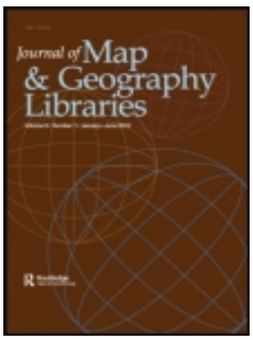

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Cartographic and Literary Intersections: Digital Literary Cartographies, Digital Humanities, and Libraries and Archives

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Digital literary cartography projects can provide dynamic interactive experiences with prose narrative, poetry, and other literary forms. Recently, literary studies have begun to incorporate maps to reveal the geographic imagination at play in literature. As metaphor, maps furnish a conceptual model to understand literary texts through characters' proximity to each other and events and relationships between "fictional" and "real" places. The transition to digital historical maps and digital literary cartography projects continues to inform the intersection of cartographic and literary studies in that such maps and projects incorporate labels and layers to identify social and cultural contexts. Finally, these maps and projects involve users' imaginations to read maps as narratives through the map as metaphor. Cognitive mapping, implicit in this relationship, connects cartography and literature to inform spatial and perceptual conceptions. Libraries and archives contribute to digital humanities and digital literary cartographies through digitization, preservation, and metadata of digital historical maps. Scholars, librarians, and archivists can collaborate to contribute metadata for cartographic and literary materials to create digital literary cartographies within online public access catalogs (OPACs) and digital object management systems.

KEYWORDS *digital literary cartography, digital historical maps, geographic imagination, maps as metaphor, metadata*

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INTRODUCTION

Cartography has informed the literary imagination and vice versa, such as Thomas Hariot's *A Brief and True Report of the Newfound Land of Virginia* (1585) and Sir Walter Raleigh's *The Discovery of the Large, Rich, and Beautiful Empire of Guiana* (1595), both hybrid texts that blur boundaries between fiction and nonfiction in their portrayals of British colonization efforts in the Americas. Maps proliferated in different editions and states as well as through other cartographers' work built on previous cartographers' work and the close network of the print industry prior to the nineteenth century. Relationships between cartography and literary texts seem much more obvious during that time perhaps than they do now. Although the history of cartography has found a niche among the work of historians, art historians, and geographers, the history of cartography is beginning to take hold in literary studies. Although these disciplines can interpret maps differently from literary studies, these disciplines also read maps as "texts," meaning these disciplines and discourses have constructed interpretations of maps. More recently, literary studies have contextualized literary analysis with either contemporaneous material and have begun to interpret maps in relation to these other texts. These relationships between maps and literary studies construct literary cartographies that produce knowledge about literary texts and maps otherwise overlook.[1] Literary cartographies and their components articulate how cartography informs the literary imagination. Those working in libraries, archives, and similar institutions can contribute to these cartographies through exhibits, educational programs and materials, map georectification, and metadata. Even though librarians and scholars have utilized these programs and information primarily in the discipline of history, librarians and scholars can also orient such programs toward literary studies to explore the literary imagination in maps as in the above-mentioned Hariot and Raleigh examples.

As narrative constructions, maps complement literary texts and perform as texts in their own right in that maps construct interpretive imaginative spaces.[2]These interpretive spaces allow maps to operate as tools of colonization and deconstruction of it as well as to inform geographic and cultural identities. In these ways, cartography implicitly maps subjectivities, identities, and people (Edney 2007; Massey 2005; Harley 2001b; Tuan 1977). For example, Matthew Edney and J. B. Harley argue that maps render violence in that maps fragment and erase people (Edney; Harley 2001b). However, maps can also delineate cultural and cohesive identities. Both Doreen Massey and Yi-Fu Tuan address the subjectivity in place that maps can represent through travel and space (Massey; Tuan). Maps represent visualizations of and interactions with space and thereby perform textuality as "texts."[3] Svetlana Alpers writes that the seventeenth-century Dutch perceived maps as descriptions that "challenged texts as a central way of understanding the world" (Alpers 1983). As descriptions, maps facilitate visual interpretations of fiction

and function as comparative texts with literary ones. Maps function as texts that readers can construe in multiple ways. Although the purpose of this paper is not to define "maps," this multiplicity of perspectives on maps is necessary to demonstrate the flexibility of the usage of maps as texts.

If we view literary cartographies as the intersection of cartography and literary texts, they then have the capability of producing new knowledge that might be overlooked in the scholarly arena. However, with their roles in digital humanities, libraries and archives can further develop and promote digital literary cartographies as an aspect of scholarship and interdisciplinary studies.[4] Libraries and archives supply digital and hard-copy materials for digital humanities' projects. Libraries host digital projects, and librarians construct these projects and often supply metadata that are required for interactivity and understanding. Libraries also preserve these sites by migrating them as necessary. Specific to digital literary cartographies as an area of digital humanities, libraries and archives likewise contribute digital historical maps, and other digitized and digital-born materials. Library and archives' support of digital literary cartographies allows for the intersections of various collections and draws on expertise that librarians have in metadata creation, collection development, and digital preservation. Libraries and archives with strong cartographic collections also contribute to digital literary cartographies through georectification programs, such as the British Library and the New York Public Library with their public (Kowal and Pridal 2010; Knutzen 2013). Libraries are developing digital map collections with research and pedagogy in mind as in "Planning Atlanta: A New City in the Making, 1930s–1990s" (Hurley 2013). The Boston Public Library and the Library of Virginia have designed educational map programs for teachers as part of these libraries' outreach missions. Libraries and archives also provide online cartography exhibits that include literary works, such as "Open City: London, 1500–1700" and "Lost at Sea: The Ocean in the English Imagination, 1550–1750" at the Folger Shakespeare Library and "Defoe's World Mapped: English Horizons in 1720" at the Newberry Library. Because of their interpretive nature and manipulative ability, digital historical maps and GIS technologies have generated innovative scholarship in the humanities, including literary studies.

A primary distinction between traditional literary cartographies and digital ones is that traditional ones utilize maps in any format translated into print. Some seminal work in traditional literary cartographies includes that of Cynthia Wall (1998) and Adele Haft (1995) in their integration of maps and literature for literary analysis. Other forms of literary mapping include Ted Underwood's word mining (2012), while Emmanuelle Peraldo (2012) shows how Daniel Defoe cartographically articulates Great Britain in Defoe's *A Tour thro' the Whole Island of Great Britain* (1724–1727). Lastly, Franco Moretti maps characters' proximities to each other and similar relationships in distance readings of fiction (Moretti 1999, 2005). These literary cartographies use metaphorical and literal cartography for literary analysis to derive new forms of knowledge to compare different media.

On the other hand, digital literary cartographies refer to the practice of digital mapping of different literary genres using online cartographic tools. These cartographies depict narrative from the use of digital historical maps to GIS technologies and differ from traditional ones not simply in their being digital but because they use the map as an interface and sometimes a comparative text, while traditional literary cartographies use maps as comparative texts even if based on digital-born interfaces. As for digital literary cartographies, digital historical maps allow for an interpretive layer in addition to their role as an interface that presents information visually. Digital literary cartographies produce new information because they provide new ways of presentation. For literary studies, digital literary cartographies provide interdisciplinary information portals through intertextuality that are not possible in traditional literary cartographies (Cooper and Priestnall 2011, 250). Digital literary cartographies, like traditional ones, persist as texts that physical and online libraries can catalog and maintain just as they do Web sites and databases.

IDENTIFICATION OF LOCATIONS TRAVELED BY AUTHORS OR CHARACTERS

A number of projects portray literature through cartography in innovative and diverse ways and visualize information cartographically to demonstrate texts' intertextuality, including Mapping the Lakes: A Literary GIS, The Diary of Samuel Pepys, and Mapping St. Petersburg: Experiments in Literary Cartography. These literary cartographies, while dissimilar in their literary and geographic coverage, identify locations traveled by authors of, and characters in, texts. Their Web sites provide visualization of movements to provide a sense of geographic coverage, spatial relations, and event proximity. Mapping the Lakes and The Diary of Samuel Pepys integrate texts of their subjects, while Mapping St. Petersburg describes events within its markers. On the other hand, Mapping the Lakes applies critical mapping, and The Diary of Samuel Pepys focuses on the textual construction of space.[5] The latter also represents an example of what Annika Richterich labels neogeography, "a non-expert map making enabled by geographic information systems and mapping software" (Richterich 2011, 238). Neogeography allows for anyone to cultivate new forms of knowledge through map production. Richterich argues that these sites function as illustrations rather than generate new knowledge from the text. Mapping St. Petersburg, with its annotated digital interface, for instance, can be useful to readers of Russian literature who have not visited St. Petersburg, especially in that this digital project provides locations of events. The site's purpose does not serve as a contemporary aesthetic sense of St. Petersburg. Whereas this interface appears to be only illustrative, a visualization of the text to allow readers to

get a spatial understanding of the text. These sites also include supplemental information and perspectives on the texts they map in one location.

PORTRAYAL OF LITERARY LANDSCAPES IN DIGITAL HISTORICAL MAPS

Unlike the Web sites mentioned above, The Map of Early Modern London (MoEML) and The Grub Street Project rely on a deconstruction of the map in their use of digital historical maps. The Digital Literary Atlas of Ireland, 1922–1949 does not rely as heavily on the use of digital historical maps but does include them with 3-D GIS in videos. MoEML uses a digitization of the Agas map as an interface. Specific to MoEML, "the Agas map demands analysis and interpretation" (Jenstad 2011, 115). This site provides location markers along with supplemental information on texts, along with a map that requires deconstruction like a literary text. As such, the site through the map becomes an interface of textuality separate from but also integrated with and essential to the site. The Grub Street Project acts in a similar manner to that of MoEML in its use of contemporaneous maps; however, the former consists of student contributions that map different Grub Street publications. These contributions allow students to interact with the site in that they construct their own digital literary cartographies. The digital environment, like literary cartographies, alters our ways of reading, navigation of spaces, and creation of textual environments that differentiates digital space from physical space (Muri 2009, 237, 242). The Digital Literary Atlas of Ireland, 1922–1949 includes fourteen Irish writers and interweaves literature, history, and cartography. This site acknowledges that the digitized Ordnance Survey maps involved came from the Trinity College Glucksman Map Library Collection. MoEML, The Grub Street Project, and Digital Literary Atlas of Ireland, 1922–1949 incorporate digital historical maps that allow for another level of interpretation and, thereby, produce new knowledge through the textuality of the map itself in relation to intersecting literary texts.

PRODUCTION OF KNOWLEDGE THROUGH ANIMATION

Although the sites The Atlas of Early Printing and Digital Yoknapatawpha do not incorporate digital historical maps, these sites construct combinations of data to produce information in time-line increments and animations. The Atlas of Early Printing encompasses and expresses the proliferation of print production from 1450 to 1500, while Digital Yoknapatawpha displays digital cartographic functionality in its multiple options, such as natural features, man-made features, locations, events, and characters. Like the previously

mentioned sites, these literary cartographies present information that may not be rendered in text. Because of their animation, these sites perform textuality that allows users to conceive of literary cartographies as textual interaction. All these sites work from the premise that literature draws on and situates itself within the real world. As Barbara Piatti states, "Literary-geographical methods can provide powerful analytical tools for exploring the increasingly blurred boundaries between fiction and reality" (Piatti 2011, 222). In this way, literary cartographies unveil new intersections between fiction and geography.

METADATA

Metadata determine the retrievability and, therefore, accessibility of digital literary cartographies. Libraries' digital collections are searchable based on traditional cataloging methods that standardize metadata. This standardization remains necessary to retrieve items. Item-by-item cataloging could be considered within larger and varied contexts. Cataloging requires that an item be described based on what it is, or is about (i.e., its form or genre and its subject) and other descriptive details as to responsibility for intellectual content, physical production, and material object. Furthermore, items are sorted through metadata, such as by means of dates, locations, and other features. Libraries and archives also often categorize their digital collections, which users can cross-search, by theme, chronology, and provenance. Other types of description have developed through social tagging. Questions then arise concerning standardization of keywords in their proliferation, particularly in today's online environments. Catalogers can harness social tagging through standardizing the most frequently occurring terms. However, social tagging has its benefits in its lack of standardization in that such tags can draw together items with terms that do not fit within cataloging requisites. Flickr.com allows for social tagging that compiles individual's images in addition to those posted by others as in the example of "Rosie the Riveter." The Library of Congress also has a "Rosie the Riveter" collection that includes prints and photographs, recordings, and more.[6] Libraries, such as the American Geographical Society Library, use Flickr.com to get help from the public to identify images and objects through social tagging.[7] Social tagging could benefit cartographic collections because cartographic materials have specialized qualities that require unique identifiers. Geographic locations are specific to cartographic materials cataloging; however, geographic coordinates would be useful as well because they standardize searching geographic coverage (Bidney 2010). The previously mentioned georectification tools available to the public at institutions such as the British Library and the New York Public Library serve as digital humanities' tools. Georeferenced maps can be insightful to literary cartographies as in Mapping

the Lakes and A Literary Atlas of Europe (Reuschel and Hurni 2011). Just as libraries provide metadata for digital-historical and digital-born materials, libraries also provide access to and preservation of these digital materials. These are services that libraries contribute to digital humanities, which includes digital literary cartographies (Kowal and Rhatigan 2010). Though metadata have proven useful for hardcopy and digital cartographic materials, they also provide a critical role in the construction of digital literary cartographies.

Supplementary cartographic and relevant literary metadata make geographical connections between maps and literature. Ways to construct literary cartographies include georeferencing real places in fiction, not only through georectification of digital historical maps but also by adding geographic coordinates. Although many libraries already provide these services, they could do more in terms of identifying intersections, such as those between cartography and fiction. Although this suggestion may seem extraneous, such relational metadata produce knowledge and contribute to literary cartographies. This enhancement of metadata records may be for those libraries that would be interested in developing these transtextual and multimedia cross-sections. Though not the fundamental responsibility of catalogers, adding relational metadata, or "enhancements," could be accomplished through crowdsourcing and special projects. Scholars and catalogers could contribute relational metadata to records based on scholars' research of cartographic and literary materials. Scholars could provide metadata to catalogers that other scholars would find helpful in a catalog record.

Connections between cartography and fiction can be drawn from obvious examples that include maps in fiction. More recently with the onslaught of map thefts, catalogers provide the source of these maps when cataloged, and many times when catalogers catalog these resources, they mention and even describe the maps, such as those in Thomas More's *Utopia* (1516), Daniel Defoe's *Robinson Crusoe* (1719), Jonathan Swift's *Gulliver's Travels* (1726), and Robert Louis Stevenson's *Treasure Island* (1883). See Figure 1 for the map in Robinson Crusoe. Further connections between maps and fiction can also exist within the text. For example, Defoe and Swift do not attribute their maps to their contemporary, the prominent mapmaker Herman Moll (1654?–1732), although Swift does mention Moll in *Gulliver's Travels*:

> I [Gulliver] lay all night in my Canoo; and repeating my Voyage early in the Morning, I arrived in seven Hours to the South-East Point of New-Holland. This confirmed me in the Opinion I have long entertained, that the Maps and Charts place this Country at least three Degrees more to the East than it really is; which Thought I communicated many Years ago to my worthy Friend Mr. Herman Moll. (1995, 256)

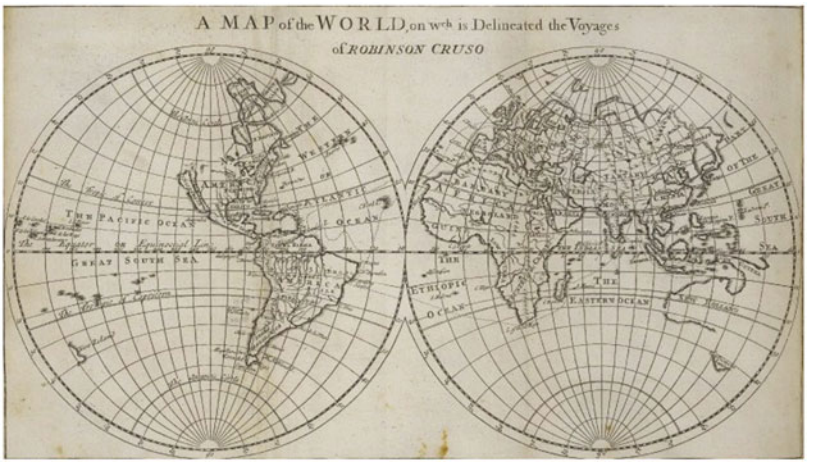

FIGURE 1 Herman Moll's A Map of the World, on w^{ch} is Delineated the Voyages of Robinson Cruso, published in *The Farther Adventures of Robinson Crusoe* in 1719. From The Folger Shakespeare Library's 2010 exhibition "Lost at Sea: The Ocean in the English Imagination, 1550–1750."

Swift's mention of Moll may seem insignificant; however, geography monopolized many people's interests because of the continuing "discovery" of the Americas as well as investments, such as the South Sea Company. Swift's inclusion of Moll provides a link to important debates of the time. This intersection alone provides insight into Defoe, Swift, and Moll (Reinhartz 1997). Catalogers, through the help of scholars, can work together to enhance catalog records with these relational metadata. In these ways, catalogers and scholars construct a networked mapping through literary cartographies through metadata. As previously mentioned, such a project could not be expected to be part of a cataloger's routine work but as a special project or in relation to a curated exhibit. Likewise, with curated exhibits, catalog records can be updated to include when a particular item was used in an exhibit. The Library of Virginia usually adds this exhibit information to its catalog records for cartographic materials as metadata enhancement.

Incorporating relational metadata into the catalog record can illuminate other intersections between cartographers and writers, like John Ogilby (1600–1676), John Dryden's *MacFlecknoe* (1682), and Alexander Pope's *The Dunciad* (1743), which open additional conversations within the seventeenth and eighteenth centuries. Although Dryden and Pope satirically depict Ogilby for his translations of the same works they translated, Ogilby's cartography is relevant because these intersections lead users toward learning about early cartography as well as the geographic imagination that informed works like those by Dryden and Pope. For example, Dryden uses metaphors of empire: "Roused by report of Fame, the nations meet, / From near Bunhill, and distant Watling Street. / No Persian carpets spread the imperial way, /

FIGURE 2 John Ogilby's London to [. . .] head of Anglesey, published in 1675. From The Folger Shakespeare Digital Collection.

But scattered limbs of mangled poets lay" (Dryden 1992, lines 96–99). Another example from this poem refers to "Barbadoes on the western main" (line 140). These allusions register as superficial, yet Ogilby's atlases that included depictions of America similar to those of Theodor de Bry provided elaborate depictions of the Americas and other parts of the world. Ogilby's strip, or road, maps also proved highly influential. See Figure 2 for an example of one of Ogilby's strip maps. Pope's allusions to Ogilby include "Here swells the shelf with Ogilby the great" (1963, line 141) and "(As sings thy great forefather Ogilby)" (1963, line 328). In his ironic use of *great*, Pope places Ogilby among the many writers he satirizes as he maps Grub Street. One of the reasons writers like Dryden and Pope satirize Ogilby is that Ogilby was primarily perceived as a printer and translator despite his intellectual achievements. Ogilby also influenced Dryden and Pope with his lavish translations. The geographic imagination in Ogilby's works, like that in other writers' works, manifests itself in the work of Dryden and Pope in

FIGURE 3 Matthew Fontaine Maury's Whale Chart, published in 1851. From The Norman B. Leventhal Map Center at the Boston Public Library.

references to colonies and empire. Like the previous example of Swift, Defoe, and Moll; Ogilby, Dryden, and Pope reveal that cartographic production was not separate from other forms of print production. Relational metadata between maps and other texts in catalog records would also reinforce this perspective.

A final example includes Herman Melville's *Moby-Dick* (1851) along with Matthew Fontaine Maury's (1806–1873) and Charles Wilkes's (1798–1877) nautical charts that express the interrelatedness of maps and literature that when enhanced, the catalog record could make readily visible. Figures 3 and 4 show Maury's and Wilkes's charts that mapped migratory patterns of whales. Melville's mention of Maury's charts with the magnitude of the whaling industry and the innovations in transatlantic navigation render this intersection relevant to literary cartography. Melville shows Captain Ahab engrossed in his "wrinkled roll of yellowish sea charts" to the extent that the charts map him: "While he [Ahab] himself was marking out lines and courses on the wrinkled charts, some invisible pencil was also tracing lines and courses upon the deeply marked chart of his forehead" (Melville 1986, 297–298). Melville here juxtaposes the real map with the metaphorical one. This juxtaposition illustrates the narrative and imaginative aspects of the map in its influence on both characters and literary details. Melville even describes the construction of

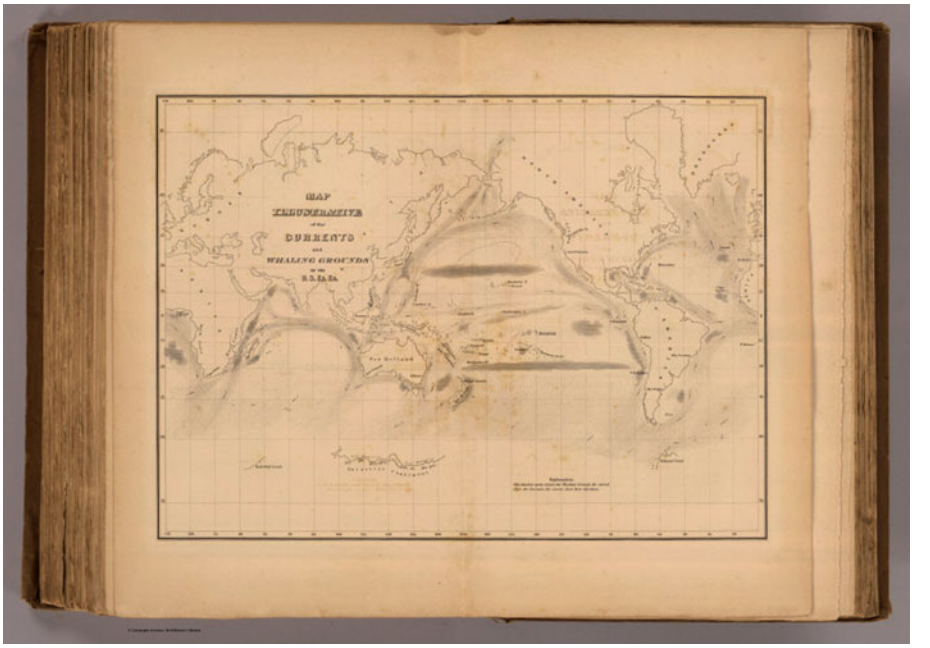

FIGURE 4 Charles Wilkes's Map Illustrative of the Currents and Whaling Grounds by the U.S. Ex. Ex., published in 1845. From the David Rumsey Historical Map Collection.

whale charts: "Were the logs for one voyage of the entire whale fleet carefully collated, then the migrations of the sperm whale would be found to correspond in invariability to those of the herring-shoals or the flights of swallows. On this hint, attempts have been made to construct elaborate migratory charts of the sperm whale" (Melville 1986, 298–299). His footnote follows this passage: "Since the above was written, the statement is happily borne out by an official circular, issued by Lieutenant Maury, of the National Observatory, Washington, April 16th, 1851" (Melville 1986, 299). Melville articulates these charts with much detail so that the reader can almost visualize them. With the use of metadata, libraries and archives can reference and even include these charts for users.

Although cataloging these materials is already time consuming, early and rare map catalogers must be knowledgeable about and able to research historical cartographic materials. So, if libraries and archives desired to acknowledge these intersections in metadata, this information would not be difficult to integrate as part of special projects in map cataloging. Though these intersections may seem minimal, they would be helpful to scholars and educators in interdisciplinary work that would expand ways to sort and locate maps, and may contribute to an increased use of and interest in maps as a way to comprehend the geographic imagination as these writers once envisioned.

CONCLUSION

As literary cartographies blur distinctions between fiction and reality, they also expose the intersection between literary and geographic imaginations as exemplified in digital literary cartographies and metadata. Digital literary cartographies present texts visually to generate perspectives otherwise not visible. Libraries and archives have contributed to the digital humanities in various ways and continue to develop their contributions, especially in their cartographic collections. However, they have tended to categorize their digital historical map collections thematically, chronologically, and historically but not relationally, which would allow for literary connections. Metadata through social tagging, maps in books, and special projects can be ways to enhance catalog records with relational metadata to show relationships between maps and fiction that may realize textual relationships within print history through metadata as yet another manifestation of literary cartography.

WEB SITES OF INTEREST

The Atlas of Early Printing: http://atlas.lib.uiowa.edu/
The Diary of Samuel Pepys: www.pepysdiary.com
Digital Literary Atlas of Ireland, 1922–1949: www.tcd.ie/trinitylongroomhub/digital-atlas/
Digital Yoknapatawpha: www.viseyes.org/show/?id=yok.xml
The Grub Street Project: www.grubstreetproject.net
Lesson Plans (Virginia Memory, Library of Virginia): http://www.virginiamemory.com/online_classroom/lesson_plans
A Literary Atlas of Europe: www.literaturatlas.eu/en/
Lost at Sea: The Ocean in the English Imagination, 1550-1750: www.folger.edu/lostatsea/
The Map of Early Modern London: http://mapoflondon.uvic.ca
Mapping St. Petersburg: www.mappingpetersburg.org
Mapping the Lakes: www.lancs.ac.uk/mappingthelakes
Open City: London, 1500–1700: http://www.folger.edu/woSummary.cfm?woid=723
Planning Atlanta: A New City in the Making, 1930s–1990s: http://digitalcollections.library.gsu.edu/cdm/landingpage/collection/MapsTest
Teacher Resources (Norman B. Leventhal Map Center at the Boston Public Library): http://maps.bpl.org/teacher_resources

NOTES

1. “Literary cartographies” as used in this article specifically refer to maps derived from literary texts to produce knowledge about the texts.

2. See Jacob 2012; Massey 2005; Harley 2001a, 67; Harley 2001b, 86; McKenzie 1999, 12–13, 43–37. These authors define maps as texts and describe how maps perform as texts that construct narratives for interpretation.

3. Jerome McGann describes textuality as "a scene in which readers respond to the texts they encounter" (McGann 1991, 4). As such, he argues that readers are more concerned with interpretation than the writing of texts. This interpretation manifests as an "encounter" with the text, which then defines textuality as textual interaction. Likewise, digital objects perform this textuality (Hayles 2003; Kirschenbaum 2002).

4. Digital humanities, in this context, broadly refers to any digitization and online work within the humanities.

5. John Pipkin describes Pepys's spatial conception in Pepys's Diary (Pipkin 1990).

6. Go to http://www.loc.gov/rr/print/list/126_rosi.html

7. Go to http://www.flickr.com/photos/agslibrary/with/8738459501/

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