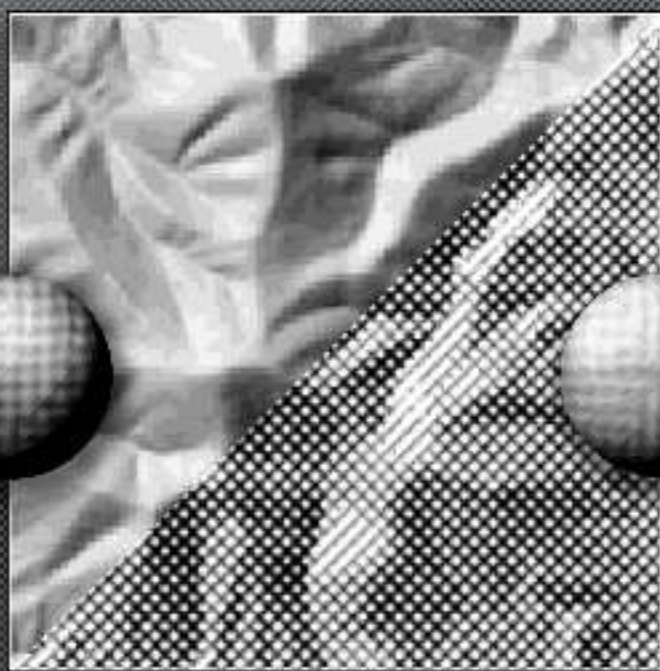


*cartographic perspectives*



**HILLSHADING WITH HALFTONES**

journal of the  
**North American Cartographic Information Society**

Number 43, Fall 2002

# cartographic perspectives

Number 43, Fall 2002

## in this issue

### FEATURED ARTICLES

Earle Birney's "Mappemounde": Visualizing Poetry With Maps 4  
*Adele J. Haft*

Hillshading With Oriented Halftones 25  
*Patrick J. Kennelly*

Getting Real: Reflecting on the New Look of National Park Service Maps 43  
*Tom Patterson*

### BOOK REVIEWS

Atlas of Oregon, Second Edition 57  
*Reviewed by Joseph Stoll*

Atlas of Oregon CD-ROM 59  
*Reviewed by Joseph Stoll*

The Map that Changed the World: William Smith and the Birth of Modern Geology 61  
*Reviewed by Brenden E. McNeil*

### FEATURED ARTICLE FIGURES

Earle Birney's "Mappemounde": Visualizing Poetry With Maps 65

Getting Real: Reflecting on the New Look of National Park Service Maps 74

## Letter from the Editor

Dear Members of NACIS,

Another issue of *Cartographic Perspectives* comes to fruition. Jim Anderson has requested another editorial column; so here I sit, on a bus with my son's soccer team and 20 other soccer parents. We are on our way to Elk River, MN (a 2 hour and 45 minute ride from Duluth) for yet another soccer game. It is partly cloudy, about 79 degrees, and no one thought to bring any beer or wine coolers...geesh. It's gonna be a long night. Anyway, too much information, right? Call it editor's privilege...<grin>.

Okay, back to *Cartographic Perspectives* (I'll try to stay on task...forgive me if I wander). First off, let me provide a bit of an update on the status of *CP*. It has been a long building process to get *CP* to the point where it is today. Like other "cartography" journals, *CP* has been behind schedule in publications. Over the past two years, the editorial board has been

(continued on page 3)

**NACIS WEB SITE**  
**www.nacis.org**



*Editor*

**Scott M. Freundsuh**  
Department of Geography  
University of Minnesota  
Duluth, MN 55812  
(218) 726-6226  
fax: (218) 726-6386  
sfreunds@d.umn.edu



journal of the  
**North American Cartographic Information Society**

ISSN 1048-9085

*Cartographic Perspectives* is published triannually  
© 2002 North American Cartographic Information Society

*Assistant Editor*

**James R. Anderson, Jr.**  
FREAC  
Florida State University  
Tallahassee, FL 32306-2641  
(850) 644-2883  
fax: (850) 644-7360  
janderson@admin.fsu.edu

*Cartographic Techniques Editor*

**Charlie Frye**  
ESRI  
380 New York Street  
Redlands, CA 92373  
(909) 793-2853  
cfrye@esri.com

*Map Library Bulletin Board Editor*

**Melissa Lamont**  
Data Library, McLean Laboratory  
Woods Hole Oceanographic  
Institution  
WHOI Mail Stop 8  
Woods Hole, MA 02543  
(508)289-3396 fax: (508)457-2183  
mlamont@whoi.edu

*Book Review Editor*

**Ren Vasiliev**  
Department of Geography  
SUNY @ Geneseo  
Geneseo, NY 14454  
(585) 245-5297  
vasiliev@geneseo.edu

*Essay Section Editor*

**Matthew McGranaghan**  
Department of Geography  
445 Social Sciences Building  
University of Hawaii at Manoa  
Honolulu, HI 96822  
(808) 956-7092  
matt@uhunix2.its.hawaii.edu

*Online Mapping Editor*

**Jeremy W. Crampton**  
Dept. of Anthropology & Geography  
Georgia State University  
Atlanta, GA 30303  
(404) 651-1763  
jcrampton@gsu.edu

**Cartographic Perspectives**  
**EDITORIAL BOARD**

*Gary Allen*  
University of South Carolina

*Matt McGranaghan*  
University of Hawaii

*Aileen Buckley*  
University of Oregon

*Janet Mersey*  
University of Guelph

*Jeremy Crampton*  
Georgia State University

*Liz Nelson*  
Univ. of N. Carolina - Greensboro

*Sara Fabrikant*  
Univ. of Calif. - Santa Barbara

*Margaret Pearce*  
Humboldt State University

*Ken Foote*  
University of Colorado

*Michael Peterson*  
Univ. of Nebraska - Omaha

*Pat Gilmartin*  
University of South Carolina

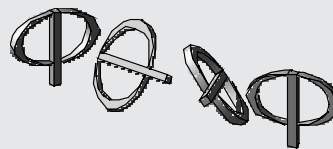
*Ren Vasiliev*  
State Univ. of New York at Geneseo

*John Krygier*  
Ohio Wesleyan University

*Carolyn Weiss*  
Statistics Canada

*Bob Lloyd*  
University of South Carolina

*about the cover*



"The cover design was created by Lou Cross. Lou is a cartographer and graphic artist with the Florida Resources and Environmental Analysis Center at The Florida State University.

successful in building a “pool” of manuscripts that are at various stages of review and publication. This pool is critical for *CP* to get back on publication schedule. It also speaks well for the recent changes in *CP* that have resulted more submissions.

A few years ago, the Cartography Specialty Group of the Association of American Geographers talked at great length about changing its name. These discussions were fostered by the Board members, which, if I remember correctly, included Jeremy Crampton, Liz Nelson, Charlie Rader, Ann Goulette, Frank Boscoe, Anna Williams, Ute Dymon and myself. The reason for the discussion was that some members of the specialty group expressed to the board that the current name was not inclusive enough...that cartography was only part of what they did...and that visualization included cartography among other kinds of endeavors (e.g., animation, multimedia, 3D, virtual reality). The discussion fostered two position papers written by two of the specialty group members: Jeremy Crampton was pro, and Keith Clarke was con. The name of the specialty group was never changed, but the forces behind visualization remained.

Relax, I do not intent to resurrect that discussion here (is that a collective sigh of relief I heard?). What I wanted to talk about here are some discussions we’ve had in our department regarding courses, and the names of proposed courses. At present, we have a series of courses that include:

Introduction to Maps and  
Cartographic Theory  
Map Design and Graphic  
Methods  
Advanced Cartography  
Introduction to GIScience  
Advanced GIScience  
Environmental Applications in  
GIScience  
Resource Management in

GIScience  
Introduction to Remote Sensing  
and Image Interpretation

Sounds like standard fare, right? The discussions we have had include changing the very structure and content of our course offerings, as well as changing the names of the courses to (1) reflect some current trends in GIScience, and to (2) include the broader perspective that visualization brings to the design of spatial “things”. Here is the list of courses that have been proposed:

Introduction to Maps and  
Mapping Technologies  
Map Design and GEO  
Visualization  
Multimedia and Animated  
Maps  
Earth Imagery  
Digital Imaging and Image  
Analysis  
Introduction to GIScience  
Advanced GIScience  
Resource Management and  
Policy in GIScience  
Participatory Mapping in  
GIScience  
Environmental Applications in  
GIScience

What’s different in this list of courses? Well, I am certain that many of you noticed that the word “Cartography” is nowhere in this list. At the same time, the word “map” or “mapping” is peppered throughout, as well as the term GIScience. Hmmm...

This curriculum change is in the proposal stage at this time. Many discussions will take place over the next year, some related to the financial implications of this new curriculum, and some related to a huge change in how we think about our role as educators about many aspects of spatial information. It certainly has us thinking about “who we are”. The people in our department who are having these discussions include a

water resource biologist, a physical geographer, a cultural ecologist and myself. We all have different perspectives on GIScience and cartography...the proposed program is a collective view, one that has been reached by consensus.

So, what do you think? Is this a “not so good” thing? Are other programs looking at similar changes? In spite of the fact that our organizations embrace their names (the Cartography Specialty Group as a case in point), the impact of visualization can be seen in our program, and I suspect in others. Is this incorrect thinking?

I am tossing this out for discussion. I welcome any comments or views on this. In fact, I would propose that we have an opinion column about this in a future issue of *CP*. Anyone up for the task?

Warmest regards,

Scott Freunds Schuh  
Editor

## Earle Birney's "Mappemounde": Visualizing Poetry With Maps

Adele J. Haft  
Department of Classical  
and Oriental Studies  
Hunter College  
The City Univ. of New York  
695 Park Avenue  
New York, NY 10021  
ahaft@hunter.cuny.edu

This paper is about "Mappemounde," a beautiful but difficult poem composed in 1945 by the esteemed Canadian poet Earle Birney. While exploring the reasons for its composition, we examine the poem's debts to Old and Middle English poetry as well as to medieval world maps known as *mappaemundi*, especially those made in England prior to 1400. But Birney took only so much from these maps. In search of more elusive inspirations, both cartographic and otherwise, we uncover other sources: Anglo-Saxon poems never before associated with "Mappemounde," maps from the Age of Discovery and beyond, concealed details of Birney's personal life. Then we trace Birney's long-standing interest in geography and exploration to show how he used maps, especially *mappaemundi*, as visual metaphors for his intellectual, spiritual, and personal life.

**Keywords:** Poetry about Maps, Medieval World Maps/*Mappaemundi*, Medieval Poetry, Renaissance Maps, *Moby Dick*.

"Our survey reveals not only  
the complexity of  
Mappemounde" but the degree  
to which Birney uses medieval  
world maps as visual metaphors  
for his life and the world he  
knew."

Earle Birney was one of Canada's most beloved writers and public figures, a man whose life spanned most of the twentieth century from 1904 to 1995. Among his finest poems is "Mappemounde," written in 1945 when Birney was forty-one. This paper introduces "Mappemounde," then explores the poem's inspirations and analogues—literary as well as cartographic. These range from Anglo-Saxon poetry and Herman Melville's *Moby Dick* to medieval *mappaemundi* and maps from the Age of Discovery. Our survey reveals not only the complexity of "Mappemounde" but the degree to which Birney uses medieval world maps as visual metaphors for his life and the world he knew.

### Earle Birney's "Mappemounde"

No not this old whalehall can whelm us  
shiptamed gullgraced soft to our glidings  
Harrows that mere more which squares our map  
See in its north where scribe has marked *mermen*  
shore-sneakers who croon to the seafarer's girl  
next year's gleewords East and west *nadders*  
flamefanged bale-twisters their breath dries up tears  
chars in the breast-hoard the brave picture-faces  
Southward *Cetegrande* that sly beast who sucks in  
with whirlwind also the wanderer's pledges  
That sea is hight Time it hems all hearts' landtrace  
Men say the redeless reaching its bounds  
topple in maelstrom tread back never  
Adread in that mere we drift toward map's end

Line 1. "Whalehall": i.e., "the sea" (Birney 1972, 85)<sup>1</sup>

Line 3. "Mere": Old English, "the sea"

Line 6. "Gleewords": Old English *gliwword*, "song" (Jakes 1979, 73) "Nadders": Old English *naedre*, "adder," "serpent," "dragon" (Birney 1972, 84)

- Line 7. "Bale": Old English *bealu*, "evil," "destructive"  
 Line 8. "Breast-hoard": Old English *breosthord*, "thoughts"; i.e., "the memory of loved ones" (Birney 1972, 85)  
 Line 9. "Cetegrande": Old French *cete grande*, "great whale"  
 Line 11. "Hight": Old English *haten*, "called," "named"  
 Line 12. "Redeless": Old English *raedleas*, "resourceless," "helpless"  
 Line 14. "Adread": Old English *ofdraedd*, "frightened," "terrified"

In 1945, Earle Birney was on his way home. A major in the Canadian Army during World War II, Birney had contracted diphtheria while on duty in Europe. After treatment in an English military hospital, he was awaiting his return on the hospital ship *El Nil*, when he overheard Canadian soldiers and their English girlfriends pledge eternal love. Wondering how many promises would be broken by distance and time, Birney composed "Mappemounde" as he sailed west over the Atlantic. About a seafarer's ill-fated struggle to cross the ocean of medieval world maps, "Mappemounde" laments the ephemerality of love, fidelity, and life itself (Birney 1972, 86; Aichinger 1979, 76-78).

Birney would later credit World War II with making him a poet (Davey 1971, 20-21). He received his first prestigious Governor General's Award for poetry in 1942. The second came in 1945, the year he wrote "Mappemounde." Three years later, Birney placed the poem immediately after the one opening his third collection of poetry, *The Strait of Anian* (Birney 1948, 4). Since then, "Mappemounde" has been heavily anthologized. Acknowledging its importance, Birney included revised versions in his *Selected Poems 1940-1966* (Birney 1966, 90), *Ghost in the Wheels* (Birney 1977b, 34), and the *Collected Poems of Earle Birney*, from which our text derives.<sup>2</sup> (*The Collected Poems of Earle Birney* by Earle Birney, 2 vols., Toronto: McClelland and Stewart, 1975, 1:92. Courtesy of Wailan Low, executor of the estate of Earle Birney.)

The poem's charm, as well as its difficulty, has its origin in Old English (c.450-c.1100) and Middle English (c.1100-c.1500). An academic as well as a poet, Birney had received his doctorate in English from the University of Toronto in 1936 and taught there before serving overseas. After the war, he went on to teach medieval literature and creative writing at the University of British Columbia (1946-1965). There, he regularly offered courses on Old English and Geoffrey Chaucer, who was the subject of both his dissertation and a book of essays on irony (Birney 1985). Birney was so adept at medieval English "that he often quipped in phrases or lines from early literary works" (Cameron 1994, 380, and 352).

As the words appended to the poem attest, "Mappemounde" abounds in the Anglo-Saxon and Viking-borne Norse vocabulary of Old English. The noun *nadder* ("serpent") may be as obsolete as the adjectives *redeless* ("helpless") and *adread* ("fearful"). But the names of the cardinal directions, the adverbial suffix "-ward," and the strong, monosyllabic verbs "suck," "hem," "tread," and "drift" all betray the Germanic roots of Modern English. "Mappemounde" also mimics the Old English use of vivid metaphorical compounds, called *kennings*, to replace simple nouns: "gleeword" (*gliwword*, "entertaining-word") rather than "song," "breast-hoard" instead of "thoughts." For the Anglo-Saxon *scop* ("bard"), kennings displayed poetic talent and aided the oral transmission of verse. Birney imitated their bardic practice. By combining words derived from Old English, he created "whalehall" (*hwael + heall*) along with its wealth of associations no longer obvious in the more prosaic "sea."

Also reminiscent of Old English verse are the poem's alliteration and rhythmic pattern. Accents and italics help us visualize how the second line

*"About a seafarer's ill-fated struggle to cross the ocean of medieval world maps, 'Mappemounde' laments the ephemerality of love, fidelity, and life itself."*

*"As the words appended to the poem attest, 'Mappemounde' abounds in the Anglo-Saxon and Viking-borne Norse vocabulary of Old English."*