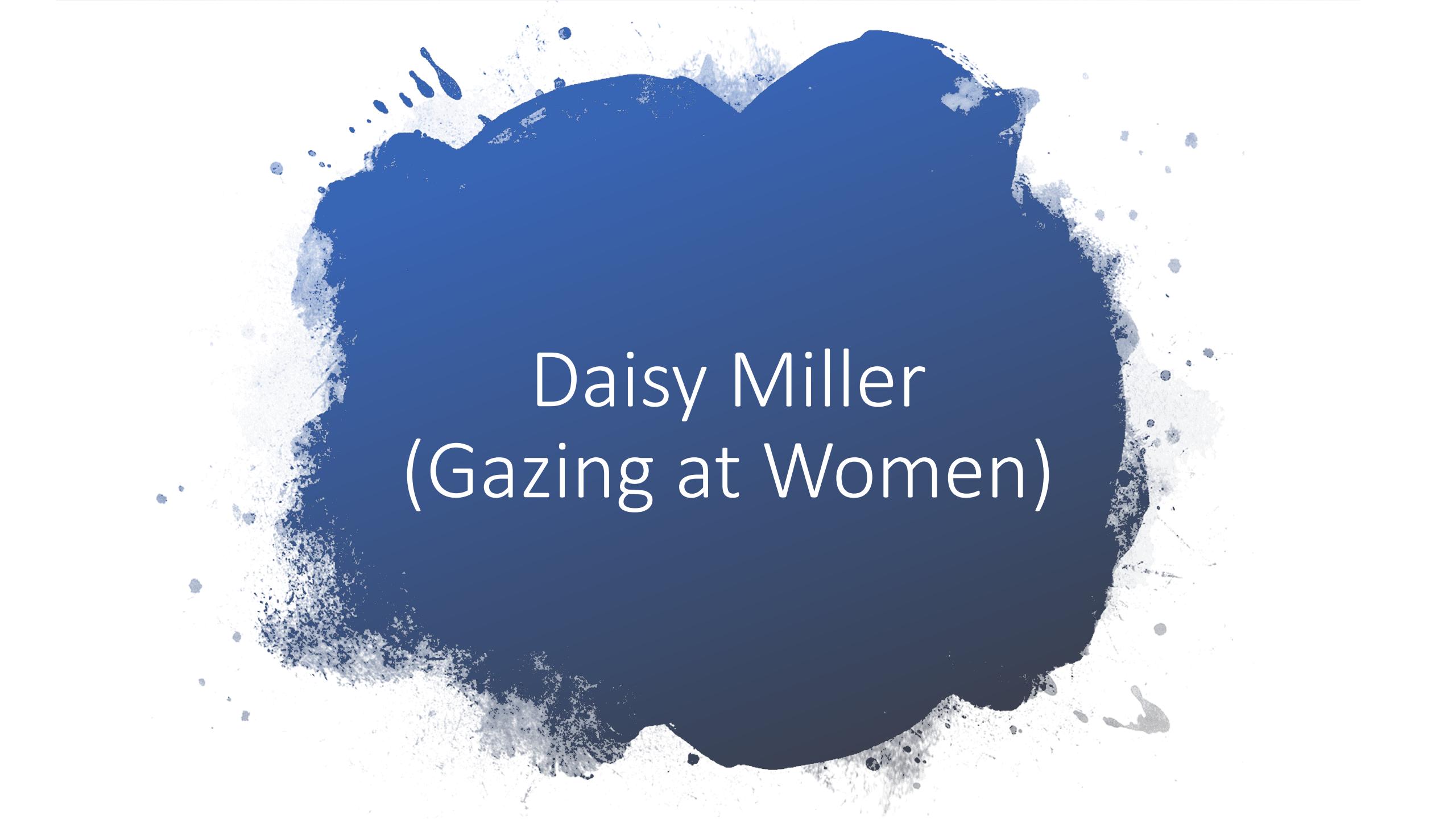


A painting of a man in 18th-century attire, wearing a large grey bowler hat and a white coat over a red waistcoat and white cravat, looking out over a landscape. In the foreground, there are classical statues and ruins. In the background, Mount Vesuvius is visible. The scene represents a typical view for tourists in Italy during the Victorian era.

# JOURNEY TO ITALY: Mass Tourism, the Victorian Age, & the Modern Novel

November 13, 2020

The background features a large, dark blue circle centered on a white surface. The circle is surrounded by numerous white and light blue splatters of varying sizes, resembling paint or ink droplets. The overall effect is artistic and abstract.

# Daisy Miller (Gazing at Women)



Argument  
Workshop

- What do you think Daisy represents in the story?



## Argument Workshop

- What do you think Daisy represents in the story?
- **CLAIM:** Choose what you think she represents
  - *Daisy Miller is symbolic of...*
- **EVIDENCE:** Then choose three pieces of evidence to demonstrate your stance.
  - A
  - B
  - C
- **STAKES:** Finally, tell us why it is important or interesting to conceive of Daisy as the symbol you have chosen.
  - That is, what can we better understand about Italy, about tourism, about Henry James, about the late 1800s, etc.
  - Or how does this conception of Daisy help us to understand something about this class (aesthetics and the male gaze, the city as immortal sign of human individuals, the relationship between landscape and women in travel literature, etc.)

## Argument Workshop

- Based on your discussion of Daisy's symbolism, what do you make of Winterbourne's ambivalence to her and his attempt to classify her behavior or judge her finally as 'good' or 'bad', 'innocent' or 'devious', etc.?

## Argument Workshop

- Based on your discussion of Daisy's symbolism, what do you make of Winterbourne's ambivalence to her and his attempt to classify her behavior or judge her finally as 'good' or 'bad', 'innocent' or 'devious', etc.?
- **CLAIM:** Write a sentence, like a thesis statement, telling us what you think Winterbourne's obsessive and ambivalent observation and attempted judgment of Daisy signifies. Include in this statement whether you believe he comes to a determination or if he remains ambivalent.
  - *As Daisy Miller is a symbol of X in the novella, we read Winterbourne's continued attempt to, on the part of the author, to...*
- **EVIDENCE:**
  - Choose two pieces of evidence to demonstrate your stance about what role 'judgment' plays in this text.
    - A & B
  - Choose two pieces of evidence to support your claim of whether he remains ambivalent or comes to a final judgment on Daisy.
    - A & B
- **STAKES:** We can say that the main thrust of the story, as told by our narrator, is driven by his attempt to 'understand', 'classify', or 'judge' Daisy Miller. That is how he begins and ends his observations and it appears to be much of the reason he is continually attracted to the American girl.
  - Tell us why you think it is important to understand *Daisy Miller* as a text told through the lens of male observation and judgment. Like in the last prompt, consider how it may be important for understanding the historical context, the literary context, or a particular aspect of this course.



# Consuming the View

## D.H. Lawrence, “Tourists” 1932

There is nothing to look at anymore,  
everything has been seen to death.

# Consuming the View and Modern Tourism

- “Tourism is rooted in the nexus of modernity and capitalism.” 91
- “The figure of the tourist … can be taken as a lens for viewing modernity, if not as one of the best models for modern man in general.” 91
- The importance of connecting with ‘authenticity’ through travel in the modern world becomes important because industrialization and capitalism are seen as corrupting authentic reality.
  - Tourists “physically travel to an elsewhere in the hope of experiencing something real, something that has not been corrupted by the industrial age.” 92
- Modern tourism is a sort of secular pilgrimage, there is something sacred about it. (96)

## Discussion Questions

- 1. Hom describe Rome as being seen as an ‘authentic’ destination because it is seen as a place that has been left out of the ‘modernizing’ of the West. So, as tourism is ‘born of modernity’ and modern individuals who are ‘seeking authenticity’ that is not available in the modern world, Rome becomes a locus of the authentic that is located in the aura of heritage and the past. (93)
  - **Why does Hom claim that mass tourism (or tourism as we experience it today) and modernity are strictly correlated?**
  - **What do you think of this claim about the attraction of Rome as having to do with a sense of ‘aura’ or ‘authenticity’ that tourists can’t find at home?**
- 2. Hom claims that mass-tourism finalized the reification of Rome as ‘a place of the past’, and it fixes it there. She sees tourist guidebooks as that which perpetuate the ‘retrospective orientation’ of Rome and which privilege, finally, the classical/antiquity view of Rome over the religious one. (93, see also 100)
  - **I wonder what role you see Romantics as playing in creating the Rome (and Italy) which come down to us discursively through travel descriptions and images? (Afterall, the Romantics were the last discursive creators of Italy before the onset of mass travel.)**
- 3. Hom cites scholars who claim that the foreign-language travel writing about Italy construct the country “as an object to be viewed.” (102) She points out that “foreign tourists’ powerful gaze impose prescribed images onto Italian landscapes, and localities then attempted to celebrate those visions of Italy. Foreign-language guidebooks,” Hom claims, “reify this hegemony of vision.” (102-3)
  - **I wonder what this claim implies about the hierarchy of reality. That is, which is more powerful, the landscape itself (actual, physical presence) or the discursive landscape that is written on the page and projected in the mind and then into the space?**
  - **Based on this implication, what do you think about the importance of how Italians and the Italian landscape are treated in travel literature, guidebooks, and fiction set in Italy?**