

THE  
FIRST MAJOR  
GUIDEBOOK TO  
THE LANDS THAT  
NEVER WERE!

THE WORLDS OF TOLKIEN,  
BURROUGHS, MILNE, CONAN DOYLE — MORE  
THAN 100 MARVEL-FILLED MAPS FROM THE FANCIFUL  
REALMS OF LITERATURE AND LEGEND!

NEW,  
REVISED  
EDITION

# AN Atlas of Fantasy

by J.B. POST



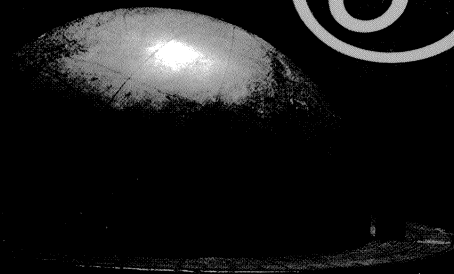
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BALLANTINE BOOKS • NEW YORK

# To family and friends, hostages to fortune all

## PUBLISHERS NOTE

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# Introduction

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## A GUIDE TO WONDER

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Lester del Rey

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To the inner eye, all maps are filled with roads that lead to wonder and the dreams of fantasy. There is magic in the very names of places: Samarkand and Far Cathay, Hyderabad and Mandalay, Phundahl, Poictesme, Aquilonia, and South Ithilien. Only those hopelessly lost to romance can fail to be stirred.

Some places are real and some are imaginary. Those from the maps of our present world fade before the cold touch of reality; but those from the lands of fantasy remain ever new and fresh, untarnished by time or the uncertain promise of progress.

It may seem strange, at first thought, that there should be maps for lands that are only imaginary. But the author who seeks to travel through his world of fantasy is as much in need of a guide as is the one who charts a story of any other exploration. Without a map, his sense of time and distance soon becomes confused. Hence, many of the classic fantasies have been written by men who first drew up a reasonably detailed map of the realms about which they later created their fiction.

Certainly the reader of such tales is also in need of a map to help him follow the author through the course of the story. A good map brings the territory into sharp focus, giving it a sense of reality otherwise lacking. Without such a guide, the reader is often forced

to attempt his own mental cartography, or to remain hopelessly vague about much of the development of the story.

For some unknown reason, many of the published classics of fantasy never included maps, even when the author had drawn them. Edgar Rice Burroughs sketched the details of his Mars and the strange lands that Tarzan traveled, but few of his books use them. Some more recent novels, such as the works of J. R. R. Tolkien, have excellent maps. But few readers of the Prydain novels of Lloyd Alexander know that a map is available. Austin Tappan Wright's *Islandia* included a map—but one that was almost illegible; yet a clear and detailed one was available elsewhere.

There was a need for such cartographic information, but for most people there was no ready source. Hard-pressed librarians were usually unable to help. Few libraries had the facilities to store and catalog such maps; and in many cases, no widely reproduced copies were available.

To answer this need, J. B. Post began compiling *An Atlas of Fantasy*. It was first published in 1973 and instantly became a classic work of reference. Five or more years later, it still remains unique as a reference book and a source of pleasure to all who love works of high imagination.

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J. B. Post was perhaps the only person who could have undertaken and completed the enormous task of compiling this work. As the map librarian for the Free Library of Philadelphia, he had the training and the facilities to locate and obtain the necessary rare maps and scarce reproductions. And as a long-time reader of fantasy and science fiction, he had the understanding and love needed for the task. In the diverse fields of bibliography, maps, and the branches of fantasy, he is a recognized authority.

The result was an outstanding work—a true classic, as I have said. Yet there were limits to what could be done at the time. Some maps were available only in reproductions that made clear copying difficult. Others were simply not available. And, of course, during the last few years the sudden resurgence of interest in fantasy has produced many new maps that should be included.

Now, fortunately, there is a new edition in new format, and made more available at a lower price. There has been time and opportunity to work on the *Atlas* again.

I am delighted and happy to have this chance to introduce the new edition to the larger audience it can serve so well. My original, hardcover edition—which I bought when I first saw it—has begun to show wear from repeated usage. And while I have much of the new

material available, I shall now be able to find it readily in a single source, rather than hunting desperately.

As a reference work, I consider this to be one of the most valuable—if, indeed, not *the* most valuable—books on fantasy ever published.

But that's only a small part of my reason for wanting a copy of this new edition for itself. When it appears, I shall sit quietly leafing through it, reading the notes and staring at those marvelous maps of the lands I have visited in my mind. And once again I shall be lost among names and places of wonder.

A map, as the semanticists tell us, is not the territory, as a symbol is not the entity. But magic has never accepted this; in the worlds of magic, the symbol controls and dominates. And a map of one of those worlds can open the territory beyond the power of words to describe.

Minas Tirith, Zodanga, and the Valley of Jad-Ben-Otho; Storisende and Koshtra Pivrarcha; Cimmeria, Dalarna, and the Kargad Lands! Here, with small apologies to Keats, are indeed magic casements, opening on the foam of sorcerous seas, in fairy lands reborn.



# Preface to the Ballantine Edition

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Having a book published is much like having an argument; for several nights one stares at the ceiling and mutters “I should have said . . .” If life gives us few chances to replay an argument, it is on some occasions more generous with books. But even when one has a chance for a new edition with additions, deletions, and corrections, one still stares at the ceiling wishing one had done things differently.

This time around for *An Atlas of Fantasy* some of the less inspired maps and most of the poor quality ones have been dropped. Others have been rephotographed. While some of those added were available when the first edition was compiled, many represent new maps drawn since 1972. Some maps continue to elude us for the same reasons as before: money, permissions, and availability. Well, we can always hope for *Another Atlas of Fantasy*; the maps are there, we just need the interest.

While most of the philosophical matters pertaining to fantasy maps are discussed in the following essay, “On Charting Unreal Realms,” which first appeared in the *Mirage* edition, there is one point I feel needs some elaboration: the “one-to-one” map. Just as we do not include cartograms because they attempt to show a statistical “reality” rather than a spatial one, I feel that a map such

as one showing Thomas Hardy’s imaginary countryside, “Wessex,” is also inappropriate to a fantasy atlas, though not to a literary one. Hardy took the south of England and merely renamed it. On the maps I have seen, it is not merely that a real place inspired a Wessex locale, it is that locale. When only the names have been changed, that is not sufficient. If the geography of the “real” world is used but a parallel world’s political structure is imposed on it, that map is a candidate because there is some fantasy element about it (the world of H. Beam Piper’s *Lord Kalvan of Otherwhen* is a prime example, but I have yet to find a map for it).

The thanks extended in the *Mirage* edition of course hold for this edition as well. Two additional special mentions must be made, however: the management of the Philadelphia branch of B. Dalton was kind enough not to throw me out when I spent entire days reading novels in their bookstore; and Lynne Williams Bair and Carolyn Hart, my editors at Ballantine, are the persons primarily responsible for the actual existence of this new edition.

Again, in this edition, the emphasis is on what one traditionally classes as science fiction and fantasy. My mystery and detective story reading friends have given me enough suggestions to put together *The Detectives’ Handy Pocket Atlas*, but they’ll have to

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wait for that, I fear. The ever growing interest in fantasy has inspired most publishers to want maps in their major books if for no other reason than maps are now becoming fashionable, and because "Tolkien has them." While one may disparage shallow imitation, it has led to more maps appearing in books, surely a worthy result.

Just as there is no end to mapping the real world, there is no end to mapping worlds of imagination. Citations (or, better yet, copies) of any maps I seem to have missed, or which will be published in the future, will always be welcome, as will any suggestions for improvement. And now while you, I hope, enjoy the following pages, I shall go off in the corner and mutter "I should have done it this way . . ."

J. B. Post  
Philadelphia, Pa.  
May 18, 1978

# On Charting Unreal Realms

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Maps of imaginary lands have been with us a long time. Essentially they are of two kinds: geographical speculation and literary fabrication. While the maps which most concern us in this book spring from literary fabrication, no category really holds up eternally. As Post's Postulate states, "pigeon holes are only good for pigeons." We will find that rigid definitions break down all too soon and we must be flexible in what we mean by "map" and "imaginary." Still, this book is not meant to be a look at the entire universe of cartographic fantasy. Cartographic fantasy can be defined as those maps which are nonrepresentational of the "real" world in approved ways. Many maps are not meant to be geographically representative and often confuse some viewers; as an example, maps showing the relation between the population of the various states of the Union by size of the state on the map are still tied to objective statistics. Aside from maps of imaginary lands, cartographic fantasy includes maps from the lore of various cults which have distinct geographical beliefs, maps from the world of advertising (remember "the Atlantic River" map for TWA?), disproportionate maps, the "might have been" maps showing the war aims of the losing side, and the completely decorative map. A sample of such maps may be seen in the first number of *The Map*

*Collectors' Circle* wherein R. V. Tooley shows us "Geographical Oddities." The common denominator of all of these maps is an ulterior motive—a motive other than geographical (in the broadest meaning of the term) representation of the "real" world. The definitive study of cartographic fantasy remains to be written—the title "Fantasia Cartographica" should be used when it is—but in the meantime we offer a brief survey of one portion of the field.

Even in the subfield of maps of imaginary lands derived from literary sources the choices are vast. Obviously this book is not intended to be exhaustive: our title, *An Atlas of Fantasy*, admits the possibility of another atlas of fantasy (and more than one more) being produced in the future if demand warrants it. At the outset let me admit that my sins of omission in this volume are infinite. Please don't ask "Why didn't you include . . . ?" Some of the obvious maps not included are a map of Moomin Valley, the map from Alan Garner's *The Weirdstone*, a map of Neverland, a map of Graustark, a map of Akenfield, a map of the Ponderosa Ranch, and a map of the Village from the television show "The Prisoner." The reasons for exclusion have been varied but generally have been too high a permission fee for reproduction rights, denial of permission, the poor quality of the original map, the inability to locate a copy of

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the map, the inability technically to reproduce the map and still keep the cost per volume within some kind of reason, the nonexistence of a map of certain imaginary lands, the general similarity between certain maps, or the fact that the story was set in a real place.

In any project of this sort many hands are involved, hands without whom I would not have been able to offer this selection to the world. First and foremost are the artists, living and dead, who drew the maps. Next, recognition must be rendered to the many publishers who permitted the maps to be reproduced. Thanks must go to that nameless and faceless horde of well wishers who kept asking "Do you know about . . . ?" even when I knew about the map they suggested; their interest and concern kept me going through some bad times. Special thanks must be offered to very special people: to Joyce just for being my wife but also for much leg work; to Richard Stephenson of the Library of Congress, my peer in the study of cartographic fantasy, for encouragement; to L. Sprague de Camp for unhesitating generosity; to Lin Carter for generosity and much good advice; to Hulbert Burroughs for the unpublished Edgar Rice Burroughs material; to Gary Labowitz for the loan of a real treasure; to Oswald Train for valuable suggestions

and the generous loan of much material; to Lt. Col. George Scithers for permissions, material, and a loan; to Linda Fein for help with the children's books; and to Jack Chalker and Bill Osten for publishing our collective efforts.

Where not otherwise noted, the maps are from the Map Collection of the Free Library of Philadelphia.

The last "thank you" is to you, the reader; for, without readers, what use is a book?

J. B. Post  
Philadelphia, Pa.  
October 2, 1972

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# **An Atlas of Fantasy**

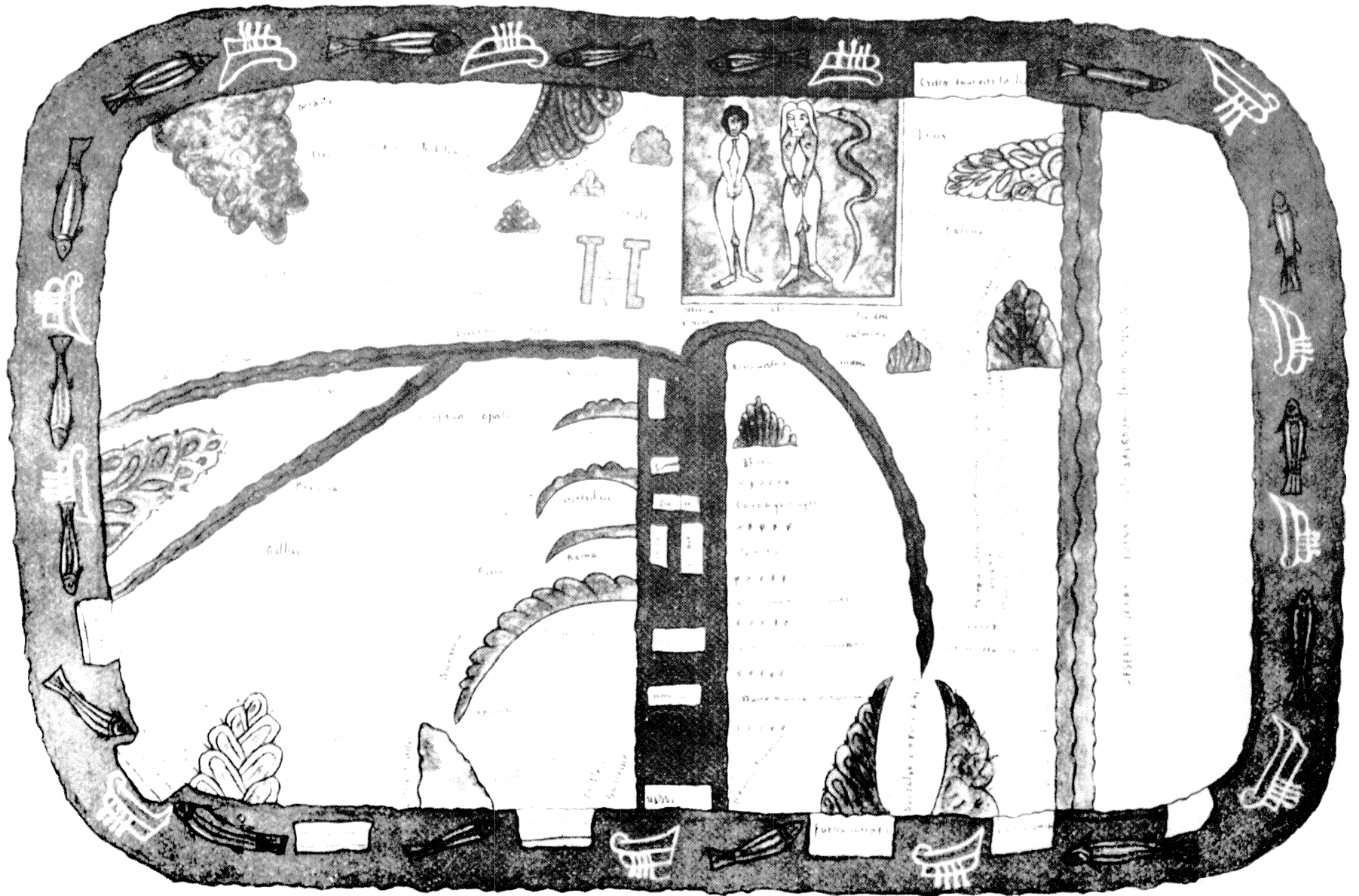
# EDEN

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Theological and archaeological speculation combine in the search for Eden and a description of its geography. This map was made circa 776 by Spanish monks and illustrates the state of geographical knowledge at that time. For those who read German, Richard Hennig's *Wo Lag das Paradies* (Berlin: Verlag des Druckhaus Tempelhof, 1950) from which this map was taken, is an interesting study in the search for Paradise.

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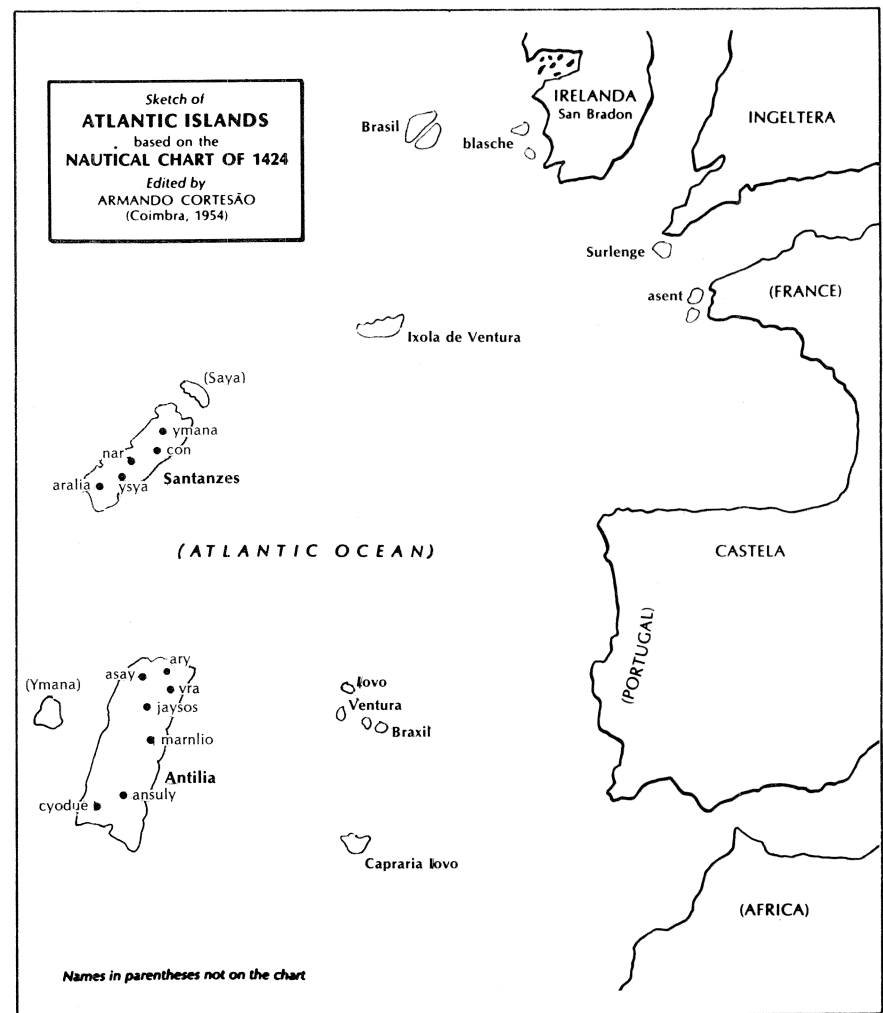
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# ATLANTIC OCEAN AND THE AZORES

As European geographical knowledge increased maps became fairly accurate for known lands, but for areas not yet fully explored information was incomplete or contradictory. Mapmakers did the best they could, but hearsay, compounded in part by outright fraud, honest error in sighting, and garbled reporting, soon populated the Atlantic Ocean with innumerable islands, most of them ghosts. Strictly speaking these maps fall under the general heading of geographical speculation, but one or two samples should at least be included. The maps here are actually modern redrawings—the originals being difficult to reproduce—taken from Samuel Eliot Morison's *The European Discovery of America* (New York: Oxford University Press, 1971).

For a more detailed study of this whole matter, see William H. Babcock's *Legendary Islands of the Atlantic: A Study in Medieval Geography* (New York: American Geographical Society, 1922), Samuel Eliot Morison's "Flyaway Islands and False Voyages 1100–1492" in his *The European Discovery of America: The Northern Voyages A.D. 500–1600* (New York: Oxford University Press, 1971), and Raymond Ramsay's *No Longer on the Map* (New York: Viking Press, 1972).

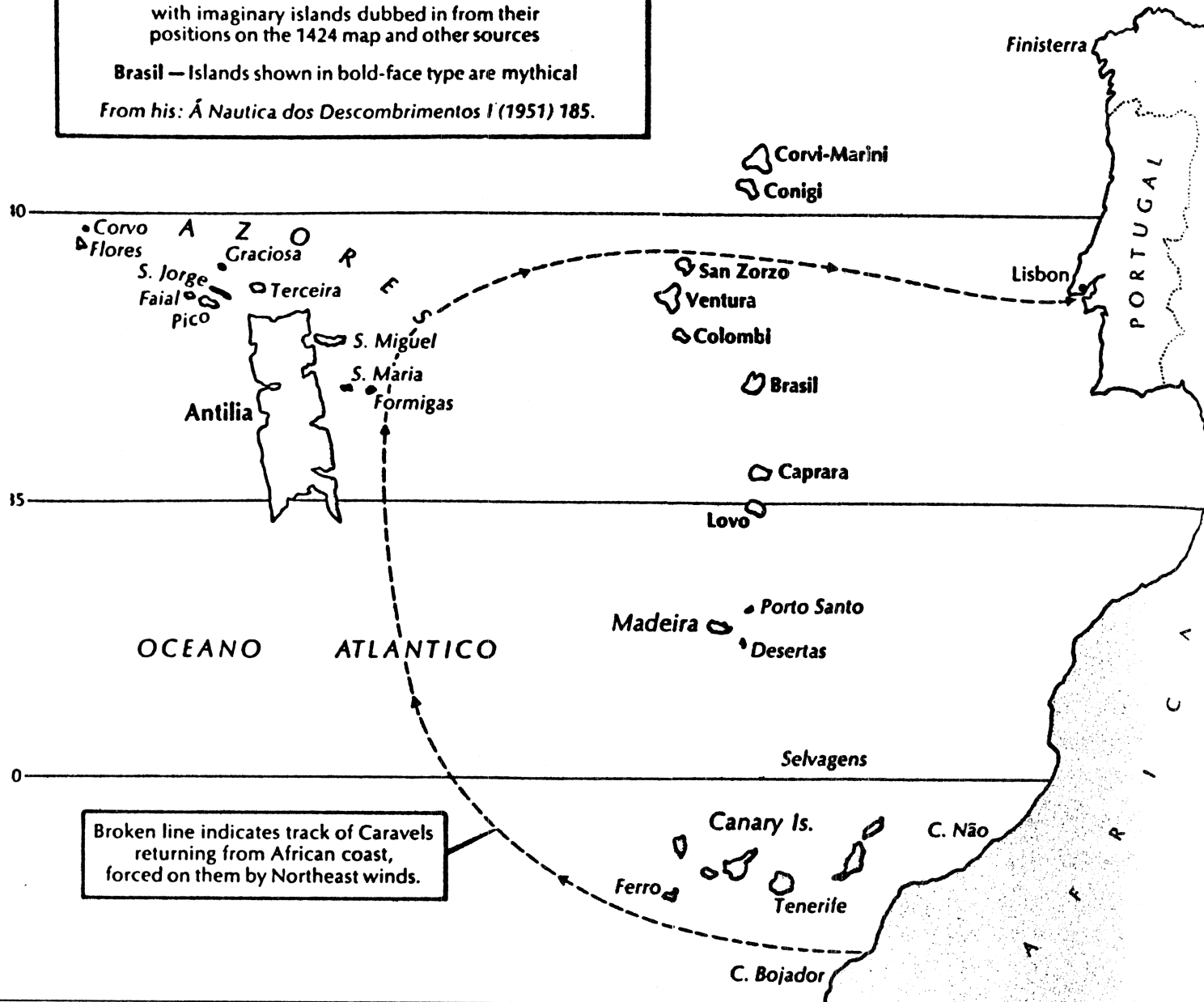


# GAGO COUTINHO'S MAP OF THE AZORES

with imaginary islands dubbed in from their positions on the 1424 map and other sources

**Brasil** — Islands shown in bold-face type are mythical

From his: *Á Nautica dos Descobrimentos I* (1951) 185.



Broken line indicates track of Caravels returning from African coast, forced on them by Northeast winds.

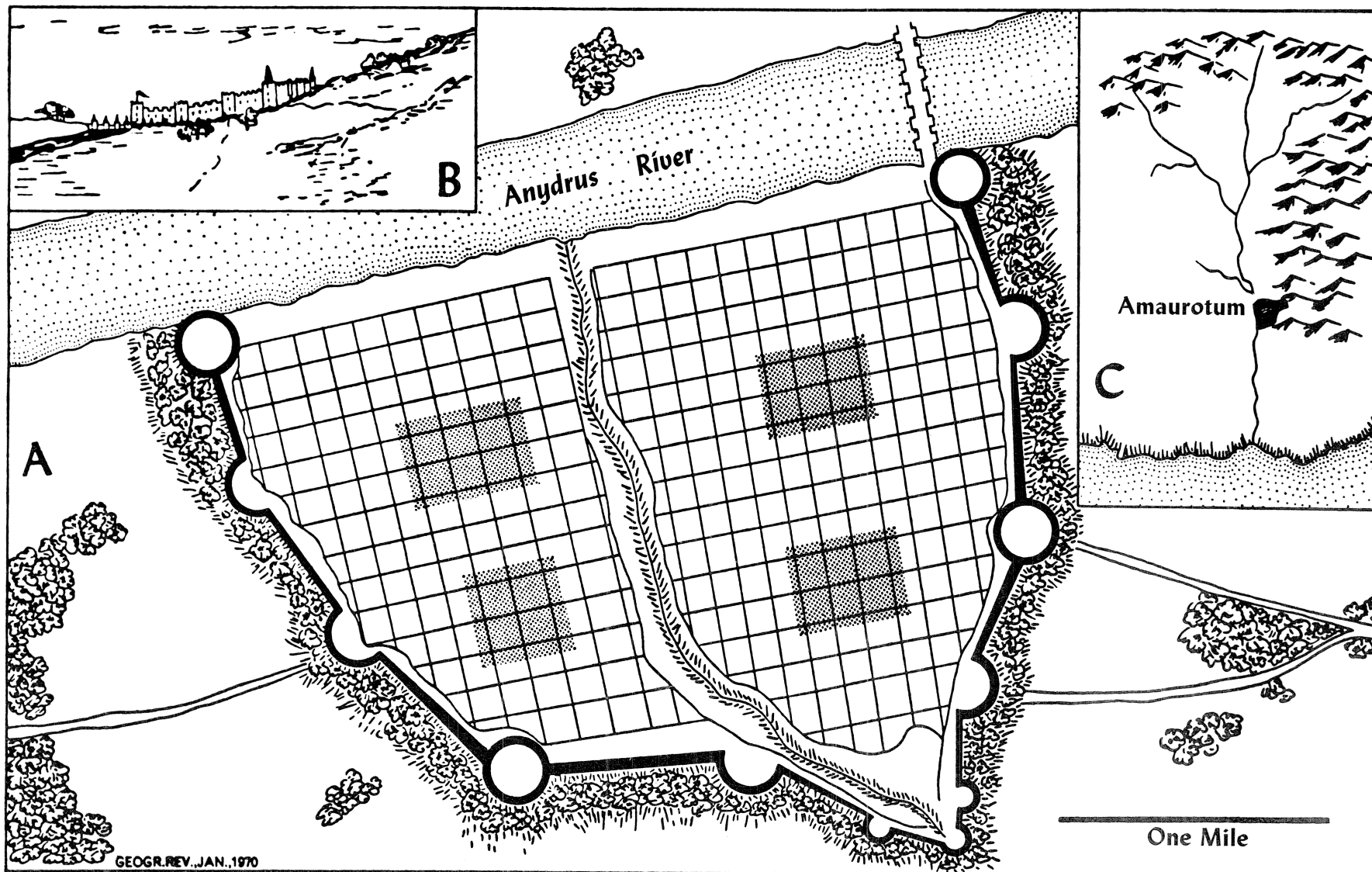
# UTOPIA

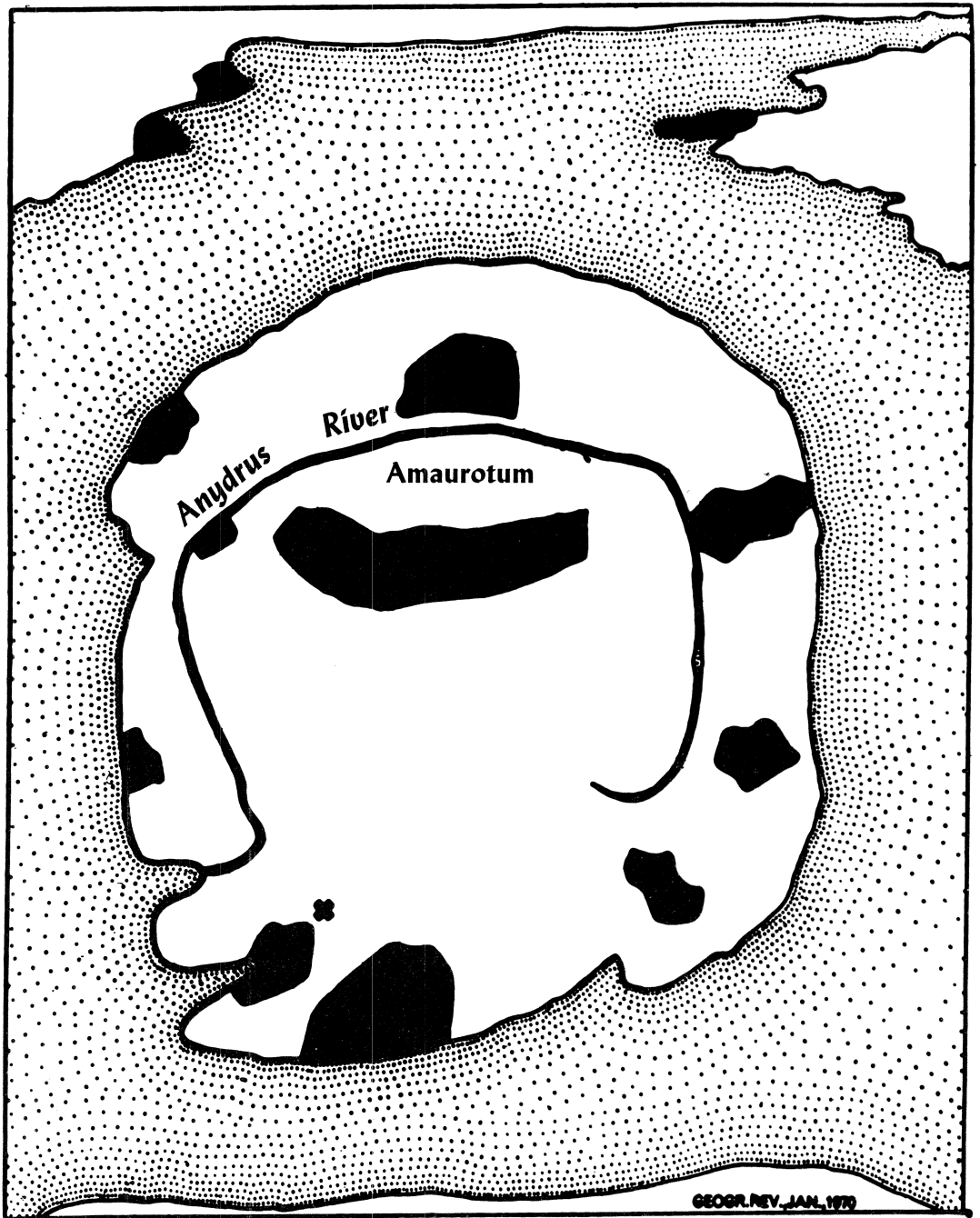
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Thomas More's *Utopia* gave a new word to the language and reintroduced a concept to European thought. The faraway (in time or space, or both) place where things were more perfect than the-here-and-now had been used by the Greeks. Christianity transformed the perfection of utopia into the wonders of the afterlife. Thomas More reintroduced the more perfect worldly locale in 1516, and we have had its like ever since. The mirror-image concept, the "dystopia," depicts places less perfect than the world we know. While each can be entertaining in its own right, the general purpose of each is to preach about the evils and ills of the here-and-now either by holding up the model of utopia to show current deficiencies, or by depicting a dystopia and direly predicting it as our fate "if this goes on."

---

The city of Amaurotum, based largely on More's descriptions. The drawings show (A) the site plan, (B) the possible elevation, and (C) the situation of the city in relation to the drainage system. Market areas are shaded.

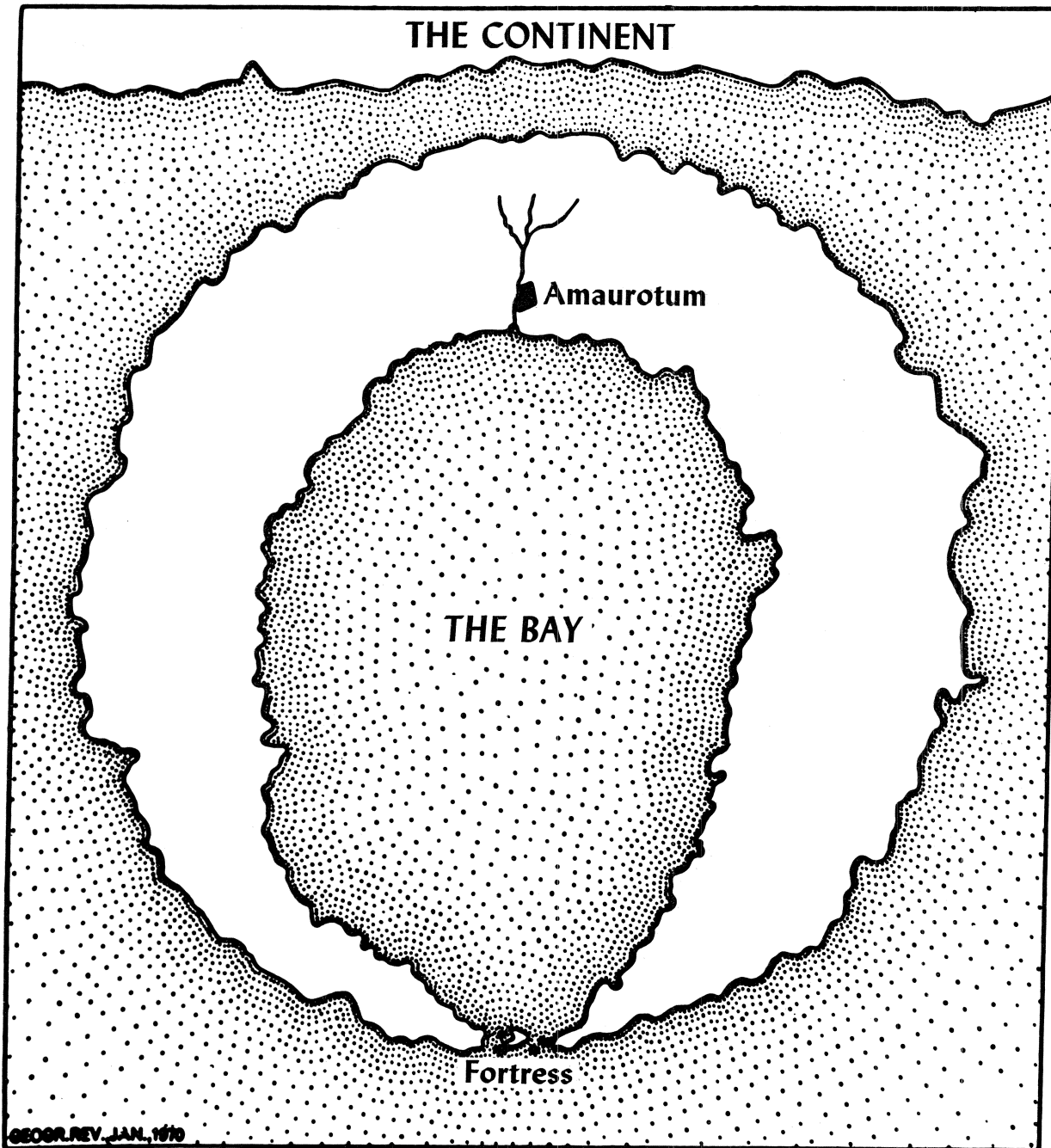




Map of Utopia based on the woodcut of 1518, a foreshortened pictogram with urban elevations. Here the urban areas are represented by shading.

GEOGR. REV. JAN. 1970





GEOR. REV. JAN. 1970

This outline represents one possible form for Utopia. Here the circumference of 500 miles is preserved and the broadest width, 200 miles, is lost.

# SCHLARAFFENLANDE

---

Schlaraffenlande was a famous utopia in German literature. Related to the Cocaigne of English and French literature, Schlaraffenlande also had roasted pigs walking about the streets with knives stuck into them so the lazy inhabitants of the land merely had to eat at what walked past. All the necessities and luxuries of life literally fell into one's lap. This map is reproduced from a copy in the Library of Congress.

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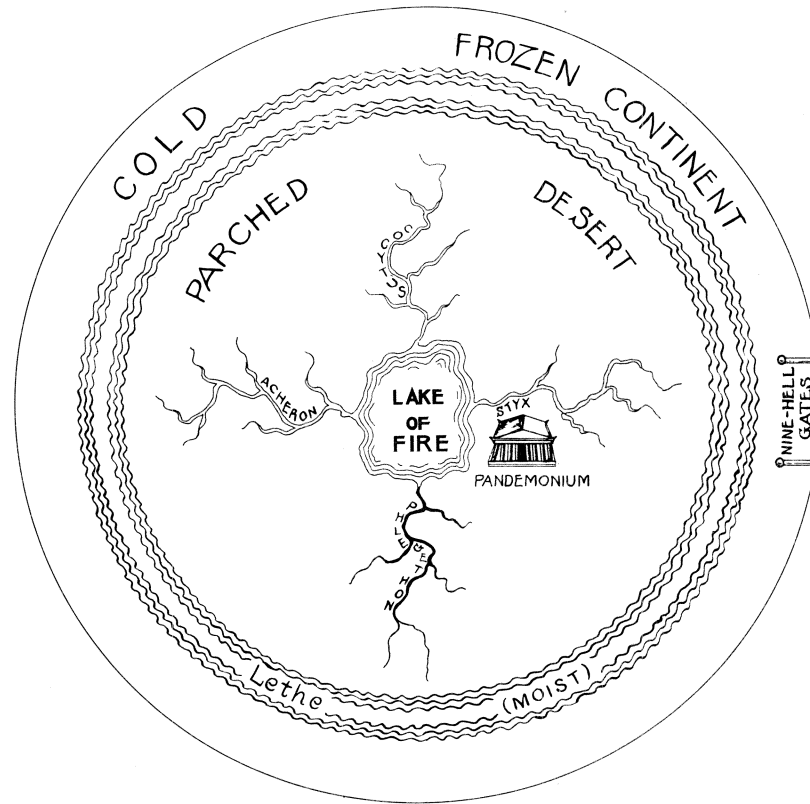
# HELL

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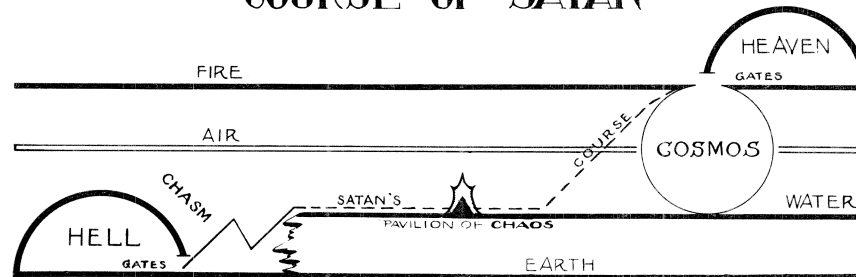
Students of literature will recall the excellent map—more precisely, diagram—of Hell accompanying the John Ciardi translation of Dante's *Inferno*. Instead of that familiar one, here is a far less known—but equally interesting—map of Hell drawn by Eugene Cox in 1928 depicting the Hell of John Milton.

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# JOHN MILTON'S DESCRIPTION OF HELL



## COURSE OF SATAN



# MAPPA GEOGRAPHIAE NATURALIS

---

The German *didaktische karte* (literally, “teaching map”) has essentially two functions: to teach the new maker of maps the cartographic conventions and to teach the user of maps the same conventions. A map becomes a true representation of the Earth’s surface rather than just a pretty collection of colors and symbols. This map was drawn about 1730 by Matthaus Seutter (1678–1757).

The reader of German, so my German-reading friends tell me, will be able to detect all sorts of puns on the map. The use of puns is quite common on this kind of map; in fact, there seem to be only three possible ways to label a map illustrating cartographic conventions: unimaginatively calling features by their generic name (city, town, river, peninsula, etc.); drawing from literature (Barchester, Graustark, etc.); or creating new names, usually a play on words (Rock Sound, Generation Gap, Cape Crusader, etc.). Recently Bradford Thomas of Kent State University’s Department of Geography produced a “Map of Traphique Island” loaded with some of the worst puns I have ever seen.

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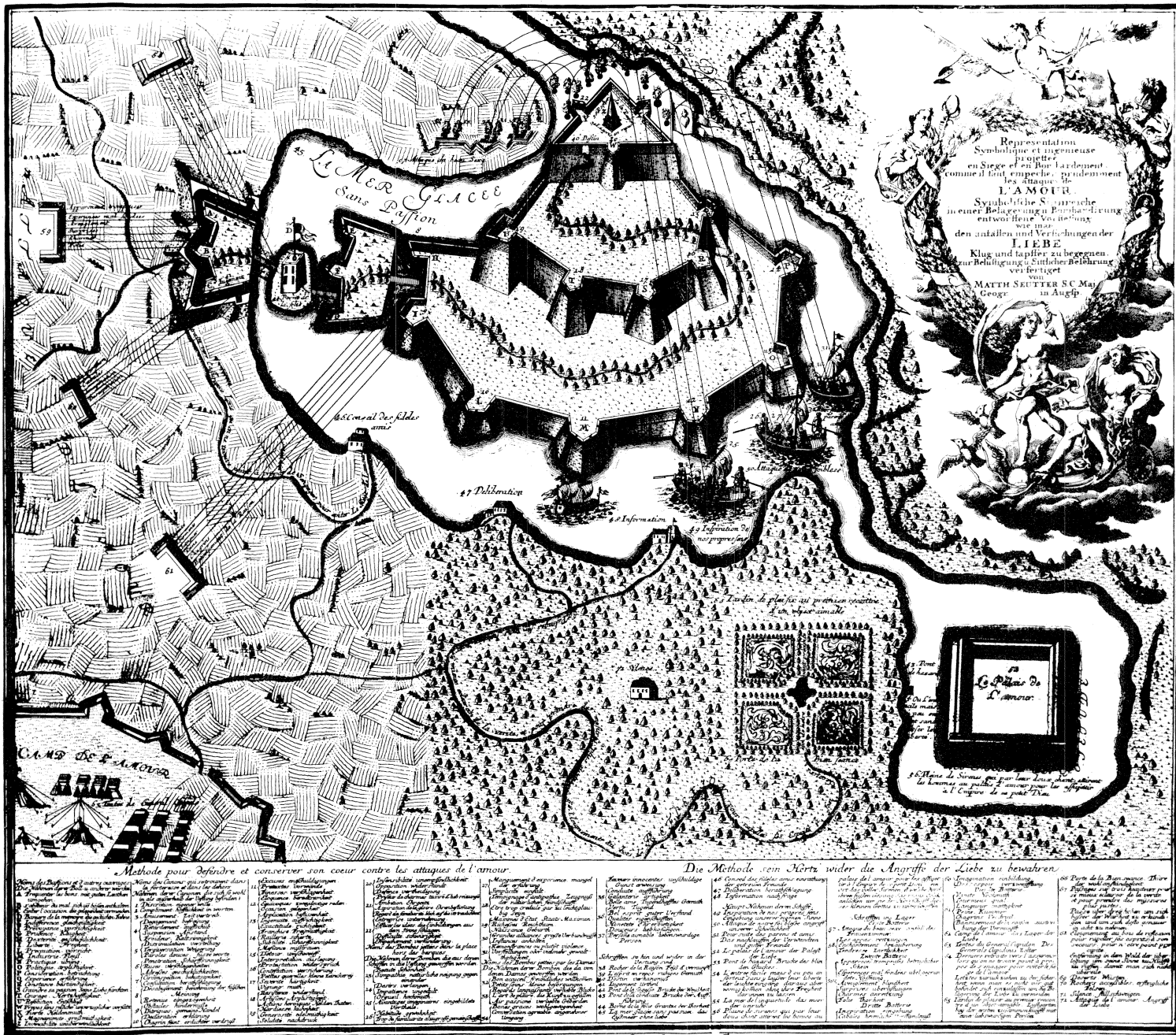
# ATTACK OF LOVE

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Also by Matthaus Seutter is this map showing the attack of love upon the heart. It is reproduced from a copy of the second volume of his *Atlas Novus*, circa 1745, owned by the Library of Congress. Unfortunately, this map is very difficult to reproduce, and much of the clarity is lost here. The text of the map is in both French and German and describes methods of defending the heart against attacks of love, as well as the attacking positions. I'll put my money on the offensive.

---





Representation  
Symbolique et ingenieuse  
du Siege et du Fort-Ledement  
comme il faut empêcher l'entréement  
des ennemis de  
**L'AMOUR**  
Symbolische Scharische  
in einer Belagerung und Fortführung  
wie man verhindern soll  
den anfallen und Verführungen der  
**LIEBE**  
Klug und tapffer zu begehen  
zur Belagerung d. Eitlichen Belagerung  
von  
**MATTH SEUTTER S.C.M.**  
in Augsburg

**Le Palais de L'Amour**

*Method for defending and conserving one's heart against the attacks of love.*

<p><b>Méthode pour défendre et conserver son cœur contre les attaques de l'amour.</b></p> <p>1. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>2. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>3. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>4. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>5. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>6. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>7. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>8. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>9. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p> <p>10. Ne se point laisser aller à la passion de l'amour, mais se garder de la passion de l'amour, et se garder de la passion de l'amour.</p>	<p><b>Die Methode sein Herz wider die Angriffe der Liebe zu bewahren.</b></p> <p>1. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>2. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>3. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>4. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>5. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>6. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>7. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>8. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>9. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p> <p>10. Nicht sich der Leidenschaft der Liebe hingeben, sondern sich der Leidenschaft der Liebe enthalten, und sich der Leidenschaft der Liebe enthalten.</p>
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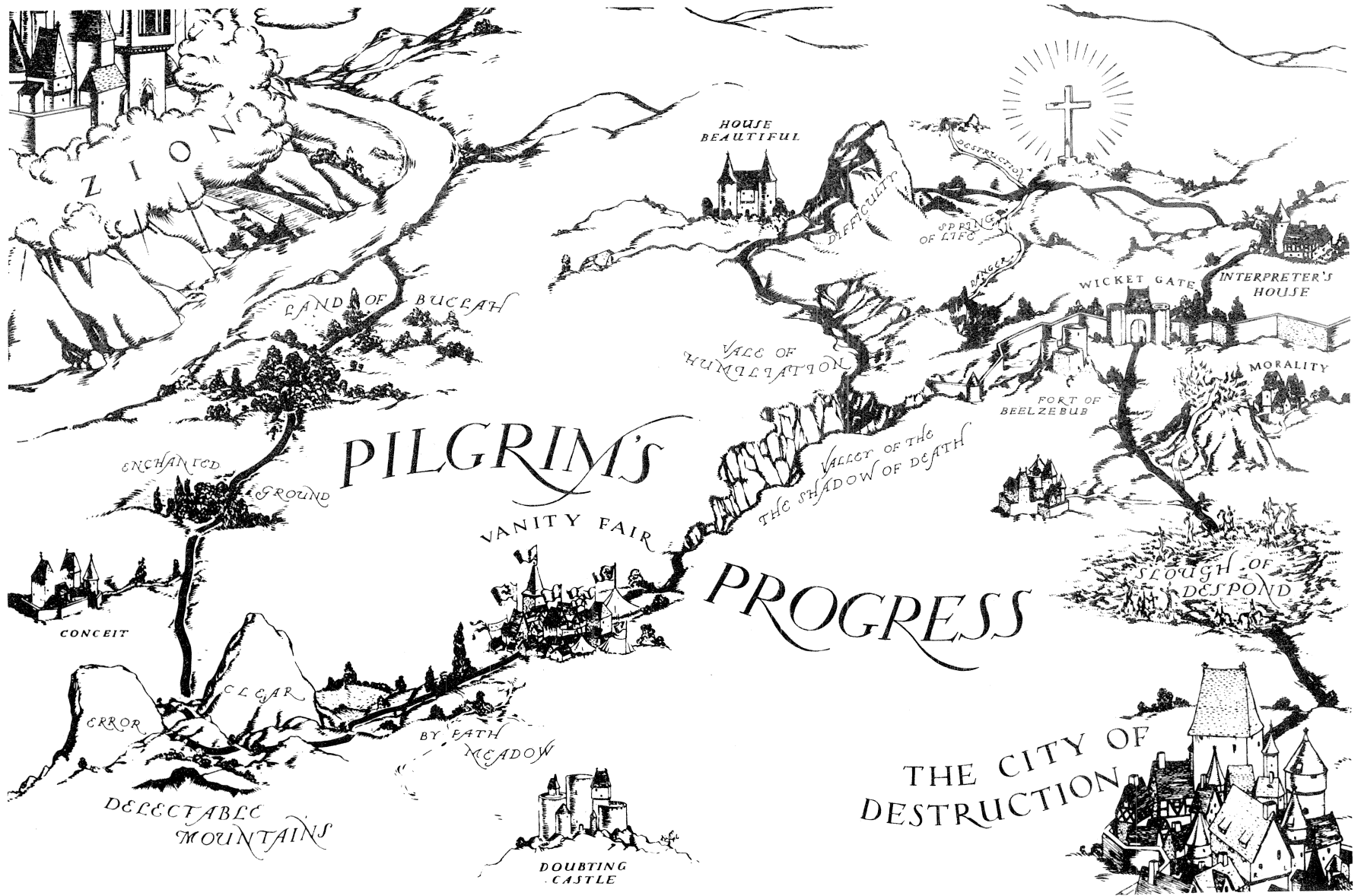
*Com Gracia et Privy S. R. I. Hierarchie apostolica Roma. Novae. et Luce. Francome.*

# PILGRIM'S PROGRESS

---

John Bunyan's *Pilgrim's Progress* is an allegorical tale of the trials and tribulations of a chap named Christian as he flees the wrath of the Lord. He carries a load of sins on his back until he reaches the Place of Deliverance. Each place and event is grossly symbolic of Christian beliefs. Characters are named "Christian," "Evangelist," "Pliable," and so forth; places have such names as "Vanity Fair," "City of Destruction," "Doubting Castle," etc. *Pilgrim's Progress* is the most famous allegorical journey, and this map by Robert Lawson for the 1939 Lippincott reprinting of the Mary Godolphin retelling (1884) can stand as representative of a whole class of allegorical maps.

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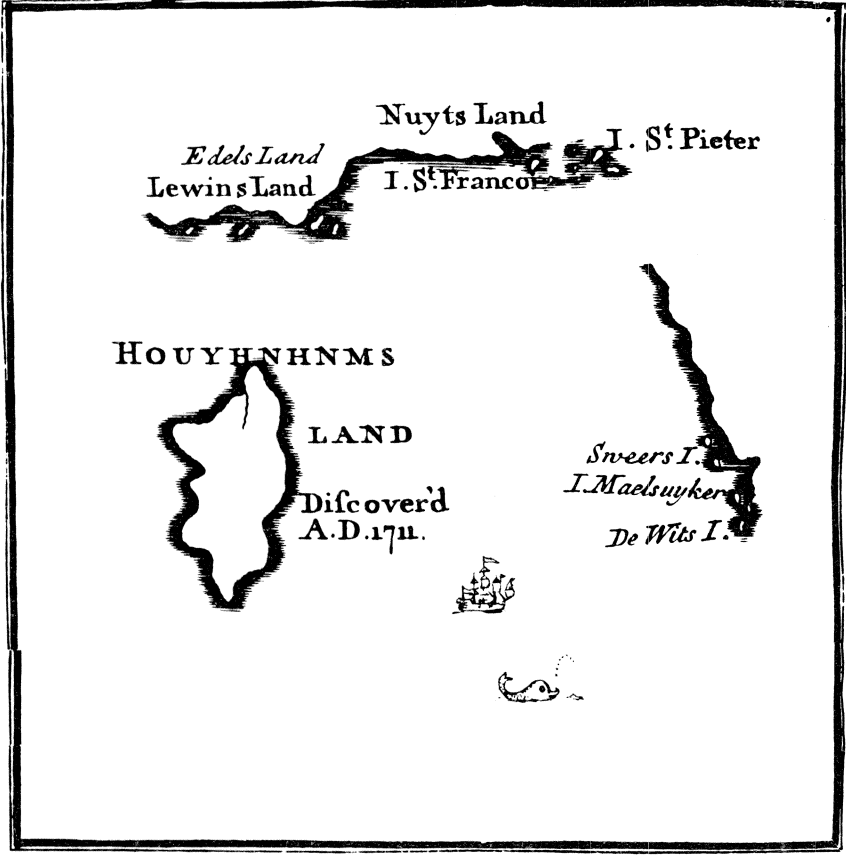
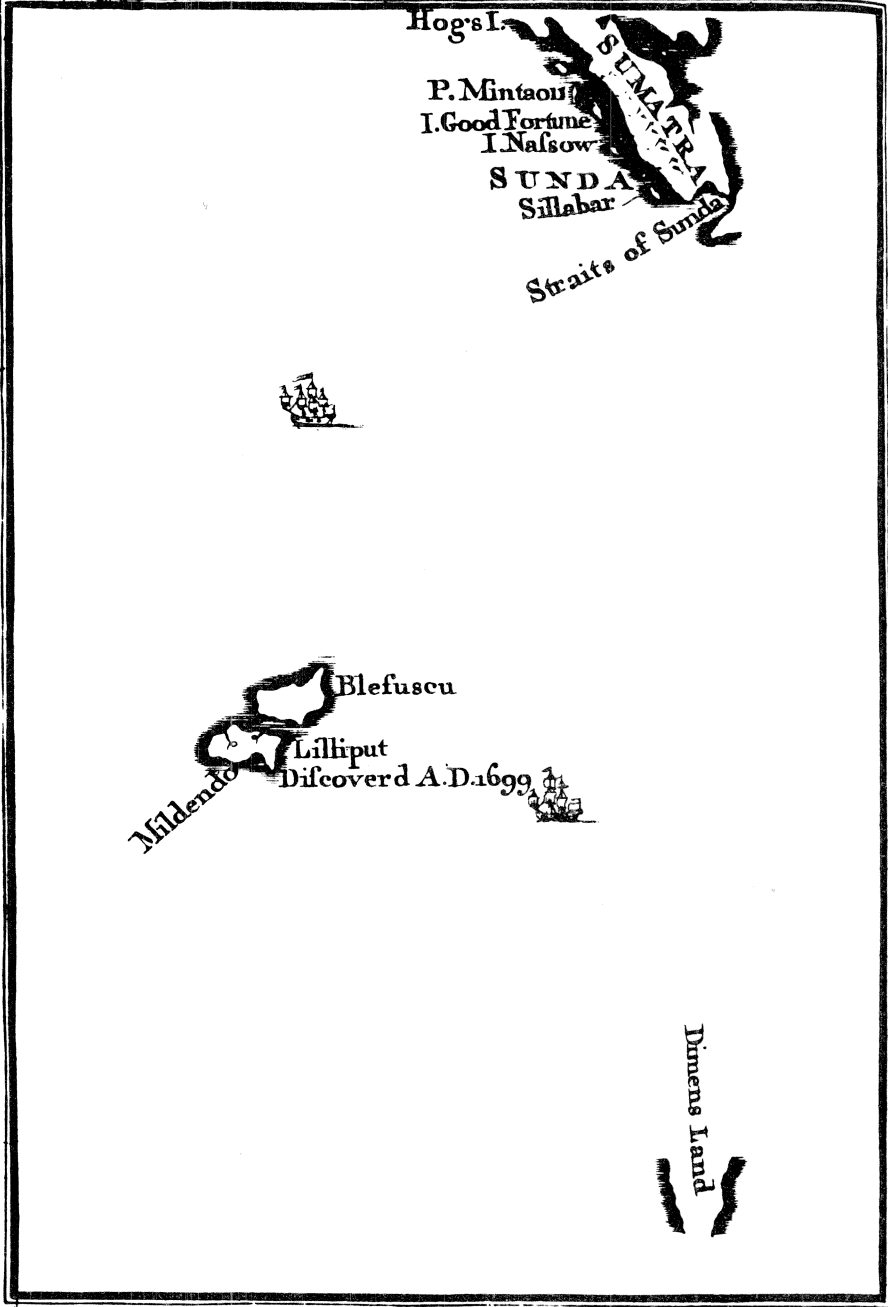


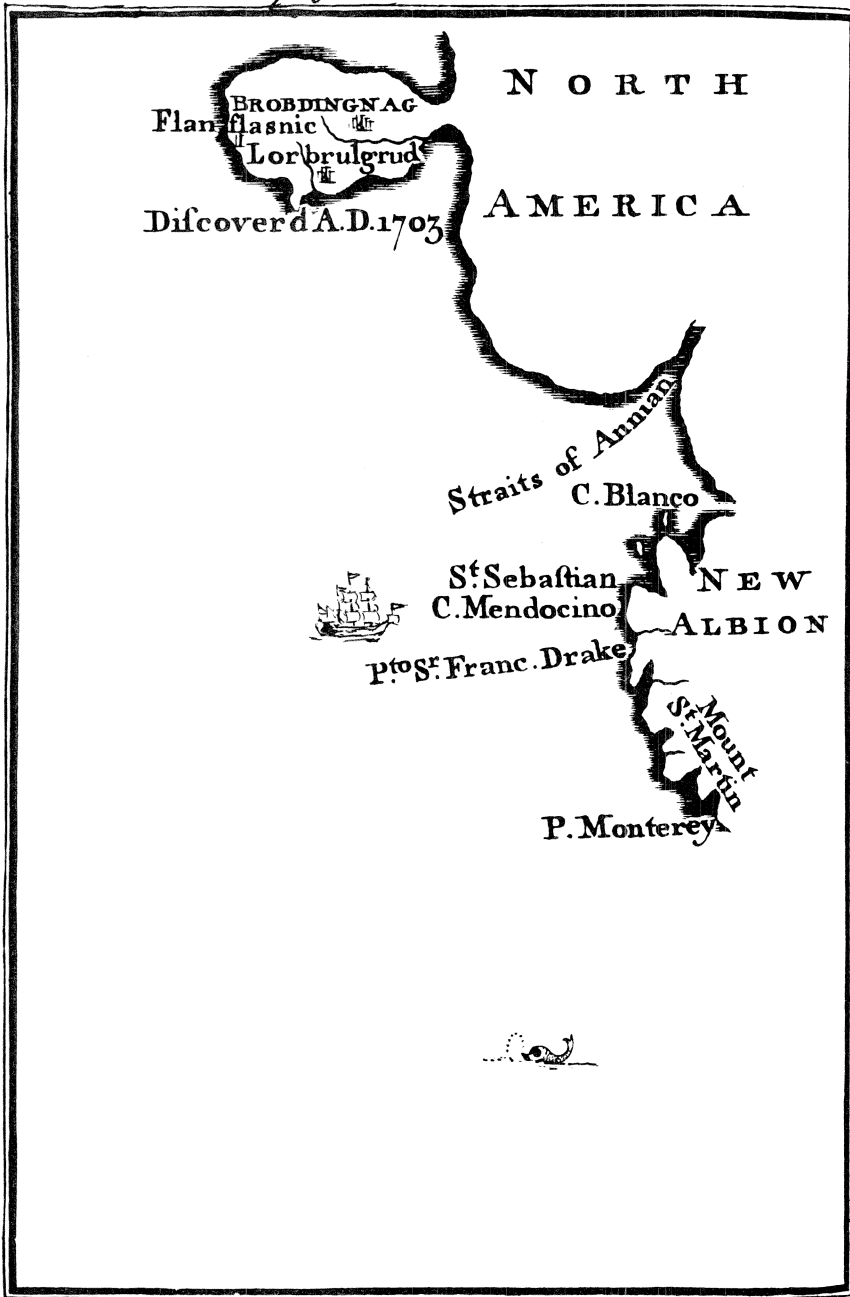
# VOYAGES OF LEMUEL GULLIVER

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Chronicled by Jonathan Swift (1665–1745), the travels of Lemuel Gulliver into divers parts of the world exercise a fascination upon readers young and old. At one level they are entertaining travel stories of the tall tale variety; at another level they are political and social allegories poking fun at the British government. The maps mean more in the context of the story, but for map fanciers there are some items of intrinsic interest. This is not the place for a complete cartobibliography, but it is worth noting that there have been numerous discrepancies. For instance, in these maps from a 1766 edition of the novel there is no mountain range between Brobdingnag and North America, but a 1730 French edition shows one. Anyone concerned with the supposed location of Lilliput et al. can consult the map in *Gulliver's Travel Notes* (Lincoln, Nebr.: Cliff's Notes, 1969) which places Houyhnhnms Lands south of South Africa, Lilliput west of Australia, Brobdingnag attached to Alaska, and Laputa near Japan.

---







# ALLESTONE

---

Allestone was the imaginary land created by Thomas Williams Malkin (1795–1802). He was a precocious little boy who learned to read and write early and who amused himself by writing stories. After a painful illness he died, at the age of six. Intellectuals in those days—even very young ones—were viewed with deep distrust. Because people suspected the boy was physically damaged from birth, his parents had an autopsy performed by a Dr. Lister, the attending physician. The conclusion was death due to “inflamed bowels,” no congenital defect was found.

A calendar and dating system, a history and culture, and a geography were created for Allestone. The stories may read a bit crudely but consider that they were written by a six-year-old child. One wonders what he might have done had he lived.

His father, Benjamin Heath Malkin, wrote *A Father's Memoirs of His Child* (London: Longman, Hurst, Rees & Orme, 1806) which tells of the brief life of Thomas Malkin. William Blake illustrated the book. Appended to the biography is this map of Allestone and all the Allestone stories.

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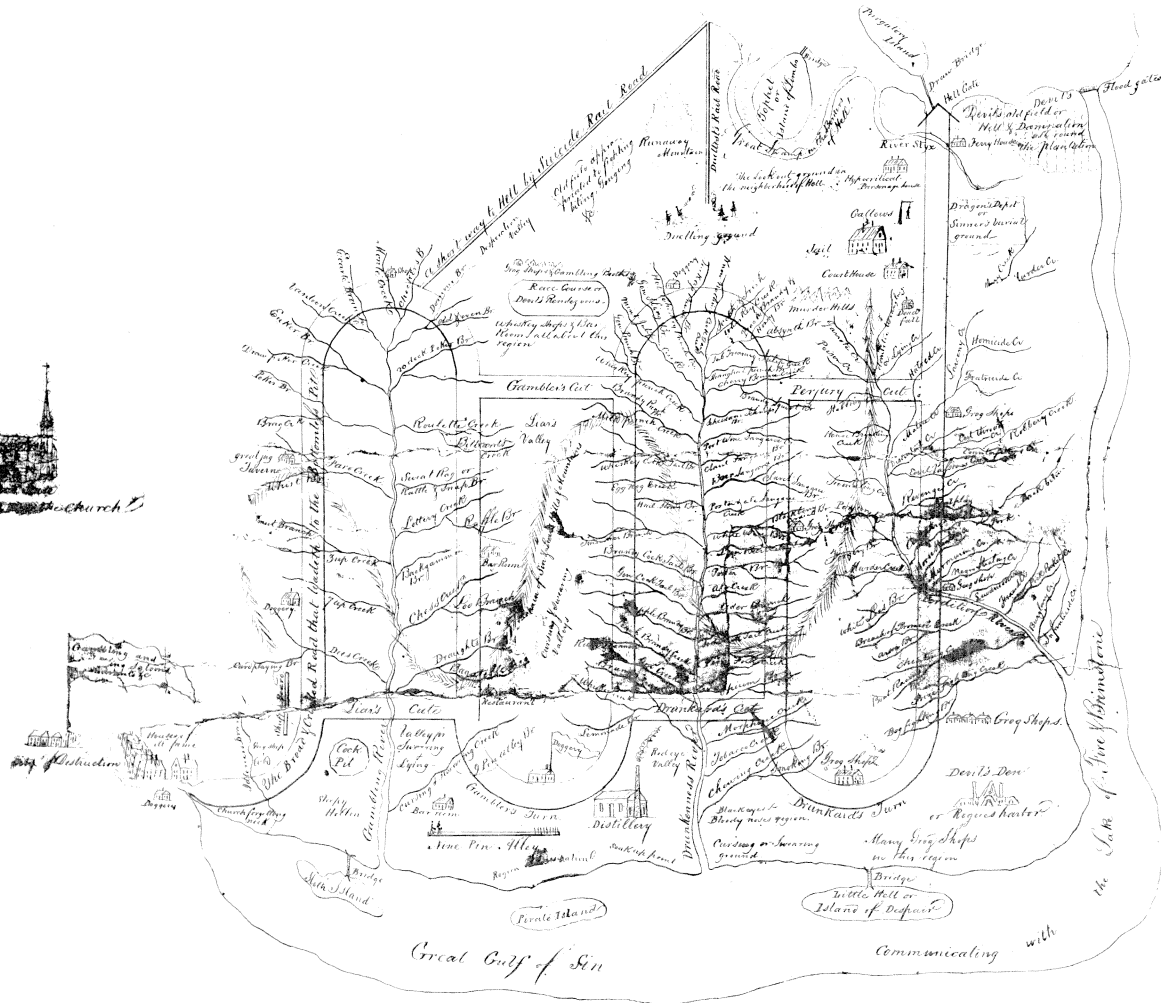
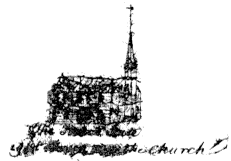
# ROAD TO HELL

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Returning to roads to Hell, we have a very interesting and rare, if almost unreadable, one. Drawn in 1858 by I. N. Barreton for Joseph Sightler, the original is in the Library of Congress. Note the major rivers: Gambling River, Drunkenness River, and Perdition River all have appropriate tributaries; Chess Creek, Backgammon Branch, Lottery Creek, Egg Nog Creek, Cider Branch, Lemonade Branch, Brandy Creek, Cheating Creek, Revenge Creek, Hatred Creek, etc. The quickest way to the Great Lake of Fire and Brimstone is by the Suicide Rail Road and the Duelist's Rail Road. One can meander along the road but shortcuts are provided for liars, drunkards, gamblers, and perjurers. All, however, finally go "blip" into the Great Lake. Not shown is the road to Heaven called "the Path of Ennui."

---

Starters on the Great Lake of Pine and  
 Brimstone, into which the wicked shall be cast!!



**MAP**  
 OF THE  
**ROAD TO HELL**

Reader! When you have read  
 this road to hell, examine the map  
 and see for what you will you see!!

Matthew 7:13. Enter ye in at the  
 narrow gate, and leave the broad  
 way which leadeth unto destruction,  
 for many thus do. For I will shut  
 the way which leadeth unto hell, and  
 ye shall find it.

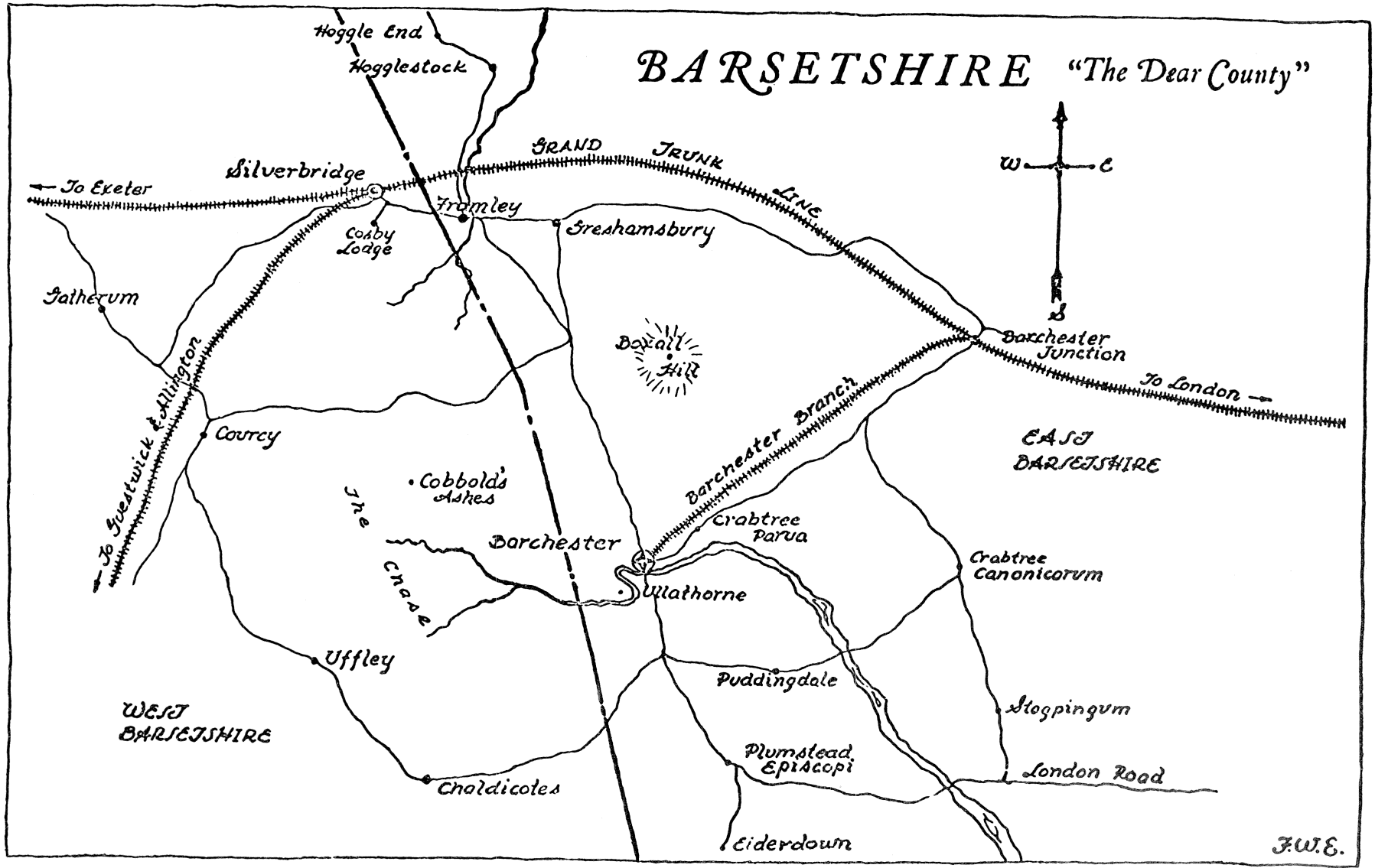
and by a line  
 they shall be established  
 2021-11-11

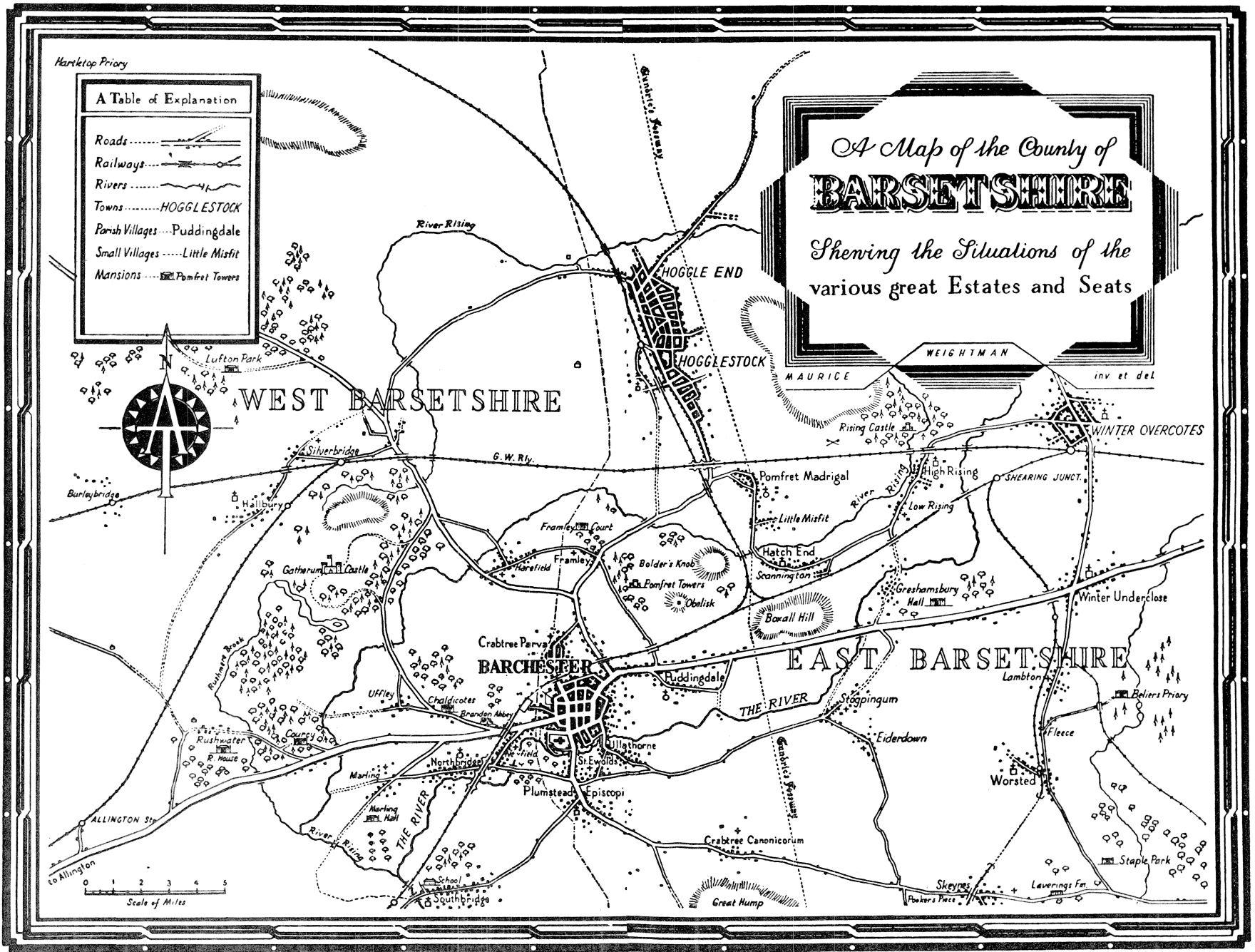
# BARSETSHIRE

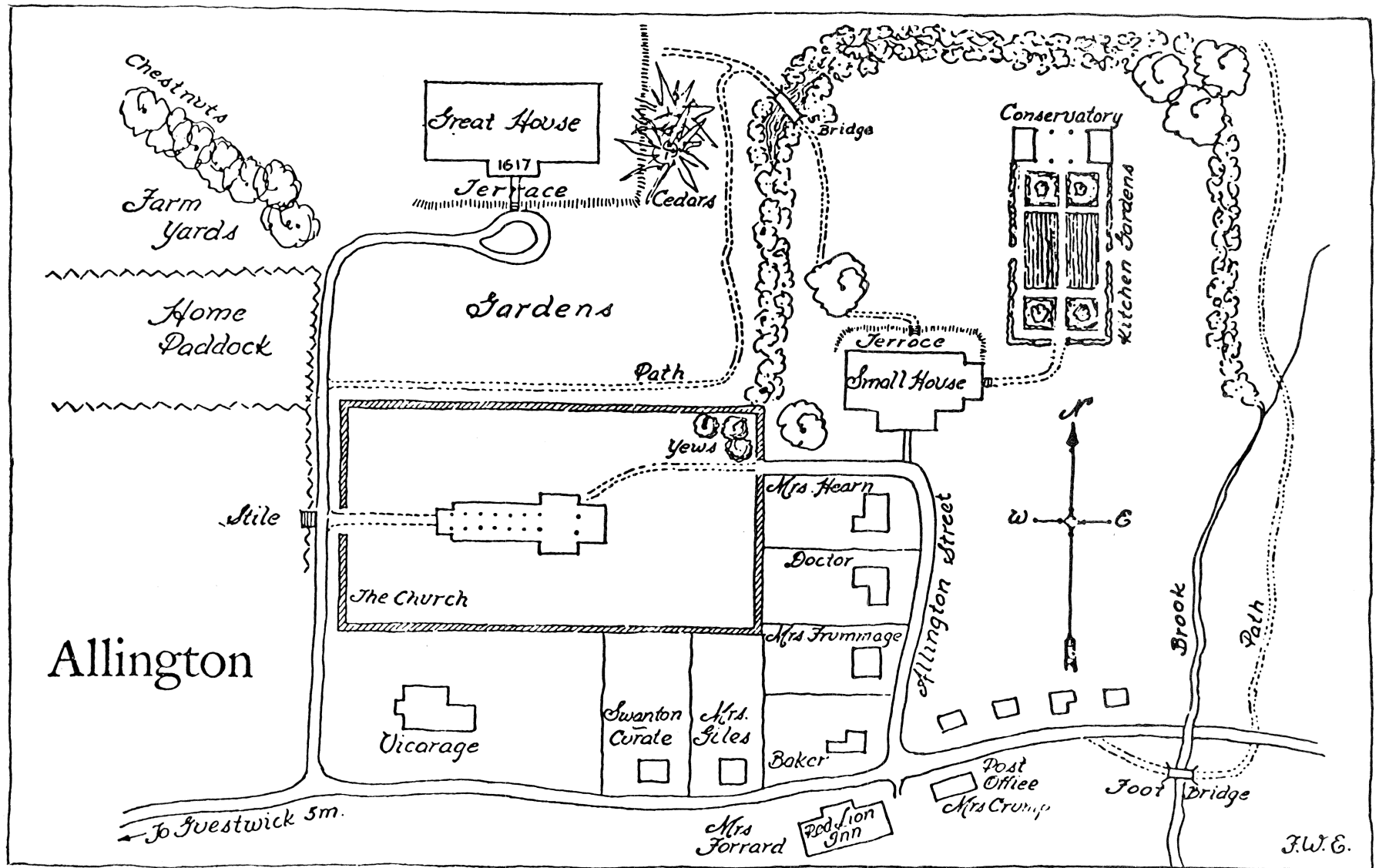
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One of the more famous imaginary lands is Bassetshire, England. Anthony Trollope (1815–1882) chronicled the doings of the good people around Barchester in his writings. The town itself was supposedly inspired by a trip to Salisbury—it has grown into a world of its own. In more recent times Angela Thirkell has continued the story of Barchester. The Maurice Weightman map appears as the endpaper decoration in Miss Thirkell's novel *Jutland Cottage* (New York: Alfred A. Knopf, 1953). The other maps are taken from *A Guide to Trollope* (Princeton: Princeton University Press, 1948) by Winifred and James Gerould, and were drawn by Florence W. Ewing. On the Weightman map note such places as Winter Overcotes and Winter Underclose.

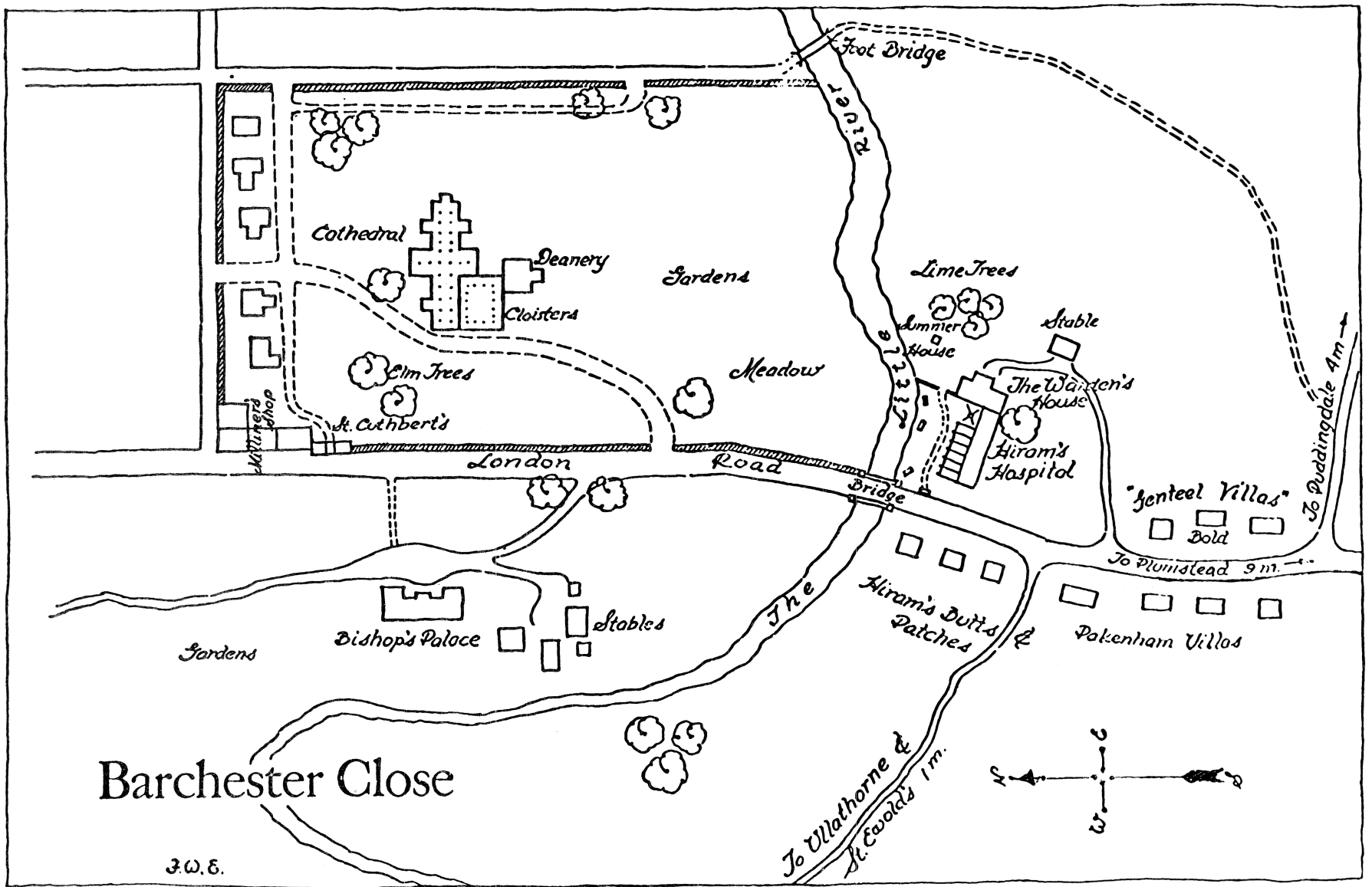
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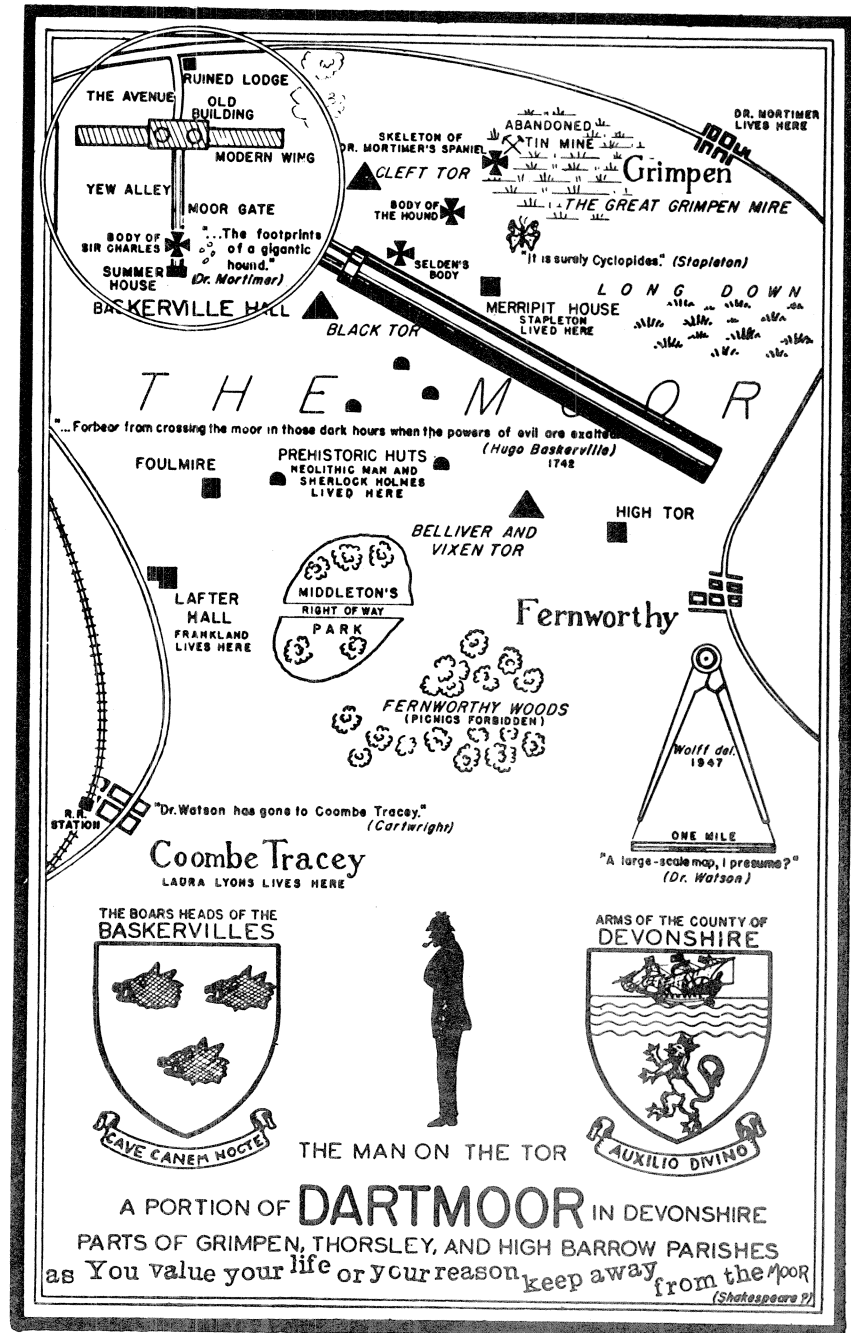
J.W.C.

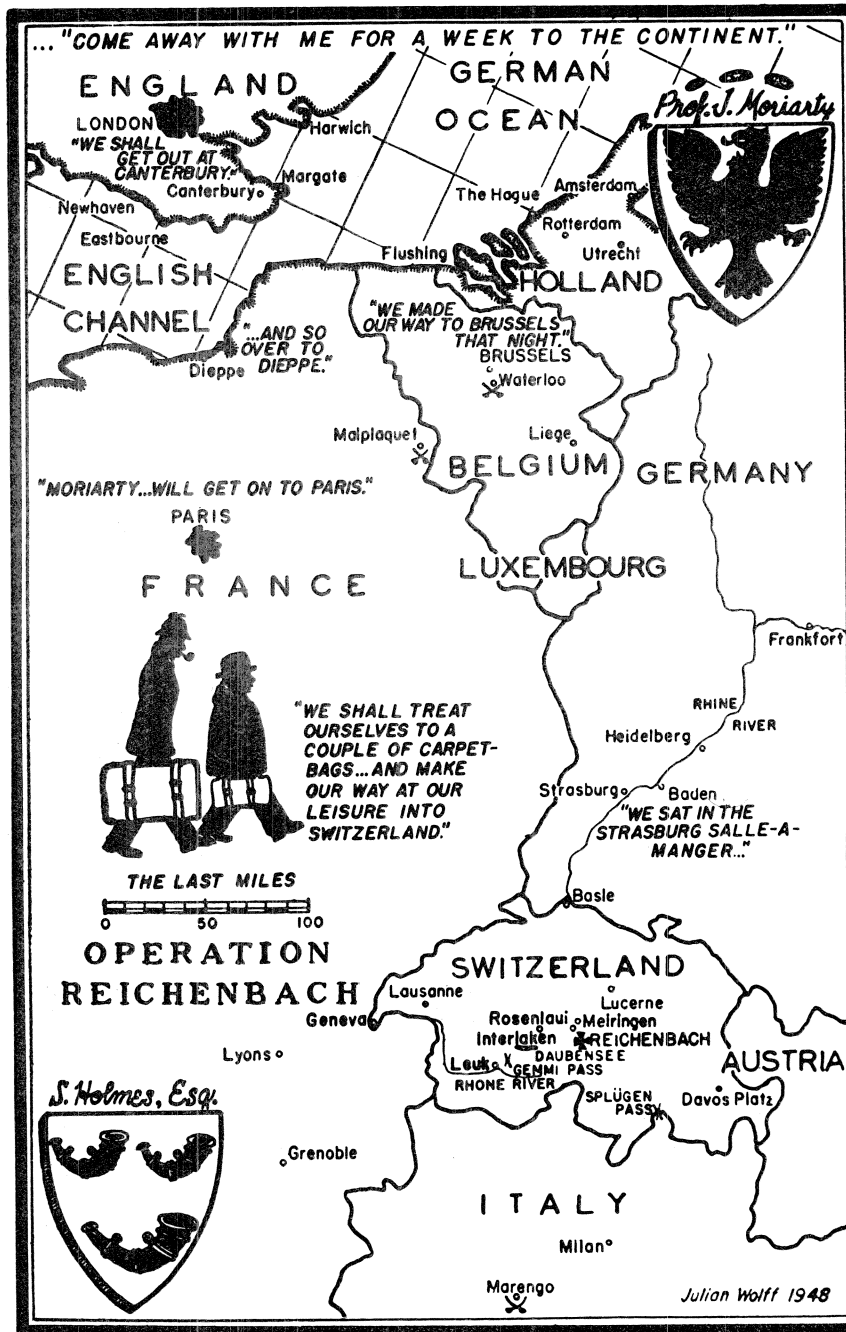




# WORLD OF SHERLOCK HOLMES

Strictly speaking the imaginary journeyings of fictional characters in real places is not the proper subject matter for an atlas of fantasy. Once again, however, I am letting personal inclination override philosophical principles. Dartmoor is, of course, a real place in England. This map of the area around Baskerville Hall, scene of the exploits of Mr. Sherlock Holmes in the matter of *The Hound of the Baskervilles*, is from Julian Wolff's *The Sherlockian Atlas* (New York: privately printed, 1952), a fascinating little volume of thirteen plates charting the adventures of the Master. It is reproduced with the gracious permission of Dr. Wolff, as is the map of the trip to Reichenbach Falls.





# MAP OF MATRIMONY

Designed for "timid lovers," this map pretty well speaks for itself. One must avoid River Drain Purse, and Paymoney Point is shown beyond the Land of Lawyers. After all the dangers one finds Cape Delight and other such places. The map is reproduced from a copy in the Library of Congress.



# MAP OF A GREAT COUNTRY

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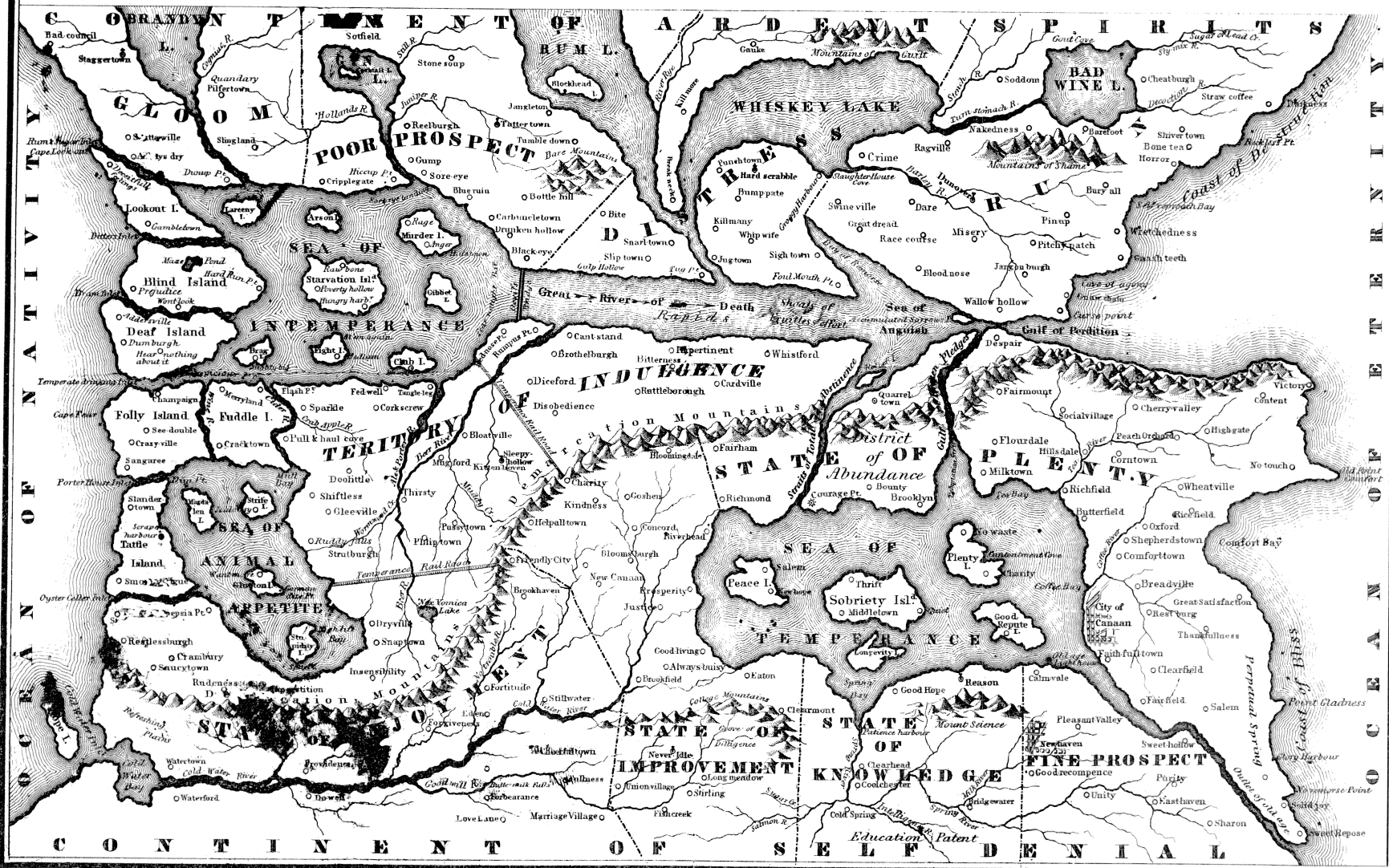
In an entirely different vein we have maps that attempt to show the way to better living. Since the road to salvation or perdition differs with each religion and sect, the possibilities for maps like this are almost endless. One must assume that "Great Country" lies south of the Demarcation Mountains, though many of my friends would consider such places as Whiskey Lake, Brothelburgh, and Drunken Hollow to be in a great country. Note that there are ways through the Demarcation Mountains. Two lines of the Temperance Rail Road run from the Territory of Indulgence and terminate in Friendly City and Charity. One can pass through the Straits of Total Abstinence from the Sea of Anguish into the Sea of Temperance, but can very easily be sucked through Temptation Straits through the Gulf of Broken Pledges past Despair and into the Gulf of Perdition.

---

# Map of a Great Country

*Lying between the Ocean of Nativity on the West, and the Ocean of Eternity on the East*

Containing a population of 800,000,000 souls: Carefully arranged from the best authors, and the most accurate surveys; By order of the Surveyor General.



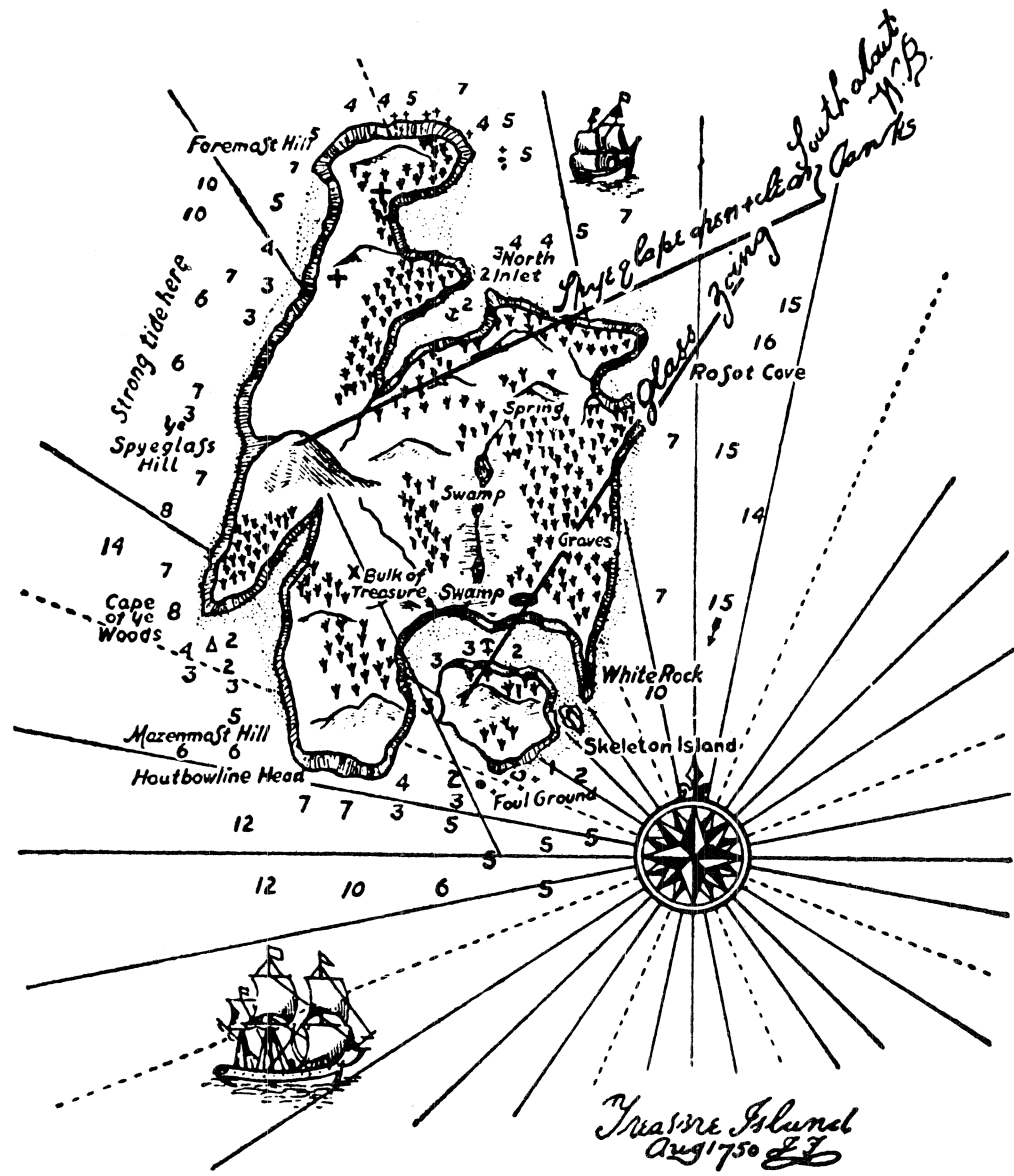
# TREASURE ISLAND

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Ah! what boy has not thrilled to the adventures of Jim Hawkins seeking pirate treasure? Treasure Island was actually charted and laid out, and the map drawn, before the story was written. This is quite a common procedure with writers—it is somewhat embarrassing to go North to a city which was described as South in the first chapter—to help them remember the settings for their stories. In the case of *Treasure Island* the geography of the island influenced much of the action. Robert Louis Stevenson admitted that the reason the “Hispaniola” went wandering was because the island had two harbors.

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*Gwen Galore Cl. F. to Mr. W. Bones Master of ye Walrus  
Savannah this twenty July 1754 W. I.*

*For a full of Chart, latitude and  
Longitude sent out by Mr. Hawkins*

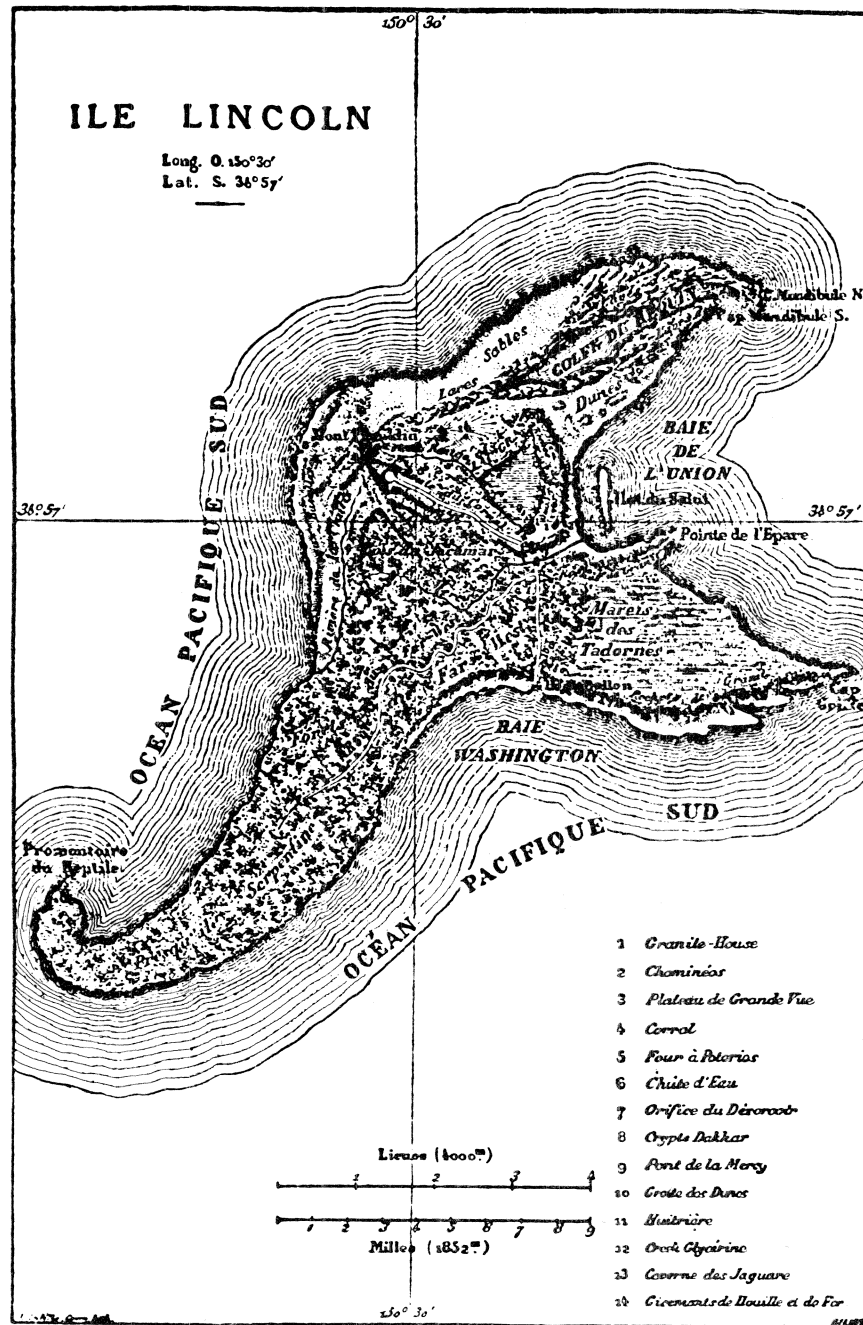
# MYSTERIOUS ISLAND

---

Lincoln Island, in Jules Verne's novel *Mysterious Island*, is the stage for the adventures of Cyrus Harding, Gideon Spilett, Herbert Pencroft, and Neb, who arrive on March 25, 1865. With indomitable Yankee drive and skill, they transform the wilderness isle into a pleasant place to live. Luck, in the form of debris which they can salvage, seems to be on their side. At the end they discover they have been helped by Captain Nemo, whose submarine is trapped in an underground grotto.

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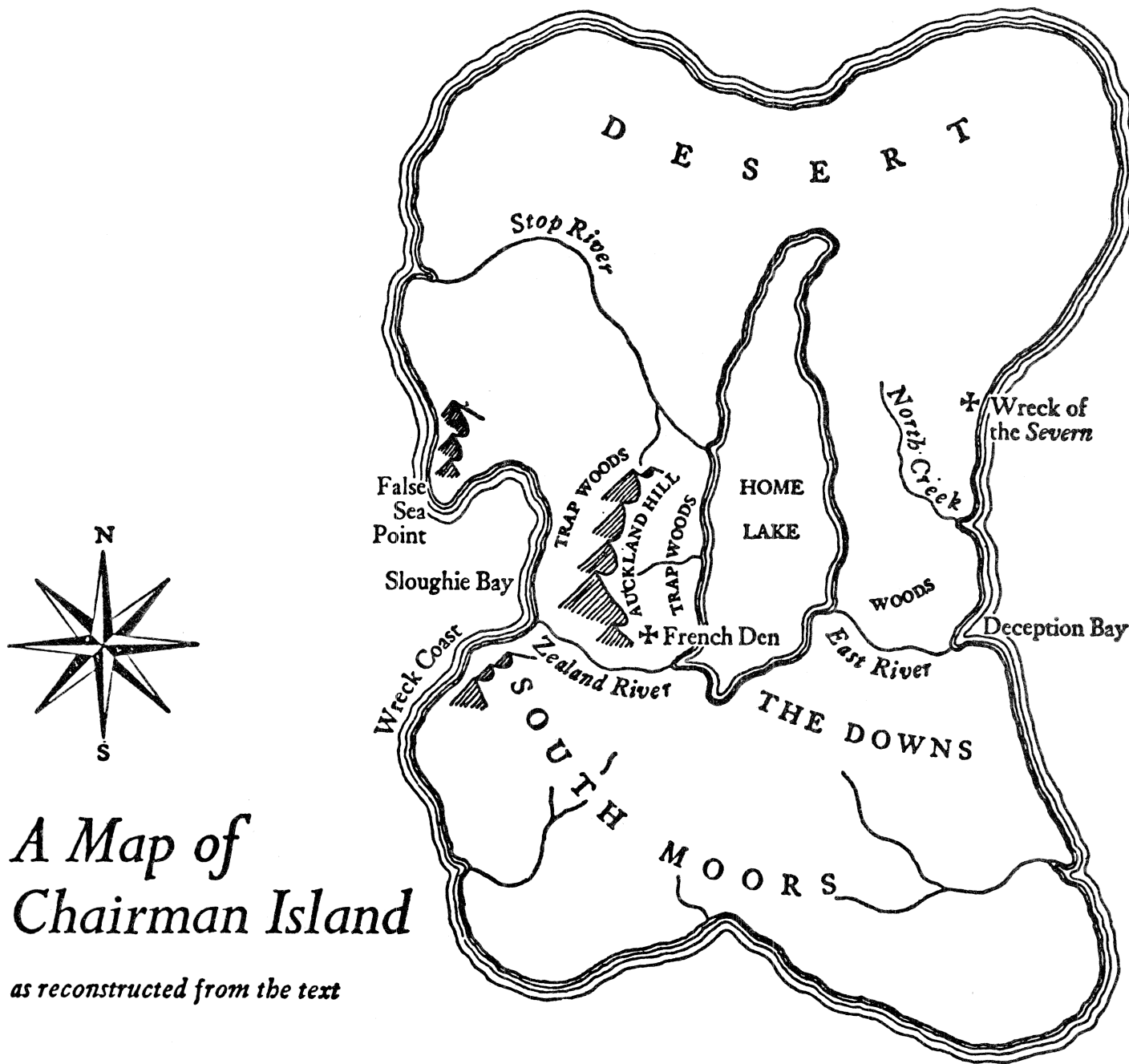


# CHAIRMAN ISLAND

---

Seventeen boys and a few adults are shipwrecked when the steamer "Severn" goes down in midocean. The boys were on a vacation from the Chairman School in Auckland. Naming the island after their school, they settle down to survival. The veneer of civilization begins to crack down and one has a vague prefiguring of Golding's *Lord of the Flies*, but adults finally arrive on the scene to unite the factions. Jules Verne's *A Long Vacation* (New York: Holt, Rinehart & Winston, 1967), from which this map is taken, is the usual Verne adventure tale: implausible but nicely tied up at the end and most enjoyable to read.

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# A Map of Chairman Island

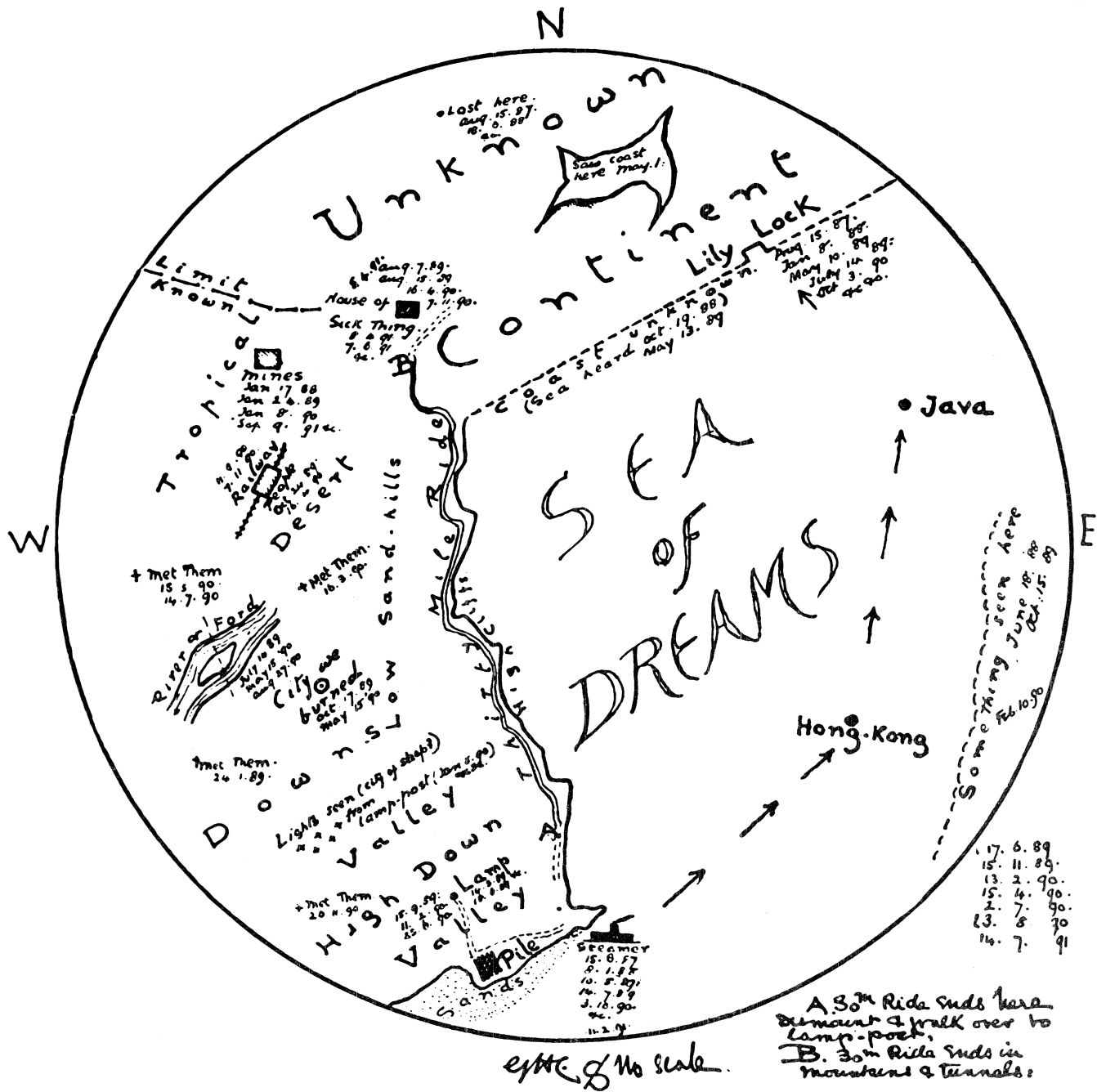
*as reconstructed from the text*

# SEA OF DREAMS

---

Rudyard Kipling's "The Brushwood Boy" appeared in *Century Magazine* in December 1895. It chronicles the dream journeys of a boy named Georgie. Other dreamlands are charted in better detail, we will note later, and are interesting even if one does not read the story, but this map is tied to the story. Dreamland stories can have a person realizing that he is dreaming. Georgie often knows he is dreaming, and will wade through rivers or burn down cities for his own amusement.

---



# THE INTERIOR WORLD

---

The hollow Earth story is moderately common in fantastic literature. This map is from William R. Bradshaw's *Goddess of Atvatabar* (New York: Douthitt, 1892). Most of the hollow Earth stories stem from the theory popularized by John Cleves Symmes, though Symmes used a series of concentric spheres. As early as 1820, a fictional account of a hollow Earth was published. For the best general description of hollow Earth theories see Martin Gardner's *Fads and Fallacies in the Name of Science* (New York: Dover, 1957).

---



*MAP of the  
Interior World.*

# OZ AND ENVIRONS

---

One of the most famous imaginary lands of all time is Oz. Created by L. Frank Baum in 1900, the first Oz story, *The Wizard of Oz*, chronicled the adventures of Dorothy, who was transported to Oz from Kansas in a tornado. Subsequent Oz stories, written by Mr. Baum as well as others, filled in the geography of Oz and nearby lands. One problem did arise, however, because Mr. Baum did not observe normal cartographic conventions when drawing the first map of Oz. West was to the right and East was to the left. The original compass rose pointed out the proper directions, but later reprintings “corrected” the compass rose and did not change the map. This was somewhat confusing because the stories would describe a location as being East of another place but on the map it would appear to the West. Current maps of Oz have been corrected to agree with the stories.

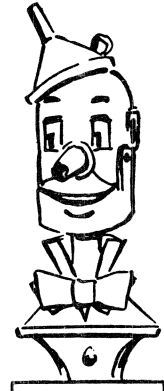
While Oz has been mapped by several sources, the best, reproduced here, is by James E. Haff and Dick Martin. Copies in color are available from Fred M. Meyer, International Wizard of Oz Club, Box 95, Kinderhook, Illinois 62345 (two maps and an explanatory leaflet). The history of the cartography of Oz is discussed in the Spring 1963, Autumn 1967, Autumn 1970, and Spring 1972 issues of *The Baum Bugle*, the official journal of the International Wizard of Oz Club.

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The  
**MARVELOUS  
 LAND of OZ**  
 and  
 The **MAGICAL  
 COUNTRIES**  
*surrounding OZ*

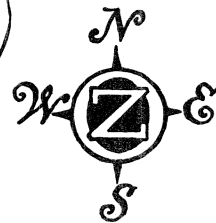


EXPLANATORY  
 NOTES

by  
 James E. Haff

Based on the  
 Original Map  
 drawn by  
 Professor  
 H.M. WOGGLEBUG, T.E.  
 Revised  
 in accordance with  
 the  
 Royal Histories  
 of  
 OZ

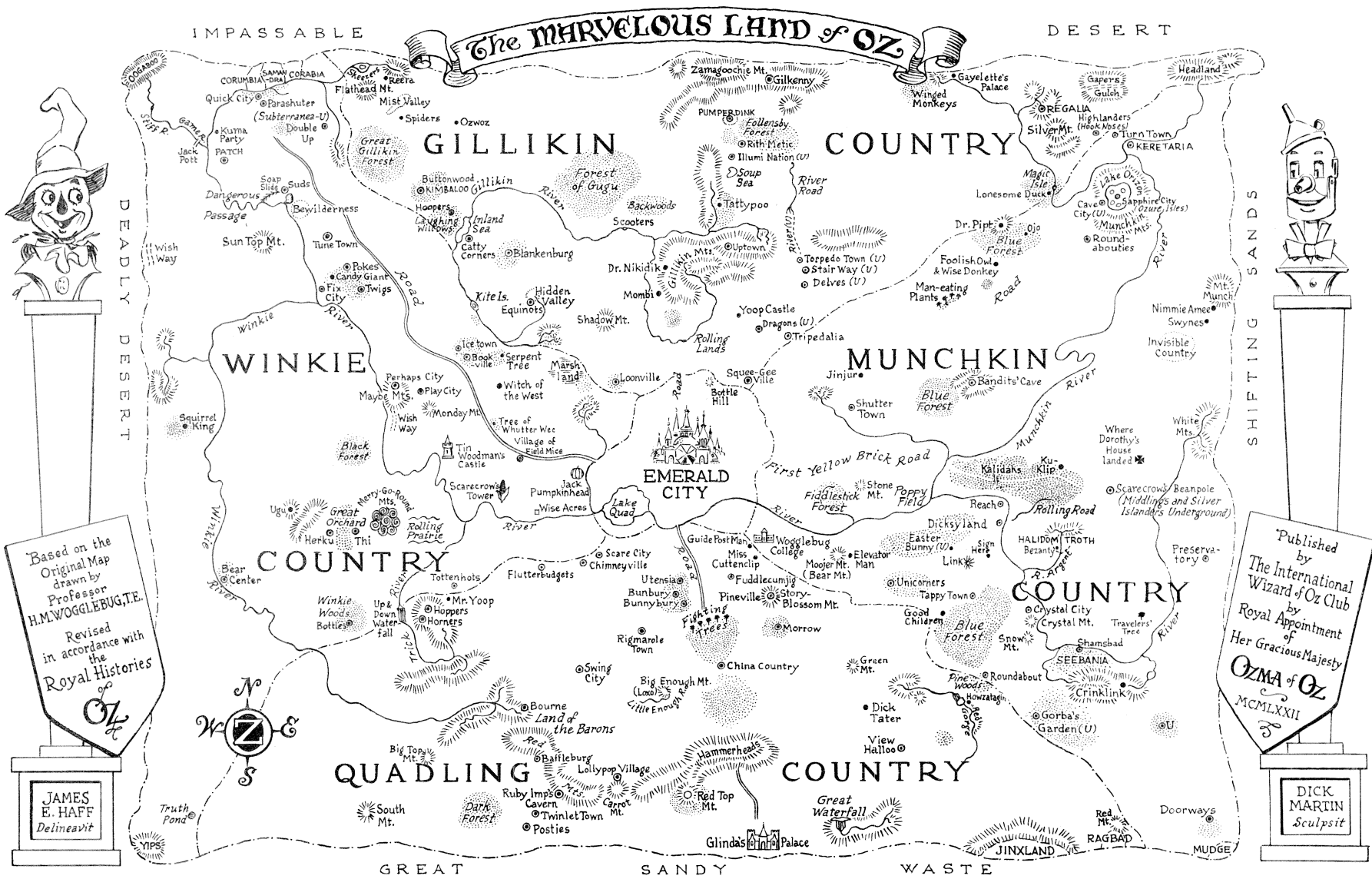
Published  
 by  
 The International  
 Wizard of Oz Club  
 by  
 Royal Appointment  
 of  
 Her Gracious Majesty  
 OZMA  
 of OZ

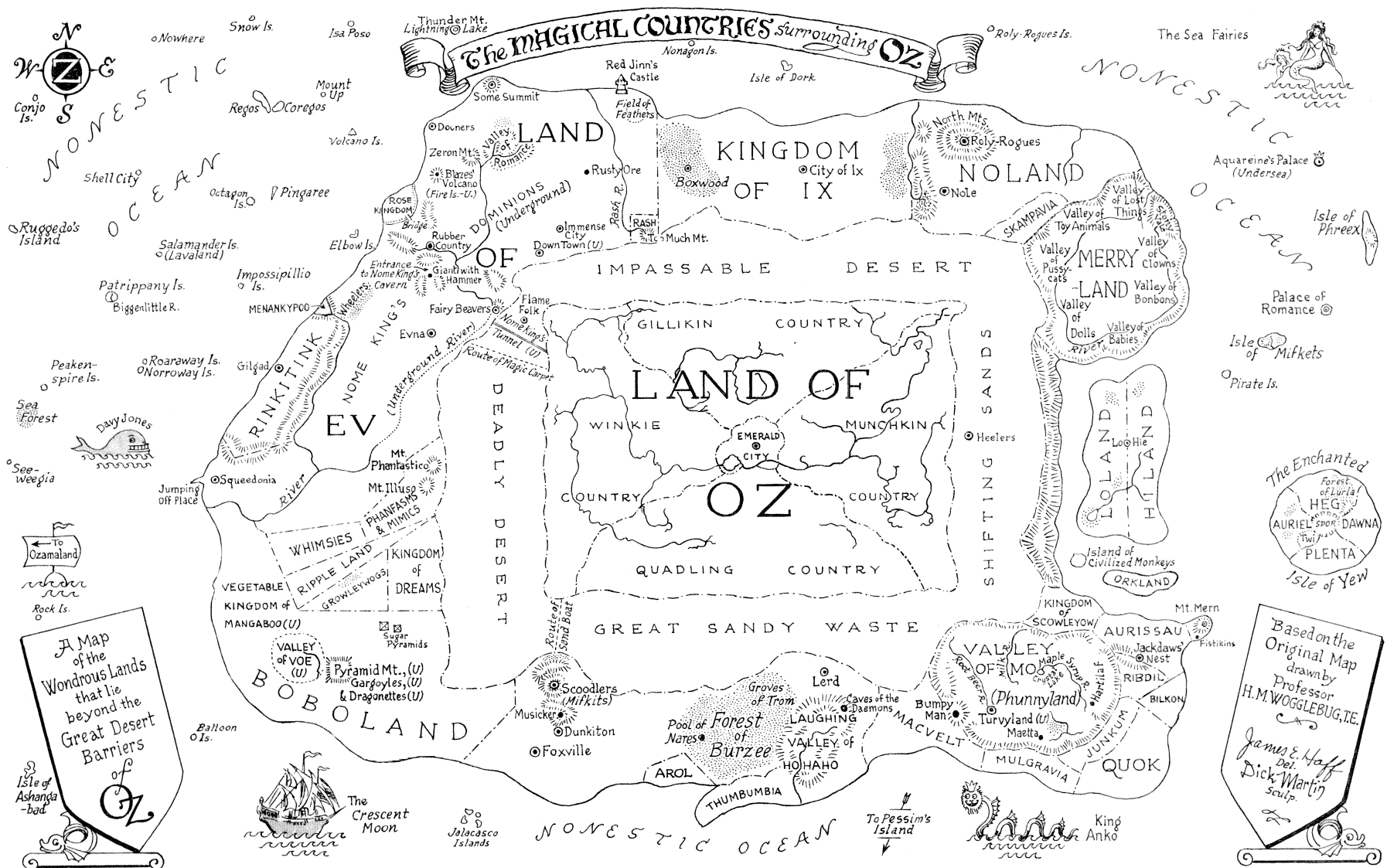


Revised 1972

JAMES  
 E. HAFF  
*Delineavit*

DICK  
 MARTIN  
*Sculpsit*





A Map of the Wondrous Lands that lie beyond the Great Desert Barriers of OZ

Based on the Original Map drawn by Professor H.M. WOGGLEBUG, I.E.  
James E. Hoff Del. Dick Martin sculp.





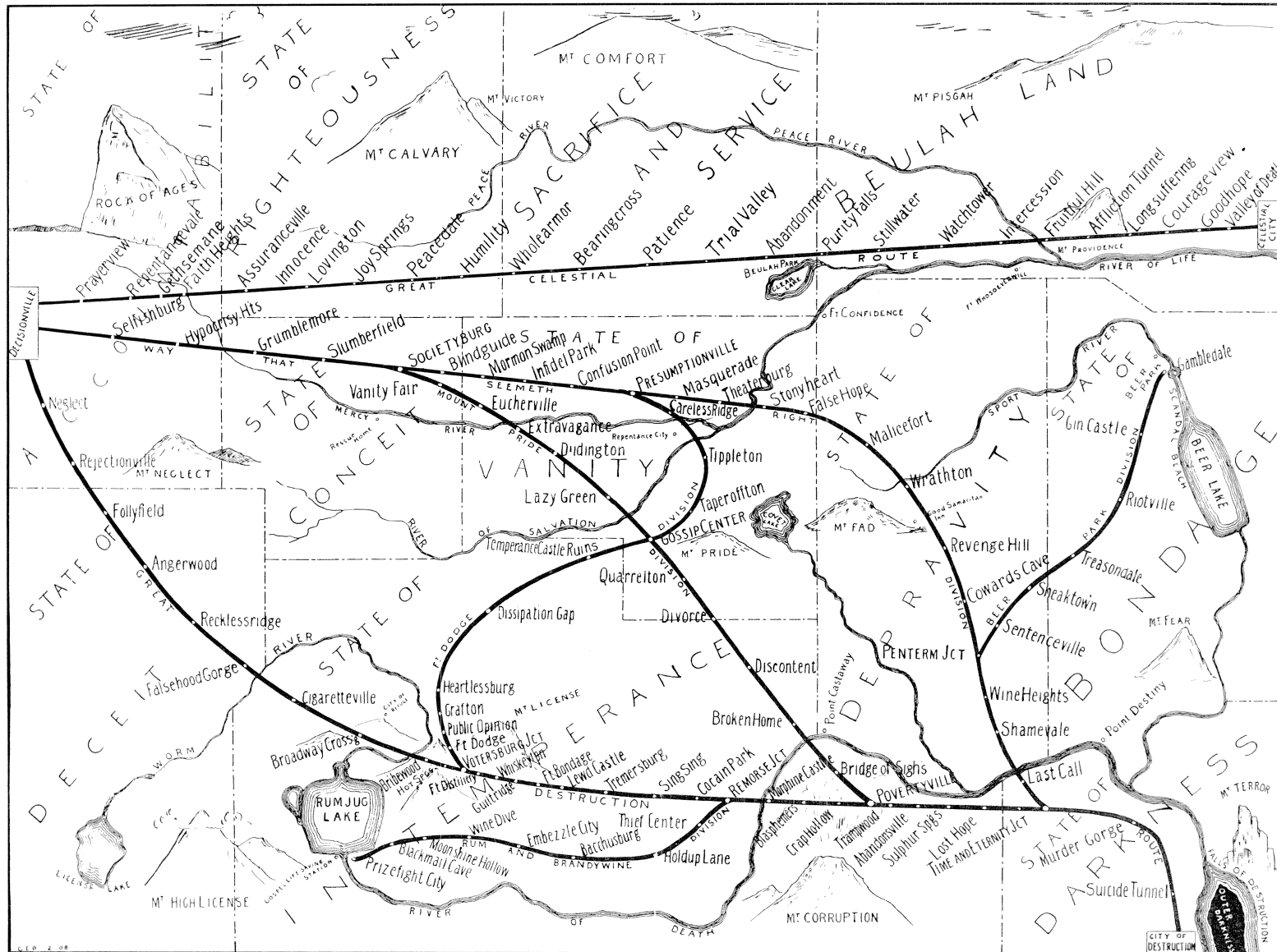
# GOSPEL TEMPERANCE RAILROAD MAP

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Perhaps under the same management as the “Temperance Rail Road” shown on a previous map, but definitely a different line, is the Gospel Temperance Railroad, Great Celestial Route. It runs quite straight from Decisionville to Celestial City. The scenery looks pretty drab; the route to City of Destruction looks like more fun. One has a choice of routes, crosslines, and side trips; but while it may be fun getting there and a nice place to visit friends, City of Destruction does not look like a place to spend all eternity. The map was drawn in 1908 by G. E. Bula and is reproduced from a copy in the Library of Congress.

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# GOSPEL TEMPERANCE RAILROAD MAP



Copyright 1908, by G. B. H. S. S.

166D

This unique map will make a lasting impression for good on all who study it. The names of states, towns, railroads, lakes, rivers and mountains are all significant. A copy of this map should be in every home, hotel, railroad station, and public place. It makes an interesting study for school children, both in the parlor and Sunday schools. It will show many a way to leave the Great Destruction Route and enter the Kingdom of Heaven. Agents wanted. Special rates. For address see back of this map.

An appropriate Temperance railroad folder and time table, a fit companion for this map, has been published. It makes a telling tract. Just the thing for temperance workers in every community. It will be found especially effective among railroad men and all who are engaged in railway-traffic work, whether on land or water. Get a supply and distribute among your neighbors and friends. Give them out on trains as you travel. \$1.25 per 100; 25 cents per dozen, postpaid. Agents wanted. Special rates. For address see back of this map.

# THE WORLDS OF EDGAR RICE BURROUGHS

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## Barsoom

---

Of all the creators of imaginary lands, few match Edgar Rice Burroughs (1875–1950) in quantity of output. Not content with a mere four or five, he created a new land with almost every story, or at least some further elaboration of an earlier described one. Indeed, it is the creation of whole worlds that is the real secret of the appeal of Burroughs. We know the slave girl will turn out to be a princess (or at least noble born) at the end and the hero will win her, but the countryside through which they romp and fight is infinitely varied. At the least there is usually a lost city, and for those stories set upon Earth, a lost race. Alas, the modern mapping of Africa has forever banished Opar, the City of Gold, the Lost Empire, Pal-ul-Don, and other spots visited by Tarzan.

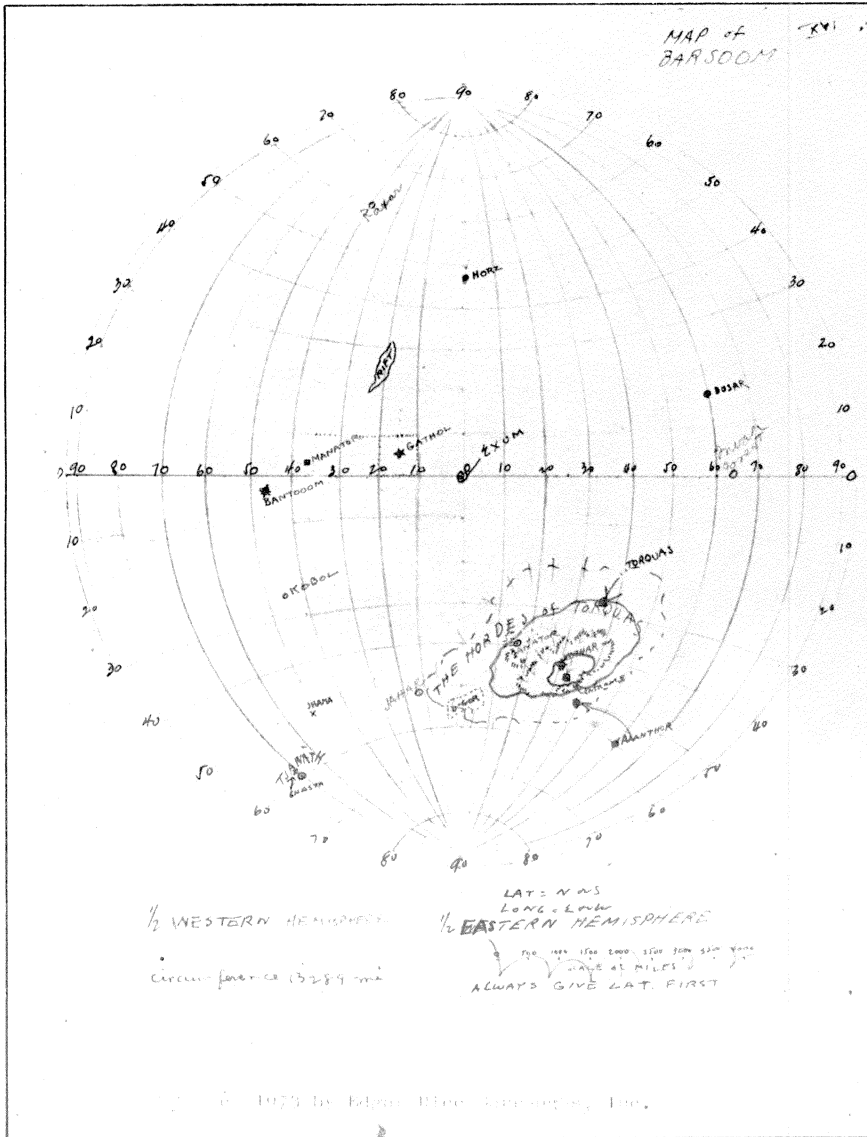
Barsoom, as Burroughs called Mars, was essentially a desert world. The canals were dug by the dominant Red race and most of their civilization was along the canals. The deserts were dominated

by giant four armed Green Men. Hidden remnants of the Yellow race were at the North Pole while the White and Black races were at the Southern Pole. The Rift had a colony of Blacks, and a small settlement of Whites were in Horz, a ruined city. Ancient cities dotted the desert, abandoned with the drying of the oceans. The Toonolian Marshes are the largest wet land on the surface, being all that is left of a once great ocean. Phundahl is a barbaric kingdom steeped in superstition, and Toonol is an advanced scientific state. The empire based at the twin cities of Helium is the nation with which the Earth adventurer John Carter casts his lot.

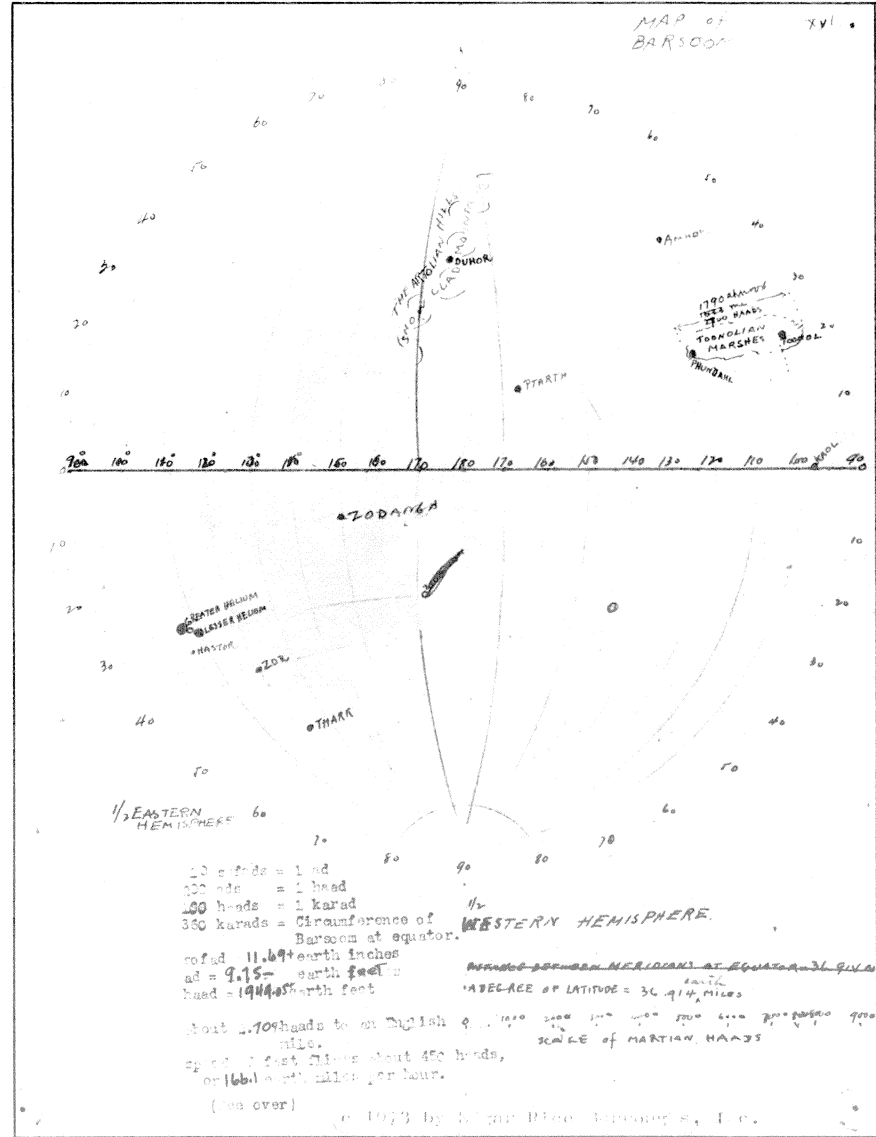
With one exception ("Wild Island"), the following maps were drawn by Mr. Burroughs. Two works that give extensive background material on Barsoom are Richard Lupoff's *Barsoom: Edgar Rice Burroughs and the Martian Vision* (Baltimore, Md.: Mirage Press, 1976) and John Flint Roy's *A Guide to Barsoom* (New York: Ballantine Books, 1976).



Map of one of the hemispheres of BARSOOM. © 1973 by Edgar Rice Burroughs, Inc.  
Map drawn by Edgar Rice Burroughs.



Map of other hemisphere of BARSOOM. © 1973 by Edgar Rice Burroughs, Inc.  
Map drawn by Edgar Rice Burroughs.

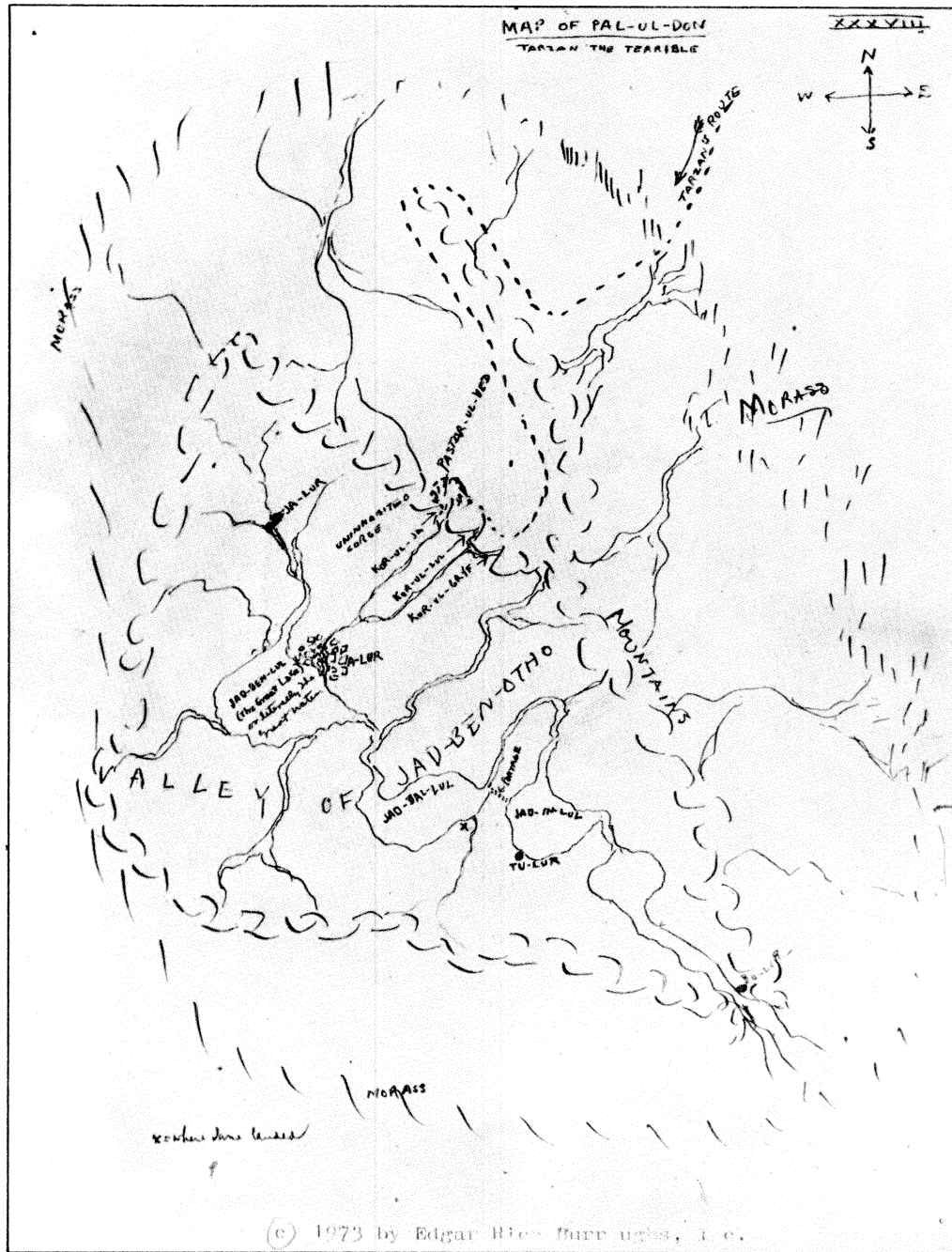


# Pal-ul-Don

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Somewhere in the present Republic of Zaire surrounded by an impassable morass—well, almost impassable—is the land of Pal-ul-Don. Jane, in the previous book, was kidnapped by Germans and Tarzan seeks his mate with vengeance. Pal-ul-Don is a primitive land with giant lizards still roaming the countryside and a subhuman civilization being built by Pithecanthropi. Tarzan finds Jane, and the entire Tarzan family, for Korak, the son of Tarzan, following his father, are declared gods by the “people” of Pal-ul-Don.

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Map of Pal-ul-Don from TARZAN THE TERRIBLE. © 1973 by Edgar Rice Burroughs, Inc. Drawn by Edgar Rice Burroughs.

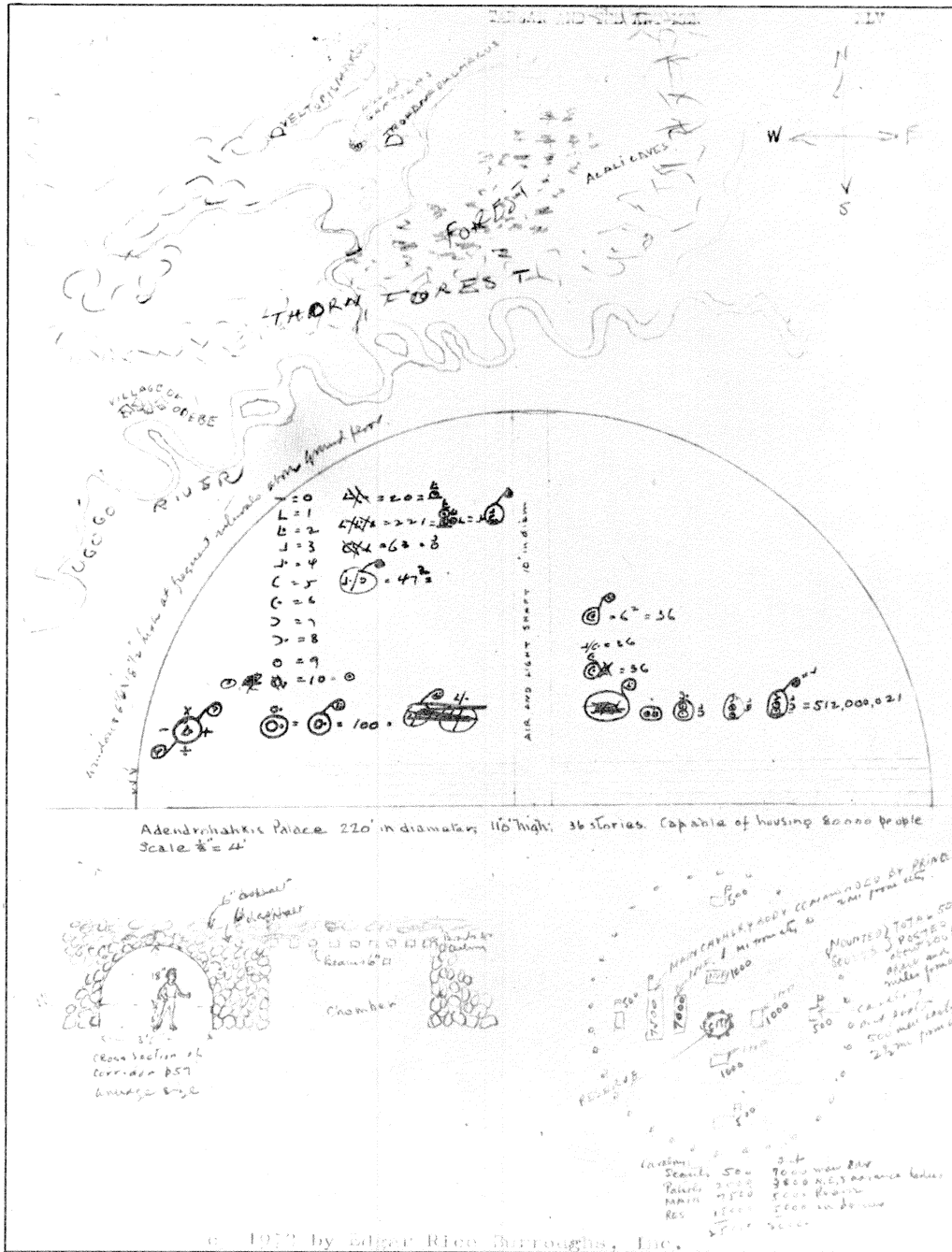
# Land of the Ant Men

---

Burroughs' Africa is just full of impassable barriers. Behind a thorn forest is the land of the Ant Men. These humanoids stand about a foot high. Tarzan is flying overhead and is forced to bail out. Captured by the Ant Men, he is reduced to their stature by one of their scientists. After many adventures he manages to pass the impassable thorn forest in his shortened condition and springs to full size when the treatment wears off.

In most of his lost lands, Burroughs gives us a language, and in many we are treated to a written tongue as well. The worlds of Burroughs are never simple; they always suppose a total ecology even if it always is not spelled out. From the mute anthropoid Alali living in caves, to the huge domed cities of the Ant men, it all ties together.

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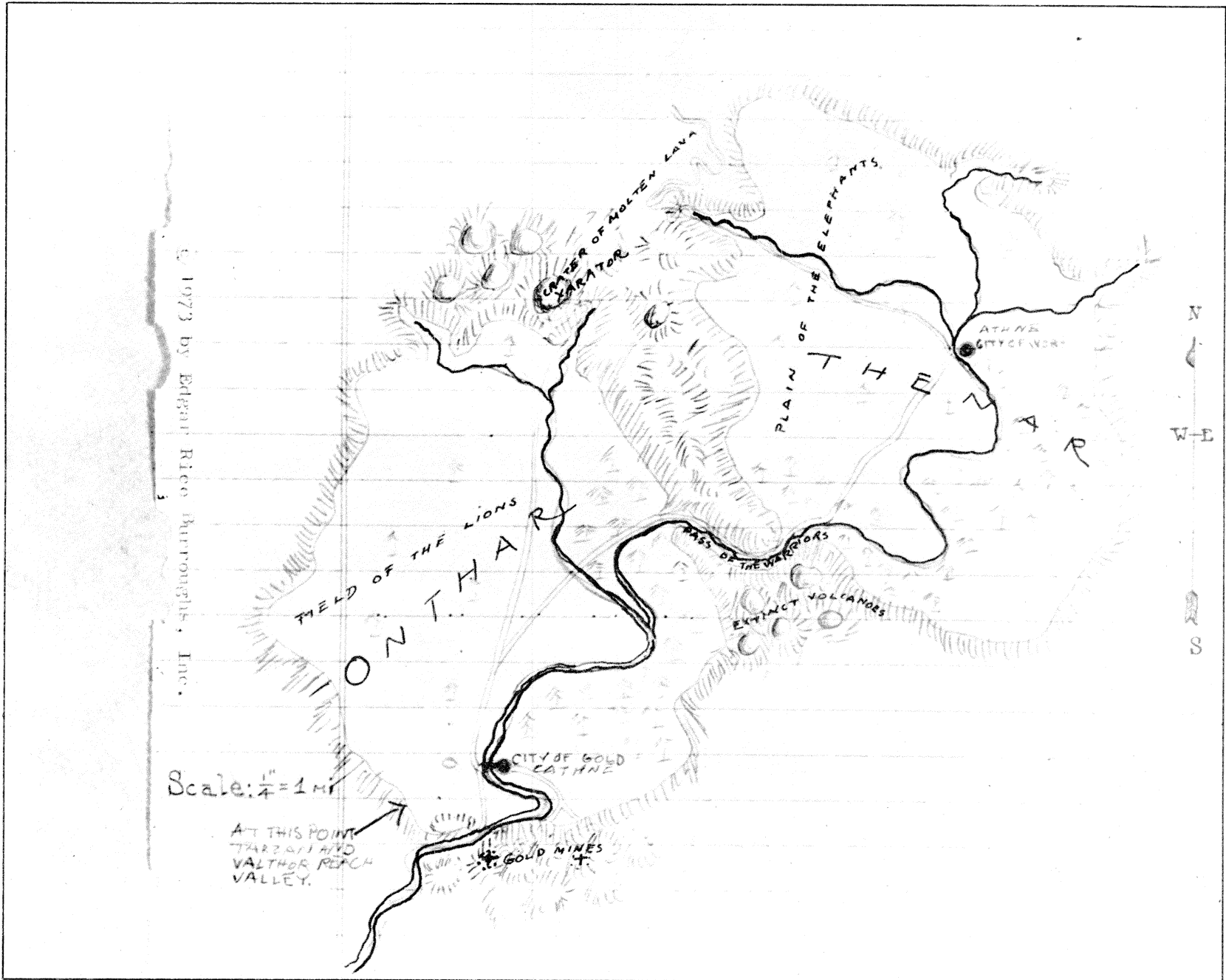
Map of the Land of the Ant Men from TARZAN AND THE ANT MEN. © 1973 by Edgar Rice Burroughs, Inc. Drawn by Edgar Rice Burroughs.

# Onthar and Thenar

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In both *Tarzan and the City of Gold* and *Tarzan the Magnificent*, Tarzan journeys to the lands of Onthar and Thenar. The Ontharians worship lions and adorn their city with gold while the Thenarians worship elephants and use ivory. The lost race in this case seems to be Greek (ancient, of course). The two cities are constantly at war, and here we have a favorite theme of Burroughs in many of his stories: two cities at war from time immemorial. It should be noted that the nobles of the two cities fight. When a revolution drives the Athnean nobility out of Athne, the Ontharian nobles from Cathne help put down the revolt and restore the old order so they will have enemies worth fighting. Burroughs was more of a social satirist than many realize.

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Cities of Onthar and Thonar from TARZAN AND THE CITY OF GOLD and TARZAN THE MAGNIFICENT. © 1973 by Edgar Rice Burroughs, Inc.  
 Drawn by Edgar Rice Burroughs.

# The Lost Empire

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Here Tarzan finds an isolated outpost of Ancient Rome still carrying out the old traditions. The two cities at war are Castra Sanguinarius and Castrum Marinus. At this point one is tempted to say: "All these lost races look alike." Not so, though superficially it may seem so. The lost races and cities always have special touches that make them different. After the first few stories, one begins to read Burroughs more for the faraway places with strange sounding names rather than for the adventures of the lead character.

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# Amtor (Venus)

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This map is the endpaper design for Burroughs' Venus series. These books concern the adventures of Carson Napier whose rocket ship has crashed on Venus. What makes this map so interesting is that it depicts Venus not as Burroughs conceives it but as his Venerians conceive it. In the Southern hemisphere the belief is that the world has for its center a great lake of fire while the edge of the world is a wall of ice. The world is, of course, thought to be flat. Map makers must conform to the religious cosmology. The map is obviously distorted since the outer circle is the South Pole or close to it while the center of the map is the equator.

The most interesting feature on the map is the Amtorian script. It is worth mentioning that the city of Kooaad on the island of Vepaja is carved out of the upper level of living trees. Havatoo is a city of super scientists turned inward on themselves to the point of ignoring the city of Kormor just across the river where a renegade scientist is setting up a nation of zombies. The Venus series began late in Burroughs' life, and he never developed Amtor the way he did Barsoom.

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*Pirates of Venus*

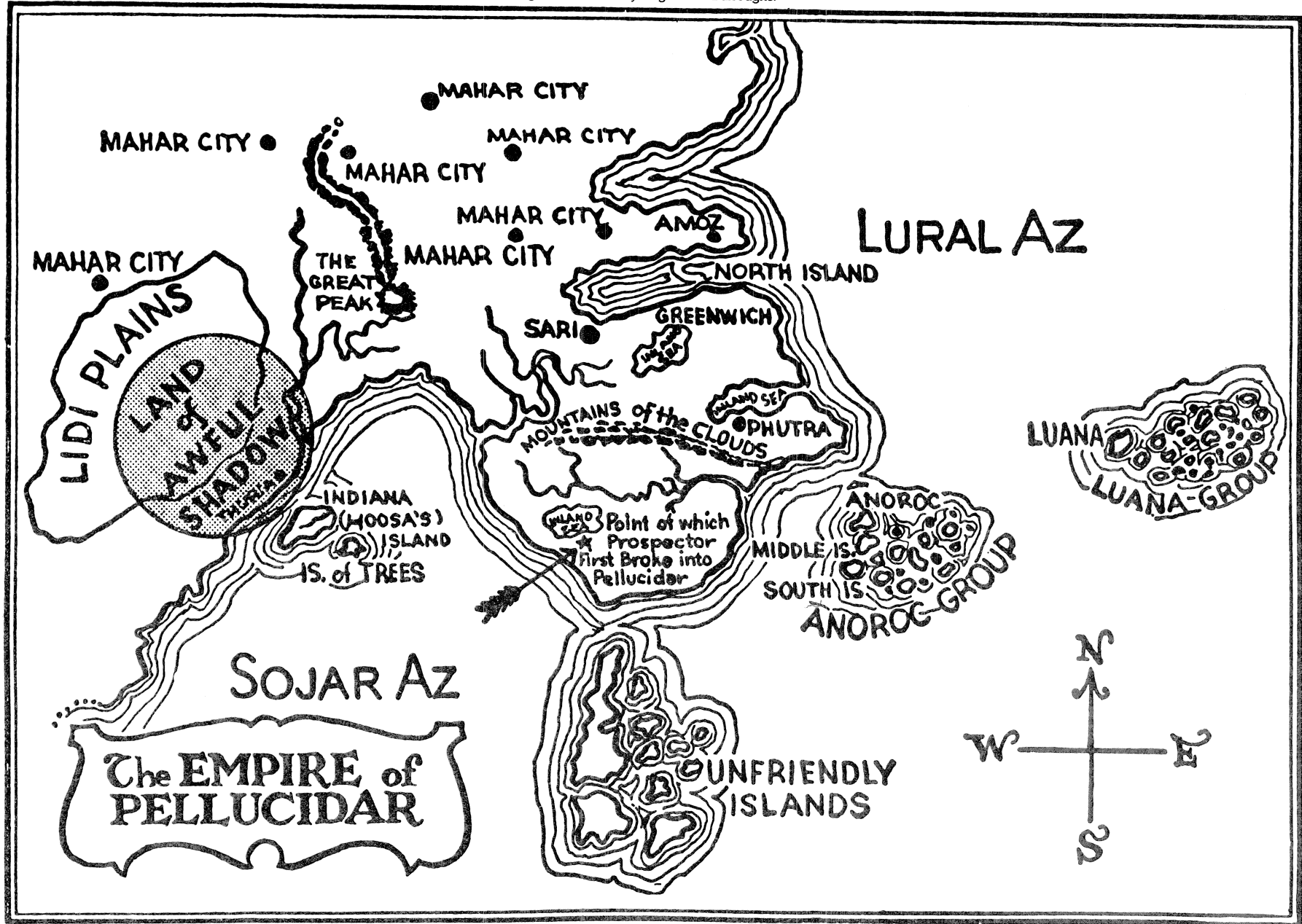


# Pellucidar

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Abner Perry is the unluckiest of inventors—his inventions do not work the way he wants. He and David Innes set off in a mechanical mole to prospect for mineral wealth but discover the mole can not be turned. They drill down to a hollow Earth. The hollow Earth is a rather common device in popular literature but, as usual, Burroughs has furnished his more lavishly than most others. The humans are at about stone age development—at least in the area in which David and Abner emerge. A race of female flying reptiles, the Mahars, has developed a civilization of sorts but it is in decline. The land of Awful Shadow is caused by a small planetoid or moonlet hovering over the same spot and shutting out the rays of the central sun which everywhere else gives a perpetual noon. David organizes the humans against the tyranny of the Mahars and their ape-men allies, with Abner providing the military technology—gunpowder. David drives the Mahars out of his immediate neighborhood and is proclaimed Emperor of Pellucidar.

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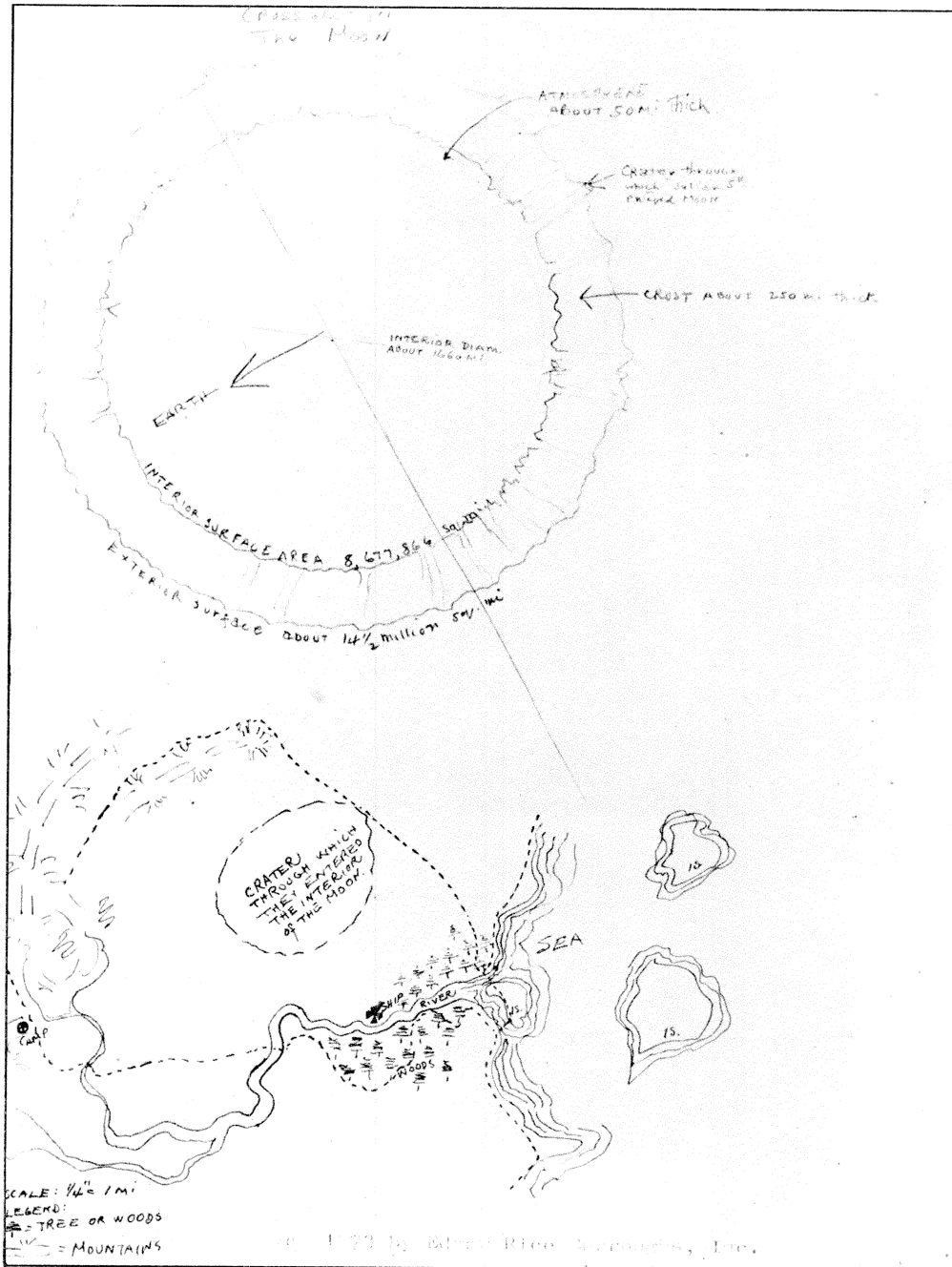
# The Moon

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Many critics consider *The Moon Maid* to be Burroughs' best work. It is in three related but independent parts. A space faring vessel from Earth crashes not on the Moon but in the Moon, plunging through a crater to a hollow center. Air and water are on the inner surface. A renegade Earthman leads the Lunar hordes to conquest of Earth. Generations later the Earthmen throw off the alien yoke. All we need note here is a repetition of the hollow world theme.

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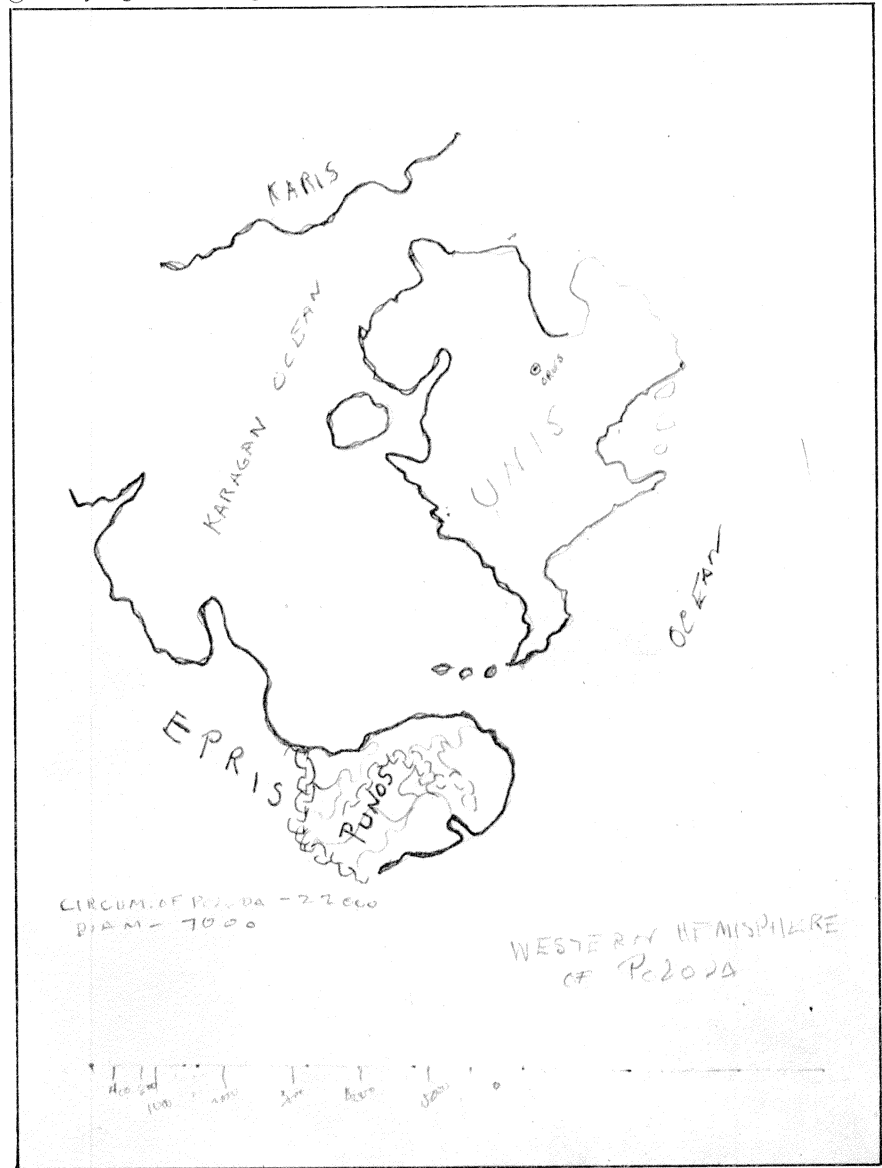


The moon from THE MOON MAID. © 1973 by Edgar Rice Burroughs, Inc. Drawn by Edgar Rice Burroughs.

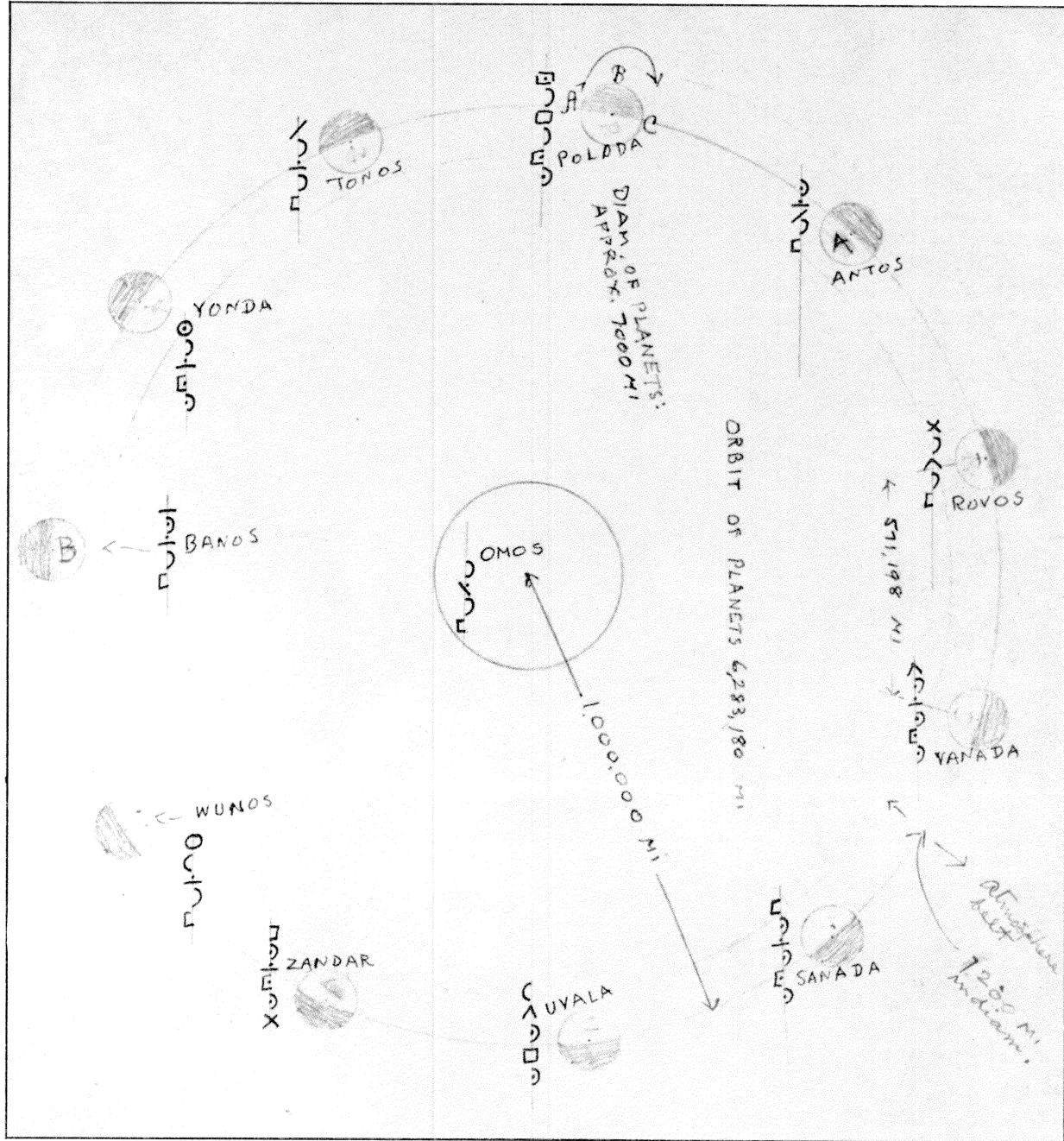
# Poloda and Omos

Not content with mere worlds, Edgar Rice Burroughs created a whole solar system. The eleven planets share the same impossible orbit around the star Omos. Burroughs also has an atmosphere belt between the various worlds. Part of Poloda, scene of most of the action, is shown in more detail. As always, empires and ecologies are worked out.

Western hemisphere of Poloda from BEYOND THE FARTHEST STAR.  
© 1973 by Edgar Rice Burroughs, Inc. Drawn by Edgar Rice Burroughs.







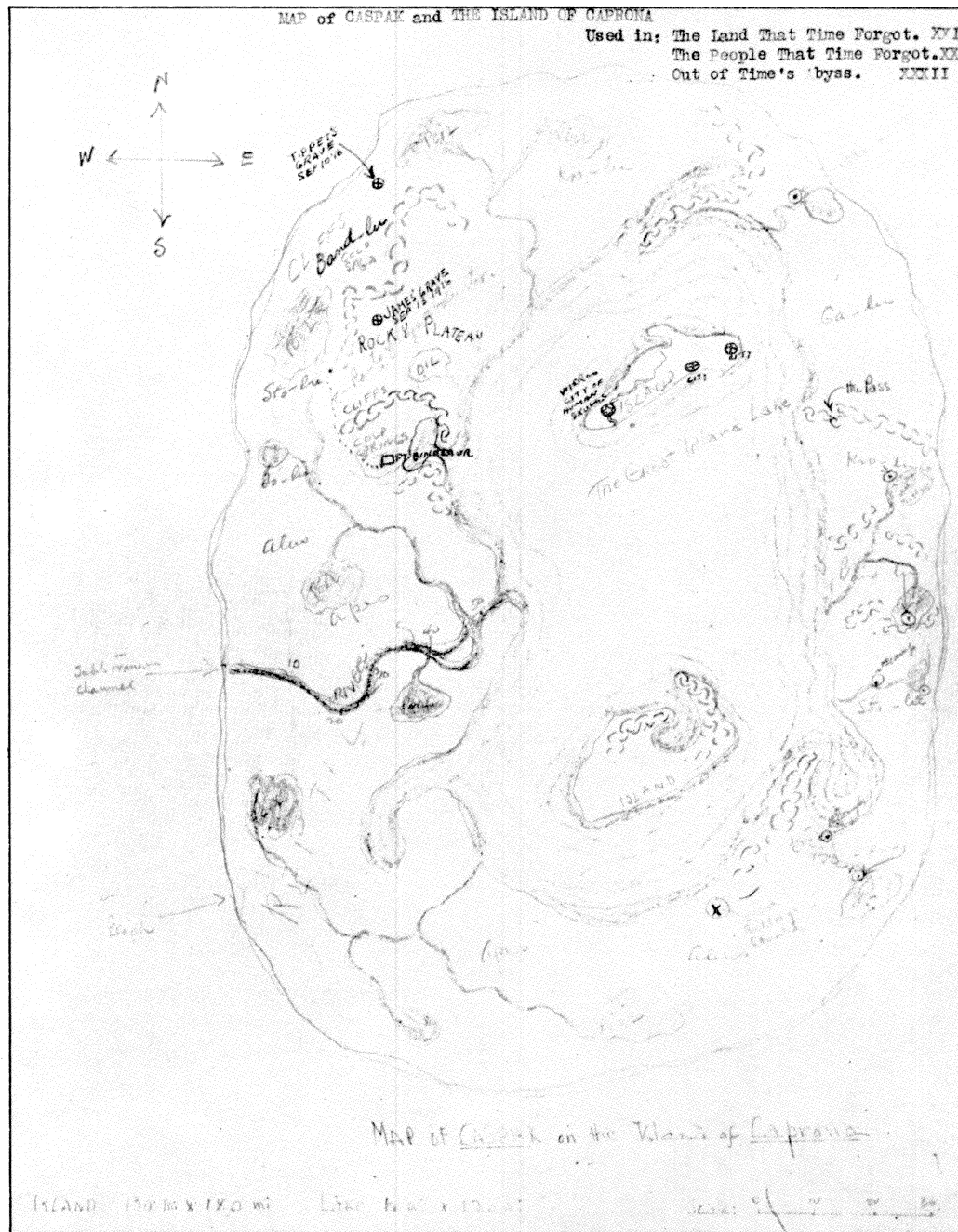
The solar system of Omos from BEYOND THE FARTHEST STAR. © 1973 by Edgar Rice Burroughs, Inc. Drawn by Edgar Rice Burroughs.

# Caspak and Caprona

---

Hidden away in the wastes of the South Pacific is the island of Caprona. The inevitable dinosaurs and ape-men appear but Burroughs outdid himself in creating the biology of this land: everything evolves. This means that small lizards become dinosaurs while individual lemuroids change to pithecoinds and then to humans—and beyond. The next step beyond mankind is the winged Weiroos, skulking on their island stronghold very bitter about the outcome because no women have evolved into Weiroos. Into this world stumble victims of a World War I submarine attack. Setting themselves in for a long seige, they build Fort Dinosaur and keep sending messages in bottles, hoping for rescue. After many adventures it comes.

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Caspak on the Island of Caprona as used in THE LAND THAT TIME FORGOT and sequels. © 1973 by Edgar Rice Burroughs, Inc. Drawn by Edgar Rice Burroughs.

# Wild Island

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Puny Waldo Emerson Smith-Jones of Boston is washed ashore on a lonely Pacific island where the inhabitants are still in the stone age. He manages to survive, becoming muscular in the process. Nadara, the cave girl, turns out to be the child of a French count and countess shipwrecked years before.

While the story and map are not that interesting in themselves, even to devotees of Burroughs, the map is part of a series of maps which appeared on the back covers of many Dell paperbacks in the early 1940s. Later we'll show another one. These maps illustrated the locale of the novel or a story in the collection.

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WILD ISLAND HOME OF NADARA  
THE CAVE GIRL  
WHERE VIOLENCE AND BLOODSHED RULE

A D E L L B O O K

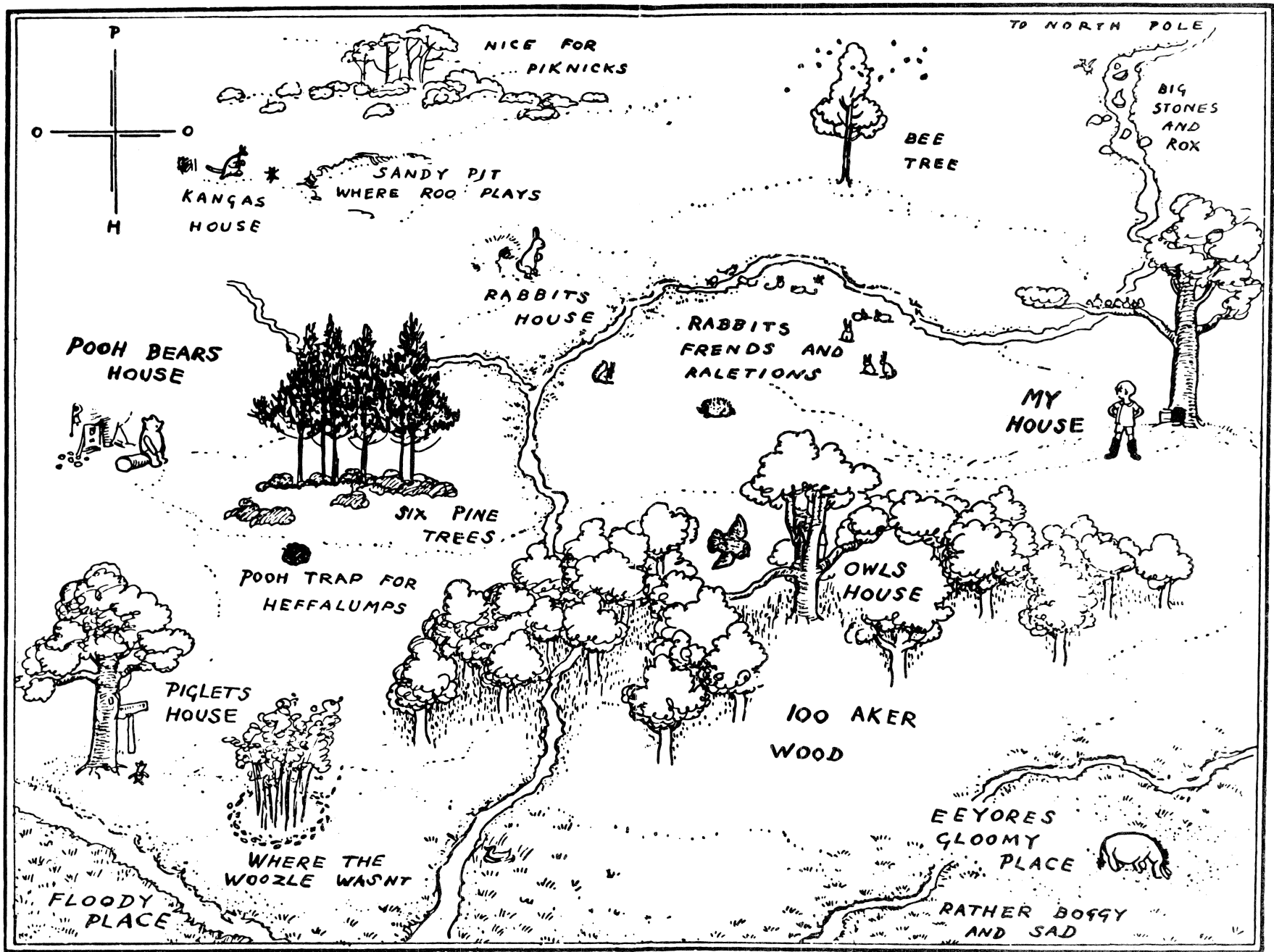


# POOH'S TURF

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The misadventures of Pooh Bear is standard fare for younger readers. My own favorite episode is that "In Which Pooh and Piglet Go Hunting and Nearly Catch a Woozle." Pooh finding the North Pole is also of interest to the geographically inclined. This map, or view, is from the book *Winnie-the-Pooh* by A. A. Milne (New York: E. P. Dutton, 1926). Decorations by E. H. Shepard.

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DRAWN BY ME AND MR SHEPARD HELPD

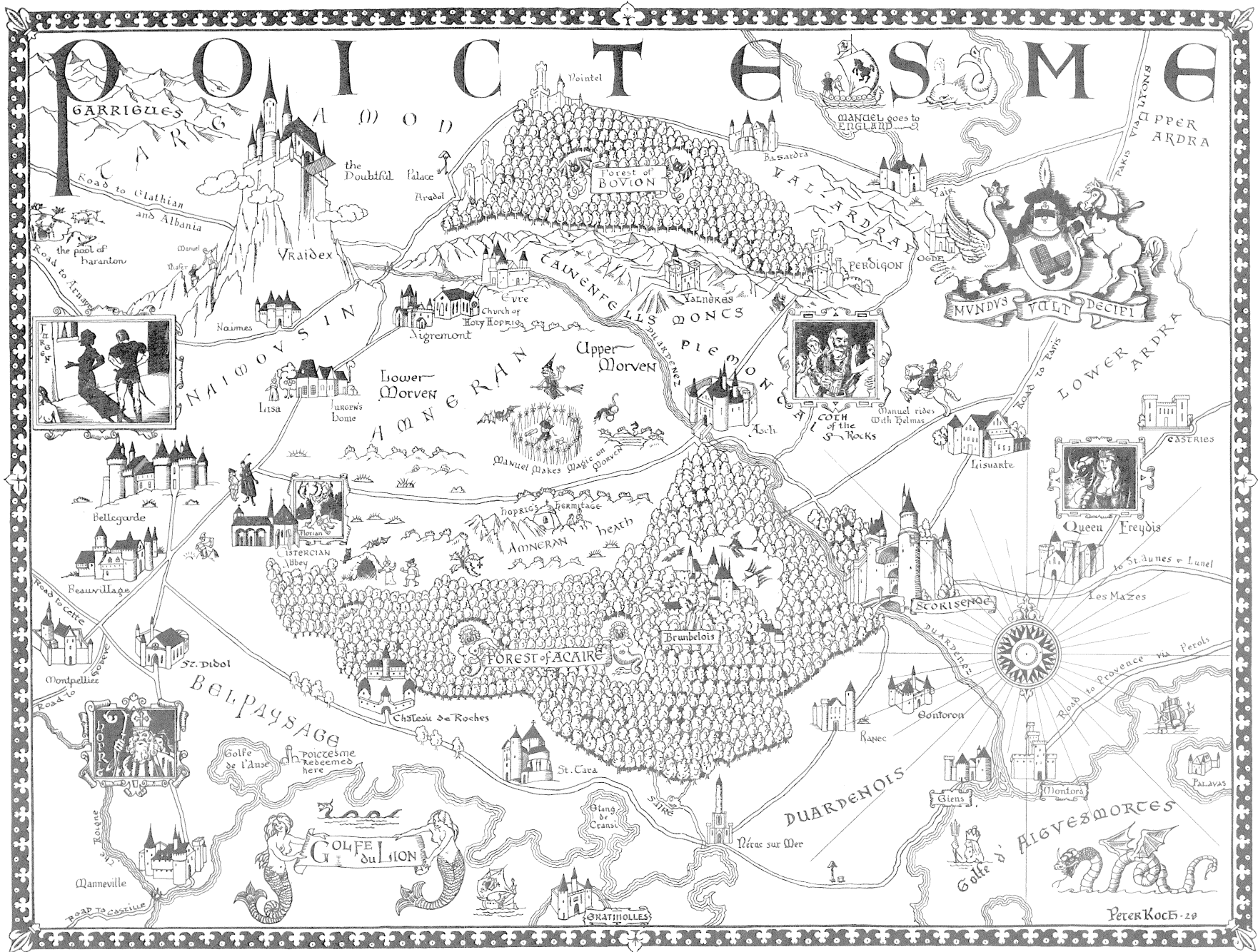
# POICTESME

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In these latter days the works of James Branch Cabell are enjoying a well deserved revival, and much of the credit for this goes to the adult fantasy series published by Ballantine as Del Rey Books. While the action of Mr. Cabell's rollickingly hilarious (and magnificently written) stories is set in many places—Jurgen, for instance, travels to Heaven and ascends the Throne of God—the Earthly focus is the land of Poictesme. Poictesme is vaguely located in southern France during the Middle Ages. It bears about the same relation to Provence as Arkham does to Salem in the works of H. P. Lovecraft. For many years this map, drawn by Peter Koch in 1928, was (and for some of us it still is) the standard map of Poictesme. Recently *Kalki*, the journal of Cabell Scholarship, published a topographic map by Judith Blish in Volume 2, page 87.

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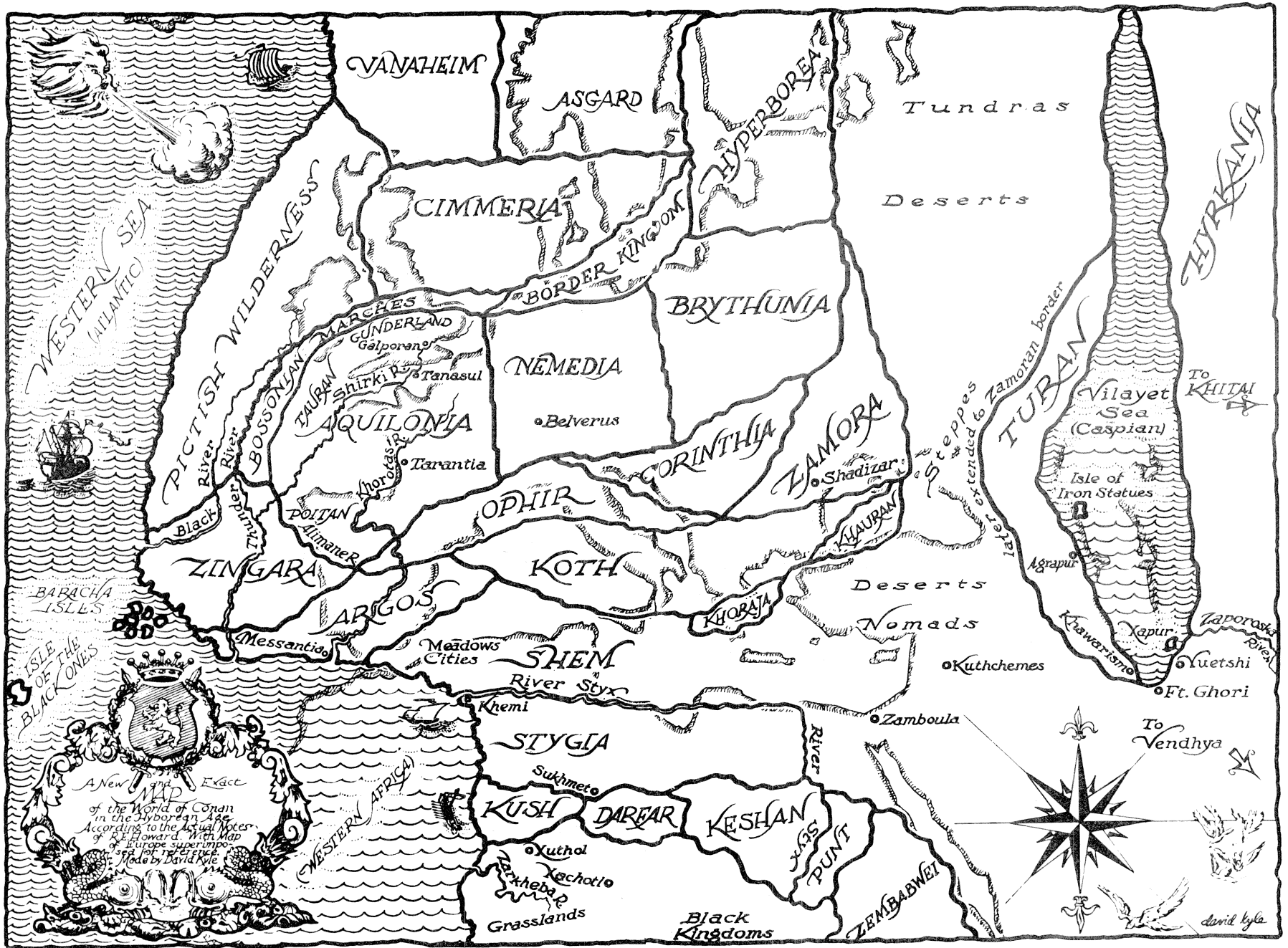
# HYBORIAN AGE

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The genre of heroic fantasy goes back to the oral tradition of the Germanic tribes—at least that far back. Between then and now the story of the heroic and mighty hero has wandered about in folk tales, fairy tales, mythology, and general literature. In its latest form, the “sword-and-sorcery” tale, heroic fantasy, is enjoying a revival in the United States. Foremost among the host of mighty-thewed barbarians is Conan the Cimmerian, created by Robert E. Howard (1906–1936). The stage for his wanderings from birth in the frozen North to the throne of Aquilonia is the Hyborian Age, a time between the sinking of Atlantis and the dawn of modern history. Howard could somehow make the reader believe for a while the fantastic civilizations of this lost time. An entire history of the period was worked out, several non-Conan stories being set before and after Conan’s time in the history. This is not the place to list minutely all the inconsistencies in the stories, but I should mention that for all the faults of the stories by Robert E. Howard, they are quite readable and entertaining—in the last analysis the best reasons for reading fiction.

This map was drawn by David Kyle and was used as the endpaper design in the Gnome Press editions of the Conan books, published between 1950 and 1955. With the increasing popularity of Conan, there have been several different versions of the map published more recently: Marvel Comics did one, George Barr did one in color, both Tim Conrad and Julian May Dikty drew maps showing more of the world of Conan than Kyle’s map does, and Howard’s own crude sketch has been reproduced in critical studies of him. The Hyborian Age has won a respected place for itself among other popular, imaginary lands.

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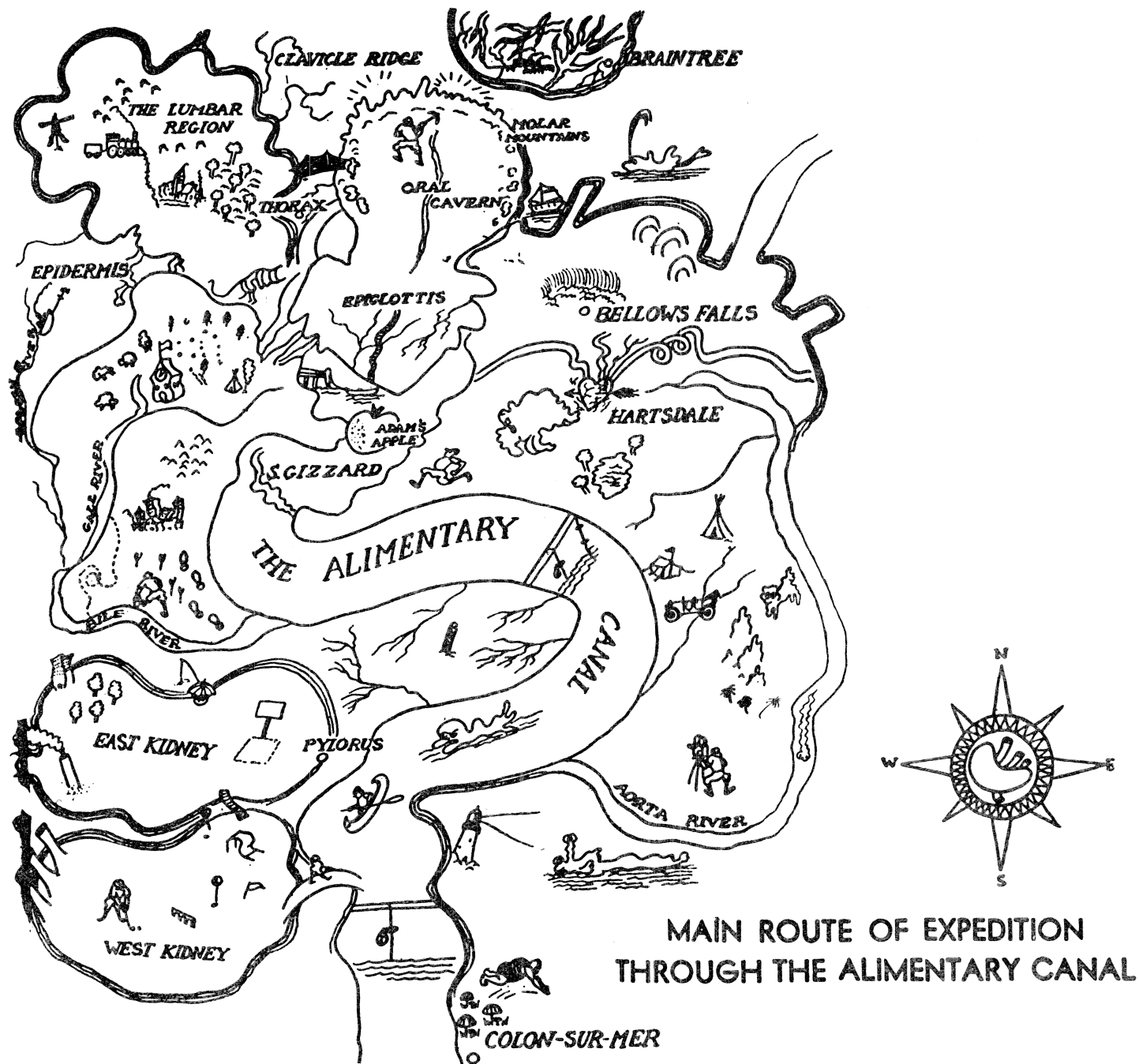
# ALIMENTARY CANAL

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George S. Chappell was a humorist of the 1920s and 1930s. He may have been forgotten by the general public but he has left a phrase in the language: the title of his most memorable book. *Through the Alimentary Canal with Gun and Camera* (New York: Stokes, 1930) is the sort of book few of my generation have read but of which many have heard. The title was supposed to have been originated by Robert Benchley as a talk, but George Chappell expanded on the title and produced a funny book. It's a parody of the popular adventure narrative. Four intrepid explorers set off to chart the Alimentary Canal and its tributaries. On the map you will note the Bile River being formed at the conjunction of Gall River and Spleen River. One whole chapter is devoted to "The Sources of the Bile." Allow me to quote briefly from the book to give you the flavor: entering the oral cavity, Chappell notes: "The Molars show unmistakable signs of having belonged to our earliest rock formations, although some dental barriers closely resemble the Great Wall of China, which was erected shortly after the second Tartar Invasion." The human innards are treated as an unexplored country.

The map, as well as twelve illustrations in the book, is the work of O. Soglow, a cartoonist better known for the syndicated feature "The Little King" but whose work appears in surprising places.

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MAIN ROUTE OF EXPEDITION  
THROUGH THE ALIMENTARY CANAL

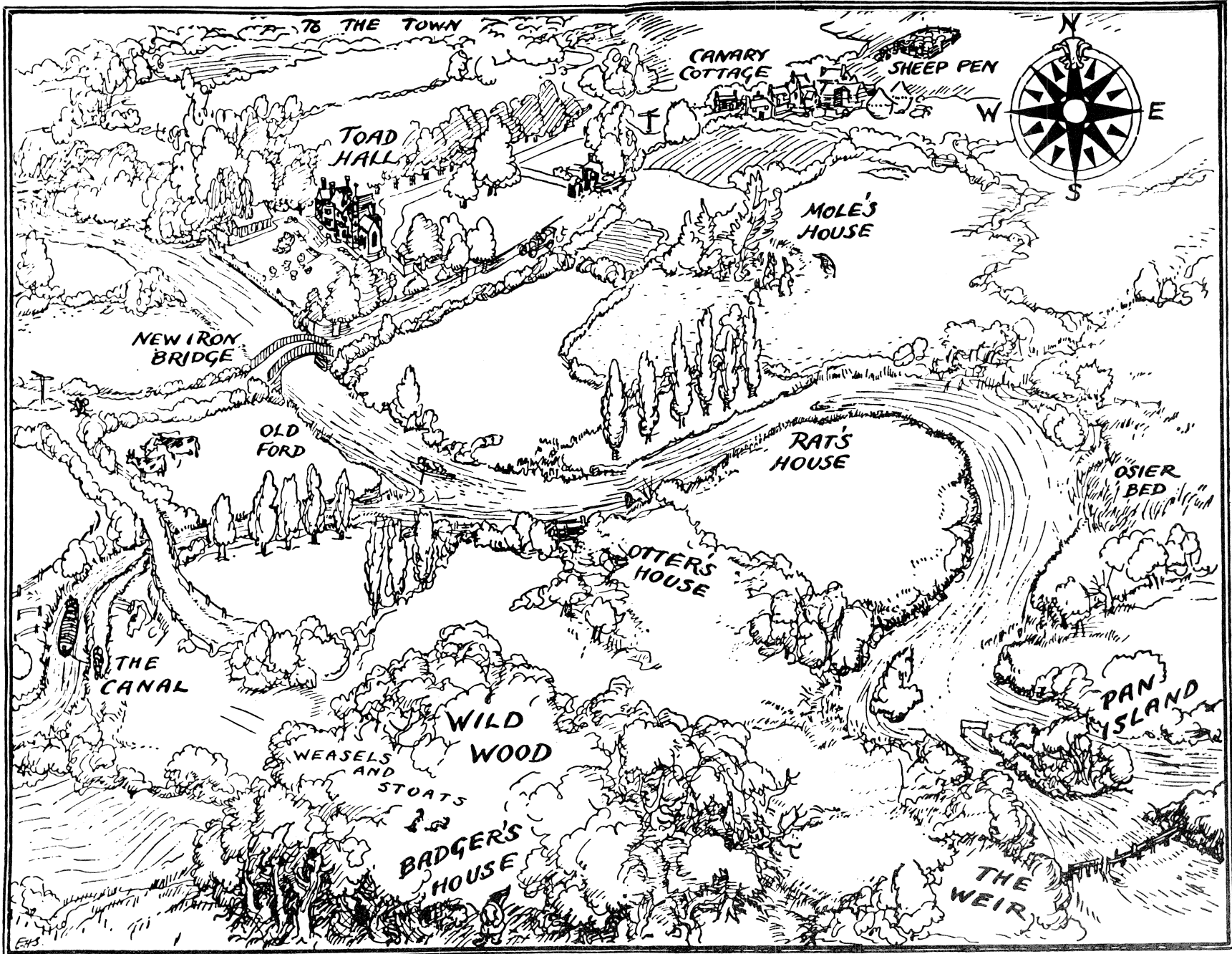
# ENVIRONS OF TOAD HALL

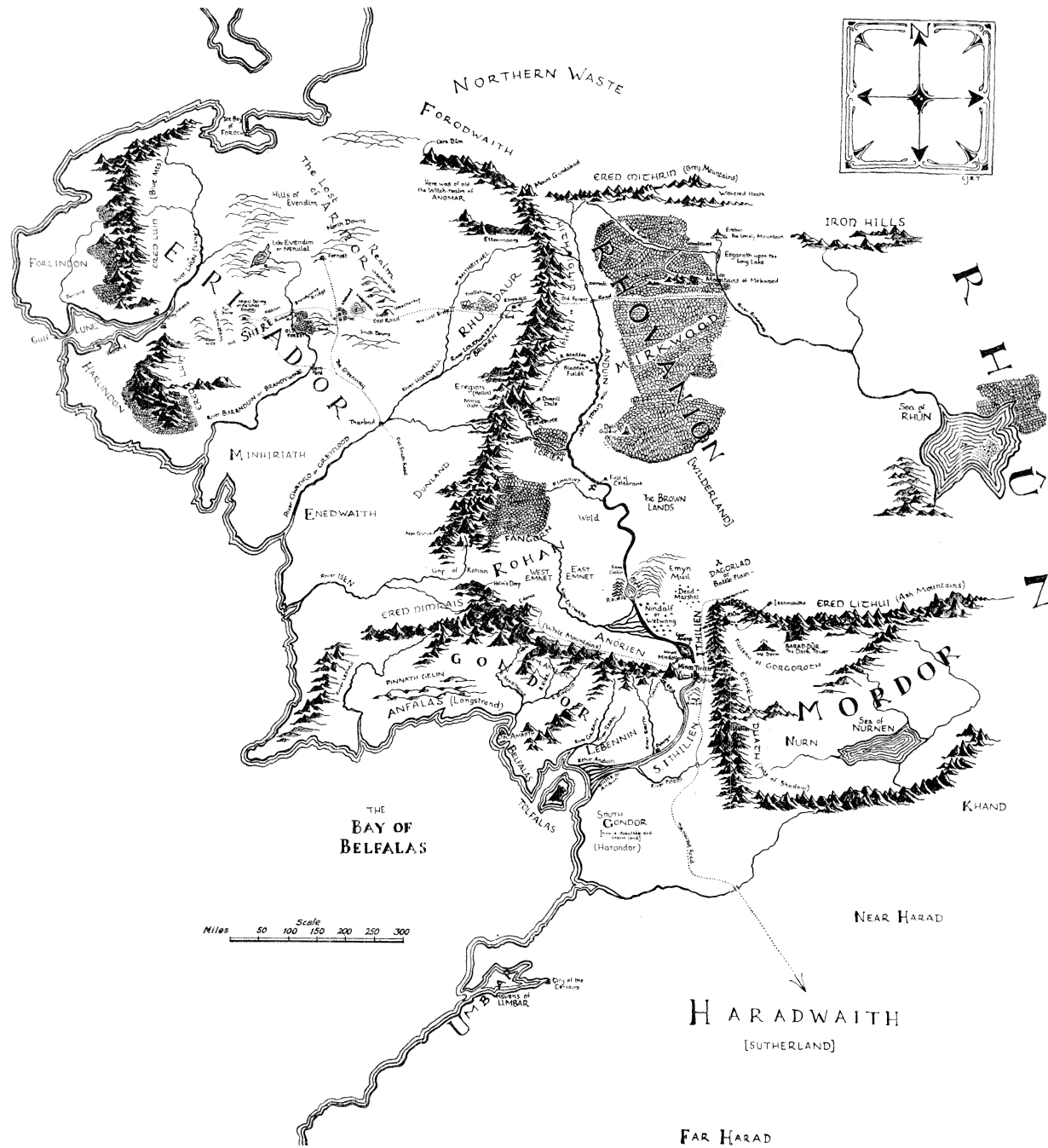
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The line between a map and a view is a very fine one, if it exists at all. Traditionally a map is more graphic and symbolic while the view is what the country “really” looks like. Even before the rise of aerial photography, the “panoramic view” of a city was quite popular. Since it was then an artist’s rendering, all the ugliness could be conveniently disguised.

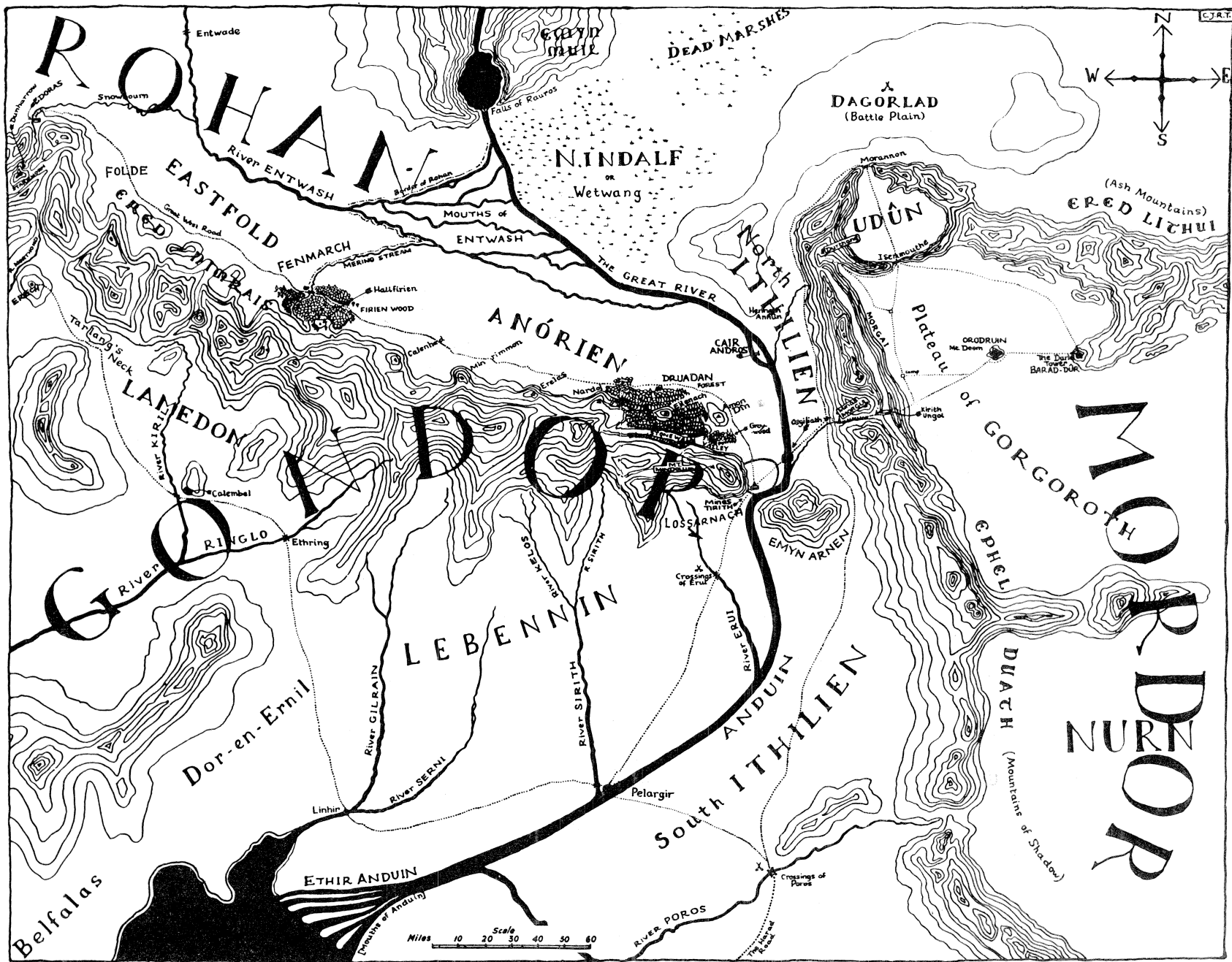
This decorative view—Ernest H. Shepard’s map of Toad Hall from *The Wind in the Willows* by Kenneth Grahame (New York: Charles Scribner’s Sons, 1933)—may not be strictly a map but this is my atlas so I am including it.

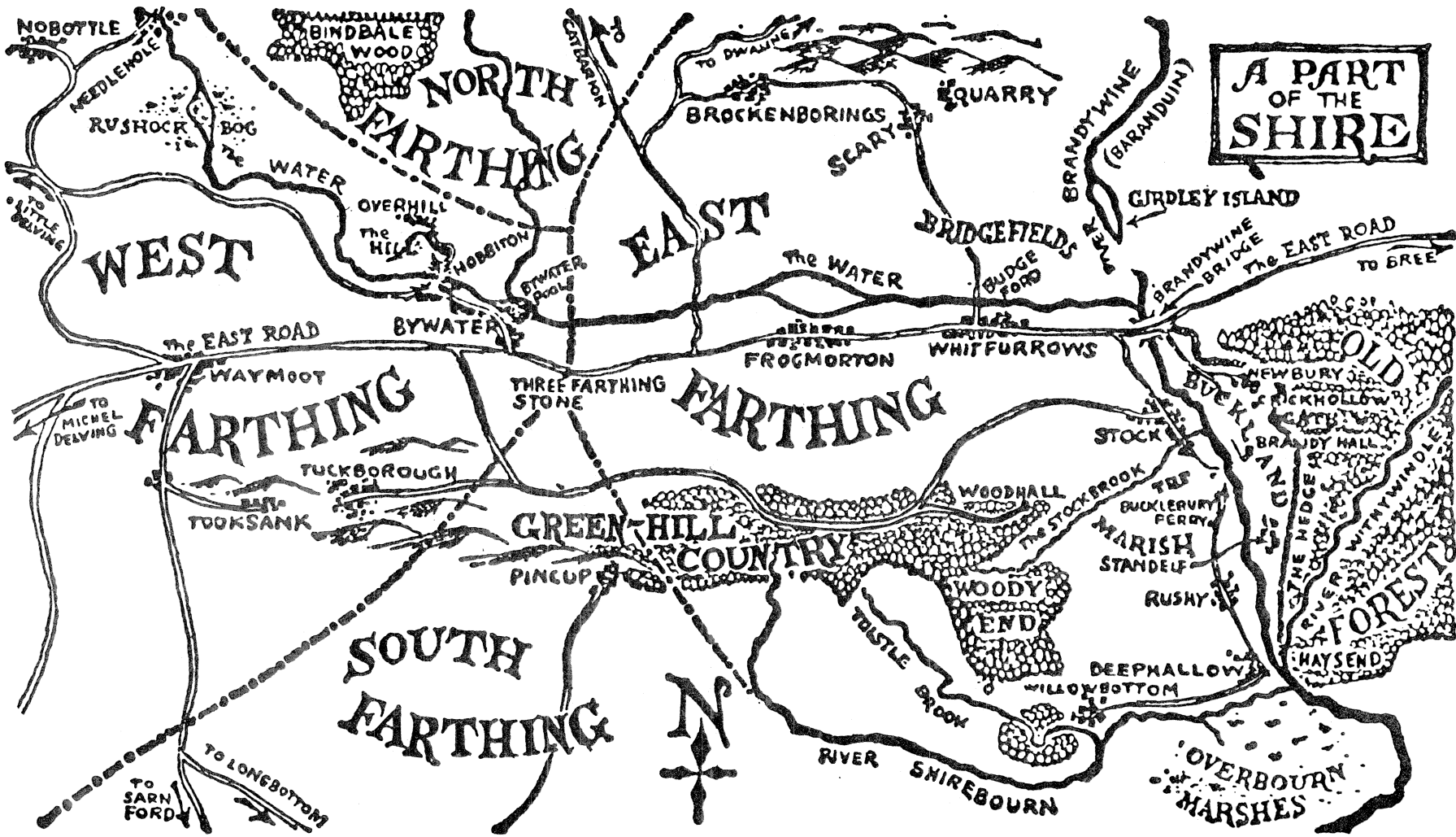
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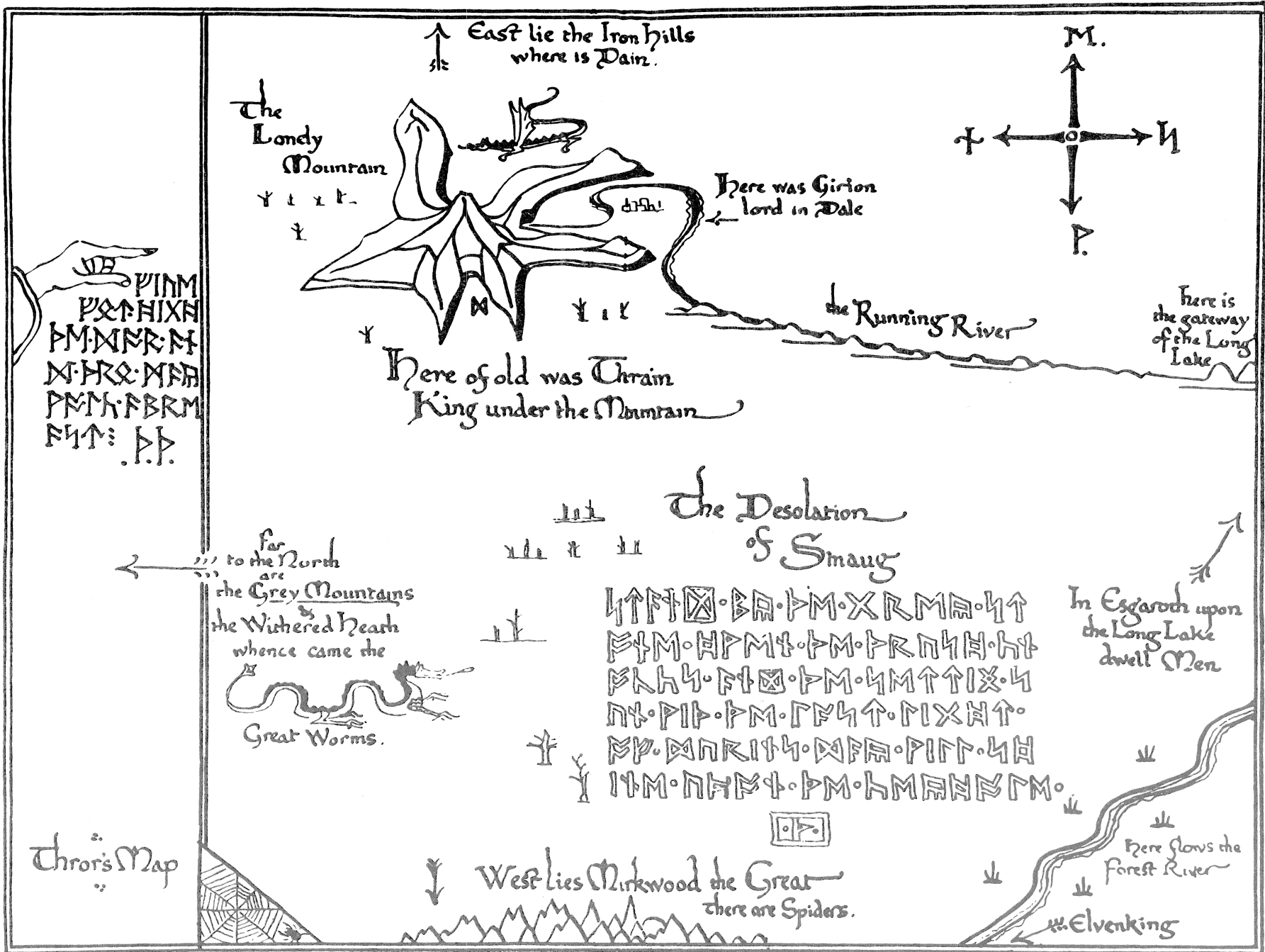










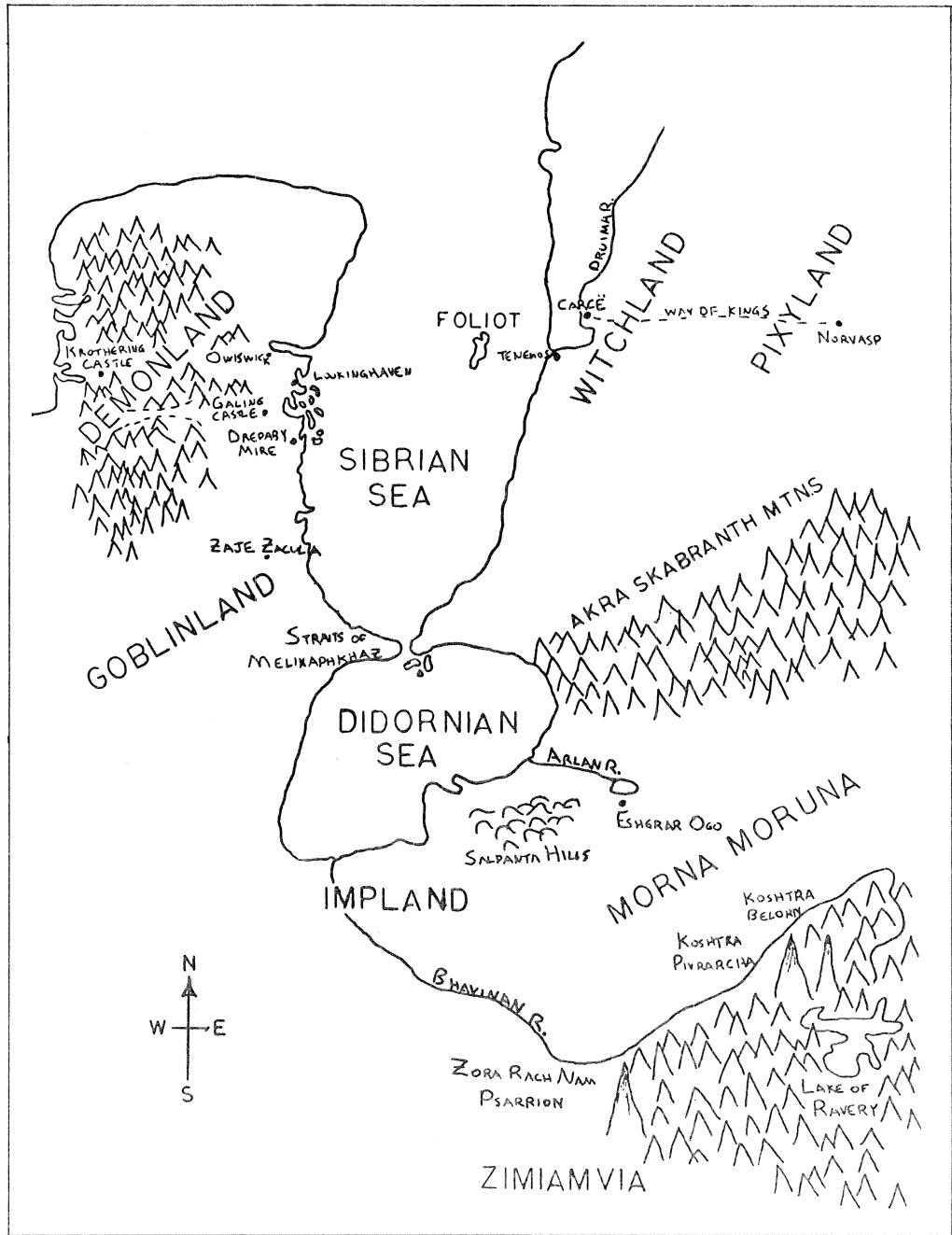


# THE THREE KINGDOMS AND OUROBOROS COUNTRY

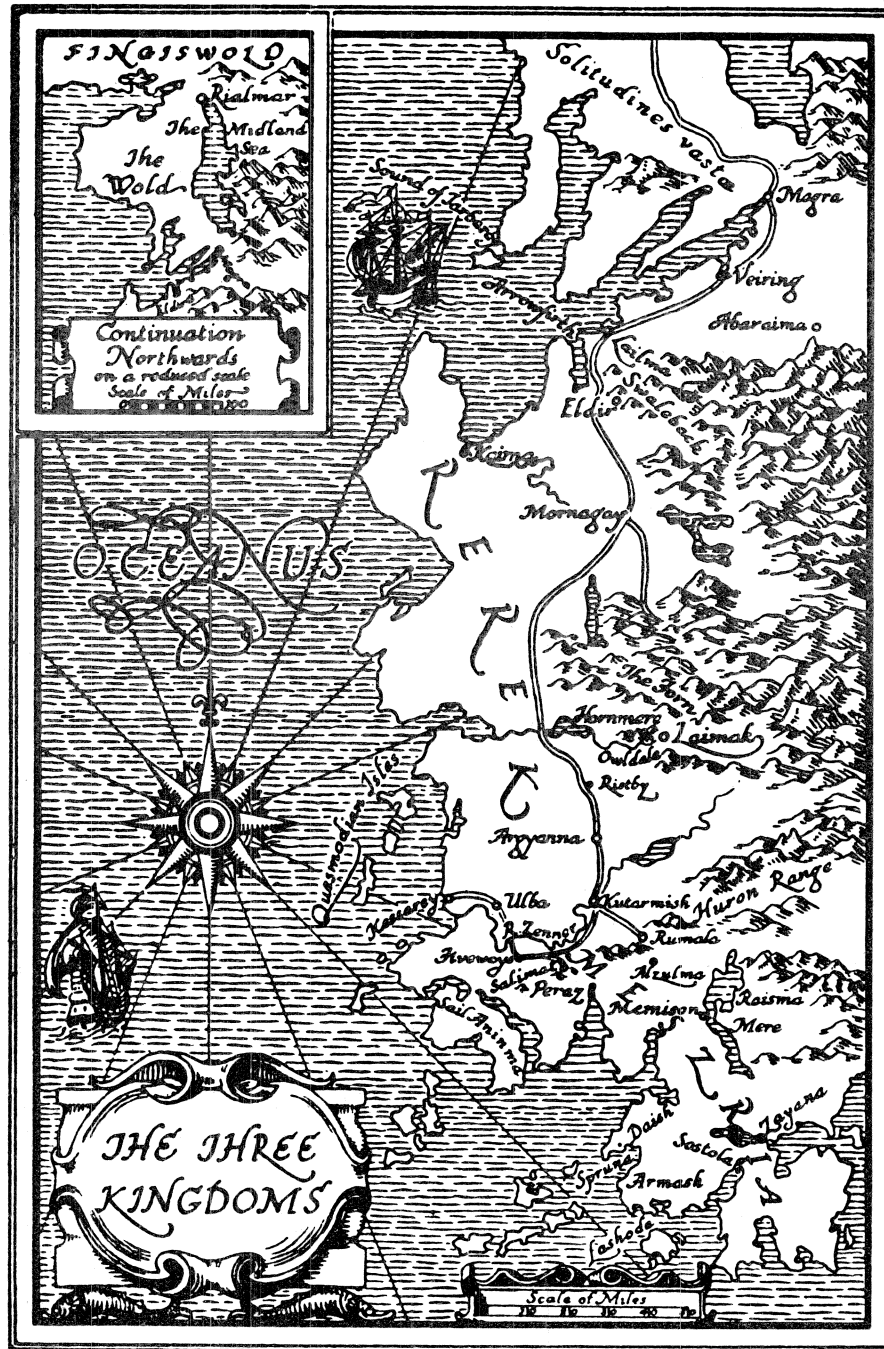
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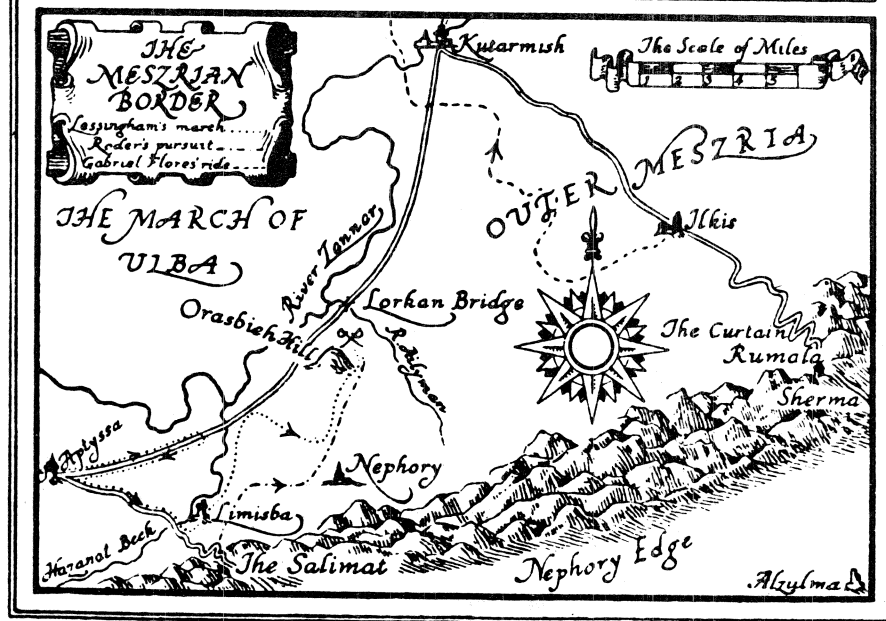
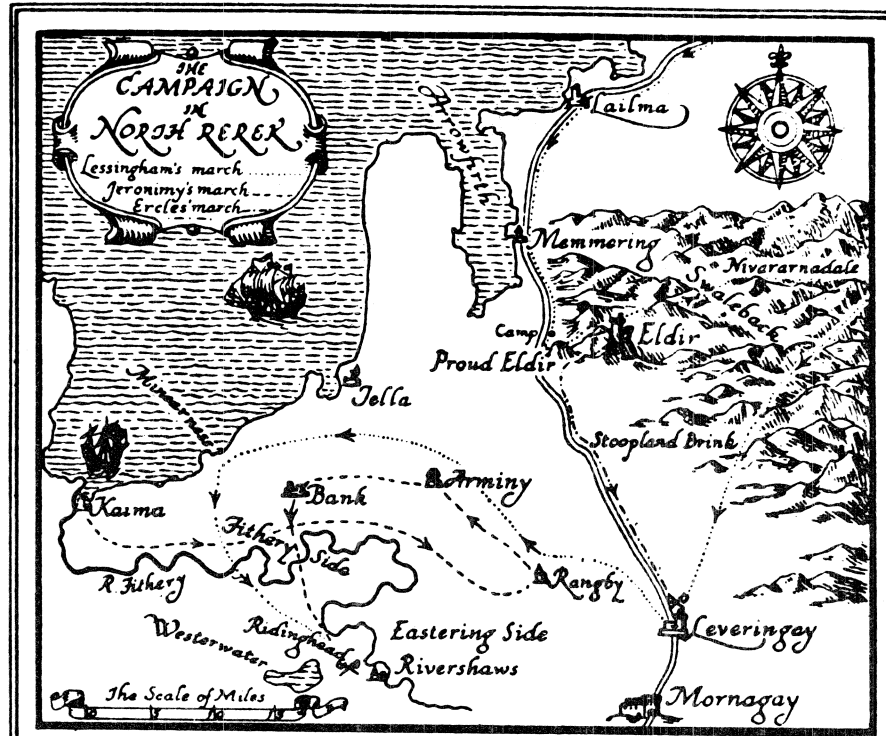
The best known works of E. R. Eddison are *Mistress of Mistresses* and *The Worm Ouroboros*. Both of these are grandly wrought fantasies of other worlds. The maps of the Three Kingdoms depict the action (note the troop movements and battle sites) in *Mistress of Mistresses* (New York: E. P. Dutton, 1935). The map for *The Worm Ouroboros* (New York: E. P. Dutton, 1926) first appeared in *Twilight Zine* No. 4, and is the work of Bernard Morris. These are the sort of maps to have in hand while reading the books (along with a cast of characters). It is worth noting one place in Demonland which is rather famous: Owlswick "the place from which the troops did not come."

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Ouroboros Country





# FAIRYLAND

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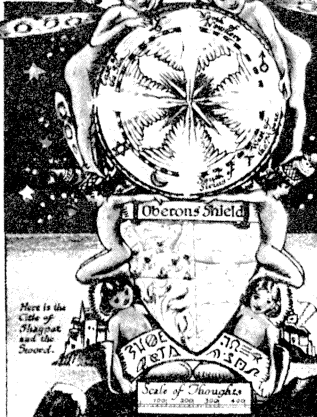
The realm of Faerie is a strange shadow land, lying, according to some, just over the edge of the world, beyond the fields we know, in the border marches of Chaos. The land has been mapped many times but with an impertinence it shares with its inhabitants, never seems to be the same twice. The maps have traditionally been more views than maps, each artist rendering the geography of Fairyland to suit himself, only fair because there is no accepted lay of the land.

Bernard Sleight's *Anciente Mappe of Fairyland* (London: Sidgwick & Jackson, n. d.) is lavish and attractive. Mr. Sleight has incorporated mythology, folklore, legends, and literature into his version of Fairyland to produce a monumental view.

---



Below these towers lyeth the  
Lost Citie of ATLANTIS.



Here is the  
Cite of  
Atlantia  
and the  
Sword.

Witching  
Night  
Night  
Night

The Bay of Dreams

This Island is  
Cathartica

Ullse  
Beacon

A Watch  
Tower

Ogres  
Tongue  
Cape

Here is the  
Cave of  
Nightmares

The Bay of  
Mourning

Here is the  
Region of  
Lamentation

South of Dream River  
Castle of Doom

Here is the Great  
Whirlpool

These are  
Titons

Allalonestone Rock

STORM AREA

Here are no Soundings

100 Fathoms

Here rideth Neptune  
and his Tritones

In this Country doe their Wizards  
practise Infernal Necromancie.

Here there be manye wrecked  
Shippes & drowned Mariners

The  
lyeth



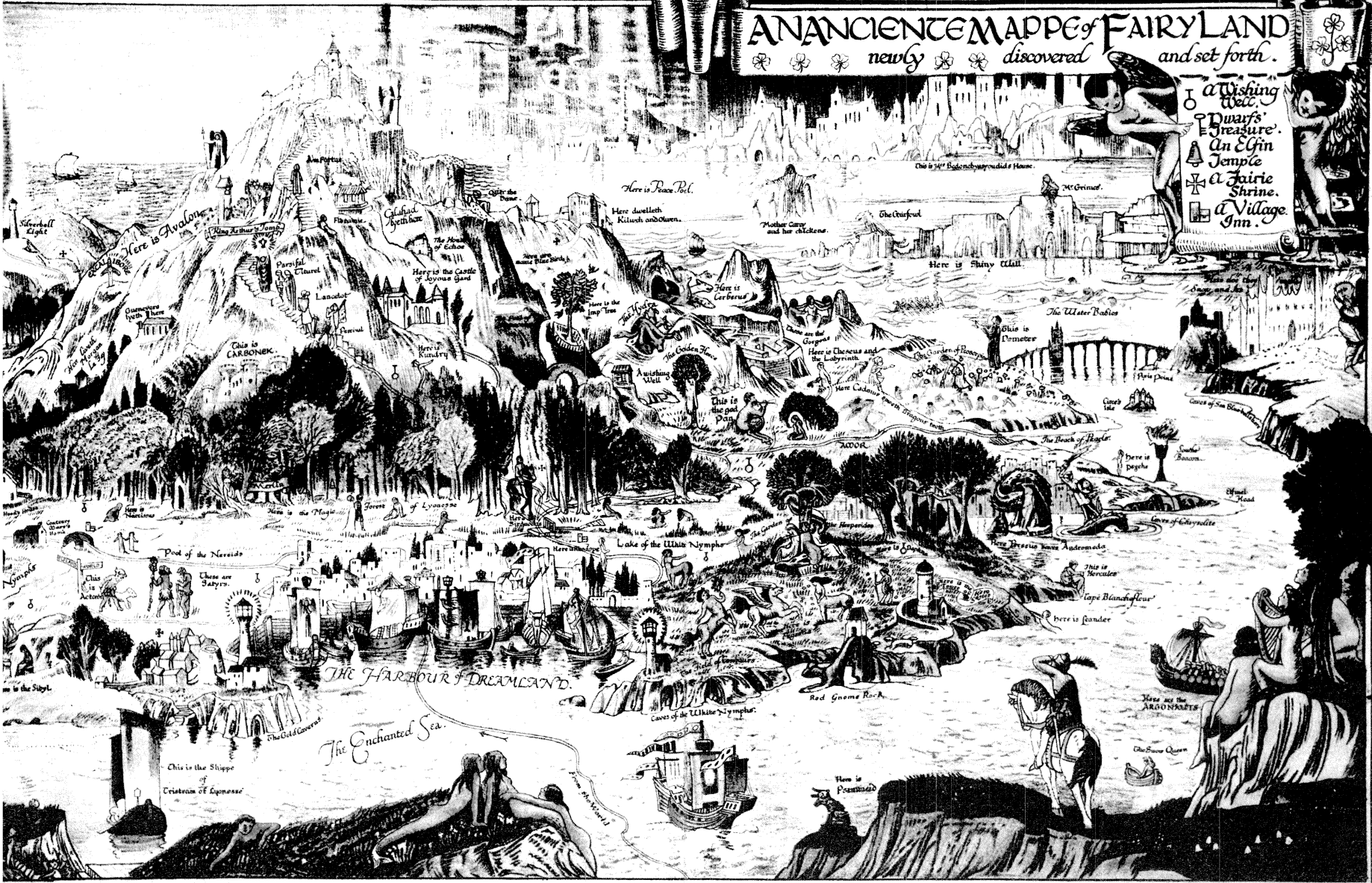
are Isles  
ooncs Sphen

Here is the Holy Mountain  
Monsalvat  
guarded by the Holy Grail

Here is the Other End of Nowhere  
and Mother Carey's Haven

# AN ANCIENT MAPPE OF FAIRY LAND

newly discovered and set forth.



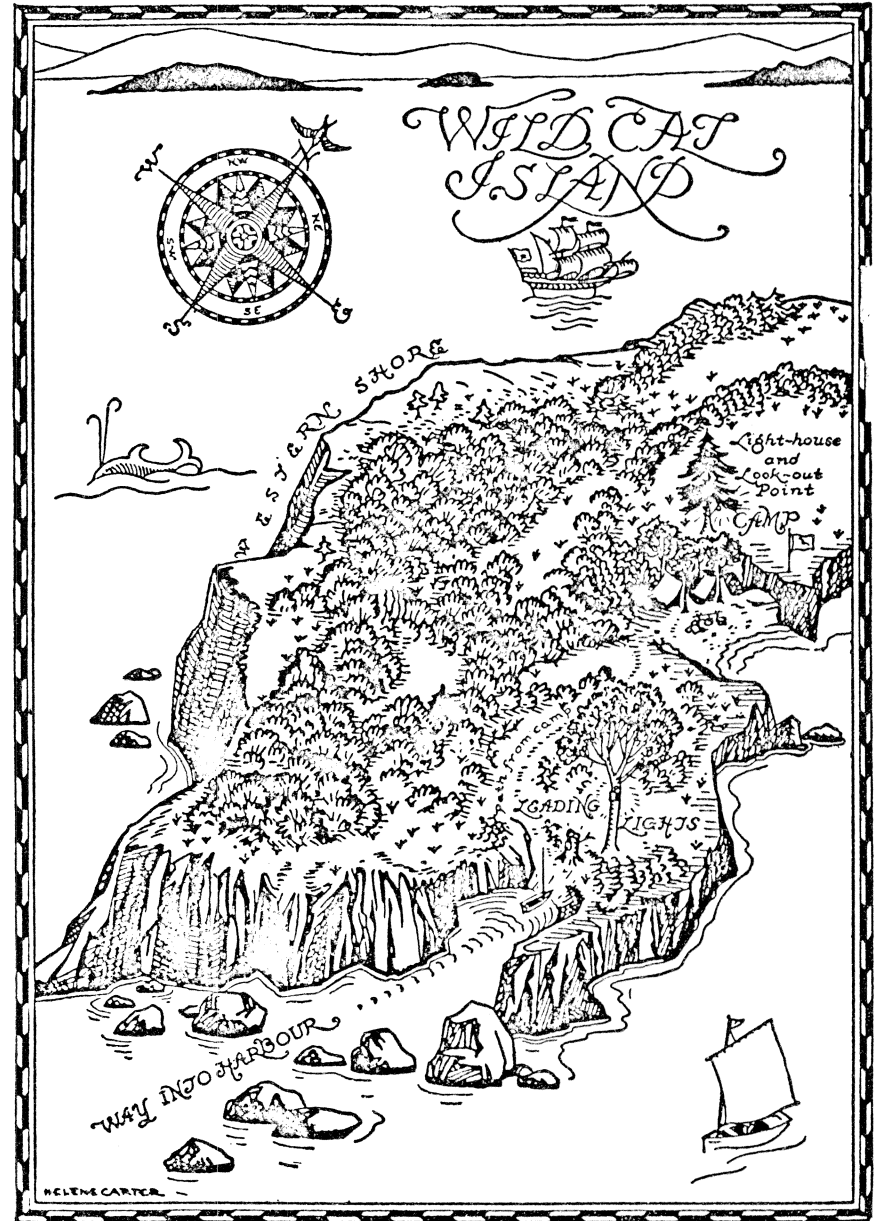
Here is Mermaid Rock  
where they doe singe.

this is the Shippe of Solomon  
wherein are ye Sacred Spiadles

Here Galahad rideth on his  
Queste of the San Grael

# SWALLOWS AND AMAZONS

Helene Carter's map is from Arthur Ransome's *Swallows and Amazons* (Philadelphia: Lippincott, 1941), a story of children playing at seafaring. Small sailboats become galleons, and islets become mysterious islands. Though based on a lake in England's Lake District, which Ransome knew as a child, the map of the area has been drawn as it would have been seen by the Walker children staying at Holly Howe for a summer vacation.





# ISLANDIA

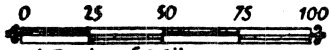
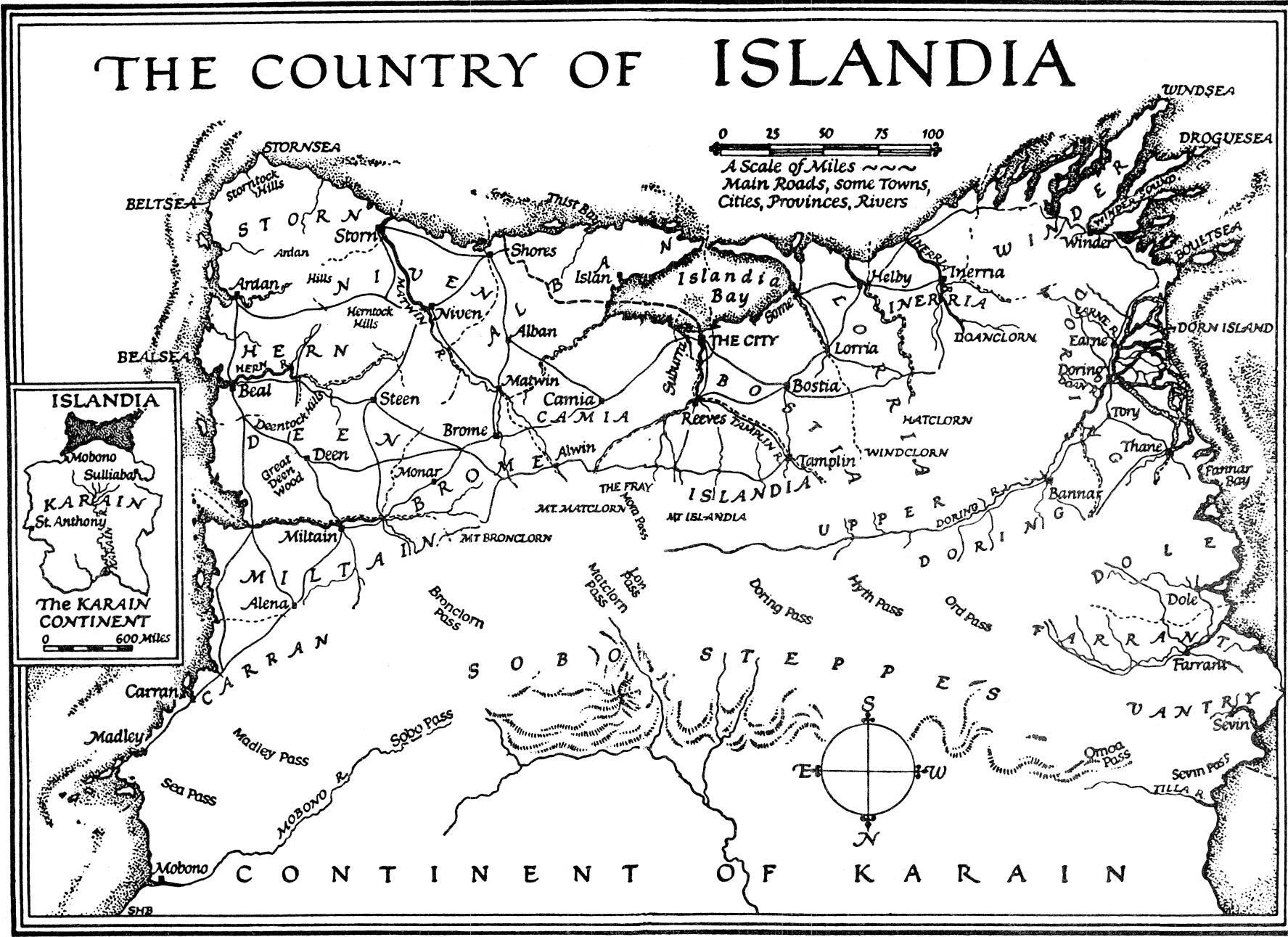
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Austin Wright's *Islandia* isn't a utopia. It is a carefully constructed imaginary land with its own history, neither better nor worse than the real world. Wright was a professor of law at the University of California who wrote *Islandia* as a hobby. As well as the novel, he created a complete history and geography for the continent of Karain. *Islandia* inspired a modern sequel, Mark Saxton's *The Islar* (Boston: Houghton Mifflin, 1969). The best study of the subject is *An Introduction to Islandia: its history, customs, laws, language, and geography as prepared by Basil Davenport* (New York: Farrar & Rinehart, 1942).

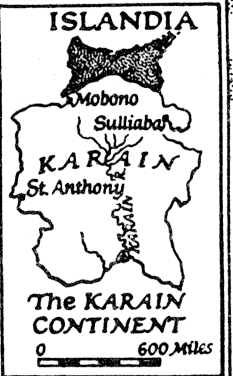
There are maps both in *Islandia* itself and in Basil Davenport's study, but, as they are difficult to read and even more difficult to reproduce, we offer the map from *The Islar*.

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# THE COUNTRY OF ISLANDIA

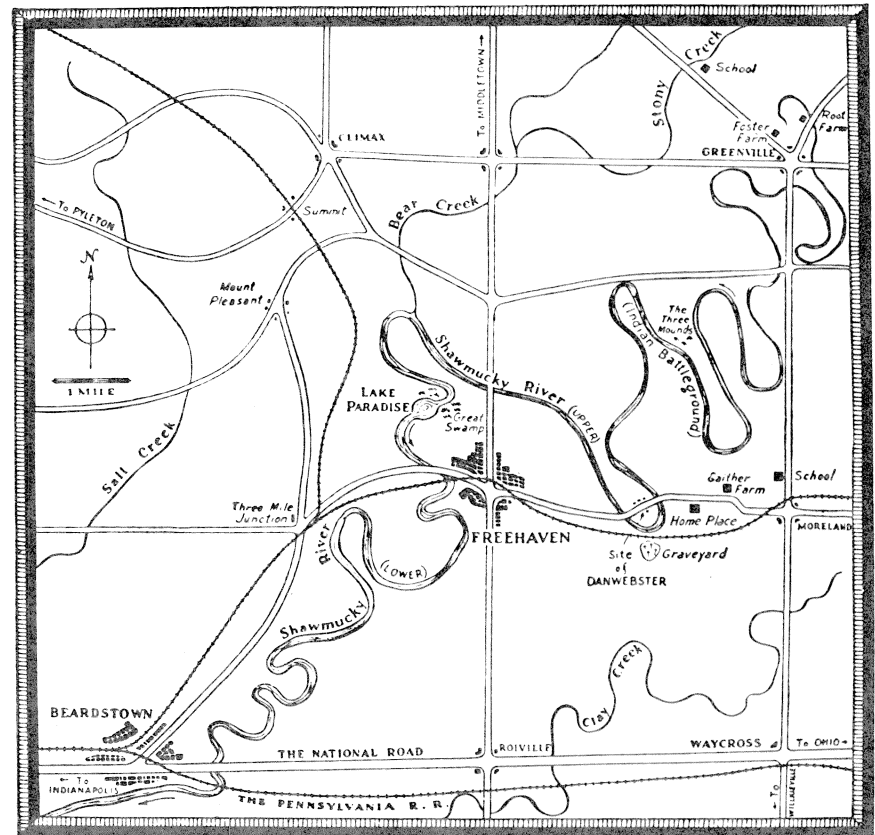


A Scale of Miles ~~~  
Main Roads, some Towns,  
Cities, Provinces, Rivers



# RAINTREE COUNTY

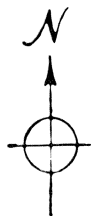
*Raintree County* (Boston: Houghton Mifflin, 1948) was written by Ross Lockridge, Jr. (1914–1948). It's one of those panoramic novels that chronicles a whole people and region. The maps of *Raintree County* and *Waycross* by John Morris serve as excellent guides to the geography of the story.





# TOWN OF WAYCROSS

100 YARDS



Church

← To INDIANAPOLIS

T H E N A T I O N A L R O A D

↑ TO MORELAND ↓  
C O U N T Y R O A D

↑ TO FREEHAVEN ↓

The Rev. L.G. Jarvey's Revival Tent

Home of Mrs. Evelina Brown

Jacobs Farm

Bull Burn Pasture

Speakers' Platform

Schoolhouse

General Store

Shawnessy Home

Site of Senator's Birthplace

The Widow Passifée's

To OHIO →

Church

Post Office

Grain Elevator

Waycross Station

T H E P E N N S Y L V A N I A R A I L R O A D

↑ TO WILLKIEVILLE ↓

# NARNIA

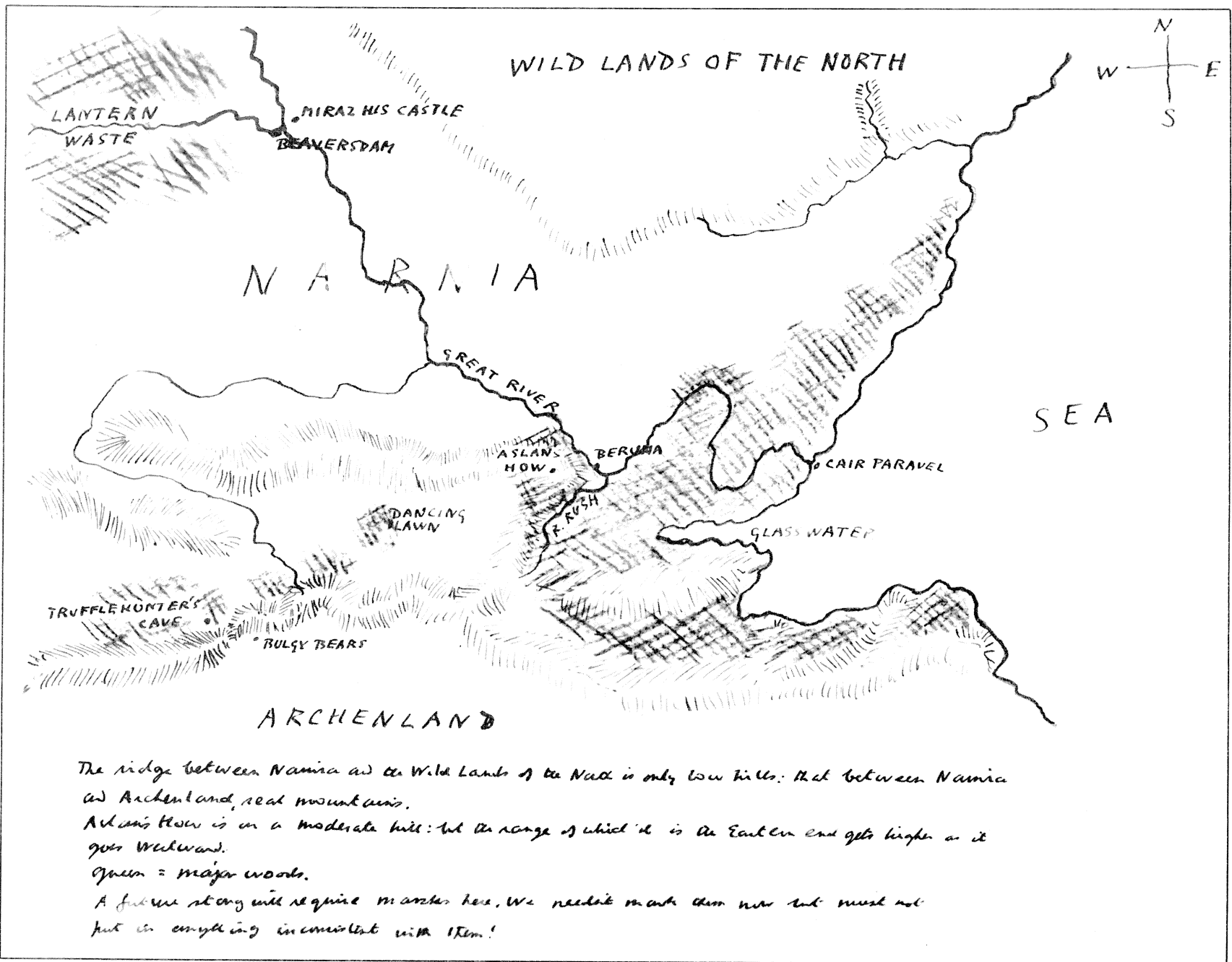
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The world of Narnia was created by C. S. Lewis (1898–1963) from bits of childhood fantasy and adult allegory in a cycle of seven novels published from 1950 to 1956 by Macmillan. It is a world visited on rare occasions by select children, and peopled by talking beasts, giants, witches, and other characters out of legend and myth. One of several interesting doorways into Narnia from our world is through the back of an old closet.

The first map is by J. J. Boies of Staten Island and shows how a reader has viewed the land. The second map is a reproduction of Lewis' own map now in the Bodleian Library. The third map of Narnia has recently been published as a poster by Macmillan. Drawn by Pauline Baynes, and extremely attractive, the latter probably will eventually become the definitive rendering.

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The ridge between Narnia and the Wild Lands of the North is only low hills: that between Narnia and Archenland, real mountains.

Aslan's How is on a moderate hill: but the range of which it is the Eastern end gets higher as it goes Westward.

Queen = major woods.

A future story will require mountains here. We need not make them new but must not put in anything inconsistent with them!



# DALARNA

---

*The Well of the Unicorn* (New York: William Sloane, 1948) by “George U. Fletcher” (Fletcher Pratt) is the chronicle of Airar Alvarson, who has been dispossessed of his farm in Vastmanstad by the conquering Vulking overlords. He travels around, joining a resistance movement and eventually driving out the Vulking military presence only to confront the Dzik attacking the Gentebbi Islands.

Rafael Palacios, still creating excellent maps for major book publishers, is the artist of the Dalarna map. In addition to this map, which served as the frontispiece of the book, each chapter has a map showing in greater detail the area where the action took place.

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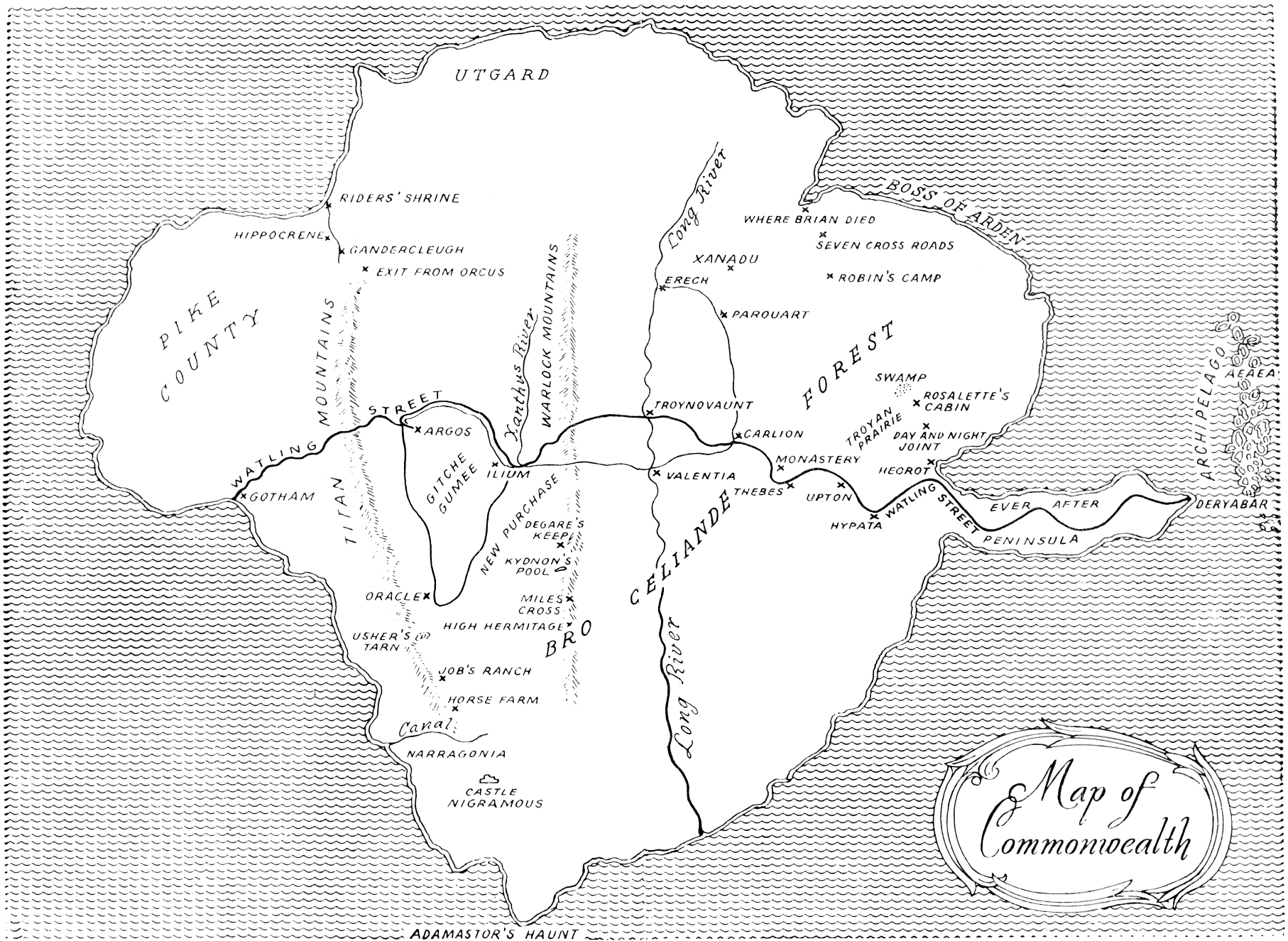
# COMMONWEALTH

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*Silverlock* by John Myers Myers, published by E. P. Dutton in 1949, is the story of A. Clarence Shandon who is shipwrecked off the coast of the Commonwealth. In his journey across the island in the company of Golias, who had rescued him from Circe and swinehood in the Archipelago, he meets all manner of men and beasts from legend and classical literature.

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Map of Commonwealth

# THE WORLDS OF CAPTAIN FUTURE

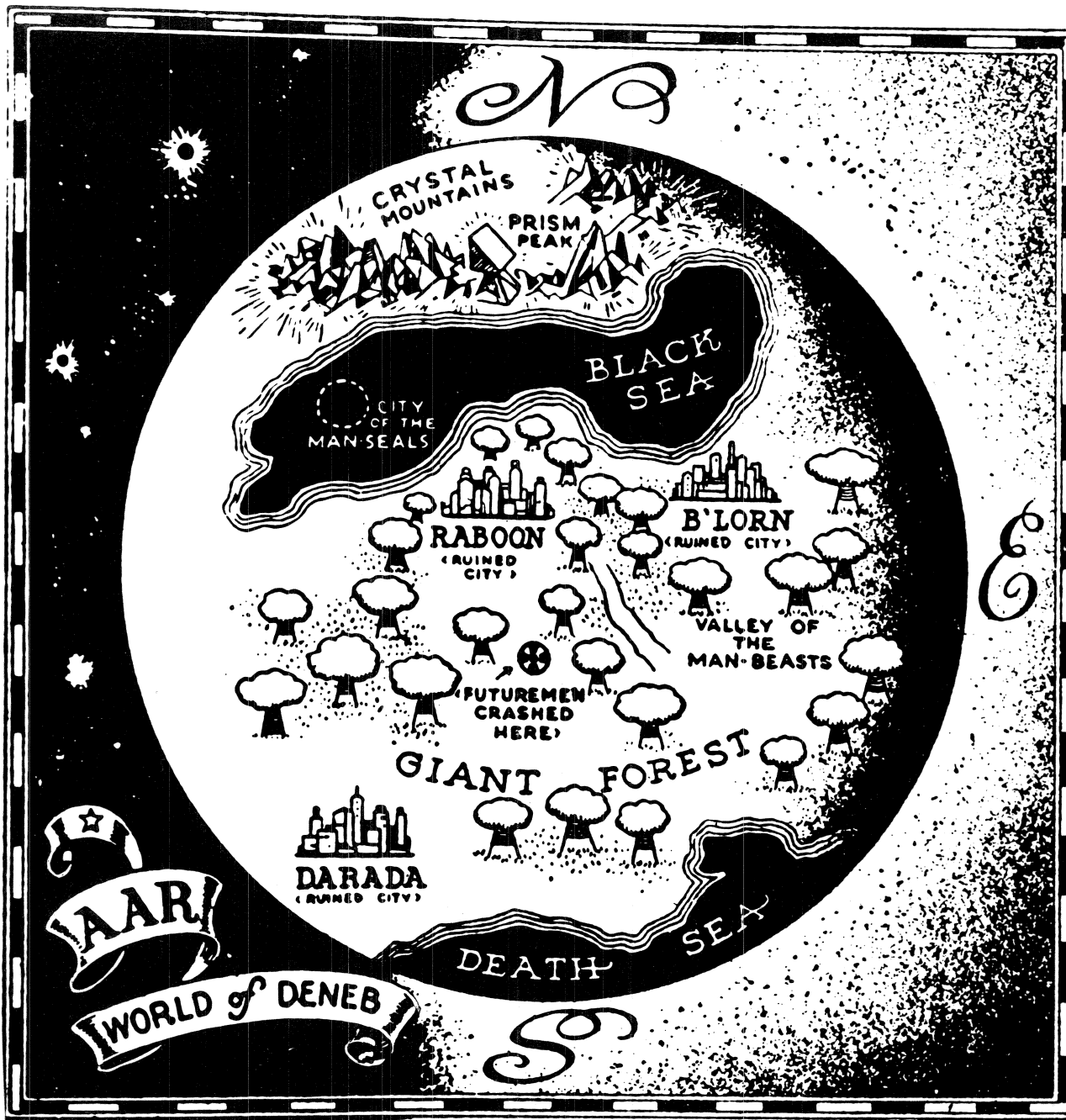
Back in the early 1940s Edmond Hamilton created the character Curt Newton, called by everyone "Captain Future." With his faithful companions Simon Wright (a living brain encased in a life-support system), Grag (a robot), and Otho (an android) he strikes fear into the hearts of the evil-doers of the spaceways. Captain Future became such a popular character that an entire magazine was devoted to him, and other writers helped Hamilton chronicle his adventures. A dubious literary immortality was achieved when S. J. Perelman produced "Captain Future, Block That Kick" reprinted in *The Most of S. J. Perelman* (New York: Simon & Schuster, 1958).

Of the maps reproduced here, the Other Side of the Moon is the most interesting. Appearing in the Winter 1942 (Vol. 3, No. 3) issue of *Captain Future*, it was clearly an imaginary map at that time. It is worth comparing this version with an actual map of the other side of the Moon—say, the National Geographic map, *The Earth's Moon* (Washington: National Geographic Society, 1969). The far side of the Moon is rather featureless compared to the near side. The "seas," such a prominent feature of the near side, are lacking on the far side. Anyone describing the far side as it is before the far side was actually mapped would have been accused of having little imagination.

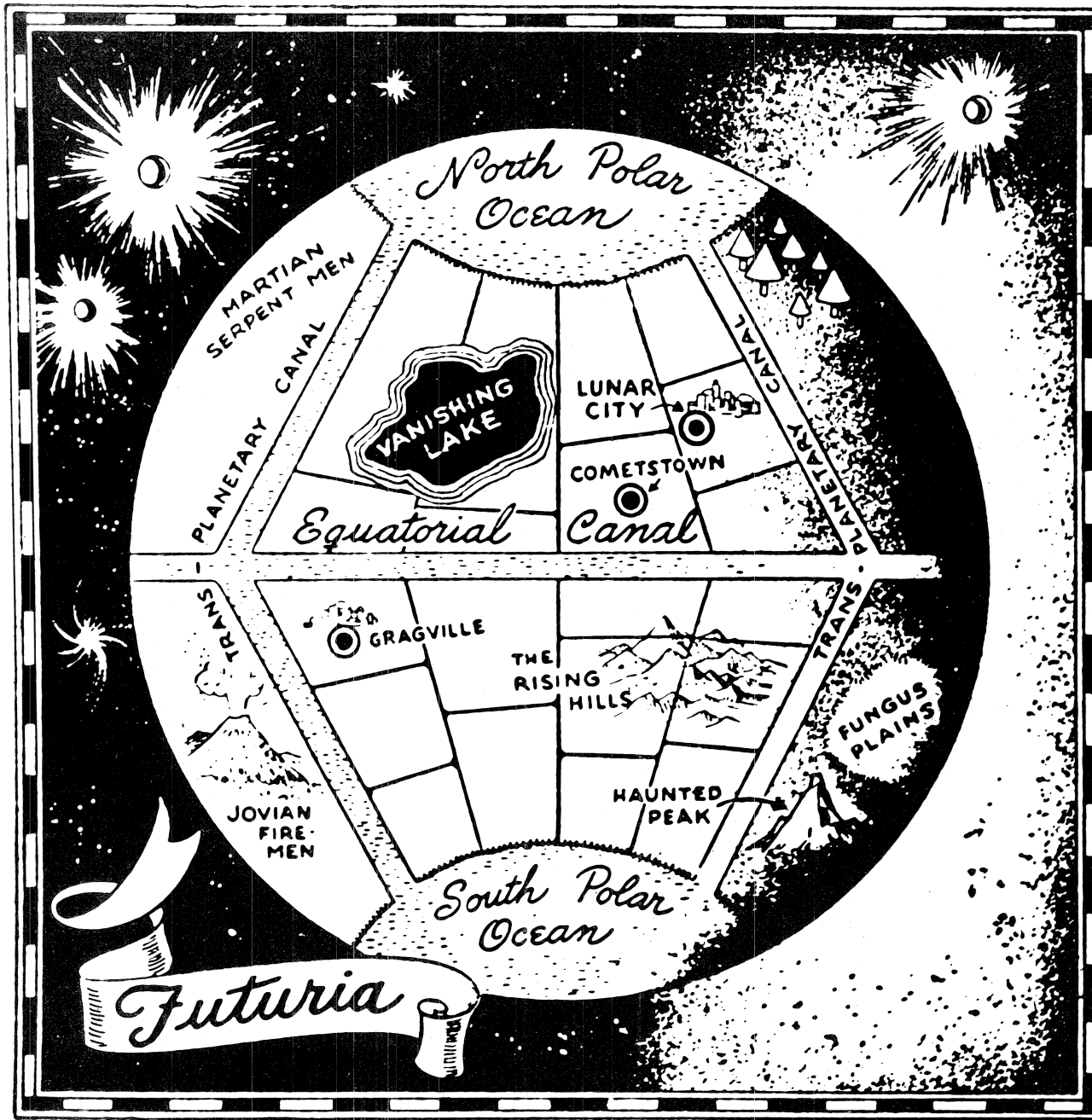
The other maps by no means exhaust the cartography of Captain Future: they are samples. Not shown, for instance, is a diagram of Vulcan, a hollow world circling the sun within the orbit of Mercury. All of the maps reproduced here are from *Captain Future*. For the record, the issues are listed below:

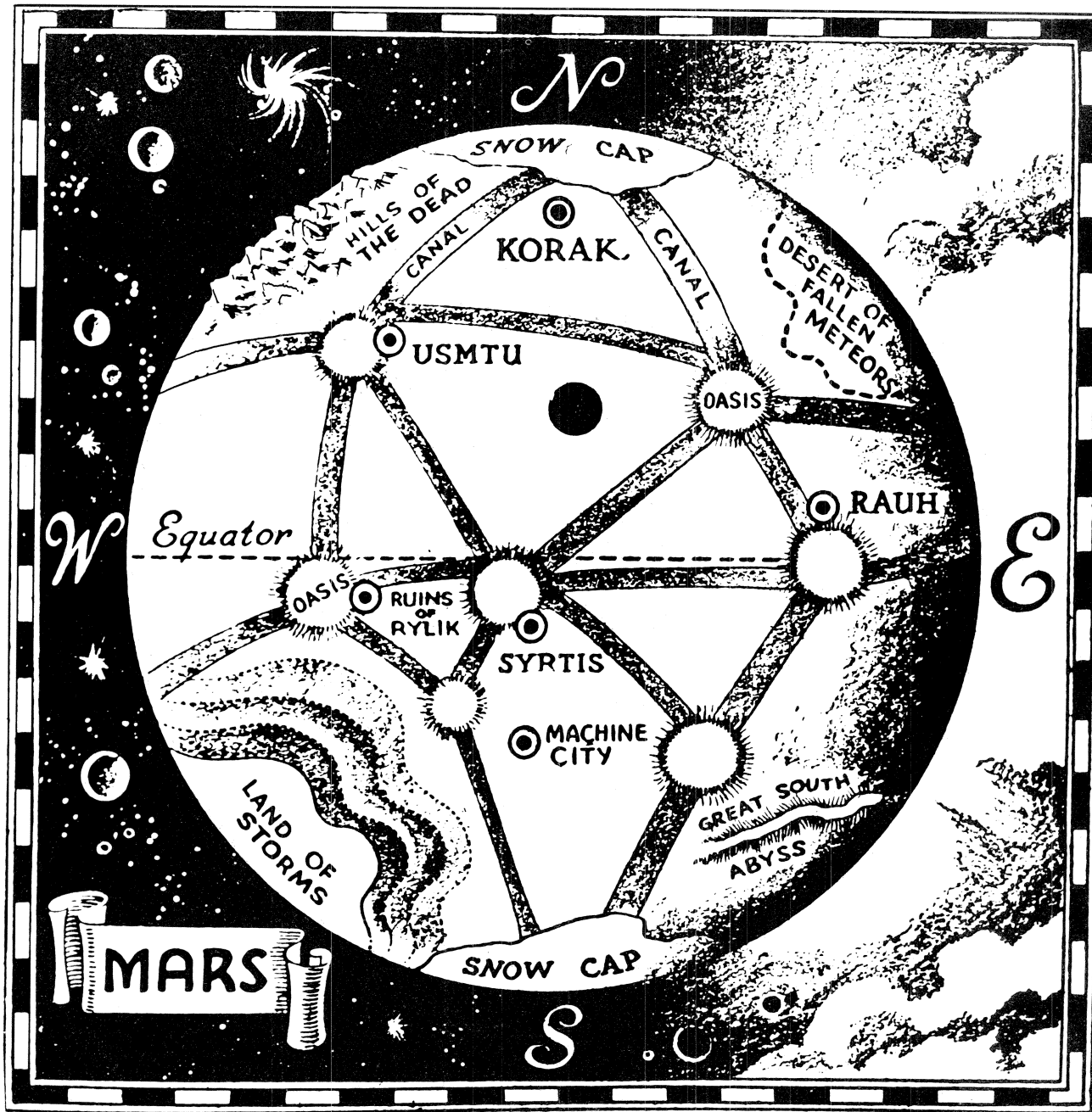
- Aar*: from Summer 1943 (Vol. 5, No. 3), p. 101.
- Eros*: from Spring 1942 (Vol. 4, No. 1), p. 95.
- Futura*: from Spring 1944 (Vol. 6, No. 2), p. 93.
- Mars*: from Winter 1941 (Vol. 2, No. 2), p. 95.
- Mercury*: from Spring 1941 (Vol. 2, No. 3), p. 98.
- Moons of Mars*: from Fall 1942 (Vol. 4, No. 3), p. 107.
- Neptune*: from Summer 1940 (Vol. 1, No. 3), p. 122.
- Pirates' Planet*: from Winter 1942 (Vol. 5, No. 1), p. 107.
- Pluto*: from Spring 1940 (Vol. 1, No. 2), p. 113.
- Saturn*: from Fall 1940 (Vol. 2, No. 1), p. 102.
- The Twin Planets*: from Spring 1943 (Vol. 5, No. 2), p. 103.
- Uranus*: from Summer 1941 (Vol. 3, No. 1), p. 104.

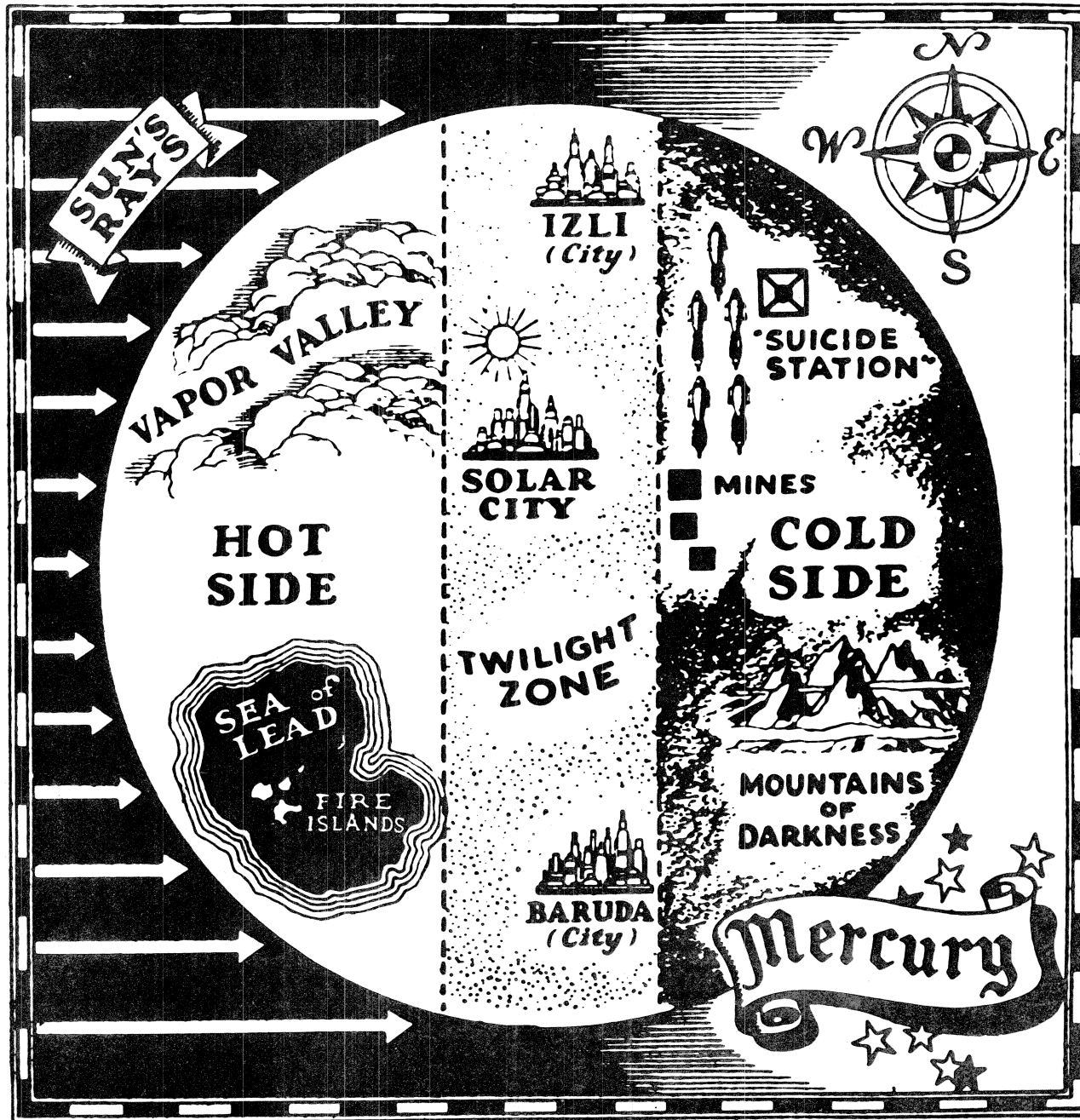




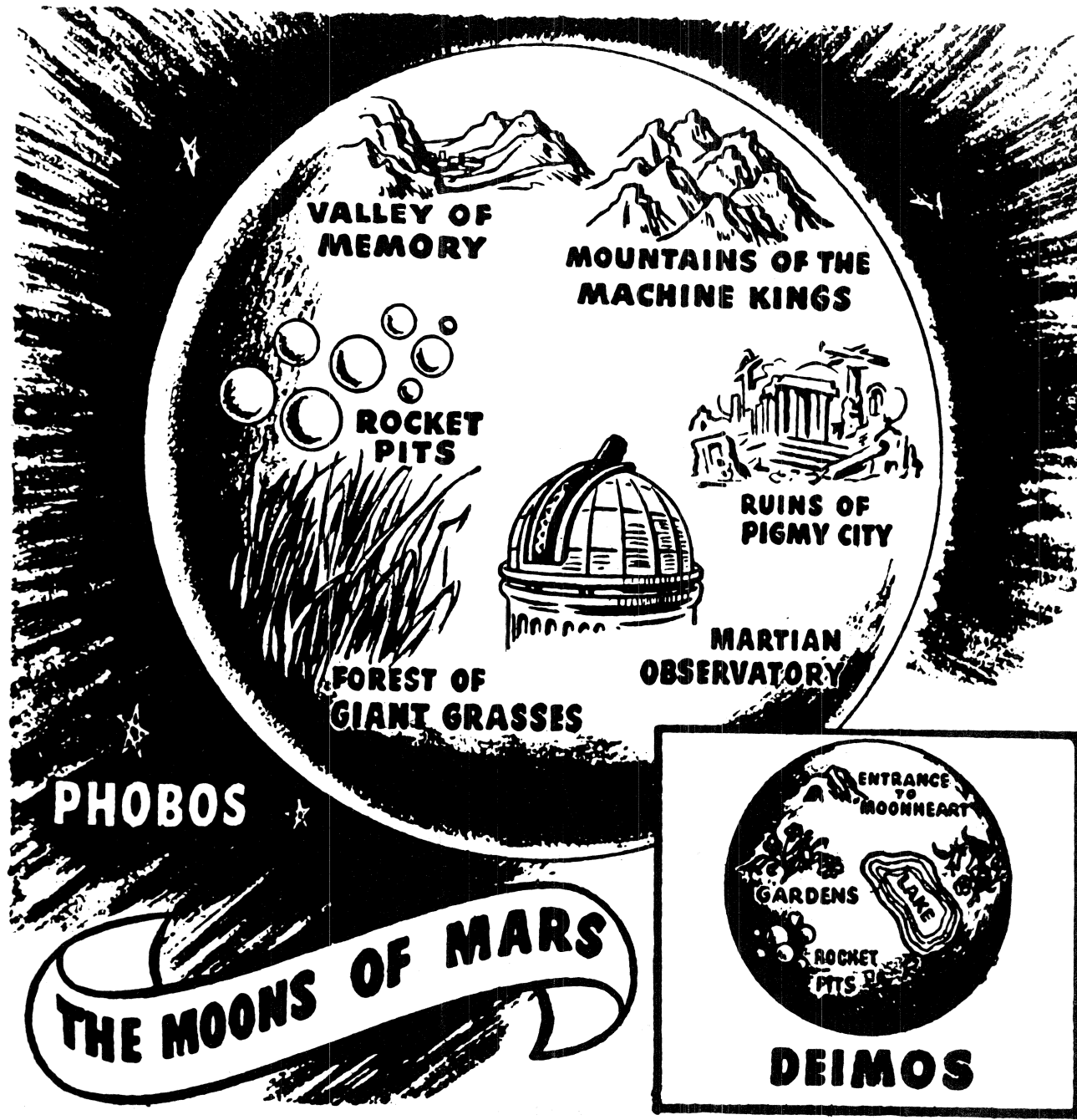












**PHOBOS**

**THE MOONS OF MARS**

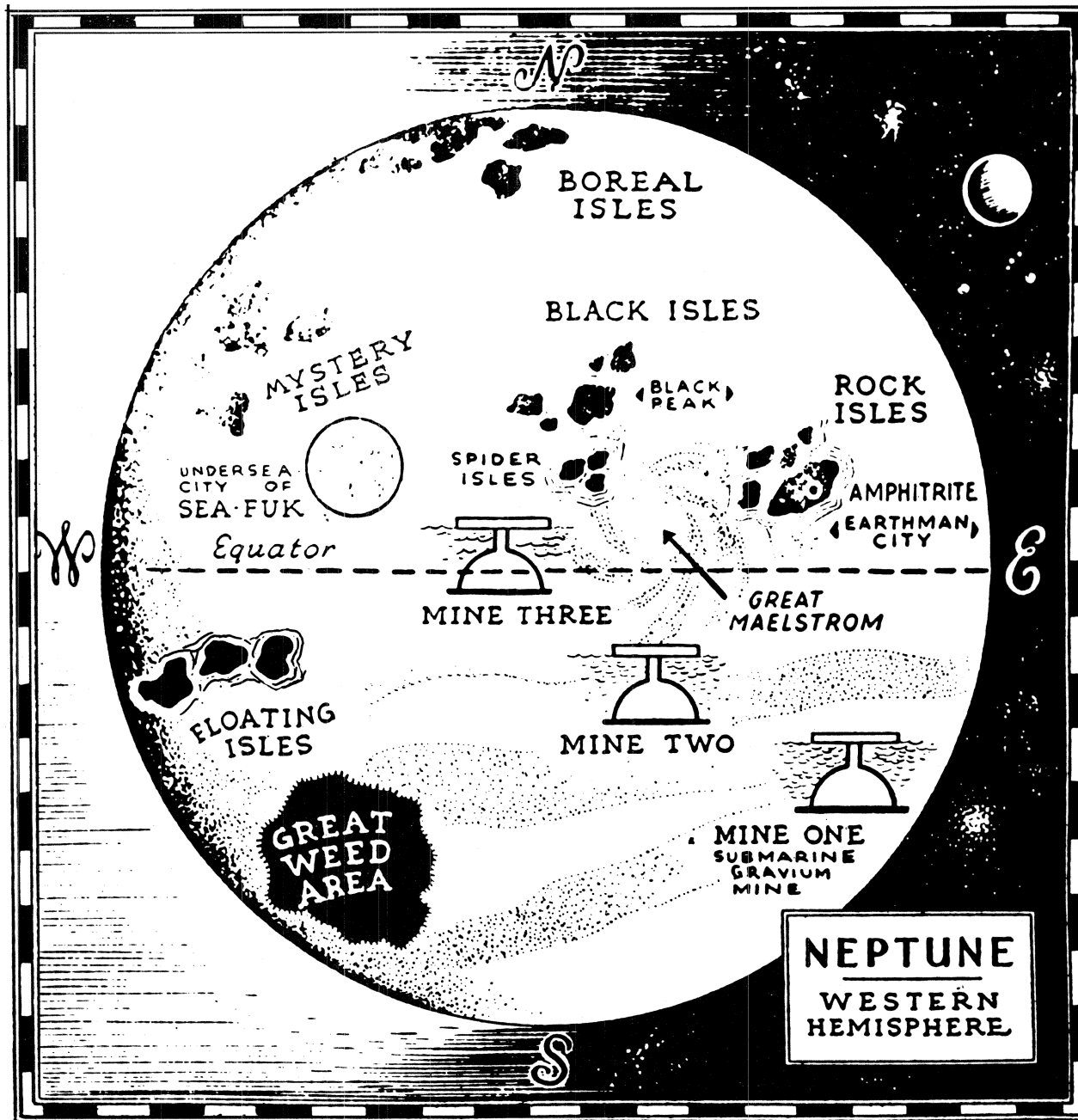
**ENTRANCE TO MOONHEART**

**GARDENS**

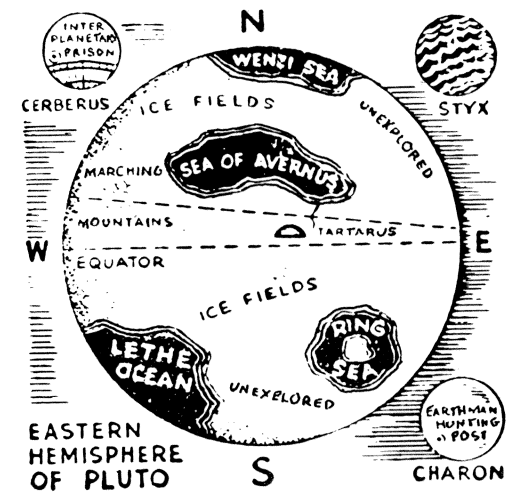
**ROCKET PITS**

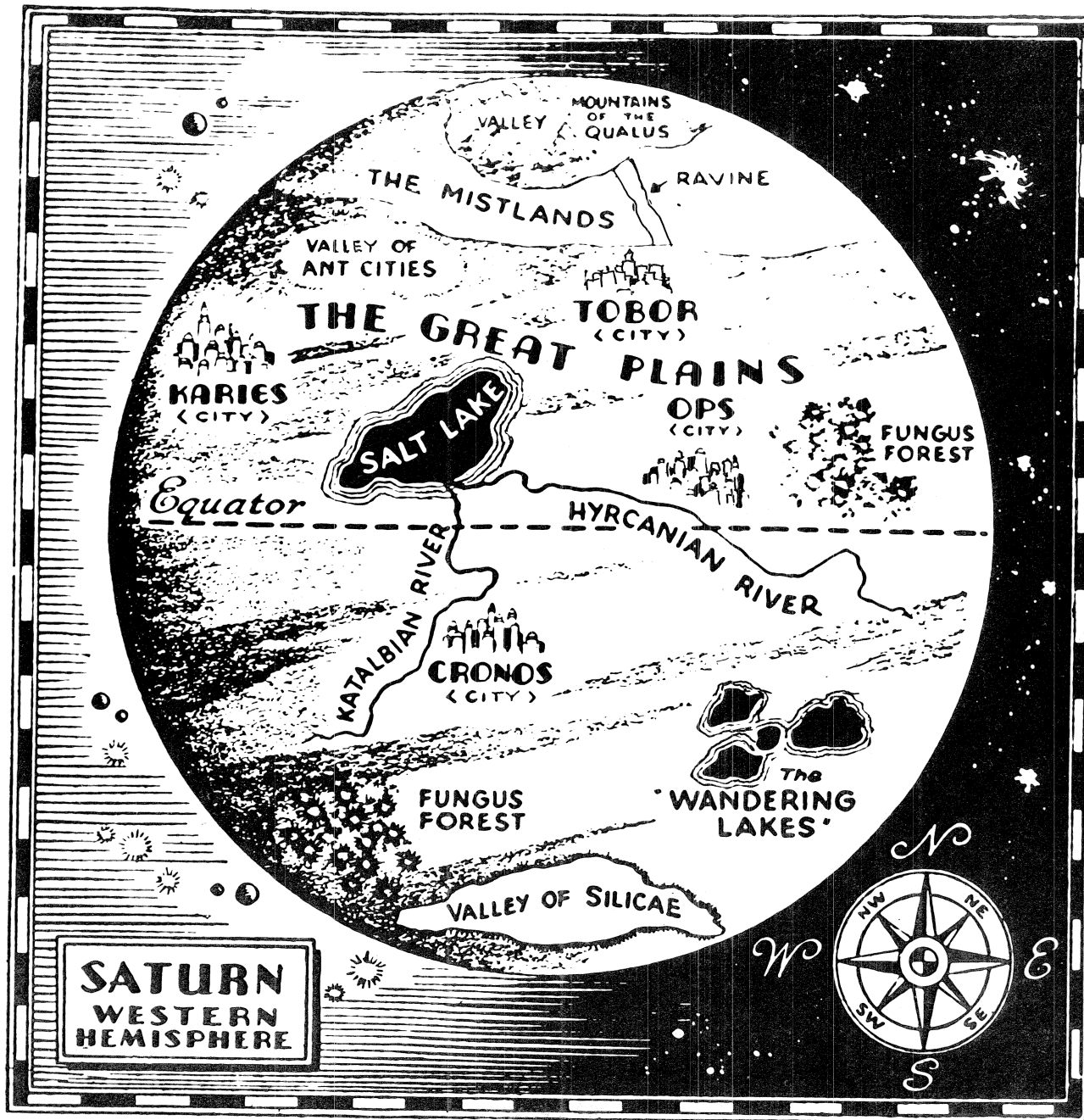
**LAKE**

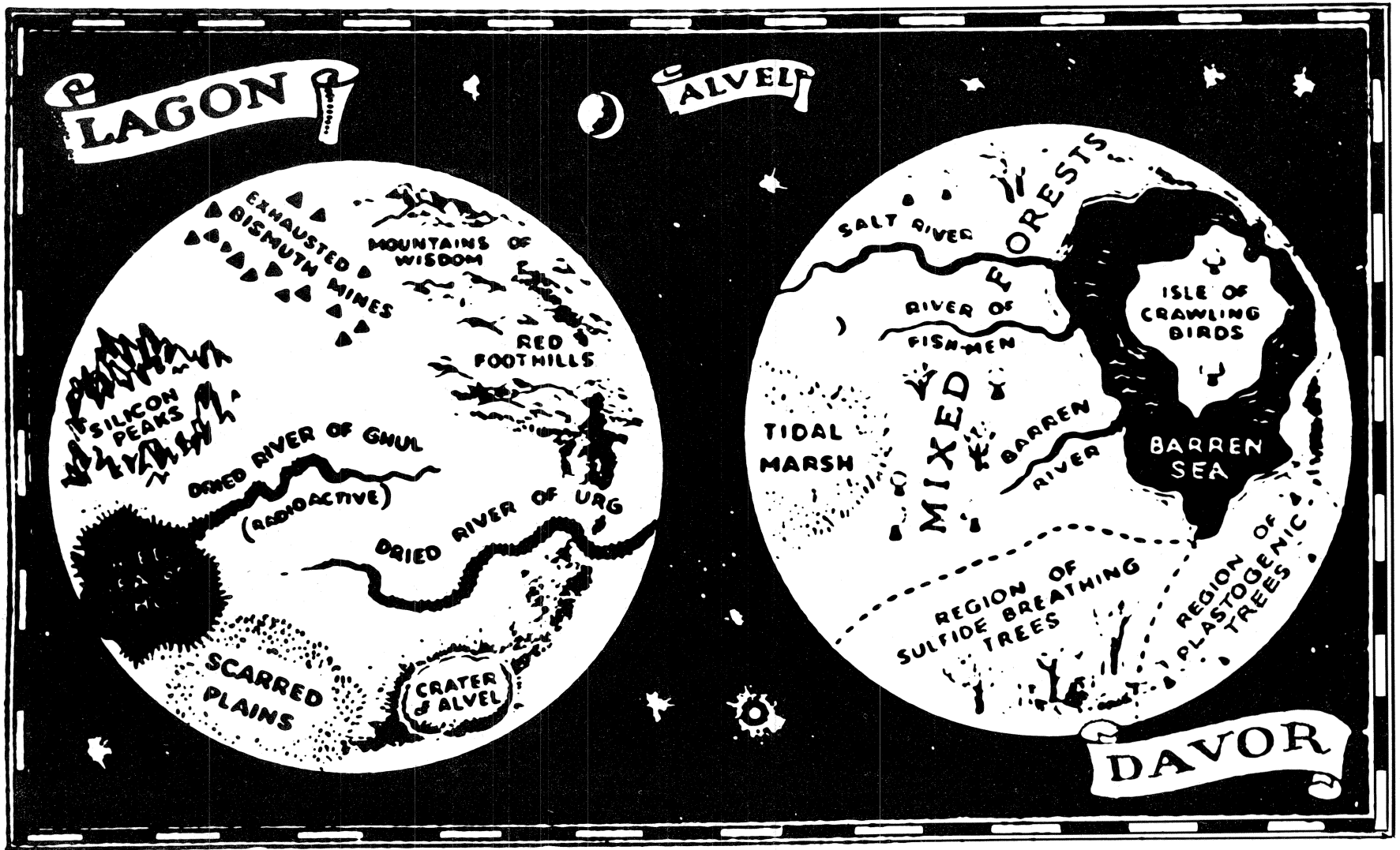
**DEIMOS**

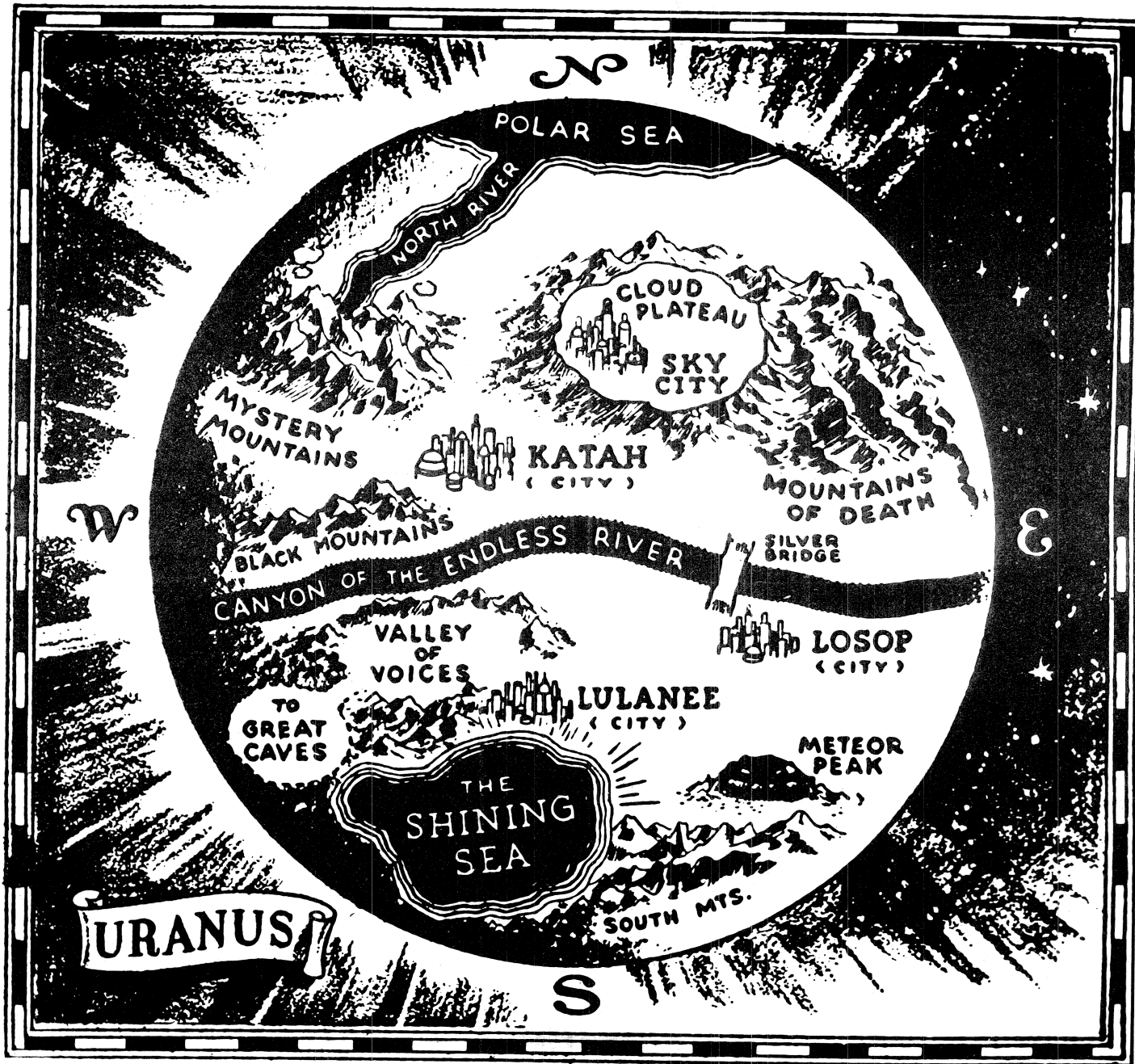












# DISPROPORTIONATE MAPS

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Again we come to a type of map that is not fantasy in quite the same sense one normally uses the word. The disproportionate map usually has a satiric purpose. In some cases the map is merely an outline of an area with illustrations representing some of the things for which the area is famous—for instance, a map of Wisconsin might have pictures of cheese, cows, and August Derleth. Other examples: a restaurant in Philadelphia, the Pub, has a paper placemat with a map of “Pubadelphia,” an amusing parody of Philadelphia. Arnold Roth, the well known cartoonist and artist, has drawn “A Disproportionate Literary View of Philadelphia” jumbling the literary landmarks of Philadelphia together in a clever manner. Copies of the Roth map are for sale in the Rare Book Department of the Free Library of Philadelphia.

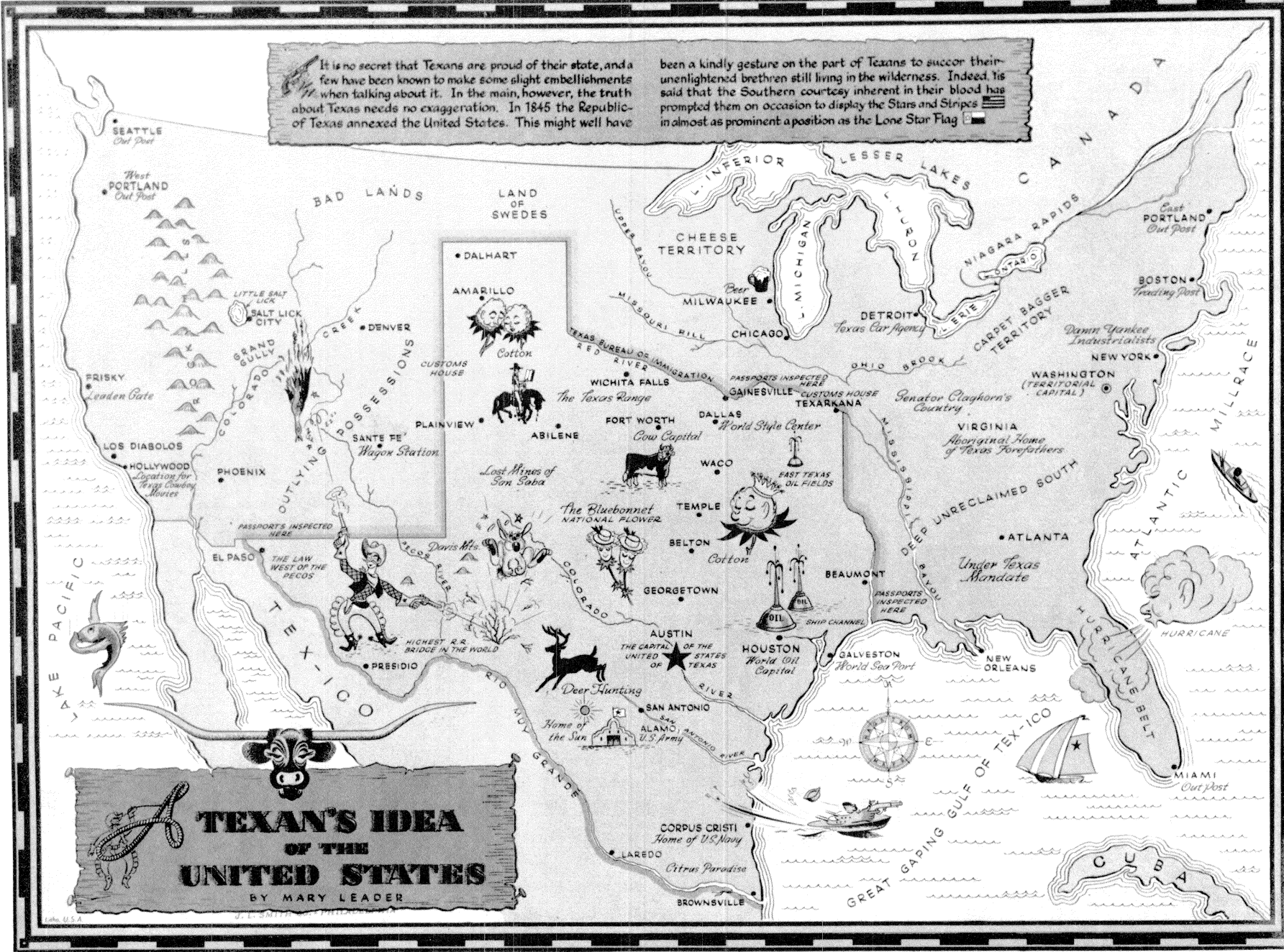
The maps reproduced here show the narrow and parochial view of the residents of three areas of the United States.

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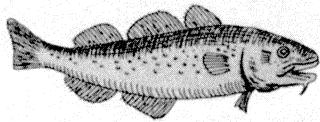


It is no secret that Texans are proud of their state, and a few have been known to make some slight embellishments when talking about it. In the main, however, the truth about Texas needs no exaggeration. In 1845 the Republic of Texas annexed the United States. This might well have been a kindly gesture on the part of Texans to succor their unenlightened brethren still living in the wilderness. Indeed, it is said that the Southern courtesy inherent in their blood has prompted them on occasion to display the Stars and Stripes in almost as prominent a position as the Lone Star Flag.



**TEXAN'S IDEA**  
OF THE  
**UNITED STATES**  
BY MARY LEADER

SEPTENTRIO



This MAP Presents  
A  
**BOSTONIAN'S**  
IDEA of  
THE UNITED STATES  
OF AMERICA

Copyright by Daniel K. Wallingford, 452 West 144th Street, New York

A person born in the city of BOSTON and residing in BOSTON may not be a BOSTONIAN; yet a person born in Hingham, residing in Newton (dilatary domicile: Magnolia-frequent crossings to England and the Continent), is likely to be a BOSTONIAN. The lack of a definite text-book definition for A BOSTONIAN has added to the many difficulties encountered by the Publishers of this map . . . The ideas held by many BOSTONIANS concerning THE UNITED STATES have been gathered, evaluated, weighted, and combined. This map, a composite of these ideas, is the result . . . . .

**Universities \***

- HARVARD
- WILLIAM AND MARY
- YALE
- PRINCETON
- COLUMBIA

\*Note: Since this list was compiled many more universities and colleges have been founded including schools of Theology, Technology, Music, Art, Commerce, etc. Institutions of learning abound in N.E. especially in and near BOSTON. There are also several excellent schools located in the WEST.



**BOSTON AND ENVIRONS**  
Important cities and towns not shown on general map for lack of space are included in this inset . . . . .

# LEIGH BRACKETT'S MARS

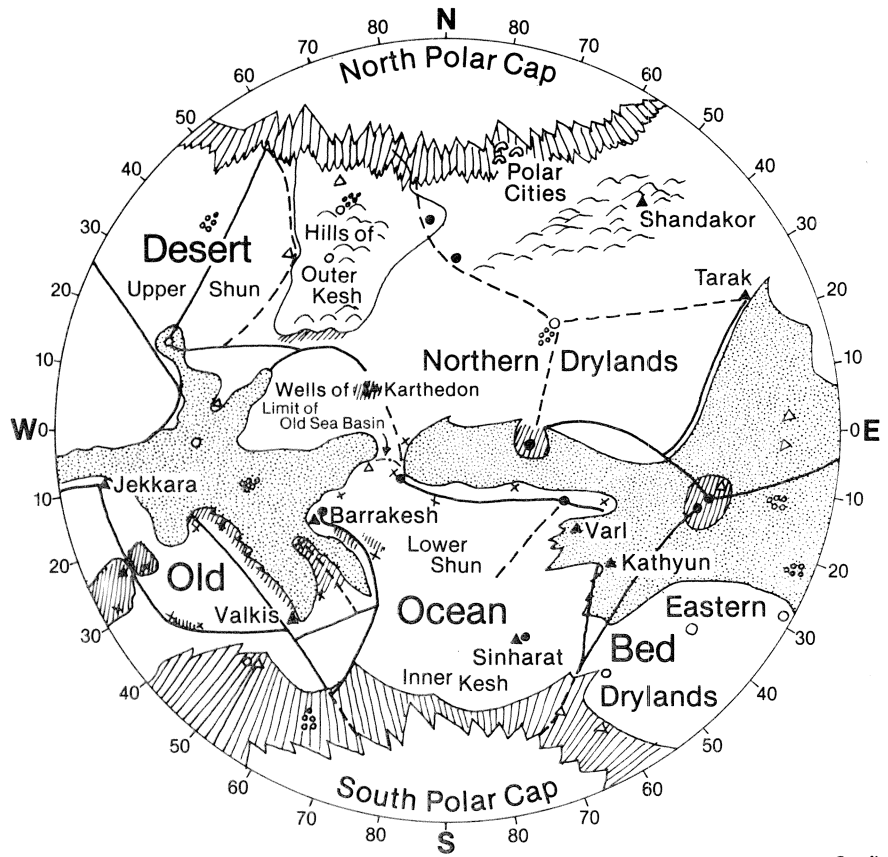
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Hold on there: we have already had Mars! Well, we have it again (and again later). Mars, as one of the most popular locations for science fiction stories, *should* be mapped a lot. This particular Mars is the Mars of Leigh Brackett. It owes much to the Mars of Burroughs and is probably first cousin to the Mars of C. L. Moore's Northwest Smith. It is a dry, inhospitable world, but not yet dead. Nomads roam the dead sea bottoms and what little civilization remains clusters around the canal cities. Though writing of several different characters, Brackett is rather consistent with her planet. The map is by Margaret M. Howes of Minneapolis, who has several other fantasy maps not yet published to her credit. Howes has text accompanying this map in *The Best of Leigh Brackett* (New York: Ballantine Books, 1977).

Brackett has written stories set on Mercury, Venus, and in other solar systems. We will deal with Eric John Stark later. For the moment, let's just note that Mars was one of Brackett's finest creations. Lin Carter patterned his Mars very much after Brackett's.

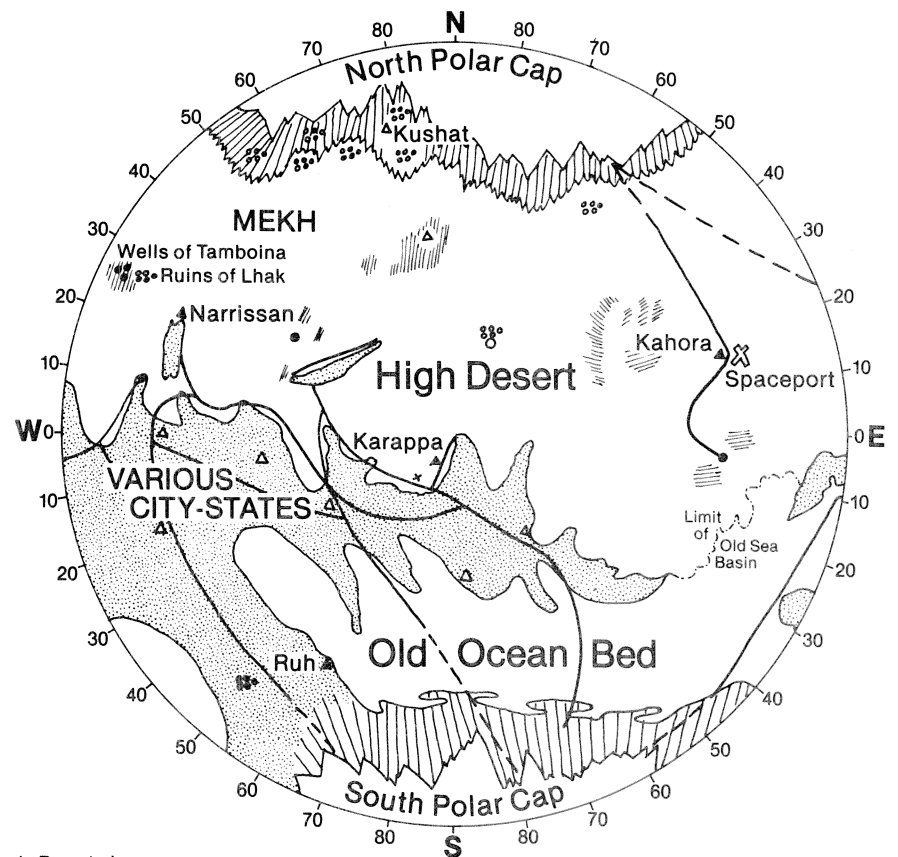
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# MARS



## Western Hemisphere

# MARS



## Eastern Hemisphere

	Confirmed	Reported
Cities	▲	△
Wells	●	○
Ruins	●●●	○○○
Villages	×	
Canals	---	
Limit of Old Sea Basin	~	

# LAND BETWEEN THE MOUNTAINS

---

The inhabitants of the land between the mountains, from Carol Kendall's book, *The Gammage Cup* (New York: Harcourt Brace Jovanovich, 1959), are as complacent and smugly self-satisfied as are the Hobbits of the Shire. They have forgotten their warlike past and flight from the Mushroom People (large-headed mutants?) in the security of their lost valley. The government of Slipper-on-the-Water exiles its most imaginative and energetic citizens into the wilderness, where they discover the Mushroom People entering the valley through abandoned gold mines. The alarm is sounded and the invaders driven off.

The map illustration reproduced here is by Erik Blegvad. As well as many interesting illustrations, the book has a more detailed view of Slipper-on-the-Water.

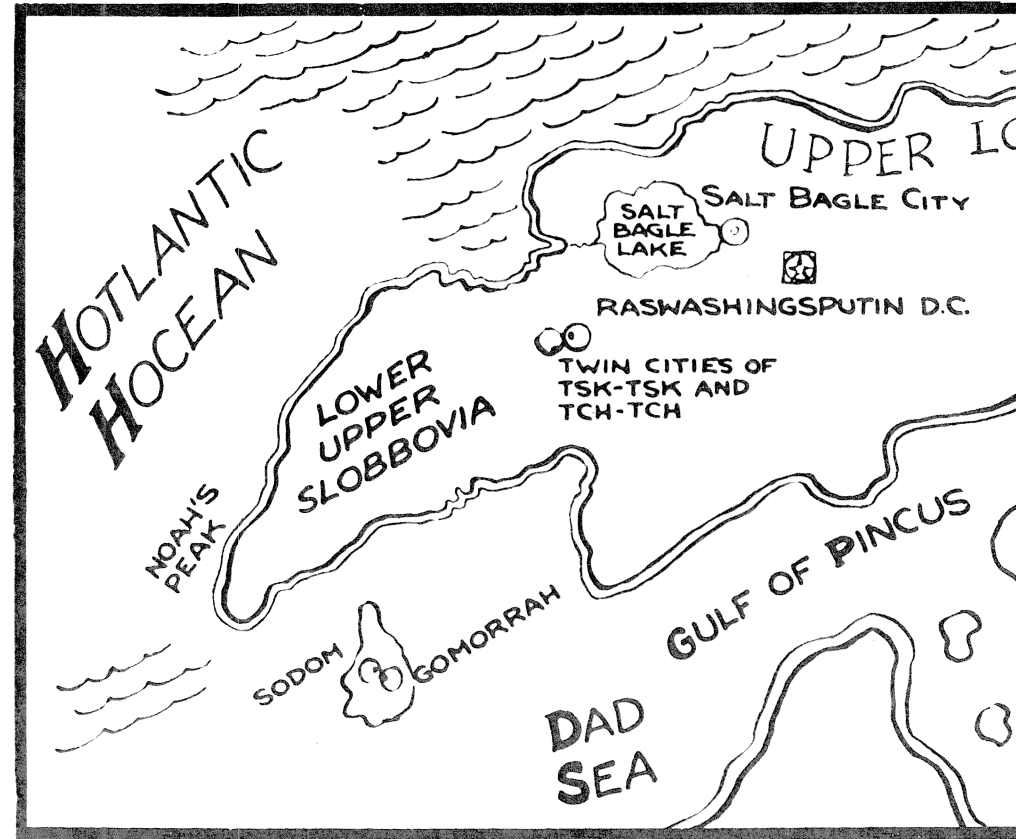
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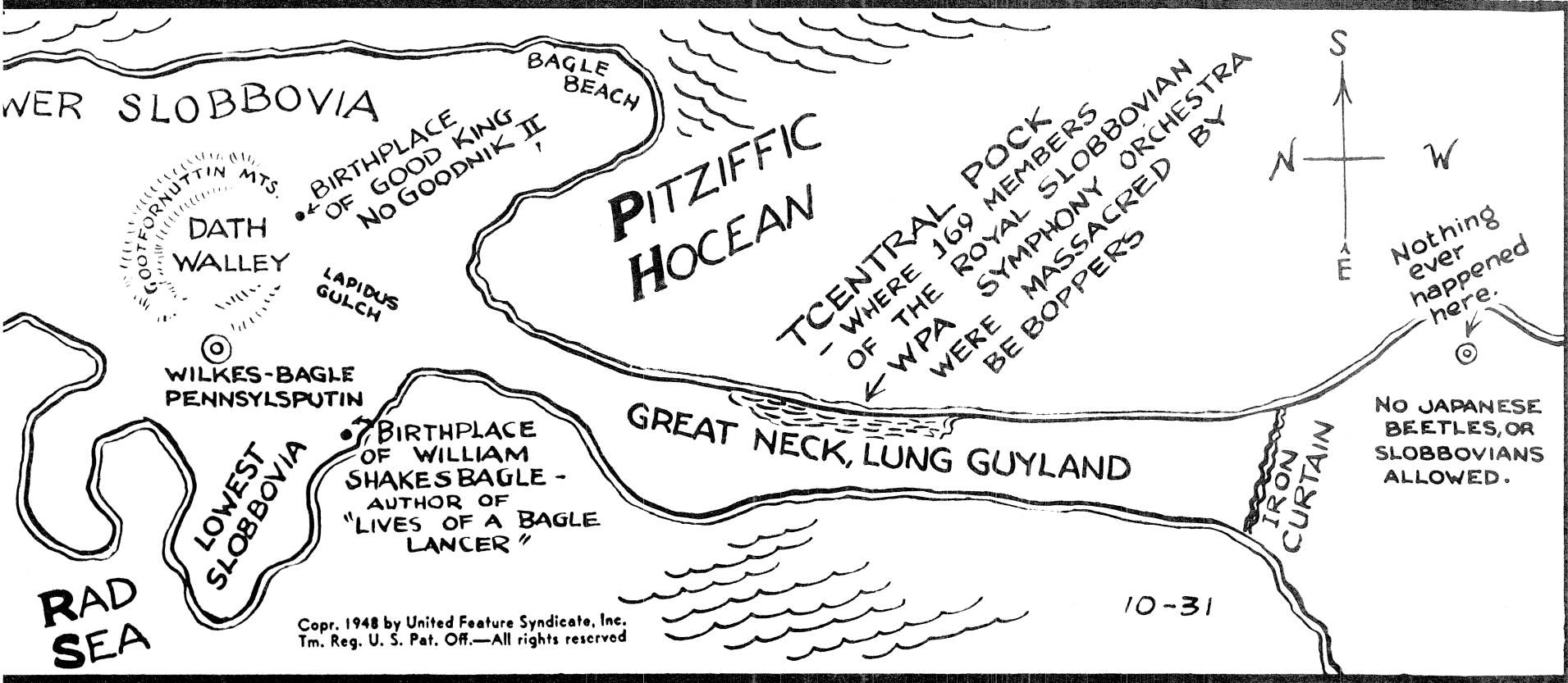
# SLOBBOVIA

*Slobbovia*, or more particularly, Lower Slobbovia, is the creation of cartoonist Al Capp. For a mountain boy, Li'l Abner is remarkably cosmopolitan in his wanderings. Dogpatch is so depressed that I suspect Slobbovia was devised to make things look good in Dogpatch. The map we have here is the official map of Slobbovia, though that venerable and frigid land has evolved in the years since this map was drawn. There is at least one other map I recall: it was a cross section of Slobbovia showing Slobbovia connected to the ocean floor by a column of ice.

One may wonder why we have a map of Slobbovia but not one of Dogpatch. Quite simply, Dogpatch has not been completely mapped yet. There have been portions of Dogpatch shown, usually in those strips dealing with the annual invasion of the Turnip Termites, or Teetering Rock, or the Sadie Hawkins Day Race. These tend to be aerial views and are not consistent with each other. Dogpatch has, by the way, been located in or near the Ozark Mountains. Episodes dealing with outside influences on Dogpatch have shown a map of the United States with Dogpatch pinpointed in the Ozark region. Sorry, but I can not offer any suggestions about the geographical relationship between Dogpatch and Snuffy Smith's turf.







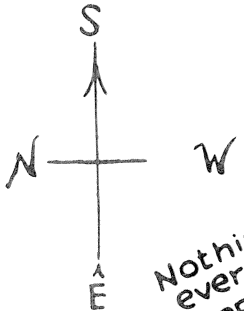
NER SLOBBOVIA

BAGLE BEACH

BIRTHPLACE OF GOOD KING NO GOODNIK II

PITZIFFIC HOCEAN

CENTRAL POCK - WHERE 169 MEMBERS OF THE ROYAL SLOBBOVIAN SYMPHONY ORCHESTRA WERE MASSACRED BY WPA BE BOPERS



Nothing ever happened here.

NO JAPANESE BEETLES, OR SLOBBOVIAN ALLOWED.

DATH WALLEY

LAPIDUS GULCH

WILKES-BAGLE PENNSYLSPUTIN

BIRTHPLACE OF WILLIAM SHAKESBAGLE - AUTHOR OF "LIVES OF A BAGLE LANCER"

GREAT NECK, LUNG GUYLAND

IRON CURTAIN

RAD SEA

LOWEST SLOBBOVIA

Copr. 1948 by United Feature Syndicate, Inc. Trm. Reg. U. S. Pat. Off.—All rights reserved

10-31

# HYPERBOREA

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The magazine *Weird Tales* contained stories by obscure writers as well as some who became well known, but looking back through the mists of time three writers seem to have dominated it: H. P. Lovecraft, Robert E. Howard, and Clark Ashton Smith. Smith (1893–1961) ranks with Lord Dunsany and James Branch Cabell in his mastery of word weaving. Indeed, he considered himself a poet first and foremost. The Book Club of California published a collection of his verse early in its existence. In prose fiction he was quite versatile and inventive. Perhaps his creation of worlds can not match Edgar Rice Burroughs, but several worlds rolled from his pen. Hyperborea is an early prehistoric continent, the first land to be inhabited by humans. The stories of Hyperborea cover much of its history and have been assembled in chronological order by Lin Carter in *Hyperborea* (New York: Ballantine Books, 1971) from which this map is taken with Mr. Carter's permission and blessings.

The stories of Clark Ashton Smith are characterized by a pleasantly morbid outlook, by what we would now call "black humor." Heroes are beaten and defeated as often as in the works of Lord Dunsany, but they are all the more amusing because they are cast in a fairytale format.

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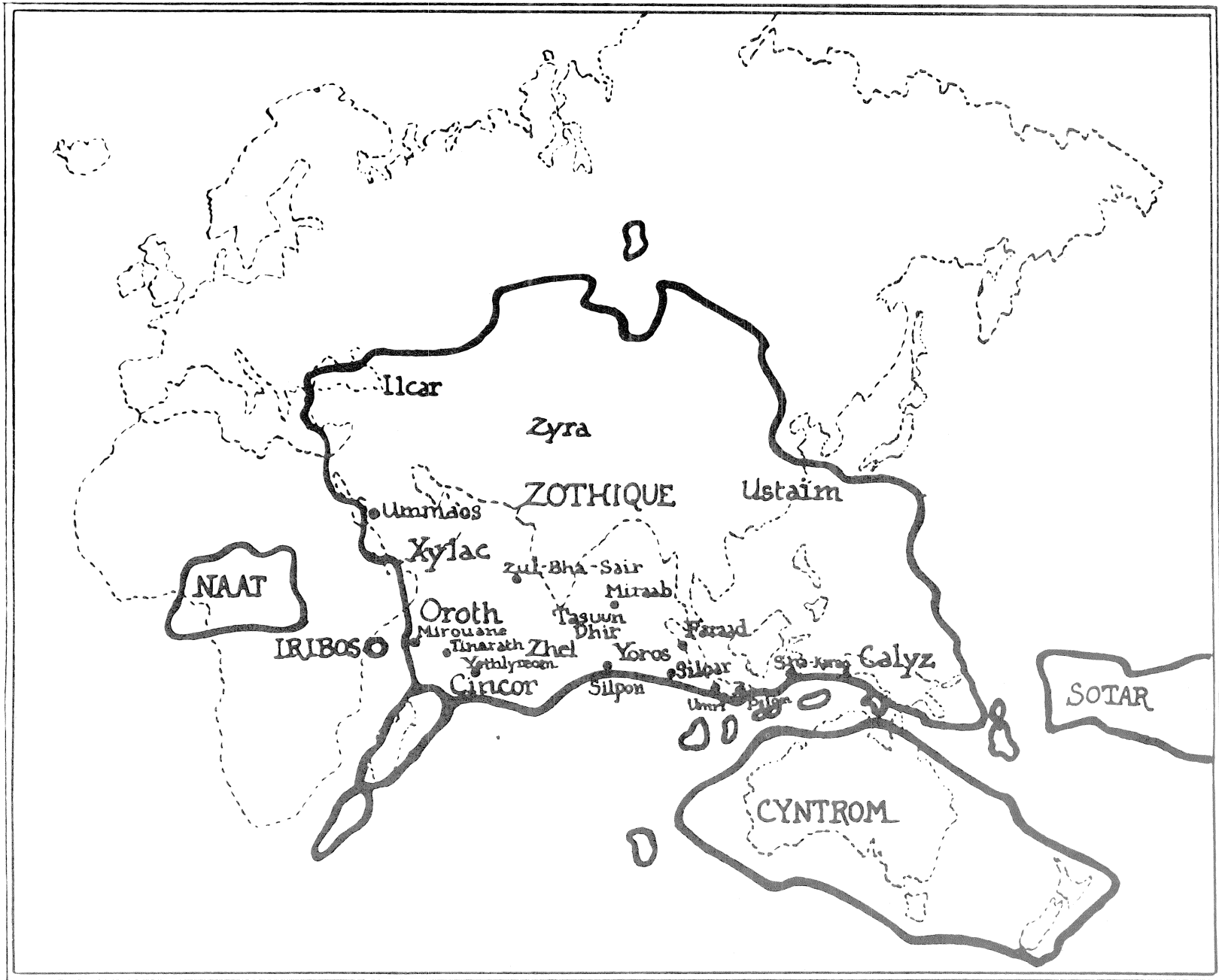


# ZOTHIQUE

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From Hyperborea, the first land, we come to Zothique, the last continent on a dying Earth. Here, once more, magic and wizardry reign as Mankind waits for the end. This map was drawn by L. Sprague de Camp. It notes the relationship of Zothique to the present Eurasian land mass. Between Hyperborea and Zothique in time Clark Ashton Smith wrote a series of stories set in a sinking Atlantis, and another in the medieval land of Averaigne. He began a series set on Mars and started to create another solar system, but these worlds were left fragmentary and not fully realized.

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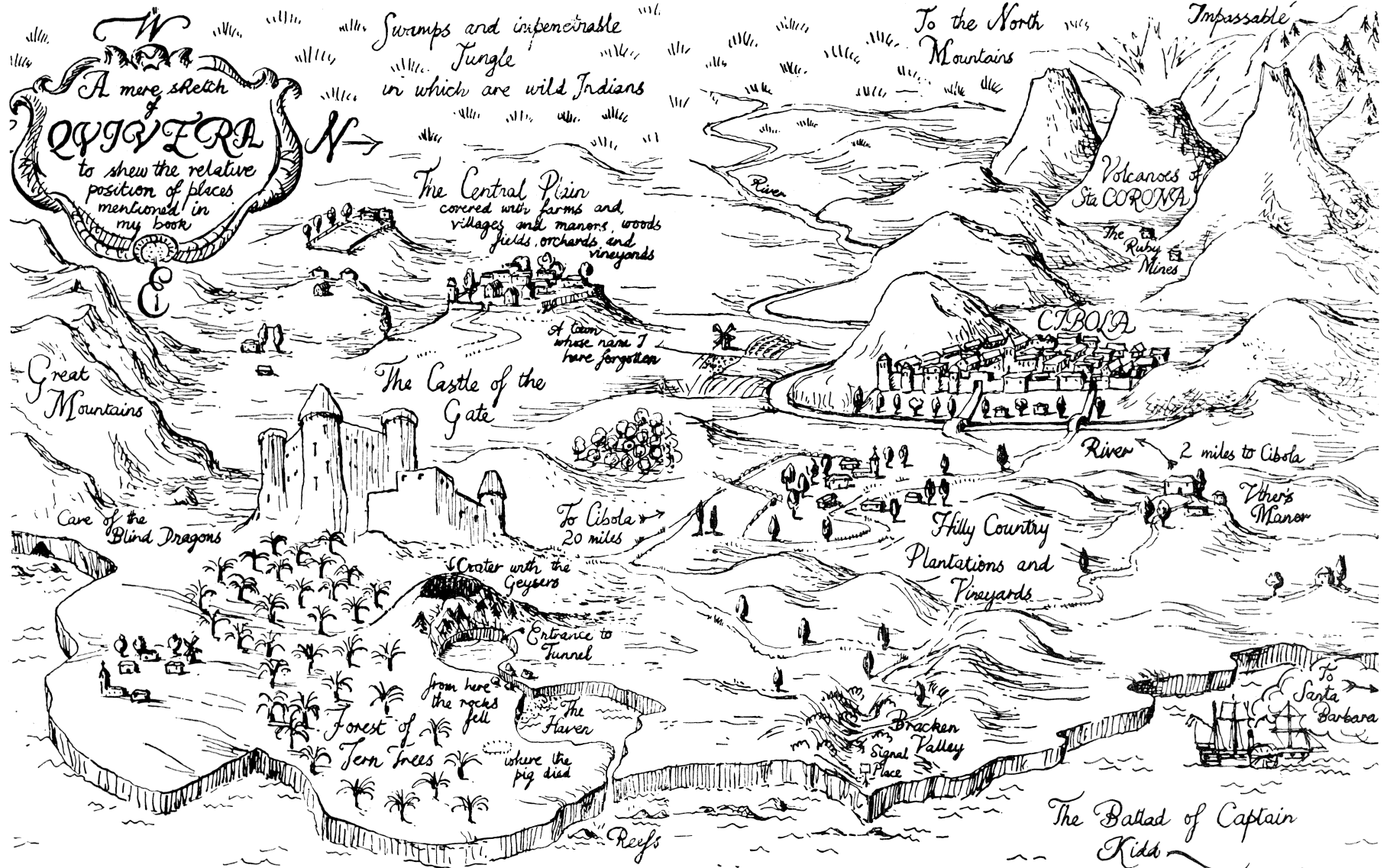


# QUIVERA

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Other writers have written of lost treasures and pirate intrigue. Vaughan Wilkins' *The City of Frozen Fire* (New York: Macmillan, 1951) combines a pirate yarn with a lost race tale. Lost race stories revolve around some group—Ancient Greeks, Romans, Vikings, subhumans, Atlanteans, ancient Egyptians, or unknown peoples—surviving into modern times in some obscure and forgotten corner of the world. Wilkins picks the Welsh under Madoc setting sail in the 12th Century and vanishing from history. Somewhere in South America is the land of Quivera where the Welsh have settled. Swamps, jungles, and mountains hem them in on the landward side while sheer cliffs protect them on the seaward side. In the 1820s these Welsh rescue a wrecked ship's crew and learn, to their sorrow, of gunpowder. The villains ravage the land and loot the ruby mines but find themselves cut off from escape. The current prince, also called Madoc, sets sail to find help for the Quiverians. After some misadventures he finds the family of Christopher Standish and enlists them in his cause. The story is fast moving and entertaining.

---



Christopher Standish  
 fecit roughly  
 September 16<sup>th</sup> 1827



The Ballad of Captain  
 Kidd  
 "T'was evil that I did  
 Which God's laws do forbid  
 And all the Angels hid, as I  
 sailed."

# JEFFERSON, YOKNAPATAWPHA COUNTY, MISSISSIPPI

---

William Faulkner (1897–1962) wrote of the lives of the inhabitants of Yoknapatawpha County, Mississippi. The county seat, Jefferson, was partially modeled after Oxford, Mississippi, but Faulkner moulded Jefferson into its own world. Herewith mapped, the environs of Jefferson stand out in all their starkness. This map, which appeared as the endpaper of *Absalom, Absalom!* (New York: Random House, 1936), is well annotated and self-explanatory for anyone who has read the stories. If the map is confusing; well, go thou and read.

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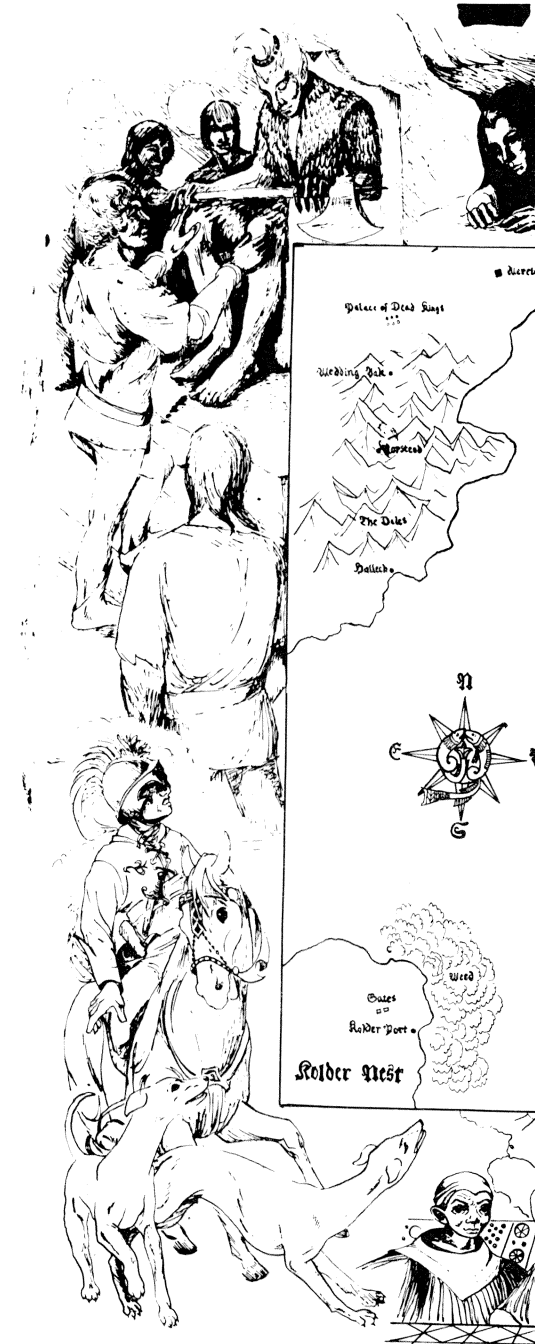




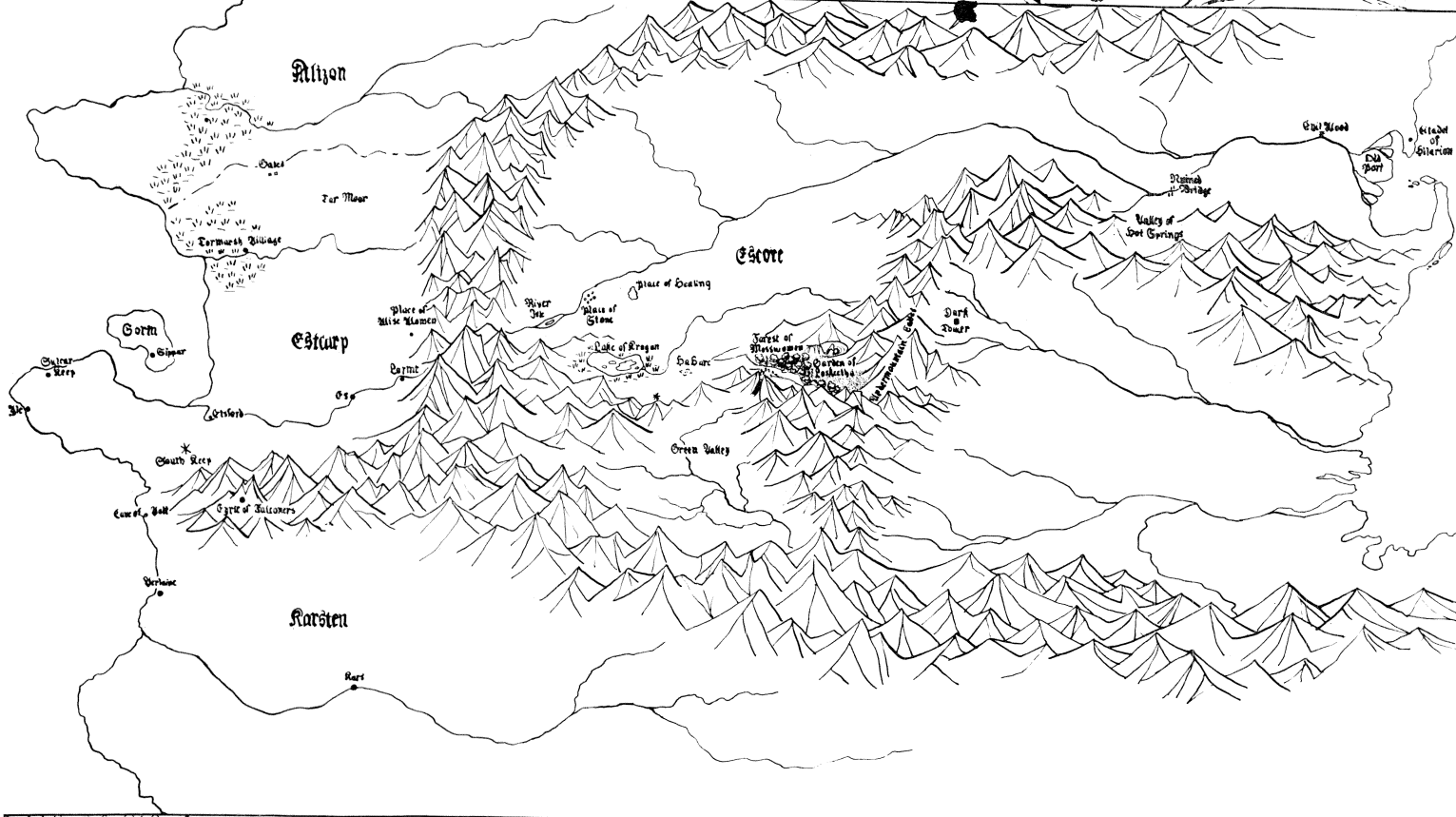
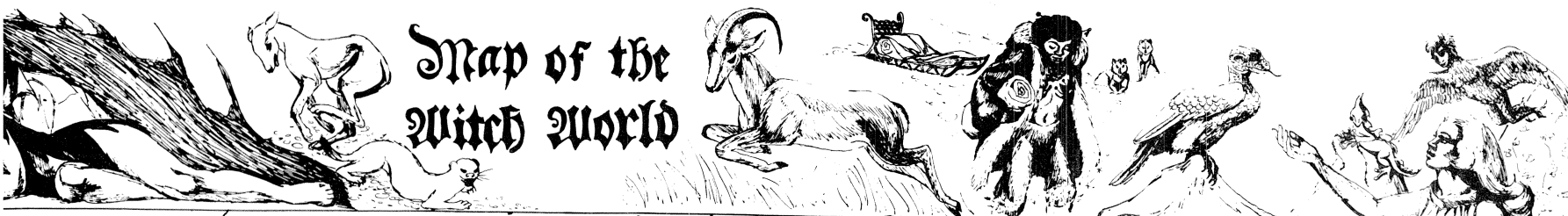
# THE WITCH WORLD

The Witch World is a place far removed from Earth in time and space. The Earthman, Simon Tregarth, arrives through the Gates between Alizon and Estcarp. Because he has some psychic powers lacking in men of this world, he immediately comes into conflict with the witch women who dominate Estcarp. They reluctantly use him in a fight with the Kolder, an alien people of advanced technology fleeing disaster in their own world through their own set of Gates, and who are attempting to dominate the Witch World.

The map is by Barbara Johnson based on the series of novels by André Norton. Ace Books, the current publisher of Miss Norton's stories, has issued a copy of the map to accompany a boxed set of Witch World novels.



# Map of the Witch World

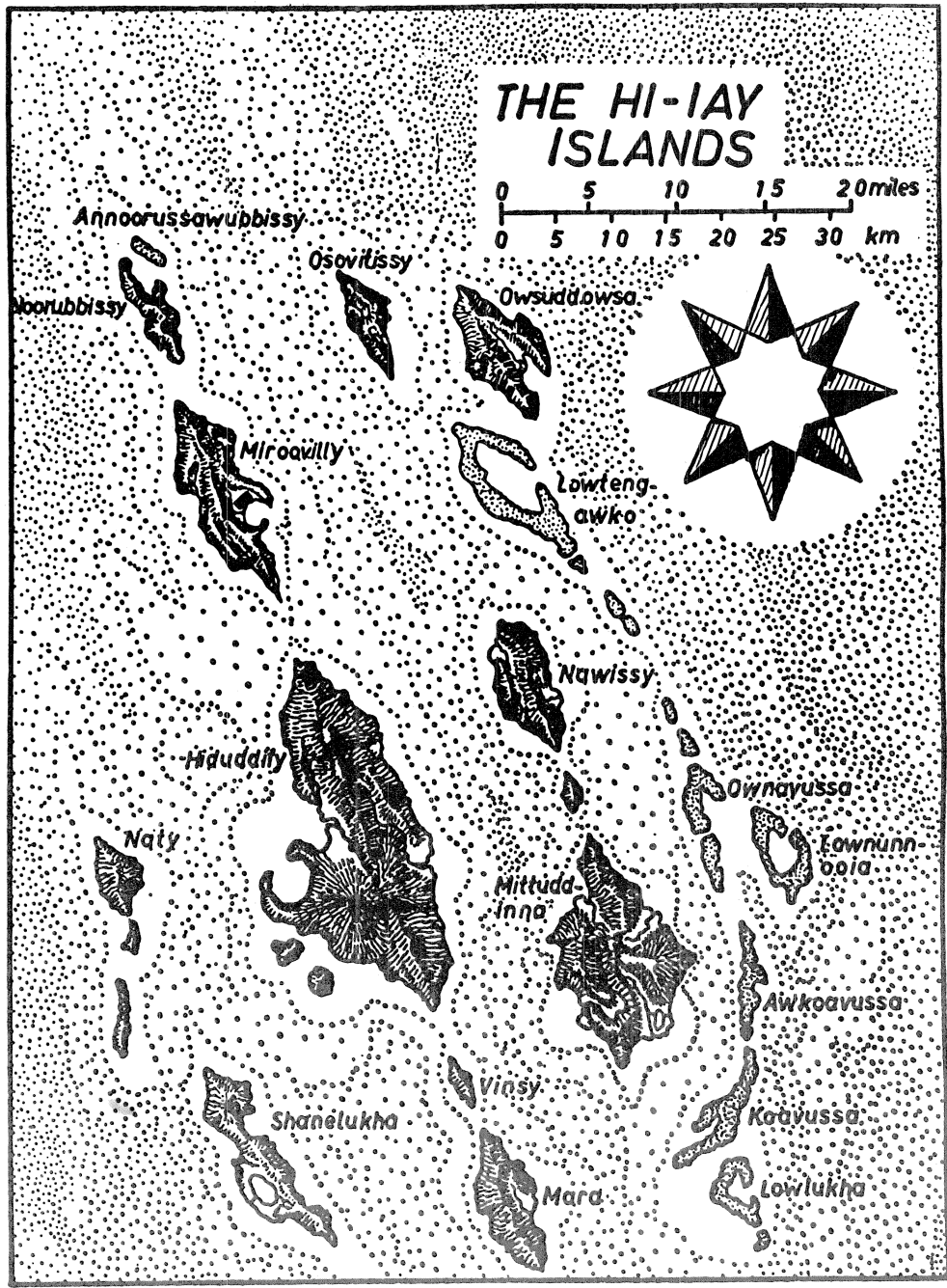


# HI-LAY ISLANDS

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Parodies of scientific works abound. The dead seriousness and somberness of most scientific reports invites the satirist to enliven matters with fun-poking, both in style and subject matter. Gerolf Steiner, under the name "Harald Stumke," has written and illustrated the entertaining spoof *The Snouters* (Garden City, N.Y.: Natural History Press, 1967). The Snouters are a class of beings (with the technical name of *Rhinogrades*, so called because they have elongated proboscises) existing only in the Hi-lay Islands. The book is done in a serious manner, complete with bibliography, and describes the varieties of Rhinogrades and their habits. The map is ideal for the parody.

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# EARTHSEA

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Ursula K. Le Guin is a remarkable author noted for the creation of a whole galactic civilization in some of her stories. In *A Wizard of Earthsea* (New York: Bantam, 1975) she creates a world of islands where magic works. Ged, a young apprentice wizard, releases a terrible force and spends the rest of the book hunting it down and nullifying it. Mrs. Le Guin creates a coherent world with its own folklore and legends. Like *The Lord of the Rings* and *The Once and Future King*, this is no mere children's book, but a major work of fantasy—a classic. A sequel takes Ged to the Tombs of Atuan. A third tale, *The Farthest Shore* (New York: Bantam, 1975), has an older Ged save the world from a dread power.

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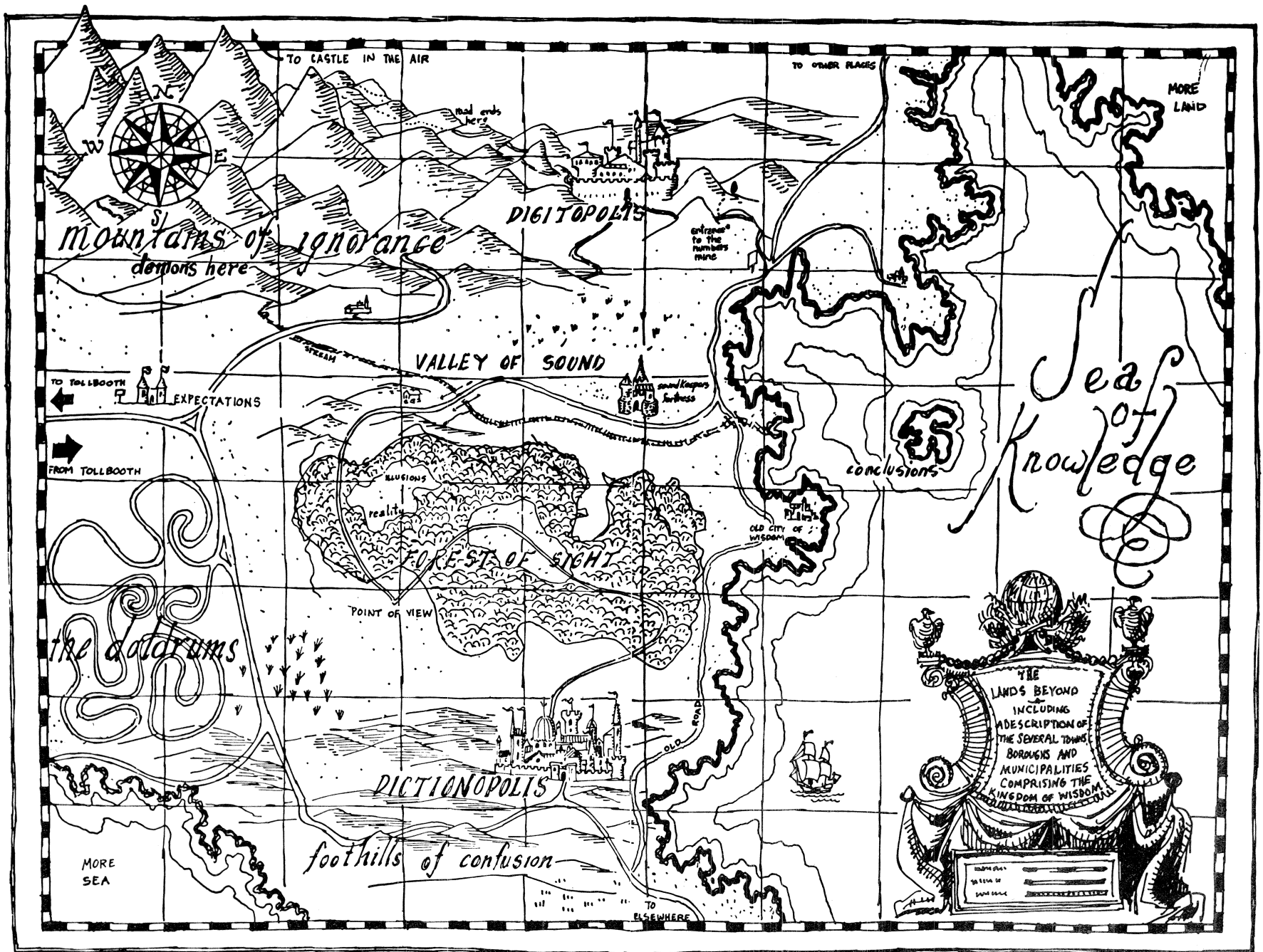
# THE LANDS BEYOND

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In Norton Juster's *The Phantom Tollbooth* (New York: Random House, 1961) with illustrations by Jules Feiffer, we have another allegorical children's book. Milo is a little boy bored with everything. One day he receives a mysterious gift: a Phantom Tollbooth. Assembling it (yes, it came unassembled) he drives through it in his car to the Lands Beyond. Becoming lost in the Doldrums, land of the Lethargarians, he is saved by Tock, a dog with a clock for a body—a watch dog. Together they journey to Dictionopolis and run afoul of the fascist Short Shrift who flings them in a dungeon. The whole book is a series of puns and plays on words, some of them pretty awful. In the end Milo is no longer bored and returns to the real world vowing to pay more attention to words and numbers.

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# SECRET WORLD OF OG

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Pierre Berton's *The Secret World of Og* (Boston: Little, Brown, 1962), illustrated by William Winter, is one of those children's books adults can enjoy. Penny, Pam, Patty, Peter, Paul, Yukon King (a dog), and Earless Osdick (a cat) have an adventure in a world under their playhouse, a world of little green men and lost toys. The story line is simple: Paul and Earless Osdick are kidnapped by the Green Men, and the other children (and Yukon King) save them. The characters are based on Berton's own family, and each has a distinctive personality. Adults will enjoy the loving descriptions of mannerisms.

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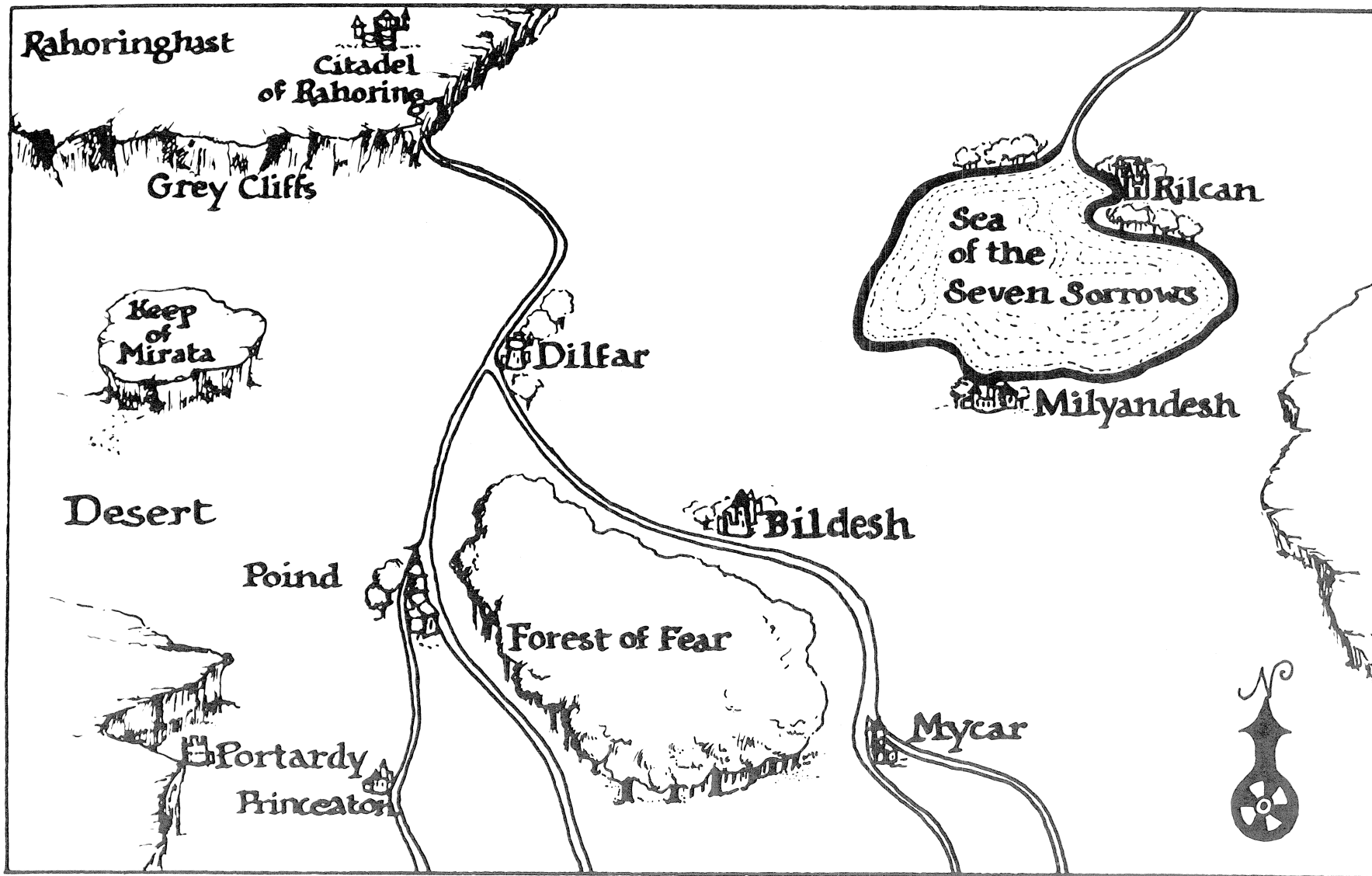


# DILFAR AND ENVIRONS

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Roger Zelazny (1937– ) composed a cycle of tales about Dilvish the Damned who returned from Hell to protect his country from danger. While abounding with atmosphere and quite readable, the stories will appeal more to the *cognoscente* than to the general reader. It is interesting to note on the map that the artist has lettered “Portardy” when it should be “Portaroy.” The map is reproduced from *Warlocks and Warriors* (New York: Putnam, 1970).

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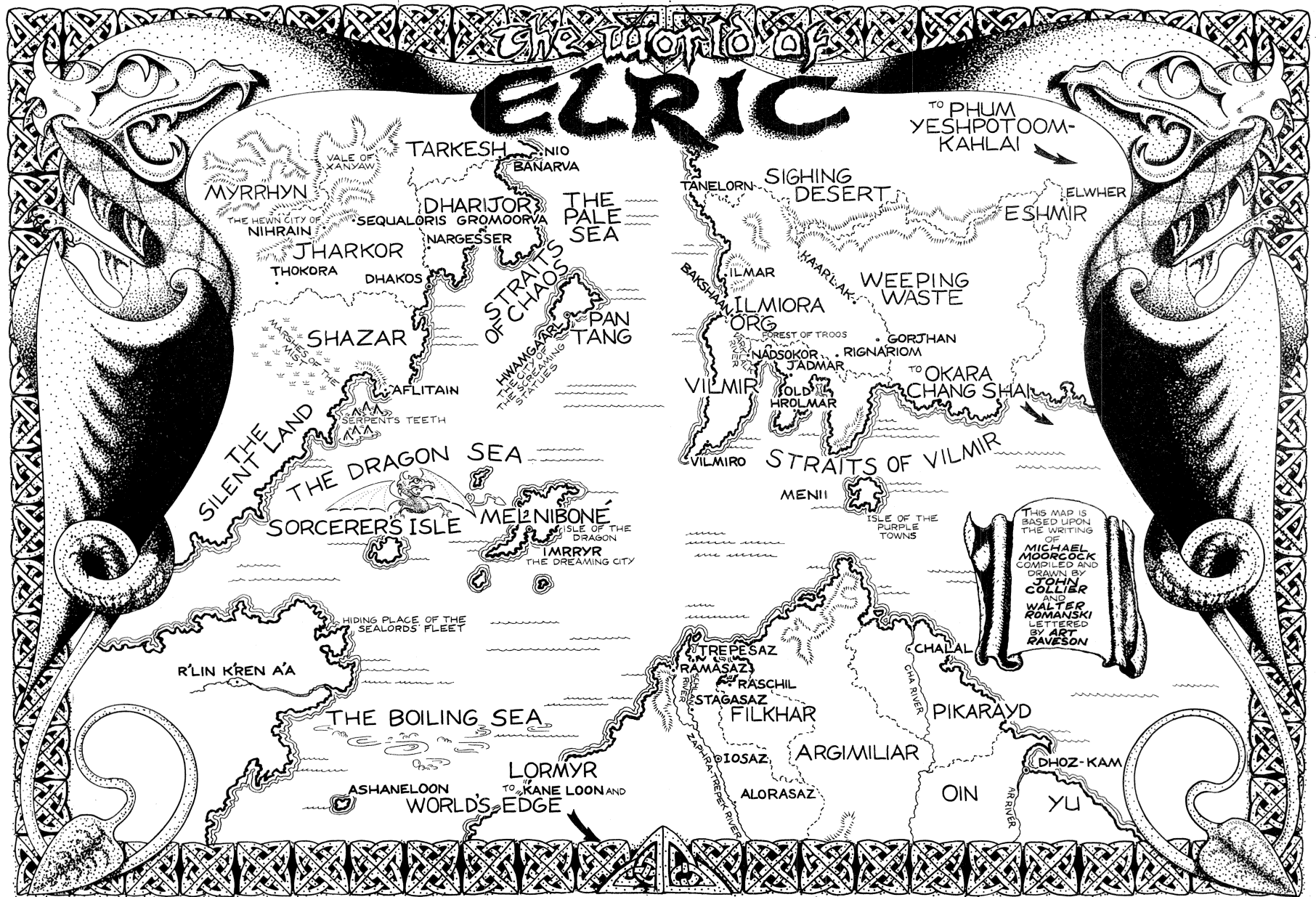
# THE DYING EARTH

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Quite similar in mood and theme to Zothique is the saga of dying Earth chronicled by Jack Vance in his *The Dying Earth*, first published in 1950. The book is a series of stories laid on an Earth at the end of its life when the remnant of humanity loses itself in debauchery to stave off thoughts of the coming end. Magic, often the last remnant of an advanced technology, is the interest of a few people. The scenery is described in a language that can only be called "lush."

This map by George Barr is the endpaper decoration for the elegant, illustrated edition of *The Dying Earth* (San Francisco and Columbia, Penn.: Underwood-Miller, 1976). Another version of the area of Grand Motholam appeared in *Amra*, and that map, by Robert Briney, was used in the first edition of *An Atlas of Fantasy*. While the two maps agree in many particulars, they disagree in others.

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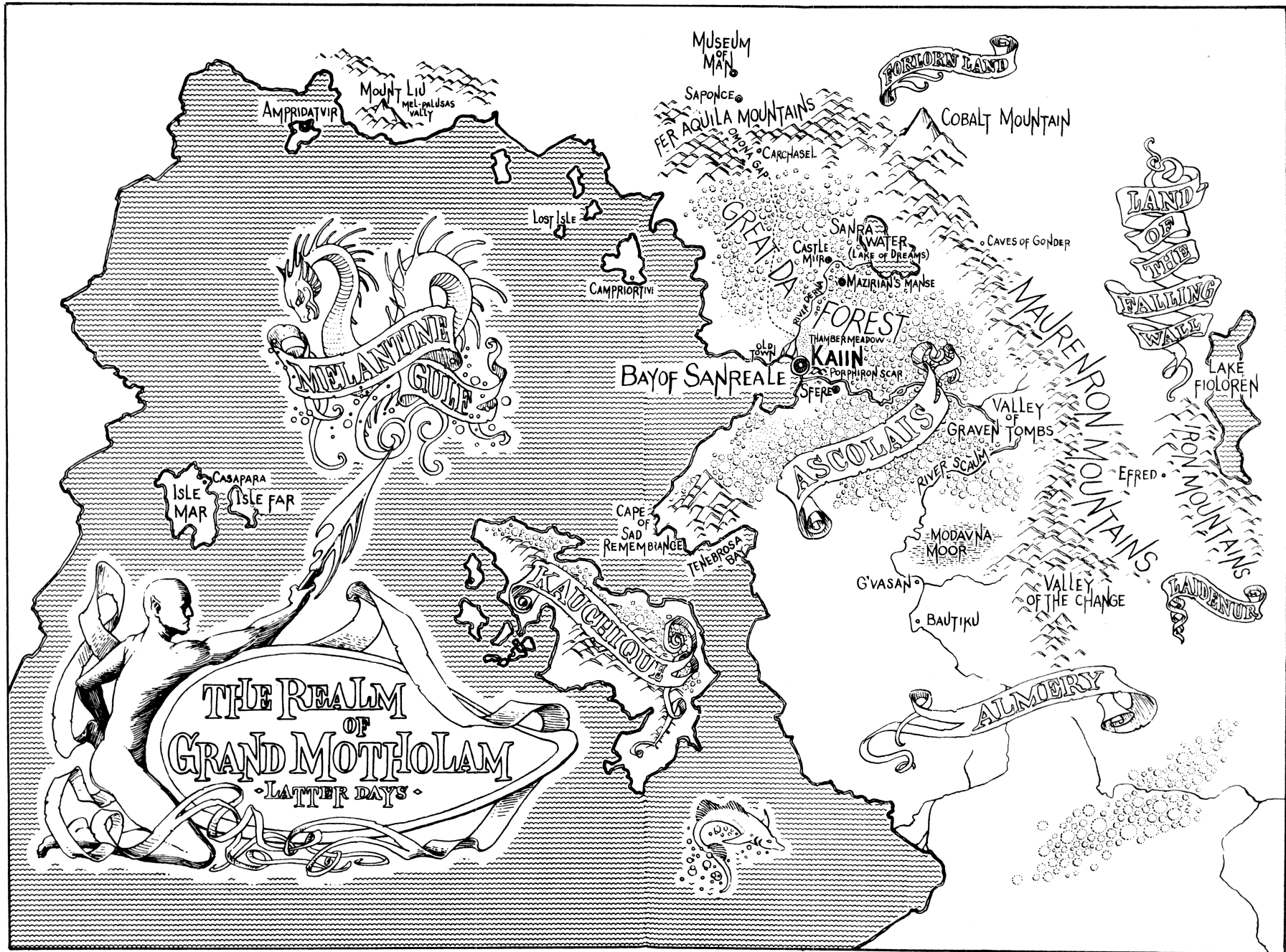
# THE YOUNG KINGDOMS

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Elric of Melniboné and his enchanted (cursed, rather) sword, Stormbringer, wander about the Young Kingdoms in an ancient prehistoric time. Elric is a weak albino who takes on the strength of the men killed by Stormbringer. Michael Moorcock, who wrote the stories, is a versatile British author of a wide variety of writing ranging from blood-and-thunder adventure tales to obscurely written modern novels. The saga of Elric is an example of how a series evolves and ends at a different point than the author intended. Starting out as a mere adventure series, it ends with a Gotterdammerung of the forces of Chaos. This map is by John Collier and Walter Romanski.

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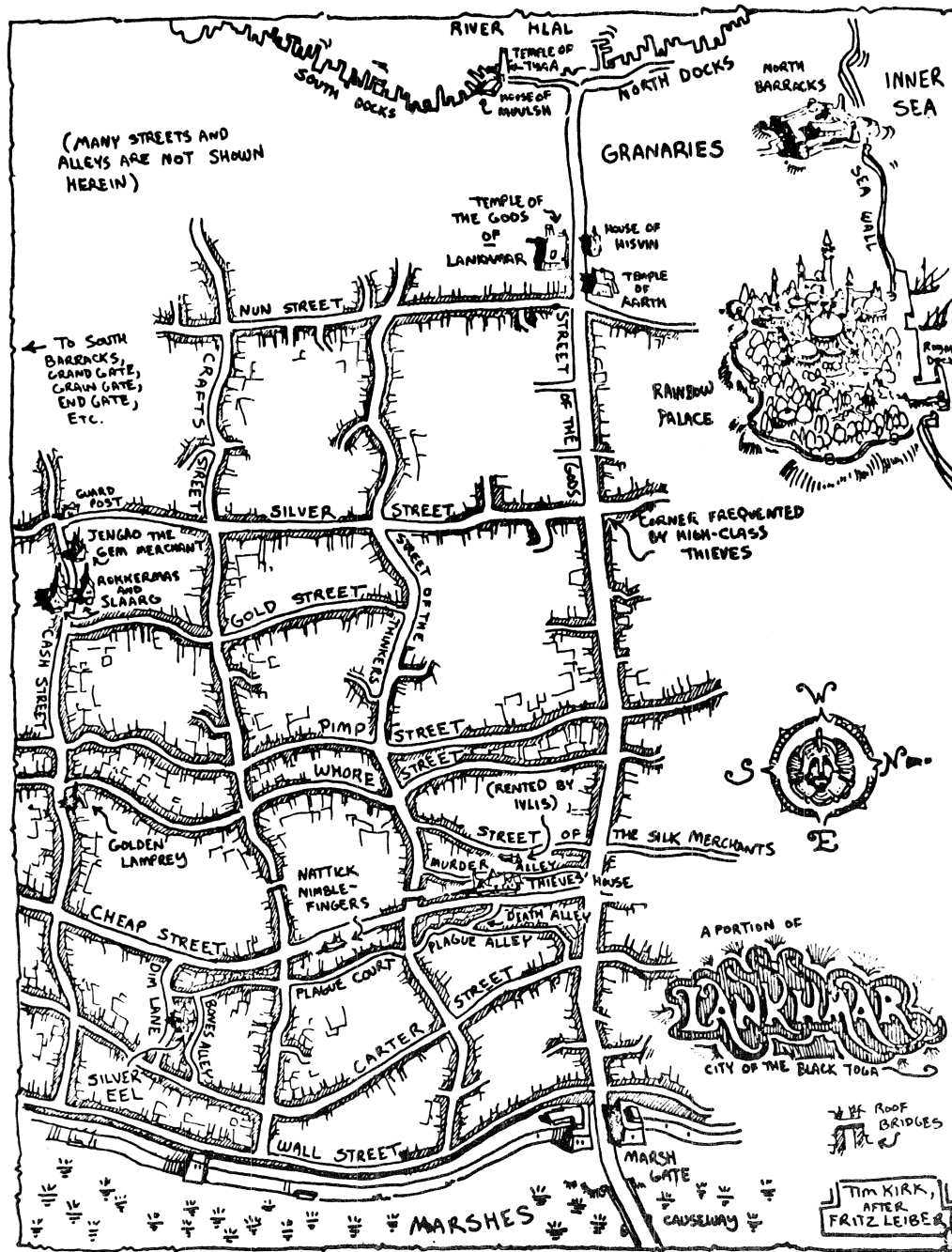
# LANKHMAR IN THE LAND OF NEHWON

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Nehwon is the creation of Fritz Leiber (1910– ). He has two heroes, the giant Fafhrd and the lithe Gray Mouser, two adventurers who travel about Nehwon wenching, drinking, stealing, fighting, and all else expected of the full life. Nehwon is beset, as are most lands of heroic fantasy, with wizards, magicians, and strange beings. What sets Leiber's stories off from most others is a keen sense of humor; most tales of heroes take themselves much too seriously. Fafhrd and the Gray Mouser are almost human in their weaknesses and pettiness.

This map of Lankhmar, the queen city of Nehwon, is by Tim Kirk. It first appeared in *Amra*.

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(MANY STREETS AND ALLEYS ARE NOT SHOWN HEREIN)

← TO SOUTH BARRACKS, GRAND GATE, CROWN GATE, END GATE, ETC.

A SQUARE SOUTH PLAZA OF DARK DELIGHTS, WITH FOUNTAIN OF DARK ABUNDANCE, SHRINE OF THE BLACK VIRGIN, ETC.

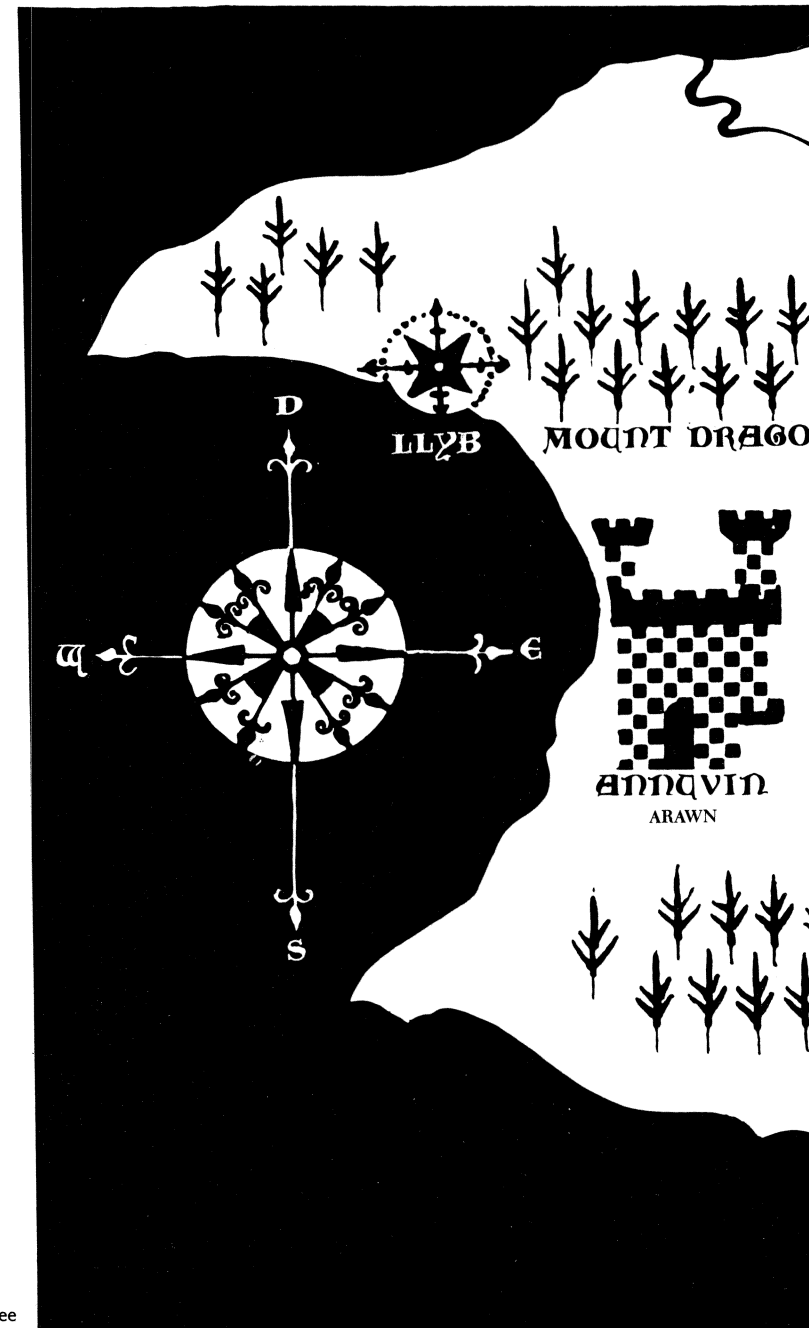
ROOF BRIDGES

TIM KIRK, AFTER FRITZ LEIBER

# PRYDAIN

Drawn by Evaline Ness, the maps of Prydain adorn the endpapers of Lloyd Alexander's stories dealing with this mystic realm, published by Holt, Rinehart & Winston from 1964 to 1968. Many fantasy lands are timeless stages where heroes do mighty works. Other fantasy lands have a well-developed history, but are only mapped for one period. Prydain's maps, on the other hand, show a temporal evolution; each of the five novels in the cycle has a different map accompanying it.

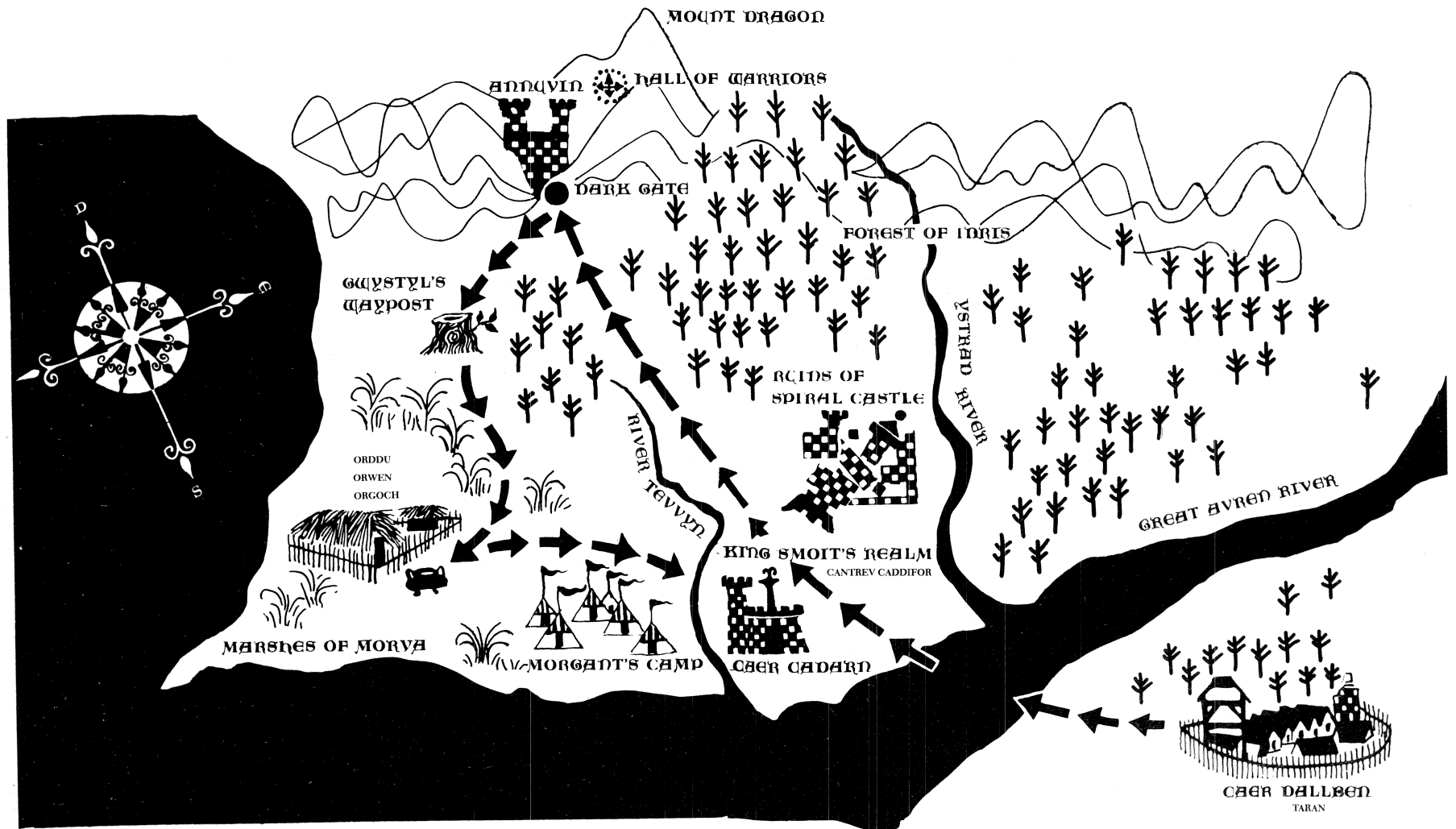
The world of Prydain has the flavor of medieval Wales, and the story of the rise and fall of its dynasties and cities reads as real history.



The Book of Three







The Black Cauldron

# LEMURIA

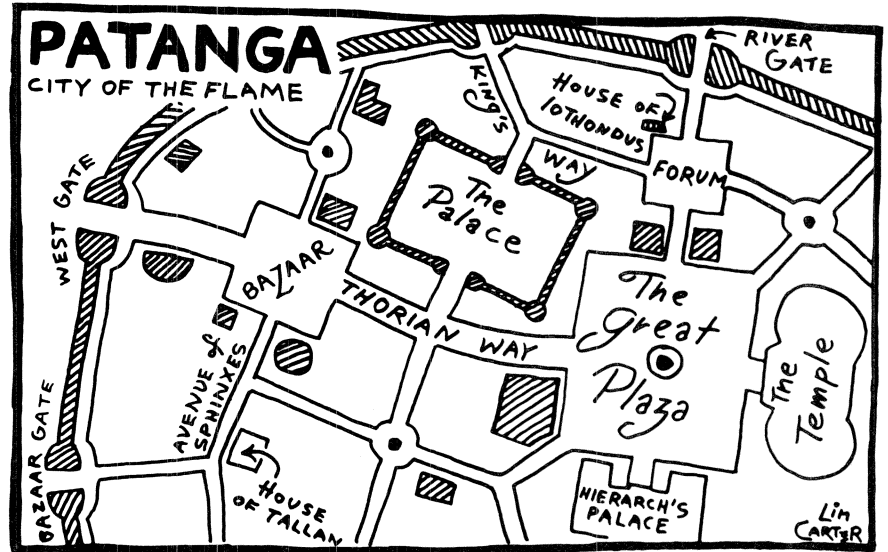
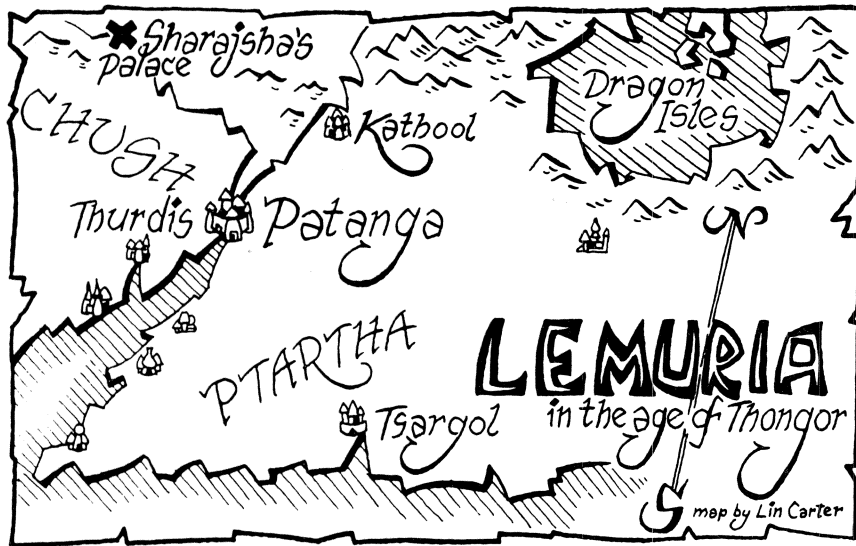
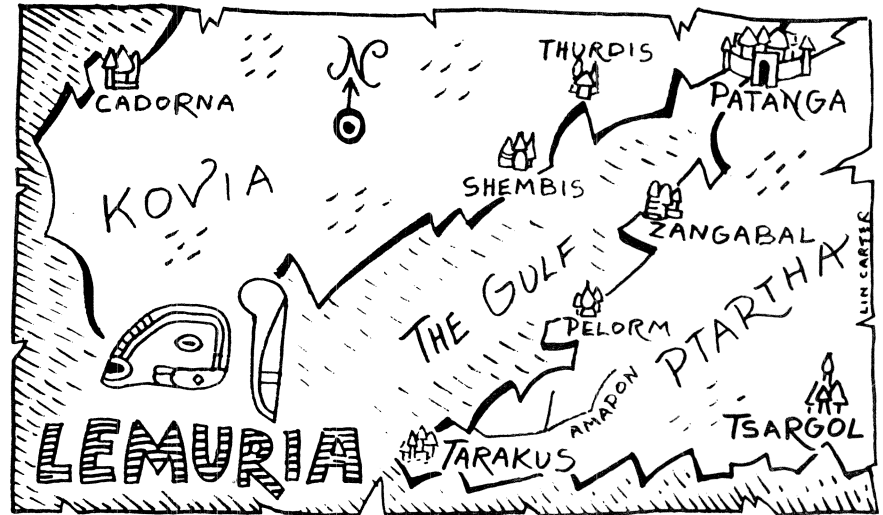
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Lin Carter (1930– ) is not only an inspired editor of, and mapmaker for, the stories of other folk, but also a creator of his own fantasy worlds. Mr. Carter is very aware of how to put a world together, having studied the best of them. He has given talks to groups on how a writer can construct a fantasy world, make a map of it, and give that world a history and culture.

Lemuria is one of the ancient prehuman continents hypothesized by geologists, which has been commandeered by cultists for their own nefarious purposes. (For full details see L. Sprague de Camp's *Lost Continents*.) Mr. Carter uses it as a stage for Thongor and friends to battle pirates, evil druids, and dragon magicians.

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# MARS

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In the late 1940s Dell published specialized *genre* literature in the categories of Romance, Westerns, Adventure, and Mysteries. For some strange reason science fiction was published under the Mystery imprint. One of the really fine collections of stories was *Invasion from Mars: interplanetary stories* (New York: Dell, 1949) selected by Orson Welles. It included the script for the famous Welles' broadcast among its ten stories. The back cover map reproduced here illustrated Ray Bradbury's "The Million Year Picnic," a story of a colony of scientists trapped on Mars after Earth is destroyed by war. The phrase "Martians Seen Here" refers to the Earth family seeing their reflection in a canal, and realizing that they must build a new world.

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WHERE TIMOTHY AND HIS FAMILY  
GO HOME-HUNTING ON MARS IN  
"THE MILLION YEAR PICNIC"

ROCKET SHIP  
BLOWN UP HERE

RUINED  
CITIES

OXYGEN SUPPLYING  
VEGETATION

MARTIANS  
SEEN HERE

EARTH MEN'S  
SCIENCE COLONY

TIMOTHY'S  
NEW HOME

A  
DELL  
BOOK

# THE SEVERN VALLEY AT BRICHESTER

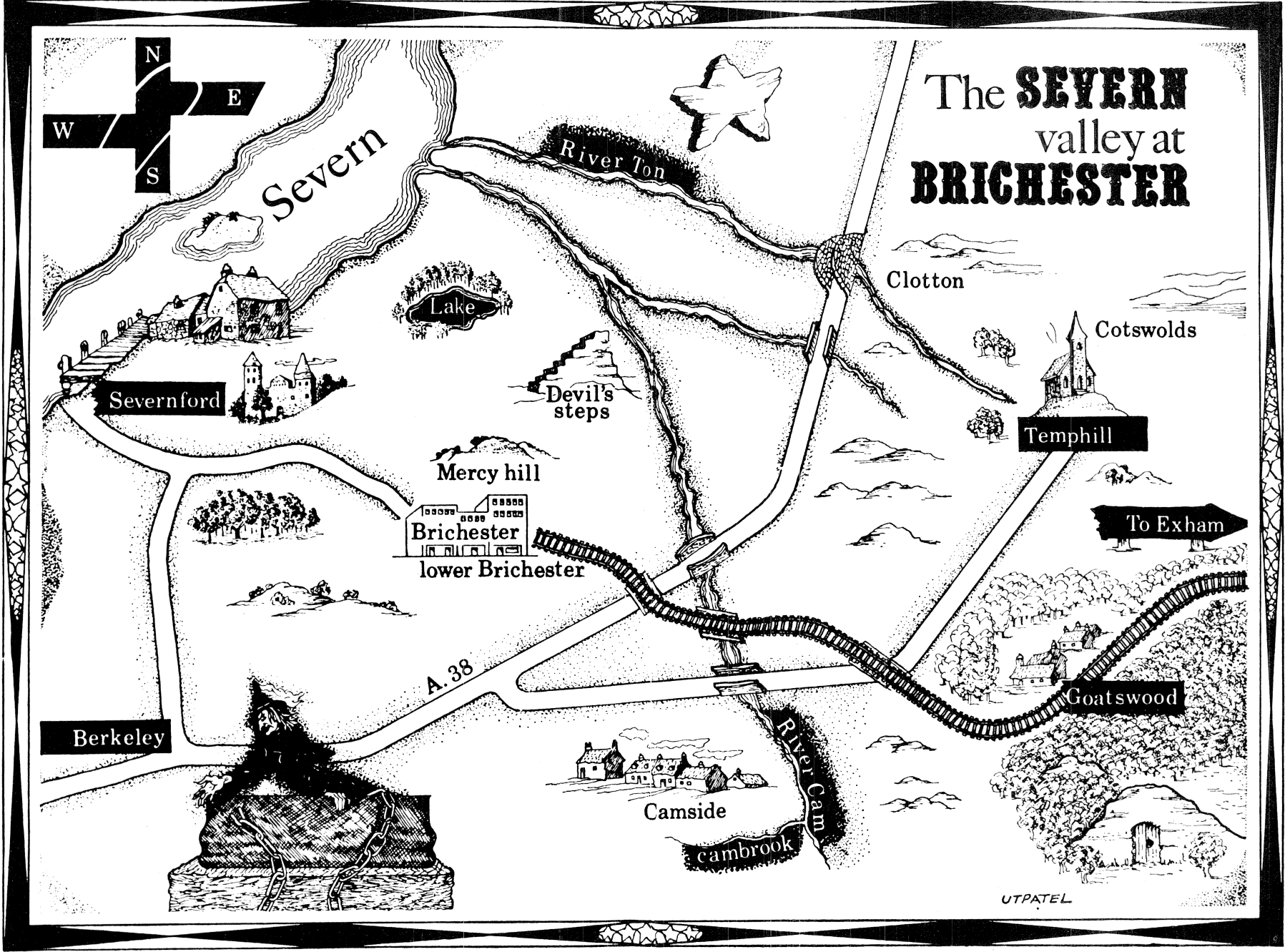
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If you get out a map of England, you will find that the Severn River is real, as is Berkeley, Route A.38, and the Cotswolds. J. Ramsey Campbell is a Liverpoolian who started writing stories in a Lovecraftian vein set in Massachusetts and in the Arkham country. They didn't work so he switched the locale to the Severn Valley in Gloucestershire, and succeeded in capturing a vital atmosphere. The Lovecraft *pastiche* always concerns ancient books and magic lore leading to contact with the Old Ones (who at times take on science fictional trappings and become extraterrestrial beings rather than supernatural). Atmosphere is all in these stories.

The arrow pointing to Exham is an "in" joke for readers of H. P. Lovecraft: his story "The Rats in the Walls" is set at Exham Priory.

This map was drawn by Frank Utpatel as the endpaper illustration for Mr. Campbell's *The Inhabitant of the Lake* (Sauk City, Wis.: Arkham House, 1964).

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# The SEVERN valley at BRICHESTER



Severnford

Lake

Devil's steps

Mercy hill

Brichester  
lower Brichester

A.38

Berkeley

Camside

cambrook

Clotton

Cotswolds

Temphill

To Exham

Goatswood

UTPATEL

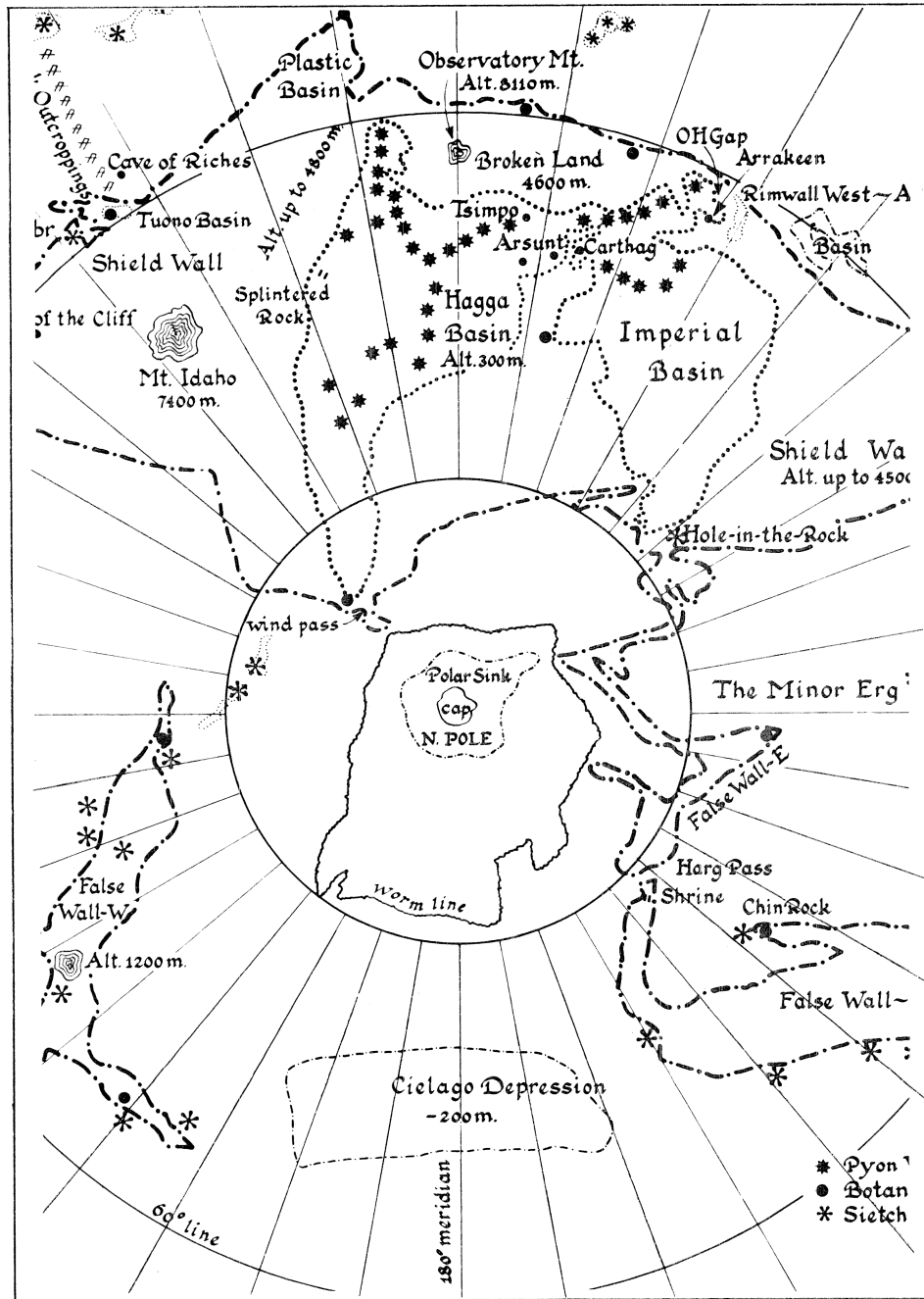
# DUNE

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*Dune* (Philadelphia: Chilton, 1965) by Frank Herbert is a huge novel of interplanetary intrigue set mainly upon the desert world of Dune. The map does not do justice to Mr. Herbert's vivid description of human beings surviving in a desolate world where water is the great treasure, but it is an admirable guide for following the action. One item, however, does call for an explanation: the Worm Line refers to the farthest point north to which the gigantic worms infesting Dune will go. Dune is an unpleasant place to live, but does provide interesting reading about its ecology. Part of Frank Herbert's reason for writing it was to interest people in ecology and environmental planning in the years before public attention was peaked.

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# MONGO

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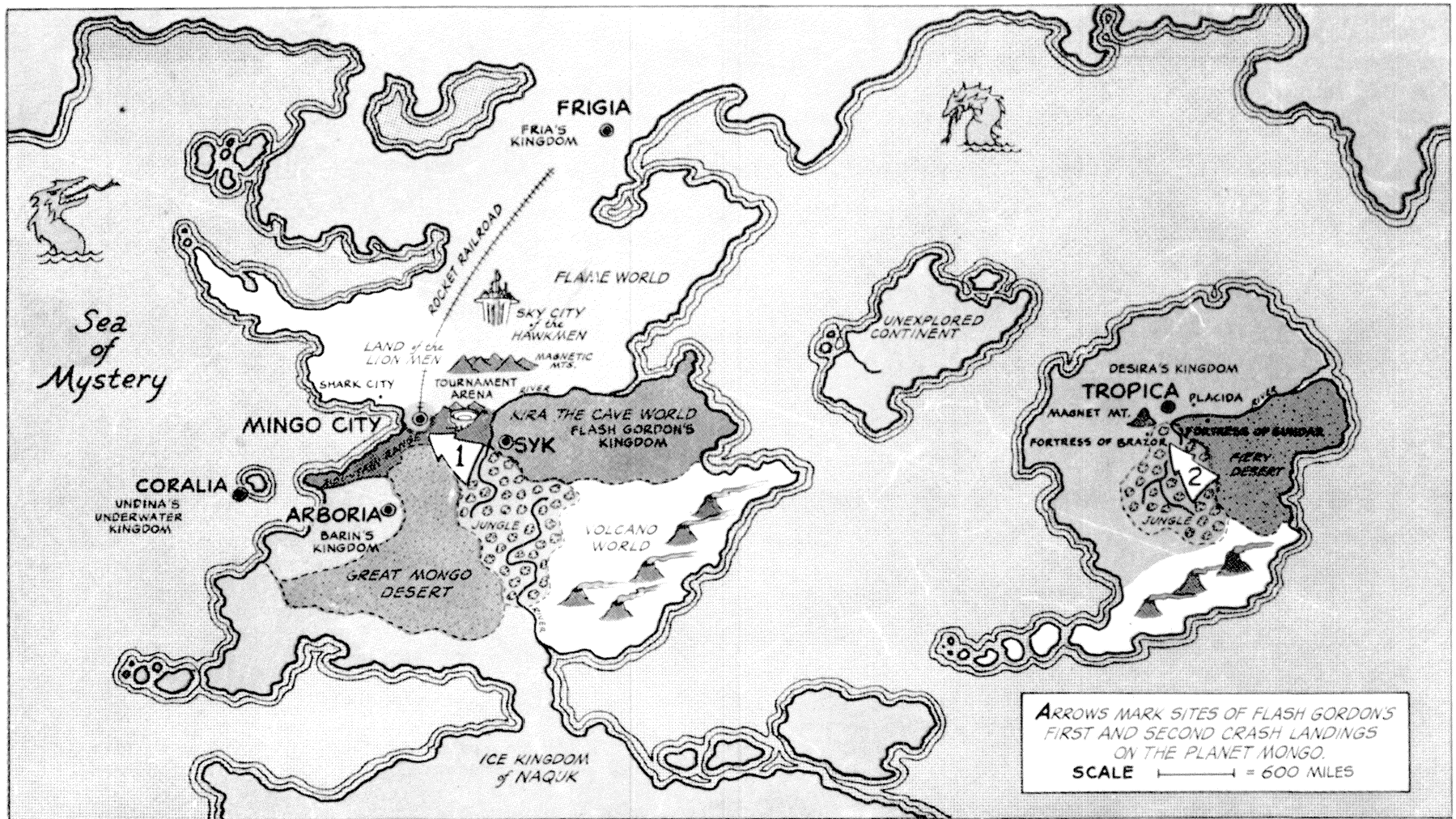
First, of course, is Buck Rogers. You never heard the phrase “that crazy Flash Gordon stuff” did you? But if not first, Flash is at least second in personifying the comic book (or strip) science fiction adventure story. Over all, the art work was probably better in Flash Gordon than in Buck Rogers. Flash, Dr. Zarkhov, and Dale Arden journey to Mongo and there encounter Shark Men, Hawk Men, Lion Men, and even Men Men. Ming the Merciless, Kang the Cruel, and a host of lesser villains bedevil Flash and his companions, but in the end Flash wins out. This map is from the back cover of *Flash Gordon*, September 1966, published by King Features Syndicate.

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# MAP OF THE PLANET MONGO

**M**ONGO IS APPROXIMATELY ONE HALF THE DIAMETER OF EARTH BUT HAS A GRAVITATIONAL DENSITY THAT IS ONLY SLIGHTLY LESS. IT IS A RELATIVELY YOUNG WORLD WITH TOWERING MOUNTAINS NOT YET WORN SMOOTH BY TIME AND MANY AREAS OF VOLCANIC ACTIVITY. ITS VEGETATION IS STILL LIMITED TO ISOLATED AREAS OF BOTANICAL GIANTS. BIOLOGICALLY, IT IS STILL IN THE ERA OF REPTILIAN GIANTS. MAN EVOLVED FAST INTO DIVERSE RACES, MANY OF WHICH POSSESS AMAZINGLY ADVANCED TECHNOLOGY WHILE OTHERS STILL LIVE IN PRIMITIVE AND UNEXPLORED REGIONS.



# ATLANTIS

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This map is, of course, a fraud. Atlantis as described by Plato is quite different in layout, and Plato is the first word on Atlantis. The best study of the entire Atlantis myth is L. Sprague de Camp's *Lost Continents: the Atlantis theme in history, science, and literature* (New York: Dover, 1970). The Atlantis shown here is based on the stories by Henry Kuttner dealing with the adventures of Elak, exiled prince of Cyrene, and is drawn by Jack Gaughan. It appeared in *Fantastic Swordsmen* (New York: Pyramid, 1967).

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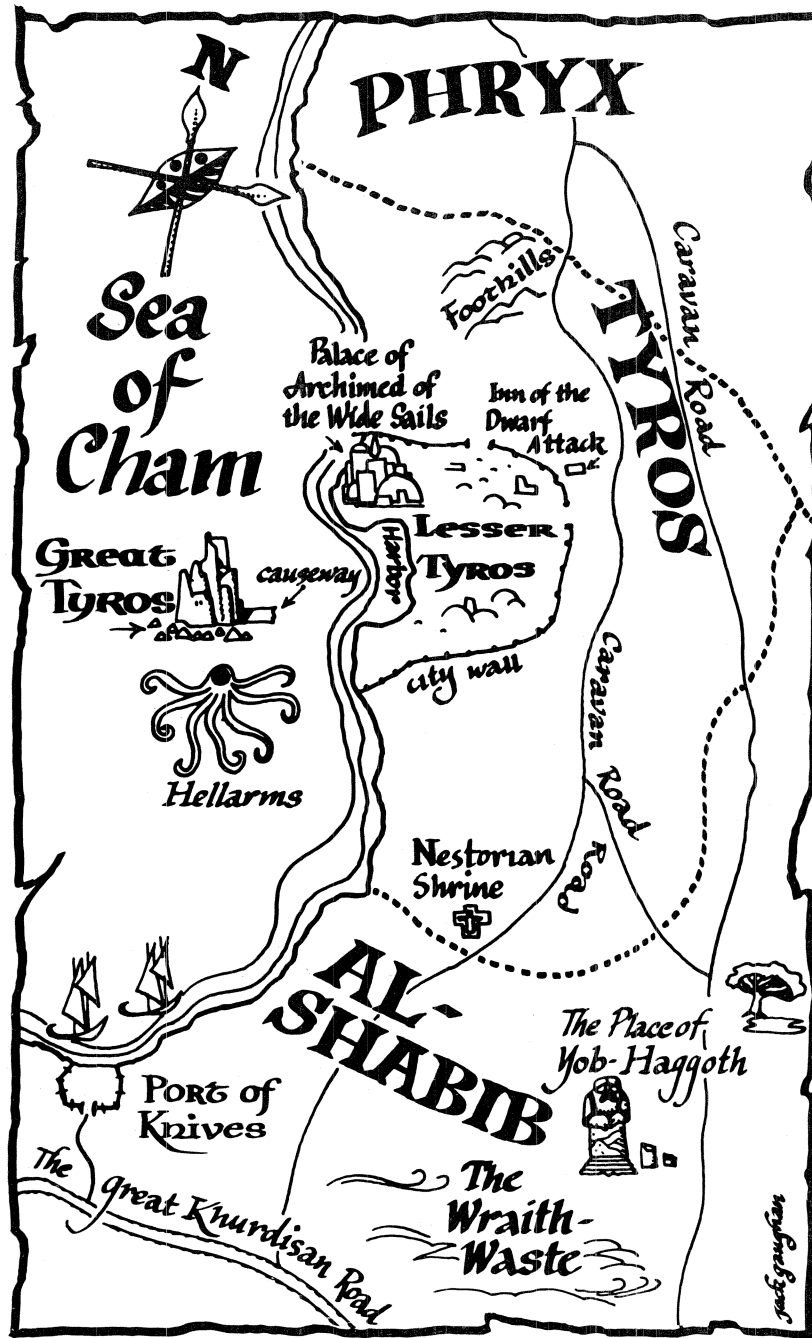
By after L.S. Dec.

# TYROS

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John Jakes (1932– ) writes in the vein of heroic fantasy. His hero, Brak, is a timeless fellow on his way from his home in the north to a more southerly realm. Along the way he finds adventures, monsters, and maidens needing rescue. There is some temporal development but not very much, so the series is essentially a “cookie cutter” one; the episodes are virtually interchangeable. The stories are imaginative, but they are quite derivative from the Conan stories by Robert E. Howard. The world of Conan seems real, the ancient cities feel like ancient cities, the monsters appear to have been waiting for a victim for a thousand years, the magicians have studied an ancient lore; but the stories by Jakes too often seem to have cardboard props for cities, and monsters patched together ten minutes before the hero destroys them. The map by Jack Gaughan is from *Fantastic Swordsmen* (New York: Pyramid, 1967).

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# KANTHOS, SULMANNON, AND ANZOR

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This map was drawn by Alex Dain to show the areas of action in his book *Bane of Kanthos* (New York: Ace Books, 1969). Mr. Dain submitted this map with his manuscript to his publisher. Most publishers have a house artist draw any maps they use, and as we saw earlier, sometimes this can lead to errors. In many cases the publisher unfortunately decides not to include a map, and the reader is left to figure out for himself the geography of the story.

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# GWYNEDD AND ITS NEIGHBORS

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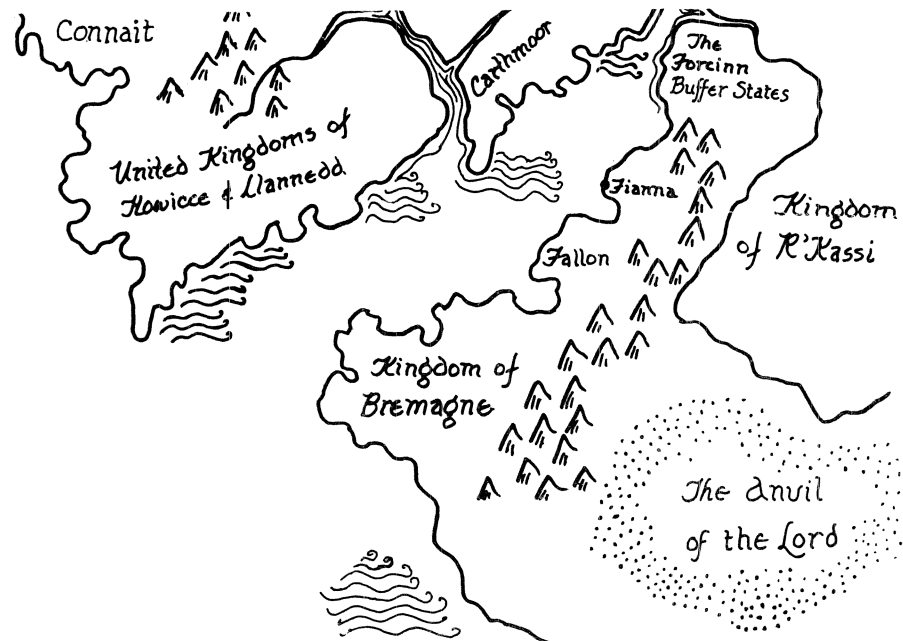
Medieval Wales has been an inspiration for many writers of fantasy. Lloyd Alexander's world of Prydain has a Welsh flavor, and Evangeline Walton draws directly from Welsh mythology. Various editions of *The Mabinogian* are a ready source of lore. Katherine Kurtz, however, creates a world that is both very Welsh and very much her own. It might be a parallel world in another time, but there are differences. . . .

A world church of Christian appearances spiritually dominates the known world (though there are Moors mentioned), and is engaged in a campaign against the Deryni. The Deryni are a remnant of an older group of psychically endowed people who had dominated Gwynedd for generations until their cruel reign was overthrown. There is a natural fear and suspicion of those left, though a few have risen high in the service of the normal human monarchs. The Church accuses them of witchcraft and dealings with the Devil if they use their psychic powers. As the stories unfold, it seems many, if not all, people have latent psychic powers and the Deryni then appear as not so terribly alien, but more as people with gifted talents in the use of their mind powers.

Against this background, Katherine Kurtz has written a series of novels rich in court intrigue and in colorful battle scenes. *Camber of Culdi* and *Saint Camber* give the historic background of the Deryni domination and of its overthrow, while *Deryni Rising*, *Deryni Checkmate*, and *High Deryni* (all published by Ballantine Books) tell the story of King Kelson of Gwynedd and Duke Alaric Morgan, his trusted Deryni advisor, attempting to survive all the hazards of their enemies.

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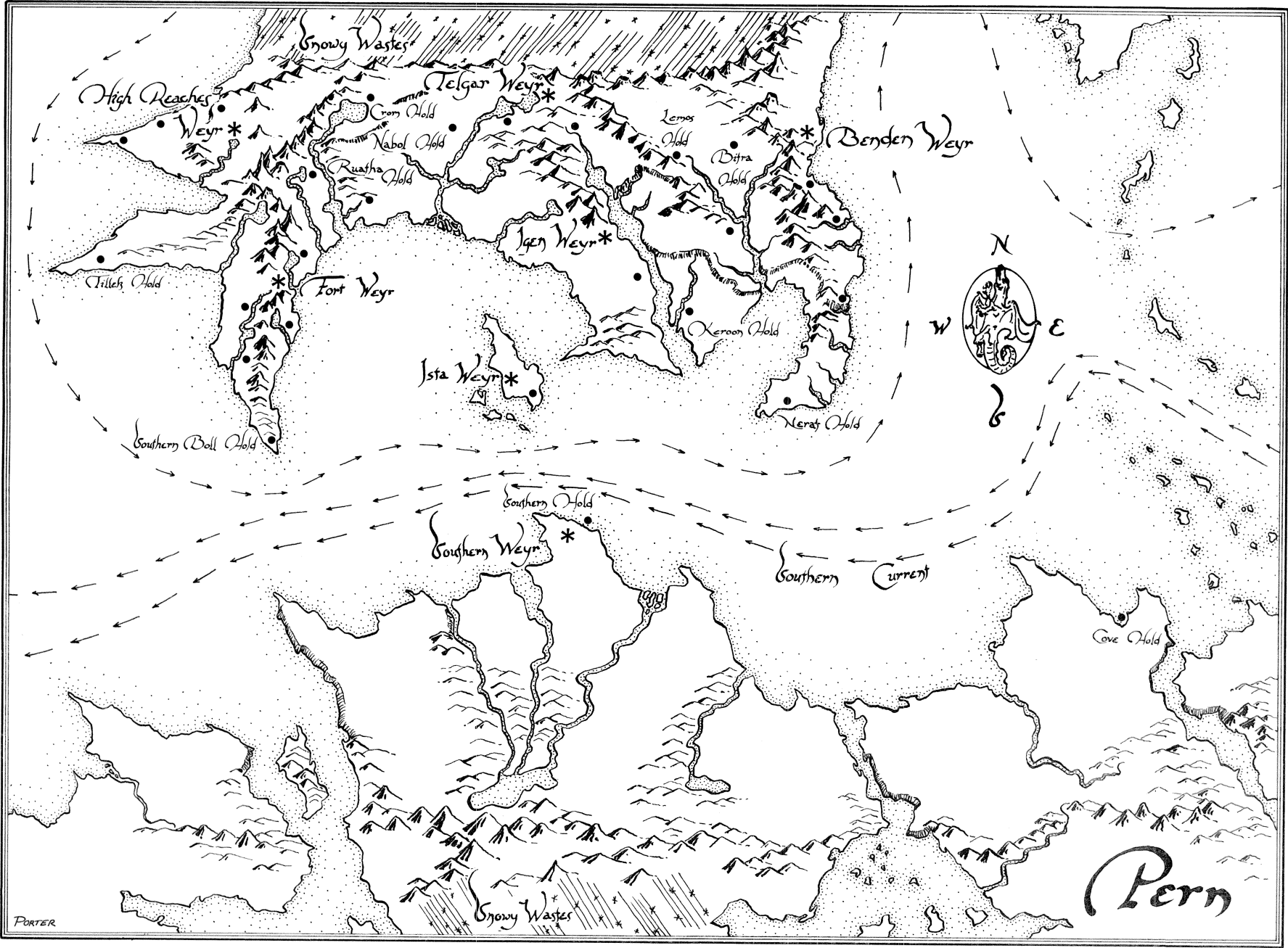
# PERN

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Many science fiction writers have told tales about human colonization of other worlds, and of backwater worlds reverting to primitive conditions when cut off from communication with Earth. Pern, created by Anne McCaffrey, is in the Sagittarian Sector, one world of several circling a G-type star. The colonists discover to their sorrow that dangerous "Threads," a monstrous life form from another world, periodically invades Pern. Pern's technology is destroyed, but the inhabitants manage to breed a "dragon" race linked telepathically to certain human beings and it is able to fight the invader. Between passes of the Red Star (as the world of the Threads was called) humankind prospered. In the series "The Dragonriders of Pern," currently in three volumes published by Ballantine Books, Anne McCaffrey chronicles battles with the Threads as well as the decline and revitalization of the Dragonriders. Weyrs are dragon-nests and Holds are underground settlements to which the Pernese flee when endangered.

This map of Pern was drawn by Bob Porter.

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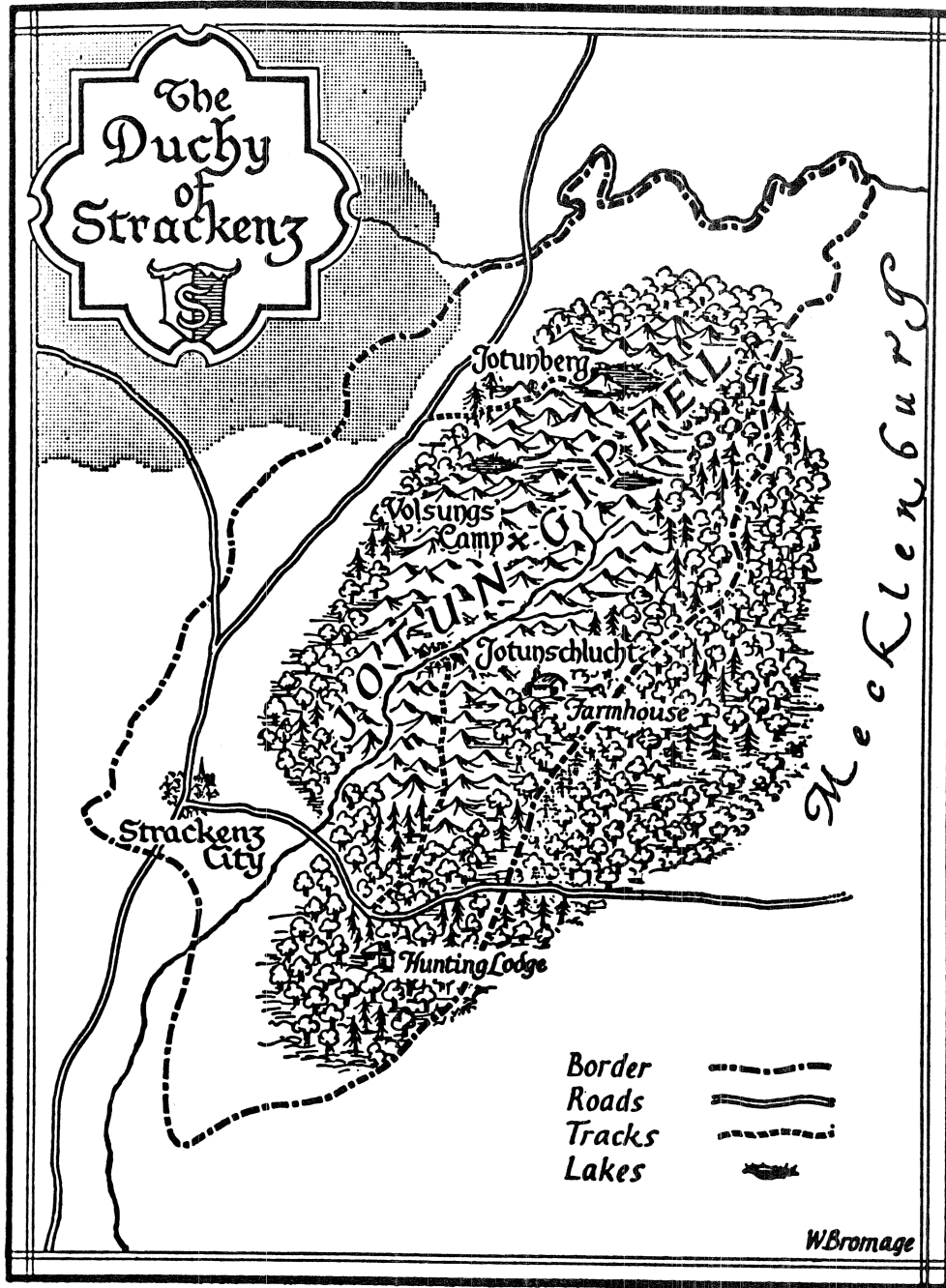


# THE DUCHY OF STRACKENZ

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Harry Paget Flashman is roguish and oftentimes villainous, but never a real villain—at least in his own eyes. George MacDonald Fraser, tireless editor of the “Flashman Papers,” is giving us the adventures of Flashie (as his friends call him) on the installment plan. Flashman has the knack of being on the losing side in most of the armed conflicts of the nineteenth century, but he always comes away covered with glory. He cheats, lies, steals, cuckolds, betrays—the Compleat Swine. In *Royal Flash* (New York: Alfred A. Knopf, 1970), from which this map is taken, Flashie becomes embroiled in the Schleswig-Holstein Affair, engaging in Zendanian adventures as the double of the Duke of Strackenz.

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# THE WORLDS OF H. P. LOVECRAFT

The literary fortunes of H. P. Lovecraft (1890–1937) are again on the rise in the United States. The stories he wrote fall into a few general groups though all are fantasy, usually ghostly (and ghastrly). Arkham is a mythical New England town which vaguely corresponds to Salem. It is the scene of frightful doings and trafficking with monstrous Beings from Beyond. Drawing on his own knowledge of New England, Lovecraft creates a convincing countryside, a real background for his surreal monsters. The map reproduced here, by famous cartoonist Gahan Wilson, first appeared in *The Arkham Collector* for Summer 1970. Lovecraft did sketch some maps of Arkham and Innsmouth, another imaginary town, but this is the first real map. It influenced Eric Carlson to draw a map of Innsmouth appearing in *Nyctalops* No. 6.

Lovecraft also wrote another cycle of stories laid in his Dreamland. These stories were heavily influenced by the works of Lord Dunsany. They have an ethereal quality about them that suits the subject. This map by Jack Gaughan was based on the geography of Dreamland worked out by L. Sprague de Camp and reproduced in his *Fantastic Swordsmen* (New York: Pyramid, 1967).





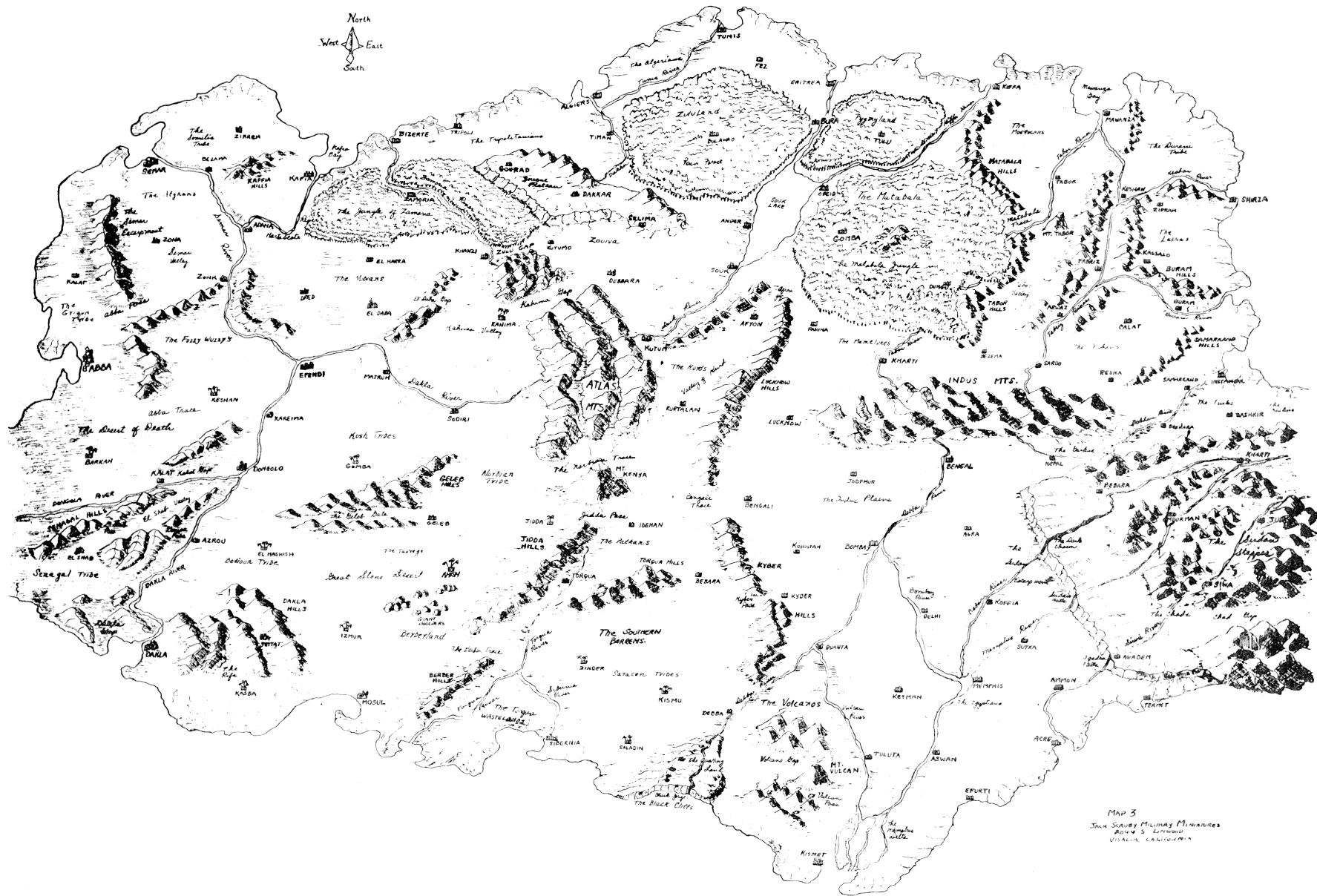
# MAFRICA

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The term “secondary universe” means a fully realized imaginary world. For the most part these worlds are literary, if science fiction and fantasy may be called “literature.” A nonliterary secondary universe type of some size is the war games map. War games and board games are closely related, the board being a highly stylized map. In one sense chess is a war game played on a stylized field with standard pieces. Variations can be introduced in fairy chess (actually “chesses” since there are so many), but it is in war games played with miniature figures that the possibilities for maps become almost infinite. In some versions the players set up the terrain before each game, creating a unique world. For the war gamers with limited imagination, Jack Scruby, one of the larger dealers in military miniatures, has created a series of maps to suggest terrains for battle. As in actual warfare, Romans and Britons have different battle rules than Austrians and Prussians in the Seven Years War. Some terrains are better for chariots than for elephants. One of his maps is set up for wars of the Napoleonic Era, others for ancient (Greek and Roman) battles. Mafrica is a jumble of real names and some imagined ones with a salting of nongeographical actual names and a few straight descriptive ones such as “The Black Cliffs.” The terrain is varied enough for several different time periods (not in the same game, though), and offers a wide stage for action.

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# THE BEKLAN EMPIRE

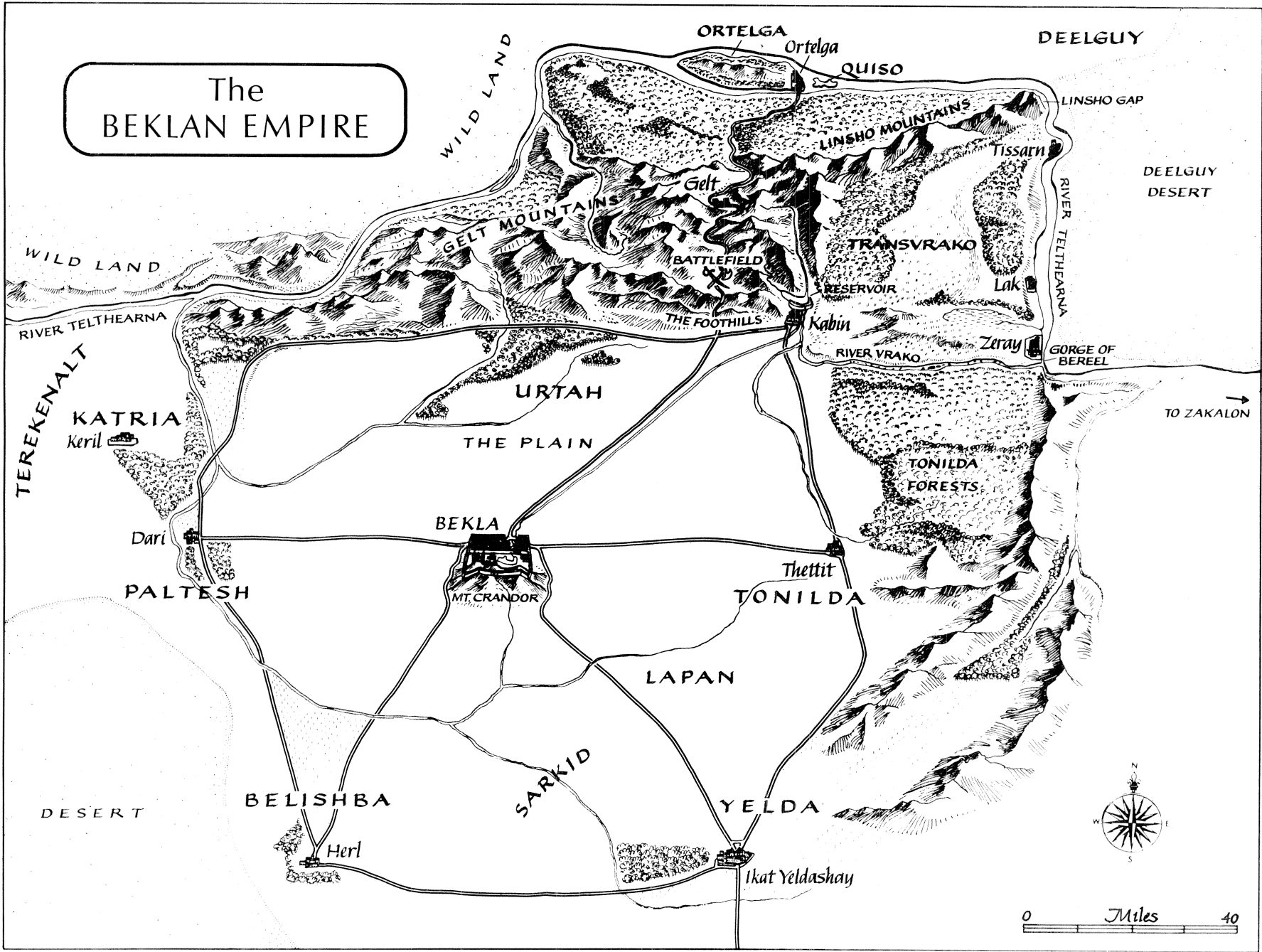
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Essentially, *Shardik* (New York: Simon & Schuster, 1974) by Richard Adams (1920– ) is the story of Kelderek, an Ortelgan hunter, who rescues a giant bear which he comes to believe is a manifestation of the Deity. As the prophet militant, Kelderek leads the Ortelgans to a conquest of the Beklan Empire. At the height of his power, Kelderek follows Shardik into the wilderness to death and glory. Almost as an afterthought, we find that Bekla, for all its splendor, is a rather small part of the world, and that there is a hint of a powerful empire downstream.

The endpaper map is by Rafael Palacios. Two map illustrations within the book are by Marilyn Hemmett and show the island of Quiso and the city of Bekla itself.

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# The BEKLAN EMPIRE



# MAP OF FLORIN AND GUILDER

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As the purported abridger of *The Princess Bride: S. Morgenstern's Classic Tale of True Love and High Adventure*, the “good parts” version, William Goldman displays a sense of humor that is droll and puckish. Goldman, author of such novels as *Soldier in the Rain* and *Boys and Girls Together*, and script writer for the movie “Butch Cassidy and the Sundance Kid,” tells us of his early childhood encounter with this (*The Princess Bride*) classic story. Years later he finds that his father had only read him the “good parts” and now Goldman performs that service for the rest of us.

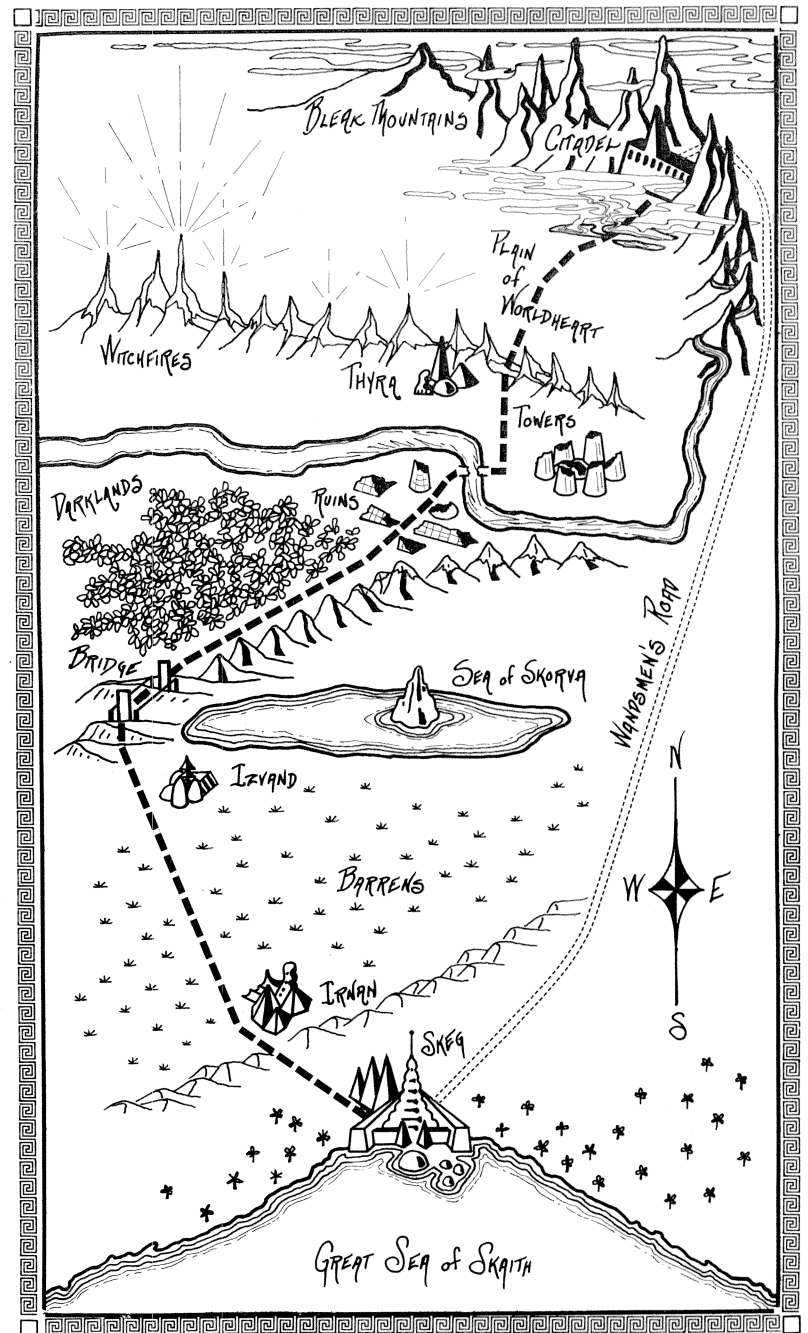
The highly decorative map by Lowell Hess was not included in the Harcourt Brace Jovanovich edition. But it definitely is in the Ballantine paperback edition. The story is about Buttercup, the most beautiful girl in the world; Westley, a farm hand who makes good (sort of); Prince Humperdink; and other interesting folk. It's silly to try to abridge an abridgement, so I really urge everyone to read this funny story.

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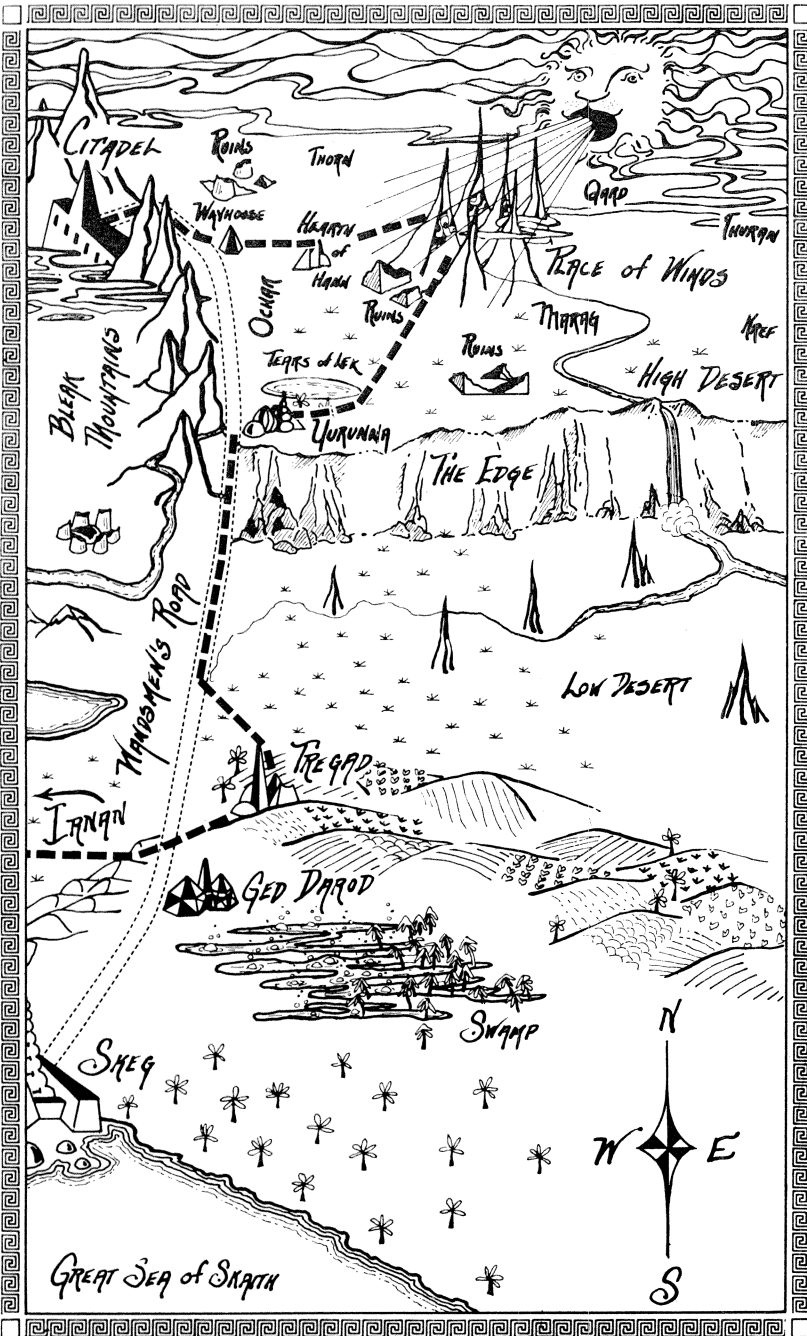


# THE WORLDS OF ERIC JOHN STARK

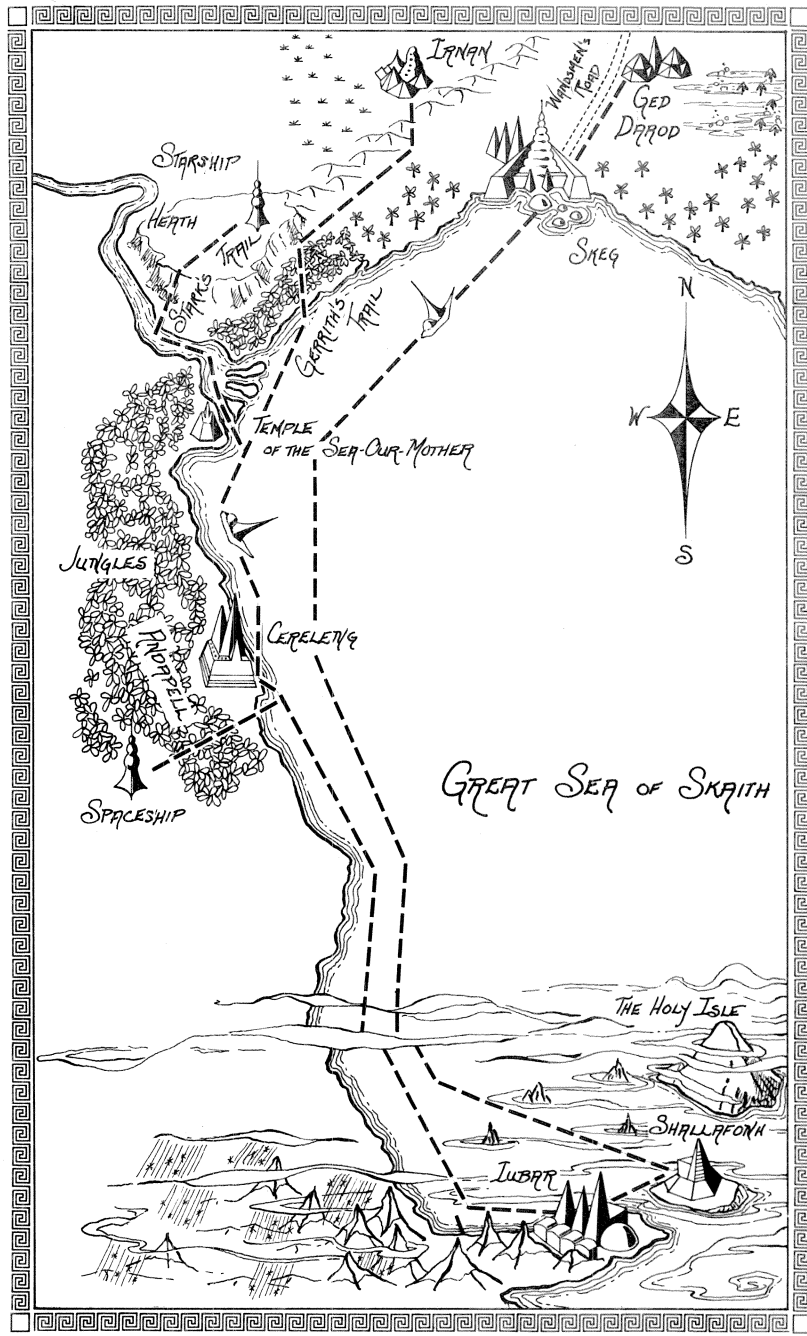
Eric John Stark was born of Earth parents on the planet Mercury. After their death, he was raised (a la Tarzan) as N'Chaka by Mercurian aborigines until "rescued" by Simon Ashton, a colonial official. Stark travels to many worlds, often operating beyond the law: he visits the gaseous Red Sea of Venus, he roves the desert world of Mars, he travels beyond the solar system. Skaith is a dying backwater planet in the Orion Spur, a single spaceport serving the entire planet. Simon Ashton vanishes while investigating conditions there, and Stark follows in an attempt to save his foster parent. Skaith is governed by a warrior class called Wandsmen who, to retain their power, forbid emigration and rigidly control off-world trade. Stark destroys their power, allying himself with groups discontented with the rule of the Wandsmen. These three maps show Stark's travels on Skaith as chronicled by Leigh Brackett in *The Ginger Star* (New York: Ballantine, 1974), *The Hounds of Skaith* (New York: Ballantine, 1974), and *The Reavers of Skaith* (New York: Ballantine, 1976). Not only does he challenge the Wandsmen, he controls their wild telepathic hounds and bests interplanetary pirates who attempt to loot Skaith.



Stark's Journey to the Citadel



Stark's Return to Iman



Stark's and Gerrith's Journey to Iubar and Return to Ged Darod

# THE FOUR LANDS

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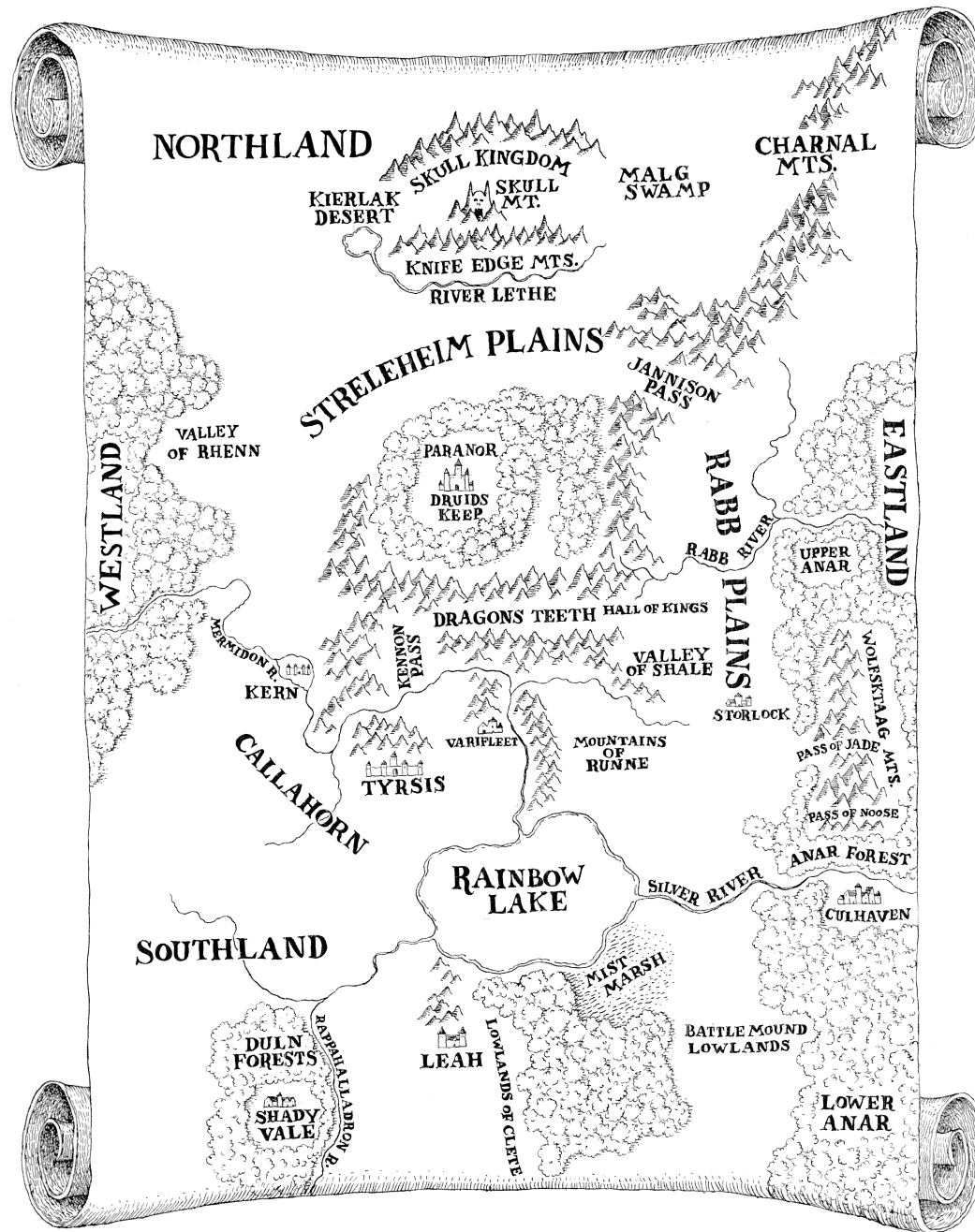
This map for *The Sword of Shannara* (New York: Ballantine/Del Rey Books, 1977) by Terry Brooks was redrawn by the Brothers Hildebrandt from a sketch by the author.

While never stated, there are strong hints that this is supposed to be our own world after nuclear wars. Mankind develops offshoots which are given names from mythology (Druids, Dwarfs, etc.). The Elves seem to be something else, perhaps extraterrestrials, perhaps an ancient Earth race. Maybe in future works set in this world we will have the answer. Shea Ohmsford is half-human and half-Elf in ancestry, being the last heir to the Elvin throne, and the only being able to wield the mythic Sword of Shannara against the Warlock Lord. The Sword has the interesting property of revealing the Truth, something the Warlock dares not face.

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**NORTHLAND**

**CHARNAL MTS.**

KIERLAK DESERT

SKULL KINGDOM

MALG SWAMP

SKULL MT.

KNIFE EDGE MTS.

RIVER LETHE

**STRELEHEIM PLAINS**

JANNISON PASS

**WESTLAND**

VALLEY OF RHENN

PARADOR

DRUIDS KEEP

RABB RIVER

**EASTLAND**

UPPER ANAR

DRAGONS TEETH

HALL OF KINGS

BERNDON R.

KERN

KENNON PASS

VALLEY OF SHALE

**CALLAHORN**

TYRSIS

VARIFLEET

MOUNTAINS OF RUNNE

STORLOCK

PASS OF JADE MTS.

PASS OF NOOSE

**RAINBOW LAKE**

SILVER RIVER

ANAR FOREST

**SOUTHLAND**

CULHAVEN

DULN FORESTS

LEAH

MIST MARSH

LOWLANDS OF CLITE

BATTLE MOUND LOWLANDS

LOWER ANAR

# THE LAND

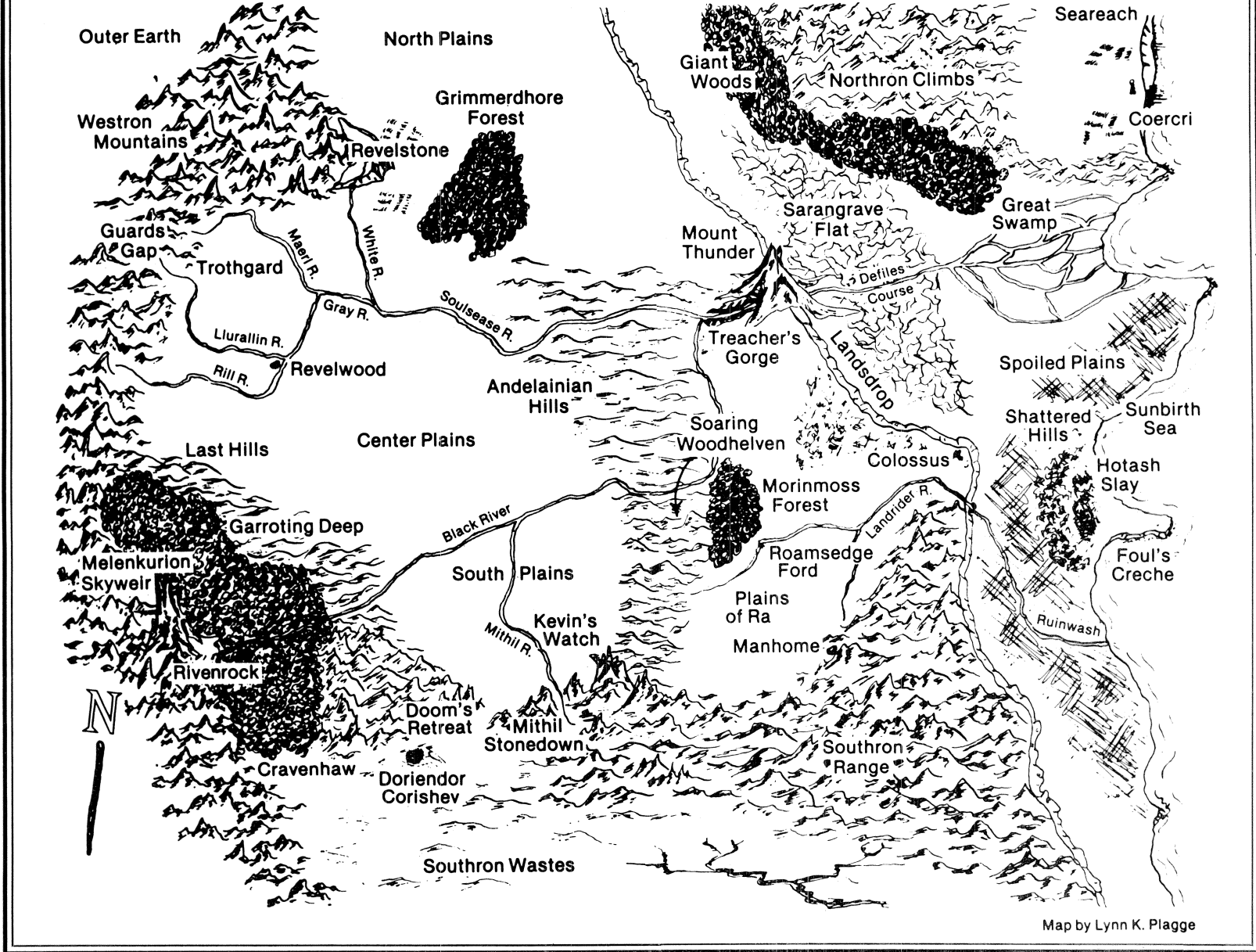
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This map of The Land by Lynn K. Plagge appears in each of the three volumes of “The Chronicles of Thomas Covenant the Unbeliever” (*Lord Foul’s Bane*, *The Illearth War*, and *The Power That Preserves*) (New York: Ballantine Books, 1978) by Stephen R. Donaldson.

Thomas Covenant, a leper, is snatched three times (actually four, but one does not count) from this world to the world of The Land where he is considered the promised savior to challenge Lord Foul, The Land’s version of Satan. It takes three volumes finally to lay Foul low and bring an age of healing to The Land; three volumes in which Covenant brings grief as well as salvation to those who believe in him. Donaldson’s portrayal of Covenant and the spiritual rot that afflicts his soul while leprosy afflicts his body overwhelms the fantasy elements of the first volume. But by the third volume, Covenant accepts his lot as savior. When the epic is ended, we have had a world created for us, from the healing mud, Hurtloam, to the citadel of evil, Foul’s Creche.

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# THE LAND



Map by Lynn K. Plagge

# Afterword

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The foregoing pages have been offered with a variety of purposes in mind. If the reader has been entertained, the compiler will feel justified in his labors. If the reader has been intrigued by the whole field of cartographic fantasy and seeks to pursue it beyond the scope of this brief prolegomenon, the compiler will be happy. If the reader is inspired to draw maps of hitherto unmapped lands of imagination, the compiler will be overjoyed. Maps of imaginary lands will be with us as long as mankind has imagination. It is to be hoped that *An Atlas of Fantasy* is only a beginning in systematically bringing cartographic fantasy to the public's attention.

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## About the Author

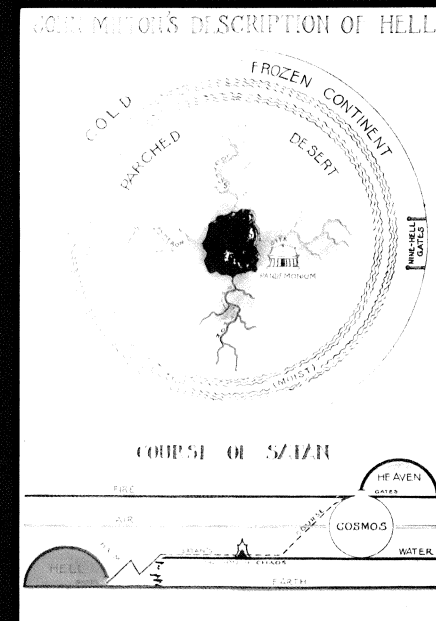
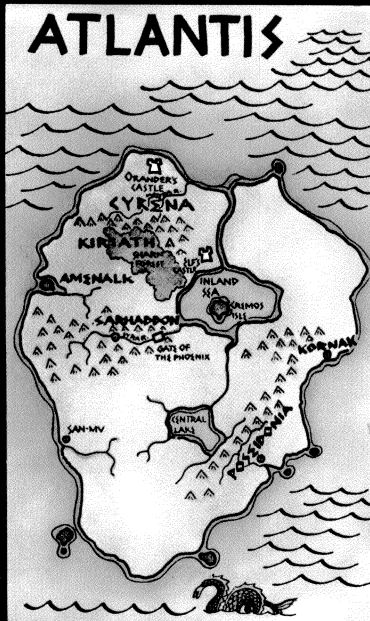
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Born November 17, 1937, in Rochester, New York, J. B. Post has always been an avid reader of fantasy and science fiction. As a teenager he cofounded Universe Unlimited, a library-affiliated science fiction group. While working his way through the University of Rochester as a book shelver at the Rochester Public Library, he decided to become a librarian. He received his M.S. from Columbia University's School of Library Service in 1961, and in 1965 he was appointed map librarian of the Free Library in Philadelphia, a position he has held ever since.

As well as being active in the Philadelphia Science Fiction Society, he participates in library and map organizations. He recently edited an issue of the *Drexel Library Quarterly* devoted to map librarianship, and he has written the introduction to the Dover reprint of Nordenskiöld's *Facsimile-Atlas*. He is a recognized authority on bibliography, maps, and science fiction, reviewing for such publications as *Library Journal*, *RQ*, *The Private Library*, *Luna*, and the Special Libraries Association Geography and Map Division *Bulletin*.

Mr. Post presently resides in West Philadelphia, with his wife Joyce (also a librarian/author), his young son Jonathan, one Siamese cat, and a book collection.

# A CAPTIVATING COMPILATION OF IMPROBABLE PLACES AND SPELLBOUND LANDS!

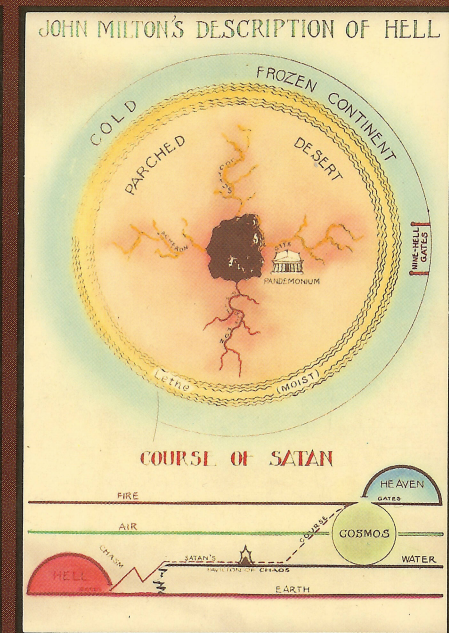
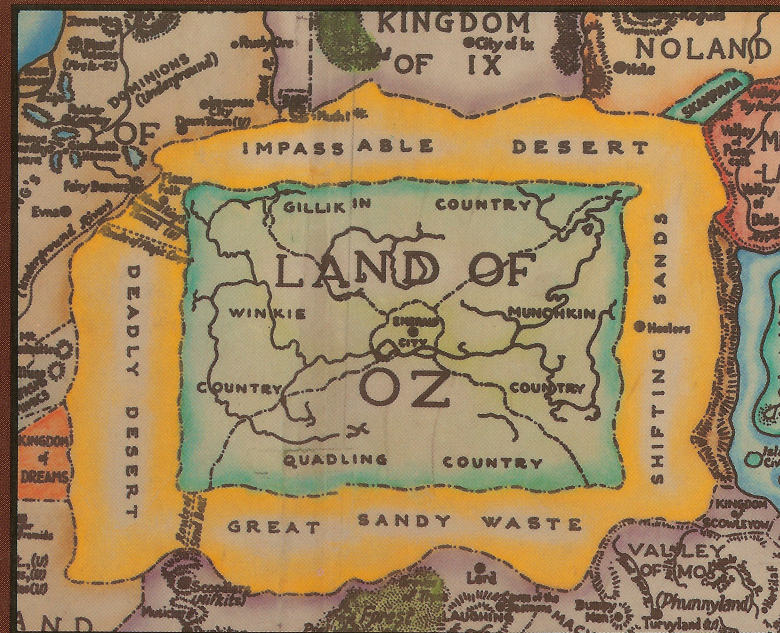
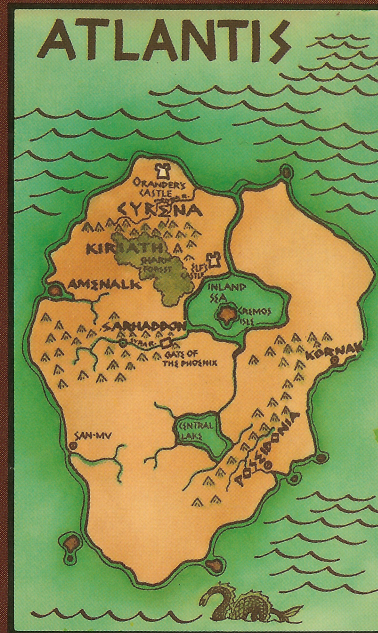


**OZ... MONGO... THE MOON...  
ATLANTIS... DUNE... TOAD HALL... TREASURE ISLAND...  
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