



Figure 5.5: Map of the Neverlands, emerging from the Darling children's minds, MinaLima's *Peter Pan*, 2015.

and Mermaid Lagoon, almost due south of Skull Rock. “Peter’s Secret Hideout” is marked in between them with more childlike matter-of-factness than adult irony, labeled in the same red font and tone as sites like “River Running Through the Cave” and “Indian Camp.” The “gnomes who are mostly tailors” have their own house at the center of the island.

In spite of (or because of) the familiarity of some of these sites, the map floats surreally tethered to three minds at once. And it folds back up neatly into a supposed medical file before the reader can continue the narrative, as if reminding us that these are fantasies, necessarily tucked away before we can proceed. The doctor speaks only briefly, and only in the mercurial tone of the narrator, as if addressing the reader or the Darling children rather than making notes for medical reference. The easy slippage between doctor and narrator, adult perspective and the limits of a child’s knowledge, and the insistence that the reader must physically manipulate the chart reemphasize the lack of boundary between reader and text. We are necessarily complicit in the fashioning of this world, and the illustrations by MinaLima make this complicity literally tangible.⁴⁵

We find that “Neverland” is something of a misnomer, and “the Neverlands” would be more accurate as each mind that helps shape the coming adventures leaves its own particular imprints and features:

Of course the Neverlands vary a good deal. John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small, had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in a house of leaves deftly sewn together.¹ John had no friends, Michael had friends at night, Wendy had a pet wolf forsaken by its parents, *but on the whole the Neverlands have a family resemblance, and if they stood still in a row you could say of them that they have each other's nose, and so forth.* On

⁴⁵ The “Wendy house” in particular has roots in *The Little White Bird* and *Peter Pan in Kensington Gardens*. This term for a child-sized house has also extended forward in time, having entered into regular British usage after the publication of Barrie’s book.

these magic shores children at play are forever beaching their coracles. *We too have been there; we can still hear the sound of the surf, though we shall land no more.*⁴⁶

Readers may first and foremost laugh at Michael's inversion of John's Neverlands, but this inversion, rather than merely an unwillingness or inability to represent the world mimetically is the textual manifestation of the same problem of representation. The Darlings' Neverlands spatialize the text's mobile blend of the strange and familiar. Rather than emerging as the private landscape of one mind, the children's Neverlands show a "family resemblance" and if the narrator here depicts that as bodily or genetic similarity, it is because the body itself (here, as in much late nineteenth-century science) is also a communal product. Although that line of thinking obviously had and has its own visceral drawbacks, the use of a body as metaphor for a nation or culture had a long history, and its presence here is a fantastic index of the (im)possibility of a such a melding.

Forever Beaching Their Coracles

The inability of the static representation to capture the ins and outs of the Neverlands emerges in the problem of time in the Neverlands. Peter's adventures and perpetual childhood occur with the help of his continual forgetting of previous adventures, and the counterpoint to this forgetfulness is that time in the Neverlands is also fluid. It is characterized by returns and erasures that emphasize the present, which becomes the space of adventure. If, in keeping with the formulation by Georg Simmel and others,⁴⁷ the adventure is characterized by its divergence from the standard course of one's life, then the adventures of the lost boys and the reader are an attempt to transform the adventure into the *entirety* of the course of life. Simmel writes:

⁴⁶ Barrie, *Peter and Wendy*, 9-10. Emphasis added.

⁴⁷ See chapter one.

Each segment of our conduct and experience bears a twofold meaning: it revolves about its own center, contains as much breadth and depth, joy and suffering, as the immediate experience gives it, and at the same time is a segment of a course of life—not only a circumscribed entity, but also a component of an organism. . . . More precisely, the most general form of adventure is its dropping out of the continuity of life.⁴⁸

From this perspective, each experience derives meaning from the temporal continuity of one's life (in a sense its narrative to date), and the emotional resonance of the experience, per se.

Although Simmel is writing about actual people, a similar principle can subtly shift our perspective of the fictional plot. Peter's perpetual youth, from a narrational point of view, emerges from the story's insistence that every chapter can be a new adventure, that the lost boys and other inhabitants of the Neverlands are disposable and are replaced as they die off, that every Darling daughter is essentially Wendy. The Neverlands in this sense are a stage for these adventures, repeated with a difference, and the dictates of any given adventure dictate that the shape and features of the Neverlands themselves also shift. If Peter does not grow up, it is partly because this paradox requires perpetual starting over. The next adventure can only be a divergence from the status quo if he has forgotten the many similar adventures that preceded it.

The narrator comments early on that children are “forever beaching their coracles” on the shores of the Neverlands. The Neverlands double as the shores of fantasy and desire, where the children seem to become one with the landscape and their bodies one chain in a long series. The children's arrivals, like the changing population of the lost boys and Peter's ongoing adventures, are a never-ending repetition that produces the illusion of eternity in the Neverlands. Landing “forever,” the children remain paradoxically outside of time and stuck in a single moment of anticipatory arrival. But this impression is immediately undercut by the narrator's address to

⁴⁸ Georg Simmel, “The Adventurer,” in *On Individuality and Social Forms*, ed. Donald N. Levine, (Chicago: U of Chicago P, 1971), 187-98.

adult readers³ that “We too have been there; we can still hear the sound of the surf, though we shall land no more.” The shore itself and our memory of landing there stays, but the possibilities for finding ourselves there in mind and body have faded.

The peculiar amorphousness of the Neverlands is predicated on patterns of return, and the fluidity of space is matched by a fluidity of time. As Peter and the Darlings descend toward the Neverlands, for instance, we read that its inhabitants are all circling the island, never finding their quarries, since they are all circling at precisely the same speed. Chapter five, “The Island Come True,” begins:

Feeling that Peter was on his way back, the Neverland had again woke into life. We ought to use the pluperfect and say wakened, but woke is better and was always used by Peter...

On this evening the chief forces of the island were disposed as follows. The lost boys were out looking for Peter, the pirates were out looking for the lost boys, the redskins were out looking for the pirates, and the beasts were out looking for the redskins. They were going round and round the island, but they did not meet because all were going at the same rate.⁴⁹

The playful commentary on grammatical tense here suggests the malleability of time in the Neverlands, in which the expression of the sequence of events is as much a matter of preference and style as accuracy. The MinaLima *Peter Pan* attempts to represent this with a page of moving parts: facing the above passage is another image of the Neverlands, now roughly square, with various features radiating outward from the center. In the center is a movable wheel, upon which silhouettes of Peter and Tinker Bell, the beasts, redskins,⁵⁰ pirates, and lost boys chase each other

⁴⁹ Like many aspects of the Peter Pan mythos, the question of whether the intended or actual audience is children, adults, or some indefinite blend of the two is a live one that overlaps with many of the blurred boundaries I am exploring. Here, though, it seems clear the addressee is at least someone who finds access to the imaginings and attendant pleasures of childhood cut off.

⁵⁰ Criticism that addresses the rampant racial stereotyping in the text varies and includes arguments that this stereotyping wholly engages in racist imperialistic discourses at the time of writing, as well arguments that position it as part of the satiric tone of the book, no more or less double edged than the spoofing of middle class suburban conformity.

endlessly, moving around the island but never drawing nearer one another (figure 5.6). In this image, the members within any group relative to one another, like the groups relative to each another, never change position. Their silhouettes distinguish very little, leaving each lost boy nearly as similar to any given pirate or redskin as they are to one another. The organization of the map around the wheel has distorted the island itself, which takes shape on the borders of its inhabitants, as if we have formed the Neverlands around their populace rather than the inhabitants colonizing a stable geographic space. This image in many ways merely spatializes what the reader already knows—the Neverlands always take shape in response to their inhabitants. Thus the mermaids and their lagoon, and the Never Bird and her nest, and other features, wash outward from the shores. Distance and scale become malleable, in response to the apparent rigidity of pacing.⁵¹

Yet time, too, is necessarily also in flux. Peter later leaves the lost boys' house to get the correct time for Wendy. The narrator reports, "The way you got the time on the island was to find the crocodile, and then stay near him till the clock struck."⁵² Here even clock time is literally mobilized and dramatized, as the mundane act of checking the time requires hunting down the animal and getting close enough to hear the tick of the clock in its belly. Further, "[Peter] had brought nuts for the boys as well as the correct time for Wendy."⁵³ This zeugma treats the time as a tangible object, which Peter can fetch up and give to another person, as mobile and manipulable as the rest of the island's features. A MinaLima illustration (figure 5.7) attempts to capture this elision of body, clock, and time in a fantastic timepiece that transforms the hands of the clock into halves of the crocodile (the head acting as the hour hand and the tail as the minutes). On the reverse, the supposed patent for the device is credited to "Crocodile

⁵¹ Barrie, *Peter Pan*, 79

⁵² Barrie, *Peter and Wendy*, 152.

⁵³ *Ibid*, 156.

Timepieces” in Goodge Place London. Rather than the crocodile of the text, which has swallowed a clock and moves around tick-tick-ticking and broadcasting his approach, this crocodile appears encompassed by and merged into the clock and time. Mobile within the finite space of the clock face and the infinite cycle of clock-time, he is both more contained than his embodied precursor and longer lived.⁵⁴

The crocodile in the novel eventually stops ticking as the clock in its belly winds down, which allows Peter unconsciously to take the animal’s place by faking its *tick tick tick* and what allows the crocodile to sneak up on Hook with no warning. The sound of the *tick* has heretofore followed Hook throughout the novel, acting as an ongoing reminder of the loss of Hook’s hand. It precedes the time of the story as both a remnant of past conflict (a perpetual reminder to Hook that he has taken his name from the loss of his hand) and an omen of Hook’s death. Hook is, in effect, unable to make use of the forgetfulness that Peter turns to such profit. Peter can reconstitute himself and his adventures by the simple expedient of never remembering his earlier trials. Hook, on the other hand, cannot escape either his absent hand or the *ticking* that haunts him. Trapped in a linear story which perhaps accompanies—or precipitates—his adulthood, Hook awaits a final showdown with Peter and the crocodile, never imagining that Peter will take on the persona of the animal, appropriating its *tick* even as the crocodile becomes silent once more.

⁵⁴ Barrie, *Peter Pan*, 151.



Figure 5.6: The Neverlands's inhabitants circle the island as silhouettes, MinaLima's *Peter Pan*, 2015.



Figure 5.7: "Croc O'clock," MinaLima's *Peter Pan*, 2015.

Conclusion

Peter and Wendy and its various incarnations is characterized in the end by finite space—within the Neverlands, between the covers of the book, in the memory of child or reader or scholar. This means that Peter and the reader must at some point leave behind the stories previous incarnations and adventures. Barrie’s infinite rewriting of Peer’s story enables the perpetual boyhood and the perpetual adaptations of the story in a way that grapples constantly with the limits of text. In doing so, Barrie has also underscored the delights and dangers of the imagination. On the one hand, the mind has essentially infinite capacity to write and rewrite, to rearrange events, recycle the lost boys, or reshape the Neverlands to be always more or less. On the other hand, this produces exactly the difficulties of orientation in which Barrie apparently delighted. We cannot truly “track” Peter—in order to do so with any linearity we must sacrifice some of his beginnings, middles, and endings. Otherwise the reader or the critic will also be forever beaching their coracle, struggling for a foothold. The tension between these two poles prompts the reader to practice a kind of navigation that is immanently helpful for rethinking our approaches to space and orientation more generally. It emphasizes that the city or the novel does not resolve into a static whole, and our readings must encompass this contingency.

I will close with Barrie’s own introduction to the play, which describes the seeds of the Peter Pan story as themselves mapped out and navigable in Barrie’s past. He writes:

Some say that we are different people at different periods of our lives, changing not through effort of will, which is a brave affair, but in the easy course of nature every ten years or so. I suppose this theory might explain my present trouble [remembering writing *Peter Pan*], but I don’t hold with it; I think one remains the same person throughout, merely passing, as it were, in these lapses of time from one room to another, but all in the same house. If we unlock the rooms of the far past we can peer in and see ourselves, busily occupied in beginning to become you and me. Thus, if I am the author in question

the way he is to go should already be showing in the occupant of my first compartment, at whom I now take the liberty to peep.⁵⁵

Barrie was not alone in picturing the mind and memory as a house, with rooms and halls leading one through various memories of events or facts. Sir Arthur Conan Doyle's Sherlock Holmes, for instance, tells John Watson that he "consider[s] that a man's brain originally is like a little empty attic, and you have to stock it with such furniture as you choose."⁵⁶ And the use of space to improve memory, such as in a memory or mind palace, far predates Barrie and Doyle, stretching back to classical oration in Greece and Rome, the method itself a recycling of formulations and imagery. What interests in Barrie's explanation is not, then, the transformation of a man's memory into a house, through which one can walk, but that the passage of time becomes the mere passing from room to room, marked by a clear path through time. In this view of the mind, temporality is malleable—Barrie can return at will to earlier versions of himself at will, in this case glancing in at his seven-year-old self and a potential genesis for the house that Peter and the lost boys build for Wendy. Personal change is thus a gradual one; it is not the total transformation of one person into another but the long series of minute alterations and additions. That Barrie expects to see the seeds of Peter in his own early memories suggests the idea that everything one is lies there in childhood, waiting to germinate and expand, including the ideas that will become *Peter and Wendy*. His insistence that a person remains the "same throughout" is undermined by the image of author Barrie opening a door and looking at his younger self, as if at a separate person.

⁵⁵ J. M. Barrie, "'To the Five, a Dedication': J. M. Barrie's introduction to the play *Peter Pan*," in *The Annotated Peter Pan: the Centennial Edition*, ed. Maria Tatar, (New York: W. W. Norton and Co., 2011), 218.

⁵⁶ Sir Arthur Conan Doyle, "A Study in Scarlet," *The Complete Sherlock Holmes by Sir Arthur Conan Doyle*, (New York: Doubleday, 1988), 21.

This coincides readily with Barrie's insistence that his story and the spaces it inhabits were the products of slow and communal growth. Peering back at the summer that he spent with the Llewellyn Davies children, Barrie comments of his characters:

They do seem to be emerging out of our island, don't they, the little people of the play, all except the sly one, the chief figure, who draws farther and farther into the wood as we advance upon him? He so dislikes being tracked, as if there were something odd about him, that when he dies he means to get up and blow away the particle that will be his ashes.⁵⁷

Here again Peter eludes pursuit, pulling farther and farther away as Barrie pretends to trace him. Like time in the belly of the crocodile, the subject becomes a mobile prey, and like the correct time Peter fetches for Wendy, the self Barrie captures is likely instantly obsolete. Again the image of Peter as a stable character proves problematic—like Barrie looking in on his younger selves, Peter is here imagined as outlasting his own death and able to blow away his ashes on the wind, paradoxically erasing himself. Far from “something odd about him” this may be consistent with Barrie's portrayal of everyone, starting with himself.

Far from being a particularly vexing text for tracing textual history or for adequately characterizing and coherently reading its elements, *Peter and Wendy* exemplifies characteristics of navigation that this dissertation has been exploring in various incarnations. That is, the text plays deliberately with the conventions of turn of the century walking tours and cartography, and in doing so, it forwards a playful flexibility in metaphoric boundaries, mental landscapes, and even time. I do not suggest that these were unique features of this text, but I argue that these features invite us to traverse the Neverlands just as the characters do—by accepting the contingency of space and subjectivity and approaching them with a spirit of adventure, while still recognizing their limitations when we encounter them.

⁵⁷ Barrie, “To the Five, a Dedication.”

This approach is one way that the representations of city spaces and travelers during the period this dissertation covers confront and encompass space of frequent, rapid change. Rather than approaching late nineteenth-century London as a frightening and dangerous labyrinth, as some texts and scholars have suggested, these texts use its expansion and changing face as a means of carving out paths that became increasingly fantastic and apparent in fiction as the novel and short story generated new subgenres and forms. The coda of this dissertation sketches a route through several other, later alternative Londons and citizens as a mean of demonstrating how this approach can alter our readings of a wide range of texts and the paths we use to connect them.

Coda

Are We There Yet?

This dissertation originally sprang from a broad interest in travel in the late 1800s British Empire, with particular attention to orientation— physical, mental, and disciplinary—as it emerges in the novel from roughly 1860 to 1920. Of course, if I look further back, I would find that *that* in turn grew out of a long pleasure from travel and mapping of various kinds: tourism, study, hiking and backpacking, geocaching. Looking back on my scholarly interests would reveal a similar series of roving landmarks. The dissertation as a whole sometimes doubles back to earlier chapters and texts, seeking additional intersecting routes and performing its own kind of wandering.

I began this dissertation from the accepted premise that the boundaries between various times and places, or even between time and space, are extremely unstable and porous, and that the novel form is particularly suited for exploration of—and play across—these boundaries. Unlike the static image, or even the more linear thinking of some non-fiction prose, the space and narration of the novel are elastic, with opportunities for shifts in perspective, non-linear progress, repetition and return. This has a number of wider implications, but what interested me for this dissertation is that these formal shifts direct readerly attention so as to take generative advantage of shifting and overlapping scales of space and time and other seemingly problematic

inconsistencies. The inverse of this is also true: such narrative moves can and frequently do induce plain old readerly disorientation for a variety of reasons. It is the forms of this direction itself, set against the possibilities of directionless travel, that gradually became my focus. This necessitated a closer look at the varied types of direction aimed at the actual inhabitant or stranger across a wider range of texts. Meanwhile, the thematic focus of the dissertation narrowed considerably to the act of wandering, or to travel for travel's sake, as a process where the material changes in space and travel during this period intersect with wandering as a psychological process in the growth of individual subjectivity. In particular, this work emphasizes the process itself of this physical and psychological development, which develops along, and in concert with, others. That is, what interests me is not a destination or conclusion as such, but the potential work, productivity, and pleasure of trips that were in and of themselves ostensibly "purposeless."

This purposelessness develops most clearly in conjunction with a "home," an elastic word that, as this dissertation notes, ranges wildly in terms of its content and the type of power it exerts over the traveler. I have moved seven times over the course of my graduate education, across spans both long and extremely short, and I can imagine other dissertations, paths not taken, that might have developed if my own rootlessness had not already turned the idea of "home" into an intrusive, fluctuating balance of the strange and familiar—people, pets, places, objects. The idea of being "at home," is variously constructed and represented in the texts this dissertation discusses, and the home as concept is itself a space of active and ongoing construction. But this emotional anchor plays a key role in wandering, in that wandering requires some base from which to proceed. "Home," however is a dicey project, related in its forms and failures to the types of self-knowledge, space, and culture that wandering in these novels is

particularly suited to uncover. That is, the type of home that lies at the center of a person's sense of self and sphere of influence also shapes the direction of travel and the ways in which a wandering route is taken up and processed by the traveler. Domesticity is also often a joint project, spurring a type of roaming done in tandem. Home and travel are often relational, and part of the promise and risk of wandering is that those relationships need ongoing reevaluating; wandering becomes a flexible process by which to perform such tasks. The boundaries of one's social location shape the preconditions but also the motivations of wandering, which can function not just as play or growth but also as the site one wishes to abandon, with the end goal of turning a limited, experimental jaunt into a permanent escape. The traveler might be left asking what to do if they discover that the nature of a trip has transformed from an out-and-back trip into a release from the path they have been walking, the freedom to never return to that point of origin.

Beginning from London and then working my way outward has expanded the dissertation's nuance in addition to its geographic territory. London acts in the dissertation as the node from which all other British routes seem to spring, for good, or ill, or both. The amount of critical pages dedicated to London was rather a plus than a deterrent for beginning there. Quite aside from helping me familiarize myself with the critical landscape on an approachable scale, it eventually made sense to start this dissertation, like any wandering trip, from familiar ground, and to see what London would look like when I returned. In terms of secondary work, Ahmed's *Queer Phenomenology* and Miller's *The Burdens of Perfection* have haunted me my since preliminary exams with an intuitive but unclear sense that they met somewhere interesting. I set them aside for quite some time as I wrote the chapters that centered on literary texts, or ones that

benefited from closer reading. By examining these two texts, Chapter One, “But I Digress,” establishes a site of inquiry where those physical and epistemic disorientation overlap.

Chapters Three and Four were an early attempt at a single chapter, which I eventually split into two and completely rebuilt. The intrusiveness of various bodies and parts in *Our Mutual Friend* refused to be confined, and that haunting ship in *Armadale* kept reappearing no matter where I went. Anywhere I tried to draw out the conversation I saw between the two novels became an exercise in backtracking for more context. I eventually took these as signs that the two novels needed more space than I had planned to give them, and that attending meaningfully to their intersections required two full chapters. Other alternative versions of these chapters would include Betty Higden or center Lydia Gwilt as herself a traveler, which would have shifted the dissertation more closely to poverty as a reason for less volitional wandering or the relationship between women, travel, and crime.

Chapter Two, based in archival work and research with a long list of guidebooks and maps, grew slowly out of those materials rather than outward from a central text. It also developed in parallel with Chapter Five, in that I began by using Kensington Gardens as a convenient site of comparison between various guides and maps. Although I had planned to concentrate on actual guidebooks to London, the addition of children’s urban picture books was extremely helpful and totally reshaped the chapter. As a genre, I knew they have been examined in terms of their images and didacticism, but Chapter Two expands upon that work to ask what difference it makes that those images and lessons are conveyed in the terms of tours or excursions. Drawing connections between such children’s literature and the guidebook, as a genre that mediates between physical or geographic and socio-cultural orientations, opened up the chapter to scrutinize how the urban picture book acts as an early step in reading the city as

the site of developing British citizenship. It is odd that chapters so far apart in focus and on the scale of reality to fantasy sprang from the same source and grew in tandem, and this is perhaps the inverse of my problem with Chapters Two and Three; the willingness to move away from the path I was “supposed to” follow has been both a necessity and itself a method that I could apply to the texts at hand.

It seems fitting, lastly, to use this dissertation as itself a kind of home base, and to think through what scholarly directions it makes more apparent. Critical avenues closest to this dissertation would include disability, which has emerged as an area of inquiry that deserves more systematic attention in context than it is given here. We should interrogate not only the body of the traveler, but also the spaces and bodies that exist in conjunction with them. Fiction is a space in which such dynamics and resistances may work more noticeably against psychological, bodily, social, or geographical boundaries than in the guidebook. Where this dissertation intervenes most fruitfully, I think, is in asking how wandering influences or merely make visible such bodies and needs.

This work could also expand outward laterally across a wider geographic or generic range. Examining “home” in a larger context suggests continuing the vast task of taking as our starting point texts that are “at home” in other regions of the British Empire or wholly outside it, especially ones in which English is not the original language and ones in which England is being moved toward as well as outward from. This might also include non-fiction genres, such as women’s travel writing, recently explored by Ella Dzelzainis. In terms of other genres, I would examine a wider range of children’s books in order to better situate and interrogate the trends I see in the children’s urban picture book. The passing remarks about fairy tales in *Little Walk in London* and the way *Our Mutual Friend* takes up and plays upon Little Red Riding Hood suggest

the importance of investigating the overlaps between various types of texts aimed at children, as well as how these genres influence reading for adults. The range of guidebooks addressed to children of varying ages makes it clear that the boundaries between ages and genders are interesting not just because of a general porosity, but in how the reader moves back and forth across them. Of particular interest might be adventure books, which often take unplanned traveling as the starting point of the plot, or the lost world subgenre of novels, which conjures up unexplored or otherwise “new” places to explore, each an opportunity for imagining places and societies wildly differing from those of the readers. I would be very interested in taking up how books supposedly for boys might have themselves played with gendered boundaries or been co-opted by female readers.

The spatial turn is still in motion, opening up fascinating new directions. The wide range of scholarly methods and points of interest speak to the generative potential of centering space and the ways we interact with it; see for instance the *Victorian Popular Fictions Journal* autumn issue, the call for proposals for which, according to Andrew King produced a massive response, and which has resulted in an intriguingly diverse set of papers. I very much look forward to the works to start haunting me and help me decide to turn.

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