

## ROMANTIC CARTOGRAPHIES

*Romantic Cartographies* is the first collection to explore the reach and significance of cartographic practice in Romantic-period culture. Revealing the diverse ways in which the period sought to map and spatialize itself, the volume also considers the engagement of our own digital cultures with Romanticism's 'mapmindedness'. Original, exploratory essays engage with a wide range of cartographic projects, objects, and experiences in Britain and globally. Subjects range from William Wordsworth, John Clare, and Sir Walter Scott to Romantic-era board games and geographical primers, revealing the pervasiveness of the cartographic imagination in private and public spheres. Bringing together literary analysis, creative practice, geography, cartography, history, politics, and contemporary technologies – just as the cartographic enterprise did in the Romantic period itself – *Romantic Cartographies* enriches our understanding of what it means to 'map' literature and culture.

SALLY BUSHELL is Professor of Romantic and Victorian Literature and co-director of The Wordsworth Centre in the Department of English Literature and Creative Writing, Lancaster University. Her research seeks to open up new modes of interpretation by shifting the focus of literary criticism from interpretation of semantic content to comparative understanding of other aspects of the work that illuminate traditional means of interpretation but also potentially redetermine those means.

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ROMANTIC  
CARTOGRAPHIES

*Mapping, Literature, Culture, 1789–1832*

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## *Preface*

*Romantic Cartographies* is the first collection to reveal the full reach and significance of cartography in Romantic-period culture. It aims to define and exemplify the forms of cartographic criticism emerging from various ‘spatial turns’ that have energized the humanities since the 1980s. Thus, the volume calibrates the significance of the cartographic imagination for the Romantic period itself, as well as the various cartographic frames through which Romanticism has been recognized and de-familiarized.

The volume interrogates fully the concept of Romantic cartography in historicized terms as well as from the perspective of our own highly spatialized culture. It seeks to diversify the ways in which critical Romantic cartographies are written by approaching them through a wide range of forms: textual, visual, tactile, and digital. It argues for the emergence of a cartographic imagination in the period and for the importance of literary cartography as a practice in our own time. As such it engages, on the one hand, with acts of mapping in the Romantic period, asking: In what ways did Romantic-period culture seek to map itself? What is specifically *Romantic* about the cartographic projects that dominate the period as we understand them? On the other, it explores the way in which the period has been mapped and re-mapped critically over time, posing such questions as: To what extent are the ways in which we map the world or understand maps underpinned by Romantic preconceptions? To what kind of imaginative paradigm did practices of mapping give rise (and vice versa)?

This book therefore moves beyond a purely metaphoric use of the term ‘mapping’ to engage with the concept in more meaningful interdisciplinary ways. Until now, this more specific sub-discipline has not been defined or explored in any coherent or sustained way – despite major cartographic advances during the historical period and despite there now being a range of theorized approaches, all of which are developed in the

present collection by key figures in the field (e.g. Bewell; Bushell; Carlson; Cooper; Hewitt; Walford Davies). Opening up a dialogue between literature, science, geography, and the social sciences, *Romantic Cartographies* aims to disclose the ‘map-mindedness’ of Romantic-period culture as a whole.



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