



The University of
Nottingham

Landscape, Space, Place,
Research Group

‘There and back again’: An Interdisciplinary Postgraduate Workshop on Travel

**Monday 22nd June 2015
University of Nottingham**



WELCOME

To travel is unavoidable, whether as part of the everyday or the exceptional. It can be political or leisurely, routine or unexpected, real or imaginary. Travel can create different spatial, bodily, and object identities, as (un)familiar places and landscapes are negotiated, and borders and boundaries are crossed and re-crossed. It can have multiple implications and legacies and can be represented and documented in diverse, sometimes surprising, ways.

This one-day, interdisciplinary workshop aims to emphasise and explore the richness of travel in its multivalent forms, from antiquity to modernity and beyond. We will consider travel in relation to social, political, cultural, and environmental forces, as we ask how it is interpreted across the arts, humanities, and social sciences.

This is the ninth annual postgraduate workshop to be run by the Landscape, Space, Place Research Group and hosted by the Schools of English and Geography at the University of Nottingham. Each year it seeks to offer postgraduate students an opportunity to present related work at any stage of their research within a friendly, supportive, and stimulating environment.

This year, we are thrilled to have Professor Andrew Thacker (Nottingham Trent University) as our Keynote Speaker. Professor Thacker has published widely on modernist literature, travel, and space, including his monograph, *Moving Through Modernity: Space and Geography in Modernism* (2003) and *Geographies of Modernism: Literature, Cultures, Spaces*, co-edited with Professor Peter Brooker (2005). Besides this, he is chair for the British Association for Modernism Studies, an editor for the long-running interdisciplinary journal, *Literature & History*, and is also a member of the Centre for Travel Writing Studies at Nottingham Trent University.

We would like to give special thanks to the School of English, the School of Geography, and the Centre for Regional Literature and Culture for kindly sponsoring this event.

The Organising Committee 2015

Alexander Harby
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For more information about the Landscape, Space, Place Research Group, please visit our website:

<http://www.nottingham.ac.uk/research/groups/lspg/index.aspx>

PROGRAMME

9.00-9.15	Registration (Room B46, Trent Building, University Park Campus)	
9.15-9.20	Welcome & Introduction (B46)	
9.20-10.40	Session One	
	Panel 1 (B46): Home & Displacement <i>Chair: Alice Insley</i>	Panel 2 (B40): Exploration <i>Chair: Alexander Harby</i>
	Kuang Vivian Sheng (York): Yin Xiuzhen's Portable Cities—'Homemaking' Beyond Borders	Felix de Montety (Nottingham): The Explorer as Worldwide Celebrity at the Turn of the Century: Sven Hedin, his Travels, Translations and Heroicisation
	William Wheeler (Goldsmiths): The Out of Place Anthropologist: Ruins, Landscape and Melancholy	Matthew Holmes (Leeds): Natural History in the Northern Periphery: John Richardson and the Arctic Voyages of John Franklin, 1819-1827
	Saira Fatima Dogar (Leeds): Travel and Mapping in Kamila Shamsie's <i>Kartography</i>	Stephen Courtney (Cambridge): The Spirit of the Brocken: Alpine Travel and the Sublime Science of John Tyndall
10.40-11.00	Tea/Coffee (A35)	
11.00-12.20	Session Two	
	Panel 3 (B46): Wandering <i>Chair: Emma Zimmerman</i>	Panel 4 (B40): Border Crossings <i>Chair: Nicola Thomas</i>
	Gaetan Maret (Oxford): Vagabond Cosmopolitanism in Claude McKay's <i>Banjo</i>	Cordelia Freeman (Nottingham): The Crime of Choice: Abortion Border Crossings from Chile to Peru
	Margaux Pujol (University College Cork, Ireland): Paul's Incessant Coming and Going: How to Define the Characters in D.H. Lawrence's <i>Sons and Lovers</i>	Katherine Whitehouse (Nottingham): The 'Viking Gap': The Landscapes of South Yorkshire as Frontier During the Viking Age
	Catherine Annabel (Sheffield): Fugueurs and Flaneurs	Tamsin Graves (Exeter): Screen Runaways: Journeys of Escape and Refuge in <i>Geronimo</i> (Gatlif, 2014), and <i>Indignados</i> (Gatlif, 2012)
12.20-13.20	Lunch (A35)	

13.20-14.40	Session Three	
	Panel 5 (B46): Encountering the Supernatural <i>Chair: Sarah O'Malley</i>	Panel 6 (B40): Sites of Travel <i>Chair: Philip Jones</i>
	Hector Roddan (Cardiff): 'They are People Addicted to Magic': The Influence of European Witchcraft Beliefs on Travel Accounts of Lapp Rituals, c. 1550 – c. 1700	Martha Cattell (York): 'Art on the lines': Landscape, Identity and Place in the Railway Carriage Prints of Post-War Britain, 1945-58
	Alex Hobson (Aberystwyth): Ghost Ships, Death-fires, and the Spirit of the Pole: The Haunting of the 19th Century Sea Narrative	Fred Hill (Oxford): What Public, What Good?: London Underground Sponsorship of <i>Poems on the Underground</i> , 1988-1990
	Sam Meekings (Lancaster): Ghosts Unleashed: How Travel Destabilises Time	Veronika Zuskáčová (Masaryk University/Royal Holloway): Landing at Heathrow: Questioning 'Placelessness' of Airports in Traveller's Perception
14.40-15.00	Tea/Coffee (A35)	
15.00-16.20	Session Four	
	Panel 7 (B46): Modes, (E)Motion & Perception <i>Chair: Philip Jones</i>	Panel 8 (B40): Travel in Print <i>Chair: Mark Lambert</i>
	Sophie Hollinshead (Nottingham): The Therapeutic Journey: Travelling to the Coast of Lincolnshire for Health, Reform and Leisure	Julian Griffin (Open): James Boswell's Travel Writing Legacies
	Rosemary Pearce (Nottingham): Pullman Porters: Emotional Labour on the Rails	Anne Peale (Edinburgh): Selected Travels: John Murray III and Narratives of Exploration in the Later Nineteenth Century
	John Sunderland (Northampton): The Space Between	Joe Krawec (Birmingham): Travels with Ourselves and Others: Rubery Owen, Engineers, 1946-1959
16.20-16.30	Comfort Break	
16.30-17.30	KEYNOTE (B46)	
	Professor Andrew Thacker (Nottingham Trent): In Transit: Bryher, Berlin, and "Geographical Emotions"	
17.30	Close	

ABSTRACTS

Panel 1 (B46): Home & Displacement

Kuang Vivian Sheng (York, History of Art)

Yin Xiuzhen's *Portable Cities*—'Homemaking' Beyond Borders

This paper considers a series of artworks entitled *Portable Cities* by the Chinese artist, Yin Xiuzhen, since 2001. From unfolded suitcases Yin manipulates second-hand clothes collected from local residents in different geographical places and erects little fabric models of international cities such as Berlin, Sydney, Beijing, and Paris. Each of Yin's suitcases can be considered as a portable 'home' demonstrating her experience of inhabiting these either familiar or completely new and foreign places. Through Yin's banal gestures of placing, sewing, and packing humble domestic objects, old clothes, and suitcases in particular, they are embedded within the dynamic of international travel and exchange. This paper draws on Iris Marion Young's conception of 'preservation' — a devalued yet significant aspect of 'home-making'. As Young argues, preservation, which is typically associated with female domestic activities, not only maintains things 'at home' against destruction, but also constantly endows them with new meanings to sustain individual identity and familial history. This paper relates Yin's artistic engagement with domesticity to Young's argument about preservation, challenging feminist, traditionally negative valuations of housework and reconsidering mundane domestic labours in the context of globalization. This paper examines how Yin's *Portable Cities* articulate a fluid situation of 'being at home' again and again around the world through repetitive, cyclical domestic works of preservation? And how Yin's nomadic artistic itineraries collapse conventional cultural, social, and geographical boundaries providing a distinctive insight into the increasing international travel and migration in contemporary society?

William Wheeler (Goldsmiths, Anthropology)

The Out of Place Anthropologist: Ruins, Landscape and Melancholy

The Aral Sea is the site of one of the biggest ecological disasters of the twentieth century as the world's fourth largest inland sea shrank dramatically owing to Soviet policies of irrigation for cotton and rice in Central Asia. In the Kazakh part of the region the situation has somewhat improved in recent years but the landscape remains littered with the ruins of nature and the ruins of the Soviet state. In this paper I reflect on my experiences carrying out ethnographic fieldwork in the region, in particular the disjuncture between local perceptions of the landscape and my own perceptions. While I saw a ruined landscape exuding a melancholy which resonated with my own homesickness and dislocation, locals perceived neither ruination nor melancholy. To think through this disjuncture I draw on the poems and paintings of Taras Shevchenko, the Ukrainian poet who was exiled to the Aral region in the nineteenth century, and on Andrei Platonov's allegorical novella *The Locks of Epifan* (1927), in which an English hydrological engineer working for Peter the Great is the unwitting agent of an ecological disaster. While Shevchenko's poems express his discomfort in the Aral environment and his homesickness for his beloved Ukraine, his paintings capture the austere beauty of the landscape. In Platonov's text, the engineer is beset by melancholy and longs for England. If one of anthropology's core concerns has been the importance of local knowledge in the production of place and landscape, in this paper I reflect on the relationship between landscape and dislocation being not local.

Saira Fatima Dogar (Leeds, English)

Travel and Mapping in Kamila Shamsie's *Kartography*

This paper focuses on how travel serves as a catalyst that enhances the awareness of one's native place in Kamila Shamsie's novel *Kartography*. The novel features cartography as a trope for connectedness between the diverse ethnic and sectarian communities that constitute the mega city Karachi. In the paper I analyse how the realisation of this cartographic vocation dawns on an adolescent character after he is sent away from the city to the rural town of Rahim Yar Khan, in the Punjab province of Pakistan, to escape the ethnic violence that broke out in Karachi in 1987. I analyse the train journey to Karachi, the stay in Rahim Yar Khan, and the return home to see how travel and displacement contribute to an increased and heightened awareness of 'home as place' in the lives of two adolescent figures Karim and Raheen. It creates in Karim the unwavering realisation of his vocation as a cartographer and map maker, while also making them both view Karachi with new eyes. I will

analyse how the journey is a means of evoking comparisons between city and rural environs, and is suggestive of deeper power dynamics such as the feudal military nexus and their impact in the wider context of Pakistani politics.

Panel 2 (B40): Exploration

Felix de Montety (Nottingham, Geography)

The Explorer as Worldwide Celebrity at the Turn of the Century: Sven Hedin, his Travels, Translations and Heroicisation

The Swedish geographer and explorer of Central Asia, Sven Hedin, said he wanted to become a professional traveller from the day he witnessed the triumph of Alfred E. Nordenskiöld upon his arrival in the port of Stockholm after an expedition in the Arctic. Having studied in Germany, lived in Azerbaijan, and led his first expedition in the mountains of Iran, he began to travel extensively in Central Asia in the 1890s and his name soon became synonymous in Europe with the deserts and mountain ranges, the perils and wonders of that region, as well as with the concept of the Silk road which he, more than anyone, contributed to spreading internationally. This presentation will aim at showing how the Swedish explorer became, between 1895 and 1914, the archetype of the heroic European traveller in the Orient, 'filling the blanks on the map', publishing not only scientific works but also popular travelogues translated and republished in many languages and formats. It will also highlight the importance in this process of conferences organised during tours of the continent – 'à la Sarah Bernhardt' he wrote in a letter in 1902, in reference to the most famous actress of his time. From Stockholm to Berlin, Paris, London, or Newcastle, he retraced his travels before large crowds of geographers, artists, and travel enthusiasts of all sorts. Thus, he built the multilingual grand narrative of his adventures, staging his physical and mental prowess, using maps, photographs, and projectors to cast light on an unknown region and on his own extraordinary abilities and ambitions.

Matthew Holmes (Leeds, History and Philosophy of Science)

Natural History in the Northern Periphery: John Richardson and the Arctic Voyages of John Franklin, 1819-1827

By the early nineteenth century the appointment of a naturalist to collect and catalogue specimens had become routine in British exploration – a trend characterised by historians as part of an imperialist drive to classify, quantify, and comprehend the universe. Historical accounts of the development of natural history have often placed a heavy emphasis on the roles of exploration and empire, from the biogeography of Alexander von Humboldt (1769-1859) to Charles Darwin (1809-1882) and the voyage of the *Beagle*. The hostile environment of the Arctic was of great interest to Victorian scientific societies and institutions. When John Franklin's (1786-1847) first expedition began preparations for their journey in 1818, with the ostensible aim of surveying the coastline east of the Coppermine River, a naturalist was practically a prerequisite. This role was fulfilled by John Richardson (1787-1865), a Scottish surgeon. Richardson was commanded by the British Admiralty to collect specimens of plants, minerals, and birds. Richardson's scientific work and requirements featured significantly in Franklin's planning. Despite heavy loss of life (and natural history specimens), Franklin's voyages allowed Richardson to reach scientific and popular fame. This paper examines the practice of natural history in the northern periphery, including the instruments and methodology deployed by Richardson. The impact of the Arctic environment on scientific work is also considered in the context of both Franklin's disastrous first expedition (1819-1822) and his successful second (1825-1827). Finally, the legacy of Richardson's travels is considered through his varied publications. His journal, with gripping accounts of starvation and cannibalism was supplemented with serious scientific publications and correspondence with notable naturalists, including William Yarrell (1784-1856) and Charles Darwin.

Stephen Courtney (Cambridge, History and Philosophy of Science)

'The Spirit of the Brocken': Alpine Travel and the Sublime Science of John Tyndall

'The valley was full of vapours when we arrived, and standing on a mountain ridge, with the sun behind us each of us suddenly observed his head surrounded by a coloured halo, and his shadow projected on the vapour mass in front. We raised our hands, the gigantic spectre before us did the same, and imitated all our actions – we had in fact "the spirit of the Brocken" in all its splendour.'

The relationship between exploration and discovery was an integral feature of 19th century Natural Philosophy. From Darwin's famous voyage on the *Beagle* to William Scoresby's Arctic expeditions, scientists gained credibility by associating their claims with accounts of travel. A conspicuous exponent of this technique was the scientific populariser John Tyndall, whose physical insights were articulated alongside accounts of Alpine mountaineering. A stream of publications in the 1860's and 70's, beginning with his *Glaciers of the Alps* and culminating with his *The Forms of Water in Clouds & Rivers, Ice & Glaciers*, illustrated his analysis of physical phenomenon through analogy with the Alpine landscapes he visited.

In the late summer of 1856 John Tyndall wrote a letter from a small town in Swiss Graubünden to his close friend Michael Faraday, the superintendent of the Royal Institution. The letter described his experience of a unique meteorological phenomenon whilst hiking on the Rhone glacier with his friend Thomas Huxley. Having climbed beyond the low lying cloud the two men found their shadows projected onto the vapour beneath them, a chance correspondence of atmospheric conditions creating what contemporaries referred to as the 'Brocken Spectre'. Tyndall's description of this event contains a spiritual subtext that illuminates the ideological framing of his science. Later recounted in his *The Glaciers of the Alps*, this experience informed a career in which scientific investigation was presented as a form of journey.

References: Frank James, *The Correspondence of Michael Faraday*, vol. 5 (London, 1996), pp. 142- 146.

Panel 3 (B46): Wandering

Gaetan Maret (Oxford, English)

Vagabond Cosmopolitanism in Claude McKay's *Banjo*

This paper explores the idea of travel in Claude McKay's second novel, *Banjo*, published in 1929. At the outset of the novel Lincoln Agrippa Daily, 'familiarily known as Banjo', arrives in Marseilles; he leaves the city at the end of the book in the company of Ray, a Haitian expatriate he has befriended in the port city. The continual arrivals and departures which punctuate life on the waterfront lead the characters to ponder the migratory flow which defines and shapes the modern world. Banjo's personal wandering is not limited to the textual limits of the novel; his journey around the globe goes beyond the limits of the book both in terms of spatial and temporal dimension. His stay in Marseilles is only a stopover and his philosophy of life is based on the idea of travel. In his peregrination he embraces the normative aspects of cosmopolitanism by the belief he displays in the equal value of every human being, by his refusal to integrate a standardized occidental society, and by his formal rejection of national, or political, loyalties. This paper articulates the notion of travel in *Banjo* as a resistance to a system grounded in the celebration of what Edouard Glissant calls 'la racine unique' – 'the single root'. Vagabondage allows the individual to avoid the pitfall of parochialism and, therefore, to accept difference with benevolence. Identity is often articulated as an attachment to a territory; in *Banjo*, travelling becomes a school of life and guides the main character toward a cosmopolitan perspective devoid of territorialized connections.

Margaux Pujol (University College Cork, Ireland, English)

Paul's Incessant Coming and Going: How to Define the Characters in D.H. Lawrence's *Sons and Lovers*

'His ambition as far as this world's gear went, was quietly to earn his thirty or thirty-five shillings a week somewhere near home, and then, when his father died, have a cottage with his mother, paint and go out as he liked, and live happy ever after.'

At this stage Paul Morel has yet no idea that motion is what will shape his life, his relationships, and his own self. His oscillation between country and city, love and friendship, home and the outside world does not create an environment made of oppositions; on the contrary, Paul's journey is the link that will bind and define all the characters of the novel. Inconsistency in feelings and movement, surprisingly, build up stability and travelling is synonymous with starting to be considered as a unique, independent, proper human being. Movement means life, stillness is death.

Movement, and more precisely, Paul's back and forth movement, is what determines the characters. Paul embodies the idea of travelling seen as a psychological evolution, where exploring space means going through time and growing. Paul, to whom all the characters and events are related, is the vector through which the characters – female figures in particular – reveal their identity. We only have access to other characters when he is in the picture. Paul symbolises the defining power of movement as well as the inconsistent characteristic of the human mind. His repetitive shifting from one woman to another,

represented by his travelling from one place to another, highlights the fluctuation of the youth's emotions. Is perpetual movement the solution to Paul's questions about himself, or should Paul settle down to eventually know who he is?

Catherine Annabel (Sheffield, French)

Fugueurs and Flaneurs

The figure of the flaneur is a familiar one in literature with its roots in nineteenth-century French literature, in particular the work of Baudelaire, and developed and analysed by Walter Benjamin. Much less well-known is another kind of wanderer, the fugueur. In contrast to the flaneur's detachment and the playful subversiveness of the *dérive*, the fugueur is driven and obsessed. Where the flaneur may deliberately introduce randomness into his (I use the pronoun deliberately) wanderings, the fugueur's route may seem to be purposeless but is dictated by some unconscious need.

How does this term relate to the musical form of the fugue? Is the fugueur in flight or in pursuit (an etymological paradox)? What triggers the medical phenomenon described as a 'fugue state' – defined as involving selective memory loss, the inability to recall specific – perhaps traumatic – events? Is the fugueur attempting to recover memory/identity or are they in flight from it? In this talk I will explore the origins of the notion of the 'fugueur' in late 19th century medical history and show how this figure reappears in postwar 20th century literature, notably in the work of W G Sebald. I will consider *Austerlitz*, whose eponymous protagonist wanders Europe in search of the parents who sent him to safety on the Kindertransport, and the figure of the Sebaldian narrator, for whom random wandering, rather than leading to 'a salutary Romantic self-reinvention', leads instead to a near total mental and physical 'immobility'. I will refer to other literary examples, particularly Michel Butor's Jacques Revel, whose compulsive wanderings through the industrial English city of Bleston are recorded in the diary novel *L'Emploi du temps*, and the influence on both writers of the seminal Edgar Allen Poe story, 'The Man of the Crowd'.

Panel 4 (B40): Border Crossings

Cordelia Freeman (Nottingham, Geography)

The Crime of Choice: Abortion Border Crossings from Chile to Peru

Chile remains one of the few countries in the world where abortion is illegal under every single circumstance. This means that while wealthier women can leave the country for the procedure thousands of other women undergo dangerous back-street abortions. There is just one region whereby women can easily and cheaply travel to another country in search of abortions – Arica in northern Chile. This paper considers the phenomena whereby women can travel across the border from Arica to Peru where numerous clinics offer the procedure immediately and at a low price. An estimated 200 Chileans cross the border to Peru for medical treatment every day, attracted by the cost and efficiency, and thousands cross daily for leisure and commerce, but the number crossing in search of abortions is unknown. However, healthcare professionals and citizens alike are aware of its occurrence either through knowing a woman who has undertaken the crossing or through the media reports of women caught by the authorities for soliciting an abortion or for smuggling medication to perform early-stage abortions in Chile. The paper concludes by reflecting on the legal, emotional, and biopolitical ramifications of this journey for Chilean women.

Katherine Whitehouse (Nottingham, English)

The 'Viking Gap': The Landscapes of South Yorkshire as Frontier During the Viking Age

The area covered by the county we now call South Yorkshire lies in a unique space during the Viking Age (c. 800-1150AD); it is part of the Viking 'Danelaw' and yet appears to have less Viking influence than the areas to its north and south. In this paper I will examine the region as border and frontier zone – it is a space crossed and crossed again by Vikings and Anglo-Saxons alike, in their constant struggles for control over the country during this period. However, it was by no means a stable border.

I will use a multidisciplinary approach to explore the area as a frontier zone. An examination of the geography of the region will provide the basis of understanding how landscape informs border creation. Further exploration into the politics of the Viking Age in England will display the fluctuation of the border. I also hope to show the region's unique spatial identity in its displacement from the central powers of Viking York and Anglo-Saxon Winchester. Finally, I will explore the linguistic evidence of place-names to uncover the extent of Viking influence on the area and its interpretation of the county's landscape. Once I have explored the region as frontier zone, I will examine the modes of crossing this border area; namely the Roman Road Ermine

Street, which passes through Doncaster. I will use archaeological finds to illustrate that this border was crossed and crossed again. Through this I will explore the concept of travelling through a border space and its physical, political, and linguistic landscape. I will tie this together with all that has been discussed to present a unique spatial identity for the area during the Viking Age.

Tamsin Graves (Exeter, French)

Screen Runaways: Journeys of Escape and Refuge in *Geronimo* (Gatlif, 2014), and *Indignados* (Gatlif, 2012)

Tony Gatlif is a filmmaker whose work centres around border-crossing, travel, and the relationship of identity to space and place. In particular, his films consider the ways in which travel represents a means of escape and refuge, as well as the ways in which the repetition of tropes of journeying and movement can function to create a discourse of cultural identity for those at the margins of society. *Indignados* (2012) follows the journey of a migrant worker from West Africa across Europe. Her destination is unclear but the act of moving across and between space and place informs her sense of agency, purpose, and freedom. In *Geronimo* (2014), these key themes of departure, journeying, and formation of identity are developed within the framework of a teen-romance-elopement narrative. This paper will consider the ways in which Gatlif uses the idea of travel as a powerful evocation of liberty in the minds of the protagonists. Drawing on the theory of Exilic and Diasporic filmmaking that Naficy discusses in *An Accented Cinema* (2001) this paper will investigate how Gatlif communicates the experience of self-imposed exile by conducting an image-based analysis of moments of travel within the two films. It will consider the ways in which filmic use of open space facilitates movement and freedom and it will compare the visual representation of the urban and the rural. It will analyse the ways in which the use of a wide-angle lens and fluid, hand-held camera movement produces vast and empty shots that enable space and spatial boundaries to be constantly redefined, reconfigured, and re-appropriated. Ultimately, this paper will seek to demonstrate how the act of travel is narrated visually in Gatlif's two most recent films and will discuss the ways in which issues of identity and cultural (non)-belonging are represented in relation to space and place.

Panel 5 (B46): Encountering the Supernatural

Hector Roddan (Cardiff, History, Archaeology & Religion)

'They are People Addicted to Magic': The Influence of European Witchcraft Beliefs on Travel Accounts of Lapp Rituals, c. 1550 – c. 1700

This paper will explore how European travellers interpreted the religious practices of non-Christian societies on the margins of Europe as I examine travel texts in light of European beliefs in witchcraft and the supernatural. During the early modern period committing magical harm was a capital crime across much of Western Europe; this is reflected in contemporary descriptions of Lapp/Sami magic. In particular, I show that travellers' descriptions of Lapp practices drew upon domestic proofs for malefic witchcraft. I will also show that domestic concern with witchcraft and the supernatural influenced depictions of animist Scandinavian beliefs as I draw upon published texts by the Swedish ethnographer Johann Scheffer, as well as English sailors' descriptions of Lapp animism collected by Richard Hakluyt. I will highlight the parallels between published accounts of English witchcraft and travellers' depictions of Lapp ceremonies.

This approach is novel since it bridges a gap between studies of domestic supernatural beliefs and contemporary representations of other cultures. By showing the influence of the former on the latter, I show that travellers' religious background influenced what they wrote about other societies. In conclusion, I argue that it is essential to view early modern ethnographies in light of contemporary religious and historical beliefs. This paper demonstrates that early modern debates about witchcraft provide a useful lens for examining contemporary travellers' representations of other religious cultures.

Alex Hobson (Aberystwyth, English)

Ghost Ships, Death-fires, and the Spirit of the Pole: The Haunting of the 19th Century Sea Narrative

The sea-narrative is haunted by its predecessors; the oldest revenant of all being *The Odyssey* whose rattling skeleton can be detected throughout the genre, either submerged or pressed into supporting the prevailing agenda of the epoch. The meta-narrative that stalks sea fictions is one of our earliest tales, both shaped by and shaping its own time (the 800 BC 'dramatic

growth and expansion' of the Greek world) and permeating the western cultural understanding of *Xenos*: away and *Oikos*: home.

The early nineteenth century marks a sea-change in the genre, with Coleridge's *Ancient Mariner*, unlike Odysseus, never allowed to return home but doomed to wander. The Mariner's 'ghastly tale' then inf(lects) the literature that follows, destabilising an already unstable genre. The sea-narrative is a treacherous genre, with an inbuilt manifold liminality: a ship is both a part of and outside of the society it has left. It has a society in its own right that is not bound by recognizable norms but is renegotiated – there are then the lands and peoples encountered by the travellers and the return home. Effectively, the sea-narrative echoes the anthropological model of liminality: separation, transition, and reintegration. The Mariner effectively does away with this final phase and this lack of an 'ending' breaks down the teleological universe of Homer. Post-mariner sea-narratives are then haunted by *all* of this cultural weight. I shall be examining works by two female writers: Maria Jane Jewsbury, whose *Oceanides* poetry sequence (1833), written while on board ship to India, is ostensibly a proto-Victorian paen to duty, and M.E.Braddon *My Wife's Promise* (1868), a ghost story that draws on the ill-fated Franklin Expedition, to explore the existential crisis at the heart of Victorian expansionist agenda.

Sam Meekings (Lancaster, Creative Writing)

Ghosts Unleashed: How Travel Destabilises Time

We journey to Athens for a glimpse of the Ancient World. We visit Venice to travel back to the Renaissance. The act of travel unsettles our sense of time and heightens our awareness of the past co-existing with the present. In this way, the act of travel awakens ghosts. The traditional idea of 'ghosts' in much Western fiction depends upon the idea that they are tied to place while simultaneously being dislocated from time. Travel, whether for research or within a text, summons these ghosts into being. My critical-creative paper will therefore look at the relationship between travel and ghosts through the prisms of history, literature, and creative writing. I will begin by looking at historiography which follows Cobb in asserting that travel plays a key role in the formation of historical narratives since 'A great deal of Paris eighteenth-century history, of Lyon nineteenth-century history can be walked, seen, and above all heard, in small restaurants, on the platform at the back of a bus, in cafes, or on the park bench.' Travel thus functions simultaneously as both method and result by revealing the ghostly nature of the places we visit. Secondly, I will show how the concept of *dérive* (or drifting) in literary works functions as a way of awakening the ghosts of the past. Paying close attention to W.G.Sebal's *The Rings of Saturn* I will demonstrate how moving through unfamiliar areas destabilises chronology and creates a sense of overlapping time within a text. In texts concerned with travel the dead are often given as much voice as the living. Finally, I will present part of my creative work: a story of ghosts awakened by a school trip to Kingley Vale and how this simple act of travel undermines the traditional boundaries of time and space.

Panel 6 (B40): Sites of Travel

Martha Cattell (York, History of Art)

'Art on the lines': Landscape, Identity and Place in the Railway Carriage Prints of Post-War Britain, 1945-58

The carriage print is defined loosely as a print, long in length, which was typically situated under the luggage racks in carriages. They were initially created in photographic form, with the earliest dated to about 1884, but during the 1930s print reproductions of paintings were preferable as they allowed for greater artistic freedom. World War II affected the use of carriage prints and the picturesque painted scenes were replaced with more informative notices; yet, after the War and the nationalisation of the railways in 1948, the scenic carriage prints returned and were as popular as ever, with British Railways commissioning a vast number of well-known artists to create a variety of prints until at least the late 1950s.

The carriage print, which often depicts picturesque scenes of 'little England' has typically been approached as a decorative ornament, the reserve of the collector or hobbyist. Yet the popularity of the carriage print in post war Britain coincided with a growing cultural preference for rural and historic England as a key identifier of nationhood. British Railways drew on this sentiment and a variety of their written and visual literature began to adopt themes of Britishness, tradition, and history, as these tied in with renewed patriotism and national pride after World War II. This presentation will thus use the carriage prints of the British Railways in order to highlight how they should, instead, be considered as an effective form of place marketing. The landscapes they depict have been used to construct a visual and physical experience for the traveller which tied

in with contemporary ideas of national identity; all in order to sell and create a modern and reliable service, based on British traditionalism and historicism.

Fred Hill (Oxford, English)

What Public, What Good?: London Underground Sponsorship of *Poems on the Underground*, 1988-1990

This paper investigates the intersection and changing views of public space, public transport, and literature through the institutional negotiations involved in creating the *Poems on the Underground* scheme in the late 1980s, which placed poetry in the physical spaces of London's public transport networks. Working with archival materials from Transport for London's corporate archive the paper considers *Poems on the Underground's* careful reluctance to position itself as an educational charity, a pure arts charity, or a public relation tool, abstaining from the legal and administrative gestures which would place them in any one of these functional categories. By avoiding a function-based definition, the scheme emphasized the specificity of its 'sitedness' and suggested its work – both of raising aesthetic appreciation in the everyman, and of providing a literary experience of surprise and delight within urban life – could *only* be performed within the particular site and spaces of the Underground. This paper analyses contemporary readings of the material conditions in which the poems were disseminated and read, highlighting the institutional understanding of the semiotic effect of three major aspects of the poems' material context: calculated randomness, juxtaposition with advertisements, and vulnerability to defacement. The paper argues that the program succeeded, in part, because the idea that poetry would work better within these particular material conditions worked towards a reaffirming of public spaces and the individual's belonging to a social imaginary. This was part of a broader historical/political shift away from Thatcher-era ideas of privatized spaces and towards an alternative vision of urban life, as defined by its routes of circulation and movement as opposed to clusters of dwellings, monuments, stores and workplaces. *Poems on the Underground* worked to legitimize and emplace the previously ignored interstitial sites of public transport and my paper shows how its remarkable success illuminates the emergence of post-Thatcher meanings of 'public'.

Veronika Zuskáčová (Masaryk University/Royal Holloway, Geography)

Landing at Heathrow: Questioning 'Placelessness' of Airports in Traveller's Perception

Airports are often being described as flow machines designed to process and control mobility, as nodes of global transport networks, as spaces of mere transit, and as non-places that could be anywhere. Similar to shopping malls, they are perceived as symbols of modernity, sometimes even being referred to as cities of the future, the new urban forms. This fascinating (in positive or negative terms) view of what airports symbolise and represent is in great contrast with everyday experiences of the airlines employees, service workers, and the increasingly present homeless people at many big airports. Among travellers themselves, their perception of a particular airport can also vary significantly depending on, naming only few, what 'type' of passengers they are, what kind of 'access codes' they possess, who they travel with or are being expected by, how familiar they are with the particular airport and its procedures, and how long they have to stay at the airport. While conducting an experiment of all-day observation and interviewing of passengers at London Heathrow for a period of 4 weeks, we were asking the question of how, if at all, can an airport become a meaningful place of arrival. What does it mean to land at London Heathrow? Is Heathrow being seen by (some of the) arriving passengers as London, just a node before reaching London, or something else perhaps? Are airports perceived by (some of the) travellers as 'placeless'? Answers to these questions might very well point at more broader issue of the ways in which our travel behaviour can influence our construction of space, definition of places, and imagination of the world we live in, and how this all happens.

Panel 7 (B46): Modes, (E)Motion & Perception

Sophie Hollinshead (Nottingham, Geography)

The Therapeutic Journey: Travelling to the Coast of Lincolnshire for Health, Reform and Leisure

Travel to the coast has been an activity widely associated with the pursuit of health and leisure since the eighteenth century. This paper will examine the specific use of the Lincolnshire coast as a health giving destination for those travelling from the midlands. This therapeutic process relied on the removal of the individual from their everyday environment to the coast in order to undergo transformatory processes. These therapeutic encounters were originally possible through relatively lengthy and

arduous journeys but were made more widely possible by the development of road and rail travel, allowing what had previously been the province of the wealthier classes to become available to all.

The first travellers to Lincolnshire engaged in their journeys in order to experience the therapeutic potential of sea water bathing and drinking, and its associated accommodation during the eighteenth and nineteenth centuries. The journals of Richard Fowkes and Abigail Gawthern provide a record of these journeys and means of travel. The development of the railways had a major impact on those accessing the coastal resorts. By the later nineteenth century and into the early twentieth century the Lincolnshire coast became the site of a large number of convalescent institutions accessed specifically by those from Nottinghamshire and Derbyshire. The removal of these individuals from an industrial environment to the 'health giving' coast was a crucial factor in the therapeutic process. This was at first made possible by rail travel with specific deals made with rail companies to provide low price travel to patients; later bus travel became the norm.

The means and reasons for travel to the Lincolnshire coast reflect wider tendencies to access the coast for reasons of health and recreation and to undertake journeys for therapeutic purposes. This paper will explore the means by which individuals and groups travelled to the Lincolnshire coast and their reasons for doing so.

Rosemary Pearce (Nottingham, American & Canadian Studies)

Pullman Porters: Emotional Labour on the Rails

The Pullman car was, for many years, the last word in comfort when travelling long distances by train in the US. The hallmark of the luxurious service the Pullman Company provided was the African American sleeping car porters. Originally recruited directly out of slavery upon emancipation, the sleeping car porter remained an almost exclusively black male profession until the Pullman Company's demise in the late 1960s. These men worked unimaginably hard, motivated by low wages and potentially large tips, and attended to every whim and concern of their almost entirely white clientele.

While the shining shoes, lighting fires, brushing suits, and making beds made up just a fraction of the physically demanding tasks performed by Pullman porters, this paper argues that equally significant was the emotional work they performed. Termed 'emotional labour' by Arlie Hochschild in the 1980s, the work that sociologists ordinarily equate with modern service-based economies was one of the primary occupations for African American men in the first half of the twentieth century. Within the mobile space of the Pullman car certain emotional displays were expected of porters toward their customers, expectations that were both racialised and continually shifting as the porters crossed different regions of the US. This paper draws on oral history projects and archival materials to establish how the porters negotiated the intense emotional work required of them while working on the railways for up to weeks at a time. The paper also explores the regional variances in emotional display that porters had to conform to in order to ensure their tips and, on occasion, their survival.

John Sunderland (Northampton, Arts)

The Space Between

For many contemporary life is multi-centred (Lippard) and even partially nomadic. We spend a proportion of our time travelling between work and home or visiting family, friends, organisations, institutes, and so on. In accordance with our needs and desires we travel through urban and rural environments in our acts of inhabitation. Over time we learn to know and remember the sites we visit as places, we build particular resonances that, to us individually, are also subject to constant change. In the course of this movement between the places that interest us, a space is being traversed through (or even above) in various types of vehicles. In this paper it is this space and the ways that it is encountered during vehicular travel that is under scrutiny.

I will present a project that investigated (through both photography and theory) the effects that travelling at speed in mechanised vehicles has on the perception of our everyday environments. The paper will consider how the vehicle acts as a partially enclosed (Gibson), constrictive non-place (Augé) where the individual remains largely static within whilst travelling at speed. These mobile capsules restrict our perceptive capacity to understand the environments we are passing through, to the extent that the environment becomes a fictional space outside our experience whilst still being, paradoxically, real and experienced. This paper concludes that motorised transport produces both a barrier to our perception of the environment around us and a space for the imaginative contemplation of that environment. As a consequence, movement at speed also influences our conceptions of space and place in terms of emphasising differences and creating boundaries that would have been less evident before the advent of mechanised travel.

Julian Griffin (Open, English)

James Boswell's Travel Writing Legacies

A significant number of writers have literally followed in James Boswell's footsteps. Whilst many of these 'readings' of his texts are not traditionally academic they show that Boswell's writings still have much to guide the modern reader – not in terms of looking at landscapes or lifestyles which are largely long gone, but instead showing how an individual interacts with the environment and allowing the modern reader to connect with a human response which has not dated. The fate of many travel works is that they are made obsolete by the passage of time – every modern printed 'Rough Guide', like every printed legal text book, is out of date as soon as it is published. Boswell's legacy as a travel writer is to transcend this limitation by revealing the human face of the traveller rather than being a dispassionate, omniscient, but ultimately faceless presence; Boswell the traveller is fundamentally flawed, but at least he knows it, and reveals a persona whom the reader can connect with, commune with, and freely disagree with as an equal. This presentation looks at how he laid the foundations for three key legacies: his personal legacy as a writer and traveller/tourist (and to some extent also for Samuel Johnson); the legacy of subject matter and the stylistics of travel writing; and, finally (perhaps most significantly), a legacy of a path beaten for others to follow literally as well as metaphorically, for the literary pilgrims who would follow in his footsteps to see a country's present (in particular Scotland) as well as the traces of its romanticised past.

Anne Peale (Edinburgh, Geography)

Selected Travels: John Murray III and Narratives of Exploration in the Later Nineteenth Century

The London publisher John Murray III (1808-1892) played a key role in translating in-the-field experiences of explorers and travelers into printed narratives. In 1875, Murray commented: 'Books of Travels... are so common and abundant that the public are well nigh tired of them'. As more travellers ventured outside Europe, the market for accounts of their journeys became increasingly congested. In selecting manuscripts for publication, Murray served as a gatekeeper for the distribution of geographical knowledge to the reading public.

Between 1859 and 1892, John Murray III published more than 160 narratives of travel and exploration, yet he declined to publish more than three quarters of the manuscripts he was offered. The exceptional richness of the John Murray Archive allows for a study of Murray's motivations for selecting and rejecting manuscripts of travel and exploration. I will offer three brief case studies to illustrate how Murray's decisions to reject works offered to him were influenced by financial and literary considerations: the submission of manuscripts by unknown traveller William Tallack, wealthy adventurer John MacGregor, and famous explorer Paul Du Chaillu. In each case anecdotal evidence from Murray's correspondence is supplemented by quantitative data from the publisher's ledger books. The opportunity to consider Murray's rejection of works by each of these authors offers an insight into the role of the publisher in controlling the production of geographical knowledge during the later nineteenth century.

Joe Krawec (Birmingham, History)

Travels with ourselves and others: Rubery Owen, Engineers, 1946-1959

This paper will explore the narration and representation of travel in *Goodwill* – the company magazine of Rubery Owen, Engineers between 1945 and 1959. After the Second World War Rubery Owen became the largest, privately-owned engineering firm in Great Britain; from its base in Darlaston, Staffordshire, Rubery Owen established companies throughout the UK and overseas. At the same time, the British Nationality Act of 1948 granted Commonwealth citizenship to people from Britain's dominions overseas resulting in workers from areas such as the Caribbean and India entering Rubery Owen in the UK. Rubery Owen thus discovered the world outside its front door. *Goodwill* also came into being at this exciting time. First published in 1946, *Goodwill* was a whole organisation publication containing everything from news on the latest machinery to photos of babies being born to employees. It might be said that *Goodwill* is a window into the culture of Rubery Owen, its workers, and the times they were living through, albeit a window obscured by the net curtains of company PR.

I will present key images and articles from *Goodwill*, providing discussion points on travel and its representation. What does it say about the company if the main choice of workers was to write about holidays away from the factory rather than work itself? What does the amazement at homes with refrigerators and central heating observed on a business trip to America say

about comparative modernity between the US and UK in 1947? And, what might we infer about the experience of immigrants to the UK from a 1952 article regarding a black worker at the firm? I hope that by presenting a paper on this and other articles some answers may be forthcoming in this first year of my PhD.

