

# WANDERLUST OR WANDERBUST?

Rediscovering the Lost Art of  
Wandering in Precarious Times

Kate Cantrell | USQ



@DrKateCantrell





“What this book wants is not a simple preface but an apology, and a very brilliant and convincing one at that. Recognising this fully, and feeling quite incompetent to write such a masterpiece, I have asked several literary friends to write one for me, but they have kindly but firmly declined, stating it is impossible satisfactorily to apologise for my liberties.”

—Mary Kingsley, *Travels in West Africa* (1897)



Nothing like "a clip on the snout" to ward off an ill-tempered crocodile (Kingsley, 1897, p. 25).

## The apologetic preface



“Where I have offered any opinions,  
I have done so with extreme  
diffidence, giving impressions  
rather than conclusions.

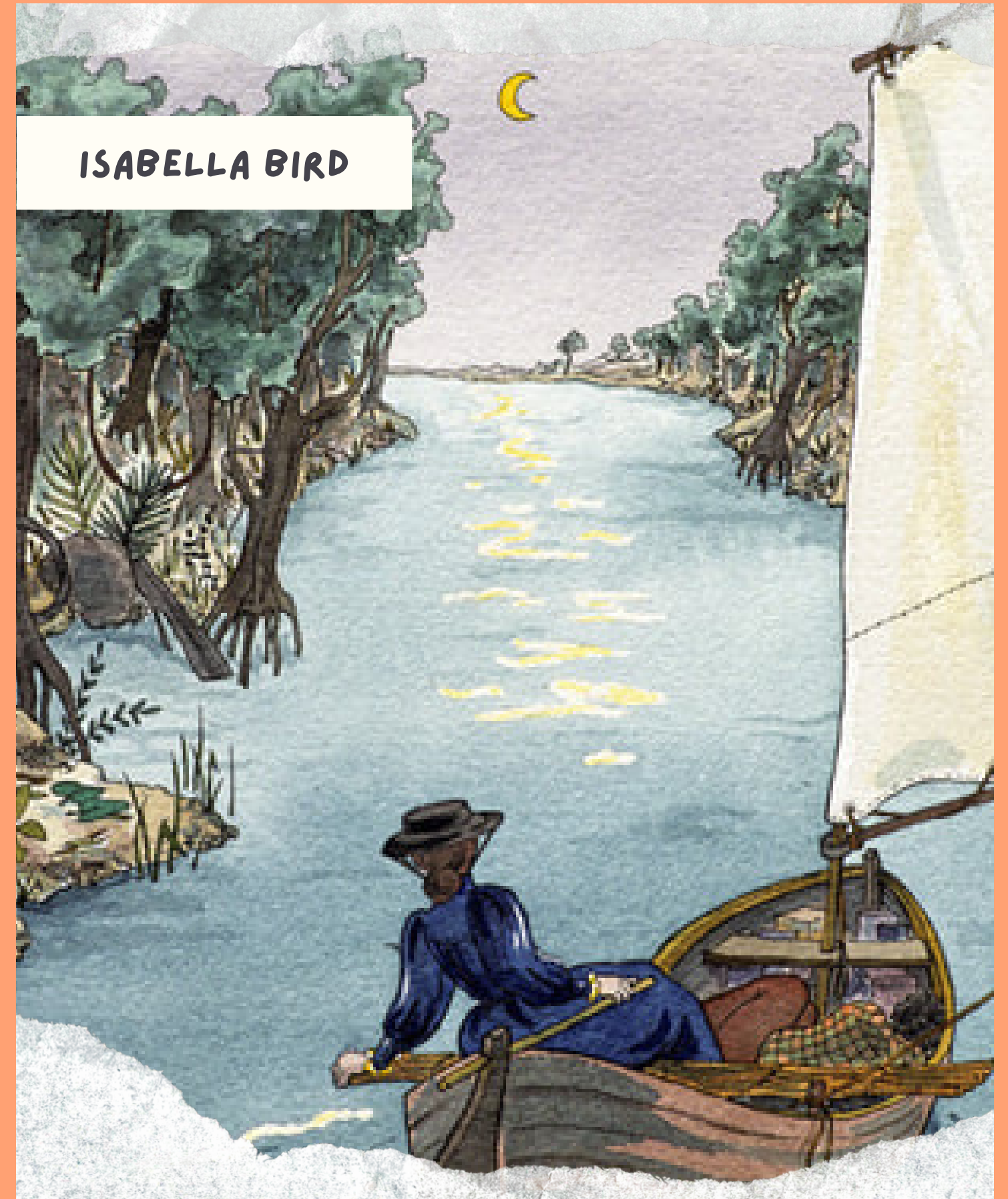
—Isabella Bird, *The Englishwoman in America* (1856)

I am painfully conscious of the  
defects of this volume...I am  
disheartened by my lack of skill;  
but in justice to these and other  
kind friends, I am anxious to claim  
and accept the fullest measure of  
personal responsibility for the  
opinions expressed, which, whether  
right or wrong, are wholly my own.

—Isabella Bird, *Unbeaten Tracks in Japan* (1880)

”

## ISABELLA BIRD





“ This brief narrative of a summer's journey is not offered to the public as containing any new or very important information.

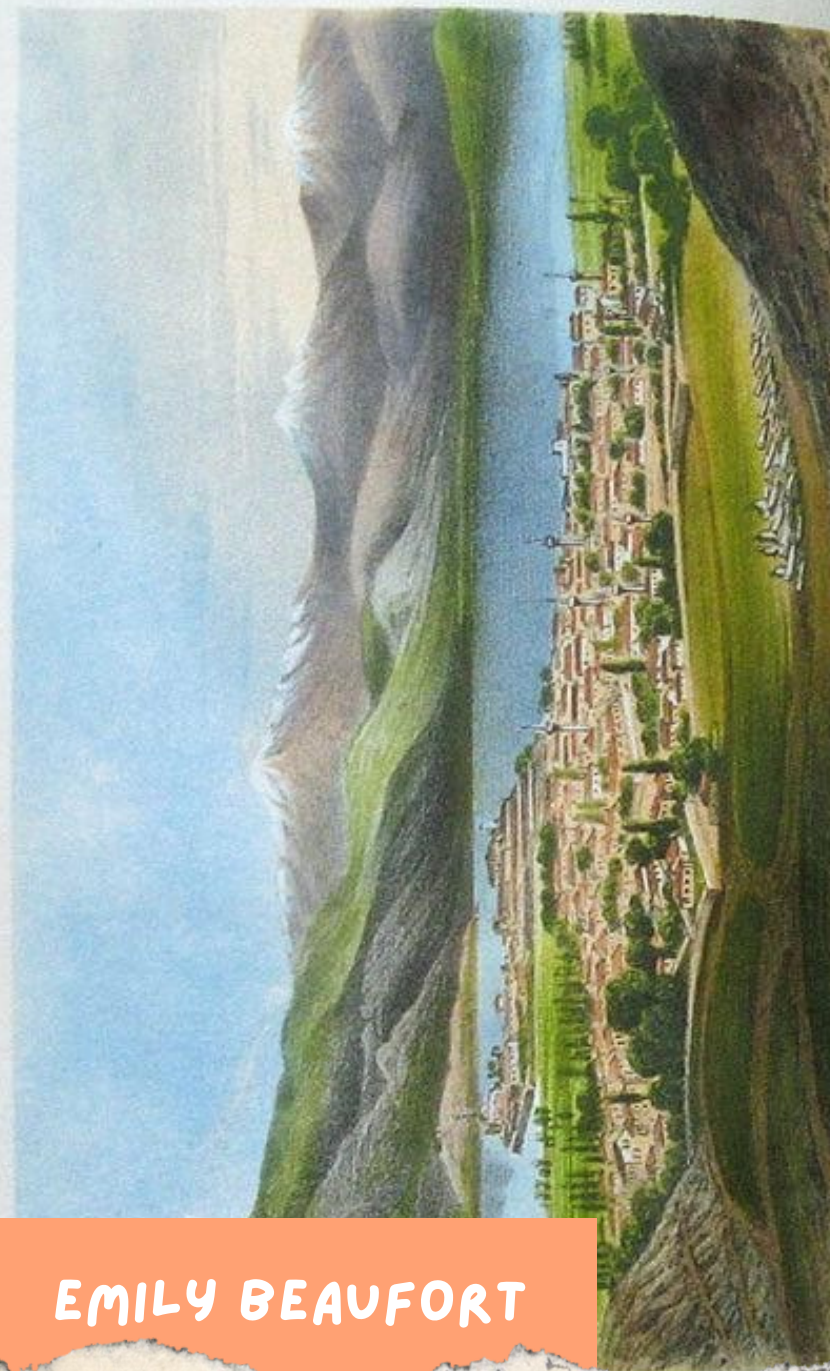
The ground, however, is not yet hackneyed, and some account of it may interest the general reader...

Those who seek for something better and more solid, I gladly refer to the three chapters added by my husband.

”

—Emily Beaufort, *The Eastern Shores of the Adriatic* (1863)

EMILY BEAUFORT



THE  
EASTERN SHORES OF THE  
ADRIATIC IN 1863.

WITH A VISIT TO MONTENEGRO.

BY THE  
VISCOUNTESS STRANGFORD,  
AUTHOR OF 'EGYPTIAN SEPULCHRES AND SYRIAN SHRINES.'



LONDON:  
RICHARD BENTLEY,  
PUBLISHER IN ORDINARY TO HER MAJESTY.  
1864.

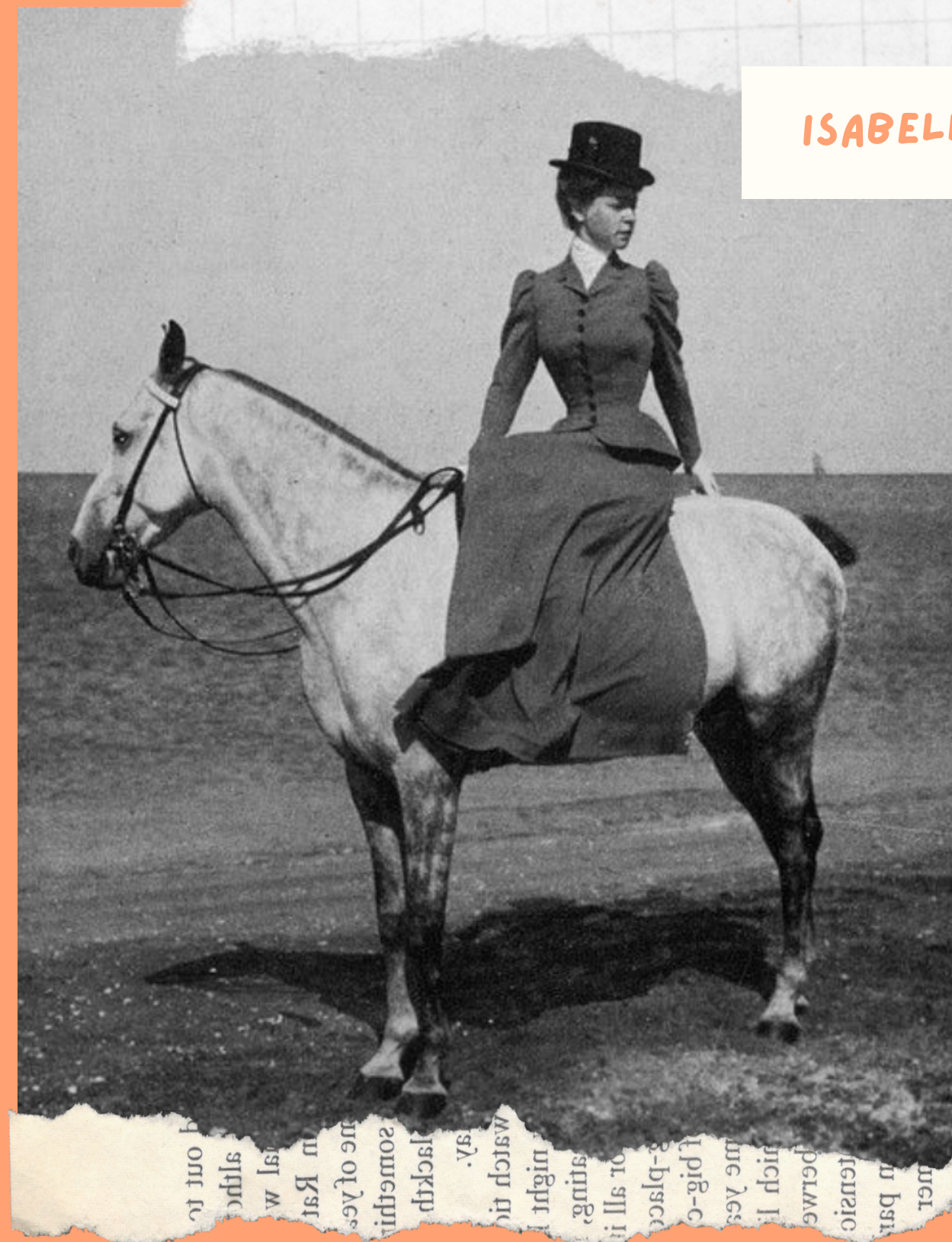


# Petticoated pilgrims

“ We petticoated pilgrims are always understood to possess by prescriptive right an epistolary "Mrs. Harris", whom none of our most intimate associates have ever been able to meet by any chance or accident...Yet these invisible darlings are such paragons of sense, sentiment, and above all of sympathy, they take so much warmer an interest in our affairs than we do ourselves... ”

—Isabella Romer, *A Pilgrimage to the Temples and Tombs of Egypt* (1846)

ISABELLA ROMER







The Pilgrim's Rest  
A European traveller looks out with a telescope.  
Photo: Royal Geographical Society (Myanmar, 1900)





SARAH LEE

“

In these stories, and in the notes, my great difficulties have been to repress an exuberance of observation and circumstance, in the fear that I might become trifling, and to avoid an egotism, which would be tiresome.

The number of I's that I have scratched out, the sentences that have been turned and twisted to avoid this provoking monosyllable, almost surpass belief...

—Sarah Lee, *Stories of Strange Lands* (1835)

”



# LADIES ON THE LOOSE



## GENDER & GENRE

Amongst the various subtexts embedded in these ritual apologies, and in the travel warnings levelled at women today is the long-held fear of wild or wayward women.

The idea of the promiscuous woman who wanders from home and either endangers herself, or tempts and corrupts others in the process, is a rhetoric that is deeply embedded in social history, medicine, and media.





Off he ran, and Red Riding Hood went on her way,  
But often she lingered and played,  
And made as she went quite a pretty nosegay  
With the wild flowers that grew in the glade.





## THE RECIPROCAL PRINCIPLE

# E/MOTION

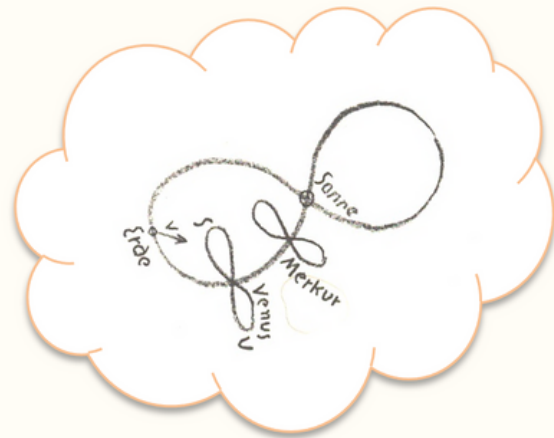
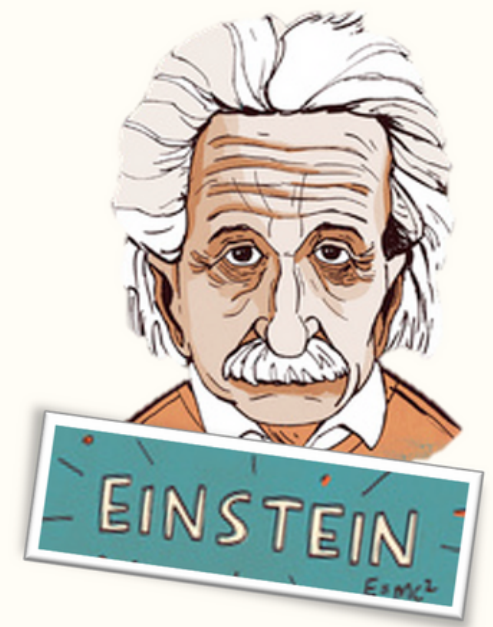
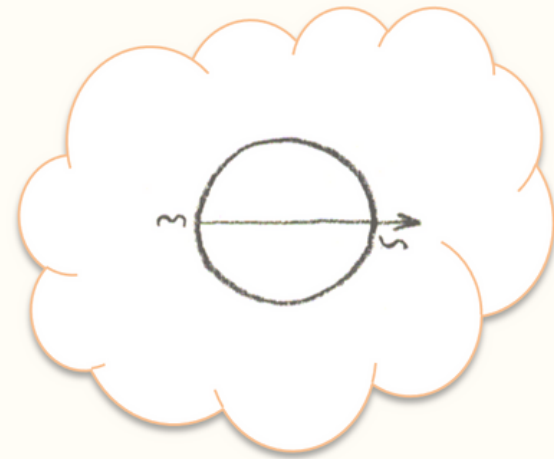
Motion produces emotion, and, correlatively, emotion produces movement. The Latin root of the word, *emotion*, is *emovere*, meaning "to move through or out".



### Carte du Pays Tendre (A Map of the Land of Tenderness)

In 1654, Madeline de Scudéry published a map of her own design to accompany her novel *Clélie*, the *histoire romaine* of two lovers separated by an earthquake in classical Rome. Scudéry's map charts a landscape of emotions that lovers must pass through on their amorous journey to the land of Tendre. One may start, for example, in the town of Nouvelle L'Amitié (New Friendship) and move north past the town of Sincerité, carefully bypassing the villages of Negligence and Inégalité.





# Narrative Time

The pre-theoretical assumption that "real" time is linear discards the legitimacy of Einstein's space-time continuum and endorses instead the Newtonian view of time.

“Now Besso has departed from this strange world a little ahead of me. That means nothing. People like us, who believe in physics, know that the distinction between past, present, and future is only a stubbornly persistent illusion.”

—Einstein (1955)

watch the night sky. Jackpots something out of the blue. In fact, the world is a big, messy, and often confusing place. But if you look closely, you can see the beauty and order in the chaos. It's all a matter of perspective. Sometimes, the most beautiful things are the ones you see when you're not looking for them. So, take a moment to appreciate the world around you. It's a beautiful mess.



# SKIRTING THE ISSUES



## PERRAULT

“ From this story one learns that children, especially young lasses, pretty, courteous, and well-bred, do very wrong to listen to strangers, and it is not an unheard thing if the wolf is thereby provided with his dinner. ”

—*Little Red Riding Hood* (1697)

## BROTHERS GRIMM

“ As long as I live, I will never by myself leave the path, to run into the wood, when my mother has forbidden me to do so. ”

—*Little Red Cap* (1857)





# THE COMPANY OF WOLVES

Little Red's message to her female readers is representative of the social world's message to its female wanderers:

- We are not safe when travelling alone.
- We are unaware of our surrounds.
- We are easily distracted or duped.
- We are prone to misadventure.
- We need to be rescued by a man.

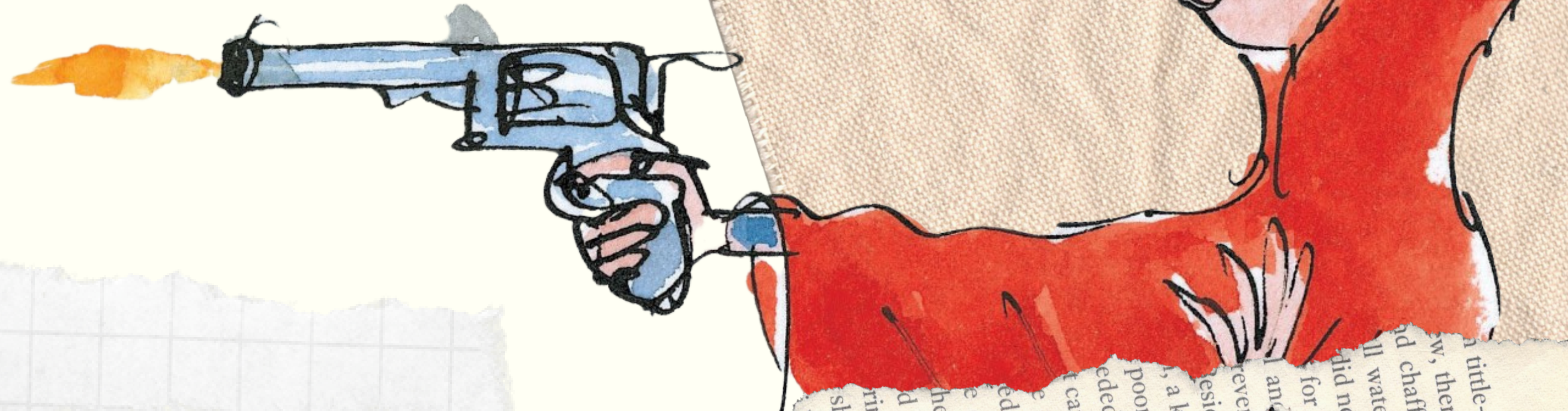


"Tell me what's wrong!" cried Wolf. "Have you forgot  
To tell me what BIG TEETH I've got?  
Ah well, no matter what you say,  
I'm going to eat you anyway."

The small girl smiles. One eyelid flickers.  
She whips a pistol from her knickers.  
She aims it at the creature's head  
And *bang-bang-bang*, she shoots him dead.

A few weeks later, in the wood,  
I came across Miss Riding Hood.  
But what a change! No cloak of red,  
No silly hood upon her head.  
She said, "Hello, and do please note  
My lovely furry wolfskin coat."

—Roald Dahl, *Revolting Rhymes* (1982)





“ Virtually every aspect of travel is gendered, including the perception and reality of physical vulnerability. The fear of rape, for example, whether crossing the Sahara... or just crossing a city street at night, most dramatically affects the way women move through the world. ”

—Mary Morris, *Maiden Voyages* (1991)

# Historical baggage





# Eurydice Dixon: The message for women is clear

By [Jennifer Wilson](#) | 18 June 2018, 4:30pm

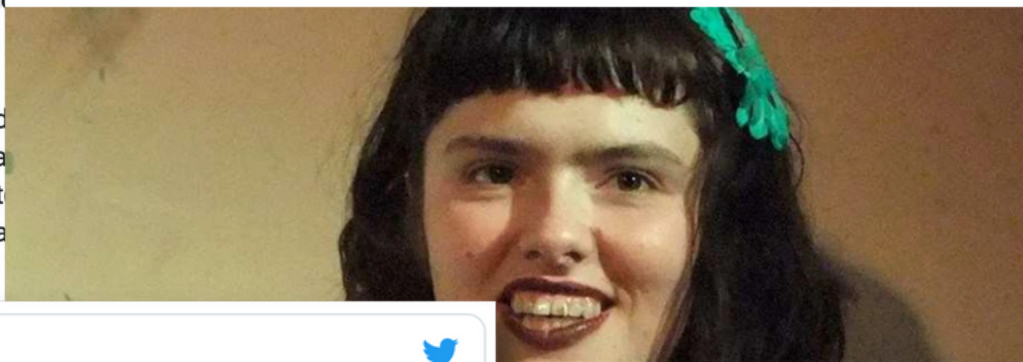
In Australia, violence against women is considered an inevitability about which authorities can apparently do nothing.

The rape and murder of young comedian Eurydice Dixon in a Melbourne park last week provoked fury on social media, with police and commentators who gave advice such as this to women:

## Eurydice Dixon: Warnings over personal safety spark social media backlash

By [Andie Noonan](#)

Posted Fri 15 Jun 2018 at 12:42pm, updated Fri 15 Jun 2018 at 6:45pm



The Project  
@theprojecttv

As another young life is cut short, [@Lisa\\_Wilkinson](#) ask if it's time for the advice around women's safety to change. #TheProjectTV



7:25 PM · Jun 15,

## Are Women Responsible for Their Own Safety? Australians Point Fingers After Comedian's Rape and Murder



### Eurydice Dixon and the sexism of the system

21 June 2018

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The horrific rape and murder of 22-year-old comedian Eurydice Dixon, in a park just hundreds of metres from her house, has galvanised a discussion about the extent of misogyny against women in

## 'Men need to change': anger grows over police response to Eurydice Dixon's murder



Jamila Rizvi: 'How many women have to die before the world realises we're not to blame?'





# RELUCTANT WANDERING

## & OTHER ENFORCED MOBILITIES

From Horrocks (2019):

Wandering as a type of non-institutionalised travel (a form of movement that falls outside the model of “travel as exploration”).

Wandering as a way of challenging what we might notice *as* movement.

Wandering as a way of discovering what we can learn from the study of unequal mobilities, especially those that contribute to the history of felt experiences of moving, and being moved.





# WANDERING...



## ...AS DISPLACEMENT

Thinking about wandering, through the lens of mobility, can help us understand the complex social causes of displacements of all kinds.

## ...AS MUNDANE MOVEMENT

Even the most mundane movements can be governed by different forms of (socially-produced) persistent, enforced, or coerced motion.

## ...AS A NEW CRITICAL TERM

Wandering allows us to engage with the complex entanglements of living and working in an increasingly precarious world.





WHAT,  
IF ANYTHING,  
CAN WE GAIN,  
FROM WRITING  
AND THINKING  
AND THEORISING  
PRECARIOUSLY?



I answer  
questions.



RESEARCH RIGOUR



I question  
answers.



RESEARCH RELEVANCE

THE MEASURE OF ACADEMIC SUCCESS IS ALWAYS EVOLVING

We need to make a case for the value of what we do  
by re-narrativising what we're already good at.





wandering

