



# 3<sup>rd</sup> International St. Magnus Conference: Visualising the North

## 14-16 April 2016

### *Conference Programme*

The Centre for Nordic Studies (CNS)  
University of the Highlands and Islands  
Orkney Isles, Scotland  
Kiln Corner  
Kirkwall, Orkney  
KW15 1QX  
Email: [cns@uhi.ac.uk](mailto:cns@uhi.ac.uk)  
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University of the  
Highlands and Islands  
Orkney College



University of the  
Highlands and Islands  
Shetland College

## *Abridged Conference Programme*

### Thursday 14 April 2016 –Orkney College

Time	Title of event/session	Location	Info
0900-0945	Registration	Orkney College East Road, Kirkwall KW15 1LX	
1000-1700	Field Trip – Led by Fred Sundman and Dr Colleen Batey	Pick up: Orkney College Drop off: Centre of Kirkwall	<b>Please gather at College entrance for 0945 as the tour bus will leave at 1000 sharp.</b> Please bring warm clothing and comfortable shoes & snack/drink
1800-1900	Performance by The Orkney Schola Choir (led by Dr. Ben Whitworth)  Keynote Speaker – <b>Barbara Crawford</b> <b>CHAIR: Donna Heddle</b>	<b>Barbara Crawford:</b> Seals in Medieval Orkney. Communal and Personal Identity  St. Magnus Cathedral – <b>St. Rognvald’s Chapel</b> Broad St, Kirkwall, KW15 1NX	All registered delegates are requested to wear their badges when inside the cathedral
1900	Civic Reception	Council Chambers School Place, Kirkwall KW15 1NY	Canapés and drinks will be served



## Friday 15 April 2016 – Orkney College

Time Slot	Title of Session	Location and Speaker
0830-0900	Registration	Orkney College East Road, Kirkwall KW15 1LX
0900-0945	Keynote Speaker – <b>Carla Sassi</b> CHAIR: Donna Heddle	<b>Restaurant</b> -Carla Sassi: Multiple Norths: The Imagination of Scotland in 20th-century Literature
0945-1115	The Frozen North CHAIR: Andrew Jennings	<b>Lecture Theatre</b> -Astrid Ogilvie; Sarah and Adam Carter
	Medieval Icelandic Literature 1: Social Roles and Social Transition CHAIR: Jay Johnston	<b>Restaurant</b> - John Moffatt; Santiago Barreiro, Agneta Ney
	Understanding Our Place(s): Meaning Making as a Situated Process CHAIR: Angela Watt	<b>Room 3</b> - Rebecca Ford; Michael Lange; Henning Wærp; Ragnhild Ljosland
1130-1300	Modern Character of Northern Places CHAIR: Anne Artimyuk	<b>Lecture Theatre</b> -Rosie Alexander; György Henyei Neto; John Copeland-Nagle
	Medieval Icelandic Literature 2: Surviving in the Landscape CHAIR: Ragnhild Ljosland	<b>Restaurant</b> - Csete Katona and Marion Poilvez; Eduardo Ramos; Roderick McDonald
	The Heart of Neolithic Orkney CHAIR: Colleen Batey	<b>Room 3</b> - Amanda Brend and James Moore; Caroline Wickham-Jones, M. Bates, C.R. Bates and S.Dawson
1300-1345		Lunch – Served in Orkney College (included in the registration fee)

1345-1515	Folklore 1: Vanishing Islands and Virtual Re-emergence <b>CHAIR: Andrew Jennings</b>	<b>Lecture Theatre</b> -Karin Murray-Bergquist; Lydia Crow
	Medieval Icelandic Literature 3: Narratives and Genres <b>CHAIR: Agneta Ney</b>	<b>Restaurant</b> - Robin Waugh; Mathias Blobel
	Mental Maps: the North in Early History <b>CHAIR: Ben Whitworth</b>	<b>Room 3</b> -Britt Forde; Stefan Donecker
1530-1700	Folklore 2: Making Sense of Maeshowe <b>CHAIR: Barbara Crawford</b>	<b>Lecture Theatre</b> - Jay Johnston; Nela Scholma-Mason; Ragnhild Ljosland
	Old North 1: Imagined Identities <b>CHAIR: Becky Ford</b>	<b>Restaurant</b> -Tom Rendall; Marie Mossé; Adriana Craciun
	Arctic Russia <b>CHAIR: Donna Heddle</b>	<b>Room 3</b> - Natalie Wahnsiedler; Ben Whitworth
1800-1915	Whisky Reception and Round Table	<b>Kirkwall Hotel</b> – Becky Ford - Telling Tales: A Creative Response to Climate Change in Orkney

## Saturday 16 April 2016 – Orkney College

Time Slot	Title of Session	Location and Speaker
0830-0900	Registration	Orkney College East Road, Kirkwall KW15 1LX
0900-1030	Viking Age 1: Living Landscapes <b>CHAIR: Colleen Batey</b>	<b>Lecture Theatre</b> - Frida Norstein; Harriet Evans; Siobhan Cooke

	Landscapes: Wood and Plant Life in the North <b>CHAIR: Michèle Hayeur-Smith</b>	<b>Restaurant</b> -Dawn Elise Mooney; Elie Pinta; Gaston Demarée and Astrid Ogilvie
	Children's Literature: Adventures in the North <b>CHAIR: Halszka Leleń</b>	<b>Room 3</b> -Jochen Petzold; Lynn Powell; Anna Heiða Pálsdóttir
1045-1245	Viking Age 2: Law, Mythology and Landscape <b>CHAIR: Jay Johnston</b>	<b>Lecture Theatre</b> - Michèle Hayeur Smith; Vittorio Mattioli; Alexandra Sanmark; Anne Irene Riisøy
	Maps of 'the North' <b>CHAIR: Astrid Ogilvie</b>	<b>Restaurant</b> - Donna Heddle; Inge Panneels
	Constructing Cultural Identity through Text <b>CHAIR: Ragnhild Ljosland</b>	<b>Room 3</b> -Angela Watt; Claire E. Smerdon; Victoria Lesley Ralph; Halszka Leleń
1245-1330		Lunch – Served in Orkney College (included in the registration fee)
1330-1415	Keynote Speaker – <b>Kevin P. Smith</b> <b>CHAIR: Alexandra Sanmark</b>	<b>Restaurant</b> -Kevin P. Smith:
1415-1545	Recreating Landscapes <b>CHAIR: Caroline Wickham-Jones</b>	<b>Lecture Theatre</b> -Avril Maddrell; James Moore and Rik Hammond; Rebecca Rennell
	Old North 2: Narratives of Race <b>CHAIR: Angela Watt</b>	<b>Restaurant</b> -Andrea Blendl; Gudrun Gudsteinsdóttir; Andrew Jennings
	Ethnicity and Religious Practices Among the Sami and Norse Peoples <b>CHAIR: Anne-Irene Riisøy</b>	<b>Room 3</b> -Rune Blix-Hagen and Ellen Alm; Maths Bertell
1600-1730/1800	Dissemination of Peoples and Ideas <b>CHAIR: Maths Bertell</b>	<b>Lecture Theatre</b> -Anne-Sofie Gräslund; Selahattin Özkan; Christian Gatti

	Scotland and Ireland in Film <b>CHAIR: Andrew Jennings</b>	<b>Restaurant</b> -Jamie Holman; Antonia Spencer; Robert Aitken
	Portraying the North in Contemporary Literature <b>CHAIR: Donna Heddle</b>	<b>Room 3</b> -Jim Clarke; John W. (Jack) Dyce; Ernestine Lahey; Ingibjörg Ágústsdóttir
<b>1930</b>	Conference Dinner	St. Magnus Centre Palace Rd, Kirkwall, Orkney KW15 1PA



## ❁ Conference Programme ❁

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The Orkney Schola (directed by Dr Ben Whitworth) is performing a short piece from the reconstructed St Magnus Office. The St Magnus Office is the series of Latin services that was sung in St Magnus Cathedral on the saint's feast day (16 April) in medieval times. The text of the Office survives in printed books from the early sixteenth century - e.g. the Aberdeen Breviary (1509), and the Roskilde Breviary (1517) - but is probably much older. These books include only the text, without musical notation. Ben has recently discovered, however, that the St Magnus Office is very closely based on one that does survive with music (the Office of St Thomas Becket), and so it is now possible to perform the Office as it might originally have sounded. Members of the Orkney Schola will perform parts of this Office at Dr Crawford's lecture, and they hope to sing the complete Office during the *Magnus 900* celebrations in 2017. Ben has been singing Gregorian chant since 1998, and directing a plainsong choir in Orkney (The Orkney Schola) since 2009. He is the author of a short book on *Music in the Liturgy* (CTS, 2012).

**Barbara Crawford:** Seals in Medieval Orkney. Communal and Personal Identity

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**Carla Sassi:** Multiple Norths: the imagination of Scotland in 20th-century literature

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	Understanding Our Place(s): Meaning Making as a Situated Process CHAIR: Angela Watt	Room 3- Rebecca Ford; Michael Lange; Henning Wærp; Ragnhild Ljosland

*The Frozen North:*

**Astrid E.J. Ogilvie:** A Fleet of Silver: Literary and Historical Icescapes of Iceland

**Sarah and Adam Carter:** Frozen on the Canadian Prairies: Literary and Historical Perspectives

*Medieval Icelandic Literature 1: Social Roles and Social Translation:*

**John Moffatt:** The Future is East: Mapping the Retreat from the 'Viking' Ethos in the Vinland Sagas

**Santiago Barreiro:** An Insular Marriage in *Egils Saga*

**Agneta Ney:** Literary Landscapes of Old Norse Poetry

*Understanding Our Place(s): Meaning Making as a Situated Process:*

**Rebecca Ford:** Ebbing away? Locating Narratives of Power in the Marine Environment

**Michael Lange:** Conceptualized Landscape and Epistemological Meaning

**Henning Wærp:** The Arctic Pastoral

**Ragnhild Ljosland:** Landscape, Artefacts and Words: Imagined and Real Orkney in Contemporary Poetic Expression

Time Slot	Title of Session	Location and Speaker
1130-1300	Modern Character of Northern Places <b>CHAIR: Anne Artimyuk</b>	Lecture Theatre-Rosie Alexander; György Henyei Neto; John Copeland-Nagle
	Medieval Icelandic Literature 2: Surviving in the Landscape <b>CHAIR: Ragnhild Ljosland</b>	Restaurant- Csete Katona and Marion Poilvez; Eduardo Ramos; Roderick McDonald
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*Modern Character of Northern Places:*

**Rosie Alexander:** The Character of Orkney and Shetland

**György Henyei Neto:** The Middle of the Road: Kautokeino, the Sámi Culture Stronghold

**John Copeland Nagle:** Scenic Northern Landscapes

*Medieval Icelandic Literature 2: Surviving in the Landscape:*

**Csete Katona and Marion Poilvez:** The Medieval Bear Grylls. Fugitives and Survivals in Medieval Iceland

**Eduardo Ramos:** Molding One Another: Grettir and the Landscape

**Roderick McDonald:** Icelandic Literary Landscapes and the Onomastic-semiotic gap: What Do You Do With Esja in *Kjalnesinga Saga*?

*The Heart of Neolithic Orkney:*

**Amanda Brend and James Moore:** Re-visualising the Heart of Neolithic Orkney World Heritage Site

**Caroline Wickham-Jones, M. Bates, C.R. Bates and S. Dawson:** Re-creating the Landscape at the Heart of Neolithic Orkney

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	Mental Maps: The North in Early History <b>CHAIR: Ben Whitworth</b>	Room 3-Britt Forde; Stefan Donecker

*Folklore 1: Vanishing Islands and Virtual Re-emergence:*

**Karin Murray-Bergquist:** On Solid Ground: Learning from the Lore of Imagined Lands

**Lydia Crow:** Orkney's Online Landscape

*Medieval Icelandic Literature 3: Narratives and Genres:*

**Robin Waugh:** Landscape, Maternal Space, and Child Exposure in the Sagas of Icelanders

**Mathias Blobel:** Visualising Genre Networks – A New Network Analytical Approach to the Old Icelandic Corpus

*Mental Maps: The North in Early History:*

**Britt Forde:** Idealising the North: Adam of Bremen and the Swedes and Norwegians

**Stefan Donecker:** Envisioning the Vagina Nationum – Visual Depictions of the North as the Womb of Nations

Time Slot	Title of Session	Location and Speaker
1530-1700	Folklore 2: Making Sense of Maeshowe <b>CHAIR: Barbara Crawford</b>	Lecture Theatre- Jay Johnston; Nela Scholma-Mason; Ragnhild Ljosland
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	Arctic Russia <b>CHAIR: Donna Heddle</b>	Room 3- Natalie Wahnsiedler; Ben Whitworth

*Folklore 2 Making Sense of Maeshowe:*

**Jay Johnston:** Ritual Lore: Northern Landscapes of Lived Belief

**Nela Scholma-Mason:** Not Merely Stories: Folklore and Norse Attitudes towards Orkney's Prehistoric Mounds and Standing Stones

**Ragnhild Ljosland:** Maeshowe, Orkahaugr – When Names Tell Stories

*Old North 1: Imagined Identities:*

**Tom Rendall:** Changing Voices and Evolving Communities

**Marie Mossé:** Sketches of Iceland in Xavier Marmier's *Lettres d'Islande* (1837) and Henry Labonne's *L'Islande et l'archipel des Faroer* (1888): Saga-steads Challenging the Poetics of Ruins

**Adriana Craciun:** Broken Lands and Lost Relics: The Victorian Rediscovery of the Early Modern Arctic

*Arctic Russia:*

**Natalie Wahnsiedler:** At the Crossroads: Wooden Crosses in Northwest Russia

**Ben Whitworth:** 'Worse Even than Orkney': H.W. Scarth on Campaign in North Russia, 1919

Time	Title of event/session	Location	Info
1800-1915	Whisky Reception and Round Table	Kirkwall Hotel	Telling Tales: Becky Ford - A Creative Response to Climate Change in Orkney

**Telling Tales: a creative response to climate change in Orkney.**

In Orkney, where wind turbines, solar panels and marine renewable energy devices have become familiar parts of the land (and sea) scape; where the changing coastline both threatens and reveals archaeological sites; and where all aspects of daily life, from transport to trade, can be affected by the weather, there is a strong awareness of the role of climate in the dynamic relationship between people and place.

In this panel discussion academics, writers, artists, and experts on the local environment, will discuss local creative responses to climate change in Orkney, and consider how the stories being told might contribute to wider debates about the role of the arts and humanities in environmental discourse.

## Saturday 16 April 2016 – Orkney College

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	Children's Literature: Adventures in the North CHAIR: Halszka Leleń	Room 3-Jochen Petzold; Lynn Powell; Anna Heiða Pálsdóttir

### *Viking Age 1: Living Landscapes:*

**Frida Norstein:** Meaningful Variations? Funerary Rites and Identity Construction in the North Atlantic

**Harriet Evans:** Living Landscapes: The Connection of Landscape and Literature in Medieval Iceland and the Formation of Animal-Places

**Siobhan Cooke:** Human-Animal Interactions in Viking Orkney

### *Landscapes: Wood and Plant Life in the North:*

**Dawn Elise Mooney:** Wood and Woodlands in Icelandic Literary, Documentary and Archaeological Sources

**Elie Pinta:** Wood Culture and Technology in the Greenland Norse Society, 10<sup>th</sup>-15<sup>th</sup> Century

**Gaston Demarée and Astrid Ogilvie:** Plant Phenological Observations by the Moravian Missionaries in Labrador/Nunatsiavut

### *Children's Literature: Adventures in the North:*

**Jochen Petzold:** 'Ballantyne on the Rocks': Boys' Adventures in the Arctic

**Lynn Powell:** Jessie Saxby and Viking Boys – Concepts of the North in 'Boys' Own' Fiction

**Anna Heiða Pálsdóttir:** The North as the Home of Evil in Children's Books

Time Slot	Title of Session	Location and Speaker
1045-1245	Viking Age 2: Law, Mythology and Landscape CHAIR: Jay Johnston	Lecture Theatre- Michèle Hayeur Smith; Vittorio Mattioli; Alexandra Sanmark; Anne Irene Riisøy
	A Web of Connections: Views from Within and Without CHAIR: Astrid Ogilvie	Restaurant- Donna Heddle; Inge Panneels

*Viking Age 2: Law, Mythology and Landscape:*

**Michèle Hayeur Smith:** Norse North Atlantic Textiles and Textile Production: A Reflection of Adaptive Strategies in Unique Island Environments

**Vittorio Mattioli:** The Worlds in Grímnismál: Norse and Mediæval Christian Understandings of Space

**Alexandra Sanmark:** Norse Cult Sites – Ritual and Performance

**Anne Irene Riisøy:** Legal Knowledge in Eddic Poetry. What was it, who possessed it, and whom had access to it?

*A Web of Connections: Views from Within and Without:*

**Donna Hedde:** “Upon the Utmost Corners of the World”: The Northern Isles in Early Maps and Literature

**Inge Panneels:** Mapping a New North

*Constructing Cultural Identity through Text:*

**Angela Watt:** Markers of Cultural Identity; Evaluating the Socialisation Process of Children in Shetland

**Claire E. Smerdon:** ‘Neath the Midnight Sun’ – The Canadian North in School Readers

**Victoria Lesley Ralph:** Mythical Forestscapes in Skogsdrottningen in Drottningar i Kungahälla by Selma Lagerlöf

**Halszka Lelen:** The Sea Smells and Community Clamours: Poeticizing the North through Aesthetics of Sensory Perception in *The Wreck of the Archangel* (1989) by George Mackay Brown

Time Slot	Title of Session	Location and Speaker
1245-1330		Lunch – Served in Orkney College (included in the registration fee)

Time Slot	Title of Session	Location and Speaker
1330-1415	Keynote Speaker – <b>Kevin. P. Smith:</b> CHAIR: Alexandra Sanmark	Restaurant-Kevin P. Smith

**Kevin P. Smith:** Of Monsters and Men: Literary, Mythic, and Archaeological Views of Surtshellir Cave, Iceland

Time Slot	Title of Session	Location and Speaker
1415-1545	Recreating Landscapes CHAIR: <b>Caroline Wickham-Jones</b>	Lecture Theatre-Avril Maddrell; James Moore and Rik Hammond; Rebecca Rennell
	Old North 2: Narratives of Race CHAIR: <b>Angela Watt</b>	Restaurant-Andrea Blendl; Gudrun Gudsteinsdóttir; Andrew Jennings
	Ethnicity and Religious Practices Among the Sami and Norse Peoples CHAIR: <b>Anne Irene Riisøy</b>	Room 3-Rune Blix-Hagen and Ellen Alm; Maths Bertell

*Recreating Landscapes:*

**Avril Maddrell:** 'It's a holy Island - We Just Didn't See It'. Making Heritage Visible Through the Virtual, the Creation of a Digital Celtic-Nordic Pilgrimage Trail in the Isle of Man

**James Moore and Rik Hammond:** Mapping Yesnaby: The Yesnaby Art & Archaeology Research Project

**Rebecca Rennell:** Engaging With, Experiencing and Visualising Archaeological Landscapes of the Highlands and Islands: Why and How?

*Old North 2: Narratives of Race:*

**Andrea Blendl:** Götiska Förbundet, Viking Club and Thule-Gesellschaft: How Could Three Early Viking Societies Develop so Differently?

**Gudrun Gudsteinsdóttir:** An Exclusive Race

**Andrew Jennings:** The Other Northern Barbarians

*Ethnicity and Religious Practices Among the Sami and Norse Peoples:*

**Rune Blix Hagen and Ellen Alm:** Nordic Representations of Sami Magic and Rituals from *Historia Norwegia* to Johannes Schefferus, c.1150-1680

**Maths Bertell:** Sámi Languages, Ethnicity and Religion. Development of the Nomadic Groups of the Scandinavian Peninsula

Time Slot	Title of Session	Location and Speaker
1600-1730/1800	Dissemination of Peoples and Ideas CHAIR: <b>Maths Bertell</b>	Lecture Theatre-Anne-Sofie Gräslund; Selahattin Özkan; Christian Gatti
	Scotland and Ireland in Film CHAIR: <b>Andrew Jennings</b>	Restaurant- Jamie Holman; Antonia Spencer; Robert Aitken
	Portraying the North in Contemporary Literature CHAIR: <b>Donna Heddle</b>	Room 3-Jim Clarke; John W. (Jack) Dyce; Ernestine Lahey; Ingibjörg Ágústsdóttir

*Dissemination of Peoples and Ideas:*

**Anne-Sofie Gräslund:** Rune Stones Located Close to Water Ways

**Selahattin Özkan:** Two Religious Conquests in the Middle Ages: Christianization of Scandinavia and Islamization of India

**Christian Gatti:** The Mobility of the Nobility – Settlement Patterns in the Province of Västmanland (central Sweden) during the Viking Age

*Scotland and Ireland in Film:*

**Jamie Holman:** Austerity theme park – Blackburn now as Belfast then

**Antonia Spencer:** The Highland Tourist: Disintegration, Immersion and Sympathy in Michel Faber's *Under the Skin* (2000) and Jonathan Glazer's *Under the Skin* (2013)

**Robert Aitken:** Last Footsteps of Home

*Portraying the North in Contemporary Literature:*

**Jim Clarke:** Approaching the North: A Corpus-Based Study of Fantasy Literature

**John W (Jack) Dyce:** Narrating Norden - Landscape Images, Symbolic Significance and Nordic Identity/ies in Nordic Crime Fiction

**Ernestine Lahey:** The Redemptive North in Joseph Boyden's *Through Black Spruce*

**Ingibjörg Ágústsdóttir:** Cold Murder: Northern Landscapes, Nature and Seasons in *Burial Rites* by Hannah Kent

Time	Title of event/session	Location	Info
1930	Conference Dinner	St. Magnus Centre Palace Rd, Kirkwall, Orkney KW15 1PA	Dress code: smart casual

## Abstracts (in order of speakers)

### Thursday 14 April 2016

**Barbara Crawford** (Keynote Speaker): Seals in Medieval Orkney. Communal and Personal Identity

Seals are important emblems of identity in the Middle Ages. In a period when the historical sources are few and far between they can provide us with valuable impressions of individuals and institutions. The seals to be discussed are very different, one being the seal of the 'community' of Orkney, which reveals something of the social structure of Orkney in the 15<sup>th</sup> century and its relationship with the Norwegian crown. The other is a half seal matrix recently-found in Deerness and dated c.1300, with an image of the female owner, which is highly unusual. They both provide rare visual evidence of secular figures whose significance for medieval Orkney society will be explored.

### Friday 15 April 2016

**Carla Sassi** (Keynote Speaker): Multiple Norths: the imagination of Scotland in 20th-century literature

My lecture will investigate Northness as a complex source of identity diversity in the course of the 20<sup>th</sup> century, from the Scottish Renaissance to the pre-devolution decades, and in the wider context of the 'break up of Britain' and Scottish devolution. I will contend that in this period Scottish literary texts have staged different and sometimes 'conflicting' ideas of Northness – literary visions of Scotland-as-North may in fact foreground essentialist notions of culture, or, on the opposite, may uphold progressive and radical ideas of place-bound / ecocritical identities that may allow us to radically re-think (Scottish) nationhood in the 21<sup>st</sup> century.

*The Frozen North:*

**Astrid E.J. Ogilvie**: A Fleet of Silver: Literary and Historical Icescapes of Iceland

The association of Iceland with the element of ice is implicit in its very name; both with regard to glaciers on land, and the sea ice that floats to its shores from Greenland. The writings on ice are legion, and this presentation examines images of ice as seen in a variety of narrative accounts from Iceland. The discussion will focus on both literary and historical texts in the form of sagas, geographical accounts, annals, diaries, official reports, and poetry, in particular the image of sea ice as depicted in the poem by Matthías Jochumsson, *Hafsinn*, "The Sea Ice".

**Sarah and Adam Carter**: Frozen on the Canadian Prairies: Literary and Historical Perspectives

Addressing the theme "Inhabiting the North," and how "mental maps and 'meaning of place'" were transported by settlers to the northern plains, this paper examines freezing (to death) in poetry, fiction and folktales, and in the historical record. There is a focus on frozen women, Indigenous and settler. In literature freezing to death sustained myths of a Northern nation, to mark out the kinds of subjects seen as not fit. Historical documents shed light not only on the pitiless pervasiveness of freezing to death, but also how this fate was cast as a punishment for moral and physical weakness.

## *Medieval Icelandic Literature 1: Social Roles and Social Translation:*

### **John Moffatt:** The Future is East: Mapping the Retreat from the 'Viking' Ethos in the Vinland Sagas

Rhetorical analysis of the so-called Vinland sagas reveals the instrumental dimension of their original reception in mediaeval Iceland. Greenland and Vínland are “mapped” onto Icelandic history as sites of ethical ambiguity where both the “Viking” and Christian ethos only function in a compromised manner. This paper uses the work of modern rhetorical theorists Kenneth Burke and Edwin Black to explore the texts’ deployment of the spaces to the North and West to “coach an attitude” (in Burke’s terms) in the audience which subordinates the restless ethos of exploration and expansion to one which privileges continental concepts of stability and order.

### **Santiago Barreiro:** An Insular Marriage in *Egils Saga*

In this paper, we aim to understand the specific role played by insular spaces in a section of *Egils saga*. Such spaces appear prominently in the narrative about the events surrounding the marriage between Björn and Þóra (chs. 32-35). The episodes involve several actors beyond the married couple: The heads of three families play a prominent role in the story, as does the Norwegian king. The narrative begins in Norway, climaxes in three insular settings (Orkney, the Shetlands and Iceland) and finally returns to Norway. We will argue that the three insular settings appear as spaces of conflict and tension, while the mainland is contrastingly depicted as a place of order.

### **Agneta Ney:** Literary Landscapes of Old Norse Poetry

Mastering the landscape is one of the feudal societies’ specific criteria. Defining territories as private, and making them legal and political, also meant ideological changes. In the feudal landscape, power is also gendered, in favour of male. These changes are reflected in all kinds of texts, as for example in literary sources. What about non-feudal societies? Are their landscape to be defined in a different way? I use the term heroic to define a non-feudal society, but is there a “heroic landscape”? Heroic poetry, and the eventual function of landscape will be analysed, and the aspect of gender taken into account.

## *Understanding Our Place(s): Meaning Making as a Situated Process:*

### **Rebecca Ford:** Ebbing away? Locating Narratives of Power in the Marine Environment

‘George Bernard Shaw visited Orkney once in the nineteen- twenties. He was impressed by that mighty outpouring of waters. There was power enough in the Pentland Firth, he wrote, to provide all Europe with electrical power.’ George Mackay Brown, *An Orkney Tapestry*, 1969, p.17. This paper explores the nature of power in the marine environment - from the potential of wave and tidal power Shaw observed in the Pentland Firth, to the political power that determines the funding and regulation of the technology that turns water into megawatts. Further, by recognising the power of narratives to shape the discourse about the marine environment, it considers the importance of the locations in which this discourse takes place. As the future of marine renewable energy and marine spatial planning are discussed in the political landscapes of Holyrood, Westminster and Brussels this paper considers how the narratives which emerge from these places might be understood differently when viewed from an Orkney perspective. In light of the recent difficulties in the Wave Energy sector and concerns over funding for marine renewable energy, can Orkney’s responses to these narratives of decline and disappointment point to an alternative story - one which tells of the important relationship between power, place and people? By challenging these dominant narratives and problematising the location of power, this paper argues for Orkney’s importance as a place of situated understanding and relational meaning making and how this might shape future discourse on the role of marine renewable energy in our global response to climate change and energy security.

**Michael Lange:** Conceptualized Landscape and Epistemological Meaning

In this paper, I explore the connections between artifact and meaning. The artifact in question can be defined (described?) several ways: landscape, place, home. In *Landscape and Memory*, Simon Schama delved into the power that a landscape can wield when it is turned into a trope, given meaning, and use to communicate with others, as did Keith Basso when exploring the narrative construction of landscape in his seminal *Wisdom Sits in Places*. Starting from a foundation that views landscape and place as a meaningful thing, this paper examines how and why meaning is made, applied, and given cultural value by people for a place. Specifically in Orkney, place, landscape, and a sense of place are powerful constituents of a particularly Orcadian identity. Places with worldwide renown, such as Maes Howe, along with places known more to locals, such as the Lady Kirk of Westray, will be analyzed through the lens of epistemology – the theory of knowledge and meaning – the understand how and why a place becomes an identity.

**Henning Wærp:** The Arctic Pastoral

When the Norwegian Arctic explorer Helge Ingstad's first book *Pelsjegerliv*, set in northern Canada, was published in English in 1933, Ingstad chose the title: *The Land of Feast and Famine*. *The last epithet, "famine" is probably more often associated to the Arctic than "feast", but for Ingstad it is of importance to show that life in the Arctic – a life of conscious simplicity – can represent a kind of pastoral that celebrates a bountiful present.*

"What is the charm of the Arctic? Health, glorious health!" Fridtjof Nansen utters to the British newspaper Pall Mall Gazette in 1892. In my paper I will try to link descriptions and viewpoints like this – from Helge Ingstad, Knud Rasmussen, Fridtjof Nansen and others – to the concept of "pastoral", with a starting point in Paul Alpers *What is Pastoral*, from 1996. Pastoral still seems to us to be defined by the problem of man's relation to nature, Alpers states; it has to do with attentiveness to the earth. The pastoral is a way of connecting the self to the environment. In what way it can be relevant to talk about an 'Arctic pastoral', is the subject for the paper.

**Ragnhild Ljosland:** Landscape, Artefacts and Words: Imagined and Real Orkney in Contemporary Poetic Expression

This paper explores how contemporary poetry is used as a vehicle for meaning-making. I will analyse two recent publications: *Ebban an' flowan* published by Morning Star, and *Orkney Stoor* by Abersee Press. Both publications have a strong interest in the real Orkney in 2015, including its landscape and people's relationship with it. *Ebban an' flowan* is a collaboration between poet Alec Findlay, photographer and poet Alistair Peebles, and renewable energy anthropologist Laura Watts. Both collections explore the boundaries between past and present, real and imagined, nature and technology, managed and untamed, in their visualisation of Orkney as a place on Earth.

*Modern Character of Northern Places:*

**Rosie Alexander:** The Character of Orkney and Shetland

This paper is concerned with the question of how far it is possible to determine a 'character' of a place and of people who live in that place. Considering the island locations of Orkney and Shetland and their distinct economic, social and cultural background this paper will explore how far geographical context influences individuals who live and work in these contexts and their dispositions. Key to the discussion will be Bourdieu's notion of habitus which in simplest terms is 'socialised subjectivity' and offers a framework for understanding how social context becomes part of an individual's subjectivity.

**György Henyei Neto:** The Middle of the Road: Kautokeino, the Sámi Culture Stronghold

The Sámi are very close connected to the land. It is a source for their livelihood, and also a source of inspiration for their crafts, arts and music. The village of Kautokeino, in Norway, is the geographical center of Sápmi. It is also, though, Sápmi's cultural, social and political epicenter, being a stronghold of the Sami culture. The Sámi people's material culture, called Duodji, is an activity closely related to the landscape, environment, and weather. However, the region of Kautokeino is constantly under pressure from national and international trade laws, marketing legislations, and specially land modification by mining and oiling companies. The paper will focus on the Sámi people's material culture and how Duodji is constantly at risk of disappearing, and one of the reasons is because of their land is being destroyed.

**John Copeland Nagle:** Scenic Northern Landscapes

This paper examines three questions arising from the longstanding view of northern landscapes as exceptionally beautiful. First, what makes northern landscapes scenic? Visitors rave about stunning natural features such as glaciers, while cultural sites add to the scenic beauty in many northern communities. Second, what are the threats to such scenery? The fragility of northern areas and the increasing interest in developing them could interfere with the sights that so many enjoy. Third, how should we protect the scenic beauty of northern landscapes? Here I will compare Scotland's National Scenic Areas (including Hoy & West Mainland and Shetland) and the eight U.S. national parks in Alaska.

*Medieval Icelandic Literature 2: Surviving in the Landscape:*

**Csete Katona and Marion Poilvez:** The Medieval Bear Grylls. Fugitives and Survivals in Medieval Iceland

A fugitive in the medieval North did not only have to survive a harsh environment. Being most of the time hunted down as an outlaw, humans became a higher threat to him than nature, influencing his priorities and strategies. The aim of this paper is to investigate fugitive stories from the Old Norse corpus (*Íslendingasögur*, *Fornaldarsögur*, *Sturlunga saga*) and assess references to survival techniques, strategies or abilities. These examples will be confronted to archaeological findings and survival theories, in order to question their representation in the sagas and establish Iceland's specific geography and social structures as determinant factors in the way to approach survival.

**Eduardo Ramos:** Molding One Another: Grettir and the Landscape

In the *Íslendinga sögur*, Iceland's striking landscape serves as a backdrop for the narrative action. This setting can take on an active role, as it does in *Grettis saga*. This saga notes how Grettir manipulates the landscape: Grettir's actions alter the land physically, and the text names and identifies the land through narrative action. This paper argues that these changes go both ways, with Grettir himself also being transformed by his experiences within the landscape. Over time Grettir is de-socialized, and he increasingly becomes an aspect of the external natural environment.

**Roderick McDonald:** Icelandic Literary Landscapes and the Onomastic-semiotic gap: What Do You Do With Esja in *Kjalnesinga Saga*?

In *Kjalnesinga saga*, Esja looms large in both narrative and landscape, but the character Esja is not the same as the geographic Esja. The mountain range that dominates the Icelandic capital does not itself appear in the saga. This paper is concerned with the semantics of narrated medieval personal and place names. The reader has a range of choices for negotiating these names, but there is a clear semiotic gap between the name as it appears in the narrative, and the options

available for interpreting such a name which seems to be embed the saga in the geography of today. How does a saga relate to the modern landscape, and what do we make of Esja, the wealthy Hebridean widow, when we take into account Esja, the mountain range?

### *The Heart of Neolithic Orkney:*

**Amanda Brend and James Moore:** Re-visualising the Heart of Neolithic Orkney World Heritage Site

The *Heart of Neolithic Orkney* World Heritage Site is renowned for its concentration of sites dating to the 4<sup>th</sup> and 3<sup>rd</sup> millennia BC, including Skara Brae, the Ring of Brodgar and Maes Howe. However recent geophysical survey of the landscape surrounding these sites has revealed a swathe of new monuments and field-systems, enabling us not only to look at the Neolithic world in a new light, but to consider how these earlier landscapes were worked and reworked over the longer term. More than just a map of the area, the geophysical results allow us to explore themes central to contemporary archaeology, such as the past in the past, and to re-visualise a familiar and important area of Orkney's landscape.

**Caroline Wickham-Jones, M. Bates, C.R. Bates and S.Dawson:** Re-creating the Landscape at the Heart of Neolithic Orkney

Excavation has highlighted significant Neolithic activity at the ceremonial site of the Ness of Brodgar, but understanding of the landscape within which the site was located has received less attention. Yet the familiar nature of the landscape around the Ness today is misleading for it masks considerable change since the time when activity first took place. The Rising Tide project seeks to reconstruct these Neolithic landscapes (for over time there are a number) and this paper will illustrate how those who dwelt in this northern landscape 5000 years ago had to deal with on-going change. This landscape change would have been obvious to those whose activities incorporated the monuments and is thus likely to have been integral to the significance of the area in prehistory.

### *Folklore 1: Vanishing Islands and Virtual Re-emergence:*

**Karin Murray-Bergquist:** On Solid Ground: Learning from the Lore of Imagined Lands

Vanishing islands are a unique variety of imagined landscape. In this study I will explore such island lore from a North Atlantic perspective, as legends rooted in a specific place or as remote ideals. By comparing those thought to be real with those understood as legend, I plan to analyse how the stories are intertwined with ideas of the environment, use of traditional knowledge and folklore, and northern seascapes. In outlining their role in northern exploration history, I will suggest their continued influence on the north, ending with a proposal that the Northwest Passage has a place within this lore.

**Lydia Crow:** Orkney's Online Landscape

With the rise of social media networks in recent years, the internet has become the largest single research site available. By qualitatively analysing the way in which Orcadian folklore is referenced in blogging and across various social media networks, and using these as a filter for examining contemporary expressions of identity, it is possible to draw together an impression of what is deemed important to those with an affiliation to Orkney, and investigate how Orcadian folklore is used to define the self as well as communities and groups.

### *Medieval Icelandic Literature 3: Narratives and Genres:*

#### **Robin Waugh:** Landscape, Maternal Space, and Child Exposure in the Sagas of Icelanders

The mother's "powerful influence during early infancy" has been described as "maternal space" by critics such as Patricia Cramer and Julia Kristeva (Cramer 497; Kristeva, *Desire in Language*, 247, 281-86). An obvious situation, then, in which to examine the potential construction of maternal space would be the episodes when men try to co-opt such space, for example in the eight or so narratives of child exposure that are extant in the Sagas of Icelanders (Jochens 85-93; Clover 101-10). On the one hand in these narratives men typically wrap the child tightly, place something in the infant's mouth to replace the mother's breast, and otherwise attempt to imitate and ritualize maternal space by (among other things) trying to secure the child's silence while it is exposed. On the other hand these scenes assert women's highly individual emotions, co-optation of language, and marking out of space. To offer one example, in *Vatnsdæla saga*, Nereid's illegitimate child is exposed with a cloth over its face (Ch. 37). The infant is eventually recovered, but the cloth must be connected to the "kerchief" that a witch named Groa has previously used in her sorcery. Her magic results in the death of an entire household. Not only is the child's cloth thus connected to a particularly female mode of expression, but it is also connected to the landscape as described in the saga: Groa had been observed walking around her house backwards just before the household's disaster. In *Þorsteins þáttur uxafóts*, the many details of clothing and the sense of ritualizing a landscape through setting up a child's place of exposure as an externalized substitute for maternal space evoke, even more than in the *Vatnsdæla saga* version, ideas of a female language (*Þorsteins þáttur uxafóts*, ch 4). The boy's mother, Oddny, is dumb, and communicates with her family through the inscription of runes (Ch. 3). There follows a pattern of language acquisition in the *þáttur* that echoes the treatment of landscape by the major characters, and a similar pattern occurs in the story of Selkolla from the *Byskupa sögur*, which connects child-abandonment with lust, demonology, and *fylgjur* (pp. 494-95). A survey of these episodes, then, suggests that maternal space in the sagas reasserts itself generally—and particularly reasserts itself onto the northern landscape—during instances of child exposure, where this mode of attempted infanticide takes on a variant meaning in Northern societies than it would from more Southern ones. Particular treatment of landscape is paired with unusual depictions of heightened expression by female characters in these works—both traditional artisanal modes of expression for women, such as textile usage, and also examples of highly individual language production. This "new language" typically maps the Northern landscape in a sex-specific fashion that is unique to the sagas of Icelanders.

#### **Mathias Blobel:** Visualising Genre Networks – A New Network Analytical Approach to the Old Icelandic Corpus

Focussing both on the whole corpus at once and on a smaller case study, the talk will present a novel approach to the study of generic perception of Old Icelandic texts. By employing network analytical techniques on a dataset collected from *Handrit.is* it is possible to identify groupings of manuscripts and ultimately texts that can be expected to have been seen as belonging together when they were written down. This allows us to infer whether categories such as "Sagas of Icelanders" or "Kings' Sagas" existed in the medieval mind. The technique also makes it possible to visualise and examine the whole manuscript corpus in the form of an interactive network.

### *Mental Maps: the North in Early History:*

#### **Britt Forde:** Idealising the North: Adam of Bremen and the Swedes and Norwegians

In the fourth book of Adam of Bremen's *History of the Archbishops of Hamburg-Bremen* (c 1074), Adam follows a classical and medieval world view when he describes the regions to the north of Germany. According to this tradition North was a frozen, barren place at the very limit of the earth, barbarous and

uncivilised. Yet another strand of classical tradition idealised the northern periphery as a blissful locations where people lived in harmony and disdained extravagance and excess. Adam's depicts of the landscapes of Sweden as idyllic whilst Norway is barren, yet, as this paper will argue, yet both convey positive images. This paper will discuss why he choose these positive images and explore his sources and models.

**Stefan Donecker:** Envisioning the Vagina Nationum – Visual Depictions of the North as the Womb of Nations

In his 6th-century *Getica*, the Roman historiographer Jordanes coined one of the most enduring catchphrases to describe the North: *officina gentium aut vagina nationum*, “the workshop of tribes or the womb of nations“. The idea of Scandinavia as an inexhaustible source of barbarians, continuously spawning new migrating and conquering tribes, dominated European perceptions of the North for centuries to come. The *vagina nationum* is, in itself, a strong image. Yet, throughout the centuries, scholars have employed different techniques and media – including genealogical stemmata, cartography and artistic depictions – to visualise the North as the source and origin of migrating barbarians.

*Folklore 2: Making Sense of Maeshowe:*

**Jay Johnston:** Ritual Lore: Northern Landscapes of Lived Belief

Drawing together discourses from archaeology, natural history, folklore and the popular press this paper examines the proposition of ‘ritual landscape’ and analyses the application of this framework to three selected case studies - spanning the Neolithic to Norse period - in Orkney. Particular attention is given to the contemporary construction of ‘ritual landscape’ as an interpretative schema including the legacy of antiquarian world views and the attendant conceptualisation of religious practice. Recent theoretical approaches with regard to ‘lived’ and ‘material’ religion will be utilised to propose a revised conceptualisation of ‘ritual landscape’ and consider its usefulness and applicability as an interpretative framework.

**Nela Scholma-Mason:** Not Merely Stories: Folklore and Norse Attitudes towards Orkney’s Prehistoric Mounds and Standing Stones

This proposed paper draws on my current doctoral research on Norse attitudes towards Orkney’s prehistoric monuments. With this I aim to highlight how folklore can offer alternative approaches to the past mentalities that shaped the material world studied today. This includes a consideration of the way ancient monuments are represented in Orcadian folklore – with particular focus on Maeshowe and a range of other multiperiod monuments - and what this reveals about perceptions of an even earlier past in the past.

**Ragnhild Ljosland:** Maeshowe, Orkahaugr – When Names Tell Stories

Maeshowe, in Old Norse known as Orkahaugr, is a large Neolithic burial mound situated in the heart of the Orkney Mainland. This paper will explore what the names Maeshowe and Orkahaugr can reveal about perceptions of the mound: Which stories are connected with the name today, in the Victorian period when the mound was opened, and in the 12<sup>th</sup> century when the mound was also opened? In the course of this paper we will encounter beautiful maidens, sorceresses, legendary kings and the ghost of the mound.

## *Old North 1: Imagined Identities:*

### **Tom Rendall:** Changing Voices and Evolving Communities

This paper will cover times of change in Orkney. Since World War II to the present day people have moved to the islands – to serve their country in times of war; to work in the oil industry; to embark on new lives and endeavours. How has this changed the communities in terms of language and how have those people embraced the culture and meaning attached to the Orcadian way of life? Interviews with the indigenous population and the new settlers will highlight the impact of demographic changes and identify perspectives throughout the islands and parishes.

### **Marie Mossé:** Sketches of Iceland in Xavier Marmier's *Lettres d'Islande* (1837) and Henry Labonne's *L'Islande et l'archipel des Faroer* (1888): Saga-steads Challenging the Poetics of Ruins

As European Romantic Era cast light on Norse mythology and ancient literature –think of Paul-Henri Mallet's influential work, of newly translated Icelandic sagas–travel-writers get to venture on a new “Grand Tour”, leading them to the “island of frost and fire”, to admire vestiges of a glorious past, if not to encounter saga-heroes Njall or Gunnar ! That is why French travellers Xavier Marmier and Henry Labonne visit Skálholt, Iceland's oldest episcopal see, and Oddi, home of the *Eddas*, whose depiction sits awkwardly with Romantic poetics of ruins. Nude and devastated Iceland requires from travel literature its own distinctive *topoi*...

### **Adriana Craciun:** Broken Lands and Lost Relics: The Victorian Rediscovery of the Early Modern Arctic

How were Martin Frobisher's three Arctic voyages of the sixteenth century transformed from a financial debacle and dead end in maritime history, into the origin of Britain's heroic Arctic exploration in the nineteenth century? In 1861 and 1862, while searching for relics of the John Franklin disaster of 1845, Charles Frances Hall was led by Inuit to the ruined mining outpost on Kodlunarn Island (off Baffin Island) built by Frobisher's third expedition in 1578, lost to Europeans for three centuries. Hall collected numerous objects and brought them to the Smithsonian wrapped in his dirty socks. He included an illustration of this rather undignified presentation in his *Life with the Esquimaux*, showing a pile of socks stuffed with mystery contents, helpfully labeled "RELICS 1578" Hall's discovery of Frobisher while searching for Franklin meant that the material and textual cultures of Frobisher's explorations were reconfigured to correspond with Victorian expectations. Relics and published narratives, which had had very little to do with Frobisher's expeditions, took center stage in a series of Victorian exhibitions and publications that together tried to memorialize a monumental history of the Northwest Passage. The chief objects of Victorian curiosity-- relics and authors-- were the artifacts of the disciplines they employed, which they used to reconstruct a history of continuities linking Elizabethan adventurers to their modern heirs. But as Bruno Latour argued regarding the categories we employ to sort knowledge along temporal lines, "It is the sorting that makes the times, not the times that make the sorting." In the Frobisher case, nineteenth-century modernity (mis)recognized Frobisher as a precursor in its own image, and so we too continue to misrecognize Frobisher as explorer and author in an "Arctic America," one whose geographical errors have been corrected by modern knowledge. But early modern Arctic voyagers are better understood as a heterogeneous group of global adventurers traveling through an archipelago of "broken lands," not establishing a settler colony in a new continent, as these would have been anachronisms and anachronisms in the early modern archipelagic Arctic. The fact that we cannot initially identify the misshapen, unseen objects that Hall collected in his socks, and must rely on a sign for "RELICS 1578," signals the malleability and obscurity of these objects of knowledge. As we shall see, that these collected artifacts then vanished as mysteriously as they appeared once they reached two national museums, illustrates that relics and authors of exploration history can be as fugitive as the fragmentary glimpses of broken lands they witness.

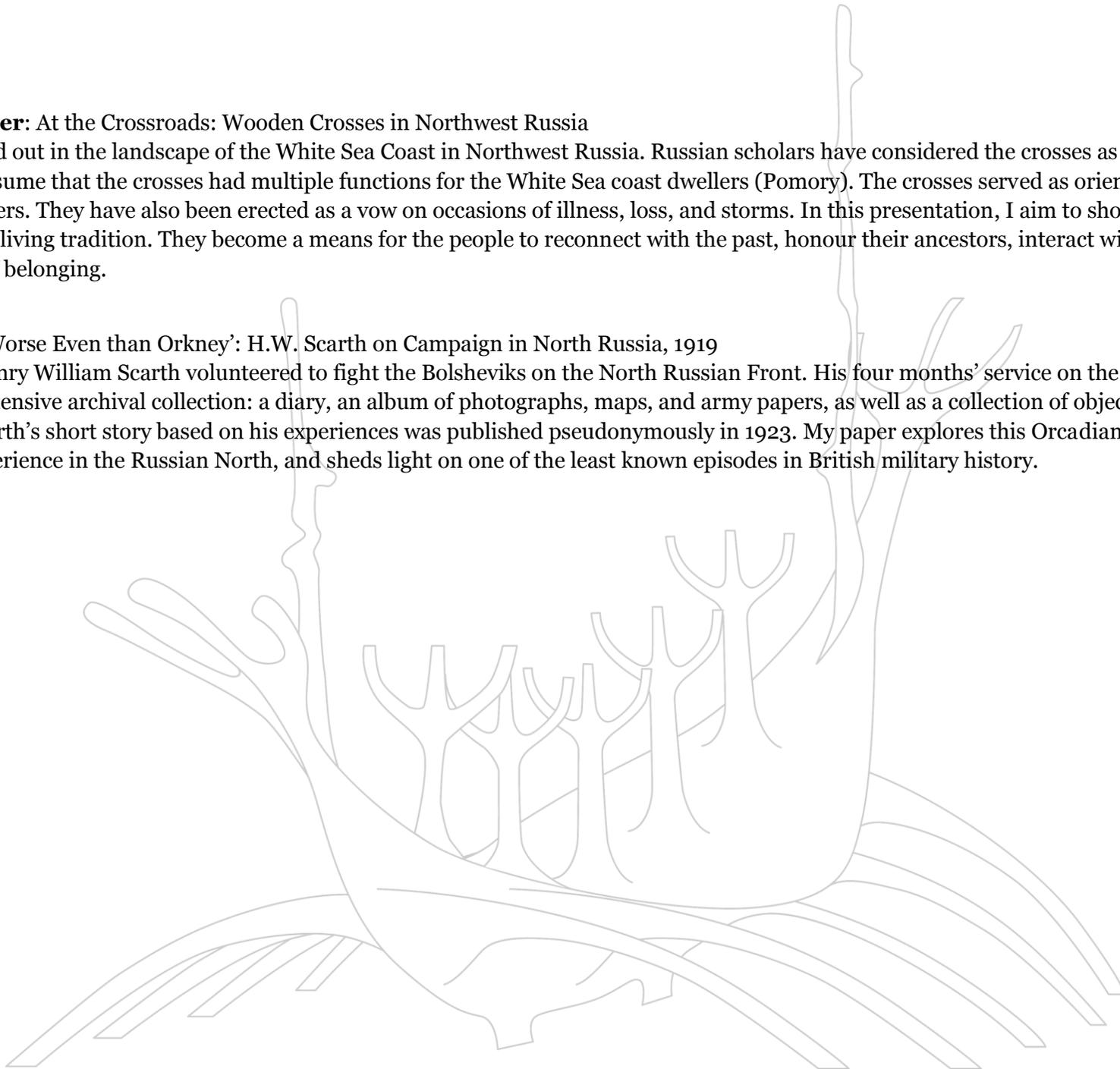
*Arctic Russia:*

**Natalie Wahnsiedler:** At the Crossroads: Wooden Crosses in Northwest Russia

Wooden crosses stand out in the landscape of the White Sea Coast in Northwest Russia. Russian scholars have considered the crosses as monuments of folk architecture. They assume that the crosses had multiple functions for the White Sea coast dwellers (Pomor). The crosses served as orientation signs for fishermen and seafarers. They have also been erected as a vow on occasions of illness, loss, and storms. In this presentation, I aim to show that the Pomor wooden crosses are a living tradition. They become a means for the people to reconnect with the past, honour their ancestors, interact with the landscape, and express their sense of belonging.

**Ben Whitworth:** 'Worse Even than Orkney': H.W. Scarth on Campaign in North Russia, 1919

Abstract: In 1919, Henry William Scarth volunteered to fight the Bolsheviks on the North Russian Front. His four months' service on the Dvina River is documented in an extensive archival collection: a diary, an album of photographs, maps, and army papers, as well as a collection of objects such as icons and a captured banner. Scarth's short story based on his experiences was published pseudonymously in 1923. My paper explores this Orcadian's recording and processing of his experience in the Russian North, and sheds light on one of the least known episodes in British military history.



**Saturday 16 April 2016**

*Viking Age 1: Living Landscapes:*

**Frida Norstein:** Meaningful Variations? Funerary Rites and Identity Construction in the North Atlantic

The Viking migration to northern Scotland involved settling in an unfamiliar landscape and also encounters with people with a different language, culture and religion. The pagan Viking burials can be understood as part of the process of domesticating this new landscape as well as being an arena where identities, both on an individual and a group level, are being created and confirmed. My research is examining Viking burials from this region, and comparing them with burials from other parts of the Viking diaspora and also from Norway, demonstrating the effect of local circumstances on funerary rites and construction of identities.

**Harriet Evans:** Living Landscapes: The Connection of Landscape and Literature in Medieval Iceland and the Formation of Animal-Places

This paper focusses on the presence of animal-spaces in narratives surrounding the settlement of Iceland. In this world, domestic animals played a vitally important role in everyday life, and the strong links between Icelanders, their animals, and the social and cultural landscape are reflected in the animal-human relations presented in the literature of the period. Looking at later medieval texts such as *Landnámabók*, we see a portrayal of the colonisation of Iceland that in many ways revolves around the actions of domestic animals. I suggest that the later texts fashion this colonisation around animal-spaces.

**Siobhan Cooke:** Human-Animal Interactions in Viking Orkney

Animals were a central feature of Old Norse mythology and cosmology and feature frequently in the archaeological record in a variety of contexts including special deposits and in human burial assemblages, highlighting the social role of animals. Classification and landscape are important aids to understanding such a role. Landscapes can be physical and conceptual and are loci for specific human animal engagements. This paper will discuss human-animal interactions in Viking Orkney and will demonstrate how such an approach can provide a useful window from which to view and discuss how the migrant Viking populations inhabited the islands.

*Landscapes: Wood and Plant Life in the North:*

**Dawn Elise Mooney:** Wood and Woodlands in Icelandic Literary, Documentary and Archaeological Sources

The 12<sup>th</sup>-century AD *Íslendingabók* describes Iceland as having been 'covered with woodland from the mountains to the seashores' at the time of the Norse settlement in the late 9<sup>th</sup>-century AD. Current woodland cover is only around 1%, and much archaeological and palaeoenvironmental research has been devoted to the study of this decline. However, there is also a wealth of evidence for past wood use, and past perceptions of woodland and wood resources, in the large corpus of medieval Icelandic literary and documentary sources. This paper combines these studies to examine wood use and landscape change in Iceland from an interdisciplinary perspective.

**Elie Pinta:** Wood Culture and Technology in the Greenland Norse Society, 10<sup>th</sup>-15<sup>th</sup> Century

Norse people reached Greenland in 985 A.D., settling two main areas known as the Eastern and the Western Settlements. Despite a relatively poor wooded environment, well preserved archaeological collections shows timbers were often used, suggesting Norse people found multiple ways to acquire the wood they needed. The analysis of everyday life containers combining xylology and dendrometry with typology and technology, provides renewed information regarding timber resources management in Norse Greenland. Results show that Norse craftsmen used at least five species from both local and imported sources, which they carefully selected in accordance with the type of container and their needs.

**Gaston Demarée and Astrid Ogilvie:** Plant Phenological Observations by the Moravian Missionaries in Labrador/Nunatsiavut

In this presentation, a three-partner link is made between the German missionaries of the Moravian Brethren in Labrador/Nunatsiavut, their contacts with their homelands, and the potential impact of their garden produce and food habits on the Christian Inuit living in the mission stations. Although climatic conditions in Labrador differ substantially from those of their German homelands, the missionaries spent considerable manpower in laying out and taking care of their gardens with the aim to have a supplementary production of food maintaining their European lifestyle. Several missionaries had scientific contacts with botanists and forwarded botanical material to Botanical Societies in their homelands. Detailed descriptions of the weather conditions in relation to the harvests of their gardens at the different mission stations are provided by the Moravian missionary journals.

*Children's Literature: Adventures in the North:*

**Jochen Petzold:** 'Ballantyne on the Rocks': Boys' Adventures in the Arctic

In the second half of the 19<sup>th</sup> century, Robert Michael Ballantyne was a bestselling author of adventure fiction for boys – primarily known for his stories set in the Pacific (e.g. *The Coral Island*, 1858), in Africa (e.g. *Gorilla Hunters*, 1861), or on the North American plains (e.g. *The Dog Crusoe*, 1861). However, Ballantyne started his working life with the Hudson's Bay Company, and he drew on this experience for his first books. In this paper, I will look at two related tales of adventure in the arctic waters around Greenland, *The World of Ice* (1860) and *Fast in the Ice* (1863), arguing that Ballantyne is torn between a fascination with the beauty of northern landscape, a grudging admiration for the resourcefulness of the natives surviving in these regions, and colonial feelings of superiority towards them.

**Lynn Powell:** Jessie Saxby and Viking Boys – Concepts of the North in 'Boys' Own' Fiction

This paper examines the boys' stories of Shetland folklorist and writer, Jessie Saxby (1842-1940). Saxby is perhaps best known as a folklorist. She is also interesting, however, in the way in which she emphasises the strength of the Norse element in Shetland's identity in her other work– the romantic pursuit of the 'inner Viking'. Saxby wrote many boys' stories, inspired by Viking history and set very much on the cultural margins in remote Shetland Islands. It is her portrayal of the North in these stories that is the theme of this seminar.

**Anna Heiða Pálsdóttir:** The North as the Home of Evil in Children's Books

England has been placed firmly at the midpoint of the world, referring to Asian countries as “the East”, America as “the West”, Spain and other countries as “the South” and an indefinite area north of England as “the North.” This construct has found its way into children’s books which tend to associate ideas with each of these concepts, e.g. the exotic East, the Wild West, the passionate South and the dark North. Examples from English children’s books are used to analyze the idea of the North as a place where witches reside and evil lurks, bringing death and destruction.

### *Viking Age 2: Law, Mythology and Landscape:*

**Michèle Hayeur Smith:** Norse North Atlantic Textiles and Textile Production: A Reflection of Adaptive Strategies in Unique Island Environments  
Textile production was a key industry for the Norse colonies of the North Atlantic during the late Viking and Medieval period. In Iceland, textiles were so important that they were used as currency, used to pay tithes, taxes and fines throughout the medieval period. They were also traded both locally and internationally. Although their production was largely the product of women’s work, standards for the production of textiles intended for use in commerce and for legal payments were legally regulated by men and recorded in the law codes. In Greenland, textiles took on a different character and were used predominantly for clothing and other domestic applications. Here, adaptive strategies devised by women weavers focused on combating the increasing cold temperatures of the Little Ice Age. Not only did women weave cloth that was weft-dominant and densely beaten, but they also mixed other fibres in with sheep’s wool. The most common admixture was goat but occasionally other materials have been found. This strategy may have been undertaken to “stretch” an already depleting stock of wool or as a way to make cloth better adapted to environmental pressures. The Faroese Islanders devised yet another strategy, and while cloth does not appear to have been used as currency in ways similar to Iceland much of it may have been exported to Norway during the early medieval period, as the paucity of finished textiles in the Faroese collections is striking yet raw wool is not. Recent pilot research in Bergen, Norway, suggests that much of the textile assemblage found in the urban harbour-site of Bryggen, a hub of North Atlantic trade throughout the medieval period, stems from these North Atlantic colonies. This paper examines these separate yet interconnected records of women’s production and the distribution and use of their products across the North Atlantic as evidence for local adaptation within social and environmental contexts of trans-North Atlantic dimensions.

**Vittorio Mattioli:** The Worlds in *Grímnismál*: Norse and Mediaeval Christian Understandings of Space  
*Grímnismál* lists the worlds of the gods. Any attempt to create from these a unified cosmological map, coherent in modern spatial perception, must fail. From analysis of the poem, one may conclude that spatial perception within the poem was not of a unified *spatium* but of many *loci*. I analyse these mythological landscapes and their relationships, in attempting to understand perception of space within Norse mythological thought.

**Alexandra Sanmark:** Norse Cult Sites – Ritual and Performance  
This paper will examine a selection of Vendel and Viking-age cult sites in Sweden with the aim of exploring how these sites were designed to facilitate rituals and ceremonies, for example in terms of movement, acoustics and location of audience and ‘performers’. This will be attempted through detailed study of site design, topographic features, as well as written sources, such as Eddic poetry. The sites will be selected among some of the cult sites found through recent archaeological investigations. Additional cult sites, identified on the basis of place-names such as theophoric names, *vi* and *al* names, will also be included. Finally, this paper will also discuss how to define a cult site and how it can be differentiated from sites of burial and assembly.

**Anne Irene Riisøy:** Legal Knowledge in Eddic Poetry. What was it, who possessed it, and whom had access to it?

In pre-historic Scandinavia the barriers between law and religion were far from clear-cut, sacrifices to placate the gods or to call upon the gods were often undertaken in a legal context (for example at the thing or in connection with oath swearing) and other traditional boundaries which are relevant in this context, typically that of gender, are not clear cut either. For example in Christian medieval culture, 'law' was also to a great extent anchored in religion as the Bible served as an important guidance, and as a male God via Moses had spread law to his chosen people, men were in charge of law and it was also men who transmitted legal knowledge. In the pre-Christian Scandinavian mythology there were no sharply drawn dividing lines between male and female, and mythological females whether they were goddesses or migration period heroines were more often than their male counterparts in possession of legal knowledge, which these females may transfer to others. Examples of such mythological legal knowledge is how to proceed at the thing, how to swear oaths and how to decide whether oaths should be trusted or not, or how to gain knowledge which enabled a successful claim to inheritance. In the real world, women with bynames (or titles) lik dis or gydja may also have been involved in tasks which can be called 'legal', hence they also possessed legal knowledge, and in some cases (place names) indicate that these women had functions tied to a specific place.

*A Web of Connections: Views from within and without:*

**Donna Heddle:** "Upon the Utmost Corners of the World": The Northern Isles in Early Maps and Literature

This paper postulates a theory of the liminal correlation between the depiction of Orkney in early maps and early literature – between factual and fictional representation. It will give an overview of the evolving physical forms and metaphysical symbolism of Orkney and its strategic context in the emerging landscape to the developing understanding of the science of cartography.

For example, by 1541, the name "Orcaades" and details of up to 65 Orkney Islands were regularly appearing on globes, earlier maps and charts usually having very crude representations of Scotland and indeed of Britain as a whole. The exocentric metaphysical landscape of Orkney will be explored through analysis of extracts from Chaucer, William Fowler, and Alexander Pope. The paper will conclude by drawing some conclusions about the legacy of this symbolism and the nature of Orkney's location on a geographical and metaphysical level.

**Inge Panneels:** Mapping a New North

*Mapping* has emerged as a methodology of choice for visualising and synthesising complex concepts of space, especially in the context of an emerging post-capitalist society. The nascent 'shift north' as defined by Laurence Smith in *The New North: the world in 2050 (2012)* and the current ArtCop21, the cultural programme to coincide with the UN Climate Change Summit in Paris, will provide the environmental framework for the discourse of mapping in art. Case studies of artists working in Scotland and Scandinavia and how these contemporary interpretations of a rich and historic landscape, may help visualising a possible future north?

*Constructing Cultural Identity through Text:*

**Angela Watt:** Markers of Cultural Identity; Evaluating the Socialisation Process of Children in Shetland

Culture is overtly visual and made visible by various social practices of education and communication. This paper demonstrates the utility of a school art survey; an original methodological approach to evaluate the visual imprinting of the socialisation process in childhood. The results from this survey illustrate the value of augmenting children's ideas and how culture or geography of place is perceived at a young age. The implementation of a school art survey in Shetland is

considered within an international discourse of child and geography studies, which investigate the processes of institutionalisation, culturalisation and environment as significant properties in the construction of identity.

**Claire E. Smerdon:** 'Neath the Midnight Sun' – The Canadian North in School Readers

Twentieth-century Canadian children first encountered The North not in geography or history lessons but in their school readers, lavishly illustrated anthologies designed not only to improve reading skills but also to introduce them to their country. These official textbooks, which represent the perspective of white middle-class educators of the day, present contrasting—and conflicting—views of The North as both the source of rich resources and the site of romantic adventure, influencing generations of children's earliest ideas about Canada while establishing The North as a cornerstone of national identity.

**Victoria Lesley Ralph:** Mythical Forestscapes in *Skogsdrottningen* in *Drottningar i Kungahälla* by Selma Lagerlöf

A degenerate young Roman sails to barbarian Germany in a ship that is blown off course to the remotest North where he sees a rosy girl with fair hair riding an elk-deer in the dense primeval forest. Lagerlöf creates a myth of origins to explain the founding of the city of Kungahälla in which pre-Christian rock carvings are appropriated by Roman culture. This Paper discusses the textual construction of mythical space(s), the re-use of landscape and monument, ideas of a masculine North contrasted with a feminised South and the representation of the forest-queen as either Hellenic nymph or female savage.

**Halszka Leleń:** The Sea Smells and Community Clamours: Poeticizing the North through Aesthetics of Sensory Perception in *The Wreck of the Archangel* (1989) by George Mackay Brown

This paper addresses the issue of aesthetic patterns achieved through the focus on sensory experience of the fragments of life poetically represented in George Mackay Brown's collection from 1989, *The Wreck of the Archangel*. It seems that in this volume of poetry Brown unlocks and recovers the experience of the past and of culture of the Orkney Islands through reverting to particularly striking poetic technique of accumulating sensory aspects of the little moments of the everyday. The labyrinth of vignettes of individual experience is here achieved through the technique of accumulated flashes of momentary sensory insight into the concretized present of the grand figures like St Magnus but also the unnamed sailors, whalers, fishermen, housewives, schoolchildren and the like, all those who form a gallery of recurring Brown's portraits. The local characters merge with the world figures, like the Troy, Carthage and Warsaw woman in "Henry Moore: Woman Seated in the Underground." What unites them is the particular, poetically curtailed insight into northern experience of life struggle, the experience grasped through the senses of sight, hearing, taste, smell and touch. The discussion is to point out how the sensory perception of the world, such as the experience of tasting of honey that changes into salt in "The Jars," in Brown's hands becomes the central, if surprising, device for achieving the lyrical, the metaphorical, the archetypal representation of the northern way life.

**Kevin P. Smith:** (Key Note Speaker) Of Monsters and Men: Literary, Mythic, and Archaeological Views of Surtshellir Cave, Iceland

The physical, literary, and mythic components of the landscape surrounding Surtshellir, a massive lava tube cave in western Iceland, have been variously used to describe it as a shelter for outlaws, a geological formation, an abode of ghosts and spirits, a tourist's dream, a place of torture, the wilderness, an archaeological site, and the home of Surtur—destroyer of gods and men. Focusing on new work done at Surtshellir since 2012, I hope to provide a sense of its physical, literary, and mythic domains and to consider how their intersection adds to the site's (re)interpretation and, in turn, what the site's archaeological record may suggest about Norse mythology and early Icelandic society. From a landscapes perspective, I will argue that what happened inside Surtshellir

during the early 10th century led to the cave and its surroundings becoming a rather unique landscape of fear, or dread, for the next 800 years, during which archaeological evidence of intentional avoidance is matched by medieval histories and post-medieval folklore that filled it with evil deeds, dreadful risks, and dire consequences.

### *Recreating Landscapes:*

**Avril Maddrell:** 'It's a holy Island - We Just Didn't See It'. Making Heritage Visible Through the Virtual, the Creation of a Digital Celtic-Nordic Pilgrimage Trail in the Isle of Man

This paper briefly reports on recent work on the significance of embodied-affective-spiritual experience of landscape in pilgrimage, with particular reference to the Praying the Keeills initiative in the Isle of Man which seeks to draw on the medieval Celtic and Norse sites and artefacts to explore the island's faith heritage. It goes on to outline the follow-on project which, in collaboration with Manx National Heritage, Cathedral IoM and Praying the Keeills, is developing a 'virtual' pilgrimage heritage trail through the creation of digital interpretation materials. This initiative is discussed in the context of a wider re-animation of pilgrimage in the Reformed churches of the North, invented tradition (Hobsbawm and Ranger 1983), sacred mobilities (Maddrell et al 2015) and the co-production of shared heritage narratives of landscape.

**James Moore and Rik Hammond:** Mapping Yesnaby: The Yesnaby Art & Archaeology Research Project

During the summer of 2015, the Yesnaby Art & Archaeology Research Project (YAARP) began its investigations into the landscape, archaeology and history of Yesnaby, on the west coast of the Orkney Mainland. How does the Yesnaby we experience today compare to how it was understood 500 years or a millennium or two ago? This paper will outline the recent work of the Yesnaby Art & Archaeology Research Project, detailing its creative approach to investigating and visualising Yesnaby's landscape and human history, through the use of GPS, GIS, gradiometer survey, walking, drawing, photography, video and archival research.

**Rebecca Rennell:** Engaging With, Experiencing and Visualising Archaeological Landscapes of the Highlands and Islands: Why and How?

From Kilmartin Glen to the Heart of Neolithic Orkney, the Highlands and Islands boast a wealth of well-preserved archaeological landscapes of national and international significance. Taking an educational and research perspective, this paper will argue for the importance of landscape. More especially the case will be made for landscape experience, engagement and visualisation as a fundamental component to our understanding and appreciation of the past. Case studies will be presented that explore different approaches to these themes using GIS, experimental fieldwork and photogrammetry, including virtual fieldtrips developed with the UHI Education Development Unit.

### *Old North 2: Narratives of Race:*

**Andrea Blendl:** Götiska Förbundet, Viking Club and Thule-Gesellschaft: How Could Three Early Viking Societies Develop so Differently?

In 19th and early 20th century Europe, interest in the Viking Age resulted in the foundation of countless Viking societies in various European countries. However, although they were interested in the same field - at least on the surface - these societies developed very differently. This paper compares the

foundation and development of three such societies and puts them in a wider socio-political context: The Swedish *Götiska Förbundet*, the British Viking Club and the German *Thule-Gesellschaft*. The reason for picking these three is that they illustrate the very different aspects of how the Vikings were used in Europe during the aforementioned period.

#### **Gudrun Gudsteinsdóttir:** An Exclusive Race

This paper argues that in the short story “Ökumaðurinn” [The Coach Driver] by Johann Magnus Bjarnason (1866-1945), about a young Icelandic immigrant’s participation in a marathon in Halifax, the race is a metaphor for racial hierarchy which the author exposes and challenges. In Bjarnason’s story, a curious study of transplanted skills in the New World and based on his own immigrant experience, an old Jew coaches an unpromising young Icelander, providing him with the opportunity of a lifetime. Bjarnason is heavy-handed in his use of national stereotypes and affirmation of northern attributes, but simultaneously he undermines the clichés.

#### **Andrew Jennings:** The Other Northern Barbarians

When northern barbarians are mentioned, the Vikings generally spring to mind. However, since Tacitus, in the first century AD, described the freedom-loving, aggressive Caledonians, Scotland has provided an equally colourful stereotype of heroic northern barbarism - often red-haired and painted blue. For a presently, stateless nation, the Scots have a surprising visibility in popular culture, who can ignore the red-headed Groundskeeper Willie in the Simpsons, or the similarly ginger Fat Bastard in the Austen Powers movies? This paper will explore the historical basis for the barbaric / heroic Caledonian trope, and discuss its expression in popular culture including recent movies, such as Braveheart, the science fiction movie Domsday and of course the Pixar movie Brave, which has red-haired, painted warriors galore.

#### *Ethnicity and Religious Practices Among the Sami and Norse Peoples:*

**Rune Blix Hagen and Ellen Alm:** Nordic Representations of Sami Magic and Rituals from *Historia Norwegia* to Johannes Schefferus, c.1150-1680  
During the Middle Ages and the early Modern Period the indigenous people of Northern Europe, The Sami, had a long standing reputation as magicians, perhaps largely as a result of their perceived pagan identity. During the middle Ages and the early period, the Arctic areas of the Scandinavian countries and the Kola Peninsula were a place for growing settlement among the Christian Norwegian, Swedish and Russian people. An extended contact with the Sami people came forward. Some well-known printed books told stories about the Sami people in the far North; about their pagan religion, magic skills and way of living. With curiosity and fascination among learned Europeans, the religion of the Sami became identified as a form of magic to originate, not from the true Christian God, but from the Devil. The speakers will follow stories written about Sami pagan belief and magic in light of some well-known printed books about Norway and Scandinavia. From the Latin chronicle *Historia Norvegiae* (about 1100), Olaus Magnus *History of the Northern Peoples* (1555), the work of the Norwegian historian Peder Friis *A description of Norway and adjacent islands* (1599/printed 1632) and Johannes Schefferus *Laponia* (1673).

**Maths Bertell:** Sámi Languages, Ethnicity and Religion. Development of the Nomadic Groups of the Scandinavian Peninsula  
Recent research has shown that the ethnic diversity of the Scandinavian Peninsula may have been greater than we have understood from the written sources. As linguistic evidence show us that the proto-Sámi language stems from southern Finland and moves into the Scandinavian Peninsula in circa AD 500, this

sheds new light on the historical and religious development of the area. The formation of a Sámi ethnicity as late as in the late first millennium challenges our understanding of the Sámi religion in the sources from the Middle ages and onwards, as the division of the proto-Sámi language points towards a new understanding of the geographical differences in the preserved material culture.

### *Dissemination of Peoples and Ideas:*

#### **Anne-Sofie Gräslund:** Rune Stones Located Close to Water Ways

The location of the rune stones in the landscape is a frequently debated question, if they are located close to roads or close to cemeteries or both. In this paper I will concentrate on stones located immediately in contact with water ways: their ornamentation, chronology and the content of the inscriptions. Are there any specific elements compared to other contemporary rune stones? The gender aspect will also be taken into account. Are women involved in raising them to a higher or lesser degree than other rune stones? I will use the rune stones of the provinces around Lake Mälaren in an attempt to answer these questions.

#### **Selahattin Özkan:** Two Religious Conquests in the Middle Ages: Christianization of Scandinavia and Islamization of India

Through the Middle Ages religions expanded their political hegemonies. In India and Scandinavia, religious transformations occurred at tenth and eleventh centuries. Studying religious conquests at the same period of time in these apart geographic description expands the historical and social intelligibility of religion. Comparative analysis of two religious conquests within the generally accepted historical survey of medieval times; might help the theoretically understanding of religious conquests with their process. Historical accounting of these religious conquests in India and Scandinavia indicates not only creating dialog within these geographies and religious identities but also destroying prejudices which these historical identities might had.

#### **Christian Gatti:** The Mobility of the Nobility – Settlement Patterns in the Province of Västmanland (central Sweden) during the Viking Age

In order to compare settlement patterns in different locations, it is necessary to understand their origin, under what conditions and phases they occur. There are difficulties in Swedish archaeology to obtain secure calculations of Iron Age populations and to fully understand structures when establishing settlements. With the help of runestones it is possible to answer some of these issues, by their physical location in the landscape and by what they tell us. In a small case study I use a few runestones from the province of Västmanland (central Sweden) to explain how social order interact with colonization and settlement patterns.

### *Scotland and Ireland in Film:*

#### **Jamie Holman:** Austerity theme park – Blackburn now as Belfast then

In 2013 Warp Films and director Yann Demange made *71* – a Northern Ireland Troubles-set film. They identified Blackburn – where I have lived and worked for twenty years as the town that most resembles early '70s Belfast. The notion that Blackburn would become part of the set for this fictional account triggered an unexpected series of art works on my part. As the students I teach on Blackburn's foundation course signed up to become extras in *71*'s riot scenes, I revisited my own memories of Belfast, all located under my bed, in my dad's army scrapbooks. As a 19-year old soldier, my dad had patrolled the Belfast streets – his three tours of duty lasting from 1971-73. On his second tour, a member of the provisional IRA shot and wounded him in the stomach on the Falls Road on September 15, 1972. His photographs and letters from Belfast began to melt into the Blackburn streets that I walked through every day. When I saw

the boys that I taught throwing stones and shooting at soldiers I wanted to protect them. I saw my 19-year-old father running through Blackburn's street with a gun, and I wanted to rescue him. I began to time-travel, collaging the photos of then and now, of Blackburn and Belfast, blurring the boundaries of the architecture and landscapes, leaping 40 years, and back again. I have been making prints, photographs, paintings, casting concrete sculptures and also making new site specific work for The Saatchi Gallery Magazine, Art and Music, using found text from the day my father was shot, (TV listing, radio play lists etc.) to support a fictional narrative that is illustrated by images from Belfast 1972 – and Blackburn 2015, blurring the landscapes and participants, exploring the personal in order to understand the political. Throughout this, I mostly wonder how the urban conditions of forty years ago can still be so visibly with us. I would like to present a paper investigating notions of “The North” in terms of unexpected links between Northern England and Northern Ireland, and the notion of “aesthetic theme parks” that make a virtue of poverty.

**Antonia Spencer:** The Highland Tourist: Disintegration, Immersion and Sympathy in Michel Faber's *Under the Skin* (2000) and Jonathan Glazer's *Under the Skin* (2013)

My paper will analyse the portrayal of the Scottish Highlands in Michel Faber's novel *Under the Skin* (2000) and Jonathan Glazer's film adaptation *Under the Skin* (2013). I will theorise a spectrum of images of the Highlands in these texts as fluctuating surfaces, both the surfaces of the landscape and the alien bodies of the protagonists. I will draw on Scottish Enlightenment empiricism to illustrate how these texts politicise the senses and the experience of landscape, which for both protagonists leads to a belief in a provisional, post-human subjectivity, with a new potential for social sympathy.

**Robert Aitken:** 'Last Footsteps of Home' is a major new short-film (9 mins) inspired by the true story of Kate McPherson, the courageous young Scots woman, who is forced to leave her family home during the turbulent Highland Clearances in 1813 and board an emigrant ship bound for the Red River, Canada. The film seeks to highlight to the viewer aspects of Scottish identity through home and a sense of place as well as reflecting on the global issues of commercial land grabs and forced migration.

#### *Portraying the North in Contemporary Literature:*

**Jim Clarke:** Approaching the North: A Corpus-Based Study of Fantasy Literature

High fantasy literature is notable for its world-building, wherein authors construct imaginary geographical, social and cultural *topoi*. This often entails radical re-imaginings of flora, fauna and peoples, as well as the invention of geographical and geopolitical maps which are used as visual aids to assist the reader in comprehending the background world-building against which the narrative unfolds.

Using methods derived from corpus linguistics, my paper will examine the meaning of 'North' and 'Northern' in a range of high fantasy literature from Robert E. Howard to the present, in order to unveil how fantasy literature utilises notions of imagined Northern-ness.

**John W. (Jack) Dyce:** Narrating Norden - Landscape Images, Symbolic Significance and Nordic Identity/ies in Nordic Crime Fiction

The idea of *Norden* – its territorial scope, its cultural significance and coherence, the place of its nations and regions and even the concept itself – has been long the subject of debate and redefinition. In recent years, within crime fiction, there has grown a substantial body of *Nordic Noir* novels. How far and in what ways does this branding reflect and interact with the cultural and socio-political branding of the Nordic region itself? Pursuing an ethno-symbolist

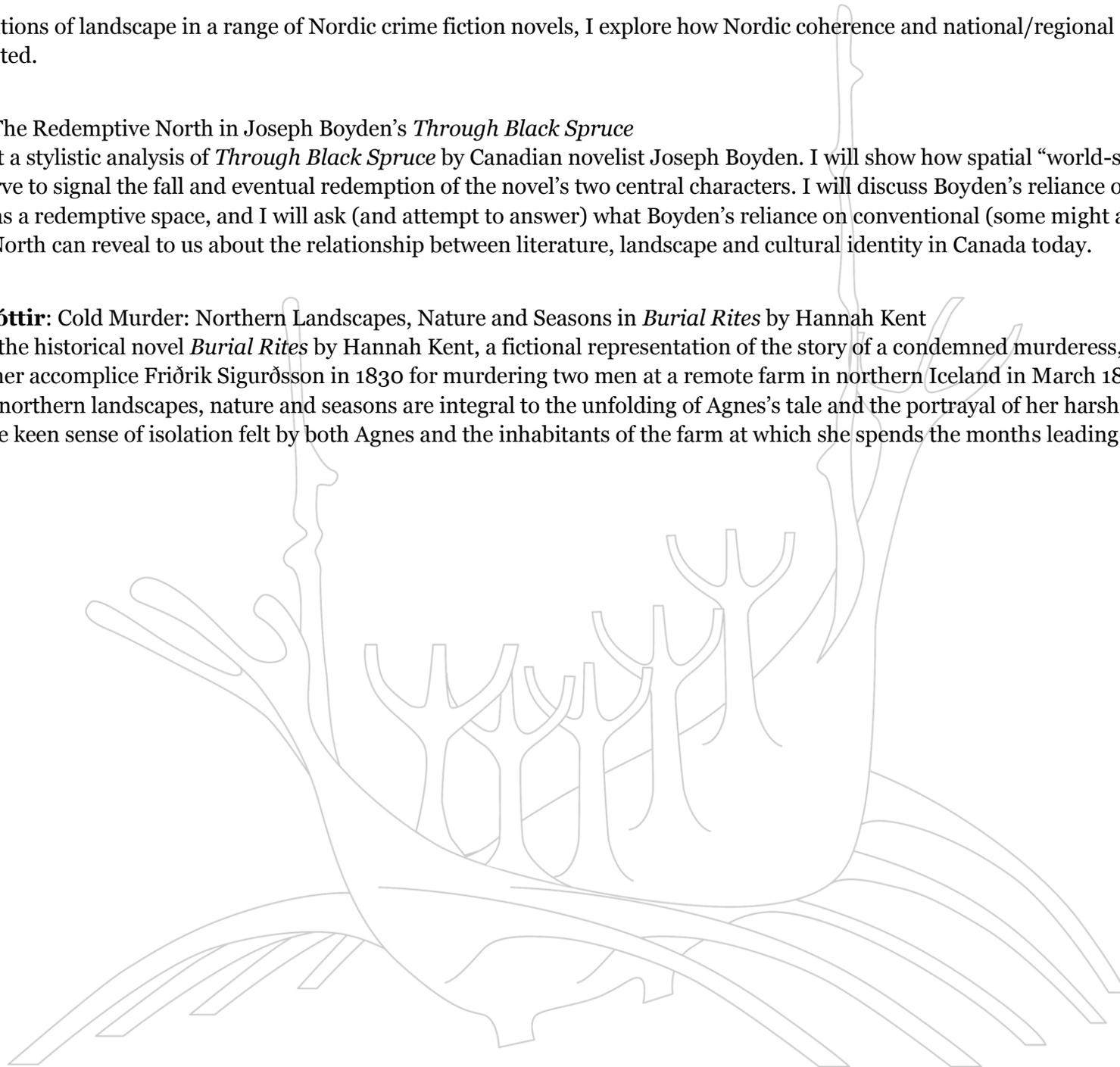
reading of representations of landscape in a range of Nordic crime fiction novels, I explore how Nordic coherence and national/regional differences are portrayed and promoted.

**Ernestine Lahey:** The Redemptive North in Joseph Boyden's *Through Black Spruce*

My paper will present a stylistic analysis of *Through Black Spruce* by Canadian novelist Joseph Boyden. I will show how spatial “world-switches” (Gavins 2007) in the story serve to signal the fall and eventual redemption of the novel's two central characters. I will discuss Boyden's reliance on the well-worn conceit of the North as a redemptive space, and I will ask (and attempt to answer) what Boyden's reliance on conventional (some might argue clichéd) myth about the Canadian North can reveal to us about the relationship between literature, landscape and cultural identity in Canada today.

**Ingibjörg Ágústsdóttir:** Cold Murder: Northern Landscapes, Nature and Seasons in *Burial Rites* by Hannah Kent

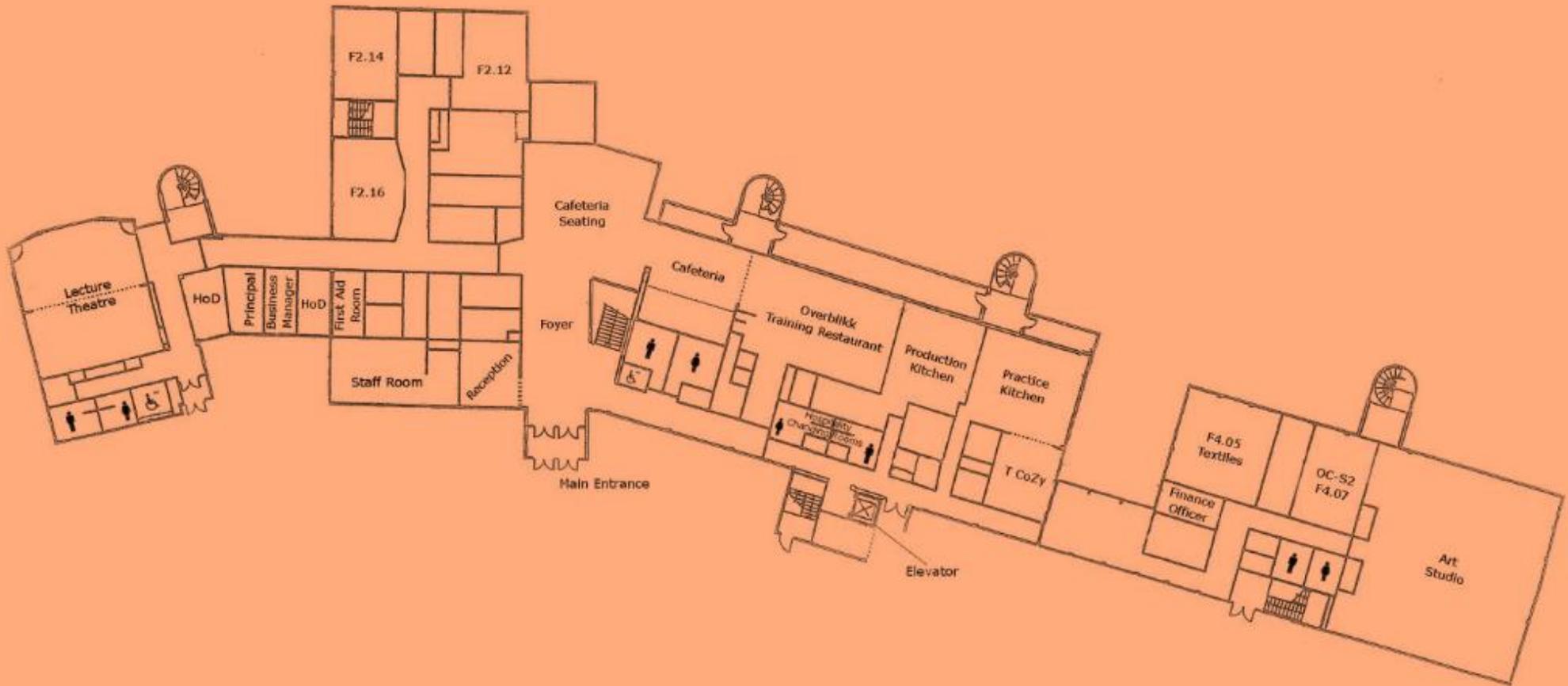
This paper discusses the historical novel *Burial Rites* by Hannah Kent, a fictional representation of the story of a condemned murderess, Agnes Magnúsdóttir, executed along with her accomplice Friðrik Sigurðsson in 1830 for murdering two men at a remote farm in northern Iceland in March 1828. It focuses on how the vividly described northern landscapes, nature and seasons are integral to the unfolding of Agnes's tale and the portrayal of her harsh circumstances, while also compounding the keen sense of isolation felt by both Agnes and the inhabitants of the farm at which she spends the months leading up to her execution.



# Ground Floor



# First Floor



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**Sutherland Pharmacy**

43 Victoria Street  
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Tel: 01856 873240  
Opening hours: 0900-1730 (Mon-Sat)

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