bias when he describes mapmakers constantly borrowing information from other maps and mapmakers as practicing ‘piracy’, ‘plagiarism’ and ‘infringement on another publisher’s copyright’, processes that would be better considered common, universal, pre-modern cartographic practices. The second chapter positions Britain as a primary player in encounters with China, with an emphasis on cartographical materials extant in England, but Britain was a rather minor participant in the seventeenth century. And both chapters pivot on an outdated twentieth-century paradigm of a sensationalized Matteo Ricci. Ricci should now be understood as but one of many players in European-Chinese cartographical encounters of the seventeenth century. Perhaps a structuring around the historical anchor of 1644, the year of transition from the Chinese Ming to Manchu Qing dynasties, of a map dated to that year, might have worked better. These cavils aside, Brook’s otherwise worthwhile situating of a single map to dismantle previously oversimplified linear paradigms reminds us that maps participate not only in complex, specifically local historiographies but also in global histories of circulation, adaptation and ownership.

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https://doi.org/10.1080/03085694.2022.2044201

Spatial Imaginings in the Age of Colonial Cartographic Reason: Maps, Landscapes, Travelogues in Britain and India. By Nilanjana Mukherjee. Abingdon: Routledge, 2021. ISBN 978-0-367-43018-4. Pp. xiii, 300, illus. STG £120.00 (cloth).

This book by Nilanjana Mukherjee (University of Delhi) is an impressive effort at augmenting the notion of an imperial cartographic logic in forms of spatial production other than mapping, although it relies a little too heavily at times on secondary material to make an innovative argument. The author focuses on three types of ‘spatial articulations’ in late-eighteenth and early-nineteenth century Britain—mapping, landscape art and travel writing—and traces their application in early colonial India as they reframed and transformed the imperial vision of a colony.

Mukherjee begins with a short but useful conceptual discussion of the three types of articulations. She draws on Edward Said, Bernard Cohn and subsequent postcolonial debates to outline the three forms of ‘gazes’ covered in the book: the imperial-technological gaze represented by mapping; the picturesque gaze; and the ‘spatial metaphors’ of travel narratives. Focusing on distinct forms of spatial production lends itself to a neatly structured book in three parts anchored by an examination of key individuals and their works. Part 1 concentrates on the British mapping of India through the surveys of James Rennell (1742–1830) and William Lambton (+1823). Part 2 moves on to consider British landscape painting in India by George Chinnery (1774–1852) and Charles D’Oyly (1781–1845), while Part 3 scrutinizes travel accounts of India by the painter William Hodges (1744–1797), the clergyman Reginald Heber (1783–1826), James Baillie Fraser (1783–1856), who was also an artist, and the botanist Joseph Dalton Hooker (1817–1911).

Although Part 1 is likely to be of most interest to historians of mapping, it is the weakest of the three sections in the book. It begins with a derivative account of the development of mapping and surveying in Enlightenmment Britain, couched in the term ‘cartographic reason’. This is followed by a more substantive discussion of British mapping in India under Rennell and Lambton. Mukherjee adds little, however, to the existing scholarship on early British surveys and mapping in India by Matthew H. Edney, Ian J. Barrow and others and draws on the same, important but unavoidableely overworked, sources (notably Reginald Phillipimore’s Historical Records). There is also a tendency to rely on and quote primary source material from secondary sources. Rather than a substantial and original discussion of imperial mapping, Part 1 reads more like an introduction outlining the cartographic impulse that underpinned the forms of spatial production covered in subsequent sections.

Echoing the structure of the previous section, Part 2 begins with an appraisal of the relationship between surveying and landscape art in Britain. Mukherjee then moves to the imperial ‘spectacle’ of British painting in India, making a strong case for a similar, though not parallel, relationship between mapping and the creation of landscapes as a form of spatial appropriation that represented the effectiveness of British control. Chinnery and D’Oyly provide an interesting contrast, the former being a professional painter in India and the latter an amateur artist who worked as a civil servant in the East India Company.

In Part 3 Mukherjee effectively demonstrates how travel narratives by British explorers and visitors in India, with their clear overlap with mapping, fulfilled a comparative role of assimilating and integrating India into a greater British imperial geography, just as earlier written accounts of England, Scotland, Wales and Ireland had relegated those regions marginal to a singular Britain. However, drawing on four case studies rather than two, as in the previous sections, was perhaps unnecessary; Fraser and Hooker are only briefly examined in comparison with Hodges and Heber.

Although the section on mapping India does not add much to the literature on colonial maps and surveys, the great strength of the book for those interested in the history of maps is its emphasis on the broader reach of a ‘cartographic reason’ in other forms of spatial production, in this case landscape art and travel narratives. Mukherjee’s book provides a useful panoramic view of how mapping fits in the wider colonial production of space. The book is also helpfully illustrated, including some examples of Chinnery’s and D’Oyly’s art for those unfamiliar with their work.

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https://doi.org/10.1080/03085694.2022.2044203