The concept of modern leisure travel has developed over several stages: first, for religious purposes; next, for scholarly pursuits; and finally, for fantasized paradigms. Precepts of the traveler have gone from a fantasy of the Homo Viator to the modern jet-setter. I will look at contemporary leisure travel (or tourism) through the lens of history, starting with religious travel. After the rise of religious pilgrimages we can look to the 1800's with the roots of secular tourism (Kaelber). The most recent development of travel is the virtual and physical dream world. These phases of our involvement with the world through travel can be viewed as an ascent into a new age of information and access, where travel shapes every perception of the world to a point where we are forever trapped in the "tourist gaze."[1] We are all world tourists, even in our own homes.

The early roots of tourism can be traced back to the famous Hajj of Mansa Musa—an obligatory pilgrimage made by most Muslims to Mecca, the holy city of Islam. Musa's journey took place in 1324. In his journey to Mecca, Musa brought flocks of followers and servants, hailing the new face of pilgrimage; traveling across the desert with 80,000 men and 1,200 slaves carrying nearly three hundred pounds of gold bars and jewelry. Many of Musa's fellow pilgrims wore fine silk and extravagant ornamentation, a sign of Islamic decadence. These were a few reasons why Musa's Hajj was famous. Mansa Musa's Hajj goes down as one of the most iconic pilgrimages due to its extreme wealth, not only monetarily but also socially. Not only did Musa complete his journey to Mecca, he also embarked on several expeditions ulterior to the basic religious motives. The pilgrimage was a coy method of spreading Islamic influence and Malian power among its satellite states. According to Joseph Harris "The hajj planted Mali in men's minds and its riches fired up the imagination as El Dorado did later" (Black). On his way to Mecca, when visiting Cairo, Musa II gave out so much gold that he caused inflation in the whole continent of Africa aside from Mali. Several accounts from viewers reclaim the awe of Musa's Hajj. The 1324 Hajj was a tour-de-force trek of North Africa, spreading the wealth and knowledge of Islamic culture beyond its previous boundaries. Not only was this Hajj a religious quest, it exposed the world to a rapidly growing global community. This was the first of many influential pilgrimages where leaders spread their influence through travel. Many leaders after Musa followed in his footsteps, embarking on a pilgrimage and traveling across local regions to learn about the peoples and, therefore, become better rulers (Dallen).

Just like Mansa Musa's adaptation of the traditionally religious Hajj into a political and social incarnation, Medieval Europe saw a development on the social side of the pilgrimage. The class of nobles traveled in large groups to their destinations, such as: Jerusalem, Vatican City, and Canterbury. When German friar Felix Fabri took an exclusive tour of Jerusalem, rushing from one holy site to the next, many admonished him, claiming he intended to visit holy places not in a spirit of veneration but "with the intention of seeing the world or from ambition and pride to say, 'Been there! Seen that!'" (Morris 146). So the pilgrimage continued to see growth in its recreational side. Both Fabri and Pietro Casale's accounts told of the social side of tourism. Traveling became a sign of sophistication. More affluent pilgrims could rely on a pre-modern version of the package tour: for the Holy Land, "inclusive packages of varying degrees of elaboration, depending on the depth of the pilgrim's purse, were obtainable by negotiation with licensed shipmasters at Venice" (Webb 28). In these ways, the pre-modern pilgrimage was as much of an economic operation, stimulating local businesses and extending into a global culture.

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[1] The "tourist gaze" is a term created by John Urry to describe the relationship someone has to a place as a tourist versus that of a traveler (someone getting from one point to the other).

With the growing demand for tourism, a class of merchants catering to pilgrims emerged, selling what is comparable to tour packages in the 20th and 21st century.

Aside from economic gains, the pre-modern pilgrimage demonstrated the coming of medieval rulers. A large draw to the idea of the pilgrimage for leaders was the collective, leisure side. Rulers would visit their contemporaries and stay with them for months while they visited sacred places. As shown, "For the pilgrimages of the Angevin kings of England in the 12th and 13th centuries, their royal itinerary consisted of abundant journeying from one dominion to the next and included a near ceaseless round of campaigning, hunting expeditions, crown wearings, solemn entries and local visitations" (Kaelber 2). In the historical literature on religious travel, the medieval pilgrim often emerges as a hero, a precursor to the modern tourist. In much of it he is male and Christian, on a search for truth. He is portrayed as one who ostensibly sought out a place of sacredness for reasons of personal piety and conceived of his journey there and back in terms of penitence, expiation, salvation, and liminality (Kaelber 2). These characteristics appear over and over in Medieval literature and clearly illustrate the values of the traveler; instead of traveling for mere practical purposes, people were traveling on an agenda, with an aim—searching for enlightenment, companionship and manhood. The traveler, in this writing, "tours" on a schedule, he has intent that develops into the search of leisure activities.

This social side of tourism also appealed to a scholarly class and their visits to sacred places held similar social implications, and as a result, during the late 1800's a new form of tourism developed, a completely secular one devoted to pleasure. People started to travel more for leisure, spending money to stimulate economies. Through this activity there was a growth in the industry of tourism. The "grand tour" developed as a result of the disappearance of the normative framework of medieval travel. These voyages were undertaken, mainly by aristocratic, educated males, after college. The new normative aim was to develop and exercise one's intellect and, therefore, realize oneself through exploration. Travel in the 1800's was viewed as a heroic venture "for the sake of truth." This romanticization of travel was a transformation of the ideal of enlightenment found in religious pilgrimages. The idyllic *homo viator* dogma (man in search of truth), a title given by Christian existentialist Gabriel Marcel, relates to the modern pilgrim's quest for truth or spiritual experience. Viewing these paragons of the traveler through the lens of medieval literature, it is no surprise that our society glorifies the traveler as one who searches for the truth.

In Richard Halliburton's *Royal Road to Romance* (1925*),* he talks of Princeton University as restricting the "essence" of life, which can only be achieved in a search for oneself via travel. When his father told Halliburton to tune his life to an "even tenor" and move back to Memphis to settle down, he responded on the subject of stopping his travels by saying: "As far as I am able, I intend to avoid that condition. When impulse and spontaneity fail to make my way uneven, then I shall sit up nights inventing means of making my life as conglomerate and vivid as possible.... And when my time comes to die, I'll be able to die happy, for I will have done and seen and heard and experienced all the joy, pain and thrills—any emotion that any human ever had—and I'll be especially happy if I am spared a stupid, common death in bed" (Townsend). This reflects the crucial point that transitioned away from pilgrimage to tourism. This idyllic perspective of the young traveler demonstrates an eroticized view that grew out of the "grand tour." Tourists go to a certain destination expecting a social, sexual or deep experience. Travel grew into more than a means of getting from point A to point B. Modern travel developed as part of a new standard of living. One became a man by traveling and, in that process, tourism became involved in both honeymooning and meeting partners. The act of tourism became something more sexualized. As

access to global tourism spread, these forms of globalization and interdependence shaped a new form of modernism that adapted through networks. This movement in contemporary culture is called "liquid modernity"[2]—it has affected everyone's lives with the access to a broadening community. In this way, the 1800's can be viewed as the bridge between modern leisure travel and the pilgrimage.

In modern tourism, the themes of "reproduction" and "romanticization" have emerged stronger than ever. At the Venetian hotel in Las Vegas, visitors can have a "real Italian experience," riding on gondolas with gondoliers who sing love songs to couples under the stars. The "average small American town" in Disneyland: Main Street, U.S.A., draws upon similar stereotypes. When walking down the cobblestone streets of a New Orleans-esque location, jazz plays in a square with color-coordinated storefronts. Dubai has recently taken the level of reproduction to an extreme level. There are indoor ski slopes and islands in the shape of each continent. These "dream cities" are catered to a whitewashed, culturally void generation, and show how the power of tourism can warp culture completely. As tourism develops, a novelty culture develops along with it, one based on the reappropriation of traditions and customs.

Fantasy is not the only ideal that has arisen out of the new norms of travel. In modern tourism, there is an obsession with the directly sexual and romantic sides of tourism. Honeymoons and dates in exotic locations are a new side of travel that didn't exist up until recently. The eroticized view of "the foreign" is demonstrated most clearly in Japan, where the prostitution industry is fed largely off of tourism. This is another example of tourism's ability to decimate cultural traditions. Throughout history (post-colonization) there has been an idyllic archetype of *the geisha*. Geishas learn many talents, including how to play classical music, and dance in traditional ways. Along with these arts, the geisha served as traditional hostesses for male nobles. During World War II, Japanese prostitutes, often young and delicate, would call themselves "geisha girls." In the post-war years, veterans developed a taste for the "Japanese woman" and because of this—prostitutes modeled in the geisha style—a broad generalization has been drawn by modern-day Americans, obscuring the difference between the two. The modern sex profession is funded almost completely by tourists who have what is called (in Japanese slang) "lolicon," a shortened form of "Lolita Complex," named after Vladimir Nobokov's novel based on a middle-aged man who falls in love with a girl. Men flock to "Image Clubs" which encourage this lolicon (Nguyen). In addition, "Japanese cinema enhances that idea more by portraying sexual images and activities of Japanese men and young girls in a wide number of Japanese animation and movies" (Butler 44). "Middle-aged Japanese men are willing to pay a premium to date girls in uniform" (Butler 44). These fantasies built upon the archetype of the Japanese woman demonstrate, yet again, the fact that modern tourism all too often draws upon broad generalizations of an otherwise complex history. As a result, entrepreneurs in these countries perpetuate these stereotypes to create a profitable market.

The information age has brought a new incarnation of tourism based on virtual dream worlds. On Google Earth, one can look at a map, choose a location, and view a database of thousands of photographs. Many designers and developers make 3D models of buildings for Google Earth so one can immerse in the online tourism experience even deeper. Not only does Google partake in the online tourism industry, but now more sites than ever have photo and map databases for users to view. Video games such as "Second Life" have worlds which expand

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[2] Zygmunt Bauman developed the term "liquid modernity" for the new form of modernism that has developed as a result of modern technology (phones and social networking). This new modernism is constantly developing and changing to societal needs and trends, while also absorbing impact.

millions of virtual miles. "Second Life" includes locations such as "Tribute city: Virtual Venice," "New Paris," "Japan Metaworld," and the "Washington Monument." People in "Second Life" can even go on dates and have sex with other virtual characters. This demonstrates the devolvement of traditional values found in the traveler. Our communities have become removed from physical forms of travel. "The dreamlands of leisure society have shaped the imagination, nourishing both utopian dreams and artistic reproduction" (Mireux). As we distort our relationship with the world, our emotional connection is also warped even deeper than before. We are also transcending borders more and more into a state of "liquid modernity." On the subject of the fluidity in modern travel, John Urry said, "Because of these liquidities the relations between almost all societies across the globe are mediated by flows of tourists, as place after place is reconfigured as a recipient of such flows" (Urry 1). The intensely growing number of connections we make around the world creates a fluid, developing and flowing social environment that constantly changes.

Our relationship to the world is changing faster than ever. When you have varied entry points to tourism, a distortion develops for those who don't have enough money to experience these destinations first person. So, is it good that we live in a global culture with open access of anyone at different levels? It depends on your values. Would you rather have an open world, despite the destruction and reappropriation of traditional cultures? Or do you value community identity and history? Neither is wrong; but the fact is, we live in a constantly interdependent world, and as that connectedness grows, we will continue traveling and our fantasies will continue to adapt. Therefore, the supply will grow for a constantly globalizing industry. Every one is a tourist of his own home.

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