

A painting of Thomas Jefferson in Italy, wearing a wide-brimmed hat and a white coat over a red waistcoat. He is seated on a ledge, looking out over a landscape with ancient ruins and Mount Vesuvius in the background.

Journey to Italy

September 18, 2020

The Grand Tour

- The Grand Tour was the 17th- and 18th-century custom of a traditional trip through Europe undertaken by upper-class young European men of sufficient means and rank (typically accompanied by a chaperone, such as a family member) when they had come of age (about 21 years old).
- The custom — which flourished from about 1660 until the advent of large-scale rail transport in the 1840s and was associated with a standard itinerary — served as an educational rite of passage. Though the Grand Tour was primarily associated with the British nobility and wealthy landed gentry, similar trips were made by wealthy young men of other Protestant Northern European nations, and, from the second half of the 18th century, by some South and North Americans. (Wikipedia)



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The Goals of the Grand Tour

- “An educational rite of passage”
- What did young elite men learn through travel on the Grand Tour?
 - Exposure to Classical Antiquity and Medieval and Renaissance cultural productions
 - Specifically, it was the only way, at this period, to *see* important works of art from the Renaissance and, to some extent, architectural monuments from Antiquity
 - There was also an interest in the recently excavated sites of Pompeii and Herculaneum
- The Grand Tour, in many ways, was supposed to teach travelers about their own history and cultural precedents and it was supposed to teach them to ‘see’

The Goals of the Grand Tour

- Exposure to Classical Antiquity and Medieval and Renaissance cultural productions



Ruins from the Roman Republic and Empire



The Renaissance period in Italy was important for technical innovations in the arts, such as the use of perspective/vanishing points, such as seen here in the 'Ideal City' in Urbino (~1490).



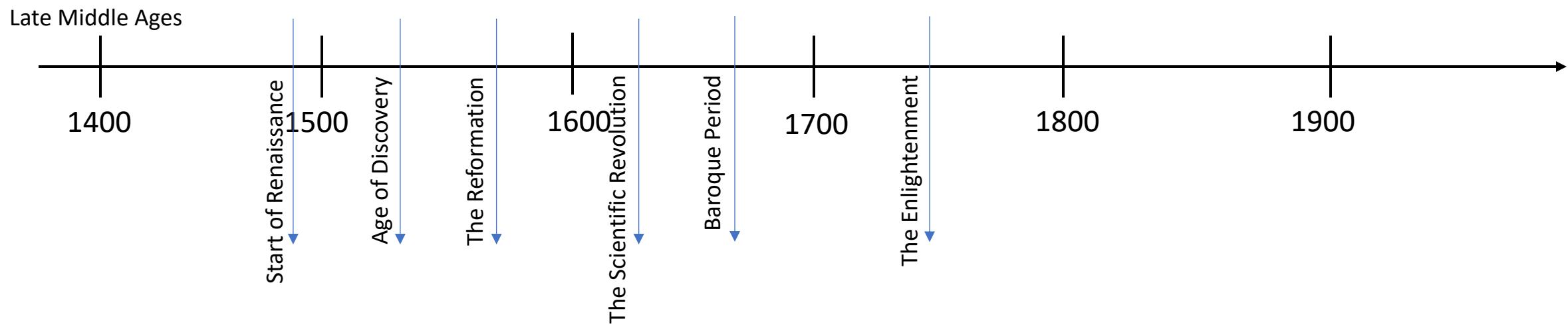
Medieval (Gothic) Cathedrals, such as St. Mark's in Venice and the Cathedrals of Orvieto (above) and Siena.

The Goals of the Grand Tour

- Exposure to Classical Antiquity and Renaissance cultural productions
- What did Italy have to offer in these regards?
 - Roman monuments
 - The Colosseum
 - The Pantheon
 - The Baths of Caracalla
 - The Roman Forum
 - Circus Maximus and the Palatine Ruins
 - The Flaminio obelisk (completed by Ramesses II by 1213 BC and brought to Rome in 10 BC by the order of Augustus)
 - Renaissance and Baroque art and architecture
 - The Duomo of Santa Maria del Fiore (Florence, Brunelleschi, 1436)
 - The *pietà* (Rome, Michelangelo, 1498)
 - Statue of David (Florence, Michelangelo, 1501-1504)
 - The Sistine Chapel fresco (Rome, Michelangelo 1508-1512)
 - Saint Jerome Writing (Rome, Caravaggio, 1605)
 - Ecstasy of Saint Theresa (Rome, Bernini, 1647-52)
 - *Fontana dei quattro fiumi* (Rome, Bernini, 1651)
 - St. Peter's Basilica (Renaissance and Baroque (Michelangelo, Bernini, etc.)



European History Timeline





The Goals of the Grand Tour

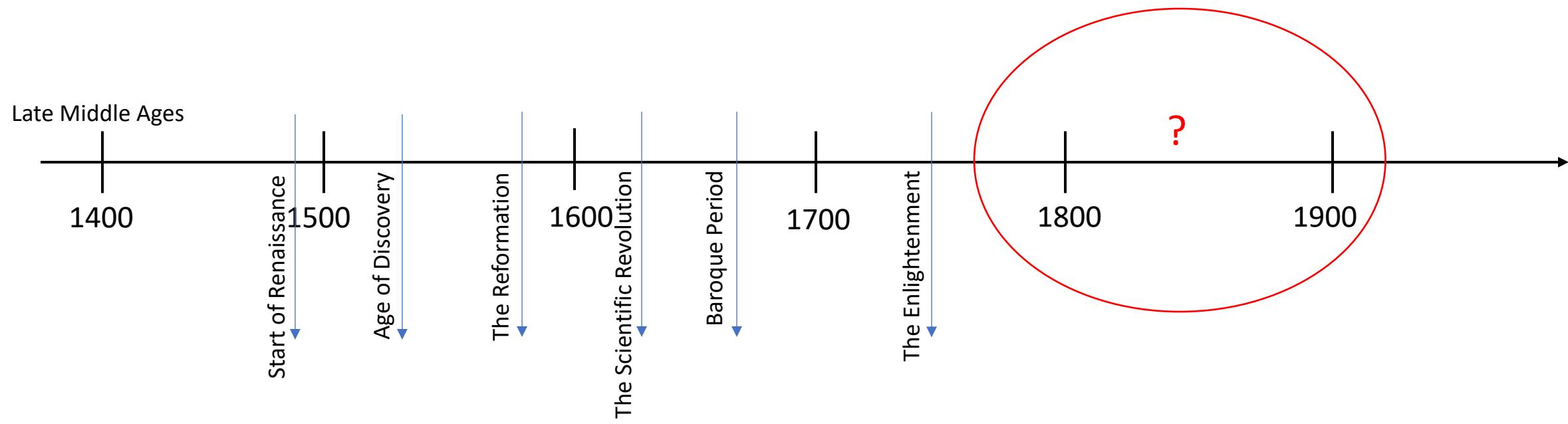
- “An educational rite of passage” and the effects of the Enlightenment
- The idea of travelling for the sake of curiosity and learning was a developing idea in the 17th century. With John Locke's *Essay Concerning Human Understanding* (1690) it became widely accepted that knowledge comes entirely from the external senses, that what one knows comes from the physical stimuli to which one has been exposed.



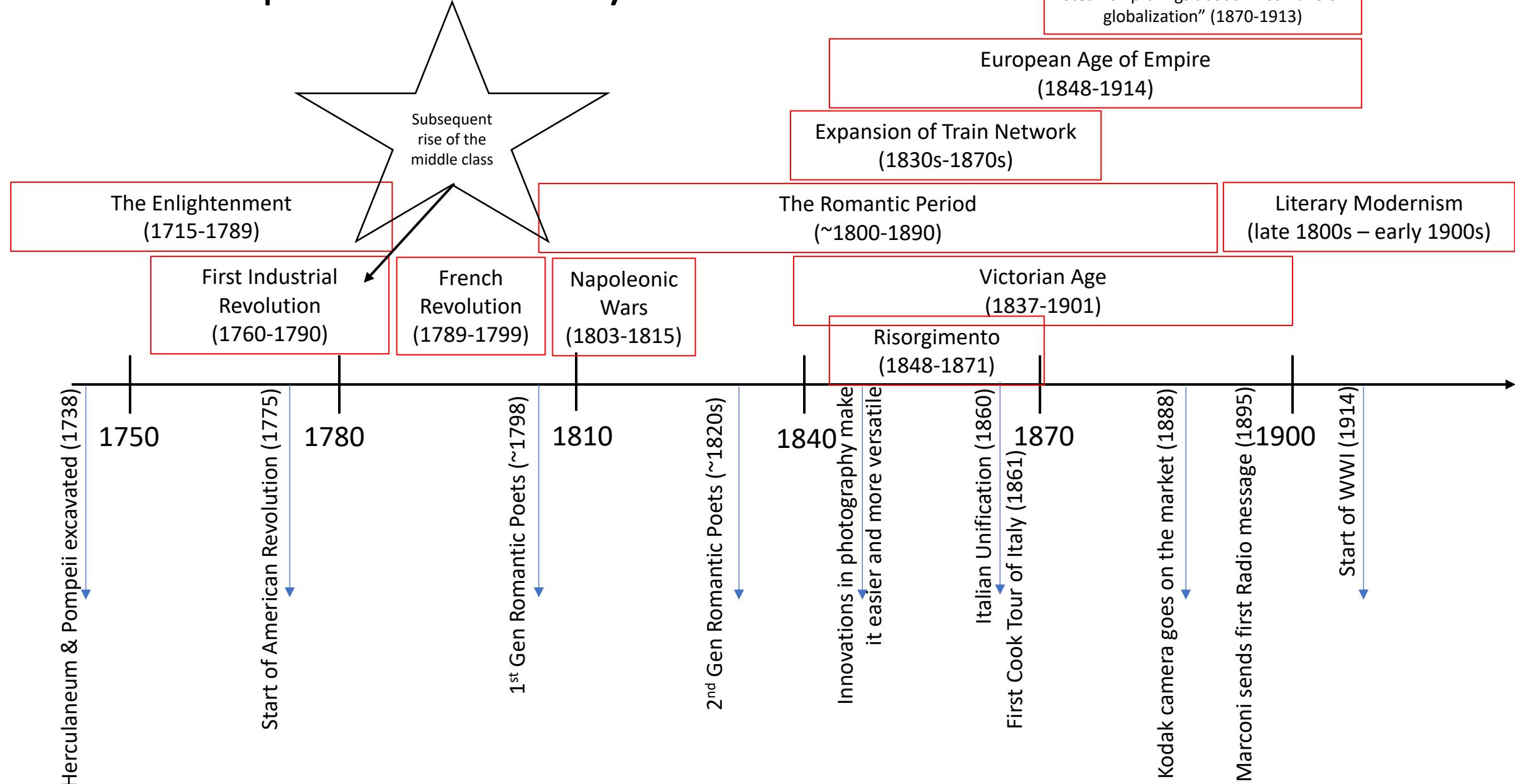
The Goals of the Grand Tour

- The Grand Tour, in many ways, was the first model for travel as we still experience it (though changed chiefly through technology) today
 - Travelers (tourists) came back with collections of art, scientific instruments, books, natural artefacts, etc. Etchings such as Piranesi's *vedute* were inexpensive and popular.
 - -> souvenirs
 - Travelers often recounted their journeys in publications that would first function informally as tour guides and would transition by the end of the 1700s into the first formal tour guides.
 - Expectations of the destination cities and countryside were discursively developed and reified in writing (poetry, tour guides, memoires) and imagination rather than in the destination locale itself.
 - Beginning with the Grand Tour and cultural trends born out of it, as David Crouch says, "The landscape is [no longer] 'out there' [...]. It emerges in our relationship, in feeling, in what we do, in how we approach it, physically, mentally, that landscape occurs."

European History Timeline



European History Timeline



Course Inquiries

- How did travel during this time period (long 19th century) influence literature?
 - The development of the novel
 - The development of Romantic poetry
 - The development of tour guides
 - Literary Modernism and its discontents
- How did travel and travel literature during this time period create greater agency for certain writers (women, for example)?
- How did travel influence the field of aesthetic inquiry (the beautiful, sublime, picturesque)?
- What is the relationship between travel for pleasure and travel for empire during the 19th century?
 - For example, what is the relationship between the author/narrator and the Other in travel literature as compared to colonial or postcolonial literature?
- What has been the effect of travel/tourism on the destinations and citizens on those destinations?

Course Inquiries

- In order to consider these questions, we will read:
 - Travel literature set in Italy
 - Goethe (also important as a proto-Romantic *Sturm und Drang*)
 - Chateaubriand
 - Stendhal
 - Mark Twain
 - Gothic novels set in Italy (Ann Radcliffe, *Sicilian Romance*)
 - Romantic poetry set in Italy
 - Second Generation British poets (Byron, Shelley)
 - Women Romantic poets (Hemans, LEL)
 - Italian Romantic poet (Leopardi)
 - Victorian and Modernist poetry and novels set in Italy
 - Christina Rossetti
 - Henry James
 - E.M. Forster
 - Postmodern and contemporary travel literature and poetry set in Italy
 - Auden
 - Brodksy
 - Lahiri

But why focus on Italy?

- Quite simply, because travel, and literature about travel, during this time focused on Italy.
 - Aside from the proto-Romantic and Romantic Grand Tourists and later tourists
 - Goethe, Wordsworth, Coleridge, Chateaubriand, Stendhal, Twain, James, Forster, Auden, etc.
 - There were the self-described expats/exiles in Italy
 - Byron, Shelley, Elizabeth Barrett Browning, Robert Browning, Joseph Brodsky, Jhumpa Lahiri, etc.
 - There were the convalescents in Italy
 - Keats
 - There were those who never left their home country (often women) but wrote about Italy because everyone was writing about Italy
 - Ann Radcliffe, LEL, Felicia Hemans, Emily Dickinson
 - There were the Italians themselves
 - Leopardi, Rossetti, etc.

But why focus on Italy?

- We will focus on Italy because *they* focused on Italy. So to get to the heart of the question, we must ask "Why did 18th 19th and early 20th century writers focus on Italy?"
 - We will begin by considering the legacy of Enlightenment aesthetics left to the 19th century individual and how these philosophical concepts were nearly perfectly visually on display in Italy.
- Important Keywords for this aspect of the course inquiry:
 - Beautiful
 - Sublime
 - Picturesque
 - Landscapes
 - Ruins
 - Monuments

Meet and Greet

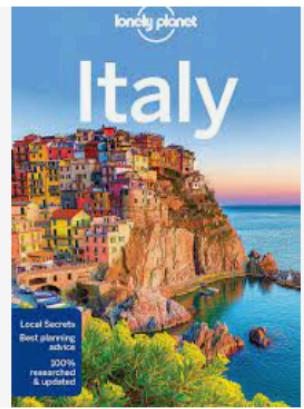
- Dr. VanWagenen (Dr. V)
- PhD in Italian Studies

- What does travel mean to you and why is it important?
- What do you do to prepare to travel?
- Describe Italy as you imagine it or as you have heard of it. Have you been? If so, how did your idea change after going? If not, on what have you based your idea of Italy?

Syllabus

Travel Literature and Tour Guides

- Travel in Europe wasn't seen as a means of personal adventure or growth until the mid/late 1700s.
- “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)



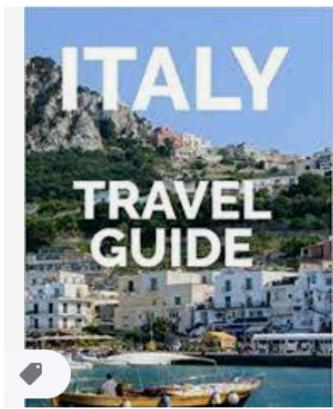
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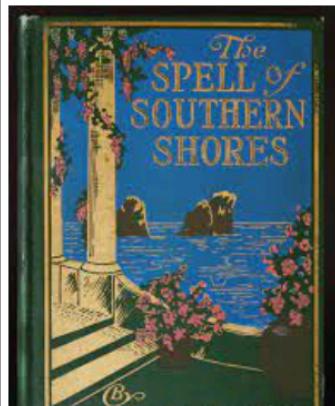
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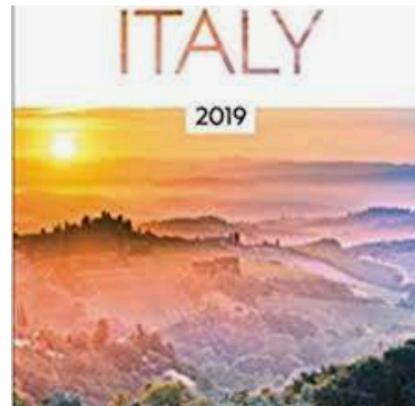
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Italy Travel guide with

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 will see 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 (16)
 - 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,
 ESTIMATED 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 still embellish Pisa, Florence, Siena, Rome, Naples, Bologna, Venice, &c.

WITH INSTRUCTIONS

For the Use of Invalids and Families

Who may not choose to incur the Expence 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. Gillet, Salisbury-Square, Fleet-Street,
 FOR R. PHILLIPS, NO. 71, ST. PAUL'S CHURCH-YARD.

1800.

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LETTER XVIII.

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LETTER XIX.

Account of the country between Rome and Naples.

LETTER XX.

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ERRATA OF VOL. II.

Page 2 line 10, for <i>Pagatio</i> read <i>Pagatio</i> .	
6 — 24, for <i>Moratti</i> read <i>Maurizi</i> .	
14 — 19, for <i>adhered</i> read <i>adhered</i> .	
42 — 19, for <i>in</i> read <i>in</i> of Notes for sofa read sofa.	
43 — 19, for <i>Pompeii</i> read <i>Pompeii</i> .	
49 — 19, for <i>Sopides</i> read <i>Sopidae</i> .	
70 — 21, for <i>Picciolo</i> read <i>Piccioli</i> .	
71 — 21, for <i>Obeliski</i> read <i>Obelisci</i> .	
93 — 11, for <i>Picciolo</i> read <i>Cocito</i> .	
125 — in line 5 of Notes, for <i>Sopides</i> read <i>Sopidae</i> near in line 6 of Notes, for <i>Rhino</i> read <i>Rhinoceros</i> .	
128 — in line 7 of Notes, for <i>Bacchus</i> read <i>Bacchae</i> .	
130 — 17, for <i>mult</i> read <i>mult.</i>	
134 — 13, for <i>prolifican</i> read <i>Profligian</i> .	
149 — 13, for <i>prolifican</i> read <i>Profligian</i> .	
157 — 11, for <i>are real</i> in	
158 — 11, for <i>read</i> in real road.	
174 — 11, for <i>two obelisks</i> read <i>obelism</i> .	
244 — 11, for <i>two obelisks</i> read <i>obelism</i> .	

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

LETTERS FROM ITALY,
 BETWEEN
 THE YEARS 1792 AND 1798.

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,

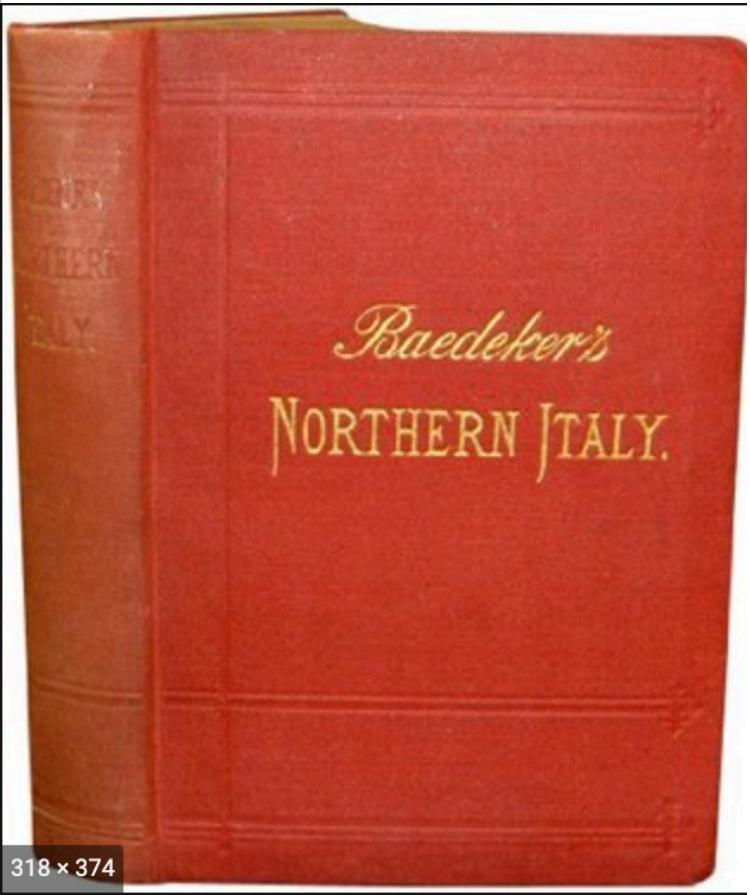
Mariana Starke's Innovations

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 Palermitein.—*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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- 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, the home
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).

cholera on board the frigate *Melpomene*; *Guérin*, the Chevalier Rose directing the sepulture of those who have died of the plague; *Puget*, the plague at Milan, a relief in marble; *Gérard*, Bishop Belsunce during the plague of 1720; *Tanneurs*, the frigate *Justine* returning from the East with the plague on board.

A few paces farther N. is the *Cathedral*, a new edifice constructed of alternate layers of black and white stone, in a mixed Byzantine and Romanesque style. The towers are surmounted by domes. The venerable old cathedral of *St. Lazare* has been removed. The terrace commands a pleasant survey of the Bassin de la Joliette (see p. 23).

On the S. side of the Ancien Port is the church of *St. Victor*, with crypt of the 11th cent., superstructure of 1200, towers added in 1350 by Pope Urban V. who was once abbot here. — To the E., in front of the old harbour, is the new *Résidence Impériale* (Pl. E, 5), which however is never occupied by the emperor.

La Cannebière, a broad street, intersects the town from W. to E., from the extremity of the Ancien Port to the centre of the town where the ground rises. In this street, a few paces from the harbour, stands the *Bourse*, with a portico of Corinthian columns, and adorned with the statues of (r.) Euthymenes and (l.) Pytheas, two natives of Massilia who distinguished themselves as navigators before the Christian era. To the latter we are indebted for the earliest date with respect to the length of the days in the different northern latitudes, and the ebb and flow of the tide. The opposite *Place Royale* is used as a fish-market.

A short distance further the *Cours de Belsunce* is reached on the l., a shady promenade generally thronged with foot-passengers, at the S. extremity of which stands the statue of Bishop Belsunce, ‘pour perpétuer le souvenir de sa charité et de son dévouement durant la peste qui désola Marseille en 1720’. This intrepid prelate, during the appalling plague which carried off 40,000 persons, alone maintained his post and faithfully performed the solemn duties of his calling. From this point the Rue d’Aix ascends to the *Arc de Triomphe*, erected originally to commemorate the Spanish campaign of the Duke of Angoulême (1823), now decorated with sculptures by *Ramey* and *David d’Angers* of the battles of Marengo, Austerlitz, Fleurus, and Heliopolis, and bearing the inscription: ‘*A Louis Napoléon Marseille reconnaissante*’. The railway-station is situated to the N. of this point.

We now return to the Cannebière. Opposite to the Place Belsunce opens the *Cours St. Louis*, continued by the *Rue de Rome* and the *Cours du Prado*, which is 2½ M. in length. At the S. extremity of the latter is the *Château des Fleurs*, a small park with fish-ponds, affording various kinds of entertainments, a poor description of ‘Tivoli’.

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The following pleasant drive of several hours is recommended, especially for the afternoon and evening: From the Porte de Rome or the Place Castelane (both Pl. E, 2) ascend the Cours du Prado, passing the Château des Fleurs; then descend to the coast, affording charming views, and by the Chemin de Ceinture to the village of *Endoume*; hence, skirting the Anse des Catalanes (baths and hotel, p. 22), to the Promenade Bonaparte. The stranger may now either return to the town, or ascend on foot to the r. to the church of *Notre Dame de la Garde* (see below).

To the l. in the Cours St. Louis at the entrance to the narrow Rue de la Palud, is a fountain, adorned with an insignificant bust of *Pierre Puget*, the celebrated sculptor, who was a native of Marseilles.

At the E. end of the *Boulevard de Longchamp* rises the new and handsome **Musée de Longchamp* (Pl. 34), consisting of two extensive buildings connected by a colonnade of the Ionic order, adorned with a fountain in the centre. The r. wing contains the *Musée d’Histoire Naturelle*, the other the *Musée des Beaux Arts*. The latter is approached by a vestibule embellished with two frescoes from the history of Marseilles.

Principal Saloon. R. of the entrance: *J. Vernet*, Harbour; *Murillo*, Capuchin; *Spagnoletto*, St. Peter; *Sale Rosa*, Hermit examining a skull; *Langlois*, Bishop Belsunce. On the opp. wall: *Holbein*, Portrait (re-touched); *Snyders*, Still life; *Guercino*, Hector taking leave of Priam; *Rubens*, Christ scourged; *Perugino*, Madonna with saints; *Van Dyck*, Christ on the Cross; *Rubens*, Wild-boar hunt; *Schalken*, Newspaper-reader; *Flemish Sch.*, Portrait of an old man. L. of the entrance: *Ruysdael*, Landscape. — The adjoining saloon on the r. is in course of being filled with pictures of the Provençal school, that on the l. with modern works. Among the latter: **Philippeaux*, Farewell repast of Girondists on the eve of their execution; *Curzon*, Female weavers of Naples; *Ary Scheffer*, Magdalene.

The well-kept grounds at the back of the Museum extend to the *Zoolog. Garden* (adm. 1 fr.), which contains a valuable collection of animals.

The *Old Museum*, in the *Boulevard du Musée*, now contains nothing worthy of note.

*Point of View. The best survey of the town and environs is afforded by the church of **Notre Dame de la Garde* (Pl. F, 3), situated on an eminence to the S. of the old harbour. The old chapel, as well as the Fort *Notre Dame*, have been taken down, and a new chapel erected on the site of the former in the same style as the cathedral (p. 24). The interior contains an image of the Virgin and innumerable votive tablets presented by those who have been rescued from shipwreck or disease. The terrace in front of the church, and especially the gallery of the tower (154 steps), which contains a huge bell 10 tons in weight, and is to be crowned with a large figure of the Virgin, command an admirable survey of the extensive city, occupying the entire width of the valley, the innumerable white villas (*bastides*) on the surrounding hills, the harbour and the barren group of islands at its entrance, with the *Château d’If*, where Mirabeau was once confined (also mentioned in Dumas’ ‘Monte Christo’), and a portion of the Mediterranean. Several different paths ascend to this

They formalized, as well, an aspect of European travel that had been central since the heights of the Grand Tour. That is, they reified what was considered the ‘proper’ or ‘ideal’ point of view or perspective from which to view a given landscape, monument, or piece of art.

Where does this leave us for the first week's reading?

- We will begin the course by looking at travel writers in Italy who were specifically engaging in the kinds of books and themes discussed in this lecture.
 - Goethe's *Journey to Italy* (Italienische Reise, 1786-8/1816) is a collection of curated letters put together decades after his actual journey
 - Goethe's *The Sorrows of Young Werther* (1774, epistolary) was extremely influential to Romantics, but he himself was a proto-Romantic
 - Chateaubriand's *Travels in Italy* (Voyage en Italie, 1804) is one of many works he produced about travel (*Itinéraire de Paris à Jérusalem*, 1811; *Voyage en Amérique*, 1827).
 - Chateaubriand is considered an important French Romantic author.
 - We will begin to notice trends of description and imagery in Romantic descriptions of Italy and particularly of Rome.
 - Stendhal's *Roman Journal* (Promenades dans Rome, 1829) was a bestseller when it was published in Paris, and yet, it is already a departure from previous 'tours', such as Goethe's and Chateaubriand.
 - Stendhal, too, is an important exponent of French Romantic literature.
 - He is also well known for what is now known as Stendhal Syndrome.
- Additionally, we will see a first example of Romantic poetry set in Italy
 - LEL's (Letitia Elizabeth Landon) poem, "Rome," was published in 1820 by a British woman who had never traveled to Italy.
 - This short poem will help us conceive of just how 'trendy' Italy was in England during/just after the peak of Romantic writing. It will also help us understand how Italy began to be 'imagined' for what was written about it, what it had been, what it symbolized to foreigners, etc., rather than was it was.

Reading Questions

- What seems to be the ultimate goal of Goethe's tour of Italy?
- What does Goethe spend his time in Italy doing?
- How is Goethe engaging with aesthetics?
- What do Goethe's letters and Chateaubriand's have in common?
- According to LEL, in what precisely does Rome's value lie in the 19th century? And for whom does she imply that value is accessible?
- What does the author seek to emphasize in his Preface?
- What is the tone of Stendhal's journal?
- How is Stendhal's journal similar to/different from Goethe's?