

## ‘When in Rome...?’: Literary Tourism in Rome from a South African Perspective

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**ABSTRACT** The post-NRF phase of KZN Literary Tourism in South Africa has seen the development of a number of literary trails throughout the province, funded by area-based municipalities and the National Arts Council of the country. Those supported by the local municipalities also include a community guide training component which strengthens considerably the community outreach component of the project. To date seven literary trails have been compiled and printed: two on stand-alone authors who are both linked to exiting tourist sites in KZN, with the rest being smaller area-based (writer) trails. A literary trail in essence, ‘links’ sites together and is inevitably a construct: in effect, a strung together narrative linking places sequentially in an environment which may in fact have had a far less seamless coexistence with the writer. This paper moves from a discussion of literary tourism, to the concept of literary tourism sites and projects in the KZN province in South Africa, to a discussion of the literary trail in Rome, Italy. It does this however, by presenting an insider view on ‘experiencing of the trail’ by a South African tourist.

### INTRODUCTION

We are all familiar with the well-worn saying ‘When in Rome, do as the Romans do’, but after a recent research trip to that most ancient of cities, I can vouch for the fact that though this saying might apply to local customs and manners, it does not apply to the niche area of literary tourism. In May 2011, I spent a few weeks at the Università Roma Tre where I gave seminars, lectured and, in the afternoons, sought out sites which, in one way or another, were linked to writers who lived, wrote about, and sometimes died in, Rome. This is what literary tourists do. What I discovered is confirmed by Bloom in his book, *Bloom’s Literary Guide to Rome*:

*It is the sublime peculiarity of Rome as a literary city that it has been more international than Italian...I have been haunted by the paradox that the major later writers of Rome were the varied company that includes Du Bellay, Crashaw, Montaigne, Goethe, Byron, Shelley, Browning, Hawthorne, and Henry James. The greatest of the Italian literary imaginations – Dante, Cavalcanti, Petrarch, Tasso, Ariosto, Leopardi, Manzoni, Montale – centred elsewhere, whether in Florence, Milan, Ferrara, Venice, Bologna, Genoa, Naples or wherever (2007: xiii).*

Not only are the Italian writers of the modern era linked elsewhere, but those few that have

links with Rome are not feted by heritage plaques or museums in the main. It is the writers from elsewhere who made Rome their home who are remembered in that city, and to whom literary tourism sites are dedicated. On a similar tack, Varriano in his work *Rome: Ten Walking Literary Trails* quotes from one of Petrarch’s letters to a friend: “Nowhere is Rome less well known than in Rome” and continues: “Astonished by the supine indifference of Romans to their own cultural heritage, he [Petrarch] was humbled rather than elated to discover that a tourist from the Rhone was more conversant with the antiquities in the Forum than were the natives themselves” (Preface 2001).

Perhaps this anomaly accounts for the scant regard Romans (which category of ‘Roman’ would we mean here.. surely the Italian.. waiter, performer, accountant et al might have the same (dis)regard to sites of writers as would the ‘average’ Durbanite... the electrician, the clerk etc. is it not a particular category of ‘local’ in Rome or where ever that becomes a literary tourist .... the writer, the literature student, the young lover? pay their writers in terms of being literary pilgrims; that is, being drawn to visit sites associated with their writers, whether these be domestic (homes, for example); or public (graves, monuments, museums, for example). Perhaps the surfeit of cultural sites in Rome means that the marginal branches of heritage tourism such as

literary tourism can be overlooked. However, this is not the case in other major cities like London, Paris and New York. This paper, then, is an account of those literary tourism endeavours (sites and tours) in Rome which I encountered here in the sense of visiting as tourist and visiting as academic obviously from my South African perspective.

This particular niche area of tourism and literary studies has been at the heart of my ten-year old research project, KZN Literary Tourism. Briefly, KZN Literary Tourism started out as part of a larger National Research Foundation project focused on Identity and Tourism, based at the University of Durban-Westville, and then headed by Sabine Marschall. Its function during the five year funding period was to assemble an online archive of writers associated in one way or another with KwaZulu-Natal (see Stiebel 2004 for definition of what might constitute a 'KZN writer'); to investigate the links between literature and tourism in scholarly colloquia and publications; and to support a number of students involved in the project through bursaries. Furthermore, we undertook to develop a number of documentary films on selected KZN writers. This phase of the project can be characterised as prolific as is evident in the number of entries in the 'Research' section of the project website (see [www.literarytourism.co.za](http://www.literarytourism.co.za)) where the various colloquia papers are archived; the large number of bursary-supported students who graduated; the high ranking of the project website on internet search engines; and the good reception accorded to the films, particularly those on Marguerite Poland, Lewis Nkosi and Douglas Livingstone.

The post-NRF phase of KZN Literary Tourism has seen the development of a number of literary trails throughout the province, funded by area-based municipalities (Cato Manor, INK – Inanda, Ntuzuma, Kwa Mashu) and the National Arts Council. Those supported by the eThekweni municipalities also included a community guide training component which strengthened considerably the community outreach component of this project. To date seven literary trails have been compiled and printed: two on stand-alone authors Rider Haggard and Alan Paton who are both linked to exiting tourist sites in KZN (especially the Anglo-Zulu battlefields in Haggard's case); and the rest are area-based featuring a cluster of writers (Grey Street,

Cato Manor, INK, the Midlands and the South Coast). The project continues to add to the number of author profiles which stand at nearly 100 at present; and the revamped website now also includes book reviews, interviews, literary maps, podcasts, the uploaded documentary films, and sponsored links to publishers, booksellers and even a wine estate which hopes to encourage a 'wine-and-books' image!

Before moving to a discussion of literary tourism sites in Rome, it is worth defining literary tourism and the phenomenon of the literary trail in a little detail. To begin with, literary tourism - which generally involves visiting "both those places associated with writers in their real lives and those which provided settings for their novels" (Herbert 1995: 33) - starts with the author and his/her books rather than the sites themselves. The place becomes important because the book which includes the setting is first read. Or it becomes significant because a writer whose work you value was associated with it in his/her lifetime. A person reads a book which may include a setting based on a real place, or an imaginary setting, which prompts the reader to visit the place associated with the book or writer - the place becomes important because of what is called in semiotic terms 'the marker', the book, and is visited with preconceptions established by the work of fiction. Indeed the idea of place formed in the literary tourist's mind may seem more authentic than the actual site once visited - such is the power of the imagination: "We walk in our writers' footsteps and see through their eyes when we enter these spaces" (Marsh 1998: xv).

### THE ATTRACTION OF LITERARY TOURISM TRAILS

What is the attraction of literary trails? As I have discussed elsewhere (see Stiebel 2007, 2009, 2010), literary tours can be understood very broadly as journeys inspired by books, by an interest in seeing where a writer lived, worked or died, by a desire to stand where s/he stood and (perhaps) be moved by the same surroundings. This impulse moves great numbers of literary fans in the UK and USA predominantly to visit a range of domestic sites (for example, Shakespeare's birthplace at Stratford-on-Avon, Charlotte Brontë's parsonage home in the Yorkshire moors, Anne of Green Gables' home on Prince

Edward Island), and landscapes both rural (for example, Wordsworth's Lake District), and urban (for example, Henry James's Washington Square).

A literary trail in essence links such sites together and is inevitably a construct: in effect, a strung together narrative linking places sequentially in an environment which may in fact have had a far less seamless coexistence with the writer. Robinson and Andersen (2003:9) note the desire in trails for a sequence which makes 'sense':

*[T]he tourist trail gives order (often an artificial order) to a sequence of locations, which are selected for inclusion in the trail because together they will make sense, form a whole.*

*This is true of the kind of trail which links a number of writers in one area, such as do all our area-based trails such as the Grey Street trail, the Cato Manor trail, the INK trails, the Midlands trail and the South Coast trail. Literary trails of 'worlds' like this depend on the writer (or group of writers) linked not only to one specific spot but whose writing has conjured up for readers an area, a world, a coherent space. Such a region is frequently viewed with nostalgia: the adult remembering favourite childhood books or recalling the pleasure derived from a book with characters and a landscape that 'spoke' in some way to that person. Readers moved in this way by their reading may want to visit the landscape they have read about in the book – a Roman example of this would be the 'English' writers' haunts around the Spanish Steps and Piazza di Spagna, the Colosseum by moonlight which appears in Henry James's novel *Daisy Miller* and the Roman Forum commented on by everyone from the Roman historian Suetonius to Dickens.*

The literary tourist or secular pilgrim by following a trail is also paying homage to a writer whose writing holds particular appeal, which 'speaks' to the reader in some way such that a visit to a place connected with that writer is meaningful. To follow a trail is to link oneself to the writer by seeing the same places s/he saw, or to recapture a moment from the book, to 'find' oneself perhaps by reconnecting with an early childhood reading experience. The literary trail can link specific sites such as the writer's birthplace or home with whole areas created by the writer or linked to the writer's life. Writers' homes particularly attract tourist attention – domestic

spaces invite a sense of intimacy and familiarity. There does seem to be a particular fascination for the private spaces of writers – the home, the study, the bed, the clothes. It is as if, by appreciating the literal origins of a text – the room it was written in, the bed the author lay in, we can understand the work s/he wrote more thoroughly: as if "by gazing at a literary site – particularly one connected to the origins of an author or work – we are granted a power over the text created there, which allows us to understand it more fully than we would by reading literary criticism" (Santesso 2004: 385).

### LITERARY TOURISM TRAILS IN ROME

Today, however, in a city which attracts as many 'general' (what is a general tourist?) tourists as Rome, visitors to some of the literary sites can be 'accidental' tourists who set out to visit a famous tourist spot such as the Spanish Steps and then discover the Keats-Shelley museum which abuts directly onto the steps and which therefore appears in every tourist's photograph of the front view of this architectural marvel. Much as the literary trail or the literary place (often domestic) with the accompanying tea towels, biscuits, postcards, bookmarks and other memorabilia may seem to be a modern tourist phenomenon, this is not the case. Nicola Watson in her fascinating history of literary tourism, *The Literary Tourist* (2006) reminds us that modern literary tourism in the Western world developed in the eighteenth century and flourished in the nineteenth century. She notes that "Finally, the turn of the century [nineteenth century to twentieth century] brought to development the full-blown 'literary geography' and the concomitant invention of the idea of the literary 'land' or 'country' in which author and characters from discrete works existed in magical and documentary simultaneity" (11). Examples she provides are "Doone-Land" linked to Blackmore's *Lorna Doone* (1908) and Hardy's "Wessex" around the Wessex edition of Hardy's novels in 1912. F

Literary tourism has spawned in the twentieth century, literary pilgrims in the nineteenth century, and avidly and seriously visited places linked to prominent writers, as one might a shrine. Thus Oscar Wilde visited the Protestant Cemetery in Rome where Keats was buried in 1877 and prostrated himself before the grave, calling it "the holiest place in Rome" (quoted in

Varriano 2007: 90). He went on to compose sonnets on both Shelley and Keats's graves in this cemetery; the latter described as "The youngest of the martyrs... Fair as Sebastian, and as early slain" (Varriano 2007: 90).

For the contemporary literary pilgrim in Rome, the Piazza di Spagna and Spanish Steps form the logical beginning to a series of possible signposted literary wanderings linked to this city. This is, therefore, where my feet led me. In the eighteenth and nineteenth centuries, this area was a must see for visiting foreigners on the Grand Tour who admired Bernini's boat-shaped La Baraccia fountain together with the Scalinata (Spanish Steps) erected in 1725 which lead up to the church of Trinità dei Monti. English literary figures in particular gravitated to this part of Rome where they took lodgings either in the piazza or in streets just off the piazza: George Eliot and Edward Lear (Via del Babuino), William Makepeace Thackeray (Via della Croce) Henry James and the Brownings (Via Bocca di Leone); and convalescent Keats and his friend Severn in a house on the piazza itself. The view is breathtaking: one's eye travels down a cascade of baroque steps flanked by fuchsia bougainvillea to the oval fountain in the piazza and beyond to the narrow streets leading down to the city. HV Morton in his book *A Traveller in Rome* (2002) makes the following speculative remark about the Spanish Steps so characteristic of a literary tourist. Thinking of Keats he says: "I cannot look at them [the Steps] without remembering that they were the last earthly sight upon which the eyes of the dying Keats rested as he glanced from the windows of the sienna brown house at the foot..." (2002: 22).

When Keats arrived in Rome in November 1820 in an effort to save himself from advanced tuberculosis he set up lodgings with his friend Joseph Severn in the apartment which now houses the Keats-Shelley museum. He died in this same apartment a few months later in February 1821 in the Romantic fashion – young, in love, unappreciated by his critics, but adored by his friends and admirers. The history of the museum to his memory is testimony to the growth in literary tourism worldwide. As Watson points out, this "is the only literary site in the world devoted exclusively to the place where an author died" (2006: 48). In 1903, when the house was threatened with demolition, a group of English and American diplomats, backed by the

Kings of England and Italy and the President of the USA, supported the project to preserve it. The Keats-Shelley House was opened in April 1909 as a museum and library commemorating Keats, Shelley (though he never visited Keats in Rome) and other Romantic poets who spent time in Italy. On hearing about Keats's death, Shelley wrote the great elegy *Adonais* (1821). He drowned off the Tuscan coast the next year and his ashes are buried in the Protestant Cemetery where his son William was also buried in 1819. The Keats-Shelley House satisfies the literary pilgrim on many levels: the books Keats wrote are there as is his library and sketches of his family and friends. But the draw card is the deathbed and deathmask in the very room where Keats died. The deathbed is not the original as, at the time of Keats's death Vatican law decreed everything in the bedroom including the bed should be removed and burned, supposedly to stop the infection of others. In 2003, the centenary of the founding of the Keats-Shelley Association, a period bed for the room, dating from around 1820, was added. Authenticity, so important for literary tourism, (as would be for other types of tourism perhaps such as religious tourism and the gazing on 'relics') is guaranteed by the original fireplace, the original books, locks of Keats's and Shelley's hair on display, and the sound of water from the fountain and horses' hooves from the tourist carriages in the piazza below, constant from Keats's time. The guidebook sets annual visitor numbers at more than 25,000 (2010: 30) with numerous events and competitions held annually. When the researcher visited, the various rooms of the apartment received a steady stream of visitors of all nationalities; most notable, however, was a group of British students who read passages from Keats's poetry aloud to each other in the salon. In that most romantic of cities, Keats's youthful love poetry seemed wonderfully appropriate and perhaps accounts for the steady traffic and sales in the well appointed bookshop attached to the Museum. As with many now famous writers and artists the sad irony is that their fame and royalties were posthumous.

Emerging from the Keats-Shelley House, the literary tourist has a few options for refreshment while still continuing the literary theme. Babington's English Tea Rooms, founded in 1893, flank the other side of the Spanish Steps. This landmark is now run by the fourth generation of the

original owners Isabella Cargill and Anna Maria Babington; "Two young ladies traveling on the Grand Tour" (see [www.babingtons.com](http://www.babingtons.com)). The prices of their "incredible comestibles" have certainly kept pace with modern inflation, also a sign of tourist popularity and demand. Around the corner on Via Condotti, 86 is the rival Caffè Greco frequented in the nineteenth century by most non-English speaking foreign artists and writers resident in Rome, among whom could be counted Baudelaire, Berlioz, Goethe, Gogol, Liszt, Stendhal, and Wagner. English speakers, like William Thackeray and Mark Twain, also signed the visitors' book; the latter being immortalised in a small bronze statue within. Caffè Greco was founded in 1760 and declared a national monument in 1953. As Varriano observes, "Since then, prices have risen and the clientele has changed accordingly. Most of today's stylish patrons would seem to have little in common with those authentic if unpolished talents whose fame continues to bestow cachet on the ageless café" (2007: 141). Certainly the waiters have little interest in serving customers, literary pilgrims or not. After a considerable wait, punctuated by appeals to passing waiters, the researcher gave up, a financial saving to be sure! Thinking comparatively and locally, I could imagine Ike's Book-sellers in Durban, also an historic haunt of writers, though not nearly as old, providing just such a magnetic pull on literary tourists keen to see where JM Coetzee and other visiting writers signed their names on the wall, whilst drinking far less expensive coffee in convivial surroundings devoted to writers and writing.

Johann Wolfgang Goethe, a great German poet and a frequenter of Caffè Greco, kept apartments close by in Via del Corso, no.18 from 1786-1788, with his friend, the artist Tischbein. Their apartments are splendidly maintained by the German Association of Independent Cultural Institutes in Bonn. Billed in the museum brochure as "the only German museum outside Germany" (see [www.casadiGoethe.it](http://www.casadiGoethe.it)), this is a vibrant set of rooms housing a permanent 'Goethe in Italy' exhibition and temporary exhibitions featuring German artists in Rome, particularly those linked to Goethe. There are guided tours conducted in German, Italian and English; lectures, musical events and conferences are scheduled and there is a specialist library devoted to Goethe. Though Goethe's time in Rome predates Keats's, the 'feel' of the Casa di Goethe is far lighter and more modern, no doubt aided by the large Andy Warhol graphic painting of Goethe

(1982) hanging in the foyer and the uncluttered layout, which includes examples of Goethe's writing, his sketches and Tischbein's paintings of his friend.

Goethe and Keats are drawn together in death at the Non-Catholic Cemetery, as it is formally called, in Rome. Non-Catholics have been buried in this peaceful cemetery which lies on Via di Caio Cestio 6, named after the nearby pyramid tomb for Caius Cestius in 12 BC, since 1738. The first person to be buried there, the guidebook tells us, was a 25 year old Englishman George Langton; since then, nearly 4 000 others have followed (see Varriano 2006: 87-88). For literary pilgrims this is a rich destination indeed: while Keats's and Shelley's graves are the most famous, there are other graves of writers or those connected to writers also worthy of a pause for thought: Keats's devoted death-bed companion, Joseph Severn, who went on to become British Consul in Rome and who died at the age of 86; Shelley's only son; Shelley's devoted friend Edward Trelawny who died aged 89; Goethe's only son; RB Ballantyne, author of *The Coral Island* (1857); Wordsworth's grandson; William Wetmore Story, the American sculptor and poet; and the family members of Axel Munthe, author of *Story of San Michele* (1929). The cemetery itself is a haven of greenery and quiet in the noisy streets of Rome. Henry James, who has his heroine Daisy Miller succumb to malarial 'Roman fever' and be buried in this cemetery, described the place as follows:

*Here is a mixture of tears and smiles, of stones and flowers, of mourning cypresses and radiant sky, which gives us the impression of our looking back at death from the brighter side of the grave (James (1909) quoted in Varriano 2006: 87)*

Shelley wrote: "It might make one in love with death, to be buried in so sweet a place" in his poem *Adonais* written after Keats's burial here; and before his own interment not far from Keats.

What is it about the literary grave that attracts literary tourists? Matthews suggests "The burial place... has a peculiar claim to authenticity as the site most directly connected to the poet, through the physical remains of the corpse: the poet as biographical entity is in some sense still present, a few feet under the surface of grass or stone (in Murray 2009: 26). She goes on to make an interesting observation, true too of other literary tourist sites: that literary graves are, in a sense, paradoxically living "texts" as visitors

variously leave mementoes, take bits away, support the grave's upkeep, take photos of themselves 'with the writer' and engage imaginatively with the scene before them.

This is very evident in the Non-Catholic Cemetery and particularly at the graves of Keats and Shelley, both of which were strewn with small tokens on the occasion of my visit. I myself picked a few violets growing on the grave to press into a book of Keats's poetry bought the day before at the Keats-Shelley House. A large part of the attraction of Keats's grave is the pitiful inscription he ordered to be inscribed on his headstone 'Here lies One whose Name was writ in Water' which reveals his bitterness at the adverse criticism his poetry had attracted prior to his death. Then there is its position within the old section of the grassy cemetery, the proximity of Severn's grave next to it (the headstone of which reads "Devoted friend, and deathbed companion of John Keats whom he lived to see numbered among The Immortal Poets of England") and Shelley's grave nearby. All this adds up to explain why numbers of international literary pilgrims, armed with the cemetery plan of graves, can be found wandering up and down the rows or sitting in benches reading thoughtfully. They follow in the nineteenth century and early twentieth century footsteps of John Ruskin, George Eliot, Charles Dickens, Oscar Wilde and Henry James who all paid their respects in much the same way to the young Romantic poets buried there.

Nowadays the Friends of the Non-Catholic Cemetery in Rome issue a quarterly newsletter which features selected graves and their history in each edition. Thus the latest newsletter features, among others, RM Ballantyne's grave – "Thanks to a donation from one of our volunteers, we recently cleaned the tomb of RM Ballantyne (Zona 2.15.8)." (Friends of the Non-Catholic Cemetery Newsletter No. 14, Spring 2001: 2) – with a short history of Ballantyne in Rome, whose death after 4 months in that city prompted Harrow school boys to contribute money for his tombstone. The Newsletter remarks, "On the wise advice of R.L. Stevenson, only £40 was devoted to purchasing the simple tombstone that we see today, the balance being given to Ballantyne's widow and family" (2). The cemetery is beautifully maintained and offers guided walks around the more famous graves (including, incidentally, that of Antonio Gramsci, the Italian philosopher and founder of the Italian Communist Party, clearly *not* a Catholic).

All the above literary visits are, however, ones you can do on your own. If one is looking for a tailor-made literary trail of Rome, however, there is only currently one on offer on the internet. Shockingly perhaps, given the number of 'serious' writers who have been linked to Rome, this is the Dan Brown *Angels and Demons* half-day tour. *Angels and Demons* was published in 2000, a few years before the enormously popular *The Da Vinci Code* (2003), which is set mostly in Paris, propelled all Dan Brown's novels into the publishing stratosphere. A number of literary trails linked to *The Da Vinci Code* are available in Paris and their success has led to the current *Angels and Demons* tour of Rome. Naturally I signed up and presented myself at the starting point, the Santa Maria del Popolo church, at the designated hour. Nineteen others were also paid up pilgrims, which at \$75.89 per head, and running twice a week, makes for a profitable business. We were presented with an "Illuminati" map by our guide Karina, a German woman who had lived in Rome for 25 years and who clearly knew her Dan Brown books, which, mortifyingly for an English professor, I had to confess I hadn't read. Undeterred, the rest of the group explained the various clues to me as we crisscrossed the city by bus and on foot. We covered the various murder sites of the book: St Peter's Square, Santa Maria della Vittoria, the Piazza Navona (stop for a quick complimentary coffee) and then back to the Castel Sant' Angelo, linked to St Peter's by a secret passage. This last stop was also, incidentally, where Shelley's heroine Beatrice Cenci was executed, and where the heroine of Puccini's opera, *Tosca*, plunged to her death from the battlements. These details weren't, however, mentioned. The tour members all declared themselves satisfied by the end of the morning: they had cracked the book's code and felt the requisite frisson alluded to in the website tour outline:

*Fueled by a shared passion for Rome, history and Dan Brown's famous novel Angels and Demons, your talented tour guide will take you to the enigmatic sights mentioned in the novel, and reveal so much more about the mesmerizing city of Rome. You'll discover a hidden passage unused for centuries, and learn the secrets of the Illuminati and the Four Altars of Science, representing the four elements of earth, air, fire and water. As you search for the secrets scattered throughout Rome by the twin heads of the Illuminati, Bernini and Galileo, you'll*

visit some of Rome's most beautiful sites to breathe the air of intrigue, mystery and revelation. ([www.viator.com/tours/Rome/Rome-Angels-and-Demons-Half-Day-Tour/d511-3731-ANGELS](http://www.viator.com/tours/Rome/Rome-Angels-and-Demons-Half-Day-Tour/d511-3731-ANGELS))

When I asked the guide why there seemed so few sites or tourism initiatives to celebrate Italian writers in Rome, she, like others I had asked, was nonplussed. For a literary tourist Rome is an 'English' city with 'American' overtones and a faint 'German' undertone. The only references to Italian literary tourism I could gather were scattered and disparate as the following list indicates: Bloom's *Literary Guide to Rome* mentions Italo Calvino's "fable-like fiction" and Dario Fo the satirical playwright who won the Nobel Prize for Literature in 1997, but not how or where they are linked to in Rome (Foster and Marcovitz 2007: illustrations H); there is an Alberto Moravia House Museum in Lungotevere della Vittoria, 1, open only for an hour on the first Saturday of every month and the Adventure Bellissime Tours website lists under 'Literary Tour of Rome' that there is a "study centre" in the Museo di Roma in Trastevere dedicated to the Roman poet and journalist Carlo Alberto Palustri better known as Trilussa ([www.tours-italy.com/rome/literary.htm](http://www.tours-italy.com/rome/literary.htm)). It also mentions "another important Roman literary figure... Giuseppe Belli, the city's greatest bard, who was born in 1791 and died in 1863" buried in Verano cemetery. *The Blue Guide Literary Companion Rome* also lists Mario Praz, critic and professor of literature, author of *The Romantic Agony* a study of the Romantic age, whose apartment near Piazza Navona is "now a museum" (but no address or further details are provided) (Barber 2011: 286-287). This is the sum total of my findings on Roman writers linked to heritage efforts in the materials at my disposal during this visit to the capital.

### CONCLUSION

Comparatively in Durban and Pietermaritzburg for example, there is also not much to commemorate local writers: Killie Campbell library for Roy Campbell; the Mazisi Kunene museum and home for this poet laureate of Africa; the Alan Paton Museum on UKZN Pietermaritzburg's campus; Fernando Pessoa's statue in the Durban city centre. Durban is a city marketed for its

beaches and proximity to game reserves predominantly; in the same sense as Rome's history and natural beauty far outweigh interest in local writers, but not however, interest in the 'foreign English' writers. The KZN Literary Tourism project's development of a number of writers' trails in the province, however, means there is certainly far more information available for the literary pilgrim, whether local or foreign, in this postcolonial outpost than there is in the ancient Roman Metropole.

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