30 BEYOND IMAGES: THE PHENOMENOLOGY OF TRAVEL *VERSUS* TOURISM AND IMPLICATIONS FOR RURAL LANDSCAPES

EDMUNDS VALDEMARS BUNKSE

INTRODUCTION

For Henry David Thoreau, arguably a famous and thorough traveller, "true and sincere travelling" was "as serious as the grave." He compares the seriousness of travel to the human journey through life (Thoreau, 1906: 326). As Alain de Botton writes in The Art of Travel, "travel issues are neither so simple nor so trivial." (de Botton, 2002: 9). That is not, however, what the tourist industry wishes to offer its clients. Grave seriousness is not something marketable in the tourist trade. Joy, relaxation, entertainment, "getting away from it all," and controlled "danger" is.

The tourist or travel industry uses the words "travel" and "tourism" freely, interchangeably. Indeed, the promise of "adventure" and "exploration" are frequently added on for good measure, thus conflating the fundamental meaning of all these historically and phenomenologically distinct modes of moving about the planet earth. Conflating the meaning of travel and tourism may be convenient for marketing, but in so doing, the true significance of traveling as opposed to touring is diluted and the authenticity and depth of experiences offered is also diluted.

But the conflation of meaning of the terms travel (-ing) and tour (-ing) has a deeper significance for human being in the world and for how that world, now largely no longer "natural" but under the impact of various cultural forces, is created and managed. The question arises of how individuals and groups relate to the places and landscapes that they inhabit and those that they visit on short or extended trips. Are they travellers who take habitats or people, domestic or foreign, seriously, or tourists, for whom any deep involvement is of no importance?

Growing awareness of fundamental, phenomenological differences

In an inchoate way I became aware of the phenomenological differences between travel and tourism in grammar school. When taken on school outings to see a historic district in a city or a notable place in the country. I always seemed to be the child who was bored and stood apart, barely listening to the guide or the teacher. That behaviour came from very early experiences. As an only child, sent to my maternal grandmother's farm in northwestern Latvia for two summers (during World War II), I was used to exploring on my own, barefoot and unsupervised, in all sorts of weather. In late 1944, at age nine, I had to navigate alone between the labour camp in which we were detained, situated on the outskirts of the then Stettin (now Szczecin), and the centre of that bombed out city

(adults were not allowed to leave the camp). Three or four years later, in a Displaced Person's camp in Lubeck, I started renting kayaks and paddling around on my own on that city's lake, again in all kinds of weather. And I never ceased exploring that city's fascinating, albeit heavily bombed landscapes. Being part of a scout group provided me with rudimentary knowledge of woodcraft and further lured me into voyaging. Little wonder then, that group sightseeing outings seemed inauthentic and dull.

Those were mostly inchoate feelings, not articulated as concepts or ideas. That came much later while a student at university. The first understanding what it means to be a tourist and not a traveller came on a tour boat that was running back and forth just below Niagara Falls. We were all provided with bright yellow slickers (raingear). As the amplified voice of the tour guide competed with the roar of the falls, the entire scene seemed artificial and out of harmony with the raw power of nature before us and around us. Words were completely unnecessary. Indeed they interfered with the spectacle, which could not be fully experienced, nor contemplated.

Later, as a graduate student, after having saturated myself with the novels of Hemingway and his A Moveable Feast (Hemingway, 1964), a book about his life in Paris, I had become an anti-tourist snob. When I went to Paris for a summer, I was determined never to go near or even look at the Eiffel Tower. The place to be was the Left Bank. Save for visits to museums, I was to stay immersed in the life of the Left Bank. When I got to know a budding artist or writer or two, and even received an invitation for tea upstairs at "Shakespeare and Company," the bookstore where Joyce, Hemingway, Gertrude Stein, and others had held forth, the illusion that somehow I was a part of that earlier scene — and thus a serious traveller — was complete. It was only some years later, when I finally truly contemplated the Eiffel Tower in its setting, and then ascended to the top viewing platform, that I had to laugh at my foolish snobbery. It had deprived me of the exhilarating experience of Paris from above, form experiencing one of the marvellous symbols of the world. Never mind that there were excited tourists all around me. But it did not change my mind about tourism as significantly different from travel. It merely helped me to accept tourism and "tourist objects" for what they are.

Some of the principal ways in which travel and tourism differ and why in some aspects they are mutually exclusive forms of human movement are highlighted hereunder.

TRAVEL AND TRAVELLERS

It was Paul Fussell who in his book *Abroad* first caused me to seriously think conceptually about travellers and tourists as essentially different. He places the traveller somewhere between the explorer and the tourist: "All three make journeys, but the explorer seeks the undiscovered, the traveller that which has been discovered by the mind working in history [and geography], the tourist that which has been discovered by entrepreneurship and prepared by the arts of mass publicity. The genuine traveller is, or used to be, in the middle of the two extremes. If the explorer moves toward the risks of

the formless and the unknown, the tourist moves to the security of pure cliché. It is between these two poles that the traveller mediates, retaining all he can of the excitement attaching to exploration, and fusing that with the pleasure of "knowing where one is" belonging to tourism." (Fussell, 1980: 39)

Thus, in a loose way, a traveller is a bit of an explorer and a bit of a tourist. However, if we look more rigorously, we find that travel and travellers represent distinct ways of being in the world and moving about in the world.

It is a truism about travel that it is linked to change in individuals and cultures; that it affects stasis in individuals who truly travel and stasis in their culture back home. By exposing themselves to the foreign and sometimes even the harmful and dangerous, they may return as changed people and as such, may introduce new and different ideas in their own culture. Marco Polo, whatever the truth of his lengthy travels, generated long-lasting and important images and ideas about the Orient. It is well known that travellers contributed to the major changes in Occidental attitudes toward nature that took place during the second half of the 18th century (Appleton, 1975; Nicholson, 1959)

True travel is hard work, as Thoreau said. "Travel" is derived from the French word *travail*, which in its root meaning means difficult work, toil, pain, agony, labour pains, and childbirth. Travel before the modern era in particular meant painful, oppressive labour trouble, and journeys were long, "interesting and suspenseful "(Boorstin, 1983: 124-125; Fusell, 1980: 39). In turn, the word is based on the original Latin word *tripalium*, which was a three-pronged instrument of torture (Fussell, 1980: 39). The great travellers in history went on long, sometimes lifelong journeys. While sometimes one or two may have enjoyed luxurious hospitality from wealthy or powerful hosts, the journeys were arduous, tedious, and dangerous, whether they went by land or by sea. This is still true of true travel today. Journeys on foot, by canoe or kayak, or by bus or train in the countries of the so-called Third World, or in war zones, all may entail the above characteristics. My own experiences on long journeys by kayak or on foot in Europe and in Western North America have consisted of many lyric days, interspersed with long periods of tedium and being stormbound; of mother and cub grizzly bears attacking our food supply in the middle of the night; and of two dangerous episodes of hypothermia, both in sudden snowstorms, one in the Sierra Nevada, the other on a large mountain lake in the Caribou Mountains of British Columbia. Save for a long, leisurely journey down the Danube River (where, nevertheless, an early June flood threatened one of our camps at night), either paddling or walking often meant hardship and danger.

All movement out into the world begins with siren's voices luring the explorer, adventurer, traveler, and tourist to go and to see and experience it for her or himself. You "dream the world before you know it," says the phenomenologist philosopher Gaston Bachelard (1969; Bunkse, 2002). Already at age fourteen, the great traveller Alexander von Humboldt was dreaming of Latin America, as shown by a map that he drew (Botting, 1973: 23). Serious travellers may have serious dreams, which they reinforce by studying their destinations not in Baedeker's or Guide Michelins, but by

learning about the geography, nature, history, art, literature, and culture of their destinations. Many learn the language of their chosen dreamland. Most notable in this regard is Sir Richard Burton, a traveller, explorer, and adventurer who learned twenty-nine languages (Davies, 2005: 200). Among the first serious women travellers, Zora N. Hurston learned Creole for her sojourn in Haiti, while Mary Kingsley learned so-called trade English to communicate in West Africa (Bartkowski, 1995: 41).

We humans have an archetypal yearning "to see the world." It is probably one of our major yearnings, which for some may become an acute pain of suffering when not fulfilled in some measure. In history we have the dream of the Golden Fleece, Columbus and his dream of a passage to India; or the poet Charles Baudelaire with his yearning to escape from everyday; to "leave for leaving's sake "and journey anywhere, "Ship, steal me away from here! /Take me far, far away. Here the mud is made of our tears!" (cited in de Botton, 2002: 46).

Anticipation is one of the finest aspects of travel (which travellers certainly share with tourists and explorers and adventurers). In the odd case it may even happen that the dream so overwhelms the dreamer that in the last moment the decision is made to abort the journey even before it begins, lest the reality of the land (or sea) dreamt spoil the dream. This happened to the Frenchman, Duc des Esseintes, who aborted his journey to England, as he was about to embark on the train at the Gare Saint Lazare (de Botton, 2002: 9-11). In my own case, countless happy winter hours were spent after work immersed in a hot bath, studying topographic maps of British Columbia for a mountain traverse or for a kayak journey during the following summer. I never aborted those journeys, save once, when alone in the Canadian Rockies, I became overwhelmed by two days and nights of heavy rain, wading across swollen streams, and through a dangerous mudflow. It was my second youthful solo venture into the wild, and for all my winter dreams, I was too green to know that June is the month of heavy snowmelt and not the time to venture into these mountains.

Montaigne, the ostensible father of modern travellers, said that the world is a mirror that the traveller holds up to see one's self in the context of another culture or environment (Jackson, 1980: 4). One of the most painful accounts of such an encounter with the self is by Albert Camus (1970) and his lonely, almost mute five days in Prague. Having spent most of his funds on the first day, not knowing the language, and having a murder occur in his hotel, he wandered around Prague in an almost endless existential crisis. He called this a death in his soul. However, once this trial by loneliness in a completely foreign culture and physical environment was over, he discovered what he truly loved. The milieu of his birth was the Mediterranean (*i.e.*, Algiers). As his homeward-bound train reached Italy, the first Mediterranean country, he celebrated its air, brilliant light, and sense of freedom. It is no wonder that in his writings about Algiers he finds that in his heart there is "an invincible sun."

The possibilities of holding up the world as a mirror are increased if the culture of the homeland is left behind and there is immersion in the foreign culture and environment

of the destination, in its foods and ways of life, its language and customs. One of the best examples of such immersion is Ernest Hemingway. Had he not admired the Spanish and the Cubans and their *milieux*, had he not learned their language, he never would have achieved what he did in such masterpieces as For Whom the Bell Tolls and The Old Man and the Sea.

The traveller and travel writer Jonathan Raban sees travel "as a passage to another state of being." (Raban, 2000). Travellers travel not only to learn about the world (*Bildungsreise*, as it is called in German); they travel to transform themselves, to change their lives: to start anew, forget a tragedy or a bad marriage.

Such transformations cannot be willed; they come unexpectedly. That means embarking on a journey as an end in itself, not arrival. Thus Robert Louis Stevenson explained most lucidly his difficult Travels with a Donkey through undistinguished landscapes: Why anyone should desire to visit either Luc or Cheylard is more than my much-inventing spirit can suppose. For my part I travel not to go anywhere, but to go. I travel for travel's sake. The great affair is to move; to feel the needs and hitches of our life more nearly; to come down off this feather bed of civilization, and find the globe granite underfoot and strewn with cutting flints". (Stevenson, 1931: 62)

A sense of freedom and delight comes from "free and independent movement" (Raban, 1989), without schedules and pre-determined destinations. It may be a "journey without maps", as Graham Greene (1936) called his venture on foot into Africa. Often it may be a journey, where staying put in a particular foreign place and experiencing the commonplace, as Adam Gopnik puts it (Gopnik, 2000), is the most enlightening. Recounting his lengthy working sojourn in Paris with wife and small child, Adam Gopnik learned from the unexpected by being immersed in the details of prosaic, ordinary life.

For the traveller, the character of the journey is not developed before leaving home (contrary to the guarantees given by the tourist industry), but en route and after it is over. John Steibeck, in his Travels with Charley has evoked this theme wonderfully: "Once a journey is designed, equipped, and put in process, a new factor enters and takes over. A trip, a safari, an exploration, is an entity, different from all other journeys. It has personality, temperament, individuality, and uniqueness. A journey is a person in itself; no two are alike. And all plans, safeguards, policing, and coercion are fruitless. We find after years of struggle that we do not take a trip; a trip takes us. Tour masters, schedules, reservations, brassbound and inevitable, dash themselves on the wreckage of the trip. Only when this is recognized can the blown-in-the-glass bum relax and go along with it. Only then do the frustrations fall away. In this a journey is like a marriage. The certain way to be wrong is to think you control it. I feel better now, having said this, although only those who have experienced it will understand it." (Steinbeck 1962, 4)

Misadventures, those unexpected calamities encountered by every traveller — whether it be an invalid visa in Moscow during the Soviet era (which meant the impossibility of getting a hotel room for the night), a major leak through the propeller shaft during a

sailing voyage, or having one's food supply attacked by a pair of grizzly bears some five days travel from the nearest road - in the end define the character of memorable journeys.

True travellers seek to overcome the natural distance that exists between a visitor and a native; to not be merely a "passing visitor" but a "close acquaintance" (Greene, 1936). There is a yearning to be a participant, to meet the other, whether an urban dweller, a fisherman, or a rural schoolteacher; or in the wild, to be as unobtrusive, knowledgeable, and harmonious as possible. Therefore the learning of languages and the study of nature by many serious travellers. The traveller wishes "to go native."

In his Confessions of a Disloyal European, Jan Myrdhal (1990) provides a profound critique of the superficiality of Western tourists in the so-called Third World and analyses the relationship in a one-on-one encounter between the visitor and native. They meet, there is eye contact, but what each sees in the other's eyes is radically different. The tourist only sees a "native", living at a disadvantage in the modern world. Even if the view were sympathetic — admiration of a proud bearing or a beautiful, intelligent face — that is as far as it goes. The "native" on the other hand sees not only a Western tourist but also sees himself or herself in that tourist's eyes. A true traveller cannot but help and share the local inhabitant's "double vision." Even merely as a "passing visitor," by being conscious of what the other sees, the traveller may be in a subtle manner on the way towards eventually becoming a "close acquaintance."

In an often inauthentic world, a traveller yearns for authenticity in modes of travel, in places, landscapes, and experiences. Boorstin (1961) and Fussell (1980) call many tourist destinations unreal events and pseudo-places, particularly various Disney creations — places that by design are inauthentic (although some would argue that they are authentic in their own right as unabashed tourist destinations.) However, even originally real places (*i.e.*, ones that originated not for the purposes of tourism but for other economic, social, and cultural reasons), such as the Piazza San Marco, the Ponte Vecchio, or the Place des Vosges, may become pseudo-places when packed with countless tourists and commerce based on tourist trade. As a Latvian traveler has observed, they are, in effect "tourist ghettos" (Lase, 2005: 4).

Above all, travellers seek *epiphanies* - moments of sudden expansion of consciousness and transformation, during which the traveller sees herself or himself in some wider frame of reference, be it of a religious or purely secular nature. This may occur in an unexpected connection established with a landscape that has no special attraction (as was for me the case with the high plains of North America); or the sudden encounter with a historic figure. In the latter instance, I was peregrinating in Florence as I always do, without a guidebook. I turned a quiet corner in a narrow street, and there, in a tiny, oddly shaped square, on a grey, unembellished wall I was face to face, unmistakably, with Dante Alighieri's sad visage depicted by a bronze bust. No - there was no plaque identifying the sculpture. And no, I had no firm pictorial image of Dante in my mind. However, having read about Dante, Florence, and the *Quattrocento*, I knew

immediately that I was looking at Dante's sad visage — sadness that had been etched there by his unrequited love for Beatrice and for Florence, from which he was banished into exile. And in that moment a kind of holy joy took possession of me. I felt connected with the larger traditions of Occidental humanism, and with the many individuals who over the centuries before and since Dante's time struggled for the dignity of each human life.

TOURISM AND TOURISTS

Unlike travel, tourism can be said to be stasis in movement. "Travel — movement through space — provided the universal metaphor for change", writes Boorstin (1961: 115). The tourist — indeed most people of this age — moves "only through time", because distance is measured "in homogeneous ticks of the clock". So that "we are at a loss to explain to ourselves what we are doing, where, or even whether, we are going" (Boorstin, 1980: 115). Moreover, the tourist does not expect to be challenged with transformation of the self nor to induce transformation of the culture back home. Indeed, although the tourist may wish to see radically foreign lands and places, the encounters with the foreign are to be kept to a minimum, especially regarding food and lodging and transport. Therefore all the amenities of the homeland, whether it be Sweden, Germany, or Canada are provided by tour operators and hoteliers. Without question in tourism the home cultures of tourists are projected abroad as enclaves and even broad districts, often amid surrounding poverty and squalor.

Of course tourism is a significant economic activity", a distinctive form of recreation" involving "the temporary movement of people to destinations outside their normal place of work and residence" (Boniface & Cooper, 1994: 2). As such it employs all available expertise of marketing and employs the power of images and logos in order to attract tourists (Guerrier 1998; Desmond, 1999; Morgan 2000; Dawn, 2002). To dwell on this theme, however, is beyond the focus of the essay. Therefore I will confine my observations to the phenomenon of tourist behaviour.

The primary motivations for tourist "travel" is "to see the sights and to have interesting experiences (boredom is anathema)", to make a "getaway" or an "escape" from the hum-drum routines of daily life ("to recharge the batteries" is an old saw); and to have worry-free pleasure, ease, relaxation, recreation, and "fun." Romance and sex are an inherent part of tourism, from honeymoons to searching for romance on tours and cruises. Fashions are also involved in tourism, as are also temporary changes in class and occupations. Collecting places, artefacts, souvenirs, videos, and photographs is an essential aspect of tourism, as is eating out at restaurants. Therefore tourist shops, shopping, restaurants, cafes, and bars define tourist landscapes with their ubiquitous presence.

Tourists are often put off by authenticity, which may be too complex, too foreign, and even repugnant in its sensual multi-dimensionality. More preferred are caricatures of the foreign, so that travel agents at home and tourist boards abroad are quick to oblige.

According to Boorstin, the tourist (in this case American) "is prepared to be ruled by the law of pseudo-events, by which the image, the well-contrived imitation, outshines the original." (1980: 102-107). In other words, the tourist does not so much see a country and its "living culture" than its tourist attractions: "All over the world now we find these "attractions" of little significance for the inward life of a people, but wonderfully saleable as tourist commodity. Examples are Madame Tussaud's exhibition of wax figures in London… and the Tiger Balm Gardens in Hong Kong. Disneyland in California… is the example to end all examples. Here indeed Nature imitates Art. The visitor to Disneyland encounters not the two-dimensional comic strip or movie originals, but only their three-dimensional facsimiles (Boorstin, 1980: 103).

One of the best characterizations of contemporary tourists is by John Updike for whom "tourists "travel" in cosseted microcosm[s] of efficient service and excellent English." (Updike, 2004: 193-194).

SIMILARITIES AND DIFFERENCES BETWEEN TRAVELLERS AND TOURISTS

Travellers and tourists obviously share dreams of leaving their home bases and "seeing the world," whether their own homelands or abroad. They share going by mass transportation or by automobiles and they necessarily share many destinations, that is, famous places such as St. Paul's Cathedral, the Acropolis of Athens, or Kyoto. Both travel and touring is seasonal, with summer as the principal season. But if they can, travellers will go to such places in the "off-season," in order to be able to contemplate them without being immersed in noisome crowds. (However, that is not always a guarantee: I took a tiny group of students from London to the Louvre in Paris near the end of winter, only to encounter a mass of tourists brought by tour buses from all over Europe.) Tourists and travellers surely share a yearning for epiphanies, but it would seem that a thoughtful traveller, alone on a high ridge in the mountains, in rain and wind, will have a different epiphany (of smallness and infinity and the forces of nature) than a tourist in the middle of a dozen guided groups crowding the narrow streets of a famous medieval city.

Not shared are hard work, self-transformation (and cultural change), and immersion in a foreign culture and a yearning for authenticity. Also not shared are notions about the journey as an end in itself, not arrival; misadventures are not shared (although tourists will have them too); and freedom from schedules, guides, and maps.

Indeed, it can be safely said that in many respects travel and touring are inimical types of movement in which differences in motivation can interfere with experiences. This is because many of the goals are not shared, except perhaps out of necessity. A good illustration comes from my own experience in September of 2004 at the Acropolis of Athens, as I recorded it in my journal (Bunkse, 2004). I came to it at a seemingly good time: it was September, the Olympics were sufficiently in the past, and it was late in the afternoon. After admiring "this gift of the gods" from afar, I wrote: "People walked

along the marked pathways and places as if in a huge, abstract theatre. Everywhere there was the sound of whirring and clicking cameras. As they walked along, many were viewing the Acropolis through the brightly collared screens of their videos and cameras. How was it that they did not stumble on the polished (by innumerable feet), slightly convex marble, blister-like protuberances that occurred at irregular intervals?"

I did have some epiphanous moments there, which connected me with the ancient Greeks at that moment, but clearly the tourists were just as fascinating.

SIGNIFICANCE FOR RURAL LANDSCAPES: PRELIMINARY THOUGHTS

While it is impossible to reconcile the inherent contradictions between travel and tourism in famous tourist destinations, in the case of rural landscapes there may be unexplored possibilities to accommodate both. Nevertheless, it must be said right at the outset that these possibilities favour travellers far more than tourists.

A change in the perception of rural landscapes would be in order. That would mean de-emphasizing the usual, formal values ascribed to landscapes from the mid-eighteenth century onwards. Since many ordinary rural landscapes lack sublime or even picturesque qualities, and since most do not represent locations of famous events or individuals, it means de-emphasizing purely visual aspects of landscapes in favour of perceiving them through all the senses and with the mind. In short, emphasizing multi-sensory qualities. That is exactly what rural landscapes offer. How does an olive grove smell in the late afternoon sun? What voices does the wind have in a stand of pines or in a birch grove? What feeling of space is experienced in the trilling of skylarks over tilled fields in May? How does a path of cold clay feel to bare feet at sunrise? Beyond the sensory world there is also the world of culture and history. How have the people of a particular locality interacted with the world of nature and among them? How are they living today? What wisdom of the earth do they reveal in conversations? What values?

At this point most of this is hypothetical. It will take conscious efforts on the part of artists, writers, poets, philosophers, theorists, educators, and planners to help create a consciousness that no longer values primarily the long established norms of picturesque and sublime visual landscapes and "seeing the sights." It has to be a broad movement, somewhat akin to the ecological, environmental consciousness movement that started some forty years ago, led by innumerable scientists and thinkers, shared at innumerable conferences and expressed in a flood of publications that could fill a library.

The Latvian experiment of "Rural Dominions" by the poet Imants Ziedonis

The Latvian poet Imants Ziedonis was a major cultural force during the Soviet occupation of Latvia. He immersed himself in rural landscapes of Latvia, discovering there not only the hidden qualities of rural life and landscapes, but forgotten values of honesty and dignity of rural work. His published volumes of poetry and prose revealed those values, as did his readings in the mass media. He became, and still is, like a famous film star, recognized and heeded for his opinions, insights, and ideas. He has

thus been able to convince successful young business people and artists and poets to participate in a pilot project, deep in a forgotten rural area of North-eastern Latvia. The idea is to develop several networks of small, quality hotels, together with a network of cooperating service providers (including farmers on farms). He calls these networks "dominions". The underlying philosophy is for the hotels and services to differ from the "globalized style" hotels and services located in urban centres and along major highways (Ziedonis, 2004a). The second idea is to offer the possibility for the traveller or the tourist to explore a dominion on his or her own and to live in a milieu that engenders a sense of beauty from rural culture, history, and nature.

One pilot dominion, "Sauka" (Ziedonis, 2004b) is currently being developed in Selija, located in North-eastern Latvia (at this point Ziedonis is reluctant to share its formal geographic outlines with the world, due to keen competition among those engaged in the tourist business). I can only mention briefly a few of the planed services. A number of still functioning traditional farms would be engaged, at which the visitor could participate in still ongoing traditional hand-milling and baking of bread; in butter making by hand; the entire process of brewing beer (which can culminate with a celebration at the farmstead). At night the ancient practice of lighting signal fires on castle mounds to warn of approaching enemies would create a sense of past ages (Ziedonis points out that such fires are visible here from ten to twenty kilometres' distance). The castle mounds would also be used by local choral groups to "call" back and forth from mound to mound in the evening, following traditional mores of marking the seasons. For individuals interested in deeper knowledge of the culture of this region, or to get a greater sense of the overall landscape, there would be possibilities to engage in dialogue with local people who have such knowledge. All of this and more are being done in harmony with the 1995 European Landscape Convention.

Finally mention has to be made that Ziedonis is engaging artists of all kinds to help in the development of a deeper consciousness of the varied aspects of culture, history, and biology of this dominion; and also to develop packets or "menus" of possibilities for self-exploration in the dominion. He is addressing travellers in these words: "Here you will find silence and peace given by Nature, the songs of birds, the sounds of wind in trees, a great variety of landscapes within short distances, the changing of days into nights and of seasons in all sorts of light and colours… Allot more or less TIME FOR YOURSELF." (Ziedonis 2004c)

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