

# AROUND THE WORLD IN THE 1800s

THE ART OF TRAVEL

(working title)



MUSEO  
STIBBERT

# AROUND THE WORLD IN THE 1800s

THE ART OF TRAVEL

**Organized by**

Contemporanea Progetti, Florence, Italy

**In collaboration with**

Museo Stibbert, Florence, Italy



MUSEO  
STIBBERT



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*“Monsieur is going to leave home?” “Yes,” returned Phileas Fogg. “We are going around the world.”*

Jules Verne, *Around The World In Eighty Days* (1873)

# EXHIBITION CONCEPT

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The 19th century witnessed a revolutionary phenomenon in human activity, almost an evolution in the species - a new figure was born - the tourist - the curious voyager who traveled for pleasure, to see the world, to explore distant, faraway destinations and exotic cultures. Most were well-to-do educated men, some were independent-minded women; many were chroniclers of their journeys, and a genre of literature evolved - travel writing.

To be sure, antecedents for both can be found in the previous century, particularly the European Grand Tour of the 1700s or the popularity in England of the maritime diaries of Captain James Cook. Still, at the turn of the century, in the early 1800s, most people had not ventured farther than a few miles from their homes. Beyond their own feet, their modes of movement were limited to horses, wagons, carriages and stagecoaches. Those who ventured further afar were military men, sailors, merchants, explorers or diplomats, traveling arduous distances for a purpose, not pleasure.

By the mid 19th century, however, the steam engine had been invented and it revolutionized travel, by sea and by land. Steamships replaced sail, and trains replaced horse-drawn coaches, and both could transport multiple passengers. By the end of the 19th century, the duration of passage across the Atlantic was 7-10 days, and rail tracks crisscrossed India, Russia, Europe and the United States, greatly accelerating, facilitating and encouraging long distance travel.

This eclectic period of history also witnessed the advent of another profound social phenomenon – the invention of the grand World's Fair. These international expositions celebrated the dawn of the industrial age and displayed objects representative of all the continents of the world. More importantly, they attracted millions of visitors and travelers from around the globe.

This unique exhibition takes a look at the 19th century traveler, whose character was so quintessentially encapsulated in Jules Verne's Phileas Fogg, and the exotic cultures visited. The story is told through some 80 original objects - 19th-century souvenirs, if you will, from the French word souvenir, to remember. Rarities of the natural world, cultural curiosities and exquisitely-crafted artifacts and artworks attest to a far flung panorama - Africa, Asia, the Americas, as well as the European continent.

Drawing on the extensive and incredibly diverse collections of the Museo Stibbert of Florence, Italy, this exhibition time travels across continents and cultures, evoking the experiences of 19th-century voyagers and exploring the ramifications of this incredible social phenomenon.





A vertical strip of a painting, likely from the exhibition, showing a classical statue head in profile, facing right. The statue is dark brown with a yellowish-gold outline. To the left of the statue is a column with hieroglyphs. The background is a light blue and white sky.

# STRUCTURE OF THE EXHIBITION

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## 1. The Departure

*"Monsieur is going to leave home?"*

*"Yes," returned Phileas Fogg.*

*"We are going around the world."*

*Jules Verne, Around the World in Eighty Days (1873)*

Setting: Suggestive of a Train Station and a Hot Air Balloon.

In a graphic ambiance, a bustling old world, 19th-century world is evoked. In the center of the space, a platform is skirted with a wicker-basket effect. Perched above is an assortment of turn-of-the-century portmanteaus, steam trunks, suitcases, hat boxes. Overhead is a canopy, evoking a hot air balloon ride.

A series of graphic panels are the tour guides, providing the larger-picture historical background and context for the exhibition's central theme – the curious voyager, the tourist and tourism, of the late 1800s.

- The State of Travel at the Beginning of the 19th Century - Social & Geographical Global Context
- The Transportation Revolution: Ships and Trains Connecting the Continents
- The Advent of Tourism
- Most Popular Destinations of the 19th century

Original objects arranged in display cases attest to the essential accessories for travel at that time – a compass, a mess kit, a pistol – while other props represent communication practices at that time. Before cameras or today's digital devices were common, travelers kept written journals, describing or sketching their experiences and the wondrous sights to be seen. Thus a new genre of literature emerged - travel writing as the tourist phenomenon grew and spread.

- Essentials of the Voyage - Travel Accessories
- A New Genre in Literature is Born - Travel Writing

## Passage 1: All Aboard

Employing a subtle suggestion of a ship's gangway, the exhibition travelers enter a corridor with fixed or projected images of a ship at sea to one side and a train in motion on the parallel side.



## 2. Travelling the World

### Europe – Mid-East – Africa – India – China – Japan

*“I see that it is by no means useless to travel,  
if a man wants to see something new”*

Jules Verne, *Around the World in Eighty Days* (1873)

Settings: Evocative foreign destinations, an archipelago of exhibit islands. Exiting the passageway, the traveler embarks on a journey. Each geographical area visited is isolated and evoked by its own distinctive imagery. Graphic panels provide local color, history and news of current events at the turn of the century. Original and unusual objects and costumes celebrate local tastes and customs. Rarities of the natural world, cultural curiosities and exquisitely crafted artifacts and artworks attest to a far flung panorama, and reflect the spirit that called upon most travelers at that time to not only record in some way their memories, but also collect ‘souvenirs’ of their journeys, if you will, from the French word souvenir, to remember.

- Precedents in the European Grand Tour
- World Politics at that Time, Occidental & Oriental
- Circling the Globe; How to get from A to B
- The Origins of Souvenirs
- The Rise of the Grand Hotel Tradition

## 3. World Fairs & Expositions

*“Anything one man can imagine,  
other men can make real.”*

Jules Verne, *Around the World in Eighty Days* (1873)

Setting: World Fair environment

Travel in the second half of the 1800s was also stimulated by the invention (and huge popularity) of the World Fair phenomena. One did not need to circumvent the globe to ‘see’ the world, the ‘world’ came to the great capital cities to bring the best, brightest and newest achievements in modernity. The Crystal Palace in London was built to host the first such world exhibition in 1851; the Eiffel Tower of Paris was constructed for the exposition universelle of 1889; the first Ferris wheel was erected at the Chicago World Fair of 1893. Not only were engineering feats on display, prevailing tastes and production techniques in the decorative arts were amply represented, and buyers, sellers and collectors gathered from around the world. Again graphic imagery and panels provide the background context and create illusions to the wondrous fairgrounds that so excited 19th-century travelers and visitors. Original objects illustrate leading exponents and participants of the fairs such as the Maison Granger armorers of Paris or the Cantagalli maiolica manufacturers of Italy.

- A Brief History of World Fairs
- Marvels of the Emerging Modern World
- Reinventing the Past

One such participant and enthusiast was the eclectic collector, Frederick Stibbert of Florence, Italy. In 1876, he set sail from Liverpool on the steamship, Botha for the United States. His objective was to visit the Centennial International Exhibition in Philadelphia. A selection of rare and personal documents, guides books and sketches attest to the voyage and journey of Frederick Stibbert, offering curious historical footnotes to the state of travel in the United States at that time.

- Centennial International Exhibition in Philadelphia
- Frederick Stibbert & America

### Passage 2 ETA: Now Boarding

There is one more exhibition destination, but to get there the exhibition travelers exit through another passageway suggestive of a modern jetway, leading to reflections on the state of travel today, illustrated through props.



#### 4. Travel Today

*"Ah! Young people, travel if you can,  
and if you cannot - travel all the same"*

Jules Verne

Setting: suggestive of Modern Airport, Baggage Claim

The passenger exits the jetway into an environment simulating a modern airport. On a device recalling a baggage carousel, an assortment of trolleys, rollerboard suitcases and backpacks illustrate the evolution of the suitcase. Hand-written diaries and sketchbooks have been replaced by Instagram and Facebook; guides books and maps replaced by smartphones and tablets, but the drive, the impetus to travel remains much the same: an insatiable curiosity to see the world, to experience the unknown, to explore the far corners and cultures of the planet we call home.





# ABOUT FREDERICK STIBBERT AND THE MUSEO STIBBERT

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Frederick Stibbert was born in Florence in 1838, educated in England, the son of a distinguished British citizen and his Tuscan bride. His grandfather had been the Commander in Chief of the British East India Company in Bengal and governor there for many years in the late 1700s, amassing a great fortune and estate that was inherited by Frederick Stibbert. This enabled Stibbert, an astute and sophisticated financier and collector to dedicate his life to collecting works of art, armor, costume, antiques, objets d'arte, curiosities and cultural specimens. According to his own criteria, he transformed his hillside villa and park into the museum that is today known as the Stibbert Museum, located in Florence, Italy that conserves a magnificent collection of nearly 50,000 items.

Like other voyagers of his century, Stibbert's interests led him abroad on many occasions across Europe – London, Paris, Switzerland and Germany. In 1861, he toured Spain – Valencia, Andalusia, Cordoba, Seville and Madrid among the places visited. He was so swayed by his visit to the Alhambra Palace in Granada that in 1889, he recreated its grandiose stucco decoration in the Moresque Room of his villa to display his collection of Islamic objects. Several objects on display are “collectibles” purchased by Stibbert from very specialized Spanish artisan workshops active at that time, such as Antonio Gutierrez de Leon in Malaga, and Rafael Contreras in Granada.

In 1876, he set sail from Liverpool on the steamship, Botha for the United States. His objective was to visit the Centennial International Exhibition in Philadelphia, but he also visited Canada, Niagara Falls and sojourned in New York and Washington DC. Like many fellow travelers, he documented his travels, in particular in sketchbooks that today provide invaluable information not only about his personal experiences and impressions, but also the times in which he lived and the state of travel at the time.





# SELECTION OF PROPOSED OBJECTS

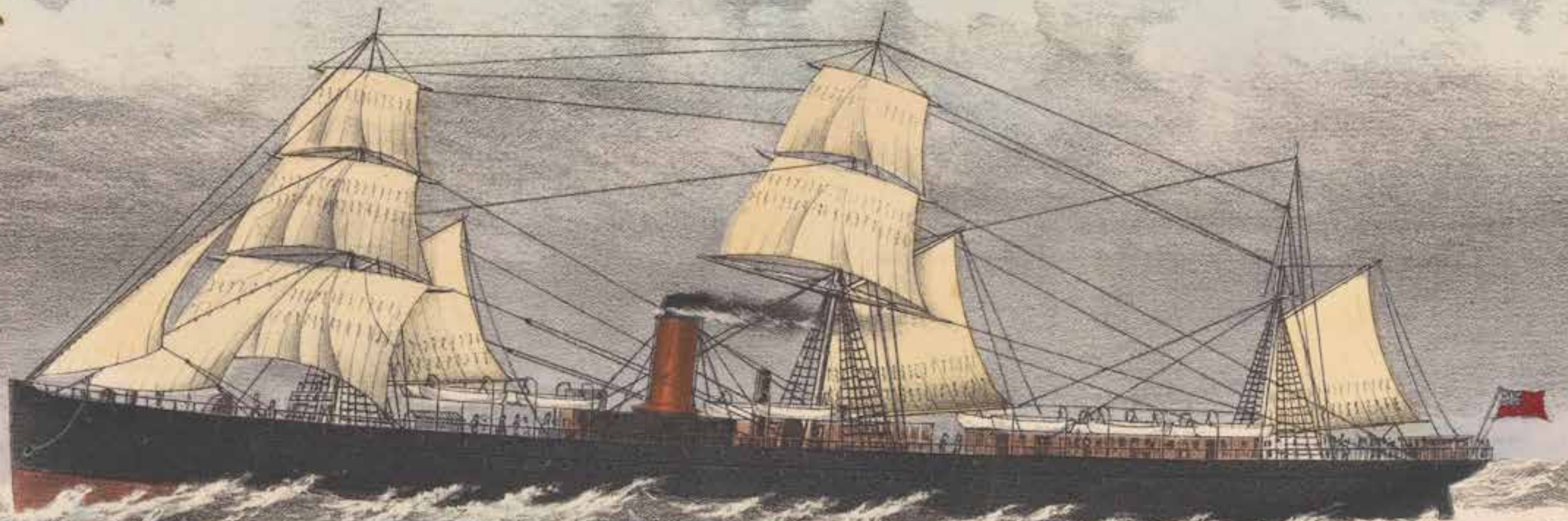


Image of Steamship, *Bothnia*  
Cunard Line  
Published by Currier & Ives



PASSAGE 1

# ORIENT EXPRESS

South Eastern Railway - London-Chatam-Dover Railway  
CHEMINS DE FER DU NORD & DE L'EST DE FRANCE

## LONDRES · PARIS · CONSTANTINOPE

Départ tous les Jours  
DE LONDRES & DE PARIS POUR VIENNE  
Les Mercredis  
POUR CONSTANTINOPE  
Le Jeudi & le Dimanche  
POUR BUKAREST

SERVICE RAPIDE  
Sans Changement de Voitures  
ET  
SANS PASSEPORT  
ENTRE

FAST TRAVELLING  
Without any Change of Carriages  
WITHOUT PASSPORT  
BETWEEN

The Trains are Starting  
From LONDON & PARIS Every Day for VIENNA  
Only on Wednesday  
FOR CONSTANTINOPE  
On Thursdays & Sundays  
FOR BUKAREST

## PARIS · MUNICH · VIENNE · BUDAPEST · BELGRADE & CONSTANTINOPE PARIS & BUKAREST ORIENT EXPRESS



HIVER 1888-89

WINTER 1888-89

### LONDRES-PARIS-VIENNE

Tous les Jours	LONDRES (Charing Cross)	PARIS (Gare de l'Est)	VIENNE
Depart	7 h 30	10 h 15	12 h 30
Arrivee	10 h 15	12 h 30	15 h 30

### PARIS-CONSTANTINOPE

Mercredi, Vendredi, Samedi	PARIS (Gare de l'Est)	VIENNE	BUDAPEST	BELGRADE	CONSTANTINOPE
Depart	7 h 30	10 h 15	12 h 30	15 h 30	18 h 30
Arrivee	10 h 15	12 h 30	15 h 30	18 h 30	21 h 30

### PARIS-BUKAREST

Jeudi et Dimanche	PARIS (Gare de l'Est)	VIENNE	BUDAPEST	BUKAREST
Depart	7 h 30	10 h 15	12 h 30	15 h 30
Arrivee	10 h 15	12 h 30	15 h 30	18 h 30

Pour tous renseignements, consulter les Livrets publiés par la Compagnie des Chemins de fer de l'Est, ou par la Compagnie internationale des Wagons-Lits.

25, rue CHAIX (anciennement Chérol) 15, rue Brest, Paris.



# THE DEPARTURE





EUROPE

# GRAND-HOTEL PARIS

12 · Boulevard des Capucines · 12



## TABLE D'HÔTE Menus



GRAND HOTEL  
PARIS

12, BOUL<sup>d</sup> DES CAPUCINES

PAQUIER & RICARD 5606 676



Pair of Beer Steins  
Painted glass, steel  
Munich, Germany, 1860



Statuettes of Dancers  
Painted terracotta, wood  
Malaga, Spain, 1850-1875





Model of Mountain Chalet  
Wood  
Switzerland, 19th century





# MIDDLE EAST

Child's Caftan  
Sil, brocade, linen  
Turkey, Late 17th century





Incense Burner  
Bronze, silver  
Persia, 19th century



Mace  
Partially gilded steel  
Iran, 1700-1750





Belt Buckle  
Gilded and enameled silver  
Persia, 19th century



Belt Buckle  
Brass, coral, hardstones  
Turkey, 19th century





Darabouka (Drum)  
Clay, fibers, animal hide, nacre  
Turkey, 19th century



# AFRICA

Traditional Robe  
Velvet, damask, silk, taffeta, gold threads  
Algeria, Africa, 19th century





Sword made of Sawfish Bone  
Fish bone, wire  
Africa, 19th century



Shield made of Rhinoceros Skin  
Rhinoceros leather, wood  
Ethiopia, Africa 19th century







Sea Coconut Box  
*Lodoicea Maldivica*  
Seychelles Islands, Indian Ocean, 19th century



# INDIA

Traditional Dress  
Wool, silk, gold threads  
India, 1800-1850



## THE INDIAN EMPIRE

Prepared by W. W. Hunter's

IMPERIAL HISTORY OF INDIA



Small Statue of an Elephant with Howdah  
Lacquered papier machè  
India, 19th Century



Ceremonial Gift in the Form of a Bird  
Gilded metal with colored glass incrustation  
Burma, 19th century





Sword and Scabbard  
Steel, gilded bronze, precious & semi-precious stones, emeralds  
India, 1740-1780



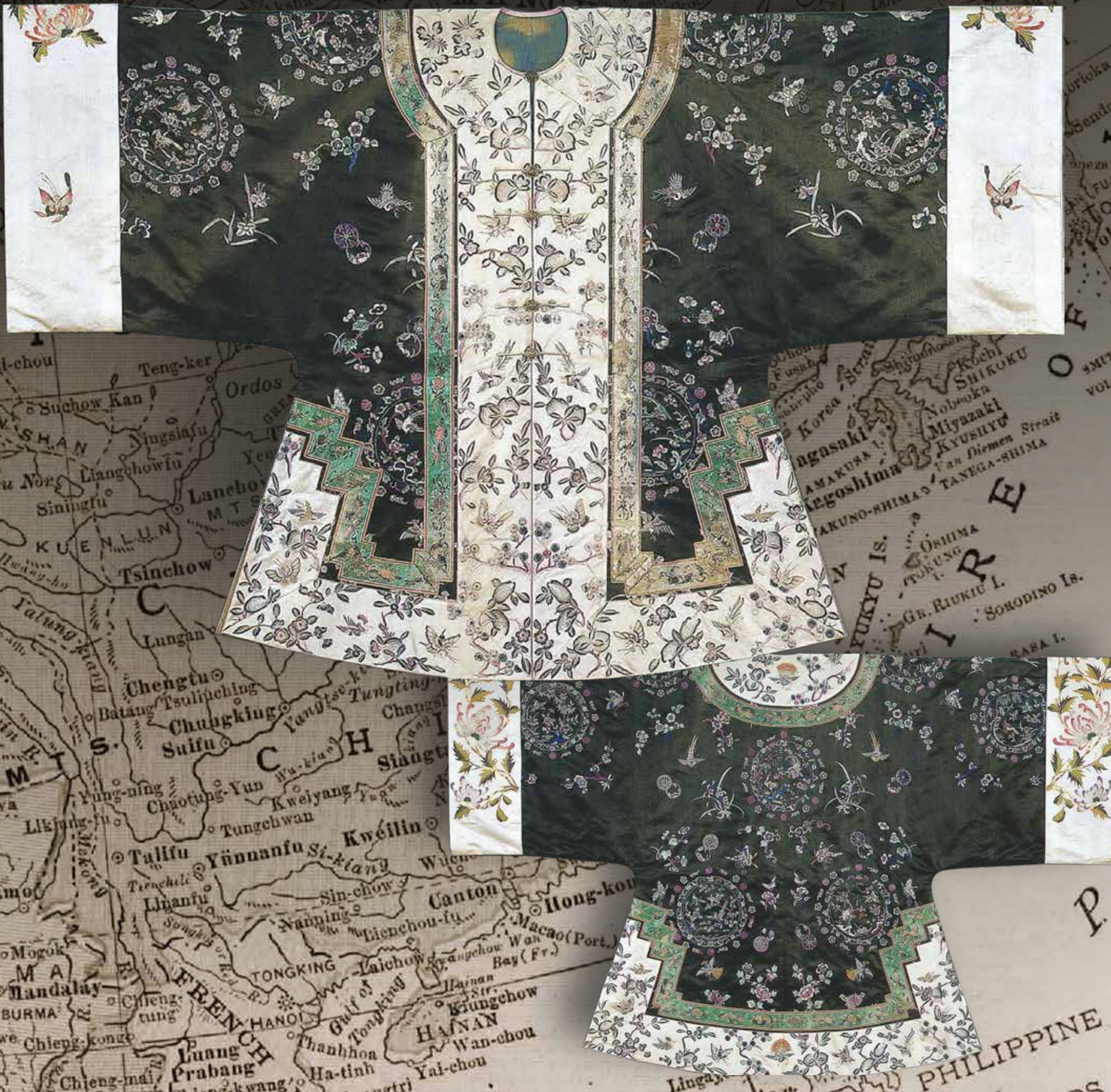
Axe  
Gilded, silvered bronze, steel  
India, 1700-1750





# CHINA

Jacket from Suit of Armor  
Embroidered silk,  
Ching dynasty, China, 19th century





Opium Pipes  
Bamboo, brass, enamel  
China, 19th century





Painting on silk, Chinese Album  
Silk  
China, 19th century





# JAPAN

Dida: Kimono  
Silk  
Japan, Early 19th century





Crane  
Bronze  
Japan, 1880-1885



Sculpture of a Dragon  
Lacquered wood  
Japan, 19th Century







Large Fan  
Lacquered wood and painted paper  
Japan, 19th Century



# WORLD FAIRS





# REINVENTING THE PAST

Pair of Neo-Egyptian Vases  
Majolica  
Worcester, England, 1860-1870



Neo-Egyptian Casket  
Inlaid wood, silver, bronze, copper  
Turin, Italy, 1884





Pair of Neo-Grec Vases  
Bronze, marble  
Paris, France, 1862



Neo-Gothic Statuette of Knight  
Steel, wood  
Paris, France, 19th century





Neo-Gothic Casket  
Embroidered silk, glass paste  
Italy, 1889





# FREDERICK STIBBERT & NORTH AMERICA

Selection of Original Guidebooks  
Paper, leather  
19th century

THE ENGLISHMAN'S  
ILLUSTRATED GUIDE BOOK  
TO THE UNITED STATES  
AND CANADA.  
CENTENNIAL EDITION  
DESCRIBING THE  
PHILADELPHIA EXHIBITION  
OF 1876.

MAP OF THE  
UNITED STATES  
AND  
TERRITORIES.  
TOGETHER WITH  
CANADA &c.

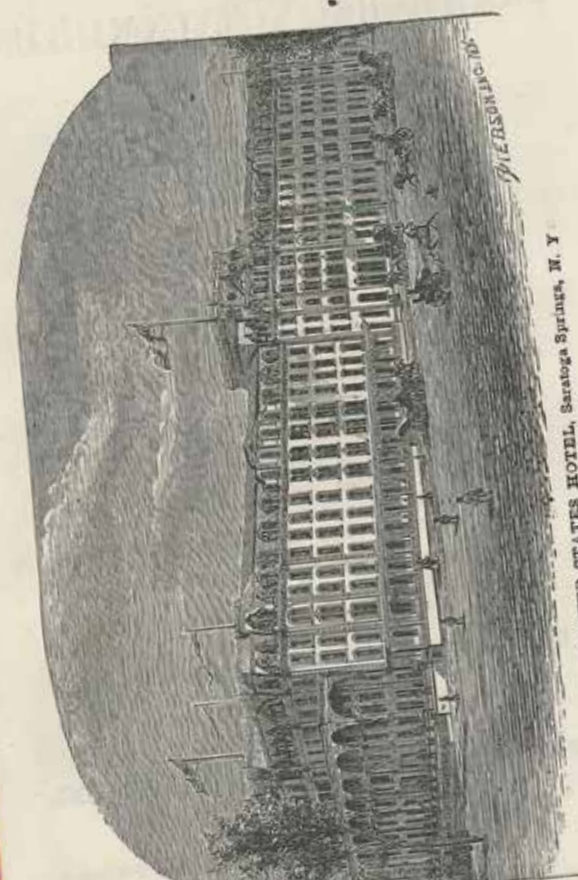
## SARATOGA ILLUSTRATED: THE VISITOR'S GUIDE TO SARATOGA SPRINGS.

CONTAINING DESCRIPTIONS OF THE  
ROUTES OF APPROACH, HOTELS, INSTITUTIONS AND BOARDING-  
HOUSES, MINERAL SPRINGS, WALKS, DRIVES, AMUSEMENTS,  
RACES, REGATTAS, EXCURSIONS, COMMERCIAL  
INTERESTS, ETC., ETC.  
WITH A  
BRIEF HISTORY OF THE SPRINGS AND VILLAGE.

ILLUSTRATED WITH MAPS.

COPYRIGHT, 1876.

NEW YORK:  
TAINTOR BROTHERS & CO., PUBLISHERS,  
No. 758 BROADWAY.  
1876.



UNITED STATES HOTEL, Saratoga Springs, N. Y.



Woods Theatre.—Miss ANNA E. DICKINSON, the Gifted Artiste, in her  
Grand Impersonation of "Anna Boleyn."

## Grand Hotel,

DINNER.—MONDAY, OCTOBER 16th, 1876.

Soup.		Vegetable.	
Purée de Gibier, aux Croutons,			
Fish.		Baked Bluefish, White Wine Sauce.	
Boiled Lake Trout, Anchovy Sauce,			
Boiled.		Roast.	
Leg of Mutton, Caper Sauce,		Loin of Pork, Apple Sauce,	
Boiled Philadelphia Capon, Celery Sauce,		Westphalia Ham, Champagne Sauce,	
Smoked Tongue,		Stuffed Spring Turkey, Cranberry Sauce,	
Corn Beef and Cabbage.		Rib of Beef,	
Sauer Kraut and Pork,		Spring Lamb.	
Cold Meats.			
Mutton,		Chicken Salad,	
Lobster Salad,		Pressed Corned Beef,	
Boned Turkey, with Jelly,		Pate de Foie Gras, with Truffles.	
Beef a la Mode,		Baked Pork and Beans.	
Relishes.			
Heslop's Sauce,		Worcestershire Sauce,	
Celery,		Chow Chow,	
Mixed Pickles,		Pickled Beets,	
Walnut Catsup,		Boston Pickles,	
Celery Slaw,		Onions,	
Cauliflower,		French Mustard.	
Entrees.			
Croccanti, a la Cittandina,			
Turkey Wings, Stuffed, a la Toulouse,			
Sweetbread Croquettes, aux Purée de Spinach			
Saute Noix de Bœuf, a la Bourgeoise,			
Gigot de Mouton, French Style,			
Baked Macaroni, a la Creme,			
Farina Cake, Glaze, with Raisins.			
Game.			
Saddle of Venison, Game Sauce,			
Mallard Duck, California Grape Jelly.			
Vegetables.			
Russian Turnips,		Stewed Tomatoes,	
Boiled Potatoes,		Mashed Potatoes,	
Baked Potatoes,		Onion	
Sugar Corn,		Cabbage,	
Fried Parsneps,		Boiled Rice,	
Spinach,		Baked Sweet Potatoes,	
Pastry.			
Pumpkin Pie,		Custard Pudding.	
Damon Pie,		Almond Bread.	

## WINE LIST.

CHAMPAGNES.		BURGUNDY.	
	QTS. PTS.		QTS. PTS.
Lamartine, pere and fils, Dry.....	\$3 50 1 75	Ingleheimer.....	\$2 00
Lamartine, pere and fils, Extra Dry.....	4 00 2 00	Nuits.....	3 00 1 50
Moet & Chandon, Imperial Green Seal.....	4 00 2 00	Chablis, (white).....	3 00 1 50
G. H. Mumm's Extra Dry.....	3 50 1 75	Chambertin.....	4 00
G. H. Mumm's Verzenay.....	3 50 1 75	Romanée.....	5 00
L. Roederer, Dry Sillery.....	4 00 2 00	Clos de Vougeot.....	
L. Roederer, Carte Blanche.....	3 50 1 75		
Krug & Co.....	4 00 2 00	AMERICAN WINES.	
Pommery & Greno, Vin Sec.....	3 50 1 75	Werk's Golden Eagle.....	2 50 1 25
Piper, Heidsieck & Co.....	4 00 2 00		
Heidsieck & Co., Dry Monopole.....	4 00 2 00	PORT.	
V. Ollequot, Ponsardin.....	4 00 2 00	Table Port.....	2 00
Delmonico.....	3 00 1 50	Old Port, (superior).....	3 00
Jules Fournier, Carte Blanche.....	3 50 1 75	Fine Old Port, "1847".....	4 00
Jules Fournier, Extra Dry.....	3 50 1 75	Oporto, (very old and choice).....	5 00
CLARETS.		MADEIRA.	
		Old Madeira.....	\$3 00
Grand Hotel Table Claret.....	1 00 50	South Side.....	3 00
Chateau Bonillac.....	1 50 75	Shark, (full and delicate).....	4 00
St Julien, Barton & Gullster.....	2 00 1 00	Torré, (pale and highly flavored).....	4 00
St. Julien, Brandenburg Freres.....	2 00 1 00	March & Benson, (very fine, bottled	4 00
Pontet Canet.....	2 50 1 25	in 1835).....	
St. Pierre.....	3 00 1 50	Newton, Gordon & Co., (very old and	5 00
Chateau Mouton.....	4 50	delicate).....	10 00
Chateau Lafite.....	5 00	Harriet, (choice and very scarce).....	
Chateau Margeaux.....	5 00		
		SHERRY.	
SAUTERNES.		Table Sherry.....	1 50
Sauterne.....	1 50 75	Topaz, (golden).....	2 50
Haute Sauterne.....	2 00 1 00	Amontillado Pemertin, (pale and old),	4 00
Latour Blanche.....	3 00	Calcutta Pale, (rare vintage, old and	5 00
Chateau Yquem.....	4 00 2 00	scarce).....	
		ALES, PORTER, &c.	
HOCK.		American Ale.....	25
Laubenheimer.....	1 50	American Ale, on draught.....	15
Niersteiner.....	1 50 75	English Ale, (Bass & Co.) on draught.....	20
Ungsteiner.....	2 00	American Porter, on draught.....	15
Hockheimer.....	2 00 1 00	Scotch Ale.....	40
Liebfraumilch.....	2 50	Bass' Ale.....	40
Rupertaburger.....	2 50	India Pale Ale.....	40
Neustadter Vogelsang.....	2 50	Guinness' Extra Stout.....	40
Rudisheim Berg.....	3 00 1 50	Dublin Stout.....	30 15
Johannisberg Cabinet.....	5 00	Sweet Cider.....	25
		Hathorn Water.....	25
		Imported Ginger Ale.....	40 20
		Cincinnati Lager Beer.....	
LIQUEURS, CORDIALS, &c.			
		Vermouth.....	per glass, 25
		Absinthe.....	25
		Anisette.....	25
		Chartreuse.....	25
		Curacao.....	25
		Maraschino.....	25
		Kirschwasser.....	25
		Cherry Cordial.....	25
		Benedictine.....	25

CORKAGE \$1.00 PER BOTTLE.



View of Buzzard's Bay, Massachusetts  
Sketchbook Journal of Frederick Stibbert  
Paper  
Ca. 1876

Buzzard's Bay  
from  
Toby Island  
13 Sep '76  
U.S.  
America,





TRAVEL TODAY











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