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Łucja Rautenstrauchowa´s *In and beyond the Alps*: the Case of a Sentimental Italian Tour

Abstract: *The article presents Łucja Rautenstrauchowa's 1847* In and Beyond the Alps *as an example of the Italian tour, a 19th-century sub-genre of the travelogue. Łucja Rautenstrauchowa herself was a Polish aristocrat and a published writer of sentimental novels and travel books.* In and Beyond the Alps *features markedly sentimental content which is interesting as sentimentalism was already a thing of the past in mid-19th-century Western Europe.*

Keywords: *women's travel writing – sentimentalism – Italian tour*

It has been observed that the first half of the nineteenth century was in Europe a period of lively interest in all things Italian.[1] Trips to Italy were undertaken for a variety of reasons, including those related to health (on account of the mild weather believed to arrest the progress of tuberculosis),[2] as well as education, culture and religion (Rome in particular was seen as the cradle of Western civilisation, art and Christianity, while the attractions of antiquity held an appeal of their own). Of interest to Romantic travellers were also the Italian national spirit and traits, Italian popular characters (such as Neapolitan idlers, called *lazzaroni,* or Venetian *gondolieri*), and finally – Italian nature. Yet another pull factor of Italy was the temporary unavailability of the Orient during periods of political unrest. The abundance of accounts of journeys to Italy has led researchers to refer to them collectively as "Italian tours" (Italian: "*viaggio d'Italia*"; French: "*voyage d'Italie*"; Polish: "*podróż włoska*"), displaying several generic characteristics. These typically featured a combination of the travellers' effusions concerning contemporary Italian cultural phenomena and intertextual reflection on the writings of other visitors to the same or nearby sites (whose travelogues were frequently perused during the journey

1 Olga PŁASZCZEWSKA, *Wizja Włoch w polskiej i francuskiej literaturze okresu romantyzmu* [The Representation of Italy in Polish and French Literature of the Romantic Period], Krakow 2003, p. 13.

2 It has been suggested that Łucja Rautenstrauchowa undertook the trip to Italy for her nephew's health, having previously travelled though Germany and Switzerland (cf. Anna JAKUBISZYN-TATARKIEWICZOWA, *Od Malmaison do Puław czyli Odyseja polskiej Korynny* [From Malmaison to Puławy, or the Odyssey of the Polish Corinne], in: Kamena 1958, Nos. 10–12, p. 22). Rautenstrauchowa herself, however, does not mention the reason or any permanent travelling companions that she might have had. The latter is not at all unusual (cf. Reinhold SCHIFFER, *Oriental Panorama: British Travellers in Nineteenth-Century Turkey*, Amsterdam – Atlanta, GA 1999, p. 48).

itself) with subjective, personal experience of travelling. In view of that, the genre tended towards a hybrid of memoirs, diaries and letters, addressed to a certain "you",[3] and was relatively free from formal constraints.[4] This article seeks to present Łucja Rautenstrauchowa's *W Alpach i za Alpami* [In and Beyond the Alps] (1847) as a specimen of the Italian tour genre, its major departure from the convention being its extravagant sentimentality.

Łucja Rautenstrauchowa (1798–1886), as she is known to readers of Polish literature today, was born into the Giedroyć family of Lithuanian princes,[5] of medieval origin. At twenty-two, she was married to General Józef Rautenstrauch, twenty-five years her senior. On account of her husband's marital infidelity and overall spousal incompatibility, separation was decided in 1827, but the marriage was not fully terminated until 1842, with the General's death. In fact, General Rautenstrauch had been a loyal supporter of the Russian tsar, which was a shameful affair for his patriotically minded wife at the time of the 1830 November Uprising.[6] After his death, the widow never remarried. In her youth, Rautenstrauchowa, together with her sister Kunegunda, had been among the first women to attend university lectures delivered by Ludwik Osiński, a Classicist Polish poet, translator and literary critic.[7] Knowledgeable about literature and painting, Rautenstrauchowa – in the course of her travels – was thus able to situate herself in the position of aesthetic subject in contrast to her eighteenth-century predecessors, who may have been aspiring to this "*by class, but not by gender*".[8]

Rautenstrauchowa was a published writer: *In and Beyond the Alps* was her last full-length literary work. She had made her literary debut in 1821, with the publication of a sentimental romance, *Emmelina i Arnolf* [Emmeline and Arnolf]. In the following year, she published a pamphlet entitled *Myśli o wychowaniu kobiet* [Thoughts on Female Education]. Thoughts demonstrated her reformatory spirit by proposing several radical postulates, such as the need for women to be educated enough to become partners for men – or even politicians.[9] In 1830 and 1831, two more novels were written by Rautenstrauchowa, both influenced by Ann Radcliffe's and Matthew Gregory Lewis's Gothic tales:

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3 O. PŁASZCZEWSKA, *Wizja Włoch*, pp. 39–48, 135–141.

4 Stanisław BURKOT, *Polskie podróżopisarstwo romantyczne* [Polish Romantic Travel Writing], Warsaw 1988, p. 27; O. PŁASZCZEWSKA, *Wizja Włoch*, p. 136.

5 Lithuanian: "Giedraitis".

6 Magdalena GIEDROJĆ, *Włoska podróż Łucji z Giedroyciów Rautenstrauchowej* [The Italian Journey of Łucja Rautenstrauchowa née Giedroyć], unpublished M.A. dissertation, Lublin: Maria Curie-Skłodowska University, 1996, pp. 10–14.

7 M. ILNICKA, *Łucya z książąt Giedroyciów Rautenstrauchowa* [Łucya Rautenstrauchowa of the Giedroyć Princes], in: Bluszcz 1886, Nos. 19–21; M. GIEDROJĆ, *Włoska podróż*, p. 9.

8 Elizabeth A. BOHLS, *Women Travel Writers and the Language of Aesthetics*, Cambridge 1997, p. 19.

9 Cf. M. GIEDROJĆ, *Włoska podróż*, pp. 19–20.

Ragana czyli Płochość [Ragana, or Flightiness] and *Przeznaczenie* [Fate]. However, the plots of her novels proved too complicated to appeal to a wider readership.[10] It seems that the writer felt more comfortable with travel writing, as she wrote and published several travelogues: *Wspomnienia moje o Francyji* ([My Memories of France] 1839), *Ostatnia podróż do Francyji* ([A Recent Trip to France] 1841) or the partly domestic *Miasta, góry i doliny* ([Towns, Hills and Valleys] 1844). The latter, as Andrzej Zieliński tells us, enjoyed considerable popularity in its day and had served to introduce an exaggeratedly sentimental view of the Polish Tatra Mountains, a trip into which was seen as fraught with dangers and difficulties.[11]

To date, little sustained investigation into Łucja Rautenstrauchowa's literary work has been conducted. She receives an entry barely one page long in Grażyna Borkowska, Małgorzata Czermińska and Ursula Phillips's 2000 *Pisarki polskie od średniowiecza do współczesności. Przewodnik* [Polish Women Writers from the Middle Ages to Modern Times: a Survey].[12] Only one M.A. dissertation has been written on her oeuvre: *Włoska podróż Łucji z Giedroyciów Rautenstrauchowej* [The Italian Journey of Łucja Rautenstrauchowa née Giedroyć] by Magdalena Giedrojć (1996). During the decade following her death, a few brief biographical notes appeared in Polish-language literary magazines. Until the 1960s, if Rautenstrauchowa receives any mention in collections of mountain goers' diaries or studies of early Polish novel, these are not devoid of gentle sarcasm, the trend possibly initiated by Ferdynand Hoesick's 1913 *Tatry i Zakopane: przeszłość i teraźniejszość* [The Tatras and Zakopane: the Past and the Present]. He deprecates her descriptions as "*literary, very banal and pretentious, impressions of an affected woman, which in Molière's France would have earned her the name of a* précieuse".[13] Hoesick's stock adjectival expressions used to describe Rautenstrauchowa's writing include: "*pełen romantycznej przesady i egzaltacji*" ["romantically gushing and exaggerated"],[14] "*Byronic*" and "*ultra-romantic*".[15] What Hoesick finds utterly intolerable in Rautenstrauchowa's style is her metaphors: he particularly detests one which presents the Kościeliska Valley in the Tatra Mountains as

10 A point discussed by A. JAKUBISZYN-TATARKIEWICZOWA, *Od Malmaison do Puław*, p. 22.

11 Andrzej ZIELIŃSKI, *Romantyczne wędrówki po Galicji* [Romantic Wanderings in Galicia], Wrocław – Warsaw – Krakow – Gdańsk 1987, p. 13.

12 Grażyna BORKOWSKA, *Małgorzata Czermińska and Ursula Phillips*, in: Pisarki polskie od średniowiecza do współczesności. Przewodnik [Polish Women Writers from the Middle Ages to Modern Times: a Survey], Gdańsk 2000, pp. 46–47.

13 Ferdynand HOESICK, *Tatry i Zakopane: przeszłość i teraźniejszość* [The Tatras and Zakopane: the Past and the Present], Part II, Poznań – Warsaw – Vilnius 1913, p. 30. Translation from the Polish language is mine; the original reads: "*opisy literackie, bardzo banalne i pretensjonalne, wrażenia kobiety, która we Francji za czasów Moliera zasłużyłaby sobie na miano* précieus'y".

14 F. HOESICK, *Tatry i Zakopane*, p. 35.

15 Ibidem, p. 36.

youthful Minerva wearing the headdress of a new wife.[16] A similarly critical attitude is maintained by Konstanty Wojciechowski in his *Historja powieści w Polsce* [A History of the Novel in Poland], published posthumously in 1925. Since Wojciechowski cannot omit to mention Rautenstrauchowa's sentimental romances as a stage in the development of the novel genre in Poland, he discusses them disparagingly as "*deviations of the sentimental type*",[17] "*the author pushing it to the limit*", "*external signs of emotion becoming a caricature*",[18] a mockery of the genre or a parody of the trend.[19] Clearly, several decades would need to have elapsed for literary scholars to grasp the notion of "*domesticated sublime*", a mode of women's subjectivity different from men's, derived from a systematic study of journals and autobiographies by writers of both sexes.[20]

As late as 1958, Anna Jakubiszyn-Tatarkiewiczowa states quite explicitly that Rautenstrauchowa does not fare well with Polish historians of literature.[21] Among the first heralds of a shift in critical approaches to Łucja Rautenstrauchowa and her writing is Halina Ptakowska-Wyżanowicz. In her 1960 book entitled *Od krynoliny do liny* [From the Hoop Skirt to the Climbing Rope], she refers but briefly to Rautenstrauchowa as a Tatra tourist. Ptakowska-Wyżanowicz begins her discussion on a familiar, ironical note, which is soon discarded as she compares Rautenstrauchowa's style to George Sand's.[22] In 1961, when Zofia Sinko discusses Rautenstrauchowa's major novels, she subtly derides the author for her self-professed intention to enrich Polish literature, as she put it in one of her prefaces.[23] In 1962, Rautenstrauchowa's own 1857 translation (jointly with Karol Witte) of

16 Ibidem, p. 37. His words are as follows: "*To porównanie Kościeliskiej Doliny do Minerwy w czepeczku młodej mężateczki z amorkiem na kolanach jest wprost nieocenione*", the diminutives adding extra mockery to the fragment. It may be interesting to observe that in a male-authored Italian tour (*Wspomnienia Włoch i Szwajcarii z podróży odbytych ... w latach 1832 i 1839* [Memories of Italy and Switzerland from the Tours Made ... in the Years 1832 and 1839] by Bartłomiej I. L. Orański) a similar comparison of Florence to a young diligent female student (cf. O. PŁASZCZEWSKA, *Wizja Włoch*, pp. 118–119) has not become subject to similar ridicule.

17 Konstanty WOJCIECHOWSKI, *Historja powieści w Polsce: rozwój typów i form romansu polskiego na tle porównawczem* [A History of the Novel in Poland: a Comparative Study of Types and Forms], ed. Zygmunt Szweykowski, Lvov 1925, p. 151. Translation from the Polish is mine throughout; the original reads: "*zwyrodnienia typu sentymentalnego*".

18 K. WOJCIECHOWSKI, *Historja powieści w Polsce*, p. 154. The original: "*autorka przeciągnęła strunę*"; "*zewnętrzne objawy uczuć przechodzą w karykaturę*".

19 Ibidem, p. 155.

20 Susan M. LEVIN, *Dorothy Wordsworth and Romanticism*, New Brunswick and London 1987; Anne MELLOR, *Romanticism and Gender*, New York & London 1993; Angela D. JONES, *Romantic Travel Writers and the Representation of Everyday Experience*, in: Women's Studies 1997, 26:5, pp. 497–521.

21 A. JAKUBISZYN-TATARKIEWICZOWA, *Od Malmaison do Puław*, pp. 16–22.

22 Halina PTAKOWSKA-WYŻANOWICZ, *Od krynoliny do liny* [From the Hoop Skirt to the Climbing Rope], Warsaw 1960, pp. 14–15.

23 Zofia SINKO, *Powieść angielska osiemnastego wieku a powieść polska lat 1764-1830* [Eighteenth-Century English Novel and Polish Novel in the Years 1764-1830], Warsaw 1961, p. 173.

Madame de Staël's *Corinne* is republished, edited by the already-mentioned Anna Jakubiszyn-Tatarkiewiczowa who not only contextualises the novel but also outlines the figures of both translators. In 1998, when Ewa Hadrian takes to editing and introducing a selection of passages from *Towns, Hills and Valleys,* she approaches her subject with due respect and without deriding her sentimental tendencies. Hadrian merely observes detachedly that Rautenstrauchowa may perhaps be following the dictates of the romantic sublime too far, and that it is not clear how much is true and how much is literary invention in the travel account at issue.[24]

In and Beyond the Alps is Łucja Rautenstrauchowa's fourth, and last, work. Giedrojć observes that it was her only text to be ever republished (1847; 1850).[25] Comprising three volumes of ca. two hundred pages each, *In and Beyond the Alps* documents Rautenstrauchowa's 1840s Italian journey, which follows a rather standard route (i.e. imitating Joseph Addison's 1705 *Remarks on Several Parts of Italy in the Years 1701, 1702, 1703)* from Piedmont, Turin, Pisa, Florence and Rome (Vol. I), Rome's surroundings, Naples, Sorrento (Vol. II), to Pompeii, Mt. Vesuvius, back to Rome again, then Bologna, Padua and Venice, already visited four years before (Vol. III). The final point on Rautenstrauchowa's itinerary is Trieste, after which no details of the journey home are provided, with the exception of a changing landscape, marked by the sight of a birch tree.[26] The latter operates on a metaphorical level as a visible gateway from the foreign to the domestic and the familiar, an unofficial frontier between the two worlds.

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24 Ewa HADRIAN, *Romantyczka w podróży: górskie peregrynacje Łucji z Giedroyciów Rautenstrauchowej* [A Romantic Lady on the Road: Mountain Tours of Łucja Rautenstrauchowa née Giedroyć], Lublin 1998, pp. 16–17.

25 M. GIEDROJĆ, *Włoska podróż*, p. 15.

26 To frame her narrative at the end of Volume Three, having left Venice, passed through Trieste and thus leaving the Italian adventure behind her, the writer notes: "*oko spostrzegło przy drodze niedbale zwieszoną brzozę, w białej swej szacie, z lekkiemi na wiatr puszczonemi warkoczy... a widok tego rodzinnego drzewa (nieznanego na południu), inne obudził, zatarł tamte wrażenia. Była to jakby na spotkanie z domu przybyła siostra! zdało mi się słyszeć czule wymówione słowa: – Czyś już zapomniała rodzinną twą strzechę?... gdzież się w twej duszy podziały wspomnienia dni dziecinnych... młodzieńczych marzeń... złotych nadziei co może pod obcem nie zakwitłyby niebem!... czyż nie słyszysz tego głosu matki co mówi pamiętaj i kochaj!...*" ["the eye caught sight of a casual roadside birch tree, in its white garment, with its lightweight wind-blown tresses… and the sight of this familial tree (unknown in the south) has obliterated those impressions by replacing them with others. It was as if a meeting with a sister just arrived from the family home! i thought i heard loving words: Have you forgotten your family's thatched roof?... where did your soul mislay the memories of your childhood days… youthful dreams… golden hopes which might perhaps never have been realised under foreign skies!… do you not hear the mother's voice saying 'remember and love'!…"] Łucja RAUTENSTRAUCHOWA, *W Alpach i za Alpami* [In and Beyond the Alps], 3 vols., Warsaw 1847, vol. III, pp. 201–202. As all quotations from and references to *W Alpach…* come from this edition, acknowledgements will hereafter be limited to volume and page numbers only. Spelling and grammar of the Polish text are original; translation from the Polish language is mine throughout.

The conventional form of nineteenth-century travel writing was epistolary,[27] which also subsumed diaristic elements. From the eighteenth century onwards, the division between various life-writing genres was arbitrary: journals, letters and journal-letters[28] were often viewed as one capacious genre, considered a good vehicle for travel writing. It is known, for instance, that "*Arthur Young classified epistolary travel accounts under the heading of 'diaries', and the Monthly Review opined that 'the form of a journal' is 'the natural form for travels'*".[29] However, it has to be noted that earlier travel books by Łucja Rautenstrauchowa were fictionalised accounts, without imitating a letter sequence. In contrast, in tribute to tradition, Rautenstrauchowa's *In and Beyond the Alps* does use the epistolary format. Yet Rautenstrauchowa, while emulating familial correspondence, tends to be rather liberal in her observation of the convention: for example, she does not insert dates into her travelogue as part of letter-chapter headings. This unorthodox treatment of dating demonstrates that, despite the use of a traditional form, Rautenstrauchowa's concerns may not be exactly the same as those of other contemporary writers, particularly in terms of verisimilitude. Nonetheless, it must be said that her travelogue is based on authentic letters written and notes taken during the author's actual journey.[30] Magdalena Giedrojć suggests that Rautenstrauchowa's text may be viewed as one long familial letter, devoid of opening or closing structures (if chapter titles are disregarded as markers of division), and that due to its extensive reliance on the past tenses, it approximates the travel memoir genre.[31]

The selection of the epistolary form as the vehicle for a travel account necessitates other choices, including the figure of a narratee. Rautenstrauchowa's affectionate "*Antoś*", or Italianised "*Antonio*" – as she occasionally calls him at the later stages of her journey, has been identified as Antoni Edward Odyniec (1804–1885), a Polish Romantic poet who was a close friend of the author's,[32] and an acquaintance of the greatest three Polish Romantic poets – Adam Mickiewicz (1798–1855), Juliusz Słowacki (1809–1849) and Zygmunt Krasiński (1812–1859). Rautenstrauchowa's narratee is never explicitly referred to with

27 Betty T. BENNETT, *Mary Shelley's Letters: the Public/Private Self*, in: The Cambridge Companion to Mary Shelley, ed. Esther Schor, Cambridge 2003, p. 217.

28 A popular form of eighteenth-century serial writing (cf. Harriet BLODGETT, *Centuries of Female Days: English Women's Private Diaries*, New Brunswick 1988, pp. 23–24; Clare BRANT, *Eighteenth-Century Letters and British Culture*, Houndmills, Basingstoke 2006, pp. 25–30).

29 Charles L. BATTEN, *Pleasurable Instruction: Form and Convention in Eighteenth-Century Travel Literature*, Berkeley – Los Angeles – London 1978, p. 38.

30 Cf. Betty T. BENNETT, *Mary Wollstonecraft Shelley: An Introduction*, Baltimore and London 1996, p. 113; B. T. BENNETT, *Mary Shelley's Letters*, p. 220; M. GIEDROJĆ, *Włoska podróż*, p. 60.

31 M. GIEDROJĆ, *Włoska podróż*, p. 60.

32 Cf. ibidem, p. 23.

his surname,[33] and is merely presented as a male friend of the female traveller narrator. Her forms of address are quite familial, almost intimate, some of them assuming his familiarity with certain facts of the writer's life and her outlook, as well as his eagerness to accompany her mentally on her Italian tour.[34] Rautenstrauchowa frequently uses his first name, some of her addresses including: "*A więc chcesz, Antosiu, najprzód się wstrzymać na chwilę przed temi Alpami... Niechże się według woli twej stanie*" ["So you want, Antoś, first to stop for a moment before the Alps… . Let it be as you wish"];[35] "*Ale w tem twoja jedynie, Antosiu, wina*" ["That is only your fault, Antoś"];[36] "*Uważaj, Antosiu, ten skromny i lakoniczny ... napis*" ["Regard, Antoś, this modest and laconic … inscription"];[37] "*Chcesz, bym ci Włochy opowiadała, Antosiu*" ["So you want me to tell you about Italy, Antoś"];[38] "*Życzę ci Antosiu, ... prosto poleć do Neapolu*" ["I wish you would, Antoś, … fly straight to Naples"];[39] "*Wybacz mi, Antosiu, ten długi ustęp*" ["Excuse, Antoś, this longish passage"];[40] "*Pójdź tylko, Antonio, brzegiem morza*" ["Just take a walk, Antonio, along the sea shore"].[41] At numerous points, she spices her text with simple conversational discourse markers, such as "So you see, Antoś", or "Yes, Antoś", and the like.

Needless to say, for mid-nineteenth-century travel writers (and their readers), familiarity with the convention and its standard features, was vital. Reader expectations were likewise conventionalised: theirs was a "*tradition that expected figuration and selection in travel books and in which the boundary between travel and fiction was contested*".[42] While frequent addresses to one's readers create an aspect of what Ian Watt has called formal realism, Rautenstrauchowa's traveller also thinks fit to include statements concerning her own truthfulness and reliability.[43] The statements are repeated at various occasions, as travel writing conventions required. To enhance her narratorial credibility, Łucja Rautenstrauchowa makes several explicit declarations of truth-telling. When travelling through

33 Similarly reticent to publicly parade herself as a writer, Rautenstrauchowa seems to hardly claim authorship with the bare initials of "*Ł. z G. R.*" ["Ł. R. née G."], which nevertheless leaves little doubt as to her identity.

34 As Giedrojć notes, on account of their long lifespans, Rautenstrauchowa and Odyniec shared a sense of alienation in the epoch of Positivism; mentally, they still belonged with the past era of Romanticism (M. GIEDROJĆ, *Włoska podróż*, pp. 24-26).

35 I, p. 1.

36 I, p. 25.

37 I, p. 53.

38 I, p. 58.

39 I, p. 74.

40 I, p. 96.

41 II, p. 151.

42 Jeanne MOSKAL, *Travel Writing*, in: The Cambridge Companion to Mary Shelley, ed. Esther Schor, Cambridge 2003, p. 243.

43 Ian WATT, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, Harmondsworth 1979.

the Alps, she says in a seemingly casual manner: "*Opisać ci Simplonu nie mogę, bom go niewidziała*" ["I cannot describe Simplon Pass to you, because I have not seen it"].[44] Another representative fragment reads: "*ja na nieszczęście nie umiem opisywać, czegom nie widziała! Dla dotrzymania ci słowa pojechałam, widziałam, i powiem ci, com widziała*" ["unfortunately I cannot describe what I have not seen! To keep my word, I went there, saw it and will tell you what I have seen"].[45]

When entering upon a subject dear to her – and to many other Italian tourists for that matter, that of George Gordon Lord Byron and his genius, she needs to rely on trustworthy sources of information, such as *Conversations de Lord Byron*. From the latter, she quotes in French, or her own talks with Countess Teresa Guiccioli, whom the narrator claims to have met in Paris in 1834.[46] These guarantee first-hand accounts of events to her: from Guiccioli, for example, Rautenstrauchowa learnt fairly intimate details, such as the fact that Lord Byron "*na śniadanie wypijał filiżankę zielonej herbaty bez cukru ani mleka, i żółtko surowego jaja*" ["breakfasted on a cup of green tea without milk or sugar, and a raw egg yolk"].[47] Pieces of formal realism like this clearly serve the purpose of proving one's, as well as one's informer's, reliability.[48]

More straightforwardly, Rautenstrauchowa aims to corroborate the artless sincerity of her text in yet another way, namely by refusing to resort to affected exclamations: "*Niemam ja zawsze i ciągle zapału na wszelkie zawołanie, a udawać nieumiem. Nieumiem także chwalić i unosić się jedynie dla tego, iż tam przede mną chwalono, po mnie unosić się będą. ... Nieraz słyszałam od ciebie, że w opowiadaniu nad wszystko lubisz prawdę. Ta nawet w kraju poezyi niemoże być zawsze estetyczną. Trzeba ci więc się przygotować na rzeczy często suche i twarde. Wreście wszystko jest na tym świecie względnem; sama nawet prawda.*" ["I cannot pretend to be always and at all times enthusiastic. I cannot also praise or extol something because before me it was praised, and after me it will be extolled. … I have often heard you say that you have a preference for truth in a story. But even in a poetic

44 I, p. 52.

45 I, p. 25; my emphasis.

46 I, pp. 85–86.

47 II, p. 86.

48 At this point, it must be noted that retracing the steps of famous Romantics, Byron's in particular, was a popular part of Italian tours made by the Polish and by the French (cf. O. PŁASZCZEWSKA, *Wizja Włoch*, pp. 66, 87–88, 104). On a more general note, it has been found that, to an extent, Polish Romanticism (the dates for which are 1822–1863) grew out of a certain amount of Britainomania, and as early as the 1820s came to embrace a Byron-style Italophilia. In the field of travel writing, this manifested itself in several translations of English-language Italian tours, beginning with the early (1805) Warsaw edition of Patrick Brydone's 1773 *A Tour Through Sicily and Malta: In a Series of Letters to William Beckford, Esq. of Somerly in Suffolk* (cf. Henryk BARYCZ, *"Notes" and "Afterword"*, in: Michał Wiszniewski, *Podróż do Włoch, Sycylii i Malty* [A Tour of Italy, Sicily and Malta], Warsaw 1982, p. 498).

country, this may not always be appealing. So you need to prepare for things often dry or harsh. After all, everything in this world is relative, even truth itself."][49]

Consistently, Rautenstrauchowa tends to show her respect for the principle of feminine decorum, but altogether her travel book contains little of what might be termed properly apologetic. Two examples of her building a convenient veneer of objective limitations are as follows: "*Kto przyrzeka Włochy tłumaczyć, albo ich nie zna, lub gorzej, bo poznawszy nie zrozumiał ich wcale.*" ["Whoever promises to explain Italy either does not know the country, or – having known it – has failed to understand it."][50] or "*Nic bowiem nudniejszego, jak opisy rzeczy nieznanych ... Dla tego to podróże, w chwili wyjazdu do opisanego kraju, czytać tylko trzeba, lub z niego wróciwszy. Inaczej biada autorowi! ... Będą to tylko jakieś Włoch próbki; weź z nich te, które ci w oko wpadną; inne omiń niepatrząc.*" ["Nothing is more boring than descriptions of things unknown… That is why these travels ought to be read only at the moment of leaving for the country described, or upon one's return. Otherwise, pity the author! ... These will be but glimpses of Italy; feel free to follow those which arrest your attention; skip others without looking."][51]

Conventional apology apart, Rautenstrauchowa's travel account is extremely well documented: after all, the era of local *ciceroni* (guides for sightseers, knowledgeable about local curiosities) is over, and the demand for legitimate data has already been made clear by travellers' employing *antiquari* (guides well-informed about the antiquity) instead.[52] This trend towards verifiable information is reflected in the travelogue at issue: it contains numerous footnotes, referencing the writer's sources, or comprising external information, unrelated to her immediate experience while travelling. Beyond doubt, Rautenstrauchowa's footnotes reveal the author to be an accomplished upper-class lady and a competent reader of foreign language books, as her several citations in French testify. Enthusiastically, she quotes *La Nouvelle Héloïse*, very much like Mary Shelley did in her 1817 *History of a Six Weeks' Tour*;[53] she indulges in an ironical critique of Jean-Jacques Rousseau only to pass on to François-René Chateaubriand's *Voyage en Amerique, en France et en Italie* (1827); she highlights Henri Stendhal's comparison of Florentine churches to barns in his *Histoire de la peinture en Italie* (1817).[54]

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49 I, p. 60.

50 I, p. 58.

51 I, p. 61.

52 H. BARYCZ, *"Notes" and "Afterword"*, p. 495.

53 I, p. 15. Cf. *Mary Shelley, History of a Six Weeks' Tour Through a Part of France, Switzerland, Germany, and Holland With Letters Descriptive of a Sail Round the Lake of Geneva, and of The Glaciers of Chamouni. 1817.* <http://www.archive.org/stream/sixweekhistoryof00shelrich#page/50/mode/2up> [cit. 2011-05-05]

54 I, pp. 106, 184.

Naturally, Łucja Rautenstrauchowa's text would not be complete without references to contemporary travel writers, witness her many footnotes listing *Italie pittoresque* by Jacques Marquet de Norvins (1836), *Scènes de la vie italienne* by Joseph Méry (published 1837), *Voyage en Italie* by Jules Janin (1839), or *Une année à Florence* by Alexandre Dumas (1841).[55] Her insistent referencing of French-language sources is easy to account for: translations of French travel writers were more numerous than those from other tongues, the French language being the second language of Poland's upper class. As her reading demonstrates, Rautenstrauchowa is well versed in recent travel publications, and prepared to enter into topical debates, for example about the aesthetic appeal of the Arno river: as she puts it hyperbolically, there has never been an uglier river.[56]

For the sake of her reader, putting her footnotes to yet another use, she elaborates on Mont Blanc and its vicinity (she renders the peak's name as "*Biała Góra*" ["White Mountain"];[57] she provides additional details on a range of musical instruments,[58] history,[59] Polish poets,[60] date of Lord Byron's 1823 landing on the Greek island of Cephalonia and his 1824 death,[61] the Pope's last will,[62] the papal tiara,[63] or the Vesuvius explosions and ensuing earthquakes.[64] Rarely does she fill her footnotes with anecdotes, as in the story of two fops, dividing their time between two Florentine coffee houses.[65] Expectedly, this type of external information, unrelated to the traveller's personal experience, is not restricted to the footnotes: it frequently occupies the space of entire letters. The museum-going convention is occasionally called for to provide an excuse for involved discussions of art, history, politics, religion or social issues. But it must be remembered that, to Łucja Rautenstrauchowa, museum and gallery going is appealing in itself as she perceives the study of Italian art and history as the key to understanding Italy.[66]

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55 I, p. 77.

56 I, p. 77. The original reads: "*Dolina Arno jest zapewne ładna; ale ani uroków żadnych nie trzeba w niej szukać, ani oczekiwać, by jakąś estetyczną obudziła fantazyą. A sam Arno?... Ach Arno! niewiem, czym widziała w życiu brzydszą od niego rzekę!*".

57 I, p. 12.

58 I, p. 41.

59 I, p. 66.

60 I, p. 78.

61 I, p. 89.

62 II, p. 88.

63 II, p. 91.

64 III, p. 62.

65 III, p. 48.

66 I, pp. 74, 184, 198.

There exist several biographical issues which suggest the identity of the traveller persona and the narrating self with the actual writer.[67] The social status of the writer, inscribed in her travelogue, also serves to underscore this identity. Łucja Rautenstrauchowa represents herself as a "proper lady" (to use a term of Mary Poovey's),[68] able to follow her fancy wherever it takes her. She mixes with upper-class company: she socialises with Countess Potocka, Michał Wiszniewski – a Polish philosopher, literary historian and professor of the Jagiellonian University in Krakow;[69] she is admitted to the Pope's audience chamber; she wishes to attend a literary salon when in Florence. Significantly, somewhat contrary to generic requirements of a nineteenth-century travelogue,[70] Rautenstrauchowa's text frequently fails to mention travelling practicalities, such as food or transportation prices, or the quality of accommodation and standards of cleanliness at the hostelries where she stays. It would seem that these details are altogether unimportant: as a "proper lady", Rautenstrauchowa can afford to wander, explore and muse undisturbed. Only once does she complain about the greediness of *voituriers* (coachmen), and travellers' having no choice but to meet their extraorbitant pecuniary demands;[71] only once does she find fault with post horses and dirty, uncomfortable Italian inns.[72] Complaints of this kind are, on the whole, part and parcel of the travel writing convention, but Rautenstrauchowa discards these motifs soon after her journey begins. The presentation of down-to-earth realistic detail is abandoned altogether and the travelogue tends to become preoccupied with the narrator's experiences and observations. After all, discussion of practicalities such as food, lodgings or prices was to be avoided by "proper ladies" as indecorous. If Rautenstrauchowa does mention any money-related matters, these are connected with

67 Recent theories of autobiography (travel writing being seen as a type thereof), as proposed by Philippe Lejeune, postulate the so-called autobiographical pact, i.e. a working identity of the author, narrator and protagonist in a life writing text (Philippe LEJEUNE, *Le Pacte autobiographique. Nouvelle édition augmentée*, Paris 1996). Hence the name of the author is used herein interchangeably with the term "narrator".

68 Mary POOVEY, *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley and Jane Austen*, Chicago and London 1985.

69 It is worth noting that Michał Wiszniewski also authored an account of his 1845 journey. It was published in Warsaw in 1848 under the title of *Podróż do Włoch, Sycylii i Malty* [A Tour of Italy, Sicily and Malta]. It is interesting that in 1848 Wiszniewski took another tour of Italy, where he ultimately settled down for the rest of his days in 1865 (S. BURKOT, *Polskie podróżopisarstwo romantyczne*, p. 364). The purpose of his final journey to Italy was to escape political persecution, while the previous trip of 1845 was aimed at improving his health, researching Polish written artefacts kept at Italian libraries as well as becoming acquainted with the teaching and management of Italian institutions of higher education (cf. H. BARYCZ, *"Notes" and "Afterword"*, p. 502).

70 Cf. Chloe CHARD, *Pleasure and Guilt on the Grand Tour: Travel Writing and Imaginative Geography 1600–1830*, Manchester 1999; A. D. JONES, *Romantic Women Travel Writers*.

71 I, p. 75.

72 I, p. 76.

elegant living standards, e.g. a gardener's and a footman's wages,[73] or the estimated worth of the papal carriage, encountered by chance on a road to Castel Gandolfo.[74]

Rautenstrauchowa the travel writer obeys the convention in one more way: by bestowing what has been called synoptic titles[75] on her letter-chapters. Commonly, Łucja Rautenstrauchowa limits these to catalogues of the sights seen. Yet some of her letter-chapter titles show clearly that certain cultural issues predominate over regular sightseeing: "Coppet – Necker – madame Staël",[76] "Pisa – Lord Byron",[77] "Italy after the fall of the Roman Empire",[78] "Dante … – Divine Comedy",[79] "History",[80] or "More about music".[81]

Another aspect to be noted is the presence of dialogues. As is well-known, in any literary narrative, the narrator may relate events through mimesis (*showing*, i.e. reliance on scenes with dialogue which provides the grounds for illustrating unique idiolects[82] of characters) or diegesis (*telling*).[83] Hence the proportion of *mimesis* to *diegesis* in the journals at issue is also interesting as it shows what Susan Lanser has called "mimetic authority", i.e. a combination of the following:

"*1. belief that the narrator is honest and sincere; that is, that he or she will not dissimulate and will speak the truth as far as he or she perceives it; that the narrator will not omit any information that is crucial to the meaning of the story;*

2. a belief that the narrator is intellectually and morally trustworthy; that is, that his or her perceptions and mental capacities are at least acceptable, useful, and accurate, if not enlightening; and

3. evidence that he or she has sufficient competence as a storyteller to present the story in a manner that is coherent, complete, and skilful enough for it to remain 'tellable'."[84]

To this end, the travel writer at issue includes mimetic (dialogic) elements, or references thereto. The method employed by Łucja Rautenstrauchowa does not, however, allow her

73 II, pp. 92–94.

74 II, p. 136.

75 Cf. Franz Karl STANZEL, *a Theory of Narrative*, Cambridge 1984.

76 I, p. 25.

77 I, p. 81.

78 I, p. 117.

79 I, p. 126.

80 III, p. 1; III, p. 15.

81 III, p. 40.

82 Gérard GENETTE, *Narrative Discourse*, transl. Jane E. Lewin, Oxford 1980, pp. 183–184.

83 This distinction between mimesis (i.e. imitated speech of a character) and diegesis (authorial discourse) goes back to Plato's *Republic,* Book III.

84 Susan SNIADER LANSER, *The Narrative Act: Point of View in Prose Fiction*, Princeton, New Jersey 1981, pp. 170–171.

to begin with scraps of recorded dialogues,[85] yet she does not as a rule limit herself to barely noting the progress of the journey. On the whole, her chapter beginnings tend to be rather impressionistic and closely related to her own feelings experienced while visiting the various localities, witness: "*Podróż do Turynu najlepiej mnie przekonała o mem do podziwu, do uniesień małem usposobieniu*" ["The journey to Turin has best convinced me of my limited capacity for wonder and exultation"];[86] "*Niewiem czy jest kto na świecie, żeby na zimno, bez zapału a przynajmniej wielkiego wzruszenia, po raz pierwszy Rzym ujrzał*" ["I do not know of anybody in the world who would see Rome for the first time with a detached attitude or without being greatly moved"];[87] or "*Veder Napoli e poi morire. Ujrzeć Neapol a potem umrzeć!*" ["See Naples and die!"].[88] Besides personal statements like the above, she sometimes begins by initiating a dialogue with her narratee, as in one of the cases of Genettean anticipation: "*Później ci powiem, Antosiu, gdzie i jak powtórnie napotkałam owego poetę, owe dwie kobiety; jak dziwnem zdarzeniem widziałam obie, a każdą w inny sposób żegnającą się ze światem. Teraz muszę śpieszyć do Florencyji...*" ["I shall tell you later, Antoś, about where and how I met that poet and those two women again; in what unusual circumstances I saw both of the latter as each of them was saying her good-bye to the world, but in different ways. Now I must hurry on to Florence…"].[89]

Passages like this show that in *In and Beyond the Alps*, Łucja Rautenstrauchowa makes use of her ear for dialogue. Other than addressing her narratee, she records several lively and moving conversations, both ones in which she participates and ones which she overhears, the latter often aiming to demonstrate – apart from truth-telling – the traveller's sensibility. Examples include a tearful scene featuring child chimney sweeps;[90] an exchange with a gentleman trying to decide to which lady he should send flowers and to which – a gift of sweets;[91] the traveller's hiring a cab and telling the driver to take her where he will, as long as it is away from the hustle and bustle of Naples;[92] or the entire sequence concerning a male poet and two ladies, Angelina and Countess Egeria.[93]

While the above evidently situates *In and Beyond the Alps* in the travel writing tradition, Rautenstrauchowa's departures from the travelogue genre can be conspicuous. The title of Łucja Rautenstrauchowa's work provides no clue as to the writer's approach to the

85 This would be tantamount to straightforward imitation of Laurence Sterne.
86 I, p. 62.
87 II, p. 1.
88 II, p. 146.
89 I, p. 102.
90 I, p. 42.
91 II, pp. 104–105.
92 II, p. 149.
93 III, pp. 81 ff.

travel genre. It hardly defines the geographical locations visited, barely hinting at the opposition of northern and southern cultures as separated by the Alps.[94] When Rautenstrauchowa's narrator gives advice to her narratee on how to use the book, she thus summarises the place of *In and Beyond* in the tradition: "*Gdy zaś te moje karty mają być, jak mówisz, przeznaczone do uprzyjemnienia cokolwiek tej podróży, i ty, i ja sama nieprzebaczyłabym sobie, gdyby wiedząc o tem, kilku przynajmniej słów z tego dykcjonarza ci niepowiedziała. Pamiętaj jednak proszę, iż przed podróżą włoską, niewarto ich czytać. ... lękałabym się stać ci się całkiem nieznośną. Jak każdy dykcjonarz co w kącie leży, póki do zrozumienia jakiego dzieła nieprzypomniemy o nim, tak i tego nie tykaj rozdziału, aż się Włochy przed tobą otworzą.*" ["If these leaves of mine, as you say, are meant to make your Italian trip more enjoyable, both you and I would find it unforgivable if I omitted some details from my encyclopaedia. Do remember, however, that there is no point reading them before your Italian trip… I would hate to make myself rather unbearable. As is the case with any encyclopaedia, discarded somewhere in a corner before we remember it in need to understand some work of art – in the same way, do not touch this chapter before Italy throws itself open to you."][95]

Although the traveller narrator compares her work to an encyclopaedic compendium of factual information, her text appears to reflect an inexact understanding of the concept of an encyclopaedia. The most prominent deviation from the encyclopaedic convention is that her travel book is spiced with sentimental tales after the Sternean manner. Imitation of Sterne in the 1840s may appear odd at first glance, but it must be remembered that Western ideas of the eighteenth and early nineteenth centuries were not quick to penetrate Polish culture. English novels were usually translated from their French versions, which accounts for additional delay: Laurence Sterne's 1768 *Sentimental Journey* was not rendered into Polish until 1817,[96] although French adaptations were presumably read by polite society.[97] Polish sentimentalism is said to have lasted from the second half of the eighteenth century until the 1820s,[98] with Romanticism following the year 1822. No wonder then that sentimental, Sterne-inspired elements still persisted in the texts produced during the Polish Romantic period. They ranged from unconstrained narrative

94 Cf. M. GIEDROJĆ, *Włoska podróż*, pp. 47–48.

95 I, p. 184.

96 Z. SINKO, *Powieść angielska*, pp. 17, 87.

97 What the Polish reading public treasured in Sterne's writing was his ability to capture fleeting moods, transitory moments and impressions, relishing the understatement and the unfinished sentence, the specific punctuation – dashes, exclamation marks and ellipsis signs, as well as the overall ambience of sensibility (Z. SINKO, *Powieść angielska*, pp. 87–88).

98 Teresa KOSTKIEWICZOWA (ed.), *Słownik literatury polskiego Oświecenia* [Dictionary of Polish Enlightenment Literature], Wrocław – Warsaw – Krakow – Gdańsk 1977, p. 660.

styles, narratorial intrusions, the presence of a narratee in the text, alleged narratorial ignorance of certain facts, fragmentation, *medias res* chapter beginnings, dwelling on petty trivialities, digressions, maudlin sentimentality and moralising attitudes.[99] Sternean elements in Romantic travel books tended to focus on solitude, simplicity and naivety, friendship, charity and a wide range of other emotions, but were primarily centred around humans as individuals and provided human-oriented reflection rather than concentrating on land- or cityscapes.[100] All of this, obviously, is far removed from the idea of an encyclopaedic compendium of objective and reliable information.[101]

The author's posing as a sentimental heroine is conspicuous from the very start, as Łucja Rautenstrauchowa devotes considerable space to her dreamy mindset upon entering Italy and crossing the Alps: "*Ptaszki już pokończyły swe wieczorne hymny, i spały po krzewach. Gdzie niegdzie tylko nieśmiała gwiazdka tę ciemną noc przedarłszy, drżący swój promień po granicie śliznęła, lub gdzieś w dolinie ubogiego domostwa, widać byo grubą szybą przyćmione światełko. ... Ja, w najciemniejszym karety kącie na pół uśpiona, marzyłam to o Alpach, to o włoskiej podróży, na którą tysiące układałam coraz odmiennych planów.*" ["Little birds have already finished their evensong and were asleep in the bushes. Only in places did timid little stars glide their light along granite rocks through this dark night, or somewhere in the valley, one could see through the thick glass the little subdued lights of some poor household. … Half-asleep in the darkest corner of the carriage, I was musing about the Alps and about my Italian tour, for which I was making thousands and thousands of various plans."][102]

This passage is interesting for yet another reason: it oscillates between two contrasts: first, the grand Alps pitched against the diminutively-sized birds, stars and lights (the sublime vs. the beautiful in purely Burkean terms); second, the dreamy atmosphere of the inside of the carriage and – as the fragment unfolds – the sudden fright of the horses which go wild, causing palpable danger to the travellers, rescued by a clever servant who manages to stop them. This provokes the narrator's reflection on inevitability of death

99 Cf. Kazimierz BARTOSZYŃSKI, *Sternizm* [Sterneism], in: T. Kostkiewiczowa (ed.), *Słownik literatury polskiego Oświecenia*, pp. 677–680.

100 Cf. Alina ALEKSANDROWICZ, *Wstęp i opracowanie* [Introduction and Notes], in: Maria Wirtemberska, *Niektóre zdarzenia, myśli i uczucia doznane za granicą* [Maria Wirtemberska: Some Occurrences, Thoughts and Feelings Experienced Abroad], Warsaw 1978, pp. 7–38. In fact, Wirtemberska's *Some Occurrences…* (1816–1818) is another prominent example of sentimentality in full swing, as are her more straightforward imitations of Sterne: *Malwina* [Malvina] (1816) and *Powieści wiejskie* [Countryside Tales] (1819).

101 Curiously, this approach to the encyclopaedic aspect of *In and Beyond* is also upheld by A. JAKUBISZYN-TATARKIEWICZOWA, *Od Malmaison do Puław*, p. 22 who labels Rautenstrauchowa's text "*a short encyclopaedia of Italy, approximating a Polish 'Corinne'*".

102 I, p. 39.

which she soon discards at a pang of morning hunger and need for a cup of coffee.[103] That provides another contrast: this time, between the spiritual and the mundane. Because the inn-keeper takes a long time to procure the coffee, the narrator wanders around the small town of Montmelian, walks through a forest and muses about roadside shrines, reminding her of home. She takes this opportunity to let the shrines inspire her to a quiet morning prayer and watches a boy shedding tears and praying in front of one of the road shrines. Concluding that the tears must be caused by destitution, she enlarges on general poverty of the province in which parents are forced to send their young children away to work at an early age, and in her thoughts she thus addresses the boy: "*O płacz, pomyślałam w duszy, płacz biedaku wszystkiemi serca twego łzami; ty, któremu przy świcie czarne już chmury horyzont zaległy, i nigdy ci rodzicielskiego niedadzą ujrzeć słońca! ty, które wstępujesz w życie, ciernistą wysłane drogą; a gdy twoi rówiennicy, macierzyńskich doznają pieszczot i uśmiechów, ciebie zimny w świecie czeka tylko egoizm, duma lub pogarda może... Szczęściem twem będzie, jeśli litość obudzisz!... o jakaż że okropna niedola, kiedy obcą* litość *można* szczęściem *nazywać!*" ["Oh, do cry, thought I deep in my soul, do cry, poor soul, with all the tears of your heart; your dawn is buried with black clouds which will not let you bask in parental sunshine! You, who are embarking on life along a route of thorns; when your peers enjoy their mothers' caresses and smiles, only cold selfishness awaits you in the world, perhaps pride or contempt… Lucky you will be to arouse pity! … Oh, what terrible misery it is to call a stranger's *pity* your *luck*!"].[104]

This is evident imitation of Sterne: pitying a miserable stranger, inventing his misfortunes, and lamenting them with all the stock rhetorical invocations and punctuation (an abundance of exclamation and ellipsis marks). But the scene develops as new characters enter: a girl carrying a basket and three others. The narrator overhears their conversation and finds out that the crying boy, Victor, is going to Paris to make a busker's living, which is envied by the other three who have been hired as chimney sweeps for six years and are already starving. They all share two rolls of bread brought by the girl; the scene comes complete with a heart-rending parting of Victor from the rest of the group, with a hint that the girl may be his sweetheart. The sentimental scene is juxtaposed with an objective-sounding history of the Savoy region from the eleventh century onwards: another clash between sentimentality and matter-of-fact information.

Another passage in which Rautenstrauchowa's narrator explicitly parades her sensibility is the episode concerning an acquaintance of hers, Countess "*A. Her… Po(t)…*"[105] (most probably Countess Antonina Potocka née Mokronowska, b. 1804, married to Count

103 I, p. 39–40.
104 I, p. 42.
105 I, p. 83.

Herman Potocki, d. ca. 1845 in Italy). Set in Pisa, the mecca of the sick, as the narrator explains, on account of its mild climate, the episode recalls a belated reunion with a friend of her youth. Countess "*Po(t)…*" is in poor health, but her casual asking "my dear Łucja" when and where they will meet again seems perfectly natural in polite conversation. "*W pięć dni później*" ["Five days later"], however, the narrator reveals, "*jej już nie było... A ja już tylko w tem niebie, do którego mimo wiedzy przy pożegnaniu wzniosłam oczy, jej szukałam wspomnienia*" ["she was gone … and I could only lift my eyes up to heaven as I did at our parting, to seek a memory of her"].[106]

A stock motif of literature of sensibility, that of solitude and its rewards, is also present in Rautenstrauchowa's travelogue as she praises the benefits of solitude in the following words: "*O dobra to rzecz, samotność; ta matka głębokiego rozmyślania, rzetelnego oceniania siebie i wszech rzeczy świata, ta przyjaciółka religii i cnoty! ... czyści ona i dojrzewa umysł, chłodzi złe nałogi, namiętności usypia, duszę do nieba wznosi.*" ["Oh, solitude is a good thing; it is the mother of profound reflection, reliable assessment of the self and all the things of the universe, the friend of piety and virtue! … It cleanses and advances the mind, arrests bad habits, puts passions to sleep and elevates the soul to heaven."][107]

Yet the most accomplished sentimental element is a subplot which extends beyond one letter-chapter, beginning in Volume One and concluding in Volume Three. It involves a blond-haired, presumably Polish, poet and two women, Angelina and Egeria. The subplot begins at the Pisa cathedral, where the narrator watches an Italian-looking lady in mourning, crying in front of an altar. Her *cicerone* tells her that the lady is widowed and is crying because she is *innamorata* (in love), which (as Rautenstrauchowa's narrator cunningly hastens to explain) is as widespread in that country as the common cold. She had seen that lady before at her boarding house, sitting in the dining room with the blond-haired man. In what appeared to be a very animated conversation, the word "Egeria" was to be heard several times, and the puzzled narrator wondered – somewhat ironically – why a historical figure should arouse such excitement.[108] As she now leaves the cathedral, she sees the same poet sitting in the street and drawing. A group of young and wealthy people in hunting attire approach, led by a handsome woman wearing man's clothes and smoking a cigar, who stops to chat with the poet. Curious, the narrator asks her *cicerone* about the woman's identity, and learns that this is Countess Egeria, who will be singing a concert that night. He adds that she is not in Pisa for the cure, but on her way to Rome

106 I, p. 84.

107 I, p. 64.

108 The historical Egeria, possibly of Gallic nationality, was a fourth-century pilgrim to the Holy Land, who produced an account of her trip, *Itinerarium Egeriae*, generally regarded as the first specimen of a woman-authored text in Western Europe.

to try and convert the Pope to her own unspecified religious persuasion.[109] This earliest coming together of the narrator and Egeria concludes with narratorial anticipation of future events (another suggestion that the story may not be genuine), somewhat Sternean in nature as it connotes enhanced human interest of the travelogue: "*Niewiem czy przeczucie, iż nie po raz ostatni spotkać mi wypadnie główne ich figury, czy domysły, iż jakieś tajemne łączą je między sobą przeznaczenia, i jakiego rodzaju one być mogą? ... lecz długi czas myśl moja w tem pizańskim krążyła kole*" ["I do not know what kind of premonition it was that this is not the last time I was meeting these characters, or speculation that there was some secret destiny which they all shared, but what kind could these be? … my thoughts kept going round the Pisa circle for a long time."][110]

In Volume Two, Egeria appears but once as the narrator describes Easter Week festivities in Rome. She claims to be surprised to see Egeria on Good Friday, dressed as a modest pilgrim, bearing hardly any resemblance to the self-assured, emancipated woman who she once was, as she helps to wash the feet of the poor. This episode shows clearly that Egeria must have returned to her Catholic faith, having given up her schism. Although not much more is said about the three characters for the most part of *In and Beyond the Alps*, they reappear in Volume Three, whose Letter VII, with its baffling title of "Innamorata" is entirely devoted to Angelina, and Letter X – to the eventual taking of the veil by Egeria. Letter VII begins with a casual mention of a Sorrento priest who came to visit the narrator while she was away on her Mt. Vesuvius trip. When he comes again, he brings the message that an *innamorata* lady in very poor health, with whom the narrator is acquainted, wishes to see her. On arrival, the narrator finds the mysterious lady in her dark bedroom, with dishevelled hair, wild eyes, feverish lips and a picturesquely drooping nightgown: a classic Romantic image of a lovelorn individual. Her first words to the narrator are: "*o tyś go pani znała!... tyś go widziała! ty wiesz com straciła!*" ["oh, you did know him! You did see him! You know what I have lost!"].[111] The narrator is duly perplexed, and fails to recognise the woman or make sense of her agitated speech until Pisa is mentioned. Only then does she connect the person in front of her with the widow weeping at the Pisan cathedral, and remembers the poet about whom she is talking so excitedly. In an affected utterance, the sick lady who foresees her forthcoming death asks the narrator to find the man and tell him how much she has loved him, even though "*on zostanie w miłosnych objęciach tej kobiety, co go z moich wyrwała*" ["he will continue in the arms of the woman who tore him out of mine"].[112] The narrator is told that she will surely meet

109 I, pp. 97–100
110 I, p. 100.
111 III, p. 82.
112 III, p. 83.

the man in Rome where she is going to winter. She learns his first name, Edward, and hears a detailed account of what happened in Pisa on the day when he was accosted by Egeria with her hunting party. It would seem that Edward the poet was instantly enslaved by Egeria's graces. On that ill-fated day, he had spoken to Angelina in the following dramatic manner: "*Co się ze mną stało?... Niepytaj mnie, Andzolino, tybyś tego niezrozumiała. Na mnie wyższe, nadziemskie zawołały głosy, do wyższych mnie wołają przeznaczeń, do niebiańskiej przeznaczają missyi! Ja ją mam nawrócić, mam tę zbłąkaną owieczkę znowu na prawą, na opuszczoną naprowadzić drogę! Czy pojmujesz tego szczęścia miarę? Czy widzisz blask tego nieba co nademną świeci! o czyż jam godzien tego! Cóż za dobroć Twórcy!... niezgłębione wyroki Jego! korzmy się przed niemi! ... Usuń się odemnie Andzolino, nie ścigaj mnie więcej. My chyba w lepszym zbliżemy się świecie, na tym wszystko między nami skończone.*" ["What has happened to me? … Don't ask me, Angelina, you won't understand. Higher, extraterrestrial voices are calling me to my higher destiny, to a celestial mission! I am to convert her, the stray sheep, and bring her back onto the righteous path! Can you understand the measure of my happiness? can you see the heavenly glow above me? Oh, how have I deserved this! What grace of God! … God moves in mysterious ways! Let us humble ourselves before the Lord! … Go away, Angelina, do not follow me anymore. We may hope for intimacy in another world, but in this all is over between us."][113]

This is, plainly, a speech worthy of a proper Man of Feeling – with all its elevated diction, rhetorical questions, high-pitched expressions of faith, and an abundance of exclamation marks to represent its excited tone. Having thus excused himself with his lofty task, the poet feels free to pursue Egeria. Angelina, suffering the tortures of her hurt sensibility, falls seriously ill. Even in immediate danger of death, she cannot forgo relishing the details of God's punishment for Egeria, the way she imagines it. She also discloses all the information she has found about her rival, her Prussian origin, Polish parents, and Catholic religion which she subsequently exchanged for Calvinism. She also purports to show the narrator Egeria's real surname, written on a piece of paper. This name, however, is never revealed to the narratee, which is another argument for the story's fictionality: other family names, if not given in full, are at least signalled with initials enabling identification of the characters.

The chapter then depicts the dying woman's gift of her tear-stained correspondence to the narrator, who is entreated to read and hand it over to the poet whose Rome address she is given. This is to be part of Angelina's revenge: she rejoices in a vision of the poet's belated remorse on rereading the letters. The narrator briefly summarises the content of the various phases of the correspondence, and reports her inability to "*oderwać myśli od*

113 III, p. 85.

nieszczęśliwej Andzoliny. Jej spojrzenie jeszcze mnie paliło, każde jej słowo, któremu wyraz twarzy, głosu i zwroty języka ... nowej nadawały siły, wszystko to w uszach i w duszy mi brzmiało" ["take my mind off the miserable Angelina whose look still pierced my heart, whose every word was reinforced by facial and verbal expression … all of which resounded in my ears and in my soul"].[114] As she reads the final letter from Angelina's ex-lover in which he renounces their relationship, the narrator admits: "*Wyznaję, iż po przeczytaniu tego ostatniego dokumentu, uczułam w mem sercu zimno żelaza, co przeszyło skrwawione biednej Andzoliny serce*" ["I own that upon reading this last document i felt in my heart the icy iron which must have pierced the bleeding heart of poor Angelina"].[115] This brings to mind Yorick's sentimental effusions in Sterne's *Sentimental Journey.*

When the narrator introduces a short interlude as she orders her donkey driver to take her anywhere that she can enjoy fresh air (which gives her a welcome opportunity to depict the Salerno Bay), she is shown a lonely house said to have been inhabited by a hermit for five years. Naturally, following her sentimental turn of mind, her imagination is sparked off, and her first thought is – mistakenly – that this may be poet Edward, striving to repent his sins. The chapter ends, fittingly, in a church where the dead body of Angelina is ready for her funeral service, the priest asking the narrator to pray for the poor soul of the deceased, to which she responds rhetorically: "*O któżby jej był modlitwy odmówił! modlitwy i łzy litości*" ["Oh, who could refuse a prayer for her! a prayer and a compassionate tear"].[116]

The sentimental subplot continues with Egeria's taking of the veil, vindicating once more the benefits of a secluded life. The narrator obtains a ticket to the ceremony, to be held at the *Sepolte Vive* (Italian for "buried alive") convent which used to stand by the Piazza di San Francesco di Paola in Rome since ca. 1641.[117] That infamous convent had a very strict rule, which Rautenstrauchowa thus describes: "*Zakonnice raz za jego wstąpiwszy kratę, nie tylko rodziny i towarzystwa, ale powietrza, natury, całego zarzekały się świata. Nigdy nikogo i nic nie widziały, prócz murów swego klasztoru, i ołtarza przez kratę swej kaplicy*" ["The nuns who once cross its threshold give up not only on their families and friends, but also fresh air, nature and the whole world. They never see anybody and anything other than the nunnery walls and the altar – and that through the latticework of their chapel wall"].[118]

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114 III, p. 90.

115 III, p. 91.

116 III, p. 93.

117 I owe this information to Dr Marianna D'Ezio of the University for Foreigners in Perugia, Italy.

118 III, p. 137. This convent was renowned among travellers, and seemed to excite the imagination of visitors to Rome, witness the following passage from Charlotte Anne Waldie Eaton's 1820 *Rome in the Nineteenth Century*: "*There is in Rome a convent, called, and justly called, the* Sepolto Vivo*, in which are buried contumacious, or fanatic nuns, from all convents – females condemned by the inquisition*

The ticket to the ceremony comes to Rautenstrauchowa's narrator as a token of gratitude for her contribution to a novitiate nun's dowry (which serves as yet another proof of her human interest and compassion for those less well-off than she is), and she goes to witness the ceremony of another who has just completed her novitiate. This new nun proves to be Egeria, whose physical beauty leads the spectators to question her determination in pursuing a spiritual path. Meaningfully, she takes the name of sister Maddalena, after the biblical repentant sinner. The narrator expects to see Edward nearby and is not disappointed. Unfortunately, at the mention of Angelina's last days, he cannot bear to hear the whole story, tears blocking his speech as the narrator – again – fashions him into a Man of Feeling. "*Zostawiłam go na wpół martwego przy tym murze, z sercem między dwa podzielonem groby, Andzoliny i Egeryi*" ["I left him half dead next to the wall, his heart torn between two graves, that of Angelina and that of Egeria"],[119] says the narrator in her affected manner of a sentimental heroine. The heartless lover leaves Rome almost immediately.

The final conclusion of this Letter is interesting in the narrator's apology for her insertion of the above story: "*Niechcąc jednak nadać tym kartom pozoru zbiorowych powieści, odrzuciłam prawie wszystkie, jakie mi się wpośród licznych wspomnień pod pióro nasuwały. To jednak zdarzenie, większej nieco wagi, tak mi się wydało charakterem epoki nacechowane, tak doskonale odbiło w mych oczach dwa główne jej typy, a obok nich dość także ciekawy zakochanej Włoszki wierny obraz, iż żal mi było tobie go tu nie opisać, jako dopełnienie wieku i kraju opisów*" ["Not wanting to give these pages the collective aspect of novels, I have discarded almost all stories which came from my many memories to my pen. Yet these incidents of greater significance seem to me to be so typical of its epoch, to

for too little, or too much religion – and wives and daughters, whose husbands and fathers have the means to prove they deserve, or the interest to procure the order for such a dreadful punishment. Instances have occurred, where mere resistance to the will of a parent, or causeless jealousy conceived by a husband, have been followed by this horrible vengeance. What may pass within its walls can never be known; none but its victims may enter, and none of them may quit it. They see no human being… They hear no tidings of the world that surrounds them, nor even know when the friends dearest to them are removed by death." (Charlotte Anne WALDIE EATON, *Rome in the Nineteenth Century; Containing a Complete Account of the Ruins of the Ancient City, the Remains of the Middle Ages, and the Monuments of Modern Times, with Remarks on the Fine Arts, on the State of Society, and on the Religious Ceremonies, Manners and Customs of the Modern Romans in a Series of Letters, Written During Residence at Rome in the Years 1817 and 1818, in Three Volumes.* Vol. III, Edinburgh 1820, p. 189 [on-line]).
Eaton also describes a taking-of-the-veil ceremony, which – although held at a different convent – bears much resemblance to that depicted by Łucja Rautenstrauchowa, complete with several stories of romantic love coming to an end beyond the convent gate. Eaton's stance is, needless to say, typical of Protestantism, as she regards the very idea of conventual renunciation of the world as absurd and superfluous. This stands in marked contrast to the approach of Rautenstrauchowa, an ardent supporter of Roman Catholicism herself. Naturally, taking-of-the-veil ceremonies had a special appeal to Roman Catholic travellers: a Polish aristocrat, Anna Potocka, who wrote her French-language *Voyage d'Italie* in the years 1826–1827 (published 1899), also includes a scene of the kind, with stress on the theatrical rather than spiritual aspects thereof (cf. O. PŁASZCZEWSKA, *Wizja Włoch*, pp. 97–98).

119 III, p. 145.

my mind so well reflecting its two major character types, as well as an interesting faithful image of an Italian woman in love, that I would have been sorry not to include it for your sake, as a complement to the presentation of the age and the land"].[120]

The triangular love subplot has been recounted here in considerable detail as it illustrates the dominant narratorial tendency rather well. It clearly serves to accentuate Rautenstrauchowa's travelogue's human interest – even though it does not assume a Sternean scale, never coming close to exclusion of the landscape. The Egeria plot undermines its own verisimilitude, not only because it spans – too coincidentally to be feasible – three locations, namely Pisa, Sorrento and Rome, consecutively visited by the narrator, but also because – out of all the hordes of strangers, whether of English or other nationalities – the narrator repeatedly runs into the same set of characters. Yet it does fit in well with the sentimental strand of *In and Beyond the Alps*. The plot's fictionality is further corroborated by the fact that no record of a foreign lady of quality of Polish origin, known under the name or pseudonym of Egeria, entering the *Sepolte Vive* convent in Rome under the appellation of Sister Maddalena in early to mid 1846 has been found. But even if today it is not possible to determine whether the love story was genuine or not, the very fact of inventing or selecting this sub-plot from among others, whichever may have been the case, is meaningful,[121] and underscores the narrator's enhanced sensibility. The story of Angelina and Egeria does not disrupt the flow of the travelogue; it takes on the requisite appearance of non-fictionality as it seems to have been partly witnessed by the narrator, who at points becomes involved in the relationship between its three protagonists as a confidante.

Another significant aspect of the Egeria subplot is that it puts into question the identity of the travelogue's narratee, to whom the narrator refers as "Antoś" or "Antonio". If the narratee is male, as the narrator maintains, why is he expected to relish the sentimental love story? Can the narrator be placing the subplot in her book as one of those already-mentioned "glimpses of Italy" which the narratee (but not the reader) is invited to "skip"?[122] Or is the narrator really aiming her narrative at a wider readership, composed mostly of women, despite her repeated addresses to a man reader? This does not seem completely implausible, having been practised before by women writers: witness the case of Mary Wollstonecraft's 1795 *Letters Written during a Short Residence in Sweden, Norway and Denmark* (published 1796). This collection was ostensibly written to Wollstonecraft's faithless lover, Gilbert Imlay, but in fact designed to appeal to a larger female audience.[123]

120 Ibidem.

121 Cf. M. GIEDROJĆ, *Włoska podróż*, p. 86.

122 I, p. 61.

123 Cf. Magdalena OŻARSKA, *Mary Wollstonecraft as Narrator of "Scandinavian Letters" and Private Correspondence*, in: Paweł Schreiber – Joanna Malicka – Jakub Lipski (eds.), *The Central and the*

Nonetheless, the text of *In and Beyond the Alps* is not consistent in its seemingly unrestrained inscription of sensibility. There are isolated examples, even if few in number, which testify to Rautenstrauchowa's ambivalent perception of the matter. Early in Volume Three, she narrates an anecdote concerning a Polish lady of quality who was in need of medical assistance. An Italian doctor, having taken her pulse, asks which passion is the cause of her ailment: love, jealousy or a desire to revenge. The lady bursts out laughing as her common cold is a direct consequence of soaking her feet,[124] and clearly refuses to pose as another *innamorata* on the verge of a tear-jerking death.

On a sensational rather than sentimental note, an interesting recurrent motif in Łucja Rautenstrauchowa's travel account is her fascination with the figures of Percy Bysshe Shelley (1792–1822) and George Gordon Lord Byron (1788–1824), with marked preference for the latter. Rautenstrauchowa places a summary of best known incidents concerning both Byron and Shelley in Volume One of *In and Beyond the Alps*, using her stay in Pisa as an opportunity to retell stories. Even though these are incidents of roughly two decades before, they had by the mid-1840s entered the popular upper-class Continental culture, and the characters associated with Byron had acquired the status of celebrities. Apart from the name of Countess Teresa Guiccioli, Byron's mistress, Rautenstrauchowa mentions the fact that all English visitors to Pisa are very eager to visit Sergeant Masi's cigar shop; the demand for Sergeant Masi's portraits in London; and the fact that the occurrence which brought him renown and linked his name to that of Lord Byron had scandalised the polite society of Europe in its time.[125]

In order to clearly illustrate the nature of Rautenstrauchowa's regard for the two English Romantic poets as well as her versions of the incidents which she undertakes to report, it is necessary to refer to Mary Shelley's personal journals and letters. The Masi incident took place on March 24, 1822 (and not March 21, as Rautenstrauchowa has it), which can be ascertained on the basis of Mary Shelley's journal entries.[126] Shelley did not actually describe the incident in her journal, preferring a characteristically brief record, in which she barely mentions the *zuffa*, or brawl. However, in her letter to a friend, Mrs. Gisborne, dated April 6, 1822, the incident receives a detailed coverage. From this letter, the reader learns that Lord Byron, P. B. Shelley and several friends of theirs were returning from a shooting practice when one of the party, a man called Taaffe, was

Peripheral: Studies in Literature and Culture, Newcastle-upon-Tyne 2012, in press.

124 III, p. 46.

125 I, pp. 86–87.

126 Mary SHELLEY, *The Journals of Mary Shelley 1814–1844*, eds. Paula R. Feldman and Diana Scott-Kilvert, Baltimore and London 1995, p. 403.

"*knocked up against*" by "*a soldier who galloped through the midst of them*".[127] It was Taaffe, it seems, who triggered the entire commotion by posing the question of whether such insolence can be tolerated. This spurred on Byron, Shelley and the others; the Italian soldier was stopped. He sent them a string of verbal abuse, unsuccessfully tried to arrest them and finally, "*drawing his sabre, began to cut at them*".[128] Byron insisted on knowing the man's name for the purpose of a duel; the name was given as Sergeant-Major Masi. Masi was then assaulted by one of Byron's servants with a pitch-fork, wounded, taken to hospital and pronounced to be in danger of death. So much for Mary Shelley's version of the events, "*probably the least biased of the surviving accounts of the incident*".[129] Łucja Rautenstrauchowa, in her rendering of the story, ascertains that Masi was the first to touch Lord Byron and allegedly start the brawl, in the final phase of which a servant stabbed Masi with a dagger. The latter act is authoritatively pronounced by the narrator to be typically Italian,[130] and the dagger naturally lends itself much better to an engaging narrative than the prosaic pitch-fork.

Discrepancies are also present between Rautenstrauchowa's and Shelley's accounts of Percy Bysshe Shelley's funeral (in the case of Mary Shelley, again one needs to resort to her 1822 personal journal to learn this). Rautenstrauchowa chooses to see the event from the viewpoint of Byron, whom she presents as the main actor of the funeral ceremony, fulfilling the last wishes of "*Schelley*" (Rautenstrauchowa's Germanised misspelling of the name) and "*William Smith, także między tegoczesnych pisarzy się liczył*" ["William Smith, also among contemporary writers"][131] (another inaccuracy: the name of Shelley's companion, who died together with him was Edward Williams; he was a military officer, not a writer). They both perished in a storm on Shelley's boat called *The Don Juan*, and their bodies were washed ashore after almost three weeks within the sailing accident (8 July; 26 July), rather than a fortnight as Rautenstrauchowa maintains.[132] Although Rautenstrauchowa's account of events follows the actions of Byron, crediting him with playing the central role in the *Aeneid*-like, heroic funerary ceremony of his two friends,

127 After: Paula R. FELDMAN – Diana SCOTT-KILVERT, *"Introduction" and "Notes"*, in: M. Shelley, *The Journals of Mary Shelley 1814-1844*, p. 403.

128 After: ibidem, p. 404.

129 Ibidem, p. 405.

130 I, p. 87. Interestingly, this appears to be a stereotype. Mary Shelley, for instance, also mentions it very much in the same way in her *Rambles in Germany and Italy in 1840, 1842, and 1843*. 2 vols., Breinigsville, PA 2011, I, pp. viii–ix.

131 I, p. 88.

132 M. SHELLEY, *The Journals of Mary Shelley 1814–1844*, pp. 419–424; Mary SHELLEY, *Selected Letters of Mary Wollstonecraft Shelley*, ed. Betty T. Bennett, Baltimore and London 1995, p. 96; Rautenstrauchowa, I, pp. 88–89.

she also demonstrates her general familiarity with Percy Bysshe Shelley's works by naming "*Beatrix Cenci*" (to mean Shelley's 1819 tragedy *The Cenci*) and "*The Spirit of Solitude*" (i.e. *Alastor,* 1815). Her narrative is centred on the figure of Lord Byron, whom Rautenstrauchowa repeatedly juxtaposes with Napoleon, viewing these two as the greatest figures of her century.[133] The above inaccuracies aside, Rautenstrauchowa's interest in English Romantics is, as already indicated, quite conventional.

A final question is to what extent Łucja Rautenstrauchowa's account is a typical Italian tour if juxtaposed with others produced by her Polish and European contemporaries. The 1840s in Poland saw the publication of several popular Italian tours. These included Antoni Karśnicki's memoir entitled *Wyciąg z dziennika powtórnej podróży do Włoch* [An Excerpt from a Second Journey to Italy] (published in Lvov, 1842), Bartłomiej Ignacy Ludwik Orański's poeticised account of *Wspomnienia Włoch i Szwajcarii z podróży odbytych ... w latach 1832 i 1839* [Memories of Italy and Switzerland from the Tours Made ... in the Years 1832 and 1839] (published in Poznań, 1845), or Michał Wiszniewski's 1845 *Podróż do Włoch, Sycylii i Malty* [A Tour of Italy, Sicily and Malta] (published in Warsaw, 1848). In the late nineteenth century, a French-language account of a much earlier Italian tour by Anna Potocka-Wąsowiczowa was published (Paris 1899). The title of her Grand-Tour memoir-cum-diary was *Voyage d'Italie (1826–1827)*; the text was modelled on Lady Morgan's 1821 *Italy* and has consequently been classed as pre-Romantic.[134]

All in all, these tours are representative as they share the most fundamental Italian tour characteristics: the self-declared purpose of provision of information, disclosed by an accomplished traveller, capable of situating his/her experience among the variety of model literary texts on Italian subjects, such as *Corinne* or Byron's *Childe Harold's Pilgrimage.* They follow roughly the same itineraries, enthusing not only over the sights of Rome, Vesuvius or Pompeii, but also wild Italian nature, unrestrained local lifestyles and stock Italian characters or festivities. Some of these (Potocka's early account being a case in point) focus more closely on the topos of transience of human life rather than rampant sensuality. Whether centred on the problems of contemporary Italy or its glorious ancient past, or combining the two tendencies,[135] they do not move in the direction of rampant sentimentalism as displayed in Łucja Rautenstrauchowa's travelogue. The prevalent non-sentimental attitude of contemporary Italian tours does not appear to be gendered, al-

133 I, pp. 85–89.

134 O. PŁASZCZEWSKA, *Wizja Włoch*, pp. 86–98; 108–119. Anna Potocka's was a private text, meant primarily for her offspring.

135 Ibidem, pp. 136–137. As has been observed, pre-Romantic Italian tours were written in the Grand-Tour style, focusing on the past splendours of Italy and its rich cultural heritage; Romantic ones, in turn, tended to centre on the present and were not explicitly didactic.

though more emotion clearly comes to the fore in feminine writing. This is the case with Anna Potocka who undertakes the journey following the death of her daughter, but the trip does not allow her to forget the pain of her bereavement.

Within the temporal framework of the 1840s, beyond the circle of Polish authors, Rautenstrauchowa's *In and Beyond the Alps* is perhaps best juxtaposed with Mary Wollstonecraft Shelley's *Rambles in Germany and Italy in 1840, 1842, and 1843* (which came out in London in 1844). Although there exist several parallels between these two Italian tours, Shelley's interest lies not in the sentimental or romantic experience of her trip. Her travelogue originated due to her partiality to Ferdinand Gatteschi, an impoverished Italian aristocrat committed to the cause of his country's liberation from Austrian rule. Consequently, she wished to support him and his cause with the proceeds on the publication, i.e. £ 60, and – widowed as she was since 1822 – may even have hoped for marriage.[136] Yet the avowed aim was to create a positive attitude towards the Italian nation, "*to arouse interest in their subjugation by the Austro-Hungarian Empire, and to aid them in their fight for independence and liberty*".[137] Evidently, Mary Shelley deemed actions of this type necessary: part of the British, while sympathising with the fates of the Italians, still considered them incapable of self-government.[138]

Overall, it may be surmised that Łucja Rautenstrauchowa's sentimental approach to her Italian tour is to be attributed not only to European influences belatedly affecting Polish culture of the first half of the nineteenth century. Another significant factor seems to be the personality of the writer herself. Yet the two are entwined, and not to be seen in isolation from each other. As Rautenstrauchowa herself is said to have put it, "*otoczenie moje składa trzecia generacja. Pojęcia, uczucia, dążności i cele nasze różnią się w zupełności, oni gonią za swymi nadziejami, ja jestem im obca*" ["a third generation has now joined those around me. Our ideas, feelings and goals are utterly different. They pursue their own desires, and I am a stranger to them"].[139]

As has been shown, Łucja Rautenstrauchowa's *In and Beyond the Alps* is, on the face of it, a largely conventional travelogue, conforming to several contemporary requirements for the Italian tour sub-genre. Yet it transcends the limits of the convention by its sentimental load which diverts her text into the realms of fictionality. This is what makes Rautenstrauchowa's travelogue stand out from scores of other women-authored texts of the genre, ridiculed in the 1826 *Diary of an Ennuyée* by Anna Brownell Jameson, who

136 J. MOSKAL, *Travel Writing*, p. 250.

137 Betty T. BENNETT, *Mary Wollstonecraft Shelley: An Introduction*, Baltimore and London 1996, p. 114.

138 J. MOSKAL, *Travel Writing*, p. 248.

139 A. JAKUBISZYN-TATARKIEWICZOWA, *Od Malmaison do Puław*, p. 22.

thus wrote disparagingly on the travelogue writing trend: "*What young lady, travelling for the first time on the Continent, does not write a "Diary?" No sooner have we slept on the shores of France … than we call … for "French pens and French ink," and forth steps from its case the morocco-bound diary, regularly ruled and paged, with its patent Bramah lock and key, wherein we are to record and preserve all the striking, profound, and original observations, the classical reminiscences, the thread-bare raptures, the poetical effusions.*"[140]

But Rautenstrauchowa is no young lady as she sets off on her Italian tour; neither does her travel book deserve to have fallen into oblivion. It is not a record of trivialities, committed to paper by the many travellers who might be subsumed under the category of Buzard's "anti-tourists",[141] unable to relate to their foreign encounter without "*the mediating texts of European Romanticism tell[ing] them what distinctively enriched experience should feel like*".[142] While repeatedly demonstrating familiarity with the Italian tour convention and proudly parading her extensive reading, Łucja Rautenstrauchowa follows her own mental route across Italy, striving to produce a text that will be original and inimitable – her own.

140 Anna BROWNELL JAMESON, *The Diary of an Ennuyée*. <http://www.gutenberg.org/files/18049/18049-8.txt> [cit. 2011-05-05].

141 James BUZARD, *The Beaten Track: European Tourism, Literature, and the Ways to 'Culture' 1800–1918*, Oxford 1993.

142 Ibidem, p. 158.