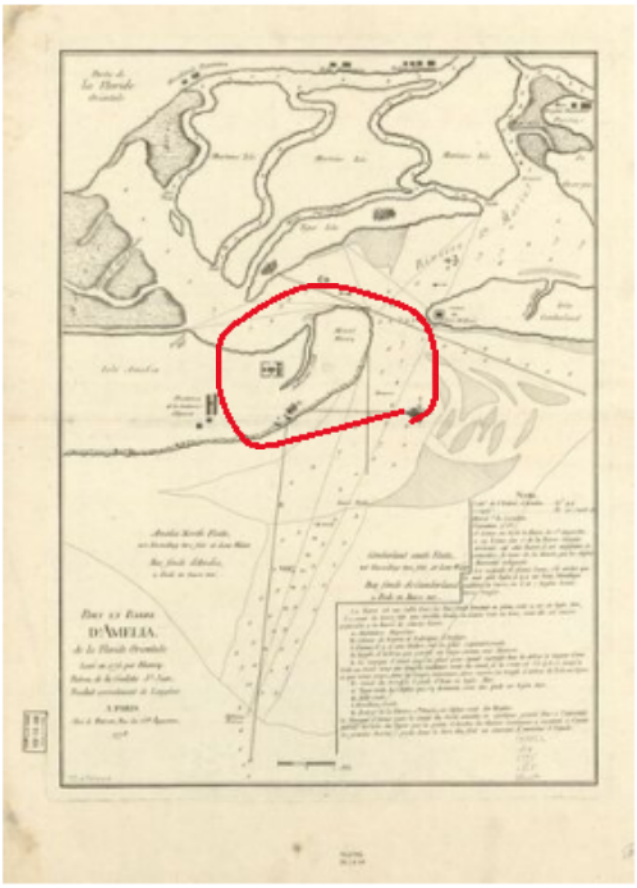
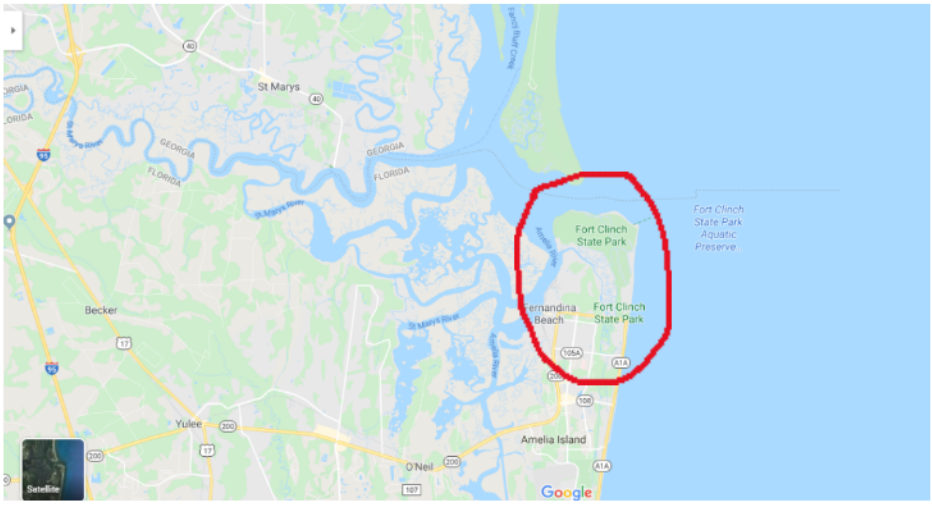
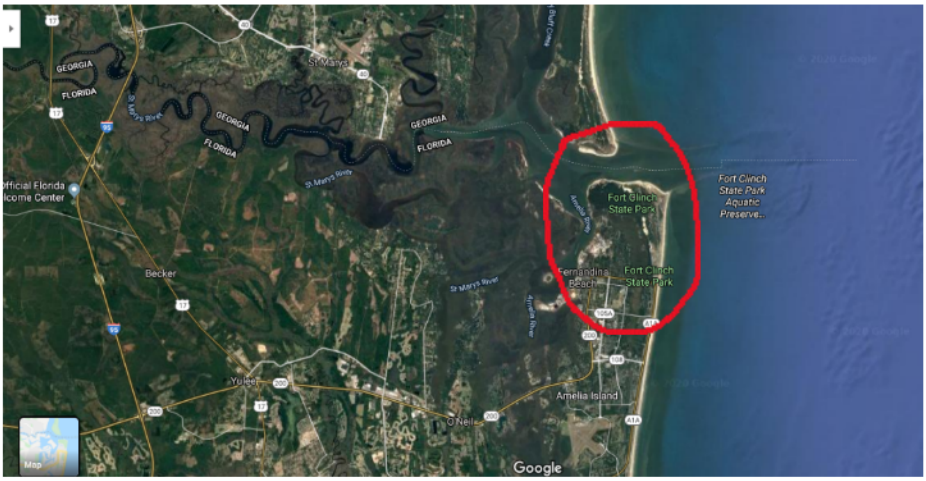
In this paper, I'll be examining Jacob Blamey and Georges-Louis Le Rouge's 1778-1779 map of Amelia Island, *Port et barre d'Amelia de la Floride orientale* (Port and Bar of Amelia of Eastern Florida), shown below. Over the course of the next several pages, I'd like to highlight a number of formal elements of the map—and their role as a mediating structure between the reader and the land itself. In particular, we may note that the map's treatment of landmasses, its mixture of French and English, and its notations all function to imbue Blamey and Le Rouge's colonialist subjectivity into the land itself. Further, viewing their map in conjunction with a personal response to a map (namely, my own), we may reflect on the way in which the cartographic form functions to channel the reader's subjectivity into the land it ostensibly represents, thus *creating* a particular manifestation of the land.







Left: Blamey and Le Rouge's 'Port et barre d'Amelia de la Floride orientale.' Top right: Google Maps image of Amelia Island. In both maps, I have added red circles denoting the tip of the island, both to clarify the relationships between the maps and because this region will become important later in my discussion.

Immediately striking in this map is the way in which it graphically projects the land itself. We may note, in the first place, Blamey and Le Rouge's cardinal orientation: rather than orient the North at the top of the page, as a conventional European map might have done (and as modern maps often do), they give the map a West Orientation, with the coast of Florida and Georgia occupying the top half of the page. We may note, here, that though the map still ostensibly represents the same landmass as a North Oriented map, such as the Google Maps image above, the placement of the land calls us to conceive of the land in a particular kind of way, to assign particular sorts of values to it. By placing the land at the top of the page, the map codes the land as a kind of destination, the place toward which the map-reader is moving; further, the fact that the land takes up the top half of the page, while water occupies the bottom, calls the viewer to note *how*, precisely body might approach this land *from* the water—in the way that, say, a seafaring colonizing navigator might do. In turn, these cartographic devices function to reframe out understanding of the land itself, *producing* it as a destination for and objective of Blamey and Le Rouge's settler colonial project. Such a process, is, indeed, quite resonant with John William Gerard de Brahm's survey of Florida, which explicitly conceives of—and thus *creates*—the land and the natural resources only insofar as they contribute to the early capitalist European economy. In this way, we may see that, with this map, Blamey and Le Rouge do not merely represent a value-neutral landmass; rather, their representation of the landmass imprints their own settler-colonial subjectivity upon the land, and thus *produces* the Amelia Island of the colonialist project.

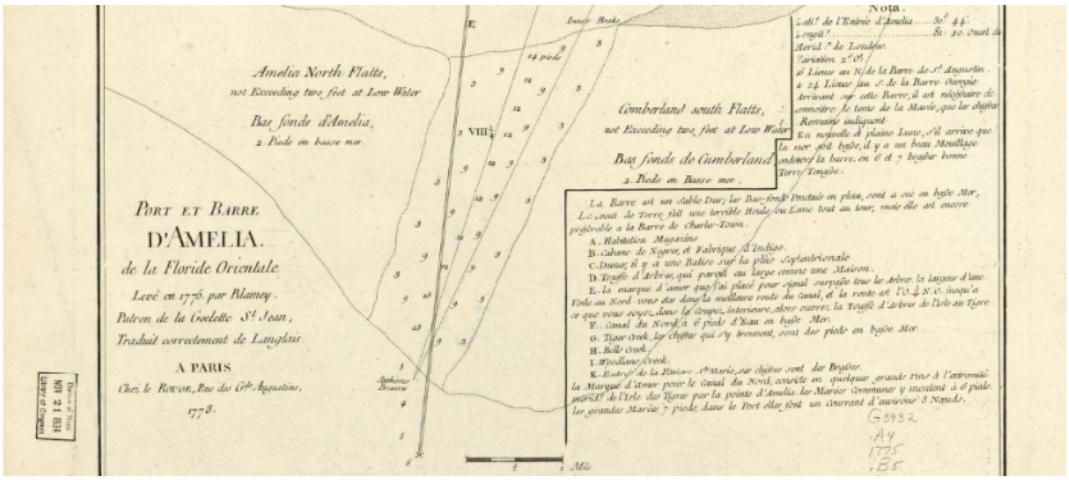
Above: Close-up on Blamey and Le Rouge's map. As above, the Northern tip of Amelia Island is circled in red; the swamp southwest of the island is circled in green.

Further, we may also note that Blamey and Le Rouge imbue their subjectivity into the land as much in what they *exclude* as what they include. Direct your attention, if you will, to the way in which Blamey and Le Rouge graphically represent the interior of the land itself. While the space representing the water is intricately labelled, denoting currents, water depths, and other navigational information, the *land*—Amelia Island (*Isle Amelia*, circled in red by way of example), *Isle Cumberland*, the land marked *Marteirs Isle*, and Tiger Isle—is largely blank, save for sparse illustrations of shorelines, plantations, or groves of trees. This blankness, I think, is rather significant: though the land of Amelia Island has, in reality, just as many noteworthy

features as the ocean (as the satellite map above attests), Blamey and Le Rouge are not particularly concerned with these details. For them, this interior space is a space of blankness. Here, we may recall "El Inca" Garcilaso's *The Florida of the Inca*, namely the way in which his account calls forth a glut of empirical details about the extermination of indigenous subjects while simultaneously offering tantalizingly little on the mixture of the indigenous and Spanish translators. While this missingness is purely linguistic in Garcilaso's account, Blamey and Le Rouge translate this phenomenon into a kind of cartographic apophasis, imbuing their settler colonial subjectivity into the land, and thus creating a particular kind of Amelia Island, by *erasing* the features that do not fit into their framework.

This sensibility toward the land is further evinced in the landmasses that the map *does* illustrate—namely, the swampland. In these areas, we may, note, Blamey and Le Rouge have taken significant artistic liberties in depicting the swamp: its borders are represented by hatched lines, indexing the murky, ambivalent transition between sea and swamp; within, it is filled with lines that seem to represent grass; and the land itself is shaded in more darkly than anything on the map, giving the swamp a sense of texture and tactility even in its ambiguity; and the waterways inbetween the swamps are labeled *marais impracticable* (impracticable swamp); and the word *Marais* (swamp), unlike the labels that denote landmasses, stretches across both the water and the swampland itself, suggesting a kind of unmooredness in that space. Importantly, here, we find Blamey and Le Rouge both recognizing and *creating* the swamp as a kind of distinct, powerful realm, both resistant and alluring. Like De Brahm and "El Inca" Garcilaso, they designate the swamp as a space that is unproductive for the settler colonial project, both economically unproductive and resistant against the very act of European movement (embodied in De Brahm's account of walking through the swamp and "El Inca" Garcilaso's story of the Spaniard's inability to move within the marshland). Yet, Blamey and Le Rouge, also like "El Inca" Garcilaso and De Brahm, also index a kind of allure to the swamp; for all its supposed unproductivity, their map adds the *most detail* and *most graphical description* to the swamp, suggesting that it holds a kind of transfixing attraction for the colonizers even in its resistance to colonization. In turn, by channeling this concept through cartographic "poetics" (such as they are), Blamey and Le Rouge's map imbues the land with the colonialist subjectivity of the swamp, and, in this way, actually constitutes the swamp.

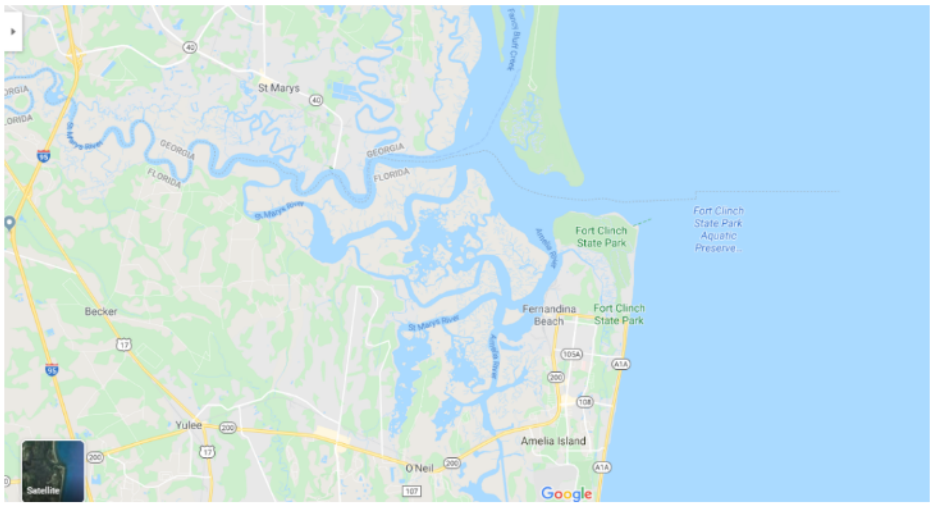
Finally, we may note that Blamey and Le Rouge's map imbues the land with colonialist subjectivity through its labelling. There are, of course, labels that do not exist in any language, per se, namely the numbers that are inscribed across the bodies of water that surround the land and that denote depth. Thus, much like the map's cardinal orientation, the numbers encode the land with the presuppositions and values of colonial navigation, using the cartographic form to actually embody these sensibilities *in the land itself*.



Above: Close-up on Blamey and Le Rouge's map, depicting the numeric inscriptions and the mixed English/French labels.

Even more strikingly, however, we may note that the map's labelling foregrounds the importance of (and thus creates) multilingualism in the Amelia Island colonial endeavor. The map is labeled in a blend of French and English—though, importantly, French and English are often used to label *separate information*. With the exception of a few details, (shown in the image above), bodies in the map are denoted either by English or by French, but not by both; indeed, the very title of the map is French. This multilingual sensibility, we may note, unfolds a new dimension of the map's relationship to the land: its relationship to the colonial *ownership* of Florida. As the map was produced between 1778 and 1779, it emerges out of the last several years of the British occupation of Florida, indexing a period in which English was necessarily the language through which Amelia Island was conceived (and created/recreated); the presence of English imbues into the land a distinct *English* quality, calls the reader to understand that the land *must* be known through English, in some way. And yet, simultaneously, the predominance of French in this map suggests the ongoing linguistic instability in the metaregion of Florida (and in Amelia Island in particular, which was first "discovered" and occupied by French Huguenots). That is, the map's multingualism inscribes the region's linguistic tension, the conflict between the presence of multiple colonial languages and the ongoing work of *each* colonial language to outdo the others, to imbue itself in the land of Florida (as we saw with De Brahm's endeavor in English to revise the Spanish descriptions and conceptions of Florida). And, ultimately, by inscribing English and French in their representation of the land, Blamey and Le Rouge incarnate Florida's multilingual colonialism in the cartographic form, and, consequently, imbue this multilingualism in the land itself to create an English-French Amelia Island.

At this point, I want to share why this map is, for me, not simply a random map of a random area of Florida. Amelia Island holds a kind of strange significance for me, because it's the place where my parents are planning to retire. They've been poring over maps of the South for nearly a decade, maps of Florida for two years, and maps of Amelia Island for several months--so I've heard a lot about the area, its landscape, the distance of (seemingly) every house to the highway, to the airport, and, above all, to the water.



Above: the Google Maps image of Amelia Island that my parents and I use when examining their future retirement home, Fernandina Beach.

And yet, all of these details take on an eerie timbre for me--they describe a place I've never visited, but it's a place that will, in the near future, be one of the locations around which my calendar, my travel, my life, will revolve. It's a place associated with some enthusiasm for future holidays, and some ambivalence, some distrust--it's the place that will loosen the bedrock of my childhood home

That is all to say that, when I look at a map of Amelia Island today, I view it with a sense of discomfort. I look at it, and I see in that land all the deep ambivalence that I associate with the destabilization of my home. But because I've never been there, all I have is that Google Maps image, the image that my emotions have come to permeate, such that the map itself now gives form to my complex affect. Like Blamey and Le Rouge, this cartographic text is the site in which I incarnate my subjectivity of the land. Their cartographic poetics function to infuse their colonialist subjectivity into the land itself. And when I gaze on their map of Amelia, or on a Google Map of the region, my subjectivity is, too, infused into the map: the parabolic grey lines of its represent not only beaches but also my mix of excitement and exasperation at spending time with my parents; its white hatched street lines not only signal land development but also prophesy my inevitable frustration at attempting to navigate to my parents' home; its bright yellow lines index not just highways but the nostalgia and heartache of driving to my parents' home knowing that it is not my home. Granted, Blamey and Le Rouge have themselves authored their map, but I view my act as no less creative--with the formal mechanisms of the map, we have imprinted our own subjectivities into the land, have thus used the form of the map to create a particular Amelia Island.

So, in the end, I find that this map, or, rather, these maps, provide a paradoxical image--one of change, and one of constancy. Change, in that Blamey and Le Rouge's landscape is

oriented differently, and doesn't reflect the capitalist development that's shaped Amelia in the past 300 years. But there's also constancy, one of eerie creativity, in which these maps are the material form through which we conceive this land, create it. With their map, Blamey and Le Rouge create an Amelia Island that's infused with their English/French multilingualism, their concerns of European navigability, their involvement in the project of colonialism. And in my case, in gazing on a map of Amelia, I infuse the map with all of the suspicion, the sadness, the anticipation, and the ambivalence surrounding its significance in my life, creating a particular kind of Amelia loaded with its own meanings. And, at the end of the day, these stories--Le Rouge's and Blamey's and mine--are ultimately the same story, the story of colonialism. Just as Le Rouge and Blamey's map created the Amelia that they would soon colonize, so too do my parents' maps, and my own, formulate the Amelia that we will colonize. It leaves me a lot to think about.

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