

Italy's Anglophone Visitors:  
Tourism, Imperialism, and the Gaze

From its earliest days, cinema has been intrinsically linked to travel, used as a tool to show audiences the spectacles of faraway lands, bringing viewers on journeys impossible to take on their own.<sup>1</sup> In the 1890's, pre-cinema 'lantern journeys' anticipated the railway subgenre of early film which positioned the spectator as passenger—first in filmed actualities and later in fiction. This approach saw its most concrete incarnation with the Hale's Tours attractions of the early 20<sup>th</sup> century, which placed spectators in a simulated railcar, bouncing along to the movement depicted on the screens.<sup>2</sup> Appreciation for this link between journeying and cinema may yield fruit today, both in an examination of historical patterns of traveling and in theories of vision and sensation which have grown out of critical film studies. The centuries-old tradition of anglophone travel to Italy is one particular area which provides fertile ground for an examination of these approaches. An analysis of three films, representing this custom of anglophone journeying, set across distinct periods and produced by creators from three nations, helps illuminate both a historical understanding of the figuring of Italy as a destination for English speakers and bring modern theories of spectatorship and the gaze to bear on this long-held tradition of travel. *A Room with a View* (Ivory, 1985), *Roman Holiday* (Wyler, 1953), and *Journey to Italy* (Rossellini, 1954)—in this analysis, examined in chronological order of their setting—each represent various formulations of the gaze. That each film contains an anglophone female protagonist traveling to Italy grants a particularly interesting departure point for an analysis of Laura Mulvey's theories of females' relationship to spectatorship and viewing. Bringing this examination to the historical tradition of anglophone travel to Italy opens up new avenues of understanding the history in which these films live.

## Grand Touring and the Origins of Imperial Spectatorship

“The footsteps of heroes, the relics, not of superstition, but of empire, are devoutly visited by a new race of pilgrims from the remote, and once savage, countries of the North.”<sup>3</sup>

Beginning in the second half of the 17<sup>th</sup> century, a young, aristocratic Englishman would have been expected to undertake a 'Grand Tour' of continental Europe—“the ideal means by which to impart both taste and knowledge.”<sup>4</sup> As “the potent centre of Classical culture,” Italy was a particularly attractive destination for Gibbon's “new race of pilgrims,” granting the ultimate “demonstration, and source, of taste” to upper class Englishmen schooled in the classics.<sup>5</sup> Travel, particularly to the seat of the former imperial capital of Rome—Naples, Florence, and Venice were other popular destinations—provided Grand Tourists with a physical manifestation of what they hitherto had only experienced in books on Classics, forging an important, corporeal connection to the past.

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<sup>1</sup> Musser, Charles. “Storytelling and the Nickelodeon.” *The Silent Cinema Reader*. Routledge, 2004, pp. 77–85. pp79

<sup>2</sup> Gunning, Tom. “The Cinema of Attractions: Early film, its spectator and the avant-garde.” *The Silent Cinema Reader*. Routledge, 2004, pp. 56–62. pp58

<sup>3</sup> Gibbon, Edward. *Decline and Fall*, VIII, pp324-325, cited in *Italy & the Grand Tour* pp164

<sup>4</sup> Moore, Andrew W. *Norfolk and the Grand Tour: eighteenth-century travellers abroad and their souvenirs*. Norfolk Museums Service, 1985. pp9

<sup>5</sup> Black, Jeremy. *Italy and the Grand Tour*. Yale University Press, 2003. pp3

Englishmen were eager to absorb the sought-after, cultural qualities of the country they visited, accumulating lists of cities, sites, and artworks they saw during their travels.<sup>6</sup> Travelers of means brought back artwork from the continent as proof of their journeys and attainment of high culture back home.<sup>7</sup> Anglo fascination with Italy grew political, as well. As their imperial ambitions grew, “the British sought to appropriate Classical Italy...[as] part of their cultural heritage.”<sup>8</sup> While quick to assimilate the “good” aspects of the Italian country, setting themselves up as the heirs of Classical grandeur and Renaissance taste, “it would not be unfair to claim that many returned to Britain as better-informed xenophobes. Tourism and travel literature reified and affirmed national identity and values, and confirmed a sense of British exceptionalism.”<sup>9</sup>

Much of Edward Said’s work on Orientalism can be applied to the analysis of British travel to Southern Europe. To complete the effect of differentiation, it was necessary to separate the revered, historical Italy from the contemporary, “backward” one. Classical ruins “gained much of their appeal from the degree to which past glory contrasted with a setting of present insignificance, poverty and backwardness...Italy, particularly Rome, was a *memento mori* of civilization.”<sup>10</sup> As Britain leapt into the future through Enlightenment ideals and the embrace of technology, Italian society was seen to creep back into a past represented by superstition and autocracy. Italy “became more obviously a theme-park of the past...outside the process of civilization.”<sup>11</sup>

The potential threat that the “bad” qualities demonstrated by contemporary Italian culture posed to their budding empire cemented the British penchant for otherizing the people and land of their journeys. Said’s analysis of the European attitude toward the Orient is valid here, too— “[the threats] wore away the European [in this case, British] discreteness and rationality of time, space, and personal identity.”<sup>12</sup> These differences were “manifested at...[the level of] national culture,” and although the country was not the subject of British imperial ambitions, the way in which Italy has been portrayed in anglophone literature and film is colored by this Orientalizing tendency.<sup>13</sup>

## The Gaze in Travel and Film

Studying the connection between politics, journeying, literature, and cinema, Giuliana Bruno sees in pre-filmic travel many of the phenomena that gave rise to the filmic medium and issues that are debated in film studies today. For Bruno, it was a “‘touristic consciousness’ that gave birth to cinema.”<sup>14</sup>

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<sup>6</sup> The journals of Sir Richard Colt Hoare (1785-1791) illustrate the British tendency to catalogue the sites and sights of their travels. Cambridge University Library, Department of Manuscripts and University Archives, Sir Richard Colt Hoare: Journals of tours in Italy and Europe, MS Add.3545-355

<sup>7</sup> Moore, Andrew W. *Norfolk and the Grand Tour: eighteenth-century travellers abroad and their souvenirs*. Norfolk Museums Service, 1985. pp6

<sup>8</sup> Black, Jeremy. *Italy and the Grand Tour*. Yale University Press, 2003. pp157

<sup>9</sup> *Ibid.* pp12

<sup>10</sup> *Ibid.* pp157

<sup>11</sup> *Ibid.* pp7

<sup>12</sup> Said, Edward W. *Orientalism: Western Conceptions of the Orient*. Penguin Books, 1995. pp167

<sup>13</sup> Said, Edward W. *Culture and Imperialism*. Vintage, 1994. pp12

<sup>14</sup> Bruno, Giuliana. *Atlas of Emotion: journeys in art, architecture and film*. Verso, 2011. pp76

In travel, Bruno notes a sinister tendency of the gaze similar to the controlling capabilities Mulvey describes in *Visual Pleasure and Narrative Cinema*. “The touristic drive,” says Bruno, “the gaze of exploration...was also complicit with the aggressive desire of ‘discovery.’ As Ella Shohat and others demonstrate, this mode of discovery is directed toward taking possession—conquering sites and their inhabitants.”<sup>15</sup> The ‘Imperial Gaze’<sup>16</sup> of ownership was certainly present with Grand Tourists in Italy. Lists of sites observed—maps drawn and itineraries drafted—all serve as manifestations of the possessing gaze of the traveler/explorer. Mulvey’s description of scopophilic viewing habits can also be applied to the nature of the Grand Tourist’s gaze in Italy. “The cinema satisfies a primordial wish for pleasurable looking”—an urge that was at the heart of British travel to Italy.<sup>17</sup> Mulvey’s association of the visual with a “primordial wish” may also help to explain how British travelers trivialized and infantilized a land which they were interested in chiefly for its visual offerings. Because of its picturesque nature, and the historical sites that could be seen only in Italy, the country fit the primitive mold its visitors wished to ascribe it.

With new means of transportation making travel easier, safer, and cheaper, more British women began to undertake journeys to the Continental South in practices that began to resemble modern tourism. The Imperial Gaze of the British tourist—made possible only through travel—was “an important part of the expansion of women’s horizons beyond (and within) the boundaries of the home.”<sup>18</sup> By taking on a possessing power that had previously only existed for men, female travelers gained agency in a way they could not at home. The increase in female voyaging was also accompanied by “the Romantic sensibility [that] marked the end of the conventional Grand Tour.”<sup>19</sup> This new attitude opened up fresh formulations of looking that grant power to the object to affect change in the viewer. No longer were views merely to be possessed; their haptic presence could transform the viewer, making the subject vulnerable in ways not possible through earlier conceptions of the gaze.

## Foreign Filmic Visitors

E. M. Forster’s 1908 novel *A Room with a View* and the faithful Merchant Ivory adaptation of 1985 examine modes of looking that have their origin in the practice of anglophone travel influenced by Romanticism during a period of emerging tourism after the historical conclusion of the traditional Grand Tour. Lucy and her companions are practitioners of scopophilia and fit the mold of Mulvey’s “active/male” construct, with Italian sights serving as the “passive/female.”<sup>20</sup> They are eager to take away cultural refinement in Renaissance art, but quick to note the differences between themselves and Italian society. While Mulvey’s commentary about the gaze in film fits anglophone attitudes of imperial spectatorship during

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<sup>15</sup> Ibid. pp77

<sup>16</sup> For another analysis of the ‘Imperial Gaze’ bringing together feminist, post-colonial, racial, and gay/lesbian perspectives, see Kaplan, E. Ann. *Looking for the Other: feminism, film and the imperial gaze*. Routledge, 1997.

<sup>17</sup> Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” *Film Theory and Criticism*, 8th ed., Oxford University Press, 2016, pp. 620–631. pp623

<sup>18</sup> Bruno, Giuliana. *Atlas of Emotion: journeys in art, architecture and film*. Verso, 2011. pp81

<sup>19</sup> Black, Jeremy. *Italy and the Grand Tour*. Yale University Press, 2003. pp16

<sup>20</sup> Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” *Film Theory and Criticism*, 8th ed., Oxford University Press, 2016, pp. 620–631. pp624

travel to Italy, her arguments do not account for the effect that objects may have on their viewers precipitated by the Romantic approach of Forster and Ivory.

It takes several key moments to affect Lucy's transformation in *A Room with a View*, the first of which—in novel and film—is the intensely visual murder she witnesses in Florence's Piazza della Signoria. The fight is prefigured by views of statues scattered around the venue—all mythic males, holding weapons, marbleized in the midst of murder and violence. The camera does not move, but the regular cuts, punctuated by the blaring brass of the soundtrack, segment the statues into their most visceral parts. Ivory acknowledges the inherent stillness of the statuary while capturing the decisive moments in each drama. This raw corporeality, coupled with the ordering of the shots, shifting from mythological heroes, to the half man-half beast centaur, and concluding with the fully animal dog, brings us down to a primordial level hitherto unrecognized in this film of polite English manners and heritage costumes.

Preparing the audience for the forthcoming violence, Ivory's images anticipate the visual moment which will have a devastating effect on Lucy and George. As the young Italian victim dies, we see Lucy's shocked reaction before joining her point of view—one of the few subjective camera movements of the film—for several slow-motion shots of the young man's bloody agony. The Italian writhes like Nessus in the statue we've just seen; onlookers try to revive him, while George carries the fainting Lucy in the opposite direction to sit in the Loggia dei Lanzi, statues looming above, presiding over the events they have just precipitated. Each of the now unconscious pair has been struck—the Italian youth by a knife, Lucy by the sight of something completely out of her ordinary experience. While the youth dies, Lucy wakes up transformed, the inner, quiet part of herself suffering its first blows of the film.

This is a critical scene: the dying Italian and the reanimated Lucy—his eyes, wide-open while gulping for his last breaths; the statues signifying death in their stillness, but life in the midst of action; the funeral party among the commotion of a public square. It typifies Mulvey's description of "the uncanny" in her analysis of Rossellini's *Voyage to Italy*—a middle ground between life and death.<sup>21</sup> It is here, in this liminal zone that only travel can provide, where change is possible. The intense effect of such a sight recalls the statue of Perseus and Medusa from the preceding scene: instead of being turned to stone, however, the gruesome vision animates the English visitors into a new understanding. By setting aside their active Imperial Gaze and becoming passive observers, they open themselves up to change, freeing Lucy to—as Mr. Beebe says in both novel and film—"live as she plays...[making life] very exciting—both for us and for her." Travel puts Lucy and George back in touch with a more primitive nature that has been lost in the "'the muddle' of English social convention and traditional cultural values. [Italy] is a site for identifying what it might really mean 'to live.'"<sup>22</sup>

Forster and Ivory don't discount the theory of Italy's primordial nature, nor do they eschew the imperial view separating the country's visitors from its inhabitants. Italian characters in both film and novel are nominal, but they signify the natural human passions that in Britain are buried under layers of etiquette and a rigid class structure. Film and novel argue that the primitiveness of Italy, exemplified by its intensely visual nature, is in fact a good quality,

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<sup>21</sup> Mulvey, Laura. *Death 24x a second: stillness and the moving image*. Reaktion Books, 2009. pp104

<sup>22</sup> Ardis, Ann. "Hellenism and the lure of Italy." *The Cambridge Companion to E. M. Forster*. Cambridge University Press, 2007. pp. 62–76. pp71

allowing anglophone visitors to escape the prison of their own social mores. Changed by the things she sees in a foreign land, Lucy avoids the unsuitable marriage that Romantics feared. She also escapes the trap of possessing gaze that Mulvey describes. After their second kiss, George implores Lucy not to give herself over to the emotionally uninterested Cecil. As she is framed sitting against a wall, next to a small bust recalling the artwork of Italy, George warns her that Cecil “wants you for a possession—something to look at like a painting or an ivory box. Something to own or display.” Although reticent at this moment, adhering to the social customs she is meant to follow, Lucy eventually breaks out of this Mulvian paradigm of the stationary, possessed object that George describes, recalling the journey of another film heroine from an entirely different era.

Set nearly 50 years after the action of *A Room with a View*, *Roman Holiday* is of a different historical moment, but nevertheless shares qualities with the story of its spiritual predecessor. Visitors to Italy, led by an aristocratic, anglophone female protagonist from an unnamed monarchy, are changed by the images they see and the experiences they feel. Ultimately, however, *Roman Holiday* is a more conservative film than *A Room with a View*, succumbing to the conventions of comedic genre by returning its characters to their original places, leaving only memories of their brief interlude into a different world of changed self. It does all this while extracting the touristic resources that Hollywood and American travel culture require—a series of images to be exported for consumption back home.

Princess Ann is introduced as an object on display, standing helplessly—her inability to move highlighted by the loss of her shoe—at a royal function in her country’s embassy. The perfect representation of Mulvey’s conception of the passive, female object, Ann’s image is available to all—a source of interest to her guests, the media, and the film’s audience. As in the case of Lucy Honeychurch, Princess Ann’s sensory awakening occurs at a moment that captures the dueling dichotomies of wakefulness and sleep—life and death—when she is given a sleeping aid by her doctor. The stultifying forces of her role and the expectations she must fulfil vie against what she can see and hear in this engaging, foreign environment. As her attendants depart, Ann asks to “keep just one light on,” preparing for the assault on the vision she is about to undergo. The camera assumes Ann’s point of view, examining the ornate features of her room as extradiegetic music begins to build, signaling her impending transformation. She hears the sounds of revelry outside her window and leaps from bed to investigate. Not only does the window offer Ann a view of a party and the scenic panorama of Rome, but it also provides her method of literal escape. Vision is a way to break free, a means to animate; by opening herself to the effects of what she sees, Ann switches roles from object to subject.

While this early scene grants power to the object of the gaze, the film quickly steps back into the touristic, possessing mode of the Grand Tour. The environment of postwar Italy, with its chief studio space initially converted into a refugee camp, allowed the American film industry and its celebrities to become the latest in a line of anglophone visitors to the country.<sup>23</sup> Hollywood on the Tiber mirrored the Grand Tourist’s fascination with ancient Rome, producing epics such as *Quo Vadis* and *Ben-Hur*, while also mimicking his disdain for contemporary

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<sup>23</sup> Steimatsky, Noa. “The Cinecittà Redugee Camp, 1944-50.” *Taking Place: Location and the moving image*, University of Minnesota Press, 2011, pp. 101–131. pp110

Italy.<sup>24</sup> Italian characters in *Roman Holiday* are as perfunctory as those of *A Room with a View*. Of chief interest to the producers are the things to be seen on a sojourn to Rome, and the celebrities who stand in as the touristic eyes of the film's audience.

Once she is adequately disguised, confusing her gender through Audrey Hepburn's signature "gamine" haircut, Ann is free to indulge in being the unseen subject of seeing—the anglophone tourist *par excellence*, set free in a Roman playground.<sup>25</sup> Her movement through the city with Gregory Peck's Joe Bradley is impossible by the laws of true geography, leaping from site to site without transitions through normal, everyday space. Films that focused their attentions on tourist sites and committed this cartographical sin as a result were so common that Italians created the slightly pejorative term "*film cartolina*" to describe them.<sup>26</sup> *Roman Holiday* is concerned enough with place to include an epigraph noting that it "was photographed and recorded in its entirety in Rome, Italy," but that attention only lends touristic credibility to non-Italian viewers. Shooting on location made the images seem more "real," but these moving "postcards" sent to America merely contributed to spectacle, a pleasurable montage for people who had no interest in seeing the spaces between the sites of the film's twisted geography.

*Roman Holiday* again betrays a conventional nature via its treatment of celebrity within the film's diegesis and its implicit acknowledgement of the stars playing the main roles. In her first leading role in an American film, Hepburn is introduced like the superstar she would become—subject of an adoring newsreel and recipient of brass fanfare fit for royalty. Throughout the film, even while hiding her identity and acting as subject of the gaze, the camera "stare[s] endlessly at her, running diametrically counter to the fantasy played out in the diegesis."<sup>27</sup> The masquerade of Princess Ann as a commoner, free to explore Rome unimpeded thanks to her visual awakening and transformation into unseen spectator is "in keeping with the dominant ideologies of classical Hollywood film...[in] making the extraordinary ordinary."<sup>28</sup> This democratization represented by the rejection of royalty and the celebration of celebrities as normal people is short-lived, however. *Roman Holiday* is ultimately diversion rather than subversion. It is unwilling to accept the transformative power of vision that Ann experiences, and the characters are eventually restored to their proper place. Hollywood, even on the Tiber, cannot bring itself to destroy celebrity. It would take an Italian director from a different school of filmmaking to make that attempt.

Although it follows a similar diegetic framing to *A Room with a View* and *Roman Holiday*, Roberto Rossellini's 1954 *Journey to Italy* feels as if it belongs to its own category. Crafted by a director who helped invent the neorealist genre largely in opposition to studio spectacle, *Journey to Italy* is willing to turn filmic conventions on their head—even those of the director's previous neorealist fare—embracing the "paradoxical intention not to produce a

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<sup>24</sup> Gordon, Robert. "Cartoline da Roma: Hollywood, l'Italia e la città del Turismo." *Italiamerica. Le radici culturali dell'americanismo del XX secolo*, vol. II *Il mondo dei media*. Milan: Il Saggiatore, 2012, pp. 11–34.

<sup>25</sup> Ibid.

<sup>26</sup> Bass, David. "Insiders and Outsiders: Latent Urban Thinking in Movies of Modern Rome." *Cinema & Architecture: Méliès, Mallet-Stevens, Multimedia*, British Film Institute, 1997, pp. 84–95. pp85

<sup>27</sup> Gordon, Robert. "Cartoline da Roma: Hollywood, l'Italia e la città del Turismo." *Italiamerica. Le radici culturali dell'americanismo del XX secolo*, vol. II *Il mondo dei media*. Milan: Il Saggiatore, 2012, pp. 11–34.

<sup>28</sup> Ibid.

spectacle which appears real, but rather to turn reality into a spectacle.”<sup>29</sup> Although *Journey to Italy* utilizes two great celebrities for its leading roles, it is no conformist turn for Rossellini’s directing. Instead, their inclusion allows for an even greater subversion of the filmic conventions of time and gendered scopophilia.

Rossellini’s anglophone travelers bear an Imperial Gaze that seeks to differentiate themselves from the Italian land and people they are visiting. A stark contrast between the English couple in their Bentley and the livestock that block their path on the road immediately calls attention to the foreign, primitive nature of the region the Joyces are visiting. Even Rossellini indulges in setting Naples up as a space apart. Picturesque panoramas in the centuries-old tradition of artists are accompanied with the sounds of traditional Neapolitan ballads, marking the area for its beautiful simplicity and sensual pleasures.

Naples exhibits a primitive, agrarian nature unknown in London or even Milan, embodying the “abstract, de-historicized and unproblematic category of the *pittoresco*.”<sup>30</sup> Much to Alex’s chagrin, as he finds the estate’s servants indulging in a post-lunch nap, Neapolitans do not adhere to the traditional western conception of time described by Doane.<sup>31</sup> Instead, Naples is home to a distinctive rupture—not just between Northern and Southern expectations of the hours of the working day, but between past and present itself.<sup>32</sup>

The film’s locations remind us of the Neapolitan connection to the past, revealing history’s reassertion into the present. An indication of the ancient setting comes in the name of the dead relative whose house the Joyces have determined to sell: “Uncle Homer” recalls the mythic, mysterious origins of Classical literature—the merging of fact and fiction, mortals and gods. Katherine descends into the past via her touristic visits, where statues from antiquity come to life, connecting ancient artists and mythology to the present. Cumae hosts layers of history: landing place of the Allied invasion, a Saracen stronghold, ancient Greek colony, and host to an oracle whose powers of prophecy were granted by the vapors emanating from the very bowels of the earth. Katherine experiences the geological wonders of the land before visiting a church honoring the remains of the dead, further blurring the line between past and present. She is haunted by her past, recalling the dead poet, Charles—a man who would have been in the Allied forces that landed at Naples. In *Journey to Italy*, primordial images sneak into the corporeal real. They grow hands to touch their viewer, Katherine, allowing them to take hold, and change her life—“In Rossellini’s hands, it is not what has happened to Pompeii that matters; it is what Pompeii can do to you.”<sup>33</sup>

Katherine’s curiosity, instead of Alex’s imperiousness, drives the meandering action of the film. While we follow her touristic travel through the city’s sites, the images and geography are not as highly mediated as in *Roman Holiday*. Rossellini puts his star actors in situations not typically suited for such celebrities, promoting a deliberately “bewildered quality in their

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<sup>29</sup> Bazin, André. “De Sica: Metteur-En-Scène.” *Film Theory and Criticism*, 8th ed., Oxford University Press, 2016, pp. 134–143. pp136

<sup>30</sup> Torriglia, Anna Maria. *Broken time, fragmented space: a cultural map for postwar Italy*. University of Toronto Press, 2002. pp127

<sup>31</sup> Doane, Mary Ann. *The emergence of cinematic time: modernity, contingency, the archive*. Harvard University Press, 2002. pp5

<sup>32</sup> Mulvey, Laura. *Death 24x a second: stillness and the moving image*. Reaktion Books, 2009. pp111

<sup>33</sup> Fox, Mathew. “Pompeii in Roberto Rossellini’s *Journey to Italy*.” *Pompeii in the Public Imagination from its Rediscovery to Today*. Oxford University Press, 2013, pp. 286–300. pp289



acting.”<sup>34</sup> Placing Ingrid Bergman and George Sanders into these uncomfortable and new scenarios not only affects their characters’ “usual perception of time, thus challenging the identity they had forged for themselves in the metaphoric space of their London everyday life,” but also disputes the conventions of narrative film itself.<sup>35</sup> *Journey to Italy* is shot on location, but not for the effect of authenticity that gives credibility to *Roman Holiday*’s touristic sites. Rossellini does not elide the everyday as Wyler does. In fact, he carefully focuses on images of everyday Neapolitan life, highlighting their effect on his characters. Although the claims have been questioned, Rossellini promoted the belief that the religious procession of the film’s final scene was not staged, and some of the imagery was true documentary.<sup>36</sup> These images of the quotidian, coupled with sounds of the Neapolitan landscape permeating the film, allow for a Lefebvrian “rythmanalysis” that reveals the genuine, powerful nature of Naples.<sup>37</sup> In this uncanny realm that Rossellini loved to portray, images are so powerful that the most affecting ones are not even meant to be fictionalized.

Katherine and Alex reconcile in the end, but it is hard to believe they will return to Britain as the same people they were when they left. No longer will Katherine be subject to her husband’s commands, the passive female tied to the active male, like the figure of Dirce in the Farnese Bull statue she observes in the museum. Like Lucy, Princess Ann, and a whole host of nameless travelers before her, Katherine has undergone a transformation, powered by the supernatural force of image in a land figured by its visitors to represent the natural and primeval. Italy—land of arresting sights and ambiguous temporalities—has served its role, changing the voyager into a truer version of herself.

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<sup>34</sup> Ibid. pp287

<sup>35</sup> Torriglia, Anna Maria. *Broken time, fragmented space: a cultural map for postwar Italy*. University of Toronto Press, 2002. pp136

<sup>36</sup> Fox, Mathew. “Pompeii in Roberto Rossellini’s *Journey to Italy*.” *Pompeii in the Public Imagination from its Rediscovery to Today*. Oxford University Press, 2013, pp. 286–300. pp291

<sup>37</sup> Bruno, Giuliana. *Atlas of Emotion: journeys in art, architecture and film*. Verso, 2011. pp384-385

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