of the antecedents of modern cartography, beginning with the mid-20th century revolution led by Robinson, Jenks and Sherman, who dealt with aspects of technology and communication, and continuing with a discussion of later scholars such as Harley and Pickles, who addressed critical cartography and its social implications.

Chapter 2 is titled "Planning and Composition," and covers the planning and layout of map design. In terms of layout, Tyner notes where to put map elements, including what to include and exclude on a map. She breaks down the goals of design and layout into six related characteristics: clarity, order, balance, contrast, unity and harmony. The author poses a series of thought-provoking questions to promote the concept of design as a plan, with the first question being, *Is a map the best solution to the problem*? Following this section are discussions on cartography's rules and conventions, intellectual and visual hierarchy (including figure-ground relationships, offering good advice on land-water distinctions), and design constraints (including the shape of the study area, format, scale and text needed). The composition or execution of design of the map covers the basic elements of subject area, title, legend, scale, orientation, inset maps, supplemental text and illustrations, and frames and neatlines. Here, Tyner provides a number of good suggestions on such topics as titles, legends, north arrows, scales, and insets. This chapter finishes with a discussion on the overall appearance (communication and beauty) of the map, plus two apparent afterthoughts on map critique and the use of spec sheets, both of which could have easily been expanded beyond the two sentences allotted.

The third chapter, "Text Material and Typography," addresses the purpose of text on maps: to label, explain, direct or point, and to establish hierarchy or show size. She wisely notes that the word "map" should not be in the title, nor "legend" or "key" in the legend, nor "scale" in the scale. Tyner gives two examples of how not to word a title, and in Figure 3.3, she provides six different sample titles, although the advisability of one of these, "2005," is questionable. From here, the author moves on to label placement, and provides guidelines for labeling water features, cultural linear features, regional names, mountains, and point locations. Tyner also includes important exceptions to standard rules; while "[l]ettering

takes precedence over linework" (p. 47), she noted that lettering should not cross shorelines. There is one small misstep here: her example of a halo in Figure 3.8 looks more like a white drop shadow. In terms of the spelling of geographic names, Tyner promotes the authority of the Board on Geographic Names. She also points out the useful "Type Brewer" tool for testing how different type styles work together. Finally, she discusses the importance of editing for typographic errors.

Chapter 4, "Color in Cartographic Design," begins with the statement, "color maps have become ubiquitous" (p. 57). Even so, Tyner advocates caution in its use because color can easily be, and is often, abused. Her text describes the nature and dimensions of color, followed by a discussion on color specification systems such as CIE, Munsell and spot colors. While she mentions that the Pantone Matching System (PMS) is the most common color specification chart, it is unfortunate that no description of PMS is provided. Tyner gives five reasons to use color (three of which come from Robinson 1967[1]), and she lists a number of good points to be considered when using it. These include problems with hypsometric colors if no legend is provided, the way color perception differs with age, sex, and culture, and whether the map will be printed on paper, shown on a monitor, or projected on a screen. She notes that colors tend to be overused on qualitative maps in GIS, and cautions against use of a color progression for a more than seven-class quantitative map. Simultaneous contrast, and consideration of how a color map will look when reproduced in black and white are also discussed.

Part II, "The Geographic and Cartographic Framework," begins with chapter 5, "Scale, Compilation, and Generalization." Tyner gives useful discussions on calculating and representing scale, and she intelligently advises against making the scale more precise than the map, as well as to avoid reducing a map designed for a larger scale. Concerning spatial data compilation, she states, "Base data are not the focus of the map. They provide a structural framework for the design and help the map reader to interpret and elaborate the purpose of the map" (p. 78). Data sources may need to be acknowledged either on the map or in an adjoining place in the publication. One must also evaluate those sources in regard to accuracy and reliability. Tyner notes eight operations of map generalization: "selection, simplification, smoothing, grouping, classification, exaggeration, displacement, and symbolization" (p. 83). She provides a table (5.2), plotting her operations against those of six other cartographic publications, but unfortunately left smoothing off her own list. She goes on to describe the governing factors of data generalization: the map's topic and purpose, scale, the reader's abilities, the cartographer's equipment and skills, and the quality of the data.

The sixth and longest chapter, "The Earth's Graticule and Projections," encompasses a wealth of discussion,

starting with the size and shape of the earth, longitude and latitude, distance, direction, grids, and coordinates. The next section, on map projections, adequately covers their classification, deformation, and projection surfaces including cylindrical, azimuthal, conic, and mathematical projections. Tyner does well to advise the reader that there is no single best projection, but that projections can be used or exploited for their properties. She corrects misperceptions with such statements as "A map that shows constant compass direction is *not* an azimuthal map" (p. 103). The section on choosing an appropriate projection is quite helpful; it is a topic that is especially needed by a number of GIS users untrained in cartography. She critiques the use of projections in reference to the subject and purpose of the map, the size, shape and location of the subject area, the audience, whether or not to use a graticule, publication and page limitations, projection identification, and the critically important misuse of projections. On this last point, Tyner points out that the geographic projection is often overused. Her example in Figure 6.40 shows the United States in such a format. She fails, however, to note that Alaska is both shrunken, rotated, and not in the same geographic coordinate system, thus adding to the confusion.

Part III, "Symbolization," includes three chapters, starting with the "Basics of Symbolization." The author notes that symbolization serves as an alternative to text or numbers on maps. She categorizes spatial phenomena on maps in terms of form, continuity and geographic location; and she follows this with the classification of geographic data and the visual variables of point, line and area symbols. Again, Tyner compares her list of visual variables against those previously published by other cartographers, although a color plate would have been helpful. She goes on to give general guidelines and examples of what to do and not to do when portraying geographic phenomena.

Chapter 8, "Symbolizing Geographic Data," logically follows with discussions of qualitative and quantitative point, line, area, and volume symbols. Unfortunately, Guilford Press inserted all the color plates in the middle of this chapter, instead of in a less intrusive location between chapters. This placement disrupts the discussion of dot maps and, especially, the comparison between Figures 8.2 and 8.3. Segregation aside, I am not convinced that the hand-drawn series of dot maps in Figure 8.2 provides a better example than does Figure 8.3B. Nonetheless, Tyner provides excellent reasoning throughout the rest of this chapter on proportional versus range-graded point symbols, including design considerations in maps (placement, filling and overlapping of circles) and in legends. Brief discussions are given to symbolizing qualitative and quantitative linework and areal data, while a more extensive portion of the text is devoted to symbolizing volume data. Also helpful for the neophyte are her comments on dasymetric

and unclassed choropleth maps, as well as her warning that designing a choropleth map requires examining the data before choosing a classification scheme. She finishes this chapter with line/volume symbolization involving isarithms, and defines the difference between isometric and isoplethic lines.

The ninth chapter, "Multivariate Mapping," presents techniques for combining two or more variables in a single map using point and areal symbolization, pie charts, Chernoff faces, and graphs. Tyner wisely points out the many design considerations, limitations, and problems for each. The increased use of color through improved computer and printing technology has further enabled the expanded use of multivariate maps, and, fortunately, she notes the research of Olson, Eyton, and Brewer, who sequentially built upon each other's work in providing guidelines for optimal display.

Part IV, "Nontraditional Mapping," starts with chapter 10, "Cartograms and Diagrams." The author covers the various types of cartograms: 1) value-by-area, contiguous (rectangular and topologically correct) and non-contiguous, 2) variations, Dorling and Demers, 3) bivariate, and 4) distance-by-time. In doing so, she also identifies the advantages and disadvantages of each. She adds a short discussion of diagrams and schematic maps, noting the lack of guidelines but still emphasizing the goals of "clarity, simplicity and speed of interpretation" (p. 199).

Chapter 11, "Continuity and Change in the Computer Era," starts with a discussion of digital and online maps (MapPoint, Google Maps, Google Earth, MapQuest, and Navteq). Tyner goes on to examine animated maps, which have become especially popular since the advent of PCs. Within this section, she reviews Harrower's important challenges for designing animated maps, which include: disappearance (how long map features and text stay viewable), attention (directing the reader), complexity (or simplicity of the message), and confidence (how well the map reader understands the message). Concerning design recommendations for animated maps, she advises the use of larger text, thicker line weights, brighter colors, and more generalized base maps. The chapter is completed with a series of short sections on sound maps, haptic (electronic tactile) maps, multimedia maps, and web maps. For design considerations, she promotes the use of ColorBrewer and TypeBrewer for optimal displays.

Part V, "Critique of Maps," is also the final chapter, "Putting It All Together." At this point, regarding map editing and evaluation, Tyner wisely points out "that there is no perfect map" (p. 214), and reminds her readers to review the questions posed in chapter 2. She then describes six potential makeovers, with before and after maps providing readers with various design concepts to resolve possible problems. She finishes the text with the hope "that the reader takes away from this book an

appreciation of the importance of design as a decision-making process." (p. 222).

The book is rounded off with three appendices (commonly used projections, web resources, and glossary), a bibliography, and an index. Overall, in spite of the quibbles noted, I believe that she has successfully written a map design text to be used widely by students and professionals alike.

Notes

1. Robinson, Arthur. 1967. "Psychological Aspects of Color in Cartography." International Yearbook of Cartography 7: 50–61.

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KEYWORDS: Five to ten keywords should be listed at the end of the abstract.

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in *The Chicago Manual of Style*, 16th ed. (http://www.chicagomanualofstyle.org). When a direct quote, include the page number. Examples: (Doe 2001) and (Doe 2001, 38).

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For books with multiple authors, authors' names are listed in the order in which they appear on the title page, with the last author's name preceded by a comma and *and*. (Note: With more than ten authors, invert first author's name and follow it with a comma and the words *et al.* without italics in the reference list.)

Name of author(s). Year. *Title in Italics*. City of Publication: Publisher Name.

MacEachren, A. M. 1995. *How Maps Work*. New York: Guilford Press.

A. H. Robinson, J. L. Morrison, P. C. Muehrcke, A. J. Kimerling, and S. C. Guptill. 1995. *Elements of Cartography, 6th Edition*. New York: John Wiley & Sons.

Articles in Periodicals: Author's or authors' names as in *Books*, above. Year. "Title of Article." *Title of Periodical*, volume number, page numbers [follow punctuation and spacing shown in the following example].

Peterson, M. 2008. "Choropleth Google Maps." *Cartographic Perspectives* 60:80–83.

Articles in edited volumes: Author's or authors' names as in *Books*, above. Year. "Title of Article. *Title of Edited Volume in Italics*, edited by [Editor's or Editors' names, not inverted], page numbers. City of Publication: Publisher's Name.

Bassett, T. J. 1998. "Indigenous Mapmaking in Intertropical Africa." *The History of Cartography. Vol. 2, Book 3: Cartography in the Traditional African, American, Arctic, Australian, and Pacific Societies*, edited by David Woodward and G. Malcolm Lewis, [page #]. Chicago and London: University of Chicago Press.

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Cartography Associates. 2009. "David Rumsey Donates 150,000 Maps to Stanford University." David Rumsey Map Collection. Accessed January 3, 2011. http://www.davidrumsey.com/blog/2009/8/29/david-rumsey-donates-150-000-maps-to-stanford.

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A Plan of the City of New York and its Environs. P. Andrews, sold by A. Dury in Dukes Court, St. Martins Lane, surveyed by John Montressor, 1775.

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