

'Tiffany Aching',
Anne-Laure,
<http://mi-chemin.net>.



Land Under Wave: Reading the Landscapes of Tiffany Aching

Jane Carroll

There is a pervasive sense that landscape is not really important in Terry Pratchett's work. Stephen Baxter says that the reason he collaborated with Pratchett for *The Long Earth* series – *The Long Earth* (2012), *The Long War* (2013), *The Long Mars* (2014) and *The Long Utopia* (expected in summer 2015) – was that 'his work was of character and dialogue, whereas this project was about landscapes and exploration'.¹ When Pratchett was the recipient of the 2011 Margaret A. Edwards Award, the committee described his novels as appealing to young readers because his fiction presented 'a universe with no maps'² within which readers could lose themselves. In recent years, however, Pratchett's work seems to be increasingly concerned with landscape and in helping readers to orientate themselves within those landscapes. The publication of *Dodger* (2012) was shortly followed by that of *Jack Dodger's Guide to London* (2013), which offers young readers information about Victorian London and draws connections between the fictional events of *Dodger* and the real events of the mid-19th century. Both of these texts include maps which help the reader to navigate through Dodger's world and reinforce the central importance of the urban landscape to Dodger's story. Landscape also plays a progressively important role in the Discworld novels. In *Raising Steam* (2013), Pratchett introduced trains to the Disc. While Wolfgang Schivelbusch argues that these machines lead to the 'loss of landscape',³ Pratchett uses them as a means to connect the different parts of the Discworld landscape. As the train lumbers through the landscape, it passes through towns that Pratchett's readers are already familiar with – places like Two Shirts and Bonk and Big Cabbage – and so draws new links between these places and the narratives associated with them. More importantly, *Raising Steam* is the first of Pratchett's Discworld novels to be prefaced by a map and so it seems to direct readers' attention towards landscape, towards the importance of spaces and places within the text. But this interest in landscape is not new – landscape has an important role in Pratchett's fiction, not just as a static backdrop against which action takes place, but as a vital matrix within which narrative action is formed and framed. The release of 'Discworld: The Ankh Morpork Map' iPad app,⁴ complete with street index, guided tours and a soundscape, allows fans to immerse themselves in a fictional space and explore the setting of Pratchett's novels in an entirely new way.

Pratchett's landscapes reach their climax in the Tiffany Aching books. In the four books published to date, *The Wee Free Men* (2003), *A Hat Full of Sky* (2004), *Wintersmith* (2006), and *I Shall Wear Midnight* (2010), landscape is presented as having power and agency. The Chalk is a deep and complex landscape; it is historical as well as topographical, comprised of

memory and folklore just as much as layers of rock and soil. Whereas human interactions with landscape are often presented by Pratchett as difficult negotiations, the Tiffany Aching narratives centre on the close, almost symbiotic, relationship between the central protagonist and the downs. Her close affinity with the landscape is enshrined in her name, in her appearance, and within her own mindscapes and private memories. This essay examines the role of landscape in the first four books of Pratchett's Tiffany Aching series and seeks to illuminate the relationship between the child character and her environment. The landscapes of these texts are complex and I will begin by outlining methods to approach these spaces. In particular, I will draw on the ideas of Landscape History, an approach to geography that became popular in Britain after the Second World War.

Landscape History

Like washing machines and ready-to-eat icing, Landscape History is exactly what it sounds like. It is an interdisciplinary approach to landscape that combines the fieldwork of geography with the documentary research of history. While Landscape History was not formally recognised as an academic discipline until the 1960s, elements of the practice can be found as early as the 1920s, but it gained popularity in Britain after the Second World War and the publication of W.G. Hoskins' *The Making of the English Landscape*, an enormously successful and influential book which bridged the gap between academic and amateur interest in the subject. Alongside Hoskins, Cyril Fox and Jacquetta Hawkes complete a triumvirate of British landscape historians whose work influenced a whole generation of British authors, like Pratchett, who grew up in post-war Britain.

The principles of Landscape History are straightforward. As Hoskins explains, 'everything in the landscape is older than we think',⁵ and so before we can ever really understand a place, we must first acquire an understanding of the history of that place. Unlike archaeologists who seek to excavate the past, or geographers who seek to understand the physical territory, landscape historians view landscape as an embodiment of both space and time, not just layers of rock and clay but complex strata of time and history, where one could see 'the ghostly outline of an old landscape beneath the superficial covering of the contemporary'.⁶ Their aim is not to study the past in isolation but to see how the past has influenced the present age. For Hawkes, 'the continued presence of the past' is manifested in the landscape in which 'dark, rarely disturbed layers [...] have accumulated, as mould accumulates in a forest, through the shedding of innumerable lives since the beginning of life'.⁷ Landscape History encourages us to see the relationships between geography and history and to examine the ways in which geographical factors – the shape of hills, the position of water, the kinds of flora and fauna – influence the course of civilisation and, similarly, how human activity – settlements, farming, and industry – affected the world around us.

The practice of Landscape History has two elements, known as fieldwork and deskwork. While fieldwork and deskwork are equally important to the landscape historian, it is perhaps

in fieldwork that the discipline is made distinct from other approaches to landscape. The practice of walking over and through an area taking careful note of the landscape features – especially those where the connection between the natural and the artificial is made clear – enables an entirely different experience of the environment than can be gleaned from a map or from the seat of a car as it whizzes along roads. The practice of walking through ordinary places and paying attention to landscape features – to hedges and ditches, roads and ruins, boundary markings and walls – can tell us a lot about an area. Is that wall made from local stone, or are there other kinds of stone mixed in? Has the wall been obviously repaired? Why does that track run the direction it does? Who made those tracks through that field and why? While Michel de Certeau claims that 'to walk is to lack a place',⁸ landscape historians might argue that to walk is to *gain* a place, and a true sense of place.

The emphasis on fieldwork, on physical and personal contact with the landscape, appears to make it difficult to transfer the methodologies of Landscape History to fiction; the discipline seems so rooted in the real world, in the geology and geography of actual, real, physical places, that it seems an unlikely basis for a new approach to fictional landscapes. We must, however, remember that deskwork is equally important to Landscape History and that it is just as important to read widely as it is to walk great distances.

We must also remember the central importance of stories to our understanding of history and our understanding of landscape. Penelope Lively, herself the author of wonderful children's books as well as a landscape historian, explains how stories help us to appreciate spaces:

Once you have learned to read it you will never again see just fields and trees, hills and valleys, roads and towns: you will know too, who was here before you were. The Saxon farmer who sweated to clear the woodland here, the Roman soldier who hauled stones to build a road there, the nineteenth century navy who dug a railway cutting through that hill. It will still be beautiful, and ugly, and various, but will no longer be silent. It will tell a story.⁹

Landscape History asks that we begin to view landscapes as texts, as narrative as well as topological spaces, as deep palimpsests on which the traces of the past are still visible even while the present age is being inscribed. We must always remember that landscapes are not simply physical. Simon Schama asserts that landscapes are "built up as much from strata of memory as from layers of rock".¹⁰ Landscape History is as much about reading the story of the space as it is about looking at the physical features of the territory. Because of the central role narrative plays in the criticism the methodology may be extended easily to include imagined landscapes.

As readers, we are probably all already very practised at deskwork. A reader who is willing to supplement her readings of the particular and specific with wider readings – a reader who is willing to read widely and indiscriminately, to range across genres, styles and periods, and to

read, as Lively suggests, with imagination – can readily appreciate the lay of the fictional land. This kind of reading enables us to understand the history of literary landscapes, to see the influence of ancient stories which lie, like massive earthworks, half-buried and almost lost to us, which nevertheless affect the shape and scope of modern literature. These imagined landscapes are built from stories rather than stones. In order to read these landscapes, we must understand what stories have gone into them and how these stories are ‘twist[ed] and tangl[ed]’ in the process.¹¹ Happily for us, the foundations for this deskwork have already been laid by Pratchett and Jacqueline Simpson. Their painstaking annotations of the folkloric references of the Discworld show to what extent the fictional landscapes of the Disc have their origins in the cultures and myths of the Earth.

Landscape in Pratchett’s work

We must, however, be cautious. While the Discworld novels are filled with references to recognisable folklore, historical events and people, and even real places, not all of these references are straightforward correspondences. So although ‘Lancre’ sounds temptingly like ‘Lancashire’, it is not always possible to read it as such. If the Discworld is a mirror for reality, it is a funhouse mirror that changes as much as it reflects, bringing some parts of the image into focus while blurring and distorting others. Pratchett achieves this effect by creating many Discworld places that appear to be amalgams of places on Earth. For example, the fact that there is a genius artist/inventor called Leonard of Quirm tempts us to read Quirm as an Italian city. Yet we also know that Quirm is famous for wine, garlic and snails – a cuisine more typically associated with France. Similarly, Ankh Morpork seems at times like London and at other times more like Paris, and sometimes like no city on Earth. Pratchett deliberately seems to frustrate any attempt at reading these fictional places as matching up with ‘real’ ones.

The landscape also often frustrates Pratchett’s characters. On the Discworld, the relationship between characters and environment is often seen as fraught. With the possible exception of Sam Vimes, who feels the city through the worn-out soles of his boots, and the witches, whom I will discuss below, very few human characters have a sympathetic or close relationship with the landscape around them. While dwarves and trolls can live within the earth and even become part of the earth, the human characters must negotiate the landscape carefully. Geography either exists in open defiance of human culture – Ankh Morpork, for instance, is described as ‘slightly better than living in a hole in the ground’¹² – or as being possessed of a sort of passive-aggressive malignance. The mountains of the Ramtops are full ‘of secret ravines and merciless crevices’¹³ which, while not exactly agent, do not encourage human interaction. Indeed, landscape is viewed with such suspicion and distrust that the Unseen University have an Egregious Professor of Cruel and Unusual Geography, a position filled by the hapless Rincewind, who has more experience with nasty places than any other faculty member or any other character on the Disc. Landscape and human culture seem to have very little to do with one another on the Disc, and if Landscape History is all about examining

the relationships between people and places then Pratchett's Discworld seems a very unlikely candidate for this kind of reading.

The downlands of the Chalk are different. The Chalk is not an amalgam of spaces or even an obviously distorted place. Simpson argues that 'no other place on Discworld is so patently a thinly disguised part of Earth. The Tiffany Aching/ Wee Free Men books are, whatever other splendid things they may be, a hymn to a time and a landscape.'¹⁴ This confluence of time and place is exactly the kind of thing that gets Landscape Historians excited. These books are narratively unified and revolve around a relatively small and focused geographical area, which makes them good candidates for a landscape-based reading. While Pratchett often creates Discworld places out of a hotchpotch of Earth places, the Chalk is recognisably based on the English Downs. By including familiar landscape features from England such as the White Horse of Uffington and the Chalk Giant, and little snippets of folklore and localised folk stories, Pratchett adds depth and texture to this fantasy landscape that in turn offers up rich pickings for our deskwork.

The Chalk is a distinct place. It even has its own distinctive vocabulary. In *The Presence of the Past*, Lively describes a conversation she had with a slater who was re-hanging the slates on a roof near her house. She was curious at the process and asked him about the names for the types of slate: wivetts and moffetts and short thirteens. When she asked him how to spell 'wivetts' he replied: 'I don't know. That's not a word you spell; that's a word you say.'¹⁵ Pratchett's downlands are similarly full of words you say rather than spell, such as 'calkin', a word which is not included in the *OED* but which has a very clear meaning in the Tiffany Aching books. The language of the Feegles is full of words like *caileach* and *kelda* and *hidlins*, which are themselves full of the echoes of Gaelic words that cannot be expressed properly in English. This is a place where the *Yan Tan Tethera* is still counted, where old words to do with sheep and fleece and soil are still in everyday use. And along with these old words – handed down from generation to generation like old tools – come customs and traditions. The Morris dances¹⁶ and the rough music¹⁷ and girls going up to take the weeds off the Chalk Giant and giggle about his maleness¹⁸ are all part of the everyday life of the people of the downs. These practices are underpinned by a long and rich history, even if it is not always fully understood. In the Tiffany Aching series, Pratchett interweaves culture and nature, human lifetimes and geologic time, everyday routine and myth. Here fossilised fish seem to swim through the chalk, and there long dead kings moulder in their mounds. There can be no doubt that this landscape is full of history and stories – to the point that it seems impossible to have any contact with this landscape without having some sense of that history rub off.

The Landscape of the Chalk

Throughout the Tiffany Aching series, Pratchett offers rich and intensely visual images of the downlands and it can be tempting to believe that he describes the land in great detail. In fact, while landscape plays a central role in these narratives, Pratchett gives us relatively little

geographical or topological detail at all. While Ankh Morpork has been mapped down to the last alley and snicket, the landscape of the Chalk remains unmapped and unmappable. It is barely even describable. This is Pratchett's first introduction to the downlands:

They call it the Chalk. Green downlands roll under the hot midsummer sun. From up here, the flocks of sheep, moving slowly, drift over the short turf like clouds on a green sky [...] and then as the eyes pull back, it is a long green mound, lying like a great whale on the world.¹⁹

Here is a confusion of sky and earth and sea – whales and clouds and turf all mixed together – the images don't quite add up to a coherent picture of the space. The cumulative effect of these images would, perhaps, become bewildering if we didn't have any kind of a guide through the landscape. Although we are introduced to the Chalk with this detached, almost omniscient view, we soon begin to see this world almost exclusively through Tiffany. Most of the action in these books is focalised through Tiffany: she is the lens through which we view the Chalk. We experience the world through her; we follow her as she goes about her daily chores, and watch as she interacts with her family and neighbours. While the landscape plays a crucial role in these books, the real focus of the stories, the soul and centre of the stories, is the close relationship between Tiffany and her environment.

Tiffany's character is bound up with the Chalk. It shapes her very being. She grows up in a close-knit community of farmers and shepherds who, because of the nature of their work, rarely move away from the downs. Pratchett writes: 'most people Tiffany knew hadn't been more than ten miles away from the spot where they were born ...'²⁰ Tiffany's relationship with the Chalk runs deeper than most of the others in this community because she is a witch, because she is descended from Sarah Aching, and because of her friendship with the Feegles.

Although Miss Tick believes that it's impossible for a witch to grow up on the Chalk because it is so 'soft',²¹ Granny Weatherwax knows that 'The bones of the hills is flint. It's hard and sharp and useful.'²² Granny Weatherwax shows that to understand the geology of the Chalk, to understand the very foundations of this landscape, is to understand the possibilities of that place and to know what kind of things are possible there. As a witch, Tiffany is expected to have a close, even possessive, relationship with her home. In Pratchett's work all witches, with the exception of Miss Tick who is nomadic, forge a strong bond with places. The witches' cottages take on the personalities of the witches who inhabit them, or rather the cottage becomes an outward and visible expression of the witch who dwells inside. Granny Weatherwax's cottage is a bleak, spare place, whereas Nanny Ogg's home is crammed with trinkets and ornaments and things carved into the shape of hedgehogs. Thus, there is an almost symbiotic relationship between the women and their homes. While Miss Tick loses some of her magical strength once she is on the Chalk, Tiffany is at her most powerful on her home turf.

Furthermore, Tiffany inherits her grandmother, Sarah Aching's, love of the Chalk. The Aching family have a long ancestral connection to the landscape: 'there had been Achings (or Akins, or Archens, or Akens, or Akenns – spelling had been optional) mentioned in old documents about the area for hundreds and hundreds of years.' The history of the family is bound up with the history of the area to the point that the family become part of the land and land becomes a part of them. 'They had these hills in their bones.'²³ So although Granny Aching is compared to a witch by Granny Weatherwax, in truth her affinity with her home is deeper and stronger than that of the other witches. In life, Granny Aching mirrors the landscape around her. She is described by Tiffany as 'the silence of the hills.'²⁴ After her death, Granny Aching becomes even more a part of the landscape. The shepherds call the clouds 'Granny's little lambs' and thunder 'Granny Aching cussin'²⁵ and claim that she cursed the sky blue. As one of Sarah Aching's 'line', Tiffany inherits this deep connection with the Chalk. Like her grandmother, she reflects the land around her – eschewing the traditional witch's costume to wear blues and greens and browns that reflect the colours of the downs.

Tiffany does not fully realise how closely she is connected with the Chalk until she meets the Nac Mac Feegle. When she visits their mound for the first time, the kelda tells her that in the language of the Feegles the name 'Tiffany' is homophonous with the words 'Tir far Thóinn', which mean 'Land under Wave'.²⁶ Names are powerful things for the Feegles – they have a terrible fear of giving their names to hags or lawyers – and by revealing the true significance of her name to her, the Feegles help Tiffany to discover her true identity. With the Feegles' help, Tiffany becomes 'the hag o' the hills' and fulfils the true potential of her close relationship with the land. Her power emerges from the land and, in turn, she uses her power to protect the land. The connection is symbiotic. Awf'ly Wee Billy says that 'She tells that land what it is. The land tells her who she is.'²⁷ The girl and the place reinforce one another and support one another. Their identities are inseparable.

Tiffany's character is so closely knit to the landscape that any threat to her is simultaneously a threat to her homeland. When she dreams that a monster has entered her home, her immediate reaction is not fear, but rage:

It [the monster] was worse because it was in her house, her place. She'd felt real terror as the big shapeless thing crashed across the kitchen, but the anger had been there too. It was invading her place. The thing wasn't just trying to kill her, it was insulting her ...²⁸

By encroaching on this space, the monster threatens Tiffany's very sense of self. Similarly, in *Wintersmith*, the snow smothers the Chalk and changes the appearance of the landscape, at the same time as the wintersmith is trying to make Tiffany into his bride. The more she becomes like the Summer Lady, the further the Chalk sinks into the grip of winter. The moment that Tiffany destroys the wintersmith and reclaims her own identity, the land is also set free.

The most striking of these correspondences features in *A Hat Full of Sky* when a Hiver, a sort of magical parasite, invades Tiffany's body. When the Feegles enter Tiffany's mind they see that her mind is a landscape – a landscape that exactly mirrors the Chalk, right down to the presence of old earthworks and ancient burial sites. Awf'ly Wee Billy realises that the young witch 'hold[s] the soul o' the land in her heid'²⁹ and that the very core of her being, 'the soul and centre o' her. The bit o' her that is her',³⁰ has taken refuge from the Hiver inside her Granny's old wheeled hut. This, for Tiffany, is the centre of her world, the hub around which her life revolves. As the battle for control of Tiffany's mind reaches its climax, the ground suddenly shifts and rises up and the Feegles see:

What was there, what had always been there, become more plain. Rising into the dark sky was a head, shoulders, a chest ... Someone who had been lying down, growing turf, their arms and legs the hills and valleys of the downland, was sitting up.³¹

What they had mistaken for a landscape is, in fact, Tiffany. Each has taken on the appearance of the other, they cannot be separated. The distinction between the girl and her environment is completely effaced. Daft Wullie, in a rare moment of insight asks, 'Is that the big wee hag dreamin' she's the hills or the hills dreamin' they're the big wee hag?', to which Rob Anybody can only reply 'Both, mebbe.'³² At this moment it is impossible to say where Tiffany ends and the Chalk begins. As the hag of the hills, her identity is entirely bound up with the landscape.

Accordingly, she is motivated by a fierce and possessive love of her space and the people within it. At the end of *The Wee Free Men*, when Tiffany faces up to the Queen of the Fairies, the Queen accuses Tiffany of being entirely self-centred, saying: 'your picture of the world is a landscape with you in the middle of it, isn't it?'³³ Although Pratchett often reminds us that witches are selfish, possessive creatures, I believe that we can turn this accusation on its head and realise that it's not that Tiffany pictures herself as the hub of the world, but rather that she sees the landscape as all-encompassing, as surrounding her, as being everywhere. In trying to explain human life to the Hiver she says:

"We are history! Everything we've ever been on the way to becoming us, we still are. [...] I'm made up of the memories of my parents and grandparents, all my ancestors. They're in the way I look, in the colour of my hair. And I'm made up of everyone I've ever met who's changed the way I think. So who is 'me'?"³⁴

Her words closely echo those of Jacquetta Hawkes in *A Land*:

We have become very conscious of the individual being, apparently neatly enclosed by its covering of skin [...] a being to be disliked or desired but certainly a distinct and particular entity. [But a] human being is hardly more cut off from its surroundings than is a naked fire. [...] Everything is united both inwardly and outwardly with the beginning of life in time and with the simplest forms of contemporary life. 'Me' is a fiction, though a convenient fiction.³⁵

For Hawkes, as for all landscape historians, landscape is not simply geographical. It is also about stories; a space where culture and history, myth and folklore are enmeshed with rock and clay.

In these books, great power comes from being able to draw on the traditions and history of the Chalk. The kelda, who lives at the centre of the Feegle clan like a queen bee at the centre of the hive, has access to the collective memory of 'all the keldas who had ever been and would ever be.'³⁶ Pratchett describes these memories as a kind of library and, indeed, accessing these memories is akin to reading. Perhaps because she too has been a kelda, Tiffany also displays this ability: she too is able to read the landscape. She engages not merely with the geography around her but also with the cultural geography around her. She is aware of the folk traditions of the places she moves through, knows the stories of the local families, the names of local landmarks; she is aware of the story of the landscape and of the deep strata of soil and rock and memory that make up the landscape of the downlands. In *I Shall Wear Midnight* she acts as the keeper of folklore and memory, as the one who preserves the true account of events, the true history of the Chalk. She is the only person to reflect on the sad fate of Mrs Snapperly, or to know the significance of the flowers that grow in certain places in the woods, or to make sure that the rituals for laying out the dead are properly observed. She knows the stories of the people and the land and unites them within herself. The Feegles are not surprised that Tiffany can do this. For them, she is the hag of the hills; she holds the landscape in her head and incorporates its history within herself. Pratchett describes the moment that Tiffany realises the strength of her connection to the Chalk:

This land is in my bones.

Land under wave.

Whiteness.

It tumbled through the warm, heavy darkness around her, something like snow but as fine as dust. [...] This is the million-year rain under the sea, this is the new land being born underneath an ocean. It's not a dream. It's . . . a memory. The land under wave. Millions and millions of tiny shells. . .

This land was alive. [...]

*Now I'm inside the chalk, like a flint, like a calkin . . .*³⁷

In this moment, Tiffany consciously experiences what it is to be part of the Chalk. Pratchett invites his reader to share in Tiffany's experience of place which is bound up, not just with the surface of the land, but with the bones of the land, with the strata of rock and the layers of history. She is attuned to the history of the place, to the folklore of the place, and to the place itself. At this moment, Tiffany can be said to practise Landscape History.

Conclusion

This paper is offered as an introduction to the role of landscape in Pratchett's Tiffany Aching books. In each of the books discussed, there is a close, sympathetic relationship between Tiffany and the landscape around her and this relationship plays a key role in shaping the narratives. The Chalk plays an important role in forming Tiffany's character and, in turn, she devotes her time and energy to protecting the landscape and its people. Landscape History offers a useful method for analysing the landscape in these books, showing us that landscape is just as much about stories as it is about stones. By paying attention to the deep layers of time and myth and folklore, by ranging widely over all kinds of books and fictional territories, we can understand the significance of imagined landscapes.

This time last year I began my talk at the Sussex Centre for Folklore, Fairy Tales and Fantasy by blithely stating that there has never been a better time to talk about the landscapes of the Discworld. As I have discussed, Pratchett's work seems to be increasingly concerned with landscape and with the possibility for landscape shaping narrative action. Writing this paper, I am in a much more precarious position. In 2014, Pratchett announced that there would be a fifth book in the series, *The Shepherd's Crown*.³⁸ Pratchett completed this book in the summer of 2014 and Rob Wilkins read from the first chapter at the 2014 Discworld Convention. At the time of writing, however, there is no confirmed release date. The title refers to a kind of fossilised sea-urchin that may be found in the downs and so it seems that this final book in the series will be equally concerned with the intersection of landscape and history as the four earlier ones. However, I cannot speculate on what this book will contain or whether it will support or challenge our ideas about the Chalk and Tiffany's relationship with it. It may be that this time next year I will have to revise my opinions about landscape in Pratchett's work and offer *Gramarye* a retraction.

A few weeks ago, Terry Pratchett died. This means that *The Shepherd's Crown* will be the final Discworld novel. This invests the Tiffany Aching books with new resonance and significance. It lends a certain degree of poignancy to the books, especially for those of us who have been lifelong fans of Pratchett's work. It adds pathos to the sensitive treatment of grief and death throughout the series. And, whatever else it may be, *The Shepherd's Crown* will contain Pratchett's final word on landscape.

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Notes

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12. Terry Pratchett, *I Shall Wear Midnight* (London: Doubleday, 2010), 115.
13. Terry Pratchett, *Reaper Man* (London: Corgi, 1994), 280.
14. Pratchett and Simpson, *The Folklore of the Discworld*, 303.
15. Lively, *The Presence of the Past*, 198.
16. See Pratchett, *Wintersmith* (London: Doubleday, 2006), 50-1, and Pratchett and Simpson, *Folklore of the Discworld*, 266-70.
17. Pratchett, *I Shall Wear Midnight*, 34.
18. See Pratchett, *I Shall Wear Midnight*, 12-13, and Pratchett and Simpson, *Folklore of the Discworld*, 304-5.
19. Pratchett, *The Wee Free Men* (London: Doubleday, 2003), 15.
20. Pratchett, *Wintersmith*, 28.
21. Pratchett, *The Wee Free Men*, 54.
22. *Ibid.*, 305-6.
23. *Ibid.*, 17.
24. *Ibid.*, 39.
25. *Ibid.*, 110.
26. *Ibid.*, 138.
27. Pratchett, *A Hat Full of Sky* (London: Doubleday, 2004), 212.
28. Pratchett, *The Wee Free Men*, 193-4.
29. Pratchett, *A Hat Full of Sky*, 212.
30. *Ibid.*, 215.
31. *Ibid.*, 234.
32. *Ibid.*, 235.
33. Pratchett, *The Wee Free Men*, 276.
34. Pratchett, *A Hat Full of Sky*, 304.
35. Hawkes, *A Land*, 28-9.
36. Pratchett, *I Shall Wear Midnight*, 108.
37. Pratchett, *The Wee Free Men*, 280-1.
38. Alison Flood, 'Terry Pratchett's final Discworld book will be a Tiffany Aching novel', *Guardian*, 18 March 2015. <http://www.theguardian.com/books/2015/mar/18/terry-pratchett-final-discworld-novel-the-shepherds-crown-tiffany-aching>.