

Literary Cycling and Its Importance in the Accounts of Joseph and Elizabeth Robins Pennell

Orkun KOCABIYIK 

Akdeniz University, Turkey

Abstract: Elizabeth Robins Pennell and Joseph Pennell were an important couple whose *Our Sentimental Journey through France and Italy* (1893) and *A Canterbury Pilgrimage* (1887) are both about their cycling experience. While the former text is a dedication to Laurence Sterne, the latter one can be considered as the glorification of Geoffrey Chaucer, as one can clearly notice from its title. Although the bicycle was a relatively new technological development among the nineteenth-century transportation innovations, cycling and the bicycle were adopted by the society swiftly and took place as an aesthetic activity. With this aesthetic feature, in fact, this modern machine was accepted as the ideal vehicle for nostalgic travel. In this respect, *Our Sentimental Journey* and *A Canterbury Pilgrimage* can both also be read as the texts that give way to this recent invention to be perceived as a liberating vehicle; 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. Considering this reciprocal relation of the two *fin de siècle* trends of literary travel and cycle travel, including the above-mentioned texts of the Pennells, this paper argues that cycling both enhanced and complicated the experience of literary travel for the Pennells throughout their different itineraries.

Keywords:

Cycling,
Pennells,
Fin de siècle,
Travel,
Sentimentalism

Article History:

Received:
10 June 2021
Accepted:
11 Aug. 2021

Bisiklet ve Edebiyat: Joseph ve Elizabeth Robins Pennell'in Seyahat Notlarındaki Önemi

Öz: Elizabeth Robins Pennell ve Joseph Pennell on dokuzuncu yüzyıl İngiltere'sinde önemli bir seyahat şekline, yani bisikletle seyahate imza atmışlardır. Çiftin *Our Sentimental Journey through France and Italy* (1893) ve *A Canterbury Pilgrimage* (1887) başlıklı iki eseri de bisikletle yaptıkları yolculukları anlatmaktadır. İlk metin on sekizinci yüzyıl İngiliz yazarlarından Laurence Sterne'e ithafen yazılmışken, diğer metin de adından da anlaşılacağı gibi Geoffrey Chaucer'a atfedilmiştir. Bisikletin icadı on dokuzuncu yüzyılda gerçekleşmiş ve aynı yüzyılda insanlar tarafından hızlı benimsenmiş bir taşıt haline almıştır. Bisiklet kullanma ve bisiklet o dönemlerden itibaren bir taşıt olmanın yanı sıra estetik bir aktivite olarak algılanmıştır. Bu estetik özelliğiyle bir anlamda nostaljik bir seyahatin de aracı olmuştur. Bu çalışmada konu edilen her iki metin, on dokuzuncu yüzyılda bisikletin sadece işçi ve orta sınıf için değil aynı zamanda kadınlar için de özgürleştirici bir araç olması bakımından önemlidir. On dokuzuncu yüzyıl sonunda popülerlik kazanmış olan "edebi yolculuk" ve "bisiklet yolculuğu" kavramlarının iştis yönünü ortaya koymaya çalışan bu çalışma, Pennell çiftinin metinleri üzerinden, bisiklet kullanarak yapılan seyahatin, çiftin deneyimlerini hem yücelten hem de karmaşıklaştıran bir aktivite olduğunu ortaya koymaktadır.

Keywords:

Bisiklet,
Pennell ailesi,
On dokuzuncu yüzyıl
sonu,
Yolculuk,
Duygusalılık

Makale Geçmişi:

Geliş Tarihi:
10 Haziran 2021

İngiltere'den hareketle Fransa ve İsviçre'ye bisikletleriyle yaptıkları yolculuğu anlattıkları *Our Sentimental Journey*'de çift bir taraftan Sterne'un benzer isimdeki gezi notlarında, bir asır evvel yakaladığı "duygusal havayı" (sentimental mood) yakalamaya çalışırken, bir taraftan da bisikletin bu duygusallığı ortaya çıkarmadaki rolünü sorgulamaktadırlar.

Kabul Tarihi:
11 Ağustos 2021

How to Cite: Kocabiyik, Orkun. "Literary Cycling and Its Importance in the Accounts of Joseph and Elizabeth Robins Pennell." *IDEAS: Journal of English Literary Studies*, vol. 1, no. 2, 2021, pp. 65-75.



The decades between the 1880s and 1920s have been accepted as the heyday of the advent of literary tourism not only in Europe but also in Britain (Watson 5-6). Literary tourism was considered as a journeying of sorts to places of literary interest for pleasure in search of the spots where tourists could experience prominent literary figures' birthplaces, homes, haunts, and graves. This habit generally associated with certain writers or books coincides with the leisure for cycle travel. It will not be a mistake to call these agents of travels cycle-travel writers. Among these writers, Elizabeth Robins Pennell and Joseph Pennell are an important couple whose *A Canterbury Pilgrimage* (1887) and *Our Sentimental Journey through France and Italy* (1893) are both about their cycling experience. While the former text is a dedication to Laurence Sterne, the latter one glorifies Geoffrey Chaucer, as one can clearly notice from its title. Although the bicycle was a relatively new technological development among nineteenth-century transportation innovations, cycling and the bicycle were adopted by the society swiftly and took place as an aesthetic activity. With this aesthetic feature, in fact, this modern machine was accepted as the ideal vehicle for nostalgic travel. One can also consider this as a kind of time-travelling or a recurring memory of the past; for a *fin de siècle* book lover who chases the retrospective of a "readerly tourism" (Nicola J. Watson's term).

In addition, both *Our Sentimental Journey* and *A Canterbury Pilgrimage* can both also be read as the texts that pave the way for this recent invention to be perceived as a liberating vehicle; 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 late Victorians or, more specifically, for *fin de siècle* England, bicycles were geographically liberating and most likely also gave their agents the opportunity to travel down any road they wished. As Dave Buchanan states, "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 the bicycle” (3). Considering this reciprocal relation of the two *fin de siècle* trends of literary travel and cycle travel, including the above-mentioned texts of the Pennells, this paper argues that cycling both enhanced and complicated the experience of literary travel for the Pennells throughout their different itineraries. Before discussing the above-mentioned accounts, it is worth giving some biographical information about the Pennells and then some background on how the bicycle emerged and took part in both the literary arena and the public sphere.

Pioneers in cycle travelling in and outside of Britain, the Pennells used their hobby as their living. Soon after their marriage in 1884, the Pennells went to Britain, where they continued their artistic and literary activities for nearly thirty years, and they frequently travelled to the Continent. Born in Philadelphia, Joseph Pennell was a lithographer. Graduating from the Pennsylvania Academy of Fine Arts, Pennell worked on the illustrations of travel articles and books for American publishers. With the collaboration of Elizabeth, he produced numerous books, both as the writer and illustrator (Jones 12-13). In London, he and his wife Elizabeth had the chance to meet writers George Bernard Shaw and Robert Louis Stevenson.

Elizabeth was also a respected journalist of her time. She is known for her biography of the British artist James McNeill Whistler. This work was co-written with her husband Joseph (111). Apart from this famous work, she was also known for her writings on travel and food. Elizabeth, in her early years, was influenced by her researcher uncle Charles Godfrey Leland. Her first book, *Life of Mary Wollstonecraft*, was published the year she married Joseph, whom she met in 1881 while collaborating with him on an article for a magazine (Pirro). They needed to move to Britain in 1884 where their series of work and play periods started (Griffin 246-7). During her life in London, they published five illustrated cycle-travel books and dozens of illustrated magazine articles about cycling, in addition to numerous other writing and illustration projects about non-cycling subjects (*A Canterbury Pilgrimage* 2).

Their first cycling experience was from London to Canterbury and the couple, after their return, handed their account to a London publishing house; namely, Seeley. This text was published under the title of *A Canterbury Pilgrimage* (1887) (Pirro). Other works included their cycling experience *Over the Alps on a Bicycle* (1898), *An Italian Pilgrimage* (1887), and *Our Sentimental Journey Through France and Italy* (1893), which recounted their journey tracing the itinerary of Laurence Sterne’s well-known 1768 novel, *A Sentimental Journey Through France and Italy* (1). Until the couple returned to America, they pedalled not only throughout Britain but also undertook a journey into Europe to share their adventures. The Pennells were not the only writers of the time who included the new invention into the heart of their writing.

As Christopher Morley writes, “the bicycle, the bicycle surely, should always be the vehicle of novelists and poets” (35). Bicycles were used as a motif from a variety of

perspectives in the writings of many literary figures from the 1890s up to the mid-twentieth century. With the invention and varieties of bicycles, cultural significances began to be explored by the writers of fiction. Some of the writers created literary characters, who aimed to abandon social conventions, fall in love, throw bombs, and even narrate bicycles turning into human beings. Usually referred to as “machines”¹ by writers of the intensely bicycled years between the 1890s and 1910s, the literary bicycle is a vehicle not only for transportation but also for transformation. Even as bicycles are moved by sturdy human muscle, they move characters searching for self-freedom or growth as well, serving a coming-of-age process depicting literary characterisation (Adler 2-3). Bicycles have also been 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, and others. The modern bicycle, which is closer to the bicycles of today, were called “safety” bicycles, for they were equipped with two equal-sized wheels and a chain and pedal system.

Throughout the nineteenth century, bicycles were redesigned and changed.² The Pennells’ bicycle was one of those redesigned bicycles of the time (Adler 3). In the beginning of their account, they mention the kind they use in their literary bicycle-based travel, addressing the famous author Laurence Sterne, by confessing that “the only vehicle by which we could follow your [Laurence Sterne’s] 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” (*Our Sentimental Journey* xi). Among the various kinds of vehicles, one can observe velocipedes (or boneshakers), high wheels, quadricycles, and tricycles, which the Pennells used. All in all, as David V. Herlihy puts it in his *Bicycle: The History*, with the invention of the safety bicycle, a new mechanism included the incorporation of the tire and the inner tube: “That changed in 1891 when Eduard Michelin introduced the detachable tire” (252). Herlihy asserts that “men and women around the world began to appreciate its vast and varied possibilities” (251). People from all segments of the society took up this progressive popular activity in the late nineteenth century. Therefore, the significant impact of the bicycle was not limited only to a certain class of western culture (Herlihy 272-73).

In the beginning, this new design was embraced by the society, but the cost was too high for the lower and working classes. By the emergence of mass production, affordable bicycles were produced (7). Apart from the subjects of this current work of Joseph and

¹ In the beginnings of their accounts, this is how the Pennells also referred to this invention while they were complaining about the tax fares, they paid French customs agencies. They state that they “were made to deposit fifty francs, three-fourths of which sum would be returned if we carried the *machine* out of France” (7; emphasis added).

²As the scope of this study is different and limited, I cannot elaborate more on the history of the bicycle. For more information on this topic see, Manners, William, *Revolution: How the Bicycle Reinvented Modern Britain* (London: Gerald Duckworth and Co. Ltd., 2018); Ambrose, Tom, *The History of Cycling in Fifty Bikes* (The History, 2014); McDonald, Jet, *Mind is the Ride* (Unbound, 2019.)

Elizabeth Pennell, many famous authors of the time were also cyclists themselves. Most of them even included bicycles as motifs in their literary works not from secondary sources but from their personal experiences. Among those writers, H. G. Wells, Mark Twain, and Arthur Conan Doyle were the active cyclists of their time. For example, in H. G. Wells's *The Wheels of Chance* (1896), the protagonist experiences cycling, as H. G. Wells himself had ridden the same road before. Mark Twain's "Taming the Bicycle" (1917) is all about his own process of learning how to ride a bicycle. Doyle often rode with his wife on a tandem tricycle, a style in vogue with upscale cyclists (Herlihy 227). Such literary figures integrated bicycles into their own literary works in both realistic and symbolic dimensions, being inspired by their own riding experiences. Apart from the literary dimensions of the bicycle, the historical development of the machine should also be chased concerning the focus of the two texts mentioned here.

The heyday of this "machine" was the last decades of the nineteenth and the beginning of the twentieth century. Eugen Weber 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). According to David Rubinstein, 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" (47). The first cyclists in the late nineteenth century probably enjoyed the opportunity of stopping where and whenever he/she wanted, riding "through the town without trouble as free as birds" (*Our Sentimental Journey* 17). Even though horses, railroads, and coaches made wide-ranging travel possible before the invention of the bicycle, none had the chance of the bicycle in giving the swift and slow exploration during the process of roaming (Withers and Shea 3). At the end of the nineteenth century, enthusiasts began venturing from London into the countryside, aiming to escape from "the commotion of the city and take refuge in the country" (Herlihy 289). As in the case of the novels of the time, 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 4). Jeremy Withers and Daniel P. Shea emphasise the paradoxical perception of this invention by stating that "the late-Victorian bicycles that are produced on an industrial scale in the late-Victorian era become the means of escaping the frantic pace of the industrial age itself; the bicycles simultaneously provide speed and the opportunity to slow down and relax" (4). In France, the Pennells stopped by a small cafe and while they were enjoying their food and drink, a woman comments on their way of travelling: "Inside the *estaminet*, the brisk, tidy woman who cooked and served our coffee and omelette, kept talking of the weather and France and the tricycle, and what a wise manner of travelling was ours. My faith! from the railway one sees nothing" (*Our Sentimental Journey* 24). Apart from the liberating effect of the bicycle, considering its relatively short history, it 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 constriction 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 6). Elizabeth Pennell as a journalist and Joseph Pennell as a lithographer were probably aware not only of the liberating and scenic advantages of their tricycle, but also of some of the above-mentioned dichotomies. Therefore, their preference for this kind of eccentric travelling seems to improve their way of 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.³

As literary associations of the bicycle were intense during the *fin de siècle* moment, cycling not only paved the way for experiencing facts of riding for writers like the Pennells, but also offered a suitable vehicle for journeys into a literary past. One can also consider this kind of riding as the first seeds of literary tourism; or a literary pilgrimage, as the Pennells put it in "Pilgrims' Progress and Sentimental Journey" in their own larger account (*Our Sentimental Journey* vi). This kind of sentimentality in their journey illustrates how cycling in the late Victorian period was perceived in a more retrospective tone relating the writers of the past (in the Pennells' case, he is obviously Laurence Sterne) with riders and readers of the present. This linkage between the past and present contributes to the sentimentality of the Pennells' bicycle travelling in a more imaginative/retrospective purpose. For many late Victorians, this newly invented machine was proved to be the ideal vehicle for literary travel. Except for the Pennells, other British souls pedalled through the countryside searching or hunting for past literary figures or bookish purposes.⁴ Victorian riders were caught by this trend of "visiting of places with literary associations" (Watson 2). The cycling-literary account of the Pennells in the 1880s is an appropriate example illustrating the Victorians' interests in both the nostalgic and the recent at the same time. As literary tourists, the Pennells on their bicycle aimed to combine a longing for the literary past with a recent type of transportation associated with the future. By means of using their tricycle, the couple connected the past with the future as literary tourists who re-travelled by reading travel books or their favourite authors.

According to Nicola J. Watson, travelling 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" (7). Watson's assertion about the exact time of the emergence of literary

³ The Pennells' title in their account clearly connotes Laurence Sterne's *A Sentimental Journey through France and Italy*. In the beginning of their account, they dedicate their traveling to this respected 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."

⁴ Apart from the famous literary figures such as H. G. Wells or Arthur Conan Doyle, other examples of cyclists include Hermann Lea, *Thomas Hardy's Wessex*, 1913; R. J. Mcreedy and Gerald Stoney, *The Art and Pastime of Cycling*, 1890; J. W. Allen, *Wheel Magic; or Revolutions of an Impressionist*, 1909; Frederick, Treves, *Highways and Byways in Dorset*, 1906.

tourism dates back to the eighteenth century. On the other hand, Noelle O'Connor and Kim Sangkyun signify the beginnings of a literary tourism "traceable back to the seventeenth century" (2). Likewise, Ian Ousby highlights that literary tourism dates back to the seventeenth century. Ousby states that the Reformation movement 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" (22). Watson's long description of the mechanics and content of this phenomenon is worth quoting here:

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. (13-14)

According to Buchanan, "Joseph Pennell and Elizabeth Robins Pennell may have been the first to establish a link between leisure cycle travel and the literary pilgrimage" (21). Pryor Dodge considers them as "bicycling's most famous couple" (32). Apart from their fame, the Pennells set an example for other men and women throughout England, through their pioneering exploits. In her article "Cycling" for Lady Grevilles' book entitled *Ladies in the Field: Sketches of Sport*, Elizabeth Pennell writes:

I remember my first experience 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 Sothern Counties, I could count on the fingers of one hand. (Hanlon)

Even though Victorian England had already witnessed lady cyclers in the middle of the epoch, what made the Pennells significant, emerges from their two mentioned accounts in which the readers might have observed their route and discourse.

The Pennells' first ride was accounted in *A Canterbury Pilgrimage*. They intended to ride through Italy sketching the same route that Laurence Sterne had accomplished before in 1765. This trip was cancelled because of the cholera that swept through Europe, so they had to change their route to Canterbury. In their narration, the couple depicted Chaucer's pilgrims in a more literary fashion. The Pennells dedicated the final part of this account to Robert Louis Stevenson, stating that, "we, who are unknown to him, dedicate this as a record of one of our short journeys on a tricycle, in gratitude for the happy hours we have spent travelling with him [Stevenson] on a donkey."⁵ The couple's tendency of harmonizing their literary enthusiasm into their cycling experiences was unique in terms of combining literature and cycling. In the later years after the Canterbury ride, when the

⁵ Pennells, *A Canterbury Pilgrimage* (introduction): The Pennells are referring here to Stevenson since they were fond of his travel writing. Stevenson's *Travels with a Donkey in the Cevennes* was influential on their literary taste that, in the above quotation, they dedicate *A Canterbury Pilgrimage* to Stevenson.

cholera diseases had declined, they rode their tricycle in Italy, beginning from Florence to Rome, as they noted in their *A Canterbury Pilgrimage*. After this journey, they settled in Rome for three months. In their third literary cycling adventure, and the focus of this study, titled *Our Sentimental Journey through France and Italy*, again, the pair designed the journey by tricycle, a travel inspired by Sterne's of a similar name.

The uniqueness of the Pennells' journey not only comes from the fact that it combines literature and travelling, but also it illustrates the "preindustrial forms of travel in an age so dominated by the railroad" (Buchanan 22). The Pennells were eager to compare this form of travelling by industrial means by quoting from the famous Victorian art and social critic John Ruskin who seems sceptical about the replication of preindustrial vehicles to those of trains:

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. (*Our Sentimental Journey* 69)

Although the couples' literary interests were a central motif in all of their travel accounts, with *A Canterbury Pilgrimage* the Pennells were comfortable with the style of the author they were following and their own perception of travelling. With its satirical tone, *The Canterbury Tales* gives to the reader an exquisite picture of the medieval stereotypes from the different segments of the society, such as nobility, clergy, women, and knighthood. As Nazmi Ağıl states in the Introduction to his translation of *The Canterbury Tales* in Turkish, "A hundred years before *The Canterbury Tales* was written, pilgrimages were transformed into a kind of pleasure journeys instead of being compulsory religious duties" (21; author's translation). The couples' itinerary and the cycle travel allowed them the opportunity to observe a broad range of social classes, such as one on Chaucer of five hundred years earlier. From the Tabard Inn, the Pennells continued to Old Kent Road then to Deptford. In Kent, their narrative turns from the scenic panorama to the descriptions of the people. Elizabeth comments on how both the rich and the poor go upon pilgrimages in Chaucer's medieval England:

There were many pilgrims on the road; a few, like us, were on machines, but the greater number were on foot. As in Chaucer's day, both rich and poor go upon pilgrimage through Kent...as we road further the number of tramps increased; . . . there were grey-haired, decrepit men and women, who hobbled painfully along, and could scarcely keep pace with their more stalwart sons and daughters. (*A Canterbury Pilgrimage* 21-22)

Indeed, the couple came across a variety of travellers from different segments of the society, such as Roma travellers, postmen, sellers, an English landlady, and from undertakers to middle-class tourists. Like Chaucer, they also seem to be satirical in their depictions of those travellers: "Our attention was distracted from it to a pair of French

twins staggering by arm in arm, both wearing baggy brown velveteen trousers, striped shirts and open coats, and little round caps, which rested on each curly head at exactly the same angle" (*A Canterbury Pilgrimage* 83). This description adds a late-Victorian twist to Chaucer's medieval satire.

Evidently, cycling for the Pennells is a very ideal way to re-evolve Sterne's former travel experience in *A Sentimental Journey*. Although their tricycle (tandem) was crucial in terms of exploring key landmarks that Sterne traced beforehand, it did not always assist their efforts to re-create the sentimental mood of Sterne's text. A good example can be given from during his visit to Calais where he sentimentalises Father Lorenzo's graveyard: Lorenzo had given Sterne his snuffbox, and a 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 34). There are too many of these tears in Sterne where the readers constantly witness "Yorick overcome with emotion at the sight of another's suffering" (Buchanan 27). On the other hand, the Pennells could not follow the same sentimental mood as their master [Sterne] formerly had; thus, they were mostly unable to catch the same wave of their "master's [Sterne]" sentiment. In Calais, the following observation is worth considering in terms of the comparison: "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. . . . [W]e saw a brown-hooded cloaked Franciscan" (*Our Sentimental Journey* 10-11). The Pennells' tandem bicycle plays a crucial role in the disappointment. The machine allows them to follow Sterne's trail, though it also cannot attribute the actual sentiment to it. On their way from Montargis to Cosne, Elizabeth proclaims the difficulty 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" (182-83). While the couple was peddling utmost in full stamina, Elizabeth's proposition for trying to maintain a sentimental mood was not so easy.

As they kept on proceeding into France, the phases of their sentiment and cycling relationship change. Their way of following the trail of Mr. Yorick was the natural tendency along with their keeping on "working" (they use the word "working" in their account as their means of "cycling"). Through this vein, the couple exposes their feelings: "Despite its disadvantages, however, in the town where our Master compounded that little matter with the sons and daughters of poverty, it was our duty to be sentimental" (46). Later in the same part where they were in Montreuil, they claim in the end that "it was in Montreuil that it first occurred to us that sentiment does not depend upon a man's will alone - And so we got on our tricycle with no more ease than usual, but less" (47). It is as if the technology on which their sentimental literary route was based leads them to be disconnected from the very sentimentality where they believe it was inherited already in Sterne's own text. Therefore, one of their favourite writers, whom they call Master, distances his voice from their expected and imagined sentimentality.

In conclusion, the Pennells' efforts to approach their favourite authors centring in the case of *Our Sentimental Journey* and *A Canterbury Pilgrimage* sometimes push them to be apart from receiving and assuming the sentimentality of the trial, especially in *Our Sentimental Journey*. In other times, cycling enables them to be closer to their favourite authors in a sentimental parallelism. In one way, the machine improves the new kind of travelling – literary cycling – at the turn of the century. In another way, it manipulates the Pennells' perceptions through their travelling. Thus, it can be claimed that for the most part of their *Canterbury* book, this new way of travelling improves literary cycling on the whole for the Pennells. In this aspect, it is not at all surprising that, at an eventual time, sales of *A Canterbury Pilgrimage* were higher than their *Our Sentimental Journey*.⁶ There might be possible reasons behind this decrease in sales. As the development of the new vehicles was fast, with the rise of new modern bicycles (new safety bicycles), the popularity in the general interest of the tricycle was over in terms of the public's concern. Another reason behind *Our Sentimental Journey*'s poor interest among the reading public could be that readers were not able to connect the sentimentality of Sterne with the Pennells' approach to the same trial. All in all, the cycling experience for the Pennells enhances the journey and helps them connect to their favourite authors and their text.

Works Cited

- Adler, J. Nanci. "The Bicycle in Western Literature: Transformations on Two Wheels." MLS thesis, Rollins College, 2012. <http://scholarship.rollins.edu/mls/22>. Accessed 18 Dec. 2019.
- Ağıl, Nazmi. Introduction. *Canterbury Hikâyeleri*, by Geoffrey Chaucer. Translated by Ağıl. YKY, 2015, pp. 11-30.
- Buchanan, Dave. "Pilgrims on Wheels: The Pennells, F. W. Bockett, and Literary Cycle Travels." *Culture on Two Wheels: The Bicycle in Literature and Film*, edited by Jeremy Wither and Daniel P. Shea, U of Nebraska P, 2016, pp. 19-40.
- Dodge, Pryor. *The Bicycle*. Flammarion, 1996.
- Hanlon, Sheila. "Imperial Bicyclists: Women Travel Writers on Wheels in the Late Nineteenth and Early Twentieth Century World." *Sheilahanlon.com*, 8 Aug. 2014. <http://www.sheilahanlon.com/?p=1343>. Accessed 25 Nov. 2019.
- Herlihy, David V. *Bicycle: The History*. Yale UP, 2004.

⁶ Elizabeth mentions the subject of their own book sales in her diary. See Pennell, Elizabeth Robins. *The Feasts of Autolycus: The Diary of a Greedy Woman*. London: John Lane; New York: The Merriam Co., 1896. <http://www.gutenberg.org/ebooks/41696>.

- Griffin, Brian. "Cycling: A Canterbury Pilgrimage/An Italian Pilgrimage." *Sport in History*, vol. 38, no. 2, 2018, pp. 246-48. *Taylor and Francis Online*, doi: 10.1080/17460263.2018.1436673.
- Jones, Kimberly Morse. *Elizabeth Robins Pennell, Nineteenth-Century Pioneer of Modern Art Criticism*. Ashgate, 2015.
- Morley, Christopher. *The Romany Stain*. Doubleday, 1926.
- O'Connor, Noelle, and Kim Sangkyun. "Pictures and Prose: Exploring the Impact of Literary and Film Tourism." *Journal of Tourism and Cultural Change*, vol. 12, no. 1, 2014, pp. 1-17. *Taylor and Francis Online*, doi: 10.1080/14766825.2013.862253.
- Ousby, Ian. *The Englishman's England: Taste, Travel and the Ride of Tourism*. Cambridge UP, 1990.
- Pennell, Joseph, and Elizabeth Robins Pennell. *Our Sentimental Journey through France and Italy*. Fisher Unwin, 1893.
- Pennell, Joseph, and Elizabeth Robins Pennell. *A Canterbury Pilgrimage*. Seeley, 1887.
- Pirro, Deirdre. "A Bicycle Built for Two." *The Florentine*, no. 163, May 2012. <https://www.theflorentine.net/lifestyle/2012/05/joseph-pennell-and-elizabeth-robins-pennell/>. Accessed 22 Nov. 2019.
- Rubinstein, David. "Cycling in the 1890s." *Victorian Studies*, vol. 21, no. 1, 1977, pp. 47-71.
- Sterne, Laurence. *A Sentimental Journey and Other Writings*. Oxford UP, 2003.
- Watson, Nicola J. *The Literary Tourist: Readers and Places in Romantic and Victorian Britain*. Palgrave Macmillan, 2006.
- Weber, Eugen. *France: Fin de Siècle*. Harvard UP, 1986.
- Wells, H. G. *The Wheels of Chance: A Bicycling Idyll*. Charles Scribner's Sons, 1925. Vol. 7 of *The Works of H. G. Wells*.
- Wither, Jeremy, and Daniel P. Shea. "The Bicycle as Rolling Signifier." Introduction. *Culture on Two Wheels: The Bicycle in Literature and Film*, edited by Wither and Shea, U of Nebraska P, 2016, pp. 1-17.