

# TOURIST GAZE IN THE DIARY OF COUNT LAJOS GYULAY (1843–1844)

*Antonia Zan\**

*Keywords:* Count Lajos Gyulay, travel diary, Italy, 19<sup>th</sup> century

*Cuvinte-cheie:* Contele Lajos Gyulay, jurnal de călătorie, Italia, secolul al XIX-lea

## *Introduction*

The subject and meaning of travel (history) can be approached in many ways, but simply put, it can be described as the tendency and action of an individual to get from point A to point B. In most cases, this cultural activity requires preparation and organisation. It is important to know how much preparation, what kind of financial background, what kind of company, what kind of transport was needed for the trip. Furthermore, what are the elements of the foreign region that might have attracted the attention of our compatriots, and what were the missed experiences, tastes and smells that might have made the traveller homesick? It is also important to plan the route to the final destination. The present study tries to analyse Lajos Gyulay's travels in Italy from several points of view. First, I will present the author's biography. This will be followed by a brief history of travelling. Then I will present the diary in which Gyulay recorded his experiences. The core of the paper is the presentation of the identity-alterity concept pairs that emerge from the diary. Also central to the analysis is the nineteenth-century tourist gaze (John Urry), the way in which Gyulay constructs his own identity through his travels, how he perceives and allows others to perceive his experiences abroad, whether of events or people, and how he constantly re-evaluates geographical and symbolic boundaries.

## *Count Lajos Gyulay*

Count Lajos Gyulay, son of Count Ferenc Gyulay and Zsuzsanna Kacsáncsi, was born on 24 June 1800 in Săcel (a village in Harghita County, Romania, called Oláh-Andrásfalva until 1899). The couple had seven

---

\* Școala Doctorală "Istorie. Civilizație. Cultură", Universitatea "Babeș-Bolyai" Cluj-Napoca, str. Mihail Kogălniceanu, nr. 1, e-mail: antonia.zan@ubbcluj.ro.

children, but only four survived to adulthood: Karolina, Franciska, Lajos and Konstancia. After the early death of the father, the role of the mother and Gábor Döbrentei as the children's guardian became increasingly clear. After twelve years of education, Lajos continued his studies at the Law Faculty of the Academy of Cluj-Napoca. After graduating, he was a junior lawyer at the Royal Court of Târgu Mures. He had a good command of languages, learning English, German and French.<sup>1</sup> This is reflected in his diary, which he wrote in four languages.

After a childhood and years of study in his homeland, Gyulay, following in the footsteps of his ancestors, travelled to Vienna (1822) to take up a post at the Transylvanian Court Chancellery. He stayed there for a total of eight years, during which time he was engaged in official work.<sup>2</sup> A sociable man, he spent most of his free time at the theatre, opera, balls and dance halls.<sup>3</sup> He corresponded frequently with his mother and siblings, but had to return home in 1826 when his mother fell ill and died.<sup>4</sup>

Once the mourning period was over, he decided to travel again, visiting Italy in 1833 and Turkey in 1838. Between 1843 and 1844 he travelled to Italy and France. In the meantime, his main interest was art, admiring monumental buildings and visiting the places he had read so much about.<sup>5</sup> At the turn of the 18th and 19th centuries, Vienna was the place most often visited by Hungarian aristocrats for social life or official business, so a trip to a distant and unfamiliar country was an experience of a lifetime. The motives for travelling could therefore include the search for places 'advertised' in readings, health cures, religious places of worship (temples), architectural works, social and developmental comparisons, linguistic research, etc.<sup>6</sup>

The events of 1848 and the struggle for independence did not leave him unaffected, as he participated in the Transylvanian and Hungarian National Assemblies, plunged into the political struggle and came into contact with all the important personalities of the reform movement. After 1849, he was forced to go into exile for a while, and then he was granted an amnesty. In the last years of his life he donated much to the Transylvanian Museum Association and the Hungarian Academy of Sciences. He fell ill in the autumn of 1868 and died in

<sup>1</sup> Elek Csetri, Ambrus Miskolczy, *Gyulay Lajos naplói*, vol. I (Budapest: ELTE Department of Romanian Philology Archives of the Central Statistical Office, 2003), 12–21.

<sup>2</sup> *Ibid.*, 22.

<sup>3</sup> *Ibid.*, 22–24.

<sup>4</sup> *Ibid.*, 26.

<sup>5</sup> *Ibid.*, 28–31.

<sup>6</sup> Irina V. Popova-Nowak, "A nemzet felfedezésének Odüsszeiája. Magyarok Magyarországon és külföldön, 1750–1850," *Korall* 7, no. 26 (2006): 135–138.

Pest on 19 March 1869. The cause of his death is thought to have been lung cancer or a pulmonary embolism.<sup>7</sup>

### *The Grand Tour and the age of Romantic travel*

Lajos Gyulay's travels in Italy are recorded in his diary *Hinna*, the 100-day book. In terms of iterology (the study of the history of travel)<sup>8</sup>, this diary can be placed in the era of romantic travel. Romantic travel, which was fashionable in the first half of the 19th century, was preceded by the era of the Grand Tour, which had a pedagogical purpose, aimed at refining and perfecting previously acquired knowledge through experiences abroad.<sup>9</sup> In this sense, travel was an ideological exercise, the main aim of which was to create a social, economic and political elite and to extend its network of contacts.<sup>10</sup> It was mainly tailored to the financial means of the aristocracy.<sup>11</sup>

The era of Romantic travel, to which the Gyulay diary also belongs, can be dated to the first half of the 19th century. With the end of the Napoleonic wars (after Waterloo), as Europe began to recover, there was a rapid revival in the popularity of travel, especially to Italy. In the Romantic period, the masses no longer travelled solely for educational purposes, but also for emotional reasons. Italy's appeal as a centre of Christianity is also relevant, as Romanticism rediscovers medieval Christian values and works. At the same time, the Rousseauian principle and the return to nature were given a new impetus.<sup>12</sup> Some people travel for pleasure, but according to the psychology of Romantic travel, it may also have been an escape, an attempt to come to terms with trauma or loss in the original environment.<sup>13</sup> Looking at Gyulay's life and highlighting the year 1843 and the timeline of his life, his journey may have played a role in helping him to come to terms with the loss of his mother and to cope with grief. But he may also have been inspired by his father's example, for it was in his memory that he visited Vesuvius: "I shall write from beneath Vesuvius, in the presence of the spirit of our unforgettable father, who was in the same places I am now, in years past and long ago!"<sup>14</sup>

---

<sup>7</sup> Csetri, Miskolczi, *Gyulay Lajos*, 33–46.

<sup>8</sup> As the French novelist Pierre Butor put it; Peter Burke, "Útmutatás az utazástörténet számára," *Korall* 7, no. 26 (2006): 5–6.

<sup>9</sup> Sándor Gyömrei, *Az utazási kedv története* (Budapest: R. Gergely, 1934), 76.

<sup>10</sup> James Buzzard, "The Grand Tour and After (1660–1840)," in Peter Hulme, *The Cambridge Companion to Travel Writing* (Cambridge: Cambridge University Press, 2002), 38.

<sup>11</sup> Gyömrei, *Az utazási*, 76–79.

<sup>12</sup> Csetri, Miskolczi, *Gyulay Lajos*, 109–113.

<sup>13</sup> Burke, *Útmutatás az utazástörténet*, 7.

<sup>14</sup> *Hinna* 237. v.

The Romantic man sees a kind of mysticism and admirable values in the closeness of nature. He is adventurous and curious about the new things he discovers. Travel is an opportunity to learn not only about other cultures, but also about ourselves. Reviving the past can be one of the many aspects of travel, either as an archaeological or anthropological insight.<sup>15</sup>

Michael Harbsmeier, a travel writer of the last century, observed that “there is hardly a travelogue that has not been said at least once to reveal more about its author than about the countries and cultures it purports to describe”.<sup>16</sup> This statement is also true of the diary in question, but its meaning could be formulated in such a way as to alternate harmoniously between reflections on self-knowledge and identity, in response to the diversity of cultural exchanges. Adaptive and creative management of situations could greatly facilitate the smoothness of social interactions.

At the same time, it is important to point out that, over time, these travelogues generate a so-called “we-consciousness”, which can lead to comparisons and feelings of superiority or inferiority. This is due to the fact that the individual, through his natural attitude, involuntarily compares the familiar with the foreign.<sup>17</sup> For example, Gyulay’s comment on street lighting: “Milan is as badly lit as Kolosvár – how can it be compared to Vienna? such filth, and even in front of it”.<sup>18</sup> Or another: “This morning, as if I had been in Kolosvár and the gypsies had woken me up with their music as usual on New Year’s Day, here too the Pope’s soldiers were making themselves heard at dawn, a little louder than my fellow countrymen.”<sup>19</sup> There is also a satirical undertone, as he often pokes fun at others.

### *Hinna, the 100-day book or the travel diary*

With regard to the type of source, and to outline the characteristics of the travel diary, we can say that the genre of Gyulay’s diary is confirmed by the daily entries and sometimes their division into periods of the day, and by the fact that it always recounts an event that has already taken place. Even though it is a synchronic genre, it is guided not only by the laws of creation but also by those of memory, since it is more often a matter of completed than of ongoing

<sup>15</sup> Rosalind Buckton-Tucher, “Romanticism and the Philosophy of Travel,” *International Journal of Arts and Sciences* 3, no. 10 (2010): 258–265.

<sup>16</sup> Quoted by Gábor Kármán, “Identitás és határok. 17. századi magyar utazók nyugaton és keleten,” *Korall* 7, no. 26 (2006): 72.

<sup>17</sup> Michael Harbsmeier, “Az útleírások mint a mentalitástörténet forrásai,” *Korall* 7, no. 26 (2006): 34–35.

<sup>18</sup> *Hinna* 47. v.

<sup>19</sup> *Ibid.*, 73. r.

phenomena.<sup>20</sup> The genre of the private diary is also characterised by a high degree of subjectivity and an examination of society. The revaluation of travel literature and the birth of the travel diary began as early as the eighteenth century, when, according to Laermann, “there seems to be hardly a journey in this age that was not undertaken with the intention of writing a book about it”.<sup>21</sup> This diary volume reflects a more mature perspective. It has a deliberately chosen audience. The emphasis is on the development of his personality, the works of art he sees, his experiences, the elements that are new to him, and social criticism. The diary has the appropriate paratextual apparatus, it has a title, a dedication, markings, page numbers (only the odd right pages are numbered, and after page 253 the author makes a mistake and continues with 155, changing the first number from 2 to 1). The title page reads: “Count Lajos Gyulay’s own hand and book. The name of this book is Hinna, it is dedicated to Hinna, and the sign of this book is FLM or 100 D. It is a book of four lunar months – and of these 107 days have been written in Italy as a 100-day book!” The title itself suggests that it is a travelogue, giving the place and length of the journey.

### *Travel books and preparations*

As was customary at the time, some people prepared for a journey by reading about the history of the area they intended to visit.<sup>22</sup> This was aided by “travel books”, of which there were many on Rome.<sup>23</sup>

In his diary, Gyulay mentions a number of books dealing exclusively with the city: “A good book on Roman life: Römische Briefe von einem Florentiner 1837–38. Leipzig 1840 4 B[än]de”.<sup>24</sup> and “This is considered to be the best book ever published on Rome: Beschreibung der Stadt Rom von Ernst Platner, Carl Bunsen, Eduard Gerhard, Wilhelm Röstel, [u]n[d] Ludwig Urlichs Bd 1–3 Stuttgart 1833–38”.<sup>25</sup> Further details of his preparations are given in his diary entry written in Vienna: “All arrangements have been made to leave for Italy next week. My plan until then is to go to Vicenza via Graz, Klagenfurt, Udine, and from there to Padua to visit Colonel Sámuel Gyulai. Then to Milan, from there to Modena, Florence, Rome, Naples, Civitta Vecchia, Livorno, Genoa,

---

<sup>20</sup> Margit S. Sárdi, *Napló-könyv. Magyar nyelvű naplók 1800 előtt* (Máriabesenyő: Attraktor, 2014), 7.

<sup>21</sup> Quoted by Krisztina Kulcsár, “A politikai és társadalmi elit utazásai. 18. századi utazások vizsgálatáról németországi kutatások kapcsán,” 7, no. 26 (2006): 99.

<sup>22</sup> Gábor Gelléri, “Az Amazonastól az Amazonokig,” *Korall* 7, no. 26 (2006): 55.

<sup>23</sup> Burke, *Útmutatás az utazástörténet*, 10.

<sup>24</sup> *Hinna* 177. v.

<sup>25</sup> *Ibid.*, 183. r.

Marseille, Paris, and back home via Germany, which should be done by the end of March. Then the *systemathica deputatio*s will gather in Kolosvár.”<sup>26</sup>

The author, famous for his literary sensibility, does not only read scientific travel books in preparation for his journey. His diary contains a reference to one of the most fashionable works of the time: Goethe’s *Italian Journey*, which recounts the events of 1786 and 1788. His influence on the author is also evident in the fact that he often refers to the German traveller’s statements: “And Goethe says of him: He who can remember Naples cannot be so completely unhappy.”

He often mentions his own guide and travel book, without giving specific details, but hinting that it might be a Neygebauer volume: “Neygebauer writes of Padua that it used to be distinguished by the morality and virtue of its daughters, but now the students of Padua do not say the same of them, who here seem to rule in a janissary and juristic manner.”<sup>27</sup> Further: “My book says that in Rome time has tilled centuries for the harvest of millennia!”<sup>28</sup>, “Ah, my book says that it rarely rains in Rome, *non e vero*, not even three days without rain have passed since I have been here, today it is even snowing =*neveica*.”<sup>29</sup>

After the theoretical preparation for the journey, I would now like to turn to the specifics of the journey. The development of road systems made destinations more accessible. A major advance in this respect was the establishment of a passenger coach service between Vienna and Buda in 1749. By the end of the 1830s, the journey took only thirty-one hours, with meals and overnight accommodation guaranteed and provided.<sup>30</sup> Among the means of transport most frequently mentioned by Gyulay are the railway and the (courier) coach, and he always records exactly from where to where, how and for how much he used each vehicle. We can read about them as follows: “Nov. 21d [1]843. So I’m going next Saturday for sure. I have already paid 76 f[orin]s and 18 kr[euzer]s in exchange money for two seats in the courier coach that leaves for Glognitz on the evening of the 25th. *Nota bene*: I travel by train. Three days and three nights in a row! Oh, what a wretched man I am! And even more pitiful is my lad! who will sit on the box. It will be all the more pleasant to rest in Padua,” he continued: “Padua, on 30 Nov. On the 25th of this month, at seven o’clock in the evening, I left Vienna by train for Glognitz. From there I travelled day and night in a coach with a deaf major to Mestre, where I arrived at midnight on the fourth day; the next day I took the train again and arrived in Padua yesterday.”<sup>31</sup>

<sup>26</sup> Ibid., 5. r.

<sup>27</sup> Ibid., 9. r.

<sup>28</sup> Ibid., 135. r.

<sup>29</sup> Ibid., 193. v.

<sup>30</sup> Popova-Nowak, *A nemzet felfedezésének*, 129.

<sup>31</sup> *Hinna* 5. v.

From these entries we also learn about his companion, his footman, whom he later calls Sándor: “My lad, Alexander, is in utter despair. Today I wanted to send him to buy something and he said he hadn’t come here to experiment – che bestia!”<sup>32</sup>

Preparing for the trip included raising the necessary funds. Gyulay not only set off with cash, but also arranged for a letter of credit in Vienna, which would help him abroad if he ran into financial difficulties. The point of these letters was that the amount provided on paper in the original location could be withdrawn by the person concerned in another region and then transferred between the two institutions involved (similar to modern banking systems): “So far I have done well, I have not touched my letter of credit, I have lived entirely on the money I have brought with me, and I hope I shall not have to meet Prince Torlonia, to whom the Viennese banker Stamety has instructed me to turn in case of need”.<sup>33</sup> For curiosity’s sake, I would like to point out that he would have liked to increase the amount he had already possessed, so during his stay in Rome he played the lottery: “I bet on lottery number 52. The numbers I played on Amboterno were 1. 5. 12. 13. 43. I put half a scudo on it and the draw is next Saturday, the 10th of this month. It would be nice to win enough for a statuette”<sup>34</sup>, he says, and then tells us about the outcome of the game: “As I predicted so it happened: I won nothing in the lottery, only one of the numbers, 43, came out, four were left out”.<sup>35</sup>

### *The experience of otherness*

With regard to the stylistic analysis of the content, it should not be overlooked that ego-documents can also have literary features.<sup>36</sup> The diary we are analysing has such characteristics, not only because it contains some of the author’s poems, but also because it is very prosaic in the way it expresses certain lessons of life: “In short, I don’t like to criticise what I like, nor do I like to explain why I like something. A liking, a secret magnetic force, sympathy is an irresistible attraction created in us by a refined taste”.<sup>37</sup>

Touring, to use the English term closely related to the Grand Tour mentioned above, also had its own rules. These may apply first and foremost to the presentation of the journey and the quality of the description. In this context, subjectivity and an adequate level of literacy are important. Someone’s writing

<sup>32</sup> Ibid., 41. r.

<sup>33</sup> Ibid., 205. r.

<sup>34</sup> Ibid., 209. v.

<sup>35</sup> Ibid., 227. r.

<sup>36</sup> Sárdi, *Napló-könyv*, 27–29.

<sup>37</sup> *Hinna* 189. r.

can be instructive, and it depends on the person to what extent his or her style of presentation meets the expectations of entertaining literature.<sup>38</sup>

In fact, by exploring, by creating an image of the other, by separating the ‘us’ from the ‘them’, one not only creates and builds an image of the other’s culture, but also unwittingly presents and defines one’s own roots, origins and native experiences.<sup>39</sup>

In the historical concept and cultural paradigm of travel literature, the spatial structure as well as the real and imaginary borders are clearly visible. In terms of historical genres, diaries offer a view of themselves that reflects nineteenth-century notions of landscape, because what they communicate and how they communicate it are both determined by the trends of their time. From the point of view of the Transylvanian traveller, I believe that Gyulay is an unusual case, as he had been travelling since his youth, first within the country and then, in his early twenties, to Vienna, where he experienced cultural differences first hand. Italy is not a completely new experience either, as he has visited some of the Italian regions before. In this case, the manuscript presents the author’s experiences from the perspective of a mature man (“Time is passing roughly, and so am I, son of this century, soon to be 44 years old”<sup>40</sup> – he wrote at the beginning of 1844), which suggests a kind of certainty and authenticity.

Indeed, according to Mike Robinson, travel writing itself is as old and long-established as the activity of travelling itself, offering opportunities for self-reflection, social critique and communication. The nature of the writing is largely determined by how the observer interprets his or her experience and wants it to be seen. It is therefore questionable and problematic whether these travelogues can be considered travel guides. In the vast majority of cases, the answer is no.<sup>41</sup> In the case of Gyulay’s diary, however, I think we can speak of an enhanced guidebook character, as he gives precise itineraries, street descriptions, historical background and information on each sight: “I set off alone along the Corso, through the Piazza di Venezia, to the palace of our ambassador, Count Lütsov, where I asked when I might have the honour of visiting him. Then, through narrow and dirty streets, I arrived at the Capitoline, which is located on the Mons Palatinus, a hill that contains the Forum, the ruins of the Imperial Apartments and the Colosseum, which can be reached via the Via

<sup>38</sup> Levente T. Szabó, *A tér képei: tér, irodalom, társadalom* (Cluj-Napoca: KOMP-PRESS Korunk, 2008), 23–24.

<sup>39</sup> Gábor Kármán, “Identitás és határok. 17. századi magyar utazók nyugaton és keleten,” *Korall* 7, no. 26 (2006): 72–98.

<sup>40</sup> *Hinna* 71. v.

<sup>41</sup> Mike Robinson, “Narratives of being elsewhere,” in Alan Lew et. al., eds., *Tourism and Travel Writing: A Companion to Tourism* (London: Blackwell Publishing, 2004), 303–305.



Sacra. Romulus founded the city there, and the wall that caused the death of Remus included nothing but the Palatine Hill and its slopes. It was only after the kidnapping of the Sabine women that the Capitoline Hill was added to the city. – Capitoliū im[m]obili saxum! It is located to the left of the present Capitoline Market”.<sup>42</sup> If we leave out the personal details and the sentimental adventures, the result would be a very useful guide.

Finally, we can point out that Gyulay’s diary of Italy, like the itineraries and travel books of the European elite in the 19th century, offers a view of the expanding world that focuses on moral values and knowledge. Each traveller had a pre-existing cultural baggage, completed by a preconceived image and a stereotyped vision, before setting out on his journey. The best-known destinations in the world of stereotypes were, of course, Italy and Rome, with their overlapping layers of ancient and Christian culture and their well-known events throughout Europe.<sup>43</sup>

### *The link between attitudes towards “the other” and imagology*

Given that Gyulay was visiting a popular tourist region, it was inevitable that he would encounter other nationalities. I list the nationalities he came into contact with and observed during his journey. The Count mentions Italians, English, Chinese, Helvetians, French and the humiliating situation of the Jews in Rome.

It was inherent in Gyulay’s daily life that what he read, saw and experienced became part of his writing and his own inner world, shaping his image of perceived reality. This image was, of course, subjective and probably prejudiced, as he may have come across stereotypes in his readings that also shaped his own experiences (for example, the constant presence of the English).

W. J. T. Mitchell discusses images, their types and how they are formed, and from his five-part theory I would like to highlight three types: perceptual (sensory), mental (memories, thoughts) and verbal images (descriptions). These are interesting because they do not only refer to “traditional” images, but can also include tactile or gustatory images. They are not always tangible, but rather abstract elements and representations experienced and registered by the subject.<sup>44</sup>

Closely related is imagology, the essence of which was formulated by Joep

<sup>42</sup> *Hinna* 125. r.

<sup>43</sup> Melissa Calaresu, “Looking for Virgil’s Tomb: The End of the Grand Tour and the Cosmopolitan Ideal in Europe,” in Jaś Elsner, Joan-Pau Rubiés, eds., *Voyages and Visions. Towards a cultural history of travel* (London: Reaktion Books, 1999), 138–142.

<sup>44</sup> Miklós Alpár, *Parajd-képek a hosszú 19. század utazás- és turizmus-imagináriusában (1780–1918)* (Cluj-Napoca: Babeş-Bolyai University PhD thesis, 2020), 22–24.

Leerssen: “An image is a mental or discursive representation or reputation of a person, group, ethnicity or ‘nation’. This imagological definition of the word should not be confused with the generally accepted meaning of the word image as ‘a pictorial or visual representation.’ However, an image is not the same as what is said about a person, country or group”.<sup>45</sup> According to Zrinka Blažević, this is also influenced by the given socio-historical context. He also distinguishes the notion of the cultural imaginary, which is influenced by the aforementioned ideologies, stereotypes and worldviews.<sup>46</sup>

In Gyulay’s diary we can observe the presence of both ‘auto-image’ and ‘hetero-image’, in other words the image he creates of himself as opposed to the image he creates of the other culture. The concept of otherness is also given a new impetus and interpretation in this context, in which he examines mainly cultural, linguistic and social differences, but also touches on questions of faith. This is where the concept of comparative imagology, of *imageme*, comes into play. There can be a contradiction that creates and separates pairs of concepts, in this case nationalities. The sense of identity and self-definition also plays an important role in this process.<sup>47</sup>

On the same subject, it is worth mentioning the work of Ion Chiciudean and Bogdan-Alexandru Halic, who divided the images created by intercultural contact into four groups: ‘induced image’, ‘desired image’, ‘diffused image’ and ‘reflected image’. The ‘induced image’ refers to the signals sent by a person that create the ‘desired image’ they want to project. The ‘diffused image’ is similar to the former, but its source comes from others (for example, in Gyulay’s case, from his travel guides), and the ‘reflected image’ (in this case, the diary entries) is the one created by the intercultural contact.<sup>48</sup> The ‘image of a tourist destination’ is a term that encompasses and includes all the aspects by which a cluster (people, entity, destination, etc.) or culture can be described and understood in the context of tourism studies.<sup>49</sup>

The elements of the cascading scale of the imaginary, the image of the world and the collective image are related to social psychology. As a subcategory, tourism anthropology also distinguishes ‘tourist imaginaries’, which are only relevant in the context of tourism.<sup>50</sup>

---

<sup>45</sup> Joep Leerssen quoted by Miklós, *Parajd-képek*.

<sup>46</sup> Miklós, *Parajd-képek*, 26.

<sup>47</sup> *Ibid.*, 27–28.

<sup>48</sup> *Ibid.*

<sup>49</sup> *Ibid.*, 29.

<sup>50</sup> *Ibid.*, 33.

### *Nationalities*

In order to proceed in a logical order, I will start my analysis with the Italian people. In terms of numbers and frequency, he has met the most Italians, and he is not reluctant to formulate opinions and comparative statements through the prism of ‚us’ and ‚them’, of distance and detachment.

I will focus mainly on the marginalised Italians, not on the aristocracy. In his comments on the Italians, Gyulay’s first observation is that they are not hospitable.<sup>51</sup> During the carnival celebrations, he formed an even worse opinion of them: “There are many fools in the world, but none like the Italians. Today I was in a carriage on the carnival Corso and got caught in the middle of their flourball fight, so when I got home I looked like a miller”.<sup>52</sup> During his stay in Rome, he draws attention to the large number of destitute people: „Italians live on bread and cheese, from day to day. Ripamonti says: con sale ‘l'erbe del prato e le cortecce degli alberi si convertono in vitto humano” (with salt, grass and bark are transformed into human food), and there are certainly enough people here who have no better food than this. If they don’t get food in one place, they go elsewhere to live or die. Wallenstein says that it is easier to keep order among 100,000 people than among 10,000, Rome being an example, and that elsewhere it would be more difficult to get along with so many poor people, but as they are in the majority here and comfort each other, they are hardly ever troublemakers”.<sup>53</sup>

He also calls Naples the city of the Lazzaroni, who he does not describe as beggars, but rather as individuals belonging to the lower strata of society, and of whom we get a very accurate first-hand description: “Already Horatius called this city of Lazzaroni otiosa Neapolis (useless Naples). It is easy to make a living here, and the Italians can make do with little – restaurants and cinemas are the pastimes of the people of this place. The Lazzaroni are not beggars, thieves or highwaymen, as many people imagine, but day labourers, porters and postmen who live from day to day. They have to be very poor if they are to take up permanent employment – for which they have a natural dislike, like gypsies at home – and since Murat’s time the government has kept them under closer surveillance and made them more accustomed to certain things. Almost every house has its own Lazzaroni, to whom they dare entrust even the largest sums of money. As dependent as they are on their benefactors, they are just as willing to kill, rob and burn for the sake of the holy faith, as they say. Therefore, major eruptions of their wobbly throne, Mount Vesuvius, have always provided

---

<sup>51</sup> *Hinna* 43. v.

<sup>52</sup> *Ibid.*, 227. r.

<sup>53</sup> *Ibid.*, 231. r.–231. v.

an opportunity for these dangerous people to commit such crimes. In terms of numbers, there used to be 60,000 of them, now there are fewer. They wear a shirt, trousers and a straw hat. This is how you can recognise the Lazzaroni. Those who go fishing and looking for oysters walk almost naked, ‘sunburnt’ like Africans”.<sup>54</sup> The presence of the Lazzaroni is often mentioned in Western literature, mainly in relation to the city of Naples. Guidebooks describe them as people who led an idle, intemperate and dissolute life, which could only be kept under control by means of food and entertainment.<sup>55</sup> This is supported by the following quote: “They are original people and they spend the whole day in happy idleness, reminding me very much of the idlers around the Arcade House in Cluj-Napoca”.<sup>56</sup>

At lunch, which is usually taken at a round table (table d’hôtes or tabula rotunda), he points out that the tables are largely frequented by foreigners, Muscovites, Helvetians, Americans and French, but most of them are English.<sup>57</sup> The table d’hote was a form of catering for 19th-century travellers, offering meals at a communal table on a subscription basis. This meant that portions could be calculated in advance, making the caterer’s job easier.<sup>58</sup>

In Naples, he also visited a hostel reserved for Chinese: “I went to the Chinese Collegium, where there are now 9 young Chinese men in the seminary who will be ordained priests and then return to China as missionaries. They showed me many Chinese goods and one of them wrote my name and his own in ink on a piece of Chinese paper, which I asked him to write for my collection of manuscripts”.<sup>59</sup> Earlier, he had also noted the presence of African students in Rome, studying for the same purpose at the Collegio de Propaganda in Fide.<sup>60</sup>

He also describes the disadvantaged situation of the Jews: “In Rome there is, among other things, a barbaric custom that at the beginning of Carnival, when the Jews have solemnly paid their carnival expenses and tolerance taxes before the magistrate, the head of the magistrate slaps the leader of the Jewish delegation in the face, causing him to fall to the ground, and then the head of the magistrate puts his foot on him. The Jews are then given a year’s permission to revel in the place. Like everywhere else, there are many oppressed Jews”.<sup>61</sup> As for the situation of Italian Jews in the 19th century, research has approached

<sup>54</sup> Ibid., 155. v.–157. r

<sup>55</sup> Calaresu, “Looking for Virgil’s Tomb,” 145–146.

<sup>56</sup> *Hinna* 243. v.

<sup>57</sup> Ibid., 93. r. 121. v. 245. v.

<sup>58</sup> László Kósa, *Fürdőélet a monarchiában* (Budapest: Holnap Publishing House, 1999), 112.

<sup>59</sup> *Hinna* 157. v. (actually 257. v.)

<sup>60</sup> Ibid., 183. r.

<sup>61</sup> Ibid., 203. v.–205. r.

the subject with a certain reluctance. The 18th century saw the beginning of a trend towards assimilation, encouraged by the French Revolution. The rise of nationalist sentiment and the movement towards the modern state contributed to the process by which the Jewish community ceased to be a 'state within a state'. After the dismantling of the ghettos in the first half of the century, the population still had an aversion to Jews. In Rome, the last ghetto was not liberated until 1870.<sup>62</sup> No wonder Gyulay witnessed the public humiliation of the Jews in 1844.

\* \* \*

Gyulay's diary is a textbook example of the Romantic era of travel and of the characteristics of the travel diary, discussing and commenting in sufficient detail on all the aspects that could be of interest to the researcher of the history of travel. The time he spent abroad gave him the opportunity to make comparative, subordinate and superordinate judgements, to get to know the cultural masterpieces he had previously read about and for which Italy had always been famous. Moreover, his travels in the region and the tourist traffic also gave him the opportunity to get to know other nations (Italians, Chinese, English, etc.), which are mentioned in his diary and which I have already analysed in detail. However, not only members of the upper class were included in this study, but also, for example, Lazzaronis, foreign students and transients. Despite the fact that the above analysis is only a small part of the complete research on the diary, we can conclude that it provides an important insight into the perspective of the Hungarian aristocracy, gives us a good understanding of the attitudinal pattern of the time and, through the prism of the diarist, the nature of the foreigner's experience, thus creating a stereotypical but unique picture.

*Manuscript source:*

Gyulay Lajos, *Hinna*, Lucian Blaga Central University Library (Cluj-Napoca), No. MS1450\_030.

---

<sup>62</sup> Paolo Bernardini, "The Jews in the nineteenth-century Italy: Towards a reappraisal," *Journal of Modern Italian Studies* (1996): 292–298.

## CONTEMPLAȚIA TURISTICĂ ÎN JURNALUL CONTELUI LAJOS GYULAY (1843–1844)

### *Rezumat*

Studiul de față prezintă călătoriile contelui Lajos Gyulay în Italia, folosind ca sursă principală jurnalul neinvestigat al contelui, numit “Hinna, cartea celor 100 de zile”, care relatează evenimentele din 1843–1844. Acesta din urmă este un ego-document care oferă o serie de posibilități analitice. Pentru început, datorită însăși naturii sale de jurnal de călătorie, această scriere poate fi strâns legată de istoria călătoriilor. Studiarea structurii documentului oferă o primă privire asupra principalelor aspecte ale vieții autorului și permite, în continuare, investigații asupra trăsăturilor specifice genului de istorie a călătoriilor și de scriere a lor. În centrul analizei se află privirea călătorului din secolul al XIX-lea (John Urry), modul în care Gyulay își construiește propria identitate prin călătoriile sale, felul în care vede și percepe experiențele sale din străinătate, fie că este vorba de evenimente sau de oameni, sau cum reevaluează constant granițele geografice și simbolice.