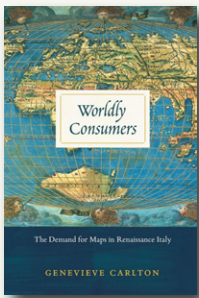


Users” really meant “ArcGIS Users.” More and more people are using a variety of web mapping applications as well as open source software such as QGIS, and so knowing if this is a text that could be useful across GIS tools is important. Overall, the book is broadly applicable to creating maps using non-Esri software and applications, though there were instances where the material was specific to ArcMap and Esri products. Some examples of specific topics that were approached from an ArcMap perspective include the methods described for creating annotations and labels, the fact that the font discussion focused on Windows fonts, and the options for exporting PDFs being framed in terms of ArcMap’s capabilities.

This is potentially a good book for students, instructors assigning a text in an introductory technical class, and professionals just starting out in mapmaking in multiple contexts. Some of the material (color theory) is even strongly applicable to data visualization beyond mapmaking. No one subject is covered with extensive depth but altogether the material gives a good grounding to the subject of digital cartographic design and would make an excellent introductory text book for classes in cartography, regardless of software or design tools used.

WORLDLY CONSUMERS: THE DEMAND FOR MAPS IN RENAISSANCE ITALY



By Genevieve Carlton.

University of Chicago Press, 2015.

237 pages, 15 maps, 2 plans, 3 charts, and other illustrations. \$45.00, hardcover.

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Reviewed by: Aimée C. Quinn, Central Washington University

Exploring maps through the lens of domestic inventories of Venetian and Florentine households, Genevieve Carlton reveals the “self-fashioning” (Greenblatt 205, 3) of Italian households during the early modern period. The context for this revelation is rather remarkable: public identity was carefully crafted and cultivated through the impact of household items. From the vantage points of the printmaker, the seller, and the buyer, the reader is guided through a fascinating quest to discover what a map is while realizing the artistic breadth of the Italian household. Carlton’s tools are household inventories, the personalities of the printmakers of the time, and the maps themselves. It is rather an unusual toolkit for a quest, yet with it the reader is led on a sensational voyage. In her 227-page narrative, including sixty-five pages of notes, index, and bibliography, Carleton carefully explains that the examination of household inventories shows how the Italian consumer’s appetites grew to appreciate the map as a distinct art form.

Laid out in six chapters, the book has three over-arching themes: history of printing and map-making; household consumption of goods in the early modern era; and maps as art. Chapter 1, “Capturing the World on Paper: The Visual Tradition and Mapmaking,” reviews the history of printing and map-making. This chapter is more than just a cartographic history, however. This chapter sets the tone for the rest of the book by introducing the reader to the world of maps before the printing press was invented.

Chapter 2, “The Commerce of Cartography: Printing, Price, and Francesco Rosselli,” introduces the reader to Carleton’s work in studying 3,351 inventories which provide a “snapshot of the possessions in the Renaissance home.” Her analysis makes a most compelling argument for the use of household inventories as an investigative tool to demonstrate how consumer appetite grew for cartographic resources as much as for other art forms. These inventories are more than just primary sources: she uses them to paint a portrait of the Renaissance consumer to whom “[the] study of the world was seen as something delightful, a worthy and enjoyable pursuit” (123). Suddenly, maps became *de rigueur*: found in private homes, public spaces, and books. It seemed if one were a member of society, you owned maps in the plural, ornately decorated with many details.

Building on the previous chapter, Chapter 3, “A Buyer’s Market: Map Ownership in Venice and Florence, 1460–1630” reveals the consumer appetite for beautiful objects, including maps, as novelty items and the economics

involved in this newfound awareness of self-fashioning. The world was relatively unknown and maps were rare at the beginning of the early modern era. This chapter further discusses the newness of printing and consumerism and their effects on society.

Chapter 4 is entitled “A World Unknown to the Ancients: the Demand for Cartographic Novelty.” Given that printing was a fairly new phenomenon and maps were primarily still crafted by hand by skilled artists, most maps were original pieces. They opened up the imagination by telling stories of far-off places, allowing viewers place themselves into the story. In this chapter, Carleton discusses how maps were created as much for entertainment as for any other purpose such as geographic accuracy or political gain. Yet as the market for maps grew, an appetite developed for more accurate maps, especially those of a geo-political nature including trade routes. As the significance of Florence and Venice as centers of trade increased, both nobles and the common person grew accustomed to knowing more about the world around them. Residents became accustomed to seeing people from different cultures and places, and therefore wanted sources describing those faraway lands.

The chapter also includes a discussion of the importance of the great Ptolemy, in a section entitled “Questioning Classical Wisdom.” This section examines how the discovery of new lands questioned the classical authorities, especially Ptolemy’s work. While the maps have been the focus up to this point in the book, the second half of the book focuses more on the theory of cartography. As more and more expeditions challenge the classical truths, many

scholars from this period begin to look to cartographers to solve geo-political debates.

The final two chapters reveal the educational and societal impacts maps had as a result of their increased availability. Entitled “The Power of Knowledge: Education and Curiosity in Cartographic Prints” and “Making Impression: The Display of Maps in Sixteenth-Century Italian Homes” respectively, we learn that the household inventories that Carleton has studied frequently list the location of maps, “revealing the meaning owners attached to their specific maps” (144). These chapters further the discussion of how maps became tools in political conversation and diplomatic deliberation.

There are two things missing from this book: color illustrations and examples of the actual inventories. In fact, more illustrations overall would be a nice complement to the fascinating text. It is unfortunate that either the author or the editor did not make the choice to include these items as they would enrich the text. Aside from that, I highly recommend this book to any library or reader interested in the early modern period, particularly in Italy or cartography. Carlton weaves a fascinating story.

REFERENCE

Greenblatt, Stephen. 2005. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: University of Chicago Press.