

necessary declaration, despite its mysticism and obscurities. It raises some questions, albeit obliquely; it offers some solutions, albeit cryptically. Maybe it can act as a jumping-off point for a sharper, more actionable manifesto. We need it.

## Just to Make Clear “Where the Roots Come From”: A Response to Mark Denil’s “Manifestos”

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whatever you have to say, leave  
the roots on, let them  
dangle

And the dirt

just to make clear  
where they came from

Charles Olson. 1973. “These Days,” Archaeologist of morning]

“Right MAP Making: Five Ways to Make Maps for a Future to be Possible” needs to be practiced to be better defined, and this is more than I alone can give to it. It needs your help and effort. That said, I will address the dirt, to make clear “where the roots came from.” The broadside draws its inspiration from Buddhist ethics, ecofeminist, and ecotheology theory, the deep ecology, conservation and wilderness movements, the beauty of the earth, water, blank spaces, the unconscious, the Beloved Other, Mozart, and a JOY and love both for and within the world it-Self. It follows from a personal practice of making maps, teaching art, observation, and cartography, and a love for the body of the earth. There are many pressing concerns in the world: sex, class, society, population, consumption, environment, water, and disaster, to name but a few. And it is important for the making of maps, responding to the spatial aspects of any one of these concerns, to address and to awaken, in the mapping itself, to ethical issues.

The broadside, “Right MAP Making” derives its form directly, after much consideration and many drafts over several years, from the Five Buddhist Precepts for laypersons. These are not dissimilar to the Jewish and Christian Ten Commandments and similar ethical works. Labeled as a manifesto, it aspires “to make public” the responsibilities of making maps. I think of it as a more personal credo or set of principles addressing the intention of ethical conduct on the part of the mapmaker, saying; “I believe,” or “I aspire to map in this manner.” Less as credo, it “*is intended to articulate the fundamental principles of ethical conduct in mapping and maps*”; it is an effort to initiate a discussion about the ethics of making maps and to remind us that our making is not isolated and without consequences.

The Five Buddhist Precepts are Not Killing, Not Stealing, Avoiding Sexual Misconduct, Not Lying, and Not Taking Drugs. The Vietnamese Zen

Buddhist Thich Nhat Hanh (1993) has translated these precepts using an affirmative voice as Reverence for Life, Generosity, Sexual Responsibility, Deep Listening and Loving Speech, and Diet for a Mindful Society (For a Future to Be Possible: Commentaries on the Five Mindfulness Trainings.). In addition to his own essay in this collection, there are contributions from fourteen other scholars and writers. The phrase “for a future to be possible” comes from the writings of Thich Nhat Hanh. The broadside uses the five ethical trainings for the layperson in the affirmative as “five ways to make maps.” In this manner the five ways can be considered to form the foundation for a practice of right map-making, a form of right speech and right action.

All religions have ethical guidelines that work to form the basis for the functioning of society. I intentionally selected voices from each of the world’s major religions to set this work in a spiritual context, because it is essentially a spiritual issue. I chose the specific form (the five lay Buddhist Precepts) for several reasons: because it was not the more familiar Christian one; because it could be easily stated in an affirmative, less preachy tone; because it was more neutral; and because it worked. Like the Ten Commandments, “*You shall not,*” the Five Precepts are most often stated as “*Avoid,*” or “*Not to.*” I did consider a more lengthy manifesto with, “Hey, cartographers. Stop making maps that kill people,” but I was inspired to be less critical, less judgmental, and, in composing this work, to use the personal, “*Thus awakened.*”

“Thus awakened” implies that we are or have been asleep to something. In Mark Denil’s reply to this broadside, he writes, “*It [the broadside] assumes the existence of the of the facts, assumes the awareness, and, significantly, it assumes the locus of the shortcoming.*” I decided not to write a manifesto that would spell out the arguments, the rationales, my rationale, the shortcomings. I did not want pause at the doorway. I wanted to go right forward into the room where “best of all is to awake.” I do not believe that we need to stand around a doorway of indecision. That something to which we have been asleep, that something if it indeed matters, is up to you, Reader: The great and unnecessary destruction of life? Greedy consumption of endless desire? Faceless violence from self-righteous anger? “*From the awareness that our maps are, in part, responsible.*” I could not agree more with Mr. Denil in stating that these “*are profoundly disturbing charges.*” I meant them to be. But I want to stress here the words “in part” because Mr. Denil omits these in his restatement. “And thus awakened: unacceptable it is not to act.”

If it is good to live,  
then it is better to be asleep dreaming,  
and best of all,  
mother, is to awake.

Antonio Machado. 1971. The Sea and the Honeycomb. Translated by Robert Bly.

The influential Catholic author and Trappist monk Thomas Merton opened his 1960 essay, “Theology of Creativity,” with these lines: “*The most obvious characteristic of our age is its destructiveness. This can hardly be doubted*” [The Literary Essays of Thomas Merton, 1981]. He continues, “*We must begin by facing the ambivalence which makes so much of our talk about creativity absurd because it is fundamentally insincere.*” His essay is on creativity, the theology of creativity, and as the makers of maps who enjoy the use of the words “art,” “artistic,” “creative,” and “original” to refer to our maps,

I recommend reading this thoughtful work. Cartography today is embedded in a changing but dominant paradigm, a pseudo-scientific, but not artistic, corporate worldview, where roads, boundaries, and structures often dominate. I do NOT wish to imply that such maps are not a practice of right map-making. Indeed there are many beautiful, inviting and thoughtful maps being produced from the technology of cartographic craft.

But this is not the right place to discuss art and the creativity of map-making. I used Merton's words as a doorway of sorts, as an invitation on this broadside about love. We cannot protect, bring wellbeing, or care for what we do not love (David W. Orr. 2005. Ecological Literacy: Educating Our Children for a Sustainable World, and 1992, Ecological Literacy: Education and the Transition to a Postmodern World). Nor can we engage in a practice of right map-making without loving the world.

Let me say this before rain becomes a utility that they can plan and distribute for money. By "they" I mean the people who cannot understand that rain is a festival, who do not appreciate gratuity, who think that what has no price has no value, that what cannot be sold is not real, so that the only way to make something actual is to place it on the market. The time will come when they will sell you even your rain. At the moment it is still free, and I am in it. I celebrate its gratuity and its meaninglessness . . . .Nobody started it, nobody is going to stop it. It will talk as long as it wants, this rain. As long as it talks I am going to listen.

(Thomas Merton. 1964. "Rain and the Rhinoceros." Raids on the Unspeakable)

Do you stand to make a nice profit on the rain in Brazil? I was pleased to see that Mr. Denil also addressed to this issue:

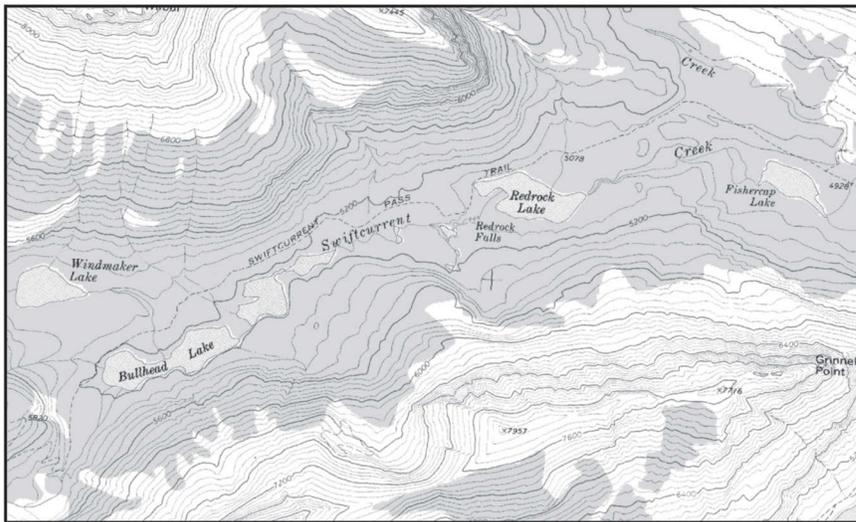
There are lots of books on using software, quite a few technical map making manuals, a few good theoretical assessments, and a whole lot of chatter on cartographic message boards, but very little to answer the question, "Should I do as I am asked? Cartographers have, on the whole, rather ignored that question.

If you are waiting at the door, then you are waiting at the door. There are many invitations to enter into the new body. They could be these lines from the Buddhist scripture Sutta Nipata: "*Greed . . . is a great flood; it is a whirlpool sucking one down, a constant yearning, seeking a hold, continually in movement.*" The question on the door—was there one? Is the client always right? Isn't their agenda also ours? These shortcomings—are they all that problematic? Best of all is to awake to the knowledge that our maps are, in part, responsible. "*Unless our waiting implies knowledge and action, we will find ourselves waiting for our own destruction and nothing more*" (Thomas Merton. 1964. "Letter to an Innocent Bystander." Raids on the Unspeakable).

Mr. Denil raises a good point in his observation that this "*is somewhat ambiguous,*" and "*is all very ambiguous.*" This is most clearly evident in my not having defined what I have intended by cartographic disobedience. Cartographic disobedience is to act with reverence and to refrain from a mapping that humiliates and objectifies the great beauty of life of which we are members. It is non-cooperation with such mapping. Paul W. Taylor (1986) does a good job of developing ethical principles of what it means "not to kill" (Respect for Nature: A Theory of Environmental Ethics). In part, this is to explore the spatial nature of the world as "I - Thou" and to question the "I - It" relationship (Martin Buber. 1970. "I and Thou") that, as John Cobb suggests, is the one religion in the world today, economism.

From the mid-seventeenth century to the mid-twentieth century nationalism was the dominant force in Western history. It took over from Christianity when Christian fanaticism plunged Europe into appalling and intolerable conflicts. The era of nationalism came to an end when it, in turn, plunged Europe and the whole world into appalling and intolerable conflicts. After World War II the institutions that rose to dominance were economic ones: The International Monetary Fund, the World Bank, and the General Agreement on Tariffs and Trade. Although the United Nations is a partial exception, it also devotes much of its attention to the global economy. When the heads of the most powerful nations gather, they call their meetings Economic Summits. Western Europe reorganized itself as the European Economic Community . . . Economism is leading us into catastrophes even worse than the religious wars of the early seventeenth century and the Second World War in our own. The number of people who recognize this is increasing, and their passionate protests in the name of the Earth have gained some hearing . . .

(John Cobb. 1998. "Economism as Idolatry." [Religion Online](#))



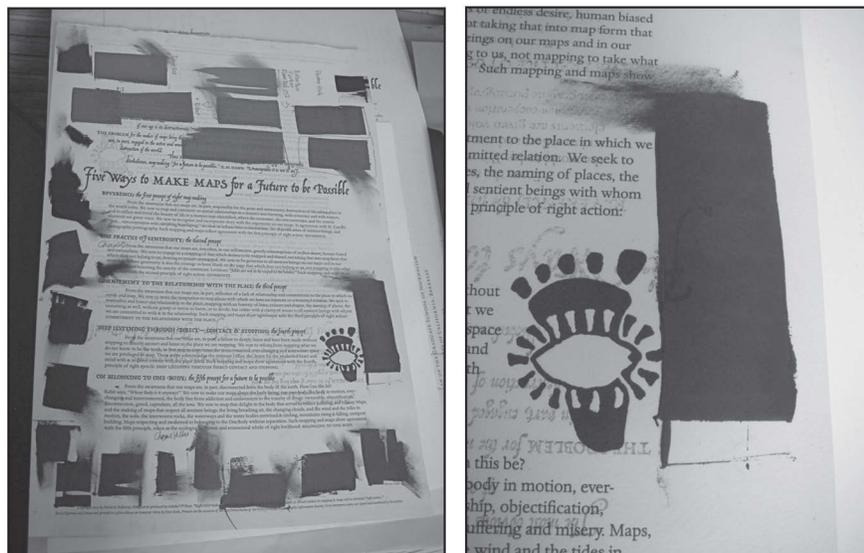
*7 1/2 minute USGS Quad, northern Montana*



*Along the Highline trail in Glacier-Waterton International Peace Park*

A map can communicate a lot, and our maps do, but all too often they remain imprisoned within the illusion and limitations that the dynamic polyphonic world of interrelated events is no more than what we see. A place is no more simply relief and place name than I rise five foot ten inches and am Steven R Holloway. I desire that I am known as more than this, and the earth likewise. What does it mean to tell the spatial story and communicate the spatial argument of a place with reverence? The possibility of mapping and maps can and should endeavor to do this. I do not want to suggest that maps be replaced with images because images do more, rather I am suggesting that the 'I - It' relationship all too often imbedded within the nature of the mapping craft and the maps of economism be replaced with the experience of the 'I - Thou.'

What does reverence mean in spatial terms? What does non-harming mean for a mapmaker? I used the words of the Hindu practitioner of non-violent action Mohandas K. Gandhi because I liked the simple and direct manner in which he addressed this issue. "*The first principle of nonviolent action is that of non-cooperation with everything humiliating.*" [Non-Violence in Peace and War, 1948.] And economism, and maps, that enforce, objectify and divide, is just that, humiliating. Non-cooperation. Therefore: practice cartographic disobedience or resistance with everything humiliating. This is the first precept of right map-making.



Colour mixing draws for the broadside, this is not CMYK!

I am in favor of Robert Bly's "dropping the reader" and his "leaping poetry." This is a leaping broadside that avoids having the reader "staggering along under lines swelled with the rhetoric of . . . in short, the world of prose" (1971. Robert Bly. "Dropping the Reader." The Sea and the Honeycomb; see also Leaping Poetry, 1972.) I trust in the intelligence and curiosity of the reader. The broadside is an invitation to explore a space created by having been dropped. If you did reread the text, as Mr. Denil wonders, where did it drop you? The piece was intended as words, as colours, as texture, as image, as shape and size, as fonts, as physicality all polyphonic, all individual, all changing (e.g., the edition varies), all "disturbingly vague" and all with many "purported facts."

The Commons. "And when ye reap the harvest of your land, thou shalt not wholly reap the corners of thy field, neither shalt thou gather the gleanings of thy harvest" (Leviticus 19:9. Old Testament. [King James Bible](#)). The corners of fields, vineyards, and olive groves were not to be reaped, and harvest accidentally left was to remain for the poor. Not to steal or take that which is not ours becomes, in turn, a practice of generosity. Not everything is ours to map, to name, to take and sell. There are places that desire to remain unnamed and unaccounted, "blank spaces on the map." This goes in the face of modern cartography, the history of mapping and surveying, of SUV ads, and the GPS-cell phone wilderness experience. This act of generosity in mapping is to abstain from mapping what is not ours to be mapped. How can we know? We can stop and listen. Years ago I wondered what it was like to canoe in the border lakes of Minnesota and Ontario without the knowledge that maps provided. I spent the winter visiting with Sigurd Olson, Robert Bly, Gary Snyder, and others in an effort to learn a new way, and in the following spring and summer I left my maps behind and explored the place in a new body. Delight is in the making of maps from direct observation and experience.

There are multiple kinds of maps serving a variety of purposes and needs, and my need to experience a place without a map is and results in one such mapping, mapping with and in. We, as professionals, need to do more of this kind of personal mapping. I rather like Edward S. Casey's *Four Ways To Map* (see "Mapping It Out With/in the Earth." [Earth Mapping](#), 2005): mapping of, mapping for, mapping with/in, and mapping out. Cross-pollinate your bookcase. Get your feet wet? There is a balance somewhere between the map and the mapped and in leaving unmapped a blank space. Although I am personally in favor of the destruction of all maps, images, and remote sensing of off-road lands in designated Wilderness, National Park, and World Heritage sites, there is value in both the mapped and that left unmapped.

"Everybody in the world is looking for something," said Jachin-Boaz to Boaz-Jachin, "and by means of maps each thing that is found is never lost again. Centuries of finding are on the walls and in the cabinets of this [map] shop."

(Russell Hoban. 1973. [The Lion of Boaz-Jachin and Jachin-Boaz](#))

Mr. Denil writes that there "is nothing in Right MAP Making that can compare to Tibor Kalman's call: "Designers . . . stay away from corporations that want you to lie for them." I must take exception to this. Perhaps because I chose to avoid the "Do not lie" in favor of "deep listening," it escaped his attention that I was, in fact, addressing this very issue: "We vow to refrain from mapping that which we do not know to be the truth . . ." Map that which you have stopped to take the effort to experience and love. Practice the generosity of mapping the economic and the uneconomic, practice the generosity of blank spaces, of fields not reaped to the border. Develop this ethical precept for mapping that addresses what it means not to steal, not to take that which is not ours.

The smoke of my own breath,

Echoes, ripples, buzz'd whispers, love-root, silk-thread, crotch and vine

My respiration and inspiration, the beating of my heart, the passing of blood and air through my lungs,

The sniff of green leaves and dry leaves, and of the shore and dark color'd sea-rocks,

and of hay in the barn,

The sound of the belch'd words of my voice loos'd to the eddies of the wind,  
 A few light kisses, a few embraces, a reaching around of arms,  
 The play of shine and shade on the trees as the supple boughs wag,  
 The delight alone or in the rush of the streets, or along the fields and hill-sides.  
 The feeling of health, the full-noon trill, the song of me rising from bed and meeting the sun.

Have you reckon'd a thousand acres much? have you reckon'd the earth much?  
 Have you practis'd so long to learn to read?  
 Have you felt so proud to get at the meaning of poems?  
 Stop this day and night with me and you shall possess the origin of all poems,  
 You shall possess the good of the earth and sun, (there are millions of suns left,)  
 You shall no longer take things at second or third hand, nor look through the eyes of the dead,

nor feed on the spectres in books,  
 You shall not look through my eyes either, nor take things from me,  
 You shall listen to all sides and filter them from your self.

(Walt Whitman. 1892. "Song of Myself." *Leaves of Grass* )

The practice of right map-making is not about the questions that concern the shortcomings or even questioning "if we should do this." It is about the activities that surround right action and the practicing of right map-making. It is neither argument nor explanation. It is a doorway asking the questions of how do we as mapmakers develop and practice ethical principles and still pay the mortgage on our house. What rivers and mountains should be left unnamed, unmapped in the practice of generosity? How much a role should second- and third-hand information play in the construction of a map? What ways can we learn to listen to a place in the practice of deep listening? How do "belonging to one body" and land ownership or resource allocations co-exist? What does it mean "not to map that which is not ours to map?" It is a leaping, and where did you land, dear Reader? Right MAP Making may not, as Mr. Denil says, present the arguments, the problems, and the solutions but it was never intended to do this. I do not think that Right MAP Making is, as Mr. Denil eludes, "a fun house mirror." It was intended "to articulate the fundamental principles of ethical conduct in mapping and maps, and to stimulate right action." It was and it is intended to foster map-making not as a task, but as a response where "political, environmental, and social concerns are no longer extraneous or inappropriate." That we as cartographers need to consider this, Mr. Denil seems to agree. "The cartographic profession, on the whole, is very much the same [such political and social concerns being extraneous and inappropriate]; in spades."

To be a lay monk, exposed in the grayness of the world, is very difficult. Most laypersons today do not vow to practice all of the precepts, and there are more than five. They select one or two and commit to fully practicing these. As mapmakers we can also do this. Mr. Denil ends his comments in referring to the broadside as a jumping-off point. I could not agree more. By selecting one of the five ways" and practicing this in the making of our maps, we can help to bring clarity and understanding to the difficult and

challenging issue of right action in the world today. We can become part of the assembly of mapmakers practicing right MAP making. We should all endeavor to act as coyote (Barry Gifford. 1967. "XLV." Coyote Tantras).

Coyote drew a map  
of the world

He split it into three parts,  
forest, desert & plain,  
with rivers, streams & creeks  
running thru  
"What about the ocean?"  
askd Coyote's woman

"Well I ain't never seen it,"  
answered Coyote,  
"and I can't put down what  
I don't know about!"

That night Coyote left to find the ocean