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Joshua Nash

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Joshua Nash

Discipline of Linguistics, University of New England, Armidale, Australia

ABSTRACT
This article scrutinises an ongoing concern with how the naming of landscape is informed by micro personal and macro cultural narratives. The author takes the position of a toponymist and linguistic pilgrim. The perspectives identify ways of understanding the meanings of place ascribed through language and placenames, the role of intention in language documentation, and relationships between the affect of place and belonging. Drawing is melded with processes of placenaming, specifically a single fishing ground placename recorded during linguistic fieldwork in February 2008 with an elderly man on Norfolk Island, South Pacific. The argument uses drawing as a method to reveal how elicited stories can reveal the meanings of placenames and the histories of observations that inform them. The view taken questions whether the discipline of toponymy could incorporate a more involved and evolved aesthetic dimension. New ways to contextualise observations about placenaming and documentation within relevant interdisciplinary contexts such as drawing research and cartography are offered.

A fisherman rarely teaches the art of lining up a specific fishing spot, and a boy's apprenticeship consists largely of curiosity and persistence. While a fisherman is always delighted to have a young apprentice help to augment his catch, he avoids taking him to a preferred spot. (Forman 1967, p. 422)

This article represents an ongoing personal and disciplinary concern with how the naming of landscape is informed by micro personal and macro cultural narratives. It explores these portrayals by affiliating linguistics and toponymy (placenaming) with the art and action of drawing. The theoretical underpinnings are multidisciplinary, interdisciplinary, and transdisciplinary. The data and experiences were gleaned during six stints of linguistic and toponymic fieldwork with members of the Norfolk Island community, some 1700 kilometres east of Sydney in the southwestern Pacific Ocean (Figure 1), from 2007–2012. They are part of
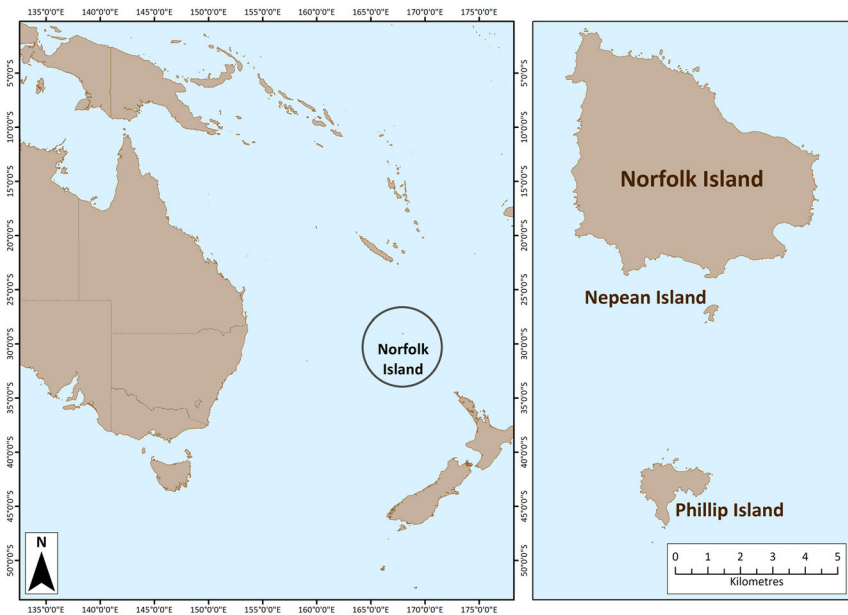
Figure 1. Location map of Norfolk Island.

a corpus of published work on language and place based on more than a decade of research (e.g. Nash 2013, 2014).

The writing and reflection of and on place in linguistics, ethnography, and geography are far from new disciplinary ventures. The recent rise of critical placename studies seeks to position toponyms with lived experience (e.g. Rose-Redwood et al. 2010), to commodify place with language (e.g. Light and Young 2015), to combine political struggles with naming (e.g. Rose-Redwood 2008; Madden 2017), and to amalgamate everyday perceptions with uses of names by politicised social actors (e.g. Karimi 2016). Here toponymy has been released, at least somewhat, from the more stringent shackles of linguistics, history, and cartography and allowed to breathe in possibly more receptive geographical pastures.

This disciplinary grazing, however, is not necessarily unmobile or exclusively land-based. Recent work in human geography studies of place, territory, and time emphasise materiality and its movement across land–sea boundaries. Steinberg and Peters's (2015, p. 247) interpretation of the chaotic nature and experiences of place lead to the idea that

> the ocean is an ideal spatial foundation for addressing these challenges since it is indisputably voluminous, stubbornly material, and unmistakably undergoing continual reformation, and that a "wet ontology" can reinvigorate, redirect, and reshape debates that are all too often restricted by terrestrial limits.

Taking, for example, Pugh's (2016) position on the social and cultural geography of small islands and their relation to an aesthetics of landscape, mobility, and practice (e.g. Merriman 2016), wet ontology and its relation to a geography of islands and cultures can

> endorse not merely the perspective of a world of flows, connections, liquidities, and becomings, but also to propose a means by which the sea's material and phenomenological distinctiveness can facilitate the reimagining and re-enlivening of a world ever on the move. (Steinberg and Peters 2015, p. 248)

The sea *is* significant landscape, hydrospheric territory with verticality, horizontality, and volume. Within these cultural axes of liquidity, wetness, and materiality are language domains of consequence. Specifically, my take on language involves toponymy.

What is necessary in a critique of more orthodox approaches to toponymy and (the art of) writing place in relation to drawing research is to identify some key contemporary discussions. I restrict my presentation to treatments which differ from the structural leanings common in formalist toponymy and studies exclusive of placename form such as those favoured by the Australian National Placenames Survey (e.g. Tent and Blair 2011) and in Australian historical toponymy in general (e.g. Hercus et al. 2002). Because I am partial to experimental takes on landscape ontology and the phenomenology of being and place in relation to toponymy (e.g. Malpas 2007; see Nash 2015 for a summary), I am concerned with how toponyms are initiated, used, and operationalised in the world. I am distinguishing here between mapping (done and used by everyone) and mapmaking (official ones done largely by cartographers and unofficial ones done by those who know and use the names) (e.g. Wood 1993; Ingold 2000, 1993). Putting mapping and mapmaking to use implies mental mapping (e.g. Brody 1981) and the fuzziness of crossovers between indigenous placenames and placemaking on the one hand and formal cartography based on the map as a representation of space in a written format on the other. This issue of mapping versus mapmaking, the question of multiple cartographic ontologies, and status of indigenous versus Western strategies of charting land and sea and landscape and language are among several of my concerns. For me, the mechanisms and tools of drawing are paramount in my mapping-meets-mapmaking process.

In order to assess how drawing research might be applied to a contemporary critical cultural geography and to my Norfolk Island case study, it is necessary to signpost some recent academic work spanning drawing, toponymy, and a merging of mapping and mapmaking. As I have argued elsewhere:

> I am responsible for turning the analogue with which they [language speakers] house me—the drawn, the pictorially represented, mind maps—into the digital—text, articles, images, maps, the cartographic. In such representation

and transference, there must be an implied self-scepticism from both sides, reliability tests required from actors and informants. I believe it may be in the point of establishing equilibrium between agency in science and autonomy in the aesthetic that a reconciliation of Cantrill's [2015] contention [seeing places for what they are and not what we want them to be] with place research may lie. (Nash 2016, p. 675)

Such mapmaking efforts and their journey from social science through geography to drawing practice should come as no surprise nor should they be considered out of place. The suppleness of modern theory in cultural geography is able to embrace techniques such as drawing research as a means to embody the simultaneous representation of the analogue (Figure 2) and the digital of documented toponymic knowledge (Figures 3 and 4). Moving the analogue and physical to a much more transportable digital medium is a process of modern cartographic invigoration, one which brings with it possibilities of advancing knowledge humbly onward. Toponymy, place research, cultural geography, and drawing exist in overlapping disciplinary boundaries; this article attempts to elucidate such "bedfellownesses".

Work like Brennan's (2005, 2010) cultural geographical manoeuvring through walking, Cardiff's (1999) sensorium of intermedial bodies and site-specific walked art, and Hancox's (2012) consideration of contemporary walking practices and the politics of perambulating the boundaries of
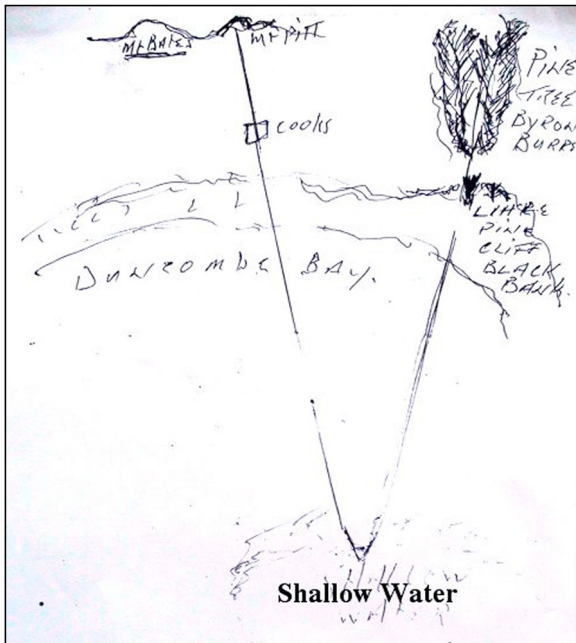

Figure 2. Hand-drawn depiction of shallow water (source: Bev McCoy, Norfolk Island, 2008).
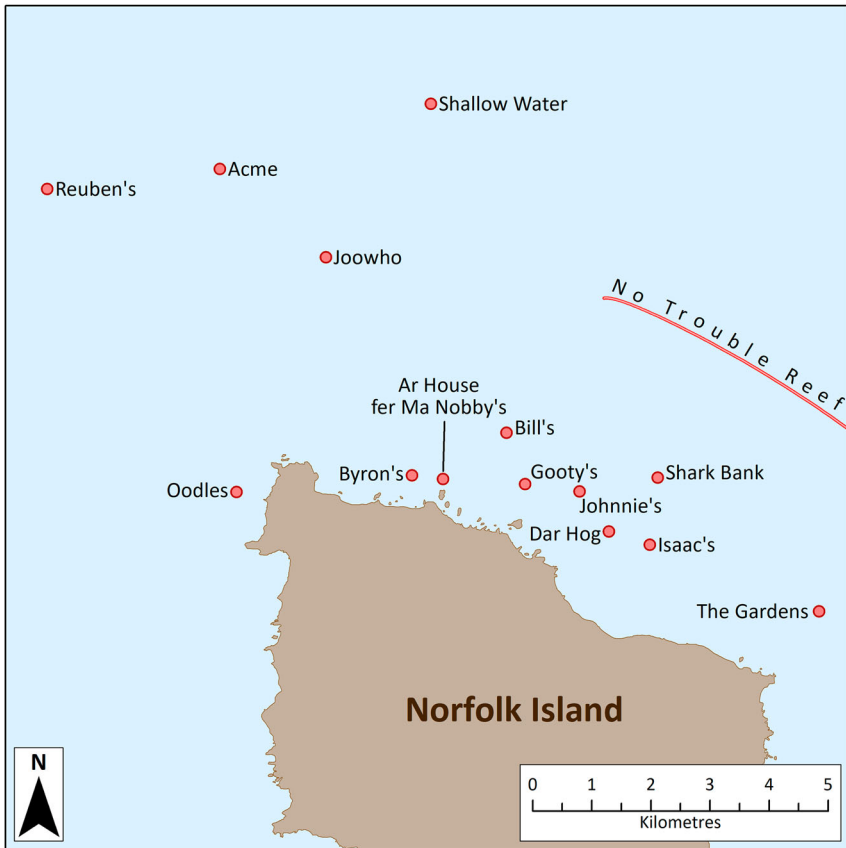
Figure 3. Fishing ground names to the North of Norfolk Island with *Shallow Water* due north (source: the author 2017).

art, life, and performance execution enmesh pilgrimage and mobility in drawing-as-walking research. This empirical actioning in an interaction-driven fieldwork enterprise is a performative exercise in a sense similar to Wolcott's (2005) *The Art of Fieldwork*. By extending the walking-cum-walkabout presumption into the management of toponymic space within movements of art-language, new embodied modes of producing, knowing, and manipulating place-based narratives can be achieved. Further, the melding of pilgrimage-movement with linguistic–artistic spaces positively incorporates several recurrent themes in psychogeography (e.g. Coverley 2006), deep topography (e.g. Papadimitriou 2012), geographies of art and the environment (e.g. Cant and Morris 2006) and environmental art (e.g. Thornes 2008), and the art of writing place (e.g. Ward 2014) and place writing (e.g. Macfarlane 2007, 2012).

In this piece, I employ the rather pliable and adaptable methodology of spatial writing (or "writing architecture") within architectural theory and

Figure 4. Fishing ground names in the passage to the south of Norfolk Island (source: the author 2017).

extend it to an innovative and experimental rendering of the linguistics and cartography of toponymy. By tying up spatial writing into this undertaking, I draw significantly on the ease of writing critically about space, intersections, and interstices offered by Rendell (2006), something she calls "site-writing", Frichot's (2010, p. 313) steps towards writing as a means of theoretical enquiry and as a process of "imagining new forms of life into existence", and Burns's (2013) application of extracted spatial tropes from philosophy through architecture to writing. Where much spatial writing is situated within feminist, female, and queer phenomenologies (Ahmed 2006) and feminist writing practice (e.g. Stead 2009), my course of action touches somewhat on the masculine—elderly male (Bev McCoy, see below) meets young(er) male (me). The resultant consequence is an outcome of the very fieldwork and language documentation I engaged in combined in consonance with an introspective *posthoc* practice of writing up results and findings.

While my focus is founded in travel to and fieldwork on Norfolk Island, the consequences are much more wide reaching beyond the limits of linguistics and geography and of the boundedness of this island space. Indeed, any crossing of disciplinary boundaries themselves offers fertile possibilities outside traditional alliances and orthodox locations. My theoretical and methodological outcome offers the basis upon which further opportunities and challenges await linguistic pilgrimages and the mapping of name-worlds. Norfolk Island linguistics, toponymy, geography, and drawing are employed; other contexts and realms of research and social life are implied. Let us begin.

Toponymy and the drawing of language

The explanatory power of Norfolk Island toponymy is its confined nature, its insularity, and the contradictions between known–unknown and insider–outsider. The Norfolk Islanders were relocated from Pitcairn Island in 1856, more than 60 years after the Mutiny on the *Bounty* took place in modern-day Polynesia. On five-square-kilometre Pitcairn Island, they fashioned their way of speaking and interacting with a separated world in terms of their island world. They transferred ways of naming and claiming to the larger and previously inhabited Norfolk Island. Different ways of drawing dissimilar landscape; peopling accentuates the mismatch between the world and the spoken.

On Norfolk Island I interpret an extensive complex of name, place, and people links built up over time, links made available only to those allowed access to family properties and onshore and offshore fishing places. I travelled to the island multiple times, and moved within and across wet and dry landscapes. During my second spell of fieldwork on the island in February 2008, Norfolk Islander Bev McCoy drew for me a site-specific depiction of the offshore fishing ground name *Shallow Water*. This incident now exists as a drawn linguistic artefact, a map, language as spatial representation, and an aesthetic marker of cultural selfhood impounded within the Norfolk Islander community. The man in question knew a lot about Norfolk Island fishing. To my knowledge, he was not an artist or a drawer. However, in my company, and led by my questioning, he drew for me *Shallow Water* (Figure 2).

The depicted toponymic points of reference drafted in this account are: *Shallow Water*, *Duncombe Bay*, *Cooks* (the *Captain Cook Monument*), *Mt. Bates*, *Mt. Pitt*, pine trees Byron Burrell('s property), l/h (left hand) tree (lined up with) cliff (in) *Black Bank*. Within this toponymic and spatial composite, *Shallow Water* indexes not only the use of Norfolk, the Norfolk Island language, within drawn toponymic boundaries, but it simultaneously symbolises a removal of the drawn from language and landscape. This drawing outcome and the actual event itself altogether-simultaneously created, solidified, precipitated, and identified *Shallow Water* as a key toponymic token.

Bev narrated to me the location, spatiality, and naming import of this place-name within the Norfolk Island seascape and landscape:

> Just at the start of *No Trouble Reef* you find *Shallow Water*. When you line the *Alligator's Eye* with *Mount Pitt* and follow that line out until you get a little narrow gap in the pine trees at Byron Burrell's place at *Duncombe Bay* near the *Captain Cook Memorial*. The reef is very shallow and comes up to about 35 metres depth. *Shallow Water* is the general name of a fishing area which covers about a mile square. (Bev McCoy, personal communication, Norfolk Island, 2008)

With this drawing event and knowledge transfer, there is now an actual drawn name, which exists within a larger complex of Norfolk Island linguistics and toponymy. The multifarious meanings associated with this name–space–place blend and conglomerate elements of the creative import of a literal name like *Shallow Water* through my own drawing with words—spatial writing—and ideas in the abstract. How does the analoguely proclaimed and hand-drawn mapping of *Shallow Water* (Figure 2) and its digital cartographic mapmade rendering (Figure 3, and to a lesser extent Figure 4) harmonise differing proposals for simultaneously mapping drawing and mapping language? The most obvious manifestation is that the physically drawn has become the computer-represented. The roughly sketched has become plottable as precise zeros and ones. The digits are subsequently made so much more portable, so much more capable of movement and mobility.

The result of *Shallow Water*—a drawing and a manifestation of toponymic knowledge in the world—now exists within an interacted whole, a name representative of the larger Norfolk Islander offshore language of the wet. Without Bev, no drawing or name; without me, the outsider fieldworker, no reason to recount such anecdotes. The outsider acts within the bounds of the insider. The drawn meets the linguistic; pencilled language. Through this embodiment of sketched art, systematised creativity of place, memories of the now late Bev McCoy persist. His knowledge is well-remembered in the Norfolk Island community's memory. For me, I remember Bev in the maps he drew, the names he told me, and the linguistic journeying on which he led me. I rendered *Shallow Water* cartographically firm, digitised (Figure 3).

To the reasoning for my being on Norfolk Island. I was stationed as a toponymist to document the local history, land use changes, and linguistic import associated with the many little-known, localised, and esoteric placenames. I am not a drawer or a professional cartographer, nor am I directly involved in any overtly creative enterprise involving illustration, making drawings related to artistic representation. Still, my presence induces *Shallow Water*. Within this name-event exists a movement; there is a transferral of cultural

and even indigenous knowledge from Bev to me, Norfolk Islander to blow-in-cum-Westerner-cum-non-indigenous writer, local to linguist, mind maps to linguistics manifested in the world. I move through spaces and words inside the triangulation points and marks of the maritime and wet geography used in connection to the terrestrial topography in names like *Shallow Water*.

Along with Bev, those with whom I interacted drew many dots and lines on sketchy maps, corrected my locational knowledge, and wished me well through their briefs and mandates about how such unstrained expertise should be represented. Theirs was trust and mine was a promise to represent as correctly as possible. While their toponymic impressions initially were wholly sketched analogue, with the assistance of an expert the cartographer in me rendered them digital, a process more digestible, widespread, and available for the technologically literate world to see. Bev persists more perpetually in these more colourful images and visual descriptions than in the original pencilled portrayal (Figure 4). However, there is most probably more of "him" in the original.

I blend the analogue—Bev's drawing—with the digital—the cartographer's impression. Toponymy and the perils of being a drawing spectator—the field-work—lead to a creative gesture implicating mobility and emotional interpretations of language and geography. I am a toponymist, a documenter, a writer. Bev is the drawer, his product our subject, his art the artefact. Bev never asked me to document anything, nor turn his pencilling into pdfs. I just did. I felt obliged.

Some local Norfolk Islanders have since critiqued these technical and supposedly organised portrayals: "If you used that map, mate, you'd never catch a single fish." As I asserted many a time using a quip verging on a dad joke: "I'm a linguist not a fisherman. I'm here to catch names not fish." Perhaps it is here the wisdom contained within the Norfolk Island placenames to which I became privy and what they mean culturally prevail over the location and form of the names. While I have written much about the grammatical stature of these forms and their placement within the entire Norfolk language—*langue*, that is, the language viewed as an abstract system used by this community—and cultural system, I am sure that in turning sketched conveyance—drawing—into conclusive specialist target—the delineated pdfs—something has been lost. Notwithstanding, intellectual and cartographic apparatus has been gained. I am writing and I am moving.

Linguistic pilgrimage as aesthetic and languaged walkabout

Let me move my focus specifically to (this) movement. I use a dictionary definition of walkabout to begin this transportation:

walkabout |ˈwɔːkəbaʊt| – a journey (originally on foot) undertaken by an Aus-
tralian Aboriginal in order to live in the traditional manner.

I am not an Aboriginal male, but I wish to analogise indigenous journeying in
Australia with aesthetic and linguistic travel on the easternmost part of politi-
cal Australia, Norfolk Island. There are positionality and power issues at stake.
I interact with an indigenous Norfolk Islander while running the risk of being
an outsider who romanticises other cultures. Bev belongs, though I do not
(really). He draws, while I record. We both attempt a semblance of
honesty. Without frankness, candour, and belief in the writing process, the
sea-focused drawing trip would be worthless. But through the specificity of
place, and via Bev's belonging to this offshore rim through his explicit proces-
sing of maps, his toponymic belongings are gifted to an outsider.

Writing linguistics and writing art(efacts) can be submitted and realised as
actual (physical–corporeal) and idealised (thought–abstracted) travel. Having
been there (the island) and having done both (linguistics and art), I have con-
sidered the periphery as a membrane for movement and language analysis.
These edges are the causeways and berms through which mediation and
mobility and movement are generated. Lynch's (1960) paths, nodes, monu-
ments, and districts culminate in edges. Although I may not be walking
and skirting the perimeters in the sense Brennan, Cardiff, and Hancox
might have me, this intellectual amble should come across as no less theoreti-
cally or expressively resourceful.

Edges are the liminal regions where language exists at a literal yet most
fluid, vulnerable, and volatile state. Edges are the situations of change. Of
course, defining an edge implies an equivalent centre. The Norfolk language
spoken on the island (a possible centre) hints at a wet, offshore border space
(edge) where toponyms can inhabit. Although language lives, breeds, and
breathes in all of these elements and spaces, it is the most vibrant at the
boundary space, the almost invisible lines which can involve merging, move-
ment, and reconciliation of realms, ideas, and culture: language, toponyms,
drawings, cartography. Edges are flexible, permeable, and playful, crossing
the line between permanent and temporary. Edges are also the most danger-
ous of locales, venues where liminalities abound, precarious areas where
knowledge can be lost. This is the threshold space where language exists,
signs as solidified thought in language, represented in several positions
between different levels in breach.

Utilising the drawn artefact and its interaction with the linguistics and
geography of placenaming, linguistic pilgrimage then is a personal take on
interfacing involving agent—typically the human—and patient—that
observed, any environment. It highlights the importance of self-reflection
and introspection when observing language in the landscape, signs, and the
presence of languages existing within socially defined cultural contexts.

Implicating the diagrammatic in the activity of drawing, I involve several disciplines not usually perceived as bedfellows. These typically non-allieds have become an alliance encompassing language, signs, the observer, and processes of pilgrimage:

> Place-naming as a pilgrimage function is a tool of "linguistic environmental management": by traveling to, experiencing the place through sensual means, and learning of and about a particular named place and its cultural and environmental history, … the "place-naming pilgrim" experiences the tenuous relationships between the natural environment, culture in the form of language, and heritage in the form of how language is remembered and solidified in the landscape and cognition of the people who know these named places. (Nash and Chuk 2012, p. 305)

While drawing and art are new ventures applied to such a process, an artistic connecting of the drawn and pilgrimage forms an element of my research into placenaming on islands, placenames as environmental management tools, and toponymy as a means and medium through which to write ethnographies and even natural and cultural history. I hope both the virtual and analogue artist, the cultural geographer, and even the sauntering flâneur are happy in continuing this intellectual excursion.

By reiterating that placenames are "devices which can be used to gain further knowledge and experience of the place where they exist" (Nash and Chuk 2012, p. 317), I believe language documenters and linguists have missed several subtle yet important points to appreciate landscape in language and language in landscape: why do we like seeing different languages, both in the public sphere and in less overt ways such as drawn language? Why and how should we travel to and appreciate such linguistically depicted places in order to assess the expressive appeal of these languaged environments? Linguistic and pilgrimage methodologies are applicable to understanding movements through space and processes of place creation. Such methods can assist in a search for self-understanding through listening to language and speaking and mediating through language and linguistic landscapes. While the actual place *Shallow Water* remains unsigned, out at sea, almost forgotten, a wet ontology unto itself, my consideration of Bev's drawing induces many of these considerations plus more.

Among a backdrop of theory and writings about travel-space, a more artistic push should help linguists and geographers conceive of a feasible and alternative option to the role toponymy plays within theorising about language and about how language should be documented. In linguistic pilgrimage, language—here a single toponym—is written within conceived and perceived space, a lived and continually shifting seaspace. The maritime environment must be one of the most anarchic of liquid habitats. Without such sea borne spaces, wet language cannot move, be mobile. Such detail argues for how we meet (with) spaces and language and how the linguistic

and drawn remains are factual representations of language in space. Or put succinctly: language needs space, space needs language.

That there is a blurring of disciplinary and spatial boundaries necessitates a deliverance of the spatial, the architectural, the drawn, and the linguistic. Pilgrimage offers such, as does the writing up of analytical crusades such as this piece. Whether through walking to edgy place or sketching triangulation lines on paper or across open seas, pilgrimage represents travel as mobile faith, even movement as worship. Language perceived and reified in the landscape becomes a temple of the tongue, locations of reverence. Words, names, and constructions can be travelled to; they can be viewed, even drawn. They can be venerated. Pilgrimage as a linguistic gesture is a healthy deed. We like it; we do it all the time when we travel to places and cultures unknown to us.

How much is language in the landscape up for grabs? Accessing drawn remains is rare, precipitating spoken nominal specifics (*Johnnie's*) and place-name generics (*Stone*) in more appreciable topographical names (*Johnnie's Stone*) is possibly even rarer. In documenting language in linguistic and built space in both public and private spheres, I have applied my work to the transparency and discussions of the surface of things. By attempting to write and know, I arrived at a *ground zero toponymy*, a vantage point through which façades and membranes are punctured and penetrated, knowledge accessed. The names are the outermost periphery, weak transparent points of entry into deeper, more culturally central deliberation.

Travelling and–to *Shallow Water*

I appraise *Shallow Water* as place, a marine-cum-maritime setting I visited sometime after Bev had gone, after he drew his account. Such fieldwork engages in pilgrimage to and through locations of linguistic interest and indeed pilgrimage *to language itself*, where language is a possible journey site. When I was in *Shallow Water*, that mile square of sea, I perceived a nexus of experience within the name-world created by Bev's drawn statement and my own self-reflection and introspection during the pilgrimage process to this drawn name-place. This encounter reminded me of other fishermen I have read about:

> These are the fishermen who stand sentry over the cod stocks off the headlands of North America, the fishermen who went to sea but forgot their pencil. (Kurlansky 1999, p. 1)

Where one could quibble about the use of "fishermen" or the gender neutral "fishers", Bev and I are both male, and nearly all of the Norfolk Island fishing ground name knowledge is a masculine realm. A male watching a male sketch. The trope of the pencil, that employed to draw, that used to remember, a tool of the fisher's trade made toponymically dextrous. I had

observed Bev's drawn instance, now I grasped it as a composition in the linguistic landscape, under the guise and pretext of a language—Norfolk—which exists within a specific culturally and ecologically embedded context: the small island environment of the easternmost constituent of modern political Australia. Although I was strapped in for the sometimes choppy seaward ride, a journeying which offers others and me new systems of questions and novel perspectives of analysis and hypothesising about language philosophy and the aesthetic appraisal of turbulent, aquatic, and drawable environments, I am yet stuck at Bev's image, thought, and drawing.

No Trouble Reef, an excellent source of offshore fish, *Mount Pitt*, Norfolk Island's second highest peak, *Alligator's Eye*, an indentation in the topography of the north coast, *Duncombe Bay*, a appellation in memory of a Henry Duncombe, a parliamentary member for Yorkshire in England, and *Captain Cook Monument*, a remembrance monument commemorating the European discovery of Norfolk Island by Cook in 1774, are all implicated and are part of the linguistic and non-linguistic appeal of *Shallow Water*. While Bev's seemingly tired scratching cannot be taken at first glance as high art, I sense an underlying beauty in what this representative-representable-representational episode narrates. *Shallow* Water as Bev's peculiar moniker is beautiful, artful. He named a part of the sea, he drew it as a linguistic and creative precipitate, and inadvertently heralded a minor beautification of the world, albeit for a brief moment. It is unlikely anyone would be overly uncomfortable with Bev's effort, nor would many apparently register the ability of his humble imaginative treatise to realise him as a toponymic artist. I doubt the cartographic processing in which I have engaged would overly excite the astute mapmaker either.

Modern technologies like Global Positioning Systems have rendered antiquated the physical triangulation markings and offshore fishing ground names known by Norfolk Island fishers like Bev McCoy. The removal of the importance of such labels deems the authorship of names and that which can be drawn as defunct and verging on valueless. However, what I learned through the abject drawn, through interaction with person, language, space, emotion, and place, and through the recording of drawing is far from fruitless. An artistic arena was established on paper, a name-place worthy of pilgrimage in the world, a locale I met and with which I interacted. Through the interaction of self (ego)–artefact (drawing)–arena (placename), a nucleus involving language–pilgrimage, artist–documenter, insider–outsider, and mover–shaker has been realised. The production of placenames and linguistic data *is* art, *is* artistic.

Before I close, let me indulge in a final individual impression-in-interaction with our now famed non-artist drawer. Bev died on 24 June 2009. The last time I saw him was in March 2009 at the Norfolk Island Hospital. He had become a permanent resident. I greeted him. He could hardly lift his hand to shake mine. He did, however, produce a warm and knowing smile when

he saw my face. While Bev's body was obviously deteriorating, his mind was as sharp as ever. I asked him how he was. He was not able to answer. His voice was weak, his breathing static and jolty. I handed him a map and a piece of paper with handwritten information he had compiled some years before. He could hardly hold the paper in his hand. My mind drifted to the drawing he did for me, his artefactual embodiment of *Shallow Water*.

So here is the base upon which I now stand: linguistics, toponymy, language documentation, geography, drawing, spatial writing, mobility, and self. The coupling of multi-, inter-, and trans- with *disciplinary* has led to good effect across and within linguistics, toponymy, and cultural geography. What appears more significant are the means with which drawn remains have become concretised cartographics, and the systems with which spatial writing have coalesced several theoretical positions which previously were estranged. That is, what formerly may have been contestants and even dissidents now rest easier as allies. We travelled specifically to Norfolk Island, yet we are now able to travel further afield with(in) the resulting intellectual concert. Linguistics, toponymy, drawing, and pilgrimage combined can now be viewed as accessories in the fabrication of several more humble yet freshly spirited theoretical possibilities.

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No potential conflict of interest was reported by the author.

Notes on contributor

Joshua Nash is an islophilic generalist working on the toponymy of Pitcairn Island. His research intersects ethnography, the anthropology of religion, architecture, pilgrimage studies, and language documentation. He has conducted linguistic fieldwork on Pitcairn Island and Norfolk Island, South Pacific, Kangaroo Island, South Australia, and New Zealand, environmental and ethnographic fieldwork in Vrindavan, India, and architectural research in outback Australia. He is concerned with philosophical and ontological foundations of language and place.

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