Travel in Elizabeth Isabella Spence’s *The Wedding Day* (1807) and *The Curate and his Daughter, A Cornish Tale* (1813)

Elizabeth Isabella Spence’s claim to fame is writing the first known account of a railway journey on the ‘Mumbles Train’ near Swansea. Here she writes about ‘exploring the romantic scenery of Oystermouth’ (Moving Stories Website). She was also known and mocked as ‘the Travelling Spinster’ by *Blackwoods’s* (Blain, 1990, 1013). This seems consistent with her being known not only as a novelist but as a travel writer. Spence has taken the genre of travel writing and used it in her novels to make them popular and accessible to her audience. Spence began writing for pleasure but turned to writing novels and travelogues to make more money from her writing. In *The Curate and his Daughter, A Cornish Tale* and *The Wedding Day*, she combines both genres together to produce novels which are typical of the romantic period. In this essay references to *The Wedding Day* will be abbreviated to ‘WD’ and *The Curate and his Daughter, A Cornish Tale* ‘C&D’.

Spence uses travel as a background to her novels to take the reader on a journey around the British Isles. She gives very romantic descriptions of places that would have been well known to her such as; her native Scotland, the Lake District, Wales and Cornwall. Travel is used by Spence as a plot device to enable her characters to meet people from different parts of the country highlighting the differences between the town and country, and the rich and poor. Spence possesses the romantic pastoral view of the countryside, with people living in castles or pretty white washed cottages surrounded by trees, where they live an idyllic life, working in the fields. These themes of nature, travel and the differences between town and country would have been very familiar to her contemporary readers, who were probably also reading Romantic poetry. Spence also provides a moral message and uses popular themes found in other novels of the period. Her readers would have been mainly gentlewomen being taken on a romantic journey around the country by Miss Spence.

Spence takes the reader on a tour of the British Isles and often behaves like a courier in these novels. The ‘Home tour’ as it is sometimes described was becoming popular because as Hooper points out England was:

- literally cut off from continental Europe at the time of the Napoleonic wars (c.1790 – 1815),
- increasing numbers of British travellers turned to their ‘own’ countries from the late 1760s onwards,
- visiting the Peak District and the Lake District within England, while the more adventurous journeyed into Wales, and eventually towards the Scottish Highlands. (Hooper, 2002, 174)

Spence incorporates all these popular places that were visited on the ‘Home Tour’, in these two novels. She either uses them to make her novels popular with her readers or to encourage them to travel to these interesting places. However, by her detailed descriptions of these places it appears more likely that she uses them because they were very familiar to her. These novels show her living up to her name as ‘the travelling spinster’ as she seems to have travelled around the country. Chard says that ‘expressions of ‘private sentiments’ emphasize very strongly that the traveller has gone in person to observe the object described’ (Chard, 1999, 99) It is the intimate way she writes about Scotland and the Lake District that Spence leaves the reader in little doubt of her having first hand knowledge of the English places she includes in her novels. Spence also mentions Naples in Italy and Lisbon in Portugal but here the reader is given very sparse descriptions of what could have been learned from reading a European travel book, instead of the intense descriptions she gives of the places mentioned in the British Isles. In *The Curate and his Daughter*, Spence moves her protagonist from Cornwall to London and then up to the Scottish Isles, plus many places in between, with a stay in the Lake District. In *The Wedding Day*, Augusta, the protagonist is taken from Bath to Scotland, then London, Portugal, Ireland and back to Scotland, Wales and then Ireland. Spence appears to be inviting the armchair reader to go travelling or she may be bringing the outside world into the homes of women who unlike men are unable to go travelling alone. But it is Scotland she seems to be inviting the reader to, with her detailed accounts of the Scottish landscape.

Spence takes the reader on a tour of the Scottish Isles of Mull and Staffa where she describes ancient ruins, rocks and caves that interests the reader enough to make them want to visit these far flung islands. Again this is like the travellers of the Romantic period who wanted to visit the ancient ruins of Greece and the rocks and caves of the Alps. Because these places could not be visited at this moment in time Spence is showing the reader that these types of places exist in Britain and are open for visitors. The traveller can still experience ‘the sublime, the beautiful and the picturesque’ (C&D, Volume 2, 42), without the need to visit the Swiss Alps. Hanley says ‘The Alps were becoming
Wordsworth gives a romantic description of the Welsh peeping between the shady knolls of trees that skirted the mountains' (WD, Uske, where 'the tranquil beauties of the country had, from earliest life been objects of her peculiar delight: they had harmonized themselves with the tenderness of her disposition, and, through the varied and melancholy scenes of the last year, Augusta found them the only objects that could for a moment, awaken any interest in her bosom (WD, Volume 3, 162)

Spence is showing an alternative to the male sublime for her female readers. Mellors says that ‘the female sublime is located in those women writers who grew up in Scotland or Ireland or Wales, surrounded by the mountainous landscapes explicitly celebrated as sublime by numerous English writers and painters’ (Mellors: 96). Spence is typical of a Romantic female writer of this period because like many of them she grew up amongst the Scottish mountains until she was eighteen. She brings her experiences of the Scottish mountains and her travels in South Wales to her writing of the sublime. Unlike Ann Radcliffe, who Spence compliments in her novels as doing more justice to certain scenes, Spence did not turn her encounters with the sublime into a Gothic novel, where the sublime is associated with patriarchal power. As McMillan points out Radcliffe’s ‘villains male or female, never have a feeling response to the beauties or the sublimities of nature’ (McMillan, 2000, 55). In contrast Spence’s characters respond to the nature around them taking the alternative route, where the sublime is associated with a heightened sensibility of seeing nature as a friend. Perhaps she had been influenced by reading the works of Wordsworth and Coleridge plus women poets such as Charlotte Smith and decided to bring a novelist’s view of the sublime she encountered in her travels. A voice that her female audience could empathise with when they felt melancholic or in need of spiritual healing.

Nature is a prime theme in Romantic poetry and Spence uses this fascination with nature throughout her novels, in the descriptions her protagonists’ give of their travels. Returning to nature is shown as a happy thing to be doing. In The Wedding Day, Lady Ardo is very glad to be leaving Bath society and returning to the nature of the Scottish countryside. Scotland is portrayed as a picturesque place where:

No desolation was in the present landscape. The meadows were gay and fertile; the hills were covered with flocks: the mountains were tinged with the luxuriant purple of the heather: the fields were weaving with corn; the sweetest streamlets issued in various directions into the river. (WD, Volume 1, 17)

Spence describes her native land as a wonderful, romantic place to be. This is echoed in The Curate and his Daughter, when Matilda visits Scotland and the reader is given a long list of places with romantic and pastoral features as she travels there. These include ‘the romantic town of Hawick, situated amidst rocks rivers, and cataracts, with its old bridge’ (C&D, Volume 2, 40). Upon her reaching Scotland, the landscape is described as equal to Switzerland, a place where the sublime of the mountains was often used in Romantic poems like Shelley’s Mont Blanc. Nature is seen in walks in the countryside, often a pastime for gentlewomen. In The Wedding Day, Augusta is seen taking numerous walks for her health where ‘the tranquil beauties of the country had, from earliest life been objects of her peculiar delight’ (WD, Volume 3, 162). Nature is seen as a healing force, where the beauty and peacefulness of it can cure the deepest melancholy or illness. The medicinal benefits can be felt just by looking at it and being surrounded by nature.

Travelling from the town to the countryside is shown as a way of healing the sick and melancholy. In The Wedding Day, Spence uses the Welsh countryside to heal Augusta after her abortive wedding to Fitzalbert. Spence’s heroine Augusta travels through the Wye valley to find a haven in which to recover. Here it is reminiscent of Wordsworth’s account of his walk along the banks of the river Wye in 1798. However, unlike Wordsworth she does not visit Tintern Abbey but carries on to the vale of Uske, where ‘the sweetly flowing Uske meandered; while on its pastoral banks the elegant villas, peeping between the shady knolls of trees that skirted the mountains’ (WD, Volume 3, 151). Like Wordsworth she gives a romantic description of the Welsh valleys and countryside that encourages...
Spence's protagonist Matilda is sent to live with a rich relative. The same plot as Frances Burney's novel Evelina shows how Spence uses a well-known storyline. 

By using a well-known formula for her novels, Spence makes her characters travel around the country. This means she can show different homes of people from the rich luxurious houses in London to the dwellings of the poor and labouring families on Scotland's Isle of Mull. In The Wedding Day, the duchess's home in London is described as 'spacious, magnificent apartment, full of light and elegant ornaments and various decorations' (WD, Volume 2, 20). But the reader is shown an alternative to the rich way of life in The Curate and his Daughter, when Spence describes the fishermen's cottage in Scotland, where 'the floor of their dwellings, consisting of the bare earth, always damp and swampy, was often filled with puddles; while a hole in the roof, which was thatched with turf, supplied the place of a chimney, and a cavity in the wall the light of a window' (C&D, Volume 2, 46). The description of the cottages on Mull show how the other half of society live a simpler life but one where they appear happier than the rich people in their castles. Spence attributes the 'cheerfulness with which they maintained so hard a lot, sprung from genuine piety' (C&D, Volume 2, 54), to their religious upbringing, which helps them to be happy with their lot in life. Spence gives much more detail about working people's homes than the rich. Perhaps she thought this was of more interest to her readers than the homes they were familiar with in the towns and who often possessed a romantic idea about country living.

The Romantics were interested in the idea of a simple life in the country but were unaware of how demanding living in the country could be. This is similar to the Renaissance Pastoral poets who wrote about shepherds and shepherdesses spending their time wooing each other in the fields. These poets wrote about the countryside while living in the city and probably never visited or spent much time in the country. However, Spence gives a much more realistic account of how hard life can be outside the cities. This is probably due to her Scottish upbringing and her time spent travelling around the country. She shows the men working as fishermen and the women doing housework then weaving in the evenings and living entirely on a diet of 'milk, potatoes, fish and oatmeal' (C&D, Volume 2, 42). This would be much more basic than most of her readers were used to. Spence does not shatter the illusion completely as she illustrates the idea of the perfect pastoral country cottage in The Wedding Day. This white-washed cottage is set in a scene 'of picturesque and pastoral objects' (WD, Volume 3, 149). Here, Spence is showing through Augusta what it is like to live out the dream of a simple life. This world is a dream because unlike the villagers Augusta has money, which she uses to benefit the children at the local school and help the poor. If the simple life that the villagers live is so good then why do they need a benefactress? This illustrates how country living is not as perfect as it is portrayed and thought of. It is only the pastoral dream of the wealthy who can afford to spend time just walking and admiring it, instead of having to work long and hard in the fields to make enough to survive on. However, throughout her novels Spence follows in the tradition of the pastoral poets of promoting the countryside and applying it to the successful Romantic idea of experiencing the country.

Spence uses familiar successful storylines in her novels as a way of making them popular with her readers in order to make a living from her writing. Turner writes about women who wrote as a means of earning money at a time when there were few job opportunities for women. She mentions that 'Elizabeth Isabella Spence, a physician's daughter, who avoided destitution by publishing novels and travelogues' (Turner, 1994, 61), and her books appear to have given her a readership. As the critic in the Monthly Review points out her previous books had made her known to the users of the circulating libraries. As Turner says, 'Circulating libraries were undoubtedly an important force behind the growing demand for women's fiction' (ibid, 134), which led to more women of different classes reading novels. By using a well-known formula for her novels, Spence was hoping to acquire more readers. Spence uses a well-known storyline in The Curate and his Daughter, where she uses nearly the same plot as Frances Burney's novel Evelina, which was written in 1778. Both Burney and Spence begin with a protagonist who has unknown parents and lives with a curate. Like Evelina, Spence's protagonist Matilda is sent to live with a rich relative where there is concern about her problems.
moral well-being when she moves to London. Both are troubled by their parentage but after many adventures and meeting unsuitable suitors, they find their estranged parents, who settle an inheritance on them allowing them to marry the man of their choice. It is not only the plot that she takes from Burney but a similarity in the names of her characters. For instance Burney uses ‘Orville and Spence ‘Clairville’ for the name of their protagonist’s husbands to be. There are also similarities in her other novel The Wedding Day, with Charlotte Bronte’s Jane Eyre but this was written later in 1847. Jane Eyre, like Spence's Augusta runs away after an abortive marriage and spends time wandering the countryside until she finds a cottage to live in. They both spend time as a school teacher in a village school and feel happy to be left where they are until they are called back by the men they love. Both receive an inheritance from a relative enabling them to feel equality with the men they marry. This illustrates how Spence was using popular plots and themes of the time to make her books commercially successful.

Spence also uses the tradition of having an orphan as the heroine in The Curate and his Daughter but she gives it a twist by Augusta finding both her estranged parents, reuniting them and gaining her position in society. Whereas Burney’s heroine Evelina only finds her father and Bronte’s Jane Eyre only finds her cousins and both receive an inheritance. Elliot says ‘the orphan’s classless status simply emphasizes the position of women in society…she becomes a metaphor for the position of any woman in society’ (Elliot, 1992, 97). This is how Spence uses her supposed orphaned Matilda to show how a woman’s status in society is determined by her parents and how important that knowledge is. The reader believes Matilda to be an orphan at the beginning of The Curate and his Daughter, when the curate dies and she is put into the guardianship of the wealthy Dowager Countess of Seyntaubyne. The problems with her background are highlighted when questions are asked by Dashwood, who will not propose until he knows her parentage. Spence is illustrating that a woman’s background can affect her marriage prospects. It is only after assurances from the Countess that he continues his interest in Matilda. Spence uses Matilda’s unknown background to add mystery to the novel but throughout she gives the reader signposts as to her history. It is the many references to Matilda’s resemblance with the other Seyntaubyne family members that alerts the reader to her parent’s identity. When Matilda hears about the woman recluse who ‘made her appearance on this lake almost nineteen years ago’ (C&D, Volume 3, 27) and Matilda has just passed her eighteenth birthday, the reader can predict that she is going to be her mother who disappeared and was believed dead. Spence uses travel to take Matilda on a journey to discover who her parents are and solve the mystery of her birth.

However, unlike Burney who focuses on the domestic scene and city life moving between London and Bath, Spence uses a much larger canvas for her novels than just confining them to the large cities. We are not given detailed visits to the opera or drawing room scenes nor conversations at dinner; the reader is usually only given an outline of a dining or ball scenario. The photographic descriptions are saved for the travelling episodes or walks in the countryside. Spence brings a panoramic atmosphere where you can almost see the mountains or hear the river and smell the sea. The novels move quickly from one location to another before the reader becomes bored with the current situation. Often it is like being in a moving carriage as the scenes pass by the window. Her characters inhabit a wide variety of scenes from the domestic to the mountains of Scotland and even foreign travel to Portugal and Italy in The Wedding Day. Spence uses the city of Naples as the place where the Duchess meets her elderly husband and Norbury. Although she writes about Naples as giving ‘the idea of Arcadia’ (WD, Volume 2, 30) she does not give a detailed description as she does of Scotland but says it is ‘a scene that requires the pen of a Radcliffe to do it justice’ (WD, Volume 2, 31). Spence has not the experience of Italy to give it the narrative it deserves and feels someone else could improve on her representation of Naples. Spence can only relate the classical view of Naples as a beautiful place with music being played by harps. Of Lisbon in Portugal, Spence gives a very scant account of Augusta entering the city, which ‘though populous, dirty, the streets very narrow, and little air of comfort in its general appearance’ (WD, Volume 3, 33). This is in contrast to her entering Monmouthshire the Welsh scenery did ‘open upon her; though much of its sublimity was lost by the soft luxuriance of its cultivation on the borders of the majestic Wye’ (WD, Volume 3,149). Spence is much more in tune with the British countryside than foreign places. It is in writing these accounts of English journeys that she can let go her feelings and sensibilities.

Spence uses travel as a plot device, which enables her to incorporated unusual events in her novels. This is highlighted in The Wedding Day when by having Augusta travel to Portugal with her aunt, whom she then quickly kills off, enables Augusta to be shipwrecked onto the Irish coast near where Fitzalbert lives. The Monthly Mirror of 1807 said ‘The shipwreck of Augusta, in Ireland, is well imagined and well managed’ (The Monthly Mirror, 1807, 187) and this is true but it is a contrived event to bring Augusta and Fitzalbert together from distant countries so they can continue with their courtship. The shipwreck has Spence’s Augusta battling with the elements of the sea where she ‘gave herself into the hands of the Almighty’ (WD, Volume 3, 68). Here Spence shows nature at its most violent, which is in contrast to the healing forces of the countryside. This type of nature is attributed to the work of God not nature and shows the other side of travelling. Sea travel is depicted...
The novel to be virtuous and morally correct by the men of their choice whilst the disgraced character will bring rewards. This is highlighted tradition of Samuel behaviour, where virtue is rewarded. She uses the Spence combines the new travel guides with the older conduct error, but punishment, never more indulged in examination, gain a powerful ascendancy over the human mind, and Fitzalbert, from the marriage of church of Llangatrock’ unaffected piety, and dignified solemnity, the ceremony the reader a small wedding in a Wales. Spence it is a quiet wedding in Wales. Spence Norbury is only badly injured but friends, instead the duel means this wedding is duel Spence could have given Augusta a traditional Scottish wedding however, the duel could be seen as an excuse by Spence, to commit the wounding of Norbury that the reader is aware to what Spence does ought to have shown more instances of the duel in volume three. The critic from the Monthly Mirror rightly comment to Irish are by nature passionate, jealousy and suspicion’ (WD, Volume 2, 85), which is characterise Fitzalbert as a jealous man, early on in the novel, which sets the positive aspect of forgiveness and she gives a moral lesson when she writes that: Fitzalbert, from the severe experience that violent passions, if not checked by reasons and self-examination, gain a powerful ascendancy over the human mind, and inevitably lead, not merely to error, but punishment, never more indulged in their evil tendency (WD, Volume 3, 215).

Spence combines the new travel guides with the older conduct books to encourage ladylike behaviour, where virtue is rewarded. She uses the concept of the conduct books which follow in the tradition of Samuel Richardson’s Pamela; Or, Virtue Rewarded, where following a moral upbringing will bring rewards. This is highlighted in her novels where she allows the good characters to marry the men of their choice whilst the disgraced character lives alone never seeing the man she wanted to marry. Good moral behaviour is illustrated in The Wedding Day by Augusta who tries throughout the novel to be virtuous and morally correct by following the wishes of her brother not to stay with or
It is this deplorable situation that makes her travel to Cumberland where she can meet the disgraced Duchess of Pemberton. As the Monthly Mirror says: 

The heroine, (Augusta), evinces every thing amiable in the female character; sacrifices an appointment with a lover to a visit of charity, and on explanation with him, to a painful duty of accompanying a sick aunt to Lisbon.

It is Augusta’s good conduct in difficult situations that instructs young girls in the correct behaviour, even when taken away from the close moral guidance of a relative or guardian. Travel is used by Spence to show how this can go wrong when no moral guidance is given to a young girl left alone in a foreign country. Spence uses the Duchess of Pemberton to show how the lack of moral guidance and the desire for expensive possessions can lead you astray. The Duchess of Pemberton is portrayed as many young girls ‘who thought it a very delightful thing at seventeen, to become the possessor of a fine house, a fine coach, and a thousand other fine things without once taking into consideration, the many vexations attendant on them’ (WD, Volume 2, 33). She succeeds in marrying a wealthy older man but lives to regret it. Spence is educating her readers about the dangers of marrying for money and not love. Her protagonists who resist marrying the first wealthy man who asks them are rewarded with living happy ever after while the Duchess is punished.

Most of Spence’s contemporary reviewers’ mention the morality of her novels because of her family connection to the Rev. James Fordyce who gave sermons on female morality. Throughout her novels between the descriptive travelogues Spence also gives sermons on morality and good behaviour. In The Curate and his Daughter, she uses the character of Dr. Arundel, a clergyman to give moral guidance and lessons in behaviour to Matilda. It is through his tutelage that she will possess also with it her piety and humility of mind; with equal virtue and fortitude to resist temptation, however splendid its allurements’ (C&D, Volume 1, 5). Matilda is shown as flourishing under his strict rules of ‘prayers at eight o’clock every morning’ and ‘the regularity of her hours’ (C&D, Volume 1, 6), illustrating how a life of prayer with no entertainment can be beneficial to your health and well being. Spence reiterates how a moral lifestyle is beneficial in The Wedding Day by moving Augusta from the disciplined home of the Irvines’ to the informal home of the disgraced Duchess.

Spence describes Lord Irvine as a man who ‘went to church twice on Sunday in his family coach and had prayers every morning and evening. Yet with all, he was cheerful, and liked to promote the amusements of young people’ (WD, Volume 1, 137). She contrasts this with the Duchess who does not get up until one o’clock spends the afternoon visiting acquaintances, going to the opera in the evening and coming home late at night but is unhappy at her lack of real friends and leaves Augusta to her ‘own avocations’ (WD, Volume 2, 123). However, Augusta feels that ‘one week spent with the Duchess of Pemberton, did not make up more than one whole day in length, spent with the Irvine family’ (WD, Volume 1, 123-124). Spence shows through Augusta’s reaction to living in this more relaxed household that a religious organised way of life is the way to happiness.

Although Spence’s uncle was a preacher, she does not bring religion into her novels. Nature is not God made and there are only two references to church attendance. However, Spence does give moral lectures throughout her novels and often steps out of the novel to do this. She gives advice on how women should behave and what happens if this is not followed:

How feeble is human nature. – How full of error and imperfection, where the conduct is opposed to duty, and where self-restraints not practised. Then does cold philosophical reason shrink under the feelings, as if they had no connection with the understanding, and when too late to regain its ascendency it is succeeded by remorse, repentance, and sorrow. (C&D, Volume 2, 3)

She writes this when Anna Trevanion secretly meets Lord Seyntaubyne in an effort to refuse his entreaties to elope and in so doing is abducted, never to see her father again and to spend the next twenty years living alone. Spence gives a lesson to other young women about the dangers of not having self-control. Whereas Anna is punished for her misconduct, Matilda is rewarded by following the teachings of her tutor and the following his puritanical lifestyle, which gives her an improvement in her appearance and health. Her behaviour towards Albert Clairville is also rewarded because she finally marries him under the correct circumstances, when he is no longer engaged to someone else. Matilda is further rewarded by being acknowledged by her father and finding her long lost mother, who ran away.

Throughout both these novels Spence shows that travel can help to sort out problems and lead to a desirable conclusion. Both novels have characters who run away at stressful times because the feel they have disgraced their families. They feel that by isolating themselves from society it is a way of paying penance for the deed they have committed. This can be seen in Spence’s character Anna Trevanion in The Curate and his Daughter. This character is abducted by Lord Seyntaubyne after refusing to elope with him on the pretext of him marrying her. It is when she realises he has married her under a false name she was:

indignant at being so deluded and betrayed, she was convinced, into a false marriage, frantic with grief, and shocked at the wickedness of such a deception where most she trusted, she formed the fatal and desperate resolution to see neither her father nor Lord Seyntaubyne any more (C&D, Volume 2, 6)

It is this deplorable situation that makes her travel to Cumberland where she can become lost in the
wilds of nature. Until like Sleeping Beauty she is found by Matilda, her daughter, who she had placed in the care of her clergyman father, to be brought up to be virtuous and moral, without the stains of her mother’s bad fortune. The abduction of Anna Trevanion by Lord Seyntaubyne is similar to Richardson’s, Pamela, when Mr. B’s abducts Pamela, with no intention of a proper marriage only to make her his mistress. Both are ‘most vilely tricked’ (Richardson, 1980, 129) by men of wealth and power who originally have no intention of marriage but to ‘subdue her to his base intentions’ (C&D, Volume 2, 5). However, Spence has Lord Seyntaubyne marry Anna in a seclude parish church under his Christian name but the clergyman who marries them tells Anna who then believes herself unmarried and disgraced. It is this shocking news that leads Anna to run away and hide herself in a remote cottage. Spence is making her female readers aware of what men are capable of in order to satisfy their desires.

Travel is used by Spence as the background to both these novels as a means to take the reader on a journey either in the country or an educational one of how virtuous behaviour can be rewarded. Spence writes in the romantic genre of the period taking inspiration from her native Scotland and her documented travels around Wales. There is much similarity between her descriptions of the countryside and Romantic poetry as both contain the sublime and nature as a healing force. Her storylines especially The Curate and his Daughter are very reminiscent of what has been written before by popular authors such as Burney and Richardson, but The Wedding Day does contain some originality in the duel and the shipwreck. Spence also follows in the tradition of the conduct books but although she was related to Rev. Fordyce there is not a strong religious element to her novels. Spence was writing as a means to earning a living and needed her novels to be profitable. To this aim she wrote novels containing successful themes in an entertaining way, which were popular with the circulating libraries of the day and appear to have financed her lifestyle.

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Mumbles Train, World’s first railway service.
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More popular! adopt an approach. 407,000 results on the web. Some examples from the web: This reform cannot wait until 2007, as it will only increase injustice and encourage the new member countries to adopt an approach based on maximum productivity. In order to manage immigration it is vital to adopt an approach that is based on respect for human dignity, realism and a solid legal framework. This proposal will enable us to adopt an approach to vaccination that takes into account the latest scientific developments in knowledge of the disease and the most recent epidemics. whereas, in the Europ When adopting a senior cat, you avoid the kitten craziness phase. While itâ€™s fun to watch a kitten play and race through the house, remember that the playing and racing can happen at all hours, including at 3am, when you want to sleep. Additionally, kittens can be hard on your home furnishings. Consider adopting a senior cat with special needs. Diabetic cats, cats with missing limbs or eyes, and cats with special medical needs all come with the same wonderful personalities as healthy cats, and they tend to be incredibly grateful for being adopted. Make sure you understand the costs involved in caring for a special needs cat before making an adoption decision. Have you ever adopted an older cat? Share your story in a comment! English author Selina Davenport, in an attempt to support herself and her two daughters after separating from her husband, ran both a coffee house and a dance school? More interesting facts on Selina Davenport. Include this on your site/blog: "Corvey 'Adopt an Author' Biography of Selina Davenport". The Corvey Project at Sheffield Hallam University. http://www.shu.ac.uk/schools/cs/corvey/corinne/Corinne%20authors/1Davenport/BioDavenport.htm. Retrieved 2009-09-30. ^ a b Blain, Virginia (1990).