Chapter 13
Anachronism and Time Travel
Bodil Petersson

The ARCHAEOLOGY OF TIME TRAVEL
EXPERIENCING THE PAST IN THE 21ST CENTURY

Edited by
Bodil Petersson
Cornelius Holtorf
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ARCHAEOPRESS ARCHAEOLOGY
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Anachronism and Time Travel

Bodil Petersson

Abstract
It is often argued that well-prepared time travels, for example those through re-enactment and reconstruction, represent some kind of gained truth about the past. There is a striving for authenticity in detail, sometimes with a need to fill a few gaps here and there where information is missing. Anachronism on the other hand is generally banned and seen as something that should not appear at all in settings where authenticity is required. I argue, from my own experiences with research and from examples throughout this book, that the driving force behind all time travels is anachronism at its very core, and that conscious use of anachronism is an important and essential method for developing new approaches to and understanding of ourselves as well as of past societies being (re)created in the present.

Keywords: Anachronism, time travel, authenticity, re-enactment, method

A sinful practice
Do archaeologists and historians ever sin? Maybe it is an odd thing to ask. I wasn’t aware of the possibility to value the theme in these words until I read a book by a Finnish historian touching upon anachronism in relation to history (Syrjämäki 2011). I knew that anachronism had not been highly valued in the daily practice of archaeology and history; however, this was the first time I was confronted with anachronism in combination with the concept of sin. It made me curious. As a consequence I started to explore the question and realised that anachronism is a fruitful and elucidating tool for understanding past times. The conscious use of anachronism within archaeology and history, especially when it comes to time travel, results in a better understanding of ourselves in relation to the past that we try to (re)create. Before presenting this tool for a new and better understanding, I outline the framework of this approach (Figure 13.1).

The elephant in the room
There is a constant feeling of an ‘elephant in the room’ regarding anachronism. As can be seen from the above example, which points out anachronism as a sin, it is usually conceived of as something genuinely bad. Anachronisms ought therefore to be highlighted and reduced so as to avoid the introduction of bias from our
Figure 13.1. A local knight in the reconstructed medieval children’s setting Salvestaden, close by Kalmar castle, Sweden. The image immediately caught a sense of balancing between past and present, and therefore I chose it as cover for my book (Petersson 2003) on reconstruction and re-enactment (Photograph by Jes Wienberg 2002).
present time into the interpretations of the past (cf. Skinner 1969; Syrjämäki 2011). To move past the feeling that something is wrong and instead become aware of the positive consequences of embracing and even forming anachronism as a method for understanding ourselves in relation to the past, we need to consider the unconscious use of anachronism when people (re)live or (re)create history as it once might have been.

The unconscious use of anachronism that I refer to is, for example, about not noticing that props, materials or expressions are used in a historical context where they have not yet appeared. The interesting thing is that we cannot get around the fact that we are present-day humans with an impossible task as we aspire to avoid everything that is not contemporary with the epoch in question. Some things we see as obvious anachronism; others we don’t notice at all, and therefore we might feel content with the result. As literature historians Catherine Butler and Hallie O’Donovan put it: ‘Any modern representation of the experiences of those who lived in the past must necessarily be a ventriloquistic performance, given in terms designed to be understood by a modern audience’ (Butler and O’Donovan 2012:73). Here is an explanation of the obvious and active use of anachronism. It is described as the skilled translation between past and present, and for a good translation it needs to be adapted to the audience, in this case a modern one.

Historian Bernard Eric Jensen provides an interesting glimpse into traditions amongst professional historians and their ways to either engage with or avoid re-enactment (Jensen 2015). He presents, in addition to others, historian Raphael Samuel, whose work *Theatres of Memory* (2012 [1997]) shows an alternative approach to re-enactment compared with how most other historians see these activities. Samuel’s approach allows several voices, embraces popular culture and different uses of heritage, and understands the inevitable link between past and present. Interestingly, Samuel’s approach to history also includes the view that community involvement should be an ingredient in all history work.

A strong direction among historians today is steered by the wish to avoid being influenced by the senses in interpretations of history. To ‘live the past’ is often seen as dangerous to authenticity. The senses (except sight) are seen as enemies to keep out at any time. There is a development, though, more generally within academia; the senses have been more valued within research such as the humanities and social sciences in recent years. Still, the scepticism remains. The primary reason is the supposed deceptive character of the senses that have the potential to mislead our critical minds (Howes 2005). But is it so?
Re-enacted past

In this text I argue for a conscious use of anachronism in reconstructions of the past. Anachronism functions as a means of confronting and understanding both the past itself, and ourselves in relation to the past in new ways (cf. Cornelius Holtorf’s introductory chapter in this volume for a definition of time travel in relation to archaeology). Topics that are discussed and elucidated in the following pages concern the perceived danger of anachronism, how anachronism appears in time travel today, including examples throughout this book, and finally what we can gain from a conscious use of anachronism.

Around the world today we see several examples of time travelling in the form of reconstructions and re-enactment of past societies, buildings, traditions and habits (Kruse and Warring 2015; Magelssen 2007; Paardekooper 2012; Petersson 2003; Rentzhog 2008). The explicit ambition at reconstructed sites and museums and within some re-enactment organisations is often to be true of archaeological or historical sources that are being used for interpretation (Petersson 2003; http://exarc.net, accessed April 8, 2014). The purpose is to try to avoid the most obvious anachronisms to protect the authenticity of the experience for the spectator/participant. One way to be true to the sources is not to fill in the gaps in the story being told. Unfortunately the result often becomes an unfinished and incomplete version of the past, perceived of as primitive and poor. This has been discussed for example in relation to reconstructions of prehistoric buildings, exterior and interior, in which some things are archaeologically known, while other details that must have been present in one way or another are not so well known or not even discernible in the archaeological record due to preservation conditions (cf. Björhem and Säfvestad 1987:42f.). Instead of persistently trying to avoid explicit references to the present within different kinds of time travel, I argue that references to the present would be a good way both to reach the past and to be conscious of how we form the interpretation of the past (see Petersson and Narmo 2012:27ff.). The embarrassment should be replaced by embracement.

‘Welcome to the current Middle Ages!’ proclaims the Society for Creative Anachronism ([SCA] www.sca.org, accessed 8 April 2014; Cramer 2010:xi). I couldn’t agree more upon the strategy expressed in this declaration. Instead of hiding away the unavoidable, this creative society has explicitly embraced the fact that interpretations of past societies are influenced by the present. The SCA’s strivings for authenticity are combined with the insight that we live our lives in the present (cf. Cramer 2010:173). A specific example of an inspiring anachronism within the current Middle Ages genre is the use of modern music, for example in the film A Knight’s Tale (2001) where rock music accompanies a medieval tournament (Cramer 2010:x). The atmosphere suddenly becomes more intense and somehow explained through this anachronistic translation.
The conscious use of anachronism makes explicit that regardless of how we interpret the past – or the future – it is formed by the present. This fact concerning the use of history is extremely evident around us. We continuously see new perspectives on history emerging, perspectives that change the past in favour of our own views, thoughts and wishes (Wilk 1985). For example in our age we often look for evidence of female power, queer perspectives, diversity, sustainability and the role of children and healthcare in the past. All aspects are highly relevant and/or debated in today’s society and therefore also seen as relevant to our interpretations of the past. Research does not stop at a mere comment on conditions in the past; there often follows an idealization of the past as more equal, sustainable, caring and diverse than the present. This is an explicit way of handling the past in research by using perspectives that are of interest to us today. We are constantly acting in this way within museum exhibitions, re-creations and research alike. In museums such as the National Historical Museum in Stockholm, Sweden, the contemporary is in focus when family constellations in the past are being discussed. Examples of family structures in the present are brought into the discussion on family structures in the past. And we tend not to be particularly embarrassed about the presence of the present in museums, only in other contexts such as research and reconstruction where a scientific ambition is cherished and temporal contamination ought to be avoided.

**Anachronism and authenticity**

The word *anachronism* comes from ancient Greek and is composed of *ana*-, meaning ‘against’, and *chronos* meaning ‘time’. Anachronism thereby refers to something being ‘against time’. Amongst archaeologists and historians, an anachronism is almost always conceived of as wrong, but within other areas such as art and literature anachronism is a method used to get an audience/reader to relate the past to his/her present time and experience (cf. Martindale [2005] on relations to the past in Shakespeare’s plays). The creation of such a relation is, as I conceive of it, a very explicit goal with historical presentations.

There is even such a thing as ‘future anachronism’. This branch of anachronism relates to visions of the future, in which, for instance, the level of technology and the look of people show not to be the same as how the future develops in reality. One such explicit example is interior design, dress and technical equipment from the science fiction original TV series *Star Trek* (1966–1969 [Figure 13.2]). When seen several years afterwards, the technology, hair styles, makeup and dress used in 1966 that was pretending to be in the future 2260s are in fact dating the series to the late 1960s and placing it in the Western world and the United States (see a comment in Claeyes [2011:194] on *Star Trek* and the attempts to extend the American way of life into the universe). It shows how hard it is to predict future materiality; still there is an obvious interest in doing these predictions in film and literature. A counter-argument would be that the possibility of tracing materiality back to our own times
is part of the meaning of the film and its being in the present, since it – through its materiality – actually relates us directly to an interpretation of the future.

Closely connected to the concept of anachronism is authenticity. The word emanates from Greek and means ‘original’, ‘genuine’ or ‘reliable’. Where authenticity is seen as the righteous interpretation of the past, anachronism is seen as an interpretation that went wrong. But, if anachronism is a condition, authenticity is an ambition. What I mean by this is that we cannot escape the inherent anachronism since we always carry with us the present, and it will affect every single one of our interpretations of the past whether we wish it or not. When it comes to authenticity, this is not an absolute entity but an endeavour towards something that we wish for, a goal in relation to representing the past.

In attempts to represent the past, different paths are chosen. Concepts used to explain ways to approach the past can be (re)construction, (re)creation and replication. These expressions signal that ambition is to be more exact in representation and
mostly relating to objects and physical matters. Other expressions such as *reenactment* and *living history* signal a desire to make things, people and environments come alive. There are also reconstruction activities relying on new techniques such as *3D representations* and digitally constructed worlds through *virtual reality*. Here the span is the same, from reconstruction of objects to attempts to live the past. All these activities have in common that they are used within the realm of (re)creating past times and thereby are parts of what I would call *methodical anachronism*.

**Methodical anachronism**

Places where methodical anachronism might be performed are within traditional museums, open-air museums, museum centres and so-called educational centres as well as at archaeological and historical sites sometimes named heritage sites. Methodical anachronism might also appear in books and other publications either scientific or popular. Arrangements and activities can also relate to historically inspired events. These arrangements can be markets, theatres, games and tournaments. They can be arranged by for example schools, universities, non-profit organizations, societies, gaming communities and web communities. It can also be the practice of ancient handicrafts with old-fashioned tools and methods. A specific branch of re-enacting the past is named *first-person interpretation*. This is when a person is acting in a recreated environment as if every subsequent time has not yet happened (cf. Roth 1998).

It is said that conscious anachronism such as it is performed for example by the SCA is in essence a postmodern practice (Cramer 2010:xiv–xvi). This statement is related to the fact that SCA performs an eclectic interpretation of the Middle Ages with elements from different epochs mixed in one representation. But on closer examination it can be stated that anachronism, a practice from long before any postmodern time during the 20th and 21st centuries, has deeper roots in human practice, both conscious and unconscious. It can thus be interpreted as a human practice of translating between times and thereby an effect of human awareness of time.

The experience from craftsmen of today, who try to reproduce past times in craftsmanship, is very often based on anachronisms. In an ongoing study of Viking Age shipbuilders, I have noticed that, especially in Norway, they have had a tradition of building wooden boats in historic times and preserving this knowledge to the present. The traditional boatbuilding has also influenced later decades’ intense production of Viking ships. Even if craftsmen try to avoid being anachronistic, the leap of more than a thousand years can be very difficult to make. The boatbuilders instead take themselves step by step into the past via old techniques and thereby bridge the past with the present (cf. Planke and Stålegård 2014).
Another area of performing the past where time travel is used is connected to new techniques. To travel in time can be to take a virtual tour in reconstructed ancient Pompeii in a 3D setting (Dell’Unto et al. 2015:18). Sometimes it is even possible to take a tour of a reconstructed site by flying around and above it with the aid of a drone equipped with a 360-degree camera. It can also be a digital experience that allows us to take part in a specific ritual, as in the museum setting in southern Sweden presented in this volume (Ljungar-Chapelon), with his/her own movements through a motion capture system. These virtual performances align themselves on an unofficial scale from ‘authentic’ to ‘experiential’, and it is always the experiential part that is most closely linked with anachronism, depending on involvement of senses perceived of as deceitful and incorrect as tools for objective judgement. The deceitfulness is probably an effect of the close link of our senses with the present – thus anachronism again.

In this latest example the anachronism is obvious, since it is a new technique that allows the experience of past times to happen. If it weren’t for this technique it would have been impossible even to come this close to notions of the past. But we can be fairly sure that these ideas of the past are deeply rooted in the present. Who in the distant past would even think of the possibility to take an air ride to see an ancient town, or room, from above? This represents our time and its strivings to get an overview, not in an ancient way but in a very modern way. This is in essence a kind of creative anachronism.

Anachronism in artistic work, theatre and literature

Artists have through time made active use of anachronistic references, crossing periods at different levels of awareness of this practice: unconscious, semi-conscious and fully conscious use of anachronisms. In church paintings from the medieval period in Scandinavia (c. 1050 onwards) and throughout the Middle Ages, people depicted are dressed in clothes contemporary with the painter for recognition by the audience, in this case visitors to church ceremonies (Figure 13.3). In another example from Swedish painting tradition somewhat later, from the 1800s, there is a depiction of Christ being taken down from the cross (Figure 13.4). This was a pedagogical trick to make history relevant to the general public by showing the circumstances as if they were actually present there and then. The content of the stories were brought closer to the people experiencing the story.

Two genres that make active and conscious use of anachronism are theatre and literature. Plays are often transformed into contemporary settings. For example Greek dramas or Shakespearian plays are remodelled into the twenty-first-century society of Western Europe, or opera plays such as Mozart’s The Magic
Figure 13.3. A church painting with people from a biblical story obviously dressed up in medieval clothing, here from the Old Testament about the prophet Jonah, soon to enter the stomach of the whale. Painting from Härkeberga church in Sweden (Photograph by Bodil Petersson 2010).

Flute (Zauberflöte in German) are reshaped for more recent, present or even future settings. The stories are constantly being reinterpreted and modernised. This can give renewed actuality and credibility to important thoughts and actions in plays and texts from the past, even if they were created and performed many hundreds, or even thousands, of years ago. As archaeologists and historians we should, instead of fearing anachronism, do more like theatre and literature by using anachronism as a tool for creating actuality through time. When important thoughts are put in contemporary settings, their actuality and relevance are accentuated instead of destabilised.

Areas of practice with special interest in the phenomenon of anachronism relating to authenticity include historic music and the use of language in literature, film and theatre (Haynes 2007; Lowenthal 2006). The strivings here are not so much to use as to avoid anachronisms. The ambition is often to try to avoid more recent soundscapes or words/languages/expressions in favour of ancient and thereby ‘authentic’ ways of using sound and language. It might be
very disturbing for an audience to hear modern language spoken within a setting supposed to be Roman or Viking. In this genre the efforts are more related to those within archaeology and history, in which the goal is to avoid ‘inauthentic’ interpretations that are too dependent on present circumstances. However, even here it is possible to have a playful attitude towards the effects of anachronism and to compare authentic interpretations with those not so authentic. It is easy to find differing interpretations through time of books and plays, especially ones that are old or translated and still in use, and of music performed and/or recorded with different requirements of sounds and instruments.

**Perceived dangers of anachronism**

There are some obvious traps that descendants of the 20th century are aware of in re-enacted or recreated interpretations of the past. This is usually when it comes to interpreting the past with politically unacceptable lenses or premises (cf.
arguments against World War II re-enactment in Slayton (2011)). This includes neo-Nazi interpretations, fascist or racist interpretations, wartime conflicting interpretations and on the whole interpretations that go against a paradigm of tolerance, multi-culturalism and peace. In fact this latter approach is a Western European paradigm based on a UN vision of the world, where the past becomes a tool for peace, equality and tolerance. However even the UN vision can be questioned and contested by some. Whenever the past is re-enacted, it might also be used in different and disputable ways. Especially in areas of conflict and with ongoing or recently ended wars, the past and its representations become a renewed arena for conflict and negotiation. In this fact is a perceived danger relating to anachronism.

Another possible danger is the deceptive character of arranging settings with contemporary traits that makes the present integrated in the past so much that it really feels familiar and understandable. In this case it can be questioned if something new is at all appearing, or if it is just a theatrical setting where we put ourselves and adapt the environment after our own needs. Then the reconstructed past is just as a mirror of the present and has no purpose of being anything else.

It is further also a risk that anachronisms aren’t recognized as such at all. Then all ideas of conscious anachronism is in vain. But as I see it, this risk is constantly there, and we can only see anachronisms that are elucidated by our own knowledge of the past. Therefore a prerequisite required for methodical anachronism is knowledge about both past and present conditions.

**Anachronism in this volume**

Examples of time travel and the anachronistic appearances that go with them in the chapters of this book are now highlighted to strengthen my point concerning the benefits of using anachronism as a conscious approach. Several time travels performed in different settings have been presented, each combining the past with the present in different ways, to reach an understandable interpretation that relates to past circumstances as well as to present-day experiences and issues of interest. The settings are defined in the parts of the book with the topics of virtual time travel, educational time travel, living the distant past, time travel on screen, and time travel in contemporary society.

**Virtual time travel and anachronism**

Technical equipment offers great advantages when it comes to immersion and partaking in environments and activities relating to present interpretations of the past. With technical gear it is possible in a 3D format to experience outdoor as well as indoor environments; architectural traits can be elucidated, and the use
of space can be tested. Illumination and sound can also be interpreted in these (re)created digital environments. The text by Nicoló Dell’Unto, Ing-Marie Nilsson and Jes Wienberg, and the text by Magali Ljungar-Chapelon in this volume both show the possibility to clarify space, sight, movements and ritual aspects of activities in the past. In the article by Dell’Unto et al. it is primarily spatial and visual aspects that are developed further such as how many people could gather within the church and how visual communication was possible. Ljungar-Chapelon’s attempts to put present-day people in an unusual setting related to the past, just to see how present-day individuals’ experiences interact with and are affected by the created environment, its sounds and movements. This experimental approach using motion capture as an ingredient has something to do with the past, but is not an obvious interpretation step by step from known sources. It is a mix of now and then, it is not possible to tell exactly which part is past and which part is present. What we can be sure of is that the technique used is from the present, and thereby the experience is fully and consciously anachronistic.

**Educational time travel and anachronism**

When the approach is educational, it is obvious that the relationship with authenticity and sources of interpretations are in focus. With an aim to educate, to start with, there seems to be a need for authenticity. This approach is also present in the text by Niklas Ammert and Birgitta Gustafsson. At the same time the authors are also extremely explicit with what really is the essence of time travel, namely its relation to the present. As the authors clearly state, the ‘meaning-making entails being able to relate oneself to the events of the time travel’ (Ammert and Gustafsson, this volume). When we are brought back in time with the aid of Kalmar County Museum and their specific strategy for educational time travel (Ebbe Westergren in this volume), it is the present that is immediately in focus. You are actually supposed to remain in yourself and through this self actively confront issues raised when performing a travel back in time to a specific historical or archaeological event. This method relies on the present experience and shows in an explicit way how present times are intimately intertwined with our ideas of the past. The method is anachronistic in its very core.

**Living the distant past and anachronism**

In relation to educational time travels, the re-enactment sector and the archaeological open-air museums experience a struggle with authenticity and anachronism. Here it is more about ‘a feeling of’ authenticity conveyed through performance or structures such as houses, villages and other physical environments either reconstructed or using existing old buildings and environments. The point here is that it is you yourself that form the anachronism
Anachronism and Time Travel

by seeking and partaking in activities. The confrontation takes place within our own bodies. In a way similar to how technology can make us believe the environments are real, the environments are actually there, and you can feel the surroundings with all senses; you can wear clothes, taste food, touch buildings and meet people dressed up as in other times. It is the most full-potential use of senses that can be presented to us today. It gives a possibility to be ‘swept away’ by an interpretation. Mads Daugbjerg in this volume chooses an understanding approach – not rejecting the experiential part of time travel and re-enactment as not being knowledge. He argues that the activities are worth considering as method for understanding the past. However there is a critique of the genre that is more about the present than about the past. Stefanie Samida’s critique in this volume covers the aspect of time travel and re-enactment being too stereotypical when it comes to representing life in the past. She states that ‘the past is bygone and cannot be repeated’ (Samida, this volume). Cornelius Holtorf (this volume) describes in his text ‘Face-to-face with the Past’ how archaeology in recent years has been strongly affected by the development and impact of popular culture and this has even resulted in an alternative framework of interpretation. Staged performances and reconstructions of different kinds have strongly affected the role of storytelling and experience both within and outside the discipline and has at the same time reduced the role of material culture. Objects are still needed, but are often reconstructed and used as props to enhance the experience of the past in a sensory way. Archaeology has become more experiential and sensory in approach. Reflecting on these three rather different approaches to time travel, is there any way to soften attitudes towards the stand that reconstruction, re-enactment and time travel actually contain knowledge of the past, even if it is filtered through the present? For better or worse the approaches are anachronistic bodily experiences in the present of a constructed past.

Time travel on screen and anachronism

When it comes to time travel and films, the immersion of the spectator into another epoch is clearly temporary. You go to the cinema or view the film through another medium for a specific amount of time, then you return to the present at the end of the film. You are not part of the film, but you can still get strongly emotionally involved in the story. The time travel experience in film relies on the effectiveness of storytelling. In most cases the film-maker has a specific purpose with the film, as described in my presentation of the film Waterworld, where environmental destruction and catastrophe is the reason a global flood occurs. This future situation is used to understand the consequences of the past (i.e. our present) and to form the vision of a better future. In Dawid Kobialka’s discussion we see another argument develop: the need of fiction for the maintenance of authenticity within archaeology. The argument is that
there is a need for excitement and fascination with archaeology to strengthen the authentic parts of the subject. A conclusion relating to the use of film as a means of transport in time is that the speed in moving between past and present strengthens the possibilities to consider time as direct consequence of the medium itself. Kobialka’s argument draws on how a practice in the present influences the feelings of authenticity regarding the past part of that practice.

**Time travel in contemporary society and anachronism**

Perhaps it is in the obvious mix of past and present that the danger of anachronism is most emphasized. The texts in this part concern the role of time travel in present-day settings. It reveals how well suited the past is to engage the senses and to fit with contemporary matters such as the shaping of identity. Michaela Fenske discusses ‘histotainment’ in the text, and this mix of history and entertainment is often seen as something bad and also explicitly anachronistic within the genre of archaeology and history. But Fenske instead emphasises the possibilities of engaging with the past with all senses. In the interview with Erika Andersson Cederholm the impact of the contemporary world is made explicit. Identity, belonging and authenticity are factors held forth in this discussion, and interestingly enough authenticity becomes more interesting as the past becomes more dubious or distant. One possibility is actually that the more we relate the past to the present, the more we discuss the topic of authenticity, probably because we feel how past and present are intertwined in an explicitly anachronistic way, and we therefore need to uphold a feeling of distance between them.

After showing that all forms of time travel, reconstruction and re-enactment are anachronistic in their very core, it is time to point at what is good about a conscious use of anachronism.

**What we can gain from a conscious use of anachronism**

With a conscious use of anachronism we can more easily move between the past and the present in a way that we are destined to by our actual being. We may associate freely and make use of the past today. The past has an effect on societies when it comes to claims for land and also for the ‘resurrection’ of lost traditions. What is then not taken into account is the ‘low-key’ use of archaeology and history. Examples here could be inspirations from food tradition with the ‘stone age food’ trend in recent years (cf. Durant and Malice 2013). Even if some take this reference to the Stone Age literally, it is a way of using experiences from knowledge of the past in the present. Is this use good or bad? Right or wrong? Beyond direct politics, this anachronistic use is a matter of taste. And if we find today’s lifestyle too stressing and bad for health, the past ways can stand as an alternative for inspiration (Petersson 2008). It actually provides the possibility to look back for solutions.
Conclusion

Apart from the fact that we no longer need to feel bad because we have sinned when present lives affect the past we create, we can learn to make active use of the past in present-day society. From the examples in this book it is clear that every interpretation of the past in the present constitutes a mix of eras that in the end is anachronistic. So-called chronological inconsistencies can turn into an advantage. When the spectator to a reconstructed event or site observes the anachronisms, his or her ability to understand time itself is highlighted.

Our effort to reconstruct past times will always be anachronistic, and we shall be proud of this fact and turn it to our advantage. The past is not either good or bad, it is both. It is also what we make it be. The past is always used, and research on the past itself is filtered through present perspectives. Therefore there is no other option than to cope with anachronism in a conscious and explicit way. Make it method.

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