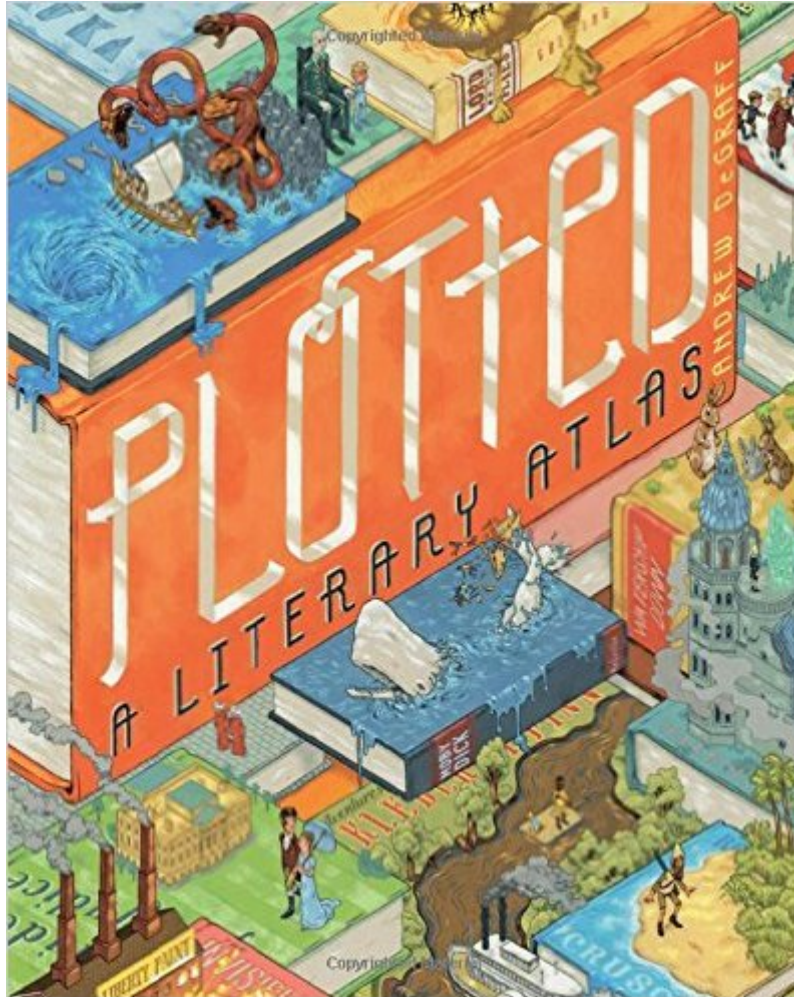


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Plotted: A Literary Atlas



Synopsis

This incredibly wide-ranging collection of maps “all inspired by literary classics” offers readers a new way of looking at their favorite fictional worlds. Andrew DeGraff’s stunningly detailed artwork takes readers deep into the landscapes from *The Odyssey*, *Hamlet*, *Pride and Prejudice*, *Invisible Man*, *A Wrinkle in Time*, *Watership Down*, *A Christmas Carol*, and more. Sure to reignite a love for old favorites and spark fresh interest in more recent works as well, *Plotted* provides a unique new way of appreciating the lands of the human imagination.

Book Information

Hardcover: 128 pages

Publisher: Pulp/Zest Books; First Edition edition (October 20, 2015)

Language: English

ISBN-10: 1936976862

ISBN-13: 978-1936976867

Product Dimensions: 8.1 x 0.7 x 10.2 inches

Shipping Weight: 8.8 ounces (View shipping rates and policies)

Average Customer Review: 3.7 out of 5 stars See all reviews (17 customer reviews)

Best Sellers Rank: #198,089 in Books (See Top 100 in Books) #62 in Books > Literature & Fiction > History & Criticism > Genres & Styles > Children’s Literature #183 in Books > Literature & Fiction > History & Criticism > Movements & Periods > Ancient & Classical #190 in Books > Reference > Atlases & Maps > Atlases & Gazetteers

Customer Reviews

A great story inspires the imagination of the reader. In the mind of artist Andrew DeGraff, a great story inspires mapmaking. DeGraff’s conceptualization of story via mapmaking “as in the mythic structure of story as the hero’s journey” was what initially piqued my interest in this book. *Plotted: A Literary Atlas* contains maps of 19 classical works of literature that seemed to be chosen for what each reveals about humankind during the era in which it was written. Like the literature these maps are based on, each map is a work of art full of brilliant colors, stark contrasts, and unforgettable images. The maps trace the characters’ journeys, be they Odysseus’ long way home to Ithaca or Hamlet’s descent into madness behind the castle walls of Elsinore. Not all of these are maps in the true sense of the word. Melville’s *Moby Dick* is illustrated with diagrams of the Pequod and the whale, while Beckett’s *Waiting for Godot* comically depicts Vladimir and Estragon as empty conversation bubbles huddled in a reddish-orange

void. Because of the uniqueness of each map, it is impossible to pick favorites. But readers will likely discover an emotional connection to those maps created from their favorite stories. For me the cosmic map of Lâ™Engleâ™s âœA Wrinkle in Timeâ•comes eerily close to how I imagine the power of the tesseract enabled the Murry children to leap from one dimension to the next without the aid of a joystick. And Borgesâ™ âœThe Library of Babelâ•map of exponentially expanding hexagons filled with bookshelves recalled my own fascination with libraries as a child.

Plotted by Andrew DeGraff combines maps and essays for nineteen publications to create a literary experience. While all but one of the publications referenced are fictional, their mode varies, ranging from Shakespeareâ™s play Hamlet, Shirley Jacksonâ™s short story The Lottery, and Daniel Defoeâ™s novel Robinson Crusoe. In addition, while the majority are classics, the intended audience of the publications references isnâ™t just limited to adults. Plotted is a unique concept, and one that appeals to me as a book nerd. Unfortunately, although I enjoyed the essays, the actual design of Plotted is of mixed quality. The essays were actually a surprise. From the advertising, I simply expected a collection of maps. Instead each map is prefaced with a page of literary thoughts by Daniel Harmon. The essays arenâ™t critiques that evaluate the plot, character, and setting of the selected work. Instead Harmon focuses on the central theme of a publication, sharing his thoughts on the relevance of the writing to its time and to our modern society. Despite how the small print detracts from readability, I did highly enjoy all nineteen essays. That said, none of them of themselves are so memorable that I would purchase Plotted simply on their merits. The maps remain the driving force behind Plotted. At times, the maps remind of why certain classics have endured or, better yet, inspire me to seek out books with which Iâ™m not familiar. My favorite maps are those which accompanied stories about characters who ventured behind the confines of their home and/or town. For example, I appreciated the visuals for Around the World in 80 Days and Watership Down, which brought these travel stories alive in unique ways.

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