

Preface

The History of Cartography lays a new foundation for the study of early maps and mapping. It promotes a catholic definition of “map” that understands cartography to have been an inherently cultural as well as a technological endeavor, and it provides reliable and comprehensive assessments of the scholarly literature. Each of its volumes is at once a definitive work of reference and a call for further, interdisciplinary study. At the same time, each volume’s intellectual flavor stems from the character of the particular eras and cultures it covers. Volume 4 in the series, *Cartography in the European Enlightenment*, thus adheres to the series’ ethos, even as it has been designed and structured to encompass mapping in a particular and distinctive period.

Brian Harley and David Woodward initiated the *History* in 1977; in 1981 David established the History of Cartography Project at the University of Wisconsin–Madison [UW] to prepare the series’ volumes. Brian and David commissioned some chapters for volume 4 early in the 1980s, but they had to file away the few they had received in order to focus on other volumes. Their original plan to coedit all the volumes ended with Brian’s death in December 1991. By 1998, when David recruited us, together with D. Graham Burnett, to edit volume 4, the series and its volumes had grown ever larger, the field of map history itself had changed significantly, and the volume’s original table of contents was quite out of date. Those early chapters no longer matched what was needed. Our first thanks must therefore be to those first authors, and we sincerely apologize to them for having to set aside their work. We must also thank Graham for his contributions to our conceptualization of the volume, especially as we took the necessary step of adopting an encyclopedic design, before it became clear by early 2005 that the press of his own professional commitments made it impossible for him to continue as a volume editor.

After much discussion, David decided in 2001 that the last three volumes in the series must comprise interpretive encyclopedias. It would otherwise be impossible to provide comprehensive coverage of the post-1650 expansion of both cartographic activities and the cartographic record—more maps were made, and more of

those have survived—and still keep each volume within the permitted one million words. It was no longer possible to focus on individual works and mapmakers, as was the case in volumes 1 through 3. Instead, volumes 4 through 6 must address broader themes and refer to individual works and mapmakers to exemplify those themes.

Designing such reconfigured volumes was a highly challenging task. Together with Mark Monmonier, whom David had already recruited to edit volume 6, we were carefully led through the process of designing the remaining volumes as encyclopedias—from ensuring a comprehensive treatment of the subject to the proper formation of the headings for each entry—by Linda Halvorson, head of the University of Chicago Press’s division of reference works, to whom we are thoroughly indebted. We continued to receive excellent support from Linda’s successor, Paul Schellinger, who agreed with Matthew Edney (as director of the Project) that the last three volumes should appear in full color, acknowledging color as an integral element in the cartographic process. The continuing publication of the volumes as hardbound paper books also acknowledges the long-term value of printed books, which continue to be definitive, authoritative, and proven to last. Continuing to publish scholarship in print guarantees stable access to the complete series over time. Since 2013 we have been most ably assisted by editorial directors Christie Henry (through July 2017) and Alan Thomas, and more especially by senior editor Mary Laur. The detailed tasks of issuing contracts, paying honoraria, etc., were managed by Linda’s, Paul’s, and Mary’s editorial assistants: Kira Bennett, Jenny Gavacs, Rachel Kelly Unger, Mollie McFee, and the late Christopher Rhodes. Mary saw volume 6 through to publication in 2015 and we are very pleased that she did not run away when volume 4 landed on her desk! The Press has done a sterling job, as ever, in laying out and printing the volume thanks to a production team led by Michael Brehm, Joseph Claude, Michael Koplów, and Ryan Li.

The intellectual principles that guided the structure and content of volume 4 are explained in the following Introduction, which also explains the volume’s spa-

tial and temporal constraints. We needed specialized expertise to help refine and implement our design for the volume, for which we relied on a number of advisors. Early in the process, we recruited an international editorial advisory board to which we could turn for cogent advice about the volume's contents and also for suggestions about potential contributors. The full editorial advisory board is listed facing the title page. We relied extensively on several of the board's members and on other scholars as well to identify and recruit contributors and then to coordinate effort within regional teams: Jadwiga Bzindowska, Henrik Dupont, Ulla Ehrensward, Hans-Uli Feldmann, Júnia Ferreira Furtado, João Carlos Garcia, Gottfried Hagen, Markus Heinz, Agustín Hernando, Catherine Hofmann, Antti Jakobsson, Roger J. P. Kain, Ingrid Kretschmer, Peter van der Krogt, Luisa Martín-Merás Verdejo, Jan Mokre, Carme Montaner, Joachim Neumann, Alexey V. Postnikov, Hélène Richard, Fikret Sarıcaoğlu, Vladimiro Valerio, Liudmila Zinchuk, and Lothar Zögner. The other volume editors were also, of course, immensely helpful: David, before his untimely death in August 2004; Mark; and Roger Kain, who in 2008 accepted the position as volume editor for volume 5. Our semiannual editorial meetings with the other editors and key Project personnel were always convivial as well as intense and productive.

With the submission in Fall 2005 of the final text for David's own volume 3, the Project's staff could begin to devote time and effort to volume 4. In particular, project manager Beth Freundlich created the database to integrate authors with entries and wrote the scripts to generate invitations, attachments for authors' contracts, and reports to monitor progress; for this, she also organized the work of several consultants: Judah Bloom, Alison Glass, Theresa Hudacheck, Duane Maas, and Mark Slosarek. This crucial work was in addition to Beth's primary work, since 1996, of coordinating the Project's financial, data management, fund-raising, and outreach activities. Since 2007 she has served as Edney's administrative deputy in Madison. Beth has supervised the Project's financial specialists—Cathy Debevec, Jan Manser, and Renee Raines—and the student employees who have kept the office working: Fernando Gonzalez, who helped send out the volume's first invitations; Catherine Koss; Joel Longsdorf; Michelle Michiko Prestholt; Sam Ropa; Stephen Wyman; and Madeline Zastrow, who played a key role in our major 2017 website update. Beth also coordinated the preparation of the Project's annual literary broadsides, printed at UW's Silver Buckle Press by artistic director Tracy Honn and her students. Beth's work on behalf of the volume and, indeed, of the series as a whole has been absolutely crucial, and we are immensely grateful to her and her team.

The database permitted invitations to be generated

for over 250 potential contributors for over 500 entries, starting in mid-2006. A wide array of scholars from Asia, Australia, Europe, and the Americas agreed to write for volume 4. There were the inevitable changes in authors and entries (see the Introduction), producing a final count of 479 entries by 207 authors (see the list of Editors and Contributors at the end of the volume). We thank each and every one of our authors for so generously contributing their expert knowledge; without their work, this volume could simply not exist.

Our own primary editing of so many entries to ensure they have met the volume's needs proved somewhat overwhelming and we eventually recruited some skilled associate editors. We are deeply grateful to Robert W. Karrow, Dennis Reinhartz, and Sarah Tyacke for working directly with the authors to move the volume along, and we are pleased to share the title page with them.

We must stress that the goal of the volume is to provide a comprehensive overview of mapping activities in the Enlightenment, not to provide a comprehensive bibliography. The long period between the submission of many entries and the final submission of the entire manuscript to the Press means that some recent and possibly relevant research has been overlooked. We have further worked with our authors to minimize this problem.

Once entries had passed through this first round of editing, they began to be handled by the Project's managing editor, Jude Leimer. Jude has been the painstaking arbiter of content and style for every volume in the series, and she deserves as much credit for the success of the *History* as the founding editors. She has trained all the graduate students who have joined her in the detailed fact- and reference-checking of each and every entry and bibliographic citation in the volume. The long-serving Jennifer Martin and Jed Woodworth were succeeded as volume 4's diligent and painstaking reference editors by Paul Hansen, Nichole Barnes, Peter Bovenmyer, Berke Torunoglu, and Tania Kolarik. Lindsey Buscher, volume 5's research editor, has also checked volume 4 entries, and she implemented digital file sharing and editing tools. Jude supervised another graduate student, Dana Freiburger, who has been the Project's dedicated illustrations editor since 2000, responsible for sourcing and acquiring digital images, preparing those images for publication (cropping, color-checking, etc.), and acquiring the necessary permissions to reproduce them for all of volume 4's 954 figures; since 2016, Dana has been ably assisted by student employees Cody Schmitt and Genesis Miller. Dana has also provided much-needed technical support for the Project's staff and editors.

Jude has also recruited the professional translators for those contributions submitted in languages other than English, specifically: Claudia Asch, Gigi Branch, Kimberly Coulter, Ethan Footlik, Eric Goddard, Claudia

Jorge Silva, David King, Barbara Marshment, Leonard Morin, Rex Nielson, Morten Christian Renskoug, Neil Safier, Jeremy Scott, Shawna Woodworth, and Nadine Zimmerli. Jude worked with the UW Cartographic Laboratory in the drafting of line diagrams; Tanya Buckingham, the lab's director, generously provided her team's services at a reduced rate. Artwork for volume 4 was prepared by Tanya herself and by Grace Vriezen.

Finally, Jude corresponded frequently and closely with contributors to ensure that all changes are appropriate, and she supervised the assembly of the volume. She has shepherded each volume through production, reviewing the copyedits, galleys, and page proofs, contracting and proofing the volume index, etc. Jude's extensive work has been of paramount importance for volume 4, and we are profoundly grateful to her and her team.

Others at UW deserve notice. Tom Tews, librarian of the Geography Library, has been a stalwart facilitator for the Project, along with his assistants and student employees. Librarians and staff across campus were unfailingly supportive and helpful, especially in Interlibrary Loan and Special Collections. Jay Scholz provided superb assistance on networking and server support. Many chairs, faculty, and administrators at UW have materially assisted the Project, and have advocated for it on campus. Jim Burt graciously served as interim Project director in 2004–5. Chris Glueck of the UW Foundation was a tireless advocate. The faculty and associate deans of the UW Advisory Board for the History of Cartography have been crucial in securing institutional support.

Such a huge endeavor cannot exist without exten-

sive financial and administrative support. The Project is funded by a mix of awards from federal and private agencies and the University of Wisconsin–Madison and by donations from many private individuals. Our many donors are identified in the preceding pages, which list those who have cumulatively given more than \$5,000 to the Project or who have given smaller gifts since 24 May 2014, the cut-off date for the last time we printed acknowledgments in a volume. We thank them all for their support. We must especially thank the program officers at the major funder for volume 4, the National Endowment for the Humanities, Division of Preservation and Access: Nadina Gardner, Charlie Kolb, Barbara Paulson, and Joel Wurl. Some foundations and individuals deserve special thanks for their extremely generous support for volume 4: the Caxambas Foundation; the Gladys Kriebel Delmas Foundation; Art and Jan Holzheimer, who also funded the David Woodward Memorial Fellowship; and John Taylor, in particular for his 2015 challenge grant.

On a personal note, we are immensely grateful to Rosalind Woodward for her continuing role in offering emotional and moral support to us and the Project staff. And, finally, we dedicate this work to our long-suffering spouses, Kathryn and John, who both tolerated this incredible intrusion into their lives with forbearance, support, and remarkably little complaint.

Matthew H. Edney and Mary Sponberg Pedley
Portland, Maine, and Ann Arbor, Michigan
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