

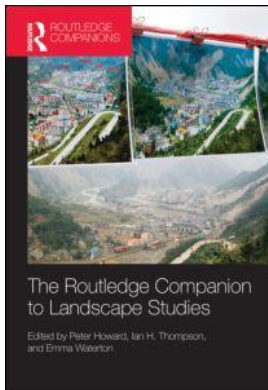
This article was downloaded by: 10.3.97.143

On: 30 Sep 2023

Access details: *subscription number*

Publisher: *Routledge*

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: 5 Howick Place, London SW1P 1WG, UK



## The Routledge Companion to Landscape Studies

Peter Howard, Ian Thompson, Emma Waterton

### Landscape and memory

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9780203096925.ch28>

Divya P. Tolia-Kelly

**Published online on: 06 Dec 2012**

**How to cite :-** Divya P. Tolia-Kelly. 06 Dec 2012, *Landscape and memory from:* The Routledge Companion to Landscape Studies Routledge

Accessed on: 30 Sep 2023

<https://www.routledgehandbooks.com/doi/10.4324/9780203096925.ch28>

**PLEASE SCROLL DOWN FOR DOCUMENT**

Full terms and conditions of use: <https://www.routledgehandbooks.com/legal-notices/terms>

This Document PDF may be used for research, teaching and private study purposes. Any substantial or systematic reproductions, re-distribution, re-selling, loan or sub-licensing, systematic supply or distribution in any form to anyone is expressly forbidden.

The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The publisher shall not be liable for an loss, actions, claims, proceedings, demand or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material.

# Landscape and memory

*Divya P. Tolia-Kelly*

UNIVERSITY OF DURHAM

---

Landscape and memory are intertwined in the cultural geographies of being human. For Simon Schama (1995: 10) ‘it is our shaping perception that makes the difference between raw matter and landscape’. Thus by situating memory as a force of perception shaping our constructions of landscape, this chapter outlines the complexities of the connections between landscape and memory and figures these complexities through an account of the Nurturing Ecologies research project run with landscape artist Graham Lowe in the English Lake District between 2003 and 2009. In the first part of this chapter my focus will be on the concepts of, and relationship between landscape and memory. Here, I will follow this relationship through from landscape iconography, emotional/affective landscapes, nostalgia and material memories. In the second part of the chapter, I will exemplify how these conceptual accounts of landscape memory have figured in my research fieldwork, in practice.

## **Iconography: memory and the visual landscape**

In 1980, Durham geographer Douglas Pocock argued that the nature of seeing was at the heart of making sense of human encounters with the world (Pocock 1980). Landscape too has been a critical part of the ‘artist’s vision’ (Howard 1991), thus circulations, narratives and interpretation keep the visual landscape a live reference point in contemporary society. Viewing embodies an orientation that has a need for distanciation from landscape and incorporates a sense of ownership of the landscape viewed. This orientation, historically traced by Cosgrove (1984) through a materialist account, becomes a legacy of the rise of mercantile capitalism and the gaze of objectification and calculation. Visualizing landscape orientates us towards a cultivated habit of ‘looking on’ or ‘over’ a space which functions within European visual grammars as being a ready-made view for our evaluation, inspiration and awe (Cosgrove 1984; Cosgrove and Daniels 1988; Matless 1998; Mitchell 1994). Iconography has historically been about the process of remembering grand stories through the sighting of icons, based on Greek and Christian church art, in the form of religious iconography. In turn, landscape iconography, has been about the process of treating landscape imagery as an ‘icon’ of grand narratives about national heritage, identity and the natural landscape of a nation. Within geographical research, landscape images are considered as symbolizing geographical values, social relations, cultural

meaning, and political–economic power (Cosgrove 1988; Cosgrove and Daniels 1988; Mitchell 1994). This approach within landscape studies is founded upon the theories of Panofsky and Cassirer (see Cosgrove and Daniels 1988: 1–8) and read through Raymond Williams’ cultural materialism. In contemporary research, as argued by Bishop (1992), landscape studies are now engaged with poststructuralist theory and have been focussed on the abstract (Bishop 1992). For authors in the 1980s and 1990s, landscape iconography was seen to be part of the public sphere in constant circulation (see Kinsman 1995). The effect of these circulations was to bolster a view of national heritage and identity and consolidate elite landscape values. Daniels (1993) contextualizes the production and consumption of these images, unravelling the multifarious historical narratives and meanings which are yielded by the visual representations he considers; there is a focus, for example, on the canvases of Turner and Constable (Daniels 1993: 200–36). Matless (1998) critiques the seemingly parochial understandings of English landscape to reveal their inherent *modernity*; elided in the assumptions about the bucolic or indeed the picturesque nature of English landscape. In these studies, landscape and Englishness have been theoretically linked as a means of unravelling the iconographical function of visual imagery in the narratives of nation, and their role in the relationship between social ‘structures of feeling’ in the country and the city (see Williams 1973; Lowenthal 1975). Studies of landscape iconography have been critiqued as being ocular-centred and reaffirming a masculinist (Nash 1996; Rose 1997) and imperialist orientation towards the world (W.J.T. Mitchell 1994).

Landscape iconography, is a form of memory-work linked to landscape through the visual field. In this mode, the bodily experience of the landscape is secondary to considering landscape as a ‘way of seeing’. The iconographic landscape imagery that we encounter is carefully choreographed. The iconography of landscape is a process of picturing, the creating of an icon of a place, unpeopled, dehumanized and often unreal, which then in its circulation becomes a reference point for the landscape as if it is fact. Circulations of iconographic images, promised connectedness with the ‘real’ but were orchestrated narrations of a framed, edited, account of ‘wild nature’ and place. John Ruskin prized the ‘wild’ qualities reflected in J.M.W. Turner’s works, seeing them as representing the ‘natural fact’ of wild nature (Hewison et al. 2000: 28). The paintings of Claude Lorrain also inspired Wordsworth in his engagement with the English Lakes (Tolia-Kelly 2007a); the realism of nature’s textures were an inspiration for appreciating beauty and led to the Romantic aesthetic in Wordsworth’s own art. An alternative account of the value of landscape as a Romantic engagement is Yi-Fu Tuan’s (1979: 11) humanist philosophy, which describes the relevance of landscape as being part of a universal desire for an ‘ideal and humane habitat ... Such a habitat must be able to support a livelihood and yet cater to our moral and aesthetic nature ... landscape allows and even encourages us to dream’. For Tuan, landscape is about human futures and the possibilities for the development of human consciousness. For iconographical values of landscape, and a humanist account of landscape as foundational to human senses of being and belonging, the role of memory is critical. Landscape provides the coordinates for everyday memory work; a geographical plane from which to place and narrate the past and situate present senses of identification with place. Place-histories and people-histories are intertwined and rooted in textures of landscape ecologies and nature (Tolia-Kelly 2010). The work of unravelling history-making memories is about ‘digging down through layers of memories and representations toward the primary bedrock’ (Schama, cited in Ogborn 1996: 223).

### *Emotional, embodied landscape memory*

The English Lake District has operated on the scale of the iconographic but has also been culturally valorized as embodying a space where we can engage with a national landscape ‘sensibility’

(Crang and Tolia-Kelly 2010), including the ways that it contributes to a 'sense of place' (Taylor 2011). An emotional experience of awe and terror is at the heart of the history of this landscape's cultural value. The scale of these has led this landscape to be seen as exemplary of a sublime encounter with the higher realm of nature and thus a sense of greatness or Godliness. The 'national' in this regard often slides between being British and English (Matless 1998; Darby 2000); 'other' nations and cultures are exiled in the elisions made in landscape discourse. The participants in this research and their responses to landscape are both situated within England and their political citizenship is 'British'. The cultural building blocks of experiencing a national park that orientate the 'senses' towards a connection with what it is to be English are made up of visual, aural and literary texts. The Lake District National Park has an identification of a cultural landscape that is iconic through its historical connections with landmark visual artists such as J.M.W. Turner and John Constable, and authors such as Wordsworth and Ruskin. Poetry, painting, art and landscape merge into a textural palimpsest of a recognizable iconographic source of connection with the sensory experiences that these artists responded to and worked through in their art. This 'iconography' of Englishness is at once a 'visual space' that engenders a 'structure of feeling' which associates you sensually and artfully to a cultural marker of belonging and being within the historically assembled, national sensibility (Cosgrove and Daniels 1988). Since the 'emotional' and 'embodied' turn within the social sciences (see Smith et al. 2009), there have been accounts of the sensory memory of this landscape in contemporary engagements (Tolia-Kelly 2007a). Emotional and embodied registers of encounter with landscape, shape the cultural values and meanings of this place. As Davidson and Bondi (2004: 373) reflect, '[w]hether joyful or heartbreaking, emotion has the power to transfer the shape of our life-worlds ... Creating new fissures and textures we never expected to find'.

Emotional registers shape landscape encounters and geographies of identification. Remembering the moral orders of particular landscapes is critical to the social experiences of enfranchisement, empowerment, occlusion, marginality, transnationalism, and alienation within a landscape. There are multilayered occurrences of the memories of 'fear' and 'joy' which figure a sensitivity towards landscapes. However, issues of power continue to shape our capacities and registers of engagement. Questions of feeling enfranchised through race, gender, socio-economic positioning and/or physical ability are active in anybody's experience of place and the memories which are brought to bear (see Tolia-Kelly 2004). As Connerton states, reflecting on Halbwachs (1992: 81):

Groups provide individuals with frameworks within which their memories are localized and memories are localized by a kind of mapping. We situate what we recollect within mental spaces provided by the group. But these mental spaces, Halbwachs insisted, always receive support from and refer back to the material spaces that particular social groups occupy.

*(Connerton 1989: 37)*

### *Nostalgia*

Among the registers of emotional memory is the case of nostalgia which has a longer historical tradition than most registers of embodied, emotional memory (Legg 2004, 2005). Social scientists have been critical in thinking through relations between memory and identity, especially the place of nostalgia in geographical identification. These identity cultures and relationships are forged through the body, space and place (see Fortier 2000; Ahmed et al. 2003) particularly in

the case of diaspora societies which have a complex relationship with ‘home’ in a postcolonial period (Tolia-Kelly 2006b). Blunt (2003) argues memory in diasporic context actively shapes the process of identity formation and self determination for those sitting ‘outside’ British Indian hierarchies of ethnicity and cultures. Nostalgia in the diaspora, is not the commonly identified reductive desire for a lost ‘home’ through painful recollection, but one that contributes to a creative process of making home. Productive nostalgia in this context is ‘orientated towards the present and future as well as towards the past’ (Blunt 2003: 774). Lowenthal (1975: 2), in his early commentary on nostalgia, argues that ‘[t]he nineteenth century transformed nostalgia from a geographical disease into a sociological complaint’. Nostalgia has shifted from societal identity-crisis when individuals were ripped from rooted living into the army or the city environment to one where ‘locality’ or locales were less tangible than biographical loss of childhood, family or indeed a place of belonging. He argues that ‘[f]or mobile modern man, nostalgia is not so much being uprooted as having to live in an alien present’ (Lowenthal 1975: 2). Nostalgia is thus without specific temporal or spatial coordinates, although it is a significant *modern* malaise rooted in a post-industrial sensibility, featured in colonial societies. Overall, the experience of nostalgia actively links a sensibility of mourning to a picturesque past, one that is intangible and which evokes a sense of placelessness. Samuel (1996) traces this further to the practices of collecting and making-home as ‘theatres of memory’ in a period where identities are insecure and where the world is post-Imperial, resulting in shifts in power and increasing people’s mobility.

### *Material memories: memorials in the landscape*

The heritage of a nation is articulated through a sense of a nationally connected narrative, privileging sites and objects, giving them ‘symbolic power’ (Hoeschler and Alderman 2004). However, national memory sites (such as museums) are places where, through the act of affirming a memorial to nation, there is a process of annexing ‘other’ voices, peoples and memories of nation and history (see Said 2000). Heritage in the context of the nation formally consolidates accounts of links between memory and place at the national historical scale. As Whelan (2003) argues, memorial icons of identity such as monuments, memorials, and buildings that have been invested with meaning, carry conscious and subconscious messages and are subject to competing interests. The fluidity of meanings and readings of these (Till 2005) *is* the only constant, especially when we consider memory experiences at scales varying from the individual to the collective. When issues of power are then factored into this mix, the cultural values of landscapes of memory, including memorials, bolster the values of the ‘dominant’ group or class or indeed those with the power to impose such interpretations (Passi 1999). Heffernan (1995) takes this further by stating that memorials do not bolster memory-scapes in individual lives, but that the state deliberately reinforces public collective memory, through memorials and sites. The state, through these sites, consolidates the moral ‘right’ to go to war and a collective national identity. These discourses thus conform to particular politicized notions of the past and sediment through time in the public consciousness. The invention of tradition (Hobsbawm and Ranger 1983) is highlighted as a set of practices which seek to inculcate sets of values, invoking a seemingly consensual memory about the past. Embedded in this process of sedimenting memories, an appropriate past remembered is a national identity discourse which reflects a partial narrative account, materialized through the politics of preservation and conservation. Whenever memory is consolidated, solidified and affirmed, there are others that are undermined, made ephemeral, forgotten. In the case of the Lake District National Park, it stands as a globally recognized site of heritage both physically and culturally. It bids this year

(2011) to UNESCO for World Heritage status. The layers of memory that are incorporated at this site include a memory of the sensibility of Englishness, of Wordsworth and the Romantics and the lives and cultures of northern folk living on the land. The landscape of this 'northern' realm is part of a geographical and mythological cultural sense of location (Pocock 1982; Darby 2000; Thompson 2010). The heritage site occludes in its affirmation the international nature of Wordsworth's anti-Imperialism, and the communities of Cumbria and Lancashire, its connections internationally and the values of 'other' local migrants from Eastern Europe and the Indian sub-continent (see Tolia-Kelly 2007a).

## Landscape and memory in the field

To follow through on the theoretical accounts of landscape and memory, it is important to understand how these relationships emerge in research practice and fieldwork. In the second part of this paper I will outline research conducted in the English Lake District with artist Graham Lowe and groups of visitors from Burnley, Lancaster and Cumbria. In the analysis, I will use the conceptual categories laid out in the first part and work through the evidence using these as 'codes' of analysis. The materials from the field make up a significant resource, therefore only a partial account of the substantial research is represented here.

### *Methodology: visualizing landscape memories*

The artist Graham Lowe and I have a mutual interest in memory, everyday values and the material English landscape. We believed that there was a need to investigate other 'visions' and examine alternative perspectives on the English Lake District, not normally encountered in the canvases on sale in the Lake District or indeed exhibited in gallery spaces. The aim was to create a methodology that would visualize participating people's experiences of this landscape. On viewing the resulting canvases we hope for a set of new visual grammars which would enrich contemporary cultures of landscape which was attentive to embodied, material and affectual registers of landscape values (e.g. Wylie 2002, 2005). This seeking of 'other' emotional experiences challenged the usual articulator of landscape being sovereign negotiator. Here was a different iteration of landscape sensitive to a plural account of bodies of experience, set up against 'a bounded universal body of mobile citizens freed of fear' (Tolia-Kelly 2007a). Here, acknowledgement of the place of difference and power in shaping the matrices within which 'we' can engage with landscape were privileged, counter to the humanist, phenomenologist and non-representational orientations that had gone before (see Thien 2005; Tolia-Kelly 2006a). In the research design there is a political intention to record multiple cultures of engagement of individuals and groups and their feelings of walking the pathways around Windermere, through using visual sessions where participants drew and talked through their responses to the landscape. The design aimed to provide a revisioning of the emotional values of the Lakes and a reimagining of this landscape's sensory registers, through the art of the participants. These represent sensory values, materially encountered, as they evoke memories of biographical landscapes, not normally seen. In essence, paintings produced by these artists, have revealed an alternative emotional citizenry, distinct from those sensory registers canonized within this cultural landscape (for a comprehensive account of the research project findings see Tolia-Kelly (2007a, 2007b, 2008) and for the participatory politics behind this methodology see Tolia-Kelly (2008) and Sara Kindon et al. (2007). To enhance the possibility of a trusting group dynamic we recruited 'ready-made' groups of people living in Lancashire and Cumbria. The first was from the Pakistan Welfare Association, which welcomed opportunities for 'activities' and 'trips' and was

keen to be involved in something beyond research about ‘the negatives’ of post-riot Burnley. The recruitment meetings attracted around forty participants; we recruited two groups of twenty-two men (in age all were in their forties and fifties) and twenty-two women (all aged in their late thirties up to their mid-fifties). We appointed translators, a male and female respectively, to suit the requirements of the single sex groups. We then recruited an ‘art group’ that Graham had led at a community college. The art group was a mixed group of around five men (aged 21 to 40) and twelve women (aged 38 to 60). Our workshops were held at Littledale Hall and we took the groups on a short walk to Rydal Water overlooking the Lake, we had a discussion session over coffee at Brockhole Visitors Centre, and then in the afternoon we had lunch at St Martin’s College, situated at Ambleside. In these sessions we asked the groups to record (using paint and paper) their biographies, relationships to landscape, the English Lake District and responses to their experience of the Lake District. The aim was to gain insight into how this landscape feels to the groups.

### *Iconography: nurturing ecologies*

Producing ‘landscape iconographies from below’, i.e. everyday folk, is effectively what, collectively, Graham Lowe’s sets of paintings from the project represent. Below (Figures 28.1–3) are three images from the exhibition ‘Nurturing Ecologies’ at the Theatre on the Lake, Keswick, in 2007. These are pictured as ‘collective’ deliberately to show the range of aesthetics and grammar represented through the research. The set of paintings is a set of layers of memory. Firstly, they collectively represent the body of work from the research for Nurturing Ecologies. Secondly, they incorporate biographical memories. And, thirdly, they are symbols of the landscape experience of the English Lake District of the participants. Finally, over time, through their circulation and exhibition within the collections of which they are now part, these paintings will contribute to the variation in landscape representations of the English Lake District that are presently in circulation. They provide a counter to iconographic landscape representations, as they represent folk from migrant, working class and everyday societies. For individuals who took part and who produced the basis of each image, these images are now in their lives (e.g. on bedroom walls, mantelpieces, and domestic archives) as symbols of their landscape experiences and memories. They are iconic, continually accruing meanings and memories through their circulation and recognition.

### *Embodied emotional landscape memories*

One of the key ways of thinking landscape that emerged in the sessions was this notion of the landscape being *layered*; strata of memory, individual and collective were recorded in the research process. Katya, a Ukrainian, was born near Sanok, now in Poland, in a village surviving by growing corn, rice and sometimes cotton. She was born in a region where the ruling state was intermittently shifting between Poland, Germany and Russia. The experience of walking through the Lake District, particularly around Windermere, connected her with many memories and landscapes in her life. The first set of memories she talked about, linked her to the landscape of the Ukraine; vegetables, gardens, and ‘scenery you would not believe’. The second set is about the layering of Argentinian photographs and her father’s biography. When young, her father left for Argentina. ‘It was a custom in Ukraine and Russia that people go and come back alive, yes’ (p. 13, Group L, 07/04). When her father came home, the Second World War started, and he was conscripted, then murdered by the Germans in her village, but she escaped. The third set of memories links Katya to the collective traversing of the



Figure 28.1 'Nurturing Ecologies' Exhibition, Duke's Theatre and Gallery, Lancaster 2006.

northern-European landscape of tundra. After wartime conscription, she remembers how people from the Ukraine:

They go to America, or Canada ... people for years they were going, some of them even walked if they cannot afford ... They walked with people who had been in prison in Siberia and they break loose, no money, no clothes so they walked. And it took them a year but they walked ... Canada was closer from Siberia ... they would stop somewhere and do some work to get some money and then later they would move to somewhere else until they get to Canada.

*(p. 17, Group L, 07/04)*

She says that the snowy landscape of the fells is a catalyst for both her and her children, a process by which she takes herself and them back to a landscape of Ukraine, her father and the



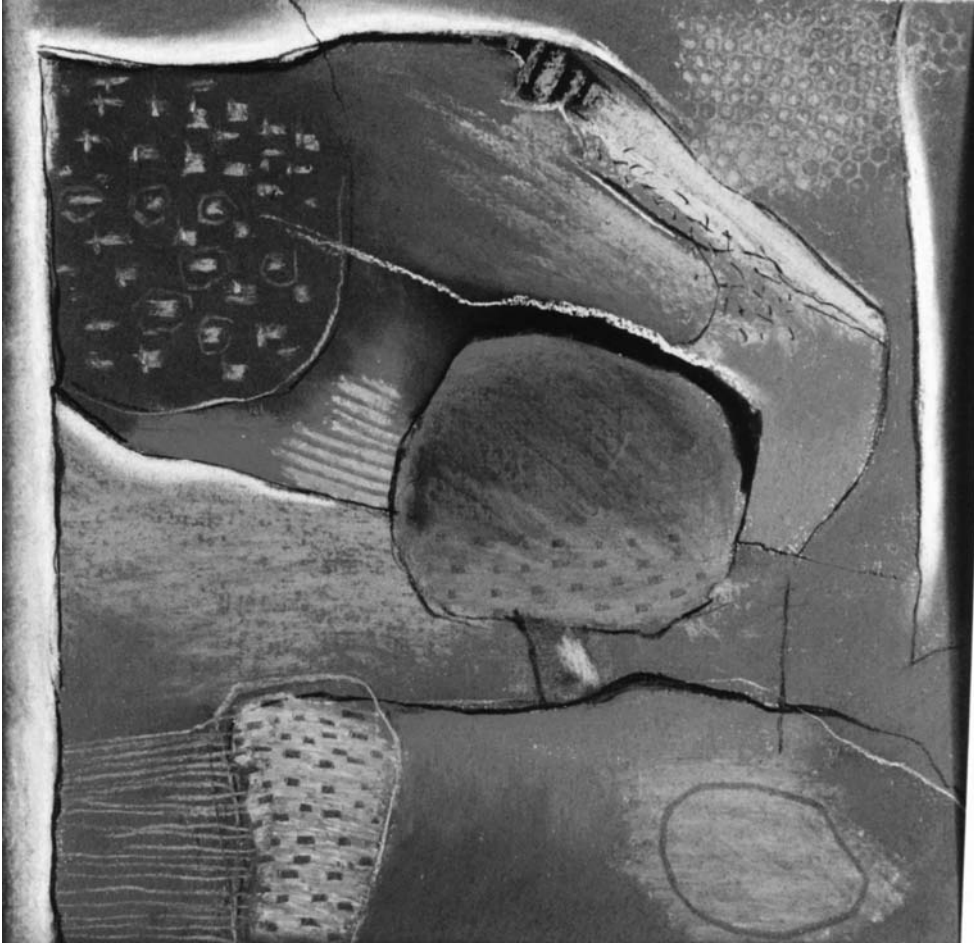


Figure 28.2 'Nurturing Ecologies' Exhibition, Duke's Theatre and Gallery, Lancaster 2006.

plight of traversing village folk facing poverty. These layers of memory are recalled in the sessions where we ask the groups to describe their responses to the walk around Windermere and Ambleside. There is a complexity of geographical scales that are evoked, simultaneously Katya is engaging with a patriotic account of life and culture of her village, but this is not explicitly situated as a *national* landscape, as the state shifts in its territorial boundaries. The dynamism of 'nation' through boundary shifts is parallel to the ways in which the 'national' culture of Britain, say, shifts in time, and circulates (Young 2008). On encountering the Lakes, Katya engages with the iconic landscape through narratives of English landscape, but these are overlaid with landscape memories of other iconic landscapes of Buenos Aires, Siberia, Russia, Poland and Ukraine. The landscape becomes a site for socializing younger generations of her family to their genealogy and their cultural landscape.

### *Embodied landscape memories*

In previous publications I have analyzed the ways in which sensory memories are presented through the encounter with memory (Tolia-Kelly 2007a). Fear, joy, awe, sadness and a feeling

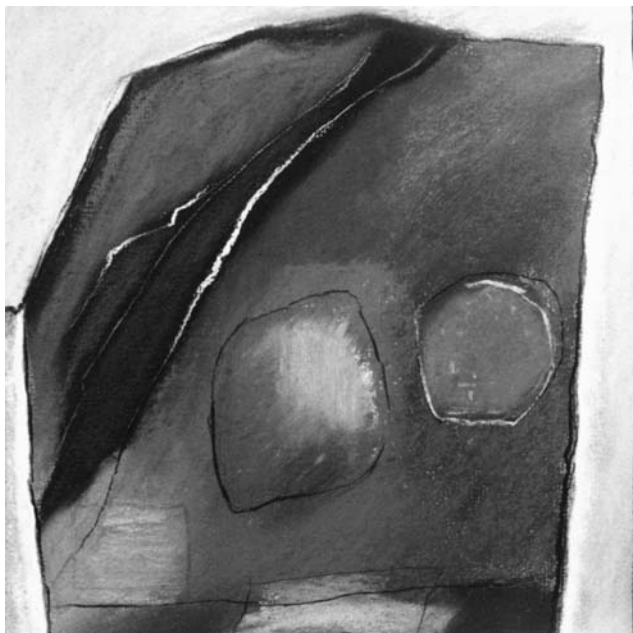


Figure 28.3 'Nurturing Ecologies' Exhibition, Duke's Theatre and Gallery, Lancaster 2006.

of safety in dark places unravelled in the sessions. Taking this figuring of embodied experiences there was also an experience of being 'touched' by the landscape; more than emotionally, but spiritually. One of the participants was keen to share her view that the view of the Lakes is only complete once you've seen it from Morecambe Bay. Jackie says that her connection with this landscape is more than memory: 'Of course, the spiritual side of this landscape for me is the sky' (J, p. 17, F 07/04). A sense of connection with a Godliness comes through in other testimonies, too:

Being here, it's an indulgence essentially. You know being Catholic I sometimes even feel guilty ... the more pleasure it gives me, I ask myself am I actually right to experience this level of pleasure. 'Cos it can be quite intense and its remarkable! I think you get little Epiphanies every now and then.

(P, p. 19, F, A, 07/04)

Despite the emotional power of the Lake District, participants were aware of the constructed nature of this National Park. Fay and Mark remark below on the contradictory nature of the heritage site:

I mean it's a man-made place, do you know what I mean, you're in the National Park the whole thing is actually being maintained all the time you know, none of it's really wild untamed space.

(F, p. 5, A 07/04)

It's manufactured ... Yeah, there's a little group of fir trees just there like in a diamond shape, that is a plantation. To the right of that, there is a house, the surrounding trees have been planted for ornamental value.

(M, p. 12, G 07/04)

The conversation shows how people intelligently engage with the landscape textures and processes of cultivation at the Lake District.

## Conclusions

The relationship between landscape and memory is complex. Yet, the relationship between them is fundamental to a human sense of place, landscape and national identity (Schama 1995). Both concepts and practices have complex genealogies and are understood through varying philosophical and theoretical lenses. In this chapter I aimed to draw out the complexities, whilst grounding these in accounts of British people's lives, narratives and experiences on visiting the English Lake District. Schama (1995: 7) argues that '[l]andscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock'. There is a gap created between 'research texts' and a true account of feelings, responses and values; between narratives collected in the field and the narratives edited 'for' the purpose of response. This dialogic account of research 'evidence' mirrors the 'gap' between landscape experience, and any memory experience and the communicated, recorded and eventual textual account. The framing of my account of landscape and memory has been dominated by thinking through iconography, cultural materialism, emotional and embodied landscape memories, 'heritage' and national identity. The English Lake District has been chosen here as a site which embodies connections to the 'idea' of landscape; through strata of memory, and the way in which vistas and scenes of looking onto this landscape, a familiar 'field of vision' (Daniels 1993) are linked to a national sensibility (Darby 2000), fissured with memories of other memory-scapes and spiritual values.

## Thoughts on future directions

One aspect of landscape and memory research that for me needs addressing, particularly in this period of evolving theories on landscape, is the need to retain an academic memory of what has gone before – a genealogy of the history of landscape studies. It is important to take a scholarly path of citing the longer history of the research on landscape and memory. My second call would be to think against simple European accounts of landscape. In this globalized cultural landscape, where 'landscape' is truly pivotal to national cultures, it is necessary to think against purely Western grammars and histories—thinking landscape using postcolonial understandings and a memory of archaeological and anthropological scholarship that has gone before (see Ahmed 2000; Forty and Kuchler 1999; Gosden 2004; Kuchler 2002; Spivak 1988; Stewart and Strathern 2003; Young 1990, 2008). These authors challenge assumptions about the nature of Western constructions of landscape histories, archaeologies, narratives and formations of national sensibilities. Through postcolonial theory, many of the bases of understandings we have in the academy, of landscape are being stretched to include for example different accounts of time and space, and a conscious unravelling of a 'looking onto' landscape lens, towards an embodied account. New directions include for example thinking through Aboriginal accounts of temporality and their alternative accounts of nation through ecology rather than territory, these impact significantly in understanding the brittle universalisms that landscape and memory are figured around in much of the literatures beyond this volume.

## References

- Ahmed, S. (2000) *Strange Encounters: Embodied Others in Post-Coloniality*, London: Routledge.
- , Castañeda, C. and Sheller, M. (eds) (2003) *Uprootings/Regroundings*, Oxford: Berg.
- Bell, D.S.A. (2003) 'Mythscape: memory, mythology, and national identity', *British Journal of Sociology*, 54, 63–81.
- Bishop, P. (1992) 'Rhetoric, memory, and power: depth psychology and postmodern geography', *Environment and Planning D: Society and Space*, 10, 5–22.
- Birkstead, J. (ed.) (2000) *Landscapes of Memory and Experience*, London: Spoon.
- Blunt, A. (2003) 'Collective Memory and Productive Nostalgia: Anglo-Indian Homemaking at McCluskieganj', *Environment and Planning D: Society and Space* 21, 717–38.
- Connerton, P. (1989) *How Societies Remember*, Cambridge: Cambridge University Press.
- Cosgrove, D. (1978) 'Place, Landscape, and the Dialectics of Cultural Geography', *Canadian Geographer/Le Géographe canadien*, 22, 66–72.
- (1982) 'The myth and the stones of Venice: An historical geography of a symbolic landscape', *Journal of Historical Geography*, 8, 145–46.
- (1984) *Social Formation and Symbolic Landscape*, London: Croom Helm.
- (1985) 'Prospect, Perspective and the Evolution of the Landscape Idea', *Transactions of the Institute of British Geographers New Series*, 10, 45–62.
- and Daniels, S. (1988) *The Iconography of Landscape*, Cambridge: Cambridge University Press.
- Crang, M. and Tolia-Kelly, D. P. (2010) 'Nation, Race and Affect: Senses and Sensibilities at National Heritage sites', *Environment & Planning A*, 42, 2315–31.
- Daniels, S. (1993) *Fields of Vision*, Oxford: Polity Press
- Darby, W.J. (2000) *Landscape and Identity: Geographies of Nation and Class in England*, Oxford: Berg
- Davidson, J. and Bondi, L. (2004) 'Spatialising Affect, Affecting Space: Introducing Emotional Geographies', *Gender, Place and Culture*, 11, 373–74.
- Fortier, A.-M. (2000) *Migrant Belongings: Memory, Space, Identity*, Oxford: Berg.
- Forty, A. and Kuchler, S. (1999) (ed) *The Art of Forgetting*, London: Routledge.
- Gosden, C. (2004) *Archaeology and Colonialism: Cultural Contact from 5000 BC to the Present*, Cambridge: Cambridge University Press
- Graham, B. and Howard, P. (2008) (eds) *The Ashgate Research Companion to Heritage and Identity*, Aldershot: Ashgate.
- Habwachs, M. (1992) *On Collective Memory*, London: University of Chicago Press
- Heffernan, M. (1995) 'Forever England: The Western Front and the Politics of Remembrance in Britain', *Ecumene* 2, 293–323.
- Hewison, R., Worrell, I. and Wildman, S. (2000) *Ruskin, Turner and the Pre-Raphaelites*, London: Tate Gallery Publishing.
- Hobsbawm, E. and Ranger, T. (1983) *The Invention of Tradition*, Cambridge: Cambridge University Press.
- Hoeschler, S. and Alderman, D.H. (2004) 'Memory and Place: Geographies of a Critical Relationship', *Social & Cultural Geography*, 5, 347–55.
- Howard, P. (1991) *Landscape: The Artist's Vision*, London: Routledge.
- Jazeel, T. (2005) "'Nature", Nationhood and the Poetics of Meaning in Ruhuna (Yala) National Park, Sri Lanka', *Cultural Geographies*, 12, 199–228.
- Kindon, S., Pai, R. and Kesby, M. (eds) (2007) *Participatory Action Research Approaches: Connecting People, Participation and Place*, London and New York: Routledge.
- Kinsman, P. (1995) 'Landscape, race and national identity: The Photography of Ingrid Pollard', *Area*, 27 300–310.
- Kuchler, S. (2002) *Mallangan: Art, Memory and Sacrifice*, Oxford: Berg.
- Legg, S. (2004) 'Memory and Nostalgia', *Cultural Geographies*, 11, 99–107.
- (2005) 'Contesting and Surviving Memory: Space, Nation, and Nostalgia in Les Lieux de Memoire', *Environment and Planning D: Society and Space*, 23, 481–504.
- Lowenthal, D. (1975) 'Present Place: Landscape and Memory', *Geographical Review* 65, 1–36.
- Marshall, S. (2010) *Landscape of Memory*, Boston, MA: Brill.

- Massey, D. (2006) 'Landscape as Provocation: Reflections on Moving Mountains', *Journal of Material Culture*, 11, 33–48.
- Matless, D. (1998) *Landscape and Englishness*, London: Reaktion.
- McCoy, M.D. (2006) 'Landscape, Social Memory, and Society: An Ethno-archaeological Study of Three Hawaiian Communities', Unpublished PhD Thesis, University of California, Berkeley, CA.
- McDowell, S. (2008) 'Heritage, Memory and Identity', in Brian Graham and Peter Howard (eds) *The Ashgate Research Companion to Heritage and Identity*, Aldershot: Ashgate, pp. 37–54.
- Mitchell, D. (2002) 'Cultural Landscapes: The Dialectical Landscape – Recent Landscape Research in Human Geography', *Progress in Human Geography*, 26, 381–9.
- Mitchell, W.J.T. (1994) *Landscape and Power*, Chicago, IL: University of Chicago Press.
- Nash, C. (1996) 'Reclaiming Vision: Looking at Landscape and the Body', *Gender, Place and Culture*, 3, 149–69.
- Ogborn, M. (1996) 'History, Memory and the Politics of Landscape and Space: Work in Historical Geography from Autumn 1994 to Autumn 1995', *Progress in Human Geography*, 20, 222–9.
- Passi, A. (1999) 'The Social Construction of Territorial Identities', *Geography Research Forum* 18, 5–18.
- Pocock, D.C.D. (1980) 'Sight and Knowledge', *Transactions of the Institute of British Geographers New Series*, 6, 385–93
- (1982) 'Valued Landscape in Memory: The View from Prebends Bridge', *Transactions of the Institute of British Geographers New Series*, 7, 354–64.
- Rose, G. (1997) 'Feminist Geographies of Environment, Nature and Landscape', in Rose, G., Kennard, V., Morris, M. and Nash, C. (eds) *Feminist Geographies*, London: Longman, 305–320.
- Said, E. (2000) 'Memory and Place', *Critical Inquiry* 2, 175–92.
- Samuel, R. (1996) *Theatres of Memory: Volume 1: Past and Present in Contemporary Culture*, London: Verso.
- Schama, S. (1995) *Landscape and Memory*, London: Harper Perennial.
- Smith, M., Davidson, J., Cameron, L. and Bondi, L. (2009) *Emotion, Place and Culture*, Farnham: Ashgate
- Spivak, G.C. (1988) 'Can the Subaltern Speak?', in Nelson, C. and Grossberg, L. (eds) *Marxism and the Interpretation of Culture*, Urbana, IL: University of Illinois Press, pp. 24–28.
- Stewart, P.J. and Strathern, A. (2003) *Landscape, Memory and History*, London: Pluto.
- Taylor, K. (2011) 'Landscape and Memory', available at <http://portal.unesco.org/ci/fr/files/28193/12336783913TaylorPaper.pdf/TaylorPaper.pdf> (accessed 22 October 2011)
- Thien, D. (2005) 'After or Beyond Feeling? A Consideration of Affect and Emotion in Geography', *Area*, 37, 450–54.
- Thompson, I.H. (2010) *The English Lakes: A History*, London: Bloomsbury.
- Till, K. (2005) *The New Berlin*, Minneapolis, MN: University of Minnesota Press.
- Tolia-Kelly, D.P. (2004) 'Landscape, Race and Memory: Biographical Mapping of the Routes of British Asian Landscape Values', *Landscape Research*, 29(3), 277–92.
- (2006b) 'Mobility/stability: British Asian Cultures of "Landscape and Englishness"', *Environment and Planning A*, 38(2), 341–58.
- (2007a) 'Fear in Paradise: The Affective Registers of the English Lake District Landscape Re-visited', *Senses and Society*, 2, 329–51.
- (2007b) 'Organic Cosmopolitanism: Challenging Cultures of the Non-Cative at the Burnley Millenium Arboretum', *Garden History*, 35, 172–84.
- (2007c) 'Participatory art: Capturing Spatial Vocabularies in a Collaborative Visual Methodology with Melanie Carvalho and South Asian Women in London, UK', in Kindon, S., Pain, R. and Kesby, M. (eds) (2007) *Participatory Action Research Approaches: Connecting People, Participation and Place*, London and New York: Routledge, pp. 132–140.
- (2008) 'Motion/Emotion: Picturing Translocal Landscapes in the Nurturing Ecologies Research Project', *Mobilities*, 3, 117–40.
- (2010) 'The Geographies of Cultural Geography I: Identities, Bodies, Race', *Progress in Human Geography*, 34, 358–67.
- Tuan, Yi-Fu (1979) *Landscapes of Fear*, New York: Pantheon
- Whelan, Y. (2003) *Reinventing Modern Dublin*, Dublin: Dublin University Press
- Williams, R. (1973) *The Country and the City*, London: Hogarth Press.
- Wright, P. (1985) *On Living in an Old Country*, London: Verso.

- Wylie, J.W. (2002) 'An Essay on Ascending Glastonbury Tor', *Geoforum*, 33, 441–54.
- (2005) 'A Single Day's Walking: Narrating Self and Landscape on the Southwest Coast Path', *Transactions of the Institute of British Geographers*, 30, 234–47.
- Young, R.J.C. (1990) *White Mythologies: Writing History and the West*, Oxford: Blackwell.
- (2008) *The Idea of English Ethnicity*, Oxford: Blackwell.