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From Richard Eden to *Everything Everywhere*: Discourses of travel writing from early modern editors to the contemporary travel blog

Abstract:

Travel blogs have become an important new form of travel writing over the last decade with some achieving more than a million page views per month, and their authors becoming top-ranking social influencers. The ability to load material to web pages and reach readers directly suggests that editors are superfluous in this form of travel writing. However, as this article shows, not only do bloggers adopt many of the roles traditionally associated with editors, they use very similar discourses to the editors of some of the earliest collections of travel writing. This paper explores both the continuities and differences in these discourses showing both their indebtedness, whether conscious or not, to early editors and the ways in which these discourses have changed in contemporary times to reflect the modern world of travel writing.

Biographical note:

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Introduction

In reflecting on her travel blog *Globetrotter Girls*, Dani Heinrich commented that her blog was ‘100% my blog and 100% me’, and that she had ‘full reign over what [readers] see on the site’ (Heinrich 2019). In similar vein, Yaya at *Hand Luggage Only* observed: ‘Due to the fact that I’m typing this directly as I’m thinking it ... I apologise profusely for any typos you’ve had to endure... I’ll try to correct them later...’ (Yaya 2019a). These two

extremely popular bloggers posit an apparently unmediated, direct access to their readers. Heinrich's '100% me' and Yaya's 'typing this directly as I'm thinking it' imply that editors (if not the functions of editing) are redundant in some 21st-century travel writing. Their approach contrasts with the 'Behind the Scenes' sections of *Lonely Planet* guidebooks which give details of the staff involved in each volume's production. The *Rome: City Guide*, for example, makes extensive credits, ranging from 'Commissioning Editor', through 'Editors and proofreaders', to a long list of designers, managers and photographers (Garwood & Kimball 2004: 285-6). Similarly, Levison Wood's account of his time in the Himalayas thanks an extensive editorial team at Hodder and Stoughton (2016: 288). As a number of studies have shown, (Helfers 1997; Maclaren: 2003: 264-65; McJannet 2011; Withers & Keighren 2011) editors have had significant and wide-ranging impact on travel writing over many centuries and across a range of forms. Blogs, by comparison, are a new phenomenon and there is clearly now a wide variety of contemporary publishing practice. However, the extraordinary number and diversity of travel blogs, their remarkable popularity and their relatively recent emergence suggest this is an important phenomenon in travel writing that merits attention. Indeed, a comparison of two extensive lists of 'best travel blogs' (Lim 2019; CBoarding Group 2019) shows very little overlap between them, while the page views per month that bloggers assert are considerable: *A Dangerous Business* cites more than 256,000 (Williams 2019a); *Y Travel* 500,000 (Makepeace 2019); *PlanetD* 701,000 (Corbeil & Bouskill 2019a) and *Hand Luggage Only* 1,400,000 (Yaya 2019b). Travel blogs are clearly an important new travel-writing phenomenon.

Travel blogs are a product of a digital age in which increased connectivity and the reducing cost of portable electronic devices mean travellers can publish their experiences with ever-greater ease, even as they happen. Using both internet and social media, often in complementary fashion, bloggers are able to access a wide audience achieving an immediacy that suggests that the traditional role of editor in shaping the scope, content and style of texts has become obsolete. Not only can web-pages and blogs be created without the involvement of an editorial team but Facebook content, Twitter streams, Instagram and Pinterest posts are the means by which modern-day travellers 'narrate' their story in real-time snippets. Amanda Williams of *A Dangerous Business* invites her readers to 'follow her travels in real-time through photos' on Instagram (Williams 2019b) while Dani of *Globetrotter Girls* suggests blog readers follow her 'adventures in real time on Snapchat' (Heinrich 2019). While the text may frequently comprise few words and large amounts of photography, it is clear that bloggers conceive of these social media outlets as a means to publish their travel writing. Though they differ in terms of the time elapsed between the event itself and the posting of content, both social media and blogs seem to imply that there is no editorial intervention. However, while they may have dispensed with editors, as we shall see, blogs do, in fact, reveal many activities and attitudes which constitute an editorial function and which echo discourses about travel writing from much earlier periods. These include the gathering, selecting and shaping of content, the motivations for publication, claims about authenticity and novelty and observations on writing style. In this article, I will consider the editorial role in contemporary travel blogs and compare this with the function taken by earlier editors of travel collections enabling a consideration of editing over the *longue durée*. In doing so, I will investigate the continuities and differences in practice and discourse to help us better

understand what is new about travel blogs and what, whether consciously or not, can be situated in literary traditions.

The motivations of editors and bloggers

The *Oxford English Dictionary* gives 1712 as the first usage for the definition of ‘editor’ as ‘one who prepares the literary work of another person or number of persons for publication by selecting, revising, and arranging the material; also one who prepares an edition of any literary work’ (OED 2019). Yet, in reality these practices had been common in travel texts written in English from the 16th century. That period saw the start of a rapid growth in travel writing which also took diverse forms (Sherman 2002). While many travel texts were brought to market by individual authors the early-modern period was also one in which collections of texts came to the fore. As Philip Edwards (1994) has noted, travel collections became extremely popular in the 18th century while Shef Rogers notes ‘between 1695 and 1830 eighty-five distinct collections of travel writing were published’ often in multiple volumes (2009: 781). Helpfully, these texts frequently include addresses to the reader, dedicatory material or introductions that explain something of the editors’ purposes and practice. Like the ‘About’ sections of travel blogs, these paratextual features explain how the text came to exist, the aspirations of their authors and their own hopes for the reception of their material. As such, they provide significant insights into editorial thinking and although centuries old travel collections with their multiple authors and text-based content may seem a far cry from the individually curated travel blogs of the modern world, there remain a number of points of commonality as well as divergence.

This complex relationship is well demonstrated by comparing what early-modern editors of travel collections and authors of modern travel blogs say about the reasons for producing their texts. One common narrative is that of wanting to provide text that encourages readers to emulate and be inspired by what they can read in the publication or on the blog. When Richard Hakluyt published his Latin version of Peter Martyr’s *De orbe novo* he referred to his own aspiration to publish the records of English voyagers so that ‘posterity, carefully considering the records of their ancestors ... may at last be inspired to seize the opportunity offered to them of playing a worthy part’ (Taylor 1935: II, 369). When he subsequently came to publish these texts as the three-volume, second edition of *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* (1598- 1600) he reiterated that he did so to inspire contemporaries to match the achievements of their predecessors (II, *2v). This discourse of inspiration is evident in many contemporary travel blogs. Caroline and Craig Makepeace seek to give their readers ‘the inspiration ... to get ... travelling, and travelling more often’ (Makepeace 2019: n.p.). The authors of *The PlanetD* aim to help readers ‘achieve [their] goals and fulfil [their] dreams’ through travel (Corbeil & Bouskill 2019b). Dani of *Globetrotter Girls* wants to ‘inspire curiosity about the world’ and help independent travellers plan and undertake their own trips (Heinrich 2019),

as does Matthew Karsten, who wishes to provide ‘daily inspiration and motivation to live a life full of adventure’ through ‘entertaining stories, budget travel tips, fun videos, inspiring photography and backpacking adventures’ (Karsten 2019a).

If the discourse of inspiration is common across edited collections and contemporary blogs, so too is that of providing practical information. The rise of the travel guide in the 19th century and the prevalence of guide book series such as *Rough Guides* and *Lonely Planet* mean that we are familiar with the idea that practical information that supports travel is usually separate from personal travel narratives and stories. Blogs frequently do both, providing both stories and images intended to be inspirational with a wide range of practical guidance and tips including links to travel agents and hotels, through to advice about what to pack, when to go, and what to see and do at specific locations. As Kate McCulley puts it, the aim is to show readers how they can travel the world ‘easily, safely, and adventurously’ (McCulley 2019a). Kristin Addis claims to provide a ‘resource for planning incredible solo trips, connecting with other travellers and new adventures’ (Addis 2019). Perhaps surprisingly, such sentiments echo the discourse of much earlier writers.

Though to modern readers, extracting practical information about travel and locations from the narratives themselves may be unfamiliar, it was common practice for early-modern readers trained in humanist methods of textual interpretation. Consequently, as well as seeking to provide inspiration, early-modern editors of travel collections claimed to be providing practical information for future travellers. Not only were their numerous guides in the period about what travel writers should write about (Carey 2009) but editors claimed to be publishing texts which were of practical benefit. Richard Eden’s translation of Peter Martyr’s *Decades of the New World* noted the ‘many secretes touchynge the lande, the sea and the staires, very necessarie to be knowe[n] of al such as shal attempte any navigations’ (Eden 1555: title-page). Much later, in the 19th century, John Meares was still claiming to be providing instructions which future generations would find useful (Day 2012: 31-2). Sometimes, the similarity of the discourse across the centuries is striking. When Richard Hakluyt published his edition of René Laudonnière’s account of an early French attempt to colonise Florida he did so to help Sir Walter Raleigh in his efforts in Virginia so that ‘by others mishaps ... [Raleigh] might learne to prevent and avoyde the like’ (Hakluyt 1598-1600: III, 301). Echoing Hakluyt’s sentiments but drawing on her own experience, Dani of *Globetrotter Girls* states she is ‘sharing the mistakes [she] made so [readers] don’t have to make the same ones’ (Heinrich 2019). Indeed, Lauren Juliff has made this a defining feature of her travel blog. Not only is *Never Ending Footsteps* subtitled ‘Traveller, Writer and Walking Disaster’ but one of the main rationales for the blog is to enable readers to ‘learn from [her] mistakes, find courage to follow [their] dreams and laugh at [her] misfortune’ (Juliff 2019). She concludes by summarising the blog’s purpose as showing readers ‘how *not* to travel the world’ (2019).

Yet for all these similarities of discourse about purpose in terms of both inspiration and practical advice, it is clear that there are enormous differences between earlier editors and contemporary bloggers about what it is readers are being inspired and offered advice to do. In the early period of colonisation, long-distance trade and exploration, it was these activities that editors hoped their publications would lead to. Tied up with this was a

degree of nationalist sentiment. When Richard Willes reissued Richard Eden's translation of the first three decades of Peter Martyr's *De orbe novo* and combined them with a number of other texts such as accounts of Martin Frobisher's voyage in search of a North-West Passage, and narratives of English voyages to Guinea and Russia (1577) he noted that English readers could learn 'The great commodities [the English] reapeth by the travayle of [their] countreyman' (1577: [*]4r). Likewise, Richard Hakluyt published his large collection of travel writing in 1589 as *The Principall Navigations, Voiages and Discoveries of the English Nation* in order to '[stop] the mouthes' of those who reproached the English for their failure to undertake voyages of navigation and to give 'just commendation' to those who had made journeys (Hakluyt 1589: *2v). Nationalist sentiment was a prime motivation for these early editors and continued to be an important motivator throughout 18th and 19th century collections.

Not surprisingly such discourse is entirely absent from modern travel blogs. With their emphasis on providing information about the world abroad, their delight in travel and their desire to encourage readers to follow their own lifestyle of making money while travelling, bloggers aim to facilitate the travel of others for personal pleasure, development and satisfaction (Kepnes 2019a). The emphasis of bloggers on their own experience reflects the Romantic turn to the individual and it is this aspect, rather than nationalist sentiment, which predominates. Frequently, they record the desire to lead a fulfilling life and engage in some self-discovery as the motivation for starting to travel and subsequently a travel blog. Once they have enjoyed some success, bloggers emphasise their personal satisfaction with the life they lead (Karsten 2019a; Rich 2019a). It is the ability to conduct a continued life of travel while generating income and being independent and out of an office environment that bloggers particularly emphasise (Corbeil & Bouskill 2019b; Makepeace 2019). Indeed, many provide sections of advice on how to establish one's own travel blog and while not all bloggers expect their readers to follow their own career choice, they do seek to encourage travellers to undertake enjoyable and successful travel like their own. Thus, while elements of the discourse about the motivations for travel writing such as providing inspiration for readers and practical information to facilitate effective travel, can be seen in both earlier writing and contemporary travel blogs, the overriding motives differ. Instead of the emphasis on national interest found in earlier texts, there is a preoccupation with the self; rather than promote trade, and colonialism, bloggers advocate exploration for personal development and enjoyment and a need to respect, and sometimes contribute to the enhancement of, the places they visit.

If there are similarities and differences in discourse between older editors and modern bloggers about the motivations for publishing their work whether in book form or electronically, there are also interesting points of similarity and divergence in relation to discourses of authority. There are three features of these claims which are of particular interest – the claims to novelty, authenticity and comprehensiveness.

Novelty

In early-modern travel collections claims to novelty largely derived from assertions about bringing unpublished material to light. Richard Hakluyt salvaged manuscripts from ‘mustie corners’ and ‘mistie darkenesse’ where they were likely to have been ‘buried in perpetuall oblivion’ (1598-1600: I, *2r). Samuel Purchas was given access to the East India Company’s manuscript archives and William Hacke maintained in 1699 that he was publishing some material ‘never before published’ (A3v). Awnsham and John Churchill’s collection boasted of accounts ‘now first printed from Original Manuscripts’ (1704: I, title-page) and, as late as 1794, William Portlock claimed to be ‘in possession of so many interesting accounts (some of which have never been made public)’ (1794: ‘Preface’). This claim to be providing new material diversified as European navigators ventured further afield. The ‘Preface’ to Thomas Astley’s *New General Collection of Voyages and Travels* neatly summed up the situation: as ‘new Discoveries [are] daily made, there will always be the same Necessity from Time to Time of publishing new Collections’ ([Green] 1745: I, v). As a number of scholars have highlighted, by the 18th and 19th century the market for travel collections was crowded (Crone and Skelton 1946; Edwards 1994: 1-4; Rogers 2009) and as I have argued elsewhere it led to editors positioning their collections in new ways (Day 2012). The distinctive features that were claimed by editors varied but included the provision of information about new geographical regions, narrative style, price and the convenience of the size of the publication.

In a modern world, however, where most countries are familiar and travel is much easier, it becomes increasingly difficult for bloggers to claim to be narrating about new countries or undiscovered regions. Nor are features such as price of a book or the convenience of a smaller-sized publication available to bloggers. Instead, bloggers position themselves by having a distinctive approach or unusual aspect to their website. Some highlight the fact that they are run by female solo travellers (McCulley 2019b; Rich 2019b); Heinrich identifies that she ‘shares stories of what it is like to be a gay or lesbian traveller’ (2019); *Nomadic Matt* makes much of the fact that he does not include ‘sponsored content or paid trips’ (Kepnes 2019a) and Anil Polat emphasises his computer engineering skills to give readers the ‘tips, tricks, and tech ... to travel smarter’ (2019a). As its name suggests *Eat Drink Travel* combines travel with culinary interests (Baker & Egginton 2019), while *Brendan van Son* draws attention to his web photography and YouTube channel (Brendan van Son 2019); *Y Travel* emphasises travelling as a family (Makepeace 2019). In an increasingly popular and seemingly lucrative market, bloggers have to establish their uniqueness and promote their individuality to establish their position and maintain their audience. Discourses about the distinctiveness of early editions and modern travel blogs thus in part reflect the changed methods of production. However, they also reflect changed societal values. Early texts emphasised that they were bringing to market material, which was unknown in print or related to a little-known geographical area; bloggers, by contrast, focus on societal and cultural issues and the personal features and abilities of the bloggers themselves to establish their unique selling points.

Authenticity

From its earliest forms, travel writing has had problems with credibility (Carey 2016) and it is a curiosity that early-modern travel writing has been regarded as the foundation of both scientific practice and the imperial method on the one hand (Hayden 2012) and of fiction and the novel on the other (Davis 1996: 102-22). As Percy Adams has shown questions of veracity and the ability to exploit readers' ignorance remained a pressing concern (and opportunity) throughout the 18th century (Adams 1962). More recently, the debate about veracity and reliability is well exemplified in travel writers such as Paul Theroux and Bruce Chatwin whose ability to mix fact and fiction is well attested (MacDonald 1997; Mallon 2011).

To address the doubts of readers, it has been customary for travellers to assert the truth of what they write by claiming to have seen with their own eyes the things they record. Early-modern editors took pains to vouch for the reliability of the authors and the texts they edited. Richard Hakluyt noted that he recorded the texts he came across 'word for word' and, so that 'every man might answer for himself, justifie his reports and stand accountable for his owne doings', Hakluyt 'referred every voyage to his Author, which both in person hath performed and in writing hath left the same' (Hakluyt 1589: *3v). Awnsham and John Churchill promised to 'fairly and candidly deliver whatever [their] Authors thought fit to be inserted in their Pieces' (1704: I, alr). Though editors claimed to accurately reflect what their authors originally wrote it was not always the case that authors were necessarily truthful themselves. Nevertheless, the discourse that authors were writing about what they had seen with their own eyes remained a constant, even in fictional travel writing, and was an essential part of the genre, whether true or not.

Contemporary travel blogs continue these assertions. David Hoffman describes his content as 'authentic, organic and unique' (Hoffman 2019a). Chris Christiansen of the *Amateur Traveller* insists articles submitted should be 'written by someone who has actually traveled to a destination' (Christiansen 2019). *Nomadic Matt* combines statements of authenticity with claims of financial independence: 'Every place, restaurant or attractions [sic] has been personally visited by me (or one of my guest columnists) and **we pay our own way**' (Kepnes 2019a, emphasis in original). The use of bold to highlight financial independence is unusual but this aspect is something that other writers also emphasise. Lauren Juliff stresses that she never 'accepts comped activities or press trips in exchange for a review' and states that she pays for all her travel herself 'so there's never any confusion as to whether my opinion has been influenced' (Juliff 2019). By contrast, *Adventurous Kate* lists a number of ways in which McCulley generates money through her blog including affiliate marketing, campaigns and branded content (McCulley 2019a). A different approach is adopted by Amanda Williams who declares 'all reviews/promotion hosted on *A Dangerous Business* in exchange for a travel experience will be 100% truthful and include a sponsorship notation somewhere in the post' (Williams 2019a). What is evident is that like early-modern authors, contemporary blog writers seek to assure readers of the validity of their claims. These are based in many instances on statements about the authenticity of the travel undertaken by the writer. However, the funding arrangements of modern blogs bring a new element to this question of authorial reliability. Bloggers are keen to assert their financial independence or

to make it clear where their opinion may have been influenced by money. In doing so, they seek to free their readers from concerns about bias. Early editors, though they may have been subject to bias or had concerns not to offend those with influence, were less directly open to receiving financial gain from the content of their writing.

Comprehensiveness

A common theme to collections, and a distinguishing feature compared with the travel narratives of individuals, was the claim made by editors to be providing extensive and wide-ranging content. Though Richard Hakluyt titled his collections as the ‘Principal’ navigations, nevertheless he stressed that they brought together texts from ‘the most remote and farthest distant Quarters of the earth at any time within the compasse of these 1500 yeeres’ (1589: title-page). William Henry Portlock claimed to bring the reader ‘the most important Voyages to ALL the different parts of the World’ compared with others which he criticised for being ‘confined to some PARTICULAR parts of the World’ (1794: ‘Preface’). Not long afterwards, John Pinkerton deemed his seventeen-volume collection to provide ‘the most complete collection of voyages and travels ever laid before the Public in any age or country’ (1808: I, viii).

At first glance, blogs may not appear to have an editorial role at all in gathering and publishing texts from all over the world and might be thought of as being more akin to individual travel narratives. Yet the ease and speed of modern-day travel means that whereas earlier collections had to bring together the experiences of many different individuals to provide content representing a wide range of geographical regions, this claim to diversity and breadth of places visited is now made by the bloggers themselves. Even though the blogs are written by individuals, pairs or perhaps a family, an important element of their credibility is the extensive nature of the travel they have undertaken. The authors of *Y Travel* claim to have ‘21 years of round the world travel: living and working in 5 countries and travelling through 53 or so’ (Makepeace 2019); Amanda Williams confirms she has ‘been to more than 50 countries on 6 continents’ (Williams, 2019c) and the authors of *The PlanetD* talk of having visited ‘110 countries on all 7 continents’ (Corbeil & Bouskill 2019b). In addition, when they cannot do so much travelling themselves or tire from it, as the business of running a blog becomes more burdensome, or other life changes affect their ability to travel, many draw on the experience of others with guest bloggers. *Nomadic Matt* notes he has visited ‘close to 100 countries and territories, flown hundreds of thousands of miles, slept in all sorts of places’ (Kepnes 2019a) but states that now he is ‘traveling a lot less’ he accepts guest blogs in order to ‘add more voices, opinions, stories and tips ... [and] to bring in people ... who have helpful information and insight’ (Kepnes 2019b). ‘Kiki’ of *The Blonde Abroad* offers an autobiography which concludes with the statement that she has ‘travelled [in] over 70 countries’ but now settled in South Africa (Rich 2019a). Her blog comprises ‘nearly 1500 articles’ and she has ‘a six-member all-female team helping run [her] business’ (Rich 2019a). Another travel blog, also named after an individual but actually part of a wider enterprise is *David’s Been Here*. Its author, David Hoffman, notes he has visited ‘73 countries, 1103 cities’ but also includes sponsored articles and items from guest bloggers (2019). In doing so, he diversifies his content. *David’s Been Here* ‘publish[es] articles on a

wide range of topics' (Hoffman, 2019b) and provides a page on which would-be bloggers can submit their material.

A number of things emerge from these statements. The first is the implicit assertion of credibility and authenticity claimed by highlighting the large number of countries personally visited by the individual the blog is named after or run by. Such frequent and diverse travel provides the experience needed for the advisory role that the bloggers desire. The predominant tone of most bloggers is the pleasure derived from travelling but in some cases further authority is derived from having endured hardships or mishaps. However, as is evident from a number of longer-lasting blogs, there is increasingly a willingness to incorporate material which has been written by others. The emphasis on the individual bloggers' travel experiences gradually becomes diluted as the desire to include more and divergent material increases. *Nomadic Matt*, *The Blond Abroad*, and *David's Been Here* are just three examples where the blog's title has emphasised an individual but the content has moved away from being a record of that individual's experiences alone.

Indeed, those blogs that accept guest blogs seem to demonstrate most clearly the editorial role of the travel blogger. In guidelines worthy of a scholarly journal, newspaper or magazine, a number of these blogs offer advice or instructions to those who want to submit articles. *Nomadic Matt* begins with identifying types of content sought:

We are interested in the following (and only the following) areas:

- LGBT content: stories by transgender people, queer couples, and solo gay, lesbian, or bi travellers
- Africa-related content (bonus points if it's East or Central Africa and Egypt related)
- Middle East-related content
- Central Asia-related content
- India-related content
- China-related content
- Technology- or gear-related content (Kepnes 2019b)

Chris Christiansen, author of *The Amateur Traveller*, has a different approach. Rather than seeking material about a geographic region, technology or gear he seeks 'good travel writing stories' (2019). Further explanation includes observations that 'the stories have to have a point', may be 'destination pieces (a trip that others could also take) or essay' and must be 'helpful to readers [so] that they will read for 2 minutes or more' (Christiansen 2019). *GKM Gotta keep movin'* adopts a different approach again. A travel blog that dedicates 'an entire year to one place', the website seeks specific types of items on the geographical location of its focus (Higgins 2019). These include 'Long-form travel narratives', 'alternative city guides', 'weekend itineraries' and 'photography essays', each with different criteria and guidelines, though all content has to 'inspire and look at the world from a different perspective' (Higgins 2019). Through these diverse approaches, bloggers take on the traditional role of editor in a way that is closely aligned to earlier practices in print culture. By bringing together the work of other writers, these bloggers broaden the material available on their website and then assert editorial control over the nature of the content,

and the style of writing they publish. In doing so, their practice imitates very closely that of early travel editors.

Style

The question of style has always been important to travel editors and writers. As early as 1577, in his translation of Peter Martyr's work, Richard Willes criticised Richard Eden for using too many English words 'smellyng to much of the Latine [sc. language]' (Willes: 1577, ¶5r). Richard Hakluyt excused the writing of the authors he published by calling their style 'homely' (1598-1600: I, **1v) and Julia Schleck (2006) has emphasised the focus on facts in Hakluyt's travel narratives, a trait also noticed by Linda McJannet (2011) of Samuel Purchas' enormous 1625 publication, *Purchas His Pilgrimes*. This desire for facts was further reinforced in the 17th century by the Royal Society's directions for travellers about what they should record (McKeon 1987: 100-105). However, as tastes changed through the latter part of the 18th century editors such as Tobias Smollett and David Henry thought the emphasis on information to be of little interest to the general reader (Day 2012: 32). When William Mavor edited his collection at the start of the 19th century, he claimed that many earlier narratives contained material 'deservedly rejected by modern taste and learning' (Mavor 1802: I, v). Instead of a plethora of individual texts 'interlarded ... with stale geographical descriptions and unscientific remarks' (I, vi) he offered a synthesis in which he extracted from his chosen texts 'every circumstance that can amuse or instruct, to entertain the fancy, and to humanize the heart' (I, vii). 'Character and incident', he claimed were the 'principal traits [he] wish[ed] to seize' and he 'confess[ed] he had 'written with an eye to youthful innocence and female delicacy' (I, viii).

Bloggers are also very concerned with style and repeatedly emphasise their wish to make the blog useful and enjoyable. As 'Kiki' of *The Blonde Abroad* puts it: 'it's essential to think of your audience every step of the way. Write for yourself, but don't forget to also write for your audience' (Rich 2019c). Her blog combines 'helpful guides ... and travel tips ... with photography driven content and personal writing for myself' and interestingly, much of the editorial work is automated by using an app: 'Grammarly can save you from a lot of embarrassing typos' and will 'highlight the mistakes ... and proofread your blog drafts' (Rich 2019c). *Nomadic Matt* equally observes that 'poor writing really stands out', apps help keep 'writing on track' and that bloggers should 'spend some time reading the best travel books and articles every week' as 'the vocabulary and style will slowly seep into [bloggers'] writing' making it 'more engaging and captivating' (Miller 2019). The importance of style is echoed by other writers, though the degree of advice they give varies significantly. Chris Christiansen notes that having 'poor English', being generic, vague or getting facts wrong will result in guest blogs being rejected (Christiansen 2019). Rather, he seeks content which is 'specific' and which includes some 'keyword research' which demonstrates why the item will be good for the blog (2019). *GKM Gotta Keep Movin'* provides detailed PDFs about style for their different forms of content but want 'long form narratives' that are 'engaging and full of life'; 'weekend itineraries' that 'include equal parts colourful description to offer a sense of place, and thorough, exact and practical information'; and 'photography essays' which as well as images incorporate '500 words of polished

storytelling to convey to the reader what they're looking at and your experience of taking the picture' (Higgins 2019). Matthew Karsten advises bloggers to 'craft excellent, *useful* blogs' and to try different topics to find their 'voice' (Karsten 2019b).

Bloggers, then, are no different from early editors in their recognition that good writing and 'style' matter. Yet what constitutes good style has changed over time, while there is also recognition that within a crowded market each blogger has to identify their own uniqueness and voice. Apps help writers with grammar, spelling and punctuation, taking on one traditional role of the editor, while the ability to amend websites quickly and at will in a way not possible with printed books, makes correction relatively easy. Significant emphasis is placed by all blogs on photographs while layout or 'theme', search engine optimisation, managing social media and working with partners to generate income all contribute significantly to the success of blogs, at least as much as content and style. Like writers old and new, however, to be successful bloggers must find posts that 'actually resonate with readers' (Karsten 2019b).

Conclusion

As Gary Arndt, author of *Everything Everywhere*, and one of the most successful and award-winning travel bloggers and podcasters, has observed 'Now is the Golden Age of Travel Writing' – provided you have your own website (Arndt 2019). Indeed, he notes how the economics of the travel-writing industry have been affected by the internet which has facilitated the growth of travel blogging. The phenomenon is particularly a product of the last decade and has already become a crowded market with significant impact – a number of travel bloggers being recognised as top-ranking social influencers. Certainly, this emergent form of travel writing has much that is new about it – regularly updated material (twice or three times weekly is common); a strong emphasis on images; monetisation through sponsored content and affiliate links; and content that combines personal stories, narratives about particular places, and practical information which constitutes a blend of traditional travel narrative with the practicality of travel guide books. There are also differences in the traditional discourses of travel writing even when there are some similarities with earlier editors: rather than provide content about new places, bloggers increasingly have to find new aspects of familiar places; where early editors focussed on facts, bloggers combine useful information with individual reflection and a desire to help readers focus on their personal growth; and where earlier editors did the proof-reading themselves, now apps can hasten the process. Yet, contemporary bloggers, whether they are aware of it or not, also have much in common with the discourses of travel editors from the very earliest periods of western travel writing. Bloggers' desire to encourage imitation of their own journeys, their claims of novelty, their assertions of authenticity and their emphasis on the comprehensive nature of their sites' content echo those of earlier editors and constitute new manifestations of traditional discourses. Though the phenomenon of travel blogging is relatively new, the discourses in which they engage, like many of the sites they visit, have ancient roots.

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