



ON CHRONOLOGY AND GEOGRAPHY

THE DOUBLE EYES OF HISTORY





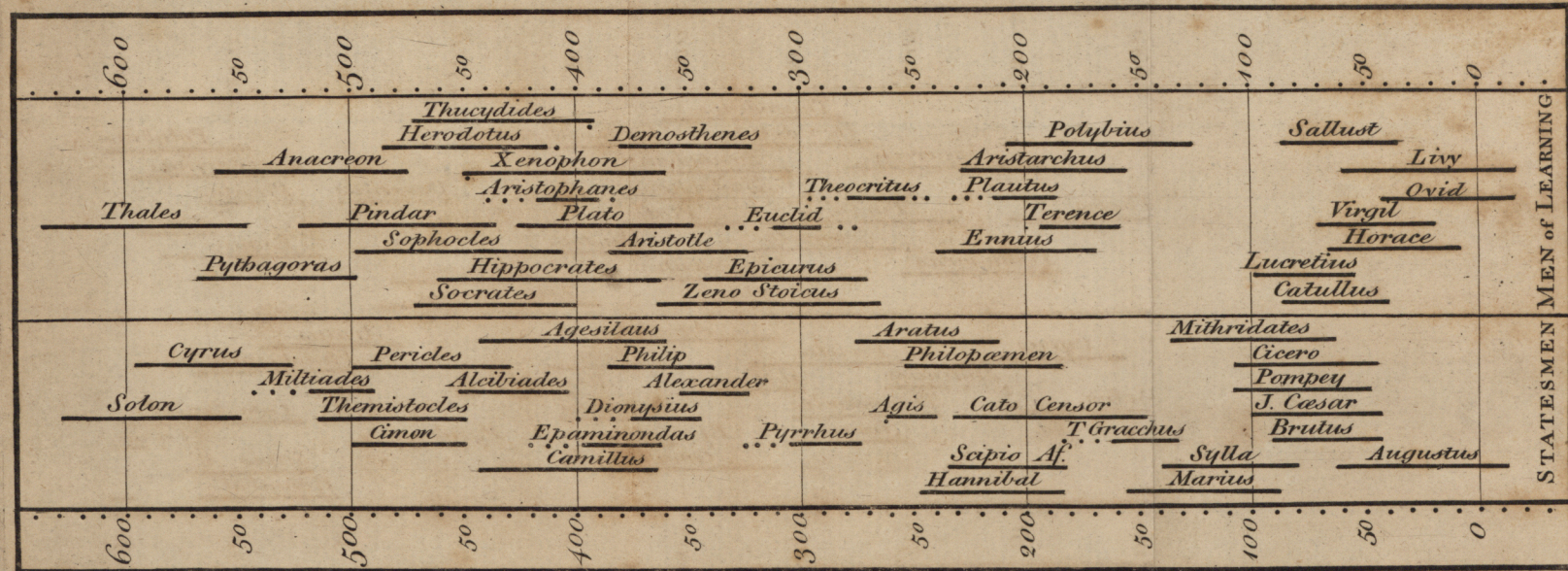
Timelines and Genealogy

Woodcut of the statue described by the prophet Daniel, from Lorenz Faust's Anatomia statuae Danielis ("An anatomy of Daniel's statue"), 1585.

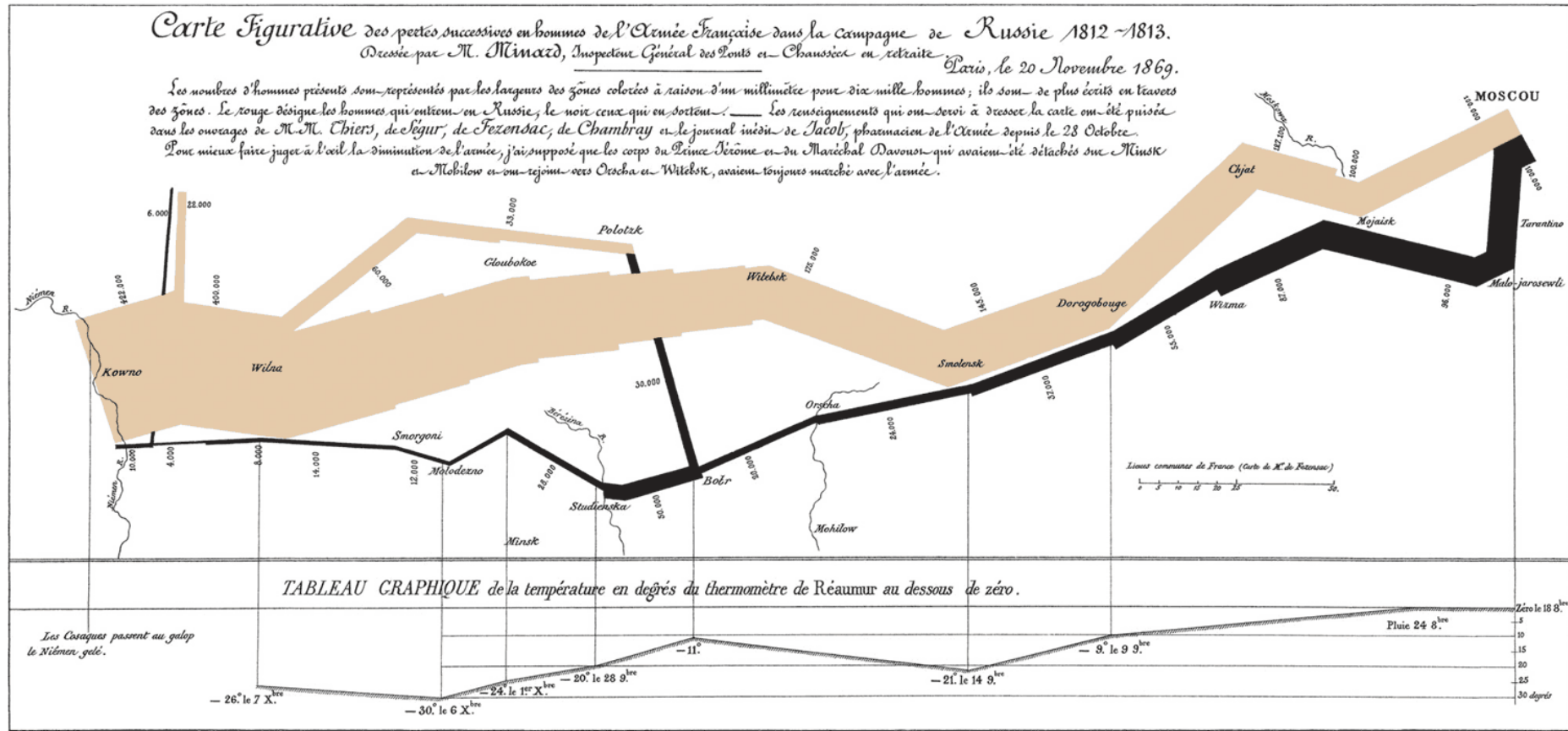
The anonymous artist located the rulers of the four great world monarchies on appropriate parts of the prophet's armor. The accompanying text identifies all the rulers listed in the image and explains exactly why the names are placed where they are in the image.

JOSEPH PRIESTLEY (1733-1804)

A Specimen of a Chart of Biography.



J. Priestley L.L.D. F.R.S. inv. et del.



Charles Joseph Minard's flow map showing the progress of the French army's 1812-13 Russian campaign, 1869

HOW CAN WE REPRESENT GEOGRAPHY AND HISTORY?

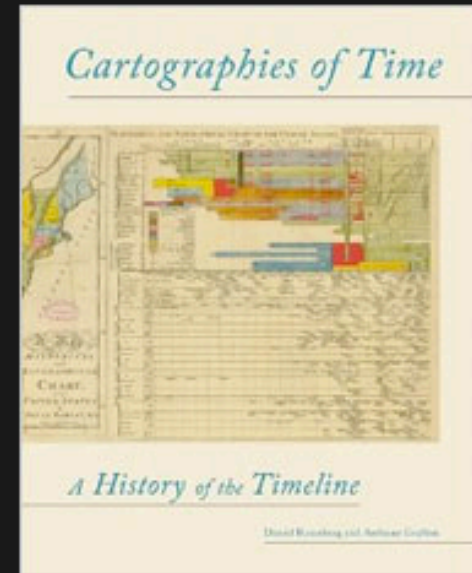
Events, Narrative, and Visualization

'Cartographies of Time: A History of the Timeline'

BEGIN SLIDE SHOW

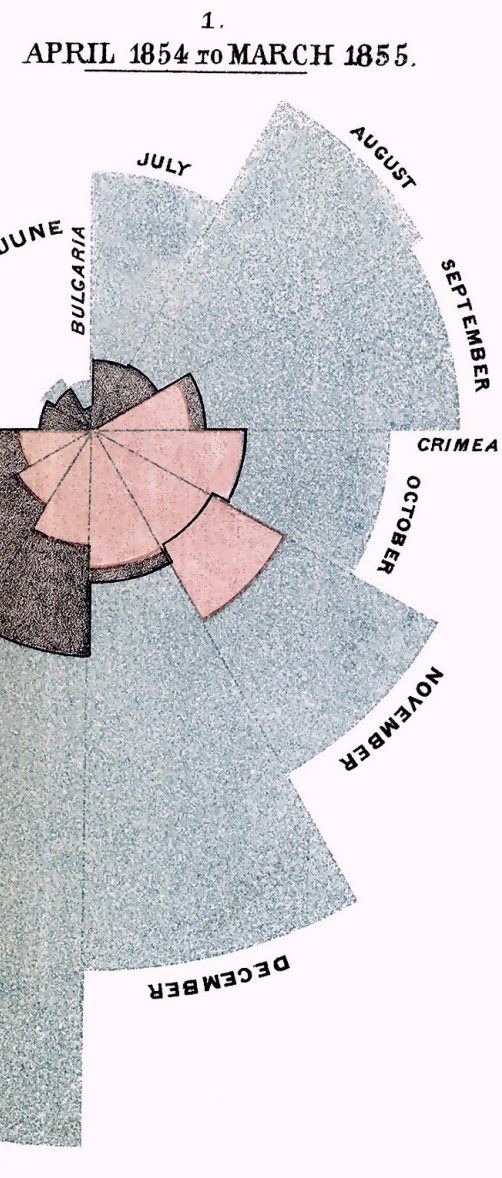
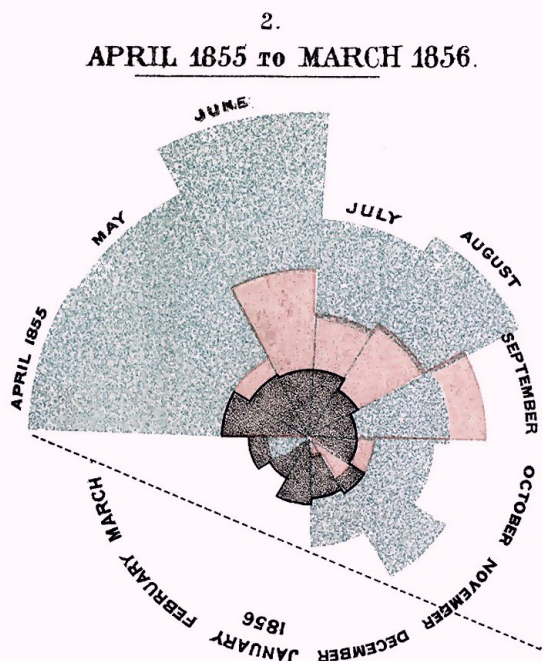
"Cartographies of Time," published recently by Princeton Architectural Press, is an eye-popping record of the ways that mapmakers, chronologists, artists and others have tried to convey the passage of time visually.

The following slides feature some of the most striking images from the book.



“Conspectus of the History of Political Parties” (1880). Created just after the nation’s centennial, it translates a century of political history into a single visual picture.

DIAGRAM OF THE CAUSES OF MORTALITY IN THE ARMY IN THE EAST.



The Areas of the blue, red, & black wedges are each measured from the centre as the common vertex.

The blue wedges measured from the centre of the circle represent area for area the deaths from Preventible or Mitigable Zymotic diseases; the red wedges measured from the centre the deaths from wounds; & the black wedges measured from the centre the deaths from all other causes.

The black line across the red triangle in Nov. 1854 marks the boundary of the deaths from all other causes during the month.

In October 1854, & April 1855, the black area coincides with the red; in January & February 1856, the blue coincides with the black.

The entire areas may be compared by following the blue, the red & the black lines enclosing them.

The North American Moravian Congregations and Fellowships 1735-2007

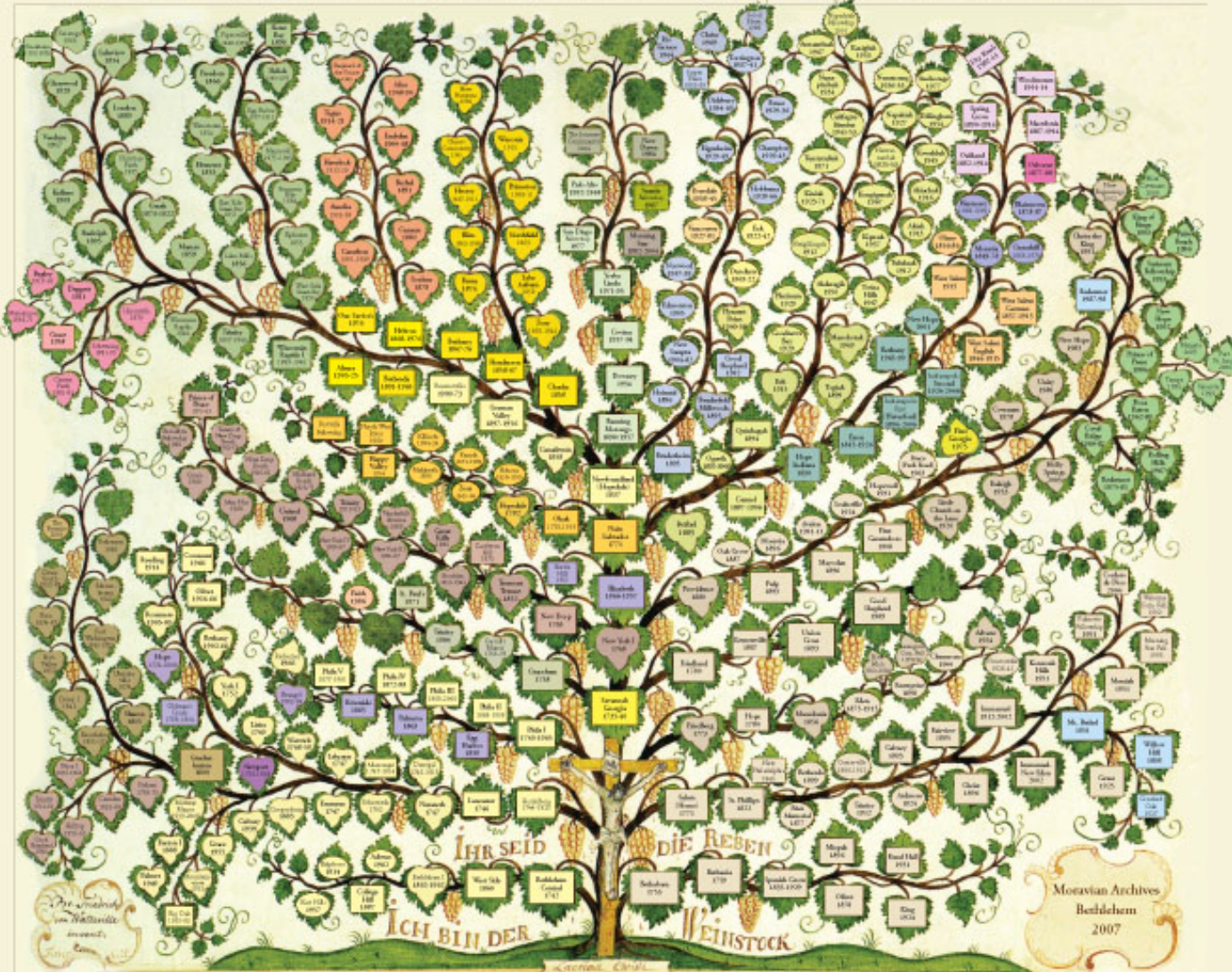
The Moravian Vine
"I am the Vine;
You are the Branches"

The original Moravian vine was created around 1780 in Germany by Philipp Jakob Furber at the suggestion of Friedrich von Wittenville. It depicts Moravian congregation worldbuds as leaves on a grapevine which stems from Christ on the cross. The vine is based on the New Testament scripture, "I am the vine; you are the branches" (John 15:5).

In honor of the Moravian Church's 250th anniversary in 2007, the Moravian Archives, Bethlehem, updated the vine to reflect the growth of the Moravian Church in North America. All four church provinces in North America are represented: Northern Province, Southern Province, Alaska Province and Labrador Province.

Congregations are grouped by province, district, state, and where possible, arranged in chronological order to reflect their relationship to their "mother" congregations.

The date of organization is listed with each church, along with a closure date, where applicable. The vine is based on the most current information available as of printing in April 2008.



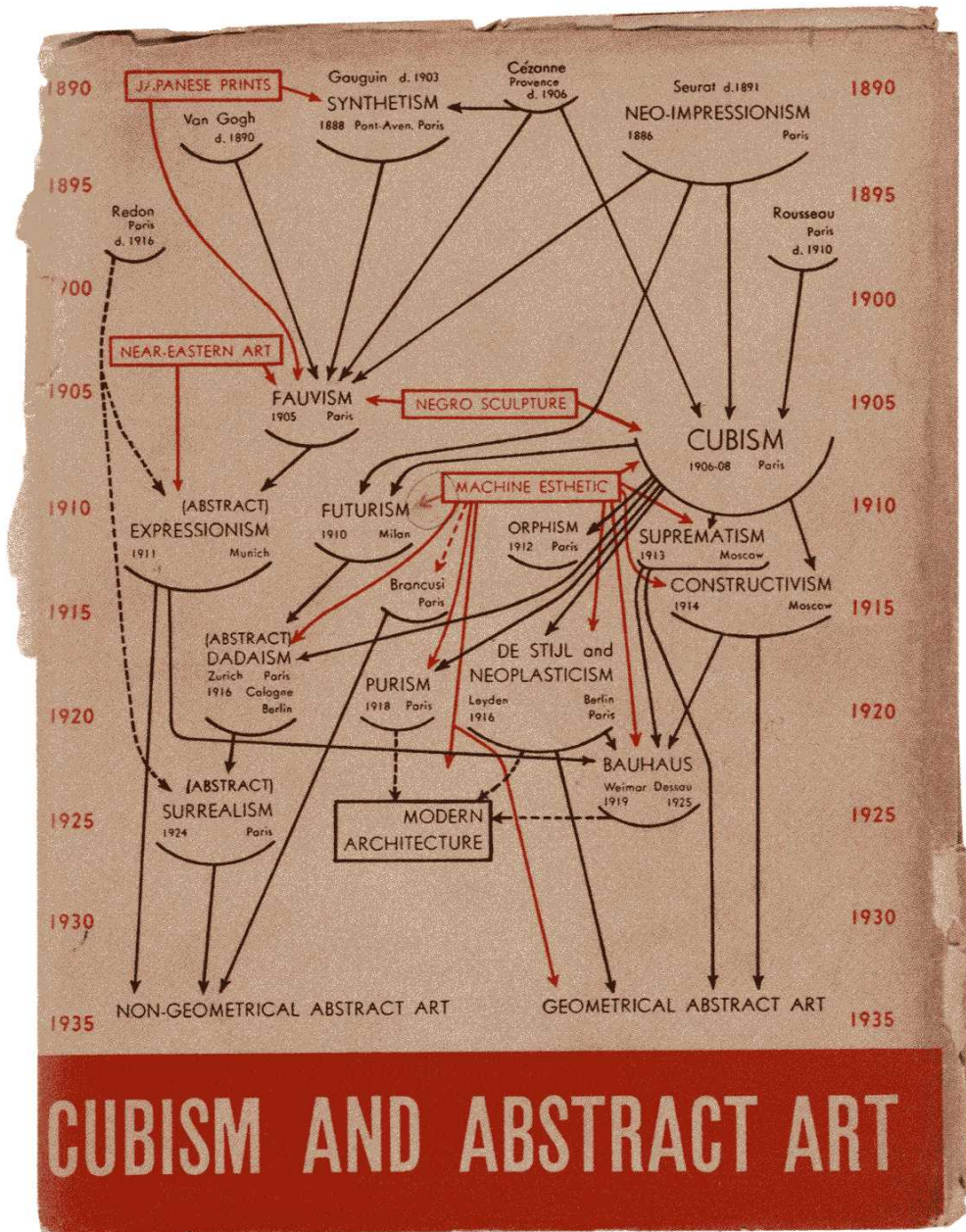
State/Province Key

United States

- Alaska
- Arizona
- California
- District of Columbia
- Florida
- Georgia
- Illinois
- Indiana
- Iowa
- Kansas
- Maryland
- Michigan
- Minnesota
- Missouri
- New Jersey
- New York
- North Carolina
- North Dakota
- Ohio
- Pennsylvania
- Rhode Island
- Virginia
- Washington
- Wisconsin

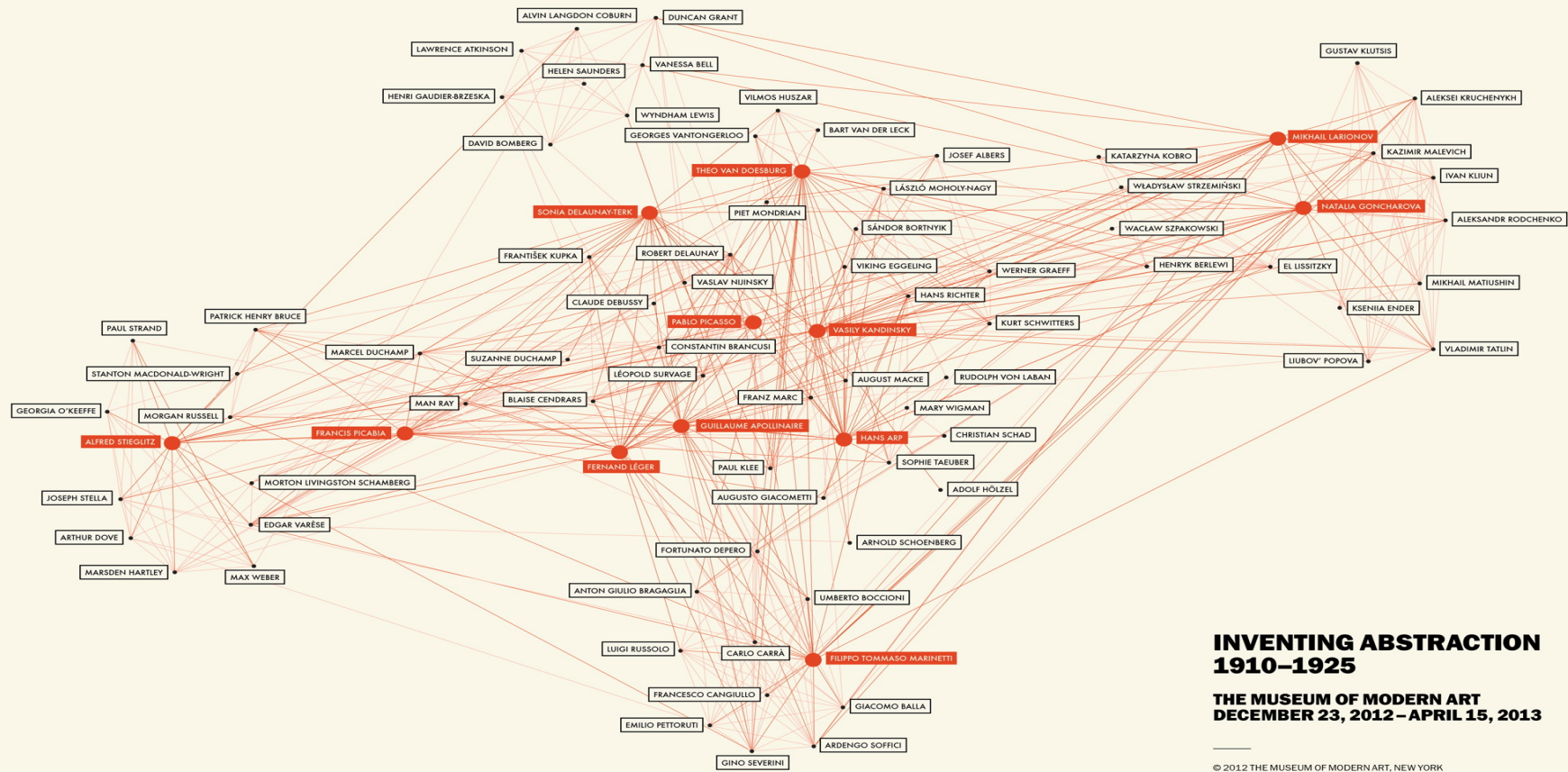
Canada

- Alberta
- British Columbia
- Labrador
- Ontario
- Saskatchewan



Jacket for the exhibition catalogue *Cubism and Abstract Art*, with a chart of modernist art history by Alfred H. Barr, Jr. Offset, printed in color. New York: The Museum of Modern Art, 1936.

ALFRED H. BARR, JR. PAPERS, THE MUSEUM OF MODERN ART ARCHIVES, NEW YORK/COURTESY MUSEUM OF MODERN ART.



MAPPING MODERN ART

A diagram mapping the nexus of relationships of the artists in “Inventing Abstraction: 1910-1925.” When the show’s website goes live, visitors can click on the names to get information about each artist. A click on the lines will show how the connections came about.

COURTESY THE MUSEUM OF MODERN ART/PAUL INGRAM, KRAVIS PROFESSOR OF BUSINESS AT THE COLUMBIA BUSINESS SCHOOL, AND MITALI BANERJEE.



CARTE DU MONDE

Time, chance and fortune are recurrent themes in the work of the Chinese artist Huang Yong Ping. In his '*Carte du Monde*' (2000-2007), a dated chronology of future disasters unravels across the spiralling strip of an eviscerated globe.



“Cradle to Grave” British Museum, London A Timeline in Pharma...

TIMELINES TODAY

- Think about how contemporary social media sites are arranged (Facebook; Twitter; Instagram) and how the timeline is incorporated into their structuring and presentation of “posts”
- Huge amounts of data make the axis of “time” one of the most obvious organizing principles
- But have these latest iterations added anything to the concept of the timeline?
- “From the beginning, the biggest challenge of the time chart was not to include more data, but to clarify a historical picture—to offer a form that was intuitive and mnemonic, and that functioned well as a tool of reference.” (Rosenberg and Grafton, p. 246)

BLOG POST #3

- Thinking about how we represent history has been a question that has occupied us for millennia. Why does chronology of events matter? What can it show? How can we represent history?
- In his Introduction, Grafton observes that “Teachers and theorists claimed, over and over again, that chronology and geography were the two eyes of history: sources of precise, unquestionable information, which introduced order to the apparent chaos of events” (Grafton, p. 17)
- In the process of compiling your entries for the collective 1740s Timemapper and the Travel Journal Timeglider how have you come to terms with the complex relationship between ideas and modes of representation? How have the two modes of representation “clarified” historical events? What might they also have obscured? Does a line tell us a story? Or just chronology?