

University of Pardubice  
Faculty of Arts and Philosophy

Britain in Daniel Defoe's Travel Writing  
Alona Riepko

Bachelor Thesis  
2018

Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2014/2015

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Alona Riepko**  
Osobní číslo: **H13115**  
Studijní program: **B7310 Filologie**  
Studijní obor: **Anglický jazyk pro odbornou praxi**  
Název tématu: **Británie v cestopisné literatuře Daniela Defoea**  
Zadávací katedra: **Katedra anglistiky a amerikanistiky**

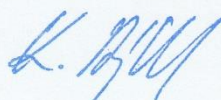
### Z á s a d y p r o v y p r a c o v á n í :

Autorka se ve své práci zaměří na cestopis Daniela Defoea *A Tour through the Whole Island of Great Britain* (1724). Hlavním předmětem výzkumu bude zobrazení britské krajiny a kultury. V první části práce autorka vypracuje přehledovou studii o vývoji a různorodosti cestopisné literatury vzniklé v Británii během osmnáctého století. Důraz bude kladen na vztah mezi tímto žánrem a dobovou estetikou. Těžištěm práce bude detailní analýza Defoeova cestopisu. Jejím cílem bude definovat míru a způsob, jakými jsou Defoeův popis a interpretace krajiny ovlivněny tehdejšími osvícenskými myšlenkami, ekonomickými a pragmatickými hodnotami nastupující buržoazie či vědeckotechnickou revolucí. Pro rozbor budou použity relevantní, níže specifikované zdroje, které umožní dílo vsadit do kontextu 18. století obecně i do současných teorií krajiny a místa.

Rozsah grafických prací:  
Rozsah pracovní zprávy:  
Forma zpracování bakalářské práce: **tištěná**  
Jazyk zpracování bakalářské práce: **Angličtina**  
Seznam odborné literatury: **viz příloha**

Vedoucí bakalářské práce: **PhDr. Ladislav Vít, Ph.D.**  
Katedra anglistiky a amerikanistiky

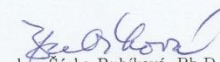
Datum zadání bakalářské práce: **30. března 2015**  
Termín odevzdání bakalářské práce: **30. března 2016**



prof. PhDr. Karel Rýdl, CSc.  
děkan

 **Univerzita Pardubice**  
Fakulta filozofická  
532 10 Pardubice, Studentská 84

L.S.



doc. Šárka Bubíková, Ph.D.  
vedoucí katedry

V Pardubicích dne 30. listopadu 2015

## Příloha zadání bakalářské práce

Seznam odborné literatury:

- **PRIMIMÁRNÍ ZDROJE:**

- Defoe, Daniel. *A Tour through the Whole Island of Great Britain*. Harmondsworth: Penguin Books, 1971.

- 

- **SEKUNDÁRNÍ ZDROJE:**

- Cunningham, William. *The Progress of Capitalism in England*. Cambridge: Cambridge University Press, 1916.
- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Oxford: Blackwell, 1990.
- Hoppit, Julian. *A Land of Liberty? England 1689-1727*. Oxford: Clarendon Press, 2000.
- Mathias, Peter. *The First Industrial Nation: The Economic History of Britain, 1700-1914*. London: Routledge, 2001.
- Morgan, Kenneth O. *The Oxford History of Britain*. Rev. Ed., Updated ed. Oxford: Oxford University Press, 2001.
- Speake, Jennifer. *Literature of Travel and Exploration: An Encyclopedia*. New York: Fitzroy Dearborn, 2003.
- Thompson, Carl. *Travel Writing*. New York: Routledge, 2011.
- Stephen, Leslie. *English Literature and Society in the Eighteenth Century*. London: Duckworth, 1904.
- Wilson, Ellen Judy and Reill, Peter Hanns. *Encyclopedia of the Enlightenment*. Rev. ed. New York: Facts on File, 2004.

Prohlašuji:

Tuto práci jsem vypracoval samostatně. Veškeré literární prameny a informace, které jsem v práci využil, jsou uvedeny v seznamu použité literatury.

Byl jsem seznámen s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 9/2012, bude práce zveřejněna v Univerzitní knihovně a prostřednictvím Digitální knihovny Univerzity Pardubice.

V Pardubicích dne 27. 6. 2018

Alona Riepko

## **Acknowledgement**

I wish to express my sincere gratitude to my supervisor, PhDr. Ladislav Vít, Ph.D., for his valuable advice and guidance. I would also like to thank my family and friends for the continuous support during my studies.

## **ANNOTATION**

The aim of this bachelor thesis is to describe the main features of travel literature focusing on its development in the 18<sup>th</sup> century along with providing information about cultural and social changes that took place in this century. The analytical part of this paper focuses on how and to which extent the Enlightenment and its prominent thoughts and values influenced Daniel Defoe's writing of *A Tour Through the Whole Island of Great Britain* (1724–1727).

## **KEY WORDS**

travel writing, the Enlightenment, Daniel Defoe, *A Tour Through the Whole Island of Great Britain*, culture, towns

## **NÁZEV PRÁCE**

Británie v cestopisné literatuře Daniela Defoea

## **ANOTACE**

Cílem této bakalářské práce je popsat hlavní rysy cestopisné literatury s důrazem na její rozvoj v 18. století a zároveň charakterizovat kulturní a společenské změny, ke kterým v tomto století došlo. Analytická část této práce se zaměřuje na to, jak a do jaké míry osvícení a jeho prominentní myšlenky a hodnoty ovlivnily Defoeův popis a interpretace krajiny při psaní jeho díla *Cesta po celých Britských ostrovech* (1724–1727).

## **KLÍČOVÁ SLOVA**

cestopisná literatura, osvícenství, Daniel Defoe, *Cesta po celých Britských ostrovech*, kultura, města

## Table of Contents

<b>INTRODUCTION .....</b>	<b>7</b>
<b>1 TRAVEL LITERATURE AS A GENRE.....</b>	<b>9</b>
1.1 DEFINITION PROBLEM .....	9
1.2 FACTS AND FICTION IN TRAVEL LITERATURE .....	11
1.3 THE 18 <sup>TH</sup> CENTURY TRAVEL LITERATURE.....	17
<b>2 THE CULTURAL AND SOCIAL CHANGES .....</b>	<b>23</b>
<b>3 THE ENLIGHTENMENT PATTERNS IN DEFOE'S WRITING.....</b>	<b>27</b>
3.1 ATTITUDES TO URBAN GROWTH AND DECAY .....	29
3.2 COMMERCE AS AN ENGINE OF PROGRESS.....	31
3.3 NEW VALUES OF BRITISH PEOPLE .....	35
3.4 EDUCATION AND ENLIGHTENED METHODS OF INQUIRY.....	37
<b>4 CONCLUSION.....</b>	<b>40</b>
<b>5 RESUMÉ.....</b>	<b>43</b>
<b>6 BIBLIOGRAPHY.....</b>	<b>46</b>



## Introduction

The process of learning about the surrounding world by a human was in one way or another connected with travel. The need to establish trade ties forced people to go to distant unknown lands. The first information about travel and its role in the emergence of great cultures came to us in the form of myths, legends, stories, biblical texts and testimonies of ancient authors. Herodotus, for example, left a significant written legacy about his short and long trips in which art and philosophy, languages and religions, traditions of the population of other countries, features of local life and forms of hospitality were considered. Such travel accounts marked the beginning of the development of travel literature.

Travel literature has not lost its popularity through the ages, and as a result, armchair travellers today can indulge their taste for the exotic, or for adventure, or simply for news of the wider world, by drawing on a vast array of both contemporary and historical travel books.<sup>1</sup> This paper aims to describe features of travel literature focusing on its development in the 18th century along with providing information about cultural and social changes that took place in this age, and to make an excursion into the world of the 18<sup>th</sup>-century Britain using a brilliant example of travel writing of this age which is *A Tour Through the Whole Island of Great Britain* by Daniel Defoe.

The bachelor thesis is divided into three chapters. The first part focuses on travel literature as genre providing the theoretical background information about the definition problem of this genre along with giving examples of the obstacles that travel writers may encounter with. Moreover, this chapter aims to highlight typical feature of the 18<sup>th</sup>-century travel literature. The second chapter aims to depict how the Age of Reason influenced the British people, how it changed their attitude toward life and destiny. Furthermore, the chapter explains why the towns grew in importance during this century and how it changed the lifestyle of common people.

The third chapter of this paper is focused on the analysis of the eminent work of Daniel Defoe that is *A Tour Through the Whole Island of Great Britain*, which is an account of the author's journeys through all the parts of the island aimed to describe, as he often stresses, its present state. The purpose of this analysis is to discover how and to which extent the Enlightenment and its prominent thoughts and values influenced Defoe and his view of the surrounding world. The chapter is divided into four subchapters. The first part focuses on

---

<sup>1</sup> Carl Thompson, *Travel Writing*, (New York: Routledge, 2011), 1.

Defoe's attitudes to growth and decay of towns and his personal imprint of different events of his life. The second part examines how the beginning of capitalistic economy influenced Daniel Defoe and how it finds its reflection in the *Tour* along with explaining why the growth of trade became an engine of the progress in Britain. The third part is closely connected with the previous one and it focuses on the new values of British people. The last part of the chapter emphasizes the importance of education in this period and demonstrates which elements of the empirical spirit of the Enlightenment may be found in the *Tour*.

# 1 TRAVEL LITERATURE AS A GENRE

Oxford dictionary defines travel writing as a genre of writing in which the author describes places they have visited and their experiences while travelling.<sup>2</sup> On the one hand, this definition is explicit and obvious, but on the other hand, this interpretation is just the tip of the iceberg. Many questions may arise from such definition, for example, who may be regarded as a traveler or a traveller writer, whether any writing that was written during a travel may be considered as travel literature, and what travel itself is.

## 1.1 Definition problem

Different scholars considered the subject from different angles and therefore provided readers with definitions of this genre of literature that often differed a lot from each other. The problem of giving definition to the genre starts at the moment when one tries to define what travel is. Carl Thompson in *Travel Writing* states:

One definition that we can give of travel, accordingly, is that it is the negotiation between self and other that is brought about by movement in space. Like all such definitions, of course, this is inevitably somewhat reductive, and begs innumerable further questions. For example, are all forms of movement through space really to be regarded as travel? What of a trip to the local shops? Or a quick visit to one's neighbours? And if some journeys are not to be classified as 'travel', at what point, and according to what criteria, does that label become appropriate?<sup>3</sup>

This suggests that defining an abstract concept often leads to numerous definitions, therefore, giving a concrete definition of a genre of literature that is based on such conception becomes a challenging task for scholars. Not surprisingly, the scholars in the field of travel literature often come to diametrically opposite conclusions. For example, Thompson strongly criticizes Paul Fussell, who is an American literary scholar, calling some of his ideas absurd: "Most notably, it [his taxonomic categories] frequently leads Fussell to the somewhat absurd proposition that there was no travel writing, and indeed, no 'proper' travel, before about 1750"<sup>4</sup> and as he continues "he [Fussell] also suggests that modern tourists are not to be classed as true travellers. Whole epochs are similarly dismissed by Fussell."<sup>5</sup> Meanwhile, travel writing in Thompson's understanding has more open borders, he rather agrees with the

---

<sup>2</sup> "Travel Writing", Oxford Dictionaries, accessed March 20, 2018, [https://en.oxforddictionaries.com/definition/travel\\_writing](https://en.oxforddictionaries.com/definition/travel_writing).

<sup>3</sup> Thompson, *Travel Writing*, 10.

<sup>4</sup> Thompson, *Travel Writing*, 21.

<sup>5</sup> Thompson, *Travel Writing*, 21.

statement of Jan Borm, who suggested that travel writing is a collective term for a variety of texts both fictional and non-fictional whose main theme is travel.<sup>6</sup>

Therefore, a question arises regarding what can be labeled as travel writing or, in other words, whether anything written during a travel may be referred to as travel writing. Thompson is unsure about the classification of travel writing: “What of highly specialised academic treatises in fields like geography and anthropology? What of bulletins and articles sent back to newspapers and magazines by foreign correspondents? What of a novel such as Graham Greene’s *A Burnt-Out Case* (1961), which is based on Greene’s own visits to leper colonies in the Congo?”<sup>7</sup> This raises even more questions. As Thompson continues, “the term is a very loose generic label, and has always embraced a bewilderingly diverse range of material.”<sup>8</sup>

Another obstacle in defining this genre is closely connected with numerous forms of travel writing, which makes it to a certain degree chaotic, and, as William H. Sherman states: “It should be clear by now that early modern travel writing was so varied that it may not even be appropriate to describe it as a single genre. The style and tone of texts could vary widely and their organisation always seemed prone to reproduce the haphazard nature of the travels they described.”<sup>9</sup> Regarding numerous forms of travel writing, Thompson lists some of them:

Prior to 1900, in the English-speaking world at least, contemporaries usually talked of a genre called ‘voyages and travels’, rather than ‘travel writing’ or the ‘travel book’. The term ‘voyages and travels’ embraced an enormous diversity of travel-related texts, that took a variety of different forms and served many functions: ships’ logs; travellers’ journals and letters; the reports of merchants or spies or diplomats; accounts of exploration, pilgrimage, and colonial conquest and administration; narratives of shipwreck; accounts of captivity amongst foreign peoples and much else besides.<sup>10</sup>

Such a great variety of forms made the genre even more complicated for defining and understanding. Nevertheless, the Age of Reason and actions of the Royal Society changed the situation significantly.

The Royal Society, which was founded in London in 1660, gave a great impulse to the development of travel writing. According to Thompson, the Royal Society did much to promote travel and coordinate the activities of travellers.<sup>11</sup> Indeed, its coordinating activities

---

<sup>6</sup> Thompson, *Travel Writing*, 23.

<sup>7</sup> Thompson, *Travel Writing*, 11.

<sup>8</sup> Thompson, *Travel Writing*, 11.

<sup>9</sup> Peter Hulme and Tim Youngs, eds., *The Cambridge Companion to Travel Writing* (Cambridge: Cambridge University Press, 2002), 30.

<sup>10</sup> Thompson, *Travel Writing*, 19.

<sup>11</sup> Thompson, *Travel Writing*, 45-46.

gave shape to the genre as new instructions for travellers on how they should make their notes and what they should pay attention to were applied, moreover, it made the genre more standardized and gave it some frames. Carl Thompson emphasizes the importance of the directives:

The Royal society issued numerous directives to travellers, seeking in this way to regulate and systematise not only the sort of information they gathered, but just as crucially, the observational methods they used to gather and record data. These guidelines as to observational techniques influenced in turn the writing of travel texts, with the result that by the late seventeenth century a fairly standardised stylistic and structural template had emerged for the travelogue.<sup>12</sup>

Moreover, those rules helped the travellers to make a contribution to the development of different branches of science, especially in geography. Merrill Distad in *Literature of Travel and Exploration* pointed out that a new subgenre of travel writing, which was scientific travelling, emerged: “A subgenre addressed the basic challenges of geographical science: what to observe and record; how best to do it; how to detect, generalize, and explain patterns; and how to record and communicate results.”<sup>13</sup> What is more important, the instructions that were given by the Royal Society influenced the style of writing of travelers that combined a keen eye for detail with a plain, unembellished prose style.<sup>14</sup> In general, the Age of Reason had a great influence on the development of travel writing, which will be discussed in more detail further in this paper.

## 1.2 Facts and Fiction in Travel Literature

It is necessary to remember that travel writing is a broad term, therefore, to comprehend the features of the genre it should be narrowed to its central part which is a travel book. Carl Thompson stresses: “However expansively one wants to define the category ‘travel writing’, a central branch of the genre is certainly the ‘travel book’, the first-person narrative of travel which claims to be a true record of the author’s own experiences.”<sup>15</sup> The key words here are *a true record*, which have been triggering a disagreement between both scholars and readers for many years as facts and fiction in travel literature have long been a matter of dispute.

Firstly, the problem lies in the fact whether a travel account must be always based on a real journey or it may be a fictional one. Paul Smethurst in *Literature of Travel and Exploration* states that “fictional travel seems to be an anomaly, but there is actually a

---

<sup>12</sup> Thompson, *Travel Writing*, 74.

<sup>13</sup> Jennifer Speake, ed., *Literature of Travel and Exploration: An Encyclopedia* (London and New York: Routledge, 2003), 1062.

<sup>14</sup> Thompson, *Travel Writing*, 46.

<sup>15</sup> Thompson, *Travel Writing*, 27.

significant overlap between travel literature and fiction.”<sup>16</sup> Travel literature is often defined as non-fiction literature, nevertheless, what about fictional examples of travelling, for example, Joseph Conrad’s *Heart of Darkness* (1899)? Can it be regarded as travel literature? Thompson points out that “fictional as well as non-fictional accounts can shape powerfully our perceptions of other peoples and places. *Heart of Darkness*, for example, is arguably the seminal modern account of the Congo; for good and for bad, it has influenced profoundly the West’s image of the region.”<sup>17</sup> Moreover, Hulme and Youngs consider such fictional travel accounts as *Heart of Darkness* to be a foundation for subsequent travel writing, influencing the form of both expectations and reports<sup>18</sup>, whereas Paul Smethurst suggests that fictional travel accounts can often be seen as the precursors of the novel.<sup>19</sup> Furthermore, Thompson remarks that Von Martels, interestingly, suggests that poetic as well as prose works can legitimately be considered travel writing.<sup>20</sup>

Altogether, it can be assumed that setting clear boundaries between fictional and non-fictional travel writing, and deciding what can be regarded as truly travel writing cannot be done easily by the scholars, moreover, the opinions of the scholars may vary significantly even when discussing the same subject. Nevertheless, some authors, among them was, for example, Daniel Defoe, the author of famous *Robinson Crusoe* (1719), were skilled at exploiting the uncertain boundary between travel writing and the fiction which copied its form.<sup>21</sup> These unclear borders lead to confusion - there are novels that verge on travel literature, and travel writing that aspires to the novelistic.<sup>22</sup> On the one hand, this confusion causes disputes between scholars, but on the other hand, such borderline works as *Robinson Crusoe* or, obviously fictional but still in part related to travel literature Thomas More’s *Utopia* (1516), remain masterpieces even after a long period of time and attract readers from all over the world. The reason for this popularity lies in the fact mentioned by Paul Smethurst:

Travel literature is not very interesting when it is merely topographical and anthropological. As Samuel Johnson said, “We do not always want to be taken through wet and dry, over rough and smooth, without incidents, without reflection.” This implies attention to the picturesque and the sentimental, but it can be a short step to the novelistic.<sup>23</sup>

---

<sup>16</sup> Speake, *Literature of Travel and Exploration: An Encyclopedia*, 428.

<sup>17</sup> Thompson, *Travel Writing*, 24.

<sup>18</sup> Hulme and Youngs, *The Cambridge Companion to Travel Writing*, 3.

<sup>19</sup> Speake, *Literature of Travel and Exploration: An Encyclopedia*, 432.

<sup>20</sup> Thompson, *Travel Writing*, 25.

<sup>21</sup> Hulme and Youngs, *The Cambridge Companion to Travel Writing*, 6.

<sup>22</sup> Speake, *Literature of Travel and Exploration: An Encyclopedia*, 429.

<sup>23</sup> Speake, *Literature of Travel and Exploration: An Encyclopedia*, 429.

As was previously mentioned, the Royal Society implied strict rules on travellers and their accounts of travel. Despite this fact, the readers did not wish to receive only facts and practical information, they wished to read about something unusual and to gain new impressions: “The Royal Society may have insisted on scientific rigor in travel narratives, but the public demand for sensational stories of the exotic South Seas and the New World ensured a good market for fictional travel.”<sup>24</sup> Indeed, the aim of travel literature is not only to provide a reader with some practical information, but also to entertain him and give him aesthetic pleasure. These functions of travel writing will be discussed in more detail further in this paper.

Secondly, the truthfulness of a travel account is strongly connected with the credibility of its author’s observations. Travel accounts are subjective forms of writing, moreover, the authors’ observations often could become an object of, for example, political manipulation:

Even the earliest English travel writing was marked by complex rhetorical strategies. Its authors had to balance the known and the unknown, the traditional imperatives of persuasion and entertainment, and their individual interests with those of their patrons, employers, and monarchs. Given such diverse purposes, early modern travel writers were often torn between giving pleasure and providing practical guidance, between logging and narrating, between describing what happened and suggesting what could have happened. These rhetorical challenges, along with the novelty of their experiences, left travel writers with acute problems of authenticity and credibility.<sup>25</sup>

In fact, even nowadays, being a travel writer is not as easy as it may seem to be due to prejudice against them, as some consider them to be representatives of lower quality genre of literature, as Carl Thompson mentions: “In our contemporary hierarchy of genres, travel writing sits significantly below more esteemed genres such as the novel. [...] Jenni Diski, for example, admits that ‘something about the idea of being a travel writer distresses me’.”<sup>26</sup> Likewise, being a travel writer in the past was difficult as he or she may suffer from a bad reputation of the colleagues who wrote unreliable travel accounts, and as a result, sometimes travel writers were not taken seriously by other writers and readers. For this reason, in the eighteenth century, travel accounts were often the objects of parody and satire.<sup>27</sup>

Charles L. Batten points out that the readers during most of the eighteenth century tended to doubt the authenticity of a traveler’s descriptions whenever his narrative appeared

---

<sup>24</sup> Speake, *Literature of Travel and Exploration: An Encyclopedia*, 431.

<sup>25</sup> Hulme and Youngs, *The Cambridge Companion to Travel Writing*, 31.

<sup>26</sup> Thompson, *Travel Writing*, 31.

<sup>27</sup> Speake, *Literature of Travel and Exploration: An Encyclopedia*, 431.

even slightly fictional.<sup>28</sup> There were even cases when the readers and reviewers rejected to consider a travel account to be trustworthy, therefore, its author was caught in a dire predicament. For example, such an unpleasant situation happened to a traveller James Bruce:

James Bruce, after traveling through Abyssinia in search of the Nile's headwaters, greeted London in 1774 with numerous anecdotes that he spread while writing an account of his travel. Among his seemingly preposterous stories was a tale about how he, following the normal Abyssinian custom, had eaten raw meat cut from live cows. This story [...] earned Bruce the derision of many of his contemporaries. [...] Bruce became the laughing stock of much of London.<sup>29</sup>

Despite the fact that travelers who traveled to Abyssinia after Bruce saved his reputation, most notably Dr. Edward Clarke at the beginning of the nineteenth century<sup>30</sup>, too much time passed and the author's reputation of a credible observer was destroyed. Batten concludes that "Bruce's problem resulted from his failure to follow a well-established rule for travelers: "It is not sufficient to write things true, but they must likewise seem probable, to gain belief."<sup>31</sup> This bright example clearly illustrates that any hasty step of an author, any statement that could seem to a reader as fabulous, could have serious long-term repercussions for the reputation of the author. The travel writers of that time were forced to balance on the verge of failure as to predict the reaction of the readers was impossible.

Having considered the problems which travel writer may encounter with, it is also reasonable to look at some strategies that the authors used to make their accounts of travel credible for readers. Firstly, the authors used a plain style that corresponded to Royal Society directives against the use of excessive rhetorical ornamentation in travel accounts;<sup>32</sup> furthermore, a journal form of writing helped the authors to keep their texts concise. Carl Thompson explains this strategy on the example of a work of William Dampier that is *New Voyage Round the World* (1697):

Dampier's adoption of the journal format is intended to reassure the reader on these points, as is the apparent artlessness of the writing style. For the most part his prose eschews elaborate tropes and figures of speech, and whilst his sentences are often long, they typically proceed by a comparatively simple, paratactic accumulation of

---

<sup>28</sup> Charles L. Batten, Jr., *Pleasurable Instruction: Form and Convention in Eighteenth-century Travel Literature* (Los Angeles and London: University of California Press, 1978), 56.

<sup>29</sup> Batten, *Pleasurable Instructions*, 57-58.

<sup>30</sup> Batten, *Pleasurable Instructions*, 58.

<sup>31</sup> Batten, *Pleasurable Instructions*, 58.

<sup>32</sup> Thompson, *Travel Writing*, 75-76.



clauses, rather than by a more elaborate, hypotactic syntax involving numerous subordinate clauses.<sup>33</sup>

Secondly, the use of the first person pronoun was important for the credibility of a travel account. Thompson comments on Dampier's usage of this strategy: "The result is a narrative voice which makes much use of the first-person pronoun, in both its singular and plural forms, yet which nevertheless often seems very unemotive and impersonal."<sup>34</sup> In this case, being "unemotive and impersonal" helped the author to look as a rational and trustworthy observer in the eyes of readers. Thirdly, the observations should be written down on the spot, in other words, an author had to make his notes on something in the exact place where it was happening. The author of *Travel Writing* explains the importance of this strategy: "It was intended to ensure that observations were recorded whilst still fresh in the memory, or even whilst the scenes and phenomena being described were still in front of the traveller, rather than being hazily remembered at a different location or later point in time."<sup>35</sup> Altogether, all the strategies mentioned above served as guidance for the authors on how to produce a trustworthy travel account and were intended to help to protect an author from overly negative feedbacks.

As a result, the travel writers had to put a lot of effort into their works in order to avoid a loss of reputation and to become a respectful author. Along with techniques the authors used for their writing, there was another strategy to keep their reputation, which was not to provide a reader with some information which could seem to be fabulous and fabricated. Carl Thompson indicates that some writers were even afraid to repeat James Bruce's fate: "The African explorer Mungo Park, for example, is said to have told Sir Walter Scott that he left many remarkable stories out of his acclaimed *Travels in the Interior Districts of Africa* (1799), since he feared suffering the same fate as Bruce."<sup>36</sup> Nevertheless, such fears of the authors were justified as sometimes the readers were not able to grasp the concepts that were beyond their ken and therefore blamed the travel writers on deceiving the audience:

And whenever travellers have to describe events and phenomena that significantly confound the expectations of their audience, they are liable to be dismissed in this way, and labeled frauds and liars. As the editor of one seventeenth-century travel

---

<sup>33</sup> Thompson, *Travel Writing*, 75.

<sup>34</sup> Thompson, *Travel Writing*, 76.

<sup>35</sup> Thompson, *Travel Writing*, 75.

<sup>36</sup> Thompson, *Travel Writing*, 81.

account grumbled, 'they who never saw more than their own Village, never imagine that Steeples are of any other fashion than their own'.<sup>37</sup>

Under those circumstances, the travelers were forced to find a golden mean between writing facts and trying to entertain a reader. Achieving this goal has never been a simple task as "travel writers 'claim - and their readers believe - that the journey actually took place, and that it is recorded by the traveler him or herself'. And yet travel writers avail themselves copiously of the devices of fiction and have been labelled liars through the centuries."<sup>38</sup>

Following the Roman critic Horace's famous dictum about poetry, travel writing was expected to delight as well as to teach.<sup>39</sup> All things considered, to fulfill this expectation and to gain the respect of the readers, the travel writers had to overcome numerous obstacles and to invent various techniques and strategies, as "travel writers do not have the same licence as novelists simply to make things up; to do so is to risk one's narrative being classed as fiction, or worse, as fraudulent."<sup>40</sup>

---

<sup>37</sup> Thompson, *Travel Writing*, 66.

<sup>38</sup> Elizabeth A. Bohls and Ian Duncan, eds., *Travel Writing 1700-1830: An Anthology* (Oxford: Oxford University Press, 2005), xxi.

<sup>39</sup> Bohls and Duncan, eds., *Travel Writing 1700-1830*, xxiii.

<sup>40</sup> Thompson, *Travel Writing*, 16.

### 1.3 The 18<sup>th</sup> Century Travel Literature

The 18<sup>th</sup> century may be called a golden age of this genre, and as Charles L. Batten claims: “Although Englishmen had been describing their voyages and journeys for many years, the eighteenth century [...] witnessed a new era in which non-fiction travel literature achieved an unparalleled popularity.”<sup>41</sup> The travel literature of this time was appreciated for its ability to combine an intellectual and scientific value, as the 18<sup>th</sup> century was imbued with the spirit of the Age of Reason, with its entertaining function. Why did travel literature become popular exactly in the 18<sup>th</sup> century? Charles Batten suggests that

This popularity in part resulted from the economic and technological gains that made travel possible for increased numbers of the reading public during the eighteenth century. No longer did sojourner in foreign parts have to face the extreme physical hardships, [...], roads and carriages improved phenomenally during the century. Accommodations and food on the Continent, though often complained of, were at least available.<sup>42</sup>

On the British Isles infrastructure began to improve as well, which was connected with the development of commerce, as improvement of infrastructure was needed for distributing goods. As a historian Julian Hoppit explains, “it was made possible due to utilizing specific Acts of Parliament to allow a toll to be levied to fund the improvement and maintenance of heavily used roads.”<sup>43</sup>

Nevertheless, the improvement of infrastructure was not the direct reason for the increase in the number of works produced during this century. Charles Batten further suggests that it was in part a fashionable practice: “The eighteenth century, however, saw the writing of a travel account as an important undertaking for the well-educated man or woman who, having made a trip, wished to convey in an artistically pleasing fashion the information he had gained.”<sup>44</sup> This undertaking is closely connected with the Grand Tour which was a “practice of sending young gentlemen to complete their education by travelling in Europe, learning modern languages, studying art and meeting major figures”<sup>45</sup> and which was a popular form of travelling in the 17<sup>th</sup> century. Nevertheless, as Thompson claims, “many devoted themselves to more frivolous or dissolute pursuits, for which they often found themselves

---

<sup>41</sup> Batten, *Pleasurable Instructions*, 1.

<sup>42</sup> Batten, *Pleasurable Instructions*, 2.

<sup>43</sup> Julian Hoppit, *A Land of Liberty?: England 1689-1727* (New York: Oxford University Press, 2000), 329.

<sup>44</sup> Batten, *Pleasurable Instructions*, 3.

<sup>45</sup> Jeremy Gregory and John Stevenson, *The Routledge Companion to Britain in the Eighteenth Century 1688-1820* (London: Routledge, 2007), 390.

lampooned by hostile commentators and satirists.”<sup>46</sup> In the 18<sup>th</sup> century this tradition existed as well, Leslie Stephen states that “the ‘grand tour’ mostly common in the preceding century becomes a normal fact of the education of the upper class.”<sup>47</sup> Nevertheless, in the 18<sup>th</sup> century not only the upper class had an opportunity to travel, the middle-class people eventually could become travelers:

If it began as an elite practice, however, tourism was increasingly taken up by the emergent middle classes. From the 1760s especially, the number of middle-class travellers to the continent rose sharply. And when in the 1770s the domestic tour to regions within Britain became fashionable, this new mark of status became available to an even wider portion of British society.<sup>48</sup>

Obviously, a significant increase in the number of trips gave a boost to the development of travel literature as well, as more people could gather more information necessary for travel accounts. The 18<sup>th</sup> century was an age of rationalism and academic culture, therefore, according to Batten, “the travel writer was first of all a researcher, “sucking” intelligence from different geographical regions.”<sup>49</sup> Moreover, travel books continued to dominate the market throughout the eighteenth century as literacy rose and authorship burgeoned.<sup>50</sup>

What is more important, not only the number of people who gathered information and produced works of travel literature changed but also the side that was receiving this information changed, which is the audience. This change resulted not only from the beginning of the growth of the middle-class but also from the attitude of writers to an ordinary reader. As Leslie Stephen explains, the change in attitudes to audience took place at the turn of the 17<sup>th</sup> and 18<sup>th</sup> century, and one of the supporters of this idea was, for example, John Tillotson, the Anglican Archbishop of Canterbury:

He [Tillotson] addresses his hearers in language on a level with their capabilities, and assumes that they are not ‘passive buckets to be pumped into’ but reasonable men who have a right to be critics as well as disciples. [...] The audience [...] is one composed of the average laity who are quite competent to judge for themselves. That is the change that is meant when we are told that this was the period of the development of English prose. [...] The writer, that is, has to suit himself to the new audience which has grown up.<sup>51</sup>

---

<sup>46</sup> Thompson, *Travel Writing*, 47.

<sup>47</sup> Leslie Stephen, *English Literature and Society in the Eighteenth Century* (London: Duckworth, 1904), 121.

<sup>48</sup> Thompson, *Travel Writing*, 48.

<sup>49</sup> Batten, *Pleasurable Instructions*, 7.

<sup>50</sup> Bohls and Duncan, *Travel Writing 1700-1830*, xv.

<sup>51</sup> Stephen, *English Literature and Society in the Eighteenth Century*, 50.

Another eminent figure of this age and a writer, who made his work accessible for any reader, was Daniel Defoe. Stephen, when speaking about Defoe's *Robinson Crusoe* and the way it was written, claims that "it is precisely the plain downright English vernacular which is thoroughly intelligible to everybody who is capable of reading."<sup>52</sup> This approach helped to broaden the audience and, as demand creates supply, more works on different topics understandable for an ordinary reader were produced. As a result, a new class of readers developed, "who won't bother about canons of taste or care for skill in working upon the old conventional methods, but can be profoundly interested in a straightforward narrative adapted to the simplest understanding."<sup>53</sup> Therefore, works of travel literature's authors were at the right time and in the right place as the middle-class readers were interested in intelligible narratives and, as it was mentioned earlier in this paper, a travel narrative had to be concise without any complex structures, which make it easier for reading and understanding. Nevertheless, it would be wrong to think that plain style of writing means the absence of artistic value of these works. On the contrary, a writer's aim was to provide a reader with some practical information together with making the reading enjoyable and turn it into the fascinating experience:

But the travel account directed at the general reader, the one in search of something more than assistance in preparing for his own travels, always aimed at blending pleasure with instruction in order to achieve an artistically pleasing literary experience. For this reason, travels formed an important portion of the ideal eighteenth-century library.<sup>54</sup>

Therefore, the change in the attitude of writers to their audience and subsequent development of the new class of readers helps to explain the increased popularity of travel literature in the 18<sup>th</sup> century.

In the pursuit of making a travel account more vivid for a reader, the travel writers had to recourse to various means, as dry reporting of events that occurred to an author would unlikely interest a large number of readers. Carl Thompson mentions some of those methods:

[...], there have been many authors who have fabricated some incidents and encounters, or exaggerated them, so as to capitalise on the reading public's perennial hunger for wonders, exotic curiosities and sensational titbits. This is the further sense in which travel writers are often as much story-tellers as reporters. It is not just that they always have necessarily to construct their narratives; it is also that, historically,

---

<sup>52</sup> Stephen, *English Literature and Society in the Eighteenth Century* , 136.

<sup>53</sup> Stephen, *English Literature and Society in the Eighteenth Century* , 136.

<sup>54</sup> Batten, *Pleasurable Instructions*, 25-26.

they have often had a pronounced propensity for tall tales and intriguing or amusing anecdotes.<sup>55</sup>

To make a travel book appealing to readers, it was necessary to satisfy his hunger for new experiences and to keep him interested through the whole reading, thus, a helpful tool for this aim was to add elements of humor. Therefore, a typical feature of the 18<sup>th</sup>-century travel writing was the use of anecdotes and stories or gossips, and according to Batten most eighteenth-century nonfiction travels contained some anecdotes and personal experiences.<sup>56</sup> This element is an integral part of the main course of the 18<sup>th</sup>-century travel literature that is to instruct and entertain. Consequently, as Batten points out, “the role of the travel writer, according to the *Critical Review*, is therefore “to describe the various objects that successively present themselves to his view, to communicate anecdotes of the company he is introduced into, and to relate incidental occurrences that offer themselves to his notice.”<sup>57</sup> Nevertheless, the authors had to be careful with the entertaining function of travel books and their wish to be closer to an ordinary man, so they had to pay attention to the style of their writing. The balance between the use of a formal style of writing and colloquial one had to be found in order to keep a book interesting for reading along with staying in the position of a credible author. Batten asserts that

The writers who achieve a golden mean between formal discourse and colloquial speech always receive praise of reviewers, while those who tend toward either a heavy or a conversational style usually face varying degrees of censure. Thus Lettice’s *Letters on a Tour through...Scotland* (1794) joins pleasure and instruction because its style is “easy and pleasant”. By contrast, Dr. Moore’s *View of Society and Manners in France* employs a style that “is in many parts loose and careless, sometimes even vulgar” [...]. A travel book, [...], should instruct without pedantry and entertain without familiarity.<sup>58</sup>

Concerning pedantry that Batten mentions, another typical feature of the 18<sup>th</sup>-century travel account was omitting unnecessary information, such as, for example, exact dates of visiting a town or village, or names of inns where an author stayed. Avoiding such details could be a helping tool for authors as they could, for instance, change the sequence of events or places they visited in order to make a narrative more coherent. Batten commenting on Defoe’s *Tour* assumes that Defoe may have changed some sequences of events in his book, moreover, it was done on purpose as, for example, “by juxtaposing descriptions of industry and farming

---

<sup>55</sup> Thompson, *Travel Writing*, 29.

<sup>56</sup> Batten, *Pleasurable Instructions*, 24.

<sup>57</sup> Batten, *Pleasurable Instructions*, 39.

<sup>58</sup> Batten, *Pleasurable Instructions*, 45-46.

with pictures of the frivolous life at a fashionable watering place, he interjects contrast and variety in his book.”<sup>59</sup> Moreover, Defoe himself avoided adding information which was unnecessary for a reader and criticized a strict style of writing that implied a journal form of narration, as Batten further concludes on Defoe’s attitude to this issue: “In trusting that his *Tour* will not be too grave because he has omitted trifles, Defoe recognizes the entertainment value of a properly handled narrative while at the same time he attacks the “exact journal” as being too autobiographical.”<sup>60</sup>

As it was mentioned in the previous paragraph, one of the forms of writing a travel book was using a journal form. In fact, travel writers used two major narrative structures of a travel account – a journal form, which followed more strict rules and was more appropriate form of writing from the Royal Society’s point of view, and an epistolary form, which was more flexible and gave writers room for creativity, as it was mentioned earlier in this paper. Charles Batten indicates that

Eighteenth century authors used two basic techniques in organizing their travel accounts as narratives. Fielding’s *Journal of a Voyage to Lisbon* [...] preserves the semblance of a journal so closely that it lists all descriptions under the headings of dates. [...] travel books like Smollet’s *Travels through France and Italy* [...] assume an epistolary form. Some, like Smollet’s, consist of letters addressed to a number of different correspondents; others, like Brydone’s, contain letters addressed to a single person.<sup>61</sup>

Furthermore, there was a strong difference between works that could and could not be considered as a travel literature: “The eighteenth century considered as “literary” only those books written by travellers who employed a narrative organization. For this reason, travel guides clearly do not form a subclass of travel literature.”<sup>62</sup> Nevertheless, as Batten states, “at times this distinction between journals and letters becomes cloudy. William Dalrymple, for example, published his *Travels through Spain and Portugal* (1777) in the form of letters, confessing nevertheless that they were simply transcriptions from his journal.”<sup>63</sup>

Nonetheless, the common feature between those two forms existed – both forms followed the rule that a narrative should be impersonal, despite the fact that the first person pronoun was often used:

---

<sup>59</sup> Batten, *Pleasurable Instructions*, 48.

<sup>60</sup> Batten, *Pleasurable Instructions*, 49.

<sup>61</sup> Batten, *Pleasurable Instructions*, 38.

<sup>62</sup> Batten, *Pleasurable Instructions*, 36.

<sup>63</sup> Batten, *Pleasurable Instructions*, 38.

Most travel books written before the late eighteenth century will strike modern readers as remarkably impersonal and un-autobiographical, even when they are written in the first person. [...] There are accounts of voyages and travels, for example, in which the first-person narrative is just the flimsiest of frameworks, perhaps no more than a few sentences at the beginning and end of a text, between which the writer inserts the data accumulated during travel.<sup>64</sup>

As a result, the writers focused on describing what they had seen rather than on describing what they had thought about objects or events they visited. This was necessary to avoid subjectivity in their works and keeping a status of a trustworthy author that made his notes on the spot and indeed visited the places he described. As Thompson further claims, that was the reason why “first-person verb forms will often be found even in modes of travel writing that are otherwise very impersonal; phrases such as ‘I visited’ and ‘I saw’ serve in part a rhetorical function, marking the text as a statement from someone who was actually present at the scenes described.”<sup>65</sup>

---

<sup>64</sup> Thompson, *Travel Writing*, 19-20.

<sup>65</sup> Thompson, *Travel Writing*, 65.



## 2 The Cultural and Social Changes

According to Carl Thompson, “the proliferation of accounts of voyages and travels reflects the fact that this was an era of ever-increasing mobility, as across Europe feudalism gave way to a more commercial, embryonically capitalist society.”<sup>66</sup> Indeed, Britain in the 18<sup>th</sup> century was in a state of transition and its changes were leading to an individualistic society and beginnings of the capitalist economy. Roy Porter in his essay *The Enlightenment in England* states that “Enlightenment sanctioned the pursuit of happiness, and to this end Englishmen set about manufacturing a consumer society of objects and opportunities, and also the practical skills needed to fly a capitalist economy taking off into growth.”<sup>67</sup> People wanted a better life for themselves and the Enlightenment finally gave them opportunities for that. Nevertheless, people could not see those opportunities of a better quality of life without a fundamental change in their attitudes towards their own destinies.

In the 18<sup>th</sup> century Britain, people were no more taught that a man was flawed by the original sin<sup>68</sup> and there was almost no way to deserve forgiveness. Instead, they were taught that a man could educate himself and be responsible for his future. In fact, such an enlightened approach began to emerge in the 17<sup>th</sup> century and a supporter of this idea, as Marvin B. Becker mentions, was Thomas Hobbes: “Hobbes denies man’s essential wickedness when he writes that “the Desires, and other Passions of Man are in themselves no Sin. No more are the Actions that proceed from those Passions till they know a Law that forbids them.”<sup>69</sup>

According to Porter, the refinement of self was to be directed towards sociability and he agrees with Dr Johnson's opinion that solitude is certainly one of the greatest obstacles to pleasure and improvement.<sup>70</sup> Therefore, the processes of socialization and becoming a productive member of society were playing an essential role in the development of the 18<sup>th</sup>-century society. Moreover, it was necessary as “to be a rational gentleman a fellow had to be sociable, or, in Johnson's phrase, clubbable [...]. Clubs - like *The Spectator's* - masonic lodges, tavern meetings, coffee houses and friendly societies flourished in the name of

---

<sup>66</sup> Thompson, *Travel Writing*, 45.

<sup>67</sup> Roy Porter and Mikuláš Teich, eds., *The Enlightenment in National Context* (New York: Cambridge University Press, 2007), 9.

<sup>68</sup> Porter and Teich, *The Enlightenment in National Context*, 10.

<sup>69</sup> Marvin B. Becker, *The Emergence of Civil Society in the Eighteenth Century: A Privileged Moment in the History of England, Scotland, and France* (Bloomington: Indiana University Press, 1994), 23.

<sup>70</sup> Porter and Teich, *The Enlightenment in National Context*, 15.

company, fellowship and credit, free republics of rational society.”<sup>71</sup> In fact, coffee houses formed a new philosophy and played an important role in the development of newspapers, which was one of the reasons why they were called seats of English liberty. Roy Porter comments on Joseph Addison, one of the founders of *The Spectator* magazine, and states that

Ideas were a trade, produced for a wide popular readership. 'It was said of Socrates', wrote Addison, that 'he brought Philosophy down from Heaven to inhabit among Men; and I shall be ambitious to have it said of me, that I have brought Philosophy out of Closets and Libraries, Schools and Colleges, to dwell in Clubs and Assemblies, at Tea-Tables and in Coffee Houses'. Forming a coffee table philosophy, English thought was concrete, practical, entertaining.<sup>72</sup>

This new philosophy became an important step in the development of British art and science as it helped to exchange ideas. Hoppit states that “in London there were ‘an Infinity of CLUBS, or SOCIETIES, for the Improvement of Learning’, such as the Spitalfields Mathematical Society and the informal botanic club based at the Temple coffee-house. Certainly local gentlemen were beginning to club together to graze on ideas that interested them.”<sup>73</sup> Such seats of knowledge and culture attracted people to towns, therefore urbanization was not only economic in nature, it was also cultural. Even foreigners coming to Britain were fascinated by the coffee houses: “What a lesson to see a lord, or two, a baronet, a shoemaker, a tailor, a winemerchant, and a few others of the same stamp poring over the same newspapers. Truly the coffee houses ... are the seats of English liberty.”<sup>74</sup>

At the turn of the 17<sup>th</sup> and 18<sup>th</sup> century, London was the largest and most influential city, its 500,000 people making up a half of all people living in English towns and only six other English urban centers had more than 10,000 people.<sup>75</sup> Despite the fact that London was the nation’s heart and all new trends came from this city, it is necessary to remember that

towns also played wider and increasingly significant social and political roles: as opinion formers, as places of resort and pleasure, and as the nodal points in the government of the nation. In a very real sense towns linked English society: centre with regions, patricians with plebs, buyers with sellers, minds with ideas.<sup>76</sup>

The towns grew in importance due to the process that Hoppit labels as the ‘English urban renaissance’, which means a growth and cultural reformation of many towns, the changing

---

<sup>71</sup> Porter and Teich, *The Enlightenment in National Context* , 15.

<sup>72</sup> Porter and Teich, *The Enlightenment in National Context* , 5.

<sup>73</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 174-175.

<sup>74</sup> Porter and Teich, *The Enlightenment in National Context* , 12.

<sup>75</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 55.

<sup>76</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 418.

physical environment within towns: the growing use of brick, a greater attention to ordering streets, and the erection of public buildings, be they town halls, customs-houses, assembly rooms, or theatres.<sup>77</sup> Moreover, shopping areas, promenades, squares or parks were now communal open spaces for all Londoners.<sup>78</sup> Furthermore, these communal areas allowed people to communicate more and therefore such concept as urban politeness appeared:

These new ideals of urban politeness are directly linked to urbanisation, as new forms of polite and sociable behaviour became necessary for interpersonal communication. The city as a place where one lives to see others and to be seen *by* others demanded proper conduct to prevent social interactions from failing on the one hand and to prevent one's own inappropriate or even embarrassing behaviour and, consequently, bad reputation on the other.<sup>79</sup>

Due to these transformations, towns were becoming the seats of culture and people were fascinated by this novelty and beauty. Moreover, one of the most important aspects of this was the role towns played in changes in the pursuit of leisure in this period as towns increasingly offered the attractions of spas, horse-racing, balls, assemblies, clubs, plays, concerts, bookshops, printsellers, and art dealers.<sup>80</sup>

Nevertheless, London was remaining the center of cultural development along with being the center of pleasure activities, and as Samuel Johnson once said, "When a man is tired of London, he is tired of life." London could offer much entertainment and meeting places for people, such as fairs, assembly rooms or theatres. In fact, "in London and other major cities attending the theatre was a major form of entertainment that encompassed a reasonably wide social circle."<sup>81</sup> Jeremy Black describing the 18<sup>th</sup> century London claims that

London developed further as a centre of consumption and leisure. The amount of fixed specialised investment in the latter rose greatly with theatres, including the Theatre Royal, the King's Theatre and the Pantheon (a grand assembly room in Oxford Street completed in 1772), pleasure gardens, picture galleries and other facilities, ranging from gambling houses to coffee houses, auction houses to brothels. [...] The social basis of London's development was not only that the rural elite increasingly came to spend part of the year there, but also that the 'middling sort' expanded considerably.<sup>82</sup>

Altogether, there was a confluence of people and ideas in London that attracted people from other parts of Britain in pursuit of getting either new knowledge or entertainment.

---

<sup>77</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 422.

<sup>78</sup> Catharina Löffler, *Walking in the City: Urban Experience and Literary Psychogeography in Eighteenth-Century London* (Wiesbaden: Springer Fachmedien Wiesbaden GmbH, 2017), 83.

<sup>79</sup> Löffler, *Walking in the City*, 83.

<sup>80</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 418.

<sup>81</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 446.

<sup>82</sup> Jeremy Black, *Eighteenth-century Britain: 1688-1783* (New York: Palgrave Macmillan, 2001), 118.

Regarding knowledge, which was an integral part of the rational 18<sup>th</sup> century, it is necessary to mention that London remained the center of the print industry through the period as over 85 per cent of the books published in Britain issued from London.<sup>83</sup> Moreover, according to Porter, “Samuel Johnson confirmed how Enlightenment free trade in knowledge spread rationalism: The mass of every people must be barbarous where there is no printing and consequently knowledge is not generally diffused. Knowledge is diffused among our people by the news-papers.”<sup>84</sup>

To conclude, important cultural and social changes took place in the 18<sup>th</sup> century Britain, and one of the impulses that gave rise to the changes was the fact that the Enlightenment sanctioned the pursuit of happiness, as Roy Porter stated. Moreover, the Age of Reason brought

an important new dynamic in the cultural world, the conspicuous and selfconscious consumption of leisure and pleasure by the middling and upper sorts. That dynamic was of crucial significance both in stimulating artistic endeavour and in helping to reshape notions of politeness and civility that, through a renewed censoriousness, affected the lives and social identities of the poor as well as the rich.<sup>85</sup>

Furthermore, as Daniel Defoe stated, “the British nation has the greatest privileges and enjoys the most liberty of any people in the world.”<sup>86</sup> As a consequence, people were optimistic about their future. In fact, optimistic views of the future were a characteristic feature of this period as optimism was programmed into Enlightenment consciousness.<sup>87</sup>

---

<sup>83</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 179-180.

<sup>84</sup> Porter and Teich, *The Enlightenment in National Context*, 13.

<sup>85</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 419.

<sup>86</sup> Daniel Defoe, *A Tour Through the Whole Island of Great Britain*, ed. Pat Rogers (London: Penguin Books, 1971), 446.

<sup>87</sup> Porter and Teich, *The Enlightenment in National Context*, 10.

### 3 The Enlightenment Patterns in Defoe's Writing

One of the most successful travel books of the 18<sup>th</sup>-century travel literature is undoubtedly Daniel Defoe's *A Tour Through the Whole Island of Great Britain*. The work was published between 1724 and 1727 in three volumes, and as Pat Rogers claims in the *Introduction* to the book, Defoe was at the peak of his artistic achievement when he produced the *Tour*.<sup>88</sup>

To begin with, it is necessary to say a few words about a person who conducts all the circuits of the *Tour* that is an observer. The observer in this book is impersonal, no personal information about this person can be found in the *Tour*, and, as it was mentioned in the first chapter of this paper, it was one of the typical features of the 18<sup>th</sup>-century travel writing. The whole work was written in an epistolary form, to be precise, it consists of 13 letters, describing the circuits through the island, nevertheless, the author provides a reader with no information about the recipient of these letters. The author uses a salutation "Sir" and ends his letters with the closing "Sir, Your most humble, and obedient servant."<sup>89</sup> In fact, producing impersonal travel narratives was a common practice of that time, which was needed for the credibility of an author's words. As Charles Batten states, it was done in order to follow the rule that every traveller ought to insure the accuracy of his descriptions by committing them to paper upon the spot, if the time, the place, and the circumstances will admit of it, therefore, many 18<sup>th</sup> century travelers cast their narratives in the form of personal letters or journals, giving the descriptions the appearance of being immediate and hence accurate.<sup>90</sup> Moreover, Defoe himself confirms that he follows this rule indicating that "I write in manner of a letter, and in the person of an itinerant, and give a cursory view of its present state, and to the reader, who is supposed to be upon the spot, or near it."<sup>91</sup> For this reason, Defoe created an impersonal observer and used a form of letters on purpose as this style of writing allowed Defoe to make as precise and coherent observations as possible, which was necessary to follow a basic rule of the travel writing during the Age of Reason.

Moreover, another typical feature of the 18<sup>th</sup>-century travel writing can be found in the *Tour* that is omitting information which is unnecessary for a reader, and as it was mentioned in the first chapter of this paper, it was done in order to put a focus on the present state of objects an author encounters with. Thus, Defoe in the *Preface to the Second Volume* of the *Tour* claims that his work "admits not the observer to dwell upon every nicety, to measure the

---

<sup>88</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 13.

<sup>89</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 112.

<sup>90</sup> Batten, *Pleasurable Instructions*, 70-71.

<sup>91</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 295.

distances, and determine exactly the site, the dimensions, or the extent of places, or read the histories of them. But it is giving an account by way of essay, or, as the moderns call it, by memoirs of the present state of things, in a familiar manner.”<sup>92</sup> Moreover, another typical element of travel literature of this age can be found in the *Tour* which is the use of entertaining tools such as anecdotes, gossips, and stories, as, for example, the observer tells a strange story of a dog in Saltash in *Letter 3*.<sup>93</sup>

Despite the fact that the observer in the *Tour* is impersonal, it is still possible to find traces of Defoe’s personal experiences in his work. There is a common thread running through all the volumes of the *Tour* which is Defoe’s memories about the Great Fire of London, which he experienced when he was a child, and the crisis that happened at his mature age which was the South Sea Bubble burst. The memories of the first event left an indelible impression on him as he was a small boy, years after this tragedy he wrote:

I remember very well what I saw with a sad heart, though I was but young; I mean the Fire of London. That all endeavours having been fruitlessly used to abate the fire, the people gave it over, and despairing citizens looked on and saw the devastation of their dwellings with a kind of stupidity caused by amazement.<sup>94</sup>

In the *Tour* Defoe recalls the Great Fire and appearance of the streets of London in a rather emotional way as well:

I shall not inquire, whether the city was burnt by accident, or by treachery, yet nothing was more certain, than that as the city stood before, it was strangely exposed to the disaster which happened, and the buildings looked as if they had been formed to make one general bonfire, whenever any wicked party of incendiaries should think fit.<sup>95</sup>

The repercussions of the South Sea Bubble burst had an effect on Defoe as he lost a significant amount of money due to this huge financial collapse and he also saw how other people were losing everything they had:

I shall cover as much as possible the melancholy part of a story, which touches too sensibly, many, if not most of the great and flourishing families in England: Pity and matter of grief is it to think that families, by estate, able to appear in such a glorious posture as this, should ever be vulnerable by so mean a disaster as that of stock-jobbing.<sup>96</sup>

---

<sup>92</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 239.

<sup>93</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 239.

<sup>94</sup> John R. Hammond, *A Defoe Companion* (Basingstoke and London: Macmillan, 1993), 5.

<sup>95</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 296.

<sup>96</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 111.

The sentiment expressed in the quotation embodies the view that this crisis influenced him. Through all the volumes may be found passages in which Defoe laments the families “who have lived well and who suffered in the calamities of stocks and bubbles.”<sup>97</sup> Furthermore, it is necessary to remember that Defoe already had rich literary experiences while he was writing the *Tour*, so mentioning the tragedies that touched many British families could be made on purpose by the author to help him reach the hearts of the readers, to touch them emotionally and to remind them once again that they are one nation as experiencing tragedies together unites people.

### 3.1 Attitudes to Urban Growth and Decay

The imprint of the traumatic events of Defoe’s life partly influenced his writing of the *Tour*, for example, numerous mentions of the towns or objects restored after terrible fires may be found through all the letters, furthermore, *Letter 5* is almost completely devoted to the restoration of London and its surrounding after the Great Fire.

Defoe focuses his attention on the restoration processes as he saw on his own eyes how the city in which he lived was almost completely destroyed and then rose from the ashes like a phoenix. Obviously, he mentions the restoration of London in the *Tour*, but he also pays special attention to towns that were as well restored after the disasters as, for example, when he describes Warwick: “For having been almost wholly reduced to a heap of rubbish, by a terrible fire about two and twenty years ago, it is now rebuilt in so noble and so beautiful a manner, that few towns in England make so fine an appearance.”<sup>98</sup> With this in mind, it can be assumed that the writer’s fear that a disaster can happen again was still alive. That could be the reason why in the *Tour* he enthusiastically describes the establishment and development of insurance companies and why he was proud of firefighters in London being the best in the world at quenching fires. He proudly states that “no where in the world is so good care taken to quench fires as in London”<sup>99</sup> and that in London there are “several great offices for several societies of insurers; for here almost all hazards may be ensured; [...] as also houses and goods are ensured from fire.”<sup>100</sup>

Describing processes of restoration is interrelated with Defoe’s attitude to growth and decay of towns and villages. When describing the present state of a town or a village, the writer often makes remarks on how it recently grew or, in contrast, how it was decayed

---

<sup>97</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 71.

<sup>98</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 405.

<sup>99</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 318.

<sup>100</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 309.

through times. Moreover, Defoe often contrasts concepts of growing and decaying as in the following passage: “And if it be otherwise at this time, with some other towns, which are lately increased in trade and navigation, wealth, and people, while their neighbours decay, it is because they have some particular trade or accident to trade.”<sup>101</sup> The observer sees beauty in the process of erecting new buildings and proudly states that “there’s an incredible number of fine houses built in all these towns, within these few years, and that England never had such a glorious show to make in the world before.”<sup>102</sup> With an enthusiasm he describes the growth of towns, how they are becoming populous due to development of trade or of recreation places as it was in Hampstead:

Hampstead indeed is risen from a little country village, to a city, not upon the credit only of the waters, though ’tis apparent, its growing greatness began there; [...]; it grew suddenly populous, and the concourse of people was incredible. This consequently raised the rate of lodgings, and that increased buildings, till the town grew up from a little village, to a magnitude equal to some cities; [...], the buildings increased to that degree, that the town almost spreads the whole side of the hill.<sup>103</sup>

As it can be seen from above, the main features of a city’s success for Defoe are its developed trade and manufactures plus a good company with good manners as, for example, of Exeter, which is “a city famous for two things, which we seldom find unite in the same town, (viz.) that ’tis full of gentry, and good company, and yet full of trade and manufactures also.”<sup>104</sup>

Moreover, his writing, as it was mentioned in the second chapter of this paper, was influenced by the general fascination for the cities as a seat of culture. Proudly he describes newly erected buildings in an area surrounding London stating that there was

the great and more eminent increase of buildings, in, and about the city of London, and the vast extent of ground taken in, and now become streets and noble squares of houses, by which the mass, or body of the whole, is become so infinitely great, has been generally made in our time, not only within our memory, but even within a few years.<sup>105</sup>

Pat Rogers in the *Introduction* mentions Defoe’s attitudes to growth and decay stating that “he is alive also to the loss and decay of what has gone before. For ever image of growth, ‘rising’ towns or ‘flourishing’ country, there is a counter-image of exhaustion – barren land or broken

---

<sup>101</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 69.

<sup>102</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 346.

<sup>103</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 339.

<sup>104</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 218.

<sup>105</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 295.



remains.”<sup>106</sup> Indeed, Defoe’s sentiment of pity over decaying land runs through many letters of the *Tour*. One of the bright examples of the author’s contemplating of the nature of such negative changes is his description of Dunwich:

This town is a testimony of the decay of public things, things of the most durable nature; [...]. The ruins of Carthage, or the great city of Jerusalem, or of ancient Rome, are not at all wonderful to me; [...]. But for a private town, a sea-port, and a town of commerce, to decay, as it were of itself (for we never read of Dunwich being plundered, or ruined, by any disaster, at least not of late years); this I must confess, seems owing to nothing but to the fate of things, by which we see that towns, kings, countries, families, and persons, have all their elevation, their medium, their declination, and even their destruction in the womb of time, and the course of nature.<sup>107</sup>

All things considered, the reflection of Defoe’s personal experience and may be found it in the *Tour*, moreover, his writing was strongly influenced by the general fascination with the city as a seat of culture typical for the 18<sup>th</sup> century.

### **3.2 Commerce as an Engine of Progress**

The processes of growth of some towns and decaying of others would not have been possible without an engine of those changes which is the development of commerce. Being a former merchant and entrepreneur as well as a secret political agent, Defoe had collected much information about the state of commerce in Britain, which he used in his *Tour* and other works. As a knowledgeable observer of this sphere, he devotes a lion's share of his observations to the description of trade and manufacture of towns and villages. At the turn of the 18<sup>th</sup> century, Great Britain was in the state of transition, it was the time of opportunities for young and enterprising people as there was

“a rapid expansion in the number of joint-stock companies, company promoters, and dealers in stocks and shares. A penny post was inaugurated in 1680 and this made possible several postal deliveries in the London area each day. Banking and insurance systems were becoming increasingly well established and there was a considerable growth of overseas trade.”<sup>108</sup>

The heroes of Defoe’s *Tour* are provincial merchants and city financiers<sup>109</sup> and nothing delights him more than seeing a town full of merchants, he always mentions them with

---

<sup>106</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 30.

<sup>107</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 78-79.

<sup>108</sup> Hammond, *A Defoe Companion*, 7-8.

<sup>109</sup> Pat Rogers, *The Text of Great Britain: Theme and Design in Defoe's Tour* (Newark: University of Delaware Press, 1998), 193.

respect, so a typical example of the narrator's description of a town looks like this: "The town of Boston is a large, populous, and well-built town, full of good merchants, and has a good share of foreign trade."<sup>110</sup>

Well-built towns and good connection between them are merits of successful government policy, therefore, from Defoe's point of view, the society and the government "should pay attention to infrastructural investment: improving land, creating transportation links, ensuring the availability of cheap labor, and putting aside capital for further investment into technology and inventory."<sup>111</sup> In the *Tour*, Defoe repeatedly mentions the increased number of turnpikes and their usefulness for improving the quality of roads. In Appendix to *Volume II* Defoe in rapturous tones describes one of the roads improved: "This road is so well mended, the work so well done, and the materials so good, so plentifully furnished, and so faithfully applied, and the ascents and descents made easy, to the inexpressible ease and advantage of travelers."<sup>112</sup> At the end of the 17<sup>th</sup> century many important roads were built, especially in the northern part of the island which led to the development of new postal routes and made communication between merchants, manufacturers and dealers more efficient and as the observer claims: "This is a confirmation of what I have so often repeated, and may still repeat many times on farther occasion, of the greatness of the trade carried on in this part of the island."<sup>113</sup> Not only roads but also rivers that were made navigable by the Act of Parliament are another point of his delight, he often stresses their significance, for example, when he describes the river Tone that "a very fine new channel cut at the expence of the people of Taunton, and which, by the navigation of it, is infinitely advantagious to that town, and well worth all their expence."<sup>114</sup> Furthermore, infrastructure is important as "Rivers and Roads, are as the Veins and Arteries that convey Wealth, like the Blood, to all the Parts of the World."<sup>115</sup> Better infrastructure is the key element for the development of commerce and Defoe through the *Tour* constantly reminds his readers with a sense of pride about its significance.

Moreover, the developed infrastructure was needed for better connection of London with other parts of the island for more efficient trade. London was the nation's heart and the other towns or villages were its arteries pushing blood to it, which were goods and workforce.

---

<sup>110</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 414.

<sup>111</sup> John Richetti, ed., *The Cambridge Companion to Daniel Defoe* (Cambridge: Cambridge University Press, 2008), 48.

<sup>112</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 437.

<sup>113</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 486.

<sup>114</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 253.

<sup>115</sup> Richetti, *The Cambridge Companion to Daniel Defoe*, 49.

It was indeed the chief city of the British Empire, one of the biggest and richest cities in the world. Describing London Defoe in many letters of the *Tour* repeats that it is a city of business and no other city in the world can be compared with it:

The city is the center of its commerce and wealth. The Court of its gallantry and splendor. The out-parts of its numbers and mechanics; and in all these, no city in the world can equal it. Between the Court and city, there is a constant communication of business to that degree, that nothing in the world can come up to it.<sup>116</sup>

Concerning repetitive Defoe's remarks on the importance of London, Pat Rogers asserts that "the constant emphasis Defoe puts on the role of London in the national economy, valuable as it is, grows somewhat repetitive: it may not be without a certain metropolitan chauvinism."<sup>117</sup>

Nevertheless, as Hoppit states, for common people of that time, "London was something of a demographic black hole, sucking in migrants from near and far to feed its appetite for expansion"<sup>118</sup> and as he further continues

The levels of mortality were still at the high level and people literally risked their lives in moving to London, though of course risks were much greater for the poor and young than the rich and the adult. But they did so because the vibrancy of the capital provided opportunities on a scale and range unavailable elsewhere.<sup>119</sup>

Defoe mentions the enormous expansion of London as well wondering "whither will this monstrous city then extend? and where must a circumvallation or communication line of it be placed?"<sup>120</sup> Further he also mentions the people who come to London for better life and comments on their failure due to the repercussions of the South Sea Bubble stating that it was "the reason of this conflux of people being removed, they will of course, and by the nature of the thing, return again to their country seats, to avoid the expensive living at London."<sup>121</sup>

Another negative side of London's expansion and being the center of the trade was that it did not only give wealth to the towns close to it but also, on contrary, it absorbed some businesses. As the observer comes to Southampton he realizes that "there are still some merchants who trade to Newfoundland, and to the Streights with fish; but for all other trade, it may be said of Southampton as of other towns, London has eaten it up."<sup>122</sup> Therefore, London

---

<sup>116</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 306.

<sup>117</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 11.

<sup>118</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 426.

<sup>119</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 426.

<sup>120</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 288.

<sup>121</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 30.

<sup>122</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 154.

was not an absolute good for the British towns, sometimes it could cause more harm than help, which even Defoe, who was a Londoner, admitted.

Turning back to Defoe's admiration of commerce, he highly appreciated it not only because it was an engine of progress, but also because he saw in it a part of a divine plan as "the principles of Baconian science informed Defoe that God had spread the gifts of nature throughout his creation in order to foster human discovery, exchange, and improvement of them."<sup>123</sup> Moreover, Defoe adhered to the point of view that commerce was the key to Britain's success:

Britain had neither diminished other nations nor increased her own possessions militarily. [...] 'These things', Defoe asserted, 'prove abundantly that the rising greatness of the British nation is not owing to war and conquests, to enlarging its dominion by the sword, or subjecting the people of other countries to our power; but it is all owing to trade, to the increase of our commerce at home, and the extending it abroad.'<sup>124</sup>

When it comes to business, it is necessary to mention a place which was strongly associated with it, which is the Royal Exchange in London. Defoe with admiration mentions this institution in the *Tour* calling it "the greatest and finest of the kind in the world"<sup>125</sup> as "the crowd of people who appear there, and the business they do, is not to be explained by words, nothing of that kind in Europe is like it."<sup>126</sup> Moreover, the observer finds another town great of business that is Hull and states that

They have a very handsome exchange here, where the merchants meet as at London, and, I assure you, it is wonderfully filled, and that with a confluence of real merchants, and many foreigners, and several from the country; [...] and consequently the commerce of all the great towns on those rivers is managed here.<sup>127</sup>

Constant improvement of cities and full employment of people was a part of a divine order for him and he was proud of the latest successes of British towns in trade. Describing a fair in Sturbridge he points out that this fair "is not only the greatest in the whole nation, but in the world; nor, if I may believe those who have seen them all, is the fair at Leipsick in Saxony, the mart at Frankfort on the Main, or the fairs at Neuremberg, or Augsburg, any way to compare to this fair at Sturbridge."<sup>128</sup>

---

<sup>123</sup> Katherine Clark, *Daniel Defoe: The Whole Frame of Nature, Time and Providence* (New York: Palgrave Macmillan, 2007), 163.

<sup>124</sup> Clark, *Daniel Defoe: The Whole Frame of Nature, Time and Providence*, 162.

<sup>125</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 302.

<sup>126</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 312.

<sup>127</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 530.

<sup>128</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 102.

Despite all positive sides of the development of commerce, it could still have negative effects, for example, the repercussions of the South Sea Bubble burst or the Acts of Parliament controlling trade such as Calico acts. Nevertheless, as Katherine Clark states, “all these crises did not shake Defoe’s fundamental belief that, on the whole, commerce was a good thing”<sup>129</sup> as “Defoe believed that commerce was the key to the divinely ordained moral and material advance of human society within the secular realm.”<sup>130</sup>

### 3.3 New Values of British people

The development of commerce is connected with one of the values of Enlightenment that is the art of living well.<sup>131</sup> England’s free-market economy allowed many people to grow their wealth, foreign trade was developing as well giving more and more opportunities for entrepreneurs. People were pursuing their own personal Enlightenment goals, such as free speculation, or the accumulation of wealth, or happiness,<sup>132</sup> therefore, people changed their attitude to their destiny towards self-reliance and working hard as well as being engaged in any sort of business was a typical feature of the 18<sup>th</sup> century British society. When the observer comes to Hallifax, he comments on overall employment of inhabitants here that

those people all full of business; not a beggar, not an idle person to be seen, except here and there an alms-house, where people ancient, decrepit, and past labour, might perhaps be found; for it is observable, that the people here, however laborious, generally live to a great age, a certain testimony to the goodness and wholesomness of the country, which is, without doubt, as healthy as any part of England; nor is the health of the people lessened, but helped and established by their being constantly employed, and, as we call it, their working hard; so that they find a double advantage by their being always in business.<sup>133</sup>

The observer also comments on Leeds with a sense of pride as the industry and trade in this town reached such a high level that even foreigners come to see it:

A noble scene of industry and application is spread before you here, and which, joined to the market at Leeds, where it chiefly centers [...]; ’tis what is well worth the curiosity of a stranger to go on purpose to see; and many travellers and gentlemen have come over from Hamburgh, nay, even from Leipsick in Saxony, on purpose to see it.<sup>134</sup>

---

<sup>129</sup> Clark, *Daniel Defoe: The Whole Frame of Nature, Time and Providence*, 161.

<sup>130</sup> Clark, *Daniel Defoe: The Whole Frame of Nature, Time and Providence*, 2.

<sup>131</sup> Porter and Teich, *The Enlightenment in National Context*, 8.

<sup>132</sup> Porter and Teich, *The Enlightenment in National Context*, 8.

<sup>133</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 491.

<sup>134</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 500.

Obviously, this improvement would not be possible without hard work of people living here. Being a hard-working person is closely related to the pursuit of accumulation of wealth which would allow them to become self-reliant and to be responsible for own future. As the second chapter of this paper mentions, the new attitude to one's destiny resulted from the fact that people were no more taught that they were flawed by the original sin, instead, they were taught that a man could educate himself and be responsible for his future.

Having considered the pursuit of accumulation of wealth as one of the personal Enlightenment goals of people, it is also reasonable to look at the way how people cooperated during this age and the importance of communication, which was mentioned earlier in this paper. As "sociability became an important value of eighteenth-century middle-class morals and standards", the typical meeting places should be mentioned.

Firstly, people were meeting for entertainment purposes, therefore, "towns, with their assembly rooms and theatres, were increasingly becoming focal points of provincial polite society."<sup>135</sup> Nevertheless, the observer's attitude to the assembly rooms is rather negative, which can be assumed from his description of them in York:

the keeping up assemblies among the younger gentry was first set up here, a thing other writers recommend mightily as the character of a good country, and of a pleasant place; but which I look upon with a different view, and esteem it as a plan laid for the ruin of the nation's morals, and which, in time, threatens us with too much success that way.<sup>136</sup>

This comment is probably based on Defoe's personal attitude to the assemblies, which is connected with the fact that Defoe was a Dissenter. As "the origins of eighteenth century English Dissent are to be found in the Puritan theology of the seventeenth century"<sup>137</sup>, it can be assumed that Defoe's strict moral principles did not allow him to comment on assemblies with approval.

Secondly, people were meeting for more pragmatic purposes such as exchanging ideas or conducting business, which was typical of coffee-houses or such places as the Royal Exchange. Roy Porter commenting on the Royal Exchange mentions Voltaire who stated that it is a place where the representatives of all nations meet for the benefit of mankind, and as Porter further claims, money is the new cult here.<sup>138</sup> Indeed, earning money and accumulating wealth was an essential part of life. Nevertheless, the people spent their money not only on

---

<sup>135</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 78.

<sup>136</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 520.

<sup>137</sup> Steven Kreis, "A Note on Protestant Dissent and the Dissenters," Historyguide.org, May 13, 2004, accessed December 2, 2017, <http://www.historyguide.org/intellect/dissenter.html>.

<sup>138</sup> Porter and Teich, *The Enlightenment in National Context*, 14.

purposes of pleasure but also for purposes of charity, which can be called another new value of the 18<sup>th</sup> century British society.

The change of attitude towards charity, which in the 18<sup>th</sup> century became a powerful instrument for the construction and improvement of colleges, hospitals, and alms-houses, was closely connected with a more rational approach to religion, which was a typical feature of the Age of Reason. The observer mentions that benefactions have another meaning for people as they became “acts of charity to the world, and acts of bounty, in reverence to learning and learned men, without the grand excitement of the health of their souls, and of the souls of their fathers, to be prayed out of purgatory and get a ready admission into heaven.”<sup>139</sup> From the point of view of Roy Porter, English religion was esteemed for being deeds not words and he agrees with Prevost that the religion in towns and even in the smallest villages finds its expression in hospitals for the sick, homes of refuge for the poor and aged of both sexes, schools for the education of the children.<sup>140</sup> According to Hoppit, “many in the Church believed that literacy might strengthen people’s faith by making accessible the joys of the Bible. Such schools might be funded by local benefactors or even by collections at church.”<sup>141</sup> In the *Tour* the observer also mentions that in Colchester “there are two charity schools set up here, and carried on by a generous subscription, with very good success”<sup>142</sup> and numerous acts of charity can be found through the *Tour*. Further, the observer with admiration describes good deeds of inhabitants of Lime: “As their hospitality is very great, and their bounty to the poor remarkable, so their generous friendly way of living [...] is really to be admired.”<sup>143</sup> This fact confirms that people became self-reliable and believed that everything is in their hands and that if they want something to be changed it is their responsibility to change it and not to wait that some divine powers will change it for them.

### **3.4 Education and Enlightened Methods of Inquiry**

Obviously, all the shifts mentioned above would not have been possible without a growing role of education. To become an independent and self-reliable person means having own judgments, which is possible only on the basis of education. Men of learning or educated people in the 18<sup>th</sup> c. were respected and, not surprisingly, they were the people who Defoe respected on the same level as entrepreneurs because, as J.R. Hammond states, he was

---

<sup>139</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 354.

<sup>140</sup> Porter and Teich, *The Enlightenment in National Context*, 8.

<sup>141</sup> Hoppit, *A Land of Liberty? England 1689-1727*, 169.

<sup>142</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 60.

<sup>143</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 213.

brought up in a world in which the predominant values were orderliness, discipline, self-sufficiency and respectability, and to improve one's lot through one's own industry was the prevailing ethic<sup>144</sup>, which makes education and entrepreneurship closely interrelated subjects.

As a Dissenter, Defoe attended the dissenting academy. Therefore, in the *Tour* the observer always pays attention to the presence of colleges or meeting houses for the Dissenters. Kreis in his *A Note on Protestant Dissent and the Dissenters* stresses that education was highly important for the Dissenters, and points out that “the Dissenters were imbued by the recent scientific discoveries of Newton as well as a spirit of scientific inquiry. This predisposition to inquiry flowed quite naturally from due to their desire to demystify Christianity through human reason, therefore, they devoted a great deal of time, energy and money to the spread of education amongst all their members.”<sup>145</sup> For this reason, being given a good education, Defoe in his *Review* (1704-1713), which one of the first English periodicals, “lectured his readers on economics, frequently resorting to fables to explain the economic development of society, the role of invention, or the role of credit.”<sup>146</sup>

Speaking about the *Tour*, Defoe shows his audience how to use the method of empirical research, to be precise, he stresses the importance of the first-hand experience. *Letter 8* describes how the observer comes to the Peak, which is an upland area in the North Midlands where local people were confident that there were many wonders in their area. The observer visits all those wonders one after another and sheds light on their true nature, after which observer concludes: “Having then viewed those things with an impartial mind, give me leave to reduce the wonders of the Peak to a less number, and of a quite different kind.”<sup>147</sup> This may serve as an apt example of a scientific inquiry for a reader of that time. Furthermore, Defoe unobtrusively continues to apply this method when the observer visits Winchester that relates to the tale of King Arthur’s roundtable and finds no evidence of this story being true he states: “All this story I see so little ground to give the least credit to, that I look upon it, and it shall please you, to be no better than a fib.”<sup>148</sup> Furthermore, he emphasizes the use of scientific terms instead of words of the common man: “It was a fire-ball, if we take it from the inhabitants, or, to speak in the language of nature, the lightning broke upon the steeple.”<sup>149</sup> All those examples illustrate how Defoe underlines the importance of making the own

---

<sup>144</sup> Hammond, *A Defoe Companion*, 4.

<sup>145</sup> Steven Kreis, "A Note on Protestant Dissent and the Dissenters," Historyguide.org, May 13, 2004, accessed December 2, 2017, <http://www.historyguide.org/intellect/dissenter.html>.

<sup>146</sup> Richetti, *The Cambridge Companion to Daniel Defoe*, 32.

<sup>147</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 478.

<sup>148</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 191.

<sup>149</sup> Defoe, *A Tour Through the Whole Island of Great Britain*, 149.



judgments based on evidence. Undoubtedly, the Age of Reason was a period of great changes, it influenced not only the way people live and think, but also the way people express their opinions and write about their experiences.

## 4 Conclusion

The first objective of this bachelor thesis was to focus on features of a controversial genre for both scholars and common readers of literature that is travel literature. The second objective of the paper was to depict important cultural and social changes that took place in the 18<sup>th</sup> century Britain and how they were influenced by the Age of Reason and its new thoughts and values. The third objective of the thesis was aimed to finding the reflections of those changes in Daniel Defoe's *A Tour Through the Whole Island of Great Britain*, moreover, the attitudes of the author to the changes he described.

The first and the second chapters of the thesis make the theoretical basis of this paper. The first chapter is focused on travel literature as a genre explaining why giving a definition of this genre is a problematic issue for scholars. The chapter pays attention to another problematic issue of this genre which is fiction and facts in travel accounts and assumes that to set clear boundaries between fictional and non-fictional travel writing, and to decide what can be regarded as truly travel writing is not an easy task for scholars. Moreover, the chapter considers the fact that being a travel writer in the past was difficult as he or she may suffer from the bad reputation of the colleagues who wrote unreliable travel accounts, and as a result, sometimes travel writers were not taken seriously by other writers and readers. Therefore, travel writers had to use different techniques to avoid being accused of providing false information. Firstly, the authors used a plain style that corresponded to the Royal Society directives regarding keeping account of travels concise, avoiding unnecessarily complex structures and rhetoric tools. Secondly, the use of the first person pronoun was important for the credibility of a travel account. Despite the fact that the first person pronoun was often used, an account had to be kept neutral, which helped the author to look as a rational and trustworthy observer in the readers' eyes. Thirdly, the observations should be written down on the spot, in other words, an author had to make his notes on something in the exact place where it was happening. The chapter further concentrates on the techniques which were used by the 18<sup>th</sup> century travel writers. Obviously, they followed the three basic rules mentioned above. Nevertheless, there were certain peculiarities that were characteristic for this period, such as using anecdotes, to fulfill the entertaining function of travel writing, or predominant use two major forms of writing travel accounts which were the epistolary form and the journal form, to fulfill the instructive function and keeping the reputation of a trustworthy author. Moreover, the chapter seeks for the answer to the question why travel literature became extremely popular exactly in the 18<sup>th</sup>

century. This popularity rose from the fact that the 18<sup>th</sup> century was an age of rationalism and academic culture; therefore, as visiting the Continent by the representative of the educated upper class in order to deepen their knowledge was a normal practice of that time. As a result, making an account of a travel in a spirit of the empirical Age of Reason it was in part a fashionable practice. Obviously, a significant increase in the number of travels gave a boost to the development of travel literature, as more people could gather more information necessary for a travel account. What is more important, the audience changed during this age and this change resulted not only from the beginning of the growth of the middle class but also from the attitude of writers to an ordinary reader, which changed toward writing in more comprehensive style for a reader. Therefore, travel literature was at the right time and in the right place, as the middle-class readers were interested in intelligible narratives without complex structures, which makes it easier for reading and understanding.

The second theoretical chapter examines the social and cultural changes of the 18<sup>th</sup> century British people. Britain in this century was in a state of transition and its changes were leading to an individualistic society and beginnings of the capitalist economy. The changes in minds of the people were not possible without a fundamental change in their attitudes towards their own destinies and their lifestyles. In the 18<sup>th</sup> century Britain, people were no more taught that a man was flawed by the original sin and there was almost no way to deserve forgiveness. Instead, they were taught that a man could educate himself and be responsible for his future. Therefore, the processes of socialization and becoming a productive member of society were playing an essential role in the development of the 18<sup>th</sup>-century society which gave an impulse to a new philosophy of coffee houses, which played a significant role in exchanging ideas, development literature, business and science in general. As these seats of new ideas were based in towns, coffee house triggered the increase in a number of people coming to towns. Moreover, the English urban renaissance took place in this century and fascination by the cities as the seats of culture became a common trend of this period.

The third chapter of this paper is an analytical part that is focused on the eminent travel work of Daniel Defoe which is *A Tour Through the Whole Island of Great Britain*. This work is a typical 18<sup>th</sup>-century travel account. The text is not overloaded with unimportant details, such as inns where the observer stayed or dates; nevertheless, the description of the itinerary was clear and coherent. The author's digressions were made on purpose to entertain a reader; they included a number of stories and anecdotes, which were typical entertaining elements of the 18<sup>th</sup>-century travel writing. The observations were made on the spot, the observer stays impersonal through all the volumes and describes only the present state of

things, which makes the *Tour* a valuable source of information about the 18<sup>th</sup> century Britain. It can be concluded that Defoe accomplished the main aims of a travel account which were to instruct and entertain.

The chapter focuses on the attitudes of Daniel Defoe toward a changing world around him. Firstly, his attitude to growth and decay of towns are analyzed, which resulted from his personal experience of traumatic events of his life as well as the general fascination by the cities as seats of culture. The processes of growth of some towns and decaying of others would not have been possible without a push to those vital changes which is the development of commerce, therefore, the chapter further concentrates on Defoe's perception of trade and his admiration of it, as he highly appreciated it not only because it was an engine of progress, but also because he saw in it a part of a divine plan according to the principles of Baconian science. As the development of London is strongly connected with the development of trade, the chapter also considers the positive and negative sides of London's expansion, such as being the seat of culture, science and business along with its ability to absorb some businesses in towns and attracting an enormous number of migrants to the city.

Moreover, the analysis shows how the Enlightenment influenced British people and changed their values and attitudes toward money, leisure activities and charity. The people were trying to achieve their own personal Enlightenment goals, such as the accumulation of wealth and reaching happiness, as a result, people changed their attitude to their destiny towards self-reliance and working hard, therefore, Defoe often comments on different towns with a sense of pride as the industry and trade reached unbelievable levels. Another important sphere of the Age of Reason, that is an empirical scientific method, was analyzed further in this chapter in terms of the *Tour*. As becoming an independent and self-reliable person, which was one of the aims of this century, meant having own judgments, was possible only on the basis of education, Defoe illustrated how the inquiry methods should be used and how important it is to base an opinion on evidence and not on conjectures.

## 5 Resumé

Cílem této bakalářské práce je popsat hlavní rysy cestopisné literatury s důrazem na její rozvoj v 18. století a zároveň charakterizovat kulturní a společenské změny, ke kterým v tomto století došlo. Analytická část práce se zaměřuje na to, jak a do jaké míry osvícení a jeho prominentní myšlenky a hodnoty ovlivnily Defoeův popis a interpretace krajiny při psaní jeho díla *Cesta po celých Britských ostrovech* (1724–1727).

První a druhá kapitola tvoří teoretický základ této práce. První kapitola je zaměřena na cestopisnou literaturu jako žánr, který vysvětluje, proč je jeho definování pro vědce problematické. Věnuje také pozornost dalšímu problému tohoto literárního útvaru, kterým je fikce a skutečnost v cestopisech. Předpokládá, že stanovení jasných hranic mezi fiktivním a nefiktivním cestopisem a vymezení toho, co lze považovat za opravdové cestování, není pro vědce snadným úkolem. Názory vědců se navíc mohou výrazně lišit, i když diskutují o stejném tématu. Kapitola se mimo jiné zabývá i skutečností, že v minulosti byla spisovatelská cesta krkolomná. Autoři často dopláceli na špatnou pověst kolegů, kteří napsali nespolehlivé cestopisy. V důsledku toho čtenáři některé spisovatele nebrali vážně. Cestopisní spisovatelé proto museli používat různé techniky, aby se vyhnuli obvinění z poskytnutí nepravdivých informací. Zprvce používali jednoduchý styl, který odpovídal směrnicím Královské společnosti o tom, jak udržovat přehled o cestách ve stručné formě, vyhýbali se zbytečně složitým větným strukturám a rétorickým nástrojům. Zadruhé bylo důležité použití osobního zájmena, aby byl cestovní záznam důvěryhodný. Navzdory skutečnosti, že použití osobního zájmena se často vyskytovalo, cestopis musel zůstat neosobním, díky čemuž se autor v očích čtenářů jevil jako důvěryhodný pozorovatel. A zatřetí – poznámky by měly být zapsány okamžitě, jinými slovy autor musel vytvořit poznámky přímo na místě, kde situace odehrávala. Tato kapitola se dále soustřeďuje na techniky, které používají cestopisní spisovatelé z 18. století. Je zřejmé, že se řídili třemi základními pravidly uvedenými výše. Nicméně existovaly určité rysy, které byly pro toto období charakteristické, řadíme zde například použití anekdot za účelem splnění zábavné funkce cestopisů. Převládalo použití dvou hlavních forem psaní cestovních záznamů – epistolární forma a deník. Ty plnily instruktážní funkce a zachovávaly pověst důvěryhodného autora. Navíc se kapitola snaží odpovědět na otázku, proč se cestovní literatura stala extrémně populární přesně v 18. století. Tato popularita vzrostla proto, že 18. století bylo věkem racionalismu a akademické kultury. Jelikož návštěva kontinentu zástupcem vzdělané vyšší třídy za účelem prohloubení znalostí byla běžnou praxí té doby, výsledkem bylo, že popsání tohoto cestování v duchu empirismu

bylo zčásti módní praxí. Ještě důležitějším faktem je, že se publikum během tohoto věku změnilo, přičemž tato změna vyplynula nejen z počátku růstu střední třídy, ale také z postoje spisovatelů k obyčejnému čtenáři, který se změnil směrem k psaní v méně komplexnějším stylu. Cestovní literatura proto byla ve správný čas a na správném místě, protože čtenáři střední třídy měli zájem o srozumitelná vyprávění bez komplexních struktur, což usnadňovalo čtení a porozumění.

Druhá teoretická kapitola zkoumá společenské a kulturní změny britského obyvatelstva z 18. století. Británie byla v 18. století ve stavu přechodu a její změny vedly k individualistické společnosti a počátkům kapitalistické ekonomiky. Změny v myšlenkách lidí nebyly možné bez zásadní změny v postojích k jejich osudům a životnímu stylu. V této době se již ve Velké Británii lidem nevštěpovalo, že byli poznamenáni původním hříchem a že neexistoval téměř žádný způsob, jak si zasloužit odpuštění. Místo toho byli vedeni k tomu, že se člověk může vzdělávat sám a že může být odpovědný za svou budoucnost. Procesy socializace a integrace do společnosti proto hrály zásadní roli při rozvoji společnosti, kterou podnítila nová filozofie kaváren, jež hrála významnou roli při výměně myšlenek, vývoji literatury, podnikání a vědy obecně. Vzhledem k tomu, že tato sídla nových idejí byla umístěna ve městech, kavárny vyvolaly nárůst počtu lidí, kteří do oblasti přicházeli. Kromě toho se v tomto století uskutečnila renesanční anglická přeměna města, a proto se fascinace městem jako místem kultury stala charakteristickým rysem tohoto období.

Třetí kapitola je analytickou částí práce a je zaměřena na vynikající cestopis Daniela Defoea *Cesta po celých Britských ostrovech*. Toto dílo je charakteristickým cestopisem 18. století. Text není přetížěn nedůležitými detaily, jakými jsou hostiny, kde cestovatel zůstával, nebo přísným datováním, nicméně autorův popis byl jasný a srozumitelný. Autorské odbočky od tématu byly vytvořeny úmyslně s cílem bavit čtenáře. Tyto odbočky zahrnovaly řadu příběhů a anekdot, které byly typickými zábavnými prvky cestopisné literatury 18. století. Cestovatel zaznamenává poznámky na místě a zachovává si svůj neosobní postoj během všech cest a popisuje pouze současný stav věcí, což z něj dělá cenný zdroj informací o Británii dané doby. Lze dospět k závěru, že Defoe splnil hlavní cíle psaní cestopisů, kterými jsou – podat instrukce a pobavit.

Tato kapitola se také zaměřuje na postoje Daniela Defoea k měnícímu se světu kolem něj. Zaprvé je analyzován jeho postoj k růstu a úpadku měst, což bylo dáno jak důsledkem jeho osobních zkušeností s traumatickými událostmi v jeho životě, tak i obecnou fascinací městy jako sídly kultury. Procesy růstu některých měst a úpadku ostatních by nebyly možné bez důležitého impulzu takové změny, jakou je rozvoj obchodu, proto se kapitola dále

zaměřuje na Defoeovo vnímání obchodu a jeho obdiv nad ním. Velmi ho ocenil nejen proto, že byl hybnou silou pokroku, ale také proto, že v něm viděl část božského plánu podle principů Baconovy vědy. Vzhledem k tomu, že rozvoj Londýna je těsně spojen s rozvojem obchodu, kapitola také zvažuje pozitivní a negativní stránku expanze Londýna (sídlo kultury, vědy a podnikání) spolu se schopností absorbovat některé podniky ve městech a přitahovat enormní počet migrantů do města.

Analýza navíc ukazuje, jak osvícení ovlivnilo Brity a změnilo jejich hodnoty a postoje k penězům, aktivitám pro volný čas a charitě. Lidé se snažili dosáhnout svých osobních osvícenských cílů, jakými jsou hromadění bohatství a dosažení štěstí, a proto změnili svůj postoj a směřovali k sebevědomí a tvrdé práci, a proto Defoe často komentuje různá města se smyslem pro hrdost, neboť průmysl a obchod některých měst někdy dosahovaly tak vysoké úrovně, že i cizinci přijížděli na jejich návštěvu. Další důležitou oblastí Věku rozumu byla empirická vědecká metoda, která byla v této kapitole podrobněji analyzována z hlediska cest Defoea. Jelikož dosažení toho, aby se člověk stal nezávislým a sebevědomým, což bylo jedním z cílů tohoto století, znamenalo, že člověk musel mít vlastní úsudky, úloha vzdělání rostla. Z tohoto důvodu Defoe ilustroval, jak by měly být použity empirické metody výzkumu.

## 6 Bibliography

Batten, Charles L., Jr. *Pleasurable Instruction: Form and Convention in Eighteenth-century Travel Literature*. Los Angeles and London: University of California Press, 1978.

Becker, Marvin B. *The Emergence of Civil Society in the Eighteenth Century: A Privileged Moment in the History of England, Scotland, and France*. Bloomington: Indiana University Press, 1994.

Black, Jeremy. *Eighteenth-century Britain: 1688-1783*. New York: Palgrave Macmillan, 2001.

Bohls, Elizabeth A., and Ian Duncan, eds. *Travel Writing 1700-1830: An Anthology*. Oxford: Oxford University Press, 2005.

Clark, Katherine. *Daniel Defoe: The Whole Frame of Nature, Time and Providence*. New York: Palgrave Macmillan, 2007.

Defoe, Daniel. *A Tour Through the Whole Island of Great Britain*. Edited by Pat Rogers. London: Penguin Books, 1986.

Gregory, Jeremy, and John Stevenson. *The Routledge Companion to Britain in the Eighteenth Century 1688-1820*. London: Routledge, 2007.

Hammond, John R. *A Defoe Companion*. Basingstoke and London: Macmillan, 1993.

Hoppit, Julian. *A Land of Liberty?: England 1689-1727*. New York: Oxford University Press, 2000.

Hulme, Peter, and Tim Youngs, eds. *The Cambridge Companion to Travel Writing*. Cambridge: Cambridge University Press, 2002.

Kreis, Steven. "A Note on Protestant Dissent and the Dissenters." Historyguide.org. May 13, 2004. Accessed December 2, 2017. <http://www.historyguide.org/intellect/dissenter.html>.



Löffler, Catharina. *Walking in the City: Urban Experience and Literary Psychogeography in Eighteenth-Century London*. Wiesbaden: Springer Fachmedien Wiesbaden GmbH, 2017.

Porter, Roy, and Mikuláš Teich, eds. *The Enlightenment in National Context*. New York: Cambridge University Press, 2007.

Richetti, John, ed. *The Cambridge Companion to Daniel Defoe*. Cambridge: Cambridge University Press, 2008.

Rogers, Pat. *The Text of Great Britain: Theme and Design in Defoe's Tour*. Newark: University of Delaware Press, 1998.

Speake, Jennifer, ed. *Literature of Travel and Exploration: An Encyclopedia*. London and New York: Routledge, 2003.

Stephen, Leslie. *English Literature and Society in the Eighteenth Century*. London: Duckworth, 1904.

Thompson, Carl. *Travel Writing*. New York: Routledge, 2011.

"Travel Writing " Oxford Dictionaries.com. Accessed March 20, 2018.

[https://en.oxforddictionaries.com/definition/travel\\_writing](https://en.oxforddictionaries.com/definition/travel_writing).