

Destinations and the Woman as a Motif in Film and Tourism

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This essay addresses a rapidly growing segment of the world economy, namely, tourism. Women have become dramatically more numerous and important in tourism since the mid-nineteenth century, but there is little in the tourism history literature that addresses them directly. This article also proposes a new methodology: the use of film, in addition to written texts, to assess the evolving images of women tourists. With its focus on women tourists and its use of cinematic sources, this essay introduces a problem that future historians and economists will need to study, the production and dissemination of information. The information industry is ancient but of revolutionary significance since the development of electronic transmission, in particular, the telegraph, the radio, the film industry, and the internet. Increased and more varied information, especially generated and disseminated through film, causes changes in fashion. Especially involving an increased number of females as effective consumers over longer periods of time with more marketplace choices, these changes affect the entire economic order and, in the last century, one of its principal segments, the tourist industry.

The second half of the nineteenth century saw one of the greatest demographic shifts in the history of tourism, a progressive increase in the proportion of women tourists. By 1959, more women than men traveled outside the United States, according to American passport application statistics¹. This shift in the proportion of women traveling reflects larger demographic and social changes in gender relations of the twentieth century. At the beginning of the twentieth century, the life span of men and women in the Western world was roughly equal, 46.3 years for men and 48.3 for women in the United States and 45 years for men and 49 for women in France. Toward the end of the century, the gap between men and women had widened to 73.9 years and 79.4 years, respectively, in the United States and 71 and 79 in France².

A series of reforms, ranging from that of the Wyoming Territory, the first American political body to give women the vote in 1869, to that of Switzerland in 1971, extended the vote to women³. The extension of the franchise was paralleled by the expansion of property rights for women. Norwegian women were granted equal inheritance rights in 1854. The German civil law code was reformed in 1884 to give legal majority to women. In 1911, the American Supreme Court upheld a woman's right under civil law to share in her husband's property⁴. In France, married women acquired the right to dispose of their own salaries in 1907 and women won legal majority in 1938. Married women were freed from the Napoleonic Law Code obligation to obey their husbands in 1965 and the sale of contraceptives was legalized two years later. In 1971 paternal was replaced with parental authority in families. Three years later, divorce by mutual consent was made legal in France⁵. The West German "*Gleichberechtigungsgesetz*" (Equal Rights Act) emancipated women legally in 1956, and in 1964 the American Civil Rights Act barred sex discrimination. A new Italian legal code in 1975 gave women co-equality in families with their husbands. By 1986, a quarter of American businesses were owned by women, according to the United States Census⁶.

With the shift in women's status has come a revisionist history seeking to recapture their past, that, however, rarely goes back far enough in time. Many of the motifs related to the woman as tourist probably date back to antiquity but evidence becomes available only with the paintings of the later European Renaissance and thereafter, and in the photographic and cinematic material of the nineteenth and twentieth centuries. Writers such as Jules Michelet and Honoré de Balzac defined tourist motifs such as Italian landscape painting and the artful woman, respectively, in the early nineteenth century.

In his Collège de France lectures, Michelet spoke of the "*Renaissance*," synthesized in Jakob Burckhardt's *Die Culture der Renaissance in Italien* in 1860. In his *Comédie humaine*, Balzac described "a spoilt [sic], but well brought-up girl, playing the piano, painting watercolours [sic] and chatting flippantly about Flemish and Italian painting, about *le moyen-âge ou la renaissance*."⁷ Balzac's image of the artful woman, still current, can be seen in the seventeenth century "*femmes savantes*," a pejorative term, popularized by Molière, meaning a pretentious woman. The early nineteenth century "*bas-bleus*" were the equivalent of the English blue stockings and were linked to Lady Elizabeth Robinson Montagu's (1720-1800) literary women's salon. A certain Mr Stillingfleet, who wore blue stockings, frequented the salon and the term "*bas bleus*" eventually came to refer sarcastically to women with vain literary pretensions⁸.

Evidence for images of the artful women become far more clear, however, in the world of film, the moving image, which is the focus of this study. Studying films is different from charting books and articles because the audience is much broader and the details are more precise. In a book such as *The Last Time I Saw Paris*, a café or village square may be indicated and that is sufficient to the telling of the story. The reader may never learn if the café is indoors or outdoors, or what is on the menu. In the movie version of 1954, the entire scene represents, whether accurate or not, the time in which the film was made. The motifs shown in the films allow the historian to discover developmental paradigms of gender and tourism. The *Internet Movie Data Base (IMDB)*, which tracks films produced throughout the world in some half dozen languages and can be searched on the internet, offers an opportunity to measure the changing motifs of gendered tourism. Its roughly 200000 films are listed and described, covering the 1890s to the present⁹. The *IMDB* listings reflect an American bias, especially in the twentieth century, because of the large number of American made films listed, which reflect the total world film production. Covering the entire chronology of film production, the *IMDB* provides a long series which may be measured both to assess changes in the numbers of films, as well as in the subject matter. This article is therefore a prolegomena to a critique of the actions of tourists and their sub-category of women in Western cinema as the films are presently listed in the *IMDB*.

Clearly, women's travel antedates the invention of film. The origins for women, travel and tourism probably date back several hundred thousand if not more than a million years. Some evidence suggests that between 300000 and 100000 years ago women traveled further than men to marry¹⁰. Our information, whether about vagabonds, pilgrims, or the artful tourist mentioned in Balzac's *Comédie humaine*, who were dreaming of the same world that Burckhardt was writing about in the same era, is anecdotal, built upon the cultural folklore of the time. This article takes neither a feminist nor a womanist approach but focuses simply on a major change in the market decision making process, similar in magnitude to the bourgeois, Victorian, Biedermeier, or middle class revolution of the early nineteenth century, or, following the Second World War, the downward shift to teenage consumers and automobiles. We are in the presence of a shift of economic decision makers with significant consequences for the entire tourism industry. From the time that railroads and steamships created relatively safe and clean transport in the 1850s, the number of women as tourists increased from negligible to over a majority¹¹.

The new women tourists of the second half of the nineteenth century were more middle than upper classes, to whom travel in Europe was already more accessible by the 1870s. The American novelist Henry James's *Daisy Miller*, in 1878, reflected the growing presence of American women as tourists in Europe¹². On a visit to Rome, James learned of an "uninformed" American girl who had met a very handsome Italian man with no social standing. The story of this girl and the disapproval of the Italian by the Americans in Rome became the story of *Daisy Miller*, which became a cultural sensation of the day. Impulsive American girls traveling in Europe were suddenly referred to as "*Daisy Millers*."¹³ There were even "*Daisy Miller*" hats in the stores. The literature of the 1870s indicates that women visited primarily genteel sites and seldom traveled very far. Often women traveled as the companions of their spouses.

At the same time that middle class women's tourism was increasing, the film industry emerged. In 1896, technical developments allowed cinematographers to leave the studio, taking their cameras with them to film throughout the world¹⁴. This essay is not a study in cinematographic criticism or the analysis of film as an art form anymore than a historical essay using literary sources is an essay in literary criticism. Instead, it argues that the use of film to measure the development of tourist imagery offers great potential for the understanding of cultural history. Tourism, in a manner of speaking, is the other half of world history: what people desire to do, not what they are forced to do. Moya Luckett points out that tourism is voluntary, based on paid leisure, and is reflected in film as "fantasies of affluence."¹⁵

In analyzing the films listed in the *IMDB*, five motifs regarding women tourists seem to recur in the film plot lines. In one, women travel for an education, to where there is culture, a painting gallery, a horse race, or perhaps a party where the "beautiful people" are. "*Two Weeks with Love*" in 1950 is an example. It is set in about 1900 in the vacation world of the Catskill mountains, near New York City. The film describes how Jane, the female lead, tries to learn about womanhood and the world, despite her mother trying to keep her a little girl. In the process, Jane falls for a young Cuban (Ricardo Montalban), entering a romance which overlaps into a second women's tourist film motif¹⁶. The second, and perhaps most common, motif for women on tour in films is romance, the classic example the movie "*Casablanca*" where all the beautiful people end up at Rick's Bar. Other well known examples include "*Roman Holiday*," filmed in 1953, with Audrey Hepburn and Gregory Peck, and "*Three Coins in the Fountain*," directed by Jean Negulesco in 1954. A third common motif is the café, where women in films drink large quantities of coffee and champagne and sometimes smoke, but rarely eat¹⁷. In "*French Postcards*" (1979), a group of American high-school exchange students is in Paris to study language and culture for a year. The theme is the postcards sent home to boyfriends. Messages include: "Spain is rainy and lonely: I'd love to go to Greece."¹⁸

Motif number four for women on tour in films is the big moment, the marriage proposal, though they do not always end up getting married. Commitment rather than sex -sex scenes are unusual in tourist motifs- is a major theme for women in tourism. In the British "heritage" film, "*A Room with a View*," released in 1986 and based on E. M. Forster's tale of Edwardian England, set in 1908, an innocent but curious young woman staying in a room with a view in Florence, encounters an intriguing young man. They visit the Church of Santa Croce, the Piazza Signorina, and Fiesole, a town high above Florence. Ultimately, back in England, they marry¹⁹. For their honeymoon, they return to Florence and share the room with a view²⁰. Finally, the fifth women's tourism motif is the nun portrayed in the special spiritual films, making pilgrimages to commune with the souls of heroines such as Bernadette in Lourdes or Joan of Arc. Women are, in fact, sometimes thematized in terms of special spiritual understanding. "*The Sheltering Sky*," a film directed by Bernardo Bertolucci in 1990, is set in the Morocco of the American expatriate writer Paul Bowles²¹. The lead woman is increasingly enticed by the locale, flees the world of Europeans, and at the last moment encounters Bowles himself. It is a rare theme, focusing on her spiritual journey rather than romance as she travels.

The percentage of women in tourist films is unknown and it might be a quarter of a century before this information is available. Evaluating the earliest films is difficult as many have not survived. Even more difficult to analyze are the less well known documentaries or perhaps even cartoons where there are often female figures, such as those by Walt Disney and his studios, but it is unlikely that the overall pattern described here will be different even when these films are examined.

Analysis of the *IMDB* films shows five significant chronological periods in the portrayal of women in tourism films. The first is a proto-film-making world, in the last quarter of the nineteenth century when the women already appear as tourists in the kinetoscopic photographs. Even in this early era of film-making in the West, gender is significantly egalitarian. However, in this last quarter of the nineteenth century, the women are markedly passive in terms of defining even their own interests. They are usually shown at sites previously established. We know that women did what might be called today

"adventure Travel," such as Nelly Bly's trip around the world in 1889-1890 or Isabella Eberhardt's travels at the turn of the century in North Africa. Mountain climbing, for example, and other travel adventures, however, are much more typical of men. Some late nineteenth century examples include Sir Richard Burton, David Livingstone, and Henry M. Stanley²².

Virtually all the early films are men's outdoor tourist films of subjects including railroads, steamships, and exotic dancing girls, made by pioneer film-makers such as the Lumière brothers. Many women are shown. In the first decade of the twentieth century, around 1905, the films cease being documentary and become narrative. Women on tour in the early films do not define the tourist sites. The entire world, and even outer space, is the men's sphere of esthetic gratification, beginning with Georges Méliès' "*A Trip to the Moon*" in 1902²³. The first important early tourist film may have been the Thomas Edison film of 1904, "*European Rest Cure*," filmed on actual sites, whereas Méliès' "*Trip to the Moon*" is a fantasy.

The Edison film begins with a scene on the gangplank of a large ocean liner leaving New York where an old gentleman is shown kissing his wife and daughter good-bye before leaving on a tour abroad for a much needed rest. As the steamer glides down the Hudson River, a panorama is shown of the lower section of New York, with its sky-scrappers, Battery Park, and the Aquarium. The story is of one misadventure after another. First the elderly hero gets seasick, is knocked down by rough seas, and drenched when a porthole flies open. In Ireland, he is injured while trying to kiss the Blarney Stone, in Paris he has to be saved by friends from dubious young women in a concert hall. He falls into a crack in the ice on the Swiss Alps, is robbed in Rome, then falls while climbing the pyramids in Egypt. He finally tries the mud baths in Germany but is nearly blinded by the mud, which gets into his eyes. Finally he decides to go back home to New York²⁴. "*European Rest Cure*" and Georges Méliès' "*A Trip to the Moon*" are both typical men's films that define the travel world of their day. Women are complementary figures in groups very much as they are presented in the tourist novels of the late nineteenth century. They accompany their families, have affairs, and go shopping, but are relatively minor in terms of defining tourism imagery in 1875-1900²⁵.

The second time period initiates interior stories on top of a fixed or archetypal tourist experience. These correspond to the age of the automobile, more by coincidence than by special causality. Indeed, the stories are often in the genre of train and automobile, boat adventures, with beaches and islands as destinations. They portray the famous old style sites, such as the Eiffel Tower, "Latin quarter," Montparnasse, Louvre, Mona Lisa, *gare*, Maxim's or Chez Maxim's, Notre Dame, Moulin Rouge, Montmartre, *Rive Droite*, Place de la Concorde, République, Bois de Boulogne, Champs-Élysées, Champs de Mars, Bastille, Les Halles, Seine, and Ile de la Cité²⁶. The women bundle up to go swimming or to visit the pyramids. The tourist motif is still sparse for women. "*The It Girl*" with Clara Bow is representative of this second time period²⁷. Clara Bow plays a shop girl who sets her sights on marrying the boss. The principal motifs are yachts off New York. Yachts are an important item at this time, and they are a classic example of restricted motifs for tourism for women in films.

The film which divides the second time period from the third is "*La Madone des Sleepings*" of 1927, based on Maurice Dekobra's novel of the same name, a book described as "on every railway bookstall in the prewar days."²⁸ The film is a story of prostitution and romance on a French night sleeper, the Blue Train (*Le train bleu*), which also gave its name to a restaurant that still exists in the Gare de Lyon. *Le train bleu* was inaugurated in 1922 to link Paris with the Midi. This film begins the real adventures of women into the tourist world in Europe. Suddenly, they can start traveling long distances on trains, as on the "Orient Express." "*La Madone des Sleepings*" represents the second time period but also has elements of the third.

The third chronological period can be called the consequence of the 1920s. Popular health is improving. The economy improves. Men start to dress in flapper outfits. Steamships, rail, and automobiles favor women as tourists, enabling them to travel further and more easily. In the 1930 film, "*Life of the Party*," two women who sell Broadway sheet music, are disgusted with men and decide to

find rich husbands in Havana. They take the train from Penn Station, and then a boat to try the millionaires' playground of Havana. The film is marked by quotations such as: "Venice? You know the gondoliers?...We had one growing in our backyard." "Have you ever been on a Cook's tour?...We can't even boil water without burning it!" "I like Paris, Brest...I like white meat too!" Eventually both women get their millionaires: "Love me, Love my horse! I can love a goat after what I went through!" The film betrays a total lack of interest in Cuban culture. Even in the Havana hotel there are no Latin motifs²⁹.

Occasionally women are depicted in professional roles but romance plays a more central role in the story than their professional activities. "*Mary Stevens, M.D.*", released in 1933, presents the motif of a woman doctor. After having had to work harder than her male peers to achieve professional success, Mary takes the train for a much-needed vacation at the Green Briar Hotel in White Sulphur Springs, West Virginia. Dancing, golf, and fashions mark the time. While on vacation she runs into Don Andrews, with whom she had gone to medical school but who is married, has mismanaged his practice, embezzled funds, and is now on the run from the authorities. Mary and Don have an affair, and Don tries to get a divorce. When Mary finds herself pregnant with Don's child and Don unable to marry her, she takes the steamer to Paris, has her child and then adopts it. However on the way home it dies of infantile paralysis. Feeling her life to be worthless, Mary decides on suicide, but an emergency arises when another child swallows a safety pin. Mary uses her hair pin to save the child, reprising the feminist theme: "They say medicine's a man's game. I wonder what a man would do in this situation!"³⁰ This third era extends from the late 1920s until after the Second World War, into the early 1950s. It is the age of the woman traveler and the *film noir*. Production in the 1930s favors the American films, although the proportion of American films, which reached a high of 72.7% in 1914, declined to 49.8% in 1939. In 1939, MGM filmed "*Goodbye Mr. Chips*," based on the book by James Hilton, published four years earlier³¹. In the story a shy British schoolmaster, Arthur Chipping single-mindedly devotes his entire life to his students. On a walking holiday in the Austrian Alps he meets Bloomsbury girl Catherine Ellis, who is on a biking trip to Vienna. Chipping implicitly recognizes the more passive role of the woman tourist when he asks, "Isn't it unusual for a young lady to be out in the Alps? I didn't know ladies did such things as biking!?" They meet again on a Danube steamer in Vienna and fall in love amid Viennese Waltzes, Schoenbrunn and a view of the Emperor. Back in England, Catherine dies in childbirth, but Mr. Chips carries on and is eventually named headmaster³². This story became a model for many inspirational teacher stories since, and "Mr. Chips" came to symbolize the loyal and dedicated teacher.

The fourth time period extends from "*Gigi*", the great American women's adventure in 1949, when it seemed that all American girls, as Audrey Hepburn, went to Paris or Rome, to the early 1980s, when the women appear more as independent executives and travel farther afield in larger numbers. One of the best examples of the woman attempting to leave a cloistered existence for romance in Europe is the 1953 film "*Roman Holiday*", which articulated an American view of tourist Europe in the mid-twentieth century when Italy and France were mainstays of the tour for the young educated American woman. Hepburn plays Anne, a princess on holiday in Rome. Attempting to escape her chaperon, she meets Peck, one of the many reporters who have been trying to interview the princess, who has hitherto been shielded from the world's press corps by her aides. Peck knows he has a major scoop in meeting Hepburn, but initially pretends not to know who she is, taking her on a sightseeing tour of Rome. For twenty-four hours, he shows her the sights. The two fall desperately in love, but both know that their union could never take place. In the end, Hepburn returns to her cloistered regal world. The film is said to have enticed a growing number of post-war Americans to cross the Atlantic in search of European sophistication and history³³.

"*Three Coins in the Fountain*" (1954), also reflects a mid-1950s view of romance-struck naive American women tourists in Rome. This film portrays the American woman's dream of finding romance in Rome, symbolized by the Trevi fountain, in which tossed coins are supposed to magically

create romance³⁴. In Alfred Hitchcock's *"To Catch a Thief"*, filmed in the French Riviera with Grace Kelly, with a backdrop of tourists posters proclaiming "if you love life, you'll love France," in 1955, Cary Grant plays a former jewel thief who helps catch another thief. Kelly plays a young American woman looking for a husband in France. The two link up in what might be the ultimate women's tourist film of the decade.

In 1969, MGM filmed a re-make of the 1939 *"Goodbye Mr. Chips"* with the tourist encounter updated. The Bloomsbury girl Catherine Ellis is now an unhappy but perky musical-comedy actress, who by chance meets Chips in Pompeii. Despite the extraordinary differences in their backgrounds, they fall in love and marry. Catherine's low status theater background gets Chips in trouble in his school but the couple defends their probity and their reputations are restored. The Catherine of 1969, a working woman, is far more independent than was her predecessor. The shift in the two Catherines is paralleled by the Swinging London 1960s films, *"Darling"*, *"Alfie"*, *"The Knack"* and *"Repulsion"* which are seen by Moya Lockett as showing women more mobile and more active as tourists³⁵.

Lastly, the fifth chronological period, from the early 1980s to the present, offers more portrayals of independent women executives of all kinds who become tourists in the films, behaving more like men. Again, in many cases, the story revolves more around their romances than their professional careers, not surprisingly given the often escapist nature of tourism. In 1988 Sigourney Weaver stars as Dian Fossey in *"Gorillas in the Mist"*, the true story about Fossey's study of, and her efforts to stop the extermination of the endangered apes³⁶. *"Gorillas in the Mist"* portrays women among the primates in a far different manner from *"King Kong"*, filmed in 1933, and billed as *"The Most Awesome Thriller Of All Time."* In *"King Kong"*, the story of an expedition exploring a remote island and capturing a gigantic ape which they bring back to New York for exhibition, the function of the leading lady was, by her beauty, to cause the ape to fall in love with her and escape³⁷. The British made-for-television *"Love with the Perfect Stranger"* as *"Gorillas in the Mist"* both filmed in 1988, also focuses on a woman professional and also emphasizes the romance aspect of the story. This time, a beautiful and wealthy widowed American businesswoman meets an eccentric Irishman on an Italian train. He sets out to woo her. A romance develops amid panoramas of tourist sights that include San Miniato in Florence, which evokes the statement: "It has to be the most beautiful city in the world," and "It's the cradle of civilization, the Renaissance began here." San Gimignano evokes: "My God! Look at that!"³⁸

The 1990 film *"May Wine"*, made in English in France in 1990 and released in Sweden as *"På vift i Paris"* the same year, tells of a successful American businesswoman who runs a boutique. In Paris, she and her grown daughter have affairs, unbeknownst to one another, with the same man, a gynecologist. Lines in the movie include: "Isn't making love a national sport in France?" "Thank you for the moment!" "How about some shopping?" "American women are naive. French men are all savant." Eventually, the daughter realizes that she and her mother are involved with the same man. She rescues the mother who whacks the French gynecologist, and the American family returns home reunited³⁹.

The motif of romance and commitment, even overshadowing the professional accomplishments of the touring women protagonists, can be seen in lesbian as well as heterosexual plots. In the 1992 film, *"Claire of the Moon"*, women authors gather at a writers' colony on the Oregon coast. The film is a story of one woman's journey into her sexual identity and another woman's journey through fear to intimacy. Lesbian relationships are also highlighted in the Catalan film, made in English, *"Costa Brava"* (1994), which centers around a tour-guide lesbian and her relationship with an Israeli woman scientist.

In 1998, *"Six Days Seven Nights"* tells the story of a New York magazine editor in the image of *Cosmopolitan Magazine* who, with her would-be fiancé arrive for a vacation on a tropical isle in French Polynesia. He proposes marriage, she accepts -and then goes in search of a plane to fly her to Tahiti for a photo shoot for her magazine. The plane crashes, followed by a sequence of misadventures. *"Relic Hunter"* in 1999, also released in France as *"Sydney Fox l'aventurière"*, in 2000, has a woman as

chief detective in a reversal of gender detective stereotypes. The unorthodox blackbelt woman History Professor Sydney Fox travels all over the world in search of lost and stolen artifacts and antiquities.

The *IMDB* sequence is paralleled by the references to women travelers in the American popular press. Indexing popular press literature in the United States from 1890 to the present, the *Reader's Guide to Periodical Literature* shows the tourism/tourist classification beginning with zero for the first five-year period, 1890-94. It shows a percentage of 0.0000057% of the total number of entries in 1905-09, and rises to a percentage of 0.0002190 for the 1995-97 years. The *Reader's Guide* high for tourism was 0.0005061% in 1965-69. For travel, the *Reader's Guide* series begins with 0.000158% in 1890-94 and rises to 0.000916% in 1995-97, with a high of 0.002140% in 1965-69. "Women as travelers" appears as a cross-reference in 1965-66, drops out the next year, and reappears in 1967-68, becoming "women travelers" in 1974-75. In 1978-79 the classification becomes "women--travel." In 1985, "black women--travel" appears as a cross-listing, and in 1986, "single women--travel," both under "Travel." "Mothers--travel" is added as a new cross-reference in 1994, "young women--travel" in 1996, and "gay travel" in 1997.

As does the periodical press, the films show the shifts over time as women become increasingly more independent, assertive, and travel farther afield, especially in the last decade, at least in Euro-American films. As the status of women changes, so does their spending power. Whereas wealthy women in the Riviera have always been in the film story, now women appear increasingly as doctors, lawyers, and architects, along with the more standard actress, prostitute, plantation owner, princess, or other dependent, such as the daughter of a scientist. The films suggest that corresponding to the increase in passports and lifespan, women become increasingly subjects of note rather than interludes in some other action, as their fields of action shift from Coney Island, the beach, and romantic interludes in the 1900s, to fly-overs of Africa in the 1920s and 30s (there is little cinematic women centered tourism in World War II era films), to the more active and mobile women tourists of the 1960s London films, and the woman as chief detective in the 1999 "*Relic Hunter*."

France is arguably today's number one women's destination though in its twilight for aspirational women's status in the movies⁴⁰. France was the highest choice between 1875 and perhaps 1950, the further back in time the stronger the association with Paris⁴¹. Following France in the women's geographic cinematic paradigm is the Mediterranean, which extends from approximately Rome to Seville. It includes the Italian Riviera, Florence, Venice, Saint Tropez, and on the yacht, to Rapallo and Seville; a cultural zone formerly known as the Riviera. The women recognize the beautiful places and drift back and forth as in the James Bond films, rather than focusing on political frontiers. Next in the sequence of cinematic women's tourist sites are the café, the yacht, and the castle, whether along the Mediterranean or elsewhere. An Irish castle may be ideal and downtown London may be boring. There are many estates and châteaux between South Carolina and Scotland that are prime settings for women in films. The last paradigmatic area is Hollywood, extending to a northern California of cafés, a few castles, hotels, Palm Springs, the Top of the Mark, and chi-chi restaurants with a look over the Golden Gate, or a wine bar in the Napa Valley, a gallery in San Francisco or Mill Valley. It is similar to Paris or London but the setting is Hollywood, San Francisco, and the American West Coast⁴².

The women and tourism film sequence shows clearly the rise of women and their participation in the active world. Women are only beginning to enter the age of tourism as active agents. They are rapidly becoming the most important tourists. Women live longer, are more educated, and have more extensive social networks. However, it will take another generation until they are bold enough to travel on their own and this is what is at issue in the films. The coming of a new age of women's tourism will transform tourist identities, significantly impact the world economy, and will mark the triumph of the fine arts, which women increasingly will spread around the world as they travel.

¹ Table N° 22, *U.S. Bureau of the Census, Statistical Abstracts of the United States*, 1996 (116th edition, Washington, D.C., 1996), cited by Valene L. SMITH, "Tourism and Gender" in *Annals of*

Tourism Research, 25 (1) 1998, p. 215, cited by Smith, email to the author, 2 December 1999. The first year in which women's applications outnumbered those of men was 1956, reflecting a reduction in male United States military personnel stationed abroad following the end of the Korean War. Men regained the lead in 1957 and the women definitively in 1959.

² For the United States, see *The World Almanac and Book of Facts 2001*, Mahwah, New Jersey, World Almanac Books, 2001, p. 874. The figures are taken from 1900 and 1998. For France, see Dominique BORNE, *Histoire de la société française depuis 1945*, Paris, Armand Colin, 1990, p. 95. The French figures represent the years 1900 and 1982.

³ See Karen GREENSPAN, *The Timetables of Women's History*, New York, Touchstone, 1996, pp. 253 and 375.

⁴ *Ibid.*, p. 307.

⁵ Elaine MARKS and Isabelle de COURTIVRON (eds), *New French Feminisms, An Anthology*, New York, Schocken, 1981 [1980], pp. 21-24. See also Dominique BORNE, *op. cit.*, p. 82.

⁶ Karen GREENSPAN, *op. cit.*

⁷ Joseph RYKWERT, "Date of rebirth" in *Times Literary Supplement*, 29 December 2000, p. 3.

⁸ "Parler au quotidien: les femmes qui écrivent...", <http://www.chilton.com/paq/archive/PAQ-98-196.html>. See also "Salons," <http://www.aei.ca/~anbou/montagu.html>.

⁹ The total figure for late 1999, used in this study, was 227589, up from 179276 in some of the previous counts and though the total continually changes, the numbers are now sufficiently large that the changes are statistically insignificant.

¹⁰ Deborah ZABARENKO, "117000-year-old Footprints Found in South Africa" in *Infobeat/Reuters*, 15 August 1997, <http://www.infobeat.com/stories/cgi/story.cgi?id=4442837-e4a>.

¹¹ Some few early women did travel and write of their experiences, notable examples, among others: Lady Mary Wortley Montagu (1689-1762), who wrote of her travels in the Ottoman Empire; Flora Tristan (1803-1844), who wrote of her travels in Peru; and Léonie d'Aunet (1820-1879), who at age 18 in 1838 traveled to Spitzbergen, and published an account in 1854 that was reprinted nine times in the next thirty years.

¹² During the 1870s, James made several lengthy trips to Europe, living first in Rome, then in Paris, and finally in England. It was his years as an American in Europe that provided James his greatest subject matter, the stories of independent, confident, sometimes dangerously naive residents of the new world confronting the sophisticated, often corrupting subtleties of the old. His early novels such as *Roderick Hudson* (1876) and *The American* (1877) and the first work that won him both critical and popular acclaim, *Daisy Miller*, treated what might be called the junior year abroad before it became formally installed in American higher education.

¹³ In 1974, Peter Bogdanovich directed a film, "*Daisy Miller*", based on James's 1878 story. Bogdanovich's version is a re-statement of the theme of the bored American young woman seeking romance and refinement through what turns out to be an unhappy romantic liaison with an Italian singer in Rome, after having been taken to visit Chillon castle, near Lausanne, by a weak-willed American male studying in Geneva.

¹⁴ Philippe-Alain MICHAUD, "La terre est plate" in Thierry LEFEBVRE et Philippe-Alain MICHAUD, (eds), *Exotica, L'Attraction des lointains*, 1895 Association française de recherche sur l'histoire du cinéma, numéro hors série, May 1996, pp. 7-8.

¹⁵ Moya LUCKETT, "Travel and Mobility, Femininity and national identity in swinging London films" in Justine ASHBY and Andrew HIGSON (eds), *British Cinema, Past and Present*, London and New York, Routledge, 2000, p. 236.

¹⁶ *Internet Movie Data Base*, http://us.imdb.com/database_statistics [abbreviated as *IMDB*].

¹⁷ For cafés as stereotypical film images of southern France, see François de la BRETÈQUE, "Images of 'Provence': ethnotypes and stereotypes of the south in French cinema" in Richard DYER and Ginette VINCENTEAU, *Popular European Cinema*, London and New York, Routledge, 1992, p. 67.

¹⁸ *IMDB*.

¹⁹ "Heritage" tourism became an increasingly large commodity in Britain, as elsewhere, in the 1980s and 90s. See Justine ASHBY and Andrew HIGSON, "Introduction" in Justine ASHBY and Andrew HIGSON (eds), *British Cinema, Past and Present*, London and New York, Routledge, 2000, p. 10.

²⁰ Mick MARTIN and Marsha PORTER, *Video Movie Guide*, 1997.

²¹ Bowles, an expatriate, lived for more than 40 years in Morocco. *The Sheltering Sky* was named by the Modern Library as one of the 100 best English-language novels of the century. North Africa's desert served as the exotic heart of darkness much as Spain did in Hemingway's *The Sun Also Rises*. See *IMDB*.

²² The conquest of the Alps by mountain climbers such as Horace Bénédict de Saussure and Marc-Théodore Bourrit in the eighteenth century, and Michel-Gabriel Paccard with his local guide, Jacques Balmat, in 1876, among others, all men, is recounted in Fergus FLEMING, *Killing Dragons, The Conquest of the Alps*, New York, Atlantic Monthly Press, 2000; see Elizabeth HIGHTOWER, "Thin Air and Thick Men" in *New York Times Book Review*, 7 January 2001, p. 7.

²³ See David PARKINSON, *History of Film*, New York, Thames and Hudson, 1995, p. 18. From this point to the present women are rarely space voyagers in films. When women do appear in space, they typically follow in a procedure with their male counterparts as leaders. An example would be Flash Gordon and Dale, his sidekick, or "Star Wars" with the various princesses. The men lead in the action, the women follow the paradigm.

²⁴ Charles MUSSER, *Before the Nickelodeon*, Berkeley and Los Angeles, University of California Press, 1991, pp. 285-286.

²⁵ Henry James's novels would be typical of late nineteenth century tourist motifs.

²⁶ For a fuller discussion, see Bertram M. GORDON, " 'La Grande France': The Rise and Decline of a Filmic Icon," paper presented, Western Society for French History, Los Angeles, 11 November 2000.

²⁷ Kristin THOMPSON and David BORDWELL, *Film History, An Introduction*, New York, McGraw-Hill, Inc., 1994, p. 170.

²⁸ *IMDB*.

²⁹ *IMDB*.

³⁰ In addition to "Mary Stevens, M.D.", women physicians portrayed in films of the 1930s included "Right to Romance" (1933), "Dr. Monica" (1934), and "Woman Doctor" 1939. See *IMDB*.

³¹ James HILTON, *Goodbye Mr. Chips*, New York, Banta Books, 1935.

³² Review by Tim DIRKS, "Goodbye Mr. Chips, 1939" in *Review, Complete Academy Awards Winners, From 1927 to the present*, <http://www.filmsite.org/good.html>.

³³ See Stuart J. KOBAK, "Roman Holiday" in *DVD Ratings Laser Disc Ratings, Films on Disc*, 1999, [dvdheadtest copy.jpg](http://dvdheadtest.com/copy.jpg). Kobak made a family tour based on the sites in "Roman Holiday."

³⁴ *IMDB*.

³⁵ Moya LUCKETT, "Travel and Mobility" *art.cit*, p. 239.

³⁶ *IMDB*.

³⁷ *IMDB*. See also David PARKINSON, *History of Film*, pp. 108-109.

³⁸ *IMDB*.

³⁹ "May Wine", film review, email to the author, 3 July 1999.

⁴⁰ The study of the French language in schools in Great Britain and the United States declined sharply in the 1990s. See Bertram M. GORDON, "The Decline of a Cultural Icon: France in American Perspective" in *French Historical Studies*, 22 (4), 1999, pp. 625-626. For the *Reader's Guide to Periodical Literature series*, which shows France and Paris at a peak shortly after the beginning of the

20th century, when films in French, together with films about France and Paris comprised more than 40% of the total, see *ibid.*, p. 627 and for Paris, p. 630. Recent French fears of a decline in tourism are addressed in "Tourisme: bon cru 2000" in *Le Monde*, 17 August 2000, p. 1.

⁴¹Claude PEYROUTET, *La France Touristique*, Paris, Nathan, 1995, p. 10.

⁴² In "*Shattered Innocence*", filmed in 1998, a Kansas teen-ager's dreams of a better life in Los Angeles disintegrate as she becomes a cocaine-addicted porn star after a Palm Springs holiday: "This is the hot tub! I love this place!" See *IMDB*.