



AKDENİZ ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ



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The Role of the Sublime in British Women Grand Tour Travel Narratives  
During the Romantic Period

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Romantik Dönemde İngiliz Kadın Grand Tour Seyahat Anlatılarında Yüce'nin Rolü

Danışman

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## SUMMARY

In 1796, Mary Wollstonecraft published *Letters Written during a Short Residence in Sweden, Norway, and Denmark*, which she wrote during her journey to a destination different from the eighteenth-century Grand Tour of Europe. Authorized to restore a ship carrying silver freight lost in Sweden, Wollstonecraft sets off for a business journey. Wollstonecraft traces societal development, the economic and political condition of states through philosophical contemplations, sentimental narrative, accompanied by sublime experience within the framework of the eighteenth-century Grand Tour. A famous writer in the Gothic genre, Ann Radcliffe initiated a journey to continental Europe during the summer of 1794. The outcome of this journey was the travel account *A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany, with a Return Down the Rhine: to which are Added Observations During a Tour to the Lakes of Lancashire, Westmoreland, and Cumberland*<sup>1</sup> (1795). Radcliffe incorporates elements of sublimity and everyday life, not ignoring the physicality of the cities, people, and their manners. The Grand Tour, a widespread form of European travel among the British in the eighteenth century, provided fostering one's classical education through travelling places regarded as centres of civilisation, not only for men but also for women. All these components unite around the function the sublime performs. To answer the questions appearing in minds, this study argues that for the two women Grand Tour travel writers Wollstonecraft and Radcliffe, who travelled in the context of the Romantic period, the sublime represents the mobility of the mind. Encounters with sublime nature display the individual's adequacy in thinking and analysing the external environment, which illustrates that the sublime is an instrument of reason. In brief, I aim to explain my argument through the Grand Tour as travel practice, the context of the Romantic period, and the Kantian sublime.

**Keywords:** travel literature, the Grand Tour, Romantic period, the sublime, women travel writers

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<sup>1</sup> From now on *A Journey Made in Summer of 1794*.



## ÖZET

### ROMANTİK DÖNEMDE İNGİLİZ KADIN GRAND TOUR SEYAHAT ANLATILARINDA YÜCE’NİN ROLÜ

Wollstonecraft, on sekizinci yüzyıldaki Avrupa’yı kapsayan Grand Tour’dan farklı bir yere yaptığı yolculuk sırasında yazdığı *İsveç, Norveç ve Danimarka’da Kısa Bir İkamet Sırasında Yazılan Mektuplar*’ı 1796 yılında yayımladı. İsveç’te kaybolan gümüş yükü taşıyan bir gemiyi bulmakla görevlendirilen Wollstonecraft, bir iş seyahati için yola çıkar. Wollstonecraft, on sekizinci yüzyıl Grand Tour çerçevesinde felsefi tefekkürler, duygusal anlatılar ve “yüce” deneyimler eşliğinde toplumsal gelişimin, devletlerin ekonomik ve siyasi durumlarının izini sürüyor. Gotik türünde ünlü bir yazar olan Radcliffe, 1794 yazında kıta Avrupa’sına bir yolculuk başlattı. Bu seyahatin sonucu, *1794 Yazında Hollanda ve Almanya’nın Batı Sınırında Yapılan ve Ren Nehri’nden Aşağıya Dönülen Bir Yolculuk: Lancashire, Westmoreland ve Cumberland Göllerine Yapılan Bir Tur Sırasındaki Gözlemler* (1795) adlı seyahatnamedir. Radcliffe, şehirlerin, insanların ve onların davranışlarının fizikselliğini göz ardı etmeden, yücelik ve gündelik yaşam unsurlarını bir araya getirir. On sekizinci yüzyılda İngilizler arasında yaygın bir Avrupa seyahati biçimi olan Grand Tour, sadece erkekler için değil kadınlar için de medeniyet merkezi olarak kabul edilen yerlere seyahat ederek kişinin klasik eğitimini geliştirmesini sağlıyordu. Tüm bu bileşenler yücenin yerine getirdiği işlev etrafında birleşir. Bu çalışma, zihinlerde beliren soruları yanıtlamak üzere, Romantik dönem bağlamında seyahat eden iki kadın Grand Tour seyahat yazarı Wollstonecraft ve Radcliffe için yücenin zihnin hareketliliğini temsil ettiğini savunmaktadır. Yüce doğa ile karşılaşmalar, bireyin dış çevreyi düşünme ve analiz etmedeki yeterliliğini kanıtlar; bu da yücenin aklın bir aracı olduğunu gösterir. Argümanımı seyahat geleneği olan Grand Tour, Romantik dönem bağlamı ve Kantçı bir ifade olan “yüce” kavramı üzerinden açıklamayı amaçladım.

**Anahtar Kelimeler:** seyahat yazını, Grand Tour, Romantik dönem, yüce, kadın seyahat yazarları

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## INTRODUCTION

The books about travel and travellers inspire us. They encourage us to walk, to drive, to travel by train, to fly, and to face the expected and unexpected aspects of travel. The success of travel books is not hidden in their popularity but in the kilometres and distances they take away our imagination. The intrinsic connection between travel and writing is that their common meeting point is travel literature. Travel and writing are connected because both are an act of expansion. The first involves travelling distances and satisfying curiosity about various geographies, while the second achieves personal growth through articulating ideas. In addition, travel is a means of recording sights, whereas writing is a tool to preserve memories.

The strongest bond between travel and writing is that travel ignites the imagination. Narratives, novels, and poetry are a product of moments when new environments or experiences became a source of inspiration for writers. Travel literature is an amalgam of personal, geographical and cultural experience and exploration. In contrast to other literary genres, travel writing is a product not only of the imaginary but also of direct encounters with the adventure of visiting new places. Travel literature as a genre is closely linked to real life because the necessity of being mobile has always been an internal instinct for survival as it brought material prosperity and mental progress for individuals, tribes, communities, and nations.

The evolution of travel over the centuries resulted in the Grand Tour, a unique travel mode that was practised by British male aristocrats. Similar to its modern equivalent, the “gap year”, whose function is to deepen individuals’ personal, professional and social skills by encouraging self-reliance through leaving the comforts of their home or country, the Grand Tour offered more than an extended break from studies. The Grand Tour reached its peak in the eighteenth century, and alongside having the central purpose of educating and cultivating young men of primarily aristocratic descent through travel, it also reflected the interest in experiencing sublime nature. Then, the question, “What place do women as Grand Tourists occupy in this male world?” comes to mind. Historically, considering the essence of travel, women were identified in the context of immobility. In line with that, Bassnett (2002: 225) states that the quest for adventure during the sixteenth and seventeenth centuries, when individuals embarked on journeys to explore the newly discovered lands beyond Europe’s borders, was characterized by a clear gender distinction due to the prevailing notion of men as courageous and adventurous travellers, which not only shaped the influential travel narratives of subsequent eras but also greatly influenced travel writing in the twentieth century. However, female travel writers

demonstrated that they were no different than men in terms of exposing themselves to the discomforts of travel and leaving their comfort zones. Characteristics such as movement and eagerness to face adventures have traditionally been attached to men rather than women.

This understanding made women perceived within a framework of immobility. Nevertheless, women travel writers and their travel accounts changed this perception. Mary Wollstonecraft and Ann Radcliffe were among these women travel writers. While Wollstonecraft initiated a journey different from the traditional eighteenth-century Grand Tour of Europe, namely Scandinavia, Radcliffe preferred a more conventional Grand Tour destination, the Netherlands and Germany, by complementing it with a tour of Lake District. Loyal to the fame that the British people were known for their strong appetite for travel, they supported it with their journeys and their travel accounts.

In the year 1796, Wollstonecraft released *Letters Written During a Short Residence in Sweden, Norway, and Denmark*, a product of her journey to Scandinavia. Part of her itinerary includes some cities such as Gothenburg, Strömstad, Oslo, Tösberg, Larvik, Risor, Copenhagen, Hamburg and related countries such as Sweden, Norway, Denmark and Germany, where her journey ends. The text is composed of twenty-five letters that she addressed to her lover Imlay, who assigned her to manage his unresolved trade affairs in the Scandinavian lands. The epistolary text is narrated in a melancholic manner, including philosophical reflections on nature, the social, political and material state of the native people and their domestic life, whereby associations between sublime landscape and real-life elements are infused in a way matching the conventions of the period which are to offer both information and pleasure for the readers. In addition, Horrocks (2017: 32) defines Wollstonecraft, who started working for the *Analytical Review* around the late 1780s, as “a prolific reviewer of travel writing [who] played a key role in shaping the emerging discourse”, which brings to mind the apparent conclusion that this has inevitably influenced her travel text, too.

Ann Radcliffe intensely illustrates how travel narratives can be an inspiration for writers of fiction in employing descriptions of places that have been visited not literally but through armchair travel. Having practised this pattern many times, after earning significant money from selling her book *The Mysteries of Udolpho* (1794), Radcliffe explored continental Europe accompanied by her spouse, William Radcliffe, during the summer of 1794. The trip was expanded to the Lake District as their original intention to follow the conventional itinerary for the European Grand Tour of the eighteenth century did not happen. Radcliffe's travelogue, *A Journey Made in the Summer of 1794* (1795) is composed of two volumes and written in the

form of a journal. Volume One of the travelogue starts from Helvoetsluys, a small city in the western Netherlands. Volume Two, which comprises thirty-six destinations, half including locations in Britain, finishes in Lancaster. The account details buildings, history, political conditions of the countries visited, and celebrations of the sublime in nature. In addition, her English identity comes to the foreground, and she shows compassion for the people who bear the consequences of the politically unstable situation in Europe.

The two accounts unfold in the context of the Grand Tour and the Age of Sensibility, a time that has the characteristics of a transition period between the Enlightenment and the Romantic Age. This involves the awareness related to the importance of emotions and their role in everyday aspects of human life, societal dynamics, cultural norms, moral principles, and aesthetics. Sensibility was a transformative force taking Britain from the Augustan Age to the Romantic period. In addition, the Grand Tour, as a distinguished mode of travel, had a substantial contribution to the development of the cult of the sublime. It opened for travellers, male and female, the possibility to observe and reflect on sublime nature and make associations to amalgamate the resulting emotions with contemplations on various issues from real life.

Taking into consideration the context of travel, Romanticism and the Grand Tour, this study will examine travelogues of Mary Wollstonecraft's *Letters Written in Sweden, Norway, and Denmark* (1796) and Ann Radcliffe's *A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany, with a Return Down the Rhine: to which are Added Observations During a Tour to the Lakes of Lancashire, Westmoreland, and Cumberland* (1795). This study puts forward the argument that, for the two women Grand Tour travel writers Wollstonecraft and Radcliffe, who travelled in the context of the Romantic period, the sublime represents the mobility of the mind and the body. They achieve mental mobility through physical mobility by travelling and exercising reason through experiencing the sublime. Lastly, if the sublime is an instrument of reason, then experiencing the sublime is an intellectual exercise which allows understanding and interpreting society. The purpose of this thesis is to show that the concept of sublimity means human beings' ability to extend their thoughts beyond constraints. Encounters with nature that lead to sublime feelings display the individual's adequacy in thinking, exercising reason, and analysing the external environment. In brief, the argument will be explained through the components of travel, the Grand Tour as travel practice, the context of the Romantic period, and the Kantian sublime.

The first chapter of the thesis provides background information about travel literature, which cannot be bound to a strict framework due to its complex and hybrid nature. This part

touches upon how travel refers to the mobility a traveller performs through space, a specific location, or a distinct environment. In addition, travel is the mechanism making encounters possible, while travel writing is narrating and recording these travel experiences in written form. Travel narratives are of a blended nature as real-life experiences and imaginative elements go side by side, where the writer functions as both an observer and an active participant. Regardless of the abundance of data or descriptions of landscapes, travel narratives aim at and are appreciated for storytelling. Alongside these characteristics of travel, the chapter includes information related to the etymology of travel, the historical background of travel writing, and information about travel literature covering the periods between the thirteenth and seventeenth centuries with specific emphasis on travel writing in the Romantic Period and its connection with nature. The chapter narrows down with details about the Grand Tour as a travel practice and closes with a part related to women Grand Tourists and features of women's travel writing in the late eighteenth and early nineteenth centuries.

The second chapter introduces the theoretical and conceptual framework, followed by an analysis of the two travel accounts, considering Kantian ideas on the sublime. According to Kant, the sublime experience elucidates the interplay between the individual and the external environment through metaphysical means such as reason and the human capacity for interpretation as the apprehension of the sublime, as Lyotard (1994: 78) notes, “belongs to reflection”. In line with that, physical nature and the tangible aspects of the world are not the only constituents of the sublime experience. At the centre of the conceptual framework, the sublime plays the role of a tool of reason, and this serves to understand how both travellers establish the relationship between the sublime and reason in their interactions with nature. It is important to emphasize that, during this physical movement, the thought process is stimulated through and steered by nature. Consequently, the natural world directs travellers' capacity to employ their analytical skills when exposed to the external world. The analysis is provided by exploring quotations and attempts to show and exemplify how the two female travellers, Wollstonecraft and Radcliffe, experience sublime feelings and achieve mental mobility while travelling by employing reason in the apprehension of the sublime.

Overall, the research narrated in the following chapters attempts to convey that travel and the effect of mobility on the traveller establish a link between the individual and the natural world through the sublime feeling. The Grand Tour, the embodiment of mobility, is part of this process. The primary purpose of the Grand Tour was education, and Korte (2000: 41) notes that the educational adventure as a motive originated from the Enlightenment's universal, pan-European ideology, which promoted travel as an educational tool and the apex of this

phenomenon was witnessed during the Grand Tour era. In the eighteenth century, the Grand Tour significantly contributed to forming the cult of the sublime as it became a means to engage with sublimity. The sublime experience was enhanced via travel; conversely, travel refined the act of experiencing the sublime. Within this context, Wollstonecraft, in her *A Short Residence*<sup>2</sup> and Radcliffe, in her *A Journey Made in the Summer of 1794*, travel and interpret sublime landscapes and the external world.



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<sup>2</sup> From now on *A Short Residence*.

## CHAPTER ONE

### BASICS OF TRAVEL WRITING

#### 1.1. Understanding and Defining Travel Writing

Travelling, no matter short or long distance, is a process of accumulating impressions and experiences. The record of these memories and perceptions could evolve into a travel text. Travel and writing find a union in travel literature, which is the embodiment of the organic relationship between both. “Metaphorically speaking, *life is travel* and vice versa, *travel is life*” (Kocabıyık, 2011: 14)<sup>3</sup>. Travel literature as a genre has closest connection to real life. Travel literature became a subject of academic investigation in the mid-1990s, and gradually, conferences, specialized studies and a body of references started to form. Santiago Jiménez (2001: 86) defines its literary quality and content by stating that it is “conveyed not by a special language or style but by reference to history, to people and the dialogues among them, and especially to the natural beauty of the lands”. Just the way movement was part of the instinct of survival and basic necessity of early humans, travel and experience have been invaluable markers of the development process of civilisations and travel writing, which the field of study travel literature investigates, their witness.

To understand travel writing, the first and basic step would be to comprehend the complex nature of travel writing genre and that this complexity involves richness and variety as a result of not being explicitly confined to a definitive framework. Considered as hybrid or fluid literary form, travel accounts recreate the experiences having occurred in the meantime of travel. Acknowledging the fluidity of travel writing, Barbara Korte (2000: 1) suggests that basically “accounts of travel depict a journey in its course of events and thus constitute narrative texts”. Therefore, contrary to common opinions, travel accounts do not only transmit information about the country’s topography, population and culture but they also tell a story about the journey of the traveller. Personal perceptions and fictional elements are focus of readers’ attention because these recreate the experience of the journey.

In an attempt to get to the essence of travel literature, scholars initially refer to the history, function of travel and the features that constitute it a source of reference. Eventually, they elaborate on the connection between travel and writing in various ways and their conclusions, emanating from the bond that they see between travel and writing, guide us to a

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<sup>3</sup> Italics original.



deeper understanding of travel writing. Eric Leed (1991: 4) understands travel as a metaphor which includes spiritual dimension where transformations in individuals occur through interactions between the familiar and unfamiliar. To comprehend and appreciate the unknown, one needs to establish analogy with the obvious and this is the moment when travel starts occupying a metaphorical and symbolic dimension. In Leed's (1991: 4) words, travel has always had symbolic and metaphorical reference value as it is similar to the primeval "experience of the body, the wind, the earth". By associating travel with the ancient and underlying fundamentals of human life such as body and nature, Leed (1991: 4) shows that travel is a main source of existence and continuance. The three elements the body, the wind, the earth which Leed (1991: 4) refers to accommodate travel since the body is the matter initiating movement, the wind is natural power which brings change, route and freedom and the earth represents the hidden potential which is waiting to be discovered through travel. In this context, the body, which performs mobility, is the organic connection between earth and natural powers. If something wants to exist, to change or to be, it has to move. If something has to remain, it has to be written. In this context, "the centrality of travel as an activity creative of a human condition" refers to travel as the innovative force, which is at the centre of change, possible only through travel, and at the centre of permanence which will be realized only through writing (Leed, 1991: 4-5). As a result, a more profound comprehension of travel writing becomes possible by examining its historical development, purpose, and defining characteristics.

Scholars, through their diverse perspectives and subsequent conclusions, shed light on the inherent connection between travel and writing. To Carl Thompson (2011: 9), travel demands negotiation between contrast and sameness. Put more precisely, he defines travel as "the negotiation between self and other that is brought about by movement in space". What he means is that no matter if an individual initiates a large scale or small-scale journey, the moment the travelee<sup>4</sup> sets off beyond the boundaries of what is known to him, he meets difference. This discrepancy brings conflict between the travelee and the place which is explored due to the less common points between the two. Nevertheless, conflict does not necessarily mean clash. As travel is movement through space, time and place, location or environment resistance or defiance would be a natural result. This would have challenging aspects, but forces of resistance create not only burden but also produce power because this interaction between dissimilarities would galvanize the matter into action and pave the way for more productive encounter between

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<sup>4</sup> In *Keywords for Travel Writing Studies: A Critical Glossary*, the term is defined as "a person who is travelled to or indeed over, a passive rather than active entity, observed rather than observing" (Forsdick et.al, 2019: 269).

the self and other and deeper understanding of the dissimilarities. The role of travel writing in this context, as Thompson's (2011: 9) points out is:

If all travel involves an encounter between self and other that is brought about by movement through space, all travel writing is at some level a record or product of this encounter, and of the negotiation between similarity and difference that it entailed.

Here travel is the device which enables the encounter to happen and travel writing is the witness of travel under a written form. One moment the encounter could be on the foreground where narration of incidents that happened during travel is the dominating element, whereas another moment it would occupy background spot by placing the new data and perspectives on the front. Therefore, travel writing as an outcome of this process, as Thompson (2011: 10) notes, "has a two-fold aspect" where, on the one side, it accommodates stories of various people and places that the traveller came across and on the other - the cultural baggage of the traveller that is the traveller himself with his background and perceptions, judgments and expectations. Despite being able to identify the dual nature of travel writing, Thompson (2011: 11) admits that giving precise definition of the genre is challenging as the "term is a very loose generic label" due to its underlying heterogeneous form. The complexity is rooted in its wide formal range as it borrows elements from autobiography, ethnography, geography, fiction which makes it hard to decide what to include or exclude from the genre and demarcate the boundaries between the various disciplines. Instead, Thompson (2011: 12) recognizes two fundamental elements that belong to travel writing which are how fact and fiction relate to each other and the literary value of travel writing. Briefly, rather than focusing on producing a strict definition of the term, Thompson (2011: 26) acknowledges that the genre is "perhaps better understood as a constellation of many different types of writing".

For Peter Whitfield (2011: vii), the value of travel towards inward direction prevails over the one leading outwards. For many people, reading may not be the ideal or excellent substitute for travel. Nonetheless, the role of travel in literature and that of literature in travel is seen through the books that offer people the many directions and possibilities that they can follow in moments when they have to stay where they are. Whitfield (2011: viii) uses the term "travel literature" and he states that it "becomes a witness, and indeed an agent, in the gradual reintegration of mankind ... a form of discourse through which one civilisation thinks about another, and about itself". The quality of a witness is allocated in the inner journey aspect of travel, and features such as reintegration and agent allude to the transforming experience of travel. On the way to understanding travel literature, Whitfield's supervision suggests that searching for these traits should be in the foreground instead of searching for absolute and

common theoretical labels or concepts for all travel texts. Consequently, it is possible to deduce that travel texts occupy a liminal space since they borrow from actual life. At the same time, they are imaginary products where the writer is both observer and agent, as the travel narrative is a product of filtering the actual data. He takes part in the travel experience, initiates the escape and discovery, observes it and also, as its transmitter through writing after seeing it, he recreates it. Ultimately, Whitfield (2011: xi) states that travel writing “deserves a higher place in the pantheon of literature, even though we still cannot exactly say what it is”. Travel involves escape, maybe more in modern sense, but also in the past it signified necessity as well. What makes travel writing special is the experience of escape and exploration of new places where the chance of “responding to them in his intellect and his imagination” is given to the traveller (Whitfield, 2011: 13). This response is realized in writing travel texts and is a process of growth and learning as “travel is deeply purposeful: as we move through space, we are changed, we discover, and we are transformed” (Whitfield, 2011: 38).

The connection between travel and writing is fostered by the points they share. Travel and writing go hand in hand since both accommodate aspect of mobility. Both involve mobility because there is change and transformation after travel and writing. Writing realizes this through the power of thought and evolution of ideas, whereas travel does it by allowing individuals to be in various locations. During this process, travel gives great stories. Both travel and writing result in self-transformation. The former is the cultivated form of self-expression, which is a means to preserve personal experience and memories. The latter is a great teacher of life. Travel and writing lead to introspection, and both are a rewarding experience in terms of all the aspects stated above.

Another perspective on travel writing belongs to Schulz-Forberg (2005: 14) who evaluates travel writing as “an interpretative text striving for the unravelling of a foreign civilisation”. He emphasizes the role of travel writings in the formation of identity which happens through the process of accumulating impressions and judgments. Nonetheless, the process of identity formation happening in travel texts is not only characterised by gaining information and making their analysis but also by the dilemma created by the conflict between fact and fiction. The question rotates around whether the descriptions in travel texts are true, a product of direct observation or a fabricated reality. However, Schulz-Forberg (2005: 14) acknowledges that judging on the relationship between fact and fiction in travel texts is “misleading” as the travel writer’s credibility should not be assessed in terms of the information’s being real. What matters and adds credibility to descriptions is the “truth effect” that the writer can achieve through literary or genre related techniques (Schulz-Forberg, 2005:

14). Briefly, the possibility of truth in a description is not diminished by whether or not it is fictional. Both fiction and non-fiction have place in travel writing since they complement each other. Without interpretation, a non-fictional text would not be meaningful and would lack depth. Therefore, what gives value to travel writing is that it accommodates truth in two dimensions due to its fictional and non-fictional features.

### 1.1.1. Travel - Etymology

Getting into the essence of travel writing would not be possible without knowing the etymology of the word *travel*. Meanings, conceptions, connotations related to the explanation of *travel* derive their formation from the connection between *travel* and *experience* which are “intimately wedded terms” (Leed, 1991: 5). Leed (1991: 5) further elaborates on the etymology of travel and summarizes that the Indo-European origin of the word *experience* highlights the significance of the syllable *per* which foregrounds inferences such as “to test” or “to risk” associated with the word *peril*. The oldest uses of *per* can be found in Latin words such as *experior* and *experimentum* which are related to *experience* and the English *experiment*. Therefore, the most common and traditional idea of how travel affects a person is described by the idea that experience is “an ordeal, a passage through a frame of action that gauges the true dimension and nature of the person or object passing through it” (Leed, 1991: 5). Consequently, the impact of travel is such that it moulds the traveller since it resembles a test which measures and evaluates the genuine character and capacity of the individual. This defines the scope of the influence travel has over the individual and the framework where the traveller and the act of travel interact. Furthermore, the word motion which brings in mind movement, traversing an area is also a reference point to delve into the etymology of travel as besides the primary, numerous secondary definitions of *per* refer to it. Another etymological aspect points to the German words for experience *Erfahrung* and *bewandert*. To Leed (1991: 6), while *Erfahrung* due to its origin from old German refers to the verbs travel, go, traverse, wander, *bewandert* is explained through comparison of its modern and ancient meanings, namely having great learning and having a lot of travel experience. As a result, the conclusion that could be reached is that travel is a process that puts one’s character to a test and helps them grow. Leed (1991: 6) claims that the connotations emanating from explanations related to the etymology of *travel* “reflect one of the first conceptualizations of travel as suffering, a test, an ordeal - meanings explicit in the original English word for travel: *travail*”. This demonstrates that travel does not only bring pleasure but also it is a process through which the traveller withstands metamorphosis as travel delivers shifts that “strip, reduce, and waste the passenger” (Leed,

1991: 6). The state of travel requires an intensive condition of awareness, a high degree of perceptivity, and sensibility, and it is a tiring process for the traveller. The first examples of such experience from English Literature are the English epic poem *Beowulf* and the late 14th-century chivalric romance *Sir Gawain and the Green Knight*. One of the oldest examples is *The Epic of Gilgamesh*, which portrays the protagonist's adventures, Gilgamesh, who learns through suffering. The journey that transforms him teaches him how to cultivate the primitive and the dark aspects of his personality. As a result, he attains a status of maturity as he grows up spiritually through the journey. At the end of the day, Gilgamesh learns through suffering and enduring the hardships of travel since the journey taken is not only a physical one but also heroic and encouraging to search for the self. Ultimately, Gilgamesh returns home after having faced liminality and the transformation of a hero. As a result, equilibrium has been achieved as all extreme and unreasonable elements were removed thanks to the educative powers of travel. Briefly, the keywords that outline the meaning of travel in terms of its function and contribution to individuals' growth who initiate the act of travel are experienced, peril, and suffering.

### 1.1.2. Travel and *Curiositas*

If one of the aims of travel is to render the traveller experienced which can sometimes change the individual, there must be an exciting reason that will grab the traveller and travel writer to set off on a journey - *curiositas* or curiosity. Nevertheless, in the past, curiosity did not always have a positive meaning in terms of travel. The effect of curiosity as a motive on an individual's decision to travel has evolved over the years and has gained a constructive status after having been regarded as an impractical and diverting element in travel. To illustrate, Korte (2000: 26) notes that travelling for *curiositas*, which was accepted as a passion for this world rather than the afterlife, "was held by Christian doctrine to be a suspect motive for travelling, particularly unfitting to the pilgrimage". As Leed (1991: 179) observes, having been regarded as a "venial sin" in medieval times, *curiositas* was considered so due to the belief that it was a method to accumulate experience since, according to Christian teaching, travelling out of curiosity was a dubious motivation, especially for a pilgrimage, and the majority of texts about the journey to Jerusalem did not contain information related to the distinctive qualities of locations but to biblical events. Later on, as Korte (2000: 26) observes, as a whole *Mandeville's Travels* "conveys the pleasure of travel and curiosity for foreign lands". Similarly, in the Renaissance period, considering that the Renaissance invested all its argument on the idea of the world based on an "Androcentric" understanding rather than a "Theocentric" worldview, curiosity-driven travel was celebrated rather than looked down upon because back then, the

traveller was the agent initiating discoveries. The approach in the past stemmed from the religious attitude regarding observation of the world as something inherently dubious and leading to attachment to the physical world and a quest for morally unacceptable knowledge. This was moulded by the medieval idea that the senses were entrances to sin and corruption. Leed (1991: 179) by tracing the transformation which curiosity has undergone notes that “[p]eople in the Renaissance were possibly no more or less curious than medievals or ancients, but in the fifteenth century it is clear that the motive of curiosity was first legitimized, then deified and even sacralized”. Gradually, over the centuries, the approach to curiosity transformed from being something disapproved of into a more elevated constituent of travel. Probably, this alteration is also related to the connection between *utile* (meaning useful) and *dulce* (meaning pleasurable), which denotes that travel experience can provide both instruction and amusement, that is travel should be a blend of act bringing benefits and delight.

As travel has been becoming more discovery oriented and empirical, the rules that shaped travel writing also evolved. This is because in the Renaissance travel and science had observatory nature. In the seventeenth century, observations became even more valuable as they were source of the truth, whereas in the eighteenth-century they became more empirical. To Schulz-Forberg (2005: 14), one of these rules is the relation between *utile* and *dulce* which is the “most characteristic rule that is able to include changes of meaning and interpretation due to a change in what is regarded as useful and what is entertaining”. The need of achieving balance between the useful and amusing in travel implies that travel is a source of delight but also it is experience which demands efforts while observing the material world and accumulating information related to it.

### 1.1.3. The General Characteristics of Travel Writing

Another way to understand travel writing is to have a closer look at its features. The core narrative, characteristics of both fiction and non-fiction, travel plot, the narrative power of travel literature, the interplay between observer and observed, the travel writer having elements of both reporter and storyteller are some key components which outline travel writing. Travel writing has great contribution to imaginative literature and accordingly, Thompson (2011: 51) acknowledges that “[t]he modern novel, indeed, arguably came into being as an imitation of contemporary travelogues”. According to Thompson (2011: 51), the shipwreck theme in Daniel Defoe’s *Robinson Crusoe* (1719), the voyage theme in Jonathan Swift’s *Gulliver’s Travels* (1726) are evidence that the element of travel is the main force in the development of the plot in the modern novel. These and many other authors detected and incorporated the elements of

realism that set the novel apart from past romances from contemporary descriptions of tours, voyages, and trips. In addition, travel has big influence on other genres, as the theme of travel has an impact not only on the prose form of writing but also on poetry. As Thompson (2011: 52) observes, Romantic poems such as Coleridge's *Rime of the Ancient Mariner* (1798), Wordsworth's *Prelude* (1805) and *Excursion* (1814), Byron's long narrative poem *Childe Harold's Pilgrimage* (1812) are only some of the examples where the travel motif coexists with subjectivity, the supernatural, imagination, lyricism.

The rich content of travel narratives comes from the variety of its features and instruments. Alongside conveying information about topography, history, customs, and traditions they reveal about the authenticity of human nature. Casey Blanton (1997: 2) calls travel narratives as a "complex family" since they involve diaries, memoirs, ships' logs, stories telling about the exotic, adventures, voyages, expeditions, the perilous unknown. Despite this amalgam of different kinds of writing, as Korte (2000: 9) states, "[t]ravel accounts or travelogues are defined by a narrative core; they always tell the story of a journey". Even if travel texts contain data and descriptions about new destinations, have scientific or financial purpose, the backbone of travel writing is its aim of storytelling.

The storytelling component of travel writing is closely tied to another aspect of the genre fictionality. This fictional component can initially seem to defy the requirement that travel accounts portray journeys which have actually occurred. Despite their authenticity and factual features, travel texts invent over again the chain of events and the circumstances having formed the travel experience. Throughout this act of travel, there may be details in the account that were most likely absent from the initial pattern of the journey. And here comes the moment when travel and creative process of writing join when "[t]he experience of travel is translated, in the text, into a travel plot" (Korte, 2000: 10). Thus, individual authors' accounts of the same travel can differ greatly without any of them being more accurate than the others. According to this logic, the writer is the agent who assembles parts of the travel experience so that it becomes a purposeful story, and it is the writer/traveller again who focuses on certain details, neglects others, and establishes connections between the patterns, symbols, and the plot. Therefore, adding to the subjectivity of the genre, the writer of the travel text is the medium for conveying the "fictiveness of travel writing" through the relevant strategies that would make the text different from a report merely documenting the physical environment (Hooper & Youngs, 2004: 9). Another reason why travel writing should not be viewed as a genre that only tells the truth and includes entirely factual information is because "a degree of fictionality is ... inherent in all travel accounts" (Thompson, 2011: 28). To understand the genre, one must accept that in

travel writing, there is no apparent difference between fiction and non-fiction since travel writers produce their texts on two contradictory levels, the one of a reporter and the one of a storyteller. Because travel is an action which embodies experience and learning, the text is shaped in a way that “[t]ravel *experience* is crafted into travel *text*” (Thompson, 2011: 27). Thanks to the scope derived from the travel experience, the meticulous design of the travel account firmly steers the text toward fiction.

To Blanton (1997: 2), another feature which belongs to travel writing is its “narrative power, both literal and symbolic” which is possible via an odyssey involving physical and mental territories, inner and external realms. The progressive feeling of movement while reading the text and following the journey into unknown terrains is what makes travel writing appealing and compelling. In addition, what adds effectiveness into the narrative qualities in travel texts is “the ancient pattern: departure, adventure, and return” which is present in works such as *Odyssey*, *Gilgamesh*, *Moby-Dick* (1851), or *Jane Eyre* (1847) who undergoes the heroine’s journey of transformation. The main element of suspense in the travel text is that after having passed through a test of character, courage, and competence, the traveller safely accomplishes his return to the starting point, his home. Ultimately, this journey turns into a path of enhancement and recovery since “man comes to an epistemological, ontological knowledge about himself and the world” (Kocabıyık, 2011: 64). This process of learning about the world is also a result of reciprocity between the traveller’s profound and metaphysical preconceptions and their durability throughout the journey which Blanton (1997: 5) names “the interplay between observer and observed”. In summary, travel literature is distinguished by its ability to narrate stories which facilitate the exploration of physical and mental realms. By reading travel narratives, readers can experience a profound examination of both the self and the world, and this is accompanied by a gradual perception of motion that the text and the information about the new geographies create.

According to Hooper and Youngs (2004: 2), another feature of travel writing is its fluid nature, something which structurally “remains a loosely defined body of literature”. In this context, travel writing is considered a flexible and open-ended form, and it may be quite a fluid experience. The reason behind this is its incorporation of several narrative genres and forms, the way that it seamlessly combines a variety of imaginative experiences, and its capacity to engage with a wide range of historical eras, disciplines, and viewpoints. The outcome is the hybrid nature of the travel text which borrows from anthropology, descriptions of individual cultures, autobiography, and history, which makes travel literature versatile and resourceful.



#### 1.1.4. Historical Background of Travel Writing

Ancient people travelled for various reasons, such as to regulate commerce by land or sea, to visit religious places, to make war or to flee from it, and to manage and preserve different empires of the ancient world, from the Egyptians to the Romans. Kocabıyık (2011: 20) states that:

The prehistory of European travel writing goes back to the classical antiquity and then to the late Middle Ages, which is characterised by the growth of ethnography within the related genres of geographical literature, ambassadorial reports, mission and pilgrimage as the dominant medieval framework.

To support this statement, examples of travel documents from the classical period prove that Greeks and Romans were prolific in writing travel texts since they colonized Europe and the Middle East. Because the Greeks and Romans loved to travel, they wrote a lot about geography and travel. Korte (2000: 21) acknowledges the periegesis as a relevant example, a genre well-known in the Hellenistic period which was “specifically dedicated to travel, depicting countries, towns and sights in the form of an imaginary guided tour”. To illustrate, Pausanias’ *Guide to Greece*, written in the second century A.D. by a Greek traveller for a mainly Roman audience, is a valuable travel text which accurately describes Greek geography and its cultural monuments, alongside myths, legends and memoirs shortly before its descent in the third century. The Middle Ages is the European prehistory of the travelogue; however, the travel writing of Greek and Roman antiquity laid the way for the genre’s advances in medieval and Early Modern times and this happened in two ways. First, this type of travel writing constitutes the body of travelogues that has been accumulated over the centuries. Second, the “empirically observable and fantastical” nature of the places depicted in classical travel texts was based not only on genuine travel experience but also on inspiration from close reading of encyclopaedias (Korte, 2000: 22). This means that some Greek and Roman travel writers, among whom Herodotus, while forming the travel-related texts of those days, composed an amalgam of myths, anecdotes, life histories, and texts with scientific value.

Although not many of the medieval travel texts correspond to their contemporary types, the medieval collection of travel-related texts is significant. Thompson (2011: 38) notes that innumerable medieval travel texts, in comparison to their modern counterparts, are

a curious blend of the factual and the fabulous, as they combine plausible descriptions of foreign peoples and places with accounts of monstrous or miraculous beings that are clearly projections of European fears and fantasies, such as winged centaurs, dog-headed men and Amazons.

The reason behind this was the curiosity of Europeans for Asia and Africa, which created texts rich in elements fed by the human imagination. Briefly, medieval travel texts, one example of which is *The Travels of Sir John Mandeville* (1357 - 1371), where the fictional and factual go hand in hand, describe medieval geographies adorned with speculative and invented stories. In the medieval era, people travelled for various purposes, such as trade, diplomatic missions, academic issues, or as soldiers, participating in the Crusades. However, a common reason for travel was pilgrimage. At that time, although the social structure of the feudal world was a factor which limited personal mobility, the pilgrimage was an exception. As Leed (1991: 179) states, “pilgrimage became a standard form of ritual travel in the ninth and tenth centuries and was particularly fashionable among the Irish and the English” despite the Arab victory over Palestine. Consequently, the pilgrimage became a significant form of medieval travel. Rome and Jerusalem were common points in the itinerary of pilgrims and destinations deeply sacred for Christianity, but English pilgrims initiated more modest pilgrimages in their homeland, such as to the Canterbury Cathedral shrine of St Thomas Becket. Chaucer’s *Canterbury Tales*, written between 1387 - 1400, is an example of a pilgrimage narrative which has fictional elements to a great extent. The pilgrimage narratives are the medieval precedent of modern travel texts, and their specific feature is that “the element of travelogue is often strictly subordinated to the text’s practical and religious concerns” (Thompson, 2011: 38). The strongly Christian principles back then did not allow the traveller to record personal observations or the impact that nature or events during the journey had on him. Instead, the focus was the spiritual rather than the worldly, the cultivation of religious sensibility.

Apart from pilgrimage, diplomatic delegations also contributed to the formation of travel texts in medieval times. One of them is the famous account *The Travels of Marco Polo* which depicts Polo’s travels through Asia between 1271 and 1295 and the occurrences he comes across at the court of Kublai Khan. Another example is the travel memoir *Travels of Sir John Mandeville* (1357 - 1371), which became well-known thanks to being translated into many languages. Although the account portrayed fabricated phenomena and characters, it is “thought to be an account of an actual journey, remaining a recognized authority up to the sixteenth century” and was so influential that it became a source of inspiration and a reference point for explorers such as Christopher Columbus (Korte, 2000: 23). The initial parts of this travel text constituted a model and contained instructions for pilgrims to the Holy Land and seemed to be the author’s genuine experience in those lands; however, throughout the perusal of the narrative, the story also comprises territories in India, China and locations that medieval Europeans’ geographical knowledge was limited to. The specific of Mandeville’s text is that by introducing

himself as a knight, the author adds a romance touch by referring to *Sir Gawain and the Green Knight*. Actually, the general assumption is that this text incorporates the stories of pilgrims who have previously travelled on a pilgrimage. The fact that there are different versions of *Travels of Sir John Mandeville* (1357 - 1371) supports this assumption. Mandeville's text has a two-dimensional structure, one of an objective pilgrimage and the second which is subjective, where the protagonist's persona comes to the foreground via his willingness to know about people, animals and plants. Mandeville's text is valuable for travel literature because it catalogues information about foreign lands. Indeed, rather than questioning the reliability of the text or focusing on whether the fictional and fantastic prevail over the factual, *Travels of Sir John Mandeville* should be appreciated in terms of its contribution to the development of travel literature.

It takes until the Early Modern era for Europe, and more notably England, to develop the modern notion of the travelogue as a record of an autobiographical travelling experience. The voyages initiated by the Italian explorer and navigator Christopher Columbus in the fifteenth century contributed to the formation of travel and travel writing and constituted a significant point of change from medieval to early modern practices. As for the sixteenth century, with its exploration and discovery narratives, the Elizabethan era, and previously during the time of her grandfather Henry VII and father Henry VIII, pioneered a particular kind of travelogue which is "very close to our modern understanding of the genre" (Korte, 2000: 35). The Elizabethan exploration accounts established the genre in the sense that they are autobiographical recounts of actual voyages based on factual observation. Furthermore, since the second half of the sixteenth century, the voyages initiated by the English were stimulated by financial concerns, such as obtaining valuable items from abroad and opening new trade routes to Asia or diplomatic reasons. As a result, the voyages of explorers and tradesmen resulted in the accumulation of a considerable number of travel texts. One of them was *Principal Navigations, Voyages and Discoveries of the English Nation* (1589), compiled by Richard Hakluyt, who was an important figure at the court of Queen Elizabeth I. Hakluyt's collection of traveller's narratives reflects "the emergence of a personal voice, conscious of changes and emotions wrought by encounters with the foreign world" despite the anonymous tone which the nature of a compilation dictates (Blanton, 1997: 9). This insertion of minor individuality in travelogues could be due to the excitement of discovering new lands since the process of exploration transformed the ones who took the risk to travel to unknown zones of the world into conquerors. This collection of travel narratives aims at revealing England's universal interest and perseverance for travel as Hakluyt believed that England "was destined

to take on the leading role in the exploration of the world,” and he carefully compiled the information obtained by his fellow citizens to show how much England had embraced this new position (Korte, 2000: 31). These texts written by members of the relevant expeditions are significant in the sense that they can be identified by their profound knowledge of the New World’s differences from Europe and their strong perception of its realities. It is appropriate to acknowledge that the actuality of the new territories signified that they were abundant in natural resources and offered favourable circumstances for trade and spreading Christianity. Considering that religion was another means of expansion, Hakluyt’s *Voyages* also provided a reference point to know about “[t]he ‘renegades,’ in other words, the converts to Islam”, and this, on the other hand, had an impact on English literature, as “[t]he sources for the writers of this period were generally scholarly books and travel narratives” (Şahiner, 2007: 102). To Şahiner (2007: 103), particularly in the plays written in the sixteenth and seventeenth centuries, “[I]n England, the renegade character developed into an important dramatic type”. Moreover, in Şahiner’s (2007: 103) words, the number of “renegades” reached such an alarming rate that it shifted “the issue into a complex and difficult problem to tackle by the authorities”. In this context, as politicians, merchants, and navigators sought knowledge to support new ventures, travel writing in all of its forms became increasingly important. As a result, the travel texts in that period reflected the need for the accumulation of facts and empirical and exploratory approaches as they were functional for the establishment of modern science which on the other hand, had the power to form the development of European travel writing.

Basically, in the late Renaissance period, there were types of travel narratives which included the logbooks and diaries of sea navigators and explorers as part of Hakluyt’s collection and also types of travel texts which involved travel stories with a stronger literary style, where the narrator boldly takes the lead in his own story. Blanton (1997: 11) claims that these two types of narratives which he names “the scientific and the sentimental” would significantly shape the travel genre in the future, more precisely in the eighteenth century. In the sixteenth and seventeenth centuries, travel was still observatory and also seen as an intellectual and scientific pursuit since it “allowed the passenger to make comparisons” (Leed, 1991: 68). The habit of making comparisons becomes the traveller’s tool through which he can identify, give meaning and arrange his environment. But still, it is a subjective collection of information since the traveller gathers the knowledge but filters them through his own perception by adding his own cultural baggage or backdrop. The once strange object could now serve as the foundation for the familiar and the starting point for future comparisons when the unfamiliar is made familiar by comparison to the known, defining its differences and establishing similarities. In

the Renaissance travel literature, the most frequent element of travel reports and the main source of knowledge obtained from travel may be this type of comparison.

The repercussions of this approach are seen in the seventeenth century while comparing the New World with the European continent, which was believed to be hosting ancient and developed civilisation. The explorations, the act of travel assisted in the expansion of not only the countries' existing boundaries but also of information, science and power. As Leed (1991: 178) states, the act of travel resulted in the recognition that a new framework and a new order were needed to accommodate the vast expansion of the information gathered by expeditions, observations, and experiments which was emphasized by Francis Bacon in *Novum Organum* (1620). Bacon's book which contributes to the development of science and philosophy preaches that the experiments and observations accumulated so far are what made European society advanced and superior. The way this view shaped travel texts was in a way that "travel books ... began to be conceived as a means of the objective description of the world, an inventory of its contents" (Leed, 1991: 178). Consequently, scientific expeditions which focused on the acquisition of knowledge about new plant and animal species as well as human races replaced expeditions with financial or naval motives. The cult Bacon forged in relation to observation and modern empiricism redefined the nature of the seventeenth-century traveller. The genuine traveller was one who remedied mistakes and acknowledged the limitations of one's own experience. The idea that a traveller's observations are sufficient for identifying and naming things, classifying species, and describing observable matter was ingrained in this new image of the scientific traveller. Briefly, travel started being accepted as a way to grasp the truth rather than presenting tales of a made-up world, and it evolved to the extent that at the end of the seventeenth century, it was regarded as "an information-gathering exercise" (Thompson, 2011: 45).

## **1.2. Travel Writing in the Romantic Period and Its Connection with Nature**

The eighteenth century saw a boom in travel writing, and during this time period, travel books were read for both literary and intellectual pleasure. The evolution of other literary genres during this period, such as poetry and the novel was significantly determined by the travel writing genre. The proliferation in the number of reports of journeys and travels mirrors the fact that this was a period of increased mobility, as Europe became a more mercantile society where the technological facilities, such as steam power and the establishment of the Royal Society, enabled travel to advance gradually. While seeing and knowing the world, recording it, and producing a precise picture of it was the first concern of travel in the seventeenth century, the

eighteenth century introduced the “concept of the authentic self” (Leed, 1991: 267). The emerging practice of “landscape painting” fundamentally changed topographic description methods by the eighteenth century (Leed, 1991: 186). As a result, subjectivity was allowed and even encouraged in travel reports considered credible. The travel writer was allowed and even encouraged to use sublime feelings in describing the landscape. These developments gave rise to the romantic, introspective travelogue. The concept of an inner, inherent self, separate from society and its attributions, is a uniquely modern concept, a creation of the eighteenth-century and Romanticism.

Before mentioning the features of travel writing in the eighteenth century, it is appropriate to explain the Romantic period briefly. In Britain, the Romantic age is a term used to describe life and literature in the period approximately between the 1780s and the 1830s. The Age of Sensibility is between 1740 and 1789, which is also considered the pre-Romantic Period. It is the period that involves the preparation for and transition towards the Romantic period. The use of the term “romantic” refers to medieval and French historical romances. The term originally meant “like the old romances”; however, since the romances were related to improbable adventures remote from ordinary life, romantic came to mean something farfetched and unreal as opposed to fact. Nevertheless, Romantic literature, despite its name, is not primarily concerned with romantic love. Instead, it has an extensive range of traits, with romantic love making up a relatively minor portion of those traits. Romanticism engaged with emotion, personal experience, and the natural world, while Classicism was more concerned with structure, order, and formal precision. At its heart, Romanticism was opposed to The Age of Reason, with its focus on rationalism. However, as De Paz (2008: 30-31) argues, “the struggle of the Romantics was not against reason, but a struggle in the name of a larger and higher reason, one in harmony with the real complexity of human beings”. The principles of The Age of Reason believed that the final answers to a truth that would make the society feel complete were found. The classical thinkers developed universal principles and based their arguments on these principles, which they believed to be unquestionable. However, these ideas were defeated by the French Revolution in the course of history. Instead, the mood of the nineteenth century became one of transformation and the belief that concepts are valid when they appear but not always or everywhere became more convincing.

Two generations of poets shaped the outlook of the literary movement. While William Wordsworth, Samuel Taylor Coleridge, and William Blake were among the first-generation poets, Percy Shelley, John Keats, and Lord Byron were notable names that belonged to the second generation. The writers of the period moved away from the values and ideas particular

to The Age of Reason towards a more individual and imaginative approach to both literature and existence. By referring to the Middle Ages and embracing chivalric elements, “Romanticism represents a critique of modernity, that is of modern capitalist civilization, in the name of value and ideals drawn from the past (the precapitalist, premodern past)” (Löwy & Sayre, 2001: 17). To the Romantics, the Industrial Revolution that took place between 1733 and 1913 gave rise to modern civilization, which is characterized by the perils of a market economy. As a reaction to this, the romantic vision chooses a time in history when the negative traits of modernity had not yet emerged, and the human virtues that modernity has subsequently suppressed were still in force. Romantic nostalgia emerged during a time when modernity in all spheres of society and life - including cultural, political, technological, and economic - was accelerating quickly (Schneider, 2008: 92). The Romantic vision rejects modern society and acknowledges a sense of loss, a melancholy and nostalgia since “the recollection of the past serves as a weapon in the struggle for the future” (Löwy & Sayre, 2001: 24). While emotion and creative freedom were considered unacceptable in the seventeenth century, they were positively viewed and widely used in the eighteenth century. Without denying the greatness of the writers of The Age of Reason, the Romantic writers were in search of new ideas and forms of expression. In England, The Age of Reason was founded on reason and experience. In contrast, on the Continent, particularly in France, The Enlightenment focused on reason more, which underlines the differences in values between the two geographies. Throughout The Age of Reason, the interest was centred on the classics, but for the Romantics, there was a belief in intuition and emphasis on individual emotion rather than common experience. Furthermore, they revolted against the dogma of reason, the eighteenth-century idea of reason, and general truths because they believed that such dedication to reason has resulted in the limitation of vision. With its basic characteristics, which are a return to nature, romantic melancholy, primitivism, sentimentalism, individualism and exoticism, Romanticism represents an attempt to rediscover the mystery and wonder of the world. It is an attempt to go beyond ordinary reality into a deeper individual human experience and one of the ways through which this happened was through travel and encounters with nature.

In the late eighteenth century, the prominence of individual experience resulted in a new awareness of external nature, which was enjoyed for its greatness, wilderness and solitude. The beauty of nature inspired the poets to examine it further and discover new meanings. For the Romantics, the idea of primitivism, a return to nature, not only meant a new delight in external nature but also involved the belief that the natural conditions of man and society are the best conditions. In this context, the role of travel is visible in the sense that in the late eighteenth

century, Britain still explored new places and encounters with natives and with their living conditions. This resulted in the appreciation of their authenticity. The natives lived a primitive yet natural life which involved more wisdom and tolerance. The insistence on the validity of man's emotions gave rise to sentimentalism, and this built a body of ideas and feelings on which creative originality could operate. Travel experience allowed the writers to find inspiration in nature and transcend limits through their literary works on an imaginary level. The bond between travel writing and nature has been there; however, throughout the history of travel, nature has been approached in different ways relevant to the particular time. Nevertheless, in the late eighteenth century, nature gained another level of meaning and became a central tool for conveying emotions.

Thompson (2011: 111) states that since the latter part of the eighteenth century, "travel writing starts to look inwards as well as outwards". This happened as a result of the subjectivity and sentimentalism resulting from a greater fascination with the internal dynamics of the mind and personality. The poet William Wordsworth (1770 - 1850) and the novelist Laurence Sterne (1713 - 1768) were among the most well-known advocates in English literature of the role of the power behind the mind and personality and incorporated it into their literary works. They were also very interested in how feelings and emotions, along with purely rational thought, shaped how people interacted with the outside world. As a result of this curiosity in the sentimental and Romantic, many literary genres have adopted a more subjective and emotive approach and technique. This was also true for travel writing. As writers grew more comfortable sharing with readers their personal thoughts and feelings which emerged during their journeys, a certain amount of subjectivism shortly became the norm.

During the second half of the eighteenth century, travel literature placed the narrator in the spotlight intending to romanticize and exalt the narrator's experiences in adverse surroundings. Also, the narrator's story is set against details of a distant topography. Therefore, the emphasis moved more on the inner than the exterior world. With Romanticism, there is also the moment when the travel text involves a climactic moment where the traveller appears to have an epiphanic realization about himself. In this context, "the Romantic travelogue ideally records not only a literal journey but also a metaphorical 'inner' journey of self-discovery and maturation" (Thompson, 2011: 117). Romantic travellers react to the surroundings in addition to simply observing them, and they document these reactions as well as their thoughts on them in their accounts. They often actively seek circumstances that elicit powerful emotions and sensations of sublimity or metaphysical depth. As a result, since the late eighteenth century, the



narrator gradually came into focus, and the traveller and the destination attained balanced interest in the reader's attention.

On the other hand, this paved the way for “the subjectivity of the romantic period”, which gradually occurred towards the end of the eighteenth century as travel writing tended to be more self-centred (Blanton, 1997: 15). Towards the late eighteenth century, there was a visible link between the traveller and his book and between the traveller and the universe. Blanton (1997: 14) notes that the Grand Tour journals, which belonged to James Boswell, “are perhaps the best example of the ways in which travel writing was beginning to assume that both narrative and description, both traveller and world, were its subject matter and its theme”. This shows that the idea of travel and travel writing had been ingrained in the minds of Europeans due to its increased acceptance and accessibility. In fact, by the eighteenth century, a large number of well-known authors had either written adventure books or incorporated travel as a formative theme into their works. To illustrate, experiences accumulated during the Grand Tour were modified and adapted into a travel book by some authors such as Samuel Johnson (1709 - 1784), Daniel Defoe (1660 - 1731) and Tobias Smollett (1721 - 1771).

### **1.3. The Grand Tour and Women Grand Tourists in the Late Eighteenth and Early Nineteenth Centuries**

The eighteenth and nineteenth-century travel landscape exposes how women travellers provide valuable insights into the challenges and opportunities they faced by documenting their experience in travelogues and letters. Despite the obstacles, by the end of the eighteenth century, women travellers, among whom Mary Wollstonecraft (1759 - 1797) and Ann Radcliffe (1764 - 1823), became part of the Grand Tour travel tradition as “the variety as well as the numbers of Grand Tourists had steadily increased...including women and children travelling with their families” (Buzard, 2002: 42). In addition, as Korte (2000: pp. 111-112) notes, the improvement of travel conditions reduced certain prejudices against female travellers and the expansion of the stagecoach network throughout the eighteenth century as well as increased access to education rendered claims based on discomfort and lack of security ineffective. Moreover, a new awareness of the value of nature, awakened by the need to appreciate it aesthetically, made travel writing appealing to women writers, as this trend allowed the emergence of a more subjective, inner voice that was one aspect of the Grand Tour experience.

The travel text evolved even more toward a “narrative that combined inner and outer voyage” as the Grand Tour gained popularity as a specific practice of travel, especially among university students and writers (Blanton, 1997: 11). The Grand Tour had a role in the evolution

of travel writing as it involved empiricism and personal development. Moreover, the contribution of the Grand Tour to the development of travel literature and its broader practice and acceptance is a reciprocal process as travel ensured a steady stream of novel impetus which also qualified the Grand Tour as a necessity. This was because the Grand Tour provided the opportunity for an experimental and observational experience both of the physical and spiritual environment of the traveller. The passage, including both the inside and outside worlds, which became possible through the travel experience provided by the Grand Tour, shaped travel writing in two ways to Blanton (1997: 11-12) “the emotions, thoughts, and personal quirks of the narrator became more accessible and more dominant within the narrative and the world itself, its plants, animals, and people, also become a source of knowledge for their own sake”. As a result, there are two actors in the formation of travel writing, the narrator’s emotions, thoughts, and unique personality, as well as nature with its informative dimensions. Therefore, during the eighteenth century, there was an increasing interest in the traveller’s unique, subjective experience and in the period between the sixteenth and eighteenth centuries, the Grand Tour as “an institutionalized form of travel for education” with its focus on cultivating the personality, schooling and training of the traveller possessed special cultural importance (Korte, 2000: 39). However, this was not a short-term process but rather a gradual one which started in the sixteenth century as the approach to travel was defined by a bigger interest in the old continent Europe and less in destinations comprising the New World.

### **1.3.1. The Grand Tour as Travel Practice - Purpose and Scope**

What is the context of the Grand Tour? What is the essence and wisdom behind a travel practice such as the Grand Tour which was both extensive and influential in shaping the approach to travel? Why did the British accept and practice it with such zeal? These are some critical questions whose answers would help to understand the philosophy and appeal of this distinct travel fashion. Its extensive nature is visible in that the advent of a new paradigm for travel, the “Grand Tour,” and the beginning of another paradigm that included and replaced it, mass tourism, characterize the history of travel in Europe between roughly the Restoration of the British monarchy in 1660 and the accession of Queen Victoria in 1837 (Kocabıyık, 2011: 31). There were indications that travel for pleasure and without a purpose was growing more and more popular, and nowhere was this more apparent than in England. By the beginning of the seventeenth century, the English compensated for the fact that they had occupied a minor role in world affairs in the Age of Discoveries and embraced travel and travel writing in a way that any other country could not overshadow.

The reason for the need and interest in travel and travel writing among the British is explained by Whitfield (2011: 102) who states, “[a]n insular people who had experienced a cultural renaissance and defied the might of Catholic Spain, they set out with their new-found self-confidence to taste the flavour of the world beyond their own shores, often in a spirit of humour, condescension or even arrogance”. In addition, Cohen (2001: 129) also acknowledges that behind the British urge to travel is the fact that they are islanders and supports this through the comments of the French art critic Le Blanc, who, having been invited to England by a nobleman in 1737, observed the English society for more than a year and in his *Letters on the English and the French Nations* (1747) concluded that “[t]hey look upon their isle as a sort of prison; and the first use they make of their liberty is to get out of it”. The English travelled more than any other nation in Europe, he interprets, because they were isolated from the other people on the continent by the sea. It could be inferred from these statements that as if feeling limited due to the geographical location of their country since it was composed of an island detached from the mainland both geographically and culturally, the British invested their time and resources in an expansive exercise such as travel. They created the trend of travelling for their own pleasure, to explore the non-English-speaking world, and to visit places such as Egypt, Italy, Greece, the Levant which were frequently discussed in intellectual and academic circles. To Whitfield (2011: 102), the driving force behind seeking pleasure in travel and transforming this travel experience into a text was the need to “satisfy their own wanderlust”. Moved by an intense need to wander, travel, and learn about the world outside their island, the British embraced this wanderlust which stands for the desire to depart from daily life and encounter something novel and unfamiliar.

The origin of the Grand Tour also demonstrates its central purpose: the education and training of young men of primarily aristocratic descent through travel. The state of travel was regarded as fitting for philosophers in antiquity. The link between the philosopher and the travelling state was established in the ancient world, persisted throughout the Renaissance and the transformative and educative effect of travel is still valid today. During the Renaissance, it was believed that travelling would make a person’s intelligence sharper. Travel became increasingly advocated as a source of enjoyable training and a way to complete education. Similarly, the Grand Tour was a continuation of this tradition as it embodied the same ideals. In relation to that Thompson (2001: 100) notes:

The ruling elite of Britain liked to style themselves the inheritors of ancient Rome’s power and prestige, and for their sons it was accordingly a rite of passage to visit the most celebrated landmarks of the Roman world, and to peruse the classical antiquities that had survived the passage of time.

In this context, the tour's main goal was to provide young men from the ruling classes with a holistic education by introducing them to the valuable ancient objects and the ennobling society of the Continent (Buzard, 2002: 38). After the traveller's undergraduate years, the Grand Tour was intended to provide the final touches to his education and socialization. The Grand Tour is defined as "an ideological exercise" and "a social ritual" which involves an educative travel experience usually initiated after the end of the study period at Oxford or Cambridge university so that the young men are ready to take on the leadership roles that will be assigned to them at home (Buzard, 2002: 38). In addition, the philosopher Francis Bacon discussed the benefits of transatlantic travel for young people to educate themselves and older people to gain experience in his essay "Of Travel". The institutions representing the state, the legal system, business, and the church, as well as artefacts and buildings involving historical evidence, were all among his suggestions that required consideration (Darley, 2008: 18). Therefore, it was a certain kind of journey that had a specific significance for the traveller's formal education and personal growth.

The Grand Tour is a union of scholastic and knightly practices through which travel gained legitimacy as an educational, civilising, and growing process. Concerning that, Leed (1991: 184) claims that the Grand Tour "was a wedding of at least two prior traditions". One was the chivalric journey the apprentice knight took to forge his reputation at the end of his apprenticeship. Territorial mobility offered ways to affect a social transition from childhood to maturity. These methods included wars, crusades, and pilgrimages. Simply put, as McNeal (1996: 219) notes, "[t]he grand tourist was an updated and secular version of the medieval knight errant". Like his forebears, his goal was to rise to prominence and power while gaining the experience that would make him famous upon his glorious arrival back to his homeland. In addition, the young scholar's pilgrimage to academic sites like Paris and Bologna, which took place as his studies were about to come to an end, was the other source of the Grand Tour.

"At its most fundamental, the Grand Tour relied on the original humanist belief that classical education made modern men" as this was regarded as the golden standard of taste and cultivation (Ceserani et. al, 2017: 428). While the institution of the Grand Tour was gathering pace, a new occupation emerged: that of the travelling tutor, who served as the travelling nobleman's guide to obtain or upgrade this classical education. In fact, the term "Grand Tour" originates from the French phrase *le grand tour* and was formulated by the seventeenth-century travelling tutor Richard Lassels who, in his *An Italian Voyage* (1670), seems to be the one who brought the phrase into English suggesting that the young aristocrats visit France and Italy (Buzard, 2002: 39). Interestingly, the origin and target destinations of the Grand Tour were not British but appropriated so successfully that "while the Grand Tour may have taken place

beyond Britain, it was always situated within the context of British society and culture” (Goldsmith, 2020: 220). The standard route of the Grand Tour was crossing the Channel, Calais, Loire Valley, Paris, Geneva, the Alps, Turin, Milan, Florence, Venice, Rome, Naples, and northern Europe destinations such as Austria, the German university towns, Berlin, and Amsterdam. Paris and Italy were the most significant spots as Paris was evaluated as “the natural habitat of the refined manners and gracious behaviour necessary to civilised men”, while Italy was appraised as the place where original, pre-Renaissance expressions of classical civilisation and their rebuilt Renaissance counterparts were born (Buzard, 2002: 39). In this context, Italy was the ideal vacation spot for the knowledgeable and inquisitive traveller because of its rich history during the classical and Renaissance periods. Then, it is not a coincidence why the Grand Tour was “always culminating in Italy” (Whitfield, 2011: 126). Italy matched the expectations of the Grand Tour tradition as this place offered the chance to introduce the isolated Englishman to the lands considered the centre of civilisation. Whitfield (2011: 155) summarizes the educative function of the Grand Tour with the following words:

This was the “finishing school” theory of the Grand Tour, that it exposed the youthful traveller to the culture and manners of continental Europe, giving him social style and intellectual perspective. It was to make him a citizen of Europe, conscious of his social bond to the elite of foreign nations, but also of his distinction as an Englishman.

Overall, the young men were sent to foreign lands not just to become gentlemen but also to become men by paying proper homage to the ancient sites and to attain the knowledge that they were expected to learn.

The Grand Tour was exclusively male domain. As Korte (2000: 43) remarks the Grand Tour “was for a long time a male preserve, and initially confined to the aristocracy”. It has been compared to a rite of passage, a celebration of mobility since it had a transformative effect on young men who became more mature due to a mechanism peculiar to travel which polished them. Alongside being a physical journey, it was also a journey to manhood because it was a step taken to keep “the boy away from the effeminating and softening influence of home and mother and being toughened” (Cohen, 2001: 132-133). In the early eighteenth century, elite boys often received their education at home throughout the first half of the eighteenth century, although this practice was disapproved of due to the emotional and domestic security it offered. In addition, Kriz (1997: 89) defines the Grand Tour as “culturally expansive, yet, socially exclusive, reaffirming the socio-political power of a male ruling elite”. This is so because the Tour was a highly influential phenomenon in Western culture that shaped artistic preferences and had a profound impact on social memory, but it was only intended for people with

significant financial means and the right social connections to gain access to affluent, cosmopolitan circles in Paris and Rome (Kriz, 1997: 89). Therefore, the Grand tour was also an instrument to form, equip, and test these people in order to preserve the privilege and power of Britain's elite. Moreover, the Tour has been perceived as a method of developing males more fully and the time spent amid the ancient remains in Italy aimed at fostering artistic sensibility in the British high-class the feeling that they are "the rightful inheritors of classical civic virtue" (Goldsmith, 2020: 209). The attitude of dominance over a foreign world was being reinforced through this process of reaffirming Englishness. This creates "the great paradox of the Grand Tour ... that everything abroad was awful - the manners, the morals, the religion, the food, the roads, the government, the laws, everything - but the Englishman had to see it" (Whitfield, 2011: 179). Moreover, the eighteenth century is the time when the issue of "Englishness" gains another dimension as the period involves the moment when "Britishness" comes into the foreground. In short, for affluent males, the Grand Tour served as a coming-of-age ceremony, a commitment to learning and a means of legitimizing their masculinity and Englishness; however, the inconsistency was that the Englishman had to travel overseas despite everything being terrible.

Another dimension of gaining legitimacy is writing, as it is a process for the male aristocrats to create and record their Grand Tour quests. Several travellers kept records and wrote letters, some of which were published, and these published travel texts were influenced by both ancient texts and first-hand reports of other travellers (Ceserani et. al, 2017: 426). Thus, it was a reciprocal literary practice as the texts that the participants either read beforehand or carried with them served as their initial source of inspiration to travel and reproduce this travel experience in a written form. Creating a narrative during or after travel, became a tradition. Furthermore, writing serves as a technique of demonstrating exclusivity because in this way the individual who writes enjoys a distinct position in society. As McNeal (1996: 228) observes, the traveller "has a better knowledge of the people and places he has seen by virtue of his having described them". In this way, he demonstrates his autonomy and distinct nature when compared to them. He also appropriated the sights he observed by documenting his reactions and portraying them as the result of judgments and insight.

#### **1.4. Revisiting the Grand Tour in the Context of Masculinity**

Without the aim to adopt a gendered approach, it is worth mentioning that when discussing travel and travel literature, first names of male writers such as Addison (1793 - 1860), Defoe (1660 - 1731), Fielding (1707 - 1754), Smollett (1721 - 1771), Boswell (1740 -

1795) and Johnson (1709 - 1784) are uttered and not those of women. In addition, the Grand Tour that shaped the tradition of travel in the seventeenth and eighteenth centuries is usually defined as “an established ritual for England’s gentlemen” which emphasizes its exclusively masculine and British nature (Batten, 1978: 9). Another description fitting the masculine frame of the Grand Tour claims that it was “primarily the prerogative of the adult male”, which assisted him in polishing and upgrading his theoretical education, strengthening his manly aristocratic identity for his future career (Colletta, 2015: 160). The Grand Tour was so comprehensive that it “produced a great body of literature to be read and imitated, to be used as a guide and an inspiration, or to be satirized” (Adams, 1983: 66). However, it still remained an exclusively male practice of travel. Today’s equivalent of the gap year, which is the period when college students temporarily pause their academic pursuits so that they gain valuable experience through various activities, such as travelling or volunteering, the Grand Tour was an essential step in the formation of British male aristocrats in terms of cultivating their taste, knowledge, professional and personal skills. At this point, the Grand Tour as a travel practice sets an example of the masculine experience of mobility, which will be functional to understand the one practised by women.

#### **1.4.1. Masculinity and the Grand Tour**

Goldsmith, in her book *Masculinity and Danger on the Eighteenth-Century Grand Tour* (2020), examines eighteenth-century elite masculine culture and the significant influence the Grand Tour had as criterion in attaining it. The contexts Goldsmith chooses are samples of Grand Tour experiences which involve male travellers and the ways their masculine characteristics are fostered by danger. The role of danger and its hidden positive and negative outcomes, the context of war, the perilous geographies composed of mountain tops, glaciers and volcanoes and the challenge of accommodating danger-driven masculine identity and deeply felt emotions are evidence of the dominant male presence. The book portrays how the context of the Grand Tour provides valuable insights into realizing that being a Grand Tourist had transformative power on the way to masculinity and was an exclusively male practice.

Here, masculinity as a feature is not regarded as a means to foreground a gendered approach but denotes how much the Grand Tour was central to men and peripheral to women as a travel practice. The purpose is not to get involved in gender-based discussion but rather to revise the fact that the Grand Tour first included men and then women. To illustrate, some of the circumstances discussed in the book are united under the male reactions to danger as Grand Tour travellers, such as masculine understanding of danger, the way war shapes masculine

behaviour, the impact of encounters with sublime landscapes accompanied by the challenges while being in perilous natural locations and at the same time demonstrating a refined record of emotions. For instance, as a response to the Grand Tour and its perils, “[e]lite families viewed the Grand Tour and its hazards as *jeux de société* an enormous gamble in which risk and danger held as much chance of a positively gainful outcome as a negatively harmful one” (Goldsmith, 2020: 41). The example provides an understanding of the way young elite Grand Tourists and their family background reacted to risks during their travels. Another moment emphasizing the masculine identity of Grand Tourists during the eighteenth century is the military sites they accessed throughout their travels. Eighteenth-century elite men were supposed to face, conquer, and tolerate peril, guided by a militarized notion of honesty and courage (Goldsmith, 2020: 80). Some of the sites these men visited included historic battlefields, buildings that stored military weapons and castles and this had an educational purpose as the Grand Tour had the function of “training young men as Britain’s future political, social and military leaders” (Goldsmith, 2020: 84). Moreover, encounters with the sublime in Switzerland and the Alps or in Vesuvius’s proximity were also considered dangerous since they could be “destabilizing to the mind and the self” (Goldsmith, 2020: 143). However, this kind of danger was desired as it could further masculine qualities in Grand Tourists and assist them in achieving transformations after suffering the hardships of travel. By immersing themselves in the challenging natural environment of ice in the Alps or ash in Vesuvius, these aristocratic travellers “sought to prove the fixed nature of their northern British identity” (Goldsmith, 2020: 145). In other words, this was a process of demonstrating masculine characteristics alongside travelling and learning. Although dangerous, these geographies were desired as they were places where “elite men could undertake a performative confrontation with danger. This, in turn, had value in terms of their social and masculine standing and the development of emulative male virtues” (Goldsmith, 2020: 163). Therefore, these locations were functional as they were educative in improving personal characteristics that cultivated taste and emotions. On the other hand, the cultivation of emotions sophisticated the masculine capacity for sensitivity. Nevertheless, when writing about travel was involved, this was not the immediate result since, as Goldsmith (2020: 188) argues, “men writing about danger increasingly faced the challenge of accommodating sensibility within established forms of masculine identity” by the 1750s. However, towards the end of the eighteenth century, the increasing interest in the cult of sensibility changed the standards of masculinity. Being aware of feelings, appreciating and putting them into display signified dignity and belonging to upper class. To Goldsmith (2020: 188), this consequently manifested a novel approach to the concept of manhood, “the man of feeling”, to whom



exhibition of emotional sensitivity was significant. At the end of the day, these examples illustrate that male experience is central to travel practice. The evolution of travel has been taking place; travel has been gradually changing form due to the alterations in needs, expectations and tastes of the particular period; however, the leading actor was first the male traveller.

### **1.5. Women Travel Writers in the Late Eighteenth and Early Nineteenth Centuries**

Writing and travel complement one another. However, these two acts have involved more men and fewer women throughout history. What is the place of women as Grand Tourists in this male world? What is the role of nature in women's travel accounts? Even though they have historically been linked with being immobile, women travel writers, similarly to men, abandoned their comfort zones and bared themselves to the danger and discomfort of travel.

Restlessness, mobility, and an adventurous spirit have traditionally been traits and pursuits associated more with males than women in various communities and eras. The role of women in travel can be seen in moments of arrival throughout history, which gives rise to some historical presumptions regarding the mobility of males and the fixedness of women. As Thompson (2011: 168) illustrates, the well-known example of Homer's *Odysseus* (sixth century B.C.) shows that Penelope, whose fate is not to travel the world, stays at home as the destination and safe harbour that Odysseus and Telemachus aspire to attain while husband and son travel the Eastern Mediterranean. As Thompson (2011: 168) observes this created convenient circumstances for "the gendering of travel" since this role distribution reflects the presumption that men travelled and women did not.

The legacy of female travel is considerably older. Women have journeyed as tradeswomen, spouses' companions, relatives' guests, pilgrims, and also for health-related reasons. As Korte (2000: 31) notes, various travel texts show that "medical reasons often served as an alibi for the journey". This was one of the ways for women to justify their departure from home. They had to travel for decades with a male companion, frequently in the company of other ladies or, more usually, with their spouse. Even in the middle of the nineteenth century, it was seen to be risky and even "licentious endeavor" for a woman to travel alone (Blanton, 1997: 45). While some women, most famously Lady Mary Wortley Montagu (1689 - 1762) and Elizabeth Craven (1750 - 1828), travelled abroad in the eighteenth century, it was actually not until the nineteenth century that women started to travel alone to far-off locations away from the constraints of home. Women who were born in the middle of the nineteenth century lived in a society that often limited their ability to leave home. However, as time progressed this

changed and throughout the nineteenth century, a substantial number of educated, affluent single women were able to travel to far-flung locations thanks to the progressive freedom and flexibility of travel and women's roles in society. In the nineteenth century, restrictions loosened, at least in Western culture, and it became more usual for women to travel alone, but it was not wholly unproblematic. Around the time of the French Revolution, educated women began to travel more frequently. The growing movement for women's emancipation that emerged in its wake gave women's travel a fresh boost. This was also a result of the fact that assumptions supporting "the exteriorizations of men and the interiorizations of women" and the idea that men and women belong in different domains faded, and with the industrialization of civilization, travel became less primarily a masculinizing activity (Leed, 1991: 116).

### **1.5.1. Features of Women's Travel Writing in the Eighteenth and Nineteenth Centuries**

An increased interest in women travellers which aimed at emphasizing the existence of numerous women travellers who had documented their journeys corresponded to the intellectual agenda of the feminist revival in the early 1970s, which included a deliberate assessment of history that was predominantly authored by men (Bassnett, 2002: 225). Some of the issues raised by the interest in rediscovering women travellers are the feminine aspects of travel writing, the circumstances defining women's travel and the characteristic features of women's travel writing. Despite the curiosity about women's travel writing, as Holland and Huggan (2000: 111) state, "[a]ccounts of travel writing tend to suffer ... from an acute gender imbalance" as travel texts are loaded with "metaphors that reinforce male prerogatives to wander and conquer as they please". In addition, Korte (2000: 108) observes that while the literature related to the field leaves the reader under the feeling that "the genre is a male domain", the neglect of women's travel writing had constructive effects so that significant number of studies have focused on features of the genre connected to women.

Travel has been evaluated as a crucial component or ritual of a masculine construct. In certain cases, such as the Grand Tour of the seventeenth century, the excursions made by men served as a test or proof of manhood or as a rite of passage from boyhood to maturity. In this context, women's texts have received much less attention than those written by men. Blanton (1997: 57) states that the logic behind this is that "the genesis of women's authorship was typically found in the private sphere: in diaries, letters, and photo albums - texts that remained close to the home and family". On the other hand, because of the intimate relationship between travel writing and particularly the memoir, the travel genre opened for women.

Over the years, female travellers have written a significant amount of travel literature. Before the late seventeenth century, women travellers were substantially less likely than males to put their thoughts and experiences into writing. One of these examples was Margery Kempe, who was considered a significant travel writer in the Middle Ages. This was mainly because women had fewer educational options and lower literacy rates at the time. An increasing number of women travellers also became travel writers as female literacy rose strongly in the late seventeenth and early eighteenth centuries. However, women's travel accounts "occur in forms of writing intended for private rather than public consumption, such as letters and diaries" (Thompson, 2011: 171). While female-authored descriptions of travel made their way into print in the seventeenth and early eighteenth centuries, women such as Mary Wortley Montagu (1689 - 1762), Mary Wollstonecraft (1759 - 1797) and Ann Radcliffe (1764 - 1823) only started writing travelogues in the second half of the eighteenth century. As Thompson (2011: 181) notes, since they reflect the reality faced by women travel writers in patriarchal societies, letter or diary writing is a more prevalent element of women's travel writing. Women travel writers continued to frequently use an epistolary or journal format to imply that their observations were never designed for public consumption. If by leaving home and travelling the world, the female traveller challenges the patriarchal concept of separate realms, which dictates that men belong to the external and women to the internal worlds, then "the woman who publishes a travel account, contravenes that ideology twice over. Not only does she travel, she then positions herself a second time in the public sphere, as an author" (Thompson, 2011: 180). Nevertheless, women's travel may have always implied a challenge to patriarchal beliefs, but traditionally, most female travellers and travel writers have tried to work within the gender conventions of their time rather than directly challenging them (Thompson, 2011: 181).

Several unique features are found in women's travelogues from the Romantic period. In accounts penned by male writers, one of the leading trends in travel writing in the eighteenth century was the "sentimental hero as traveler", seen in Boswell's journals where the raconteur placed his quest and himself at the heart of the narrative (Blanton, 1997: 72). Women's travel experiences and motivations varied to some extent compared to men's. While mentioning the differences of travel texts written by men and women travel writers, it is appropriate to clarify that women's travel writing is not a distinct genre, nor can it be assumed that women's texts are dissimilar to the male accounts penned at that time. Women have been active readers of travel writing written by men since the eighteenth century. In addition, as Korte (2000: 109) observes, "due to the expectations of the 'general' - that is mixed - audience, the travel writing of women could not be so very 'different' from that of men". As the travel writing of men

influenced it, it would not be appropriate to characterize the travellers and their texts in exclusively female terms. While evaluating the female travel experience, one should keep in mind that:

female subjectivity is a question not only of gender but a construct made up of numerous factors within a culture as a whole. Women thus travel not only as representatives of their gender, but also as members of their particular society and culture (Korte, 2000: 109).

Thus, to be conscious of the whole framework of these journeys and literature, one should keep in mind that the female travel experience is not just a matter of gender but also a composition made up of several elements inside a society. Women are travellers and travel writers composed of their respective societies, culture and gender.

A more general look at women's travel writing shows that although their travel experience is not solely determined by gender, as Bassnett (2000: 228) observes, there are differences in women's travel accounts in terms of "social class, age, and religion, from shifts in time, from journeys to different parts of the world". One feature of women's travel texts originates from the challenge facing female travel writers in the eighteenth and nineteenth centuries: how to create narrative authority in their works. This was because it was delicate matter for a woman to assume a position of authority related to scientific discourse. To Thompson (2011: 184), "for a woman travel writer to become too magisterial in her opinions, or too coldly logical, or indeed too strident and impassioned was to risk censure from critics, reviewers and readers of being unfeminine". Since it was uncommon for women to get the academic and professional training that could qualify them as duly accredited experts in any discipline before the twentieth century, it was believed that women could not make valid observations on a wide range of issues. The outcome of such preconceptions and intolerance is that it was common for women travel writers to "include apologies and justifications or an emphasis on the 'amateurish' nature of the writing" (Korte, 2000: 114). As a result, while recording their observations and opinions, women travel writers did it with restraint and through the justification of their humility. The result of this was travel texts where "a personal, subjective response is prioritised over a more intellectual and ostensibly 'objective' attitude" (Thompson, 2011: 185). This is one of the reasons why ladies in the eighteenth and nineteenth centuries preferred romantic and scenic travel since it required a more profound personal response than intellectual or factual understanding to write the story of the journey.

Another general tendency of women's travel writing in the eighteenth and nineteenth centuries is one of the focal points of their stories. Women travellers had a strong propensity to

observe household chores and daily living circumstances, such as meal preparation, childcare, and laundry. This narrative emphasis is frequently inextricably linked to a great interest in the living conditions of women in the countries they visited. The literature survey suggests that the content of their texts differed in the sense that they described everyday life “to engage with the everyday as an end in itself, not as a means to a different end” (Bassnett, 2000: 230). This shows the significance of women’s investment in every detail and the difference in their perspectives, which valued the flow of trivial regular events over having a more controlled outcome of observations. This interest appears to support the notion that a woman’s area of competence will be in the home environment but this was also “an important means by which women could claim an authority unavailable to men” (Thompson, 2011: 186). This interest can cover a wide range of subjects, including the fashion that foreign women follow, the social responsibilities that they are expected to play, and their legal and political standing. In short, the observations related to the “unprofessional” domestic environment were accompanied by comments on the professional one so that they have access to the unknown territories where men could hardly involve or participate.

The following characteristic of women’s travel texts is the “double-voiced quality”, which defines many travel accounts penned by women in the eighteenth and nineteenth centuries (Thompson, 2011: 191). This feature is also connected to the function and role of descriptions of nature in women’s travel texts. To Stamm (2000: 158), the travel accounts of Isabella Bird and Pauline Montgelas are considered examples which embody this characteristic. Their narratives’ dual-voiced structure is expressed in that there are two voices. The first is an impersonal, objective, composed of scientific observations related to places discovered, while the second is a subjective, occasionally intensely felt, or exquisite depiction of their experiences. In Bird’s account, “whereas the ethnographic text details manners, customs, numbers of ships and issues of commerce, the personal account borders on an adventure tale” (Stamm, 2000: 158). Similarly, the double-voiced style of Montgelas’ narrative is articulated in “the voice of an impersonal and anonymous observer...[and] the other is the personal voice of a woman who can only talk about herself as subject and individual when she is alone in nature” (Stamm, 2000: 164). These women can assume a more personal and individual form in the sections not related to exploring and collecting data about the places discovered, the moments beyond the objective tone. The two voices are separate and together, although in separate settings. In this way, the women travel writers achieve a reasonable equilibrium between the intensity and propriety of their own emotions and the objective demeanour that emerges during periods of intellectual response. An alternative reading enriching this aspect is

suggested by Bassnett (2000: pp. 233-234), who relates it to the distinction between women's lifestyles within their familiar surroundings and their experiences while embarking on journeys where they fulfil their potential once stepping outside the confines of a limiting social structure. According to this interpretation, women who felt confined by the boundaries of domestic life could seek solace through the act of travelling. Furthermore, as Korte (2000: 123) argues, "travel offered them the means to transgress the boundaries of their own society". This interpretation contributes to a better understanding of another layer in women's travel accounts, as the choice to be mobile offered physical freedom and an expansion of perspective. Overall, the experience of mobility resulted in knowing about the worlds inside and outside the house and seeing the differences between the private and public domains more acutely, which explains the dual-voiced nature of the travel accounts.



## CHAPTER TWO

### WOLLSTONECRAFT'S AND RADCLIFFE'S ACCOUNTS IN THE CONTEXT OF EIGHTEENTH-CENTURY TRAVEL LITERATURE

#### 2.1. Conceptual Framework - Revising the Sublime Through Burke and Kant

As Brady (2013: 1) notes, various fields such as philosophy, psychology, literature, the arts, and architecture have invested substantial interest in the sublime, which makes it an extensive and complex concept as well as the characteristics associated with the sublime have been the subject of various theoretical frameworks, encompassing nature, ethical issues, mathematical ideas, and expressions in literature, poetry, painting, music, and architecture. In its broadest sense, the sublime is an aesthetic reaction to the sense of immensity. Edmund Burke (1729 - 1797) and Immanuel Kant (1724 - 1804) became part of the continuous development of the concept through their perspectives. However, they pursued different paths in search of the sources of the sublime and, by expanding and enriching the discussions over the sublime, introduced it to a broader audience in Western Europe.

Edmund Burke is a major figure that outlines and interprets the sublime. In *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757), Edmund Burke determines a legitimate framework for standards of perception aiming at providing rational guidance in order to cultivate the means of aesthetic assessment. According to this frame, the workings of human senses, imagination and judgment depend on exterior factors. Embarking on observations related to feelings of pain and pleasure, he concludes that they cause the experience of the beautiful and the sublime. As understanding the role of the sublime is the focus of this study, more emphasis will be put into going to that direction.

What does the sublime mean for Burke? Burke (1998: 54) acknowledges several sources of the sublime, such as pain, danger, astonishment, vastness, infinity but terror he evaluates as the utmost and “the ruling principle of the sublime”. It is evident in the following statement below:

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling (Burke, 1998: 36).

It is evident from these words that, to Burke, the sublime is a product of anything opposite to tranquillity. To further explore the close connection between the sublime and terror, “the

sublime [is] the concomitant of terror” (Burke, 1998: 61). To Burke, the formation of sublime feelings in the mind depends mainly on external factors, and the sublime could exert tremendous power upon the mind. This is how the sublime is being accompanied by terror. The origin of pain is the feeling of terror and “whatever is qualified to cause terror, is a foundation capable of the sublime” (Burke, 1998: 102). It is terror that generates pain. On the other hand, the absence of terror, which Burke notes as the primary precursor and originator of the sublime, leads to failure to experience the sublime and renders it null and void. Therefore, anything associated with horrific entities, or anything that functions in a way that is similar to terror, represents a foundation of the sublime. This implies that it generates the most potent sentiment the intellect can experience. The associations with terror lead to the contrast between pain and pleasure which Burke focuses on.

Brady (2013: 24) argues that Burke’s emphasis on the concept of the terrible is rooted in his motivation to effectively highlight the stark contrast between the notions of the sublime and the beautiful. This is the other way through which Burke explains the sublime, namely by distinguishing beauty from the sublime and establishing an association with pleasure and pain. He states that the difference between sublime and beautiful objects is “one being founded on pain, the other on pleasure” (Burke, 1998: 113). In addition, Burke adamantly asserts that notions of agony significantly impact individuals more than those pertaining to satisfaction.

The other aspect of this difference is that the sublime is superior to the beautiful as it is an agent eliciting the strongest emotions human beings can sense, whereas “beauty is, for the greater part, some quality in bodies, acting mechanically upon the human mind by the intervention of the senses” (Burke, 1998: 102). Burke embeds the concept into physical and emotional contexts by taking pain and pleasure as tools of interpreting the sublime by contrasting it with the beautiful. Burke juxtaposes the notion of aesthetic beauty with the transcendent sublime, placing them in a dichotomy. In this sense, Shaw (2006: 9) observes that to Burke, the concept of the sublime surpasses that of the beautiful in its grandeur and magnificence and the sublime is characterized by its profound, overwhelming and dark essence and is implicitly associated with masculinity, while the beautiful which is described as light, fleeting and charming, is inherently associated with femininity and while the sublime has a divisive effect, prompting emotions of distinction and submission, the beautiful inspires a sense of unity and concord. Herein lies a definite gender differentiation between the concepts of the sublime and the beautiful; notwithstanding, the attention of this study shall not be directed towards such subject matter.



To Burke, the overwhelming outcome of sublime feelings also limits the human mind as it hinders its capacity to undertake coherent mechanism of reasoning which is different from Kant's approach which will be elaborated on more throughout the perusal of the chapter. In short, as Brady (2013: 41) notes, Burke's enquiry evaluates the sublime as "a form of aesthetic appreciation that is difficult and uncomfortable, especially when compared to the enjoyment of beauty". This astounding moment reveals itself in the vastness, fear, infinity, power and other strong emotions which have adverse effects such as producing fear and discomfort.

Burke's interpretation of the sublime is an integral part of the evolution of the concept however it has some limitations regarding the scope of this study. The reason why Burkean sublime will not be focused on is that his formulation, which makes the experience of the sublime dependent on physical, external factors, does not fit the Romantic way of perceiving the sublime. In his analysis of the sublime, Burke received his empirical approach from Locke, who furnished Burke with the concept of empiricism, which posits that our ideas originate from our senses and that the mind is a tabula rasa at birth. Burke believed that our apprehension of the sublime and beautiful was intricately associated with the sensory apparatus of the human being. Burke's approach to the sublime contributed to the understanding of aesthetic judgment in the second half of the eighteenth century, notably in how nature was perceived in the Romantic tradition in Europe. Nevertheless, the dynamics of Romanticism welcomes more of the spiritual aspects of the sublime rather than the solely material ones.

### **2.1.1. Kantian Sublime, the Romantic Sublime and Mobility**

What Weiskel (2019: 38) states provides clear guidance to Immanuel Kant's role in the development of the concept of the sublime, and it is "Kant is as important for any theory of the sublime as Aristotle is for the theory of tragedy". The literary work the *Critique of Judgment*, published in 1790 by the notable German philosopher Immanuel Kant, has often been denoted as the "third critique". Kant's books, the *Critique of Pure Reason* (1781) and the *Critique of Practical Reason* (1788) are his publications preceding his discussion on the sublime. In the context of the Kantian sublime, various themes from the eighteenth century are involved. These themes include the centrality of nature, the transcendental experience after the clash with nature, the duality of sublime experience into the mathematical (pertaining to vastness) and dynamical (pertaining to power), and the unique nature of sublime feeling as a blend of pleasure and pain.

The critical difference between Burke and Kant is that Burke sees the sublime as the catalyst for powerful feelings in the mind, that is, the process occurs from outside to inside. In contrast, Kant believes that it is the reason, its capacity to transcend the existing limitations, it

is the mind, that conceives the sublime, which indicates that the movement of thought does not solely depend on external motives. In his *Critique of Judgment*, Kant explicitly comments on Burke's ideas on the sublime who claims that the concept of the sublime is firmly rooted in the innate human tendency towards self-preservation, as well as in the emotion of fear, which is essentially a form of pain. In this context, Kant's (2007: 107) response is:

The transcendental exposition of aesthetic judgements ... may be compared with the physiological one, as worked out by Burke and many acute men among us, so that we may see where a merely empirical exposition of the sublime and beautiful would bring us.

On that spot, Kant conveys his conclusions with a nuance of criticism as to him Burke limits the sublime by explaining it through material and observational approaches. As Shaw (2006: 87) acknowledges, although the sublime is expressed through tangible matter in the physical world, including vast oceans and towering mountains, as well as real-life occurrences, such as natural phenomena and socio-political revolutions, it resides in the realm of rational thought. Brady (2013: 114) in a similar vein observes that Kant characterizes the sublime as a demanding and intricate manifestation of aesthetic encounter, and this phenomenon involves a significant role in imagination, diverse emotions, and a metaphysical dimension that is absent from numerous other aesthetic realms. In short, for Kant, the sublime is not exclusively determined by physical matter; rather, real-world elements are only a component of it.

According to Kant's teaching, looking more in depth, the sublime is about the metaphysical. The sublime experience illuminates the connection between the individual and the external environment through metaphysical instruments like reason and the human capacity for interpretation. In line with this perspective, Kant's ideas on the sublime central and functional for the realization of the closer study of the two travel accounts that will take part in the upcoming sections of this chapter will be considered. The focus will be on the sublime as an instrument of reason or how the connection between the sublime and reason is sensed in human beings' perception of nature. By its very nature, the sublime is part of the natural world because it conveys an encounter with nature that is distinguished by an overwhelming sensation. In order to foreground the sublime, Kant compares it explicitly with the beautiful. More specifically, he focuses on how both influence the way the mind responds to an encounter with an object, particularly nature. Encounters with nature motivate the mind to work however the interaction of the beautiful and the sublime with the mind differs and it is described by Kant (2007: 78) in the following way:

For the feeling of the sublime involves as its characteristic feature a movement of the mind combined with the judging of the object, whereas taste in respect of the beautiful presupposes that the mind is in restful contemplation, and preserves it in this state.

While the sensation of the sublime involves a mental response, appreciating beauty requires a mind that is at ease and tranquil. This response to the sublime occurs through a transcendental context that nature provides. In this way, the sublime becomes an intensive experience because of powerful metaphysical elements. Kant emphasises the state of mind but also connects the origins of the sublime to nature, which acknowledges the balanced contribution of nature and reason to forming the sublime experience. In line with that, Kant (2007: 88) believes that “[t]he mind feels itself set in motion in the representation of the sublime in nature; whereas in the aesthetic judgement upon what is beautiful therein it is in restful contemplation”, which emphasizes that when the sublime manifests itself in the natural world, the mind is activated. Here the difference between the beautiful and the sublime must be noticed to foreground and understand the formlessness and limitless nature of the sublime when compared with the beautiful to show that it is not tangible, just like reason, but it is there. The sublime is also a tool of aesthetic assessment however, the role of reason is still central.

If there is reason, there is a thinking process. As for how the sublime operates as a mode of thinking, Kant (2007: 81) states, “[t]he sublime is that, the mere capacity of thinking which evidences a faculty of mind transcending every standard of the senses”. Another moment when Kant (2007: 104) emphasizes the connection between the sublime and thought is “the sublime must in every case have reference to our way of thinking, i.e. to maxims directed to giving to the intellectual side of our nature”. The intellectual aspect of human nature and nature with its physical elements such as grand waterfalls, majestic mountain tops, and giant trees growing in mysterious forests clouded in dark green meet and join at the sublime moment. In this journey, the thinking process is encouraged by sublime elements in nature. Thus, nature guides the human quality called reason. Nature, particularly the sublime, performs the function of eliciting the answers reason could give once human eyes are exposed to the sublime. At this moment, reason assumes the qualities of the sublime such as vastness and infinity, reciprocally expanding the human capacity for reasoning. Thus, the infinity of nature and human reason is discovered in moments of sublime feeling.

Shaw (2006: 6) describes sublimity “as a mode of consciousness”. The use of the word “consciousness” recognizes the involvement of reason in the process of perceiving nature. If a rationale exists, it implies the existence of a thinking process. In line with this, Lyotard (1994: 60) states “[t]hinking feels a sublime feeling”. Nevertheless, this feeling is not formed

independently, but it involves nature since the sublime experience occurs in the context of nature. That is why it is necessary to understand the place of nature as the distinguished component of the sublime. While elaborating on the sublime, Kant regards the sublime more in the context of nature rather than in terms of a solely aesthetic instrument which evaluates art. There is the acknowledgement that aesthetic judgment involves imagination too while evaluating art, however aesthetic judgment must be informed both by beautiful works of art and sublime views in nature to be fully realized (Ferguson, 2012: 314). In the sublime feeling, Kant focuses more on the role of nature and less on art because as Ferguson (2012: 314) states to him the aesthetic judgment was “intermediate, second, because it pointed toward what Kant thought of as the ultimate independence of the individual’s exercise of practical reason”. In Kant’s theory, there is a great emphasis on nature and the workings of reason in the process of developing the sublime as a concept, and this allows for a central role in both the experience and discourse surrounding the sublime. What is more, the presence of nature in this realm of inquiry is further emphasized as the analysis of the sublime is part of the natural world. In short, it seems that nature and its components and reason are mingled into the very essence of the sublime.

What makes nature necessary is that nature accommodates the sublime. When nature evokes admiration and respect in the spectator with its scope and might, sublimity is born. In this way, human beings establish more purposeful interaction with nature. To Brady (2013: 66), Kant lays the foundation for deliberately thinking upon the way in which the sublime engenders a connection between the individual and the universe. Accordingly, Weiskel (2019: 172) sees nature as “the guarantor of the dialogue” and this dialogue is the one which results from the conversation between nature and the human being through applying reason. The link between the individual and the natural world is realized through the sublime feeling. This dialogue becomes particularly possible through the two types of sublime which Kant distinguishes, namely the mathematical and the dynamical. In this context, explaining the mathematical and the dynamical sublime is obligatory since they indicate the interaction between the self and nature and convey the sublime feeling.

Shaw (2006: 80) clarifies simply the main difference between the mathematical and the dynamical sublime by stating that in the realm of the mathematical sublime, spatial or temporal vastness challenges the imagination as the encounter with an object of immense proportions is incomprehensible, whereas the dynamical sublime causes a feeling of overwhelming force that subdues our will as a result of which the individual is left powerless. Kant (2007: 104) categorizes the sublime as mathematical and dynamical since he defines the sublime as “the

name given to what is absolutely great” and this denotes size and force. The mathematical sublime is associated with the grandiosity present in elements of nature, whereas the dynamical sublime relates to the manifestations of nature’s overwhelming might. Mathematical sublime denotes for understanding the enormity, size or dimension of elements that nature embodies. Dynamical sublime indicates “a confrontation with the power of nature” expressed in the rugged mountains, tempests or waterfalls (Battersby, 2007: 123). In addition, the mathematical sublime concept manifests human perception’s inherent limitations in absorbing the entirety of a natural object. Nonetheless, the totality of the object in the form of an idea reveals itself to human reason. Conversely, the dynamic sublime involves the boundless power of nature that has the potential to pose a threat of devastation. Despite this, it may evoke a sense of our infinite capacity for reasoning. Therefore, both the mathematical and dynamical sublime closely involve reasoning process. As Brady (2013: 70) states, the mathematical sublime brings “an awareness of the power of reason” when confronted with the tremendous scale of the natural world, and this causes the utmost expansion of the limits of human perception and creativity. As for the dynamically sublime, reason or mind itself is regarded as sublime in the process of experiencing nature’s might. This is also what Kant (2007: 80) believes as he notes that “the sublime is not to be looked for in the things of nature, but only in our own ideas”. While defining the sublime, Kant recognizes the absolute capacity of reason. In addition, the experience of greatness that the sublime brings communicates the greatness and vastness of reason. This also reveals the trust attributed to reason. To sum up, the relation between the sublime and its mathematical and dynamical variations, could be expressed through Ferguson (2012: 316), who states that, for Kant, the sublime is a framework which foregrounds “the kind of mental activity that we are engaged in when we see objects aesthetically”.

To further emphasise the role of mind and reason, it is necessary to see that the connection between sublime and reason is hidden not in the form but in the lack of such in natural objects. Shaw (2006: 83) states that the sublime “resides in the human capacity to think beyond the bounds of the given”. This suggests that the sublime does not have measure or form. The purpose is to show that the concept of sublimity means human beings’ ability to extend their thoughts beyond constraints. The sublime is located in the mind and is not dependent on external factors. However, this also suggests that imagination is part of the sublime mechanism. Encounters with nature which lead to sublime feelings prove the individual’s adequacy to think and exercise reason and to analyse the external environment with the help of innate values. Formlessness allows reason to work because “formlessness engages our mental powers in a particular way” (Brady, 2013: 80). Kant identifies the beautiful with form and the sublime with

limitlessness, and here the difference between the beautiful and the sublime is essential to foreground the formless and limitless nature of the sublime when compared with the beautiful so that to see that it is not tangible, just like reason, but its presence matters.

Formlessness creates a context where imagination can operate effectively. Imagination is essential because it can expand when the mind confronts the formlessness of the sublime in nature. This is part of the sublime response, a phenomenon characterized by a sense of being emotionally moved by the immensity and might in nature and here, “imagination is expanded and invigorated as it tries to cope with greatness”, which demands intensive awareness (Brady, 2013: 130). The sublime, with its immensity, vastness, and infinity, creates a sense of formlessness that empowers imagination and turns into an engaging mental process that elicits unease and amazement, generating pleasure after such a challenging experience is overcome. These features of the sublime assign it to the realms of reason and imagination which are competent to process it. Kant (2007: 76) states that the sublime “cannot be contained in any sensuous form, but rather concerns ideas of reason”. In addition, he claims that “true sublimity must be sought only in the mind of the judging subject” (Kant, 2007: 86). In this way, Kant clearly states that he acknowledges the participation of human mind and imagination in experiencing the sublime.

### **2.1.2. The Romantic Sublime**

If the subject matter is experiencing the sublime, the way Romanticism celebrates it through imagination and reason cannot be disregarded. The sublime echoes the Romantic view of nature. The Romantic sublime is an attempt to involve human imagination to restore the connection with the natural world. Contrary to the common belief that reason does not have a place in Romanticism, it is the combination of reason and imagination that forms the value system of Romanticism, and this reflects the trust which Kant invests in the capacity of the human mind and imagination. Acknowledging Kant’s great influence on Romantic values, Battersby states that “Romanticism grew out of Kantianism” (Battersby, 2007: 16). In line with that, Brady (2013: 107) claims that the Romantic sublime “extends Kantian ideas”. The employment of the Kantian model, mentioned in the previous sections, serves as a useful tool in understanding the encounter with the sublime, as disclosed in Romantic literature. Kant’s emphasis on the individual’s ability to overcome challenges posed in moments of clash with the sublime in nature through reason and imagination is instrumental in this regard. Kant focuses on the natural sublime and as his ideas had an impact on Romanticism, this became one of the factors why the natural sublime became a central theme of Romanticism as well.

What was the reason for English Romantics' deep fascination with the sublime during the eighteenth century? During the Industrial Revolution which "was beginning to erode the traditionally agrarian lives of many people", when the development of urban life accelerated, the countryside was being depopulated, and the landscape was undergoing transformation, a renewed focus was placed on nature's aesthetic and inherent value (Heath & Boreham, 1999: 6). The growth of the Romantic movement, the interest in the sublime, as Weiskel (2019: 22) argues, "began where conventional systems, readings of landscape or text, broke down, and it found in that very collapse the foundation for another order of meaning". Kantian recognition of formlessness in the sublime invited the use of imagination, and throughout the process of making new meanings this appealed to the Romantics. Kantian sublime is essential for the Romantics because nature's role, the role of the sublime, has "elevating and expansive effects on the mind" (Brady, 2013: 12). This is how nature affects human reason and how imagination plays a pivotal role in the apprehension of awe-inspiring phenomena such as magnificence, boundlessness, and admiration which sublime experience provides.

The necessity of experiencing the sublime and why there was a need for it could be understood once the emergence of the Romantic period, its background and the need born from this context are considered. However, before going deeper into the details it is important to clarify that "[t]he Romantic Age is so called not because all its works are Romantic, but rather because the ideologies of Romanticism exerted an increasingly dominant influence during that time" (McGann, 1983: 19). Apart from the confusion related to the name of the period, there was another one related to its duration since it has been challenging to define the second half of the eighteenth century as the borders between literary movements were unclear. In that sense, Siskin (2008: 797) notes that, "what began as Neoclassical or Augustan ended as Romantic. We know something happened during the eighteenth century but we are not quite sure what it was" and it is helpful to see the complexity of the situation in terms of periodization. In addition, Frye (1956: 144) in his article *Towards Defining an Age of Sensibility*, also sheds light on the confusion related to the start and end of the period and reasons for it:

The period of English literature which covers roughly the second half of the eighteenth century is one which has always suffered from not having a clear historical or functional label applied to it. I call it here the age of sensibility, which is not intended to be anything but a label. This period has the "Augustan" age on one side of it and the "Romantic" movement on the other, and it is usually approached transitionally, as a period of reaction against Pope and anticipation of Wordsworth.

In this way, the degree of ambiguity related to the particular age in terms of periodization and name is clarified. In addition, Jarvis (2004: 149) defines the location of the Romantic period

more precisely by limiting it to a period of slightly more than four decades and notes that the difficulty of setting the borders of the Romantic period stems from the challenge that English Romanticism has at times been “absorbed into either a long eighteenth century or the long nineteenth century, depending on where the vested interests lie”. The fact that English Romanticism was regarded as part of the long eighteenth century shows the nature of the connection between the Age of Sensibility and the Romantic period, which indicates that both periods are subsequently inseparable. That is why, one must keep in mind that “Romanticism was not a sudden, radical transformation, but grew out of Augustanism” (Carter & MacRae, 2002: 222). This makes the Romantic Age the natural descendent of the ideas product of the Age of Sensibility, which emphasizes individual experiences and replaces the formal Augustan approach that promotes the portrayal of human nature which relied on common truths.

Pointing to the transitional elements within the Age of Sensibility, Peck and Coyle (2002: 127) observe that “[w]hat we see before the Romantic period are seeds being sown, and the emergence and development of new voices”. The rise of new approaches, which resulted in the development of sensibility, is based on the social, cultural and economic transformations that occurred in Britain in the eighteenth century. This transformation was reflected in language and literature as it became a language of “feeling, with its key terms of sentiment, sympathy and sensibility” identified with Romanticism (Brewer, 2009: 21). This emanated from the recognition of the significance of emotions and creativity in the context of the day-to-day aspects of human existence, involving societal dynamics, cultural norms, moral principles, and aesthetics. New Britain embodying in itself sensibility, was in the process of transformation from the Augustan period. The transition took place due to a growth of middle-class culture. Initially, sensibility signified as Peck and Coyle (2002: 130) explain “nothing more than physical sensitivity, but by the middle of the century it suggested an emotional, one could even say moral faculty”. The change in perception was rooted in the refinement of middle-class people and this contributed to the legacy that Romanticism took from sensibility. What is more, sensibility led to the cult of the sublime as “after the austerity of Augustan culture, there was a desire and search for the sublime in literature, and perhaps in life generally” (Peck & Coyle, 2002: 130). During the Augustan period, a trend of rationalism determined intellectual discourse. However, around the middle of the century, there was a significant shift towards expressing emotion, broadening the limits of imagination, and a fresh consciousness of the role of language in shaping thought and perception. The initiator of these developments was the newly appreciated human sentiments which prescribed the alternative that it was no longer solely enough to write about observations of human actions or events but also about emotions



which reflected in literary genres and travel literature as well. Therefore, although being part of the Age of Sensibility and still having a degree of independence, the Romantic period was embracing a specific phenomenon laying the foundation for the literature of that time.

### **2.1.3. The Connection Between the Sublime, Nature, Travel and the Grand Tour**

Due to the class-related alterations triggered by the Industrial Revolution, changes in the landscape occurred, which created the cult of the sublime and made the Romantics search for and embrace the sublime. This was caused by the deep appreciation of nature as the landscape had started deteriorating. In this context, the need to experience the sublime could be taken as the natural way to overcome the disconnection that the Industrial Revolution created between individuals and nature. For the Romantics, the famous call “return to nature” signified that the people “should return to the external world of sights and sounds, such as trees, mountains, peasants, and the sounds of storms, birds, animals, etc., as also to primitive simplicity untainted by the fingers of refinement, or even ‘civilization’” (Burwick, 2019: 189). Indeed, this phrase indicates that embracing naturalness and feeling scepticism towards the complexities introduced by the Industrial Revolution is possible with an awareness of the elements of nature. However, here the human reason and the sublime also step in as the human reason is in recognition of the need to experience the sublime due to the changes taking place at that time. It can be viewed as the progression of the Enlightenment through alternative means, as Romanticism is an inclusive movement that does not ignore the rationalist aspirations that preceded it (Heath & Boreham, 1999: 11). Instead of relying either on feelings or the human mind, this suggests the combination of reason and emotions in trying to understand the world. Therefore, experiencing the sublime is a sort of negotiation between emotions and reason as “[c]ontemplation of the sublime forces the observer to sacrifice imagination (which is inadequate to the task of comprehending the infinite) to reason (which must extend itself to contain the new sensory information)” (Heath & Boreham, 1999: 31). In short, in order to survive the detachment that the Industrial Revolution created between individuals and nature, an equilibrium must be achieved between imagination, emotions and reason.

Travel, mobility, enjoying and contemplating nature can restore the disconnection between individuals and the environment. The sublime concept epitomizes an encounter with nature, and a deep connection achieved with the natural world brings an overwhelming sensation. Sensibility is the key that unlocks the perceptions needed to comprehend this powerful phenomenon. In addition, travel and mobility are the guides towards these deep sensations as this allows solitude, cultivation of taste and patience while exploring nature and

managing the overwhelming feelings product of encounters with landscape through human reason. It is not a coincidence that travel became even more popular in second half of the eighteenth century. Jarvis (2004: 179) states that the taste for natural landscapes and phenomena and the emotions aroused by them “became conventionalised, via new forms of travel and tourism, in the late eighteenth and early nineteenth centuries”. Subsequently, the taste for the sublime was further formed thanks to travel. This suggests a reciprocal connection since experiencing the sublime became possible more via travel and vice versa; travel polished the process of experiencing the sublime. Apparently, the role of the sublime and nature in travel is fostered by the opportunities provided by the state of being mobile.

Literature mirrors the transition from an established mode of thought to a fresh standard of intellectual patterns when they happen in societies. Accordingly, it is understandable why travel as an act and literary genre gained wider acceptance in the Romantic period. The need for mobility and the sublime also derives from social and political changes taking place in Britain and continental Europe, particularly France. As Peck and Coyle (2002: 152) observe, the French Revolution brought “a greater sense of human agency: people no longer accepted their passive role, but seized the initiative”. This is a reflection of how people started seeing and thinking about life. What changed the attitudes was that human agency assumed a significant role compared to the past when a more inflexible and less dynamic framework set the rules of existence. In the second half of the eighteenth century, travel was the reflection of taking the initiative. Jarvis (2004: 27) notes that “readers’ appetites for travel literature remained strong throughout the period 1798 - 1830”, and texts whose subject matter were travel and exploration were second only to novels in terms of their popularity.

Travel was also a mechanism for broadening one’s mindset through engaging in various culture-exchanging practices, and the Grand Tour, which was a widespread form of European travel among the British in the eighteenth century, fulfilled that role. The classical itinerary of the Grand Tour followed the journey from north to south as “for eighteenth-century Grand Tourists all roads, did, indeed, lead to Rome” as it was regarded as heart of Western civilization and the passage leading towards the southern parts of continental Europe “guaranteed the encounter with difference that was indispensable to the experience and writing of Continental travel” (Jarvis, 2004: 29). Nevertheless, when the cult of the sublime accelerated the interest in the landscape during the second half of the eighteenth century, the Alps attracted the curiosity of writers, such as Byron (1788 - 1824) and Shelley (1792 - 1822) and artists who, due to the emerging aesthetics of the sublime, adopted the Mont Blanc region as a source of artistic enthusiasm. Apart from enjoying sublime nature and experiencing new culture while

journeying abroad, the travel of the British was accompanied by an intensive awareness of their status as citizens of a nation distinguished by its exceptional values and traits, making it different from the foreign lands that they opted to investigate (Fabricant, 2008: 708). Therefore, except for cultivation of manhood, being a process of self-construction or fostering one's classical education, the Grand Tour of the eighteenth century "helped promote British national interests both at home and abroad" (Fabricant, 2008: 710). In that way, it also became a process of validating British prestige. Indeed, this task was assigned to male travellers.

Pursuing the sublime nature, exploring a new culture, experiencing growth of character and social status, and enjoying the transformative process that travel could offer involved mainly the participation of males. The Grand Tourists were distinguished gentlemen of noble English or Northern European descent who were sent to embark on a journey to Italy to fully immerse themselves in the classical era's grandeur (Heath & Boreham, 1999: 23). For the travellers who became part of the Grand Tour travel practice, the educative growth that the Grand Tour provided and experiencing the sublime were interconnected since "to reach the home of classical civilization, they had to negotiate the Romantic wilderness of the Alps, which came to epitomize for them the landscape of sublimity" (Heath & Boreham, 1999: 23). Therefore, in the Romantic period, the Grand Tour significantly contributed to the formation of the cult of the sublime as it became the means providing access to experiencing the sublime.

Travel was the door opening the chance to taste the sublime not only for men but also for women. This was also supported by the "real character of the Romantic age [which] is conveyed in the fact that it provided an opportunity for an extraordinarily diverse range of voices" in literature (Peck & Coyle, 2002: 153). The search for a new fashion of expression during the Romantic period helped women attain a more central position in literature. What could be assumed is that the possibilities to travel and the broader acceptance of women in literature starting with the Romantic period were two components that reinforced each other and created more space for women as travellers and writers. The authentic character of the Romantic era and the quest for the sublime raised the interest in travel. This is a reciprocal process which aided in elevating the status of women in literature, which reflected their participation in travel and encountering the sublime. It is certain that the "masculine character not only of the Grand Tour but of eighteenth-century travel as a whole" made it challenging for women to travel abroad (Fabricant, 2008: 714). However, during the eighteenth century, significant contributions to the field of travel literature were made by a noteworthy yet limited group of women who were able to initiate travel abroad. Two of these notable examples are

Mary Wollstonecraft's *Letters Written in Sweden, Norway, and Denmark* (1796) and Ann Radcliffe's *A Journey Made in the Summer of 1794* (1795).

Considering Kantian ideas on the sublime, the interaction between the two women travellers, Wollstonecraft and Radcliffe and sublime feelings, precisely how they attain mental mobility when they journey and employ reason in the apprehension of the sublime, will be traced. If, for Kant, the concept of the sublime is not solely composed of physical materiality and tangible elements of the world are merely one facet of the sublime experience, this experience helps to clarify the interplay between the individual and the external environment through metaphysical means such as reason and the human capacity for interpretation. The conceptual framework explained above has the purpose of focusing on the sublime as a tool of reason and the manners in which human beings perceive the connection between the sublime and reason in their interactions with nature. It is important to emphasize that, during this physical movement, the thought process is stimulated through and steered by nature. As a result, the intellectual attribute of rationality is directed by the natural world.

## **2.2. Narrowing Down Towards Wollstonecraft's and Radcliffe's Accounts - Positioning Them Within the Eighteenth-Century Travel Tradition**

Some of the characteristics mentioned below could be traced in the travel accounts of Wollstonecraft and Radcliffe. However, this part has a more general narrative style rather than an analysis that aims at one-to-one matching of the features of the period to particular moments in the accounts. The purpose of this brief overview is to see the connection between the travel tradition at that time and the pattern of eighteenth-century travel literature. The purpose is composed of a chain of ideas that unfolds in the following way: some features are particular to eighteenth-century travel literature, and this pattern defines and is identified with eighteenth-century travel literature, which is mainly a product of travel writers' Grand Tour travels whose participants alongside male travellers are also women travellers. Therefore, the features mentioned will function as a reminder of the frame and structure of that period, which will help to identify the position of the two accounts in the bigger picture of the eighteenth-century travel tradition.

Batten (1978: 15) notes that "generic convention, not personal taste, dictates to a great extent what a traveler says". The most common feature of eighteenth-century travel literature is its amalgamated nature, which combines conveying information related to the places visited and delivering pleasure with descriptions of landscapes which lack encyclopaedic characteristics. Both Wollstonecraft's and Radcliffe's travel accounts correspond to what

Batten (1978: 5-6) observes, and it is that travel accounts of the eighteenth century “achieved a generic blending of factual information and literary art”. The idea behind the delivery of factual data was to serve the text for the use of readers, whereas the artistic aspect aimed at producing the experience of narrative entertainment. In general sense, travel literature fulfilled these expectations and enjoyed wide readership during that period.

The content of the travel accounts Wollstonecraft and Radcliffe penned is determined by the gradual changes in the generic frame of travel literature that occurred throughout the eighteenth century. The same shift did not happen until the first half of the century when there was less narration of subjective perceptions and nonfiction travel accounts or factual travel accounts prevailed. The need to collect data was still the priority then, and the need to be observatory was persistent in the eighteenth century. In England, where “there is a time-honoured tradition that the English have been the greatest travelers”, these “travel-hungry people” were not still guided by aesthetic ideas during travel and exploration but were focused on accessing and spreading information that would serve for having material benefits and global prestige of their country (Adams, 1983: 69).

Gradually, the juxtaposition of the objective and subjective happened in the 1780s and 1790s, and more flexibility started entering the travel discourse maintained in the travel accounts due to the newly emerging picturesque trend. As Batten (1978: 29) observes, this trend started with the narratives of William Gilpin and his adherents, whose texts contain depictions intended solely for the amusement of readers and differ from the ones written by prior explorers who had depicted natural environments yet always had focus on education first and then to enjoyment, and never having the picturesque objective of evoking an emotional reaction in their readers to the splendours of a specific geographic site. The picturesque trend is a preparatory phase before tasting the sublime. It allows the appreciation of nature and then the more profound experience, namely, the sublime emerges. After the initial stage of perceiving nature in a more predictable, rule-based picturesque framework, the freedom of sublime experience comes. In line with that, Wollstonecraft and Radcliffe are both picturesque travellers who have cultivated a taste for the beauties of nature and are also travellers who are aware of the more profound layers in nature that the sublime experience offers. What is more, this sublime experience does not remain only limited to the realm of nature but also extends to everyday life as the ability to perceive more deeply, which seeing the sublime causes, turns it into a tool of interpretation and meticulous observation.

The direction of the gradual transformation of eighteenth-century travel literature moves from meticulously collected geographical information related to foreign lands, which produces accounts having the features of an encyclopaedia, towards a more innovative and unique descriptive style that would add a taste of entertainment alongside the educative purpose. There is a more complex process that changed the direction towards the search for the sublime and the depiction of all experiences related to it. In the mid-eighteenth century, as Batten (1978: 96) notes, the topic travelogues focused on was the description of inhabitants' manners, customs, religious life, and the legal order that governed their life. Nevertheless, as this subject matter began covering more and more travel accounts, the repetitive content caused a change in expectations and demand for novelty. The 1770s was the period when depictions of men and manners in travel literature started retreating in favour of depictions of the beauties of nature. Since then, sublimity marked the travellers' texts so that their "accounts become collections of evocative descriptions focusing on the almost poetic qualities of mountains, forests, rivers, and lakes" (Batten, 1978: 96). The rising interest in sublime landscapes is also related to the social, economic and class structure in a country. Ironically, after the material progress they commenced enjoying and that the Industrial Revolution brought, the British could afford to appreciate the sublime. The value of nature was realised only after industrial developments, and the mechanisation of lives threatened it. Furthermore, the sublime reflects a changing approach to understanding aesthetic experience. The openness to perceive the sublime signifies that it was time to appreciate nature after years of seeing it as primarily a source of empirical information that would be catalogued and used for the material aspirations of a country. In this context, Wollstonecraft and Radcliffe, in their travelogues, combine these features. While describing the geographies that they visited, Wollstonecraft and Radcliffe elaborate on the landscape and experiencing sublime moments but also include issues such as history, culture, traditions, commerce, architecture and manners of the people living in those lands. Their travelogues are evidence that the process behind the tendency to explore nature is a gradual process because if the 1770s marked the start of extensive descriptions of nature, although more than twenty years passed, the time when Radcliffe published her account in 1795 and Wollstonecraft - in 1796, shows that they occupy an intermediate niche and, in their texts, national manners and natural beauty go hand in hand. However, one thing is obvious: the presence of mountains, forests, and rivers in travellers' observations became more and more desired, the language in the accounts became more "literary", and there was "a higher degree of sophistication in their observations" (Batten, 1978: 99).

Briefly, the encyclopaedic structure of the previous travelogues did not require particular ingenuity or craftsmanship in terms of literary descriptions. The writer's and reader's minds were not stimulated as there was more place for a linear style of depictions and less for subjective interpretations of the surrounding atmosphere. In line with that, Batten's (1978: 99) argument supports this view as he claims that "the encyclopedic traveler collected information without considering its effects on the mind of the reader". When the sublime stepped in shows that perceiving the sublime, reproducing it via depictions and resonating it in the minds of readers unveiled the existence of a chain of stimulative effects on the minds of the traveller and the reader. This closed the circle of reciprocity where the sublime stimulated the traveller, and the traveller chased the sublime. This was also due to the change in the way nature was assessed. It was regarded more as something that delivered pleasure and less and less as something that had to satisfy utilitarian expectations.

### **2.3. The Sublime in Wollstonecraft's *Letters Written During a Short Residence in Sweden, Norway, and Denmark* (1796)**

#### **2.3.1. Wollstonecraft, Travel and Travel Writing**

Heng (1998: 370) describes Wollstonecraft's *Letters Written during a Short Residence in Sweden, Norway, and Denmark* (1796) as "a crucible in which Wollstonecraft blends her roles of mother, philosopher, feminist". Sørensen (1996: 35), in a similar way, states that in the text, a diary or memoirs along with philosophical observations are united under the form of a love letter where in a "melancholic mental state", Wollstonecraft has the overwhelming experience of "being a woman and a single mother, being deserted, being a disappointed revolutionary and feminist". Being a woman, mother, feminist, philosopher are constituent parts of Wollstonecraft's identity; however, there is something more than these elements which foreground the personal dimension in the story at the expense of it being a travel text. As Choi (2019: 128) argues, one must recognize that *A Short Residence* is at the same time "a complex literary text that engages with the well-established tradition of eighteenth-century British travel writing". Wollstonecraft is a woman traveller whose status seems unstable due to her disappointments in her personal life. However, it is also important to evaluate her as a protagonist who has the experienced eye to trace societal development and progress of manners through philosophical contemplations, sentimental narrative and political remarks within the accompaniment of sublime experience within the framework of the eighteenth-century Grand Tour.

In 1796, Wollstonecraft published *Letters Written during a Short Residence in Sweden, Norway, and Denmark*, which she wrote during her journey to a destination different from the eighteenth-century Grand Tour of Europe. Although the British were a nation curious about travel and had been practising it with the determination to take the maximum of it in every possible aspect, Scandinavia was unfamiliar to them. As Pramaggiore (2019: 837) notes, one significance of her travels to Scandinavia stems from the fact that “[i]t was not a typical travel destination, nor the object of a traditional travel narrative”. Some part of the places constituting this unconventional itinerary comprised some cities such as Gothenburg, Strömstad, Oslo, Tösberg, Larvik, Risør, Copenhagen, Hamburg and related countries such as Sweden, Norway, Denmark and Germany, where she finishes her journey. Authorized by her lover Gilbert Imlay to restore a ship carrying a silver freight lost in Sweden, Wollstonecraft was accompanied by her illegitimate infant daughter Fanny and her maid Marguerite during this business journey. In fact, it is Imlay who, although not explicitly pointed, is the receiver of the twenty-five letters that compose the travel account. To Ferguson and Todd (1984: 90), in these letters, she expands her ideas and feelings “integrating many levels of her life” by using a fashion of writing characterized by a “personal journal-monologue ... rarely to be found in her works as a whole” integrated with actual details and stories about the social, political and everyday life of the residents, insightful philosophical reflections alongside her sorrowful state of mind stemming from the lamentation regarding unrequited love.

Wollstonecraft’s book is categorized as travelogue (Labbe, 1998: 130; Korte, 2000: 113) and at the same time regarded as a “generic hybrid, a kind of subjective autobiography superimposed on a travelogue” which has flexible structure at first glance which also makes it a “literary experiment, thematically unified and formally organized through a very personal version of associationism” (Myers, 2016: 600). This blend and hybridity match the trend which determines the eighteenth-century travel account that encompasses not solely autobiographical nature and does not entirely aim to entertain its readers (Batten, 1978: 118). Pramaggiore (2019: 838) also comments on the hybrid nature of the text arguing that it is “challenging and mixing the traditional canons of various genres, such as travel narrative, feminist vindication and autobiography, while coalescing them with powerful romantic theorization”. Furthermore, the hybridity of the text does not only show itself in terms of structure but also in terms of content since Wollstonecraft’s *A Short Residence* embodies qualities of a “Romantic synthesis of detailed observation, philosophical reflection, social critique, and affective realism” (Leask, 2019: 105). Following the line of the empiricist tradition, Wollstonecraft, in her account, includes valuable information about landscapes, individuals, and customs of the destinations



she visits. These observations are enriched by her deep emotional states and philosophical contemplation and do not solely portray matters of domesticity but also analyse the Scandinavian countries' social, economic, and political state. In addition, she is concerned about how women and the lower classes are approached. The expression "affective realism" means that alongside factual descriptions and information conveying the physicality of Scandinavia, Wollstonecraft also includes her emotional response to what she observes. In addition to the hybrid structure, the account follows an epistolary format. Wollstonecraft's choice of the epistolary form is defined by Marino (2015: 53) as "meaningful in itself" since this coincides with the approach which dictates that it is more convenient for a woman to adopt this style since it was "less demanding than a nonfictional travel account" and "the familiar and impersonal tone of personal letters" kept the women within the borders of safe and less ambitious writing. As Batten (1978: 38) observes the epistolary form is one of the two fundamental methods that eighteenth-century writers employed in structuring their travel narratives. He points out two travel books that provide a model for an epistolary form, namely Tobias Smollett's *Travels through France and Italy* (1766) where the recipients of the letters are different people and Patrick Brydone's *Tour through Sicily and Malta* (1773) where the addressee is a single person (Batten, 1978: 38). In that sense, Wollstonecraft's travel account follows the course of the eighteenth century, where a woman travel writer follows an epistolary format which addresses letters to a single person.

In terms of content, the account includes observations on religious matters, the development of art and science, societal customs and manners, the economic condition of states, the treatment of women, ethical and moral issues, the living and working conditions of domestic staff and labourers and how they could be treated better, and contemplations related to sublime landscapes. To Horrocks (2015: 5), Wollstonecraft, who was well known for her arguments related to the plight of women and the overall circumstances determining the societal order which she stated throughout her literary career, achieves a difference in *A Short Residence* since "the travel genre allows her to base those arguments on specific concrete examples from the countries through which she travels". With this travel text, thanks to the travel genre, theory is testified by practice. In this way, she shows that readers could enhance their comprehension of the world by making comparisons between their native country and foreign destinations and connecting to new information, which proves the advantages travel could bring to readers of travel accounts. Another piece that forms the content of *A Short Residence* is political observations. Wollstonecraft had been two and a half years in France, and she believed in the positive potential of the French Revolution. However, the unconventional Grand Tour route she

took displayed an unexpected difference about the places regarded as centres of civilization as Wollstonecraft journeyed “from a blood-soaked wilderness inside what had been the most civilized of European capitals, to a different kind of wilderness in the far north on the frontier of civilization” (Hust, 1996: 484). In this context, initially, the Scandinavian lands appear to provide a safer environment with their pastoral simplicity. However, these features are also accompanied by the harsh living conditions of the north that Wollstonecraft witnesses during her sojourn. As for impressions related to the sublime in nature, as Chaney (2004: 279) argues, Wollstonecraft guides the reader into an “emotional inner voice of her own self-dialogue [...] combining a recurring motif of personal confession with a factual and straightforward narrative of places and natural sights”. The encounters with Wollstonecraft’s sublime experience throughout the perusal of the travel account reveal that there is interrelatedness between issues such as the sublime in nature, cultural and political features of the countries visited and contemplations on the self.

When looked more profoundly at the reasons behind her decision to travel, the nature of her relationship with Imlay is not the sole motive for Wollstonecraft to travel. Indeed, rather than only conducting a business trip, this journey creates the opportunity for her to bring novelty to travel by travelling to unfamiliar geographies, writing and publishing a travel account, putting into practice the theoretical experience she had been accumulating as a reviewer of various articles and travel accounts for *Analytical Review*, having the publishing of the account as an ideal aid for her to reaffirm her financial independence, and also having an influence as a writer for the next generations. By travelling to Scandinavia, Wollstonecraft joined the travel writers from the latter half of the eighteenth century who, due to the new information that the readers expected to see in the travelogues, started exploring new places such as Spain, Portugal, Sweden, Russia, and Corsica (Batten, 1978: 92). Before the second half of the eighteenth century, British travellers were practising the traditional Grand Tour itinerary comprising France and Italy, Switzerland, Germany, and the Low Countries, but the lack of possibilities to find new data concerning these regions urged them to be far more interested in travelling out of the beaten track of the traditional Grand Tour destinations. This occurred in a parallel way to another factor which encouraged the appearance of the female travel writer. As Turner (2001: 63) notes, in the 1770s, “the observations of female travellers were welcomed as a source of novelty” since the readers and publishers considered the European path less and less amusing and the women’s perspective meant the desired new alternative. As a result, during this period, women’s participation as authors in the literary field was being broadly received across various genres including the travel genre. Similarly, Wollstonecraft became one of the prominent

women of letters in the latter part of the eighteenth century thanks to her occupation as a writer and a person producing professional critique, which for her became a steadfast and trustworthy means of financial sustenance in her life. This allowed her to avoid the occupation of a governess and stop practising the labour-intensive vocation of instructing young girls. Depicted as “[o]ne of the most famous of the eighteenth-century governesses” helped to detect her middle-class identity as governesses belonged to that social layer and came from families that had experienced financial failure (Hurl-Eamon, 2010: 36). In a similar manner, Geurts (2020: 11) also defines Wollstonecraft, alongside Radcliffe as belonging to the social class of travellers from “the gentry and middling sorts” who achieved economic autonomy through their occupations. Their position in the social hierarchy reveals the connection between the necessity to publish being driven by financial reasons and how travelling, writing and publishing could generate financial independence.

Wollstonecraft’s extensive contribution as a reviewer for the *Analytical Review* started around the late 1780s. According to Horrocks (2015: 2), she provided critical analysis of approximately more than twenty travel books alongside evaluating books of poetry, political pamphlets, educational books, and novels. The period between 1788 and 1792 involves the publication of her reviews of travel books, with some additional publications in 1796-1797. Being a prolific writer, Wollstonecraft also seems to be “the first woman who was relied on” in terms of producing literary criticism that was assigned to her by the publisher Joseph Johnson, who established the *Analytical Review* (Waters, 2004: 87). Consequently, her productivity soon paid off. Johnson appointed Wollstonecraft as a head of the literary departments of the journal alongside some editorial responsibilities for his book-selling enterprise. The role of professional writer that Johnson offered her for the *Analytical Review* not only gave her material gains such as financial stability and the sustenance to devote herself to full-time writing but also the immaterial opportunity to initiate the process of “converting the sentimental heroine into a self-made intellectual” (Poovey, 1984: 56). In addition, via her job as a reviewer, Wollstonecraft gained another exceptional for women at that time status, which was “directing the taste and influencing the thinking of a wide public” (Waters, 2004: 92). In that sense, she gradually achieved decisive impact on the discourse of publishing and travel writing. What is more, with her genuine travel account, *A Short Residence*, as Chaney (2004: 280) argues, Wollstonecraft had an influence as a writer on Wordsworth and Coleridge as before them by “portraying states of mind and feeling in literature” through “a confessional disclosure of her thoughts” she achieves a combination of “the natural world and consciousness in text”.

### 2.3.2. The Sublime and Reason

In Article III published in the *Analytical Review* in August 1790, Wollstonecraft in her review on William Hamilton's *Letters Concerning the Northern Coast of the Country of Antrim*, states that "[t]he art of travelling is only a branch of the art of thinking, or still more precisely to express ourselves, the conduct of a being who acts from principle" (Todd et al., 2016: 277). Her words demonstrate what she expects to see in a travel account and the effects that the act of travel is supposed to have on the traveller, namely igniting critical thinking, reasoning, and creative thought. More precisely, the word "principle" connotes logic and the use of reason that guides the individual towards being focused "without turning the attention from the main subject", which she approves to be fulfilled thanks to the fact that the account is informative and "delivered in that connected form, which characterizes a thinking mind" (Todd et al., 2016: 276). Undoubtedly, the nature of the main subject would require that travel accounts be "useful repositories of knowledge" however, here, more active participation is also required while observing the phenomena and obtaining that knowledge, which is tracking the cause-and-effect connection related to them and not giving way to ambiguities and questions that remain without an answer (Todd et al., 2016: 276). Briefly, all stated above affirms that the exercise of reason arouses Wollstonecraft's interest the most.

### 2.3.3. The Sublime and Reason in *A Short Residence*

What is the intrinsic essence of the sublime? Is it a manifestation of our superior capacity for reasoning, as argued by Kant? Does it serve as the phenomenon that connects the external world and humans' transcendental selves, as perceived by the Romantics? Perceiving the sublime means seeing nature from the perspective of sensibility. The sublime is the communication, bond between reason and emotions in the context of nature. As moving women, whose physical mobility reflects on their mental mobility, Wollstonecraft and Radcliffe can observe, make associations and, therefore, reach conclusions while travelling. Reason in the context of sublime experience shows itself in the sense that Wollstonecraft and Radcliffe demonstrate that the act of experiencing the sublime does not exist solely for its own purpose. It is not separate from the reality that travellers come across during their sojourns, nor does it solely serve as a means to seek identity or masculinity. Instead, it functions as a tool to comprehend the social and real-life context. The sublime images of nature direct Wollstonecraft and Radcliffe to use reason in the form of critical thinking to interpret social and real-life contexts. In this manner, these women possess a broader, less self-centred, and more comprehensive perspective.

Wollstonecraft's text demonstrates how the sublime can complement reason which leads to perceiving one's environment more holistically. She examines the magnificent natural scenery of Scandinavia, encompassing mountains, fjords, and waterfalls, which elicit deep emotional reactions such as admiration and astonishment. These extraordinary encounters function as tools to achieve balanced observations of her environment, observations where she incorporates both logic and sentiments. The interaction between reason and the sublime occurs through emotional and intellectual engagement with nature during travel. Mellor (1993: 2) notes that, "women Romantic writers tended to celebrate, not the achievements of the imagination nor the overflow of powerful feelings, but rather the workings of the rational mind". Similarly, when exposed to the sublime, Wollstonecraft is under the effect of stimulating intellectual contemplation that leads her to critical thinking, reasoning, and creative thought. In *A Short Residence*, Wollstonecraft's encounter with sublime landscapes encourages intellectual growth. It empowers her to contemplate, and eventually, her reason is stimulated to connect the profound levels of thought that result from her reaction to nature to actual life circumstances to understand the world around her. Her emotional reaction is transferred to an intellectual level, and her reason is engaged in contemplating the sublime features of nature side by side with social and everyday elements that are part of humans' lives. Then, the sublime is the realization or achieving awareness of the connection between human beings and nature.

In her travel account, Wollstonecraft does not solely describe sublime landscapes. Everything in the account, from the state of travel and being mobile to sublime nature and contemplations triggered by nature, comments on the state of the people she observes while visiting various locations are so mutually connected, impossible to be separated into segments or categorised. Descriptions of Scandinavian landscapes go hand in hand with those related to the state of people living in the same places. The sublime landscapes, her ability to empathise with the natives who live in the places she visits, and her eagerness to observe her surroundings form her perspective and sometimes the emotional tone of her text. In line with that, Waters (2004: 108) observes that "sensibility gave Wollstonecraft a solid intellectual ground for authoritative independent judgment". The meaning of "independent judgment" here implies the state of being self-reliant, liberated, or free while reaching knowledge through perceiving and reasoning, which the act of travel ensures. This leads to the idea that while the sublime landscapes serve her to contemplate the state of people, their manners, or the cities where they live, the direction of her thoughts also goes the other way around. Her sensitivity to the condition of these people produces the sentimental language and tone of her text, encouraging her to make associations with nature and sublime landscapes.

Travel is about human mobility. Wollstonecraft's mobility as a Grand Tourist helps her make sense of the human and non-human environment and establish the connection between both. As a result of this process, she produces her travel account. Cronin (2022: 2) defines travel writing as "a continuous record of humans on the move and their engagement with the environment". The role of the Grand Tour as a travel practice is that Wollstonecraft can observe thanks to travel. The written account of her travels is a result of her ability to establish a connection between the human and non-human surroundings within the context of her Grand Tour travels. This involves her interaction with the natural world and her ability to observe and learn through her journeys and enhance her knowledge about lands that do not belong to the classical Grand Tour itinerary. As an individual in motion, she can interpret this new world thanks to travel and elaborate on what she sees thanks to writing about travel. As Cronin (2022: 3) argues, "travel writing is not peripheral but central to human engagement with the environment". This proves the connection with sublime landscapes and mobility. The sublime is the door opening to intellectual connection with her surrounding within the context of travel.

As this study focuses on a travel account, it would be appropriate to begin exploring the parts that have a direct link to travel practice. One of Wollstonecraft's observations is closely related to the tradition of travel. By referring to the Grand Tour, Wollstonecraft reveals her expectation that travel should be conducted within a logical framework. In addition, Wollstonecraft (2009: 109) expresses her opinion with slightly critical tone:

If travelling, as the completion of a liberal education, were to be adopted on rational grounds, the northern states ought to be visited before the more polished parts of Europe, to serve as the elements even of the knowledge of manners, only to be acquired by tracing the various shades in different countries. But, when visiting distant climes, a momentary social sympathy should not be allowed to influence the conclusions of the understanding; for hospitality too frequently leads travellers, especially those who travel in search of pleasure, to make a false estimate of the virtues of a nation; which, I am now convinced, bear an exact proportion of their scientific improvements.

The excerpt shows Wollstonecraft's perspective on travel. Traversing Scandinavia, the less-explored region of Europe has a formative effect on her taste of travel. Having also suffered the painful sides of travelling, she is encouraged to write about what travel should be like. Moreover, her words suggest that she is aware of the classical Grand Tour tradition, and she proposes that rather than focusing on the more sophisticated regions of Europe, the northern lands where she is located at that moment should be explored first. She did not start her travel with the only idea that she should venture to places different from the widely recognized routes of the Grand Tour, still she acknowledges this achievement. In addition, the mechanics of

reason are visible through her call for objectivity and reminder that emotional reactions should not sway observations and judgments formed by the intellect. The impact of reason is also visible in that Wollstonecraft prioritizes progress as she states, “my favourite subject of contemplation [is] the future improvement of the world” (Wollstonecraft, 2009: 122). Nevertheless, she says this not because she is inspired by sights that are an example of advancement. On the contrary, on the way back to England, having travelled a couple of hours from Itzchol, Germany, without meeting a carriage or people, she finds shelter in what she names “wretched huts”, which remind her of the ones she had seen in Sweden (Wollstonecraft, 2009: 122). Consequently, she is not a passive observer but an active one who employs reason to see what she expects or dreams of in a surrounding where she cannot see it. The classical Grand Tour celebrated historical aspects of the places to be visited, the admiration of relics and past accomplishments, but Wollstonecraft’s expedition focuses on the forthcoming endeavours.

Thinking the way a successful traveller would, Wollstonecraft, in the first sentence of her account, says, “I adhere to my determination of giving you my observations, as I travel through new scenes, whilst warmed with the impression they have made on me” (Wollstonecraft, 2009: 5). As a true traveller, Wollstonecraft is open for new impressions and willing to convey them. However, her observations hint at objectivity but do not resemble those in catalogues or encyclopaedia. What she plans to do in her travel text is to support them with her ideas, feelings, or associations. In another moment, she criticises the lack of exceptional, unusual way of thinking:

It is a kind of rule at sea, not to send out a boat. The captain was a good-natured man; but men with common minds seldom break through general rules. Prudence is ever the resort of weakness; and they rarely go as far as they may in any undertaking, who are determined not to go beyond it on any account (Wollstonecraft, 2009: 6).

Her ideas upscale from micro to macro level, from personal to universal. She seems to comment on a captain’s personality but refers to all the people. Her reflective nature never explores a subject in a one-sided way, and “she transforms the objective travelogue into a novel exploration of both general human nature and her individual self” (Myers, 2016: 603-604). The phrase “men with common minds seldom break through general rules” proposes that individuals with ordinary thinking tend to adhere strictly to established norms, even when circumstances might require a departure from them. Wollstonecraft contends that “prudence is ever the resort of weakness.” Here, she challenges the notion that caution and adherence to rules are signs of strength. Instead, she implies that such prudence often stems from a lack of boldness or a hesitancy to trespass established boundaries. The overall tone of the quote suggests a call

for exceptional, unusual ways of thinking. Wollstonecraft seems to advocate for a more flexible and imaginative approach to decision-making, significantly when adherence to rules might limit progress or exploration. Briefly, she advocates that individuals should exercise reason and the breaking of societal norms, particularly those that limit individual and collective progress. The quotation reflects her desire for individuals to challenge conventional wisdom and approach life with a more receptive mindset.

Wollstonecraft continues with the same tone and eagerness to spot sign of intellect in the people she comes across with during her travel:

I did not immediately recollect that men who remain so near the brute creation, as only to exert themselves to find the food necessary to sustain life, have little or no imagination to call forth the curiosity necessary to fructify the faint glimmerings of mind which entitles them to rank as lords of the creation (Wollstonecraft, 2009: 7).

It is as if she is searching for the presence of intellect first in the human beings who are the observers of the various geographies they visit. How can they understand the sublime if they lack intellect, if the people do not have the eyes or mindset to see it? Limited imagination and curiosity could not take a person beyond mundane affairs. In this context, imagination is seen as a profound ability that separates humans from the simple pursuit of instincts and survival. Myers (2016: 601) notes,

[f]or all her reputation as an advocate of reason, Wollstonecraft always reveres imagination. She likes to measure the value of a work by the author's ability to permeate it with a unique personality and vision, and she enjoys discussing the creative process.

The expansion of the intellect is connected to curiosity and an inquisitive mind, attributes a traveller must have. The quote highlights Wollstonecraft's critique of a narrow, solely survival-focused existence and suggests the cultivation of intellectual capacity.

Travel gives Wollstonecraft the chance to use her observational skills and be appreciated. "At supper my host told me bluntly that I was a woman of observation, for I asked him men's questions" (Wollstonecraft, 2009: 10-11). In this quotation, Wollstonecraft's travel experience is presented through the lens of her analytical skills and intellectual engagement. Wollstonecraft's ability to notice details and inquire about matters of interest is highlighted. Her intellectual curiosity and active participation in her surroundings are her drive. The host's acknowledgement implies that Wollstonecraft's questions were not just casual or superficial but indicative of a pensive and analytical approach to understanding her context. Later on, while



engaged in discussion on politics, her words show the importance she attaches to the ability to observe:

As for politics, I have seldom found it a subject of continual discussion in a country town in any part of the world. The politics of the place being on a smaller scale, suits better with the size of their faculties; for, generally speaking, the sphere of observation determines the extent of the mind (Wollstonecraft, 2009: 14).

She is aware that people's ability to scrutinize determines the scope of their understanding. Furthermore, this promotes rational thinking and intellectual development. For these reasons, while on the move, with this mindfulness, Wollstonecraft is open to new experiences.

It is crucial to emphasise that nature stimulates and guides the thought process during this physical movement. The ability to exercise reason was made possible through travel, and in turn, travel refined the process of applying analytical skills. Exercising reason, the role of the sublime and nature in travel is nurtured by the opportunities presented by being in a state of mobility. Encounters with the natural world that give rise to profound emotions demonstrate Wollstonecraft's aptitude for thinking and rationalising and her ability to analyse the external environment.

The night was so fine, that I would gladly have rambled about much longer; yet recollecting that I must rise very early, I reluctantly went to bed; but my senses had been so awake, and my imagination still continued so busy, that I sought for rest in vain (Wollstonecraft, 2009: 11).

In the verses above, Wollstonecraft describes the effect of travel on her senses and imagination. Travel activated them so that the desired stillness and tranquillity would not come. Mobility activates her observational skills, and mobility gives her a chance to view and perceive. Again, mobility offers her views of nature, and she establishes associations between the natural world and the human world. With Wollstonecraft, the sublime serves to comprehend the various social and real-life circumstances, so when she is exposed to it, her reason is activated to analyse the physical world that constitutes people's lives. In *A Short Residence*, the degree of sublimity varies. When Wollstonecraft comes across nature and moments of sublimity, this experience empowers her to think, contemplate nature and the state of people, and achieve intellectual growth through deep reflections. Wollstonecraft's experience of the sublime helps her observe both nature and the development of humanity and have more profound contact with the natural and social context.

Comparing Burke's sublime, who defines it as the ability of natural entities to evoke bodily reactions corresponding to their enormous physicality (mathematical sublime) and their

ability to have an overwhelming impact on the individual (dynamical sublime) and Kant's sublime, who characterizes the sublime as a process realized in individuals' mental realms, Smethurst (2012: 154), grounding his ideas on Kant's interpretation, states that "the natural sublime becomes not merely the occasion for topographical description, but the record of an emotional and intellectual *experience*"<sup>5</sup>. In addition, Brady (2013: 81) inspired by Kant's conclusions on the sublime states that the sublime in nature, is "a complex mental (and emotional) process which keeps natural objects at the centre of sublime experience". Thus, the feeling of the sublime is also individuals' gaining awareness of their capacity to recognize an infinite power within the human mind when confronted with the natural sublime. In this context, Wollstonecraft's responses to the natural sublime involve reason, imagination, and creativity, which form the connection between the external realm and humans' internal worlds. Sometimes the imaginative drive comes first and before reason and intellectual engagement as could be seen below:

The cow's bell has ceased to tinkle the herd to rest; they have all paced across the heath. Is not this the witching time of night? The waters murmur, and fall with more than mortal music, and spirits of peace walk abroad to calm the agitated breast. Eternity is in these moments: worldly cares melt into the airy stuff that dreams are made of; and reveries, mild and enchanting as the first hopes of love, or the recollection of lost enjoyment, carry the hapless wight into futurity, who, in bustling life, has vainly strove to throw off the grief which lies heavy at the heart. Good night! A crescent hangs out in the vault before, which woos me to stray abroad: - it is not a silvery reflection of the sun, but glows with all its golden splendour. Who fears the falling dew? It only makes the mown grass smell more fragrant (Wollstonecraft, 2009: 16).

Wollstonecraft also focuses on the auditory and visual components of the natural environment. In this way, she elicits a sensory experience and demonstrates an appreciation for the aesthetic qualities of nature. The poetic language that she uses reminds us that "while travel literature is defined by mobility, it is useful to remember that it is still 'literature', a specific form of writing, an aesthetic practice" (Cronin, 2022: 41). She finds serenity in nature and transfers it through the literary devices she employs, and this makes it possible for her to achieve "mobile imaginative thinking" (Horrocks, 2017: 142). In addition, she incorporates the transient and the everlasting by alluding to the timeless features of nature. She feels nature's potential to offer protection from the difficulties of the tangible world through its liberating and soothing effects. Wollstonecraft (2009: 62) continues by integrating reason and emotion:

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<sup>5</sup> Italics original.

Whatever excites emotion has charms for me; though I insist that the cultivation of the mind, by warming, nay almost creating the imagination, produces taste, and an immense variety of sensations and emotions, partaking of the exquisite pleasure inspired by beauty and sublimity.

What becomes apparent is that imagination supports working of reason. Reciprocal relationship is hidden here as “[her] recognition of nature incites the imagination” and nurturing the imagination results in a more profound understanding of the environment (Ferguson & Todd, 1984: 95). The cultivation of the mind is equal to promoting intellectual growth. For Wollstonecraft, “taste” signifies a refined ability to recognize and appreciate the sublime, and it both results in and is because of aesthetic engagement with nature. This is a way of interacting and understanding the world.

Another moment when Wollstonecraft relies on reason and analytical skills is on the way to Fredericshall, Norway where at the siege of the fortress Charles XII, the Swedish king lost his life. Wollstonecraft (2009: 33) contemplates on the differences between the Swedish and the Norwegians, and suggests travellers and travel writers to do the following:

Travellers who require that every nation should resemble their native country, had better stay at home. It is, for example, absurd to blame a people for not having that degree of personal cleanliness and elegance of manners which only refinement of taste produces, and will produce every where in proportion as society attains a general polish. The most essential service, I presume, that authors could render to society, would be to promote inquiry and discussion, instead of making those dogmatical assertions which only appear calculated to gird the human mind round with imaginary circles, like the paper globe which represents the one he inhabits.

This excerpt exposes Wollstonecraft’s reflections on the significance of open-mindedness in the context of travel. To Wollstonecraft, foreign nations have inherent diversity, and travellers should not display a lack of receptiveness towards this. She explains that the refinement of taste is a gradual process. By advocating for an approach to comprehending different cultures, Wollstonecraft calls for avoiding dogmatic conclusions. In line with that, as Franklin (2004: 154) notes, “[t]he traveller should be cosmopolitan, and rather than assuming his/her own nation’s superiority in culture, should comment on and compare the societies visited, in an impartial spirit”. To Wollstonecraft, authors should encourage exploration, questioning, and dialogue, which is possible through exercising reason. Wollstonecraft suggests open-mindedness promotes intellectual freedom and curiosity that a traveller must have. The metaphor she uses of the paper globe refers to the flat way of understanding the world where people are blind to the nuances of various cultures. Therefore, exercising reason is of ultimate necessity to also exercise sensibility. At this particular moment, she is not exposed to the

sublime nature. No landscape can stimulate her imagination, however, the moments of sublime presence and lack of such are connected like stream-of-consciousness ways of making associations and following the progress of ideas. Franklin (2004: 154) observes that for Wollstonecraft, the meaning of imagination is invested in “its synthesising and universalising power respecting different branches of knowledge - of science, society, morals, aesthetics”. Therefore, as Wollstonecraft’s approach to understanding the world has a holistic nature, it does not mean that the role of the sublime is seen only when encounters with sublime nature occur. The role of the sublime could be visible during pre or post-encounters with it.

In Letter V, when Wollstonecraft leaves Fredericshall, she is detained at the ferry due to problems related to her Swedish passport. Nevertheless, this triviality does not impede her openness to see the sublime beauties of the landscape as the quotation below shows:

Midnight was coming on; yet it might with such propriety have been termed the noon of night, that had Young ever travelled towards the north, I should not have wondered at his becoming enamoured of the moon. But it is not the queen of night alone who reigns here in all her splendor, though the sun, loitering just below the horizon, decks her with a golden tinge from his car, illuminating the cliffs that hide him; the heavens also, of a clear softened blue, throw her forward, and the evening star appears a lesser moon to the naked eye. The huge shadows of the rocks, fringed with firs, concentrating the views, without darkening them, excited that tender melancholy which, sublimating the imagination, exalts, rather than depresses the mind (Wollstonecraft, 2009: 34).

Earlier in the narrative, Wollstonecraft suggests that open-mindedness must guide the traveller so that he/she can catch the various nuances different cultures have. Now she submerges into the sublimity of nature, which is following what Chaney (2004: 292) observes, “[t]he time when Wollstonecraft makes a connection between the interior world of her feeling and consciousness and the external world comes in unique and unpredictable ways throughout the text”. Nature and the sublime shape the narrator’s experience, and this profound and awe-inspiring experience broadens the mind. Here, the role of the sublime corresponds with what Kant (2007: 98) states “[t]he sublime may be described in this way: It is an object (of nature) the *representation of which determines the mind to regard the elevation of nature beyond our reach as equivalent to a presentation of ideas*”<sup>6</sup>. The mind is compelled to accept the superiority of nature but at the same time it is out of the grasp of the mind. The expansion of the mind occurs through natural features transcending ordinary experience. The sublime atmosphere is formed by the play of light and shadows happening between the sun and moon. Contemplation,

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<sup>6</sup> Italics original.

supported by stimulated intellect, is nurtured by the interaction between the magnitude of the shadows cast by the rocks and the clear blue sky. The grandeur of nature and its dynamism is foregrounded due to the juxtaposition between the illuminated cliffs and the vast shadows of the rocks. The narrator appreciates nature, “sublime judgments identify a type of aesthetic appreciation of nature” and celebrates it using poetic language and vivid descriptions (Brady, 2013: 79). The mind expands as Wollstonecraft engages in introspective thoughts. In this context, the sublime elevates the narrator’s emotional and intellectual capacity.

Another moment when the mind works alarmed by the effect of the sublime is in Letter XV. After leaving Christiania, Wollstonecraft heads for Fredericstadt and her reaction at the sight of a waterfall is in the following way:

Reaching the cascade, or rather cataract, the roaring of which had a long time announced its vicinity, my soul was hurried by the falls into a new train of reflections. The impetuous dashing of the rebounding torrent from the dark cavities which mocked the exploring eye, produced an equal activity in my mind: my thoughts darted from earth to heaven, and I asked myself why I was chained to life and its misery? Still the tumultuous emotions this sublime object excited, were pleasurable; and, viewing it, my soul rose, with renewed dignity, above its cares - grasping at immortality - it seemed as impossible to stop the current of my thoughts, as of the always varying, still the same, torrent before me - I stretched out my hand to eternity, bounding over the dark speck of life to come (Wollstonecraft, 2009: 89).

First, the quotation is an example of, as Cronin (2022: 20) notes, how travel literature includes more and more natural locations that elicit sensations of grandeur, sublimity and distant, remote, and hard-to-reach areas are chosen at the expense of the traditional Grand Tour locations such as urban places and ancient cities representative of classical antiquity. This gradual change opens for the traveller more possibilities for intellectual participation. The sight of the waterfall prompts intensive mental activity, and the depiction of its “roaring” features results in powerful reflections stimulated by a robust sensory experience. In this case, the effect of nature turns into a force that activates the mind. Wollstonecraft is the participator as she interacts with nature by remaining under its influence. She is also the observer of her own reactions by becoming aware that her thoughts are “darting from earth to heaven”. As Myers (2016: 613) observes, “[t]he associative linkages of the mind determine the shape of the mental excursions nature sets off. She moves from evocation of external nature to interior meditation... Cascades become the uncontrollable torrents of her own ideas”. Natural sight triggers the expansiveness of the mind as, thanks to its dynamic influence, it becomes something more than passively observable matter. As a result, her mind raises existential questions about the purpose of life and meaning of existence. The waterfall releases metaphorical might, and the limits of material concerns are challenged. Imagination and reason work together, which breaks the confines of nature that

could be seen and goes in the direction of the unseen and the intangible and “imagination and reflection [are realized as] activities of the mind precipitated by what she sees” (Myers, 2016: 614). In short, the excerpt illustrates how the sublime can work as a dynamic force that stimulates intellect and deep contemplation. The function of the waterfall is an entrance to the transcendental realm as it evokes transcendental ideas that rise above earthly burdens.

The waterfall with its roaring power announces its presence even before being seen, but earlier in the account, nature impacts directly as the traveller Wollstonecraft casts her eyes on it. “Approaching the frontiers, consequently the sea, nature resumed an aspect ruder and ruder, or rather seemed the bones of the world waiting to be clothed with every thing necessary to give life and beauty. Still it was sublime” (Wollstonecraft, 2009: 28). The unrefined and untamed qualities of nature are gradually unveiled for the gaze of the traveller. Despite its ruggedness, Wollstonecraft discovers the sublime qualities in nature, signalling her admiration of the awe-inspiring and majestic qualities of the landscape. Next, after remaining under the effect of nature, time for reasoning comes:

So far from thinking that the primitive inhabitants of the world lived in a southern climate, where Paradise spontaneously arose, I am led to infer, from various circumstances, that the first dwelling of man happened to be a spot like this which led him to adore a sun so seldom seen; for this worship, which probably preceded that of demons or demi-gods, certainly never began in a southern climate, where the continual presence of the sun prevented its being considered as a good; or rather the want of it never being felt, this glorious luminary would carelessly have diffused its blessings without being hailed as a benefactor. Man must therefore have been placed in the north, to tempt him to run after the sun, in order that the different parts of the earth might be peopled (Wollstonecraft, 2009: 29-30).

She formulates inferences about the ancestry of human civilization and proposes that a similar rugged environment may have provided the initial living space of man. Her deduction stems from her reasoning and comparison between such a setting where the appearance of the sun is rare, which would have led to its worship and a climate where the sunshine is abundant. As Franklin (2004: 154-155) notes, “[t]he landscape thus has a dual role: it is studied as the environment shaping a specific society in all its particularity; but its beauty also gives the melancholy observer hope that human progress will partake of the regenerative force of nature”. At this moment, Wollstonecraft follows a reverse flow of ideas, acknowledging that the past makes the future, and that future progress is based on past experiences. She follows a pattern of cause-and-effect style of reasoning and establishes bonds between the habitat and the development of human rituals and practices. Her ideas are a blend of nature, reason, and hypothetical ideas about the evolution of humankind.

Wollstonecraft has the ability to find the sublime in the simplicity of nature. Earlier in Letter XI, in *Rusoe*, before landing at Helgeraas, Norway, she writes “[b]efore I came here, I could scarcely have imagined that a simple object, rocks, could have admitted of so many interesting combinations - always grand, and often sublime” (Wollstonecraft, 2009: 72). With her reaction, Wollstonecraft proves that everyday features of the natural world offer sublime experiences as well. This notion is in harmony with her open perspective related to the interconnectedness of the mind and nature. This connection is based on the idea that intellectual and emotional responses are not always caused by extraordinary or dramatic phenomena but also by mundane objects.

Finally, the sublime is a reminder to celebrate life and existence. As Wollstonecraft notices, the human spirit is nurtured by the sublime. Thus, the sublime means not only admiration of nature but also life and feeling respect for a higher and universal power.

Whilst men have senses, whatever soothes them lends wings to devotion; else why do the beauties of nature, where all that charm them are spread around with a lavish hand, force even the sorrowing heart to acknowledge that existence is a blessing; and this acknowledgement is the most sublime homage we can pay to the Deity (Wollstonecraft, 2009: 84).

As the excerpt shows, the sublime in nature brings inspiration and peace to the human soul. Wollstonecraft’s standpoint emphasizes her recognition of the transcendent qualities of nature and its profound impact on the human experience. This perspective corresponds with the landscape vision that the Romantics would assume later. Smethurst (2012: 155) claims that it is an

aesthetically and intellectually fashioned way of seeing, which derives from Kantian sublime that transcends the phenomenal world to give structure and order to human experience. This disassociates the sublime from the physicality of the natural world...The sensual stimuli arising from encounters with the natural sublime produce reverberations which are conceived as intellectual insights or windows to the mind.

Thus, nature and its sublime qualities are a tool of rationality that actively contributes to the development of an intellectual process. The clash with nature offers a transcendental experience which puts nature in the centre, yet it alone is insufficient to render the sublime perceptible; the cooperation of reason is necessary for this purpose. It aligns with Kant’s perspective, which asserts that the role of the mind is decisive in conceiving the sublime and transcending the existing limitations. According to Kant, physical matter is not exclusive in forming the sublime experience. Instead, elements of the natural world merely constitute a part of its essence. In this context, the sublime images of nature direct Wollstonecraft to use reason in the form of critical

thinking to interpret social and real-life contexts. In doing so, she gains a broader, less self-centred, and more comprehensive perspective. She can have a more holistic perception of her surroundings by using the sublime to complement reason. The awe-inspiring natural landscapes of Scandinavia lead her to observations that encompass logical reasoning and emotional sentiments. Wollstonecraft's initial observation shows that reason is paramount in the initial stages of her state of being mobile. While referring to the Grand Tour, her vision of travel suggests using logic by calling for objectivity. Moreover, her observations hint at objectivity, supported by her ideas, personal feelings, and associations. Next, her ideas transcend the micro level and extend to the macro level, suggesting her holistic way of seeing the travelee she could see via travel. She is searching for the presence of intellect in people she encounters, and she expects to see signs of taste as the natural repercussion of their manners and actions. While mobile, her behaviour and thinking style must remind potential travellers to adopt a pensive, analytical approach to understand her context.

#### **2.4. The Sublime in Radcliffe's *A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany, with a Return Down the Rhine: to which are Added Observations During a Tour to the Lakes of Lancashire, Westmoreland, and Cumberland* (1795)**

##### **2.4.1. Radcliffe, Travel and Travel Writing**

Adams (1983: 138) writes about Radcliffe: "there is undoubtedly no other British novelist of the late eighteenth century who was more inspired by travel writers than was Radcliffe". Having extensively depicted the landscapes in her fictional works, it was time for Radcliffe to witness them personally. A famous writer in the Gothic genre, Radcliffe initiated a journey to continental Europe accompanied by her spouse William Radcliffe during the summer of 1794. The end of their journey was planned to be the Swiss Alps, one of the Grand Tour destinations that tested the young and wealthy British men on the way to gaining masculinity. Nevertheless, the couple came across an unexpected hindrance at the Swiss border, which did not let them proceed. Another factor that made them deviate from their initial path was Germany's unstable political and social atmosphere, probably due to the repercussions of the French Revolution. Eventually, the couple that desired to pay tribute to the classical Grand Tour locations had to substitute the continental geographies that also involved Italy and France, with an expedition to the English Lake District. The outcome of this journey was publishing the travel account *A Journey Made in the Summer of 1794* (1795).

Scholars doing research in the studies of travel literature recognize Radcliffe's book, composed of two volumes, as a travelogue (Korte, 2000:113, Bohls, 1995: 103 & Thompson,



2011: 49) and travel account (Whitfield, 2011: 183). Before being identified as a writer of travel accounts, however, Radcliffe is acknowledged as a writer of gothic novels. The connection Radcliffe maintains between writing novels, travelling and writing a travel account is that the descriptive content of her gothic romances involves natural sites “based completely on other people’s accounts of the regions she described” before even visiting them (Geurts, 2020: 14). Therefore, Radcliffe also practices armchair travel as she produces fiction. However, this fiction is based on the reproduction of nature described in travel texts penned by other writers. Batten (1978: 105) also observes that Radcliffe developed numerous methodologies that employ imaginative descriptions, which she utilized in her literary works and travel text, practices that gained her recognition because of how they generated depictions. Another connection between writing gothic books, travel and travel writing is the financial gains that her career as a writer bring her. As Bohls (1995: 68) states, the journey that she and her spouse initiated was supposedly funded by the income generated from the sales of her acclaimed gothic novel, *The Mysteries of Udolpho* (1774). This mobility offered Radcliffe the opportunity to expand intellectually, and her financial status progressed thanks to writing in the Gothic genre, which rejuvenated in the early eighteenth century.

DeLucia (2017: 126) notes that this renaissance of the Gothic “led writers and readers to think deeply about imperial expansion and British history”. The regained awareness of the values of Gothic literature, the rise of travel and travel writing, and British imperial expansion were phenomena that occurred in a parallel manner. Furthermore, the accounts telling stories about farfetched lands that sometimes appeared mysterious to the readers made the unfamiliar or unknown a matter of interest. In this way, the coexistence of the Gothic and travel literature in the eighteenth century constitutes a very harmonious picture. Another example of interconnectedness is the one between travel, travel writing and the British colonial projects. New trade trajectories and gaining new territories demonstrated an active involvement in remote destinations on a national level. On the other hand, this promoted curiosity for unfamiliar lands on an individual level among the ones interested in travel, and Radcliffe was one of them. She is the perfect example of how travel texts could inspire writers of Gothic literature. The Gothic was fascinated by the uncanny and the supernatural, and the places described in the travel narratives, although not necessarily exotic in the sense of the extraordinary, were alluring for the ones thirsty for travel. This explains why Radcliffe integrates sublime and exotic geographies in her fictional tapestry, no matter if she had encountered them physically first-hand or had read about them and had sensed the resonating effect described in travel literature. Thus, she benefits from the travel texts because they provide

abundant material for her novels. In that way, the motifs travel writing embodied impacted Gothic literature, which triggered readers' curiosity in travel even more and formed a closed circle representing the dynamics of the time.

The Grand Tour and the interest in sublime nature were also part of the composition of the eighteenth-century travel tradition. The Grand Tourist was defined as male, and the Grand Tour was designed to meet young men's needs while performing the role of a threshold to adulthood. However, the sole purpose was not to benefit only the individual but also the British nation. As Thompson (2007: 48) states, "Grand Tourists also saw it as their business to collect information and data that were both practically and intellectually useful to experts back home". Both Wollstonecraft and Radcliffe, in their travelogues, include information that is a product of their careful observations which keeps them in line with the expectations of that period. They provide their readers with a window to see and understand the world. Another purpose that the Grand Tour served was to make the English aware of their Englishness even more. In that sense, while Wollstonecraft has a more universal approach, Radcliffe gains pride in being English. On the other hand, the process behind the evolution of travel literature towards exploring nature is gradual. As Batten (1978: 99) states, before functioning as a form of entertainment for the traveller and his audience, topographical elements such as mountains, plains, and rivers were means of education and their primary role of being boundaries, providers of sustenance, defence and their effect on the manners of communities and traditions was on the foreground. The way nature was perceived underwent a transformation from an entity that provided food for the body to one that provided food for the soul. Batten (1978) furthermore elaborates that the travellers were obliged to start "experimenting with increasingly difficult kinds of descriptions and increasingly demanding methods of gathering facts" (Batten, 1978: 99). This means that in the past, the style was to instruct and to transfer information linearly. However, in the eighteenth century, as nature and people were perceived more profoundly, descriptions required the use of more sophisticated language. Subsequently, as descriptions of nature awakened the workings of the mind, the thought pattern of the traveller started meandering, resembling the trajectory that he/she had passed through during travel. One important factor that motivated human imagination and reason was the elaborate description of sublime nature, which Radcliffe was acknowledged for.

Alongside including observations about the countries visited that composed the informative sections in her travelogue, reinforcing her English identity and celebrating the sublime in nature, Radcliffe's journey, although partly, fits in the Grand Tour framework in terms of itinerary. Her intention of visiting Italy and France was not fulfilled, but it shows that

she appreciated the traditional Grand Tour destinations. Still, she managed to visit the Netherlands, Germany and the valley of the river Rhine, which Korte (2016: 298) describes as the place where travellers could “lose themselves in dreams and historical fantasies”, which made it “one of Europe’s literary landscapes, a favourite destination for Romantic travellers”. The geography surrounding the river Rhine fits the sublime context as it allows the traveller to see elements increasing the emotional intensity thanks to qualities such as greatness, vastness, and awe. Radcliffe, who inserts aspects of the sublime in her narratives via descriptions of nature, establishes a bond between the sublime experience and travel literature. On the one side, she observes the elements composing everyday life; she does not disregard the physicality and concreteness of the cities, people and their manners and lifestyle, but on the other side, she also incorporates the emotional dimension of this travel experience via experiencing and creating the sense of the sublime, first while being mobile and second in her travelogue. Similarly to Wollstonecraft, she occupies an intermediary niche in terms of the generic qualities of the period, as she neither solely conveys encyclopaedic data nor focuses only on the internal dynamics the sublime experience could evoke in the traveller. Radcliffe encounters the sublime atmosphere in nature and transfers its characteristic intensity to her narrative.

While performing the act of travel, in the preface of her two-volume account, Ann Radcliffe (2020: 6) announces that she is not alone in this journey as it has been “performed in the company of her nearest relative and friend” and that this narrative is different from her other literary works as “it has been written so much from their mutual observation”. This is the way she explains the presence of her husband William Radcliffe who, as Radcliffe acknowledges, is responsible for the remarks related to the political and economic affairs of the countries visited. She does not name her husband, and it is unclear which parts of the text he wrote. She introduces him through a “continually implied but never overt co-authorship” (Labbe, 1998: 131). In an attempt to distribute the writing roles, Uden (2020: 101) notes that “[i]t is naturally tempting to attribute the novelistic aspects of the narrative to Ann and the journalistic ones to William”. Still, it is not clear who is who, which might have been the goal behind this choice of words. In this way, Radcliffe takes the smart path that ambiguity grants her. Her name is written on the title, which means that she is the one to bear responsibility for the text. However, stating that her husband is also involved in writing the account provides her with the protection and excuse she might need against the prejudiced audience that, as a woman, she might not be qualified enough to make observations and reach the conclusions in the travelogue. Thus, whose participation is more and whose is less is unclear, and probably the intention was to keep it so.

In 1795, Radcliffe published *A Journey Made in the Summer of 1794*. A novel writer who enjoyed the readers' interest and the material gains realized from the sales of her books, Radcliffe was financially adequate to initiate a trip abroad. Although planned to encompass destinations typical for the eighteenth-century Grand Tour of Europe, the couple could only visit the Netherlands and Germany. This journey, her sole excursion to foreign lands, became the incentive to publish her travels in the form of a travelogue in 1795, a year later. Had they not been stopped by an uncooperative Swiss clerk, the Radcliffe family would also proceed to Switzerland. The matter of discussion was, ironically, their English identity, which was put under question. The suspiciousness around their nationality prevented the validation of their travel license.

Volume One of the travelogue starts from Helvoetsluys, a small city in the western Netherlands. Some other places part of Radcliffe's itinerary include some Dutch cities such as Rotterdam, Delft, the Hague, Leyden, Amsterdam, and Utrecht, German locations such as Cologne, Bonn, the valley of Andernach, Mentz, Mannheim and terminates in Karlsruhe a town positioned on the right bank of the Rhine near the French border. As for Volume Two, Friburg, a voyage down the Rhine, Oberwesel, Andernach and Cologne again are some of the locations visited. Flaarding, or Vlaarding as it is presently called, constitutes the exit point from the continent towards Radcliffe's motherland. Of the thirty-six destinations that compose Volume Two, nearly half include locations in Britain, some of which are Lancaster, Bampton, Hawswater, Ullswater, Keswick, Skiddaw, and Ulverstone, whereby Lancaster is the terminal point.

In terms of content, the generic feature of the account is that it informs about politics, history, architecture, and landscape in a detailed manner, evoking rich visual images in the readers' minds. In addition, she shows sympathy for the people suffering due to the political turmoil in Europe. When she approaches the city of Andernach on the Rhine, as Uden (2020: 103) notes, Radcliffe "creates moments in which ancient and modern coalesce" as she connects the past and present, acknowledging the history at a time while depicting warfare. In this way, Radcliffe brings together the material and immaterial aspects of life. In her account, where Radcliffe is the heroine, she performs actions similar to the ones the heroines in her Gothic novels behave. If a connection between her Gothic novels and travel account exists, it could be detected in the actions of the female protagonists who "love to wander through mountainous landscapes, to read and paint, to look at the view, and to dwell on the past" (Horrocks, 2017: 111). This signals both affinity to history and a desire to see the world through science and also opens space for sentimentality and emotive matters. Thus, Radcliffe fits the intermediary

framework of the period as it is neither completely informative nor mainly preoccupied with the transcendentalism of internal experiences. The distinguishing feature of *A Journey* is the frequent juxtapositions Radcliffe makes that are signs of her analytical skills and the mechanics of reasoning that accompany her travel. Briefly, the travel text, on the one side, embodies elements of the instructional or the revealing, and on the other, through her sensitivity to sublime nature and the empathy felt for the misery of the people she passes by, the account mirrors the elements of sensibility. Like Wollstonecraft, Radcliffe experiences the interconnectedness between the sublime landscapes that inevitably connote personal reflections but, at the same time, moves her mind to evaluate realities related to the external world just the way she moves through various geographies.

#### **2.4.2. The Sublime and Reason in *A Journey Made in the Summer of 1794***

A mobile person who transferred her story of mobility to a narrative, namely her travel account, Radcliffe engaged with her surroundings through travel. Thanks to travel, she expanded her observations and documented them by including observations of towns, buildings, villages, making associations between them and landscapes that evoke astonishment. The journey becomes the moment when the sublime and reason interact to make a meaningful interpretation of the environment during the act of travel. Lawrence (1994: 84) states that “[t]ravel and travel writing convert mental circling or repetition into the lucid and energetic extension of the mind toward other observations - that is, they convert mental “dwelling” into narrative movement”. As a result, her travel account appears under the form of a piece of text that signifies movement under the form of a narrative. Expansion of the mind sets the tone why, contrary to her narrative style as a writer of novels, at the beginning of the account, Radcliffe does not share sentiments, but her description is dry, straight and emptied of epithets. In line with that, Batten (1978: 82) notes that “observations teach facts: reflections, significance that should be derived from the facts” which sheds light on understanding why Radcliffe who is famous for her detailed, emotive narrative style chooses a different way. This choice is due to the common frame of travel writing at that time and it also hints that the writer does not perceive her environment mainly through emotions but also reason.

As a travel writer, Radcliffe’s views about the practice of travel are valuable and she makes conclusions about travel in her account twice. One of her observations related to the tradition of travel and travel writing focuses on what travel writers tend to include in their narratives which is:

A man, relating part of the history of his life, which is always necessarily done by a writer of travels, does not choose to shew that his course could lie through any scenes deficient of delights; or that, if it did, he was not enough elevated by his friends, importance, fortune, fame, or business, to be incapable of observing them minutely (Radcliffe, 2020: 75).

In simpler terms, what Radcliffe infers from the texture of travel accounts is that travel writers are eager to convey the enjoyable and interesting parts of their journey. Highlighting boring or unpleasant moments is not desirable; however, if they are included, it means that they are worth appreciating. Indirectly, Radcliffe reveals the purpose of travel writing, which is to convey observations based on the balance between creativity and meticulous evaluations so that the text provides both entertainment and enlightenment. In short, travel, accompanied by detailed observations, educates readers by providing a nuanced comprehension of the geographies visited and offers a delightful experience.

In the second excerpt related to travel, Radcliffe reflects on the informative function of travel. Her perspective conveys that to understand material well-being, living conditions, and social practices across various geographies, travel would provide reliable instruction.

[B]ut the difference between the stock of physical comforts in different countries, the character of conditions, if the phrase may be used, such as it appears in the ordinary circumstances of residence, dress, food, cleanliness, opportunities of relaxation; in short, the information, which all may gain, is sometimes left to be gained by all, not from the book, but from travel (Radcliffe, 2020: 76).

Radcliffe contemplates issues such as contrasts related to culture and environmental circumstances, ordinary aspects of residents' lives, the fact that travel offers access to knowledge beyond books, and the value of exploring various destinations through personal discovery. She raises the ancient question, "Does he who reads know a lot, or does he who travels know a lot?" Her answer is that travel is the key to acquiring tangible knowledge about the way people live, eat, dress, and maintain their lives in diverse climates. In addition, she notes that acquaintance with the everyday lives of local people opens opportunities for trespassing the limits that a tourist-oriented approach would offer. Next, Radcliffe makes a comparison between books and travel as a source of knowledge, and she suggests that travel, when it comes to learning, has more immersive prospects than theory. Briefly, the passage emphasizes the significance of direct contact with the variables defining an unknown place and its people. Both parts related to travel imply what readers could expect from Radcliffe's travel account.

Horrocks (2017: 129) argues that "literal mobility enables mental mobility". This state of being mentally mobile has an impact on the content of the travelogue in the sense that

landscape descriptions increase gradually throughout the perusal of the text. Initially, depictions of nature are less in number compared to elements suggesting national differences. The role of nature in activating the mind looks subtle, but intellectual curiosity is activated to analyse external environments. In that sense, Radcliffe probably aimed at conveying more objective elements in the beginning to increase the intensity of reason and set the objective tone. To illustrate, Radcliffe's narration, which includes frequent juxtapositions between her native country and the ones she visits, results in the confirmation of national superiority. Thus, in the beginning, the effect of mobility on the mind and the activation of reasoning produces juxtapositions that highlight national pride.

Englishmen, who feel, as they always must, the love of their own country much increased by the view of others, should be induced, at every step, to wish, that there may be as little political intercourse as possible, either of friendship or enmity, between the blessings of their Island and the wretchedness of the Continent (Radcliffe, 2020: 78).

Radcliffe emphasizes how travelling and observing other nations can foreground people's love for their homeland. Guided by the intensity of this sentiment, she argues that there should be limited contact between England and the Continent in terms of political and diplomatic affairs. Moreover, when Radcliffe compares the "blessings" of her native country with the "wretchedness" of the Continent, she sets a frame for dichotomy. Here, the misery that Radcliffe perceives in Cologne brings England to mind as a land offering material well-being. As Gephardt (2014: 23) notes, "Radcliffe's revised continental setting provides a useful focal point for examining the changing perceptions of Britain's position vis-à-vis the Continent in the decade following the French Revolution". In that sense, the traveller Radcliffe, who gained the possibility to monitor geographies that she had initially read about, comes to recognition as a result of being mobile. Eventually, her perspective undergoes changes in terms of two aspects. First, she advocates for national isolationism, as she is not willing to endanger national prosperity through contact with financially weak states. Second, this experience reinforces Radcliffe's national pride. The awareness in terms of England's possessions as a country, which Radcliffe names "blessings," enhances the sense of gratefulness, and this reinforces the feeling of supremacy in terms of political and financial stability.

National pride comes to the foreground again when one of the guests, Radcliffe, invited to a ball by the elector of Goodesberg, is pleased to observe signs of Englishness at his house, which resembles a palace. Formerly impressed by the nature surrounding the house, Radcliffe describes the grandeur of the mountains and the atmosphere accommodating the remnants of ancient castles. Nature stimulates her mind as she finds the scenery powerful to encourage her

imagination to proliferate and unfold. After the encounter with nature, with increased awareness of her surrounding, Radcliffe's observations result in associations between nature and Englishness in the context of cultural interaction. Acknowledging the consuming power of nature, Radcliffe suggests that art, which is in abundance at the palace, loses its effect:

Amidst so many attractions of nature, art cannot do much...The dresses of the company were in the English taste, and, as we were glad to believe, chiefly of English manufacture; the wearing of countenances by play appears to be also according to our manners; and the German ladies, with features scarcely less elegant, have complexions, perhaps, finer than are general in England (Radcliffe, 2020: 99).

The quotation exposes how in a setting where nature dominates with its beauty, Radcliffe's eyes do not remain closed for elements asserting her national identity. Here, the role of nature might seem limited; however, it is nature again that empowers the traveller Radcliffe's mind to interpret her external environment. As Gephardt (2010: 5) writes, Radcliffe's journey "not only completed her education in landscape appreciation, but also led her to observe and formulate a correlation between landscape and national character". Accordingly, she notes that the outfit worn by the ladies is designed according to the taste of the English and is made of English materials. Depending on the social context, the travel writer also observes that people's mannerisms correspond to the behaviour system characteristic of the English. Overall, the excerpt implies that the reinforcement of Englishness goes hand in hand with appreciating nature. Before describing the context of the ball, she uses sophisticated language to describe nature. Next, she shows signs of gaining national pride, which the Grand tourist did. Her thought pattern is awakened by nature, and her analytical skills direct her toward making juxtapositions.

Another moment of national pride comes to the surface when Radcliffe visits Mentz, passing by the small villages Hockheim, Kostheim and Cassel. Contemplating on the siege and reflecting on the historical details related to the French invasion she writes:

An Englishman, walking amidst the ensigns of such artificial and premature desolation, cannot help considering the natural security of his country, and rejoicing, that, even if the strong and plain policy of neglecting all foreign consequence, and avoiding all foreign interests, except the commercial ones, which may be maintained by a navy, should for ever be rejected, still his home cannot be invaded; and, though the expence of wars should make poverty general, the immediate horrors of them cannot enter the cities, or the cottages of an island (Radcliffe, 2020: 132).

While observing the landscape and walking among the ruins caused by human actions, Radcliffe makes an association between sentiments of national distinctiveness and the environment. Black (2001: 153) argues that one of the reasons for this sense of national



superiority is based on the worldwide notion that Britain is a dominant force in naval affairs, which became possible due to the data collected in the 1770s, the increased British influence in the southern hemisphere in the 1780s, and eventually implanting a settlement in Australia in 1788. Thus, Britain's impressive presence worldwide is projected from macro level to micro level, having repercussions on an individual traveller's contemplations in a state of mobility. Alongside national pride, Radcliffe feels that she can find safety in her home country, which turns out to be a unique advantage considering the destructive effects of the wars on the continent and the financial losses they bring. The geographical location of England as an island country has strategic significance as it blocks potential invasive intentions. These factors foster in Radcliffe's mind a feeling of pride and unique identity.

After passing by the town of Nimeguen, located in the Netherlands and which, in Radcliffe's words, has been compared to Nottingham, the surrounding and extensive landscape sets the ground for analysis of social conditions. A few miles after leaving the Netherlands, Radcliffe comes across the Prussian duchy of Cleves, and she detects differences in the living conditions of the people belonging to the two different nations.

From almost every cluster of huts barefooted children run out to beg, and ten or a dozen stand at every gate, nearly throwing themselves under the wheels to catch your money, which, every now and then, the bigger seize from the less. Yet the land is not ill-cultivated. The distinction between the culture of land in free and arbitrary countries, was, indeed, never very apparent to us, who should have been ready enough to perceive it. The great landholders know what should be done, and the peasantry are directed to do it. The latter are, perhaps, supplied with stock, and the grounds produce as much as elsewhere, though you may read, in the looks and manners of the people, that very little of its productions is for them (Radcliffe, 2020: 63).

The writer's depiction of the scene denotes the economic difficulties and inequalities faced by the local people. Radcliffe does not remain indifferent to the challenging social dynamics of the area. The analytical skills that the process of travel encourages help Radcliffe see matters beyond their superficial appearance. As Bohls (1995: 106) states, Radcliffe "is not insensitive to the material condition of Germany's labouring classes". She notices the hierarchical structure of society, where landlords direct and control the peasantry and the land to the peasants' disadvantage. In Radcliffe's mind, the landscape bears the marks of human suffering due to inconsistent political management. This illustrates how travel helps the traveller gain perspective and see the complicated fabric of the place.

The following fragment, which contains an analysis of social conditions, is when Radcliffe reflects on the city of Bonn. The passage exposes how social observations are a

product of the travel writer's activated mind. This line of thought derives from a description of the landscape surrounding the city of Bonn, which smoothly evolves into social observations related to the inhabitants, governance and contrasts made with the neighbouring regions.

Bonn was one of the very few places in Germany, which we left with regret. It is endeared to the votaries of landscape by its situation in the midst of fruitful plains, in the presence of stupendous mountains, and on the bank of a river, that, in summer, is impelled by the dissolved snows of Switzerland, and, in winter, rolls with the accumulation of a thousand torrents from the rocks on its shores. It contained many inhabitants, who had the independence to aim at a just taste in morals and letters, in spite of the ill examples with which such countries supply them; and, having the vices of the form of government, established in it, corrected by the moderation and immediate attention of the governor, it might be considered as a happy region in the midst of ignorance, injustice and misery, and remembered like the green spot, that, in an Arabian desert, cheers the senses and sustains the hopes of the weary traveller (Radcliffe, 2020: pp. 95-96).

The detailed portrayal of Bonn shows how Radcliffe's senses and mind are engaged as she manages to transfer what her eyes observe in the form of an expressive depiction of the physical environment. Her mind is stimulated as her senses and visual perception are involved in setting the context with abundant depictions. Furthermore, the description is enriched with dynamic aspects of nature by mentioning the river and how its water source was formed in various periods. Recognising the seasonal aspects, she establishes a connection between the characteristics of the particular geography and climate. By sharing helpful information related to the topography, Radcliffe also incorporates her response to what nature and the social context prompted her. Uden (2020: 87) notes that Radcliffe's novels "describe a form of cultural refinement based upon sensibility (how one responds to ideas and experiences) rather than on erudition (what one already knows)". As for her travel account, an amalgam of both features occurs since the line of her thought shifts to social aspects related to Bonn. Despite the weaknesses characterising the neighbouring nations, the writer's critical mind acknowledges the existence of residents who value the cultivation of ethical behaviour and literary taste. Radcliffe's observations identify the fact that she herself is stimulated by her surroundings, establishing an organic relation between nature and all the elements related to the human world that it accommodates. As for her observations related to the role of the government, they highlight its influence on the social and moral tapestry of a place, identifying the connection between the political order and social values. Ultimately, the use of a metaphor where Bonn resembles an oasis in an arid desert shows that Radcliffe's imagination is activated further. In summary, the writer's use of imagery and poetic language in the descriptions of nature

stimulates both her and the readers' minds, enabling a more profound understanding of the location, which is composed of geographical, social, and political elements.

While in Goodesberg, Radcliffe is encouraged by sublime elements in nature and the thinking process is activated. The author recollects in sentimental mode that once the place embodied elements of sublime nature.

Delightful Goodesberg! the sublime and beautiful of landscape, the charms of music, and the pleasures of gay and elegant society, were thine! The immediate unhappiness of war has now fallen upon thee; but, though the graces may have fled thee, thy terrible majesty remains, beyond the sphere of human contention (Radcliffe, 2020: pp. 97-98).

While depicting the place, Radcliffe employs poetic language, engages the reader and places him in a framework of contemplation. Juxtaposition between the time before and after the war makes the sorrowful even more visible. The aesthetic beauty of the place garmented it with cultural beauty and sophisticated atmosphere. Nevertheless, as the joyful moments are no longer here, Radcliffe's analytical mind establishes the cause-and-effect relationship and contemplates on how the war contributed for their loss. In line with that, Kant's perception of the sublime foregrounds the role of mind and reason. As the interaction between the sublime and reason does not always exist in the form but in the lack of its manifestation in nature, Radcliffe fits this frame. Although she does not see beauty in Goodesberg, her mind goes beyond the material world in front of her eyes. Her analytical skills are activated not by the presence of the sublime but by what has been left of it. The impact of this articulation is that she can perceive the transformation of Goodesberg. She evaluates the social and natural circumstances, and her descriptive language reflects the interplay between the bitter realities of war, culture, and music. She also shows how travel makes it possible to make refined observations and logical reflections on human life.

As the narrative moves forward, nature guides towards philosophical contemplations. Near the city of Coblenz which in Radcliffe's words makes the German proud with the numerous monasteries located in its territory, the writer reflects on the lost beauty and sublimity of the mountains of Wetteravia.

These are the mountains of Wetteravia, the boundaries of many a former and far-seen prospect, then picturesque, sublime, or graceful, but now desolate, shaggy, and almost hideous; as in life, that, which is so grand as to charm at a distance, is often found to be forlorn, disgusting and comfortless by those, who approach it (Radcliffe, 2020: 121).

The mind is engaged in philosophical contemplations that remind it of features aligning with the Kantian sublime. What Kant contended was that alongside overwhelming feelings created by an encounter with immensity in nature, both pleasure and displeasure constitute sublime emotions. The landscape Radcliffe depicts portrays how the picturesque and sublime undergo metamorphosis and acquire a repulsive form once distance is involved, and she concludes that the same is valid for human existence in general. This transformation in perspective reflects the dynamical power of nature and its effect on human perception. Philosophical ideas are a product of the dynamic power of nature and human perception, which echoes Kantian emphasis on the intellectual capacity of the observer, in this case the traveller Radcliffe.

Existential ideas forming Radcliffe's philosophical thought unfold in Bacharach, too, a town on the left bank of the river Rhine. The passage where the region around Bacharach is presented involves descriptions of the natural features of the region, historical information dating back to Roman times, and details related to the town's famous trade in Rhenish wine. This context unlocks another set of philosophical contemplations, and Radcliffe concludes what men can turn into if they close their eyes to the presence, spirit and beauties of nature and notes:

Bacharach is in the list of places, ruined by Louis the Fourteenth in 1689. The whole town was then so carefully and methodically plundered that the French commander, during the last night of his stay, had nothing to sleep on but straw; and, the next day, this bedding was employed in assisting to set fire to the town, which was presently reduced to ashes (Radcliffe, 2020: 23).

The act of travel grants Radcliffe the possibility to see the results of deliberate destruction. Her mind is activated in the sense that the travel text where she transmits her observations shows her contemplations on the historical past of the place and raises questions about the effects of war. By describing the place, at the same time, Radcliffe indirectly conveys the message that the commander is in a pathetic position as he was both the initiator of the attack and the one who remained without a proper place to sleep except some straw. However, still determined to continue the conflict, he completes his task of destroying the place by using the same straw to set a fire. By presenting the unpleasant qualities of the places she visits, Radcliffe, as Uden (2020: 100) notes, is in a state of "modulation between different voices in the work, moving sometimes within a single paragraph from romantic illusion to blunt and shocking reality". Here, travel stimulates the mind to produce philosophical contemplations as it encounters historical sites that remind one of war, historical suffering, and the adequacy of leaders in times of conflict. Furthermore, while in a state of mobility, Radcliffe reflects on human nature. Bringing harm intentionally and systematically points to the capacity for inhumane behaviour in times of war. At that point, the travel writer's intellect and observations question, between

the lines, the driving forces and the moral motivation of those holding positions of decision-making. Thanks to the act of travel, Radcliffe experiences a direct encounter with the ancient ruins, and from that personal experience, her thoughts upscale to a universal conclusion via intellectual thoughts about the universal historical framework. Radcliffe matures for philosophical reflection and historical awareness through travel. Through the travel perspective she adopts, Radcliffe invites the readers to participate in more profound contemplations about human history and the consequences of past events.

Before witnessing the destructive impact of war, Radcliffe tastes the truly sublime nature near Bingerloch, which she describes as one of the most perilous parts of the river Rhine. The powerful elements of the stream, the imposing cliffs and the harsh wind unfold and stimulate analytical skills.

The force and rapidity of the stream, the aspect of the dark disjointed cliffs, under which we passed, and the strength of the wind, opposing our entrance among their chasms, and uniting with the sounding force of the waters to baffle the dexterity of the boatmen, who struggled hard to prevent the vessel from being whirled round, were circumstances of the true sublime, inspiring terror in some and admiration in a high degree... Having doubled the sharp promontory, that alters the course of the river, we saw in perspective sometimes perpendicular rocks, and then mountains dark with dwarf-woods, shooting their precipices over the margin of the water... A stormy day, with frequent showers, obscured the scenery, making it appear dreary, without increasing its gloomy grandeur; but we had leisure to observe every venerable ruin, that seemed to tell the religious, or military history of the country (Radcliffe, 2020: 21).

The forceful presence of nature under the form of the rapid stream, the misty cliffs and the strong wind contribute to the sublime nature and prompt in Radcliffe feelings of awe and terror having a fascinating and irresistible effect on her to confront the might of nature. The challenging conditions and the awe-inspiring scenery evoke both terror and reverence in the observer. While some may feel unease or anxiety in the face of the formidable aspects, others are overwhelmed with the grandeur and majesty of nature. In this context, sublime nature incites dual reactions, and this duality signifies the complexity of the emotional and intellectual involvement of the traveller. At the same time, the traveller is an analytical observer since, despite the stormy circumstances obscuring the scenery, she can appreciate the historical significance of the landscape. This demonstrates that the exalted characteristics of the scenery do not distract the observer but rather enhance her analytical skills, urging her to interpret the landscape in depth. Overall, the passage exemplifies the interaction between the sublime forces in nature and the human capacity to perceive.

The landscape near Mannheim is the next moment of encounter with sublime nature. Radcliffe's depiction of the scenic beauty along the Neckar River suggests a correlation between the sublime aspects of the environment and the rational, aesthetic perception of the human intellect.

The land near Mannheim is chiefly planted with tobacco and madder, and the landscape is enlivened with small, but neat countryhouses, scattered along the margin of the Neckar. The neighbourhood abounds in pleasant rides, and, whether you wind the high banks of the majestic Rhine, or the borders of the more tranquil Neckar, the mountains of the Bergstrasse, tumbled upon each other in wild confusion, generally form the magnificent back ground of the scene. On returning from an excursion of this kind at the close of evening, the soldiers at the gates are frequently heard chanting martial songs in parts and chorus... Rude and simple as are these strains, they are often singularly impressive, and touch the imagination with something approaching to horror, when the circumstances of the place are remembered, and it is considered how soon these men, sent to inflict death on others, may themselves be thrown into the unnumbered heap of the military slain (Radcliffe, 2020: 180).

Radcliffe romanticizes the surroundings, adding warmth to the atmosphere, but there are still nuances of realism, particles from real life which she never forgets to insert, which determines the frame of the observations gained while travelling. By mentioning the beauty of the landscape and the lands with tobacco and madder, Radcliffe combines natural elements and human cultivation. As a result, her observations mirror the coexistence of the sublime, represented by the majestic Rhine and the mountains of the Bergstrasse, and human intervention in nature for practical purposes. In addition, the tiny country houses along the Neckar River expose humans' harmonious cohabitation with nature. The scenery involving the scattered houses enhances both the aesthetic allure of the landscape and exposes the appreciation of the grandeur of nature. The traveller's reason recognises the juxtapositions and the harmony existing between the untamed, grandiose mountains and the organised, cultivated land adorned with small country houses. The passage reflects the role of the human capacity to observe how the inhabitants found a way to coexist and admire the extraordinary qualities of nature without dominating or spoiling its inherent beauty. The dialogue between human reason and sublime nature is in the role of human reason in analysing and valuing the sublime aspects of nature. As Lawrence (1994: 95) notes, "[t]he sublime experience begins with a stimulus in nature, but response to it is internalized and psychologized". With Radcliffe, this happens when the landscape that carried more elements of cultivation and practicality, gradually via the traveller's critical thinking, transcended its practical utility and assumed the status of an object of beauty as well. With the introduction of the scene describing the soldiers, the observations turn into philosophical contemplations. The soldiers' chants, despite their simplicity, combined with the

sublimity of nature, cast a layer of solemnity and gravity to the scene. The writer's contemplation makes the human capacity to interpret the external world evident. Ultimately, the traveller Radcliffe's ideas, combined with the surroundings of the dusky gateways, evolve into philosophical contemplations upon the mortality and the inevitability of death in warfare. Here, the use of reason and its interaction with the sublime shows that it does not encompass only intellectual rationality but also emotional sensibility. What is more, there is not only observation but also interpretation of the context which echoes Kant's trust in human reason and intellect.

Radcliffe experiences many sublime moments on her way but finds true sublimity in Ullswater Lake. She emphasizes its grandeur and sublimity. The quotation implies the deep connection between sublime nature and human rationality, particularly regarding their effect on the mind and the imagination.

Ullswater: Severe grandeur and sublimity; all that may give ideas of vast power and astonishing majesty. The effect of Ullswater is, that, awful as its scenery appears, it awakens the mind to expectation still more awful, and, touching all the powers of imagination, inspires that "fine phrensy" descriptive of the poet's eye, which not only bodies forth unreal forms, but imparts to substantial objects a character higher than their own (Radcliffe, 2020: 145-146).

Radcliffe's recognition of the severe grandeur and sublimity means that her reason is also engaged in perceiving the awe-inspiring and majestic landscape. The passage shows that there is a type of experience where human reason recognizes sublime qualities in ordinary objects as a part of a creative internal process. In relation to that, Chandler (2006: 145) notes that "Radcliffe's sublime, in fact, is more often an adjective than a noun, more often an internal state than an external reality, and it modifies mental processes as much as it does environmental effects". The workings of the mind as an internal reaction to the sublime result in inspired and elevated creativity. This framework allows the poetic sensibility or imaginative capacity to come to the surface and interpret nature in a way that goes beyond rationality in its familiar form. As a result, the mundane and elevated elements of nature are infused. In brief, the setting of Ullswater enables a profound connection between the sublime and human reason. Elements such as grandeur and sublimity activate the intellect and intensify the transformative impact of the sublime, which activates the traveller's imaginative and observant capacity.

Responses to nature and assimilating its effects go hand in hand with reflections on the connection between people and topography. This indicates that Radcliffe accommodates both nature and material elements of life in her observations. While travelling from Kendal to

Bampton and Hawswater, she establishes a cause-and-effect frame to interpret the bond between the geography and the local people. Her reaction at the sight of local people is:

none can immerse themselves in this country of the lakes, without being struck by the superior simplicity and modesty of the people. Secluded from great towns and from examples of selfish splendour, their minds seem to act freely in the sphere of their own affairs, without interruption from envy or triumph, as to those of others. They are obliging, without servility, and plain but not rude, so that, when, in accosting you, they omit the customary appellations, you perceive it to be the familiarity of kindness, not of disrespect; and they do not bend with meanness, or hypocrisy, but shew an independent well meaning, without obtrusiveness and without the hope of more than ordinary gain (Radcliffe, 2020: 90).

Radcliffe observes the traits and conduct of the local population while contemplating the formative role of the geographical features of the typography defining the lakes. The people are straightforward and unpretentious, thanks to being isolated from the industrial evils and lifestyles of cities. Briefly, she appreciates the countryside and the simplicity of its people. Cronin (2022: 19) explains this tendency to love the countryside by stating that “Romanticism radically shifts appropriate destinations for travel - from the urban centres to the untamed periphery - the natural world itself”. Although not literally reflecting the values of the Romantic period, Radcliffe’s account fulfils an anticipatory function in terms of signalling Romantic principles. She favours the seclusion of the people as it allows them to preserve their unique identity of simplicity and modesty. In that sense, her mind discovers the link between nature and the local residents. Their values are shaped by the topography that performs the role of a barrier, which provides protection against alien influences. The impact of the topographical context suggests balance in their traits and behaviours, which are cultivated since they are isolated in their natural environment.

Previously when in Windermere, Radcliffe also acknowledges the effect of topography on people living in that region. The traveller describes the nature of the area more modestly, noting that the degree of sublimity and romantic wilderness is less elevated compared to the scenery of the other lakes. The landscape motivates Radcliffe to focus on the critical elements related to the connection between topography and people, and she notes:

[t]he manners of the people would have sufficiently informed us that Windermere is the lake most frequented; and with the great sublimity of the more sequestered scenes, we had to regret the interesting simplicity of their inhabitants, a simplicity which accorded so beautifully with the dignified character of the country (Radcliffe, 2020: 142).

The excerpt implies that topography shapes its inhabitants. The “interesting simplicity” which Radcliffe notices is the imprint of the physical features of the landscape on its people. Reflecting



on the natural context, Radcliffe's mind associates the image of unpretentious behaviour and lifestyle with the local people. The traveller is sensible to the harmony between the lifestyle of the residents and the general features of the landscape. In addition, nature's being described as "dignified" suggests the allocation of noble qualities both in the land and its population. There is also an aesthetic admiration since the writer detects compatible integration of the inhabitant's lifestyle and the natural features of the place. Briefly, the quotation exposes the writer's appreciation of the successful coexistence of human culture and the natural environment.

The next destination on Radcliffe's itinerary is Derwentwater. She outlines it by comparing it with Ullswater implying that Ullswater sets an example of sublime experience.

Sublimity can scarcely exist, without simplicity; and even grandeur loses much of its elevating effect, when united with a considerable portion of beauty; then descending to become magnificence. The effect of simplicity in assisting that high tone of mind, produced by the sublime, is demonstrated by the scenery of Ullswater, where very seldom a discordant object obtrudes over the course of thought, and jars upon the feelings (Radcliffe, 2020: 127-128).

As the narrative conveys, one of the sources of sublime experience is simplicity, since it contributes to the elevation of the mind by minimizing distracting elements that would reduce the perceptive capacity of human intellect. In this moment, the traveller Radcliffe enjoys the purity and intensity of sublime experience, as the intellect can immerse itself in the sublime nature without being disturbed. Radcliffe achieves a more elevated sublime moment through simplicity. She surpasses limitations and extends her thoughts, contemplates, and evaluates the external surroundings through her intellect and imagination, which reflects the trust that Kant invests in the capacity of the human mind and imagination.

In short, the passages above illustrate that sublime nature brings emotional intensity, but it also prompts the traveller Radcliffe to contemplate and engage her intellectual faculties to interpret the destinations she witnesses, understand all the elements they embody, and cultivate her sensibility. During this journey, travel provides Radcliffe with "specialised access to sublime experience" (Keane, 2004: 18). This access puts nature at the forefront, but without the involvement of human analytical skills, it is insufficient to completely understand the sublime. Therefore, Radcliffe aligns her assessments of the destinations she visits with Kant's viewpoint, according to which the presence of reason in the form of critical analysis is necessary to comprehend the sublime and place it meaningfully in social and real-life contexts since the bare presence of nature forms only a fraction of the sublime experience.

## CONCLUSION

The role of the sublime could be apprehended better once it is clear that the cult of the sublime did not emerge out of a sudden and randomly. It was a response to a need. The Industrial Revolution created changes in class dynamics in Britain; the physical environment was altered in the face of deterioration, and this led to the pursuit of and embracing of the sublime. In this context, the need to experience the sublime could be taken as the natural way to overcome the disconnection that the Industrial Revolution created between individuals and nature.

This study investigates how the sublime activates the reasoning process throughout the journeys of the two women Grand Tour travel writers, Wollstonecraft and Radcliffe. It further attempts to prove that mental mobility is attained through physical mobility, and in their journey, the sublime is an instrument of reason; it awakens an intellectual process where the travellers extend their thoughts beyond constraints. The role of the sublime is represented in the idea that sublime elements in nature stimulate the thinking process. In this context, nature elicits exalted emotions, reasoning, and critical thinking. The transformative effect of travel works in a way that dormant feelings and cognitive capacity is activated once mobility starts. If there is movement, there is a reasoning and thinking process. The connection between sublime nature, travel, and the Grand Tour is that they create a context for the individual to enjoy and contemplate nature, which can reinforce the connection between individuals and the environment. Sensibility is the factor that awakens perceptions required to apprehend this powerful phenomenon. Moreover, being mobile facilitates feeling the profound sentiments sublimity evokes as mobility grants moments of isolation, the cultivation of taste and patience while engaging with the natural world and coping with the overwhelming emotions product of encounters with the landscape through human reason.

One of the travel accounts that illustrates the processes stated above is Mary Wollstonecraft's *Letters Written in Sweden, Norway, and Denmark* (1796). For Wollstonecraft, the travel process must ignite analytical skills, reasoning, and creative thought. Wollstonecraft's discourse shows how the sublime can be in harmony with reason, which opens the doors for a more comprehensive perception of one's surroundings. She examines the magnificent natural scenery of Scandinavia and the encounter with nature. In her balanced observations on the environment, she incorporates logic and sentiments. In line with that, Kostelnick (1985: 40) notes that "the sensibility of the perceiver is balanced by and often subservient to the critical

faculty of the intellect". Consequently, the interaction between reason and the sublime manifests itself through emotional and intellectual engagement with nature during travel. In *A Short Residence*, Wollstonecraft achieves balance as her encounter with sublime landscapes empowers her to contemplate. Subsequently, she employs her reaction to nature in interpreting actual life circumstances to understand the world around her. In the initial sentence of her narrative, Wollstonecraft promises to present her observations supported by their impact on her. In her travel text, she aims to include her ideas and emotions to reinforce her observations. The catalyst for both is nature, which guides the thought process during her physical movement. Wollstonecraft's journey opened space for her to utilize a rational way of thinking as moments of sublimity exposed both nature and the condition of people. Thanks to being mobile, she attains a deeper perspective while observing the external world as she no longer has a single-layered mindset.

Wollstonecraft's ability to travel extensively as a Grand Tourist helps her to perform a correlation between the human beings and nature. As a traveller, she can analyse the geographies she visits through the act of travel and reflect on her observations thanks to writing about travel. While making her observations, the direction of her ideas is from micro to macro level and from personal to universal. With Wollstonecraft, the sublime functions as a tool to evaluate critically the various social and real-life circumstances. She contemplates both natural sights and the state of people and goes through intellectual growth through deep reflections.

The other travel account that illustrates the dynamics stated above is Ann Radcliffe's *A Journey Made in the Summer of 1794* (1795). In Radcliffe's travel account, the sublime and its emotional effect guide her to observe the various components that make up everyday life, recognizing the physicality and tangible aspects of cities, individuals, and their customs and lifestyles. Alongside these issues, she touches upon the notion that knowledge offered by travel surpasses the type of expertise and awareness theoretical understanding grants. The difference travel makes is that, when it comes to learning, it is more encompassing and holistic. This is because the natural environment guides the traveller individuals towards introspective paths of thinking. The role of the sublime in Radcliffe's experience is that she produces frequent juxtapositions that signify her analytical skills and the mechanics of reasoning. Next, she is engaged in philosophical contemplations that allude to the Kantian sublime. Her moments of experiencing the sublime are accompanied by both pleasure and displeasure, which, to Kant, are part of the sublime cycle alongside overwhelming feelings in the face of immensity. Radcliffe recognizes the awe-inspiring and majestic landscape, but she also sees the ordinary and real-life elements that are part of the environment, which infuses the mundane and elevated

elements of nature. Accordingly, Lawrence (1994: 95) states, “[t]he sublime experience begins with a stimulus in nature, but response to it is internalized and psychologized; this view emphasizes the individual’s particular capacity to apprehend such grandeur”. Thus, although nature is central in this process, it is insufficient to comprehend the sublime without the involvement of human analytical skills.

To conclude, as women who are constantly on the move, Wollstonecraft and Radcliffe’s physical mobility reflects their mental mobility. On the road, they can observe, make connections, and ultimately draw conclusions. Their travels show that experiencing the sublime is not an isolated pursuit. Instead, it operates by stimulating critical thinking so that understanding the social and real-life context is possible. Thus, these women possess a broader, less self-centred, and more inclusive perspective. Finally, Fussell (1982: 210) states that “[l]ike no other kinds of writing, travel books exercise and exploit the fundamental and intellectual and emotional figure of thought”, and apparently, this relates to Wollstonecraft and Radcliffe.

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