

geographic thought and the Ottomans as potential audience and market. An earlier Mediterranean context is provided by Ramon Pujades i Bataller, who explores the fate of the hybrid world map / portolan chart most likely developed in Venice in the fourteenth century as it was adapted by the cartographers of Majorca.

Two articles deal directly with important Venetian mapmakers. Klaus Anselm Vogel argues that Fra Mauro imagined the globe in Aristotelian terms as sharply divided between land and sea. Ingrid Baumgärtner offers a handlist of Battista Agnese's atlases and argues that his maps must be seen as desirable luxury products that demonstrated the modernity and the power of their owners. Caterina Balletti offers a digital-humanities approach to three iconic Venetian texts of the period, the Jacopo de' Barbieri map, Fra Mauro's world map, and the Arsenal. Balletti explains a set of digital projects that have brought these historical artifacts within reach of today's citizen-traveler. Finally, two articles explore Venice's relation to the global exploration that changed the fundamental understanding of the world and profoundly altered Venice's economic status. Uwe Israel looks at the psychological reactions to Venice's loss of trade following the first Portuguese voyages to India. Benjamin Scheller points out the interplay of expectation and contingency in exploring unknown areas in Alvise Cadamosto's *Navigazioni*.

The articles in this volume offer a good, if somewhat fragmented, introduction to Venice's contributions to spatial thought and representation. It would have been helpful in the transition from conference papers to articles if the authors (or the editors in their introductory article) had been a little more systematic about referencing the existing scholarship; *Cartography in the European Renaissance*, edited by David Woodward (2007), is the most notable omission. The collection is, nonetheless, a rich and useful addition to the steadily growing literature on the key role played by Italians in the fifteenth century in changing the representation of the world.

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The World for a King: Pierre Desceliers' Map of 1550. Chet Van Duzer.
London: British Library, 2015. 192 pp. £50.

Chet Van Duzer follows up his popular and scholarly work *Sea Monsters on Medieval and Renaissance Maps* with this text on the 1550 world map by Pierre Desceliers for Henry II of France. On its face this work will likely appeal to a more particular audience. His previous work was described by one reader as a coffee-table book, and while those merely interested in the look of maps will be drawn to this work if only for the images (which are stunning), it is much more than a pretty display book. For those near obsessed with maps, why and how they were created or produced, to what patrons or audiences the maps were directed, and what they can tell us about the world in which they operated, the possession of this work is a must.

At 11 x 14.5 inches, the book is nearly twice the size of most texts, yet not only better accommodates the images of some early portolans, but also sixteenth-century maps contemporary to that of Desceliers's as well as details of his work and that of others. Van Duzer identifies his work as a systematic study of the 1550 world map and begins with sections providing the cartographic context of the map—i.e., the making of medieval maps or those of the mixed portolan tradition with a Ptolemaic framework, in particular by those mapmakers of the Dieppe School (or the Norman School) of cartography, as well as a section on Desceliers's patron Henry II and his interest in maps. The remainder of the main body of the text is on Pierre Desceliers and four of his maps, including the topic of this work, the 1550 world map. One of the two final sections addresses the appearance of the Southern Continent on these maps, and Van Duzer suggests that theories of the predisccovery of Australia, though exciting and even romantic, should be greeted with skepticism.

The remaining 100 pages and the heart of Van Duzer's research effort is a detailed analysis of the map facsimile, which is divided into forty-two sections (seven columns by six rows) to better guide the reader through his commentary. The appendix is devoted to the twenty-six long descriptive texts (or legends) found dispersed mostly within the land masses, including several in the mysterious Southern Continent. Van Duzer's research found that Desceliers's legends were "the fruit of book study" and drawn primarily from two sources: Jean Petit's 1532 edition of the *Novus Orbis* and an edition of Ptolemy's *Geography* (162). Unique to this Norman mapmaker is the attention given to Asia and hence the majority of text descriptions (nineteen out of twenty-six) are found in Asia and Southeast Asia, including descriptions of dog-headed cannibals. The presentation of the legends is organized by continental regions beginning with North America—including a curiously placed legend noting the battle between pygmies and cranes, though no mention of the two unicorns nearby—and ending with Southeast Asia. For each legend, the author provides the reader with its location according to the forty-two sections of the facsimile, a transcription, a translation, and a commentary that provides an analysis of the sources used to create the descriptive text.

Van Duzer's stated purpose for writing the work is to bring a detailed analysis of this highly regarded manuscript map to a map-loving audience. The manuscript maps of the Norman School were of two varieties: the quotidian works that served the local pilots and as such were unlikely to survive their heavy use, and large, highly decorated works, some of which survived because of their sumptuous imagery. As these often-commissioned manuscript maps did not enjoy wide dissemination, neither did the traditions of this school, an appreciation of which Van Duzer hopes to spark. This study not only joins the other works by Van Duzer, but also the recent works of Sarah Toulouse and Gayle Brunelle, among others. While as a reader I would have wished to see a list of figures (there are over seventy) and a bibliography, this work is such a delight that I cannot end the review on a negative. Van Duzer has provided his audience

with a scholarly presentation that will generate more work in the field and perhaps bring along a popular audience to such well-researched endeavors.

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Renaissance Ethnography and the Invention of the Human: New Worlds, Maps and Monsters. Surekha Davies.

Cambridge Social and Cultural Histories. Cambridge: Cambridge University Press, 2016. xxiv + 356 pp. \$120.

Based on a comprehensive sample of over 2,000 manuscript and printed maps housed in collections across Europe and the United States, *Renaissance Ethnography* presents the most authoritative analysis of the iconography of Amerindian peoples on Renaissance maps to date. Covering ethnographic imagery related to seven New World regions produced in six European centers of mapmaking between 1492 and 1650, Surekha Davies's wide-ranging account offers a fine demonstration of the merits of a comparative and interdisciplinary approach. Its original arguments about the role of mapmakers as knowledgemakers within the context of colonial expansion and shifting ideas about the human ensure that this book will be of interest not just to historians of cartography, but also to cultural historians, historians of art, and historians of science.

In a compelling introduction Davies embeds her claims within a diverse set of intersecting literatures. The main thrust of her argument may be summarized as follows: Renaissance mapmakers mined travelers' accounts about the New World to produce iconic depictions of Amerindian peoples, selectively choosing from a range of possible features to represent the populations of entire regions in the form of singular emblematic types. Placing these ethnographic motifs within a two-dimensional spatial grid, mapmakers developed a visual epistemology that allowed viewers to compare the world's peoples and derive conclusions about their relative levels of civility. Such production of ethnographic knowledge shaped debates regarding the concept of the human and the colonial policies it underpinned. Instead of regarding the presence of monstrous peoples on Renaissance maps as evidence of their makers' ignorance, irrationality, or sensationalism, we should take them seriously as windows onto earlier epistemologies.

Chapters 1 and 2 introduce the reader to the intellectual, political, and social contexts of Renaissance mapmaking. Focusing on late medieval European discourses about human difference and cartographic production in the age of Atlantic expansion, these chapters underline the pan-European nature of Renaissance ethnography and map out the various overlapping and competing traditions—Aristotelianism, humoralism, wonders of the East, new empirical evidence—on which it drew. Davies shows