

## ISIC 6 Paper Abstracts

*The Cycladic Spirit: European travellers and archaeologists in the Cycladic Islands, Greece, in the 17th-19th centuries*

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Keywords: Cyclades, islands, travel, archaeology, Grand Tour

The Cycladic islands - with their combination of natural beauty, intriguing local customs and beautiful archaeological remains - have long captured the imagination of travellers. During the 17th-19th centuries, British, French and German travellers had included these islands in their travel itinerary alongside, some would argue, more spectacular stopping points, such as Paris, Rome, Venice, or Athens. By analysing travellers' accounts, this paper explores why these islands became so popular for them; in particular, what material, environmental or spiritual aspects were responsible for this extensive appeal and what personal views the travellers formed of the islands during their visits.

*"I recall rowing to Robson Bight – Elders' knowledge, displacement and re-membling"*

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Keywords: Landscape, First Nation, Elders, Identity, Tlowitsis, British Columbia

Indigenous knowledge is passed between generations orally. It is often expressed through stories, art, cultural values and practice. Physical connection to the landscape is understood to be an important element for the maintenance of this knowledge. Ingold (2000) states that by moving off one's traditional lands people are cut off from the past because it is through an ongoing and practical engagement with the land that knowledge is remembered, produced and transferred. Landscapes act as a cultural "memory bank". Since the 1960's due to an involuntary displacement, the Tlowitsis Nation have become culturally, as well as physically, removed from their traditional island territories. However, despite this geographic displacement, the Tlowitsis still refer to their past island-based existence as a fundamental component of their contemporary identity. Knowledge concerning myth, stories and values today exists only among a small portion of the Tlowitsis elders. This presentation will detail a community-driven 'elders engagement' project that uses both GIS-tools and other multi-media to document the elders landscape-related knowledge of islands through their own words in the form of stories, customs and lived experiences. We consider how this knowledge anchors people to place, despite histories of displacement, and is being shared and made accessible for younger generations whom now live in an urban environment. It will examine how information is remembered, recorded and then reproduced within this dispersed and fluid community. It will further speculate how the materials produced by the project serve to develop new connections to their traditional island territories, support new relationships between community members through contemporary multi-media and social interactions, and how these relationships in turn build dialogue, and thus secure the re-membling and continuation of the Nation.

*The Geography of the Psyche: Islandness in the fiction of Wayne Johnston and Alistair MacLeod*

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Keywords: islandness; boundedness; resilience; family; identity; Newfoundland; Cape Breton

Just as islands have physical boundaries that mark where they begin and end, so, too, do people have boundaries that define them—both physical and psychological. Often these boundaries are shaped in early childhood. How porous these psychological boundaries are can determine how resilient individuals are. Are they adaptable enough to let emotions flow through and around them like the tides? Or are they vulnerable to being flooded by everything life throws at them? Or are they trapped inside an emotional shoreline that does not allow anything in or out? On an island, the scale of life is often smaller, bounded, and, because of this, life is more defined, not blurred. The distilled quality of islandness contributes to a sense of exaggeration and intensity. Living in a volatile environment such as a small island, where its inhabitants live close to the sea, survival can become the primary goal. With it comes potency and passion, and/or repression and feelings of imprisonment. Such living conditions can take their toll on humans, or they can serve to create a sense of solidarity and resilience, where working together to survive brings pride in the accomplishment and, with it, a strengthened identity.

This paper explores the theme of the emotional boundedness that can result from living on an island, and the role family plays in shaping the people in Wayne Johnston's *The Story of Bobby O'Malley* and Alistair MacLeod's "The Boat" and "The Lost Salt Gift of Blood." The paper looks at how islands imprint themselves on the psyche at an early age—both negatively and positively, resulting in an emotionally bounded personality, or a more porous person who can connect with his or her island and grow up to be more resilient—important contributors in creating a strong island identity.

*Deciphering the Elements: Water and the Mediterranean Island Spectrum*

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*Keywords:* Mediterranean, islands, water

While a thriving scholarship on the role of water exists for prehistoric northern Europe, the application of these ideas to the Mediterranean islands has seldom been tried out before. Island studies in general have focused on just one 'type' of water, the sea. In reaction to the "sea as isolating" paradigm, connectivity is increasingly called upon in order to explain the emergence of shared ideas (e.g. the formation of Mediterranean identities). Starting from an exploration of the physical characteristics of water (focusing not simply on water that surrounds the islands, but also on water within their terrestrial boundaries, whether solid, liquid or gaseous, fresh or saline), this paper will attempt to decipher its different meanings. The Aristotelian elements (air, water, earth, fire) necessarily co-exist with each other, so that water cannot be understood in isolation but must be considered in combination with the other elements. Mediterranean islands, particularly volcanic islands, offer a rich spectrum of examples from which to draw upon. Not only they enable us to investigate the complex relationship between islanders and water in its multiple forms and locations, but they also illustrate different 'inventions' of water and the many ways in which island communities encultured their landscape.

*Different Iron Ages: the archaeology of the Channel Islands in the late first millennium BC*

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*Keywords:* Channel Islands. Archaeology

Despite their geographical proximity and their broadly similar physical environment, the islands of Guernsey, Jersey and Sark display markedly different archaeological records for the late Iron Age. Guernsey has its warrior burials, while the other islands have none; Jersey has a multitude of coin hoards, whilst Iron Age coins are almost unknown on Guernsey; Sark has a single hoard, but containing an extraordinary assemblage of silver and coins brought from many hundreds of kilometres away. Although to some extent these differences might be explained by old-fashioned

environmental determinism, such an approach undoubtedly masks more significant cultural, political and social variations between the islands. This paper will briefly describe the different Iron Ages revealed in the Channel Islands, before attempting to explain how and why these differences developed.

*Guernsey French Language*

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**Keywords:** Guernsey, Guernsey French language

The paper will demonstrate the important role Guernsey French has played in our history. I will show how immigration during the 19th Century, the effects of rulings that made English the medium of education in the early 20th Century, the social attitude to speakers of Guernsey French and the evacuation of 20,000 people including schoolchildren during the war years (1940-45) have contributed to the erosion of the language. A brief review will cover how the language is being encouraged today. The paper will include the participation of local language speakers.

*Lighthouses as attractors – Following Moominpappa*

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**Keywords:** Lighthouse, islomania, tourist attraction, literature.

Lighthouses are by definition forced to be located at strategic locations at the border between land and sea. They guide seafarers safely past dangers and inform travellers about their exact location. Whereas all lighthouses are not located on islands, but rather on headlands, capes and high points of a coastline, many are distinct features of the islands they inhabit. This paper will examine lighthouses on islands as tourist attractions and suggest that lighthouses are essential ingredients of a larger 'islomania' that attracts tourists to certain destinations.

Lighthouses have in modern times changed function from having been desolate outposts inhabited by lighthouse keepers and their families to become attractive tourist destinations. Lighthouses remain naturally physically located where they always have been, but technology has diminished the need for people to be present at all times to maintain the lighthouses' functions, at the same time as it has made transport to these once barren locations easier. Research on lighthouses as tourist attractions have in the past concentrated on managerial issues, such as maintenance, marketing and public-private partnerships but little has been written about the allure of the sites that tourists set out to experience. In an attempt to capture motivations lighthouse tourists have, this paper examines a book by the Finnish author Tove Jansson called '*Moominpappa at Sea*' where a family moves out to a lighthouse on a small island to live out the dreams of the family's father. The book is part of a beloved series of books about the Moomin family that has remained popular from the mid 1940s when they were first published in Finland. The audiences for the books are children and youngsters, but the skilful philosophical narratives capture equally adult readers.

*Healing an Island: Ensuring the Islomania of Saaremaa*

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**Keywords:** Island, tourism, Estonia, Spa treatment, music, heritage

Saaremaa, a small Estonian island in the Baltic sea, has had a long history of environmental and political factors that have severely hampered its continued development. From meteorites to Russian occupation the island has been assaulted and denied the opportunity to flourish as a regional centre, and quite a unique one within the Estonian context. During the 21<sup>st</sup> Century however, Saaremaa has taken positive steps to ensure the future vitality of the island, along with its historical importance.

This paper considers three distinct yet inter-related ways in which Saaremaa has sought to solidify its future; namely through 'health tourism', tertiary education and cultural heritage industries. The paper is informed by extensive participant interviews with government officials, tourist entrepreneurs, and those artists/musicians trying to create a future for themselves on the island. What I will argue is that these different forces on Saaremaa often pull the island in opposing directions. Indeed the sustainability and vitality of the island is put in jeopardy by the tension between these voices. What is required is a systematic approach to the problems facing the island. One curious factor being that it appears the Finnish, rather than Estonians, may well be the ones to ensure the Islomania of Saaremaa remains intact.

*Moral Marketing and Moral Economies in an Island Context*

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*Keywords:* Moral Marketing, Moral Economies

Goods produced in organic, sustainable, and/or economically equitable ways have gained a significant toehold in First World markets over the last two decades. The marketing these goods plays on the moral and ethical values of consumers, and, in combination with other older and more romantic values associated with Islands, can have a significant impact on making goods produced on Islands desirable and thus valuable. Islandness then, is one of a number of values that make goods better – and their production by Islanders more viable. This can, in some circumstances at least, overcome the more common geographical disadvantages associated with Island production of goods for off-island markets. In this paper I examine some of the axes in which consumer values (including the valorization of small islands) operate. The depth of the values mobilized are, quite literally, expressed in the trade figures that come of the aggregate choices of consumers. For Island (or organic or fair trade or green) producers seeking to tap into moral marketing strategies arising from First World consumer commitments changes in practice are required; for example there are particular consequences to the shift to a sustainable agriculture regime. Consumers of such products believe that they are contributing to certain ecological values by promoting these practices and that the goods produced are – well – consistent with green values, and thus good. Less obvious is how the values arising in these moral marketing regimes and the pre-existing values and practices that motivate the producers of such goods interact. While we might assume that there is a confluence of on/off-Island perspectives developing, there are tensions, and these may well derive from pre-existing moral economies of producers. A brief survey of socially marketed Island produced commodities is used to examine these issues.

*Did you want flipper pie with that? The Seal Hunt and Tourism in Newfoundland*

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*Keywords:* tourism, folklore, seal hunt, traditional foodways

This paper will examine the competing ideologies in current seal hunt debates, both national and international, through the lens of seal flipper pie. Flipper pie occupies a liminal space in Newfoundland culture. In 1987 historian Shannon Ryan noted the singular influence of the local seal fishery on regional folklore and culture. The continuation, and recent intensification, of the seal hunt controversy indicates the persistence of fundamental ideological conflicts in constructions of

responsible ecological stewardship, and a tendency toward unabashed ethnocentrism in what is widely acknowledged to be one of the world's most multicultural countries, Canada. Utilising the historic record and continuing debate, this paper will document the esoteric and exoteric iconography of seal flipper pie in relation to both sides of the seal cull quarrel. This presentation will examine the ways in which the seal hunt, and seal flipper pie, both contribute to and work against islomania.

*Culture at the Japanese Imperial Margins: Ogasawara*

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*Keywords:* Ogasawara, culture, Japanese imperial margins

The Ogasawara (Bonin) Islands, one thousand kilometres south-southeast of Tokyo and the first of post-feudal Japan's overseas acquisitions, lay on the geographical margins of the early twentieth century Japanese Imperial homeland. In this paper I will look at these islands as a site where both literary and visual artists from various countries and cultural backgrounds, not only Japan, gathered and mingled. Jack London, Kitahara Hakushū, David Burluk, Václav Fiala, Kurata Hakuyō, Satō Hachirō, Nakajima Atsushi, and Maeda Masao – this list contains novelists, painters, poets, and print artists who hailed from the United States, Russia and Czechoslovakia, as well as various areas of Japan. Few of these artists remained long-term in the islands, and past studies of them have tended to emphasize the arcs of development in their individual careers, never the role of the islands themselves. The islands, in other words, have always been a crossroads on the way to someplace else, never therefore a “place” in their own right. It is time now, momentarily at least, to put the artists who visited the Ogasawaras into a secondary role in order to foreground the islands themselves and shed light on their role in the imaginations of these artists and their “place” in the cultural history of the first half of the twentieth century.

*Jersey and Guernsey: two approaches to cross border fishing management*

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*Keywords:* Channel Islands, Fishing agreements, Insularity, Marine Borders, Sea appropriation conflicts

Located in an indentation in the northwestern coast of France, the British Crown dependencies of Jersey and Guernsey were a contested zone during the long period of conflicts between England and France that finally ended in 1815. But this history of confrontation has continued in another guise with regard to territorial claims on the maritime region surrounding the Islands. The drive to partition the ocean is a universal and relatively recent phenomenon. In this regard, negotiations over the Channel Islands' coastal waters, first expressed in the 1838 Fishing Agreement (intended to ensure a sharing of the rich fisheries in the area between Jersey and France), is regarded as one of the first of its kind. However, it took more than a century and a half for the process to be finalised in 2000.

The establishment of marine borders between the Channel Islands and France involved the necessity of taking the historic rights of French fishermen into account. There are two opposing aspects of this issue. In essence, the Islanders' territorial claim on the sea reflects their desire to claim a protective and encompassing space. French claims are more economically driven, since French regional fishermen depend to a large extent on exploiting the marine resources adjacent to the Channel Islands. The two Channel Island bailiwicks have taken up radically different standpoints in this matter. During the last decade of the 20th century, which was characterised by open disputes between French fishermen and Guernsey authorities, a lack of dialogue was patent. On the other

hand, cross-border management of fishing resources, including fishermen, authorities and scientists from both countries, has been implemented around Jersey.

The paper will address and analyse these different approaches and identify the importance of establishing a consistent juridical background, which could moreover be supplemented by the setting up of a marine park in the Norman-Breton Gulf that might include the maritime region around Jersey.

*Artists on the Edge*

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Keywords: artists, Maine islands

The edge of the sea exerts a particular fascination, described by Rachel Carson, as “born of inner meaning and significance.” Adam Nicholson and Philip Conkling speak of “edge effects,” while the Maine island artist, Eric Hopkins, whose paintings are all about the edge where land meets sea, remarks that is there that “you know where the edge of the world is...You know where you stand.”

Over the course of the nineteenth and twentieth centuries, artists, no less than the general public, have responded ever more strongly to the ocean’s edge. This paper will first trace briefly the history of Maine island seascapes, how they initially focused shoreward rather than seaward, but ultimately turned to face the sea itself. At first, the seascape was filled with ships and mariners; later, beaches came into focus, but in the twentieth century it is the open, empty sea, and particularly the horizons it offers, that have become more prominent. “The sea is so insistent,” wrote the Maine artist John Marin, “that houses and land won’t appear much in my pictures.” The work of three artists who have painted from the edge of islands - Winslow Homer, Rockwell Kent, and Eric Hopkins - is illustrative of this movement.

I will then go on to the cultural history of the shore, showing how artistic representations mirror the popular turn toward the sea as a “space into which imagination and inner vision may travel.” Cultural geographers like Yi-Fu Tuan have singled out the seaside as offering open horizons. Anthropologists Michael Taussig and Orvar Lofgren call the seaside modernity’s dream space. Islands, which present themselves as all edges, thus have a particular attraction to artists and to those who find in their painting and photographs access not only to a depth of outward vision, but also inner meaning and significance.

*Going to the Edge: Exploring the “Littoral” Voice of an Island Writer*

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Keywords: Coast, Edge, Region, Island Writing

Ruth Moore, a novelist and poet who grew up on an island in the state of Maine, in the far northeastern coast of the United States, once described as impossibly limiting, even “obscene,” the term “regional writer.” And yet, critics would probably say, that is exactly what she was. She wrote about experience and landscape on the coast of Maine; even more, she re-created, in fiction and in poetry, the island of her childhood home. She was, in short, an island artist.

In a paper focusing on Moore’s poetry and prose I propose to investigate what it means to be an island writer, to probe the relevance of terms such as “regional” and “local,” and to suggest that the containing “edge” that we associate with the so-called insular imagination is far more porous than often assumed. Ruth Moore’s verses, for example, move in time and in space, pushing and pulling

like the extreme tides of the Maine coast that beat against the rocky edges of the island that she knew so well. In the words of one of her most astute critics, Moore speaks with a “littoral” voice: the voice of “water against rock.” But as Merleau-Ponty has pointed out, the so-called edge—and small islands, we could say, are particularly rich in edges relative to interior space—does not mean the “end of things,” the place where something “runs out” or ceases to exist. Rather, while the edge can intensify experience, it can remind us also of the “implication” of the physical phenomenon “in a more capacious environment.” The edge, I will argue, is to this degree what philosopher Edward Casey has called a band or “region” marked by the “continued movement of transition.” The island writer, like the island itself, is never contained.

*Towards a Literary History of The Channel Islands*

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Keywords: Channel Islands, literary history

Although the spoken language of the Channel Islands, whether English or the various Norman-French *patois* of the individual islands, has been extensively studied, there is very little published work on the literature of Jersey, Guernsey, Alderney and Sark. This is despite the presence of two fine novels published about Guernsey – one in French, Victor Hugo’s *Les Travailleurs de la mer* (1866), and one in English, G. B. Edwards’s *The Book of Ebenezer Le Page* (1981) – not to speak of a flurry of novels published in the last ten years, mainly about Guernsey in wartime, including the international best-seller *The Guernsey Literary and Potato Peel Pie Society* by Mary Ann Shaffer and Annie Barrows (2008). Nor is there any kind of comprehensive literary history of the Channel Islands, on to which studies of individual authors and genres might be mapped, although D. King’s bibliographical article “Imaginative Literature of the Channel Islands” (*La Société Guernesiaise*, 22 (1987)) is indispensable. This paper, which builds on my former publications on aspects of the literary history of Guernsey, offers in summary form the beginnings of such a history for the whole Channel Islands. It considers the bilingual nature of island culture, the writing of dialect poetry in Norman French, the beginnings of an English-speaking literary culture in the islands in the nineteenth century, and some of the dominant genres, such as historical romance, travel literature and adventure story. It concludes with some comparisons to the literature of the “other British Isles”.

*Between the Market and the Salty Main: Maritime and Historical Museums and the Negotiation of Identity in Ærø, Denmark*

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Keywords: Islands, Ærø, Maritime, Heritage, Museums, Tourism, History, Identity

The 2006 publication of Carsten Jensen’s best-selling historical novel *We, the Drowned* turned the Baltic Sea village of Marstal into Denmark’s best-known maritime community. This awareness had already existed locally, with Marstallers contrasting their community’s seafaring past to the reputedly agrarian identity of the island’s other main village, the former market town of Ærøskøbing. The community rivalry between industrial Marstal and tourist-friendly, half-timbered Ærøskøbing finds expression in the two villages’ various museums. The ramblingly expansive Marstal Maritime Museum, with its attendant archives, places the community within the international shipping network. In so doing, and by embracing Jensen’s fictional vision, the museum both emphasises performance traditions and weakens the link between this intangible heritage and the physical community in which it resides. This allows proud Marstallers to compete in terms of heritage with their architecturally renowned neighbouring community. Ærøskøbing’s Ærø Museum, on the other hand, focuses on the built heritage of its own village’s quaint townscape.

Since Marstal Municipality and Ærøskøbing Municipality were joined together by Denmark's 2007 municipal reform, the long-running feud between the two villages – the battle over what it means to be Ærøese – has become even more fraught. Ærø's history is not, however, one of absolute contrasts between sailing and farming: After all, prior to Jensen's novel, the most popular of the island's museums among tourists was Ærøskøbing's Bottle-Peter Museum, which houses what is claimed to be the world's largest collection of ships in bottles. This presentation analyses how Ærø's museums have become tools for the construction of community awareness and solidarity.

*Contemporary Developments in Corsican Culture and Language*

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*Keywords:* Corsica, Corsican (language), art, local cultural policies

Corsican language has been in decline over the last two hundred and fifty years (following Corsica's acquisition by France in 1768) and it is now listed as "definitely endangered" on UNESCO's map of the 'World's Languages in Danger', published in 2009. Despite this situation, a reverse trend began in the 1960s, when some cultural revival movements appeared, and the language has received a degree of support from the Corsican, French and European governments. These interventions were successful in stimulating a variety of cultural practices that are strongly linked to the Corsican Language. In addition to Corsican polyphonic vocal music (which I discussed at the 1<sup>st</sup> first ISIC held in Kagoshima in 2005) other forms of local cultural expression merit attention. After examining examples drawn from Corsican popular songs, comics, cartoons, films and drama; the paper will discuss (1) the significance of new Corsican cultural practices for the language (and island society in general) and (2) the role of local, national and supranational cultural and art policies in the contemporary Corsican experience.

*Exogeneity and Island Identity: the case of Takarajima*

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*Keywords:* Exogeneity, Takarajima, Tokara island identity, folklore

Located just north of Amami Oshima (the main island of the Amami group) and at the southern end of the Tokara island chain, Takarajima occupies a geographical midpoint between Okinawa and main island Japan. Yet this geographical position is disjunctive with its cultural position and local identity. Rather than being a zone of cultural transition zone, the island sits outside what might be understood as a cultural continuum between the two regions. Unlike the populations of Amami and Okinawa, who have no myths of external origin, Takara's contemporary population have developed a distinct identity premised on its exogeneity. This exogeneity relies on a primary historical referent and has been enhanced and embroidered with subsequent events and associations. These associations have combined, in a folkloric process that has continued to the present, to create a particular politics of identity that disconnects Takarajima from its southerly neighbours and places little emphasis on what is specific to island culture. The paper explores the factors underlying the development of Takarajima's exogenous identity and its effects on current social practices.

*Visualising Jerris, Art, Image and identity in contexts that celebrate Jersey's island heritage*

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*Keywords:* Jersey, art, imagery, identity

Art and image can often act as powerful signifiers of identity. When used in contexts that celebrate aspects of the heritage of a small island, iconographic emblems of local identity can do much to help in the interpretation of how islanders wish to represent themselves. In this context, the place of art and image is negotiated as part of a process of cultural presentation and representation. The island of Jersey—a self-governed British Crown territory—occupies a complex political, geographic, and cultural place in the contemporary British and European milieu. The island, along with the other Channel Islands, has been heavily Anglicized over the past century, and the decades following its five-year occupation by Nazi Germany during the Second World War witnessed unprecedented development and change, firstly within the tourist industry and later as a result of a flourishing financial sector. In this context, along with the island's distinct Norman heritage that dates from the tenth century when the island was annexed to the Duchy of Normandy, which includes a local language (Jèrriais) that is currently experiencing renewed interest after decades of decline, Jersey has much to offer in terms of how and what it brands to represent itself.

While outlining various emblems of Jersey's heritage, the main focus of this paper is on the contexts of the island's past as portrayed in the present. Particular emphasis is given to settings that celebrate and portray Jersey's Norman past, particularly when the island is viewed as identifying simultaneously with and in contradistinction to its closest neighbours. These include visual emblems of modern-day design that might be found in touristic sectors, costumes and iconography used during events such as La Fête Nouormande (celebrating Norman culture), and pictorial representation used to accompany other examples of Jersey identity. It is argued that icons of this past as represented in art and image offer islanders a means by which to celebrate a unique islandness, and help construct an identity that serves as a means of self-preservation within the British Isles and an ever-expanding, homogenizing, and hegemonizing European Union.

*Opium Every Morning: An "Asiatic Custom" on 18<sup>th</sup> Century Nantucket*

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**Keywords:** Nantucket, opium, 18<sup>th</sup> Century

Beginning in 1659, English settlers from the Massachusetts Bay Colony relocated to Nantucket Island. By the mid-1700s Nantucket whalers were engaged in intensive fishery on the Atlantic Grounds. They had not yet rounded Cape Horn into the Pacific or entered the China Trade. Nantucket's primary market for whale oil and spermaceti candles was London. Opium was the miracle drug of the time, the sole effective pain reliever available. It was part of every ship's stores. At this time the supply of opium flowed from Turkey to London. From London whaler masters procured opium to relieve the pain of shipboard injuries. The use of opium for other than medicinal purposes was considered a peculiarity of the Ottoman Empire. Habitual daily use was commonly referred to as an "Asiatic Custom."

The shipowners, masters, and whale oil merchants of Nantucket were, with few exceptions, members of the Religious Society of Friends. During the men's absences on whaling voyages, their wives functioned as their business managers while also raising their typically large families. On the home front, these Quaker women assisted each other in childbirth, cared for the sick and dying, and provided daily support for each other. They were familiar with their husbands' shipboard use of opium for pain relief, and they probably kept some opium at home for dealing with both transient and chronic pain. Lacking a home supply, they could turn to the island's two physicians, Dr. Tupper and Dr. Gelston. Unlike their absent husbands, Dr. Tupper and Dr. Gelston were always at home and available to provide palliative care. One of these physicians, Dr. Tupper, made no secret of the fact that he had adopted for himself the "Asiatic custom." It is not unthinkable that Tupper, through generous application of opium to Nantucket women's discomforts, might have inadvertently addicted them. Then the American Revolution led to isolation of Nantucket Island through an

embargo imposed by both the British and the American Revolutionary forces. What happened to Dr. Tupper and to the Nantucket women when the supply of opium from London was cut off?

*Island Victims of Islomania*

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*Keywords:* islomania, love, Channel Islands, Hebrides, Sardinia, Anguilla, Sark

To fall in love with an island is to succumb to a passion by its very nature unrequited and even fatal, as with Captain Cook. The classic paradigm is D. H. Lawrence's "The Man Who Loved Islands," based on his erstwhile friend Compton Mackenzie's successive purchase and abandonment of Herm and Jethou before acquiring and finally (in the story) perishing and being entombed on a snow-bound North Atlantic islet (not his actual Hebridean Bara and the Shiant, the latter later bought by Vita Sackville-West).

No less lethal to the beloved are the dire consequences of the lover's obsessive need to control the object of his affection. Whatever the besotted incomer's intentions, his possessive ardour, buttressed by wealth and power, comes to corrode the traditional conservative fabric of island life, to the detriment of its economy, its society, its integrity, and its genre de vie. Islomania gone wrong is exemplified in this essay by Lewis and Harris, "modernized" out of their crofting legacy by Lord of the Isles Leverhulme; Anguilla, promoted by the visionary economist Leopold Kohr as a haven for the bicycle; Sardinia, whose Costa Smeralda the Aga Khan and Silvio Berlusconi have deformed into an exclusive hideaway for millionaire glitterati; and, coming full circle to the Channel Islands, Sark, shorn of its sustainable feudal heritage by the meddlesome Barclay brothers in their neighbouring mock-Gothic cuckoo-nest castle on Brecqhou.

*Islomania: The Haunting Blasket Islands*

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*Keywords:* Blasket Islands, Tomás O'Crohan, Maurice O'Sullivan, Irish literature, Cultural politics

The island motif has long resonated with spiritual and political significance within Irish culture, and none more so than the Blasket Islands that rose to prominence as Ireland undertook the processes of Revival. Reverberating with the ancient significances of the island motif when brought face to face with mainland, mainstream Irish culture in the early decades of last century, the Great Blasket Island stirred the imaginations of those who lived upon it, of those who visited and of those who gazed from a distance, inspiring a variety of artistic responses. Although the island community ceased to be more than half a century ago, the "Islomania" it aroused continues. The Blasket continues, in the words of Fintan O'Toole, "to haunt the Irish imagination". Evidence to support this view is not hard to find – in music, in stained glass windows, in the work of numerous photographers and artists and in design pieces made by the Waterford and Dingle Crystal Companies. The artistic response to the Blaskets that interests me most, however, is the literary response.

This paper will offer a brief telling of the Blasket story and then examine the various significances of the island motif in Irish culture that drew the Blaskets into the nation's story of revival. It will then consider several literary pieces about the Blaskets in relation to "Islomania" – first, a brief mention of two pieces that contest the potency of the Blasket mists and myths today, Julie Callaghan's poem, *The Great Blasket Island* and Andrew Sean Greer's short story, *The Islanders*; then, a fuller discussion of works that show positive signs of "Islomania", Brendan Behan's *A Jackeen Says*

*Goodbye to the Blasket*, Desmond Egan's *The Great Blasket*, Dairena Ní Chinnéide's suite of poems *An Blascaod Mór / The Great Blasket*, and Brian Doyle's *The Train*.

*Islomania vs Topolepcy: Islands and the Other in Rapanui autonomy*

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Keywords: Rapanui, Islomania, Topolepcy, Chile

"Islomania" may be a word more useful than "Nissophilia", for a non-Islander enthralled to the idea of Island. Islands always have been places for the imagination and "good to think with", as Lévi-Strauss remarked about totemic symbols. Island, the nissos, I propose, is a totem for the human imagination for the safe bounded womb of foetal imaginary, making a geographical feature into an Other. I anglepoise this island as totem concept to illuminate the Islander imaginary as "topolepcy", an excessive liking for one's place. I propose that this Othering of islands provides economic benefits through tourism, but robs such places of serious consideration for political autonomy. I use the text of a Chilean Parliamentary commission meeting in 2008 where senators and Rapanui (Easter Islanders) discuss that place's autonomy. Nissophiliacs defeat topolepts by disempowering the Rapanui through their Othering of that Chilean territory.

*Understanding Jersey through education*

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Keywords: Jersey, identity, civic education, schools

Jersey is a dependency of the English Crown whose autonomy in the modern world can be traced to the battle of Rouen in 1204 when King John lost the last vestige of continental Normandy: the Channel Islands had to align themselves with either the English or the French Crown. In the centuries that followed, successive monarchs from the north confirmed privileges on the Island that gave rise first to an independent judiciary and then to the emergence of a democratic assembly, the States of Jersey, which legislates for the Island with Royal assent. The fact that the Island owes its special status not to the Westminster parliament but rather to its links with the Crown is central to its sense of identity: it explains the affection in which the monarch is held in the Island and the plethora of Royal images that confront a visitor from Sir John Cheere's gilded lead statue of King George II (1751) to 'Equanimity', the holographic portrait by Chris Levine commissioned to celebrate the 800-year association with the Crown in 2004. But how is the connection to be made in the public imagination between centuries-old historical events and the Island's position in the modern world? In Jersey emphasis has been placed on tackling this in primary schools. Using visits to the government debating chamber and the experience of participating in a debate which employs the Island's two official languages – English and French – to engineer such understanding, a programme introduced in 2007 seeks to ensure that every child leaves school with an understanding not only of how political decisions are made but also of the autonomy which Jersey enjoys in the modern world. The paper explores efforts to distil notions of identity in an island of 90,000 people with a complex mix of cultural backgrounds by means of practical engagement with its parliamentary and cultural traditions.

*Guernsey's Roman Ship: Small Island – Big Problem*

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Keywords: Guernsey, Roman period, ship, conservation

A third century Roman ship was found in St Peter Port harbour in 1982, just 100 metres from where the conference will be held. It was raised by a remarkably effective Maritime Trust between 1984 and 1987 and published by Margaret Rule and Jason Monaghan in 1991. Conservation of the aft 18 metres of the ship at the Mary Rose Trust is now complete, but there is no obvious solution on offer to where the ship can be housed or how an island such as Guernsey can afford to display a world-class museum object of this size. The paper poses the question – should we hand over the island's most unique and valuable ancient object to a museum elsewhere in the interest of preserving it?

*'Thank God We're Surrounded by Water': Newfoundland Folklore and Cultural Insularity*  
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**Keywords:** song, Newfoundland, insularity, Brendan Behan, Bruce Moss

Assessments of folklore in Newfoundland have often linked the vitality of culture on the Island to a history of separation from the mainstream. While many of these studies have been indebted to enclavic aspects of the 'folk culture' model, as well as to folklore theories concerning peripheral cultural zones, they have often neglected positive insular assumptions of 'islandness' and its links to neo-nationalism. This paper proposes to illustrate these tendencies through emic data drawn from a variety of folk and popular sources. In particular, the presentation will focus on Newfoundland transformations of Irish author Brendan Behan's song, 'Thank God We're Surrounded by Water,' the major Newfoundland variant of which by now has joined the canon of Newfoundland vernacular song. As well, the paper will examine the sustained popularity of Newfoundlander Bruce Moss's song, 'The Islander.' Given the spatial bias of contemporary media, one might assume that the contemporary culture of Newfoundland, as a modern province of Canada, would be divested of positive insular assumptions, but indeed that is not the case.

*Cipango then Japan, European people attracted by Far East Islands*  
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**Keywords :** Cipango, Japan, discovery, imagination, discourse.

Descriptions of 'Cipango' made by Marco Polo, from China, stirred the European imagination for many centuries. He evoked *mirabilia*, houses with silver roofs and idolatrous people with white skin. His story resonated with Christian belief in the existence of Paradise somewhere on islands located to the Far East of the Earth. Christopher Columbus also pursued this dream and tried to materialize it. He left Europe for Cipango travelling west and bringing with him a letter to the Chinese emperor. Until his death, he did not believe he had discovered the New World eventually named after Amerigo Vespucci. Portuguese mariners were the first Europeans to visit 'Cipango', in 1543, after which it changed little by little into 'Japan', but without losing its imaginary power for European people. In addition to the lure of expensive products, the region offered the possibility of quick evangelization. But this new dream disappeared when the new masters of the Japanese archipelago, the Tokugawa shogunate, first imposed political unity on the country and then banished Christianity and Christians, afraid of possibly colonization by European people.

If links between Europe and Japan decreased after that geo-historical turning point, they did not disappear. If European Christian elites draw a horrific picture of Tokugawa's Japan, the few European visitors going through the 'hyperinsular' trading post of the small Dejima island in Nagasaki harbour of Nagasaki (such as Tavernier, Kaempfer, Thunberg, Von Siebold...) continued to give positive and enthusiastic descriptions of Japan and Japanese islands. Contemporary discourse about the scarcity of natural goods in Japan, together with discourse on the Japanese 'economic

miracle' seems to break from the established imagination. But this new rhetoric is – however paradoxically - linked to established perspectives.

*Split Island: double “Islomania”? Saint-Martin, two islands for the price of one*  
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**Keywords:** Island, Border, Saint-Martin, Sint-Maarten, Caribbean, Tourism, Migration, Trafficking

Literally, islands are *sacred* place i.e. insulated, separated. Thanks to this distance, actually often more imaginary than real - because of transports progress- islands can be invested of “fantasies of elsewhere”: desire for touristic evasion, desire for escaping social pressure (tax heaven, “anti-world”), desire for virgin territories, etc. But when an island is split into two different national entities, how does this desire manifest itself? Does the partition multiply the lure of islands for tourists, travellers but also migrants and smugglers? or does it lead to the opposite result: a reduced attraction because of the internal island contradiction?

The island of Saint-Martin, located in West Indies, is the communication study case. The population of this small island (90km<sup>2</sup>) has almost tripled these last twenty years, from 25 000 to 70 000 inhabitants. Intra-Caribbean migration is the main reason of the obvious population growth of this half-French, half-Dutch island. The purpose of the communication is to analyse the cause-and-effect connections between the island partition and the massive inflow of population. Distinct but connected kinds of “islomania” will be examined: the tourist lure involved by the “two for the price of one” island aspect, the migrants attraction causes by the thriving touristic activity, the criminal networks widely established on the island (counterfeiting, illegal workers, drugs trafficking, etc.) because of its specific legal status. Moreover, the goal is to show how the failure of insular unity builds up the identity of its territories, unveiling the paradoxical necessity of “otherness”, both as a factor of construction of a particular cultural identity and of economic dynamism.

*The irresistible lure of the Irish islands to arts and science in the long 19<sup>th</sup> Century*  
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**Keywords:** Ireland, islands, science, folklore, J.M. Synge, R.L. Praeger, Clare Island Survey

Throughout the ages the island as laboratory concept has been an ‘irresistible lure’ for scientists, whilst the utility of islands as a stage for stories has been attested since Defoe and the Irish writer, Swift. In Ireland in the long 19<sup>th</sup> century (a period chosen to allow bleeding into the 20<sup>th</sup> century) it was realised that because of their isolation, islands had retained more old traditions than the rest of Ireland, which had become increasingly modernised and anglicised under the influence of the island to Ireland’s east. Island material culture, language and traditions attracted scholars such as archaeologists and others from the humanities and social sciences. One group was the Irish Folklore Commission, an archivist of which described Blasket Islander Peig Sayers as ‘one of the greatest woman storytellers of recent times’ and she was recorded on an ediphone, the old cylindrical ‘record’, in the early 20<sup>th</sup> century. Other now more controversial studies took place, the phrenologists measuring islanders’ heads, seeking the pure Irish strain. ‘Pure Irish’ language was another lure both for linguists and writers, the best known of the latter being Dublin playwright John Millington Synge (*Playboy of the Western World*) who spent summers on Inishmaan in the Aran Islands. Islands played a significant role in the culturally- and politically- significant Gaelic Revival of the late 19<sup>th</sup> century. Perhaps the greatest insular contribution to Irish science was the Clare Island Survey under Robert Lloyd Praeger from 1909-1911. Clare was chosen because of its insular boundedness and manageable scale and the survey represented, ‘the most comprehensive inventory of nature and

habitation in a single geographical location during the early part of the century' as the Royal Irish Academy puts it. Recently, the RIA has sponsored the New Survey of Clare Island largely to investigate environmental change. This paper will identify and explain how the 'lure' of Irish islands in science and humanities has ensured them a significance out of proportion to population size and economic importance.

*Sun, Sea and the Silvery Strand: Early Photographs of the Channel Islands*  
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**Keywords:** 19th Century photography, photographic history, The Channel Islands, Jersey, Guernsey, Sark, Victorian Studies, Art History.

This illustrated paper presents work in progress from current research towards a history of photography in the British Channel Islands from the time of its arrival in 1840 to c.1875. Rare photographs are presented in a critique of the work of amateur and semi-professional photographers active in these islands in this early period, among them: Thomas Sutton (1819-1875) and William Collie (1810-1896) who arrived in the island of Jersey from England and Scotland in the 1840s; and Dr. Thomas Lukis-Mansell (1809-1879) and Rev. William Thomas Collings (1824-1882), who by contrast, were native Guernseymen. Taking their visual cues from the British picturesque tradition, these photographers exhibited work at the Great Exhibition of 1851 and the early exhibitions held by the newly founded London and regional British photographic societies. Sutton and Mansell publicised their work through the nascent field of photographically illustrated books in Britain, and in France. The work of these photographers is thus located within an established canon of photographic history and can be understood, in part, as a response to this mid-nineteenth century photographic milieu. A full appreciation of its meaning, however, requires additional examination of the peculiar influences at play in the place of origin: the cultural landscape of the Channel Islands. In this paper I discuss the ways in which these photographers - as natives and immigrants - negotiated their island sites with the camera, as physical geographies and private psychic spaces. Specific themes such as the representation of work, class and cultural identity in the portrait photographs of William Collie, or the landscape series of Thomas Sutton, depicting repeated geological features on the Jersey littoral juxtaposed with the motion of the sea, are used to argue that the cultural forces evident in these insular localities shaped the work of these photographers in distinctive ways.

#### *Ghost Architectures*

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**Keywords:** Island, Bunker, Architecture, Archaeology, Occupation, Atmosphere, Audiovisual

The presentation will take the form of a short audio-visual performance based on material recorded around the sites of 2nd World War German fortifications on islands off the west coast of Norway, near Bergen. As part of their strategy to control the shipping lanes of the North Sea/North Atlantic, the German forces built fortifications, bunkers and airstrips all along the Norwegian coast. Today, many of these structures still remain, most of them disused relics, overgrown and almost forgotten, but some of them preserved as museums. Jeremy Welsh has been photographing in and around these relics for a number of years, while sound artist Trond Lossius recently created a site-specific audio installation in a deep tunnel beneath one of the largest subterranean fortresses on the island of Sotra, near Bergen. The presentation will combine elements of the audio materials used in the installation with photographic images, video and text to realize a work that is more about the experience of these places than a historical account of their wartime significance.