

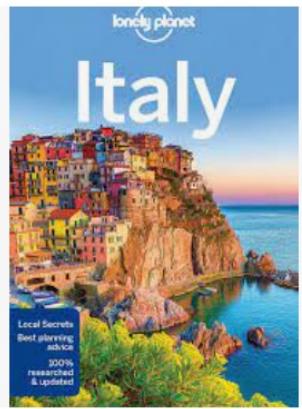
A painting of a young man with dark hair, wearing a large, dark, wide-brimmed hat and a light-colored coat over a white cravat and red waistcoat. He is seated, looking out over a landscape. In the background, Mount Vesuvius is visible, and there are ancient Roman ruins, including a tower and arches. A group of classical figures are visible behind a low wall in the foreground.

JOURNEY TO ITALY: Framing the Romantics

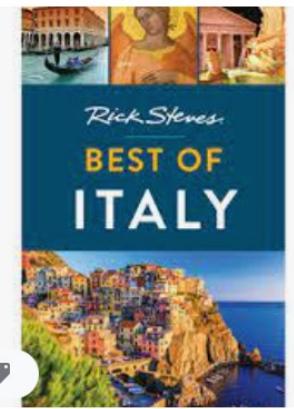
September 28, 2021

Travel Literature and Tour Guides

- Travel in Europe wasn't seen as a means of personal adventure or growth until the mid/late 1600s.
- “The century from 1814 to 1914 was arguably the golden age of cultural tourism because it was the time when bridges were made between the cultural aesthetes and ‘Grand Tourists’ on the one hand, and the recognisably ‘modern’ group (mass) tourists on the other; these bridges were the guidebook writers; their independent (middle-class) traveller users were those who crossed over.” (David Bruce)



Essential guide to Italy - ...
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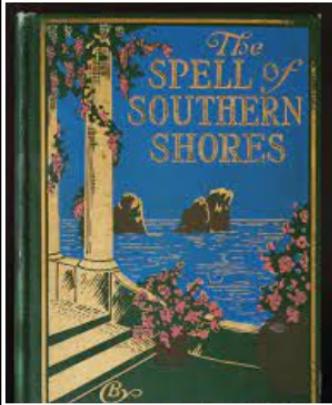
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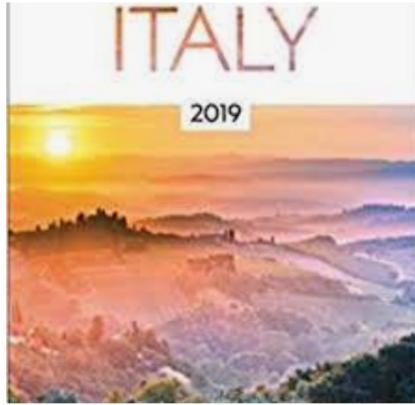
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Best Italy Guidebooks 2



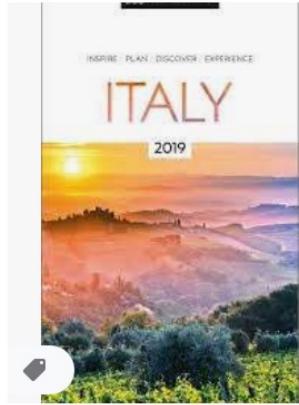
The 8 Best Italy Travel Guide B



Italy – Guidebook - Natio



Italy travel guide 2020 –



DK Eyewitness Travel G



Italy Travel guide with

How did the guidebook evolve?

Early proto-tour guidebooks

- By the late 1700s, the rise of the middle class and technological improvements allowed for the first European 'trends'. The very first of which was in literature. Specifically, many travelers wrote letters home while traveling on the Grand Tour and kept journals with the express purpose of hoping to publish what came to be known as a 'Tour'.
- As we saw in Goethe's *Journey to Italy* (1780s), there is a murkiness between the public and private in these publications, which seek at once to be 'journals', 'letters', and 'guides'.

Early proto-tour guidebooks

- 18th century travelers had few explicit guides or proto-guides available to them.
 - Johann Georg Keysler's *Travels through Germany, Bohemia, Hungary, Switzerland, Italy, and Lorrain: Giving a True and Just Description of the Present State of Those Countries* (1740)
- Rather, they often relied on the systematized itinerary of the Grand Tour itself, together with historical investigations such as:
 - Winckelmann's *History of Ancient Art* (*Geschichte der Kunst des Alterthums*, 1764) Johann Jacob Volkmann's *Historisch-kritische Nachrichten von Italien* (Historical-Critical News from Italy; 1770)
 - Edward Gibbon's *The Rise and Fall of the Roman Empire* (1776-89)

Early proto-tour guidebooks

- With the return of travel after the Napoleonic Wars, however, the trend of ‘journal keeping’ and ‘letter writing’ to later publish as a ‘tour’ became increasingly more formalized.
 - 13 new travel books on Italy appeared in 1820
 - John Eustace, *Classical Tour though Italy*, 1813 and Lady Sydney Morgan, *Italy*, 1821
 - Continued to provide lengthy, personal impressions
 - Mariana Starke, *Travels on the Continent*, 1820
 - simple, innovative and in many ways more like today’s guides
- It’s worth noting here that, while the Grand Tour was the privilege of young men, specifically, women began to carve out a space for themselves in travel and guide writing soon after the trend appeared. These women, like Mariana Starke, often had to travel disguised as men. Thus the space for women to participate appeared first in the literature and only afterwards in the physical landscape.

LETTERS FROM ITALY,
 BETWEEN THE
 YEARS 1792 AND 1798.
 CONTAINING
 A VIEW OF THE REVOLUTIONS
 IN THAT COUNTRY,
 ESTHONIA FROM THE — 1000.
 CAPTURE OF NICE BY THE FRENCH REPUBLIC
 TO THE EXPULSION OF PIUS VI.
 FROM

THE ECCLESIASTICAL STATE:

Likewiſe pointing out
 The matchleſs Works of Art which fill embellith Pifa, Flo-
 rence, Siena, Rome, Naples, Bologna, Venice, &c.

WITH INSTRUCTIONS

For the Use of Invalids and Families
 Who may not chouſe to incur the Expeſe attendant upon travelling
 with a COURIER.

BY MARIANA STARKE,
 Author of the Widow of Malabar, the Tournament, &c.

IN TWO VOLUMES.

VOL. II.

London:
 Printed by T. Gilt's, Pall-mall-Square, Fleet-Street,
 FOR R. PHILLIPS, NO. 71, ST. PAUL'S CHURCH-YARD.
 1800.

CONTENTS:

Route, going poft, from Switzerland to Turin	395
Route, going poft, from Florence, through Bologna Venice, Prague and Dresden, to Hamburg	397
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Story shewing the grateful and delicate turn of mind possessed by the Tuscan Peasantry	407
Route, going poft, from Turin, over the Maritime Alps to Nice	409

ERRATA OF VOL. II.

Page 3 line 15, for <i>Pregno</i> read <i>Pregno</i> .
6 — 5, for <i>Moratti</i> read <i>Moratti</i> .
14 — 15, for <i>adverſed</i> read <i>adverſed</i> .
42 — 43, in line 11 of Note, for <i>refa</i> read <i>refa</i> .
44 — 45, for <i>Pezzoli</i> read <i>Pezzoli</i> .
49 — 50, for <i>Sepolvo</i> read <i>Sepolvo</i> .
70 — 71, for <i>Pouschi</i> read <i>Pouschi</i> .
93 — 94, for <i>Prude</i> read <i>Civico</i> .
125 — 126, in line 5 of Note, for <i>Sepolvo</i> read <i>Sepolvo</i> near in line 7 of Note, for <i>Hijos</i> read <i>Hijos</i> .
130 — 131, for <i>mole</i> read <i>mole</i> .
141 — 142, for <i>panzoni</i> read <i>Panzoni</i> .
149 — 150, for <i>magistris</i> read <i>magistris</i> .
167 — 168, for <i>are</i> read <i>is</i> .
174 — 175, for <i>re</i> read <i>re</i> .
264 — 265, for <i>two obelisks</i> read <i>obelisk</i> .

The Binder is requested to place the Map facing
 page 33, of Vol. I.

LETTERS FROM ITALY,

BETWEEN

THE YEARS 1792 AND 1798.

LETTER XVII.

Rome, January 1798.

FIFTH DAY.

I. *PIAZZA di S. Pietro.* The colonades
 of this magnificent approach to St.
 Peter's were designed by Bernini, at the
 command of Alexander VII. One of the
 Fountains was erected by Innocent VIII ;
 the other by Clement X ; and the Obelisk
 by Sixtus V. This Obelisk, the only one
 which has been preserved entire, is made
 of red granite, and was transported from
 Heliopolis to Rome, by order of Caligula ;
 and afterwards placed, by Nero, in his

VOL. II. B Circus,

CONTENTS.

VOL. II.

LETTER XVII.

PIAZZA di S. Pietro—Vaticano—Basilica di S. Pietro
 —Mofaic Manufactory—Churches—Palaces—
 Villas—Chiefa di S. Agnese fuore di Porta Pia—
 Villas—Sculpture, &c. to be seen at the houses of
 Artiſts—Hospitals—Antiquities and Churches with-
 out the City Gates.

LETTER XVIII.

Excursion to Tivoli—S. Cosimato—Horace's Villa—
 the Sabine farm—and the Villa Adriana. Excursion
 to Palestrina. Excursion to Grotto Ferrata and Fras-
 cati—character of the Romans—Hotels at Rome.

LETTER XIX.

Account of the country between Rome and Naples.

LETTER XX.

Naples—Quay—Villa Reale—Palazzo Reale—Piazza
 Castel-Nuovo—Churches—Castello del l'Uovo—
 Churches—Castello di S. Elmo—Churches—Palazzo
 di Capo di Monte—University—Churches and Pa-
 laces—Cathedral Vicaria—Oſpedito di Sa. Maria
 Annunziata—Chiefa di Sa. Maria del Carmine—
 Porcelain Manufactory—Palazzo Berrio—Theatres
 —Climate—Water—Population—Inns—Character
 of the Neapolitans.

VOL. II.

LETTER

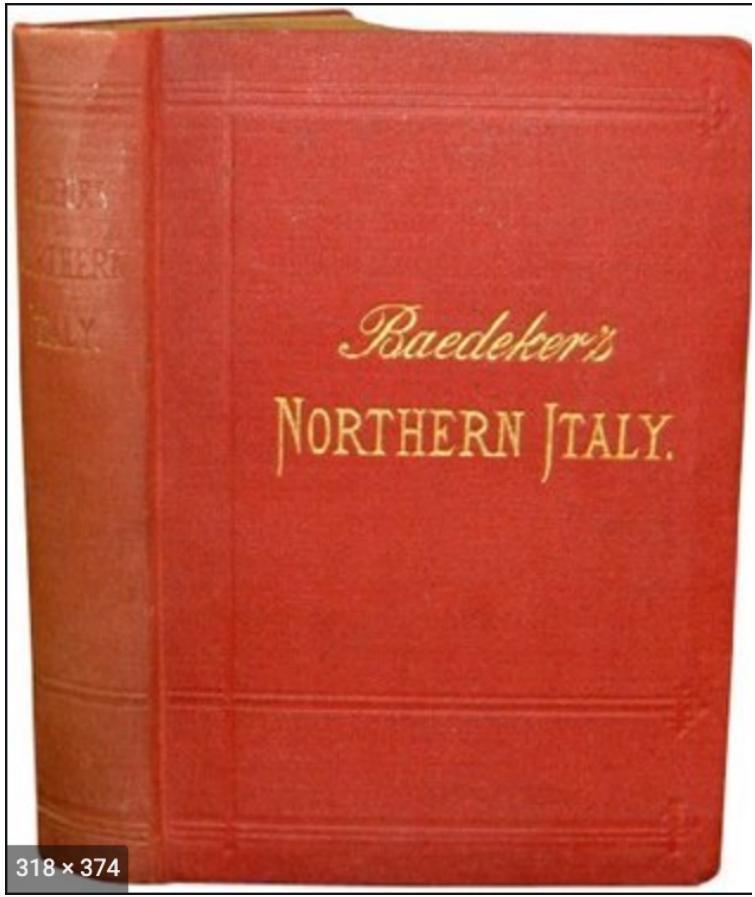
Mariana Starke's Innovations

Here, during the Holy Week, the body of our Saviour used to be represented lying in the sepulchre.—4th. *Hall* where the feet of the Poor were washed on Holy Thursday, called, *Sala Ducale*. Beautiful arabesques on the ceiling, by Lorenzino di Bologna, and Raphaelin di Reggio.—5th. *In the first Loggia, or open Gallery*, which is adorned with frescos designed by Raffaelle, and executed by his Scholars, is a room on the left-hand, near the fountain, where there is a ceiling painted by Raffaelle, representing the planets, signs of the zodiac, &c. !!!—6th. *Second Loggia, or Gallery*, painted after the designs of Raffaelle by his Scholars.—7th. *Stanze di Raffaelle*, adjoining to the Gallery.—*First room*—Constantine's victory over Maxentius, designed by Raffaelle, and executed, after his death, by Giulio Romano!!! A figure of Justice, and another of Benignity, both in oil, by Raffaelle himself!!! Constantine's vision, by Giulio Romano!

Romano!!! The same Prince receiving baptism, by Francesco Penni. The donation of Rome to Pope Silvester, by Raffaelle del Colle. On the ceiling is the inside of a Pagan Temple converted into a Christian Church—the perspective is particularly fine, the Author, T. Laureti Palermitain.—*Second room*—Heliodorus driven from the Temple—Leo I. stopping the Army of Attila, by the aid of St. Peter and St. Paul—The miracle of Bolsena, and St. Peter delivered out of prison, all by Raffaelle!!!—*Third room*—The School of Athens, by Raffaelle!!!!—Theology, by the same!—Parnassus, by the same!—Jurisprudence, by the same!—*Fourth room*—The fire in the *Borgo*, extinguished by Leo IV.—Raffaelle!!!—The justification of Leo III. before Charlemagne, and the victory of Leo IV. over the Saracens at Ostia, by Raffaelle's Scholars.—The coronation of Charlemagne, by ditto. The lower part of these rooms are painted in

Starke's system of exclamation points was the predecessor to Murray's and Baedeker's star system in the first true guidebooks in the age of modern mass tourism beginning in the 1860s.

In reality, it was the first example of what became common usage in all star systems used today.



ITALY.

HANDBOOK FOR TRAVELLERS

BY

K. BÆDEKER.

FIRST PART:

NORTHERN ITALY AND CORSICA.

With 6 Maps and 27 Plans.

Second Edition, Revised and Augmented.

COBLENZ:

KARL BÆDEKER.

1870.

Baedeker's guidebooks, also known as 'red books,' became synonymous with travel by the late 1800s. We will see just how central they were in Forster's *A Room with a View*.

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From Bastia to Capo Corso, S. Fiorenzo and Calvi		343
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Maps and Plans.

1. General Map of N. Italy: before the title.
 2. Map of the Environs of Nice: between pp. 104, 105.
 3. Map of the Italian Lakes: between pp. 124, 125.
 4. Map of the Environs of Florence: between pp. 324, 325.
 5. Map of the Island of Corsica: between pp. 336, 337.
 6. Railway Map of N. Italy: after the Index.
- Plans of: 1. Ancona. 2. Avignon. 3. Bergamo. 4. Bologna. 5. Brescia. 6. Cremona. 7. Ferrara. 8. Florence. 9. Genoa. 10. Lucca. 11. Lyons. 12. Mantua. 13. Marseilles. 14. Milan. 15. Modena. 16. Nice. 17. Nimes. 18. Padua. 19. Parma. 20. Pavia. 21. Pisa. 22. Ravenna. 23. Trieste. 24. Turin. 25. Venice. 26. Verona. 27. Vicenza.

Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south etc.; E. = east etc.; W. = west etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light.

Asterisks

denote objects deserving of special attention.

INTRODUCTION.

"Thou art the garden of the world,
Of all Art yields, and Nature can decree;
Even in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."
Byron.

From the earliest ages down to the present time Italy has ever exercised a powerful influence on the denizens of more northern lands, and a journey thither has often been the fondly cherished wish of many an aspiring traveller. At the present day this wish may be gratified with comparative facility. A great network of railways now overspreads the entire peninsula, and even the more remote towns may be visited with little sacrifice of time. Northern Italy, more especially, with Milan, Venice, and Genoa, is of very easy access to travellers in Switzerland and the Tyrol; and, although its attractions are doubtless inferior to those of Florence, Rome, and Naples, it is replete with interest and instruction for the ordinary traveller, as well as for those whose object is scientific research. Rapidity of locomotion is not, however, the sole advantage which has been attained since that period. A single monetary system has superseded the numerous and perplexing varieties of coinage formerly in use; the annoyances inseparable from passports and custom-houses, with which the traveller was assailed at every frontier, and even in many an insignificant town, have been greatly mitigated; and energetic measures have been adopted in order to put an end to the extortions of vetturini, facchini and other members of this irritating class.

I. Travelling Expenses. Monetary System.

The cost of a tour in Italy depends of course on the traveller's resources and habits. Generally it may be stated that the expenses need not exceed those incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25 fr. per diem, or about half that sum when a protracted stay is made at one place. Those who

Late 19th century guidebooks formalized the components of travel guides.

- maps
- prices
- star ratings (asterisks)
- recommendations

They sought to render travel more autonomous (no need for a guide or tour), thus more accessible, yet, they still aspired to the cultural heights of the Grand Tourists. (See Byron quote).



PENGUIN CLASSICS

JOHANN WOLFGANG
VON GOETHE
Italian Journey

Chateaubriand

- François-René, vicomte de Chateaubriand (1768–1848) was a French writer, politician, diplomat and historian who had a notable influence on French literature of the nineteenth century.
- Chateaubriand traveled to America in 1791 and wrote a travel narrative, *Voyage en Amérique* (1826), as well as exotic novels set in the Americas: *Les Natchez* (written between 1793 and 1799 but published only in 1826), *Atala* (1801) and *René* (1802).
 - *René* was very impactful on the Romantic movement, much like Goethe's *Werther*
- His *Travels in America and Italy* was published in 1827-8 for the first time.



Goethe and Chateaubriand

- What do Goethe's letters and Chateaubriand's have in common?
- Consider Goethe's final contemplation of Rome upon departure (pp. 496-497) and Chateaubriand's "Walk through Rome, by Moonlight."
 - Moonlight
 - Ruins
 - Solitude
 - History
 - Magical air
 - Sublime elements
 - Mingling of images of women and the city
- What could we say the final effect of all these elements is? Especially as it relates to Romanticism or Aesthetic theory?



LEL [Letitia Elizabeth Landon] (1802 –1838)

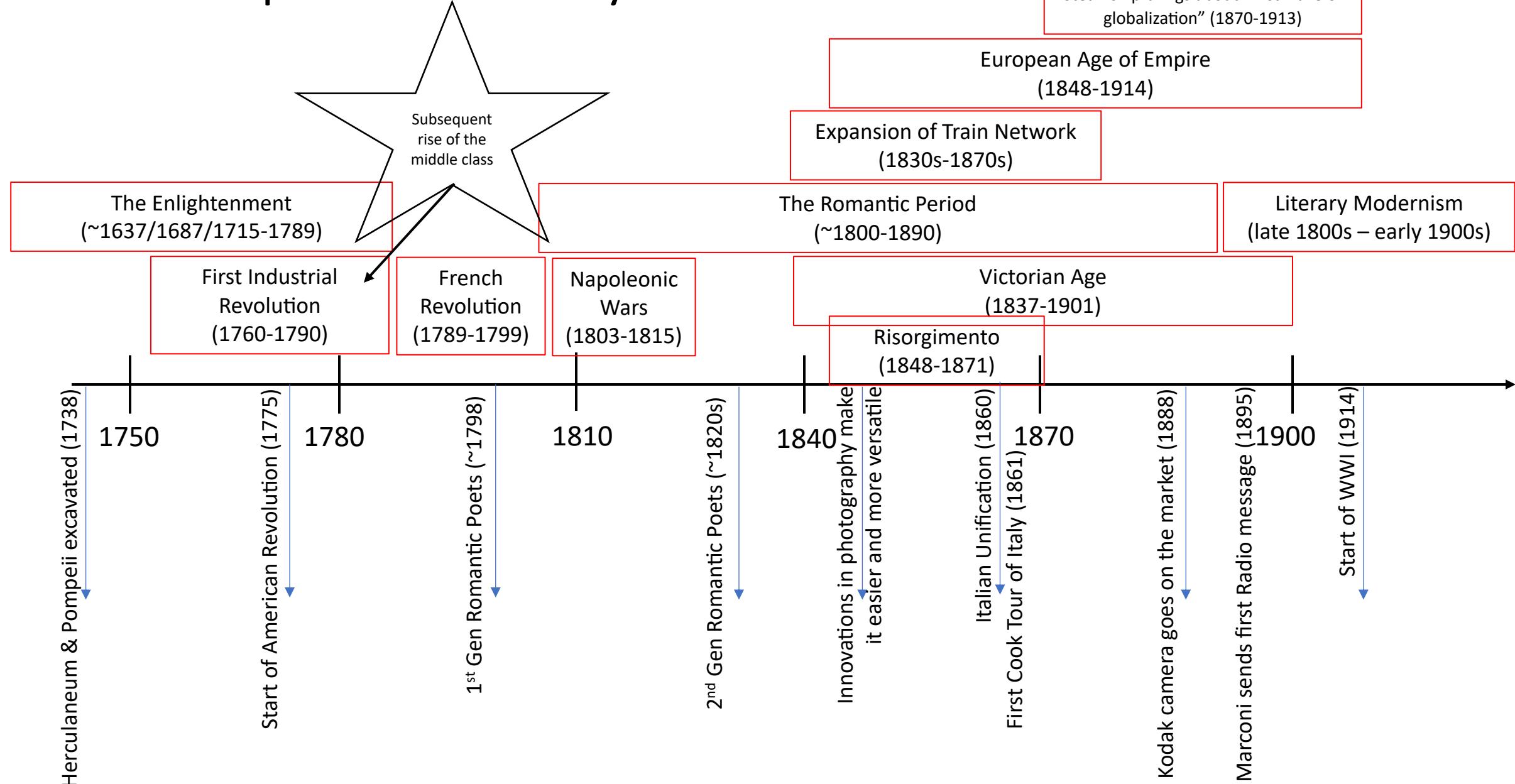
- As the Romantics were cultural revolutionaries, so did they attempt to revolutionize gender and sexuality
- Some argue that the 19th century was a moment of the Creation of Gender, a reification of gender roles
 - For example, there is the upper-middle class woman's 'retreat to the home' as her proper domestic setting now that she no longer needs to work to earn for the family.
- Some argue that it was a time of great experimentation, for example in Romantic writing
- Indeed, it was perhaps both. The Romantics certainly were experimenting with both sexuality and writing about sexuality and we see gender norms affected as well, as women writers burgeoned in the Romantic period (The Brontë's, Jane Austen, women poets like LEL, Mary Robinson, etc.)



LEL [Letitia Elizabeth Landon] (1802 –1838)

- She is considered a borderland writer between Romantic and Victorian

European History Timeline





LEL [Letitia Elizabeth Landon] (1802 –1838)

- She is considered a borderland writer between Romantic and Victorian
- She never went to Italy, yet her first poem was called 'Rome'
- She is famous for her long poem 'L'improvisatrice'
 - It references how influential Madame de Staél and *Corinne, or Italy* (1807) were to her and to women writers of the 19th century

- Napoleon exiled Germaine de Staél and she used that 10-year period in Italy to research and write *Corinne*.
- The book was extremely popular and influential across Europe.
- Scholar Diane Hoevler, argues that de Staél's major accomplishment "was to invent not just a female character, but a female romanticism capable of rivaling in its performative potential the dominant male discourses of Romanticism."
- Corinne, a personification of Italy, as seen in the title, is a liberated and talented *improvisatrice* during her time in Italy. However, when she arrives in England at the end of the novel, she is exposed to conventions and constraints that undermine and ultimately destroy her health and happiness.
- This influential work convinced a generation of Romantic women writers that Italy was a promised land for female individualism.
- That which was not allowed locally, in Great Britain, could be imagined as occurring at a distance, in Italy.

Corinne, ou L'Italie (1807)





LEL [Letitia Elizabeth Landon] (1802 –1838)

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- She never went to Italy, yet her first poem was called 'Rome'
- She is famous for her long poem 'L'improvisatrice'
 - It references how influential Madame de Staél and *Corinne, or Italy* (1807) were to her and to women writers of the 19th century
- Landon's journeys are all 'metaphorical', she travels in her poetry to Italy even though she never physically traveled there because, since the publication of *Corinne*, Italy was perceived as a freely expressive space and a space where women, particularly, were more free to access education and to express themselves.



LEL [Letitia Elizabeth Landon] (1802 –1838)

- According to LEL, in what precisely does Rome's value lie in the 19th century?
- For whom does she imply that value is accessible?



Stendhal

- Marie Henri Beyle (1783-1842), he was a writer but also a military man, part of Napoleon's army
- Best known for the novels *Le Rouge et le Noir* (1830) and *La Chartreuse de Parme* (1839)
- Stendhal was the first Frenchman to call himself *un romantique*
- He was also the first writer to use the term 'tourist' as it is used today, in *Mémoires d'un touriste*.
- He is considered one of the first exponents of novelistic 'realism' and an early introduction of modern analyses of his characters' psychology.
- Stendhal was a part of the nascent liberal movement and, while staying in Italy, which he found a 'more sincere and passionate country' than France, he became convinced that Romanticism was essentially the literary counterpart of liberalism in politics.
 - That is, they were both modern revolutions focused on the individual and freedom of expression.



Stendhal Syndrome

It is an illness or affliction named after Stendhal who described his experience in 1817 while visiting Florence in his book *Naples and Florence: A Journey from Milan to Reggio*.

While at the Basilica of Santa Croce (where Niccolò Machiavelli, Michelangelo and Galileo Galilei are buried), he was so overcome with emotion that he wrote:

- I was in a sort of ecstasy, from the idea of being in Florence, close to the great men whose tombs I had seen. Absorbed in the contemplation of sublime beauty ... I reached the point where one encounters celestial sensations ... Everything spoke so vividly to my soul. Ah, if I could only forget. I had palpitations of the heart, what in Berlin they call 'nerves'. Life was drained from me. I walked with the fear of falling.

Doctors and nurses at Florence's hospitals are accustomed to tourists suffering from dizzy spells or disorientation after viewing the statue of David, the artworks of the Uffizi Gallery, and other historic relics of the Tuscan city.

Promenades dans Rome (A Roman Journal, 1829)

- What is the tone of Stendhal's guide?
- How is Stendhal's guide/journal similar to/different from Goethe's?



- “Errors there shall surely be, but I shall tell the truth!” 2
- “All the anecdotes contained in this volume are true, or at least this author believes them to be so.” 2
- “we reveled in the good fortune of being in Rome in complete freedom, and *without thinking of the duty of seeing.*” 9
- “I should say this to travelers: On arriving to Rome, do not let yourself be poisoned by any opinion; do not buy any book. The time of curiosity and of science will only too soon replace that of emotion; take lodgings in the Via Gregoriana or, at least, on the third story of some house on the Piazza Venezia, at the end of the Corse; flee from the sight, and even more the contact, of the curious.” 12
- “The moment other sightseers come to the Colosseum, the traveler’s pleasure is almost entirely eclipsed.” 16
 - Can’t be “carried away by the sublime.” 16

Reading Questions

- Edmund Burke in his 1757 treatise on the Beautiful and Sublime wrote:
 - “Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime.”
- How, then, can we conceive of Gothic literature as engaging aesthetic theory about the experience of the Sublime?
- Immanuel Kant defined two sorts of ‘sublime’, the mathematical and the dynamic:
 - The “mathematically sublime” is expressed by grandeur, when we encounter something so large that it overwhelms our imagination’s capacity to understand it (a mountain, an ocean, space, etc.)
 - We consider nature as “dynamically sublime” when we consider it as “a power that has no dominion over us” (§28, 260). We have the feeling of the dynamically sublime when we experience nature as fearful while knowing ourselves to be in a position of safety and hence without in fact being afraid. (For example, like watching a storm at sea or a fire from a safe distance.) (From the Stanford Encyclopedia of Philosophy)
- It is said that the most common of the emotional “pleasures” among Gothic readers was the sublime—an indescribable feeling that “takes us beyond ourselves.” Think about the sublime, perhaps read more about it online. Then think about what ways you see the sublime expressed in the novel?