

Chapter 2

Discursive Re-Productions of Place: James's Travel Literature

Literature and tourism engage in a special relationship in the genre of travel literature. There, place is constituted as the object of an individual's perception: the tourist figures as the author of the text (and the other way round); the textual authorization of the individual's perception (p)reenacts the movement of the tourist from place to place, engendering sights with meaning and authenticity.

In distinction to travel guides like Murray's or Baedeker's, travel literature in the 19th century has become a means of the individual expressing his view of the world, the focus of attention more and more shifting from the world to the individual in romantic and post-romantic times. The enlightenment ethos to give a true account of the unknown parts of the world gives way to the expression of individual reactions to the place, in the wake of increased travelling and the profusion of travel literature. The competition for attention, especially in the travel literature on the well-trodden tourist venues of Europe, leads to an exploration first of new ways of aesthetic perception and then, in the period we are concerned with, of new ways of literary expression.¹ Like many authors since the mid-19th century, James published travel essays from Europe in American magazines and newspapers to both keep a living and gain a reputation. In terms of the genre's history, James's considerable body of travel essays belongs to the aesthetic expression of impressions of the place.²

1. On enlightenment travel see RALPH RAINER WUTHENOW, *Die erfahrene Welt: Europäische Reiseliteratur im Zeitalter der Aufklärung*, Frankfurt/M: Insel, 1980, BARBARA MARIA STAFFORD, *Voyage into Substance: Art, Science, and the Illustrated Travel Account, 1760-1840*, Cambridge; New York: Cambridge University Press, 1984; on the changing functions of travel literature see PIA OMASREITER, *Travel Through the British Isles. Die Funktion des Reiseberichts im 19. Jahrhundert*, Heidelberg: Winter, 1982, DENNIS PORTER, *Haunted Journeys: Desire and Transgression in European Travel Writing*, Princeton/NJ: Princeton University Press, 1991 for a broader perspective.
2. For the influential position of travel literature in American literature see WILLIAM C. SPENGE MANN, *The Adventurous Muse: The Poetics of American Fiction, 1789-1900*, New Haven: Yale University Press, 1977. The context of travel literature in the development of American realism is assessed in WINFRIED FLUCK, *Inszenierte Wirklichkeit: Der amerikanische Realismus 1865-1900*, München: Fink, 1992, *Theorie und Geschichte der Literatur und der schönen Künste* 83, pp. 114ff. James's travel literature has been collected in the two-volume edition of the Library of America, HENRY JAMES, JR; RICHARD HOWARD, editor, *Collected Travel Writings: The Continent*, New York: Literary Classics of the United States, 1993; HENRY

Since the narrator in travel literature typically takes the role of protagonist observer as well, this chapter continues the discussion of the role of the “author” in the discursive reproduction of tourism, as began in the previous chapter on “The Birthplace”. With that in mind, I consider James’s travel essays as representative of the genre. They constitute the cases in my study of travel literature and tourism and of the inter-genre relations between the travel essay and fictional narrative. In the process, I will identify the structural elements of the genre, both in terms of the narrative construction and the semantic underpinnings. At the end of the chapter, the results of the interpretation will be mapped on the relation of travel literature to tourism.

In this chapter, the author of the travel essay is considered as a protagonist as well as a narrator who partakes of ‘authorship’ in the manner of an autobiographical narration – relating his/her experiences. In another respect, the author is one of the pivotal categories concerning how travel literature relates to tourism. Apart from the rhetorical devices an author employs to distinguish and legitimate himself as narrator, the striking feature of the travel essays is the two-fold nature of the places described. The places fall in one of two categories: they are either a scene for a narrative, or they are a “picture” to behold. In the first case, the narrator tells the story of which the place is the scene; “story” here may denote history, fiction, or statistics. In the second case, the narrator tells about his experience of the (visual) impression of the place; often ‘words are not enough’. While the scene triggers the intertextual reproduction of tourism, the picture serves as the site of production of aesthetic experiences in the narrower sense. This categorization is, of course, only a heuristic derived from the ‘sources’ and legitimated by their conscious attempt at differentiating between the ‘telling’ and the ‘seeing’; often the picture is part of a scene (most basically the scene of the narrator being present and experiencing the sight), or sometimes the scene is also a picture (by virtue of its aesthetic appreciation). These categories will enable us to look more closely at the relation of text and reality and their differentiation in travel literature, and, as a consequence, prepare the ground for looking at their use in fiction. The patterns of scene and picture are certain configurations of the observer in the text. Their relevance is muted in the writings of the later James, where the observer draws the meaning of his perceptions from his own biography rather than from the circulated discourses about the place; the text works less as a window on the world it represents but as a machine to generate simulated experiences (by means of literary figuration.)

2.1 Typically Authentic: Early Jamesian Travel Essays

Henry James has produced a large number of travel essays, and most of them have been printed in magazines before being gathered into collections. As in his fiction, a differentiation between the early and the late (and the middle) James suggests itself in the travel essays. The late James’s approach

to places is through a filter of autobiographical relevance and reflective metaphors much more than in his early works; the *Hours* collections – *Italian Hours* and *English Hours* – put early and late essays side by side and make the contrast readily perceivable. In *A Little Tour in France* and *The American Scene* we have a more stylistically consistent body of essays, the first had been planned as a serial and is characteristic of the “middle” James of the mid-80ies, while the latter had been planned by James as a book rather than a collection of previously published material and represents “The Master” of 1907 in all his complexity.³

In the following I will analyze the beginnings of two sections of “Siena”, an essay published in the collection *Italian Hours*. Its first part consists of an essay already published in *The Atlantic Monthly* in 1874; the second part is a special addition to the collection of 1909. The essay thus within its own boundaries repeats the gesture of combination that the volume as a whole displays in its bringing together early and late travel essays on Italy. Its title, “Siena Early and Late”, first of all marks the retroflective position James himself had gained upon his work, but it also indicates the actual difference between its two parts. While the first part (written in 1873) is rather typical of travel writing in general, the second part, in style, perspective and themes turns the generic conventions of the travel essay almost on their heads. I will use the Early James to show some generic traits of travel literature and then proceed to analyze “deeper structures” with the help of the Later James’s condensed and self-referential writing.

The first part of the essay “Siena Early and Late” dates back to a time when James was a young aspiring writer, who had in print one novel, *Watch and Ward*, but had seen the appearance of several stories in some journals. James later, in 1875, published a first collection of travel essays, *Transatlantic Sketches*, that display an approach to the genre similar to the one under scrutiny. I will treat this essay as typical not only of James’s earlier style, but as embodying the “typical” generic traits of travel essays.

This first paragraph already shows some departures in the collected version from the version that had appeared as “Siena” in 1874 in the *Atlantic Monthly*. I will display the two versions of the paragraph side by side, on the *left* the one ameliorated and canonized by the *later* James, and on the *right* the original version as published by the journal.⁴

3. For the publishing details see the editors’ notes in JAMES, *Travel Writings: The Continent*, pp. 792–796 and JAMES, *Travel Writings: Great Britain and America*, pp. 808–811.

4. The strategically important changes are highlighted in a *different font* to distinguish them from James’s own emphasis.

(1909)

Florence being oppressively hot and delivered over to the mosquitoes, the occasion seemed to favor that visit to Siena which I had more than once planned and missed. I arrived late in the evening, by the light of a magnificent moon, and while a couple of benignantly-mumbling old crones were making up my bed at the inn strolled forth in quest of a first impression. Five minutes brought me to where I might gather it unhindered as it bloomed in the white moonshine. The great Piazza of Siena is famous, and though *in this day of multiplied photographs and blunted surprises and profaned revelations* none of the world's wonders can pretend, like Wordsworth's phantom of delight, really to "startle and waylay," yet as *I stepped upon the waiting scene* from under a dark archway I *was conscious of no loss of the edge of a precious presented sensibility*. The waiting scene, as I have called it, was in the shape of a shallow horse-shoe—as the untravelled reader who has turned over his travelled friends' portfolios will respectfully remember; or, better, of a bow in which the high wide face of the Palazzo Pubblico forms the cord and everything else the arc. It was void of any human presence that could figure to me the current year; so that, the moonshine assisting, I had *half-an-hour's infinite vision* of mediæval Italy. The Piazza being built on the side of a hill—or rather, as I believe science affirms, in the cup of a volcanic crater—the vast pavement converges downwards in slanting radiations of stone, the spokes of a great wheel, to a point directly before the Palazzo, which may mark the hub, though it is nothing more ornamental than the mouth of a drain. The great monument stands on the lower side and might seem, in spite of its goodly mass and its embattled cornice, to be rather defiantly out-countentanced by vast private constructions occupying the opposite eminence. This *might* be, without the extraordinary dignity of the architectural gesture with which the huge high-shouldered pile asserts itself.

(1874)

Florence being oppressively hot and delivered over to the mosquitoes, the occasion seemed excellent to pay that visit to Siena which I had more than once planned and missed. I arrived late in the evening, by the light of a magnificent moon, and while a couple of benignantly mumbling old crones were making up my bed at the inn, I strolled forth in quest of a first impression. Five minutes brought me to where I might gather it unhindered, as it bloomed in the white moonshine. The great Piazza in Siena is famous, and though in *this day of photographs* none of the world's wonders can pretend, like Wordsworth's phantom of delight, really to "startle and waylay," yet as *I suddenly stepped into this Piazza* from under a dark archway, *it seemed a vivid enough revelation of the picturesque*. It is in the shape of a shallow horseshoe, the untraveled reader who has turned over his traveled friend's portfolio will remember; or better, of a bow, in which the high façade of the Palazzo Pubblico forms the chord and everything else the arc. It was void of any human presence which could recall me to the current year, and, the moonshine assisting, I had *half an hour's fantastic vision* of mediæval Italy. The Piazza being built on the side of the hill, — or rather, as I believe science affirms, in the cup of a volcanic crater, — the vast pavement converges downward in slanting radiations of stone, like the spokes of a great wheel, to a point directly in front of the Palazzo, which may figure the hub, though it is nothing more ornamental than the mouth of a drain. The Palazzo stands on the lower side and might seem, in spite of its goodly mass and its embattled cornice, to be rather defiantly out-countenanced by the huge private dwellings which occupy the opposite eminence. This *might* be, — if it were not that the Palazzo asserts itself with an architectural gesture, as one may say, of extraordinary dignity.

HENRY JAMES, JR, 'Siena', *The Atlantic Monthly*, 33 June (1874):6, p. 664

In the first paragraph the narrator presents the inner and outer conditions of his visit to Siena, and inserts a biographical narrative of the town, which is a history of missed opportunities. We soon get into *medias res*, that is, Siena, and observe him applying his powers of observation.

The narrator establishes himself as the agent of the text, as the observer who invites the reader to identify with his position. What does this “observing” entail? There are two different stances which characterize the observer’s observing, one is the use of the sight as a *scene* for projection, in our case the projection of the narrator persona and the scene into the middle ages, the other stance is the experience of the sight as an aesthetic “impression”, a *picture*.

Situating the Narrator

Describing his locale, the narrator establishes himself as a fictional persona in space and time. The narrative “I” establishes the world of this character, who has plans, motives, and a history (a history of plans and misses). Within the travel narrative, the “I” is the agent of producing the sight, i. e. the meaning of the place. In travel literature, this I is often less distinctly shaped as a fictional character than here and reduces itself rather to a “focalizing” function. In James, the narrator often observes not only the object (that is, the sight), but also the observer, and thus becomes doubled in a fictional world. The corrections the later James inserted into his early article speak of a more distinct application of this pattern.

The narrator, at the beginning of the paragraph, establishes the “I” as the agent of experience, but also the workings of that experience. The author dramatizes the relationship of expectation and actual experience in terms of the desire for it, and the surprise of its realization. Accordingly, he needs the “I” as agent of experience to have desire (more than once planned and missed visits to Siena), and to experience a surprise – the later version talks of “blunted surprises”, the reference to Wordsworth’s “startle and waylay”⁵ is taken up in the earlier version in the “I suddenly stepped”, in the corrected version in the “waiting scene”. Therefore, the agent has to be prepared for surprises, that is, there has to be a certain inertia in the time of observation. This is the rationale for establishing a narrative focus on the independent workings of the “I”, independent, that is, from the object of observation. That is how the “I” is fictional.

This fictional persona enables James to stage the drama of expectation and fulfilment, as when the protagonist “I” steps upon the scene “from under a dark archway.” The distinction basic to travel literature between the narrator-subject and the place-object is realized on the level of the fictional world as a first visual “look” through an archway, and then the corporeal “step” through it.

This double focus of fictionality (of the narrator as observer and as fictional persona) is obliquely reflected in the two levels of time that James uses to distinguish the (fictional) here and now from the projected time

5. WILLIAM WORDSWORTH, ‘She Was a Phantom of Delight’, in: RICHARD WILBUR, editor, *Wordsworth*, New York: Dell, 1959, pp. 104–105.

of the sight (historical time), and it becomes even more significant in the corrected version. The narrator-protagonist first talks of times of the day, and “five minutes” that he is away from the sight, but when he relates his actions in the fictional present, the fiction within the fiction (that is, the historical time of the object), is denoted by “year”, a time frame in which the narrator is not able to place the exact “current” point, in which his sense of time is lost. The loss of the “current” marks the withdrawing from one time frame into another. James here uses time as a metaphor for the unspeakable experience of the other. The experience is figured as the fusion of the two time frames (which are kept clearly distinct in the essay). The original version juxtaposes the “year” to the “half an hour’s fantastic vision”, while the corrected version gains the full potential of the time metaphor in its posing the paradoxical “half an hour’s infinite vision”. That paradoxical fusion of times amounts to a loss of measure, from the perspective of the clock, and resembles very much the phenomenal break with everyday reality that a reader of fiction knows so well.⁶

The status of this vision as fiction is corroborated by the phrase “the moonshine assisting”. Apart from the romantic implications that the moon (and Wordsworth) suggest for further interpretation, she figures as a sort of double of the sun, thus shines her light on a scene that has not all the reality of daylight, and which enables other modes of vision and understanding. In twilight, that vision and recognition can fuse and explore different states of experience. That twilight dominates the tone of the first stanza of Wordsworth’s poem that James here uses to invoke the potential effect of the scene on the observer⁷, as that phase which is neither day nor night. As metaphor, it transfers its ambivalence on the status of the experience, which is real and fictive at the same time.

We can identify here a difference between the method of the early and the later James: where the early James uses commonplace and intertextual metaphors, such as the moonshine and twilight (invoking the well-known poetry of Wordsworth), with an impressive iconographical pedigree, the later James uses figures rather from a phenomenological point of observation, as his driving of the time metaphor into paradox shows. Accordingly, the early James relies on well established discursive topoi to represent experience, while the later James tries to translate the tourist’s experience into a literary effect. The early James is thus much nearer to the procedures of the travel literature of the time and warrants a closer look at his topological usage.

The Scene and the Picture

In James’s travel writings there are two major patterns to represent the place to the reader. It is either a *scene* (of a story to be supplemented by

6. The time of reading is discussed in more detail in chapter 4 below and in the conclusion.

7. “She was a Phantom of delight / When first she gleamed upon my sight / A lovely Apparition, sent / To be a moment’s ornament; / Her eyes as stars of Twilight fair; / Like Twilight’s, too, her dusky hair; / But all things else about her drawn / From May-time and the cheerful Dawn; / A dancing Shape, an Image gay, / To haunt, to startle, and waylay.” WORDSWORTH, pp. 104–105.

the narrator) or a *picture* (to be experienced by the narrator). *Scene* and *picture* may fuse, or be exchanged. *Picture* and *scene* represent different ways of authentication; the *scene* is authenticated by reproducing the discourse associated with it, and affirming the truth value of its application; the *picture* is authenticated, however, by just referring to the individual experience of the narrator, and calling it “picturesque” or an equivalent name. The rationale for naming the latter part of the distinction “picture” is the relation of experience to written discourse: in the *scene* types of discourse are invoked and reproduced and associated with the place, while in the *picture* discourse declares that there is an immediate experience that cannot be reproduced in discourse, except in established paraphrases such as “the picturesque” or reference to *topoi* of sublimality (words cannot describe the experience). In other words: “*scene*” is the occasion for literary (or intertextual) self-reference, while “*picture*” references the externality of the experience to the medium of language.⁸

The Scene

James’s chapter IV in *A Little Tour in France* starts with an explanation of the tourist’s activities:

Your business at Tours is to make excursions; and if you make them all you will be always under arms. The land is a rich reliquary, and an hour’s drive from the town in almost any direction will bring you to the knowledge of some curious fragment of domestic or ecclesiastical architecture, some turreted manor, some lonely tower, some gabled village, some scene of something.⁹

That “scene of something” is the basic element of every travel account. It is the association of sight and discourse. As James calls the surrounding scene, the “land”, a “rich reliquary”, he establishes a connection with pilgrimage and the religious sacred. And the *scenes* in general work like that; they are the objects of discursively armored interpreters who make a scene by linking place and story, place and discursive significance.

The Siena Piazza functions as a *scene* as well as a *picture*, although differently maybe than what the categories ordinarily might suggest. It is a *scene* as it requires the reference to other discourse in order to make sense of the place described. There are more generic references, such as the historical background of mediæval Italy, or the architectural discourse of evaluating architectural “weights,” or the scientific discourse of geology in describing the Siena Piazza as built “in the cup of a volcanic crater.”

The name “Siena” is itself a generic discursive reference; as the object of a recurring intention to visit, it is implicitly invoked as one of the places, like “Florence”, belonging to the touristic discourse itself – a discourse which

8. The distinction professed here is orthogonal to James’s own distinction between picture and scene (which VIOLA HOPKINS WINNER, *Henry James and the Visual Arts*, Charlottesville: University Press of Virginia, 1970, pp. 1f takes as point of departure) where the “picture” denotes a static element in the narrative (such as a characterization or description) and “scene” a dramatic element. See page 156 below, there also fn. 46.

9. JAMES, *Travel Writings: The Continent*, p. 40

is the most generic and general of its embedded discourses but also the semantically most empty. The power of this discourse in generating value is, however, proportional to its conventionality. The narrator in the first sentence of the Siena piece relies on this power to produce the expectations that keeps the reader reading on – there is no question to the plausibility of the repeated insistence of the desire to visit Siena (only to why it had to remain unfulfilled); the expectations are shared by the reader.

On the other end of the line of possible discursive sources, there is a more direct reference to literary discourse, the reference to Wordsworth. This reference is not a straightforward example of the discursivity inherent in a scene. Wordsworth is not directly associated with the place, but rather used as a directive in experiencing the place, as a mark of the expectations associated with a “picture”. So we will have a closer look at Wordsworth when we explain the *picture* category. The connection between a writer and a place is usually made either as an instance of biographical linkage (birthplace, place of living), or as the scene of one of the author’s (fictional) works.¹⁰

What I call “*scene*” here indicates the function of the place as an object of discursive association. It marks a different aspect of what others have called the openness of form of the genre of travel literature, or its “nature as conglomerations of genres—history, autobiography, fiction, criticism, etc.”¹¹ Although the narrator can be said to be the backbone of the text,¹² the discourse the narrator taps for the description of the scenes is what the travel narrative “is about.” The *scene* does not only reproduce manifest historical, scientific, and fictional discourse but also produces anecdotes illustrating the typical of the place (thus narratively re-producing stereotypes rather than individual discursive configurations); occasionally, we have fictional projections into the scene, as in the case above of the narrator projecting himself into mediæval Italy.¹³

The distinction between manifest discourse and stereotypical discourse is relevant as it pertains to the function of the telling; telling about specific historic events or the author of a cultural product (literature, art) associated with the place acts as a straightforward authentication of something that is known to both reader and author/narrator; thus the literarily connoted “presence” is one of the simple “being there”: authentication as reproduction. One can relate this to a “checking off” of sights on an imaginary checklist, or the “doing the sights” known from touristic practice. In contrast, the

10. E. g. Tours as Balzac’s birthplace and place of living of Rabelais and Descartes in *A Little Tour in France* (JAMES, *Travel Writings: The Continent*, p. 24); Compton Wynyates as location for Walter Scott’s “Woodstock” in *English Hours* (JAMES, *Travel Writings: Great Britain and America*, p. 181).
11. JEFFREY ALAN MELTON, ‘Adventures and Tourists in Mark Twain’s A Tramp Abroad’, *Studies in American Humor*, 3 (1998):5, p. 39.
12. Either as autobiographical narrator, as professed by CHARLES L. BATTEN, JR., *Pleasurable Instruction: Form and Convention in Eighteenth-Century Travel Literature*, Berkeley; Los Angeles: University of California Press, 1978, or as narrative persona, as proposed by MELTON, ‘Adventures and Tourists’, p. 34.
13. When in “Abbeys and Castles” James (the narrator) in his imagination peoples the provincial English small town Ludlow with the better society it once hosted, he as well does more than just reproduce the historical record; JAMES, *Travel Writings: Great Britain and America*, pp. 195f.

discursive productions of the narrator marked as individual expressions, that is, the telling of anecdotes and the relation of observations, suggest a transformation of the experience into an individual meaning – which, however, references nothing but the “typical” of the place. The “what” of this production, the stereotype, is still a reproduction of discourse, but its form, its “how”, is that of an individual production.

The *scene* thus is a shorthand for the various instances of the accumulated meanings of a place. In the Jamesian travel texts, these meanings generally connote a positive emphasis. This is motivated by the function of the travel essay as the reproduction of a worthwhile or special experience; every creation of meaning in the text has to be coded as an affirmation of the value of presence (the narrator’s presence, the place’s presence). The value of that experience is not necessarily derived from the value of the place, but may also be an assertion of values held by the narrator, using the place as a negative foil; for instance, one of the recurrent topics in 19th century American travel literature is the need for Americans to get the better of Europe by denigrating monarchy, poverty, and catholicism.¹⁴ That kind of value profile is instantiated, as well, by the frequent negative stories about other tourists.

The *scene* is, moreover, the shorthand for one of the functions of travel writing: conveying knowledge. The reproduction of discourses on occasion of being “on location” or the production of observations to reproduce a typical image of the place follows the logic of a referential-rhetorical description, as Mieke Bal explains by the example of the tourist guidebook.¹⁵ That is, the descriptions transmit knowledge and are organized in accordance with the object’s “objective” construction, but they also are to support a certain positive, thematic value. In contrast to tourist guide books, in the travel essay this positive value is mediated through an individual’s experience; here the narrative centers on the actual certification of the positive value. Nonetheless, as we can see in the excerpt from “Siena,” these passages describe the sight in terms of the object’s logic and thus convey knowledge – the most obvious case is the reference to science. The self-conscious thematization of the terms of description, manifest in James’s replacement of the descriptive metaphor of the horse-shoe by that of the bow, points to the double-edged nature of the observational activity: it is aimed at the presentation of the object, yet at the same time is a self-conscious performance of the authorial/literary activity. This latter strain shows more prominence in the later James. The focus on the individual’s experience in the travel essay puts the theme in the service less of an “evaluation”, as Bal terms it, but rather of an expression. An expression, that is, of the *experience* of the place.

14. See JEFFREY ALAN MELTON, ‘Touring Decay: Nineteenth-Century American Travel Writers in Europe’, *Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature*, 35 Spring (1999):2, pp. 206–22.

15. “The Tourist guidebook . . . is the model for this type of description. . . . The units are combined on the basis both of the contiguity of the components and of their thematic function. This function is evaluative. The objective is both to convey knowledge and to persuade.” MIEKE BAL, ‘Description as Narration’, in: *On Story-Telling: Essays in Narratology*, Sonoma/CA: Polebridge Press, 1991. – chapter 5, pp. 126f.

The Picture

Thematic description in the travel essay falls to its zero degree when it turns its object into a general template. For instance, calling the sight a “picture” leaves the object almost undefined, except for the attribution of the likeness to a picture. Why does calling a sight a picture, then, make sense at all? It makes sense because its reference is not to the object, but to the subject’s (i. e. the observer’s) perceptual experience. When the observer calls the sight “a picture”, what he means is the aesthetic experience of it, that is, a perceptual *cum* emotive response. We will use the term *picture* as a reference to that experience, especially as it relates to the influential concept of the “picturesque”.¹⁶

Batten relates the subjectivization in travel literature to the increasing influence of the picturesque aesthetics.¹⁷ The conjunction of the aesthetic appreciation of “The Place” and travel writing is incarnated in the canonic declaration of the Picturesque by Gilpin, connecting the relevant cultural practices of aesthetics, traveling, practice of art, and poetry even in his essay’s title.¹⁸ The Picturesque combines properly aesthetic activities (seeing, feeling) with writing (expression). But it most explicitly associates travel with a romantic sensibility, as an aesthetics (not as aesthetic activity, but as a reflection on it), and as a general attachment of writing to seeing; in travel writing, *ekphrasis* connotes the trace of the aesthetic experience in the presence of the place. The Picturesque sets the standard for the aesthetic experience of places and is still a reference in the late James.¹⁹ The notion of the Picturesque sets the contextual frame for the *picture* in James’s travel literature.

We can see the presence of the *picture* clearly in the excerpt from “Siena” where James’s narrator relates his encounter with the Siena Piazza. The description of the piazza as “a vivid enough revelation of the picturesque” is prepared by a machinery of narrative and argumentative design.

- The narrator is staged as a persona who is taken by surprise by what he sees, having approached the sight through a visually narrowing or obscuring “stage prop” (the dark archway). After the initial “more than once planned and missed”, the narrator as character is subject to more delays; the inertia of his fictional physicality as human being (using the uncomfortable conditions in Florence as a motive for the decision to go to Siena – checking in at the hotel – moving to the scene in five minutes), the display of incident and argument on the level of textual discursivity (characterizing the hotel clerks, arguing about the importance of the Piazza and the right kind of

16. The *picture*, especially its linkage with the Picturesque, points to the conceptions of travel literature as recordings of immediate perception, as discussed in CARL S. SMITH, ‘James’s Travels, Travel Writings, and the Development of His Art’, *Modern Language Quarterly*, 38 (1977), pp. 377f.

17. BATTEN, pp. 116ff.

18. WILLIAM GILPIN, *Three Essays on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape; to which is Added a Poem, on Landscape Painting*, Farnborough: Hants, 1972.

19. That the picturesque has been used in the American context for other purposes than strictly aesthetic ones is explained by BETH L. LUECK, *American Writers and the Picturesque Tour: The Search for National Identity*, New York: Garland, 1997.

experience (Wordsworthian)) – these keep the moment of fulfilment in retardation. At the same time, the approach to the object of desire is simulated in a shift on the lexical level: the “impression” as object of quest becomes an “it” to be gathered which in turn is identified as the sight of the Piazza.

- The potential for surprise has been downplayed in preparation by invoking the mechanical reproductions whose circulation does not allow for an authentic surprise. This clearly sets the standard for the kind of experience that is expected, and it shows even more distinctly in the changes of the text by the later James. There, the present is not only the day of photographs, but more precisely the multiplied photographs, as well as surprises that are blunted and revelations that aren't sacred any more which stand in the way of the appropriate experience.

The narrative and discursive preparation for the final experience hints at the nature of the *picture* in the classifying sense proposed here. Following back the lexical path of the “impression” – “it” – “sight” identification reveals the achievement of the *picture*: an identity of impression and sight, of subject and object. That this is clearly a romantic conception of an aesthetic experience can be inferred from the negative framing in the discursive preparation. In the original version of the essay, the negative frame of photography carries the lesser burden of shaping the experience to come; the invocation of Wordsworth has the far greater weight in determining its meaning.

Wordsworth's poem (for the first stanza see note 7 on page 55) works as a model for the experience; it is a case of a discursive reference (applicable to our shorthand of the *scene*), but special insofar as it doesn't refer to the object of description, the sight, but to the experience of perception. I say perception here because the narrator in this experience changes his status from an author of description – which does not necessarily imply the status of a fictional character – to the subject of perception or an agent of experience, which requires a different representational level than the text itself and asks for the stage of a fictional world. Wordsworth is also symbolically used as a model against the inauthentic embodied in the photograph; a model, I suggest, not only in terms of the content of the poem but in terms of the dense and rich mode of discourse that poetry stands for.

It is a certain passivity, a disposition to the dissolution of consciousness in a sight (which is a “delight”), that Wordsworth in his first stanza evokes as the quality of the lyrical subject; James's reference starts and ends with the first stanza, which in Wordsworth's poem is just the first stage of the approach to the Woman, which is supplemented first by a “nearer view” in the second and then with an “eye serene” that recognizes the pulse of the machine in the third stanza. The capitalized words in the first stanza – Phantom, Apparition, Twilight, Dawn, Shape, Image – emphasize the volatile nature of the impression, which exerts, nonetheless, the power of attraction; the tangible of perception (Shape, Image) remains intangible, like a Phantom or an Apparition, on the edge of consciousness; similarly,

dawn and the twilight (neither day nor night) indicate the threshold of consciousness. Wordsworth's "gleamed upon my sight" as well as James's moonshine provide a lighting that isolates the lighted object from its dark surroundings; this spotlighting works as a paradigm for any *pictures*/the picturesque: it selects a section of the environment by an imaginary frame, which is viewed as a work of art, i. e., as an "immediate" aesthetic experience. The moon(-light), by the way, acts as the symbol for the imagination, which can be witnessed at work in the scene of the narrator's mediæval fantastication.

The sight, in this concept of the romantic vision, has its own "other" subjectivity, as the Jamesian quote of the Wordsworthian "startle and waylay" indicates. This other form of subjectivity is nothing but the re-projected self, split and reappropriated in the effect of the presence that the surprise of seeing the sight as a whole provides. The overwhelmed subject is outside itself, to regain itself.²⁰ While the original version of "Siena" seems to stage the encounter in terms of the "startle" (the narrator "suddenly stepped into this Piazza"), the later James seems to favor the waylaying aspect of the picture (the narrator "stepped upon the waiting scene").

The two versions of the text differ significantly in that the "it seemed a vivid enough revelation of the picturesque" is replaced through "I was conscious of no loss of the edge of precious presented sensibility." For the early James, confirming the actuality of the "picturesque," supported by a "vivid enough revelation of" it, is satisfactory to counter the rather lame threat of the inauthentic and describe the relevant experience. However, the experience remains rather nominal; the word "picturesque" has to do all the explanation. Specifying it by "revelation" indicates the mode of its access; it is understood as happening to the observer rather than being actively sought for, and it also assumes religious connotations of the sacred.

The later James, however, doesn't trust the referentiality of the term "picturesque". He replaces this formula by a phrase that more specifically counters the suspicion of inauthenticity as well as more concisely invokes the forces involved. The qualifications of the aesthetic experience of the earlier version, the "surprise" and the "revelation", appear in a state of deterioration as attributes of the inauthentic, that is, as "blunted surprises" and "profaned revelations", accompanied by the "multiplied photographs". The description of the experience of the picture opposes each of the members with an antagonist: "edge" counters "blunted", "precious" counters "profaned", "presented" counters "multiplied".²¹ The later James's construction is highly ambivalent; though these oppositions express an authentic experience, they articulate it as a consciousness of the absence of inauthenticity ("no loss") – a curiously negative way to represent a presence.

20. James's construction of being surprised by a picturesque sight may seem a curious combination of picturesque and sublime aesthetics. The rhetoric of rapture, however, pertains to the subject rather than the object, and covers the expression of any aesthetic experience as a self-reflexive reaction.

21. It may be noted that this kind of presence, as opposed to the multiplications by the photographic printing technology, approaches the Benjaminian "aura" of the work of art (WALTER BENJAMIN, 'Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit', in: *Illuminationen*, Frankfurt/Main: Suhrkamp, 1977, pp. 136–169).

But the term “sensibility” here opens an orthogonal ambivalence: does that refer to the sight or the seer? Possibly it refers to both of them at the same time, and thus cautiously (within the negation) formulates a hypothesis of sensuous transgression. Which is a gain in representational efficacy as it locates the experience of the sight in the tension between consciousness and sensibility; and, moreover, translates it into a signifying strategy on the rhetorical level.

The later James, as will be further detailed below, has taken a great step towards transforming the formula of the picturesque in more radical aesthetic conception of the travel essay. The earlier James, however, remains still within the bounds of the convention of the picturesque travel essay. The *picture* thus refers rather to the telling of the qualities of a “picture” than to showing them.²² It differs from the stereotype in its reference to an individual experience, in the appeal to the sensibility of the observer. The term “*picture*” suggests that this sensibility is of a predominantly visual character. The early James often uses the picturesque in its conventional association with historical or literary significance.²³ As the picturesque had been theorized with a view of the English landscape (by Gilpin), a look at how James frames the English scenery proves instructive. In “Abbeys and Castles” he takes up the “dictum” of a friend that a certain part of England is the “loveliest corner of the world”.

This was not a dictum to quarrel about, and while I was in the neighborhood I was quite of his opinion. I felt I might easily come to care for it very much as he cared for it; I had a glimpse of the kind of romantic passion such a country may inspire. It is a capital example of that density of feature which is the great characteristic of English scenery. There are no waste details; everything in the landscape is something particular—has a history, has played a part, has a value to the imagination. It is a region of hills and blue undulations, and, though none of the hills are high, all of them are interesting—interesting as such things are in an old, small country, by a kind of exquisite modulation, something suggesting that outline and coloring have been retouched and refined by the hand of time. Independently of its castles and abbeys, the definite relics of the ages, such a landscape seems charged and interfused. It has, has always had, human relations and is intimately conscious of them.²⁴

Although James here redescribes the “romantic passion” as a visual affair (“region of hills and blue undulations”) he also notes a special historical appeal (“outline and coloring have been retouched and refined by the hand of time”). The first specification of the “romantic passion”, the “density of feature”, may be counted as a purely aesthetic definition. James’s little chain of specification, however, ends in “has a value to the imagination” and so points to discourses that have engaged this imagination.

22. For the classic distinction between showing and telling see WAYNE C. BOOTH, *The Rhetoric of Fiction*, Chicago/ILL: University of Chicago Press, 1961.

23. See CHRISTOPHER MULVEY, *Anglo-American Landscapes: A Study of Nineteenth-Century Anglo-American Travel Literature*, Cambridge; New York: Cambridge University Press, 1983.

24. JAMES, *Travel Writings: Great Britain and America*, pp. 183f.

The discourses of the picturesque have a function different from those in what I have called the *scene*. James hints at this difference in naming “castles and abbeys” “the definite relics of the ages.” Against which the “landscape seems charged and interfused.” While the “relics” as objects would require the telling of an individually associated story, the discourses charging and interfusing the landscape have become unidentifiable, to be divined as the landscape’s “consciousness”, the aesthetic projection of a general atmosphere. It is this atmospheric quality (to be distinguished from the stereotypical) that marks off the *picture* as an expression of experience from the ratification of a relic where the place functions as *scene*. On the level of the fictional scene, the discourse is a precondition for identifying a *picture* and the possibility of its aesthetic experience, but not a part of its experience proper (and its expression). The discourse produced for a *scene* is a replacement for the experience of the place; as *scene*, the place is a supplement to the stories told about it, whose discourses are produced on the expressive level only. They replace the fictional level (of staging the narrator’s subjective experience of the place) with the discursive level (of telling a story, providing a text with its intertextual pedigree, about the place).

That difference is clearly exemplified in those *scenes* that are turned into a *picture* when authentication fails. In *A Little Tour in France*, James visits Tours:

The dwelling to which the average Anglo-Saxon will most promptly direct his steps, and the only one I have space to mention, is the so-called Maison de Tristan l’Hermite—a gentleman whom the readers of “Quentin Durward” will not have forgotten—the hangman-in-ordinary to that great and prompt chastener Louis XI. Unfortunately the house of Tristan is not the house of Tristan at all; this illusion has been cruelly dispelled. There are no illusions left at all, in the good city of Tours, with regard to Louis XI. His terrible castle of Plessis, the picture of which sends a shiver through the youthful reader of Scott, has been reduced to suburban insignificance; and the residence of his *triste compère*, on the front of which a festooned rope figures as a motive for decoration, is observed to have been erected in the succeeding century. *The Maison de Tristan may be visited for itself, however, if not for Sir Walter; it is an exceedingly picturesque old façade*, to which you pick your way through a narrow and tortuous street—a street terminating, a little beyond it, in the walk beside the river. An elegant Gothic doorway is let into the rusty-red brickwork, and strange little beasts crouch at the angles of the windows, which are surmounted by a tall, graduated gable, pierced with a small orifice, where the large surface of brick, lifted out of the shadow of the street, looks yellow and faded. The whole thing is disfigured and decayed; but it is a capital subject for a sketch in colors. Only I must wish the sketcher better luck—or a better temper—than my own. If he ring the bell to be admitted to see the court, which I believe is more sketchable still, let him have the patience to wait till the bell is answered. He can do the outside while they are coming.²⁵

25. JAMES, *Travel Writings: The Continent*, p. 36.

In the appreciation of the *Maison de Tristan*, we can observe the shift in value from authentication of the discourse to the rendering of experience, that is, from *scene* to *picture*. The failure of authentication (of the historical-fictional scene) is rendered on the fictional level as lost illusions or the disappointment of the observer – actually a result of the consultation of other texts in which this “is observed”, rather than by the immediate perception. But that is countered by the positive experience of the picturesqueness of that same place-object. In this passage we see, moreover, a connection between the motivation for the *scene* and the *picture*. The “shiver” of the youthful reader of Scott represents the heart of the scene’s attractiveness; it is the reason for referring to or reproducing the discourse in the first place. This shiver is re-captured in the expression “narrow and tortuous street”. Although the narrator-protagonist prefers the role of an ironic, splenetic traveller (rather than the well-meaning sentimentalist²⁶), ironizing the conventions of the picturesque further and thus devaluing the emphasis in the “picturesque” a little, much like a Twainian narrator,²⁷ the transference is conspicuous from the discursive to the fictional level – even as hypostatized in the fiction within the fiction of a hypothetical sketcher – which takes place in the thematization of the emotional-aesthetic value of the reiterated discourse.

But this shift from *scene* to *picture* also demonstrates the different relationships between place and imagination in either of the two cases. While in the *scene* the place is the agent of recalling emotions aroused by the associated discourse and its imaginary involvement, in the *picture* the place, for the fictional narrator-persona, directly instigates emotive and imaginary experiences which cannot be formulated but in a word like “picturesque.” The *picture* stands for experiences that push verbal expression to a limit, as “picture” in the text it is just that which the text cannot describe (but a painting could put into colors) — or, as in the Siena piece’s reference to Wordsworth suggests, only the lyrical discourse can figure.

In the *scene* and the *picture* we thus have two different paradigms of linking place and experience. The *scene* captures the discursive linkage, where an object/place becomes associated to the discourse about it. As James suggests in calling the objects “definite relics”, here the basic mode of the pilgrimage is invoked which is continued on the more varied basis of modern literary discourses, which do not so much refer to a religious sacred (whose basic textuality is to be supplemented by the pilgrims’ authenticating practice) but rather to an individual imaginative experience of texts and their “leaks”; that is, their principal gap between text and reference, or fiction and reality. The practices of reading in the modern era, establishing a private reading space different from a public space of potential reference, should be regarded as one factor in the significance of the authenticating taking place in the *scene*.²⁸ This perspective will be considered in more detail in the second part

26. For a detailed explanation of the various possible narrator roles in travel literature see BATTEN.

27. As represented by MELTON, ‘Adventures and Tourists’, pp. 34–47.

28. Systematic research in the history of reading is not yet in a mature stage. For the historical connection of privacy of reading and visualization, see ANDREW TAYLOR, ‘Into his secret

of this study.

The *picture*, on the other hand, links place and experience as temporally identical. In this respect it represents the ideal Other of the *scene*. In the travel literature of the early James and other authors the *picture* figures as the sight that evokes emotions that cannot be described (the sublime) or only described as “picture” or “picturesque”. The visual here functions metaphorically for all that cannot be said. It is associated with sensibility, and is frequently expressed in transferring an individuality upon the object of observation, which “looks back” – the romantic mirror of consciousness.²⁹ Its verbal expression has to recur to figural, poetical, lyrical language.

2.2 Approaching Autobiography: James’s Later Travel Literature

In his later travel essays, James drives the genre to its limits. His main concern addresses the epistemology of perception rather than the description of a place, the possibility of literary expression to evoke significant images rather than a straightforward telling. He uses the technique of “showing” through metaphors the meaning of a place rather than offering an exemplary impression, and promotes a concept of the meaning of the place that is autobiographical rather than defined by public discourse. In this section I describe James’s later style and its relationship to the parameters of the travel essay as a genre in order to prepare the way for an examination of the links of the travel essay to tourism and to fiction.

In “Siena Early and Late” the second part tackles issues that concern the aesthetics of travel literature and the autobiographical significance of travelling and memorization. It starts with an elaboration of what has been announced in the title, the relation of the earlier to the later text.

I leave the impression noted in the foregoing pages to tell its own small story, but have it on my conscience to wonder, in this connection, quite candidly and publicly and by way of due penance, at the scantness of such first-fruits of my sensibility. I was to see Siena repeatedly in the years to follow, I was to know her better, and I would say that I was to do her an ampler justice didn’t that remark seem to reflect a little on my earlier poor judgment. This judgment strikes me to-day as having fallen short—true as it may be that I find ever a value, or at least an interest, even in the moods and humors and lapses of any brooding, musing or fantasticating observer to whom the finer sense of things is *on the whole* not closed.

chamber: reading and privacy in late medieval England’, in: JAMES RAVEN, HELEN SMALL and NAOMI TADMOR, editors, *The practice and representation of reading in England*, Cambridge; New York: Cambridge University Press, 1996, p. 45. An historical background can be found in ROGER CHARTIER, ‘Texts, Printing, Readings’, in: LYNN HUNT, editor, *The New Cultural History*, Berkeley; Los Angeles: University of California Press, 1989, pp. 154–177.

29. On the status of the mirror in romantic art theory, see MEYER HOWARD ABRAMS, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, Oxford; New York: Oxford University Press, 1953. The visual sight in these terms invokes the definition of Benjamin’s aura: “Die Aura einer Erscheinung erfahren, heißt, sie mit dem Vermögen belehnen, den Blick aufzuschlagen.” WALTER BENJAMIN, ‘Über einige Motive bei Baudelaire’, in: *Illuminationen*, Frankfurt/Main: Suhrkamp, 1977, p. 223.

If he has on a given occasion nodded or stumbled or strayed, this fact by itself speaks to me of him—speaks to me, that is, of his faculty and his idiosyncrasies, and I care nothing for the application of his faculty unless it be, first of all, in itself interesting. Which may serve as my reply to any objection here breaking out—on the ground that if a spectator's languors are evidence, of a sort, about that personage, they are scarce evidence about the case before him, at least if the case be important. I let my perhaps rather weak impression of the sense of Siena stand, at any rate—for the sake of what I myself read into it; but I should like to amplify it by other memories, and would do so eagerly if I might here enjoy the space. The difficulty for these rectifications is that if the early vision has failed of competence or of full felicity, if initiation has thus been slow, so, with renewals and extensions, so, with the larger experience, one hindrance is exchanged for another. There is quite such a possibility as having lived into a relation too much to be able to make a statement of it.³⁰

This first paragraph of the later extension to the earlier Siena text concerns itself, self-reflexively, with the relationship of the earlier and the later text. It is, for James, first a question of evaluation. Is the former text weaker than the later? If so, why should the earlier be re-printed at all, especially if it seems to have “fallen short” and required amelioration? James's answer amounts to an implicit aesthetics of the travel essay. He views the text as an expression of an “observer” that is to be rated according to its “interestingness”, which, in turn, is a matter not just of not “falling short” of the writer's “finer sense of things on the whole” but also of the expression of “his faculty and his idiosyncrasies”. The latter marks off the specific function of the genre, as it establishes an individuality which expresses itself in a text, as well as the specific terms of the literary quality of the text (what James here calls “in itself interesting”), namely, the difference in the use of written language to other, non-interesting expressions of the “sense of things”. In the expression “in itself interesting”, I see a reference to the literariness of the text. This must be explained more clearly.

What “interest” does the “in itself” exclude? Not just the interest in the object, but the representation of the author's feelings as well. The exclusion refers to all representational “content”, that is, the resemblance of the representation to its object and adequacy to literary taste. The excess implied becomes explicit when James posits his reading as possibly objectionable to a normal reader, who supposedly is interested in “the case before him”, in what the writer has to say about the place. That normalized reading is constructed as concerned not so much with *how* something is said, but with *what* is described through the at best transparent agency of the writer/author. The power of language, or the skilfulness of the writer, is judged according to the adequacy to what he represents. This adequacy receives its sense from the whole array of discursive assumptions about what is “proper” – subjective emotions as well as objective evaluations. James, however, addresses a dimension outside or beyond that discursive array of

30. JAMES, *Travel Writings: The Continent*, p. 524.

stereotypes and commonplace intertexts, and that is in the movement of the text itself and in the individuality of the literary expression.

The literary difference, here, becomes the difference that establishes individuality. The former, called by James also “competence” or “full felicity”, is the usual bone of contention for critics of travel literature; it concerns the judgment of the epistemological adequacy of the literary expression to its object, also known as the knowledge of the matter. This, as James in the last sentence of the paragraph makes clear, is not an unproblematic matter, for just the reason that more of the same (experience) of the knowledge quantity doesn’t guarantee a more interesting literary expression of it. Does James here vow for a superficiality of travel literature? What is the relationship between expression and experience of the place?

These questions can be answered by investigating James’s aesthetics of travel literature and the specific autobiographical turn that the Jamesian travel essay takes.

Æsthetics of Travel Literature

On a first level of analysis we can identify two strata of James’s æsthetics of the travel narrative: the level of expression, where the sense of the literarily relevant is proposed to result in an interesting text, which James projects on the individual characteristics of an author and his style; on the other hand, the level of experience, more as a category of content, of information, which requires competence and a certain degree of familiarity (if not intimacy) with a certain place. Both levels are announced in the “precious presented sensibility” of the first paragraph of the corrected version of “Siena” (see quote on p. 52), the phrase which James inserted in place of the term “picturesque.” This sensibility reappears as the “finer sense of things” in the paragraph quoted above and refers to the sensibility both applied to the phenomena and displayed in the writer’s style or manner of expression. As I read James, the question of æsthetics is the question of the relationship between experience and expression. Both together are measured against the degree of “justice” (“I was to do her ampler justice” says the later James) they do the place as the object of representation. Justice remains the referent against which is set off the personality of the writer, who may be or may be not of interest as he himself (to James, the Later, the reader of himself as the Early).

James legitimizes his appreciation of the reader’s idiosyncrasies as not just his own idiosyncrasy, countering a hypothetical “objection” against the legitimacy of that focus. In this defensive move he proposes the aesthetics of travel literature as comprising both the justice to the object and the forms of individual expression. In terms of the interest in the person, James distinguishes between “faculty” on the expressive level and “competence” on the experiential level.

Expression

When James states that “I care nothing for the application of his faculty unless it be, first of all, in itself interesting”, he refers to the literary

expression. That concerns, on the one hand, the literary quality of the text, as James finds it, e. g. in a text by Paul Bourget on the Abbate of a cloister of which the visit is related in “Siena”.³¹ As can be seen in the changes he applied to the beginning of the original text (quote on p. 52), the late James is more aware of the effects he can achieve with literary language. The change from “this day of photographs” into “this day of multiplied photographs and blunted surprises and profaned revelations” turns the latent criticism of mechanical reproduction into an aesthetics of tourism in nuce, explicating the central effects of discursive reproduction. Apart from the content, it introduces a more lyrical rhythm into the essay. Calling the Piazza a “waiting scene” emphasizes the fantasmatic nature of the encounter; replacing the “revelation of the picturesque” by its lyrical substitute of the consciousness of an “edge of a precious presented sensibility” shifts the focus on the act of perception, thus replacing the generic discursive template “picturesque” with an original metaphor of the effect of perceptual impression. We already noted the introduction of the time paradox in “half-an-hour’s infinite vision”; this literary procedure creates a cognitive effect on the recipient which functions metonymically to the referent of the expression, that is, the feeling of the mediæval fiction having become reality. The late James’s greater literary precision is visible in the unobtrusive replacements in the architectural description at the end of the quoted paragraph, traceable in the fate of the word “huge.” “Huge private dwellings” is replaced by the – in terms of visual architectural appreciation – more neutral “vast private constructions”; the word “constructions” has more word weight than the two-syllable, fast and light “dwellings” and increases the demand for the balancing replacement of “Palazzo” by a characterization in kind – and a new place for the word “huge”: “huge high-shouldered pile.”

More importantly, however, than being characterized by a stylistic self-consciousness, the expression is made to carry the personality of the writer. The triad “brooding, musing or fantasticating” marks the personal, individual, literary as an excess to the justice of representation. In this way it is suggested as mental activity, psychologically it is manifest in the deviant bent of the triad “moods, humors and lapses”, and on the level of expression the deviate activity is projected as the triad “nodded, stumbled or strayed”. The mental activities relate intimately to writing. The writer’s “faculty” depends on an exercise of these activities, which open the way to read the deviations as symptomatic for a personality. It is the personality as observer that expresses itself in the text. In this perspective, the object/sight becomes a pretext for self-expression.³² Individuality is constituted as the originality of the text.

One of the cultural backgrounds to this textual originality effect is the competition of texts for the attention of readers. As Buzard notes, “writers and readers alike saw themselves moving through a domain of texts” and thus, as “nineteenth-century visitors to the Continent had to

31. “... in the short story of *Un Saint*, one of the most finished of contemporary French *nouvelles*, the art and the sympathy of Monsieur Paul Bourget preserve his interesting image.” JAMES, *Travel Writings: The Continent*, p. 530.

32. This relation of self and sight gives the narrator a function different from that assigned to the autobiographical narrator by BATTEN as just keeping the text together.

reconcile the essentially repetitive nature of acculturating tours – to places known and valued in one’s own culture – with that countervailing ‘adversary’ pressure to demonstrate some measure of originality and independence.”³³ To produce a unique literary style or to display an “interesting” personality were distinct, but interdependent ways to create originality in the text. The expectation of individuality as originality or difference is a historical development we can only hint at here. Individuality constitutes itself within a socio-historical constellation characterized by the institutional dominance of texts. In this context, Luhmann points to the *homme-copie*, that is the man who models himself after the text, as a model of individuality even in its necessary negation (when one replaces texts with nature, as in the model of the genius).³⁴ In travel literature the individualizing function of literature is very much in the foreground as the narrator is motivation and formal unifier in one instance.³⁵

That James feels the need to counter the objection to his interest in the writer hints at the line James has overstepped. He talks about something that has been a structural element of the genre ever since but that has been repressed to the literary unconscious. The narrative “I” has been accorded the status of authenticity as far as it was supposed to be transparent to the object; the text was supposed to be “about” the place and/or the experience of the place. The transparency of the writer’s eyeball is not transcendently linked to the cosmos, however, but it is a conventional one, as I explained in my exposition of the term *scene* – it is the reproduction of discourse. James’s suggestion (even if by negation) that the “evidence about the case before him” might be less interesting than the personage reporting the evidence thus critically uncovers the assumptions of referentiality inherent in the genre.

Experience

But if James is aware of the limited scope of the referential link, what does he mean by “competence”? What could do “justice” to the sight?

The observer persona is not created by textuality alone. James’s reference is clearly to the psychological dimensions of the observer. The person in the text constitutes itself by reference to (an) experience, of which the text figures as an expression. The “expression”, as container of “moods, humors and lapses”, exceeds the role of the person as observer, of whom to observe the conditions becomes one of the main interests of the later James as travel writer. The failures of the observer – which may be interesting – are attributions to the observer on the pre-textual level; they denote failures of perception.

The competence thus marked as absent has two aspects. One is the “relation” to the place, as James calls it, that is, the acquaintance with the

33. JAMES MICHAEL BUZARD, *The Beaten Track: European Tourism, Literature, and the Ways to Culture, 1800–1918*, New York, N.Y.; London: Oxford University Press, 1993, p. 161.

34. See NIKLAS LUHMANN, ‘Individuum, Individualität, Individualismus’, in: *Gesellschaftsstruktur und Semantik: Studien zur Wissenssoziologie der modernen Gesellschaft Band 3*, Frankfurt/Main: Suhrkamp, 1993, pp. 221f.

35. See BATTEN.

place (a familiarity which he advises should not be excessive). The other aspect of competence rather pertains to the attitude and the experience of the observer, it could be called the experience of experience (as knowledge gained by an accumulation of encounters). This is where the traits of mental activity, located on the level of expression above, have their reference. The observer draws on his imagination not only in writing but also in perceiving the place.

The acquaintance with the place, which I may call the epistemological aspect of competence, is set against the aesthetic figuration of the place which is more the consequence of an attitude than an objective to be strived for. Describing “the untrodden, the drowsy, empty Sienese square” before the Cathedral, James goes on to state:

One could positively do, in the free exercise of any responsible fancy or luxurious taste, what one would with it.

But that proposition holds true, after all, for almost any mild pastime of the incurable student of loose meanings and stray relics and odd references and dim analogies in an Italian hill-city bronzed and seasoned by the ages. I ought perhaps, for justification of the right to talk, to have plunged into the Siena archives of which, on one occasion, a kindly custodian gave me, in rather dusty and stuffy conditions, as the incident vaguely comes back to me, a glimpse that was like a moment's stand at the mouth of a deep, dark mine. I didn't descend into the pit; I did, instead of this, a much idler and easier thing: I simply went every afternoon, my stint of work over, I like to recall, for a musing stroll upon the Lizza—the Lizza which had its own unpretentious but quite insidious art of meeting the lover of old stories half-way. The great and subtle thing, if you are not a strenuous specialist, in places of a heavily charged historic consciousness, is to profit by the sense of that consciousness—or in other words to cultivate a relation with the oracle—after the fashion that suits yourself; so that if the general after-taste of experience, experience at large, the fine distilled essence of the matter, seems to breathe, in such a case, from the very stones and to make a thick stonng liquor of the very air, you may thus gather as you pass what is most to your purpose, which is more the indestructible mixture of lived things, with its concentrated lingering odour, than any interminable list of numbered chapters and verses. Chapters and verses, literally scanned, refuse coincidence, mostly, with the divisional properties of your own pile of manuscript.³⁶

The Siena archives, associated by James with the underworld of mines and pits (reverberations of Dante's inferno, perhaps) can be taken as symbolizing the purely epistemological aspect of competence. He takes up the “doing justice” in the “justification for the right to talk” and so acknowledges this dimension of “competence”. The activity of the “strenuous specialist” is, however, coded negatively as unaesthetic. The conditions for this kind of work are depicted as dusty and dark – and this invokes the rule of the visual and olfactory metaphor. Although the narrator views himself as “student” he is an “incurable”, that is, ruled by a passion and not the exigencies of the

36. JAMES, *Travel Writings: The Continent*, p. 528

strenuous work of historical scholarship. Moreover, it is loose meanings, stray relics, odd references and “dim analogies” that are the objects of the “exercise of any responsible fancy” – objects of scholarship alright, albeit equipped with de-systematizing attributes. Again, it might be assumed that the travel narrative here is an eminently superficial genre, but James has to say more about its epistemological potential.

True, it is not according to scientific standards that knowledge is conceptualized or approached. It is an aesthetic activity, as the use of “fancy”, “luxurious taste”, or the earlier triplet “brooding, musing, or fantasticating” indicates. This knowledge depends on a “relation with the oracle” which “has to be cultivated”. James becomes like an oracle, the olfactory metaphor of the experience dissolved in the air is, on the level of the observer’s experience, taken to be literal as well: the air is what distinguishes the “musing stroll upon the *Lizza*” from the descent “into the pit”. If the metaphor is thus a metonymy the knowledge gained in the air would be comparable to that gained in the archive, as its opposite. But for that, it still is too similar, it concerns the essence of a “heavily charged historic consciousness”, thus still bound to the place, “the very stones”.

The immediacy suggested in the “indestructible mixture of lived things”, opposed to the “numbered chapters and verses” of historical documents, has to be qualified: one should not take it literally but rather as the result and objective of the “cultivation of the oracle”, or the still loose meanings etc. that the observer is after. The context of the phrase says as much: chapters and verses can’t replace the experience that dictates one’s own manuscript. The immediacy is itself a metaphor for the sensible, experienced and experiencing observer. So the “experience” that the observer can “smell” (“the general after-taste of experience, experience at large, the fine distilled essence of the matter”) is the mirror and the objective of the experience of the observer. The olfactory metaphor, suggesting immediacy, has the function of placing the experience beyond words – in both directions. As before words, with respect to an experience that is to be put into words; as after words, as both the result of reading and of writing, that is, as effect of the written on the reader, and on his competence for further experience.

For the later James the travel essay develops into a much more personal means of expression; personal with respect to the role of the narrator as observer. One consequence of this is the “lyrical” style that can be noted in the complexity of the olfactory metaphor in the quote above, another is the expanded autobiographical focus on the observing subject’s conditions of perception rather than the object itself.

Travel Literature as Autobiography

We can get a first impression of the shift in emphasis from the travelogue to autobiography in the later James when we return to the quote introducing this subsection (and James’s second part of the Siena essay, on p. 65). James calls the first part “the impression” in the first line, which he intends to supplement, “to amplify [...] by other memories”. To talk of autobiography in this context is to take the significance of the traveling experience as ordering the life span of the individual as a meaningful structure. Analogous

to the career, the travel experience is a temporal form of the detotalizing of the individual's individuality, consisting of events that supply the value of their own succession.³⁷ In contrast to the career, traveling is not geared to the production within a functional subsystem (that of the respective occupation in which the career has significance) but reflects back on the individual's individuality in the fashion of an autobiography, or even as a part of the autobiography. Travel and literature intersect in this socially dysfunctional aspect of reflecting individuality.³⁸

Although some travel narratives (of the Jamesian early sort, but also in general) admit to being recollections from memory, most follow the form of a diary, that is, establish a continuous present of a succession of entries. The narrator as fictive persona can thus be figured as a powerful literary device, answering the need for narrative coherence missing in the diary, and enabling a greater diversity of narrative inventions. The narrative presence in these narratives remains focused on the presence at the place and not on the point of telling/writing. The reader is thus "taken on the trip", or made the narrator's virtual "travel companion".³⁹ Nevertheless, the "tenor" of the form remains autobiographical as it relates the significance of the presence as a recollection, and the reader's vicarious experience of the sights establishes the author as the model for the reader's (autobiographical) sense of "important experiences".

The late James, although he announces his amplifications as memories (then to proceed in the usual fashion), implements his idea on the level of narrative construction. That is, he contextualizes his "impressions" within the sense of a whole existence at an earlier time in his life; the significance of the sights is rather autobiographically motivated than discursively; he tells about his former self rather than about the place, or about the conditions and difficulties of perception rather than about the perceived as such (which results even in some aesthetic threads of thought). Consider an example or two.

The second paragraph of the second section, thus continuing our quote from p. 65 above, begins with a memorable reflection: "I remember on one occasion arriving very late of a summer night, after an almost unbroken run from London [...]", and after a comparison of the former and current state of hotels, he continues:

The particular facts, those of the visit I began here by alluding to and those of still others, at all events, inveterately made in June or early in July, enter together into a fusion as of hot golden-brown

37. LUHMANN, 'Individuum, ...', p. 229,233.

38. Their social dysfunctionality is the condition of their functionality in constituting individuality; however, the constitution of individuality is itself socially functional – one would have to speak of a mediated functionality.

I don't deny the potential inclusion of autobiography in a functional subsystem of literature; however, autobiography always keeps the reference to a life story and is often judged less by the merits of the literary execution than by the social significance (celebrity) of the individual.

39. So called by MELTON, 'Adventures and Tourists', p. 34; in MELTON, 'Touring Decay', p. 210 he dubs the travel narrative "virtual reality for the 19th century", which is stretching it a bit too far in face of the wide distribution of visual media (Panorama, Diorama, Stereos) at the time and the already predominant visual coding of simulation.

objects seen through the practicable crevices of shutters drawn upon high, cool, darkened rooms where the scheme of the scene involved longish days of quiet work, with later afternoon emergence and contemplation waiting on the better or the worse conscience. I thus associate the compact world of the admirable hilltop, the world of a predominant golden-brown, with a general invocation of sensibility and fancy, and think of myself as going forth into the lingering light of summer evenings all attuned to the intensity of the idea of compositional beauty, or in other words, freely speaking, to the question of colour, to intensity of picture. [...]

More of the elements needed, for memory, hang about the days that were ushered in by that straight flight from the north than about any other series—if partly, doubtless, but because of my having then stayed the longest. I specify it at all events for fond reminiscence as the year, the only year, at which I was present at the Palio, the earlier one, the series of furious horse-races between elected representatives of different quarters of the town taking place toward the end of June, as the second and still more characteristic exhibition of the same sort is appointed to the month of August; a spectacle that I am far from speaking of as the finest flower of my old and perhaps even a little faded cluster of impressions, but which smudges that special sojourn as with the big thumbmark of a slightly soiled and decidedly ensanguined hand. For really, after all, the great loud gaudy romp or heated frolic, simulating ferocity if not achieving it, that is the annual pride of the town, was not intrinsically, to my view, extraordinarily impressive—in spite of its bristling with all due testimony to the passionate Italian clutch of any pretext for costume and attitude and utterance, for mumming and masquerading and raucously representing; the vast cheap vividness rather somehow refines itself, and the swarm and hubbub of the immense square melt, to the uplifted sense of a very high-placed balcony of the overhanging Chigi palace, where everything was superseded but the intenser passage, across the ages, of the great Renaissance tradition of architecture and the infinite sweetness of the waning golden day. The Palio, indubitably, was *criard*—and the more so for quite monopolising, at Siena, the note of crudity; and much of it demanded doubtless of one's patience a due respect for the long local continuity of such things; it drops into its humored position, however, in any retrospective command of the many brave aspects of the prodigious place.⁴⁰

Before I examine the interesting fusion of objects described in the first paragraph, let me analyze the second, which deals chiefly with the Palio, one of Siena's touristic boons. James here does mention the "local continuity", the "annual pride of the town", also its double occurrence, its being representative for a certain aspect of the "Italian", much as one would read in a guide-book. That is, however, not the main reason for selecting the event as noteworthy. The relevance of the Palio is, on the contrary, autobiographically motivated: it is the mark that allows for the identification of this special visit in a series of visits to Siena: it "smudges that special sojourn as with the big thumbmark [...]" And its subsequent

40. JAMES, *Travel Writings: The Continent*, pp. 525f

negative evaluation (as outright rejection of the value of the typical as such) highlights, self-reflectively, the difficulties of doing autobiography, i. e., remembering correctly, placing events on the chain that is one's life. It is within a fantasmatic space of images that the focus shifts from the Palio to the other Sienese "facts", thus the "high-placed" balcony makes perception work as a metonymy for the "uplifted sense", changing the angle of vision becomes a change of focus on the level of aesthetic value. While the Palio works as a mark for remembering, invoking the "crude" elements of an external event, it has to give way to the more intangible, but aesthetically more lucrative realm of things.

That other realm, on its side, is intrinsically Sienese (of the Renaissance tradition) as well as personal/autobiographical ("the waning golden day"). That latter dimension is the most conspicuous in the later James's travel essays. The personal circumstances reveal, on the one hand, an atmosphere which seems describable only by reference to the personal experience (of and in the fusion), and on the other, the conditions of existence, or the sense of existence (*Befindlichkeit*) gathered from the blurring of repetitive events where the single instance gets lost in a series.⁴¹ Atmosphere and existence go together in the first paragraph of the quote above, where the particulars enter "into a fusion as of hot golden-brown objects seen through the practicable crevices of shutters drawn". This image is a metaphor for the perception of place as the sense of an Other, the shutters symbolizing the the pattern of existence, i. e., "quiet work". That has nothing to do with the place per se, but conditions its perception as its "Other" in the autobiographical memory. The contrast allows for the presentation of perception itself as an agent, for a grounding of aesthetic interest not in the reproduction of the discourse of the picturesque (for which the "idea of compositional beauty [...]") might be taken to stand) but arising from the conditions of an existence.

The radicalization of the autobiographical tendency of the travel narrative with respect to the valuation of notorious tourist sights, as noted in the treatment of the Palio, is evident in other instances as well. The sights are not evaluated with respect to their reputation, i. e. according to their discursive reproductions, but relative to their function in the psychological economy of the former self of the narrator. That landscape around Siena for James "was knitting for me a chain of unforgettable hours"⁴² (presumably a relative to the title of the collection, *Italian Hours*). He remembers the Library of Siena for his having "resorted to it for a prompt benediction on the day." And continues: "Like no other strong sollicitation, among artistic appeals to which one may compare it up and down the whole wonderful country, is the felt neighbouring presence of the overwrought Cathedral [...]"⁴³

James's autobiographical radicalization can be seen as an extension of the subjectivization of the genre of the travel essay. It represents one possible

41. see the quote on p. 65: "I simply went every afternoon ...", also on the sacristy of the Cathedral: "Did I *always* find time before work to spend half an hour of immersion, under that splendid roof [...]" JAMES, *Travel Writings: The Continent*, pp. 527; emphasis by James

42. JAMES, *Travel Writings: The Continent*, p. 529.

43. JAMES, *Travel Writings: The Continent*, p. 527.

epitome of the genre, exemplifying paradigmatically some of its founding traits.⁴⁴ Subjectivization of authorial position reflects a different interest on the part of the reader who comes to conceive of him/herself not as a subject of scientific enlightenment but rather as a potential agent of aesthetic experience. The scientific chartering of the terrain by statisticians and ethnologists is a development of the 19th century, during which the academic institutions were differentiated in a process of professionalization. Before that, the task was carried out by travel writers following more or less explicit instructions for the art of travel.⁴⁵ We can see this enlightenment ideal at work in Goethe's *Italienische Reise*, for instance, where he mixes descriptions of the customs of people and geographical observations with more properly aesthetic records. The enlightenment ideal is still at work in the nineteenth century in British criticism of the superficiality of the travel literature of the time, which took issue with the spare "information" provided in picturesque accounts of the beaten track.⁴⁶ James works fully within the aesthetic/romantic paradigm.

James's later travel writing, however, can also be seen as a qualitative change. James establishes the narrator as a second-level observer (to borrow a systems-theoretical term here). A second-level observer observes the observing of another (first-hand) observer.⁴⁷ In that respect, "Siena Early and Late" is paradigmatic in the performance of travel literature reading travel literature. The reader of the later James is in a position very different position from that of the reader of the early one. Rather than vicariously experiencing a place, he follows the workings of a searching mind and its literary virtuosity. The literary effects are much more directly effective but less directly linked to the discourse of the place – the imagery is, so to speak, self-conscious; attributing itself to the mind of the writer as self rather than to the object perceived, and reflecting the literary work during its enactment.

The character of second-level observation will become clearer in comparison with the first-level criteria established above for the early Jamesian travel essay. Although this is not the place to give a full-fledged account of travel literature as a system *sensu stricto*, I will give a short outline of how the categories of narrator, picture, and scene can be conceived of as elements of such a system. In table 2.1, I have listed the differences between first-level and second-level observers. The following explains this verbal short-hand notation.

44. OMASREITER describes the functional trajectory of the form from an instrument of fact-oriented, enlightened research to a means of expressing aesthetic impressions.
45. See JUDITH ADLER, 'Origins of Sightseeing', *Annals of Tourism Research*, 16 (1988):1, pp. 7–29; JUDITH ADLER, 'Travel as Performed Art', *American Journal of Sociology*, 94 (1989):6, pp. 1366–1391; HARALD WITTHÖFT, 'Reiseanleitungen, Reisemodalitäten, Reisekosten im 18. Jahrhundert', in: *Reisen und Reisebeschreibungen im 18. und 19. Jahrhundert als Quellen der Kulturbeziehungs-forschung*, Berlin: U. Camen, 1980, pp. 39–50.
46. BUZARD views this kind of criticism as part of the tourist system itself. In this study I reconstruct the relation of tourism and travel literature differently; I regard the "enlightened" criticism as coming from the non-aesthetic or anti-aesthetic outside rather than pertaining to the inside of the tourist system.
47. For Luhmann an important concept with respect to the self-observation of systems, see for instance his Chapter 5 in NIKLAS LUHMANN, *Die Gesellschaft der Gesellschaft*, Frankfurt/Main: Suhrkamp, 1997, pp. 866ff.

	First-Level Observer	Second-Level Observer
<i>Narrator</i>	<ul style="list-style-type: none"> • fictional protagonist • transparent transmitter of place switching between <ul style="list-style-type: none"> – now of writing (autobio) and – now of fiction (diary) 	<ul style="list-style-type: none"> • consciousness • staying within now of writing • coding events as remembrances
<i>Picture</i>	<ul style="list-style-type: none"> • “picturesque” • discursive placeholder 	<ul style="list-style-type: none"> • aesthetic experience (as experience, perception) • variety of perspectives and representational effects
<i>Scene</i>	<ul style="list-style-type: none"> • authentication of discourse • reproduction of discourse 	<ul style="list-style-type: none"> • inquiry into the possibility of recognition • epistemology of perception • (phenomenology)

Table 2.1: Observers

- **NARRATOR:** As first-level observer, the narrator switches between his role as writer and as protagonist in fictional scenes. That is, the narrative present switches between the autobiographical “I” of the writer/narrator and the “I” of the narrator/protagonist in the “diary mode”. It is as fiction that the reader meets the place, that is, has the sense of the immediate encounter with the place, the “vicarious experience”.⁴⁸ The second level observer turns this fiction into memory, and in that transformation the place loses its status of immediacy as much as the narrator loses his role as transparent medium for the experience of the place. Instead, the reader observes a consciousness, stable as the center of the narrative presence, which directs the acts of remembering and accords the place a position as one of many objects of interested recollection. That is, the aesthetic travel essay gains a new field of observation, that of the reflection of the conditions of aesthetic perception.
- **PICTURE:** It is used by the first-level observer as the discursive placeholder for the aesthetic experience, or perceptual experience which is impossible or difficult to (re-) produce in words. That experience

48. Melton emphasizes this point, see fn. 39 on p. 72.

still remains inaccessible for the second-level observer, but he is able to describe its conditions in various ways, selecting among a range of perspective and representational devices where the first-level observer is left with nothing but the stereotypical “picturesque”. We have seen that experience modeled as a remembered “fusion” of unrememberable particulars, or cast into chained “hours”, or recalled as the Other of a work routine — and thus gain an extra connotative force, creating a more virulent sense of the subjective nature of “atmosphere”.

- SCENE: The authentication and reproduction of discourse for the first-level observer, is, on the one hand, relegated to the margins; it is the life of the narrator that is at the center of meaning (the “theme”) for the second-level observer; we just noted above (p. 74) that the meaning of tourist sights is linked to their function in the narrator’s life. The de-sacralization of the sight-discourse is re-sacralized on the basis of autobiographical significance. On the other hand, there are examples of James’s late travel writing, notably in the *American Scene*, where James inquires into the possibilities of seeing the typical, the characteristic – characteristically American, in that case, which is a problem because it is, for James, not manifest in the same visible way as the European. In “Siena”, the typical is underexposed in favor of aesthetic self-reflection. However, its presence can be detected in the critical evaluation of the discourse on the Palio; the narrator does not speak *through* the discourse here (affirmatively or ironically), but *on* it. James’s epistemology of perception still rests on aesthetic taste – according to which he judges the Palio negatively.

It is particularly in their tendency to distance themselves from the discourse on the place that the travel narratives of the later James differ from travel literature (whatever coding that distance then receives). They push subjectivity into a self-reflexiveness that replaces the lure of the place with the lure of remembering. In *The Ambassadors*, we meet this kind of autobiographical persona as fiction in Strether, and the *scene* has its own fictive role to play in the novel. But before diving into James’s fiction let’s recapitulate the relation of travel narrative and tourism.

2.3 Travel Literature and Tourism

James’s “overdoing” of the autobiographical tendencies in the late travel narratives is symptomatic of the relation between the genre and tourism. Both draw their cultural significance from the joining of place and individual in a “special experience”, which deviates from the normal temporally (as an autobiographical “break”), spatially (not here, but “there”, at the Other Place), and discursively (associated with a special meaning, as a “scene of something” or a picture, referring to the collective or social (MacCannell’s “ritual performed to the differentiations of society”⁴⁹)).

49. DEAN MACCANNELL, *The Tourist: A New Theory of the Leisure Class*, New York: Schocken Books, 1976, p. 13.

On the level of the individual tourist, or potential tourist, texts are the means of identifying a place. Texts furnish “information” on the tourist spots, and transport meanings of and attitudes towards the place. “Texts” is used in a general sense here, including everything from printed matter to pictures, films, advertising, etc.

Travel narratives can be looked at as a general transmitter of information about the place, being read for their descriptive aspects – in the sense of Mieke Bal as outlined above (on p. 58). Unlike tour guides, who embody this function in a purer form, travel narratives are determined by the presence of a narrator⁵⁰ and so contain elements that link them to fiction. How is the reader as tourist, then, affected by these specific literary devices, the narrator and fictionality? The relation in which the reader may engage with the text is determined by the principal devices the text employs.

Since our concern is with the link between travel literature and tourism, the respective “agents” involved are the most sensitive zones of interaction. It would be an easy game just to put the relation of tourist and narrator in terms of an identification. But my point is decisively not that the reader as potential tourist identifies with the narrator. Rather, the text can be considered as directing the attention of the reader towards the place in specific ways. The literary devices of narrator and fictionality work together in shaping that attention. With a view to the touristic experience as a personal, autobiographical event, the text may provide a *model* for the possibilities of the encounter with the other place – which includes the narrator as a model tourist. The aesthetic difference between reading and real-world experience provides a different perspective, that of syntactic effects on the consequential behavior of the reader. We will have a closer look at these effects in the following chapters, here I restrict myself to a preliminary explanation as to the *motivation* of the reader, the efficiency of the text to transform the reader into a tourist.

Model

The narrator as a model for the reader is most obvious in the stock figure of the reader as an “armchair traveller”. In that, the reader takes on the role as the narrator’s double, which is an imaginary procedure resulting in a fictional status of the reader, mirroring the narrator’s self-doubling as experiencing protagonist on the fictional level in the travel narrative. The “model” pertains to the semantics of the touristic experience, it represents how reading configures the experience of the place.

The model becomes effective in the act of authentication. It is represented in the narrator’s application of the discourses to the place, thus carrying out the acts of (predominantly) corroboration or denial of the applicability of the discourse to the place: that is the process of authentication. Successful authentication promises the linkage of the individual, experiencing the place, and the collective, in the application of the discourse. This is a re-formulation of MacCannell’s declaration of tourism as

50. see BATTEN; PERCY G. ADAMS, *Travel Literature and the Evolution of the Novel*, Lexington, KY: University Press of Kentucky, 1983.

a “ritual performed to the differentiations of society”. For that, however, any discourse dragged from the cultural memory will do, not just those that self-reflect on society, as long as it is marked by the common reading experience, the relevance for the others, preferably by its distribution in print. Thus the narrator, in telling about his experiences, serves as model for further tellings of experiences.

In addition to this aspect of what I have called *scene* the narrator models the non-discursive experience of the *picture*. This is different insofar as it refers to the act of aesthetic perception proper, and is suitably handled under the label of motivation rather than of the model. However, we have seen that James uses Wordsworth as a model for the picturesque experience, and that, as a reference to a common reading experience, works as a model, too. It is not a model, like the *scene*, directly linked to a place; quoting Wordsworth implements the model for the perception then labeled “picturesque”. It allows us, as model, to fill the relatively empty label of the picturesque with some more detail, such as the association with the experience the lyrical poet tries to create. This meta-discourse in the early James prefigures the second-level autobiographical narration as well as the directly literary effects James produces.

The second aspect of the modeling function is, of course, the staging of the experience as autobiographically relevant. Authentication is a special experience, and it is this special experience that the later James directly produces in the act of reading, of imagining, rather than an imaginary identification with the narrator. In the Romantic paradigm, the identification with the narrator and *his* special experience at the sight impart the standard for the particular experience, while the later James’s “Realistic” paradigm situates the experience itself in the reading, thus making the production/reception of text the object of an autobiographically relevant experience rather than the experience of the place.

Motivation

The syntactic relation between travel literature and tourism can be appropriately categorized under the heading of motivation. Here, the term denotes aspects of tourism that are conventionally left out of psychological approaches in the study of tourism. Instead, we approach motivation on the basis of reception theory:⁵¹ literary significance is the effect of the construction of meaning in the reception process. In the travel essay, the gaps that lead to the reader’s constitution of literary meaning are produced by what I have called the *picture*, and by the fictionality of the narratorial experience. As we have seen above in section 2.1, the naming of the picturesque is a sort of empty stand-in for the experience, and thus signifies an unnameable experience. As the travel essay depends on an explicit referentiality, which puts narrative passages in clear subordination (as “literary devices”), in the *picture* the reader meets an experience of the protagonist-narrator that re-

51. As represented by WOLFGANG ISER, *Der Akt des Lesens: Theorie ästhetischer Wirkung*, 4th edition. München: Wilhelm Fink Verlag, 1994; WOLFGANG ISER, *Das Fiktive und das Imaginäre: Perspektiven literarischer Anthropologie*, Frankfurt/Main: Suhrkamp, 1991, suhrkamp taschenbuch wissenschaft 1101.

mains unspecified, but positive and “real”, a reference to something beyond the text in “reality”. It effects a desire to supplement this gap with the real experience, and in that transformation the positive connotation passes over to the place (in “reality”). Motivation, then, is the creation of a need for supplementation. This points to the supplementary relationship between literature and tourism that will be foregrounded in the following analyses of James’s fictional texts.

There is, moreover, in motivation the aspect of the combination of the reading situation and fictionality. The reader as armchair traveller is at once fictional (status) and private (reading situation). His private reading situation allows for the opening of a fictional space. The vicarious experiences made in the reading situation, however, refer to a reality emphasized as such, not least in the situations I have called *picture*, but also in those of the authenticating move, because it is coded as autobiographically important (referring to the writer/narrator as author), and as publishable. Publishable: it transgresses the borders of the private and enters the domain of public reproduction/circulation. The places that motivate the fiction are accessible in reality, as well. The reader’s positional empathy follows a trajectory that develops its own dynamics of transgression: first the doubling of fictionality in private, then the imagining of the experience of the real, which is tinged with the odium of fictionality (and privacy); and, finally, the urge to overcome the deficient state of irreality by becoming non-private and real (in becoming tourist and haunting the real place).

To complicate matters further, it is not really the place that is haunted. The tourist longs for an experience, approximately that modeled in literature. It is that modeling that specifies the motivation of travel literature in contrast to fictional literature. In travel literature the narrator as model determines the motivation. As the Wordsworth citation in the early James, and much more the aesthetics of travel literature detailed in the later James suggest, it is not the place that the tourist aims at, but the *experience* of the place, which is dependent on the “competence” and the “sensibility” of the observer. This competence is not a result of the acquaintance with the place, as James puzzled us with in the meta-statement quoted above on p. 66, but the result of that which expresses itself in interesting writing. We may call this the mind of a genius, we might call it individuality. Or just re-reading. Plainly, the place is just a prop for the production of individuality, for something one already has. Logically, this is tautology. However, we must not ignore the process involved, the trajectory of reading—visiting—re-reading. Tourism, in this respect, is the bodily enactment of the shifting signifier. In this formulation, we approach again MacCannell’s semiotic concept of tourism. Here, however, it is tied to the workings of a narrator functioning as a model of identification, and specific literary productions of motivation. In order to become more precise, we will turn to other literary genres below to observe the workings of this motivation in different environments.

But we still have open questions here such as: while the motivation hypothesis is based on the workings of the gap of the Picturesque and fictionality, that is, on the Romantic paradigm, can the later Jamesian, self-consciously autobiographical mode of travel writing work as motivation,

too? Does the fact that the Realist technique of literary expression nonetheless serves a Romantic ideal of æsthetic experience and standards (*vide* the Palio example on p. 73) somehow make up for the self-closure of autobiographical re-reading and literary effect? Is James's late travel literature still within the genre?

