

Literary Travel and Cycling during *fin de siècle* England

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Abstract

For most of the literary historians, the time period between the 1880s and 1920s have generally been accepted as the climax years of the notion of literary travelling not only in Europe but also in England. This type of journeying fashion is seen in the literary works of many English writers such as Charles Dickens, Thomas Hardy, Arthur Conan Doyle and many others. Literary travel can be considered as roaming of places of literary interest for pleasure where the traveller could experience and re-memory of birthplaces, homes, haunts and even graves of the prominent literary figures. Visiting places related with the particular writers or books coincides with bicycle condensed years of the last quarter of the nineteenth century (*fin de siècle*) in England. In addition to the above writers, Elizabeth Robins Pennell and Joseph Pennell are two different kind of travellers and their published account namely *Our Sentimental Journey through France and Italy* is worth scrutinizing. Both as American citizens, the Elizabeth Robins and Joseph Pennells decided to move to England in 1884, where they carried on their artistic and literary engagements for nearly thirty years, and the couple regularly had the chance to travel to Europe and brought their cultural baggage there on their tricycles. Joseph Pennell was born in Philadelphia, and he was an acclaimed lithographer of his time. After graduating from Pennsylvania Academy of Fine Arts, Joseph worked on the illustrations of travel articles and books for American publishers for a while. Through the mutual connection and overlapping of these two *fin de siècle* trends (literary travel and cycle travel) and the above-mentioned text of the Pennells', this paper argues that the sentimental preconception of cycling complicates the experience of travelling for the above-mentioned couple as they tried to imitate Laurence Sterne, well-known writer of novels and travel accounts. For this respect, some supportive quotations will be given from the Pennells' text in which they both lack to illustrate their sentimental mood in times and in other times, successfully show their joy enthusiasm in their pedalling with their tricycles. Thus, the foremost aim of this paper is to elaborate on Pennells' text claiming their intertextual allusions on their former model Laurence Sterne.

Keywords: Bicycle, Victorian Travel Writing, Sentimentality, Fin de Siècle.

Preamble

In his short review namely “Taming the Bicycle” Mark Twain (1963) writes his sincere opinions, in a comical tone, on how he learned to ride bicycle, a recent invention in that time, and summarizes his circling thoughts on the machine in his final words as follows: “get a bicycle. You will not regret it, if you live” (Twain, 1). These words might easily call back one of the unforgettable memories of your childhood while your parents were trying to teach you how to put the balance on a saddle without the safety wheels. As soon as you learned it, you probably felt the undeniable confidence and spirit of freedom while meandering among the narrow streets or in schoolyards. Yes..., indeed, that could count as one of the earliest rites of the passages in your lifetime: it was your bicycle, and you were free to go wherever your wheels could take you. While for some individuals bicycles retrospectively rememorizes the childhood remembrances, for others they are only the vehicles of daily transportation or function as tools for bodily exercise. The varieties of bicycles and their connotations in our collective memory have also involved in Anglo-American literature from the 1880s to the mid twentieth century. Some fiction and short story writers scrutinize the cultural significance of literary bicycles in their works and reflect them as not merely for transportation but also reveal their metaphorical implications in which, at times, bicycles have served for transformation of the fictitious characters.

Among these writers, Elizabeth Robins Pennell and Joseph Pennell are two significant figures and their account namely *Our Sentimental Journey through France and Italy* is worth considering since the couple openly tried to go in the same itinerary of their favourite writer Laurence Sterne. So, the couple not only rode their tricycles, but also used their modern vehicle in order to reach the same sentimental mood of their former idol, namely Sterne. With this aesthetic feature, this modern vehicle was accepted as the ideal accompany for nostalgic travel. What it means by this type of travel is a book lover person chasing his/her admired writer in a retrospective fashion which Nicola J. Watson (2006) calls “readerly tourism” (Watson, 3-4). This paper argues that the sentimental preconception of cycling complicates the experience of travelling for the above-mentioned couple. For this respect, some supportive quotations will be given from the Pennells’ text in which they both lack to illustrate their sentimental mood in times and in other times, successfully show their joy of enthusiasm in their pedalling with their tricycles.

The Evolution of Bicycle and Its Function in Literature

Bicycles were considered as a motif from variety of perspectives in English literature from 1890s up to the mid twentieth century. With the invention and varieties of bicycles, cultural significances began to be explored not only by the writers of fiction but also non-fiction genre. Many of these writers in their texts created literary or real characters for different purposes, extending from those who aim to abandon social traditions, sometimes fight with his/her bicycle, and even depict bicycles turning into human beings (Kocabiyyık, 2021: 66). The bicycled-crowded years between 1890s and 1910s witnessed many writers who frequently used this machine not only for transportation, but also for transformation. Bicycles were used as a vehicle for social or personal transformations in the works of Arthur Conan Doyle, Ernest Hemingway, Samuel Beckett, Flann O'Brien, H.G. Wells, Frank Richard Stockton, Jerome Klapka Jerome, F. Scott Fitzgerald, Stephen King and many others. In addition, most of them were also cyclists themselves. Among those writers, Arthur Conan Doyle, Mark Twain, and H.G. Wells were also cyclists of their time. For example, in H.G. Wells' *The Wheels of Chance* (1896), the main character experiences cycling, as H.G. Wells himself had ridden the same road before. Mark Twain's "Taming the Bicycle" (1917) deals with his own process of learning how to ride a bicycle. Conan Doyle was often riding with company of his fiancé on a tricycle, "a style in a vogue with upscale cyclists" (Herlihy, 2004: 227). Such literary figures penned bicycles in their writings depicting them in realistic manner, as well as symbolic, being inspired from their own riding experiences.

Whereas bicycles are often taking part in the scenes of the novels, in some instances, they have become the crucial part of the whole plot of the processing story. For example, *The Wheels of Chance* by H.G. Wells (1895), *A Bicycle of Cathay* by Frank Richard Stockton (1900) and *Three Men on the Bummel* by Jerome Klapka Jerome (1900) evolve around bicycle tour vacations. Arthur Conan Doyle's well-known detective Sherlock Holmes solves two puzzling cases in which bicycles are vital parts of the whodunit stories. In "The Adventure of Priory School" (1904) Holmes exhibits his substantial knowledge on the technology of modern bicycle sketch. In another story namely "The Adventure of Solitary Cyclist" (1904), Holmes' case becomes apparent "from the fact that Miss Violet Smith, the heroine of the story, cycles forth and back as a lonely woman on the country road from her teaching post" (Adler, 2012: 7). In *Beyond the City* (1893), Doyle devotes the entire chapter to a tricycle riding commenced by the obsessed character of the story namely Charles Westmacott.

As David Herlihy (2004) puts, “not until the 1860s, in fact, did the basic bicycle emerge in Paris under mysterious circumstances” (Herlihy, 9). For the first time in history, people witnessed a travelling without horses, “a beloved but demanding creatures” (Herlihy, 9) or other animals to drag their carriages. What we call it the “safety” bicycle is the modern bicycle, composed of two wheels, a pedal combined with chain system, outcome of a long procedure of development of vehicles powered by humans. All through the nineteenth century, the prototypes of the modern bicycle were continuously redesigned and upgraded according to the expectations of the society. Among these forerunners, velocipedes and draisines, high unproportioned wheeled tricycles and quadricycles show us the evolution of the machine. Even the innovation of the modern bicycle is ambivalent according to most of the critics, David, V. Herlihy (2004), in his reference book *Bicycle: The History*, regards the spread and invention of the so-called safety bicycle as “one of the great technical and social contributions of the Victorian age” (Herlihy, 299). He also adds that “the safety bicycle of the 1890s fulfilled the centuries-old dream of a useful and enjoyable human-powered vehicle” (Herlihy, 2004: 393). So long, as this machine started to be outnumbered in production, “more men and women around the world began to appreciate its vast and varied possibilities, a veritable boom exploded” (Herlihy, 2004: 251). At the beginnings of the twentieth century, the newly sketched bicycle was accepted by most of the people but was unaffordable for the working-class people in the public sphere. In later years, the mass production created a supply of affordable bicycles (Herlihy, 2004: 7). The bicycle moved away from being a symbol of higher-class status to being a vehicle for the masses.

Christopher Morley (1917), in his essay titled “Parnassus on Wheels”, writes that “the bicycle, the bicycle surely, should always be the vehicle of novelists and poets” (Morley, 6). Some well-known and unknown literary figures of the fin de siècle and early twentieth century not only merged bicycles into their works, but most of them were also bicycle enthusiasts. For example, H.G. Wells portrays the bicycle’s increasing corporation with the concepts of liberation and freedom in his work namely, *The Wheels of Chance: A Bicycling Idyll* (1896). Another American author, Henry Miller in his novel *My Bike and Other Friends* (1978), calls his bicycle as “my best friend” (Miller, 106). Mark Twain also expressed his attempt in learning to ride a bicycle in his article namely “Taming the Bicycle,” while Doyle gave his own experience with the new invention in *Scientific American* in 1896 “to emphasis its benefits to health and relaxation” (Doyle, 1896: 2-4). In his lifetime, Doyle mostly preferred to ride with his wife on a tricycle, “a style in vogue with upscale cyclists” (Herlihy, 2004: 227). With the portrayal on their own cycling experiences, “bicycles are not only liberating devices that free one’s mind to think about literature and its

ideas; they are also endlessly useful resources for *creating* literature and other kinds of artistic texts” (Withers and Shea, 2016: 5). Therefore, most of these literary figures included bicycles into their fictional or non-fictional memoirs both realistically and symbolically. Most authors of the time conceptualized bicycle as “machines” and “bicycles of this era were not toys but vehicles for adults, and learning to ride them was a serious business” (Woodforde, 1980: 107). In literature, the definition reveals the importance of bicycle: as a machine which has power not only in transportation purposes, but also transformational. Herlihy asserts that “men and women around the world began to appreciate its vast and varied possibilities” (Herlihy, 2004: 251). Therefore, the significant impact of the bicycle was not limited only to a certain class of western culture (Herlihy, 272-73).

Pennells, Sentimentality and Literary Travel

Our Sentimental Journey through France and Italy can be read as a text that liberates the bicycle travelling, for it gave the first taste of freedom not only to working-class and middle-class people, but also to young British women such as Elizabeth Pennell herself. For the bicycle boomed England, in other words for *fin de Siècle* people, bicycles were geographically liberating and probably amused from the chance to travel any itinerary they wished. “Though horses, coaches, and even that very symbol of rapid industrial-age travel, the railroad, made extensive travel possible before the bicycle, none of these provided the opportunity for swift exploration and the feeling of complete autonomy that came with bicycle” (Withers and Shea, 2016: 3).

Literary travelling has generally been accepted as following a route on of sorts of places of literary interest for pleasure where travellers could experience their favourite and prominent literary figures’ birthplaces, households, haunts, and graves. This kind of travel normally connected with certain writers or books made by the newly invented bicycle with leisure in the end of the nineteenth century. If it needs to be named, that combination of movement and their agents can be named as cycle-travel writers. As mentioned previously, among these writers at the turn of the nineteenth century, Elizabeth Robins Pennell and Joseph Pennell can be categorized as cycle-travel writers whose *Our Sentimental Journey through France and Italy* (1893) is concerning their cycling experience in their text in which they chased the same route of the famous eighteenth-century writer Laurence Sterne.

With this recent invention, cycling was not only evolved as a transference purposes, but it was also considered to be an aesthetic activity and hobby. With this aesthetic feature, in fact, this modern machine was accepted as the ideal vehicle for nostalgic

travel. In addition, *Our Sentimental Journey* can also be read as the text that gives way to this recent invention to be perceived as a liberating vehicle; for it gave the first taste of freedom not only to working and middle-class people, but also to young British women. For the late Victorians, bicycles were geographically liberating and most likely also gave their riders the opportunity to travel down and road they wished. According to David Buchanan (2016), none of the transportation vehicles “provided the opportunity for swift exploration and the feeling of complete autonomy that came with the bicycle” (Buchanan, 20).

Chronologically, the last years of the nineteenth and the beginnings of the twentieth centuries have been considered as the heyday of bicycle. Eugen Weber (1986) supports this time frame and considers the Victorian Era as “an emblem of Progress and one of its agents at the *fin de siècle* was the bicycle” (Weber, 195). Cycling in this period not only served as a vehicle but also as “a symbol of emancipation. Advanced spirits were conscious of living in the fin de siècle decade, of passing from old ways to new in a number of important respects” (Rubinstein, 1977: 47). The first cyclists in the late nineteenth century likely enjoyed the opportunity of stopping wherever and whenever he/she wanted, riding “through the town without trouble as free as birds” (Pennells, 1893: 17). Even though horses, trains, and coaches made wide-ranging travel possible before the invention of the bicycle, none of them had the opportunity of the bicycle in giving the swift exploration during the meandering the roads (Whithers and Shea, 2016: 3). At the end of the nineteenth century, many people embarked on undertaking a bicycle ride from London into the countryside, aiming to escape from “the commotion of the city and take refuge in the country” (Herlihy, 2004: 289). In the first years of its invention, the bicycle was more than a form of transportation: instead, it was also an “escape from the frantic pace of modernity” (Withers and Shea, 2016: 4).

As frontiers of cycle travelling in and outside of Britain, the Pennells associated their hobby as their living style. As American citizens, soon after their marriage in 1884, the Pennells moved to England, where they carried on their artistic and literary engagements for nearly thirty years, and the couple regularly had the chance to travel to Europe. Joseph Pennell was born in Philadelphia, and he was an acclaimed lithographer of his time. After graduating from Pennsylvania Academy of Fine Arts, Joseph worked on the illustrations of travel articles and books for American publishers for a while. Then, with the collaboration of Elizabeth, he fabricated many books, both as the writer and illustrator (Jones, 2012: 12-13). Joseph and Elizabeth had the chance to meet George Bernard Shaw and Robert Louis Stevenson while they were living in London. Elizabeth was also an esteemed journalist of her time. In those years, she was mostly recognized by her biographical writing on the famous

English artist James McNeill Whistler. In addition to this work, she was also known for her writings on travel and gastronomy. In her early years, Elizabeth was guided by her uncle Charles Godfrey Leland. Her debut monograph, *Life of Mary Wollstonecraft*, was printed in the same year she married Joseph, whom they met in 1881 while cooperating as a team on an article for a popular journal (Pirro, 2012: 1-2). The couple moved to Britain in 1884 where their series of working periods started (Griffin, 2018: 246-7).

Pennells' first cycling route was in Britain and the route was covered the itinerary from London to Canterbury. After their return to London, they wrote the informative manuscript of their travel impressions for Seeley publishing house in London and published under the title of *A Canterbury Pilgrimage* (1887) referring probably to medieval scholar Geoffrey Chaucer's masterpiece. As Nanci Adler points (2012), the Pennells' bicycle was one of the many redesigned bicycles of the time, namely tricycle (Adler, 3). In the introductory part of their *A Sentimental Journey*, the type of bicycle they use in their literary bicycle-based travel is referred, connoting the well-known author Laurence Sterne; and they acknowledge that "the only vehicle by which we could follow your [Laurence Sterne] wheel-tracks along the old post roads was our tricycle, an ingenious machine of modern invention endeared to us, because without it Our Sentimental Journey would have been an impossibility" (Pennells, 1893: xi). Actually, the couple had used many versions of bicycle: among the various kinds of vehicles, velocipedes (or boneshakers), high wheels, quadricycles, and tricycles helped them to initiate their travelling practices.

France is the first stop outside Britain where the couple initiated their first foreign experience with their bicycles. It is France where the Pennells gave a break at a small café and while they were enjoying their food and drink, a woman remarked upon their way of travelling: "Inside the *estaminet*, the brisk, tidy woman who cooked and served our coffee and omelette, kept talking of the weather, France, the tricycle, and what a wise manner of travelling was ours. My faith! from the railway one sees nothing" (Pennells, 1893: 24). Considering its fairly short history, the liberating effect of the bicycle has been associated with various sorts of binary oppositions: "with childhood and adulthood, masculinity and femininity, heteronormativity and queerness, the city and nature, hipness and nerdiness, purity and impurity, the expansion of space and the construction of space, the public sphere and the private sphere, and so on...Like its real-world counterpart, the textual bicycle is often in motion" (Withers and Shea, 2016: 6). Elizabeth as a journalist and Joseph as a lithographer were likely acquainted not only with the picturesque benefits of their tricycle, but also some of the binaries mentioned above. Right from the beginning, their choice of the newly invented vehicle in this kind of eccentric travelling then

seemed to improve their observational skills while travelling. As for their journey, seemingly a *sentimental* one, they claim in their Foreword that their kind of travelling perfectly fitted Sterne's sentimental character. The Pennells' title in their account clearly connotes Laurence Sterne's *A Sentimental Journey through France and Italy*. In the beginning, they devote their journey to the acclaimed English writer: "Besides, in a tandem, with its two seats, there would be nothing to stir up a disagreeable sensation within you [Sterne]. You would still have a place for the lady... We left out not one city which you visited" (Pennells, 1893: x).

Historically speaking, while literary attributions of the bicycle as an object and vehicle were increasing during the fin de siècle, cycling not only opened up the way for experiencing facts of riding for writers like Pennells, but also provided a convenient vehicle for journeys into a literary past in a nostalgic sense. This might be considered as the first seeds of literary tourism, as the Pennells put it in "Pilgrims' Progress and Sentimental Journey" in their own larger account (Pennells, 1893: vi). This type of sentimentality in their account illustrates how bicycle in the late Victorian period was recognized in a more nostalgic manner relating with the writers of the past: in Pennells' account, this dedication is obviously Laurence Sterne, with riders and readers of the present. The link between the past and present comes up with the sentimentality and nostalgia of the Pennells' bicycle tour in a more imaginative and retrospective purpose (Kocabiyyık, 2021: 67). This newly invented vehicle was demonstrated to be the ideal vehicle for so-called literary travel for many late Victorians. In addition to Pennells, other British curious individuals also pedalled through the countryside searching or hunting for past literary figures or bookish purposes as a trend. Cyclists in Victorian England were caught by this trend of "visiting of places with literary associations" (Watson, 2006: 2). The mentioned bicycle account of the Pennells in the 1880s is a relevant instance juxtaposing the Victorians' interests in both the nostalgic and the current at the same time. As intellectual travellers, the Pennells on their bicycle aimed to merge a longing for the literary past to a recent type of practice associated with the future (Kocabiyyık, 2021: 71). With the help of their tricycle, Pennells attached the past with the future as literary wanderers who re-travelled by reading travel books or their favourite authors.

According to Watson (2006), journeying to "places associated with particular authors or books, in order to savour texts, places, and their interrelations, grow into a commercially recent phenomenon" where it has been accepted as "sites of a native literary pilgrimage" (Watson, 7). Watson's statement on the precise time of the appearance of literary travelling dates back to the eighteenth century. On the other hand, Noelle O'Connor, and Kim Sangkyun (2014) assert the beginnings of a literary tourism "traceable back to the seventeenth century" (O'Connor and Sangkyun, 2).

In addition, Ian Ousby (1990) submits that travelling for literary purposes dates back to the seventeenth century. He continues that the Reformation in England, “purged saints from the calendar, stripped idols from churches, and denuded the landscape of shrines; the public need for these things had to find secular equivalents” (Ousby, 22). It can be worth giving the elaboration of Watson on the machines and content of this activity:

The reader goes to pay homage to the dead, or ‘goes to see the author’, or even goes to be the author – to follow in their footsteps, to see with their eyes, to inhabit, however briefly, their homes and haunts. This typically takes the form of a fixation upon the author’s body, which in turn leads to an emphasis upon locality ... Certainly, the practice of literary pilgrimages has allowed travellers to make themselves imaginatively at home across the nation through the medium of literature. (Watson, 2006: 13-14)

Buchanan points out that, Pennells “may have been the first to establish a link between leisure cycle travel and the literary pilgrimage” (in Withers and Shea, 2016: 21). Additionally, Pryor Dodge (1996) contemplates the Pennells as “bicycling’s most famous couple” (Dodge, 32). With their initial role in this type of travelling, the couple set a kind of stereotype for other travelling bodies throughout Britain. Remembering her first cycling experience, Elizabeth Pennell gives her sincere opinions on the act of cycling in her article “Cycling”: “in 1884, when I practiced on Coventry ‘Rotary’ in the country round Philadelphia, and felt keenly that a woman on a cycle was still a novelty in the United States. I came to England that same summer, but the woman riders whom I met on my runs through London and the Southern Counties, I could count on the fingers of one hand” (Hanlon, 2014: no page number).

Even Pennells, in their literary cycling exploitations, scaled the journey by tricycle, a travel inspired by Sterne’s of a similar name titled as *Our Sentimental Journey through France and Italy*, fin de siècle England had already witnessed lady cyclers in the middle of the epoch and what made the Pennells significant comes from their *A Sentimental Journey* in which readers might have observed their particular route and discourse. The uniqueness of the Pennells’ journey not only comes from the fact that it amalgamates literature and travelling, but it also divulges the “preindustrial forms of travel in an age so dominated by the railroad” (Buchanan, 2016: 22). The Pennells were inclined to juxtapose this type of travelling in industrial fashion by comparing the famous Victorian critic John Ruskin’s opinions whose ideas seem dubious about the replication of preindustrial vehicles to those of railways:

I not only object, but I am quite prepared to spend all my best 'bad language' reprobation of bi-tri-and 4-5-6 or 7-cycles, and every other contrivance and invention for superseding human feet on God's ground. To walk, to run, to leap, and to dance are the virtues of the human body, and neither to stride on stilts, wriggle on wheels, or dangle on ropes, and nothing in the training of the human mind with the body will ever supersede appointed God's ways of slow walking and hard working. (Pennells, 1893: 69)

Though John Ruskin certainly effects *Our Sentimental Journey through France and Italy*, it is more of a testimonial to Laurence Sterne than an approval of Ruskin. The account is openly dedicated to Sterne, whom Elizabeth and Joseph addresses directly: "It is because of the conscientious fidelity with which we rode over the route made ever famous by you, that we have included ourselves in the class of Sentimental Travellers, of which you must ever be the incomparable head" (Pennells, 1893: x). The Pennells' aim was not to miss any city or site described by Sterne in his *Our Sentimental Journey through France and Italy* (1768). Sterne is Pennells' "primary guide for what to see and feel along the journey, and it is this acceptance of Sterne's sentimentality over Ruskin's knowledge and authority that establishes a clear precedent for the couple's later works" (Brister, 2015: 76).

It is apparent in their account that, for the Pennells, cycling is the best way to recapture or call up Sterne's previous travel experience in *A Sentimental Journey*. Even their tricycle, or in other words tandem bicycle, was pivotal in terms of exploring crucial spots that Sterne pursued beforehand, this was not always helpful in their efforts to memorize the same sentimental tone of Sterne's text. Most probably, sentimentality was a key concept for the Pennells couple in their itinerary. A stereotypical anecdote can be given from the section during Laurence Sterne's visit to Calais where he sentimentalizes Father Lorenzo's graveyard with little melancholy in his description: Lorenzo had given Sterne his snuffbox and couple of months after, Yorick visits Calais again and learns that Father Lorenzo is dead. He "burst into a flood of tears" at the tomb and continues: "but I am as weak as a woman; and I beg the world not to smile, but pity me" (Sterne, 2003: 34). In fact, there are too many of these sentimental observations in Sterne's text in which the readers continually come across "Yorick overcome with emotion at the sight of another's suffering" (Buchanan, 2016: 27). No matter they tried hard or follow the same path, the Pennells could not manage to follow the same sentimental mood as their master [Sterne] formerly had. Therefore, tried hard, they were frequently unable to snatch the same feelings of their master's sentiment. Once more in Calais, the following instance is worth in terms of the comparison of the sentimentality/lack of

sentimentality: “If there was one thing we hoped for more than another, it was to see a monk, the first object of our master’s sentiment in France: and, strange as it may seem, our hope was actually fulfilled before the afternoon was over - ... we saw a brown-hooded cloaked Franciscan” (Pennells, 1893: 10-11).

What mostly caused the Pennells to such disappointment comes from their tandem bicycle and the vehicle plays a crucial role in such frustration. The machine grants them to follow Sterne’s trail in physical sense. At the same time, it destructs the actual imagined sentiment nostalgically in the case of the couple. For instance, this destruction is clearly asserted by Elizabeth on their itinerary from Montargis to Cosne, declaring that the hardship of the tricycle’s association with this sentiment: “In vain I tried to be sentimental. For the hundredth time I admitted to myself that sentiment might do for a post-chaise but was impossible on a tricycle” (Pennells, 1893: 182-83). During the couple’s pedalling in full stamina, Elizabeth’s assertion in trying to preserve the sentimental feeling was not so compatible. The travail, the psychological labour, as peddling the route even through the hills, force these wanderers to be diverted from the pre-expected sentimentality as in the same manner of Sterne’s previous journey.

While the Pennells kept on moving into the heart of France, the dichotomic relationship of the phases of their sentimental mood and cycling constantly shifts. Elizabeth and Joseph’s way of following the itinerary of Mr. Yorick from the Sterne’s text, was their usual tendency along with their keeping on “working” (Elizabeth uses the word “working” in their account as their means of “cycling”). In this respect, Elizabeth and Joseph reveal their feelings as such: “Despite its disadvantages, however, in the town where our Master compounded that little master with the sons and daughters of poverty, it was our duty to be sentimental” (Pennells, 1893: 46). In the following lines of the same chapter where the Pennells were in Montreuil, a town in France, the couple finally admit that “it was in Montreuil that it first occurred to us that sentiment does not depend on a man’s will alone – And so we got on our tricycle with no more ease than usual, but less” (Pennells, 1893: 47). It is as if the technology on which their sentimental literary route was based leads them to be disconnected with the very sentimentality where they believe it was inherited already in Sterne’s own text (Kocabıyık, 2021: 74). Consequently, one of their favourite writers, whom they call Master, distances his voice from their expected and imagined sentimentality. The nostalgic literary cycling could not be fulfilled even though their speed allowed them to observe the environment.

Conclusion

Last but not least, the Pennells' attempts to proceed by pivoting their favourite author, namely Laurence Sterne, in the case of *Our Sentimental Journey* from time-to-time distances them from collecting and assuming the imagined or preconceived sentimentality of the trial. In other times, cycling helps them to be closer to their favourite author in a sentimental parallelism. Partially, the newly invention enhances the new kind of travelling – literary cycling – at the turn of the century (fin de siècle). But sometimes, as their account reveals, the machine manipulates the Pennells' discernment through their literary travelling. As the evolution of the new vehicles were swift, with the rise of new modern bicycles (new safety bicycles) in the beginning of the twentieth century, the popularity in the public sphere of the tricycle was ended in terms of the public's concern. It might be asserted that the sentimentality of Sterne in his account could not be accomplished successfully by Pennells as they followed the same itinerary. Bicycle for the Pennells enhances the journey and assists them to connect to their favourite author, Sterne's text.

Pennells initiated a new trend and became pioneers of this type of travelling. Fin de siècle writers swiftly identified with the bicycle's transformational impact on human beings in society and culture in larger spectrum, thus they integrated this vehicle into their fictitious and non-fictitious works. In *Our Sentimental Journey through France and Italy* the Pennells described and exposed a bicycle journey they took in 1887 from Calais to Rives in Southern France. This act was supposed to be a part of an ambitious tricycle ride from London to Rome in order to manifest the English people, the pleasures of travelling by tricycle, and to prove to upcoming bicycle enthusiasts the advantages of touring with sentimental mood. Even during their riding through France, they were mostly annoyed with the other cyclists or passers-by who wanted to know how fast their tricycles were. To the Pennells it was the journey that mattered in its sentimentality, not the speed. As travellers, both Elizabeth and Joseph find their experience influenced through Sterne's text; therefore, as travel writers, the couple's descriptions of France – that is, the account they create – also bear the marks of Sterne's unfulfilled sentimentality. Moreover, it should not be forgotten that travel writing is the reproduction of former texts in intertextual fashion. Like their former model, Sterne, the Pennells tried to invoke a sense of nostalgia for the era of travel.

Whether the agents of the cycling activity are women and forcing the male dominated doctrines of English society or men looking for the opportunity to escape from their social practices or even searching for an intellectual nostalgia, emerging cyclists during the turn of the nineteenth century embraced a contemporary

developing technology and the new philosophical impacts it opened or represented for the travelling bodies.

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