

**Chapter 1 : Thorolds Modern and Antiquarian Africana Books, Prints and Maps**

*The entirety of Novels, Maps, Modernity should be of interest to those working on novelistic representations of space, while the framing chapters have more general relevance to scholars interested in sorting out the various shifts and consistencies across the nineteenth- and twentieth-century literary periods.*

Original manuscript world map on an oval projection, pen and ink and colour wash on vellum. Notes A magnificent manuscript map of the world, probably made for Cardinal Richelieu , the "father of the modern state system" Kissinger , given the author and content. The map was drawn in , the year in which Richelieu was made principal minister to Louis XIII of France, and de facto ruler of the country. He occupied this position until his death. Richelieu was keen to expand the power of the French navy, realising that it was essential to establishing France as a global power. He came from a maritime family, and wrote in a memorandum, "It has been till now a great shame that the king who is the eldest son of the Church is inferior in his maritime powers to the smallest prince in Christendom" Knecht. At the time, there was no permanent fleet in the Atlantic and a handful of galleys in the Mediterranean; a decade later, there were three squadrons of round ships in the Atlantic, and one in the Mediterranean. Richelieu was spurred on in his efforts by the Protestant privateers blocking Catholic towns on the Atlantic coast during the Wars of Religion and the Huguenot Rebellions, and the subsequent loss of much of the Atlantic trade to the English and Dutch James. It concentrates in particular on New France in the Americas, which in included the shores of the St. Richelieu had a particular interest in the French territory of Canada. In , he authorized an association of merchants, the Compagnie de la Nouvelle-France, popularly known as the Compagnie des Cent-Associés, or The One Hundred Associates, to take all steps it might think expedient for the protection of the colony and the expansion of trade and commerce, including a complete monopoly on the fur trade. Both Richelieu and Champlain were members. Richelieu was nominal governor of New France, but Champlain was appointed acting governor. Apart from a brief interruption when the English blockaded the Saint Lawrence River and captured Quebec between and , the Compagnie remained proprietor of New France until In all, 17 settlements are shown on the map: Regional names and tribal names appear in red and gold. Those locations of most interest to the French are depicted in eight roundels, each a small masterpiece, in the margin of the map: Jean Salomon de Caus was an architect, engineer, mathematician and author. James I brought him to the English court as drawing-master to his children, Elizabeth and Henry Frederick. At the palace of Richmond, he created amusing fountains and other novel waterworks for the ailing Henry Frederick. On his death, in , de Caus left England. It was for Elizabeth, when she married Elector Friedrich V, that de Caus created the design of the Hortus Palatinus in Heidelberg, begun in about and left unfinished in De Caus arrived in France in , at first in Rouen and then in Paris. He first worked for Louis XIII as an hydraulic engineer, responsible for sanitation and water supply. Towards the end of his life, de Caus also worked as a cartographer. There are records of a plan of Paris from ; a world map, first mentioned by J. Desnoyers in ; and another map, also bearing his signature, rediscovered in , and dedicated to Richelieu. On a more personal level, in this map, de Caus betrays his interest in human engineering and architecture by including several of the wonders of the world on his map: Gerard Mercator and Jodocus Hondius, , with a presentation inscription dated 9 February to, and with the bookplate of, Stanhope. Separately, as part of a private collection. Simon and Schuster, ; Robert J. Burt, ; Luke Morgan, Nature as Model: University of Pennsylvania Press,

**Chapter 2 : World History/Maps - Wikibooks, open books for an open world**

*Novels, Maps, Modernity argues that cartographic devices-including maps, sea charts, and aerial photographs-have radically shaped how novelistic space has been imagined and represented from the midnineteenth century to the end of the twentieth.*

The Edwardians The 20th century opened with great hope but also with some apprehension , for the new century marked the final approach to a new millennium. For many, humankind was entering upon an unprecedented era. To achieve such transformation, outmoded institutions and ideals had to be replaced by ones more suited to the growth and liberation of the human spirit. The death of Queen Victoria in and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun. Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century upon Ibsen in drama and Balzac, Turgenev, Flaubert, Zola, Eliot, and Dickens in fiction and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, Oscar Wilde , saw their task in the new century to be an unashamedly didactic one. In a series of wittily iconoclastic plays, of which *Man and Superman* performed , published and *Major Barbara* performed , published are the most substantial, George Bernard Shaw turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: Nor was he alone in this, even if he was alone in the brilliance of his comedy. John Galsworthy made use of the theatre in *Strife* to explore the conflict between capital and labour, and in *Justice* he lent his support to reform of the penal system, while Harley Granville-Barker , whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in *The Voysey Inheritance* performed , published and *Waste* performed , published the hypocrisies and deceit of upper-class and professional life. Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. Wellsâ€™ in *Love and Mr. Polly* â€™captured the frustrations of lower- and middle-class existence, even though he relieved his accounts with many comic touches. In *Anna of the Five Towns* , Arnold Bennett detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in *The Man of Property* , the first volume of *The Forsyte Saga*, Galsworthy described the destructive possessiveness of the professional bourgeoisie; and, in *Where Angels Fear to Tread* and *The Longest Journey* , E. Forster portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes. These novelists, however, wrote more memorably when they allowed themselves a larger perspective. Nevertheless, even as they perceived the difficulties of the present, most Edwardian novelists, like their counterparts in the theatre, held firmly to the belief not only that constructive change was possible but also that this change could in some measure be advanced by their writing. Other writers, including Thomas Hardy and Rudyard Kipling , who had established their reputations during the previous century, and Hilaire Belloc , G. Chesterton , and Edward Thomas , who established their reputations in the first decade of the new century, were less confident about the future and sought to revive the traditional formsâ€™the ballad , the narrative poem, the satire , the fantasy , the topographical poem, and the essayâ€™that in their view preserved traditional sentiments and perceptions. The revival of traditional forms in the late 19th and early 20th century was not a unique event. There were many such revivals during the 20th century, and the traditional poetry of A. Housman whose book *A Shropshire Lad* , originally published in , enjoyed huge popular success during World War I , Walter de la Mare , John Masefield , Robert Graves , and Edmund Blunden represents an important and often neglected strand of English literature in the first half of the century. The most significant writing of the period, traditionalist or modern, was inspired by neither hope nor apprehension but by bleaker feelings that the new century would witness the collapse of a whole civilization. The new century had begun with Great Britain involved in the South African War the Boer War; â€™ , and it seemed to some that the British Empire was as doomed to destruction, both from within and from without, as had been the Roman Empire. In his poems on the South African War, Hardy whose achievement as a poet in the 20th century rivaled his achievement as a novelist in the 19th questioned simply and sardonically the human cost of empire building and established a tone and style that many British poets were to use in the course of the century, while Kipling, who had done

much to engender pride in empire, began to speak in his verse and short stories of the burden of empire and the tribulations it would bring. Boer troops lining up in battle against the British during the South African War — In *The Portrait of a Lady*, he had briefly anatomized the fatal loss of energy of the English ruling class and, in *The Princess Casamassima*, had described more directly the various instabilities that threatened its paternalistic rule. He did so with regret: By the turn of the century, however, he had noted a disturbing change. In *The Spoils of Poynton* and *What Maisie Knew*, members of the upper class no longer seem troubled by the means adopted to achieve their morally dubious ends. Great Britain had become indistinguishable from the other nations of the Old World, in which an ugly rapacity had never been far from the surface. His fiction still presented characters within an identifiable social world, but he found his characters and their world increasingly elusive and enigmatic and his own grasp upon them, as he made clear in *The Sacred Fount*, the questionable consequence of artistic will. Man was a solitary, romantic creature of will who at any cost imposed his meaning upon the world because he could not endure a world that did not reflect his central place within it. He did so as a philosophical novelist whose concern with the mocking limits of human knowledge affected not only the content of his fiction but also its very structure. His writing itself is marked by gaps in the narrative, by narrators who do not fully grasp the significance of the events they are retelling, and by characters who are unable to make themselves understood. James and Conrad used many of the conventions of 19th-century realism but transformed them to express what are considered to be peculiarly 20th-century preoccupations and anxieties. The Modernist revolution Anglo-American Modernism: Pound, Lewis, Lawrence, and Eliot From to there was a remarkably productive period of innovation and experiment as novelists and poets undertook, in anthologies and magazines, to challenge the literary conventions not just of the recent past but of the entire post-Romantic era. For a brief moment, London, which up to that point had been culturally one of the dullest of the European capitals, boasted an avant-garde to rival those of Paris, Vienna, and Berlin, even if its leading personality, Ezra Pound, and many of its most notable figures were American. The spirit of Modernism — a radical and utopian spirit stimulated by new ideas in anthropology, psychology, philosophy, political theory, and psychoanalysis — was in the air, expressed rather mutedly by the pastoral and often anti-Modern poets of the Georgian movement —<sup>22</sup>; see Georgian poetry and more authentically by the English and American poets of the Imagist movement, to which Pound first drew attention in *Ripostes*, a volume of his own poetry, and in *Des Imagistes*, an anthology. Prominent among the Imagists were the English poets T. Reacting against what they considered to be an exhausted poetic tradition, the Imagists wanted to refine the language of poetry in order to make it a vehicle not for pastoral sentiment or imperialistic rhetoric but for the exact description and evocation of mood. To this end they experimented with free or irregular verse and made the image their principal instrument. In contrast to the leisurely Georgians, they worked with brief and economical forms. Meanwhile, painters and sculptors, grouped together by the painter and writer Wyndham Lewis under the banner of Vorticism, combined the abstract art of the Cubists with the example of the Italian Futurists who conveyed in their painting, sculpture, and literature the new sensations of movement and scale associated with modern developments such as automobiles and airplanes. With the typographically arresting *Blast: Review of the Great English Vortex* two editions, and Vorticism found its polemical mouthpiece and in Lewis, its editor, its most active propagandist and accomplished literary exponent. His experimental play *Enemy of the Stars*, published in *Blast* in , and his experimental novel *Tarr* can still surprise with their violent exuberance. World War I brought this first period of the Modernist revolution to an end and, while not destroying its radical and utopian impulse, made the Anglo-American Modernists all too aware of the gulf between their ideals and the chaos of the present. Lawrence traced the sickness of modern civilization — a civilization in his view only too eager to participate in the mass slaughter of the war — to the effects of industrialization upon the human psyche. Yet as he rejected the conventions of the fictional tradition, which he had used to brilliant effect in his deeply felt autobiographical novel of working-class family life, *Sons and Lovers*, he drew upon myth and symbol to hold out the hope that individual and collective rebirth could come through human intensity and passion. Eliot, another American resident in London, in his most innovative poetry, *Prufrock and Other Observations* and *The Waste Land*, traced the sickness of modern civilization — a civilization that, on the evidence of the war, preferred death or

death-in-life to lifeâ€™to the spiritual emptiness and rootlessness of modern existence. As he rejected the conventions of the poetic tradition, Eliot, like Lawrence, drew upon myth and symbol to hold out the hope of individual and collective rebirth, but he differed sharply from Lawrence by supposing that rebirth could come through self-denial and self-abnegation. Even so, their satirical intensity, no less than the seriousness and scope of their analyses of the failings of a civilization that had voluntarily entered upon the First World War, ensured that Lawrence and Eliot became the leading and most authoritative figures of Anglo-American Modernism in England in the whole of the postwar period. During the s Lawrence who had left England in and Eliot began to develop viewpoints at odds with the reputations they had established through their early work. In *Kangaroo* and *The Plumed Serpent*, Lawrence revealed the attraction to him of charismatic, masculine leadership, while, in *For Lancelot Andrewes*: Elitist and paternalistic, they did not, however, adopt the extreme positions of Pound who left England in and settled permanently in Italy in or Lewis. Drawing upon the ideas of the left and of the right, Pound and Lewis dismissed democracy as a sham and argued that economic and ideological manipulation was the dominant factor. For some, the antidemocratic views of the Anglo-American Modernists simply made explicit the reactionary tendencies inherent in the movement from its beginning; for others, they came from a tragic loss of balance occasioned by World War I. In his early verse and drama, Yeats, who had been influenced as a young man by the Romantic and Pre-Raphaelite movements, evoked a legendary and supernatural Ireland in language that was often vague and grandiloquent. As an adherent of the cause of Irish nationalism, he had hoped to instill pride in the Irish past. The poetry of *The Green Helmet* and *Responsibilities*, however, was marked not only by a more concrete and colloquial style but also by a growing isolation from the nationalist movement, for Yeats celebrated an aristocratic Ireland epitomized for him by the family and country house of his friend and patron, Lady Gregory. The grandeur of his mature reflective poetry in *The Wild Swans at Coole*, *Michael Robartes and the Dancer*, *The Tower*, and *The Winding Stair* derived in large measure from the way in which caught up by the violent discords of contemporary Irish history he accepted the fact that his idealized Ireland was illusory. Joyce, who spent his adult life on the continent of Europe, expressed in his fiction his sense of the limits and possibilities of the Ireland he had left behind. In his collection of short stories, *Dubliners*, and his largely autobiographical novel *A Portrait of the Artist as a Young Man*, he described in fiction at once realist and symbolist the individual cost of the sexual and imaginative oppressiveness of life in Ireland. As if by provocative contrast, his panoramic novel of urban life, *Ulysses*, was sexually frank and imaginatively profuse. Copies of the first edition were burned by the New York postal authorities, and British customs officials seized the second edition in Yet his purpose was not simply documentary, for he drew upon an encyclopaedic range of European literature to stress the rich universality of life buried beneath the provincialism of pre-independence Dublin, in a city still within the British Empire. By means of a strange, polyglot idiom of puns and portmanteau words, he not only explored the relationship between the conscious and the unconscious but also suggested that the languages and myths of Ireland were interwoven with the languages and myths of many other cultures. Whereas Jones concerned himself, in his complex and allusive poetry and prose, with the Celtic, Saxon, Roman, and Christian roots of Great Britain, MacDiarmid sought not only to recover what he considered to be an authentically Scottish culture but also to establish, as in his *In Memoriam James Joyce*, the truly cosmopolitan nature of Celtic consciousness and achievement.

### Chapter 3 : Novels, Maps, Modernity: The Spatial Imagination, by Eric Bulson

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### Chapter 7 : The Self-Made Map " University of Minnesota Press

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### Chapter 8 : Formats and Editions of Novels, maps, modernity : the spatial imagination, [calendrierdelascien

*If titles are to be trusted, Eric Bulson's Novels, Maps, Modernity: The Spatial Imagination, promises more than it delivers, though what it does deliver "persuasive, well-researched literary criticism" is successful on these terms. With its three keywords, its reference to a.*

### Chapter 9 : Modernism and the Modern Novel

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