

An ancient map up to one metre in length was displayed for the first time early in 2006 (in Turin), and is to receive full publication later in the year (*Il papiro di Artemidoro*, ed. C. Gallazzi et al., Milano: LED). To judge by the script of the associated text, the papyrus scroll (32.5 cm in height) in which the map is placed dates to the first century BCE, but it was twice re-used later to accommodate artists' designs – of various human bodyparts and (on the verso) of animals and monsters such as feature in mosaics and paintings. The map itself – evidently abandoned unfinished – is associated with a text which previously known fragments and citations confirm to be the second book of the otherwise lost *Geographica* of Artemidorus of Ephesus written c. 100 BCE. This paper limits itself to discussion of the map, with particular concern to determine the light it sheds upon our disjointed understanding of the development and use of cartography in classical antiquity.

Previously, no more than one small sample segment of the map had been published (most accessibly by B. Kramer in *Imago Mundi* 53. 2001. 115-20). This sample alone sufficed to stimulate speculation about the region represented; these hypotheses are now being reassessed, and fresh ones proposed. Knapp's paper (below) reviews them with special reference to the Iberian peninsula, the subject of Artemidorus' second book, although it is no foregone conclusion that this region (or part of it) is in fact the scope of the map. The present paper, however, focuses on the cartographic technique demonstrated by the map, in particular its linework, which is all of single weight. It would seem, therefore, that shorelines, rivers, mountains and perhaps routes were to be distinguished by some other means (most obviously use of color, which is missing from the map). As soon as the full publication is available, my intention is to digitize the image, and to experiment with the assignment of colors to the linework in different combinations; the results will be communicated in the paper. Similar attention will be given to the many small square (point ?) symbols present in certain parts of the map, with concern to determine how far it may have been planned either to name them or link them with further linework, or both.

The paper concludes with an attempt to compare and contrast the new Artemidorus map and its cartographic technique with other known ancient maps, especially the Dura Shield map and the Peutinger map. The former is not restricted by a papyrus-scroll format, and seems to represent the Black Sea by a full circle. The latter is centred on the city of Rome and evidently compresses a worldview that must have been better known in a more extended format. It is just possible that the Artemidorus map, too, reflects compression and that it is centred on a settlement of note. Where it obviously differs from known maps, however, is in its close association with a text. This unique feature needs to be weighed with care in assessing its purpose and in reevaluating the place of maps in ancient scholarship and culture.