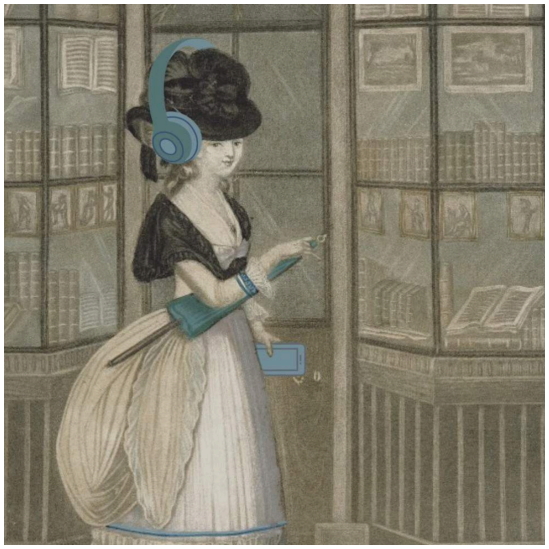

The Women's Print History Project

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50 Words for Walking (feat. Kerri Andrews), *The WPHP Monthly Mercury*

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Moffatt, Kate, and Kandice Sharren, hosts. "50 Words for Walking (feat. Kerri Andrews)." *The WPHP Monthly Mercury*, Season1, Episode 7, 20 January 2021, https://womensprinthistoryproject.com/blog/post/60.

PDF Edited: 22 April 2024

This podcast draws on research supported by the Social Sciences and Humanities Research Council of Canada and the Digital Humanities Innovation Lab at Simon Fraser University.

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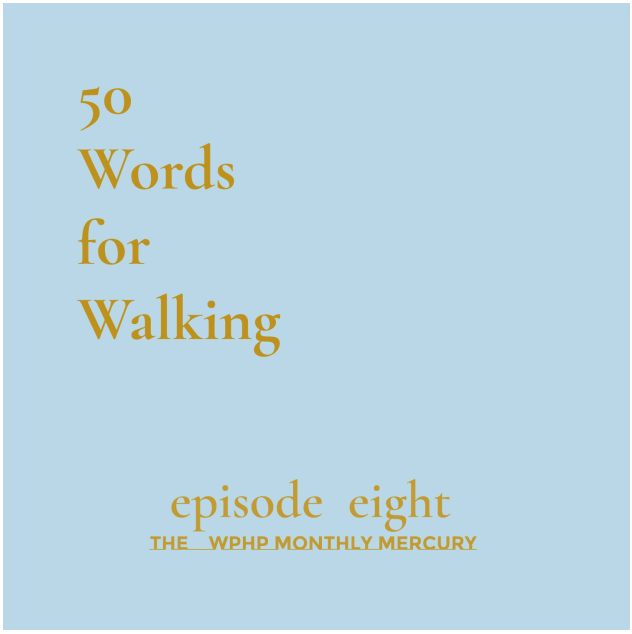
50 Words for Walking (feat. Kerri Andrews)

Kate Moffatt and Kandice Sharren



To walk:

> To move about on foot, and related senses;
> To move or travel at a regular and fairly slow pace by lifting and setting down each foot in turn, so that one of the feet is always on the ground.

To ramble:

> An act of rambling; a walk or wander (formerly: any excursion or journey) without definite route or other aim than recreation or pleasure; (now) esp. one taken in the country.

To wander:

> Of persons or animals: To move hither and thither without fixed course or certain aim; to be (in motion) without control or direction; to roam, ramble, go idly or restlessly about; to have no fixed abode or station.

— from the *Oxford English Dictionary*

What are the words you use to describe walking? Do you ramble, or do you wander? Do you go for a stroll, or a jaunt?

In Episode 8 of *The WPHP Monthly Mercury* hosts Kate Moffatt and Kandice Sharren use a working knowledge of the vocabulary of walking during the eighteenth and early-nineteenth centuries to explore how women portrayed walking in print—and in manuscript, too, with the help of guest Dr. Kerri Andrews, Reader at Edge Hill University and author of *Wanderers: A History of Women Walking*.

Taking this as an opportunity to stretch the WPHP research muscles, Episode 8, "50 Words for Walking," uses keyword searches and full title metadata to find works written by women that referred to walking. Which terms had the most results? Which genres did those results fall into? Were there patterns, or particular uses for certain terms? This ramble through the WPHP data resulted in, among many other things, a delightful array of novels that Kate is adding to her to-be-read list—*The Midnight Wanderer*, for one, and *The Welsh Mountaineer*, for another—and the discovery that the term 'rambles' was most often used in children's literature, especially for educational texts.

Our interview with Kerri Andrews explores the walking vocabularies of some of the women whose manuscripts she worked with for her book, *Wanderers,* including Elizabeth Carter, Dorothy Wordsworth, and Harriet Martineau; considers how public or private formats and their respective audiences can impact representations of walking; and acknowledges the stark difference in point of view, more than language, between men's and women's accounts of their walking and mountaineering during the Romantic period.

Guest

A big thank you to **Dr. Kerri Andrews** for joining us on the podcast this month! Kerri Andrews is Reader in Women's Literature and Textual Editing at Edge Hill University, and the author of *Wanderers: A History of Women Walking*, which was published by Reaktion Books in 2020. She is currently editing the first-ever edition of the Scottish nature writer Nan Shepherd's letters, and writes in both the academic and trade press about women, the outdoors, and the history of mountaineering. She lives in southern Scotland, near Edinburgh.

WPHP Records Referenced

Pride and Prejudice (title)
Austen, Jane (person, author)
Carter, Elizabeth (person, author)
Wordsworth, Dorothy (person, author)
Weeton, Ellen (person, author)
Martineau, Harriet (person, author)
The Welsh Mountaineer (title)

Hutton, Catherine (person, author)
Parnassian Geography; or, the Little Ideal Wanderer (title)
The Wanderer of Scandinavia (title)
The Midnight Wanderer (title)
The Mysterious Wanderer (title)
The Letters of a Solitary Wanderer (title)
Watts, Susanna (person, author)
A Walk Through Leicester (title)
Smith, Charlotte Turner (person, author)
Rural Walks: in dialogues (title)
Rambles Farther: a continuation of Rural Walks (title)
Helme, Elizabeth (person, author)
Instructive Rambles in London (title)
Semple, Elizabeth (author)
Summer rambles; or, Conversations, instructive & entertaining (title)
Bell, Mrs. E. (person, author)
Entertaining and Instructive Rambles (title)
Wilson, Lucy Sarah Atkins (author)
The Juvenile Rambler (title)
Burney, Frances (author)
The Wanderer (title)
Reeve, Sophia (person, author)
Margaret Campbell (pseudonym for Hall, Agnes) (person, author)
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All the works of Epictetus (title)

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Further Reading

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Murphy, Olivia. "Jane Austen's "Excellent Walker': Pride, Prejudice, and Pedestrianism." *Eighteenth-Century Fiction*, vol. 26 no. 1, 2013, pp. 121–42.

00:00:00	🎵	[music playing]
00:00:09	Kandice Sharren (co-host)	To walk, to move about on foot and related senses to move or travel at a regular and fairly slow pace by lifting and setting down each foot in turn. So that one of the feet is always on the ground.
00:00:25	Kate Moffatt (co-host)	To ramble; an act of rambling, a walk or wander formerly any excursion or journey without definite root or other aim than recreation or pleasure. Now, especially one taken in the country.
00:00:39	Kandice Sharren (co-host)	To wander; of persons or animals. To move hither and thither without fixed course or certain aim, to be in motion without control or direction, to roam ramble go idly or restlessly about, to have no fixed abode or station.
00:00:57	🎵	[music playing]
00:01:05	Kate Moffatt (co-host)	Hello and welcome to *The WPHP Monthly Mercury*, the podcast for *The Women's Print History Project*. The WPHP is a bibliographic database that collects information about women and book production during the eighteenth and nineteenth centuries. My name is Kate Moffatt—
00:01:20	Kandice Sharren (co-host)	and I'm Kandice Sharren—
00:01:22	Kate Moffatt (co-host)	and we are longtime editors of the WPHP and the hosts of this podcast. On the third Wednesday of every month, we'll introduce you to anecdotes, puzzles, and problems related to recovering evidence of women's involvement in print.
00:01:34	🎵	[music playing]
00:01:40	Kate Moffatt (co-host)	In Jane Austen's *Pride and Prejudice* published in 1813, Elizabeth Bennett walks from her home at Longbourn to Netherfield Park in order to visit her sister who fell ill while paying a call on the Bingley's. Elizabeth's walk has become something of a fan favourite (this particular fan included) not least because of the enjoyment she so clearly takes in her outing (and also, personally, for the 2005 movie adaptation moment where Miss Bingley makes the snobbish observation of Lizzie's hem being three inches deep in mud: "How marvellous!")
00:02:10	Kate Moffatt (co-host)	But the description of Elizabeth's walk to Netherfield is described as more than a walk. The description reads, "Elizabeth continued her walk alone crossing field

		after field at a quick pace, jumping over styles and springing over puddles with impatient activity and finding herself at last within view of the house with weary ankles, dirty stockings, and a face glowing with the warmth of exercise."
00:02:33	Kandice Sharren (co-host)	Here, Elizabeth's energy is emphasized in the verbs. She isn't just walking. She's jumping, springing, and glowing, a far cry from the more stayed and passive turn about the drawing room she later takes with Miss Bingley.
00:02:48	Kate Moffatt (co-host)	In today's episode, we're going to talk walking. In particular, we're going to explore the language of women's walking during the eighteenth century and Romantic period. Women's walking is a particular research interest of mine as my MA project focused on walking in Jane Austen's novels. So as you can well imagine, I am very excited for today's episode.
00:03:07	Kandice Sharren (co-host)	As we were planning this episode, we were curious to see how the WPHP could support something like a research project about the language around women's walking. We're not a full text corpus, which is something we've talked about before, and we don't include notes about content in our data. We do however, have rigorous bibliographic metadata, which means we have full titles to work with.
00:03:29	Kate Moffatt (co-host)	So today we're going to take a little ramble of our own through the data of the WPHP to look at the vocabulary of walking and titles written by women. What kinds of terms did they use in print? What genres have titles that refer to walking? What can a closer look at the definitions of some of these terms tell us about women's walking vocabularies?
00:03:48	Kandice Sharren (co-host)	But one of the first questions we came up against as we started looking through our WPHP data and thinking about the language of women's walking was one that the WPHP can't actually answer. Did women describe walking differently in private manuscripts than they did in print titles? To help us address this question, later in this episode, Dr. Kerri Andrews is going to join us. Dr. Andrews is a reader in women's literature and textual editing at Edge Hill University, and author of the recently published *Wanderers: a History of Women Walking*. So she's going to chat to us a bit about the terminology of walking in the manuscript materials she looked at.

00:04:26	Kandice Sharren (co-host)	We discuss some of our favourite eighteenth-century and Romantic-women, including Elizabeth Carter, Dorothy Wordsworth, Ellen Weeton, and Harriet Martineau. How it was not the terms so much as the points of view that set women's descriptions apart from the general and male dominated writing about walking, and how the terms women used in their writing portray their personal relationship to their walking exploits and to the landscapes they walk through. Before we dig into how women described walking, though, we're going to take a stroll through the history of women's walking and what we found related to it in the WPHP.
00:05:03	🎵	[music playing]
00:05:12	Kate Moffatt (co-host)	Women's walking in our period is a fairly new area of study, even if the study of pedestrianism more generally isn't. Pedestrianism, or the art of walking, had a bit of a golden age during the Romantic period. There was a major rise in walking for leisure and enjoyment rather than by necessity. Anne Wallace argues in *Walking Literature and English Culture*, that pedestrianism was on the rise because other forms of travel were getting cheaper, which she argues removed walking's long standing implication of necessity and so of poverty and vagrancy.
00:05:44	Kate Moffatt (co-host)	During the period, we see Jean Jacques Rousseau's *The Reveries of a Solitary Walker* in 1782, and Walter Thom's *Pedestrianism* in 1813, the same year as Austen's *Pride and Prejudice*. Thom's *Pedestrianism* was trying to account for how the sport of walking was popularised. He writes that his work intends to celebrate, and this is a quote, "those distinguished persons who by their example have rendered this branch of gymnastic art, fashionable, and general." He names many of the men whose long distance walking feats gained attention during the late eighteenth century. He does not, however, mention a single woman, even though there were women taking part in some of these events.
00:06:21	Kate Moffatt (co-host)	The term pedestrianism during the period, referred to both the art of walking and the sport of long distance walking. Robin Jarvis in R*omantic Writing and Pedestrian Travel* points out that using the term pedestrian to refer to walking actually only began in the 1790s. And Jarvis himself largely uses the term specifically to refer to travelling on foot rather than the competitive sport. So as you can see, the terms were flexible.
00:06:46	Kate Moffatt (co-host)	More recent scholars also include Betty Rizzo who writes about sporting women during the eighteenth century, including those who took part in the long distance

walking events that Thom exults in his *Pedestrianism*. She acknowledges that class and gender determined how socially acceptable it was to take part in these events.

00:07:02 Kate Moffatt (co-host) She writes of the upper classes that, "men indulged in dozens of sports, but although it was agreed that women required exercise for health, they were allowed only walking and riding and in riding, they were handicapped by the side saddle, which required a balancing act that gendered even that exercise.

00:07:15 Kate Moffatt (co-host) In the country, strawberries and long galleries were provided so that they might walk in retirement in both wet weather and fine. In the city, they walked in specified parks. Walking became a trope for their lives, nothing too strenuous, nothing ungraceful, but rather the practice of an art as walking about the drawing room of Netherfield, Austen's Elizabeth Bennet and Ms. Bingley were both aware."

00:07:37 Kate Moffatt (co-host) The conversations around women's walking have largely been dominated by assertions that women were not supposed to walk beyond shrubberies and drawing rooms because of both the physical danger and the danger of representing oneself as a walking woman. Wallace asserts that special difficulties faced women walkers, especially if they walked alone, because their peripeteia translated as sexual wandering. And Jarvis similarly argues that “if travel of whatever kind threatened to desex or compromise the reputation of the respectable woman, traveling on foot with its socially leveling connotations could only aggravate the fault.”

00:08:10 Kandice Sharren (co-host) So, while scholarship about women's walking has largely been dominated by assertions that women were not supposed to walk due to these sexual and social dangers, the fact of the matter is that women *did* walk and they walked way more than people tend to realize. Kerri Andrews's book *Wanderers* makes the argument that women have always walked, it's just been ignored, or at least under acknowledged by the scholars and writers who have looked at the history of walking.

00:08:38 Kandice Sharren (co-host) Andrews asserts that there is not only a history of women's walking, but a tradition of women's walking. They're walking in a way that is meaningful to them as women. So, their gender informs their experience as walkers. The disconnect between assumptions about how women walked and why, and the reality of women's experiences as walkers led us to wonder if women were walking and writing about walking throughout history, why did nobody notice? Was it

		because they primarily wrote about it in letters and journals as Elizabeth Carter and Dorothy Wordsworth did? Or was it because, as is so often the case, nobody thought to look? [laughs]
00:09:19	Kandice Sharren (co-host)	These questions led us to ask, how did women refer to walking in print specifically? And what does the language that they used there tell us about women's walking? How did they identify their activities to a public audience? Did they, like Russo, call themselves walkers?
00:09:38	Kandice Sharren (co-host)	The WPHP title metadata, and our ability to do advanced searches by gender became the perfect avenue through which to do a little bit of good old-fashioned keyword search digging. So, if you have listened to our most recent episode, "The Years Without Summers: 1816 and 2020", you'll know that keyword searches are no stranger to us. But for that episode, we were really coming in blind. We didn't know what kinds of language were used to describe the many disasters taking place during 1816 and the subsequent years, so we had to really dig around first for the language before we could effectively dig through the WPHP data.
00:10:22	Kate Moffatt (co-host)	With this episode, however, we have an advantage. My work on my master's project means we have a sense of what kinds of words were used to describe walking during the period. And there were a number of ways to talk about walking then, much as there are now. They include alongside “walking”, “rambling”, “wandering”, “pedestrianism”, “perambulating”, “ambulating”, and “mountaineering.” We plugged each of these search terms into the database in their various forms, searching specifically by gender of the author, which means anonymous works were excluded from our findings.
00:10:53	Kate Moffatt (co-host)	We also tidied the data that came up in our searches to include only single additions and to remove any titles that used the phrase metaphorically rather than literally. Our results were still surprising. Some such as perambulating, ambulating, and pedestrianism had no results at all. Even though we know they were used during the period to refer to walking.

00:11:13	Kate Moffatt (co-host)	Mountaineering had a result, which we thought was fun, *The Welsh Mountaineer* by Catherine Hutton is an epistolary novel. Mountaineering now tends to refer to extreme mountain climbing [laughs] but during the romantic period, it basically meant anyone who liked to walk in the mountains, like Dorothy Wordsworth. We haven't had a chance to read *The Welsh Mountaineer* yet, but I think I might have to. I'm very curious to see if this Welsh mountaineer is a man or a woman, which is something that the title data does not tell us.
00:11:38	Kate Moffatt (co-host)	Other terms were very popular in the WPHP data, “wanderer”, “wanderings”, and “wander”, and all of its variations came up with 15 results as did “rambling”, “rambles”, and “rambler.” And both of those beat out “walking”, which was surprising. “Walking” only had 8 results. While the “rambles” results were largely educational texts, which is interesting—we'll get to that in a second—the “wanderer” results were largely fiction, including *Parnassian Geography; or, the Little Ideal Wander*, *The Wanderer of Scandinavia, or, Sweden Delivered, in Five Cantos, and Other poems*, *The Midnight Wanderer; or A Legend of the Houses of Altenberg and Lindendorf. A Romance*, *The Mysterious Wanderer. A Novel: In Three Volumes*, and *The Letters of a Solitary Wanderer: Containing Narratives of Various Description*.
00:12:25	Kandice Sharren (co-host)	So “wanderer” is a particularly interesting term because it has strong connections to the figure of the solitary genius commonly associated with Romanticism. As Ingrid Horrocks points out: "to be a wanderer is not quite the same thing as being a traveller. Wandering assumes neither destination nor homecoming. The wanders narrative tends to work by digression and detour rather than by a direct route. Wanderers and their narratives are always in danger of becoming lost. A wanderer is also someone who moves from place to place encountering a series of different people, making her a natural vehicle for literary explorations of sympathy and sociability, social exclusion, and loneliness.”
00:13:14	Kandice Sharren (co-host)	So, despite the terms, resonance with a kind of masculine strand of Romanticism, Horrocks traces women wanderers specifically pointing out how they proliferated throughout the period and commenting on their more marginal and therefore precarious positions in society. Interestingly, she also identifies women wanderers as figures who cross genres from poetry to fiction to travel memoirs.

00:13:42	Kate Moffatt (co-host)	This crossing of genres also appears in our results. The most results came up in Juvenile Literature, we had 14 texts in Juvenile Literature, but other common genres were general Fiction, which had 8 results, and Poetry, which also had 8 results. I expected Travel to come up more than it did. Only one title was in our Travel/Tourism/Topography genre, which was Susanna Watts, *A Walk Through Leicester* being a guide to strangers containing a description of the town and its environs with remarks upon its history and antiquities. The works in the Juvenile Literature genre were mostly educational, suggesting that the exploratory nature of rambling is an excellent opportunity for experiential learning.
00:14:21	Kate Moffatt (co-host)	We came up with Charlotte Smith's *Rural Walks: In Dialogues* intended for the use of young persons, which we actually talked about in our September episode, "A Bibliographical Education." We also found Charlotte Smith's *Rambles Farther: a continuation o*f *Rural Walks: In Dialogues. Intended for the use of young persons*; Elizabeth Helme's, *Instructive Rambles in London, and the adjacent Villages. Designed to amuse the mind, and improve the understanding of youth*; Elizabeth Semple's *Summer Rambles; or conversations, instructive, & entertaining. For the use of children*; Mrs. Bell's, *Entertaining and Instructive Rambles for Young Persons*; and Lucy Sarah Atkins Wilson's *The Juvenile Rambler, in a series of easy reading lessons designed for children*.
00:15:02	Kate Moffatt (co-host)	We also found five novels all of which I have obviously now added to my, to be read list, including Frances Burney's *The Wanderer; or, Female Difficulties*; Sophia Reeves' T*he Mysterious Wanderer: A novel*; and Margaret Campbell's, *The Midnight Wanderer; or A Legend of the Houses of Altenberg and Lindendorf, a Romance.*
00:15:21	Kandice Sharren (co-host)	The results for these terms, and even for the genres that they were categorised within, were not evenly distributed. In the 1790s, "rambles" was by far the most popular term than any of the other ones we looked for, but between 1800-1820 "wanderer" became the most common term. Between 1820 and 1836, "rambles" and "wanderer" both became more evenly matched in use. To try and understand the shifts we were seeing these trends in language we talked to Dr. Kerri Andrews about women's writing about walking in both manuscript and print.

00:16:01	Kandice Sharren (co-host)	So Kerri Andrews is a reader in women's literature and textual editing at Edge Hill University, and the author of *Wanderers: A History of Women Walking*, which was published by Reaction Books in 2020. She is currently editing the first ever edition of the *Scottish Nature Writer,* Nan Shepherd's letters, and writes in both the academic and trade press about women, the outdoors, and the history of mountaineering. She lives in Southern Scotland near Edinburgh. Welcome Kerri.
00:16:34	Kate Moffatt (co-host)	So, Kerri, I am about halfway through your book and I'm absolutely loving it. It's fantastic. As someone who obviously gets really excited about walking, because I studied it myself during my MA. It's been such a joy to read. The Ellen Weeton chapter blew my mind. It's probably my favourite. I haven't finished the book, but it is probably my favourite. But I noticed while I was reading, I'm only halfway through, but so far, this first half has been basically women from our period that we're dealing with in the WPHP, 1700 to 1836 or so. And we wanted to just kind of open with that—is there a reason that half the book is dedicated to women from the romantic period or slightly before?
00:17:17	Kerri Andrews (guest)	Well that—yes, there is a reason. That's my period of expertise [laughs]. So that's where I felt most comfortable. I mean, writing the book was a huge amount of fun and I really, really had a lot of joy working on all the women I covered, but I did notice as I got more and more into the twentieth century and then working on people who were actually still alive that just got a little bit uncomfortable because it felt so far away from my specialism.
00:17:44	Kerri Andrews (guest)	So, I guess the earlier part is my intellectual safe space. So that's part of the reason [laughs]. I'm just not used to writing about people who could argue back with me. And so that made me a little bit twitchy, but in part, I think it's perhaps a function of the book's methodology, which was, I felt it was important to challenge the inheritance that we've got of walking as a culturally important practice.
00:18:11	Kerri Andrews (guest)	I think that originates in the Romantic period in particular and perhaps a little bit before that into the eighteenth century, when ideas about the sublime are changing, when people's perceptions of what mountains are for people's leisure, time is increasing and they're starting to access these sorts of spaces for fun. So that seems to be where that sort of originates from.

00:18:31	Kerri Andrews (guest)	And it's really closely connected with literary activity. The intricate connections between walking and creativity seem to be really important and that inheritance is so masculine. So it seemed to me that it was necessary to disrupt that by saying, women writers were also walking, they were also using walking creatively, and they were also finding enormous meaning and power through walking. So focusing on writers who are active in that period seemed to be a good way of starting to challenge that narrative.
00:19:04	Kerri Andrews (guest)	And you've got people like Harriet Martineau's sort towards the end of the period that you cover and the sorts of things that she's doing compared to what Elizabeth Carter is doing earlier on. I think that also traces a nice trajectory where you see the development of women walking kind of privately, writing to their friends about it, writing it in journals, not necessarily publishing it, but then by the time you get to Martineau in the mid-nineteenth century, you've got a best selling guide the *Lake District* originating from her prowess as a walker. So I think that also charts a nice smaller trajectory within the book itself.
00:19:40	Kate Moffatt (co-host):	Right. No, that's really, that's really interesting. And I think I had some of those thoughts myself having kind of looked at pedestrianism as this sort of movement that was kind of taking shape that women were participating in this, and maybe a way that wasn't quite as loud as some of the sporting events or in a way that was quite as recognized at the time. But, that they were obviously still there and still participating in that in such a meaningful way.
00:20:05	Kandice Sharren (co-host)	So one of the things that we've been talking about as we've been getting ready for this episode and this interview is actually the title of your book, *Wanderers*, which is a term that obviously has very specific Romantic connotations. So things like *Melmoth the Wanderer* and Francis Burney's *The Wanderer*. And we were really curious about why you chose that word specifically for the title of your book. What does it suggest to you about walking?
00:20:39	Kerri Andrews (guest)	It's really lovely that there are all the connections with the eighteenth century and books that I know and love very much, but I have to confess that the book title was chosen by my editor because I am horrifically bad at titles [Kate and Kandice laugh]. So the first eight or nine that I came up with were rejected out of hand. [Kate and Kandice laugh]

00:21:00	Kerri Andrews (guest)	So *Wanders* was my editor's intervention. We did haggle a bit about what came after the colon, I had a bit more to do with that, I wish I could claim some wonderfully pre-thought-through heritage and inheritance from the romantic period, but it's actually complete incompetence. [all laugh]
00:21:24	Kerri Andrews (guest)	But now that we have that in the title, it does seem to me to fit really beautifully. And given that we associate ideas of freedom, the idea that wandering, not walking with purpose, just moving as we want to, through whatever it is that we are within, not pursuing a destination, not pursuing any objective that the ideas of freedom that conveys, I think it speaks really nicely to what the book's trying to do, which is challenge the idea that women couldn't walk or that they didn't walk or that they didn't find meaning in it.
00:21:57	Kerri Andrews (guest)	That these are also people who are on, not just the physical journeys that they're talking about, but also intellectual and emotional wanderings through their status as writers, through their experiences as mothers, or as recovering from illnesses. That these are all women on some sort of—making some sort of progress through life. And I think *Wanderers* captures that nicely as well, but that's all because my editor is smart and not because I am.
00:22:23	Kandice Sharren (co-host)	[laughs]. I'm terrible at titles too [laughs] so I'm glad to hear their editors out there who will save me for myself one day. [laughs]
00:22:34	Kate Moffatt (co-host)	And that's actually so interesting that you say that your editor picked *Wanderers* because when I was doing some of our data pulling from the WPHP looking for some of the words that I was familiar with being used during the period to refer to walking, “wandering” and “wanderers” being one of them, that's pretty commonly used, out of all of the terms that I searched for “wanderers” came up with the most results. And maybe it's just serendipitous, right? That the title of the book actually ended up being maybe one of the terms most commonly kind of used to describe—and books by women in particular.
00:23:06	Kate Moffatt (co-host)	I was looking at books written by women who maybe their editors also played a role in picking titles, but I find that really interesting. And that kind of brings us into two of our other questions here, but you suggest walking without purpose to be able to wander. And then during our previous question you also mentioned, people were thinking, what if mountains are also there for walking, for mountaineering, for hiking. So there are tons of different forms of walking during the period.

00:23:32 Kate Moffatt (co-host) And that gets kind of complicated because there's different terms for different types of walking. There's mountaineering, there's walking, there's rambling, there's the sporting pedestrian events, which were like long distance feats. So two kinds of questions in one, but were certain forms of walking talked about more than others in particular terms? And did you find that a particular form was more prevalent or talked about than other ones were?

00:23:58 Kerri Andrews (guest) I wasn't conducted to a sort of very rigorous analysis of the terms that you were, so all I've got is my memory of what I was searching for when I was looking at these texts. But I think it's significant that when I was working on Elizabeth Carter—and this perhaps also speaks to some of the things we've just been talking about—is that her letters are all available on Google and that's how I was accessing them, which was amazing because then of course I could use the search function in *Google Books*.

00:24:28 Kerri Andrews (guest) And I was trying to cover a lot of the different terms, aware that as you say, that there's a lot of different ways in which walking is described. But for Carter walking was I think the most, the most common, that's what she was talking about. But with Carter as well, you get additional words like “vagrancy”, so getting into the more legalistic descriptions of unsanctioned walking or wandering.

00:24:52 Kerri Andrews (guest) So I think it's interesting that those sorts of terms crept in with Carter. With the others I was not at all systematic because I was accessing those texts through print and paper. So I can't remember now exactly what sorts of terms were coming up. Dorothy Wordsworth doesn't necessarily describe herself as wandering, she tends to just, "I walked", or "we walked."

00:25:18 Kerri Andrews (guest) There's very terse descriptions often with little further discussion of what she did. The Alfoxden Journal in particular is just one of these terse entries. "Walked to collect eggs." "Walked to collect firewood." So very matter of fact, there's no romantic description given in those sorts of terms. And then pedestrianism starts, I think, starts to come later on again. So there's perhaps an interesting transition there, but I think perhaps the most sensible thing I can say about the women I've written about is that for each particular person, they seem to have a particular set of phrases that made the most sense to them.

00:25:41 Kerri Andrews (guest) So say for Carter—and none of the other writers I looked at were even interested in the idea of vagrancy but Carter very much was because that's tied with her sense of self and what walking means to her. And then this terseness of Dorothy

		Wordsworth and Ellen Weeton again, using different words and Harriet Martineau beyond that, using different words again.
00:26:23	Kerri Andrews (guest)	So I think that's perhaps the most interesting and the safest thing I can say with absolutely no systematic research to back this up is that for each woman there were particular terms that they used more than other writers did.
00:26:38	Kandice Sharren (co-host)	Did you find that—just going off of your memory—did you find that different types of walking tended to be described in different forms of writing? For example, Elizabeth Carter's letters, when she's talking about walking, is it different in some way than someone who's talking about writing for print like Harriet Martineau?
00:27:02	Kerri Andrews (guest)	Sort of, but I think perhaps the more significant factor is audience. So with Elizabeth Carter, she exaggerates how big her walking is, her stature as well. But it's all part of this playful letter writing style that she has, which is incredibly engaging, talking about marching across the Southeast of England—"I'll be in Deal for lunch, I'll be in Sandwich for breakfast, I'll be in London for tea" [all laugh] or whatever.
00:27:36	Kerri Andrews (guest)	And I don't think that's necessarily the particular kind of walking so much as the particular kind of walker that she was. And also the audience that she's writing letters for friends that she doesn't see very often and wanting to entertain them. And there's always this slight send up as well of herself, which I think is really nice, but she's certainly walking considerable distances, but she's also doing the sorts of walking that we would associate with Dorothy Wordsworth, which is retreading familiar places, taking friends in book form with her and enjoying the memories that those bring. And Dorothy Wordsworth also writes—there's no particular pattern.
00:28:16	Kerri Andrews (guest)	So in 1818, she goes up Scafell Pike—she's on the first to climb the Scafell Pike on purpose and the form in which she chooses to write about that is in letters to her friends and a couple of different letters in. So she tells a couple of different people. And the difference is that the audience that she's writing for, she adds more detail for one recipient over the other. She includes more about her friend Mary Barker for one recipient over the other. So that's also tailored to the audience. And then someone like Sarah Stoddart Hazlitt who is writing for no audience whatsoever beyond herself.

00:28:51 Kerri Andrews (guest)

Again, still these wonderfully long walks and descriptive parts and elements of her journal read like fairly standard picturesque guides to the Highlands. And yet there are other bits which are very much different when she's recording the factual data of what she has achieved, miles walked per day totaled in a very neat table. So I don't think there is any particular pattern, but I think what shapes how these women write about the sorts of walking, and most of these women are doing lots of different kinds of walking, is who they're writing for. I think that's really interesting to see that played out over the period that we're interested in.

00:29:30 Kate Moffatt (co-host)

I think that ties in really nicely to a point that you made already a little bit about that I'd love to hear more about, which was that you see this trajectory from Carter and the way Carter talks about her writing, or her walking to Martineau, and the way that Martineau writes or talks about walking. And I think too, that's an interesting one, because Carter didn't publish things about walking, but Martineau obviously did, she was writing guides. So do you want to just talk a little bit about how the earlier accounts that you looked at differed from the later accounts.

00:30:02 Kate Moffatt (co-host)

And it sounds like each woman kind of had a particular walking vocabulary and I love that. Because walking is so personal, it's so intimate, it’s very difficult to communicate that in writing, and your book does it so beautifully. So two questions again were, kind of, like, that trajectory from Elizabeth Carter to Harriet Martineau, and then, how did their language kind of differ or change and did it differ from the general language around pedestrianism as you're familiar with its rise during the period?

00:30:37 Kerri Andrews (guest)

I think one of the differences is that Martineau is the first of the writers in the book that I look at who is deliberately looking to publish, she's interested in that public aspect of things. So I think that's a significant shift. I mean, obviously Carter is writing publicly, but it's not about walking. It's her translations, it's her poetry. It's a completely different form. The writing is much more private for her.

00:31:05 Kerri Andrews (guest)

I think Martineau's the first writer of whom walking is a public act and she's doing something quite different, which sort of ties in with the Wordsworth because she's a friend of William Wordsworth in later life. And she's very interested in becoming part of the intellectual and literary atmosphere around Grasmere, around Rydal, around that part of the Lake District.

00:31:26	Kerri Andrews (guest)	And when she writes some of her tours, she takes the reader around all the literary celebrities. This is where Dr. Arnold lives, this is where Hartley Coleridge lives, we see him bowing at the front of his gates or whatever. And there's a much more obviously public aspect to that. She's part of the public life of this very public place. And publication is a natural element of that. And that public life plays into the publication.
00:31:54	Kerri Andrews (guest)	Whereas Carter holds this is to be much more part of her experience of friendship and Dorothy Wordsworth, also, walking for her is part of friendship and part of family. And writing about walking is a further act of friendship and family. It's not about appealing to a general audience. Ellen Weeton writing to friends and keeping a personal diary; Sarah Stoddart Hazlitt, keeping a personal diary.
00:32:20	Kerri Andrews (guest)	So yeah, that trajectory I think is perhaps more connected to shifts in publication and print relationships more generally that by the time we get into the early and then the mid part of the nineteenth century that Harriet Martineau who's already got a public persona because she's a very well known sociologist. She's famously friends with many American writers.
00:32:44	Kerri Andrews (guest)	There's an authority there for her to then intervene in this increasingly popular genre of writing guidebooks. And that friendship with Wordsworth then becomes really handy because she's going to follow him as a guidebook writer to the Lakes to take on the mantles, the literary figure who is best qualified to show you around this wonderful landscape.
00:33:05	Kerri Andrews (guest)	So I think that's a good part of what's going on here. We've got a transition from more private forms of writing into more public forms of writing. So you are going to have to remind me of the second part, cause I have just talked a great deal about that. [laughs]
00:33:18	Kate Moffatt (co-host)	No, that was marvellous. And I think you even kind of started to get to it and it's kind of wondering about how, the way that women were talking about walking and the way that their vocabularies, that you've kind of discussed from your experience of pedestrianism during the period, did their vocabularies differ from more common vocabularies or more common ways of discussing walking in either period, Elizabeth Carter or Harriet Martineau?

00:33:42	Kerri Andrews (guest)	I think the vocabularies are quite similar. I'm thinking of the men's accounts that I've read from this period, that there's no distinct difference between the sorts of language. And I wonder if that's because it's quite hard to find synonyms for "walking" that there's only a few, as I found whilst trying to write about it, there's a real limitation on what you can do with that. So I think that's, that's part of it, sort of the linguistic variety that's available is quite restricted.
00:34:10	Kerri Andrews (guest)	But where there is a difference, I think, is in the sorts of experiences that get connected to walking by women compared to men. So there's a greater emphasis, I think, on personal interaction. You don't get so much of this, " I conquered the landscape, I went up this—
00:34:28	Kate Moffatt (co-host)	Right, right—
00:34:30	Kerri Andrews (guest)	"I nearly killed myself and aren't I amazing" kind of posturing that you get [Kandice laughs] with men who seem to be obsessed with summiting, dominating, conquering. And then looking over this massive vista that they are now sort of owners of.
00:34:45	Kerri Andrews (guest)	And I'm thinking of Dorothy Wordsworth, who loved the peak and, and there's this account of her climbing Scafell Pike in 1818 is super fascinating because she walks up to Sca. So if you know the Lake District at all, there's this kind of bowl where lots and lots of different mountain passes intersect, and you're surrounded by the biggest mountains in England. And it's an amazing place.
00:35:10	Kerri Andrews (guest)	And she writes very lovingly about the grandness of this place. Now she's definitely got an eye for the sublime. She's definitely got an eye for the bigness of it, but that isn't where she stops. She carries on sort of by accident up Scafell Pike. They don't realize that Scafell Pike is the biggest peak.. They're aiming for Scafell but realize there's a massive dip and they're not going to make it before nightfall.
00:35:34	Kerri Andrews (guest)	So they, they sort of settle for what they think is a lesser peak, but when she gets there, what she notices, isn't the massive vista that she now is proprietor of, she looks down at the rocks, the tumult that exists on the summit of Scafell Pike, and notices it notices within it, this incredible variety of minute life. "Colours that dazzle and enchant" is the word that she uses. So it's that, it's a complete difference in view instead of looking out and over and taking ownership of, she looks within and down.

00:36:10 Kerri Andrews (guest) And there's a sense in the way she writes about that, of being companionate with the mountain. All the decisions that the party takes are with an awareness of what the mountain will do to them if they are not careful. There's a sense of cooperation, collaboration that we can be in this space, but only if we're respectful. And that's quite different I think from a lot of the mountaineering literature that we are more familiar with.

00:36:34 Kerri Andrews (guest) And elsewhere, when she's walking with female friends on these tours, she enters into female spaces and it's the domestic and the intimate that she notices. Yeah, sure she's incredibly capable walker, she walks 30,40 miles a day and is proud of it, but what really sings in her writing, I think, is that smallness, the local, the domestic, which we've been trained to consider completely separate from the sublime, the outdoors, the wild, the things that are interesting when we're walking.

00:37:08 Kerri Andrews (guest) And I think one of the things that Dorthory Wordworth's writing in particular suggests that we ought to be doing is changing that viewpoint, changing that perspective, that the familiar, the homely, the small, the unexpected, this is where true richness lies. This is where true sublimity lies. Because it's when she's looking at these tiny organisms on the top of the mountain have been there in perpetuity that her mind finally gets blown. It's not by bigness, it's by smallness.

00:37:37 Kate Moffatt (co-host) It reminds me of the—when I was reading the Wheaton chapter, I literally scribbled right in on the page in the margins. It's that moment where Weeton gets to the top of this mountain and she writes something about feeling like she's a crow, she's on this ridge, like a crow on a pinnacle. And then later in the same entry seat, she says, “I'm the queen of Snowden” or something like that.

00:37:58 Kate Moffatt (co-host) And it was so interesting because she's using this language like “queen”, but it didn't feel like a conquering. It felt like a belonging—and you talk a lot about how Weeton felt like she almost dissolved into the landscape. She would dissolve into the very air. She would exist there, not as a human traversing it and conquering it, but existing there as the creatures, the wild creatures who exist there do.

00:38:26 Kate Moffatt (co-host) And I read that as well in seeing that kind of difference was really interesting that it was more of this, almost woman as extension of landscape, as belonging there, as this as recognizing a wild part of yourself as you stand in a wild landscape that feels like home almost.

00:38:46	Kate Moffatt (co-host)	Anyways, it was stunning. I loved it. And that's what that reminds me of, too. And I think that that point about the different viewpoints is just between the male accounts you read in the female ones is excellent. It kind of brings us to another question, which is, was there any language that you saw or found—I'm thinking of Wheaton because she has such specific ways of describing her walking or Carter who brought up vagrancy—but was there any language used to describe women's walking that really surprised you or that seemed super unexpected or that did something you didn't really expect it to?
00:39:16	Kerri Andrews (guest)	I guess it's the sort of examples that you're talking about, certainly that the women used themselves. I've been raised on men's accounts so I thought that's what happened when you went for a walk that you put yourself in opposition to the world. "Here is this wild space. I conquered it. I am human, I conquered it!" [laughs]. And there's no attempt to enter into that environment. There's always that separation of mind and matter, human, wild. I just thought that's what happened.
00:39:49	Kerri Andrews (guest)	And then you read all of these women and there are so many more ways of engaging with understanding, exploring, allowing into yourself, the mountains. So I guess that's—all of that surprised me. And I think perhaps one of the things that surprised me most was seeing in these earlier pieces of writing ideas that we've only sort of recently started to celebrate. I'm thinking of people like Nan Shepherd, who writes about how the mountain and the person interpenetrate. So there's this sort of co-mingling of both mountain and human, and oh, that's a wonderful idea. She's been celebrated for that.
00:40:25	Kerri Andrews (guest)	That particular idea is being run with by huge numbers of people, writers, artists—but you can see those sorts of things going on with Wheaton when she's talking about becoming a crow. That's interpenetrating. She will take on something of the crow, the crow becomes part of her, they coexist. Dorothy Wordsworth doing the same thing on the summit of Scafell Pike, interpenetrating with the mountain, dissolving some part of that human identity. Submerging, sacrificing in order to gain that richer perspective.
00:40:59	Kerri Andrews (guest)	So all of those moves for me were surprising and delightful that you didn't just have to stand on the top and go, "I am an amazing walker!" Because I don't always make it to the top [laughs]. Having alternative ways of finding richness in these places that, for Nan Shepherd in particular, going into the deep recesses, the unspectacular river bowls, the place that you would never voluntarily wander

because they don't go anywhere, and yet finding within those places enormous significance. But seeing that 200 years earlier with people like Dorothy Wordsworth, there was just this whole tradition, this whole way of thinking that I'd had no idea existed.

00:41:40 Kerri Andrews (guest) And that blew my mind. And I think for me, if my book has achieved anything, that's what I would hope it has achieved is to blow other people's minds. When we realise this is actual tradition of women's walking that you can see, that there are ideas that come through that are different and rich and exciting, and they come from the eighteenth century and we can claim that and use that. We don't have to follow men's models. There are alternative ways of thinking. So, I think the women themselves blew my mind.

00:42:12 Kate Moffatt (co-host) Yeah, no, that's, that's so marvellous.

00:42:15 Kandice Sharren (co-host) I just want to pick up on that idea of a tradition of women's writing about walking and put it into conversation with what we were talking about with audience and public/private and how you yourself accessed these texts. So you mentioned reading Elizabeth Carter on *Google Books*, and then the other ones you were looking at print editions. How did you find these specific women and what kinds of print editions were you looking at? What is the tradition of publication for these works, considering that so many of them were private texts?

00:42:59 Kerri Andrews (co-host) Sure. So I found these women through, in most circumstances, serendipity, or just luck. So, reading books about walking. There was one that said Virginia Wolf walked. Okay. That's great. Thanks [laughs]. I read a book called *Shank's Pony*, which was absolutely terrific. And that's where I found reference to Ellen Weeton. Harriet Martineau was a conversation with a friend Jo Taylor, who actually recreated Dorothy Wordsworth's ascent of Scafell Pike last year in full nineteenth-century costume.

00:43:35 Kate Moffatt (co-host) I saw that on the *Wordsworth Trust* online. Yes! Marvellous.

00:43:40	Kerri Andrews (co-host)	She mentioned Harriet Martineau, so I owe Jo a lot, not least because she did something on Scafell Pike, which I would never, ever do, it's full waterproofs or nothing for me, not bonnets and woollen underwear [laughs]. That was an amazing accomplishment. And then I found Elizabeth Carter—I was working at the Huntington Library in California on a different project and was just talking about," yeah I'm working on the book about walking", and some of the other fellows who were there said, "well, you know that Elizabeth Carter walked don't you?" And I went "No, I did not know that" [all laugh]. And then Googled.
00:44:17	Kerri Andrews (co-host)	So there's this whole sequence of blind luck, some academic intellectual stuff, I mean, there was a bit of thinking about it, but a lot of it was serendipity. So I was really fortunate to be able to bring together some really handy friends, some good interpersonal skills, and some good archival know-how to be able to find these women. [laughs]
00:44:40	Kerri Andrews (co-host)	But in terms of the additions I was using, most of them were published a century or more after these women wrote their journals or their letters. So Elizabeth Carter's letters were published in 1806, I think, sixty years or so after the early ones were written and shortly after her death. Dorothy Wordsworth, I was using Pamela Woof's edition of the journals, and then subsequent ones. So they weren't published until the 1990s. So 150 years after they're written. The major letters editions for Wordsworth, that came out in the mid-twentieth century. And that's also when Ellen Weeton's journals were published.
00:45:23	Kerri Andrews (co-host)	And Sarah Stoddart has—that's admittedly in different forms. Harriet Martineau's books, a lot of them are on *Google Books* or very recent modern editions. Many of these books are considerably later than they were actually written, which is quite different to reading men's accounts, which you can actually look at the things that were written at the time. There is that strange lag, which I think does tie into ideas about publication, who gets to publish, what is expected of women's careers, and so on.
00:45:54	Kandice Sharren (co-host)	I think, just given the scattered nature of the publication, that makes it much more interesting to think about this as a tradition, because there isn't a sort of necessarily linear movement from one writer to the next. So that makes that kind of general gendered experience that you've been discussing so much more evocative and interesting. It maybe suggests that there's something else going on that's informing women's walking and having and creating a specifically gendered experience of it that they're all responding to in their various ways.

00:46:31 Kerri Andrews (co-host) Yeah. One of the things that happens is because there is—each of these women have had to recreate their own tradition because the materials that would make one are just not available. So each time they have to do it afresh, which makes it even more remarkable that they've gone and done it.

00:46:48 Kerri Andrews (co-host) So, that's one of the tragedies that has existed for women walking in the last fifty or so years that this material has *always* been there. Carter's letters have *always* been there, but we haven't been able to access that and bring it together and say, "here is a body of work. This is our heritage, look at what they've done." And my book's got really narrow methodology. There are hundreds more women out there who have walked for various purposes. There are so many more books that need to be written about this. I hope mine's just one of several that get written.

00:47:25 Kerri Andrews (co-host) But bringing all of that together, starting to get a sense of a significant cultural weight that can drive things forward so that we no longer have to rely on men's accounts to shape and determine how we access the landscape that we have access to these different points of view. I think that's really important, but the fact that these women succeeded without being able to draw on that, I think that that makes their stories even more incredible.

00:47:52 🎵 [music playing]

00:48:00 Kate Moffatt (co-host) A strong thread throughout our interview with Dr. Andrews, is that the tradition of women's writing about walking exists almost despite itself. Women walked and wrote about walking without knowing that other women had done the same. Although our focus is much broader, this speaks to one of the primary aims of the WPHP as well. The desire to establish the extent of the tradition of women's involvement in print, in various roles, including as authors. It also points to some of the challenges and difficulties involved in making these histories more visible and accessible, not to just scholars, but to people who are participating in them now.

00:48:33 Kandice Sharren (co-host) As ever, we are struck by both the possibilities and limitations of the metadata we collect when we turn to researching a new topic, such as women's walking. We were able to identify many new works we had never heard of, but many works that we did know about prior to our data collection didn't come up in our search results. Elizabeth Carter's letters are in the WPHP. They were published posthumously in the early nineteenth century. Elizabeth Carter is primarily remembered as a Bluestocking and translator of *Epictetus*. The absence of

		references to walking in the metadata of her books means that her walking could easily be overlooked.
00:49:16	Kate Moffatt (co-host)	And as a mundane activity, a pedestrian one, if you will, walking is easy to overlook. Whether undertaken for pleasure or with a destination in mind, going for a walk is rarely remarkable in itself. It only becomes so based on what is happening around it. Because of this, the language adjacent to words for walking is also an important element of researching this topic that can be tricky to identify in metadata searches. Yet, despite the barriers to identifying a tradition of women walkers, its ubiquity points towards its necessity. In this way, we were struck by the parallels between women's walking and women in print making the history of women's walking visible is like telling the history of women's presence in print an act of claiming public space.
00:49:58	🎵	[music playing]
00:50:06	Kandice Sharren (co-host)	This has been the eighth episode of *The WPHP Monthly Mercury*. We will be releasing an episode every third Wednesday of the month. If you're interested in learning more about what we discussed today, we've compiled a list of suggestions for further reading and links to some relevant entries in the WPHP in a blog post that you can find at womensprinthistoryproject.com.
00:50:29	🎵	[music playing]
00:50:41	Kate and Kandice (co-hosts)	[outtakes] Fernie Banny! [both laugh] A Fernie Banny situation!