


# MAPPING FICTION



January 15–May 2, 2022

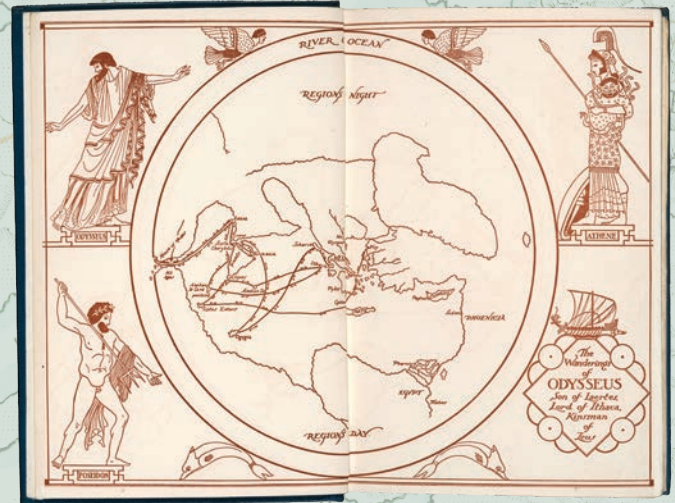
Library, West Hall  
The Huntington Library, Art Museum,  
and Botanical Gardens

## NOVELS & MAPS

When Robert Louis Stevenson's first U.S. publisher, Charles Scribner, brought out an edition of the novel *Kidnapped* without the map that had been set into the British editions, Stevenson wrote to Scribner, asking, "Where is the map of *Kidnapped*? I must have my map when you next issue it!" For Stevenson, the map was intrinsic to his narrative.

A few decades later, as the first authorized American edition of James Joyce's *Ulysses* was being prepared for publication, Joyce and his publisher debated about how to introduce the novel to potential readers who might have reservations about it. The American public had heard much about the book: that it was obscene, that its experimental narrative style was inscrutable, and that only literary scholars could recognize its many allusions. Perhaps, Random House asked, its edition could include an explanatory introduction or a map of Dublin to help orient readers? Joyce adamantly refused.

Why resist the inclusion of a map? Joyce is not on record with a direct reply, but he did say, "I have put in so many enigmas and puzzles that it will keep the professors busy for centuries." His is a world made of words—with many patterns to discern. The precise plotting of the novel's action within the streets of 1904 Dublin provides just one of the underlying structures. An extended analogy to the ancient Greek epic "The Odyssey" also undergirds the work, with each of *Ulysses'* chapters corresponding to one from Homer's poem. Additionally, each chapter is governed by an art form, bodily organ, color, and technique.



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# BALFOUR'S WANDERINGS.

By following the inclusion of maps in printed books, we can chart some developments in book production over the centuries and think about the physical look of literature. Maps were published with narratives from the earliest days of printing, but the practice became more prevalent in the 18th century, when both the novel and travel narratives became popular in the English-speaking world. Beginning in the last half of the 19th century, decorated bindings on industrially produced books, and later dust jackets, provided additional places for a map: on the front or back cover, on pasted-down endpapers, or set in to fold out, as done previously.

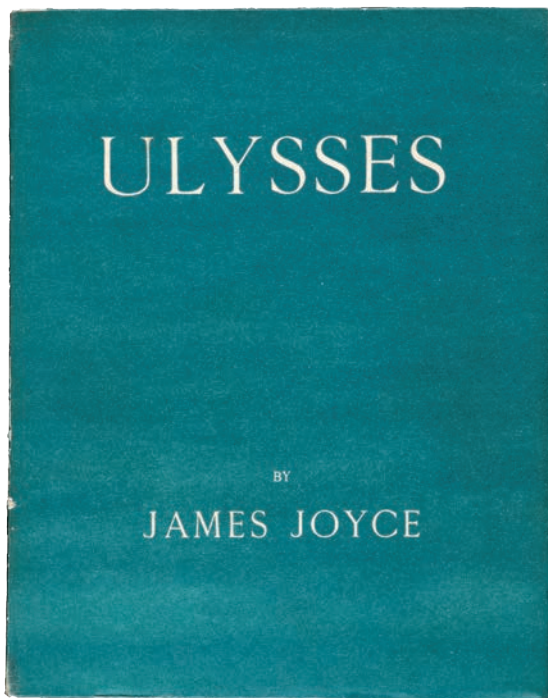
The 19th century also saw the novel become the dominant literary genre and realism the more well-respected mode of narration. By the beginning of the 20th century, romances and adventure stories were associated with juvenile literature, as were the maps and illustrations that those books so often included. By Joyce's day, writers and readers alike expected that serious literary fiction should look serious. Today, the popularity of speculative and genre fiction among adults has broadened the association.

Different from an illustration—or a film or television adaptation—maps give structure and specificity to a reader's imagination of a fictional world. Moreover, maps can proclaim dominion and mastery. They declare certain territories as dangerous and others as knowable and traversable. By including a map, Stevenson gave his readers a view from above that was not available to the kidnapped protagonist of his novel. Joyce, however, was more interested in asking readers to assemble the city from the points of view of multiple characters as they moved through it.

Mapmakers and novelists consider many of the same questions: From which point of view should I render this world? At which scale? What are its borders? Which details should I include? And how closely should the representation refer to reality? This exhibition asks how we might better understand how novels and maps work on their own by understanding how they work together.

—**Karla Nielsen**, Curator of Literary Collections

SCALE OF MILES.  
0 10 20 30 40 50 100



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## ULYSSES CENTENNIAL

This exhibition marks the centennial of the publication of Irish author James Joyce's *Ulysses*, a landmark event in modern literature. The novel, which many critics and writers have since considered to be the most significant of the 20th century, faced a difficult journey to print.

*Ulysses* was first published chapter by chapter in the New York "little magazine" *The Little Review* between 1918 and 1921. When the U.S. government deemed the "Nausicaa" installment obscene, *The Little Review* was forced to cease publication. After the ruling, some of the more daring British and American publishers considered taking on the risk of publishing the full work, but none were brave enough.

The honor and headache ultimately fell to Sylvia Beach, the American proprietor of the Shakespeare & Co. bookstore in Paris, beloved by English-speaking expatriate writers such as Joyce. In France, there was less censorship of the sexual and graphic content that Joyce portrayed. Beach brought out the book on February 2, 1922, Joyce's 40th birthday.

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## MAPPING FICTION

Many of the works in “Mapping Fiction” recount journeys by sea that connect to Joyce’s *Ulysses* by way of one of the most well-known travelers in Western literature: Odysseus, or Ulysses in Latin. In Joyce’s novel, Leopold Bloom is not a mariner, and Molly Bloom’s fidelity to her absentee husband is more complicated than Penelope’s, but the Homeric correspondence emerges once you look for it.

This exhibition is an opportunity to draw on The Huntington’s exceptional holdings in travel and maritime books, maps and atlases, and utopian and adventure literature. The 70 items were all drawn from the Huntington Library: the earliest, the *Liber Chronicorum*, a 15th-century world history; and the most contemporary, literary maps of cities (including Dublin, Los Angeles, and New York) produced in the 21st century.

About half of the narratives in “Mapping Fiction” depict actual cities and roadways that the novels’ characters move through—from Don Quixote’s Castille to Armistead Maupin’s San Francisco. Maps can also give shape to journeys through imaginary lands, which relate to actual spaces in many ways: directly, obliquely, allegorically. The sections “Plotting the Actual” and “Fantastic Lands” organize these materials based on the relationship to reality announced by the creators of the novels and maps.

The cases in the center of the room display narratives about traversing the Earth—by either going around it or through it. Over the 18th and 19th centuries, the expansion of colonial empires and commercial enterprise overlaid the planet with shipping and tourism routes. These developments impacted everyday life for most people.

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Novels such as Swift’s *Gulliver’s Travels* and Nicolai Klim’s *Journey to the Center of the Earth* begin in familiar territory and then sail into the fantastic. Speculative fictions provide ways to think through the paradigm-shifting ideas and innovations of the day, and the range of possible futures they introduce.

This exhibition looks back and forth between maps and fiction. Maps can provide structure to fictional worlds; fiction actively shapes how we name and experience real spaces. The section “Place Names & Literary Tourism” displays the novels from which some Southern California place names—Hawthorne, Tarzana, Alhambra—were taken. The name “California” itself was lifted from a 16th-century Spanish romance. Additionally, literary tourism brings readers to places depicted in favorite novels, and sometimes to the houses and cafes where the novelists worked.

Much of this exhibition was planned during the global coronavirus pandemic, when varieties of “armchair travel” provided safe respite from confinement. The year 2021 also witnessed the first civilian expeditions into outer space. Two of the works in “Mapping Fiction”—Octavia E. Butler’s “Parable of the Trickster” and Ursula K. Le Guin’s *The Dispossessed*—depict off-planet travel. Over the last 50 years, there has been a boom in literature set on other planets or in outer space. The 18th- and 19th-century works on display in “Mapping Fiction,” which are interested in transportation as much as territory, lead us to anticipate that off-planet stories will continue alongside actual voyages, illustrating how imaginative literature is one of the ways we make and make sense of an expanding universe.



IN MEMORIAM  
David Lilburn (1950–2021)



David Lilburn's suite of prints, "In medias res," form the linchpin of this exhibition. Lilburn's prints depict Dublin through the particular lens of Joyce's novel, *Ulysses*. The prints reflect Lilburn's interests in cartography, architecture, and Irish history, and exhibit his characteristic combination of fine-lined precision and playfulness.

Joyce was reluctant to have his complex novel mapped, schematized, or otherwise reduced by explanation, but perhaps he would have been pleased by Lilburn's energetic and multiperspectival depiction.

David Lilburn died July 28, 2021.

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## RELATED EVENTS

### Joycean Cartographies: Mapping a New Century of *Ulysses*

An academic conference

February 2–4, 2022, with keynote talks by Ato Quayson, Catherine Flynn, and Karen Tei Yamashita

Full program and registration at:

[huntington.org/Joycean-cartographies](http://huntington.org/Joycean-cartographies)

### Play a Board Game, Build a World

Come draw maps and play map-based board games with friends old and new.

Free Family Drop-in Program

Two Saturdays, January 22 and February 19, 2022

11 a.m.–3 p.m.

Rose Hills Foundation Garden Court

Curator tours of the exhibition at 12:30 p.m. and 2 p.m. each day

### Literary Tourism in Los Angeles

A public talk with Katie Orphan, author of *Read Me, Los Angeles: Exploring L.A.'s Book Culture* (2020)

March 8, 2022

7:30 p.m.

Rothenberg Hall

### Revisiting Octavia E. Butler's Pasadena

A self-guided walking and/or driving tour

Moderated conversation with Ayana Jamieson, founder of the Octavia E. Butler Legacy Network

Two Saturdays, March 19 and April 23, 2022

2–3:30 p.m.

Pasadena Public Library, La Pintoresca Branch

For more information and registration, please visit the exhibition website: [huntington.org/mapping-fiction](http://huntington.org/mapping-fiction)

## IMAGE CAPTIONS

1. Map from front endpapers to *The Odyssey of Homer* (translated by T. E. Shaw (Col. T. E. Lawrence), 1935, © Oxford University Press, Inc. Reproduced with permission of the Licensor through PSLclear.
2. (Background) Map from Robert Louis Stevenson, *Kidnapped*, 1886, © The Huntington Library, Art Museum, and Botanical Gardens.
3. Front cover. James Joyce, *Ulysses*, 1922, © The Huntington Library, Art Museum, and Botanical Gardens.
4. D.W. Kellogg & Co. (printer), Hartford, *The Fortified Country of a Man's Heart*, 1833–1842, © The Huntington Library, Art Museum, and Botanical Gardens.
5. McLoughlin Bros. *Round the World with Nellie Bly*, 1890, © The Huntington Library, Art Museum, and Botanical Gardens.
6. Western Litho. Co. (printer), Los Angeles, *Tarzana Hills Brand*, ca. 1940, © The Huntington Library, Art Museum, and Botanical Gardens.
7. Map of Urras and Anarres from Ursula K. Le Guin, *The Dispossessed*, © 1974 by Ursula K. Le Guin. Reprinted by permission of Ginger Clark Literary, LLC.
8. David Lilburn. “The Quays” from “In medias res,” 2006, © David Lilburn, 2021.
9. (Background) Map of Treasure Island. From Robert Louis Stevenson, *Treasure Island*, 1883, © The Huntington Library, Art Museum, and Botanical Gardens.



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