



TUSCANY

LITERARY ITINERARIES

Discovering one of the favourite
destinations of great travellers



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Tuscany - with Florence, Siena, Lucca, Chianti, Maremma, and the Apennine valleys - is a meeting point between the ancient and the modern. It was the favourite destination of travellers taking the Gran Tour in the past, and millions of tourists today. For centuries, its landscape has been a source of inspiration, and the towers of San Gimignano, the walls of Radda, the castles in the Val d'Orcia, the sea fronting Livorno, and the marbles of Pisa have 'made many a cold Nordic heart beat faster'. Its treasures of art, theatres and salons, its vibrant markets and country houses, its cypress-lined roads and fragrant vineyards have struck the imagination of Byron and Goethe, of Mozart and Dickens, of Andersen and Lawrence.

The beauty of Tuscany has inspired poetry and music by Hermann Hesse and John Milton, by Tchaikovsky and Franz Liszt; equally famous are the writers, art collectors and historians who have chosen to live in Tuscany, enriching it with their studies, their precious collections, and even their tombs in the Cimitero degli Inglesi and the Cimitero degli Allori at Bagni di Lucca, and with the Vieusseux and the Demidoff, the Horne and Stibbert Museums.

Exploring the artistic and cultural heritage left in Tuscany by these great travellers casts new light on the fascination of the place they loved so deeply. To visit the sites, to discover the landscapes dear to these intellectuals, to follow the paths laid out by them, is to live again in the Tuscan atmosphere that once enchanted them and now powerfully attracts the modern traveller.

IN THE ITINERARIES, SOME OF THE PLACES ARE MARKED

** DON'T MISS

* INTERESTING

Enjoy this volume and enjoy your trip!

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HAROLD ACTON

(FLORENCE, 1904 - 1994)

BRITISH AUTHOR, COLLECTOR AND ART HISTORIAN

Although his father Arthur was British and his mother, Hortense Mitchell, American, Sir Harold Acton chose to live in Florence, as he explained in *The Soul's Gymnasium and Other Stories* (1982): 'During the first decade of this century Florence had a large colony of international expatriates which two world wars, a xenophobic interlude, post-war restrictions and recessions have slowly but surely reduced to a fraction of its former strength.' For decades, Harold Acton played the role of author and aesthete, collector and historian, testimonial to the intense twentieth-century season of which he was a leading figure. Educated at Eton and Oxford, he then went to Beijing to study classical Chinese theatre. He fought in World War II as an officer in the RAF, stationed mainly in the Far East. He then settled at Villa La Pietra where he had been born, on the hills around Florence. Among his guests were British royals as well as intellectuals and art lovers. For his cultural achievements, Florence numbers him among her honorary citizens.

DISCOVERY

HAROLD ACTON

A

The ancient patrician residence of the Sassetti and the Capponi, with its art collections and tapestries, its vast library, its garden, photographic archives, lands and other adjacent villas, was then bequeathed to New York University, which had awarded Acton an honorary degree in 1973. Sir Harold Acton is buried beside his parents and his younger brother William in Florence's Cimitero degli Allori.

📍 FLORENCE

** VILLA LA PIETRA

Via Bolognese, 120
lapietra.nyu.edu

This is the residence/museum where Acton was born and where he died: the garden with its stairways, statues, play of light and shadows and splendid views of Fiesole and Florence (photo on opposite page).

** BIBLIOTECA DEL BRITISH INSTITUTE

Lungarno Guicciardini, 9
www.britishinstitute.it/it/biblioteca/
biblioteca-harold-acton

** CIMITERO EVANGELICO DEGLI ALLORI

Via Senese, 184
www.cimiteroevangelicoallori.it

Burial place of the Actons.





HANS CHRISTIAN ANDERSEN

(ODENSE, 1805 - COPENAGHEN, 1875)

DANISH AUTHOR

Born in a provincial town still imbued with peasant traditions and ancestral beliefs, Andersen received no regular schooling and spent many long days in the solitude of the countryside. The family was poor; his father died when he was only eleven years old and his mother, an alcoholic, neglected him. His father however, although only a shoemaker, encouraged little Hans to attend the plays performed in the town's theatres. His memory of these experiences, along with his imagination, was a source of inspiration for his fairy tales, where objects, animals and real people are transfigured to breathe life into fantastic incidents, filled with allegorical meanings and moral teachings as well as social criticism. In 1819 Andersen moved to Copenhagen to seek his fortune as actor. Here he met Jonas Collin, director of the Royal Theatre, who recommended him to King Frederic VI, who then supported him while completing his studies. In the late 1820s he began to write, and embarked on a trip through southern Europe in 1833-34. In Italy he visited Florence in 1833, from October 8 to 13, and in 1834 from April 5 to 15, and then again in 1840 from December 11 to 14. Here he found innumerable visual, human and artistic stimuli: 'A whole world has

DISCOVERY

HANS CHRISTIAN ANDERSEN

A

passed before me in the brief span of a few hours!', he enthusiastically noted in his diary. The most famous fruit of this stay is the fairy tale called *The Bronze Hog*, inspired by the fountain of the boar at the Loggia of the Mercato Nuovo, where a little boy rides by night on the back of the animal, which has come magically alive. During his time in Florence, Andersen frequented such artists as Lorenzo Bartolini and men of letters as Giovan Pietro Vieusseux; and visited the Galleria degli Uffizi, struck by the sensual and spiritual beauty of Titian's *Venus of Urbino* and the *Venus Pudica*, known as the *Medici Venus*.

📍 FLORENCE

* LOGGIA DEL MERCATO NUOVO

Piazza del Mercato Nuovo

A memorial stone recalls Andersen's visit and the origin of the fairy tale inspired by the Porcellino (photo on opposite page).

COLONNA DELLE GIUSTIZIA

Piazza Santa Trinita

Andersen recorded in his diaries: 'The city of Florence, if you care to glance through it, is a whole illustrated book. In Piazza Santa Trinita there is a slender column, topped by the goddess of justice, blindfolded and holding up a scale'.





MATTHEW ARNOLD

(LALEHAM, 1822 - LIVERPOOL, 1888)

ENGLISH AUTHOR

Poet and literary critic, Arnold was a typical representative of the British intellectual middle class. For thirty years he worked as school inspector and from 1857 as Professor of Poetry at Oxford University, but was also a great connoisseur of Italian history. Nearly all of his poetry was written before the age of thirty-three. In the preface to his collection *Poems* (1853), he described his aesthetic ideal as a new form of classicism, open to romantic subjectivism and focussed on the intellectual and human contents of a literary work rather than its formal and stylistic aspects. The distinctive traits of his poetry are Hellenism, a romantic interest in popular legends, and a certain tendency toward meditation. His *Essays in Criticism* were published in 1865 and his most intense works are collected in the volume *New Poems* (1867). For having recognised the relationship between literature, life and ethics, Arnold may be considered the first modern critic, and one of Britain's most influential ones in the second half of the 19th century. In memory of his friend Arthur Hugh Clough, buried in the Cimitero degli Inglesi in Florence, Arnold composed his poetic masterpiece, the elegy *Thyrsis*.

DISCOVERY

MATTHEW ARNOLD

A

Coming to Florence in May of 1865 on business, and to greet the new capital of the Kingdom of Italy, he was enchanted by the city: 'The most beautiful place I have ever seen', he wrote. 'It is unlikely that even Rome can please me more than Florence. Here, I prefer the cathedral to any other church I have ever seen in all my life'.

📍 FLORENCE

** CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

With Brunelleschi's dome
 (photo on opposite page).

** CAPPELLE MEDICEE

Piazza Madonna degli Aldobrandini
www.cappellemedicee.it

With Michelangelo's Sagrestia Nuova

** GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

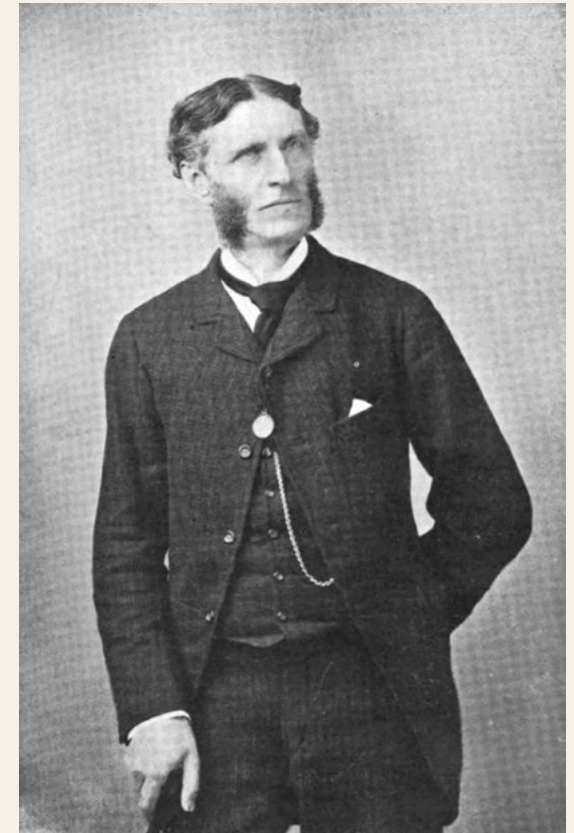
** CIMITERO DEGLI INGLESII

Piazzale Donatello, 38

Buried here are A.H. Clough, Elizabeth Barret Browning, W.S. Landor, Frances Trollope, G.P. Vieusseux and many others who loved Florence.

* CERTOSA DI FLORENCE

Via del Ponte di Certosa, 1 - Galluzzo
www.certosadiflorence.it





MIKAIL ALEKSANDROVICH BAKUNIN

(PRJAMUCHINO, 1814 - BERN, 1876)

RUSSIAN PHILOSOPHER AND AUTHOR

Leader of the anarchic movement, Bakunin was the author of many texts, such as *Statism and Anarchy* and *Man, Society and Freedom*. He studied in Moscow and Dresden and participated in 1849 in the Primavera movement of the peoples advocating revolutionary equalitarian ideas. Exiled to Siberia, he managed to escape to Japan and then to the United States. He visited Italy frequently - his writings in Italian are collected in *Viaggio in Italia* - where he observed the ills of the nation, newly unified but already suffering from the problems that still plague it today: excessive taxes and inefficient tax collection, the personal use of power by public officials, the crushing weight of bureaucracy and the political role of the Church. The Russian intellectual was interested, more than in the beauty of the country, in 'firing the imagination' of the impoverished Italian masses to found a society of men free and equal. In Florence he was introduced by Giuseppe Mazzini to Giuseppe Dolfi, the revolutionary baker from the San Lorenzo quarter, and to other Mazzini

DISCOVERY

MIKAIL ALEKSANDROVICH BAKUNIN

B

followers who opposed the Piedmontese monarchy. He founded the newspaper *Libertà e Giustizia* and headed the revolutionary socialist movement. With his wife Antonia, Bakunin stayed in Florence for long periods up to 1871, frequenting political salons and warmly welcomed wherever he went. From August 20, 1865 to January 7, 1866, twenty-one issues of the socialist newspaper calling for democracy, *Il Proletario*, were published. In 1871 Bakunin founded a democratic society called the first International Brotherhood. His ideas can be summarised in these words: 'I am a fanatical lover of freedom, I consider it the only condition in which intelligence, dignity and human happiness can develop and grow'.

📍 FLORENCE

** CASA DOLFI

Borgo San Lorenzo, 4

Here, as Bakunin recalls, lived and died 'the virtuous Tuscan / whose modest life was devoted / to the cause of freedom', a man of action to whom were drawn 'generous patriots / from every part of the civilised world', among them Mazzini, Garibaldi and Bakunin himself.

PIAZZA SAN REMIGIO, 1

Mentioned by Bakunin in a letter. Here he lived and dined with his friends Beppe Fanelli, Carlo Gambassi, and others at the Caffè Ferruccio.

📍 PRATO

* PIAZZA DEL DUOMO

Site of Alessandro Lazzerini's statue of the 'Tuscan Cato', Giuseppe Mazzoni, founder of the Movimento Federalista, which promoted common action between the anarchic movement and freemasonry. Mazzoni maintained close ties with Bakunin, who went from Florence to see him on March 22, 1871 (photo on opposite page).





ELIZABETH BARRETT BROWNING

(DURHAM, 1806 - FLORENCE, 1861)

ENGLISH AUTHOR

Born to a family made wealthy by its sugar plantations in Jamaica, Elizabeth began to write at the age of 8, was published for the first time at 13 and went on to collaborate with literary circles and reviews. When just over thirty she became an invalid whose health problems obliged her to stay at home. She won sudden fame with a collection of *Poems* (1844) that fascinated the poet Robert Browning. After a long exchange of letters they fell in love, but her father so strongly opposed the marriage that the couple had to elope. Her masterpieces are the poems dedicated to Robert Browning, where woman becomes a subject and no longer an object of love and passion, claiming the right to love. After marrying, the couple moved to Italy, staying first in Pisa (1846) at the former Collegio Ferdinando in Via Santa Maria. In April of 1847 they settled in Florence, where Elizabeth was restored to health and gave birth to a son, Pen, in 1849. Their salon was one of the favourites among the English residents of Florence, with guests such as Walter Savage Landor, Nathaniel Hawthorne and

DISCOVERY

ELIZABETH BARRETT BROWNING

B

Henry James. Elizabeth Barret Browning passionately embraced the cause of Italian independence and admired the figure of Camillo Benso, Count of Cavour; her works brought the Italian political situation to the attention of the British public. In Florence she published *Sonnets from the Portuguese* (1850), *Casa Guidi Windows* (1851) and *Aurora Leigh* (1856).

FLORENCE

** CASA GUIDI

Piazza San Felice, 8
www.casedellamemoria.it
www.browningsociety.org/casa_guidi.html

The couple rented an apartment on the first floor and lived there until 1861, the year of Elizabeth's death, as recalled by a memorial stone.

CIMITERO DEGLI INGLESII

Piazzale Donatello, 38

** Funerary monument to Elizabeth Barrett Browning

Designed by Frederic Leighton (photo on opposite page).

BAGNI DI LUCCA (LU)

** PROMENADE AND MEMORIAL STONE

Along the Lira river, commemorating the two poets who stayed here in the summers of 1849, 1853 and 1857.

MEMORIAL STONE

Piazza Edoardo Tolomei, 3

** ORATORIO DELLA MADONNA

Località Refubbri

Robert Browning dedicated the poem *By the Fire-side* to these ruins, where the couple often walked.

LOCALITÀ MARCIANO (SI)

VILLA DI POGGIO AL VENTO

Strada dei Cappuccini, 100

The place where the Brownings vacationed in 1850, 1859 and 1860.

PISA

COLLEGIO FERDINANDO

Via Santa Maria, 102

As recalled by a memorial stone, in the winter of 1847 Robert Browning and Elizabeth Barrett lived after their marriage in this ancient palazzo, where they wrote some of their poems.





DISCOVERY

BERNARD BERENSON

B

 FLORENCE

**** PONTE DI SANTA TRINITA E
* BORGO SAN JACOPO**

Berenson's secretary's sister lived here, where he lodged for a time.

**** GALLERIA DEGLI UFFIZI**

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

The place where he studied Giotto's masterpieces.

**** VILLA I TATTI**

Via Vincigliata, 26 - itatti.harvard.edu

Here Berenson lived, studied and died (photo on opposite page) leaving his favourite artwork: a *Madonna and Child* by Domenico Veneziano, purchased in 1900.

BERNARD BERENSON

(BUTRIMONYS, VILNIUS, 1865 - FIESOLE, 1959)

LITHUANIAN-AMERICAN ART HISTORIAN

Art historian and critic, author of *Italian Painters of the Renaissance* published in four volumes from 1894 to 1907, Berenson wrote of the painters Lotto and Sassetta and of Italian art in general. From Lithuania he had immigrated with his Jewish parents to the United States, where he attended Harvard University in Boston and studied ancient languages. He married Mary Whitall Smith and moved to the Villa I Tatti in the vicinity of Settignano, near Florence. Around the villa, purchased from the son of John Temple Leader, Berenson had an Italian garden designed by Cecil Pinsent. In 1936 he bequeathed the villa with its art collections, library and photographic archive to Harvard, stipulating that it should become a Centre for Studies on the Italian Renaissance. Thanks to the famous American art merchant Joseph Duveen, Berenson had become prosperous, but his real patron was Isabella Stewart Gardner, who aided him financially and depended on him to recommend masterpieces to be purchased for her museum in Boston. In 1948, in Florence, Berenson was named President of the Honorary Committee for rebuilding Ponte a Santa Trinita, 'where it was and as it was', the bridge deemed by many the world's most beautiful, which had been destroyed during the war.





DISCOVERY

HECTOR BERLIOZ

B

There I have spent extremely pleasant days in exploring its numerous monuments, dreaming of Dante and Michelangelo, and reading Shakespeare among the lovely thickets along the Arno, in a solitude so deep that it left me free to express my emotion'.

 FLORENCE

PERSEO

Piazza della Signoria

The bronze statue by Benvenuto Cellini, 1545-54, stands beneath the Loggia dei Lanzi (photo on opposite page).

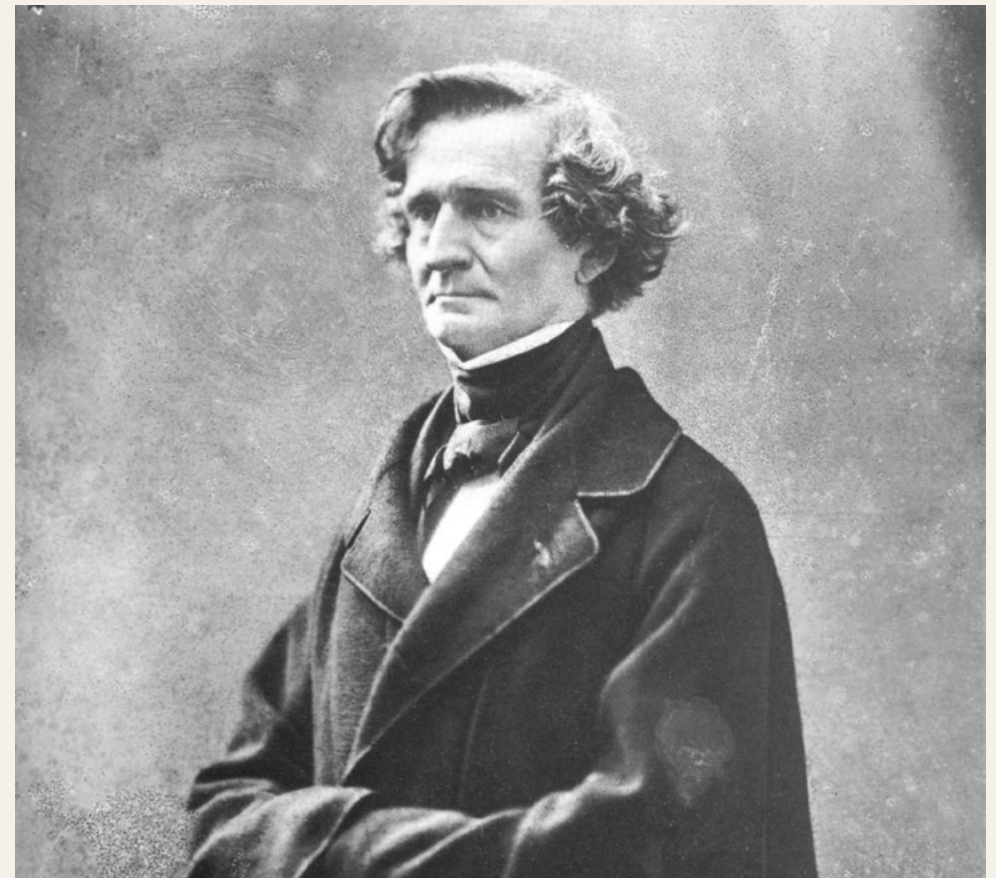
HECTOR BERLIOZ

(LA CÔTE-SAINT-ANDRÉ, 1803 - PARIS, 1869)

FRENCH COMPOSER AND MUSICIAN

The great French composer, famous for his monumental works imbued with the romantic pathos of the time, loved Florence so much that he stayed there several times in 1831 and 1832, leaving testimonials whose music seems a declaration of love. Struck by his surroundings, he chose the brilliant, controversial sculptor and goldsmith Benvenuto Cellini as subject for an opera; dating from 1838, it is the first of many versions.

Cellini's *Life* was the inspiration for an opera centred on the miraculous casting of the bronze *Perseus*. The libretto, though abounding in poetic licence, is most enjoyable. In a letter from 1832 Berlioz states, 'I have seen Florence again with emotion. It is a city that I truly love. I love everything about it: the name, the sky, the river, the palazzi, the air, and the grace and elegance of its inhabitants, its surroundings, everything, I love it all'. And from his *Memoires*: 'Of all the great Italian cities, none has left such charming memories as Florence [...]





ARNOLD BÖCKLIN

(BASEL, 1827 - SAN DOMENICO DI FIESOLE, 1901)

SWISS PAINTER AND SCULPTOR

Böcklin travelled a great deal between Düsseldorf, Paris and Rome, where he lived for eight years, and then Munich, Weimar, and Naples. He came to Florence in October of 1874, frequently changing address, and had an atelier with a Russian friend in Viale Milton. In 1885 he left for Zurich. On May 13, 1892, he had a stroke and spent the summer at Forte dei Marmi, as recalled by a plaque in Viale Morin. He then returned to Florence, where he purchased Villa Bellagio at San Domenico, Fiesole in 1894. In his studio, sparsely furnished, he had the walls painted dark to attenuate reflections. He was buried in the Cimitero Evangelico degli Allori, with a monument consisting of a brazier above a Doric column bearing the inscription *Non omnis moriar*, a quotation from Horace referring to the eternity of art. Nor could it be otherwise for an artist who was nourished by classicism transmitted through the Renaissance and who filled his paintings, drenched in Mediterranean light, with nymphs and fauns. The Florentine hills dotted with cypress trees had undoubtedly kindled the fantasy of that pagan world throbbing with a mysterious life of unfathomable depth. For his most famous work, *Isle of the Dead* from 1880 - a title assigned it by

DISCOVERY

ARNOLD BÖCKLIN

B

the Berlin art merchant Fritz Gurlitt, since the painter had called it *A Silent Place*, and then *The Isle of Tombs* - followed by four more versions - he may have been inspired by the Cimitero degli Inglesi in Piazzale Donatello, Florence, where his little daughter Beatrice was buried.

📍 FLORENCE

** CIMITERO DEGLI INGLESII

Piazzale Donatello, 38

The Cemetery (photo on opposite page) probably served as source of inspiration for Böcklin's famous work, *Isle of the Dead* (photo at right).

CIMITERO EVANGELICO DEGLI ALLORI

Via Senese, 184

www.cimiteroevangelicoallori.it

The artist's burial place.





CHARLES DE BROSSES

(DIJON, 1709 – PARIS, 1777)

FRENCH PHILOSOPHER, POLITICIAN AND AUTHOR

One of the strictest classicists, de Brosse did not appreciate 13th- and 14th-century painting, condemning it without appeal even when the artists were called Giotto, Cimabue or Duccio di Boninsegna. He admired instead Florentine Renaissance sculpture of classical inspiration, the facades of churches with classical elements and above all the treasure chest of libraries to be found in Florence. De Brosse, who took a voyage to Italy described in his *Letters Written from Italy* in 1739-40, subjected Tuscany to the gaze of a classical philologist, linked to ancient art and literature. He wrote from the viewpoint of an Enlightenment figure whose taste was still baroque, although severely classical. He was moreover a keen observer of eighteenth-century Tuscan society and customs, which he described with graceful, smiling levity. In Florence he frequented, among others, the erudite Abbot Antonio Niccolini. De Brosse also collaborated with Diderot and D'Alembert in compiling the *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, a cornerstone of the European Enlightenment.

DISCOVERY

CHARLES DE BROSSES

B

📍 FLORENCE

** CHIESA DEI SANTI MICHELE E GAETANO

Piazza Antinori

One of his favourites, for the classicist elements of its facade (photo on opposite page).

** PALAZZO NICCOLINI

Via de' Servi, 15

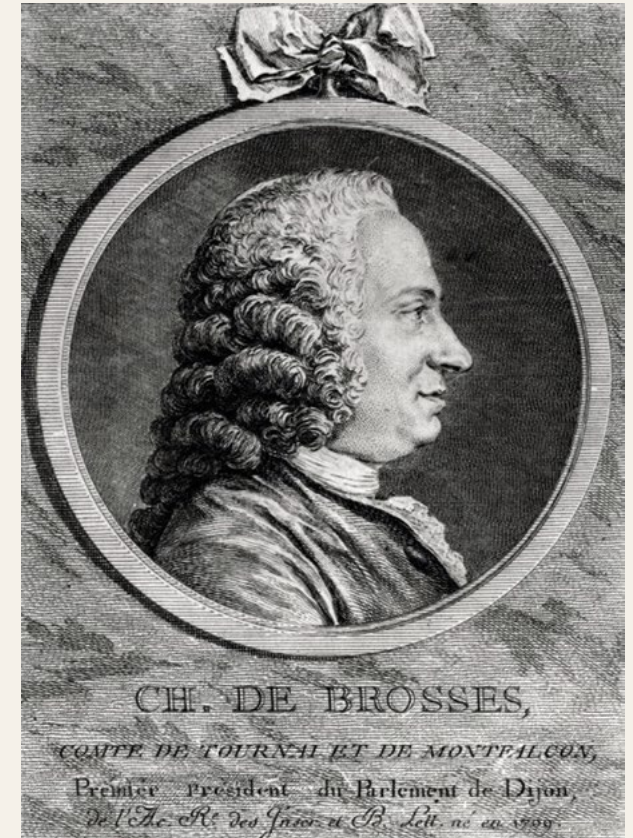
Former residence of Abbot Niccolini, today the Tuscan seat of the Corte dei Conti.

📍 LIVORNO

CORTILE DEL PALAZZO DI GIUSTIZIA

Via Falcone e Borsellino, 1

An inscription recalls the third edition of the *Encyclopédie*. This revolutionary work was printed in 1770 at the Bagno dei Forzati, which occupied the same site as the Palazzo di Giustizia today but was destroyed during World War II. The memorial stone that had marked the Bagno was then moved to its present location.





ROBERT BROWNING

(CAMBERWELL, 1812 - VENICE, 1889)

ENGLISH AUTHOR

The English poet and playwright, born of a well-to-do family, had access to his father's splendid library from early boyhood. Educated mainly by private tutors, he was taught music, which remained a lifelong interest. His first work was an autobiographical poem, *Pauline*, published anonymously in 1833. His second poem, *Paracelsus*, dates from 1835 and his first tragedy, *Strafford*, from 1837. In 1838 he visited Italy, where he was inspired to compose a poem in six books, *Sordello*, on the conflict between the Guelphs and the Ghibellines. After his marriage to Elizabeth Barrett, the couple moved to Florence. In 1855 he published one of his most important works, *Men and Women*. At the death of his wife in 1861, Browning returned to London, never to see Florence again. In 1864, after years of silence, he published eighteen poems in the form of dramatic monologues, *Dramatis Personae*, praised by both critics and the public. *The Ring and the Book*, a poem in blank verse published in 1869, is considered his masterpiece. He was awarded two honorary degrees, in 1882 and in 1884, from Oxford and from the University of Edinburgh. In 1889 he died at the home of his son Pen in Venice. He is buried in London, at Westminster Abbey.

DISCOVERY

ROBERT BROWNING

B

📍 FLORENCE

** CASA GUIDI

Piazza San Felice, 8
www.casedellamemoria.it
www.browningsociety.org/casa_guidi.html

The Brownings rented an apartment on the first floor and lived there until 1861, the year of Elizabeth's death. Since 1993 it has belonged to Eton College. A memorial stone dictated by Niccolò Tommaseo recalls Elizabeth Barrett Browning, while in the entrance hall a portrait bust commemorates Robert Browning.

CIMITERO DEGLI INGLESII

Piazzale Donatello, 38

** **Funerary monument to Elizabeth Barrett Browning**
Designed by Frederic Leighton.

MEMORIAL STONE

Piazza di Bellosguardo, 11
at the entrance to Villa l'Ombrellino.

Memorial stone commemorating the guests of this place, among them the Brownings (photo on opposite page).

CIMITERO EVANGELICO DEGLI ALLORI

Via Senese, 184
www.cimiteroevangelicoallori.it

Tomb of Robert Wiedemann Barrett Browning

The Brownings' only son died at Asolo (Province of Treviso) in 1912, but ten years later his remains were moved here at the desire of his wife Fanny.

📍 BAGNI DI LUCCA (LU)

** WALKWAY ALONG THE LIRA RIVER

A walk dedicated to the two poets, who spent the summer here in 1849, 1853 and 1857.

MEMORIAL STONE

Piazza Edoardo Tolomei, 3

On the facade of the building where the Brownings stayed.

** ORATORIO DELLA MADONNA

Refubbri

Robert Browning dedicated the poem *By the Fire-side* to these ruins, where the couple often walked.

📍 LOCALITÀ MARCIANO (SI)

VILLA DI POGGIO AL VENTO

Strada dei Cappuccini, 100

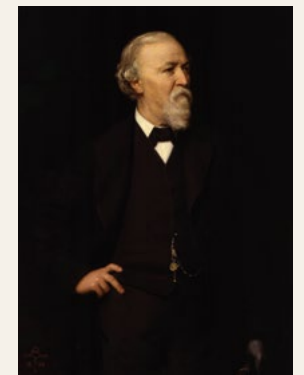
Here the Brownings summured in 1850, 1859 and 1860.

📍 PISA

COLLEGIO FERDINANDO

Via Santa Maria, 102

Memorial stone in the entrance hall of the building. In the winter of 1847, Robert and Elizabeth Barrett Browning, after their marriage, stayed in this ancient palazzo, where some of their poems were composed.





DISCOVERY

LORD BYRON

B

LORD BYRON

(LONDON, 1788 - MISSOLUNGI, 1824)

ENGLISH AUTHOR

George Gordon, the romantic poet, born of an English father and a Scottish mother, inherited the title of Lord Byron along with a substantial fortune. Obligated to leave England after the scandal aroused when his wife left him, he travelled to Venice and Ravenna, where he composed the *Prophecy of Dante*, then moved on to Pisa, Genoa and Livorno. Always closely linked to his friend Percy Bysshe Shelley, Byron suffered from *mal du siècle*, like the other Romantic poets. After the failure of the Carbonari movement in Italy, his political passion focussed on the independence of Greece, where he was to die of malaria. With his pale face, he was attractive to women but had a stormy, capricious nature, saying of himself 'I am such a strange mixture of good and evil that it would be very complicated to describe me'. In Tuscany, Byron visited Bagni di Lucca and was the guest of his friend John Webb at Villa Buonvisi, while in 1821-22 he stayed in Pisa with his mistress, Countess Teresa Gamba Guiccioli, at Palazzo Lanfranchi (today Palazzo Toscanelli, seat of the National Archive). He visited Florence, staying at the Hotel d'Inghilterra in Palazzo Soderini-Medici. In the city of Dante he was enthralled by the treasures of the Uffizi,

describing them in *Childe Harold's Pilgrimage*. He also stayed in Livorno with Shelley and Tobias Smollett, at Villa Dupouy on the hill of Montenero, overlooking the port and his boat the Bolivar, in which he may have planned to join Shelley, who had moved to Casa Magni in Lerici. It was Shelley instead, accompanied by Edward Williams, who sailed to Livorno in his boat, the Ariel, but on July 8, 1822, on the way back to Liguria, the boat sank and they were both drowned ten miles from Viareggio. Overcome by grief, Byron assisted in the cremation of his friend Shelley on the Gombo beach, at San Rossore, bidding him a last farewell at the mouth of the Arno.

PISA

** PALAZZO TOSCANELLI

Archivio di Stato
Lungarno Mediceo

The former Palazzo Lanfranchi,
residence of Byron.

SAN ROSSORE (PI)

* GOMBO BEACH

The place where Shelley was cremated
(photo on opposite page).

BAGNI DI LUCCA (LU)

* VILLA BUONVISI

Via Elisa, 9

Here Byron stayed with his friend
John Webb.

FLORENCE

* PALAZZO SODERINI - MEDICI

Lungarno Guicciardini, 21

Site of the former Hotel d'Inghilterra,
where he stayed.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

Byron admired the masterpieces
of the Gallery that had belonged to
the Medici.

LIVORNO

* PORT

Here Byron kept his sailboat,
the Bolivar, at anchor.

** CASA DUPOUY

Montenero

The last residence of Byron in Tuscany.





ALBERT CAMUS

(MONDOVI, 1913 - VILLEBLEVIN, 1960)

FRENCH AUTHOR AND PHILOSOPHER

Camus, awarded the Nobel Prize for literature in 1957, was born at Mondovi in Algeria of an impoverished *pied noir* family. After taking a degree in philosophy from the University of Algeri, he turned to the theatre, staging two plays, then travelled through Europe and devoted himself to journalism. During the German occupation he entered the Resistance, and at the war's end directed the newspaper 'Combat'. For Camus, the world was absurd, without purpose or reason. In the face of this absurdity, man can only rebel by pursuing justice. It is this struggle, although hopeless, that makes man great. A trip to Tuscany inspired Camus to write *The Desert* (1937), a youthful text deriving from his stunning encounter with the city of Florence during a time of severe existential crisis. In another work, *Nuptials* (1939) he reflected, inspired by great Tuscan art and the splendid natural landscape, on the contradictions of the human condition, caught between the entrancing beauty of the world and the inescapable presence of death.

DISCOVERY

ALBERT CAMUS

C

As if after a sad premonition, he died in a car accident, together with his publisher, on the road to Paris in 1960. He was buried in Provence, his children having declined the French President's offer of a solemn translation of his remains to the Pantheon.

📍 FLORENCE

from the ** GIARDINO DI BOBOLI
to ** FORTE BELVEDERE

This is the splendid walk taken by Camus, described in *The Desert* , where his thoughts were interwoven with the beauty of the landscape. 'Florence, one of the few places in Europe where I realised that at the heart of my revolt dwelt consent. In its sky mingling tears and sun, I learned to say yes to the earth' (photo on opposite page).





P.I. CIAJKOVSKIJ (TCHAIKOVSKY)

(VOTKINS, 1840 - ST. PETERSBURG, 1893)

RUSSIAN COMPOSER AND MUSICIAN

A musician and composer with a sensitive, tormented soul. In 1877 the wealthy Baroness Nadežda Von Meck, a widow, heard Tchaikovsky's music and was enchanted by it, desiring at all costs to meet the musician. Their friendship, conducted exclusively through letters, was strengthened by the baroness's generous support, which allowed the composer to live only for his art. His genius was nourished by journeys to Europe's most beautiful cities. In 1878, in Florence, these two unusual travellers found themselves residing in the same city, the baroness at Villa Oppenheim-Cora and the composer at Villa Bonciani-Piatti, provided for him again at the expense of Baroness Von Meck. Although these residences were only half a kilometre apart, the two never met. Their servants were kept on the run, bearing the missives they exchanged to remain in contact, without ever infringing the pact they had made not to meet in person. 'Welcome to Florence, my dear friend [...] What joy it is to me to know that you are nearby, admiring the same panorama that I admire, breathing the same air that I breath'. And Tchaikovsky: 'Impossible to imagine living in a more perfect place. Yesterday I could not fall asleep [...]

DISCOVERY

PĚTR IL'IC CIAJKOVSKIJ (OR TCHAIKOVSKY)

thinking of Florence that I love so much, lying stretched out at my feet, and of you, happy to know you are near'. These Florentine days inspired the idyllic, virtuosic *Concert in D Major for violin and orchestra, Op. 35*, while a later memory (1890) of his stay in Tuscany gave origin to the string sextet *Souvenir de Florence, Op. 70*. In the city of the lily, the composer also heard a boy in the street singing a melody that he annotated and transcribed in the romanza *Pimpinella* for voice and piano: 'I love you truly / O beautiful Pimpinella / how I long for you / only my heart can know'.

📍 FLORENCE

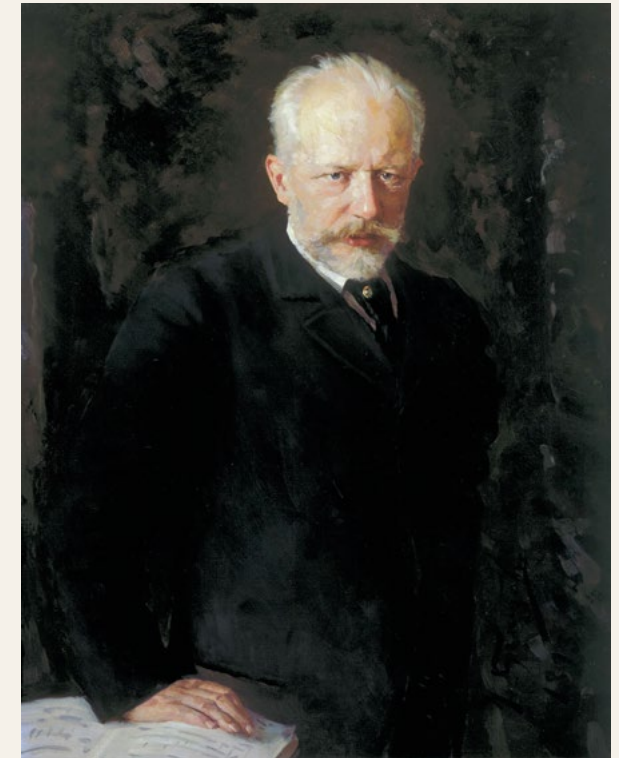
* VILLA CORA

Viale Machiavelli, 18

Photo on opposite page.

** VILLA BONCIANI-PIATTI

Via San Leonardo, corner Viale Galilei





DISCOVERY

JAMES FENIMORE COOPER

C

On the wall surrounding the villa, a plaque commemorating his sojourn there was placed. In Florence he met Grand Duke Leopoldo II, who admired his writings, and knew such illustrious figures and Florentine noblemen as Jean Pierre Vieusseux and Marchese Gino Capponi.

📍 FLORENCE

* VIA SANT'ILARIO A COLOMBAIA

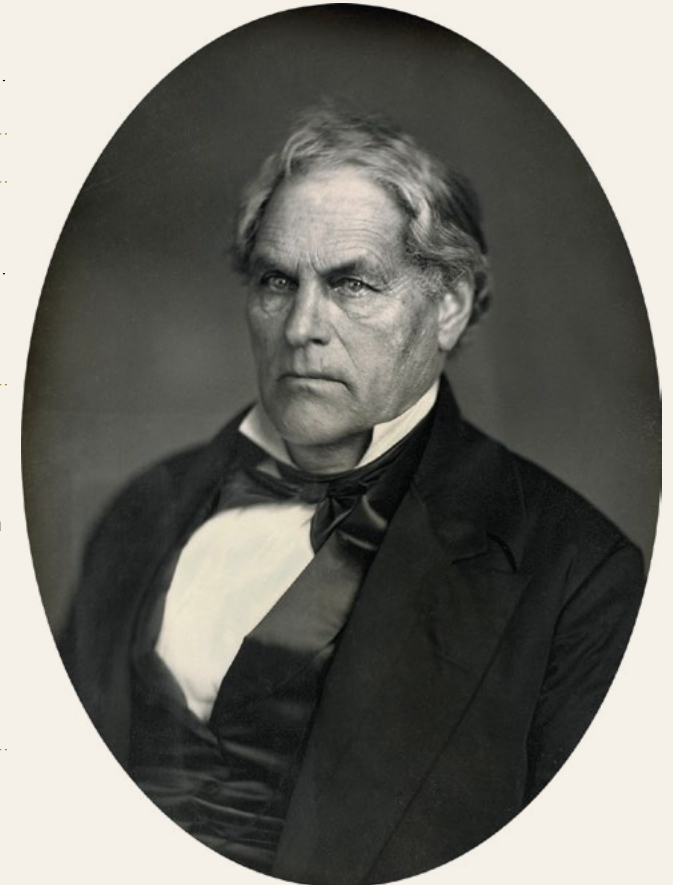
A memorial stone recalls his sojourn.

📍 PISA

** CHIESA DI SANTA MARIA DELLA SPINA

Lungarno Gambacorti

Cooper wrote in *Excursions in Italy* (1828-1830): 'There are few spots in Europe of superior interest to this corner of Pisa; and yet there is a little chapel on the quay, called Santa Maria della Spina, that is worthy to be here, the tradition running that it is the repository of a thorn from the crown of the Saviour. It is a tiny edifice built of marble and, in its way, one of the most grotesque things I have ever seen'. (photo on opposite page).



JAMES FENIMORE COOPER

(BURLINGTON, 1789 - COOPERSTOWN, 1851)

AMERICAN AUTHOR

The author of the famous novel *The Last of the Mohicans* (1826) moved with his family in early childhood to the State of New York, on the border of Lake Otsego, where his father - a judge and Member of the United States Congress - occupied territory still uninhabited, founding a settlement that was to become the city of Cooperstown. After being expelled from Yale, the future author enrolled in the United States Navy. The following year (1810) he married Susan Augusta de Lancey, a girl from a prominent family, and resigned from the Navy. The American wilderness, with its own code of behaviour and values, is the central theme of many of his works. On a trip to Italy he came to Tuscany, stopping briefly at Pistoia, Lucca, Pisa and Livorno. In 1828-29 he resided in Florence, lodging first at the Albergo di Nuova York (Palazzo Cerretani) and then in an apartment in Palazzo Ricasoli. From May 1st to July 31st, 1829, to escape the heat of the city, he stayed at a villa near Via Senese, on the hills beyond Porta Romana, in Via Sant'Ilario, described in *Excursions in Italy* (1828-1830). In this villa he wrote a short story on pioneers and redskins published in Florence, *The Wept of Wish-Ton-Wish*.



JEAN-BAPTISTE CAMILLE COROT

(PARIS, 1796 - 1875)

FRENCH ARTIST

A forerunner of Impressionism - Baudelaire deemed him 'head of the modern school of landscape painting' - Corot had numerous chances to travel, and in his prolific career as landscape artist and portrait painter produced over three thousand paintings. After having attended the boarding school of Poissy, in 1815, he decided to take drawing courses and in 1822 was given an allowance by his father that left him free to pursue his passion for painting. Since a voyage to Italy was part of the Grand Tour, fundamental to the training of a young artist, he left for the peninsula, staying in Rome, Naples and Venice from 1825 to 1828. He returned again in 1834, visiting Genoa, Pisa, Volterra and Florence. What he found most interesting in Italy was the light and the atmospheric landscapes. Corot travelled a great deal - in France, Great Britain and Switzerland as well - refining his sensitivity to changes in colour and shades of light, and by 1850 his work had begun to interest both art collectors and merchants. During the last years of his career, Corot earned large sums of money and became a paragon for the new generation of painters. His death after a severe illness aroused heart-felt grief.

DISCOVERY

JEAN-BAPTISTE CAMILLE COROT

C

📍 FLORENCE

** GIARDINO DI BOBOLI

Piazza Pitti, 1
www.uffizi.it/giardino-boboli

Study from life for his *View of Florence from Boboli*, 1835, Louvre Museum

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

** **Self-portrait of Jean-Baptiste-Camille Corot**, c. 1835, oil on canvas (photo on the right).

📍 VOLTERRA (PI)

During his journey to Italy in 1834, Corot spent some time in the Pisa area, where he painted en plein air, focussing on the wild, savage aspects of nature; noteworthy are the paintings inspired by the landscape around Volterra, now in Paris at the Louvre (at right, Corot's canvas; on the opposite page, urban landscape with the surrounding countryside).





EDWARD GORDON CRAIG

(STEVENAGE, 1872 - VENCE, 1966)

BRITISH DIRECTOR, SET DESIGNER AND ACTOR

Craig, the English actor, director, graphic artist, designer and scenographer, son of the great actress Ellen Terry and the architect Edward Godwin, entered Irving's Lyceum Company in 1889. He was an actor until 1897, when he devoted himself to studying theatre sets and directing performances. He married May Gibson, then met the dancer Isadora Duncan, whom he followed in her tournées. He visited Florence periodically from 1906 to 1917, where he directed the review *The Mask* (1908-29), in which he published the famous article titled 'The Actor and the Über-Marionette', urging the need for depersonalising actors and returning to the use of masks. In Florence he worked with Eleonora Duse at the Teatro della Pergola, designing the sets for a play by Ibsen, and visited the Galleria degli Uffizi, attracted by the art of the Primitives and the early Renaissance. Crucially important to him was his relationship with the English author Dorothy Nevile Lees, who became his faithful lifetime collaborator and the mother of his son David Lees, the great photographer. His theories on the theatre are found mainly in his books *The Art of the Theatre* (1905) and *Towards a New Theatre* (1913), where he reacts to the realistic staging prevailing

DISCOVERY

EDWARD GORDON CRAIG

C

in the late 19th century, sustaining the determinant function of the director as absolute arbiter of the performance. With his theatre of 'divine motion', where the scene was 'the representation of a state of mind', Craig was a stimulating voice at a particularly critical moment for the European theatre. Florence retains a vivid memory of him.

📍 FLORENCE

** GABINETTO SCIENTIFICO LETTERARIO VIEUSSEUX

Piazza Strozzi

Among those listed in the book of members are Isadora Duncan (1902) and Edward Gordon Craig (29 July 1907).

** ARENA GOLDONI

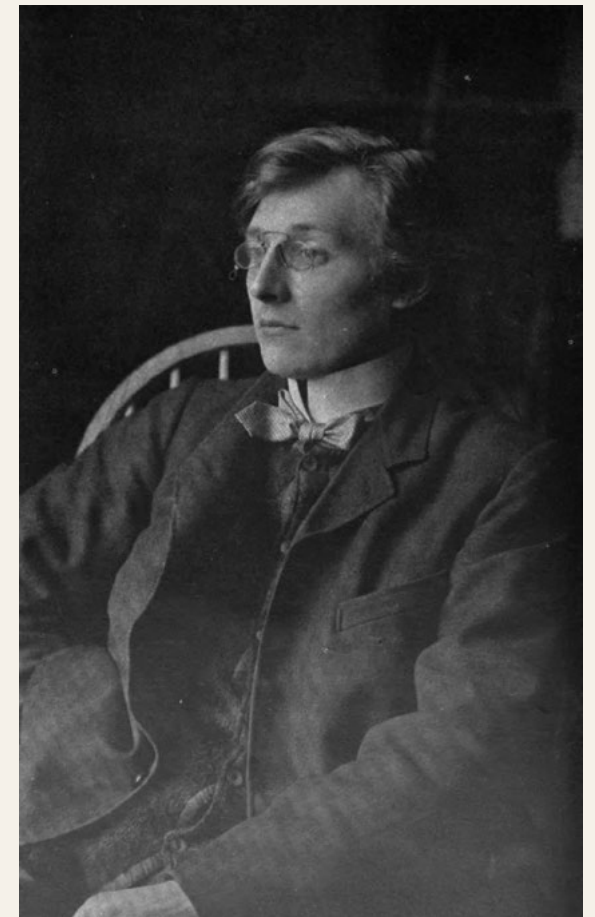
Via dei Serragli, 103

As recalled by a memorial stone, it was here that Craig began renewing the theatre, experimenting in 1908 with his 'model stage', and opened the Gordon Craig School of the Art of the Theatre.

* BIBLIOTECA DEL BRITISH INSTITUTE

Lungarno Guicciardini, 9
www.britishinstitute.it/it/biblioteca/biblioteca-harold-acton

Craig Papers left by Dorothy Lees (photo on opposite page).





CLAUDE DEBUSSY

(SAINT-GERMAIN-EN LAYE, 1862 - PARIS, 1918)

FRENCH COMPOSER AND MUSICIAN

Living at a time of transition between the end of Romanticism and the early twentieth-century avant-garde movements, Debussy, with his fluid, descriptive style, introduced major innovations linking him to Symbolism in literature and Impressionism in painting. He was a prolific musician who composed famous sonatas, first among them the *Claire de Lune*. Chosen when barely eighteen as pianist to accompany the wealthy baroness and widow Nadejda von Meck, the patroness of Tchaikovsky among others, he had the chance to travel all over Europe in her entourage, visiting many cities. He also stayed in Florence, for the first time in the autumn of 1880 and then again the following year. In the idyllic, aristocratic, neoclassical villa of Baron Oppenheim, today's Villa Cora, where Debussy lodged, important traces of his stay have remained. Here he was inspired to compose his first works, the *Danse Bohémienne pour Piano* and the *Trio in G Major*.

DISCOVERY

CLAUDE DEBUSSY

📍 FLORENCE

** VILLA CORA

Viale Machiavelli, 18

The Villa is near the Giardino di Boboli and the Forte di Belvedere (photo on opposite page).





NIKOLAJ NIKITIC' DEMIDOV (OR DEMIDOFF)

(ST. PETERSBURG, 1773 – FLORENCE, 1828)

RUSSIAN POLITICIAN AND INDUSTRIALIST

The Demidoffs, a Russian family that owned immense mineral deposits in the Urals which, thanks to the mining techniques employed, the processing and marketing of the metals, brought them great wealth, went to live in Paris, Rome and Tuscany, seeking a refined civilisation and a milder climate.

A real dynasty that became extinct at Pratolino in 1955 with the death of Maria Pavlovna Demidoff, they had in Florence the centre of their power in Italy and the noble title of Counts and then Princes of San Donato, granted by Leopoldo II of Lorraine. The founder of the 'Tuscan' Demidoff dynasty was Nicola, an eclectic man of arms, patron of the arts and philanthropist, who settled in Florence from 1824 to 1828. His father, Nikita, had founded the great metallurgical industries in Russia and had begun the art collections that were then inherited and amplified by Nicola. From his marriage to Elisabetta Strogonov in 1797 were born Pavel (Paolo) in 1798 and Anatolij (Anatolio) in 1813, both to become great patrons of the arts like their father, and linked to the fame of Napoleon.

DISCOVERY

NIKOLAJ NIKITIC' DEMIDOV (OR DEMIDOFF)

📍 FLORENCE

* PALAZZO DI SAN CLEMENTE

Via Pier Antonio Micheli

The Demidoffs' residence.

PALAZZO CORSI SALVIATI

The Demidoffs' Florentine residence.

* TENUTA E VILLA DEMIDOFF DI SAN DONATO IN POLVEROSA

Via di San Donato

A fabulous residence built in 1825-27 by the architect G.B. Silvestri; it was known as Florence's second royal palace, after that of the Grand Duke.

** PALAZZO SERRISTORI

Lungarno Serristori

A historic palazzo rented by the family in 1824, when Nikolaj was appointed Russian ambassador, and where he died in 1828. In the Renai area, at Via San Niccolò, 30, they also purchased a building where a school for 'children of the poor' was founded in 1826-28, later to become the seat of the Istituto Demidoff, a model educational institution.

** MONUMENTO NICOLA DEMIDOFF

Piazza Demidoff

Commissioned of Lorenzo Bartolini by the brothers Paolo and Anatolio (after an alabaster model from 1837), the monument was completed by Pasquale Romanelli in 1871. An inscription on the base states that the people of San Niccolò retain a vivid memory of their benefactor (photo on opposite page).

** GALLERIA D'ARTE MODERNA

Palazzo Pitti - Piazza Pitti
www.uffizi.it/palazzo-pitti

Model in marble of Lorenzo Bartolini's monument to Nicola Demidoff (1840), two *Views of the Central Drawing-Room* in the villa of San Donato by J.B.F. De Fournier, *Portrait of Princess Matilde Bonaparte Demidoff* (Anatolio's wife) by A. Scheffer, *Anatolio Demidoff on Horseback*, by K.P. Brjullof, a malachite table and other art objects.

** CHIESA RUSSA ORTODOSSA

Via Leone X, 8

Erected starting in 1899, the church was dedicated to St. Nicholas, as was the Demidoff Chapel at the entrance to the Villa di San Donato, from which comes the iconostasis.

** PARCO E LA PAGGERIA DEMIDOFF

Pratolino

After having belonged to the Medici and then the Lorraines, the property was purchased in 1872 by Anatolij's grandson, Paolo, who could no longer afford to maintain the San Donato residence. The enormous property of the Demidoff family was sold at auction in 1969 and their immense fortune was dispersed.

📍 BAGNI DI LUCCA (LU)

Here Nikolaj stayed in 1821-22; project dating from 1825 to build a house for the summer and subsequent construction of the Demidoff hospital (the 'Bagno' for the poor) in 1827.





CHARLES DICKENS

(PORTSMOUTH, 1812 - LONDON, 1870)

ENGLISH AUTHOR

The famous English author of such novels inspired by social problems as *Oliver Twist* (1837-38) and *David Copperfield* (1859) was expert not only at depicting the limitations and failings of modern industrial civilisation, but also at portraying comic situations, as in the *Pickwick Papers* (1836-37). Having reached a certain financial well-being, Dickens took his first voyage to Italy with his family in 1844-45, following in the footsteps of the classic Grand Tour. His impressions were first sent back to the 'Daily News' as letters from a traveller written on the road, then published in *Pictures from Italy* in 1846. Arriving at Florence in 1845, he first stayed at the Hotel Arno, and was then the guest of Lord and Lady Holland at Palazzo Feroni in Via dei Serragli. He loved Palazzo Vecchio and Piazza della Signoria. In Pisa, he was enchanted by Piazza dei Miracoli and Siena appeared to him like 'a piece of Venice without the water'. His trip to Rome led through Radicofani 'traversing a very desolate countryside', where he stopped to sleep in an isolated hovel, an inn called La Scala. Having reached the Radicofani pass, he described it as 'a ghostly, goblin inn, once a hunting seat, belonging to the Dukes of Tuscany'.

DISCOVERY

CHARLES DICKENS

D

There is a winding, wormy, rustling, door-on-staircase-falling character about this Radicofani Hotel such as I never saw anywhere else'.

📍 FLORENCE

* PALAZZO DEL PUGLIESE, MAGNANI-FERONI

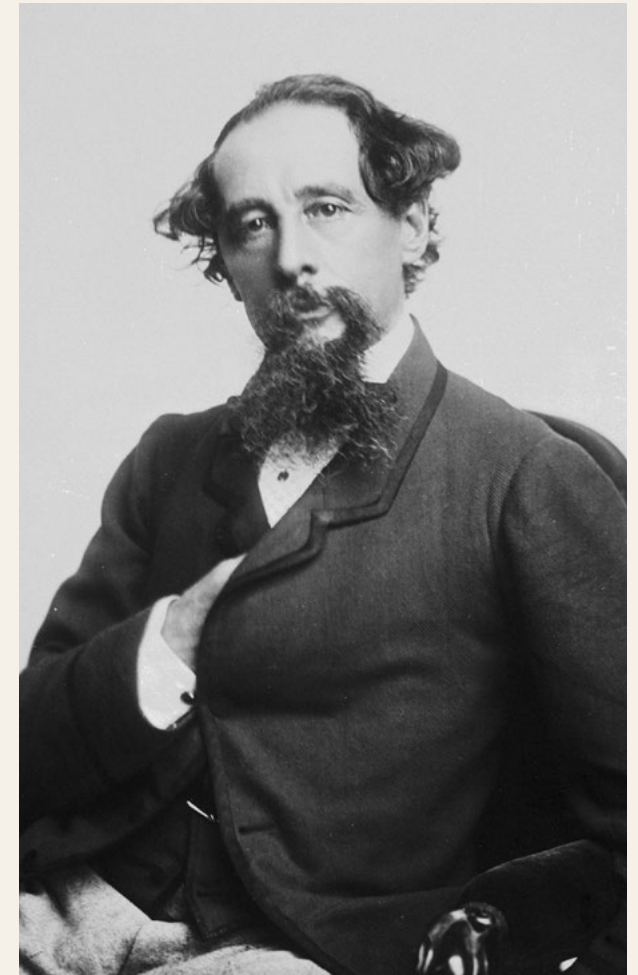
Via dei Serragli, 8

Residence of Lord and Lady Holland.

📍 SIENA

** RADICOFANI

Along the Via Francigena in the direction of Bolsena, site of the ancient 'squalid' border of the Papal States (photo on opposite page, the Fortezza).





FYODOR DOSTOEVSKY

(MOSCOW, 1821 - ST. PETERSBURG, 1881)

RUSSIAN AUTHOR

The second of seven children, Fyodor lost his parents at an early age, but not before his mother had instilled in him a love of music and literature. His first novel, *Poor Folk* (1846) was a modest success, but he was sentenced to death for his participation in socialist circles, a sentence then commuted to four years of hard labour in Siberia. In his works, which include *Memoirs from the Underground* (1864), *Crime and Punishment* (1866), *The Idiot* (1869), *The Demons* (1871) and *The Brothers Karamazov* (1878-80), he portrayed contemporary man, yearning to live but devoid of certainties, constantly clashing with a reality of suffering and isolation, endlessly searching for answers through faith. Dostoevsky visited Florence for the first time in 1862, during his first trip abroad. He stayed at the Pension Suisse and visited the Gabinetto Vieusseux, as recorded in its registers, which include a list of the books he consulted. In 1866 he published two of his masterpieces, *Crime and Punishment* and *The Gambler*, but suffering from epileptic seizures and being addicted to gambling, he soon had to flee his creditors, leaving Russia with his second wife for a long sojourn abroad.

DISCOVERY

FYODOR DOSTOEVSKY

D

He arrived in Florence in late 1868; on January 17, 1869, he finished his novel *The Idiot*, which he had begun in Switzerland. As with his other works, and as was customary at the time, the novel was published in instalments and the editor of 'The Russian Messenger' imposed strict deadlines for sending each episode. The records of the Gabinetto Vieusseux, again frequented by the author, show that in this second sojourn he lived in Via Guicciardini 8, in a building that no longer exists, having been destroyed in World War II. During his second stay in the city, which had become capital of the Kingdom of Italy, he visited its most important monuments, remaining fascinated by the work of Raphael.

📍 FLORENCE

* PENSION SUISSE

Via Tornabuoni, 13

Today Room Mate Isabella Hotel;
Dostoevsky stayed here in 1862.

* PALAZZO BUONDELMONTI

Piazza Santa Trinita, 2

The old seat of the Gabinetto
Vieusseux.

* PIAZZA PITTI

At no. 22 an inscription recalls that the
author finished writing *The Idiot* here
(photo on opposite page).

** GABINETTO SCIENTIFICO LETTERARIO G.P. VIEUSSEUX

Piazza Strozzi
www.vieusseux.it





ROBERT DUDLEY

(LONDON, 1574 - FLORENCE, 1649)

ENGLISH NAVIGATOR AND CARTOGRAPHER

Count of Warwick, Duke of Northumberland, Sir Robert Dudley was a navigator, cartographer, mathematician, naval engineer and constructor. After studying at Oxford he led the first expedition to South America (1595) as a young man. For political reasons, Dudley moved to Tuscany in 1605, where he lived for the rest of his life and was assigned important posts by the Medici Grand Dukes. After converting to Catholicism, he obtained a dispensation from the Pope to marry his cousin, by whom he had twelve children. Dudley designed and built the new port of Livorno, constructing an enormous jetty called the 'Cosimo Wharf' after Grand Duke II dei Medici. He also made modifications and improvements in many navigation instruments, which he then donated to the Medici (astrolabes, quadrants, compasses, chronometers, etc.). In 1608 he received the title of Duke from the Emperor of the House of Habsburg and helped to organise an expedition to South America commanded by Captain Robert Thornton. This was the only significant Italian attempt to found a trading colony on the coast of Brazil, but the project was abandoned at the death of Ferdinando I (1609).

DISCOVERY

ROBERT DUDLEY

Dudley, a member of the Livorno cartographic school, published the first world maritime atlas printed in Florence, *Dell'Arcano del Mare* [Mysteries of the Sea] in 1646, a real encyclopaedia of the nautical knowledge of the time. Cosimo II left him the lifetime use of Villa Corsini-Rinieri, between the Medicean country residences of Castello and Petraia, where he died in 1649.

📍 FLORENCE

** PALAZZO DUDLEY

Between Via della Spada, Via della Vigna Nuova and Via Tornabuoni

Known as the residence of 'Duke Northumbria', or as 'Il Navone', it bears a commemorative inscription by his biographer John Temple Leader (photo on opposite page).

* ARCHIVIO DI STATO DI FLORENCE

Viale della Giovine Italia, 6

Copies of projects for the jetty at Livorno (Mediceo del principato, file 1802), attached to a 'Discourse by Capitan Riccardo de Burgo, Irish knight, on the fortifications of the port and city of Livorno', attributed to Dudley himself.

* MUSEO GALILEO GALILEI

Piazza dei Giudici, 1
www.museogalilei.it

Collection of nautical instruments.

* VILLA CORSINI-RINIERI

Via della Petraia, 38
Castello

Dudley's residence, with an epigraph on the facade.

📍 LIVORNO

PORT

Jetty of Cosimo II, 1611.

BIBLIOTECA LABRONICA

Villa Fabbricotti
Viale della Libertà, 30

Dell'Arcano del Mare, 1646, original copies.

* FORTIFICAZIONI MEDICEE

Piazza Micheli

Commemorative plaque, 1896,
by John Temple Leader.





ALEXANDRE DUMAS

(VILERS, 1802 - DIEPPE, 1870)

FRENCH AUTHOR

The author of *The Three Musketeers* (1844), the *Count of Montecristo* (1844-45) and *Twenty Years After* (1845) wrote over three hundred novels, historical dramas and travel books. His vivacious, colourful style made his books hugely popular. In 1835, fleeing from France to escape his debts, he disembarked at Livorno, visited Pisa, passed through Pontedera and Empoli and spent the month of July in Florence, gathering material for writing his impressions of the city. He was commissioned to compile the *Galerie de Florence*, describing over four hundred works in the Uffizi. In 1845 he wrote *Les Médicis. Splendeur et secrets d'une dynastie sans pareille*, as preface to his other work on the museum's collection. Of the Medici family, rulers of Tuscany for over three hundred years, Dumas painted a dark picture of plots and betrayal, assassination and passion, but also recognised its grandeur for having given two queens to France and two popes to Christianity. Moreover, for Dumas, the Medici had gone down in history for having commissioned great masterpieces of art and having founded, under Cosimo I, one of the world's greatest museums. In some pages written in lively journalistic style, taken from *One année à Flor-*

DISCOVERY

ALEXANDRE DUMAS

D

ence, published in Paris in *Impressions de voyage* (1850), Dumas analysed the merits and faults of the city, already the destination of an elite tourism. Sharply observant, he described to his readers the city's monuments, from Palazzo Medici to the Duomo, from the Church of Orsanmichele to Palazzo Vecchio, places linked to the history of the city he knew in the years when it was governed by Leopoldo II of Lorraine, 'with a Tuscan heart, but a German mind'. In Florence, according to Dumas, 'every foreigner is welcomed: the Englishman with his arrogance, the Frenchman with his gossip, the Russian with his reserve'.

📍 FLORENCE

* PALAZZO PITTI

Piazza Pitti, 1
www.uffizi.it/palazzo-pitti

'Open every day to foreigners, to whose curiosity it offers its magnificent gallery'.

** LE CASCINE

This is the city's public park, stretching along the Arno River near Ponte alla Vittoria. 'It is Florence's Bois de Boulogne [...] It offers two promenades: one for summer, another for winter. In summer visitors can stroll in the shade, in winter in the sun; in summer towards the lawn, in winter along the Arno'.

* PALAZZO PANDOLFINI

Via San Gallo, 74

'By eleven, the Florentines are almost always at home. Unless there is a reception at Countess Nencini's. Only foreigners are left to explore the city by moonlight, until two in the morning [...]

Countess Nencini was one of the most beautiful women in Florence, and has remained one of the most intelligent. She is a Pandolfini, that is, one of highest ranking ladies in Tuscany. Pope Julius [Leo X] gave her ancestors a splendid palazzo built [designed] by Raphael'.

** TEATRO DELLA PERGOLA

Via della Pergola, 12/32
www.teatrodellapergola.com

'It is at the Pergola that they meet. All the Florentines and all the foreigners staying in the Tuscan capital from the month of March to the month of October have boxes at the Pergola. It is something they cannot do without [...] In Florence, the indispensable things are a box at the theatre and a carriage' (photo on opposite page).

* VILLA PALMIERI O FONTE DEI TRE VISI

via Boccaccio

Here Dumas wrote some of his works during his second stay in Florence.





GEORGE ELIOT

(ARBURY, 1819 - LONDON, 1880)

ENGLISH AUTHOR

The pen name of Mary Ann Evans, considered one of Victorian England's 'greatest female intellects' for her gift for narrative and keen analysis of emotions, wrote such famous novels as *Adam Bede* (1859), *The Mill on the Floss* (1860) and *Middlemarch* (1871-1872). Starting from 1854 she lived, although unmarried, with the publisher, scientist and intellectual G.H. Lewes until his death in 1878. The couple travelled extensively throughout Europe, visiting Italy four times. On their first visit in 1860 they stayed in Siena and Florence, the setting for the author's historical novel *Romola* (1863). They returned repeatedly to study their beloved Florence represented allegorically by the body of a young woman. Keenly interested in libraries, museums, churches and antiquities, George Eliot kept a diary, *Italy*, as comment to her travels in this country (1864). In it she noted her impressions of Italian art, which she had also studied in Vasari's *Lives*.

DISCOVERY

GEORGE ELIOT

📍 FLORENCE

** VIA TORNABUONI, 13

In the 19th century the hotel *Londres et Suisse* was opened here, opposite Palazzo Strozzi, and an inscription records the sojourn of George Eliot. Such famous musicians as Rossini, Verdi, Donizetti, and Gounod also stayed in this hotel.

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

In the Cappella Tornabuoni, the frescoes of Domenico Ghirlandaio were greatly admired by George Eliot, as were the paintings in the Cappella Sassetti in Santa Trinita.

CONVENTO DI SAN MARCO

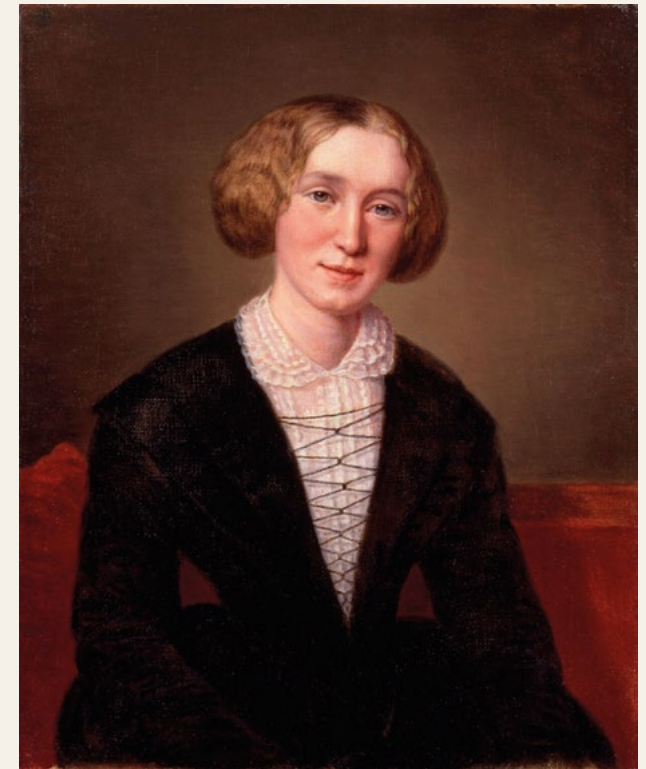
Piazza San Marco
www.polomusealetoscana.beniculturali.it

Savonarola, arrested and then sentenced to death in 1498, was the Prior of this monastery. Of him Eliot wrote, 'He was convinced [...] that he had been invested with a mission like that of the Hebrew prophets and that the Florentines were an elect people. [Savonarola resembled] a powerful lighthouse, whose beam of light shone far as a warning and a guide to men' (on the opposite page, detail of *The Bonfire in Piazza Signoria*, anonymous, 1498, in the Museo di San Marco).

GALLERIA PALATINA

Palazzo Pitti - Piazza Pitti, 1
www.uffizi.it/palazzo-pitti

Portrait of Galileo Galilei, assistants of Justus Suttermans, c. 1640, described as 'a solemn man with a shapely nose'.





EDWARD MORGAN FORSTER

(LONDON, 1879 - COVENTRY, 1970)

ENGLISH AUTHOR

The author of short stories, essays and novels, Forster was a great traveller who discovered his vocation for writing thanks to this passion. His best-known books include *Passage to India*, *Room with a View*, and *Howard's End*. He visited his beloved Italy several times, preferring Tuscany, the setting for two of his novels. The first, *Monteriano*, takes place in an imaginary Tuscan town, clearly inspired by San Gimignano as shown by the description of its countryside, its walls and towers. Forster's other 'Tuscan' novel is *Room with a View*, famous also thanks to the film by James Ivory, and set mainly in Florence. In the film version, the room with a view in the Pensione Bertolini was recreated in a palazzo in Via de Bardi. In Forster's lifetime, the room existed at the Pensione Simi, situated on Lungarno delle Grazie at number 2 (Palazzo Jennings Riccioli); and just here can be the starting point for an ideal itinerary along the River Arno, crossing Ponte alle Grazie, mentioned several times in the book, to arrive at Via de Bardi and Ponte Vecchio, the Old Bridge. Not to be missed is a visit to Piazza della Signoria, where Lucy, seeing a man killed in a fight, faints and comes to her senses under the loggia of the Uffizi.

DISCOVERY

EDWARD MORGAN FORSTER

F

The itinerary can continue as far as the Basilica di Santa Croce or toward Piazza Santissima Annunziata. A romantic stroll through the countryside between Fiesole and Settignano, where the hero and heroine first kiss, is essential. In that area, visitors can also stop at the Villa di Maiano, where James Ivory filmed the interiors of the Pensione Bertolini. This is a 'dangerous' itinerary where you risk falling in love and having to return to Florence at all costs, as happens at the end of the book.

📍 SAN GIMIGNANO (SI)

** COLLEGIATA DI SANTA MARIA ASSUNTA

Piazza Duomo, 2
www.duomosangimignano.it

Here we can visit the Duomo and the chapel dedicated to Santa Fina, renamed 'Santa Deodata' by Forster. Episodes from the Saint's life are illustrated by Domenico Ghirlandaio in the frescoes known as the Stories of Santa Fina, 1473-75.

📍 FLORENCE

** PALAZZO JENNINGS RICCIOLI

formerly Pensione Simi
Lungarno alle Grazie, 2

* PONTE VECCHIO AND PIAZZA DELLA SIGNORIA

Mentioned frequently in *Room with a View* (on the opposite page, Ponte Vecchio seen from Ponte Santa Trinita).

* BASILICA DI SANTA CROCE

Piazza Santa Croce
www.santacroceopera.it

Frescoes by Giotto in the Peruzzi Chapel, 1318-1322.

* SPEDALE DEGLI INNOCENTI

Piazza Santissima Annunziata, 13
www.istitutodegliinnocenti.it

With Andrea della Robbia's *Putti*, beloved by the heroine of *Room with a View*.

📍 FIESOLE

* VILLA IL SALVIATINO

Via del Salviatino, 21
salviatino.com/it

VILLA DI MAIANO

Via del Salviatino, 1 - Maiano





DISCOVERY

ANATOLE FRANCE

F

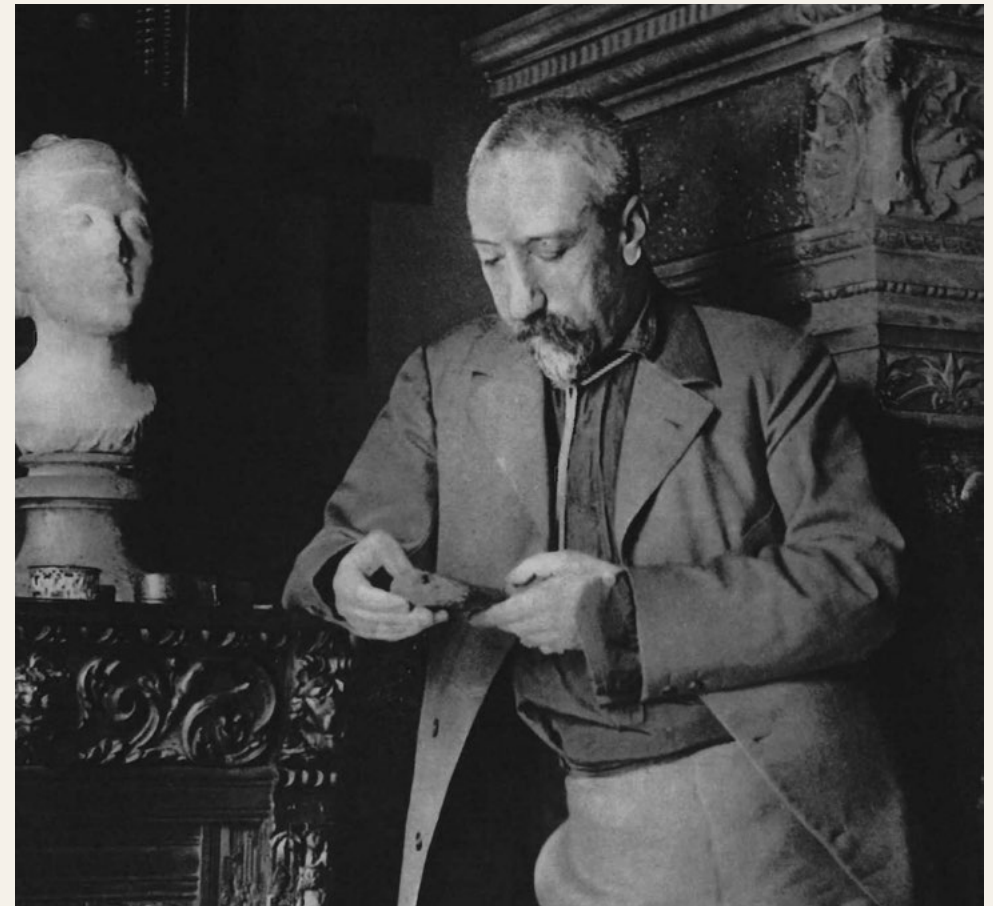
During the Dreyfuss Affaire he sided with Zola among those who proclaimed the innocence of the French Jewish officer accused of espionage. His controversial writings from this period are collected in *Toward Better Times* (1906). His last masterpiece was *The Revolt of the Angels* (1914), which sold 60,000 copies in six weeks. In 1921 he was awarded the Nobel Prize for Literature. He died in 1924 at his country estate on the Loire, and was given a state funeral.

ANATOLE FRANCE

(PARIS, 1844 - SAINT-CYR-SU-LOIRE, 1924)

FRENCH AUTHOR

Anatole Francois Thibault, known as Anatole France, was a refined representative of scepticism. Son of a bookseller and steeped in classical culture, he was a modern humanist. His numerous novels include *The Crime of Sylvestre Bonnard* (1881), awarded a prize by the Académie Française, which made his name. In 1890 he published *Thais* and *At the Sign of the Reine Pédauque*, which won him high praise, while his drastic judgements made him many enemies. He was never afraid to express his political opinions, even before Zola, whom he violently attacked, or with the poet Leconte de Lisle, who challenged him to a duel. In *The Red Lily*, a novel set in Florence, he told the story of a great love, red like the emblem of Florence, the symbol of a passion that blossomed in the city on the banks of the Arno. It reads like an itinerary along the city's central streets, passing through Ponte Vecchio, Piazza della Signoria, going on to the Cappella Brancacci and up to the Cimitero degli Inglesi and then on toward the hill of Fiesole (in the photo above, the interior of the Cattedrale di San Romolo). In 1897 he published *Contemporary History*, a scathing portrait of the society of his day.





JOHANN WOLFGANG VON GOETHE

(FRANKFURT AM MAIN, 1749 - WEIMER, 1832)

GERMAN AUTHOR

'I took a rapid tour of the city. I visited the Cathedral and the Baptistery. It is all a new world entirely unknown to me, that opens up before my eyes, and I do not wish to dwell on it. That Garden of Boboli was delightful, but I left as quickly as I had entered', so Goethe, the German poet and author, saw Florence in only three hours, in 1786. In incognito and travelling with a false passport, he had arrived in Italy passing through a 'horrid Alpine landscape', to spend two years in the land he had dreamed of as a child. His romantic spirit was nourished by a profound sense of reality that allowed him to go beyond his 'Sturm und Drang' to become a 'classic', acquiring through art and beauty the serenity of soul he had anxiously pursued. In his *Italian Journey* (1816) the author of *The Sorrows of Young Werther* (1774) and *Faust* (1808-31) described his discovery of Florence in words that still today reveal his joy upon reaching a long-desired destination that opened out before him like an enchanting vision: 'Emerging from the Apennines, we saw stretching out at our feet the broad valley in which lies Florence, incredibly fertile and dotted with villas and houses as far as the eye could see'.

DISCOVERY

JOHANN WOLFGANG VON GOETHE

G

In Italy, Goethe spent two years of the greatest happiness, in a dual gratification of the senses and the spirit. His Tuscan itinerary was only one stage in the voyage that brought him to Rome, Naples, Sicily, the Veneto, Ferrara and the places that led him to sympathise with the Catholic religion and to appreciate San Filippo Neri, the Florentine saint born in Via dei Serragli, for his subtle wit.

📍 FLORENCE

** VIA BOLOGNESE

Descending from Pratolino toward the valley of the Arno, view of Florence.

* PIAZZETTA DELL'OLIO

Here, where the Albergo dell'Aquila stood, is a memorial stone.

EX CONVENTO DELL'ORDINE DI SAN FILIPPO NERI

Piazza San Firenze

ISTITUTO DEGLI ARTIGIANELLI

Via dei Serragli, 104

Birthplace of San Filippo Neri (1515).

** GIARDINO DI BOBOLI

Palazzo Pitti
Piazza Pitti
www.uffizi.it/giardino-boboli

Laid out by Tribolo for Cosimo I dei Medici (in the photo on the opposite page, the Fountain of Neptune).





LOUISA GRACE BARTOLINI

(BRISTOL, 1818 - PISTOIA, 1865)

ENGLISH AUTHOR

Daughter of the Irish Baronet Sir William Grace, Louisa studied languages at Sorèze, in southwestern France, where her family had moved. Her Italian teacher, Pellegrino Arrighi, guided her in a journey to Italy between 1834 and 1839. She stayed in Livorno, Florence, Pisa and Siena, where she met Father Angelico Marini, a Sienese priest with non-conformist views who convinced her to settle in Pistoia in 1841, accepting the hospitality of Niccolò Puccini, patriot, philanthropist and art collector. In 1847 she moved to Via della Madonna. Her salon was thronged with illustrious political and literary figures, among them Giuseppe Garibaldi and Giosuè Carducci, a dear friend who called her 'the Virgin of Ossian'.

In 1860 Louisa married the Pistoian architect Francesco Bartolini, thirteen years younger, who had frequented her salon in 1854. Louisa Grace Bartolini wrote religious poetry and historical-patriotic compositions, articles of art criticism for various Tuscan reviews, and translated works by English and American poets. Many of her poems, imbued with a potent sense of heroic idealism, dealt with Italy and Ireland.

DISCOVERY

LOUISA GRACE BARTOLINI

G

She was also interested in painting and music. She died in Pistoia at the age of only 47, and the following year Giosuè Carducci wrote a biography of her. In 1913 her husband donated the paintings, drawings and papers of Louisa Grace - in the file that bears her name - to the Biblioteca Marucelliana of Florence, where they are still to be found today.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

* **Self-portrait**, 1860-65.

** BIBLIOTECA MARUCELLIANA

Fondo di Louisa Grace Bartolini
Via Cavour, 43
www.maru.florence.sbn.it

In part consultable online, the file includes two self-portraits of the author (photo on opposite page).

📍 PISTOIA

* PALAZZO CINQUECENTESCO

Via della Madonna, 52

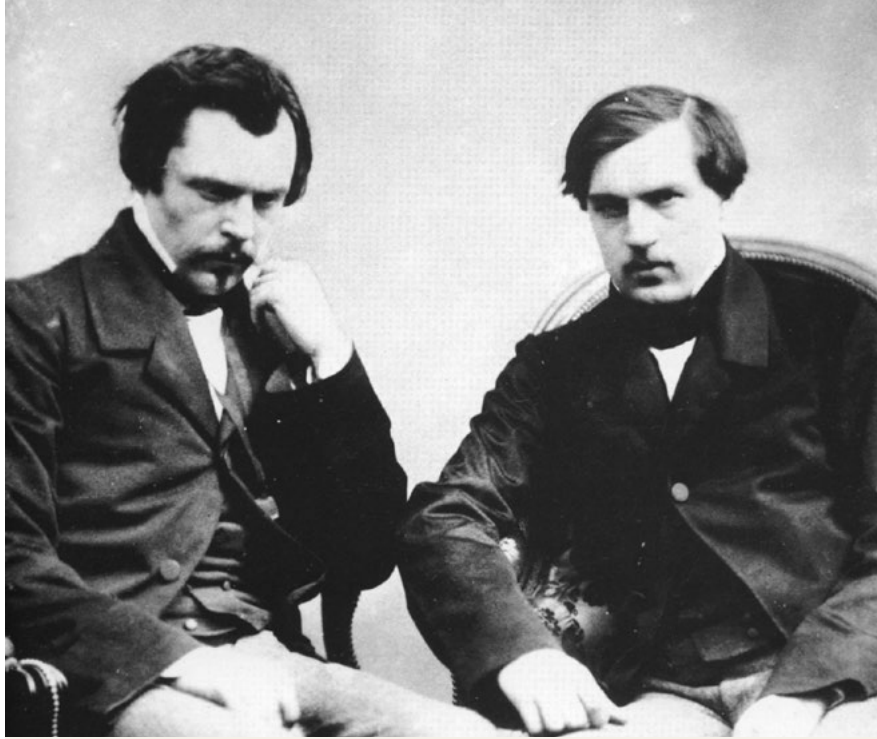
A memorial plaque can be seen in the garden of her residence.

* CONVENTO DI GIACCHERINO

Via della Scala di Giaccherino
www.conventodigiaccherino.it

Funerary monument in the cloister.





EDMOND AND JULES DE GONCOURT

FRENCH AUTHORS AND ART CRITICS

The brothers Edmond (Nancy, 1822 - Champrosay, 1896) and Jules (Paris, 1830 - 1870) De Goncourt co-authored novels, art books and the famous *Journal* begun in 1851, filled with news, anecdotes and literary comment.

Proponents of the naturalism current, they collected works of art and conducted scrupulous historical research, convinced that precise information was enough to represent truth. They described various social spheres and psychological deviations; their historical research also included the field of art. Edmond willed a legacy to be used to found the Academie De Goncourt, which awards a literary prize each year. The brothers came to Tuscany in 1856, but published a book on their Italian sojourn only 38 years later, in pages designed to amaze rather than to describe the real Tuscany, alternating between attention to works of art and to the reality of the time, the latter treated only superficially.

DISCOVERY

EDMOND AND JULES DE GONCOURT

G

📍 FLORENCE

* SAN MINIATO AL MONTE

Via delle Porte Sante

* TORRE E CASA DEI MARSILI

Borgo San Jacopo, 17

Terracotta Annunciation.

* SANTA CROCE

Piazza Santa Croce

www.santacroceopera.it

Death of St. Francis, fresco, Bardi Chapel.

** SANTA MARIA NOVELLA

Piazza Santa Maria Novella

www.smn.it

The Cappella Tornabuoni with frescoes by Domenico Ghirlandaio (at right, detail of the Expulsion of Joachim from the Temple); the Cappella Strozzi di Mantova with frescoes by Nardo di Cione; the Cappellone degli Spagnoli with frescoes by Andrea Bonaiuti (Taddeo Gaddi for the Goncourts); the Chiostro Verde with frescoes by Paolo Uccello.

📍 PISA

* CAMPOSANTO MONUMENTALE

Piazza del Duomo, 17

www.opapisa.it

* CATTEDRALE

Piazza del Duomo

www.opapisa.it

Chandelier by Vincenzo Possanti (the brothers made drawings of it, believing it to be that of Galileo).

📍 SIENA

* CATTEDRALE DI SANTA MARIA ASSUNTA

Piazza del Duomo

www.operaduomo.siena.it

* PINACOTECA NAZIONALE

Via San Pietro, 29

pinacotecanazionale.siena.it

Museum founded after the Goncourts' visit, but displaying works they saw and described.





NATHANIEL HAWTHORNE

(SALEM, 1804 - PLYMOUTH, 1864)

AMERICAN AUTHOR

The author of such famous novels as *The Scarlet Letter* (1849-50) and *The Marble Faun* (1860), set in Italy, as well as *Passages from the French and Italian Note-books* published in 1881, after having been supervisor of the Boston Customs House was appointed Consul of the United States at Liverpool and then moved with his family to Italy in 1858, remaining there for two years. In one of his books he describes a trip from Florence to Siena, when he departed from the Leopolda Station 'casting a gaze of farewell [...] on the misty valley of the Arno', while 'Monte Morello looked down toward Florence with its hooded peak announcing, as states the proverb, bad weather'. He describes the uncomfortable trip in a second-class carriage packed with cigar smokers. After an hour, they had to change coaches at Empoli, continuing through 'a hilly landscape with old villages perched on the highest peaks of the hills'. In Siena, he describes how 'they bumped us up hills and down slopes, through narrow old streets, until they could finally deposit us at the Aquila Nera'. Nearby he noted a tall 'palazzo built of grey stone weathered by time', Palazzo Tolomei, 'in a little square whose most important element was a column bearing on its

DISCOVERY

NATHANIEL HAWTHORNE

top a bronze wolf in the act of nursing Romulus and Remus'. They then descended to Piazza del Campo, 'truly noble and picturesque, shaped so much like an amphitheatre as to resemble the empty half of a seashell, and here is Palazzo Pubblico with its soaring tower widening at the top in the shape of a bastion, looking like an aerial fortress'.

📍 FLORENCE

CASA DEL BELLO

Via dei Serragli, 132

A memorial stone marks the house Hawthorne stayed in.

** PALAZZO VECCHIO

He describes 'the imposing mass, a single block of stone in which the palazzo has crystallised'.

* STAZIONE LEOPOLDA

Piazzale di Porta al Prato.

📍 SIENA

ALBERGO "DELL' AQUILA NERA"

Piazza Tolomei

It was 'a hotel of gloomy aspect near the city's centre'.

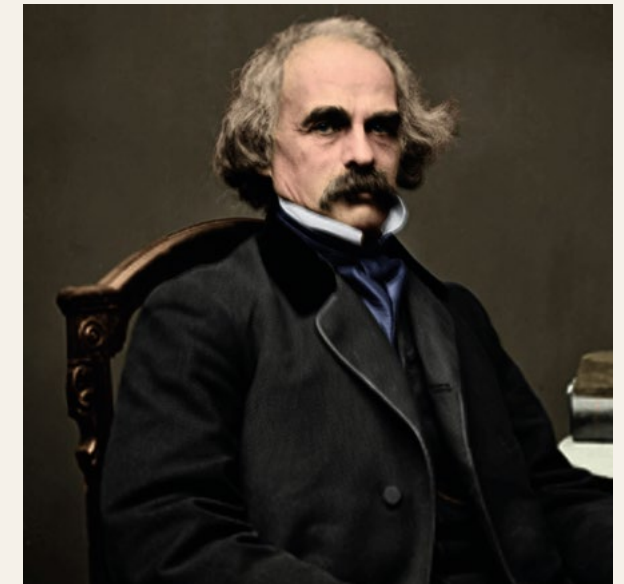
* PALAZZO TOLOMEI

Piazza Tolomei

'It looks immensely venerable'.

** PIAZZA DEL CAMPO

The great piazza 'truly noble and magnificent', where 'in the shell of time past, the life of today is endlessly fascinating'. With the Torre del Mangia, 'widening at the top in the shape of a bastion, looking like an aerial fortress', and the Fonte Gaia, 'an ancient marble fountain decorated with two statues and a series of bas-reliefs' (photo on opposite page).





HEINRICH HEINE

(DÜSSERDOLF, 1797 - PARIS, 1856)

GERMAN AUTHOR

The poet, an important figure in the transition from the romantic style to a realistic one, came from a wealthy family of Jewish merchants. After completing his studies in jurisprudence, he decided to leave his country on a pilgrimage searching for the success he had not yet attained and a society more congenial to him. He found this in Paris, after having lived in England and travelled in Italy in 1828, in Tuscany in particular, where he left proof of a true love for Bagni di Lucca, and a novella set in Paris but with the evocative title of *Florentinische Nächte*.

DISCOVERY

HEINRICH HEINE

H

📍 BAGNI DI LUCCA (LU)

** From *Reisebilder, die Baeder von Lucca*: 'At Bagni di Lucca the houses cluster in a village surrounded by heights; on one of them not far from the main spring, a picturesque group of houses overlooks the enchanting valley. But there are also houses scattered here and there over the slopes, and to reach them we must climb among grapevines, clumps of myrtle, honeysuckle vines, laurel bushes and splendid trees and flowers, a great wild paradise. A more enchanting valley I have never seen' (photo on opposite page, the Ponte delle Catene).





HERMANN HESSE

(CALW, 1877 - MANTAGNOLA, 1962)

GERMAN PHILOSOPHER AND AUTHOR

Writer, poet, philosopher, Nobel Prize for literature in 1946 whose most famous works include *Demian*, *Siddhartha*, and *Steppenwolf*. Influenced by Existentialism, by such philosophers as Schopenhauer, Heidegger, and Nietzsche, by Buddhism and Oriental philosophy, he forcefully criticised capitalism and consumerism. As a young man he visited Italy and travelled all over Tuscany, loving its landscape, its people, its works of art and its history, a love that clearly emerges in the pages he wrote. In Florence he lived near Piazza della Libertà, from where he liked to take long walks up to the hills around Fiesole. 'Oh, what beauty! When the little walls along the hilly paths begin to warm up and the sun-baked tiles invite you to a first stop in the heat! How the earth stretches out resplendent on those days, while the distant mountains become ever more mistily azure and the heart fills with a sweet, urgent fever to wander!'

DISCOVERY

HERMANN HESSE

H

📍 FLORENCE

PIAZZA DELLA LIBERTÀ

Hesse lived in the vicinity of this piazza during his stay in the city.

** GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

To admire the works he writes of.

📍 FIESOLE

* SAN DOMENICO

And the countryside between Fiesole and Florence..

📍 PISTOIA

* OSPEDALE DEL CEPPPO

Piazza San Giovanni XXII
www.diocesipistoia.it

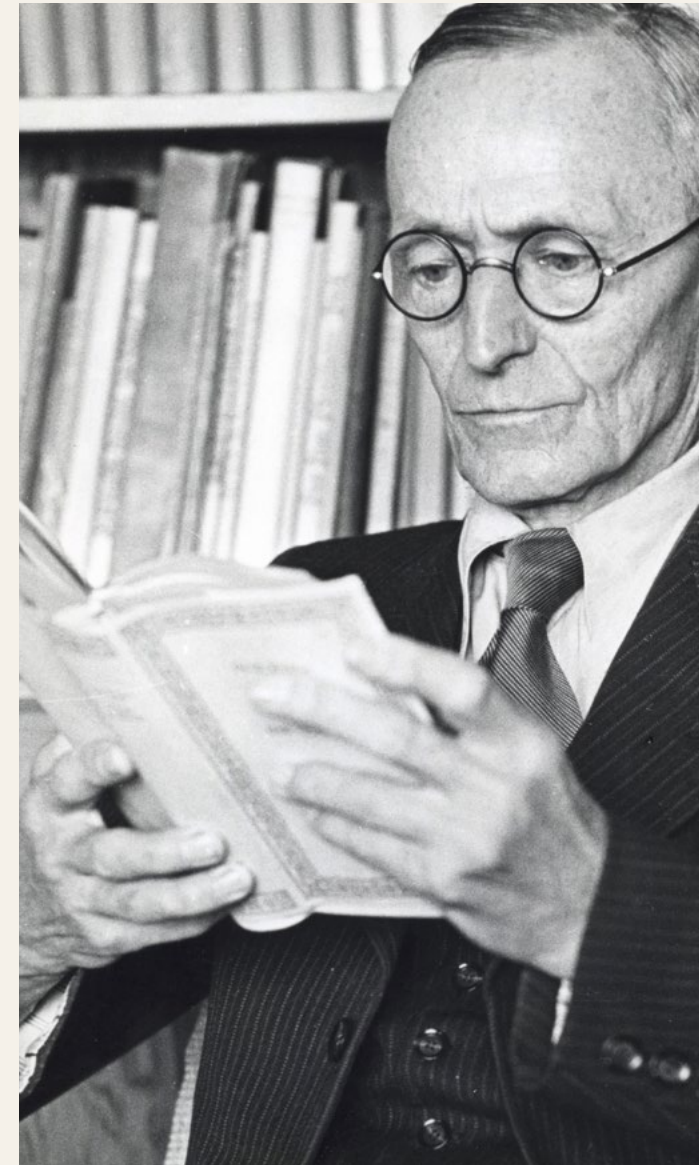
Terracotta frieze by Andrea Della Robbia.

📍 PISA

** CAMPOSANTO MONUMENTALE

Piazza del Duomo
www.opapisa.it

Triumph of Death, fresco by Buonamico Buffalmacco, 1336-41 (detail, photo on opposite page).





ADOLF VON HILDEBRAND

(MARBURG, 1847 - MUNICH, 1921)

GERMAN SCULPTOR AND AUTHOR

Von Hildebrand travelled in Italy from 1867 to 1869, where he became friends with the philosopher Friedel and the painter Von Marées. Together they developed the theory of pure visibility that was published in *The Problem of Form in Figurative Art*, a manual for young sculptors. Basic to his concept were sculptural rigour, classicist purity and the context surrounding his works. In 1873 he settled in Florence, where he married and bought at auction the former monastery of S. Francesco di Paola, on the slopes of Bellosguardo where he lived for nearly 20 years, transforming it into a brilliant coterie of artists and intellectuals. In 1873 he was in Munich, teaching at the Academy, and from then on he divided his time between the two cities. In Germany, Hildebrand met with international success, sculpting five monumental fountains. In Florence instead he carved statues and collaborated with the Manufactory of Signa while also producing some 25 bas-reliefs for various Florentine residences, 250 portraits of personalities of his day, projects for unfinished monuments, and five tombs of classical inspiration for his fellow countrymen buried in the Cimitero degli Allori.

DISCOVERY

ADOLF VON HILDEBRAND

H

📍 FLORENCE

** CIMITERO EVANGELICO DEGLI ALLORI

Via Senese, 184

www.cimiteroevangelicoallori.it

Funerary monuments: A. Karl Stauffer Bern, granite, 1880; B. Rudolf Bennert, white marble, 1883; C. Karl Hillebrand and his wife, white marble, bronze bust, 1885; D. Henrich Homberger, white marble, 1891; E. Hermann Bumiller, pink marble, 1900-03 (photo on opposite page).

** VILLA DI SAN FRANCESCO DI PAOLA

Piazza di S. Francesco di Paola, 3

In his residence, under the roof over the terrace, have remained three statues by Hildebrand and some bas-reliefs emanating a kind of melancholy poetry.





HERBERT PERCY HORNE

(LONDON, 1864 - FLORENCE, 1916)

ENGLISH ART HISTORIAN AND COLLECTOR

An eclectic figure in nineteenth-century Victorian London, Horne first trained as an architect, then devoted himself to drawing and the study of art, music and literature. He made his first 'voyage to Italy' in 1889, returning in 1894 and stopping at Florence. Powerfully drawn to Renaissance studies, he published essays on Florentine artists and wrote a monograph on Botticelli for the Bell publishers in London. In 1896, he elected Florence his second homeland. His interest in Renaissance art led him to surround himself with artworks, selected with refined aesthetic taste. In 1905, Horne sold all of his property in London and settled in Florence where, in 1911, he bought Palazzo Corsi, on the corner of Via de' Benci and Corso Tintori, attributed to Giuliano da Sangallo and then to Simone del Pollaiuolo, known as Cronaca. Shortly before his death, he bequeathed the building to the State of Italy to be used as a Museum and Foundation in his name. The heritage left by the great collector includes paintings, sculptures, ceramics, gold-work, furniture, plaques, seals, and fabrics dating from the 13th to the 18th century. Among the paintings are works by the great masters of the Italian fourteenth and fifteenth centuries, such as Giotto's world-famous *St. Stephen* purchased in London, and works by Simone

DISCOVERY

HERBERT PERCY HORNE

Martini, Pietro Lorenzetti, Masaccio, Filippo Lippi, Benozzo Gozzoli, alongside sixteenth-century paintings including a *Holy Family* by Domenico Beccafumi and an *Allegory of Music* by Dosso Dossi. The works displayed on the ground floor were severely damaged in the flood of 1966 and then moved to the upper floors. Horne is buried in Florence, in the Cimitero degli Allori.

📍 FLORENCE

** GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

The Botticelli Room with the *Primavera*, the *Birth of Venus*, the *Coronation of the Virgin* and the *Adoration of the Magi*.

** MUSEO HORNE

Palazzo Corsi
Via de' Benci, 6
www.museohorne.it

Also the seat of the Fondazione Horne (photo on opposite page).

* CIMITERO EVANGELICO DEGLI ALLORI

Via Senese, 184
www.cimiteroevangelicoallori.it

Horne's burial place.

📍 PRATO

** CATTEDRALE DI SANTO STEFANO

Piazza del Duomo
www.diocesiprato.it

Cappella Maggiore with frescoes by Fra Filippo Lippi.





DISCOVERY

HENRY JAMES

J

Constance then moved to Venice, where in 1894 she fell (or more likely jumped) from a window of her home and died in the Canal Grande. James had remained in Florence, but his relationship with the city became increasingly critical, as did his contacts with his fellow expatriates, as he revealed in the collection *Italian Hours*. At the turn of the century he stayed increasingly often in Venice, interspersed with trips to the British capital where he met with even more criticism and failure in the theatrical world. When the first World War broke out, to protest against the reluctance of the United States to enter the conflict, James requested and obtained British citizenship. In 1916 he died in London, in dire financial straits.

HENRY JAMES

(NEW YORK, 1843 - LONDON, 1916)

AMERICAN ART HISTORIAN AND AUTHOR, THEN BRITISH CITIZEN

Henry James's vast production of novels, plays, essays and reviews, letters and travel notes formed the basis for a new critical view of the world in the late 19th-early 20th century. In 1876 he went to Paris, where he met Flaubert, Maupassant, Zola and other leading figures in the cultural life of the time. He moved to London, where he wrote *Daisy Miller*, then left again for Rome and Florence. Here he composed *The Autumn in Florence*, *Florentine Notes*, *Siena - Early and Late*, *Tuscan Cities*, and *Other Tuscan Cities*, all begun in 1874, finished in 1883 and then collected in *Italian Hours* (1909). During this time, he also started one of his most successful novels, *Portrait of a Lady* (1881), followed by *The Aspern Papers* (1888), written during his frequent stays in Florence at Villa Brichieri-Colombi, near Villa Castellani at Bellosguardo. In 1890, following the traces of John Milton, he went to the Vallombrosa Abbey, where he stayed in the Paradisino Hotel, struck by the beauty of that place. In Florence, after an intense exchange of letters, he met the female author Constance Fenimore Woolson and went to live with her at Villa Brichieri, arousing scandal since they were not married.

📍 REGGELLO (FI)

** ABBAZIA DI VALLOMBROSA

Via San Benedetto, 2
www.monaci.org

Photo on opposite page.

* IL PARADISINO

Scuola di Scienze Forestali
www.forestambiente.unifi.it/cmpro-v-p-119.html

📍 FLORENCE

VILLA BRICHIERI-COLOMBI

Bellosguardo

In the vicinity of Villa Castellani,
now private property.





ALPHONSE DE LAMARTINE

(MÂCON, 1790 - PARIS, 1869)

FRENCH AUTHOR, DIPLOMAT AND POLITICIAN

The French poet married the wealthy Englishwoman Elisabeth Birch in 1820 and embarked on a diplomatic career with posts in Naples and Florence where, in 1825, he worked in the French Embassy. In Florence he fought a famous duel with the patriot Gabriel Pepe, who had challenged him to fight because De Lamartine had called Italy a 'land of the dead'. The duel, which took place at Porta San Frediano on 19 February 1826, concluded with a slight wound in the arm sustained by the French poet. During this time he published various works, such as the *Nouvelles méditations poétiques*, *La mort de Socrate* and *Le Dernier chant du pèlerinage d'Harold*, composed after the death of Byron at Missolongi. After the July Revolution, he abandoned diplomacy and ran without success in the political elections. In 1832, he departed with his family for a long voyage through Greece, Syria and Palestine, where his youngest daughter Julie died. Returning to political life, the poet took the side of the opposition. In the provisional government installed after the exile of the Orléans (1848), de Lamartine held the role of Foreign Minister but with the advent of Napoleon III his career was side-lined.

DISCOVERY

ALPHONSE DE LAMARTINE

Urged on by financial problems, he devoted himself to intense literary work, mainly of autobiographical nature, as in *Confidences* (1849) and *Nouvelles Confidences* (1851). In 1867 he was granted an annuity by Napoleon III in recognition of his outstanding merits in favour of France.

📍 FLORENCE

** PORTA SAN FREDIANO

The duel with Gabriele Pepe was fought here (photo on opposite page).

* PALAZZO GIANFIGLIAZZI

Via Tornabuoni, 1

The poet lived here briefly.

* VIA DEI SERRAGLI, 134

A memorial stone recalls his presence.

** PALAZZETTO DI VILLA STROZZI

Via Faenza, 93

In this place the poet, working with the French Embassy, founded a small academy, as recalled by a commemorative plaque. In the adjacent garden (today Palazzo dei Congressi) a tree is still called 'Lamartine's cedar'.

📍 REGGELLO (FI)

* ABBAZIA DI VALLOMBROSA

This famous monastery was visited by the poet.





DISCOVERY

WALTER SAVAGE LANDOR

L

In 1835, having separated from his wife, he left Florence to return to England, staying at Bath. But due to legal problems and financial ruin, Landor had to return to Florence during the last years of his life. Here he was aided by his friends, most notably Robert Browning, who found him a place to stay, first in Siena with the sculptor William Wetmore Story, then in a modest residence in Via della Chiesa, Florence, where he died in 1864. He was buried in the Cimitero degli Inglesi in Piazzale Donatello, on the slopes of his beloved hill of Fiesole, whose paths he had often explored at a face-paced step, reciting English and Latin poetry.

📍 FLORENCE

** VIA DELLA CHIESA, 93

An inscription marks the house where he died, on September 17, 1864.

VILLA CASTIGLIONE

Via di Colleramole, 20
Località Bottai, Impruneta

Here Landor lived from 1821 to 1829.

** CIMITERO DEGLI INGLESII

Piazzale Donatello, 38

Landor's burial place.

📍 FIESOLE (FI)

** VILLA LA TORRACCIA

Via delle Fontanelle, 24

Photo on opposite page.

SAN DOMENICO

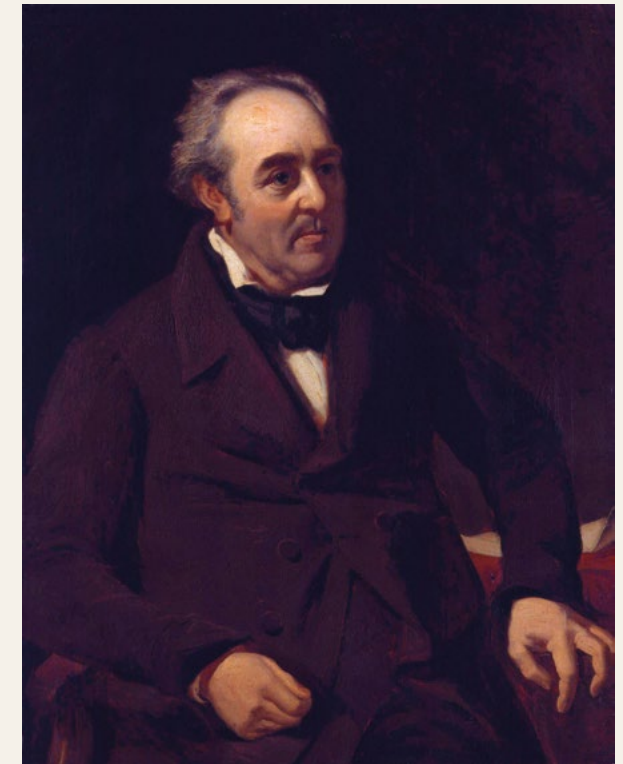
Inscription on a pillar marking the boundary between the cities of Florence and Fiesole, bearing the name of Walter Savage Landor among others.

WALTER SAVAGE LANDOR

(WARWICKSHIRE, 1775 - FLORENCE, 1864)

ENGLISH AUTHOR

An author and Latin scholar, Landor was known for his libertarian ideas and argumentative spirit. After having fought with the Spanish who rebelled against Napoleon, he travelled through France to arrive in Lombardy in 1814 (where he quarrelled with Vincenzo Monti). He went on to Pisa, and in 1819 to Pistoia, settling in Florence in 1821 at Palazzo Medici in Via Pandolfini, where he wrote his most famous book, *Imaginary Conversations* (1824-1829). In Florence too, he clashed with both private individuals and the authorities, but the Grand Duke refused to have him banned from the city. In 1829 he bought Villa Gherardesca, known as the Torraccia, below Fiesole (now the seat of the Music School), which he appreciated for its evocation of Boccaccio, whom he imagined conversing with Petrarch in the *Pentameron* (1837). In this villa, Landor settled with his wife and four children, one of whom was Arnold Henry, the future explorer and well-known painter. His quarrelsome, irritable nature, extravagant opinions and eccentric life-style made him one of Florence's best-known foreign residents. He was also a collector of the Primitives and the Early Renaissance painters.





DISCOVERY

FRANÇOIS JACQUES DE LARDEREL

L

church of San Matteo. The steam from the soffioni is now utilised for the production of electric power, satisfying the needs of over a million people.

📍 MONTECERBOLI (PI)

Locality in the Municipality of Pomarance.

📍 POMARANCA (PI)

** PALAZZO DE LARDEREL
Via Roncalli

Interior of theatre.

📍 LARDERELLO (PI)

** MUSEO DELLA GEOTERMIA
Palazzo de Larderel - Piazza Leopolda
www.museivaldicecina.it/it/museo_della_geotermia.php

* PIAZZA LEOPOLDA

Monument with bust.

📍 CASTELNUOVO VAL DI CECINA (PI)

** PARCO DELLE FUMAROLE
Sasso Pisano
www.lafumarola.it/vedere.html

Photo on opposite page.

📍 LIVORNO

** PALAZZO DI LARDEREL
via di Larderel
www.livornotour.com

Nineteenth-century building, now seat of the Civil Law Court.

** TEATRO GOLDONI

Via Enrico Mayer, 57
www.goldoniteatro.it/new

Nineteenth-century building.

** CAPPELLA LARDEREL

Chiesa di San Matteo
Via Provinciale Pisana, 55
sanmatteolivorno.it

Larderel's tomb.

📍 FLORENCE

** PALAZZO LARDEREL
formerly Tebalducci Giacomini
Via Tornabuoni, 19

Building finished in 1580 by G.A. Dosio and bought by De Larderel in 1839.

📍 IMPRUNETA (FI)

* VILLA RICCI-LARDAREL
loc. Pozzolatico

Dating from the 14th century and later remodelled, the villa was bought by De Larderel in 1837.

FRANÇOIS JACQUES DE LARDEREL

(VIENNE, 1789 - FLORENCE, 1858)

FRENCH ENGINEER AND ENTREPRENEUR

Not everyone knows that Tuscany is in the vanguard in the alternative energy sector, and not from modern times alone! It was François Jacques de Larderel, in the 19th century, who realised that the natural steam emitted by borax soffioni could be utilised as motive force for boilers and machines. Borax soffioni are violent emissions of gas spewing out from clefts in the ground, composed mainly of steam and boric acid. Thanks to his brilliant intuition Larderel, a French engineer and entrepreneur who came to Livorno in 1814, grew quite wealthy, becoming one of the most important Tuscan businessmen. He was also well known for his philanthropic activity. At Montecerboli, where his first plant was erected in 1818, he built a village with houses and orchards, a kindergarten, an elementary school and a girls' school of weaving for immigrant workers. In 1837 Grand Duke Leopoldo II named him Count of Montecerboli and in 1846 he changed the name of the village he had founded to Larderello. Gonfalonier of Livorno in 1847-48, he actively promoted the construction of the Teatro Leopoldo, now Goldoni. He died in Florence in 1858; his remains were transported to Livorno, to be buried in the family chapel in the cemetery of the





DISCOVERY

DAVID HERBERT LAWRENCE

L

overlooking the valley of the Cecina as far as the sea'. But the author also ironically notes the inscription, 'Mussolini is always right!', finding 'a smell of politics in the air'.

📍 FLORENCE

* PENSIONE LUCCHESI

Oggi Hotel Plaza Lucchesi
Lungarno della Zecca Vecchia, 38

Lawrence stayed here with his wife Frieda and her two daughters for several weeks.

* LUNGARNO CORSINI

Here was the antiquarian bookshop of Lawrence's friend Pino Orioli, who helped him to print and distribute in Britain and America one thousand autographed copies of *Lady Chatterley's Lover*. The first edition was printed by the Tipografia Giuntina, with one of Lawrence's drawings on the cover (photo on opposite page).

📍 SCANDICCI (FI)

** VILLA MIRENDA

Località San Polo a Mosciano

This villa, beside a little church and a cemetery, was rented by Lawrence and his wife, who moved there on May 13, 1926. Here the author composed his most famous novel, wrote essays on the Tuscan landscape in the beautiful *Flowery Tuscany*, and painted with oil on old canvases given him by Aldous Huxley's wife. From here he departed to discover Etruscan places in Tuscany and Lazio, such as Volterra, Cerveteri, Tarquinia and Vulci.

📍 AULLA (MS)

* FORTEZZA DELLA BRUNELLA

Via Brunella

The fortress was bought by friends of Lawrence, and he was their guest here.

📍 VOLTERRA (PI)

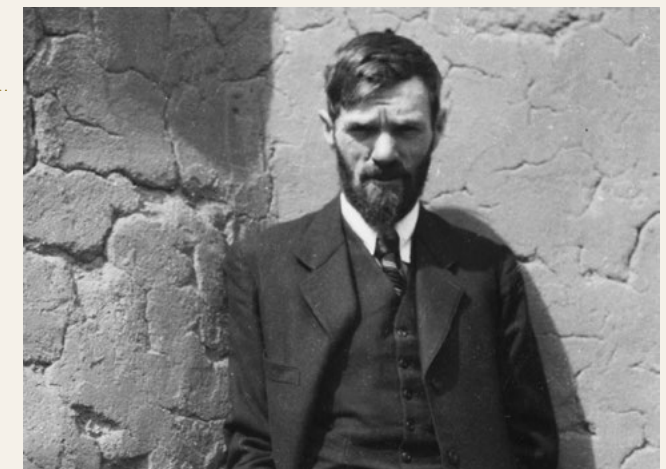
An Etruscan city visited and described by the author.

DAVID HERBERT LAWRENCE

(EASTWOOD, 1885 - VENCE, 1930)

ENGLISH AUTHOR

One of the most original writers of the early 20th century, Lawrence was the author of such famous novels as *Sons and Lovers* (1913), *Aronne's Rod* (1922) and *Lady Chatterley's Lover* (1928). The son of a miner in Nottinghamshire, in 1912 he left the cold, grey county where he had been born and with Frieda, the woman who had left her husband and children for him, went to seek the sun of Italy. After travelling from Lake Garda to Liguria, from Sicily to Sardinia, he then journeyed to India, Australia, America and Mexico. Returning to Italy, he stayed in Florence in 1925 and then in the spring of 1926. He and his wife first lodged at the Lucchesi pension on Lungarno della Zecca Vecchia and then moved to Villa Mirenda, above Scandicci, where he continued to write *Lady Chatterley's Lover*. He explored the sites of ancient Etruria and from this voyage, undertaken in a cold, windy spring on a search for the great dead civilisation, came *Etruscan Places* (1932), following his *Sea and Sardinia* from 1921. Lawrence's poetic language creates a sublime image of Volterra 'standing sombre and chilly alone on her rock [...] ferociously jealous of her own independence; she gathers all the winds and contemplates all the world,





DISCOVERY

JOHN TEMPLE LEADER

L

villa were surrounded by lands, making Leader feel like a romantic neo-feudal lord on the slopes of the Fiesole hills, where he had undertaken a rebuilding project and reforested the area with cypresses, closing down the pietra serena quarries. In 1857 he purchased a building in Florence's Piazza Pitti where he lived with his wife, adding a characteristic roof-terrace. In 1862, he bought the Villa Catanzaro, also at Maiano. Leader played an active role in the colony of British expatriates in Florence, which in the 19th century became the place of a nostalgic myth of poets, scholars and art collectors such as Horne, Berenson, Lord Acton, and Charles Loeser. Leader was also a benefactor to Florence, leaving generous legacies to educational and charitable institutions and contributing to restoring the central bronze door of the Cathedral of Santa Maria del Fiore. The rest of his property in England and Italy, including Vincigliata, was bequeathed to his great-nephew Lord Westbury, son of one of four sisters, who sold everything to pay his gambling debts. Temple Leader died in Florence in 1903.

JOHN TEMPLE LEADER

(PUTNEY HILL, 1810 - FLORENCE, 1903)

ENGLISH POLITICIAN AND COLLECTOR

John Temple Leader spent his childhood in the English countryside, leaving it for Oxford in 1828, after having inherited his father's great fortune. He studied at the famous Christ Church College, where he was imbued with romantic culture, enriched by travels through Europe. Leader never took a degree but entered politics, becoming a Member of Parliament in 1835. In 1844 he left England and stayed for a while in Cannes, where he met his future wife, Maria Luisa de' Leoni, a widow from Livorno, whom he married in London in 1867. In 1848 he moved to Florence, where he bought old buildings and restored them in neo-medieval style, adorning them with works of art and antiquities in keeping with the romantic dream of the current neo-Gothic revival. In 1850 he purchased the old Villa Pazzi, with its Italian garden, in the village of Maiano, owned today by the Corsini Miari Fulcis family. In 1855 he bought the ruins of the medieval castle of Vincigliata and had it restored by Giuseppe Fancelli, son of the custodian of his Florentine property, whom Leader had educated as an architect. Queen Victoria signed the visitors' book at Vincigliata on April 15, 1888, as stated on a memorial stone, and stayed at Maiano. The castle and the

FLORENCE

** PALAZZO TEMPLE LEADER

Piazza Pitti, 4

Inscription with an epigraph.

** SANTA MARIA DEL FIORE

Piazza S. Giovanni
www.ilgrandemuseodelduomo.it

Facade of the Cathedral, central door.

* BIBLIOTECA MARUCELLIANA

Via Cavour, 43
www.maru.florence.sbn.it

Philological Pastime of an Englishman in Tuscany, with some letters from Gladstone to John Temple Leader, 1898, Barbera.

SANTA FELICITA

Via Guicciardini

Epigraph dedicated by the priest to the Leader spouses, 1903.

** CIMITERO DELLE PORTE SANTE

Via delle Porte Sante, 34
www.comune.fi.it/pagina/cimiteri/porte-sante-san-miniato-al-monte

Tomb with busts of the Leader spouses, sculpted by Dante Sodini.

FIESOLE (FI)

** VILLA E FATTORIA DI MAIANO

Via di Benedetto da Maiano
www.fattoriadimaiano.com

** CASTELLO DI VINCIGLIATA

Via di Vincigliata
www.castellodivincigliata.it

Photo on opposite page.





VERNON LEE

(CHATEAU SAINT LÉONARD, 1856 - FLORENCE, 1935)

ENGLISH AUTHOR

Vernon Lee, the pen name of Violet Paget, author and literary critic, was born in the South of France of a Polish father and a Welsh mother, but spent most of her life in Italy. After Rome, the family moved to Florence, first to the 'English quarter', behind Lungarno Vespucci, and then to the slopes of Maiano, in the Villa 'Il Palmerino', which they bought in 1889. Vernon Lee belonged to a highly cultured, cosmopolitan circle; among her guests were Romain Rolland, Adolf Von Hildebrand, Edith Wharton, and Anatole France (who based the character of Miss Bell in *Le Lys Rouge* on her). Her volume *Studies of the XVIII Century in Italy*, published in 1880, was widely read, introducing Metastasio and Goldoni to the British public. In 1884 she wrote *Euphorion*, a collection of essays on Renaissance art, medieval love and the image of Italy in the Elizabethan drama, but her production also includes texts in defence of the rights of woman, studies in psychology, novels and comedies, as well as articles opposing World War I. Her last years were saddened by progressive deafness. At her death in 1935, her friend Irene Cooper Willis, the executer of her will, donated a collection of over 400 volumes to the British Institute of Florence.

DISCOVERY

VERNON LEE

She was buried in the Cimitero degli Allori in the same tomb as her parents, her brother and her niece. In the year of her death, Villa Il Palmerino was bought by the painter Federigo Angeli and his wife, the artist and author Carola Costa 'Lola', who kept it the same, preserving it carefully even during difficult times. till today their descendants, active in the artistic and cultural panorama of the city, care for the house, promoting events and initiatives in favour of art.

📍 FLORENCE

• **IL COSIDDETTO QUARTIERE INGLESE**

Via Solferino e Via Garibaldi (foto nella pagina accanto, Lungarno Vespucci).

•• **VILLA IL PALMERINO**

Via del Palmerino, 10

•• **BIBLIOTECA BRITISH INSTITUTE**

Lungarno Guicciardini, 9
www.britishinstitute.it/it/biblioteca/biblioteca-harold-acton

•• **CIMITERO EVANGELICO DEGLI ALLORI**

Via Senese, 184
www.cimiteroevangelicoallori.it

The place where she is buried.





DOROTHY NEVILE LEES

(WOLVERHAMPTON, 1880 - FLORENCE, 1966)

ENGLISH AUTHOR

Born in the United Kingdom of a wealthy upper-class family, Dorothy moved to Florence at the age of 23 after having chosen Italy first as an imaginary place and then as her adopted homeland, and here she lived most of her life. She learned the tongue of Dante, studied literature, and observed the world, describing it in minute detail. Journalist, poet and author of books on Tuscany (*Scenes and Shrines in Tuscany*, *Tuscan Feasts and Tuscan Friends*, published in 1907), she left some manuscripts in English and ample journalistic documentation as reporter from Florence to the London Times and the Boston *Christian Science Monitor*. She became the companion of the famous set designer, theatrical director and historian Edward Gordon Craig, by whom she had a son, David, born in 1917, the famous *Life* photographer, who is buried beside his mother in the Cimitero degli Allori in Florence. For several years Dorothy collaborated with the review *The Mask*, founded by Gordon Craig and published in Florence from 1908 to 1929. It was she who managed it when the director-set designer was engaged in theatrical performances away from Florence. During World War II, Dorothy Lees lived in America, returning to Florence after the

DISCOVERY

DOROTHY NEVILE LEES

war. She continued to write and kept in close contact with the Italian intellectuals and with the British-American community, but also maintained a lively exchange of letters with David's father, and then donated to the Library of the British Institute Edward Gordon Craig's important Theatre and Opera File.

📍 FLORENCE

** VIA UGO FOSCOLO, 32

Residence of Dorothy and her son David, now marked by a memorial stone (photo on opposite page).

** BIBLIOTECA DEL BRITISH INSTITUTE

Lungarno Guicciardini, 9
www.britishinstitute.it/it/biblioteca/biblioteca-harold-acton

Important file on E.G. Craig, bequeathed by Dorothy Lees to the British Institute, of which she was a member of the Board of Directors.

* ST. MARK'S ENGLISH CHURCH

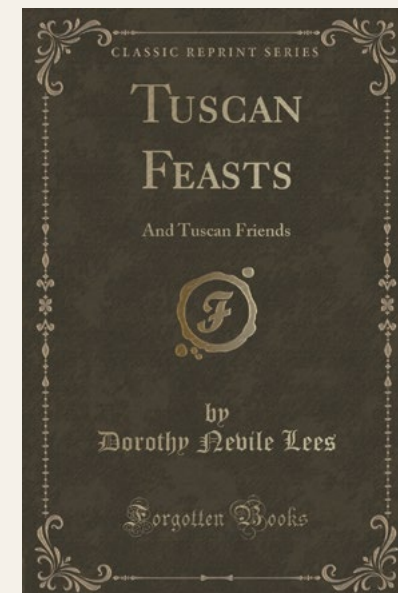
Via Maggio, 16
www.stmarksitaly.com

The Anglican church of Florence, where the writer attended services.

** CIMITERO EVANGELICO DEGLI ALLORI

Via Senese, 184
www.cimiteroevangelicoallori.it

Burial place of Dorothy Nevile Lees and her son David Lees, called by Pope Paul VI the 'Florentine Englishman', who died in Florence in 2004.





FRANZ LISZT

(RAIDING, 1811 – BAYREUTH, 1886)

HUNGARIAN COMPOSER AND MUSICIAN

Travelling all over Europe on concert tours, Liszt was one of the nineteenth century's greatest piano players and a brilliant composer. He came to Italy often, and his stay in Tuscany was highly important to his music. Dante was one of his favourite authors and he wrote a symphony inspired by the *Divine Comedy*, declaring that his aesthetics had found great artistic expression in Orcagna and Michelangelo. And it was Michelangelo's sculpture that inspired Liszt's compositions *Il Penseroso* and *La Notte*, alluding to the statues in the Cappelle Medicee in Florence. Liszt stated, 'I am more and more convinced, by both sentiment and reflection, of the hidden relationship that exists between works of genius. Raphael and Michelangelo have given me a better understanding of Mozart and Beethoven'. From 1837 to 1839 Liszt visited many places in Tuscany, accompanied by his friend Marie d'Agoult. In Lucca he played at the Teatro del Giglio. In Florence he played at the Teatro Standish, which was situated in today's Via Cavour, and at the Teatro del Cocomero, now Teatro Niccolini in Via Ricasoli. In 1838 he stayed at Palazzo Spini Feroni in Via de' Tornabuoni, which at the time housed the Hotel d'Europa, and at the Casa

DISCOVERY

FRANZ LISZT

Riblet-Palazzo Coppini in Via della Scala. These journeys to Italy, crucially important for the development of Liszt's style, provided the basis for *Les Années de Pèlerinage*, published in 1841.

FLORENCE

GALLERIA DELL'ACCADEMIA

Via Ricasoli, 58/60
www.galleriaaccademiaflorence.
beniculturali.it

** **Busts of Liszt and Marie d'Agoult** In the Gipsoteca, by Lorenzo Bartolini.

* BATTISTERO DI SAN GIOVANNI

Piazza San Giovanni
www.ilgrandemuseodelduomo.it/
monumenti/3-battistero

The thirteenth-century mosaic, the *Inferno* attributed to Coppo di Marcovaldo, a synthesis of all the places linked to Dante, was a source of inspiration to Franz Liszt.

* GALLERIA D'ARTE MODERNA

Palazzo Pitti - Piazza Pitti
www.uffizi.it/palazzo-pitti

In the Sala da Ballo, Liszt gave two concerts in 1838. The Galleria also displays portraits of some of the personages Liszt met in Florence.

TEATRO NICCOLINI

Via Ricasoli, 3/5
www.teatronniccolini.com

Here Liszt gave piano concerts.

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella - www.smn.it

* **Cappella Strozzi di Mantova, *Last Judgement, Inferno and Paradise***, fourteenth-century frescoes by Nardo di Cione, a source of inspiration for Liszt.

** BASILICA DI SAN LORENZO

Cappelle Medicee
Piazza di Madonna degli Aldobrandini, 6
www.bargellomusei.beniculturali.it/
musei/2/medicee

Sagrestia Nuova, **Night and Lorenzo Duke of Urbino**, by Michelangelo (detail, photo on opposite page).

PISA

CAMPOSANTO

Piazza del Duomo, 17
www.opapisa.it/visita/camposanto

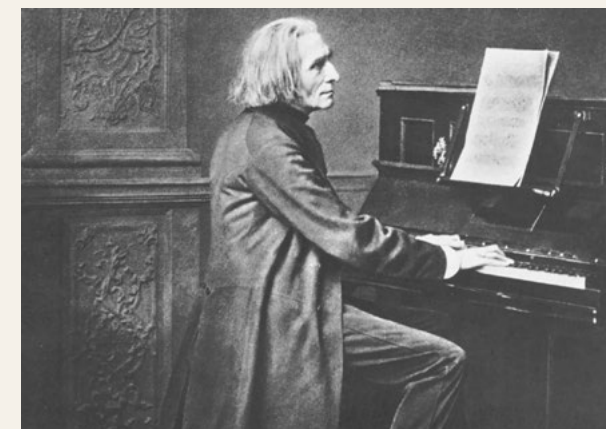
* **Triumph of Death**, fresco by Buonamico Buffalmacco, 1336-41, which influenced the *Totentanz*, a series of variations for piano and orchestra.

LUCCA

TEATRO DEL GIGLIO

Piazza del Giglio, 13/15
www.teatrodeltiglio.it

Here Liszt gave piano concerts.





DISCOVERY

WILLIAM SOMERSET MAUGHAM

M

Set in the 1940s, it tells the story of Mary Panton, a thirtyish widow, fully aware of her beauty, who plays the role of bewitching charmer in a sixteenth-century villa on the hills around Florence amid long walks, invitations to dinner and ardent nights. Florence - in the photo on the opposite page, the panorama from Via del Monte alle Croci - is far away, although the terrace and garden of the ancient villa offer a splendid panorama that in the first weeks of her stay had led her to visit its churches, the Uffizi, the Bargello, and the narrow streets of the old centre. But the city serves only as echo to the events taking place in the villa, the golden cage that imprisons fantasy and frenzy, far from the real context, throbbing with a life of its own, entirely extraneous to the woman who has come here for a brief vacation and an adventure.

WILLIAM SOMERSET MAUGHAM

(PARIS, 1874 - SAINT-JEAN-CAP-FERRAT, 1965)

ENGLISH AUTHOR

Maugham was born in France where his father was an official of the British Embassy in Paris, but soon lost both of his parents and moved back to England. Raised by an uncle, he studied at King's School in Canterbury and at the University of Heidelberg in Germany. His writings were pervaded with bitter, cold pessimism and cynical irony; a narrative style that led him to prefer the genre of the short story. *Liza di Lambeth* (1897) was his first successful novel, followed by *Of Human Bondage* (1915) and *The Moon and Sixpence* (1916), inspired by the life of Paul Gauguin. Many of his literary successes were adapted for the cinema, making him very popular, and Ian Fleming drew inspiration from one of his works for his James Bond films. In veiled autobiographical form he confronted scandalous aspects of his personality linked to power, wealth and homosexuality, exploring the tensions, illusions and transformations in the western world between the First World War and the Second. The book that links Maugham to Florence is *Up at the Villa* (1941), which was adapted for the cinema by Philip Haas.





HERMAN MELVILLE

(NEW YORK, 1819 - 1891)

AMERICAN AUTHOR

A difficult childhood - his mother was left a widow with eight small children - was followed by a passion for travel and adventure, and in 1841 Melville embarked on a whaling ship bound for southern seas. It was then that he began to gather material for his most famous novel, *Moby Dick*. Leaving the ship at Tahiti, he worked as a farmer, returning to Boston in 1843, where he met Elizabeth Knapp Shaw, whom he married in 1847. In 1848 their first child was born and Melville published *Mardi* (1849), *Redburn* and, in 1850, *White Jacket*, encountering notable success. He started writing *Moby Dick* during a summer stay on his farm of Pittsfield in Massachusetts. In 1857, on a trip to Europe, he stayed in Florence at the Hotel du Nord, in Palazzo Bartolini Salimbeni. As he wrote in his *Italian Diary*, he regularly frequented the Gran Caffè Doney, better known as the Caffè delle Colonne, on the ground floor of Palazzo Altoviti-Sangalotti in Via Tornabuoni, which was called Via dei Legnaiuoli at the time. Due to its vicinity to the Gabinetto Vieusseux in Palazzo Buondelmonti, the Caffè Doney was a meeting place of intellectuals and literates. Melville returned to America in late 1857, to witness the decline of his fame as author.

DISCOVERY

HERMAN MELVILLE

M

This period of his life was saddened still further by the death of two of his children. He found a job with the Customs Office and moved to New York, where he died, forgotten by all and comforted only by his wife and a daughter.

FLORENCE

** PALAZZO ALTOVITI-SANGALOTTI

Via Tornabuoni, 10-14

Melville noted in his *Diary* (28 March 1857): 'After lunch at the Caffè Doney I attended to some business and then went to the Galleria degli Uffizi for a last visit.'

** PALAZZO BARTOLINI SALIMBENI

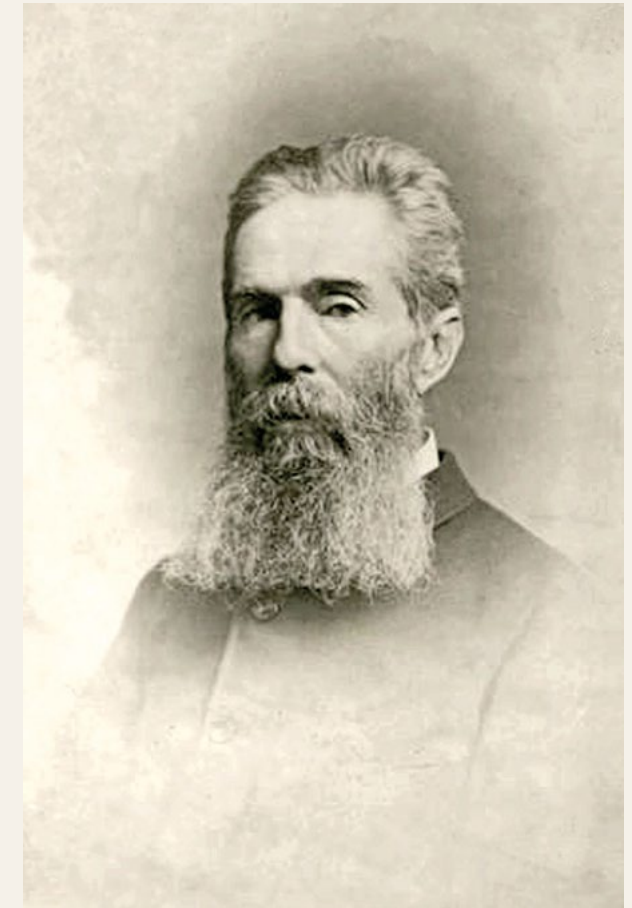
Piazza Santa Trinita, 1

Photo on opposite page.

* PALAZZO BUONDELMONTI

Piazza Santa Trinita, 2

This was the seat of the Gabinetto Vieusseux.





JOHN MILTON

(LONDON, 1608 - 1674)

ENGLISH POET AND STATESMAN

Poet, theologian and statesman, Milton is the author of *Paradise Lost* (1667) and *Samson Agonistes* (1671). In 1638-39 he visited Florence, as recalled by an inscription in Via del Giglio. Here the poet who loved Dante, Petrarch and Tasso became familiar with the city and its academic circles. He met Galileo at Arcetri, to whom he dedicated a famous passage in *Paradise Lost* (vv. 287-291):

'The moon, whose orb / through optic glass the Tuscan artist views / at evening from the top of Fiesole / or in Valdarno, to descry new lands, rivers or mountains / in her spotty globe'. In the following verses, 303-304, the poet offers such a striking image of autumn leaves filling the torrents of Vallombrosa that for the English, Vallombrosa becomes the emblem of a lost Paradise: *'Thick as autumnal leaves / That strow the brooks in Vallombrosa / Where the Etrurian shades high-arched embower'*. Thanks to these verses, Vallombrosa was to become an indispensable stop on the journey to Italy, and 'Paradisino' the symbol of a sacred Arcadia overlooking the Arno valley.

DISCOVERY

JOHN MILTON

📍 FLORENCE

** FORMERLY PALAZZO GADDI

Via del Giglio, 9

The presumed lodging place of John Milton.

* VIA COSTA SAN GIORGIO, 19

House bought by Galileo Galilei.

** VILLA IL GIOIELLO

Arcetri - Via del Pian de' Giullari, 42

Residence of Galileo Galilei, who died here in 1642.

📍 VALLOMBROSA (FI)

** ABBAZIA DI VALLOMBROSA

Località Vallombrosa, 115

www.monaci.org

Founded by St. Giovanni Gualberto in the 11th century in the forest of Monte Secchietta, in the eastern territory of metropolitan Florence, near the Passo della Consuma. A place that Milton mentioned and probably visited in 1638.

** PARADISINO

Guesthouse of the Abbazia di Vallombrosa, where Milton may have stayed, *'There the eagle and the stork / On cliffs and cedar tops their eyries build* (on the opposite page, detail of the Arno Valley seen from the Paradisino, by Luois Gauffier).





MICHEL EYQUEM DE MONTAIGNE

(BORDEAUX, 1533 - SAINT-MICHEL-DE-MONTAIGNE, 1592)

FRENCH PHILOSOPHER, AUTHOR AND STATESMAN

'No words can describe the beauty and wealth of this place', as Michel de Montaigne wrote of Villa di Pratolino, by him called Pratellino. French author, philosopher and statesman, Montaigne's most important work, the *Essais*, is a collection of pieces on various subjects. Historian and sceptic, he expressed a cultural relativism that is highly topical today. He firmly opposed torture and the religious wars that were bloodying France at the time. In 1580-81 he came to Italy for reasons of health; suffering from kidney stones, he sought a cure at the Italian thermal waters, since the French ones had proved ineffective. The trip provided inspiration for his *Journal du Voyage en Italie par la Suisse et l'Allemagne* (diary of a journey to Italy through Switzerland and Germany). His opinion of Italy was a very personal one; uninterested in art, he was nonetheless a keen observer of daily life. He leaves a good memory of the Grand Duke's hospitality, along with splendid descriptions of the Medicean Villas of Castello and Pratolino (Villa Demidoff) as they appeared in the late 16th century.

DISCOVERY

MICHEL EYQUEM DE MONTAIGNE

M

MONTEVARCHI (AR)

** PALAZZO FUCINI

Via Aretina - Levanella

The best inn in Tuscany was to be found here. Montaigne even compares it to the most famous French hotels.

PISA

** PIAZZA DEI MIRACOLI

www.opapisa.it

Montaigne was profoundly struck by the beauty of its monuments.

FLORENCE

** LOCANDA DELL'AGNOLO

Via Borgo San Lorenzo, 24

Montaigne stayed here in 1580 and 1581.

BAGNI DI LUCCA (LU)

** CASA BUIAMONTI

Bagno alla Villa

A memorial stone marks the place where Montaigne stayed while taking the thermal waters.



** VILLA DI CASTELLO

Via di Castello, 47
www.polomuseale.firenze.it

POGGIO A CAIANO (PO)

** VILLA DI POGGIO A CAIANO

Piazza dei Medici, 1
www.prolocopoggioacaiano.it/lavilla.htm

VAGLIA (FI)

** VILLA DEMIDOFF

Via Fiorentina, 276
www.cittametropolitana.fi.it/parco-mediceo-di-pratolino

The former Villa Medicea di Pratolino (above, the Colossus of the Apennines by Giambologna; on the opposite page, the villa in an old etching).





DISCOVERY

WOLFGANG AMADEUS MOZART

M

 FLORENCE

* PALAZZO PISTI

Palazzo Pitti
Piazza Pitti
www.uffizi.it/palazzo-pitti

** VILLA MEDICEA DEL POGGIO IMPERIALE

Piazzale del Poggio Imperiale

Photo on opposite page.

** PIAZZA DELL'OLIO

An inscription marking the place where the Aquila Nera hotel stood reads: 'The fourteen-year-old Wolfgang Amadeus Mozart stayed here in the spring of 1770 on the first of his three voyages to Italy, revealing his musical genius to the city of Florence'.



WOLFGANG AMADEUS MOZART

(SALISBURGO, 1756 - VIENNA, 1791)

AUSTRIAN COMPOSER AND MUSICIAN

For one of the greatest composers in the history of music, travel was a congenial dimension. It has been calculated that he spent *unterwegs*, that is, in travel, nearly a third of his short life. He died in fact at the age of only 36. It is in the sphere of travel that the eclectic nature of his musical style clearly emerges. In Florence the young musician from Salzburg stayed about a week in April 1770 on a grand tour accompanied by his father, who displayed his prodigy to the courts of the Italian peninsula. The event aroused interest in Florence too, as the gazettes of the day proclaimed, and the young Mozart was asked to play, generously recompensed, before the Grand Ducal court. In Florence the Mozarts stayed at the Aquila Nera Hotel. In a letter to his wife, the composer's father Leopold declared that Florence was 'the place where one should live and die'.



OUIDA

(BURY ST. EDMUNDS, 1839 - VIAREGGIO, 1908)

ENGLISH AUTHOR

Born of an English mother and a French father, Maria Louisa de La Ramée wrote over forty novels and short stories, beginning at the age of 18. An extravagant figure in the sophisticated foreign colony that choose Florence as its home, she used the pseudonym Ouida, as she had pronounced her name as a small child. Her father, who taught French, had encouraged her in reading and from her mother she inherited a sound financial position. She wrote for the most fashionable reviews and for a public that adored amorous intrigues, betrayal and vendettas, and already her first novel, *Granville de Vigne*, published in three volumes, made her name known to thousands of readers. In 1871 she came to Italy, where she stayed again from 1874 until the year of her death. The beautiful, scheming author, who had known Oscar Wilde, Swinburne and Robert Browning, sought in Florence a legendary place, 'more literary than real, a sort of atmosphere of the mind' and like the other British residents 'passionate pilgrims in life and in their works', viewed the city and its surrounding hills as 'a magic lantern of foreigners'. Introduced to the exclusive circles of Florentine aristocracy, she lived in the city before moving to a great

DISCOVERY

OUIDA

villa on the hills of Soffiano, where she led a life of ease, although disturbed by conflictual love for her neighbour, Marchese Della Stufa. After the death of her mother, Ouida moved to Bagni di Lucca in 1893. She died of consumption at Viareggio, as romantically as Verdi's Violetta.

📍 FLORENCE

* HOTEL WESTIN EXCELSIOR

Piazza Ognissanti

Formerly Hotel d'Italie; Ouida stayed here with her mother in 1871.

* VIA GARIBALDI, 6

Here she rented an apartment, where she wrote *Two Little Wooden Shoes* (1874), a story that inspired Pietro Mascagni's opera *Lodoletta*.

* VILLA SALVIATI

Via Bolognese, 156

The villa is mentioned in *Moths* (1880).

📍 SIGNA (FI)

A town on the northern bank of the Arno, opposite Lastra a Signa, famed for its production of straw, used as the name of the heroine in one of Ouida's novels, *Signa* (1875) describing the peasant world and the living conditions of the straw weavers, where social issues prevail over the author's more frivolous inclinations.

📍 SCANDICCI (FI)

** VILLA NERLAJA

Via delle Bagnese, 20

From Marchese Paolo Gentile-Farionla, Ouida rented an ancient castle called Palagio Dei Nerli remodelled into a luxurious suburban villa in the 18th century, where she opened her fashionable salon. Here she led an intense social life, collected art objects, wrote many of her books, displayed her sumptuous gowns, rode beautifully and cared for her dogs (photo on opposite page).

📍 LUCCA

* VILLA SANT'ALESSIO

After the death of her mother Ouida retired to this residence with her dogs, where she was beset by creditors for the debts she had incurred in her spendthrift life.



📍 BAGNI DI LUCCA (LU)

** CIMITERO

Here she is buried, with a monument by Giuseppe Norfini inspired by the sarcophagus in the Tomb of Ilaria del Carretto at Lucca.

📍 VIAREGGIO (LU)

VIA ZANARDELLI, 70

Ouida's last residence in Tuscany, where she died of pneumonia.



DISCOVERY

THE PONIATOWSKI

P

THE PONIATOWSKIS

STANISŁAW PONIATOWSKI

(WARSAW, 1754 - FLORENCE, 1833)

GIUSEPPE PONIATOWSKI

(ROME, 1816 - LONDON, 1873)

CARLO PONIATOWSKI

(ROME, 1808 - FLORENCE OR LUCCA, 1887)

FAMILY OF POLISH ARISTOCRATS

Prince Stanisław Poniatowski was a nephew of the last King of Poland and Grand Duke of Lithuania, Stanisław II. After the repartition that brought the Polish-Lithuanian Confederation to an end, he moved to Italy, settling in Rome in 1798. In 1822 he moved to the Grand Duchy of Tuscany, trusting in the promise of Ferdinando III to recognise the five children he had had with his companion Cassandra Luci. In 1823 he bought the Villa di Rovezzano, in the countryside near Florence, and in 1825 purchased Palazzo Capponi in today's Via Cavour, then known as Palazzo Bastogi, which became the family's main residence.

Here the lord and lady of the house, both music lovers, displayed their talent for singing. A room in the palazzo was set aside to house a precious collection of antique cameos. Prince Stanisław built Villa Letizia in Livorno and bought the Villa di Monterotondo and the Abbazia di San Lorenzo at Coltibuono, near Gaiole in Chianti.

In 1832 his son, Prince Giuseppe, a composer and orchestra director, bought Palazzo Guadagni in Via Ponte alle Mosse (known as Palazzo Poniatowski Guadagni). Giuseppe Poggi, the future urban planner of Florence as Capital, was commissioned to enlarge and remodel the building. Stanisław's sons, at their father's death, used their inheritance to establish a musical company that was much in demand thanks to its excellent singers who sang free of charge, and even personally financed the advertising and staging of their performances. Prince Giuseppe also cultivated a passion for horses. In 1836 he was one of the founding members of the Società Anonima Fiorentina, along with Anatoli Demidoff and Gino Capponi. Horse races were held on the lawn of the Quercione.

Stanisław's other son, Carlo Poniatowski, was President of the Accademia degli Immobili, owners of the Teatro della Pergola in Florence and the Società del Casino of Florence founded in the former Palazzo Borghese. Although extravagant expenses later obliged them to sell all of their property in the 1840s and '50s, they did not seem disconcerted by this. Giuseppe moved to Paris in 1851, where he was appointed senator by Napoleon III; his sisters made good marriages and continued to animate Florentine social life, while Carlo settled in Luccchia, at the Villa Buonvisi Oliva, owned by his wife.

📍 FLORENCE

BASILICA DI SAN MARCO

Piazza San Marco - Cappella Serragli
www.polomusealetoscana.beniculturali.it

Ignazio Villa, * **Funerary monument to Stanisław Poniatowski and his family**, 1857.

* PALAZZO BASTOGI

Via Cavour, 18

Now seat of the Tuscan Regional Council.

* PALAZZO GUADAGNI-PONIATOWSKI

Piazzale della Porta al Prato, 6

Now the headquarters of the Florence Municipal Police Department.

📍 ROVEZZANO (FI)

VILLA DI ROVEZZANO

Via di Rocca Tedalda 451

Known as Villa Favard, it is now a branch of the Luigi Cherubini Conservatory.

📍 CERRETO GUIDI (FI)

** VILLA MEDICEA

Museo della Caccia e del Territorio
Via Ponti Medicei, 12
www.museodellacaccia.it

Angelica Kauffman, **Portrait of Stanisław Poniatowski**, 1788 (see photo on page 103). On the opposite page, the facade of the villa.

📍 PRATO

* MUSEO DI PALAZZO PRETORIO

Piazza del Comune
www.palazzopretorio.prato.it

Lorenzo Bartolini, **Portrait bust of Cassandra Luci**
(Stanislaw Poniatowski's companion),
1826, plaster.

📍 GAIOLE IN CHIANTI (SI)

ABBAZIA DI SAN LORENZO

Coltibuono, Loc. Badia a Coltibuono

Now used as a country hotel and farm.

📍 LIVORNO

* VILLA LETIZIA

Via dei Pensieri, 60

Now the Library of the Polo Universitario Sistemi Logistici of the University of Pisa

📍 MONTEROTONDO (LI)

VILLA MONTEROTONDO

Via di Monterotondo, 74

Now Villa Maurogordato, in ruins.

📍 SAN PANCRAZIO (LU)

** VILLA BUONVISI OLIVA

Via delle Ville, 2034

The villa belonged to Elisa Montecatini, Carlo Poniatowski's wife, who is buried in its chapel.





PETER PORTER

(BRISBANE, 1929 – LONDON, 2010)

AUSTRALIAN AUTHOR

Born in Australia, Porter lived in London for fifty years and travelled extensively in Italy. Considered one of the most important English poets and scholars of the 20th century, he received prestigious literary prizes for his books of poetry, among them *Better than God* (2009). Porter visited Tuscany frequently, feeling a spiritual kinship with St. Francis, with Giotto (who would have been, he believed, a great illustrator of Dante) and Michelangelo, but also with Piero di Cosimo, Alesso Baldovinetti and Pontormo. In this region 'what the great painters saw is still there, still visible today: the countryside south of Siena with its hills – at any point between Asciano and Arcidosso – seems the background for works painted by hundreds of Sienese artists. Here man himself is the measure of beauty, and here the people and the landscape still co-exist in harmony'. Porter felt he had come home again when he entered the light and silence of the Romanesque Pieve of San Pietro a Gropina; in Pisa he was attracted by the silhouette of the tiny church of Santa Maria della Spina standing along the riverside, while in Lucca he paid homage to Puccini, hailing *La Bohème* as a perfect opera, comparable to Mozart's *Nozze di Figaro*.

DISCOVERY

PETER PORTER

P

📍 VALDARNO SUPERIORE

* STRADA DEI SETTE PONTI

www.visituscany.com

Hillside itinerary between Florence and Arezzo.

📍 LORO CIUFFENNA (AR)

** MULINO AD ACQUA

Via del Mulino

In a fascinating gorge, with a bridge and picturesque little streets.

** PIEVE DI SAN PIETRO A GROPINA

'What is left in the silvery Val d'Arno when the Gods of the earth return to Heaven' (photo on opposite page).

📍 ASCIANO (SI)

COLLEGIATA DI SANT'AGATA

Piazza della Basilica

MUSEO CASSIOLI

Via Fiume, 8

www.museisenesi.org

Nineteenth-century Sienese painting.

📍 MONTALCINO (SI)

* CHIESA DI SAN PIETRO

San Giovanni d'Asso

📍 TREQUANDA (SI)

A picturesque medieval town, perfectly conserved.

📍 ** CAMPAGNATICO (GR)

A town with splendid 12th-century walls, piazzas and buildings.

📍 ARCIDOSO (GR)

This medieval town is dominated by the imposing Castello Aldobrandesco.

📍 PISA

** SANTA MARIA DELLA SPINA

Lungarno Gambacorti

This 13th-century Gothic church contains a thorn from the crown of Christ.

📍 LUCCA

** LE MURA CINQUECENTESCHE

A tree-lined promenade on the walls of Giacomo Puccini's city.





RAINER MARIA RILKE

(PRAGUE, 1875 - MONTREUX, 1926)

AUSTRIAN AUTHOR OF BOHEMIAN ORIGIN

The Prague-born poet and novelist - author of the collections published in 1923, *Duino Elegies* and *Sonnets to Orpheus*, and of the novel *The Notebooks of Malte Laurids Brigge* from 1910 - after a rather irregular course of studies moved to Munich in 1896. Here he met Lou Salomé Andreas, a highly educated, unconventional woman trapped in an unhappy marriage, with a long list of lovers, among them Nietzsche. For the shy poet Rilke, it was love at first sight. He followed her to Berlin, began to study Italian art and literature and, to further his education, left for Florence. It was on April 7, 1898 that he first set foot in the Pensione Benoit on Lungarno Serristori, where a memorial plaque recalls the brief sojourn during which he admired fifteenth-century art seen through the eyes of the Pre-Raphaelites, with the works of Ruskin and Pater in his pocket along with Burckhardt and Nietzsche. First and foremost, Botticelli, then Fra Angelico, Benozzo Gozzoli, Ghirlandaio, Donatello and the Della Robbias, to arrive at Fra Bartolomeo, whom he preferred to Raphael and to the not greatly beloved Michelangelo. He also visited the collection of Prince Corsini and took excursions from Fiesole to the Certosa and on to Poggio a Caiano. He journeyed as far as Lucca to admire Fra Bartolomeo, and Pisa for the frescoes

DISCOVERY

RAINER MARIA RILKE

R

in the Camposanto. The poet noted all in his *Florentine Diary* published posthumously, which he had planned to give to his beloved Lou to show her how much he had matured. Rilke then went to Viareggio, staying at the Hotel Florence, where he composed the *Prayer of the Maidens to Mary*, inspired by the girls of the place and the lyric drama *The White Princess*. He returned to Florence in 1903, drafting the third part of the *Book of Hours* titled *Of Poverty and Death*, and once more for a few days in June of 1904. Again with Lou, he travelled to Russia, where he met Lev Tolstoy and Leonid Pasternak, and in 1902 to Paris to meet Rodin, on whom he was writing a monograph, and then again to North Africa. He travelled extensively before dying in land-locked Switzerland.

📍 FLORENCE

** LUNGARNO SERRISTORI, 25

A plaque commemorates Rilke's stay here.

* GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it/gli-uffizi

To see many works admired by Rilke.

* PALAZZO CORSINI

Via del Parione, 11
www.palazzocorsini.it

📍 POGGIO A CAIANO (PO)

* VILLA MEDICEA DI POGGIO A CAIANO

Piazza de' Medici, 14
villapoggioacaiano@beniculturali.it

Houses the Museo della Natura Morta..

📍 LUCCA

** CATTEDRALE DI S. MARTINO

Piazza Antelminelli

Photo on opposite page.

* MUSEO NAZIONALE DI VILLA GUINIGI

Via Quarquonia
www.luccamuseinazionali.it

📍 PIETRASANTA (LU)

* COLLEGIATA DI SAN MARTINO

Piazza del Duomo
www.duomodipietrasanta.org

📍 VIAREGGIO

* HOTEL EDEN

Viale Manin, 27

The Hotel Florence was here, on the corner of Via San Martino.

📍 PISA

** CAMPOSANTO

Piazza dei Miracoli





JANET ROSS

(LONDON, 1842 - FLORENCE, 1927)

ENGLISH AUTHOR

Enamoured of Italian and Tuscan culture, Janet was born of a wealthy English family, the Duff Gordons. She married in 1860 and after a stay in Egypt decided to live in Tuscany with her husband, Henry Ross, in 1869. Struck by the beauty of their surroundings, they rented Villa Castagnolo in Lastra a Signa, then purchased the Poggio Gherardo estate on the Florentine hills between Maiano and Settignano, where Boccaccio had set the 'frame' of the Decameron. In the great country house, Janet wrote, played the guitar and transcribed Tuscan folk songs, always had needlework to be finished, or hunted for paintings to buy, such as Luca Signorelli's famous *School of Pan*. The villa included three farms run by tenant farmers, and she sold the olive oil, wine and vegetables they produced. She also concocted an aromatic vermouth according to an old Medicean recipe. In addition to her autobiographical *Early Days Recalled* (1891), she wrote *Songs of Italy* (1891), *Florentine Villas* (1901), *Florentine Palaces and their Stories* (1905) and *Old Florence and Modern Tuscany* (1904). On the history of the Medici dynasty, she wrote the original *Lives of the Early Medici as Told in their Correspondence* (1910), an edition of the poems of Lorenzo the

DISCOVERY

JANET ROSS

R

Magnificent, *Poesie Volgari di Lorenzo de' Medici* (1912) and a cookbook, *Leaves from our Tuscan Kitchen* (1900). The author and her husband were for many years the fulcrum of a flourishing British-American community in Florence, hosting such eminent figures as George Meredith, Mark Twain, Bernard Berenson and the adolescent Sir Harold Acton; but like her mother, Lucie Duff Gordon, author of *Letters from Egypt*, Janet also used to exclaim, 'I stay among people and give myself no importance'.

📍 FIESOLE (FI)

** VILLA DI POGGIO GHERARDO

Via di Poggio Gherardo

The villa now belongs to the Istituto Antoniano dei Padri Rogazionisti (photo on opposite page).

📍 FLORENCE

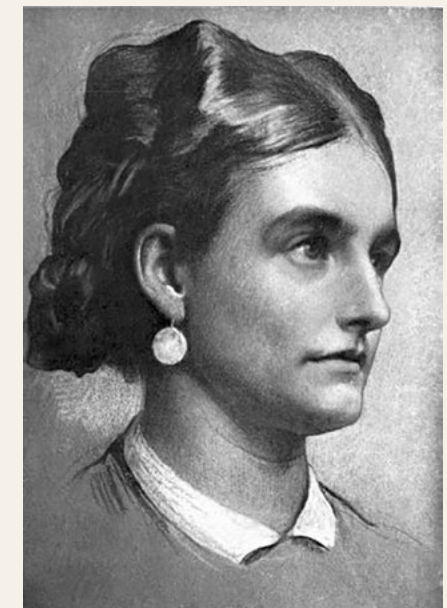
* LUNGARNI ACCIAIUOLI E TORRIGIANI

Places especially beloved by Janet Ross and her husband.

📍 LASTRA A SIGNA (FI)

* VILLA CASTAGNOLO

The villa rented by the Rosses.





JOHN RUSKIN

(LONDON, 1819 - BRANTWOOD, 1900)

ENGLISH ART CRITIC AND PAINTER

'Son of his peace, sign of his passions, his Cimabue became for the entire human race the interpreter of the birth of Christ [...] until from the far countryside there came Giotto with his naive eyes reflecting the world of the humble'. This is the judgement on the Florentine painters expressed by the British essayist and draughtsman. Ruskin visited Italy for the first time in 1835 and then, only a little past the age of twenty, in 1840-41 with his parents. Near the end of his life he collected his impressions of travel in *Praeterita*, youthful recollections (1889). After crossing the Magra River, at Carrara Ruskin felt he had reached Italy, and bought a marble statue of Bacchus and Ariadne. After having crossed the bridge over the Serchio, his group of 'tourists' arrived at Lucca to admire the twelfth- and thirteenth-century churches. His *Mornings in Florence* (1877) is the testimonial of a travelling artist, following *The Stones of Venice* (1853). The book on the city on Florence is a highly cultured, refined guide, a synthesis of great historical events. The pictorial cycles, the great Gothic churches, Giotto's Bell Tower (the Shepherd's Tower), the Cathedral of Santa Maria del Fiore, Palazzo Vecchio, Ponte Vecchio, Ponte Santa Trinita, San Miniato al Monte, and San Domenico di Fiesole are described and illustrated in charming watercolours.

DISCOVERY

JOHN RUSKIN

R

📍 CARRARA

In a brief visit, on his first Grand Tour, Ruskin was impressed by the Alpi Apuane.

📍 MASSA

Visiting some marble sculpture ateliers, Ruskin purchased his first artistic 'masterpiece', two feet high.

📍 LUCCA

** PALAZZO GUINIGI

Via Guinigi, 21

The inspiration for one of his drawings (1845).

* CHIESA DI SAN MICHELE IN FORO

Piazza San Michele

'Arcatelle di San Michele', etching for *The Seven Lamps of Architecture* (1849).

CATTEDRALE DI SAN MARTINO

Piazza Antelminelli

Detail of the facade, *Watercolours* (1874) and *Watercolour Drawings* (1884).

📍 PISA

** PIAZZA DEL DUOMO

www.opapisa.it

The Leaning Tower, the Cathedral, and the Camposanto, 'with the ceiling, flat and uninterrupted, leaving the eye free to follow the fretwork'.

📍 FLORENCE

** BASILICA DI SANTA CROCE

Piazza Santa Croce

www.santacroceopera.it

'You will find the tomb of Carlo Mar-suppini by Desiderio da Settignano. It is stupendous of its kind, although the fabrics are elaborated here in such a way as to deceive the eye.'

** BASILICA DI SANTA MARIA NOVELLA

Piazza di Santa Maria Novella

www.smn.it

The Cappella Tornabuoni with the frescoes of Ghirlandaio, 'a goldsmith with a special talent for portraiture' and the Cappellone degli Spagnoli in the Chiostro Verde, where 'you will feel yourself standing before one of most grandiose buildings ever seen'.

** PIAZZA DEL DUOMO

The Baptistry of San Giovanni, the Cathedral of Santa Maria del Fiore and above all Giotto's Bell Tower: 'Giotto's Tower is the most beautiful of all the buildings erected on earth' (below, a detail of the watercolour).

📍 SIENA

His diary for 1840 reads: 'We arrived in beaming sunlight, but with a biting wind that gave me a headache in the ten minutes required to walk swiftly to the cathedral [...] the most extraordinary church I have ever seen in Italy'. In 1870 he was back in Siena, which he preferred 'fifty times over' to the 'dull' Florence, where he painted watercolours with architectural features.





DISCOVERY

MARQUISE D.A.F. DE SADE

S

MARQUISE D.A.F. DE SADE

(PARIS, 1740 - CHARENTON-SAINT-AURICE, 1813)

FRENCH AUTHOR

Novelist and libertine, the restless spirit of the 'Age of Enlightenment' travelled through Europe not only seeking knowledge but also out of real necessity, considering the sentence hanging over his head for the licentious texts and extreme sexual habits that had made him notorious; in fact, the word 'sadism' comes from his name. In Florence he stayed nearly four months in 1775, from July to October, leaving to posterity a magnificent pamphlet titled *Florence*, which paints the city in colours far from edifying, but highly instructive for perceiving the decadence of the Grand Duchy in the post-Medicean period. 'What else can we expect from such a nation, and what would Dante, Petrarca, Machiavelli, Michelangelo and many others say if they should return to this ancient land of the arts and see the abjection and destruction into which it has fallen today?' (above, the old Florentine market, then destroyed in the late 19th century, occupying the site of today's Piazza della Repubblica).





JOHN SINGER SARGENT

(FLORENCE, 1856 - LONDON, 1925)

AMERICAN PAINTER

Born on the banks of the Arno, the son of a well-to-do couple from Philadelphia, Sargent spent his childhood between Switzerland, the French Riviera and Rome. Returning to Florence in 1869, he briefly attended the school of Joseph Domengé, a French expatriate, at the Convent of the Annunziata. He was also educated by his mother, who brought him to copy ancient and renaissance sculptures. The Sargents moved often, from Via Solferino to Via de' Serragli and then to Via Magenta in October of 1873. At the age of seventeen, Sargent enrolled in the Accademia di Belle Arti, then moved to Paris to study at the atelier of Carolus-Duran in preparation for entering the École des Beaux-Arts. It was only at the age of twenty that he came to know his country of origin, America. He then stayed in Venice, Naples and Capri, Spain and London, where he decided to settle in 1886, now at the height of his fame as portrait painter. With a rapid, seductive style in the Impressionist tradition, he was invited to the most exclusive salons and participated in major exhibitions. He continued, however, to visit Florence and Siena. In the early 20th century Sargent turned to landscape painting, abandoning portraiture with

DISCOVERY

JOHN SINGER SARGENT

S

rare exceptions such as the *Self-Portrait* from 1906 done at the request of the Galleria degli Uffizi and a portrait of his friend James. In Florence, his favourite destinations were the Boboli Gardens, the Villa Medicea di Castello or Villa Corsini. In 1910, with his sister and some friends, he rented the Villa of Torre Galli from Marchese Pietro Folco Gentile Farinola, who also hosted the group at his country residence in the lower Val d'Arno, from where they took long excursions to the parks of Marlia and Collodi. Through the Marchese, Sargent met Stephane Dervillé, owner of a marble quarry in the Apuan mountains, where he stayed for a month in November 1911 at an inn owned by a certain Magrini. Here his painting, so sunny in the bright gleam of that material, found full expression. This was to be Sargent's last stay in Tuscany. He died in his sleep at his London home on April 15, 1925.

📍 FLORENCE

** GIARDINO DI BOBOLI

Palazzo Pitti
Piazza Pitti
www.uffizi.it/giardino-boboli

The Porta al Prato and Porta Romana quarters.

** VILLA MEDICEA DI CASTELLO

Via di Castello, 44/46
www.polomuseale.firenze.it

Photo on opposite page.

* VILLA CORSINI

Via della Petraia, 27
www.villacorsini.com

📍 SCANDICCI (FI)

** VILLA DI TORREGALLI

Via di Scandicci, 301
www.sbap-fi.beniculturali.it/index.php?it/328/edifici-storici-privati

📍 MONTOPOLI (PI)

* FATTORIA DI VARRAMISTA

Località Varramista - Via Ricavo
info@varramista.it

📍 COLLODI (PT)

* VILLA GARZONI

Piazza della Vittoria, 3
www.grandigiardini.it/giardini-scheda.php?id=56

📍 MARLIA, CAPANNORI (LU)

* VILLA REALE DI MARLIA

Via Fraga Alta, 2
www.parcovillareale.it

📍 CARRARA

** CAVA DEL RAVACCIONE

www.visittuscany.com





PERCY BYSSHE SHELLEY

(FIED PLACE, 1792 - VIAREGGIO, 1822)

ENGLISH AUTHOR

A towering figure in European romantic literature, Shelley was educated in the best English colleges, but his unconventional, rebellious spirit soon brought him far from academic circles. Like his friend the poet Lord Byron, he embraced the cause of national independence, taking to heart the situation of Ireland and that of Greece. As an agnostic opposed to religion as a collective practice, he established ties with William Godwin, attracted by his texts on social problems, and married his eighteen-year-old daughter Mary, the future author of *Frankenstein*. In 1817 he settled in Italy, first in Florence in 1819-20, residing at Palazzo Marini in Via Valfonda, then in Pisa, where he composed the *Epipsychidion* and the *Adonais* in memory of the poet John Keats. During this period he frequented the thermal establishments at Bagni di Lucca and San Giuliano Terme. In 1822 Shelley met with a tragic death when his sailboat sank off the coast of Viareggio. His body was found on the Gombo beach, north of Bocca d'Arno, and was burned by his friends on a pyre in a kind of pagan ritual. Shelley paid homage to the City of the Lily in the name he gave one of his children, Percy Florence Shelley. In Florence he worked on *Prometheus Unbound* and the *Ode to the West Wind*, drawing inspiration for the latter from the Cascine park.

DISCOVERY

PERCY BYSSHE SHELLEY

S

FLORENCE

* PALAZZO DELL'INA

Piazza della Stazione, 2

Here an inscription reads: 'In 1819 and 1820 / in these places / formerly of Via Valfonda / Percy Bysshe Shelley / worked on Prometheus Unbound / and composed the Ode to the West Wind'.

* FONTANA DEL NARCISO

Viale degli Olmi
Parco delle Cascine

Here Shelley composed the Ode to the West Wind.

BAGNI DI LUCCA (LU)

The poet is recalled among the illustrious visitors to the thermal station.

LIVORNO

* VILLA VALSOVANO

Via Venuti, 23

A memorial stone marks the house where Shelley, who lodged here from mid-June to late September of 1819, wrote the tragedy *I Cenci* and the following summer, at a place nearby, the famous *Ode to a Skylark*.

SAN GIULIANO TERME (PI)

* CASA PRINI

Largo Percy Bysshe Shelley, 4

Portrait medallion and memorial stone.

PISA

* PALAZZO DELLA CHIESA

Lungarno Galilei, 2

Memorial stone.

TENUTA DI SAN ROSSORE (PI)

** GOMBO BEACH

Here Shelley's body was found and cremated after his death by drowning (below, inauguration of the bust dedicated to him at Viareggio: 'To Percy Bysshe Shelley / heart of hearts [...] drowned at this beach'.





DISCOVERY

STENDHAL

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STENDHAL

(GRENOBLE, 1783 - PARIS, 1842)

FRENCH AUTHOR

The famous author Stendhal, pseudonym of Henri Beyle, served as official in Napoleon's army. He knew Italy well and at the age of seventeen fell madly in love with a Milanese lady, Angela Pietragrua. A lover of music and painting, he served as French consul at Trieste and then at Civitavecchia from 1830 to 1841 and died in Paris while still young. His greatest novels are *The Red and the Black* (1830) and *The Charterhouse of Parma* (1839). He published an account of his journey to Italy titled *Rome, Naples and Florence* after the cities he had visited, first in 1817 and then again in 1826. He describes his first trip to Tuscany, where he then returned in 1827, frequenting the Gabinetto Vieusseux and meeting Leopardi. Descending from Pietramala to Florence, at a curve in the Via Bolognese he saw from a distance the dome of Santa Maria del Fiore, Brunelleschi's masterpiece, at the centre of the valley, and exclaimed, 'Here is the noble city, queen of the Middle Ages'. From Porta San Gallo he headed for the Basilica di Santa Croce to see the tombs described by Foscolini in *Sepolcri*. Upon leaving the church, overcome by emotion, he felt about to faint and sat down on a bench in the piazza to reread the poet's verses.

Then it was the church of the Carmine with Masaccio to attract him, the Medici tombs with Michelangelo's sculptures at San Lorenzo, the Cathedral of Santa Maria del Fiore, Palazzo Medici in Via Larga, Palazzo Vecchio and Piazza Signoria, the Cocomero theatre (now the Niccolini), where *The Barber of Seville* by Gioacchino Rossini was playing. He admired the Cascine Park, the four bridges over the Arno, the Certosa del Galluzzo, the Tuscan countryside, Castelfiorentino, Volterra and lastly Siena and Torrenieri on the road to Rome. Against the background of his remarks on Florence, he comments that the female figures in Bronzino's *Descent of Christ into Limbo* are 'the true Florentine 'beauties, nourished by the poetry, music and art that circulates in the city'.

FLORENCE

** BASILICA DI SANTA CROCE
E MUSEO DELL'OPERA

Piazza di Santa Croce
www.santacroceopera.it

Cappella Niccolini, tomb of Ugo Foscolo, tombs and monuments of the Great, Cappella del Noviziato or Medicea ** *The Descent of Christ into Limbo* by Bronzino, restored after the flood of 1966 (detail on opposite page).

** CHIESA DI SANTA MARIA DEL
CARMINE

Piazza del Carmine
museiciviciorentini.comune.fi.it

The Cappella Brancacci with Masaccio's frescoes.

* THE HISTORIC BRIDGES OVER
THE ARNO

Ponte alla Carraia, Ponte Santa Trinita,
** Ponte Vecchio, Ponte alle Grazie.

* CATTEDRALE DI SANTA MARIA
DEL FIORE

Piazza San Giovanni
www.ilgrandemuseodelduomo.it/
monumenti/1-cattedrale

** CAPPELLE MEDICEE

Piazza di Madonna degli Aldobrandini, 6
www.bargellomusei.beniculturali.it

* PALAZZO MEDICI RICCARDI

Via Cavour, 3
www.palazzo-medici.it

** TEATRO NICCOLINI

Via Ricasoli, 3
www.teatroniccolini.com

* PALAZZO VECCHIO

Piazza della Signoria.
museiciviciorentini.comune.fi.it/
palazzovecchio

* CERTOSA DI FLORENCE

Via del Ponte di Certosa, 1 - Galluzzo
www.certosadiflorence.it

CASTELFIORENTINO (FI)

Locality in the Florentine area visited by the author on his way to Volterra.

SIENA

From Porta Romana, the itinerary of the ancient Via Francigena along the Via Cassia, past Buonconvento, Torrenieri, San Quirico d'Orcia, and Radicofani on the border with the former Papal State.





DISCOVERY

FREDERICK STIBBERT

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In 1874, to house his pieces, he bought Villa Bombicci, employing the finest artisans in Florence to remodel it extensively. He also redesigned the park, of romantic inspiration, filling it with neo-Egyptian, Hellenistic and neo-medieval structures of esoteric effect. Stibbert made his dream come true, turning his home into a museum that was left to the city when he died, as he had specified in his will.

 FLORENCE
**** MUSEO STIBBERT**

Via Stibbert, 26
www.museostibbert.it

Photo on opposite page.

*** VIA S. REPARATA, 63**

As recalled by an inscription, this was Stibbert's urban residence from 1865 to 1906.

CIMITERO EVANGELICO DEGLI ALLORI

Via Senese, 184
www.cimiteroevangelicoallori.it

The place where he is buried. Chapel containing his remains and those of family members.

CIMITERO DELLE PORTE SANTE

Via delle Porte Sante, 34
www.comune.fi.it/pagina/cimiteri/porte-sante-san-miniato-al-monte

His mother's funerary chapel.



FREDERICK STIBBERT

(FLORENCE, 1838 -1906)

ENGLISH ART COLLECTOR

An eclectic collector, painter and businessman, born of an English father and an Italian mother, Stibbert remained a life-long subject of Her Majesty. His grandfather had also been a British citizen who had enrolled in the army of the East India Company, accumulating great wealth through unscrupulous methods; as had his father, who had fought in Europe against the troops of Napoleon. And so it was that the young Frederick was sent to England to study, at the decision of his mother, Giulia Cafaggi, who when left a widow had bought the Villa di Montughi in Florence in 1849. But the boy rebelled against discipline and studied only irregularly. Stibbert was not awarded a degree at Cambridge, but cultivated his interests in the history of costume and the arts. At the age of 21 he returned to Florence, having received a conspicuous inheritance, which he managed through shrewd investments to allow free rein to his real passion: collecting Occidental, Islamic and Japanese arms and armour, paintings and sculptures, the finest porcelain and precious fabrics, which he bought on the antiquarian market, at auctions, from junk shops and above all while travelling.



HIPPOLYTE TAINÉ

(VOUZIERS, 1828 - PARIS, 1893)

FRENCH PHILOSOPHER AND HISTORIAN

Taine was the greatest theorist of French Naturalism. In 1853 he published an essay on La Fontaine and his fables, then an *Essay on Titus Livius* (1854), followed by an *Essay on Criticism and History* (1858). In 1863 he published a *History of English Literature* and in 1865 *The Philosophy of Art*. Near the end of his fervent life of studies came *The Origins of Contemporary France* (1876-1894). Taine was a determinist philosopher who applied an unchanging method to his works: scientific research into psychological, aesthetic and historical reality. In studying writers, he examined three factors: race, the environment and the moment; each author possesses a dominant faculty that emerges in relationship to these three categories. But this system, despite the positive aspect of its rationality, possesses drawbacks. In fact, each writer has his or her own characteristics, quite apart from race, environment and the historic moment. When he gave up this schematic approach, Taine left us incomparable pages; in 1864, about to depart for Italy from the port of Marseilles, he had a head free of prejudice and commitments, along with a trunk full of books. Two years later he published *Voyage to Italy*, a descent into the land of the sun and into

DISCOVERY

HIPPOLYTE TAINÉ

the geological layers of life. 'A monument, a statue, are not residue from the past but obscure surviving forces that the traveller is able to grasp'.

📍 ** FLORENCE

'A city complete in itself, with its art and its buildings, lively but not overcrowded, a capital but not excessively large, beautiful and joyful. This, a first impression of Florence'.

'My feet advance by themselves on the paving stones of the narrow streets. From Palazzo Strozzi to Santa Trinita there is the ceaseless, changing murmur of the crowd. At every corner, signs of intelligent, enjoyable life reappear ... Without doubt, the old city of the fifteenth century still exists, and it is one with the city of today'.

'From afar there appears a gate, a bell tower, a church. On the hill, San Miniato flaunts its facade of multi-coloured marble'.

'Palazzo Vecchio is an enormous square medieval construction built of stone, pierced by rare mullioned windows, with a great overhanging cornice flanked by a soaring tower'.

'Masaccio, one of the first to study the nude and foreshortening, carefully observed perspective, accustoming his hand to its difficulties, penetrated into the sense of reality; and understood that painting is no other than a vivid reproduction of the things of nature achieved by means of colour and drawing'.

'The Venus of Urbino [by Titian, at the Galleria degli Uffizi] is the mistress of a patrician, reclining on her bed, prepared and ready. The setting is a lordly palazzo of the time, the alcove is arranged, the colours skilfully and magnificently contrasting to please the eye; in the background two servants are putting away her clothes. Through the window appears the dark bluish surface of the countryside. Her lord is about to arrive'.

'I doubt that there is a more monumental palace [Palazzo Pitti] in Europe. I have never seen one that left such a grandiose but simple impression'.

📍 ** SIENA

'As evening fell I entered the cathedral for a moment; the effect is extraordinary... it is an admirable Gothic flower, but of a new kind of Gothic that blossoms in a milder climate, amid cultured spirits, more serene and more beautiful, religious but, however, fresh'.

📍 ** PISA

'There are two Pisas: a boring Pisa, dragging on from day to day in its decadence, and it includes almost the whole city, except for a distant corner. The other Pisa is this corner, a marble tomb in which the Cathedral, the Baptistery, the Leaning Tower, and the Camposanto, beautiful dead creatures, repose in silence. This is the real Pisa; in these relics of an extinct city lies a whole world.'



MARK TWAIN

(FLORIDA, 1835 - REDDING, 1910)

AMERICAN AUTHOR

Mark Twain, pioneer of modern American literature, author of such masterpieces as *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884), grew up in the town of Hannibal, on the banks of the Mississippi River. After having worked on the local newspaper Twain, whose real name was Samuel Langhorne Clemens, became a steamboat pilot. Later he went to seek his fortune in the West as a gold miner, before turning to journalism. In 1867, thanks to the daily newspaper of San Francisco, where he had moved, he embarked on a ship bound for Europe. In exchange he had promised the editor to send back articles, with permission to write for other papers in New York. These pieces were collected two years later in *The Innocents Abroad*. To his eyes Italy appeared backward, fluctuating between wealth and poverty, dominated by the Church. He visited Pistoia, not very interesting in his opinion; Florence, 'with its infinite collections of paintings', boring to a man who, as he himself admitted, had no knowledge of art; and Pisa, with the monuments of Piazza dei Miracoli. Returning in 1878, he related his experiences in *A Tramp Abroad* with a disquisition on the statues ridiculously covered with fig

DISCOVERY

MARK TWAIN

T

leaves. In 1892 however, his biting irony softened to a more tolerant attitude when he rented for several months Villa Viviani on the hill of Settignano, described in glowing terms in his *Autobiography*. There Twain wrote *Pudd'n-head Wilson* and most of *Joan of Arc*. He stayed in Florence for the last time in November of 1903, hoping that the mild climate would be beneficial to the health of his wife Livy, who died in June of the following year at Villa di Quarto in the vicinity of Villa della Petraia. The life of Twain, grieving for the death of three children (only one of them outlived him) and afflicted by financial problems, ended, as the proud American had predicted, the day after the passage of the Halley comet, which had appeared before at his birth.

📍 FLORENCE

PALAZZO MINERBETTI

via Tornabuoni, 3

At the time the Hotel d'Europe, where Twain stayed.

** VILLA VIVIANI-BELVEDERE

Via D'Annunzio, 218
www.villaviviani.it

** VILLA DI QUARTO

Via Pietro Dazzi, 9
www.villadiquarto.it

Photo on opposite page.

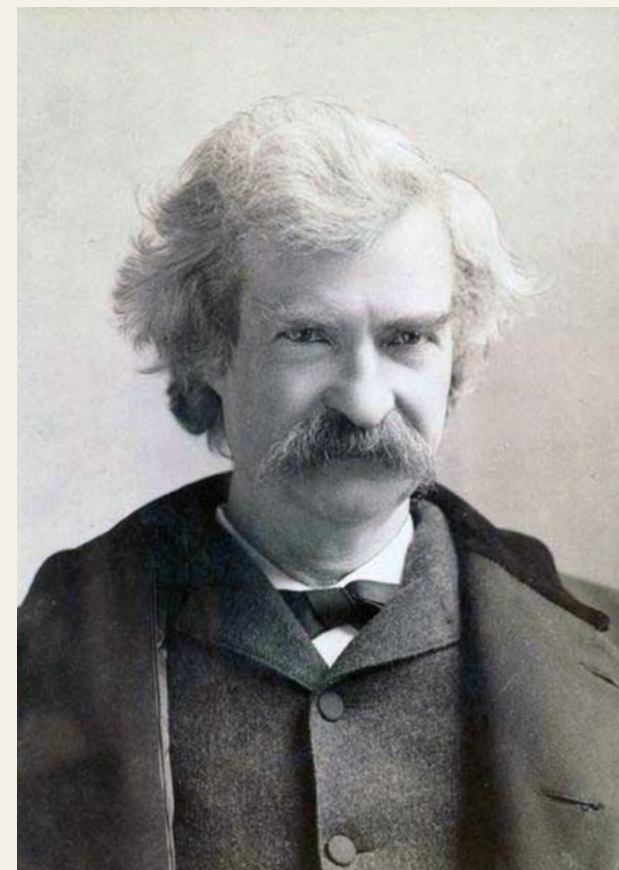
📍 PISA

** PIAZZA DEL DUOMO

www.opapisa.it

📍 PISTOIA

PIAZZA DEL DUOMO





GIOVAN PIETRO VIEUSSEUX

(ONEGLIA, 1779 - FLORENCE, 1863)

SWISS PUBLISHER

If Florence was the capital of Italian literary culture in 1827, it was thanks to Giovan Pietro Vieusseux, a liberal Catholic of Swiss-French origin who decided in 1819 to open in Palazzo Buondelmonti, his residence, the Gabinetto Vieusseux, a scientific and literary centre with rooms for conversation and the exchange of ideas. Palazzo Buondelmonti thus became a meeting point for the intellectuals of the time, who gathered there to discuss politics, literature and science. On September 3, 1827, at one of these meetings, Manzoni and Leopardi met. In 1820 Vieusseux had also founded the *Antologia*, a political review that was suppressed in 1833. His other publications included the *Archivio Storico Italiano* and newspapers such as the *Giornale Agrario Toscano*. In connection with the many and varied activities of the Gabinetto, Vieusseux met De Lardere, Gino Capponi, Cosimo Ridolfi and Niccolò Tommaseo. After the death of Vieusseux, who is buried in the Cimitero degli Inglesi in Florence, the Gabinetto has continued to play an important role. Over the years it has been visited by Stendhal, Dostoevsky, Henry James, Hector Berlioz, and D.H. Lawrence. It is now housed in Palazzo Strozzi, where it continues the publication of the *Anto-*

DISCOVERY

GIOVAN PIETRO VIEUSSEUX

V

logia in the *Nuova Antologia*, edited by the Fondazione Spadolini Nuova Antologia. The Gabinetto Vieusseux conserves numerous files from private libraries, organises many initiatives and is engaged in the difficult task of restoring its library, severely damaged in the flood of 1966.

📍 FLORENCE

** PALAZZO BUONDELMONTI

Piazza Santa Trinita, 2.

The old seat of the Gabinetto Vieusseux.

* PALAZZO STROZZI

Piazza Strozzi
www.vieusseux.it

The current seat of the Gabinetto Vieusseux (photo on opposite page).

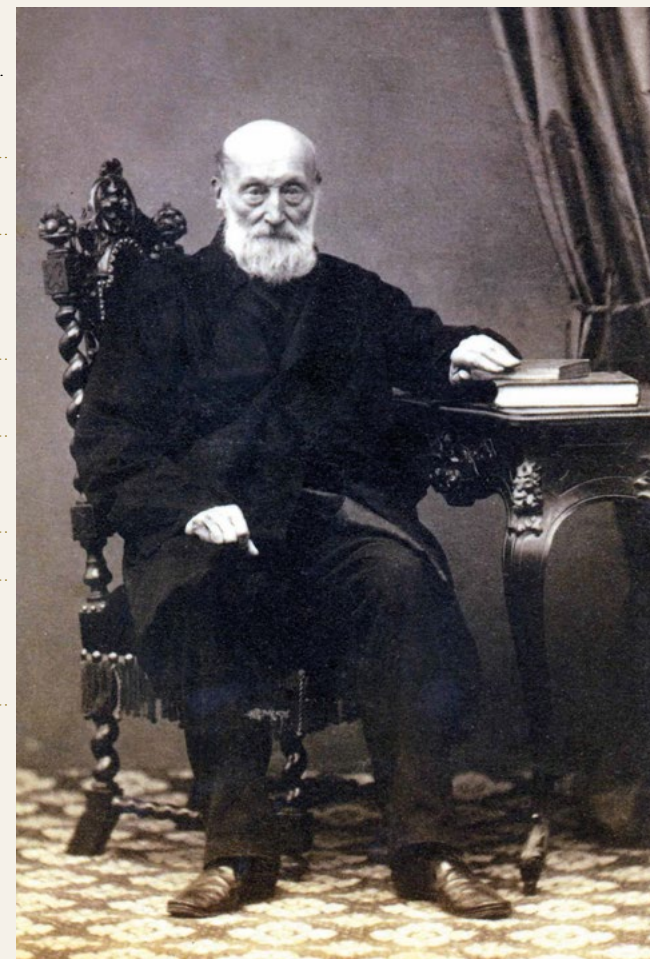
CIMITERO DEGLI INGLESII

Piazzale Donatello

** Vieusseux's tomb.

* FONDAZIONE SPADOLINI NUOVA ANTOLOGIA

Via Pian dei Giullari, 139





EDITH WHARTON

(NEW YORK, 1862 - SAINT-BRICE-SOUS-FORÊT, 1937)

AMERICAN AUTHOR

Nicknamed Lady Pendulum by her friend Henry James for her endless mania for travelling, Edith Wharton wrote novels of social customs whose main themes are the impact of society on individual life and close attention to the problems of woman's sexuality. Her studies in Europe gave her a boundless admiration for the culture and values of the Old World and a growing scorn of New York society, barbarised by the new rich. Outstanding among her works are the novels *Ethan Frome* (1911) and *The Age of Innocence* (1920), and a collection of short stories, *Ghosts* (1937). Wharton's ties to Europe emerge already in *The Valley of Decision* (1902), set in eighteenth-century Italy. In the wake of the success of this book, she was commissioned to write an article on Italian historic gardens, called *Italian Villas and their Gardens* (1904). In Florence she met the highly cultured Vernon Lee (Violet Paget) and dedicated to her this book, based on innumerable visits to the historic gardens of Lazio, Tuscany, Liguria, Lombardy and Veneto. Wharton masterfully described the architecture of these historic gardens with their refined elegance and particular features, evoking the fascination of nature artfully domesticated.

DISCOVERY

EDITH WHARTON

W

Among the villas around Florence, in addition to Boboli and Poggio Imperiale, she focussed especially on Villa Gamberaia at Settignano, deemed exemplary for its refined sobriety. In the Sienese territory she described Villa di Cetinale, Villa Chigi at Vicobello and the Castle of Belcaro. In *Italian Backgrounds* (1905) the author describes further exploration, for example, in the vicinity of Certaldo as far as the holy mountain of San Vivaldo near Montaiione. Although preferring France, Edith Wharton frequently returned to Italy as guest of her friend the art historian Bernard Berenson at Villa I Tatti.

FLORENCE

* GIARDINO TORRIGIANI

Via de' Serragli, 144
www.giardinotorrigiani.it

* PALAZZO PITTI E GIARDINO DI BOBOLI

Piazza Pitti, 1
www.uffizi.it/palazzo-pitti

* VILLA DEL POGGIO IMPERIALE

Piazzale del Poggio Imperiale, 1

VILLA DI CASTELLO

Via di Castello, 47
www.accademiadellacrusca.it/it/laccademia/villa-medicea-castello

VILLA CORSINI

Via della Petraia, 38
www.piccoligrandimusei.it/blog/portfolio_page/villa-corsini-a-castello

* VILLA PETRAIA

Via della Petraia, 40
www.polomusealetoscana.beniculturali.it

** VILLA GAMBERAIA

Via del Rossellino, 72
www.villagamberaia.com

Photo on opposite page.

VILLA DI FONTE ALL'ERTA

Viale Righi, 60

* VILLA I COLLAZZI

Strada Provinciale Volterrana
Impruneta
www.collazzi.it

SIENA

* CASTELLO DI BELCARO

Strada di Terrenzano e Belcaro

* VILLA CHIGI DI VICOBELLO

Viale Bianchi Bandinelli
www.vicobello.it

VILLA LA PALAZZINA VENTENA GORI

Strada di Ventena

** VILLA CHIGI DI CETINALE

Str. di Cetinale, 9
Sovicille
www.villacetinale.com



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Scientific Coordination: **Mario Carniani**

Texts by: **Mario Carniani, Enzo Emilio Cusumano, Alberto Desideri, Marco Edigati, Guida Fantuzzi, Sara Innocenti, Antonella Massa, Andrea Padovano, Duccio Pieri, Ilaria Taddei, Elisa Tagliaferri, Rita Tambone**

Editing: **Fabio Leocata**

Graphics and page makeup: **Tommaso Vignoli**

Technical Department: **Michele Andreuccetti**

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