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Appendix II: Itineraries through Trastevere from the Middle Ages to the Twentieth Century

One of the main aims of guidebooks – or texts with some kind of guiding function – is to organize the matter they present to their reader in a both manageable and attractive way. Sometimes the content of a guidebook is chronologically or stylistically ordered, but more often the order is topographical. The reader of a guidebook – who most often is also a traveller – must be able to navigate the city in an easy and time-saving manner in order to see as much as possible of it within a certain time frame. It is for this purpose that the guidebook is organized according to routes, day walks and strolls.

Within the “Topos and Topography” project, three guidebooks stand out particularly in this regard: the Einsiedeln manuscript with its eleven routes across the city; Fioravante Martinelli’s *Roma ricercata nel suo sito* (*Rome researched on site*) with its ten *giornate* (day walks), and Ellen Rydelius’ *Rom på 8 dagar* (*Rome in 8 Days*) for its obvious organization in eight sections.

As an illuminating example, we have here chosen to illustrate how these three guidebooks present Trastevere (see Fig. 1). This district is well delimited, thanks to its position on one side of the Tiber, and is often depicted as particularly homogeneous because of its picturesque medieval character and eccentric inhabitants.

The itineraries of the Einsiedeln manuscript start, almost always, from a city gate and end with another city gate. They consist thus of a line between point A to point B. Martinelli’s tours, instead, are circular in form, beginning and ending usually at via dell’Orso, north of Piazza Navona, where most of the inns which housed seventeenth-century travellers were located. Rydelius moves more freely around the city, passing through several districts at the same time, often with the help of a cab.

The routes of the Einsiedeln manuscript (marked in blue on the map) pass through Trastevere in the most direct way. From the city gate located on the Gianicolo hill (*porta* S. Pancrazio of today, at that time *porta Aurelia*), past the church of S. Pietro in Montorio (where, around the year 800, only a smaller sanctuary devoted to St. Peter was located), the route heads downhill to the three main churches of S. Maria in Trastevere, S. Crisogono and S. Cecilia. These churches are in their present form impressive constructions dating from the twelfth century – the medieval pilgrim who followed the routes of the Einsiedeln manuscript visited the more modest buildings from the early Middle Ages. In the excavations beneath of S. Crisogono it is, however, still possible to see the evocative remains of the eighth-century frescoes, which decorated the walls of the old church. Going along the via Lungaretta of today, the itinerary continues to the so-called *Pons Maior*, the main bridge, which stands now as *Ponte Rotto*, “the broken bridge”, with only one arcade in the river. It was replaced in the late nineteenth century by the modern Ponte Palatino. Interestingly, the Einsiedeln

Fig. 1: The three itineraries through Trastevere. Illustration by Anna Blennow. Map: *Pianta di Roma, colle linee delle tramvie e degli autobus, 1927*, Uppsala University Library.

manuscript follows the streets in Trastevere that were the final stretch of the oldest road from the Etruscan cities north of Rome down to the cattle market by the Forum Boarium on the other side of the river. The other itineraries in the manuscript are, nearly always, also firmly based upon ancient routes, as a comparison with

archaeological maps, such as the *Forma Urbis Romae* by Rodolfo Lanciani, shows. Thus, we can observe how the medieval cityscape developed along the lines of the ancient roads in unbroken continuity.

Fioravante Martinelli moves, in part, around the same sites as the Einsiedeln manuscript, but follows a different plan (marked in purple on the map). Starting from via dell'Orso, he crosses the river by Castel S. Angelo, and makes a detour on the slope of the Gianicolo to visit S. Onofrio and pay homage to the grave of the poet Torquato Tasso. He then continues on via della Lungara, in the northern part of Trastevere, and passes, among other sites, villa Farnesina and palazzo Riario (later on, palazzo Corsini and Queen Christina's abode). After that Martinelli directs his reader once again up the hill to the Gianicolo, in order to see S. Pietro in Montorio. Yet another detour goes to the church of S. Maria della Scala, before Martinelli mimics the Einsiedeln manuscript on his way to S. Maria in Trastevere. However, instead of following on via della Lungaretta, as the medieval pilgrim did, he takes another sightseeing tour to the southern part of Trastevere in order to see the churches of S. Cosimato and S. Francesco a Ripa. On his way back to via dell'Orso, across Ponte Sisto, Martinelli's traveller is invited to visit a great number of churches, including S. Cecilia, San Giovanni dei Genovesi and S. Crisogono.

Finally, what does Ellen Rydelius chose for her reader in Trastevere? In fact, the district is a bit unfairly treated in the first editions of *Rom på 8 dagar*. However, from 1938 and onwards, greater space is devoted to it. From the ninth edition of 1958, Rydelius starts her tour in Trastevere (marked in yellow on the map) from the Porta Settimiana and the restaurant *Checco er Carrettiere*, which is still there today – a typical trait in Rydelius guidebook is to give great relevance to restaurants and bars. After that we move in the opposite direction, compared with Martinelli, to reach Palazzo Corsini. Then we turn back in order to visit S. Maria della Scala and are let free to enjoy “Trastevere's most characteristic and grimmest neighbourhood – Piazza S. Egidio, Vicolo del Cinque [...] Via della Pellicia, Via della Paglia och Piazza dei Renzi” (“Trasteveres mest karaktäristiska och smutsigaste kvarter – Piazza S. Egidio, Vicolo del Cinque [...] Via della Pellicia, Via della Paglia och Piazza dei Renzi”). Notably, Rydelius' movements here follow those of the Einsiedeln manuscript – the reconstructed route from around the year 800 partly follows via della Paglia. Typically, it is the medieval districts that, in Rydelius' time, were characterised both by poverty and picturesque street life. Just as her predecessors, Rydelius takes her reader to S. Maria in Trastevere and then on via della Lungaretta on the way to S. Cecilia. Rydelius departs from Trastevere in modern fashion on a bus leaving from viale Trastevere.

The comparative analysis of the three texts shows that there is a general consensus on the sights of interest to be visited by the travellers. The Einsiedeln manuscript treats the most important medieval landmarks on the most effective route; Martinelli's pious focus leads to several stops at churches, and makes several detours, up and down from the Gianicolo hill, to see them all; while Rydelius' limited selection of sites conversely

offers both city life and restaurants. Thus, the intended readership and the purposes of the three texts direct the choices of monuments and tours.

Despite the timespan of more than a thousand years, it is still possible – as the workshops of the “Topos and Topography” project have shown – to follow the three routes exactly as they were laid out. And when we, modern-day travellers, experience the same Roman monuments described by authors from three different historical epochs, yet another step is taken in the eternal guidebook tradition.