

# Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: [https://www.litteraturogmedieleksikon.no/gallery/om\\_leksikonet.pdf](https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf)

## Litterært kart

Kart basert på beskrivelser i litterære tekster. Et kart, en tegning av en bygning eller lignende som viser stedet der handlingen i en bok/tekst foregår. Både forfattere, lesere og spillere kan lage slike kart. Geografien og landskapene som beskrives i litteraturen kan enten være oppdiktet eller også finnes i virkeligheten – eller noe midt imellom.

Kartene kan være basert på tekster der steder er gjenkjennbare fra virkeligheten selv om de ikke er navngitt i teksten; det kan være at geografisk reelle steder har fått nye, oppdiktete navn; to eller flere steder blir kombinert eller på andre måter blandet sammen i fiksjonen; avgrensete steder forflyttes til andre land eller kontinenter; steder ligner kjente steder uten at de kan plasseres geografisk (Barbara Piatti i <https://www.literaturatlas.eu/files/2012/08/kartographischesdenken.pdf>; lesedato 12.06.24) Stedene i teksten kan dessuten ifølge Piatti grense over i steder som primært finnes i vase minner, lengsler eller drømmer.

Kartene romliggjør (“spatialize”) tekster som primært er narrativer om tidsforløp, dvs. hendelser på en tidsakse.

“Litteraturkartografi konsentrerer seg om den geografisk-topografiske dimensjonen ved litterære tekster, den isolerer relevante parametere slik at den fulle kompleksiteten ved teksten blir sterkt redusert.” (Barbara Piatti i <https://www.literaturatlas.eu/files/2012/08/kartographischesdenken.pdf>; lesedato 12.06.24) Piatti har publisert boka *Litteraturens geografi: Skueplasser, handlingsrom, romfantasier* (2008; på tysk).

“Maps are a common feature of children’s books (*Winnie-the-Pooh*), adventure books (*Lord of the Rings*), and books that borrow from the traditions of children’s and adventure books (Richard Adams’s *Watership Down*, William Goldman’s *The Princess Bride*, Michael Chabon’s *Summerland*), and they occasionally feature in fiction intended solely for adults (Sherwood Anderson made a map of *Winesburg, Ohio*, and William Faulkner included his of Yoknapatawpha County [“William Faulkner, Sole Owner & Proprietor”] at the end of *Absalom, Absalom!*).” (Turchi 2004 s. 217)

I krim kan det være en tegning av åstedet som skal gi leseren spor for å spekulere om hvem som kan være den skyldige. Den franske forfatteren Gaston Leroux' krimroman *Mysteriet med det gule rommet* (1907) inneholder et kart over galleriet og tilgrensende rom i det store huset der det gåtefulle dødsfallet har funnet sted. I Umberto Ecos *Rosens navn* (1980) og Martin Jensens *Eske Little: Byfoged i Assens* (1999) – begge krimbøker med handling fra middelalderen – er det kart som viser stedene der personene bor og mordene blir begått. Krimforfatteren Jan Boris Stene har inkludert kart i krimromanene *Nådegiveren* (2015) og *I djevelens klør* (2017), for å hjelpe leseren til å trekke slutninger om hva som har skjedd.

“The plan of the house indicating where the body was found, the map of the grounds showing the garden and the summerhouse, were standard accessories to the story of the period, and in many British books a time-table appeared too. This time-table, often of a railway or bus journey, was offered in preparation for the breaking of an alibi, and it was used in greatest detail and most often by Freeman Wills Crofts (1879-1957), who put his knowledge as a railway engineer to frequent although hardly to varied use.” (Symons 1972 s. 113)

Litterære kart som illustrerer steder og handlinger i tekster, er tolkninger, for de samme opplysningene kan vanligvis gi opphav til kart som ser ganske forskjellige ut. “The map is a powerful tool of what Tolkien calls “sub-creation”: the invention of a secondary world.” (Harmon 2004 s. 151) “J. R. R. Tolkien sketched several maps of Middle Earth for *The Hobbit* (1937); his son Christopher made the ones for the subsequent *Lord of the Rings* volumes.” (Byrd 2009)

Den franske forfatteren Madeleine de Scudéry publiserte i 1654 i første bind av sin roman *Clémie et “ømhetskart”* (“Carte de Tendre”) (Duchêne 1998 s. 226). Kartet går også under navnet “Kart over de ømme følelsenes rike” (“Carte du pays de tendre”) og viser et landskap som er påført allegoriske navn som “farenes hav”, “likegyldighetens sjø”, “vanens ørken”, landsbyene “respekt”, “godhet” osv. På tegningen ses byer, elver, en skog, en innsjø og andre geografiske kjennetegn. Kartet viser farer og muligheter i følelseslivet, nært knyttet til romanens innhold.

Den franske forfatteren François d'Aubignacs satiriske fortelling *Historien om tiden, eller forholdene i koketteriets kongedømme* (1654) inneholder et allegorisk kart kalt “Kart over koketteriets kongedømme”.

Noen forfattere beskriver fjell, innsjøer osv. så nøyne at det går an å tegne et kart på grunnlag av tekstene deres. Den franske forfatteren Jules Vernes roman *Den hemmelighetsfulle øya* (1874-1875) handler om en gruppe mennesker som etter et luftballong-havari havner på en øde øy. I kapittel 11 klatrer de opp på øyas høyeste fjell (en vulkan), og navngir mange av delene av øya som de ser derfra. Kapitlet gir en beskrivelse av noen deler av øya og forklarer hvorfor bestemte navn gis til en odde, ei elv osv. Selve øya kaller de Lincoln-øya, oppkalt etter den amerikanske presidenten. På grunnlag av kapittel 11 og resten av boka har det blitt tegnet kart

over den fiktive Lincoln-øya. Også andre Verne-bøker egner seg som utgangspunkt for karttegning av imaginære landskap.

Det går an å tegne et forholdsvis detaljert kart over Øyvære i Olav Duuns roman *Menneske og maktene* (1938) på grunnlag av de geografiske opplysningene som fortelleren gir inn imellom i teksten.

Noen forfattere har selv tegnet kart over landskap som inngår i deres bøker. Den franske forfatteren Émile Zola tegnet et oversiktskart over landskapet som handlingen i hans roman *Germinal* (1885) foregår i (Bradbury 1998 s. 128). *Germinal* handler om en gruppe franske gruvearbeideres liv. Den britiske forfatteren Thomas Hardy tegnet kart over det landskapet der hans romaner foregår, den halvt fiktive regionen Wessex (Bradbury 1998 s. 133).

De leserne som “read Thomas Hardy’s *The Return of the Native* (1878) as a magazine serial first, then later picked up the three-volume novel version, [...] might have been surprised to find opposite the title page a very somber-appearing “Sketch Map of the Scene of the Story,” drawn by the very somber author himself. Hardy may have had several reasons for adding the map. For one thing, he was proud of having observed a classical unity of place, confining the whole story to a single setting, the fictional Egdon Heath. For another, the novel itself concerns characters so psychologically disoriented and lost – adultery, mother-son estrangement, and two drownings figure in the plot – that he may have been projecting for the reader a kind of graphic key to its themes. But surely at bottom was the motive that underlies all such fictional maps: the drive for realism, verisimilitude, mimesis – the nearly perfect representation of reality that makes a fiction seem to be true.” (Byrd 2009)

Amerikaneren William Faulkner lagde en berømt tegning over Yoknapatawpha og Lafayette County, et oppdiktet område i USA der handlingen i mange av Faulkners romaner finner sted (Bradbury 1998 s. 199). “Faulkner drew at least two maps of Yoknapatawpha County, one for the first edition of *Absalom, Absalom!* published in 1936, and a slightly different one 10 years later for *The Portable Faulkner*.” (Byrd 2009)

“Literary maps record the location of places, whether real or imaginary, associated with authors and their works. They may present places associated with a literary tradition, an individual author or a specific work. Some maps highlight an entire country’s literary heritage; others feature authors identified with a particular city, state, region or country. Maps can feature real places connected with an individual author, literary character or book, such as those featuring Jane Austen’s England, the London of Sherlock Holmes or the settings in Herman Melville’s *Moby Dick*. Or they may show wholly imaginary landscapes such as Oz, Middle Earth or Never-Neverland.” (Hopkins 1999) I *Gulliver’s Travels* (1726) plasserte Jonathan

Swift de fantastiske øyene sine (hesteriket osv.) på områder som var hvite flekker på kartet i hans samtid.

“[A] desire for verisimilitude undoubtedly led Jonathan Swift to include five quite plausible maps in *Gulliver’s Travels* (1726), including one that tacked the fictitious land of Brobdingnag on to the actual coast of northern California. These are maps to persuade readers of what mere, unreliable text has already described: This story is true. It happened here.” (Byrd 2009)

I romanen *Moby Dick* (1851) av Herman Melville sier fortelleren om en av hvalfangerne som seiler på alle verdens hav: “Queequeg was a native of Rokovoko, an island far away to the West and South. It is not down in any map; true places never are.” (kap. 12)

“In the opening pages of Henry Rider Haggard’s bestselling novel *King Solomon’s Mines* [1885], we discover a map. The map, we are told, is a copy of one that leads three white Englishmen to the diamond mines of Kukuanaland somewhere in southern Africa [...] The original map was drawn in 1590 by a Portuguese trader, Jose da Silvestre, while he was dying of hunger on the “nipple” of a mountain named Sheba’s Breasts. Traced on a remnant of yellow linen torn from his clothing and inscribed with a “cleft bone” in his own blood, da Silvestre’s map promises to reveal the wealth of Solomon’s treasure chamber, but carries with it the obligatory charge of first killing the black “witch-mother,” Gagool. In this way, Haggard’s map assembles in miniature three of the governing themes of Western imperialism: the transmission of white, male power through control of colonized women; the emergence of a new global order of cultural knowledge; and the imperial command of commodity capital – three of the circulating themes of this book. [...] On the one hand, it is a rough sketch of the ground the white men must cross in order to secure the riches of the diamond mines. On the other hand, if the map is inverted, it reveals at once the diagram of a female body. [...] At the center of the map lie the two mountain peaks called Sheba’s Breasts – from which mountain ranges stretch to either side as handless arms. [...] Haggard’s map abstracts the female body as a geometry of sexuality held captive under the technology of imperial form.” (Anne McClintock i [https://selforganizedseminar.files.wordpress.com/2011/07/mcclintock\\_imperial-leather.pdf](https://selforganizedseminar.files.wordpress.com/2011/07/mcclintock_imperial-leather.pdf); lesedato 29.05.17)

Den franske forfatteren George Sands roman *Mesterblåserne* (1853) ble publisert i en pocketutgave i 1980 der det på slutten av boka var et kart som viste hvor romanens vandring foregår. Tre franskmenn fra dette området bestemte seg for å reise den samme veien, og skrev deretter i et tidsskrift om opplevelsen. Denne skildringen inspirerte en gruppe musikere til å foreta den samme reisen og spille sekkepipe underveis, kledt i kostymer og med esler (Bonniot 2017 s. 175). Siden har hundrevis av turister foretatt den samme reisen med romanen som guide (Bonniot 2017 s. 176). I 2003 var det 150 år siden romanutgivelsen, og året etter 200-årsmerke for Sands fødsel i 1804, og da ble reisen enda mer populær. En

forening kalt “I fotsporene til mesterblåserne” arrangerer årlig en reise langs ruta der sekkepipespillere og fortellere deltar, og foreningen har også publisert to guidebøker og tilrettelagt en nettside og en mobil-app.

Litterært kart forekommer også i barne- og ungdomslitteratur for å visualisere på en oversiktlig måte det stedet der handlingen eller viktige deler av handlingen finner sted. Et eksempel er Robert Louis Stevensons *Treasure Island* (1883), som inneholdt et kart over øya (tegnet på nytt etter at forfatterens originaltegning forsvant hos forlaget). I det selvbiografiske essayet “My First Book” skriver Stevenson at det første kartet han tegnet, før boka var skrevet, “contained harbours that pleased me like sonnets”. Stevenson var dessuten klar over at kartet hjalp han til å unngå blundere som å la sola gå ned i øst.

Stevensons “bad health drove him farther north, to a retreat at Braemar. And there, as an escape from the Highland rain, he passed a great deal of time indoors as friendly companion to a local schoolboy, home for the holidays, who had a passion, not for literature, but for watercolors. Some days the two of them would spend whole afternoons standing side by side painting together. Soon enough, doubtless in a fit of jealousy, the Muse of Fiction looked down and took a hand. “On one of these occasions,” Stevenson recorded in the most charming possible understatement, “I made the map of an island.” ” (Byrd 2009)

“The chart of Treasure Island in Robert Louis Stevenson’s novel by the same title pays tribute to the unique power of maps to inspire the imagination. [...] In the appendix to *Treasure Island* Stevenson explains that the map does not illustrate the novel, rather, it is the novel that grew out of the map: “The shape of [the island] took my fancy beyond expression; it contained harbours that pleased me like sonnets; and with the unconsciousness of the predestined, I ticketed my performance ‘Treasure Island’ [...] Somewhat in this way, as I pored upon my map of ‘Treasure Island,’ the future characters of the book began to appear there visibly among imaginary woods. [...]. The next thing I knew, I had some paper before me and was writing a list of chapters.” Stevenson praises the map for protecting him from embarrassing inconsistencies during the writing of the novel – such as making the sun set in the east – but the role of the map in the creative process extends far beyond the preservation of coherence: “The tale has a root [in the map], it grows in that soil; it has a spine of its own behind the words”. ” (Kindt og Müller 2003 s. 341-342)

Om *Treasure Island*-kartet skriver en kartekspert: “A close look at the map reveals indicators of scientific precision: the scale at the top, notations of the water’s depth, and the spectacularly elaborated compass rose. But the scale is flanked by mermaids, and while the map includes practical information (“strong tide here,” “foul ground”), all of it, including the scale and compass rose, is useless, as a note at the bottom tells us the “latitude and longitude [have been] struck out by Jim Hawkins.” The document is a “facsimile” of a fictitious map edited by a fictitious

character. But rather than pushing us violently away, the multiple frames around the map create a space between the world of the reader and the world of the novel – a space precisely the size of a boy’s imagination.” (Turchi 2004 s. 218)

“And we have further amplification in the text of *Treasure Island* itself, for the boy Jim Hawkins is clearly a version of Stevenson himself, and his thought processes are exactly like those of his author. In the story, as in real life, the map simply appears one day, full-blown, like Athena springing from Zeus’s head: Jim opens an old sea-chest – and there the island is, depicted complete “with latitude and longitude, sounds, names of hills, and bays, and inlets. … It was about nine miles long and five across, shaped, you might say, like a fat dragon standing up.” As Jim broods over the map, he too begins to populate it with men and creatures: “Sitting by the fire in the housekeeper’s room, I approached that island, in my fancy, from every possible direction; I explored every acre of its surface; I climbed a thousand times to that tall hill they call the Spyglass, and from the top enjoyed the most wonderful and changing prospects. Sometimes the isle was thick with savages with whom we fought; sometimes full of dangerous animals that hunted us.” ”  
(Byrd 2009)

Jane Austens roman *Emma* (1815) rommer ifølge Margaret Oliphant en “perfect piece of village geography [...] Highbury, with Ford’s shop in the High Street, and Miss Bates’s rooms opposite … with windows from which you can see all that is going on. … And the vicarage lane at one end of the town, . . . where the young vicar from his study can see the good ladies passing. … Nothing could be more easy than to make a map of it, with indications where the London road strikes off, and by which turning Frank Churchill, on his tired horse, will come from Richmond. We know it as well as if we had lived there all our lives, and visited Miss Bates every day” (sitert fra <http://assets.press.princeton.edu/chapters/i6989.pdf>; lesetdato 29.03.19).

Den nederlandsk-britiske designeren, antikvitetssamleren og forfatteren Thomas Hope skrev en orientalsk “blockbuster novel” kalt *Anastasius* (1818) “that Byron said made him weep, because he had not written it himself” (R. Christiansen 1988 s. 195). Hovedpersonen reiser gjennom muslimske land, og i senere utgaver av romanen var det inkludert et kart som viser reiseruta. “The early editions of Arthur Ransome’s *Swallows and Amazons* (first published in 1930) carry a Stephen Spurrier endpaper map that had much to do with attracting its first readers. In it (all green and blue and black) a Lancashire lake is transformed into a wild surmise at the end of the known world, surrounded by forests and great mountains. Native settlements dot its shore, an octopus can be seen lurking in the lagoon, a stately galleon runs before the breath of the South Wind, a whale spouts among the islands, [...]. Ransome was a powerfully original writer for children, but he worked in a well-established tradition that almost dictated that he provide maps for his books.” (Harmon 2004 s. 150)

“[F]or his Red Planet stories, Edgar Rice Burroughs drew maps that showed cities and canals on Mars” (Byrd 2009). “Burroughs’ *A Princess of Mars* [1911] is an early example of a Red Planet depiction in science fiction, and also a trailblazing speculative landscape imaginary. As the first novel in the sprawling Barsoom cycle charting the adventures of the earthling John Carter and members of his family on Mars, it depicts the distant planet as not so much a space of utopia, but rather as an ideal setting for adventure and romance. [...] These urban cityscape fragments paradoxically mix two-time planes; the medieval past and far future of our own Earth projected onto the Martian planetscape. Its cityscape acts as a map that guides the hero through space and time, and this map comes to life through the history of the planet, as it is related to Carter by the Martian princess.” (Sofiya Filonenko i [https://www.revistahelice.com/revista\\_textos/n\\_33/Helice-33-Reflexiones-Filonenko-MarsGeopolitics.pdf](https://www.revistahelice.com/revista_textos/n_33/Helice-33-Reflexiones-Filonenko-MarsGeopolitics.pdf); lesedato 12.06.24)

“One of the largest [imaginary] worlds of its day, James Branch Cabell’s *Biography of Manuel* series (launched with *Jurgen, A Comedy of Justice* (1919), although earlier works were later rewritten and incorporated retrospectively into the series) ran for 18 volumes and spanned seven centuries, with a wide variety of imaginary lands worked into his world, the center of which is Poictesme, an imaginary province of France. Among these books is *The Lineage of Lichfield* (1922), a genealogy of the series’ characters that shows how they are interrelated. [...] E. R. Eddison’s books, which had maps, timelines, lists of “Dramatis Personae”, and genealogical tables to which readers could refer.” (Wolf 2012 s. 127)

“In preparation for the writing of a series of five novels set in the fictional midwestern state of Winnemac [...] Sinclair Lewis drew detailed maps of the state and its capital, Zenith, in order to maintain geographic consistency throughout the novels. The 18 existing maps depict story locations at different scales, from floor plans of buildings, to city maps, to a map of the state of Winnemac. Drawn in the summer of 1921 while he was preparing to write *Babbitt* (1922), the maps were never published and were only discovered in 1961, 10 years after Lewis’ death.” (Wolf 2012 s. 127)

“During the twentieth century, more ancillary materials also appeared in the imaginary worlds of children’s literature, particularly maps, like those of A. A. Milne’s Hundred Acre Wood in his *Winnie-the-Pooh* stories, E. A. Wyke-Smith’s detailed map showing where all the various adventures took place in *The Marvelous Land of Snergs* (1927), and C. S. Lewis’ maps of Narnia and surrounding lands. Occasionally such materials could be quite elaborate; for their Railway series of books, begun with *The Three Railway Engines* (1945) and known for Thomas the Tank Engine, Reverend Wilbert Awdry and his brother George worked out the geography, history, industry, and language of their Island of Sodor; and these ancillary materials were later published in a separate book, *The Island of Sodor: Its People, History and Railways* (1987). One interesting use of a map in a

children's book appears in *365 Bedtime Stories* (1955) by Nan Gilbert (Mildred Gilbertson), a collection of 365 single-page stories, each with an illustration or two. All the stories revolve around the neighborhood of Trufflescootems Boulevard, otherwise known as What-A-Jolly Street, and the 22 children and their families and pets that live there. The book's endpapers provide a map of the street, with eight family homes, Mrs. Apricot's house, Mr. Gay's Store, and the School. Details that can be seen around the houses, like the creek, doghouse, and pony shed, appear in the stories, which all follow the map consistently" (Wolf 2012 s. 129-130).

Et norsk eksempel er Sverre D. Husebyes *Liv i sommerleiren* (1930, nytt opplag i 1956), der det på s. 10 er en tegning over et lite geografisk område (der sommerleiren er) og skjematisk oversikt over rommene i en bygning.

"Through the 1940s Dell Books [i New York] built a highly successful line of paperback novels by incorporation maps on the books' back covers. The "mapbacks" were works of genre fiction – in mystery, romance, Western, and science fiction categories – and featured a map or diagram that depicted a central location from each plot line." (Harmon 2004 s. 167) Det ble i årene ca. 1941-52 tegnet 552 kart til bokserien. Blant bøkene var Dorothy Cameron Disneys *The Strawstack Murders* (1939), A. B. Cunninghams *Death Haunts the Dark Lane* (1948) og *Suspence Stories* (1949; utvalgt av Alfred Hitchcock).

I den franske forfatteren Michel Butors roman *Tidens labyrinth* (1956) tilbringer hovedpersonen Jacques Revel et år i den engelske byen Bleston. I begynnelsen av boka er det et kart over den imaginære, men realistiske byen Bleston, med dens boligblokker, kontorer, restauranter, kirker, parker, teatre osv. (I den engelske oversettelsen med tittelen *Passing Time*, 1960, er kartet på s. 2.) "The French narrator of *Passing Time*, fulfilling a year's term as translator for a British firm, largely detested his time in Manchester, which Butor called Bleston. The entire book is a labyrinth of streets and time. The book opens with a map [...] representing the narrator's attempt to mark the major locations of his year in limbo, while every diary entry contains precise walking or bus-line directions for the day's activities." (<https://sebald.wordpress.com/2007/08/10/literary-cities-manchester/>; lesedato 26.08.19)

Butors kart "represents Bleston, a fictional English city, inspired by Manchester where Butor spent two years as a lecturer in 1951-1953. Perfectly mundane at the first glance, analog to these city plans of the tourist guides of the time, it seems to have the function to help the reader to follow the action of the book, as the maps published in some adventure or detective novels. The places of fiction are here: the station where Jacques Revel, the narrator, arrives at the beginning, both the housings he had, the Matthews and Sons building where he worked and all the other places mentioned in the novel. But the strangeness of the map appears as soon as one looks closer to it." (<https://spacefiction.wordpress.com/2016/08/29/michel-butor-la-carte-de-lemploi-du-temps-the-map-of-passing-time/>; lesedato 26.08.19)

Blant de merkelige detaljene er at det hotellet der Jacques bodde de første ukene, er plassert helt isolert fra resten av byen. Og det er tegnet tre jernbanestasjoner like ved hverandre. Kartet ikke bare viser/opplyser, men forvirrer. Kan kan dreie seg om et kart som det fortelles i romanen at blir mistet og deretter brent?

Et litterært kart kan også være en oversikt over hvilke landskap som er beskrevet i forskjellige litterære verk. At Knut Faldbakken med “sin politihelt Jonfinn Valmann har [...] satt området rundt Mjøsa på det norske, kriminallitterære kartet” (*Dagbladet* 12. oktober 2008 s. 41) innebærer at krim i prinsippet skal/bør dekke hele landet geografisk.

En 55 år gammel selger fortalte om sin opplevelse av krimbøker: “Av og til har det hendt meg at jeg leter rundt på stedet som om jeg kjente det. Det har hendt at jeg nesten har oppfunnet et hus, en hage ved siden av, noe som forfatteren har beskrevet og som ligner et sted jeg har sett, om så bare én gang” (sitert fra Montes, Talviste og Lepsoo 2007 s. 162).

Den amerikanske forfatteren Ed McBain (pseudonym for Evan Hunter) skapte den fiktive byen Isola, der hans krimromanserie *87th Precinct* foregår. “In 1978 a Swedish journalist wrote to Evan Hunter asking for an 87th precinct map. Thirty-two novels had been published so far – all of them translated into Swedish. The readers’ interest in the series was reaching its peak and the journalist planned to write an illustrated article on Isola for the Swedish daily paper Expressen. [...] Evan Hunter’s reply [...]: December 11, 1978. Dear Mr. Karlsson: I’m sorry I wasn’t able to help you with a map of the Eighty-Seventh Precinct, but perhaps the following information will help. If your artist will take a map of New York City and its suburbs, he can perhaps link up the following equivalents:

Calm’s Point is Brooklyn  
Riverhead is The Bronx  
Isola is Manhattan  
Diamondback is Harlem  
Smoke Rise is Riverdale  
Hillside is Washington Heights  
Majesta is Queens  
Bethtown is Staten Island  
Landis Avenue is Lenox Avenue  
St. Sebastian Avenue is St. Nicholas Avenue  
Hall Avenue is Fifth Avenue  
Jeffersson Avenue is Madison Avenue  
The River Dix is the East River  
The River Harb is the Hudson River  
The Diamondback River is the Harlem River  
Buenavista Hospital is Bellevue  
Dover Plains Avenue is White Plains Avenue

Grover Park is Central Park  
Grover Avenue is Central Park West  
[...]" (<http://www.edmcbain.com/forum/>; lesedato 05.01.15).

Alberto Manguel og Gianni Guadalupis *Dictionary of Imaginary Places* er et litterært kartverk som (fra 1980 og framover) har vokst til over 700 sider og viser både landskaper og gjenstander fra fiksjonsbøker. Forfatterne oppfordrer lesere til å sende dem tips til hvilken litteratur som bør ha en landskapstegning i deres kartverk. Manguel og Guadalupi ønsket å lage en fiksjonens reiseguidebok, en "Baedecker or traveller's guide to some of the places of literature" (ifølge deres forord, s. ix). De skriver også: "We would take for granted that fiction was fact, and treat the chosen texts as seriously as one treats the reports of an explorer or chronicler, using only the information provided in the original source, with no "inventions" on our part." (Manguel og Guadalupi 1980 s. ix) *Dictionary of Imaginary Places* har altså kartografiske gjengivelser etter litterære beskrivelser. I deres verk kan en studere kart over Thomas Mores øy Utopia (med dens 54 byer), få oversikter over mange av øylene som Gulliver besøker, se Robinson Crusoes øy ovenfra, og tilsvarende med Bunyans pilgrims landskap, Tolkiens Middle-Earth, C. S. Lewis' Narnia, L. Frank Baums drømmeland Oz, Barries Never-Never Land, Jansons Mummidal, Tarzan-landskaper fra Edgar Rice Burroughs bøker, osv. Delvis er kartene bedre kart enn det de skjønnlitterære forfatterne selv måtte ha lagd, noe som viser at litterær kartografi kan forbedres gjennom ny teknologi på linje med det vanlig kartografi kan.

"In the *Dictionary of Imaginary Places*, Alberto Manguel and Gianni Guadalupi reveal themselves to be compulsive map-makers. Their book consists of detailed ethnographic and geographic descriptions of over 1200 lands and islands invented by storytellers. [...] In their cartographic euphoria, Manguel and Guadalupi not only provide maps for mapless texts (*Alice in Wonderland*, *Robinson Crusoe*), they go as far as offering new, technically more perfect versions of classic literary maps, such as the chart drawn by Robert Louis Stevenson for *Treasure Island* or the geographic illustrations that appear in the original edition of *Gulliver's Travels*. In so doing they suggest that the mapping of fictional worlds can be constantly improved by new technologies, as is the case with the mapping of the real world. [...] the scholarly game played by Manguel and Guadalupi, a game that regards literary authors as explorers of a world still partially unknown, and their fictional creations as newly discovered territories in real geography." (Kindt og Müller 2003 s. 344-345)

"Readers who have thoroughly explored the realms of Tolkien and Ursula K. Le Guin will be able to refresh their memories and perhaps compare those forests and hills, cities and islands with the landscapes that have risen in other imaginations. To help in these excursions, we have included both maps and illustrations." (Manguel og Guadalupi 1980 s. xii)

Manguel og Guadalupis bok har et kart over Robinson Crusoes øy med bl.a. disse tekstforklaringene: “The interior is hilly, divided by a fertile valley. There are several fine beaches and coves, and the mouth of a small river makes a good port in the north-east. [...] Crusoe planted barley, corn and rice which now supplement the indigenous species on the island: thorny fir-trees, iron-trees, tobacco, aloes, sugar-cane, melons, grapes, citrus and cocoa-trees. [...] To the south is Friday’s Beach, where Crusoe first saw a human footprint” (Manguel og Guadalupi 1980 s. 148). Det finnes også et annet kart som gjelder romanen: Defoe “included a map of the world in the fourth edition of *Robinson Crusoe* (it was published nine times in 1719), with dotted lines inked in by the novelist himself to show where Crusoe had voyaged.” (Byrd 2009)

“As a work of reference our dictionary is necessarily incomplete and other travellers will certainly have explored many realms unknown to us. We take this opportunity to ask our readers to inform us of any suitable places that have escaped our notice. With their help we hope to prepare a supplement or revised edition of this book, thereby including omissions from the past and newcomers from the future, thereby turning the reader into author, the traveller into chronicler. [...] Since its publication in 1981, readers have kindly pointed out the many places not included. Some fell outside the limitations we set out in our foreword (no heavens or hells, no places in the future, none outside the planet Earth, no pseudonymous places such as Wessex or Manawaka); some did not arouse our curiosity; a few we were unable to track down. But in many cases the suggestions were useful and instructive, and we are profoundly grateful to our readers for their collaboration. There are still, of course, many gaps; the imaginary world keeps growing, and countless continents of the mind are born between book covers every year. “We carry within us the wonders we seek without us,” said the wise Sir Thomas Browne.” (Manguel og Guadalupi 1980 s. xii og xiv)

I bøker som Franco Morettis *Atlas of the European novel 1800-1900*, Malcolm Bradburys *The Atlas of literature* og ikke minst Martha Hopkins og Michael Buschers *Language of the Land: The Library of Congress Book of Literary Maps* finnes det tallrike litterære kart som kan inspirere til lesing og være en visuell inngangsport til det tekstlige univers. Grafiske kart kan gi god hjelp til leseren, som får mindre kognitivt bal med å danne seg inntrykk av størrelse, plassering og lignende i den fiktive verden (særlig i underlige verdener som hos Dante Alighieri og Terry Pratchett). Mange science fiction-bøker inneholder mye litterært-visuelt som kan friste leseren til å tegne kart.

Den russisk-amerikanske forfatteren Vladimir Nabokov “could not separate the act of reading from the act of drawing. His private notebooks sketch whatever is sketchable in a literary text: the exact layout of the room of Gregor Samsa in Kafka’s *Die Verwandlung*, the wanderings of Leopold Bloom and Stephen Daedalus in the streets of Dublin in James Joyce’s *Ulysses*, and the location of the

novels of Jane Austen and Charles Dickens on the map of England.” (Kindt og Müller 2003 s. 342)

“From the Renaissance on, the work of Dante has inspired a rich tradition of literary cartography. When these maps are included in the text itself, as is the case with the Oxford edition of the *Divine Comedy*, they become for the reader authoritative guides to the textual world” (Kindt og Müller 2003 s. 340).

Utstillingen “Landmarks: Maps as Literary Illustration” i 2018 (kuratert av Peter X. Accardo) “showcases sixty literary maps that bring to life such imagined places as More’s Utopia and Pooh’s Hundred Acre Wood. [...] Professor Wogglebug’s Map of the Marvelous Land of Oz, attributed to L. Frank Baum. From: L. Frank Baum, *Tik-Tok of Oz* (Chicago, 1914). “This first printed map of the Marvelous Land of Oz presents its four counties in their official colors, but reverses the position of Munchkin and Winkie Counties. The inconsistency is also reflected by the map’s compass points, where East unusually is to the West, and West is to the East.” [...] A double-page copperplate map of a Portion of the Kingdom of Spain by Tomas Lopez. From: Miguel de Cervantes Saavedra, *El Ingenioso Hildalgo Don Quixote de la Mancha* (Madrid, 1780). “Their route is delineated in red; the numbers added along the way are keyed to thirty-five episodes listed in an elegant cartouche surmounted by loyal Panza and Quixote’s empty suit of armor.” [...] Fold-out, hand-colored “Carte de Tendre,” attributed to François Chauveau. From: Madeleine de Scudéry, *Clélie, histoire romaine* (Paris, 1654). “Multiple suitors cause the novel’s heroine Clélie to create a Map of Love, originally conceived by de Scudéry as a society salon game. Three paths to spiritual love emanate from the city of New Friendship, leading in the west to Recognition, in the north to Esteem, and in the east to Inclination.” ” (Rebecca Rego Barry i [https://www.finebooksmagazine.com/fine\\_books\\_blog/2018/01/book-a-trip-to-see-literary-maps.phtml](https://www.finebooksmagazine.com/fine_books_blog/2018/01/book-a-trip-to-see-literary-maps.phtml); lesedato 19.07.18)

“Many literary maps were created for use in the classroom [...] Included are many important works of literature and their authors as well as small illustrations of characters from these stories. Other information that is included are authors’ birthplaces, the supposed location where writer Ambrose Bierce went missing, and several historically significant locations. [...] Some of these works are tales of folklore or famous songs and do not include an author, such as Paul Bunyan and “The Arkansas Traveler” (the state song of Arkansas during the mid-twentieth century). [...] The accompanying article that appears on the reverse of the map provides more detailed information on the authors and works included categorized by region. [...] many categories, such as “The Civil War in Literature,” “The American Revolutionary War in Literature,” and “Revival of Arthurian Legends.” [...] Novels that take place over multiple locations, such as *Grapes of Wrath* are indicated with a dotted line that maps the itinerary of the story. It also includes the birthplaces and homes of several important writers.” (<https://www.lib.umich.edu/online-exhibits/exhibits/show/litmaps/us/uslit>; lesedato 19.07.18)

I innledningen til boka *Kart i barnelitteraturen* (2015) skriver Nina Goga at hun er opptatt av “*det paratekstuelle perspektiv, det kartografiske perspektiv og det kronotopiske perspektiv*. Det paratekstuelle perspektivet dreier seg om kartenes plassering i bøkene. Det kartografiske perspektivet dreier seg om å se de mange ulike barnelitterære kartene i sammenheng med kunnskap om hvordan kart over menneskets omgivelser har utviklet seg – både geoteknisk og kulturhistorisk. Det kronotopiske perspektivet omhandler ulike måter det gjensidige forholdet mellom tid og rom håndteres litterært og visuelt på i eksempelmaterialet. [...] Gjennom analyser og klassifisering av funn bestemmer Bakhtin de viktigste kronotopene til å være veiens, møtets, torgets, terskelens og idyllens kronotop. Han finner at disse gjør seg gjeldende med ulik styrke i ulike sjanger og til ulike tider i romanens historie. For studiet av kart i barnelitteraturen er alle de ulike kronotopene av interesse. Kart i fantasy for barn og unge kan for eksempel diskuteres mot Bakhtins karakteristikk av forholdet mellom tid og rom i det han kaller eventyrtiden. Eventyrtiden, slik Bakhtin studerer den i ulike tiders sjanger (den greske antikkens romaner, antikkens eventyr- og hverdagsromaner samt ridderromanen), tilhører den fremmede verden.” (her sitert fra [http://www.portalforlag.no/filer/dokumentarkiv/20150904\\_innledning.pdf](http://www.portalforlag.no/filer/dokumentarkiv/20150904_innledning.pdf); lesedato 07.01.15)

“På barnelitteraturens kart avbildes både fiktive, mytiske og faktiske steder. Kartene kan ha likhetstrekk med middelalderens poetiske og ofte uproporsjonale kart samt med moderne og mer matematisk korrekte topografiske kart. Noen er utstyrt med etablerte kartografiske symboler – som kompassrosor, kartusjer, målestokk og lengde- og breddegrader. Andre grenser mot prospekter eller landskapsbilder. Kart med rutenett og målestokk kan gi inntrykk av et regulert og kontrollert landskap, mens kart der dette mangler, kan skape inntrykk av et uregulert og uavgrenset landskap. Å studere hvordan den historisk og kulturelt etablerte kartografiens danner grunnlag for, men også utforskes og utfordres i de mange barnelitterære kartene, er viktig fordi dette perspektivet ofte ikke dokumenteres med henvisning til kartografiske studier i den relativt sparsomme forskningen på barnelitterære kart, og fordi man dermed risikerer å overse hvordan ikke bare de barnelitterære kartene, men også barnelitteraturens topografi samt steds- og tidsforståelse er innskrevet i et større kulturhistorisk landskap.” (Nina Goga sitert fra [http://www.portalforlag.no/filer/dokumentarkiv/20150904\\_innledning.pdf](http://www.portalforlag.no/filer/dokumentarkiv/20150904_innledning.pdf); lesedato 07.01.15)

“Kartene i for eksempel Tove Janssons Mummi-bøker er rike på mange tradisjonelle kartografiske element: kompassrose, fjellformasjoner, kystlinje, mytiske figurer og eksotisk vegetasjon. Det første kartet over Mummidalen finner vi i *Trollkarlens hatt* (1948). Andre kart over dalen finnes i *Trollvinter* (1957) og *Sent i november* (1970). I *Trollvinter* er dalen dekket av snø og derfor bare delvis synlig, og kartet i *Sent i november* er et kystkart. Det mytologiske og poetiske i Janssons kart kan blant annet spores i sjødyret som opptrer mellom Hattifnattarnas ø og kysten av Mummidalen, men selvsagt også i alle de små krypene som finnes

avbildet på fastlandet. Kartet over Mummidalen i *Trollkarlens hatt* viser et kupert landskap med fjell og knauser, en dalbunn, en kystlinje med både strand og klipper samt en elv som går fra øst til vest og deler kartet på midten. Slike detaljer er framtredende også i mange eldre kart, og dette skyldes at de er markante landemerker og ledetråder.” (Nina Goga sitert fra [http://www.portalforlag.no/filer/dokumentarkiv/20150904\\_innledning.pdf](http://www.portalforlag.no/filer/dokumentarkiv/20150904_innledning.pdf); lesedato 06.01.15)

“Mange barndomsminner handler om barns møter med kart i barnebøker og om hvordan man som barn følte fingeren langs ulike linjer i det avtegnede landskapet mens man vekslet mellom kartet og fortellingen. Slik erindringer vitner ikke bare om barns avgjørende møter med litteratur, men også om personlige stedsopplevelser. I barnelitteraturens kart gjenkjenner eller skaper vi våre egne lokale geografier. At barn ofte fascineres av kart, kan være én av grunnene til at det finnes kart i mange bøker for barn og unge. Men har kartene i barnelitteraturen også andre funksjoner? Kan det være at kart i barne- og ungdomsbøker utvikler barn og unge som leser, og hva slags leser og lesning er det kartene kan bidra til å utvikle? Gjennom nærlæsninger av kart i bildebøker, realistiske barnebøker, reisegaider, krim og fantasy legger denne boken [Gogas *Kart i barnelitteraturen*] fram forslag til svar på disse spørsmålene. Den tar utgangspunkt i et utvalg kart i nyere nordisk barne- og ungdomslitteratur og har avstikkere til både eldre og ikke-nordisk barne- og ungdomslitteratur. Boken er skrevet for alle som forsker på og arbeider med barne og ungdomslitteratur, men også for andre som ellers måtte være interessert i kart og litteratur.” (<http://portalforlag.no/produkt.php?id=185>; lesedato 07.01.15)

I 1904 publiserte William Sharp verket *Literary Geography*, der han blant annet plasserte Walter Scotts romaner på et kart over Skottland (Bittner 2017 s. 21). Boka består av “a series of articles published in Pall Mall magazine, a sort of gossip literary map of British literature, mostly of the 19th century, with illustrations after photographs, and the occasional drawing” ([https://www.maggs.com/literary-geography\\_228964.htm](https://www.maggs.com/literary-geography_228964.htm); lesedato 16.03.23).

I den britiske forfatteren Mark Haddons roman *The Curious Incident of the Dog in the Night-Time* (2003) “Christopher, the autodiegetic narrator, employs a whole range of different semiotic modes. He regularly inserts artifacts in his narration that he has mostly created by himself. Among them are astronomic diagrams to represent the Milky Way that he observes or to illustrate the speed of light (10, 15); street plans of his neighborhood or ground plans and all sorts of maps (35, 87, 92, 188-89)” (Wolfgang Hallet i <https://www.jstor.org/stable/pdf/j.ctt1d9nkdg.11.pdf>; lesedato 03.12.23).

Den historiske romanen *Pestnetter* (på norsk 2023) av den tyrkiske forfatteren Orhan Pamuk foregår i Det osmanske riket i 1901. “Øya prinsessen trår i land på sammen med sin nye ektemann – en karantenelege utsendt fra Istanbul for å håndtere utbruddet – er skildret med historikerens pedantiske kanselliskrift og orientalistens fargesterke penselstrøk i likt monn. Boken er utstyrt med et kart over

øya, som fungerer som en stadfestelse av øyas geografiske virkelighet, men også det stikk motsatte: et hint til forløpere i fabelprosatradisjonen, eksempelvis Sir Thomas Mores *Utopia* og Jonathan Swifts *Gullivers reiser*, som også indikerte sine ambisjoner ved å henvise til kartets alltid tvetydige stilling mellom virkelighet og metafor.” (Frode J. Riopelle i *Morgenbladet* 23.–29. juni 2023 s. 50)

Anders Engberg-Pedersen, Tom Conley m.fl. ga i 2017 ut boka *Literature and Cartography: Theories, Histories, Genres*, som viser sammenhenger mellom “texts and maps, and the mappability of literature, examined from Homer to Houellebecq. Literary authors have frequently called on elements of cartography to ground fictional space, to visualize sites, and to help readers get their bearings in the imaginative world of the text. Today, the convergence of digital mapping and globalization has spurred a cartographic turn in literature. This book gathers leading scholars to consider the relationship of literature and cartography. [...] The literary map is not merely an illustrative guide but represents a set of relations and tensions that raise questions about representation, fiction, and space. Is literature even mappable? In exploring the cartographic components of literature, the contributors have not only brought literary theory to bear on the map but have also enriched the vocabulary and perspectives of literary studies with cartographic terms. After establishing the theoretical and methodological terrain, they trace important developments in the history of literary cartography, considering topics that include Homer and Joyce, Goethe and the representation of nature, and African cartographies. Finally, they consider cartographic genres that reveal the broader connections between texts and maps, discussing literary map genres in American literature and the coexistence of image and text in early maps. When cartographic aspirations outstripped factual knowledge, mapmakers turned to textual fictions.” (<https://mitpress.mit.edu/books/literature-and-cartography>; lesedato 21.08.18)

“It all starts with the supposedly simple questions: Where is literature set and why there? Europe offers an abundant wealth of fictionalised landscapes and cities. The nascent research area of literary geography / literary cartography aims at visibly rendering such complex overlays of real and fictional geographies. Against this background [...] an interactive prototype of a “Literary Atlas of Europe” is currently under development at the Institute of Cartography and Geoinformation, ETH Zurich.” (<http://www.literaturatlas.eu/en/page/2/>; lesedato 30.04.15)

“Mapping literary spaces is an interdisciplinary challenge for both literary theory and cartographic realisation. The inherent properties of textual space compared to real-world geospace are introduced and discussed in relation to build a data model for the on-going project, ‘Literary Atlas of Europe’. Spatial descriptions in fiction are often vague, transformed or hardly locatable within the real-world geospace which serves as basis for the analysis and visualisation. To reflect the fictional world, additional attributes and composed geometries are required. To solve the problem, an attributed spatial data model was developed to meet the requirements for a comparative, flexible study of literary spaces with numerous thematical questions. Using this model, spatial data of fictional texts were classified into

settings, zones of actions, projected spaces, routes and marker. To emphasise the complexity of the model, the internal structure and diversity are illustrated with the examples of the spatial objects setting and route.” (<http://www.literaturatlas.eu/en/2013/01/16/datenmodellierung-unpraziser-geodaten-fur-den-literarischen-atlas-europas/>; lesedato 30.04.15)

Litterære kart kan brukes som reiseguider. “The decade’s most exciting American maps came from the Aaron Blake Co. of Los Angeles. From the mid- to late 1980s, the company published 12 literary maps related to the favorite books and authors of their producers, the husband-and-wife team of Molly Maguire and Aaron Silverman. The couple began with an interest in Raymond Chandler. Driving around Los Angeles looking for sites mentioned in his work, they found that many still existed, little changed from when Chandler described them. The result was The Raymond Chandler Mystery Map of Los Angeles (1986), which, unlike many literary maps, could be used to tour sites mentioned in the author’s works.” (Hopkins 1999)

Det er lange tradisjoner for å lage kart basert på skjønnlitterære beskrivelser og med forfatterportretter innplassert i kart over faktisk eksisterende geografi. Hvorfor har slike kart blitt lagd og verdsatt? Amerikaneren Martha Hopkins antyder et svar: “Furthermore, as the spread of identical fast-food chains and shopping malls have made the United States and the rest of the world more uniform, people have experienced a counterbalancing desire to celebrate those things that make one place and one group different from another. Therefore, a sense of place, of which literary maps form a part, has assumed new importance. Celebration of place is also a form of patriotism and taking pride in one’s roots. The great number of maps of U.S. states and regions featured in the Library of Congress collections reflect the pride of residents of various states in their cultural heritage, as well as the regionalism that has long been a predominant feature of American literature. [...] because regional pride plays a major force in the creation of literary maps, the line between the literary and the historical is often amorphous: a number of the maps include historical places and figures, as well as representations of state seals, flags, flowers, birds, the state capitol building and historic monuments.” (Hopkins 1999)

Litterære kart kan være gamle: “Whatever the reason, most of the Library’s [dvs. Library of Congress] maps that predate the 1920s are loose sheets originally bound in books, for example, the 1705 *Carte du Voyage d’ Année* [*Kart over Aeneas’ reise*], which depicts the adventures of Aeneas as told in Virgil’s Aenead. Exceptions are the ambitious 1878 *Philological and Historical Chart*, an example of the Victorian love of classification that attempts to trace the birth, development and progress of all world literatures in such detail as to be almost unreadable, and the visually beautiful 1908 Stratford on Avon map, which reflects the high status of Shakespeare in the English-speaking world and depicts his birthplace at the turn of the 20th century, not in the playwright’s own day.” (Hopkins 1999)

Kartene kan vise (og være produsert i) mange land og brukes i nasjonal propaganda: “Some significant maps of the 1970s and 1980s came from outside the United States. For example, the former Soviet Union's Main Administration for Geodesy and Cartography produced a large group of literary maps. This government agency mapped the literary sites of Leningrad and Moscow, as well places associated with Leo Tolstoy, Mikhail Lermontov, Alexander Pushkin and other noted pre-Soviet authors. Unlike most literary maps, these are cartographically detailed enough to be used to locate actual places. The maps are illustrated with photographs of authors, their homes and sites associated with them, as well as with other museums and monuments. Updated every few years, the maps contain a wealth of information for readers of Russian and demonstrate the former Soviet Union's support for its cultural history. The maps also show the connection of literary culture to patriotism and provide an example of the way in which literature and culture can be used for propaganda purposes.” (Hopkins 1999)

I noen tilfeller kan litterære kart være kontroversielle: “The literary map that attracted the most attention in its own time was *William Gropper's America: Its Folklore*, whose case demonstrates how literary maps can be used for political purposes. Born in poverty in New York City, Gropper (1897-1977) used art to ennable the poor, expose social injustice and satirize political opportunism. He worked for mainstream newspapers and magazines and also contributed to radical journals such as the Masses and visited the Soviet Union. Soon after World War II, Gropper's map was created for distribution abroad by U.S. government agencies as a celebration of American culture. In 1953 the map attracted the attention of Sen. Joseph McCarthy. The senator found little that was objectionable about the map itself, but he denounced Gropper's art in general as communist-directed, anti-American propaganda and asserted that the U.S. government should not promote his work. After he was attacked by McCarthy, Gropper's career suffered for a number of years.” (Hopkins 1999)

Et diskusjonstema innen “litterær geografi” er i hvilket landskap eller på hvilket sted handlingen i en litterær tekst foregikk. Et morsomt eksempel: “Er den finske byen Toija antikkens Troja? Er Neksø Naxos? Var de gamle grekerne skandinaver, og utspiller *Iliaden* og *Odysseen* seg i Østersjøen? Det påstår den italienske hobbyhistorikeren Felice Vinci, som nå har fått sin bok fra 1994 oversatt til engelsk: *The Baltic Origins of Homer's Epic Tales* er blitt møtt med mye hoderysting blant historikere. Likevel er det vanskelig ikke å la seg underholde når Vinci redegjør for hvordan geografien i Østersjøen passer bedre til Homers historier enn det Middelhavet gjør [...] I Toija har myndighetene grepet fatt i teoriene for det de er verdt, og kåret sin egen Helena, oppført skuespill, laget frimerker og reist en trehest.” (*Morgenbladet* 4.–10. januar 2008 s. 32)

“Forrige uke ble Placing Literature lansert, og det er altså en app som, med hjelp av Google Map, inviterer brukerne til å plassere litterære landemerker på virkelige steder i kart. Thoreaus Walden Pond er allerede lokalisert, det samme er

Shakespeare og Hamlets Kronborg Slott. Mange av litteraturens historiske øyeblikk er imidlertid ennå ikke satt på kartet, hvor var det for eksempel egentlig Karl Ove Knausgård møtte sin første kjæreste? Lesende menneske, internettet trenger din hjelp for å bli komplett.” (*Klassekampens* bokmagasin 29. juni 2013 s. 14)

“Join the Placing Literature community. [...] Definitive, relevant literature is able to capture the imagination of readers, take them to a place they’ve never been and enable them to empathize with characters they care about. Think about Charles Dickens’ London or Dashiell Hammett’s San Francisco. Good authors use place as a character to provide physical and emotional context to their stories. [...] No list of literary places could be complete without at least one Dickens’ reference, and here is his most vivid location. As the Artful Dodger leads Oliver to Fagin’s den in London’s Saffron Hill neighborhood, you can see, feel and smell the squalor and filth that line the street – a potent use of place in literature that eventually led to social change for the city’s poorest residents. [...] Choosing 221B Baker Street would have been the obvious choice but our users are more clever than that. Reichenbach Falls lies on the Via Alpina, a backpacking trail that traverses the Alps, and is the scene of an epic battle between Sherlock Holmes and his nemesis Professor Moriarty. As you crest the hill and catch a glimpse of the falls you can just imagine the two Victorians in hand-to-hand combat in a driving rainstorm, their silhouettes illuminated by periodic flashes of lightning.” (<https://placingliterature.wordpress.com/2016/03/03/top-10-places-in-western-literature/>; lesedato 29.03.16)

Det britiske forlaget Penguin Books har lagd en digital, utvidet versjon av amerikaneren Jack Kerouacs roman *On the Road* (1957). “The reader can navigate amongst a myriad of different materials connected to the novel from family photographs of the author, audio clips, documentary footage, reviews, and a detailed biography of Kerouac’s life, to an interactive map of the trips described in the book.” (Zita Farkas i <https://www.alluvium-journal.org/2017/05/31/book-apps-and-digital-textuality/>; lesedato 07.08.19)

“The original illustrated map of The Hundred Acre Wood [...] features in the opening pages of A. A. Milne’s Winnie-the-Pooh [...] The 1926 sketch by E. H. Shepard introduced readers to the world of Christopher Robin and his friends. [...] The map also played a starring role in the Disney film, Winnie-The-Pooh And The Honey Tree, in which it was animated as part of the movie’s opening sequence. [...] As well as depicting the book’s woodland world, the map also features Milne’s much-loved characters including Eeyore, Winnie-The-Pooh and Christopher Robin. The drawing is littered with misspelt locations, such as “nice for picnicks” and “100 aker wood”, and the illustration is signed off with the words “Drawn by me and Mr Shepard helpd”. (<https://www.bbc.com/news/uk-england-sussex-44781752>; lesedato 12.06.24) “Her om dagen ble det originale kartet over Hundremeterskogen solgt på auksjon. Pris: Litt over fem millioner kroner. Kartet ble tegnet av Christopher Robin – med hjelp fra en viss Mr. Shepard, står det på

signaturen: "Drawn by Me and Mr Shepard helpd." Hundremeterskogens Christopher Robin er selvsagt en fiktiv figur, og E. H. Shepard er kunstneren som sto bak illustrasjonene til A. A. Milnes bøker om Ole Brumm. Kartet er flott, og preget av en rekke smakfulle skrivefeil fra Christopher Robins hånd." (*Morgenbladet* 13.–19. juli 2018 s. 40)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedielexikon.no/gallery/litteraturliste.pdf>

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