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***The Writer's Map : An Atlas of Imaginary Lands* by Huw Lewis-Jones**

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The Writer's Map : An Atlas of Imaginary Lands by Huw Lewis-Jones

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(391), apparently by merely reading them, which is not a guaranteed outcome for all readers to be “friends” in a concept and agree with or like the authors or co-inherence. Despite some detracting points, the book as a whole is of scholarly value and can be useful for those interested to learn more about co-inherence and how Williams and Lewis employ this in their writings, and may lead to greater understanding of these authors. The hardcover book’s cost at \$115 could be prohibitive and not worth the price for many readers, so procuring an available copy may be best through a library or similar resource.

—Tiffany Brooke Martin



THE WRITER’S MAP: AN ATLAS OF IMAGINARY LANDS. Huw Lewis-Jones. Chicago IL: University of Chicago Press. 2018. 256 p. ISBN 9780226596631. \$40.33.

WRITERS ARE WORLD BUILDERS, whether they are setting their writings in the known world or in worlds of their own imaginations. Huw Lewis-Jones, the editor of this book, has collected essays that cover the maps of imaginary places that writers developed that were published in their books, the maps that the writers created during the writing process, and the maps that inspired their works. In the prologue, Philip Pullman shares his desire for creating a map of Razkavia, a country he created in the novel *The Tin Princess*. This, as all good prologues do, prepares us for the rest of the book. There are essays providing an overview of the history of maps in literary works in Part One: Make Believe. This section includes two essays, the first written by Huw Lewis-Jones and the second by Huw Lewis-Jones and Brian Sibley. In the first essay, Lewis-Jones speaks of his long-time love of maps, both for the ability to find your way with a map and the ability to get lost in the map. The second essay includes the suggestion that the first work of fiction containing a map was Thomas More’s *Utopia* and serves as an excellent overview of the maps connected with such works of literature as *Pilgrim’s Progress*, *The Life and Strange Surprising Adventures of Robinson Crusoe*, *The Chronicles of Narnia*, *Winnie-the-Pooh*, *The Hobbit*, and, of course, *Treasure Island*.

Part Two: Writing Maps contains essays on how authors create maps for their stories, as well as their background with maps. Cressida Cowell describes her creation of the Isle of Berk, the setting for *How to Train Your Dragon*. Robert Macfarlane writes about Robert Louis Stevenson’s *Treasure Island* and how the drawing of the map for a bored stepson inspired the writing of the novel, as well as some of the ways indigenous people create maps. Frances

Hardinge tells of Tove Jansson's Moominvalley map and how this map fostered her love of maps and the creation of the map of her Gullstruck Island. Joanne Harris exposes the genesis of her version of Yggdrasil from her love of Norse mythology. This section includes a copy of the map J.R.R. Tolkien drew of Mordor on graph paper to help him determine the distances his characters traveled on their journeys. David Mitchell reveals that although the books he has written haven't had maps in them, he draws maps in his notebook to help him as he writes. Kiran Millwood Hargrave, Piers Torday, and Helen Moss write of their need to have maps included in their novels.

Part Three: Creating Maps has essays by Miraphora Mina on her work on creating the Marauder's Map (and other items) for the Harry Potter movies, Daniel Reeve about working on the maps and calligraphy for the *Lord of the Rings* movies and *The Lion, the Witch, and the Wardrobe*, as well as other movies, and Russ Nicholson on creating the map of Abraxas for the books by Dave Morris and Jamie Thomson. Isabel Greenberg shares that when she was creating her world of Early Earth she decided that the map would have blank areas so that the readers could use their own imaginations to fill in the blanks. Roland Chambers discloses that he originally didn't like or trust maps until after he wrote a biography of Arthur Ransome and was asked by Lev Grossman to draw a map for his trilogy that starts with the novel *The Magicians*.

Part Four: Reading Maps starts with an essay by Lev Grossman discussing his love of maps, particularly maps of fictional places and its connection to his playing the game *Dungeons & Dragons*, which relies heavily on maps, usually of enclosed places such as caves. He also gives a brief history of fantasy in popular culture and its increasing popularity. Sandi Toksvig writes of the women who have done cartography only to have been "airbrushed out of so much history" (216). The essay by Brian Selznick discusses the cartography of the human body and how maps lead us out to explore. The penultimate essay by Huw Lewis-Jones covers the role fantasy plays in modern culture. He points to the popularity of J.K. Rowling and George R.R. Martin and the success of the *Lord of the Rings* movies as signs of interest to the public at large. However, he also points to the closing of public libraries and independent bookstores as signs of, at best, benign neglect. Having a GPS readily available on our cell phones means we have less of a chance of getting lost but at the same time we lose the ability to meander if we stick solely to the route planned. Lewis-Jones writes of fantasy's ability to lead people to real insights by casting the normal world in other contexts, thus allowing us to expand our horizons and explore other ways of thinking. In this essay, he shares an image of one of the few known cartographic items to contain the phrase "*Hic Sunt Dracones*" or 'Here Be Dragons' on its surface, a globe from around 1510. He speaks of the changing of phrases on maps from *Terra Incognita*, the "Unknown Land" to *Terra Nondum*

Cognita, the “Land Not Yet Known.” With this, maps became invitations to explore the lands not yet known. The final essay, written by Chris Riddell, covers his entry into the world of books and reading, guided by librarians. In his and Paul Stewart’s fantasy series *The Edge Chronicles*, librarians are the heroes, as they should be.

In some ways, the subtitle is a misnomer. This book isn’t really an atlas as one normally thinks of a modern atlas. There’s no way to take the individual maps and create a definitive map of an area. But one could argue that you can’t truly do that with a modern atlas either. This is a wonderfully illustrated book that one could spend hours just looking at the maps contained. The maps are of fictional places as well as a plentitude of maps from before the 1600s, when “factual maps” were often drawn by cartographers that were listening to the tales of mariners and explorers and the maps were then as reliable as the tales. This is an excellent addition to the literature.

— Susan M. Moore



DANTE’S DREAM: A JUNGIAN PSYCHOANALYTICAL APPROACH.

Gwenyth E. Hood. Berlin, Boston MA: De Gruyter Medieval Institute Publications, 2021. 189 p. ISBN 9781501518225. \$92.99.

AT THE END OF THE INTRODUCTION TO GWENYTH E. HOOD’S *Dante’s Dream: A Jungian Psychoanalytical Approach*, she writes:

For modern readers, a focus on Dante’s personal dream-journey may offer the best way into his poem. The reader will encounter him and his culture through the human circumstances revealed in the dream-images, as he searches for wholeness. On the way, we learn that experience, though differently interpreted, makes its demands upon traditional understandings while evoking new insights. (Hood 21)

Dante’s Dream, holding this exegetical aim of approaching the poetry through Dante’s experience as its main conceit, therefore attempts to achieve a number of different—yet related—goals. They are:

1. Situating Dante’s *Divine Comedy* within the larger arc of his life and experience, examining the personal, social and creative elements of his surrounding milieu;
2. Engaging with the dream narrative that Dante constructs, using Jungian psychoanalytic methods as an interpretative apparatus; and