

Re-viewing the World: Appropriations of Travel Writing in the French Periodical Press (1780-1820)

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Abstract:

This article analyses practices of appropriation at work in French travel book reviews at the turn of the eighteenth century. It establishes six categories of appropriation, consisting of rhetorical, literary and formal devices, which entail different ways of altering, sometimes radically, sometimes almost imperceptibly, the value and functions of the travel texts. The article argues that travel book reviews operated to alter the representation of travel, in a form of journalistic criticism which sought not only to review a book, but also to remediate and appropriate a set of experiences, thus *re-viewing the world* described by the travelogue. The analysis of these appropriative practices sheds new light on the role of the French press as an actor in the public discourse on travel, history and geography, in a period where non-fictional travel writing was immensely popular among the reading public.

Keywords: literary appropriation; periodical studies; eighteenth- and nineteenth-century France; remediation; reviewing; reception

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In 1782, the French *Journal de littérature, des sciences et des arts* (hereafter *Journal de littérature*) published a review of the *Troisième Voyage de Cook*.¹ Halfway through the article, the reviewer informs the reader about what he is *not* going to write on: “Je passerai sous silence, Monsieur, plusieurs petites Isles où nos Navigateurs relâchèrent pendant le cours de leur voyage” [“I will pass over in silence, Monsieur, several small Islands where our Navigators rested during the course of their journey”].² Passages such as this signal the appropriative act of the reviewer, his taking control over the transmission of the travel experience, in this case by choosing which parts of it to transmit, and which to leave out. What the reviewer does when “passing over in silence” elements of the travelogue is to

reproduce a process which the travel writer has gone through in composing this text: choosing from a range of experiences, thoughts and observations, and putting them into words.³ If travel writing is always the result of mediated experience (MacLaren 2011, 234. Roche, 2011, 173), the travel book review is a remediation of this, a new process of selection and reworking which in turn amounts to an act of appropriation: *I decide*, the reviewer affirms, which parts of this travel experience I want to transmit to my readers and which parts to leave out.

Reviewing, as a form of reception, constitutes one of the numerous “forms of palimpsestic writing that exist alongside adaptation as having the potential to produce new versions of an earlier work” (Jones and Løfaldli 2015, 93). In travel book reviews at the turn of the eighteenth century, we find numerous traces of an appropriative practice that entailed different ways, large and small, of reworking a travel text, thereby altering its representation to the readers. In this article, I ask what the reviewers *do* with the travel texts, how they act upon, take possession of, and transform them.⁴ I will be proposing and exploring the following categories of appropriation, which cover different rhetorical, literary and formal devices that operate to alter the re-presentation of travel experiences: interposition, selection, reorganisation, substitution/addition, amplification, and reframing. It is important to note that although these categories are examined separately here, they often operate together and overlap within single reviews or even single passages. The list is not meant to be exhaustive, and should be regarded as an attempt at identifying and analysing central rhetorical and appropriative functions at work in periodical criticism in this period.⁵ The hope is, however, that these categories may serve as analytical tools to be applied in other historical and literary studies of periodical criticism.

The turn of the eighteenth century was a particularly interesting period with regard both to the development of travel writing and to the evolution of the French periodical press.⁶ It was a golden age of travel writing, in the wake of the great global expeditions of the likes of

Cook, Bougainville and Lapérouse, and with the birth of new forms of travelogues, such as Chateaubriand's more personally invested narratives, or Humboldt's vast, encyclopaedic publications. As a result of the formidable rise of the French periodical press in the latter part of the eighteenth century, and of a no less significant increase in the publication of non-fiction travel writing in the same period, the number of articles on travel writing in the press proliferated, tripling from the mid-century to the beginning of the 1780s (Marcil 2006a, 49).

The periodicals analysed in this article constitute a diverse corpus, from literary reviews via advertising journals to daily newspapers, covering a period of forty turbulent years, during which the press underwent important changes.⁷ What remained a constant, however, was the sustained interest in travel writing, in such different titles as the tri-monthly review *Journal de littérature* and the daily newspaper *Journal de l'Empire*.⁸ The interest in the French press as a whole was such, in fact, that it constituted, in the terms of Sylvain Venayre, "one of the major sites for the expression of travel" ["un des lieux majeurs de l'expression du voyage"] (2007, 47). To read a journal or a newspaper was "to enter in contact with the world of travel" ["entrer en contact avec le monde du voyage"] (47). The increased importance of the press, on the one hand, and of travel and exploration, on the other, coincided to make the travel book review a flourishing periodical genre.

What also characterised the periodicals analysed here was a wish to reach a larger readership, one that, in this Age of Enlightenment, demanded to be educated in an efficient and entertaining manner, different from what the specialised, scholarly journals had to offer (Trincherò 2008, 60).⁹ Playing an increasingly important role, as the eighteenth century progressed, in the cultural formation of the French public, the periodical press contributed to the transmission and quasi-vulgarisation of knowledge (Dumouchel 2016, 15), where travel books constituted a central source to be drawn from.

Presumably, the appropriative categories presented here are not exclusive to the travel book review, nor to the eighteenth- and early nineteenth-century French press. For example, eighteenth-century British novel reviews also constituted appropriations or adaptations of their source texts (Sangster 2013). However, the specificity of the travel book review as a periodical genre lies, in my opinion, in its central role as a medium for contact with the greater world, for representing experiences of other places and cultures. Furthermore, certain functional affinities between travel writing and the periodical press make it particularly interesting to study the exchanges between these two central elements of late eighteenth-century print culture. The press as a whole shared some of the primary functions of travel writing, notably to mediate new knowledge and information about the world.

Thus, travel book reviews became a particularly apt medium for retransmitting such information to the public, by offering abridged and commented remediations of travelogues from all over the world (both with regard to the destination of the travels and to the languages in which the travelogues were originally written).¹⁰ Travel books had a double value for the press: to be analysed and criticised as cultural and literary objects, and to be used as sources for information about a given place and culture. In other words, the journalist not only reviewed the travelogue, but also *re-viewed* the world which that travelogue proposed to represent. Analysing the appropriative categories at work in travel book reviews can therefore help us to shed light on how the press remediated experiences of travel.

Interposition

The epistolary format used by many periodicals offers a readily detectible example of interposition, where the narrating voice of the reviewer takes a position between the source text and the reader through the use of rhetorical and grammatical elements that signal the reviewer's position of enunciation. Establishing a situation of communication by explicitly

evoking both the sender (the “I” of the reviewer) and the receiver (the fictional avatar for the reader, “Monsieur”), the epistolary review posits the source text, between these two, as an object for remediation. Establishing intimacy and connivance between sender and receiver, the letter form serves to appropriate the source text in the sense that it reconfigures the relationship between the travel writer and the reader.¹¹ Since travelogues often also made use of the letter form, the review can be seen to take over a central function of its source text, as the intimacy of the epistolary travel book is replaced by the interposing “intimacy” of the periodical. As Philippe Antoine has argued, the letter form allows the travel writer to “construire la figure d’un lecteur qui devient compagnon de voyage” [“to construct the figure of a reader who becomes a travel companion”] (Antoine 2011, 37, see also Ouellet 1996, 198). The epistolary review in turn doubles this figure, positing the reader as a companion in the reading of the text, as well as a travel companion.

Recent literary scholarship on travel writing has pointed to the importance of studying narrative voice, in order to understand the literariness of the genre (see for example Youngs 2013, 10). If we are to fully understand the function of travel writing as it is remediated by the periodical press, we need also to explore how narrative voice operates in reviews. We may note, for instance, that the reviewer’s interposition between the travel text and the reader often implies creating a sort of frame narrative for the source text, which has the journalistic voice functioning, to borrow a narratological term, as an extradiegetic narrator. This is visible especially where the reviewer paraphrases the movements of the traveller(s), as in this example, again from the review of the *Troisième Voyage de Cook*:

Nous avons laissé nos Voyageurs prêts de partir de l’Isle de *Middelbourg* pour les Isles de *la Société*. *O Taïti*, l’Isle principale de ce groupe, fut nommée pour le rendez-vous, en cas de séparation. Les Équipages étoient dans l’impatience de revoir cette terre

fameuse, qu'ils regardoient comme un Paradis terrestre, en comparaison des autres Isles.¹²

[We left our Travellers ready to depart from the Island of *Middelbourg* to the *Society Islands*. *O Taïti*, the main island of this group, was set as the meeting place, in case of separation. The crews were impatient to see this famous land again, which they considered to be Heaven on earth, compared to the other islands.]

The inclusive “we” and the reference to “our travellers” point to the position of the reviewer as narrator, who addresses his fictional reader, includes that reader in the metaphorical travel/reading, and treats “the travellers” similarly to how a novelist might treat his or her characters. Moreover, the reviewer uses indirect free speech to describe the feelings and opinions of the travellers, with their impatience to come back to what they considered a Paradise on earth. Thus, the travel review seems to be highlighting certain literary aspects of the travel genre, while at the same time revealing its own literariness as a genre. Certainly, the reviewer is not really an omniscient narrator, but builds the narrative framework on the basis of the source text. However, this new framework, which creates a greater distance between the reader and the experience of travel through the interposition of an additional narrative voice, is one of the most visible traits of the reviewer’s appropriation of the source text, through which the latter takes on an authorial role with regard to the transmission of the travel experience.

What we may observe in paraphrases such as the one quoted above, is that the “I” of the reviewer often begins to take over the discourse, to the point that it almost appears as his or her own: “Je vous rendrai compte, Monsieur, dans mon second Extrait, de ce que notre Voyageur a vu de plus remarquable en Sicile & dans l’isle de Malthe, & j’espère vous donner,

sur ces pays, des détails qui, jusqu'à présent, sont très-peu connus" ["In my second Extract, Monsieur, I will account for the most remarkable things that our Traveller has seen on Sicily and on the island of Malta, and I hope to offer you details about these lands that, up until now, have been very little known"].¹³ Although the traveller is mentioned, we may notice how it is the 'I' of the reviewer who claims to offer to the reader new details on Sicily and Malta, thus taking possession of one of the essential functions of the travel book, to inform the reader of the world.

As I indicated initially, the review as a genre has a double function: to transmit to its readers the experience and facts of the travel,¹⁴ and to assess the reading experience and its potential value for prospective buyers of the book. The balance between these two objectives varies greatly, not only from one journal to another, but also from review to review. The general tendency in travel book reviews from this period is, however, that the reviewer spends considerably more space on quoting and paraphrasing a travel book than on assessing it. Thus, the journalistic 'I' appears as a rhetorical marker that strongly signals the presence of an instance of enunciation taking position between the source text and the reader, as a remediator of information about a given place and culture.

Selection

The review in the eighteenth- and the early nineteenth-century French press drew heavily on the form of the excerpt, on the inclusion of quotations of various lengths, as well as on the paraphrasing of passages from the source text. All of this is based on a process of *selection*, whereby the reviewer chooses which parts of the source text to include and which to leave out, amounting to what Antoine Compagnon refers to as "taking possession of the word" (1979, 38).¹⁵ This process was sometimes explicitly pointed to and discussed in the reviews. A study of such self-reflexive passages reveals a lot about the review practices and about how

the reviewers perceived their task. In an article on Millin's *Voyage dans les départements du midi de la France* (1807-1811) for the *Journal de l'Empire*, the Danish-born critic and geographer Conrad Malte-Brun asked what the genre of the review ought to contain:

Comment pourrions-nous suivre notre voyageur dans toutes les recherches auxquelles Lyon lui fournit matière? Parlerons-nous des bibliothèques, des livres rares, des médailles et des tableaux, ou bien de l'Ecole Vétérinaire et de l'Hôtel-Dieu? Décirons-nous les sarcophages, et les tauroboles ou les jolis aspects de l'Isle-Barbe, et le Grand-Théâtre, et la danse de Mad. Quériau? Nous ne parlerons ni de l'un ni de l'autre: les bornes de ce Journal n'admettent point de longs extraits; il faut nous borner à cueillir la fleur de chaque ouvrage et indiquer les fruits au lecteur.¹⁶

[How could we follow our traveller in all the explorations to which Lyon invites him? Will we talk about the libraries, the rare books, the medallions and the paintings, or rather of the Ecole Vétérinaire and the Hôtel-Dieu? Will we describe the sarcophaguses, and the tauroboliums or the pretty features of the Isle-Barbe, and the Grand-Théâtre, and the dance of Ms. Quériau? We will talk of neither the one nor the other: the boundaries of this Newspaper do not allow for long excerpts; we must limit ourselves to picking the flower of each book and showing its fruits to the reader.]

It is a commonplace for the reviewers to deplore the strict boundaries of their journal, to deplore the interesting material they have had to leave out. At the same time, by defining the review as an art of carefully “picking the flower of each book”, Malte-Brun poses the reviewer as a connoisseur who retransmits the best parts of the source text to the reader. This was the very rationale of Malte-Brun's own geographical journal, *Annales des voyages, de la*

géographie et de l'histoire. As he had indicated in its preliminary address, an important role of the reviewer was to sort the wheat from the chaff, in a market and a public sphere abundant with travel writing.¹⁷

In many cases, the travel book review appears to take its primary function to be a medium for the selection and compilation of interesting anecdotes. In the most extreme cases, this can result in the complete detachment of certain textual elements from the overall frame of the travel. In fact, the remediation of travel writing in the press was not restricted to reviews, but also took on the form of advertisements, excerpts presented without comment, or topical articles singling out specific elements of travel text. (We shall see examples of the first two in the last section).¹⁸ In the third case, the periodical text becomes detached from the original context of the travel, as well as from the evaluative objective of the review.

The *Journal des arts, des sciences et de la littérature* (hereafter *Journal des arts*), for example, “plunders” Chateaubriand’s *Itinéraire de Paris à Jérusalem* (1811) of fourteen text passages, all of perceived general value beyond the travel narrative itself, singling them out under the headline “Pensées, Maximes et Réflexions tirées de l’*Itinéraire de Paris à Jérusalem*, par M. de Châteaubriand”.¹⁹ The fragmentation is both textual and typographical: the textual elements are separated by horizontal lines that highlight their disconnection from each other as well as from the original context. Through this remediation, they are given a very different value and function from what they have in the source text, and are elevated to the status of aphorisms.

But if, on the one hand, the text elements are thus removed from the context of the travel, then, on the other hand, this particular act of selection contains a statement on the role and function of travel writing, perceiving in it a privileged medium for philosophical reflexions on the human condition. Thereby, this periodical text might also be said to reflect, or even contribute to, the emergence of a specifically literary form of travel writing, attached

more to human experience than scientific observation. (This is all the more interesting since its source text, Chateaubriand's *Itinéraire*, would become the foremost example in French literature of this form.)

Selection gives increased visibility and significance to textual elements compared to what they had in the source text. All elements selected for an excerpt are given relatively more space being inserted into a much shorter text than the original. This is even more the case with elements that are taken out of a footnote in the source text and placed in the main text of the journal article. There, the reviewer selects *marginal* elements and gives them a more central position. This practice is a recurrent feature of travel book reviews, partly due to the role of footnotes in the source texts: often the work of the translator or the editor, footnotes constituted an important apparatus in eighteenth-century travel books, and were extensively exploited by reviewers as sources to draw from.

In a review of the *Mémoires concernant l'Histoire, les Mœurs les Usages, Etc. des Chinois, par les Missionnaires de Pé-kin* (1776-1814), the *Journal de littérature* expresses appreciation for this apparatus: "Ce volume contient, Monsieur, une si grande quantité d'observations curieuses, d'anecdotes intéressantes, tant dans le texte que dans une foule de notes très-étendues" ["This volume contains, Monsieur, such a large amount of curious observations, interesting anecdotes, in the text as well as in a mass of very extensive notes"].²⁰ The reviewer promises to draw upon these sources and retransmit the "anecdotes les plus piquantes" ["most intriguing anecdotes"] to the readers. In another travel book review in the same periodical, the reviewer points to his own flower-picking in the footnotes: "En attendant, recueillons une Anecdote du Roi de Prusse, qui est mise en note" ["Meanwhile, let us collect an Anecdote on the King of Prussia, placed in a note"].²¹ Evoking the selection of the anecdotal "flowers" in the margins of the source text, the reviewer assumes responsibility for the role of mediator, the privilege of choosing freely what to transmit to the readers of

the journal, and of moving marginal elements to the forefront. At the same time, the anecdotal flower-picking reveals a particular view on travel writing, as a composite and open genre well suited to being “plundered” and reused by the periodical press.

This form of flower-picking is explicitly evoked only occasionally. However, the act of selection, as an essential element of the processes of quoting and paraphrasing, is continuously operating and making shifts, large or small, in the representation of the travel, which are unnoticeable without a systematic comparison of the journal article and its source text. An element from a footnote can, for example, be inserted from one part of the original text into the excerpt from another part of the main text, for explanatory purposes, without any rhetorical signals of this having been done. Furthermore, the inconsistent use in many periodicals of rhetorical and formal devices that mark the presence of excerpts and quotations in the reviews – phrases such as “he said” or quotation marks – often makes it difficult to distinguish these from the reviewer’s paraphrases. In a review of Choiseul-Gouffier’s *Voyage pittoresque de la Grèce*, the *Journal de Paris* inserts a paragraph from the footnotes of the book into the article, following an excerpt from the main text of the book.²² The text from the footnote is introduced without altering its wording or signalling the quotation, making it difficult for the reader to identify the origin of the text; the quotation might even be mistaken for an addendum made by the reviewer. (In this case, the footnote was in fact written by the editor of the book.) In this way, selection can also amount to interposition, as with the ones we looked at in the previous section. The reviewer appropriates the discourse of the source text, in this case the commentary footnote of the editor, by implicitly, or even inadvertently positing it as his own.

Reorganisation

The act of moving information from a footnote in the travelogue to the main text of the review is not only a form of selection, but can also be described as a *reorganisation* in those cases where the reviewer transposes and reconfigures the elements of the source text selected for retransmission. The very form of the excerpt, central to the review, relies in fact on a combination of selection and reorganisation, on what Daniel Roche has termed “la transformation voulue et médiatisée des textes originaux” [“the intended and mediated transformation of the original texts”] (2011, 107). In some cases, however, the function of reorganisation takes on a more radical form, in the sense that the review questions the very structure of the travel text.

The question of structure and arrangement was important in eighteenth-century travel writing. There was an increasing awareness of the traveller’s role as narrator and of the distinction between the order of the travel and that of its narrative retelling (Le Huenen 2015, 30-31). In what order should the events of the travel be organised? This was a question that the reviewer could seek to address, thereby highlighting the normative and prescriptive function of the review. Reviewing a compilation of missionary travel letters, the *Journal des arts* proposes certain alterations to the structure of the text:

Le premier volume contient ce que l’éditeur a cru devoir recueillir des missions du Levant, de l’Amérique et de l’Inde; c’est dire que l’ouvrage est divisé en espèce de chapitres dont le titre indique le sujet. L’inconvénient de cette forme est qu’on ne sait jamais si c’est l’éditeur ou le missionnaire qui parle; il eut mieux valu, ce nous semble, conserver, comme dans le second volume, la forme épistolaire et donner des fragmens des lettres, en désignant les noms des missionnaires qui les ont écrites.²³

[The first volume contains that which the editor believed necessary to collect from the missions to the Levant, America and India; which means that the work is divided into some sort of chapters of which the title indicates the subject. The inconvenience with this form is that one never knows if it is the editor or the missionary that speaks; it would have been better, it seems to us, to keep, as in the second volume, the epistolary form and present fragments of the letters, pointing out the names of the missionaries who wrote them.]

The reorganisation presented here is a partial and a virtual one. But the reviewer could go so far as to suggest a complete, systematic reorganisation of the book's content, and even put it into practice. A review for the *Journal de littérature* proposes a new arrangement of the source text, which the reviewer proceeds to adopt for the excerpt:

Ce qui forme la seconde partie de l'Ouvrage de M. Coxe, devoit naturellement en former la première, 1^o. parce que la conquête de la Sibérie est l'origine du progrès des Russes dans le Nord de l'Asie, de leurs liaisons avec les Chinois, & de leurs nouvelles découvertes; 2^o. parce qu'on ne peut se plaire et s'instruire réellement à la lecture de la première partie, que lorsqu'on est au fait de ce qui est contenu dans la seconde. Je crois donc devoir adopter cet ordre de matières dans l'Extrait détaillé que je vais vous mettre sous les yeux.²⁴

[That which forms the second part of the Work of Mr Cox, should naturally form the first, 1. Because the conquest of Siberia is the origin of the progress made by the Russians in the North of Asia, of their contact with the Chinese, & of their new discoveries; 2. Because one can only be pleased and instructed in reading the first part if

one is familiar with the contents of the second part. I think therefore that I need to adopt this order of the subject matter in the detailed excerpt that I will put before you.]

Whereas the review of the missionary travel letters in the *Journal des arts* only suggested how the author could have structured his text differently, in a partial and virtual reorganisation, this review from the *Journal de littérature* explicitly and effectively reorganises the text by means of the excerpt.

In this case, then, the review is not only prescriptive – stating how a travelogue should be written – but directly transformative. To present the review as a reorganisation is to criticise the arrangement of the source text, but also to signpost the relative freedom with which the journal can treat its object. In doing so, the journal claims its value as a medium for travel writing in its own right, a medium that not only transmits and informs but also *transforms* the travelogue, and thereby the representation of the travel experience, for the benefit of its readers. We may observe, on that account, that the second argument put forward by the reviewer to defend this reorganising of the travel text is partly an aesthetic one, bearing on its *utile dulcis*. Since the travel text as it appears is judged not apt to please and instruct – in other words, to give to the reader what was expected of a good travel book – it becomes the task of the journal to assume responsibility for this function by reorganising the text. Assuming the responsibility for the literary qualities of the remediated travel text, the reviewer seems to indicate that the travel review possesses its own qualities as a (literary) genre.

Substitution/expansion

Another radical transformation of the source text takes the form of *substitutions*, a category of appropriation that, as with previous one, serves to affirm the relative autonomy of the travel

book review. We can distinguish between partial substitutions – replacing elements from the travel text with elements taken from other sources – and complete substitutions – dismissing the value of the travel text as a whole and turning the review into something else, an article on the same topic as the travel text, but not anchored in the latter. In practical terms, partial substitutions overlap with what we may call *expansions*, where the reviewer builds on the source text, but adds to it important elements taken from other sources. Again, the review practice of Conrad Malte-Brun may serve as a case in point. In a series of three articles on Olivier’s *Voyage dans l’Empire Ottoman, l’Égypte et la Perse* (1801-1807), Malte-Brun develops a harsh criticism of the book, estimating that it brings little, if anything, to the table in terms of knowledge about the places visited. Over the course of these three articles, the critic moves from partial to a near complete substitution.

The first article contains the actual review, in the sense of a critical assessment of the book, where the reviewer has performed the “pénibles fonctions du critique” [“painful tasks of the critic”].²⁵ Subsequently, the second article leaves him with the other major function of the travel book review, namely to transmit knowledge and “pleasant details” to his readers. However, where it is normally the travel book in question which is supposed to offer the material for this transmission, Malte-Brun uses his article to unravel the history of Persia by drawing primarily on other sources. Having presented a few excerpts from Olivier’s book, the reviewer concludes that the author has proven incapable of collecting new and precise knowledge, and accuses him of having neglected the really interesting questions concerning Persian history and culture:

Il nous semble que ces considérations et ces rapprochements [sur le développement historique du système politique persan], que nous ne pouvons indiquer que d’une manière rapide, auroient pu jeter beaucoup d’intérêt dans le tableau de l’état politique et

civil de la Perse, tableau dans lequel M. Olivier fait trop sentir à ses lecteurs combien peu il a été à même de recueillir des observations nouvelles et précises.²⁶

[It appears to us that these considerations and these comparisons (on the historical development of the Persian political system), which we can only indicate rapidly, would have given more interest to the tableau of the political and civil state of Persia, a tableau in which Mr Olivier has his readers feel too much how little he has been able collect new and precise observations.]

Starting from the book that he is supposedly reviewing, the reviewer distances himself more and more from it as the series of articles develops. Having arrived at the third and last article, Malte-Brun affirms directly that he prefers giving his reader his own treatise on the subject matter instead of reviewing Olivier's book:

Les traits de ressemblance entre les manières des anciens Perses et des Persans modernes sont si frappans et si nombreux, qu'aucun bon historien ne devrait les passer sous silence. Nous pensons que ces rapprochements feront plus de plaisir à nos lecteurs, que ne le feroit une simple analyse d'une relation qui contient si peu d'observations nouvelles.²⁷

[The resemblances between the manners of the ancient Persians and the modern Persians are so striking and numerous, that no good historian should pass them in silence. We think that these comparisons will please our readers more, than a simple analysis of an account that contains so few new observations.]

The underlying rejection of Olivier as an historian in this passage destroys the credibility of the traveller, and gives free rein to the erudition of the reviewer. For the remainder of the article, Malte-Brun develops the comparison between ancient and modern Persians that he finds lacking from Olivier's book, by drawing on other historical and geographical sources. The underlying premise here is that the primary functions of the travel book review – analysing the book and retransmitting its knowledge to the readers – have limited value when the book has little new to offer. By the end of his series of articles, then, Malte-Brun has abandoned the format of the review, and turned his text into an historical and geographical treatise. He has now performed an almost complete substitution, replacing the source text with his own.

Substitutions such as the ones we have observed above appear to be the result of Malte-Brun's practice as a geographer and his extensive and varied participation in the public discourse on geography and travel.²⁸ His reviews often tend to become treatises on a given place and culture, with the travel book that occasioned the article being relegated, by way of substitution, to the role of pretext: the publication of the book is the news event that allows the critic to enter upon a specific subject. Another prolific reviewer for the *Journal de l'Empire*, Étienne Jondot, drew a similar advantage from his practice as an historian. His reviews bear the imprint of a vast historical knowledge, which also lead to substitutions. Criticising the Italian abbot Lazzaro Spallanzani (1795-1799) for being too much focused on "détails chimiques et minéralogiques" ["chemical and mineralogical details"], Jondot offers the following remedy: "Pour rendre ces articles plus intéressans, nous nous servirons des connoissances que nous avons puisées nous-mêmes dans les auteurs de l'antiquité, lesquels ont déployé, dans leurs observations, autant de sagacité que les modernes" ["To make these articles more interesting, we will turn to the knowledge which we have drawn ourselves from the authors of antiquity, who deployed, in their observations, just as much sagacity as the

moderns”].²⁹ Drawing upon his classical culture, the reviewer makes significant substitutions to what the source text can offer, thus appropriating the latter for his own purposes of informing and entertaining his readers.

In another travel book review, Jondot combines his knowledge with direct experience of an area that the travel writer had, negligently in the eyes of the reviewer, passed over:

Il ne s’arrête point dans les environs d’Autun. Le jeune voyageur prétend qu’ils forment un *triste aspect*. Ce qu’on peut alléguer de mieux pour sa justification, c’est qu’il ne les a point visités. [...] A peine trois mois se sont écoulés, depuis le jour que je parcourais à pied dans le silence de l’admiration, ces lieux agrestes si remplis de souvenirs historiques.³⁰

[He does not make a stop in the region of Autun. The young traveller claims that it has a *sad appearance*. The best excuse we can give to justify him, is that he has not visited it. [...] Barely three months have passed, since the day I roamed by foot in the silence of admiration, these rustic sites so filled with historical memories.]

Criticising the traveller for what he has not seen or described makes it possible for the reviewer to substitute the assessment of the given text with the development of a brief historical treatise. Jondot continues with his own description of the nature and history of Autun, in an act of partial substitution that implies both a critique of the travel writer and a wish to contribute to the public discourse on travel in a way that goes beyond the role of the reviewer in a strict sense.

Evoking the places that the travel writer *did not visit* not only gives the reviewer the chance to expand on the information provided by the source text, but, in some cases, even to

propose an alternative travel route. This is the case, for example, in Malte-Brun's review of Millin's *Voyage dans le Midi de la France*:

Si M. Millin avoit voyagé dans le Nord, il y eût pu encore remarquer l'antique luxe des lits, surchargés d'une immense quantité de matelas, qui en effet rendent indispensable l'usage d'une échelle. Ce trait, insignifiant en soi-même, nous rappelle combien les antiquités du Nord éclairent celle de la France, jusqu'à l'époque de François 1^{er}, où les manières italiennes remplacèrent les usages septentrionaux.³¹

If Mr Millin had travelled in the North, he could yet have noted the antique luxury of the beds, overloaded with an immense quantity of mattresses, which in effect makes indispensable the use of a ladder. This feature, insignificant in itself, reminds us of how much the antiquities of the North shed light on the antiquity of France, until the era of Francis I, when the Italian manners replaced the northern customs.]

The reviewer "deviates" from the itinerary described by the travel writer, thus indicating the possibility of another, virtual travel narrative, that would have occasioned interesting observations absent from Millin's travelogue. When we take into consideration the function of travel books in this period as potential guides, the fact that Malte-Brun proposes a modified itinerary means that his review "trespasses" on the domain of Millin's book, both adding to and undermining its perceived utility for future travellers.

However, it seems clear that it was primarily the travelogue's contribution to knowledge that Malte-Brun and Jondot were expanding on or offering substitutions to. Their articles in the *Journal de l'Empire* primarily employ the format of the review as a medium for participating in a literary, erudite conversation on geographical and historical topics. The

review thus claims a proper position of relative independence in a public discourse where the travel book constituted a dominant form. The review depends on the latter, certainly, but asserts its freedom to refuse, dismiss and substitute parts or even the entirety of a given work. Substitution and expansion thus appear as categories that highlight the unstable position of a given travel book within a larger cultural network of travel and geography, a network in which the genre of the review places itself in an overlooking, superior role as censor and mediator.

Amplification

A different appropriative category consists of expanding on the source text, not with the help of other sources as we saw examples of in the previous section, but by drawing new conclusions based on the information given by the travelogue, or by embellishing the rhetorical transmission of this information through paraphrases: this category could be termed *amplification*. In his *Nouveau Voyage en Espagne*, Jean-François Peyron quotes the epitaph on the tombstone of a famous Spanish actress, before passing over to other matters (Peyron 1782, 97-98). A review in the *Journal de littérature* repeats the quotation, but expands on it by reflecting on the differences between Spain and France in matters of religion and theatre. It is surprising, the reviewer writes, that in a country like Spain, where religion borders on superstition, and where the theatre is reportedly underdeveloped, one would find the tomb of an actress in a church; whereas in France, an “enlightened” country where the dramatic arts are nearing perfection, “on chercherait en vain le tombeau de *Molière* & de *Lekain*” [“one would look in vain for the tomb of *Molière* & of *Lekain*].³² The review appears clearly at this point as a form of text commentary where the reviewer uses elements from the source text to develop his or her own arguments, in this case in the form of a cultural comparison that serves to critique France’s appreciation of its literary masters.

What makes this an amplification rather than a partial substitution is the fact that it expands on what is already present in the source text, using the information given as a stepping stone for making new connections. If some amplifications, such as this, are easily detectable, others might be more difficult to identify, save through a minute comparison of the two texts. The review of Henry Koster's *Travels in Brazil* (1816) in the *Archives philosophiques, politiques et littéraires* is a relatively faithful retelling of Koster's travel in the form of paraphrases.³³ The review has no critical aspects, but is rather a compilation of anecdotes taken from the travel book. Since the book had not yet been translated into French, the primary function of this review was to retransmit knowledge and information.³⁴ However, in paraphrasing, the reviewer was tempted to make certain amplifications, drawing upon his or her own culture and imagination to make small adjustments to the text that bore upon its content. Retelling the encounter between Koster and a local nobleman, who is on his way back from a long journey to provide his family with flour, the reviewer builds a biblical comparison between the latter and "les fils de Jacob" ["the sons of Jacob"].³⁵ The comparison, which draws upon the story of the seven-year famine in *Genesis*, anchors the description of the nobleman in a cultural frame of reference that is not explicit in the source text, and which potentially mobilises new connotations for the reader of the royalist periodical.³⁶

As a rhetorical figure, amplification entails "to emphasize (or 'amplify') a particular point" (Jasinski 2001, 12), for example by repeating or extending elements of an utterance, so that its meaning or effect will not pass unnoticed. As an appropriative category, it entails making explicit what is implicit, or rather what the reviewer has *perceived* as implicit in the source text.³⁷ It is, in other words, a form of interpretation that takes the paraphrase as its basic form. In his *Voyage en Crimée et sur les bords de la Mer Noire pendant l'année 1803*, Jean de Reuilly depicts the following scene: "[J]e passai près d'un village à moitié ruiné; des Moldaves venaient d'y être établis, et dansaient au son d'une espèce de musette pour fêter

leur prise de possession” [“I passed near a partly ruined village; some Moldavians had just established themselves there, and were dancing to the sound of a sort of musette to celebrate their takeover”] (1806, xiii). Paraphrasing this scene, Étienne Jondot gives it a very different tone: “L’auteur de ce Voyage vit une troupe de Moldaves, sous les livrées de la misère la plus abjectes, danser, au son d’une espèce de musette, sur des ruines, foibles débris eux-mêmes d’une nation qui fut jadis conquérante et redoutable” [“The author of this Travel saw a troupe of Moldavians, in uniforms of the most despicable misery, dance, to the sound of a sort of musette, on some ruins, themselves the feeble debris of a once conquering and fearsome nation”].³⁸ The reviewer draws upon the observations of the author, but adds to them significant, evaluative terms that change their meaning and value. Jondot gives a melancholic turn to the scene, establishing a link between the ruins, signs of past prosperity and grandeur, and the present, miserable situation of the Moldovans, where the traveller simply juxtaposes the images of ruins and of dancing villagers, without any explicit conclusion being drawn.

We may observe, also, that this scene is explicitly presented as being seen through the eyes of the traveller – “the author of this Travel saw” – a focalisation which seems to indicate that the melancholic conclusion of the paraphrase was the traveller’s own. Whether consciously or not, the reviewer thus appears to be rhetorically “hiding” behind the gaze of the traveller, thereby legitimising his own amplification of the scene. It is typical, I would argue, of the function of amplification in travel book reviews of this period to operate surreptitiously, passing as “simple” paraphrases, or even as quotations, while subtly altering the meaning of the text; surreptitiously, that is, until the point where the two texts, the review and its source text, have been analysed side by side. This is a category that can presumably be found in all kinds of rewritings and paraphrasing. However, what it means in the context of the travel book review is, as we have seen in the present examples, the hidden appropriation of subjective experiences of other places and culture. Once more, this appropriation attests to

the relative autonomy of the review as a genre for the representation of the world, contributing as such to the construction of French readers' world-view.

Reframing

We have so far looked primarily at extensive periodical texts, relatively long reviews that combine criticism, excerpts and bibliographical information. However, as mentioned, the press remediated travel books in other forms than the review, such as advertisements and pure excerpts. In this last section, we will look at two examples of these forms of remediation, which both constitute an appropriative act that we could call *reframing*. In these cases, the appropriation does not operate on the textual level, but on the travelogue as an *entity*, in the form of a biographical reference or as an integral text, which the periodicals reframe as such, investing this entity with new meaning and/or functions.

Certain short, bibliographical and advertising notices could often contain enough descriptive and evaluative comments to constitute appropriative acts. The *Journal typographique et bibliographique* is a case in point.³⁹ This periodical mainly contained advertisements, prospectuses and announcements of new publications, often in the form of short, descriptive notices that imitated the rhetoric of reviewing, but with a consistently positive tone. The commercial strategies displayed in these notices are interesting in this context, as they are seen to appropriate the travelogue by reframing it within situational events different from those of its composition.

In 1798, the *Journal typographique* announced the publication of Ann Radcliffe's *Voyage en Hollande* (1796).⁴⁰ As one would expect, the notice plays, for advertising purposes, on the celebrity of the author of *Udolpho* (1794). But it also draws on current political affairs, to make the travel text particularly interesting to French readers: "Le Voyage que nous annonçons ne pouvoit être rappelé au lecteur dans des circonstances plus

favorables, une grande partie du pays que décrit l’Auteur dans son ouvrage étant maintenant réunie à la France” [“The Travel that we announce could not have been pointed out to the reader in more favourable circumstances, since a large part of the country that the Author describes has been united with France”].⁴¹ In 1795, French revolutionary forces had invaded the Dutch republic, and in 1797 successfully crossed the Rhine to defeat Austria. With these events as its backdrop, the notice in the *Journal typographique* mobilises Radcliffe’s book for patriotic purposes, reframing it, as a bibliographical entity, within the political and military situation of revolutionary France, in an astute commercial strategy commonly used in this journal.

In effect, a similar notice in the *Journal typographique* repeats this form of commercial and political reframing, but increases the intensity of the patriotic rhetoric. Announcing the publication of a *Voyage en Italie et en Sicile* (Creuzé de Lesser, 1806), the notice praises the genius of Napoleon and connects the value of the book to the French conquest of Italy:

Ce Voyage, déjà intéressant par les pays dont il parle, et par la manière agréable dont il les décrit, reçoit un intérêt nouveau des circonstances présentes. Depuis que les vastes pensées d’un Grand-Homme ont fait de ces Contrées, illustrées par son courage, des Etats fédératifs du Grand-Empire, tous les Français sentent le besoin de les mieux connoître.⁴²

[This Travel, already interesting because of the countries it discusses, and because of the pleasant manner in which it describes them, receives new interest from the present circumstances. Ever since the vast ideas of a Great Man have turned these Lands,

illustrated by his courage, into Federal States of the Great Empire, all Frenchmen feel the need to better know them.]

Again, the notice mobilises its contemporary political situation: the “present circumstances” give renewed interest to an “already interesting”, albeit well-documented country, the Italy of the Grand Tour. The reframing is particularly striking here, as it subjugates the Italian journey, an emblematic genre of the Ancien Regime, to the political situation of the First Empire, indicating the inherent political potential and malleability of travel writing as a genre. As was standard in the discourse of travel writing in this period, the notice uses the classical *topos* of *utile dulcis*, but adds to it a political and patriotic aspect, resulting in a combined rhetoric of advertisement and propaganda. It is a patriotic duty, the notice states, to know Italy better, and, therefore, to buy the book.

The entity reframed in both these examples is the bibliographical reference. In the final example, we will explore how an integral travel text can be reframed differently by different journals. In 1806, the literary journal *Mercure de France* published “notes” written by Chateaubriand during his ascent of Mount Vesuvius. The short travelogue was not the object of a review, but simply introduced by the journal in the following terms:

Les notes suivantes n'étoient pas destinées au public, comme on le verra facilement par le caractère particulier des réflexions qu'elles contiennent. Les gazettes ont annoncé une nouvelle éruption du Vésuve; alors on a pensé que cet événement pouvoit donner quelque intérêt à ces notes. Elles ont été écrites au crayon, en montant à la cime du volcan. [...] On n'a rien voulu corriger au style de cette espèce de journal, de peur d'ôter quelque chose à la vérité ; mais aussi, et par cette raison, le lecteur est prié de le lire avec indulgence.⁴³

[The following notes were not aimed at the public, as one will easily see from the distinctive character of the reflections they contain. The gazettes have announced a new eruption of Vesuvius; therefore, we thought that this event could give some interest to these notes. They have been written in pencil, during the ascent to the top of the volcano. [...] We did not want to correct anything with regard to the style of this sort of diary, fearing to remove something from truth; but also, and for this very reason, the reader is kindly asked to read it indulgently.]

The journal highlights the authenticity of the notes, insisting that nothing has been altered, in what is simultaneously an excuse for their unedited character and a proof of their veracity. If nothing is altered from the original notes, the *Mercur*e does, however, reframe the text by connecting it to the recent eruption of Vesuvius. Similarly to the examples above, current events are mobilised in order to give renewed interest to the travelogue.

Two days later, the *Journal de l'Empire* reprinted the notes, without significantly altering the text. The notes were published in the *feuilleton* of the newspaper without introduction, but with a footnote attached to the title, which reused certain elements from the introduction in the *Mercur*e: “Ces notes, insérées dans le *Mercur*e de France d’hier, ont été écrites au crayon, en montant au Vésuve; elles ont le mérite d’une esquisse faite d’après nature: c’eût été en altérer la fidélité que d’y retoucher” [“These notes, inserted yesterday in the *Mercur*e de France, have been written in pencil, during the ascent of Vesuvius; they have the merit of a sketch from nature: to alter them would mean to distort their faithfulness”].⁴⁴ The footnote, by way of introduction, repeats the claim of respecting the authenticity of the pencil-written notes, although in slightly different terms from those of the *Mercur*e. Notably, the pictorial metaphor added by the *Journal de l'Empire* – “esquisse faite d’après nature” – attaches the notion of authenticity to a specific aesthetic mode.

Curiously, this issue of the daily newspaper has no reference to the current event mentioned by the literary journal. This apparent lack of interest in the eruption of Vesuvius is all the more striking when compared to how an English translation of the notes was presented in the London periodical *The Literary Panorama* three months later:

The following notes were not originally intended for the press, as may easily be inferred from the peculiar nature of the reflections they contain. But a new eruption of Mount Vesuvius having been lately mentioned in the daily papers, that event tends to render them interesting. They were written in pencil while climbing the summit of the volcano.⁴⁵

A more or less direct, although abridged, translation of the introduction in the *Mercure*, this reframing builds mainly on the event of the eruption, again to justify the publication of the draft-like notes, unlike the *Journal de l'Empire*, which primarily represented the text as an example of a specific form of travel writing. That said, the newspaper had covered the eruption of Vesuvius in several preceding issues over the summer months, including in an excerpt from a letter describing the eruption, written by a French officer posted in Naples.⁴⁶ The lack of context framing Chateaubriand's text in the single issue might indicate that the *Journal de l'Empire* assumed that its readers, by a regular and sequential reading of the newspaper, were already well aware of the eruption, and thus able to "frame" the travelogue themselves. In other words, the reframing of Chateaubriand's notes was, in this case, not done on the level of the single issue, but on a serial level.

What is clear, in any case, is that the differences in the presentation of the same text between the three periodicals create different contextual frameworks that conditioned the readers' perception of the travelogue. This section has shown, then, that even on the smallest

level of transformation, where little or nothing is done with the actual travel text, the periodical appropriation of travel books can entail quite important shifts in meaning and function.

Conclusion

This article has sought to analyse appropriative practices at work in French travel book reviews at the turn of the eighteenth century, a flourishing period for the genre of travel writing as well as for the press. The analysis allows us to shed new light on the role of the French press as a central actor in the public discourse on travel and the outer world. We have seen how reviews of travel books alter, sometimes radically, sometimes almost imperceptibly, the value and functions of their source texts. Thus, it has become clear how the periodical text could exercise a decisive, semi-autonomous influence on a readership and its perception of travel writing. If, as Claude Labrosse has argued, the periodical is an instrument that governs the reading of texts (1985, 34), the contribution of this article has been to explore how this instrument operated with regard to travel writing. The different categories of appropriation, which we have explored separately here, in reality operate together, forming a powerful tool that employed rhetorical, literary and formal devices in order to take possession of the travel discourse and create a re-viewing of the world.

It should not be forgotten, however, that the press also re-viewed the actual travel text. Reproducing the mediation operated by the travelogue – which draws on intertextual references and cultural preconceptions as well as on direct experience – the review invites the reader to a double, metaphorical journey, repeating, as it were, the author's travel,⁴⁷ but at the same time the reviewer's reading of it:

Je viens de lire ce voyage, & il m'en reste de vives & d'agréables impressions. [...] Je l'ai suivi [l'auteur] dans ses contemplations & dans ses périls; & mon plaisir s'est accru tout à la fois, par l'intérêt que m'inspiroit l'auteur, & par l'idée que je partageois ses emotions.⁴⁸

[I have just read this travel, & it has left me with lively & pleasant impressions. [...] I have followed [the author] in his contemplations & his dangers; & my pleasure increased both by the interest that the author inspired in me & by the idea that I was partaking in his emotions].

Here, the reviewer mediates his own reading experience, presenting it as a metaphorical shared experience of the actual travel, and positing his own reading experience, mediated into text, as a filter before the readers. In the light of this, we may conclude that the travel review is a mediation of the experience of reading, and thus represents a *remediation* and appropriation of the experience of travel, which itself is offered in a mediated, literary form through the travel book.

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¹ For more details concerning the *Journal de littérature, des sciences et des arts*, see the entry n° 0665 in Sgard ([1991] 2011): <http://dictionnaire-journaux.gazettes18e.fr/journal/0665-journal-de-litterature-des-sciences-et-des-arts>. The *Troisième Voyage de Cook* was a translation of the *Journal of Captain Cook's last voyage to the Pacific Ocean, on Discovery; performed in the years 1776, 1777, 1778, 1779, illustrated with cuts, and a chart, shewing the Tracts of the Ships employed in this Expedition. Faithfully narrated from the original MS*. London: printed for E. Newbery, at the Corner of St. Paul's Church Yard, 1781. Usually attributed to John Rickman, the text has sometimes also been attributed to John Ledyard or to William Ellis. See the entry in the *English Short Title Catalogue*: <http://estc.bl.uk/T144513>.

² *Journal de littérature*, 1782, vol. 4, 190. I have respected the original spelling in all quotations. All translations from French are mine.

³ In the terms of Philippe Antoine, the travel writer "sélectionne, organise, hiérarchise, interprète son vécu" ["selects, organises, hierarchises, interprets his/her experience"] (1997, 11).

⁴ Analysing book reviews in Britain from the first decade of the nineteenth century, Matthew Sangster argues that periodical criticism acted as a form of adaptation of the works reviewed, transforming them "at the point of their first reception into edited, contextualized and compromised review-versions" (2013, 69). I prefer the term appropriation, as it emphasises how the reviews *take possession* of the subject treated in the travel book. For a

theoretical discussion of the differences between adaptation and appropriation, see Jones and Løfaldli (2015) and Sanders (2006).

⁵ Translation in travel reviews could, for example, be considered a category of appropriation. However, such a vast topic would vastly exceed the frames of this article, and merits a study of its own.

⁶ The most extensive studies on the relationship between the French press and travel writing in this period have been produced by the historians Marcil (2006a, 2006b) and Venayre (2007, 2011). (For examples concerning the British press, see Golden [1977] and Hagglund [1998].) The present study, while indebted to this pioneering work, seeks to approach the topic from the side of literary studies, focussing primarily on the rhetorical and narrative aspects of the periodical texts.

⁷ On the development of the literary press during the last decades of the Ancien Regime, see Dumouchel (2016). Concerning particularly the news press of the late eighteenth century, the major reference work is Feysel (2000). For a shorter introduction, see Censer (2002). On the revolutionary period, see Popkin (1990) and Gough (2002). For more on the press under the Consulate and the First Empire, see Cabanis (1975).

⁸ Certainly, the varied range of periodicals taking an interest in travel writing also implies a great diversity in forms of reviewing. As Daniel Roche argues, the tone of the reviews depended on the editorial policy of each journal (2011, 107). To give an example, the travel reviews of the *Journal de l'Empire* sometimes contain praise of the Napoleonic regime, which can be explained by the strict control exercised by the regime on the press, notably from 1804 and forward (Cabanis 1975, 95). However, the different categories of appropriation are, as I see it, not dependent on particular styles or policies, but can each be found in a large array of journals of different sorts.

⁹ The argument of saving the readers' time by offering abridged versions of travel books was used by many reviewers, and was also an important rationale behind travelogue anthologies, such as Abbé Prévost's *Histoire générale des voyages* (1746-1759). See Dumouchel (2016, 47).

¹⁰ Although travel writers from all over Europe were translated into French and reviewed by the French press, British travel writing was in a league of its own, exercising a veritable hegemony on the French travel book market. Certain periodicals, such as the *Journal encyclopédique*, took a particular interest in British travel writing (Marcil 2006b, 34). Others, such as the *Journal de l'Empire*, would review British travel writing, but also regularly complain about its dominance, in an anti-British discourse influenced by the military conflicts between Britain and Napoleon's France. The first French periodical entirely devoted to travel writing, Conrad Malte-Brun's *Annales des voyages, de la géographie et de l'histoire*, was established partly to remedy the British dominance by publishing translations of travelogues from other language areas, particularly Germany and Northern Europe.

¹¹ For more on the function of the letter form in the eighteenth-century press, see Nabarra (1996).

¹² *Journal de littérature*, 1782, vol. 4, 217.

¹³ Review of Roland de la Platière (1782) in *Journal de littérature*, 1782, vol. 6, 135. Concerning the author attribution, see the main catalogue of the Bibliothèque Nationale de France (BnF): <http://catalogue.bnf.fr/ark:/12148/cb312375832>.

¹⁴ This is what Elizabeth Hagglund calls the "secondary role" of the travel-book review (1998, 7).

¹⁵ For Compagnon, quoting is never to simply listen to the source text, but always entails to "s'emparer du mot" (1979, 38), or even to perform a "lecture mutilante" ["mutilating reading"] (18).

¹⁶ *Journal de l'Empire*, 28 July 1807. This daily newspaper ran under the title *Journal des Débats* from 1789 to 1805, then as the *Journal des débats, politique et littéraire* from 1814. The best account of this newspaper, and of the French press during the Consulate and the First Empire, is found in Cabanis (1975). See also the BnF main catalogue: <http://catalogue.bnf.fr/ark:/12148/cb39294634r>.

¹⁷ *Annales des voyages, de la géographie et de l'histoire*, 1807, vol. 1, 11. On the role of the periodical press as a tool for sorting the good from the bad in eighteenth-century French print culture, see Nousis (2013, 55-83). Already in the first scientific journal, the *Journal des sçavans* (1665), an important role of the review was to spare the readers the trouble of reading the source text, especially if it was mediocre, by summarising it (see Sgard 2002, 484).

¹⁸ For more on the diversity of travel articles in the press, see Marcil (2006a) and Roche (2011, 108).

¹⁹ *Journal des arts*, 10 April 1811, 44-48. The *Journal des arts, des sciences et de la littérature*, which ran from 1799-1814, was initially named *Journal des arts, de littérature et de commerce*. For more information on variations and contributors, see the BnF main catalogue: <http://catalogue.bnf.fr/ark:/12148/cb32799201s>.

²⁰ *Journal de littérature*, 1782, vol. 5, 13-14.

²¹ Review of Sherlock (1779, 1780) in *Journal de littérature*, 1780, vol. 2, 259.

²² Choiseul-Gouffier 1782, 146, note 1; *Journal de Paris*, 7 June 1781, 639. For more details on the *Journal de Paris*, the first French daily newspaper, see the entry n° 0682 in Sgard ([1991] 2011): <http://dictionnaire-journaux.gazettes18e.fr/journal/0682-journal-de-paris>.

²³ Review of Caillot (1810) in *Journal des arts*, 5 December 1810, issue 47, vol. 3, 292.

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- ²⁴ Review of Cox (1781) in *Journal de littérature*, 1781, vol. 1, 21.
- ²⁵ *Journal de l'Empire*, 28 May 1807.
- ²⁶ *Journal de l'Empire*, 30 May 1807.
- ²⁷ *Journal de l'Empire*, 31 May 1807.
- ²⁸ The role which Malte-Brun played for European geography and travel writing was important. His *Annales des voyages*, and the later *magnum opus*, *Précis de géographie universelle* (Paris: F. Buisson, 1810-29, completed posthumously), became highly influential. For a recent study of the significance of the *Annales des voyages* in the discipline of geography, see Péaud (2015).
- ²⁹ *Journal de l'Empire*, 1 October 1805.
- ³⁰ Review of La Bédoyère (1807) in *Journal de l'Empire*, 6 February 1807.
- ³¹ *Journal de l'Empire*, 16 July 1807.
- ³² *Journal de littérature*, 1782, vol. 2, 377.
- ³³ *Archives philosophiques*, 1817, vol. 1, 487-503.
- ³⁴ A French translation appeared the following year (Koster 1818).
- ³⁵ *Archives philosophiques*, 1817, vol. 1, 490; Koster 1816, 75-76.
- ³⁶ The *Archives philosophiques* was the organ of the royalist *Doctrinaires* ("the Doctrinals"). See Bellanger et al. (1969, 59-60)
- ³⁷ It could of course also entail emphasising something that is explicit in the source text, a function that would, in that case, overlap with the expansions studied in the previous section.
- ³⁸ *Journal de l'Empire*, 19 May 1806.
- ³⁹ BnF main catalogue entry: <http://catalogue.bnf.fr/ark:/12148/cb32802382h>.
- ⁴⁰ The French edition was a translation of *A Journey Made in the Summer of 1794 Through Holland and the West Frontier of Germany with a return down the Rhine: to which are added Observations during a tour to the lakes of Lancashire, Westmoreland, and Cumberland*. London: printed for G. G. and J. Robinson, Paternoster-Row, 1795.
- ⁴¹ *Journal typographique*, 7 August 1798, 522.
- ⁴² *Journal typographique*, 16 April 1806, 151.
- ⁴³ *Mercure de France*, 12 December 1806. BnF main catalogue entry: <http://catalogue.bnf.fr/ark:/12148/cb328143183>.
- ⁴⁴ *Journal de l'Empire*, 14 July 1806.
- ⁴⁵ *The Literary Panorama*, October 1806, vol. 1, 135.
- ⁴⁶ *Journal de l'Empire*, 14 June 1806.
- ⁴⁷ Such as in the following, emblematic example: "Voyageons avec lui, & voyons-le s'égayer ou s'attrister selon la rencontre qu'il fait des objets agréables ou tristes" ["Let us travel with him, & watch him be amused or saddened by the encounters he makes with pleasant or sad objects"] Review of Vandeborgue-Seurrat (1779) in *Journal de littérature*, 1779, vol. 6, 123.
- ⁴⁸ Review of Dusaulx (1796) in *Journal de Paris*, 30 November 1796.