

Tourism of Aristocracy in the Second Half of the 19th Century. The Case of Emanuel Collalto e San Salvatore

ABSTRACT

This text tries to show the difference between travelling and tourism using the example of the 19th century aristocrat, Prince Emanuel Collalto e San Salvatore (1854-1952). Based on the distinction of James Buzzard and Jean-Didier Urbain, his touristic activities, that is travelling for travelling, are separated from the classical aristocratic journeys and stays. His life and family situation are described at the beginning, then the space is devoted to his travel activities. The tourist activities follow. In the conclusion his tourist activities are set in the context of other aristocrats and his case is suggested to be an example of an aristocratic tourist, as opposed to an aristocratic traveller.

Keywords: Tourism; Travelling; Aristocracy in the 19th century; Collalto; History of the 19th century

Introduction

Even though in modern everyday language travelling and tourism may mean the same thing, the denoted activities are different. Much scholarly work has been dedicated to analysing this difference, James Buzzard's distinctions between a traveller – whose experience is deemed as authentic – and a tourist – whose trips are taken only for pleasure and entertainment – can be named as an example.¹ In the second half of the 19th century, travelling was far from being anything new. Voltaire's *Candide* was a keen traveller (Daniel Roche

1 James BUZZARD, *The Beaten Track: European Tourism, Literature, and the Ways to Culture, 1800–1918*, New York 1993.

considers it a novel of mobility and travelling),² Sterne's *Tristram Shandy* and *Sentimental Journeys* are ironic travelogues which ridicule the traditional mode of Grand Tours. But the social, economic and political changes of the 19th century opened the space for travelling for travelling, as August Ludwig Schlözer called it: that is the tourism for masses.³ The Grand Tour of the European men who came of age⁴ had been mainly for the rich but now the masses wanted to imitate the aristocratic lifestyle: to travel for no obvious reason like those who had money and time at their disposal. What can be called tourism (and not just travelling) therefore appeared as a new social phenomenon in the middle of the 19th century.⁵ Even though this modern tourism has its origins in England, the cradle of its mountain form was Switzerland, which pioneered the mountain railways that shortened the travelling time and made the further destinations accessible even for the wider masses. In the 19th century, tourism first became an industry, at the end of the same century George Simmel spoke of the "foreigner" as a social type and marked the tours to Switzerland as "industrial".⁶ Similarly, Theodor Fontane spoke of mass travelling.⁷

In the 19th century, and some social strata, it is hard to distinguish a touristic journey from mere travelling. The abovementioned James Buzzard sees the difference as imaginative, not physical: both a traveller and a tourist visit the same places, but the traveller (or the anti-tourist) is aesthetically superior to a conventional, dull-witted tourist.⁸

2 Daniel ROCHE, *Les circulations dans l'Europe moderne: XVIIe-XVIIIe siècle*, Paris 2003, Kindle edition.

3 Quoted in: Jan ŠTEMBERK et al., *Kapitoly z dějin cestovního ruchu*, Pelhřimov 2012, p. 8.

4 The published memoirs of such tours were extremely popular (John TOWNER, *Literature, Tourism and the Grand Tour*, in: Hans Christian Andersen – Mike Robinson (eds.), *Literature and Tourism: Reading and Writing Tourism Texts*, London 2002, p. 226–238).

5 C. H. C. HSU – W. C. GARTNER (eds.), *The Routledge Handbook of Tourism Research*, Florence 2012, p. 5.

6 George SIMMEL, *Gesamtausgabe*, Band 5, Frankfurt am Main 1991.

7 Theodor FONTANE, *Von vor und nach der Reise*, Berlin 1894.

8 J. BUZZARD, *The Beaten Track*, Chapter 2.

Despite its lower aims, tourism offered an escape from daily worries, a shelter from all the familiar people, places and affairs, it was a kind of retreat. Vacationers of the second half of the 19th century could imitate exclusive travellers of the upper class and their visits to the seaside and bathing resorts.⁹ Tourism may have become a matter of lower classes, while aristocrats with their education and aesthetic feelings were supposed to stick to travelling (or anti-tourism). But that is not true. Among the numerous journeys undertaken by the aristocrat of the second half of the 19th century, some are clearly touristic, others fall into the old routine of travelling. Aristocrats became members of tourist associations, rushed through the destinations in order to just appropriate them, they helped mark the routes and promoted the resorts, but at the same time, they still kept their habits of *séjours* in the country or the chick resorts.

This text wants to distinguish mere travelling from tourism using the example of Prince Emanuel Josef Anton Collalto e San Salvatore, an Italo-Austrian aristocrat with a material base in Moravia (today part of the Czech Republic). As a member of the first society (“erste Gesellschaft”) in the Austro-Hungarian Empire¹⁰ – that is a member of one of 474 aristocratic families¹¹ who could prove 64, 32 or at the very least 16 ancestors of noble descent – he belonged to the privileged, isolated group of people allegedly the least hit by modernisation and blissfully unaware of the ideas which propelled the 19th century.¹² The schematic rhythm of aristocratic life, in which winters were spent in city palaces in Vienna and the summer séjours at the country manors, meant the aristocracy was always on move. Travelling to the dazzling resorts such

9 Bojan BASKAR, Southbound, to the Austrian Riviera: The Habsburg Patronage of Tourism in the Eastern Adriatic, *Anthropological Notebooks* 16, 1/2010, p. 9–22.

10 He was born in 1854 to the Austrian Empire, but the most of his adult life was marked by the existence of the Austro-Hungarian monarchy (1867–1918).

11 For their list see William D. GODSEY, Quarterings and Kinship. The Social Composition of the Habsburg Monarchy in the Dualist Era, *The Journal of Modern History* 71, 1999, p. 56–104.

12 This is how aristocracy was defined by Bertha von Suttner, herself a child of a morganatic marriage of Franz Josef Kinsky and Sofie née von Körner (Bridgitte HAMANN, *Bertha von Suttner. Život pro mír*, Praha 2006, p. 15).

as Monte Carlo, Nice, Venice or Naples was therefore nothing unusual for centuries. The key to distinguishing these journeys from what Jean-Didier Urbain called “mauvais voyage” (bad travelling)¹³ obviously cannot be the emergence of leisure time, which aristocrats always had at their disposal. Instead, the abovementioned Buzzard’s and Urbain’s differentiations are used. Unlike a traveller, who discovered the unknown places and actively looked for adventure, the tourist or “l’aveugle en voyage” (the blind traveller) knew the visited places only superficially and cared about nothing else but his amusement, tourists were often compared to the blind herd of animals.¹⁴ This text, therefore, argues that tourism can be observed as a new travelling style of some aristocrats and that their older habit of travelling (Buzzard’s “authentic-experience-gaining activity” or Urbain’s “good travelling”) intersects with it. It also wants to show the difference between the travel and tourist activities in the life of a single 19th-century Moravian aristocrat. By showing it, the text wants to be a contribution to the research of tourism of aristocracy,¹⁵ and the research on House-of-Collalto history.¹⁶

13 Jean-Didier URBAIN, *L’idiot du voyage. Histoires de touristes*, Paris 2002, p. 111–112.

14 *Ibid.*, p. 113.

15 Travelling of aristocracy of the 17th and 18th century was elaborated by D. ROCHE, *Les circulations*. For travelling of Austrian nobility see: Miloš HOŘEJŠ – Jiří KRÍŽEK, *Automobilismus a šlechta v českých zemích 1894–1945*, Praha 2012, and also Marc BOYER, *Histoire générale du tourisme du XVIe au XXIe siècle*, Paris 2005. Aristocracy often wrote diaries about their journeys, for more see: Tim YOUNG (ed.), *Travel Writing in the Nineteenth Century. Filling Blank Spaces*, London 2006 and Emanuele OCCHIPINTI, *Travelling In and Out of Italy. 19th and 20th-Century Notebooks, Letters and Essays*, Cambridge 2011.

16 The works of Angelo Passolunghi must be mentioned (Pier Angelo PASSOLUNGI, *I Collalto: linee, documenti, genealogie per una storia del casato*, Villorba 1987). More recently, the summarizing work of Pierandrea Morro (Pierandrea MORO, *Collalto. Storia di un casato millenario*, Roma 2018) describes the history of the House of Collalto from 774 to 2007. Also, the works about the baroque-period figure of Antonio Rambaldo Collalto is important (Zdeněk KAZLEPKA, *Ostrov italského vkusu. Umělecký mecenát Antonia Rambalda hraběte z Collalto a San Salvatore mezi Itálií, Vídní a Moravou v první polovině 18. století*, Brno 2011), and the exhibition catalogue *Da Treviso a Brtnice* must be mentioned (Petr ELBEL – Ondřej SCHMIDT, *Da Treviso a Brtnice. Storie della famiglia nobile dei Collalto nascoste negli archivi cechi*, Brno 2019), also the

Fin de siècle and the House of Collalto

Since the history of the House of Collalto was elaborated in other works,¹⁷ this chapter wants to offer just a short overview necessary to understand the life of the person whose tourism and travels this text follows. Emanuel Josef Anton Collalto e San Salvatore was the man who – for the House of Collalto – represents the whole dynamic period of *fin de siècle* in the position of *chef de la famille*. This man, born on the Christmas Eve in 1854, became the head of the family as an 8-year-old child in 1862, when his father suddenly died, and stayed in the position for the next 62 years, that is till his death in 1924, when the times of monarchy were over, and his Moravian possession became the part of the newly established Czechoslovakia. For the House of Collalto, the feverish period of modernization with all its ups and downs was therefore under the leadership of one man, unfortunately, the man who could be boldly called the eccentric misfit. His upbringing was under a sign of great severity of his uncle Alfons Joseph and this severity might have been one of the reasons why – when he became of age – he fell in love with a lowborn but lively Viennese girl, formerly a model at Hans Makart's atelier.¹⁸ Unfortunately, this girl, Irma Büttner, was not accepted by the rest of the family, which threatened by applying the rules of the fideicommissum founder: Emanuel would lose all his Mora-

history of the Moravian branch of the House in the 19th and 20th century (Jan KOUMAR, Emanuel Collalto e San Salvatore. Tři pohledy na život „posledního muže starého režimu v Rakousku“, *Moderní dějiny* 27, 2/2019 and Jan KOUMAR, The Last Princess of the House of Collalto e San Salvatore in Moravia, *Historický časopis* 67, 4/2019).

17 See note 16.

18 Makart was a painter, designer and decorator, whose atelier in Gusshausstraße 25 soon became a famous Viennese social meeting point. The claim that Emanuel met Irma Büttner right there cannot be proved or disproved, but his great-grand-niece Giselda Mensdorff-Pouilly mentions the fact Irma stood as a Makart's model in her memoirs (Private Archive of Isabella Collalto-de Croÿ, Giselda Mensdorff-Pouilly, *Erinnerungen. Band 1.*, Ernsdorf 1950, p. 95). Due to Emanuel's love of art, Makart's atelier is the very likely place where the couple could have met.

vian possessions in favour of his cousin. It led him to retreatism¹⁹ and in the eyes of his wider family, to the eccentric behaviour and inclination to the demimonde symbolized by his lowborn spouse. There is therefore no wonder that for the Collaltos, this period was a time which some authors call the time of stagnation or a temporary decline.²⁰

However, in the second half of the 19th century, the House of Collalto had a long and dazzling history which Emanuel Josef represented and continued. According to legends, the origins of the House can be traced back to the second century, however the first documented member of the House is Rambaldo I. who received the first feud at the Piave in 958. Probably in 1110 the counts of Treviso built the castle Collalto and in 1254 acquired the castle San Salvatore, by the end of the 16th century the Collalto possessions became a part of the powerful Venetian Republic. During the Thirty Years' War they served the emperor because it allowed them to achieve a social ascension: in 1620 the House gained the vast manors confiscated after Bohemian Revolt, they were situated in the hills of Bohemian-Moravian Highlands with its centre in Brtnice (Pirnitz).²¹ Franz I. granted the princely title to Odoardo III. (1st Prince Collalto e San Salvatore), the title was bound to the ownership of Moravian possessions, the Italian line of the House kept using the count title.

The revolutionary year 1848 changed the Austrian aristocracy from patrimonial lords to mere large-farm owners and it also meant the loss of their political power. As Felix Schwarzenberg said, it was hard to find the man of his class to whom he could entrust enough political power

19 Robert Merton described four types of socially deviant behaviour: 1. Innovation, 2. ritualism, 3. retreatism, 4. rebellion (David DOWNES – Paul ROCK, *Understanding Deviance*, Oxford 1989, p. 121–122). If we accept the claim that themorganatic marriage was a social deviant behaviour (that is a violation of written or unwritten social norms), Prince Emanuel's solution was obviously not innovative, ritualistic or rebellious.

20 Kilián speaks of biological decline (which means the child prince and later a childless prince) following the previous social growth (Jan KILÍÁN, *Dějiny Liběchova*, Liběchov 2016, p. 135), Pierandrea Moro called him at least a recluse man of a reserved nature (P. MORO, *Collalto*, p. 125).

21 P. MORO, *Collalto*, p. 80–87.

without the fear that they would rapidly lose it.²² In the House of Collalto, this loss is nicely visible, even though its reasons are deeper than the arrival of the new nobility and bureaucrats who were to take the helm of Austrian politics. While Emanuel's father Eduard (Odoardo IV. or 3rd Prince of Collalto)²³ was appointed a hereditary member of the House of Lords (Herrenhaus), his son was never to be appointed after him.²⁴ When his father died on 24th March 1862, at the age of 52, Emanuel got the abovementioned severe guardian. But what formed his future life more than a strict view of his uncle Alfons was the cultural influence of his mother Caroline née Apponyi de Nagy-Appony. Emanuel loved books like his mother,²⁵ and his generosity was to become one of his defining features in the history of the House of Collalto.²⁶ He kept his Moravian estates well managed but did not intend to increase them over the necessary point. If he had any children, they could not be the fideicommissum holders anyway, moreover, his relationship and later morganatic marriage with the lowborn woman turned out to be childless. Due to it, he retreated from the duties expected of his class, never showed any interest in political power and

22 Pieter M. JUDSON, *The Habsburg Empire. A New History*, Cambridge 2018, p. 222.

23 For more about his life, children and marriage see J. KOUMAR, *The Last Princess*, p. 633–657.

24 Eduard did not have much time to take part in the House-of-Lord's session. The first assembly took place during his illness and only a year later he died. After the Peace of Prague in 1866, when Venetian Kingdom ceased to be a part of Austrian monarchy, the membership of Venetian noble families in Herrenhaus expired, but since the Collalto fideicommissum was situated in Moravia, Prince Emanuel should have been appointed. He was not due to his age (in 1866 he was 14 years old), but he was not appointed in his adulthood either, probably due to his morganatic relationship which excluded him from the higher society (see Jan KOUMAR, *Morganatický sňatek aristokrata druhé poloviny 19. století jako sociální deviance: příklad Emanuela Collalto e San Salvatore*, *Historická sociologie*, 2/2022, p. 105–119). For more see Friedrich LANJUS, *Die erbliche Reichsratswürde in Österreich*, Schloß Haindorf am Kamp 1939, p. 84.

25 For more about her see J. KOUMAR, *Aristocratic Widowhood in the Second Half of 19th Century. The Case of Carolina Collalto e San Salvatore Née Apponyi*, *Historický časopis* 69, 5/2021, p. 863–887.

26 For more about his life see J. KOUMAR, *Emanuel Collalto e San Salvatore*, p. 31–53.

hardly ever met the other members of his family, which – in their eyes – made him a reserved recluse. He spent time in Switzerland and Paris instead, became interested in hunting, arts and, above all, touristry.

Prince Emanuel Collalto's travelling

The list of resorts and destinations visited by Prince Emanuel would be extensive, as he was often on the go as a member of the aristocracy. However, a big part of journeys to these places belong to classical aristocratic *séjours*. They were not touristic, he used to stay in some places for a longer time and returned repeatedly, the places were not visited to get to know them, and the outcome (if any) was of a high value. These all travels could be called circulations, the aristocratic mobility in which the places of residence were changed according to the rhythm of the year. Yet there are important differences between the aristocratic mobility of the 18th century, which Daniel Roche is describing,²⁷ and Prince Collalto. Firstly, he did not follow the circulation pattern of his predecessors and successors. His visits to Italian estates were exceptionally rare, due to the bad relations with the family he visited them as a young man in his 20s, the next visit is documented only in his early 50s. Due to his spouse, the visits of the other aristocratic families were short, only those who welcomed Irma too were visited more often (among all the Kinskys in Moravský Krumlov (Mährisch Kromau). His circulation is breaking the previous pattern. The summers were usually spent by tourism, winters in Vienna and autumns in his Moravian possession where the hunts were held.

The Viennese part of Prince Emanuel's year was as important as his summer tours and autumn hunts, but all year long, his Moravian fideicommissum was not to be neglected. It was the source of money and the Princely title, but the childless Emanuel, the last of his family line, did not consider its development necessary. But even though Prince Emanuel did not extend the properties, did not order big renovations,

27 D. ROCHE, *Les circulations*.

and did not rebuild his castles or chateaus, he administered his Moravian properties well; mostly through the caretakers and inspectors. Between 1875, when he came of age, and 1886, when his mother died, his Moravian séjours took place all over the year, but were mostly short. Only after 1886 he started visiting Uherčice chateau for summers and spent more time in Kněžice (Knieschitz) chateau, which he had adapted for his needs. The rooms were furnished,²⁸ and the near pond was equipped with a small changing room because both Emanuel and Irma liked swimming there in the summer.²⁹ After his mother died in 1866, his stays in Moravian estates became more frequent, only then he dared to arrive with Irma, therefore in 1887, she appeared in Černá and Rudolec, and since 1887 she also spent summers in Uherčice.³⁰ For example, in 1900, the bills sent to the Princely office by the butcher from Kněžice Anton Novotný show, that Prince Emanuel spent one séjour in Kněžice between 30th April and 25th May (between 7th and 19th May he was in other chateaus in Černá, Rudolec and Uherčice) and then two autumn séjours, the first one between 24th September and 19th October, the second one between 14th to 24th November. The last stay of the year happened between 1st and 14th December.³¹ The daily amount of meat delivered to the chateau shows the couple were not there alone, the Chronicle of Brtnice says that Emanuel liked spending time there in the circle of his chosen people, with whom he played cards.³² Moreover, the end of November was the time of big Collalto hunts in Brtnice, the company was also obligatory. The journeys to and around Moravia were made by a horse-drawn carriage, after 1909 by car.

His main seat was certainly Vienna, where – for family reasons – he avoided the family palace at Am Hof Square. At first, he furnished

28 Moravian Land Archives (further on MZA) Brno, G 169 Family Archives of the House of Collalto, book 388, inv. n. 236, p. 16.

29 Private Archives of Isabella Collalto-de Croÿ, Giselda Mensdorff-Pouilly, *Erinnerungen. Band 1*, Ernsdorf 1950, p. 132.

30 Václav FLESAR, *Kořeny věků. Kronika rodu Flesarů psaná v letech 1423–1923*, Jímramov 2015, p. 520–521.

31 MZA Brno, G 139, cart. 394, inv. n. 254, fol. 1–16.

32 State Regional Archives (SOKA) Jihlava, OÚ Brtnice, inv. n. 18, Brtnice Chronicle, p. 1–2.

a small flat in Palace Modena at Herrengasse 7 (with one salon, a library and one bedroom),³³ but then, in 1881, he had a new Collalto Palace built at Rathausstraße 21. Anton Adametz constructed a big neo-renaissance house there, in which Prince's flat took the whole second floor. However, in 1883 he rented a new villa in Meidling at 125 Schönbrunnerstraße, which he then adapted for his and Irma's needs.³⁴ Unlike his new palace, the villa outside the centre offered some privacy and it was close to the railway station which Emanuel often needed. Only in 1894, he built a new magnificent villa in Heiligenstadt at 33 Armbrustergasse. He then preferred this villa to all Viennese houses, and even though some flats were temporarily rented in Vienna, the Heiligenstadt house kept being his main place of residence.³⁵

But Vienna did not offer him peace and the lack of public and family attention his life and love life required. Therefore, Paris was a city where Prince Emanuel felt at home too. The decision to stay there more permanently can be dated back to his first meeting with miss Irma,³⁶ in the same year he hired a French teacher E. Cauwel³⁷ to improve his French. Paris then became a place where he stayed at least three times a year and rented there two places of residence. The big flat on the first floor of the house at 27 Avenue Marceau, with a nice view of the Church of Saint-Pierre-de-Chaillot, was the main one. It was close to the lively centre, to Champ-de-Mars and to all the shopping areas: his spouse was often shopping for clothes at Cavally at 8 Boulevard des Capucines,³⁸ so it fit his status. Besides the antechamber, it contained two salons, a dining room, two bedrooms with dressing rooms, a water closet and a bathroom, the whole flat was equipped with a gas light and its month-

33 MZA Brno, G 169, cart. 391, fol. 512–520.

34 MZA Brno, G 169, cart. 391, fol. 840.

35 For more about the villa and the house at Rathausstrasse see J. KOUMAR, Vídeňská a moravská sídla Emanuela Josefa 4. knížete Collalto e San Salvatore, *Historica* 10, 1/2019, p. 33–47.

36 The first preserved letters are from 1879.

37 The teacher's office was in Rauhensteingasse 7, see MZA Brno, G 169, cart. 391, fol. 182.

38 The bills are preserved: MZA Brno, G 169, cart. 394, fol. 40.

ly rent was 1 864,90 francs.³⁹ But for the weekends, the couple also used a rented villa in Passy at 4 Rue Théry (today Rue de Montevideo), in the proximity of Bois de Boulogne. The street was a renowned meeting place for riders, next to the villa there was a riding school with a horse promenade, which Emanuel liked to visit as a lover of noble horses and a good rider. The villa was not big, but unlike the flat, it contained a kitchen and an office, in which he was dealing with the administration of his estates which he communicated through letters and – if necessary – through the telegrams with his advocate in Vienna. Both places were adapted and furnished in 1881⁴⁰ and were rented up till 1913.⁴¹ Prince Emanuel could have considered Paris his main place of residence because it gave him a retreat. It was a lively, cultural city full of people of his class yet free of his family. But since his morganatic partnership was scandalous even in Paris, till the late 1890s he never had one place of residence, but kept moving from Austria to France, Italy or Switzerland instead. However, while in Paris, he and Irma could enjoy its social life. The Parisian photographer Emile Tourtin's bills show that the couple had pictures taken alone but also in a group with other unspecified people.⁴² The journeys to Paris were made by train, it was mainly the train connection together with the political situation that made Paris easily accessible for living. The journey usually took 25 hours if Prince Emanuel went from Vienna via Munich and Strasburg, but due to his frequent stays in Switzerland, his journey to Paris was rarely made in one piece.

Visits to the spa were also frequent, the older Prince Emanuel was, the more he suffered from digestive problems, in 1887 he also broke his leg and cured the subsequent effects. Every year in June and again in September he could be found in Rudolfshof in Karlsbad (Karlovy Vary) or in Bavarian Bad Kissingen, where he usually stayed in Hotel Sanner

39 That was for October 1882, see the bill: MZA Brno, G 169, cart. 394, fol. 66.

40 MZA Brno, G 169, cart 394, fol. 49–51.

41 We are last informed of Emanuel's visit in Paris from the chronicle of the Flesars, from the entry written by his step-brother in 1913: V. FLESAR, *Kořeny věků*, p. 573.

42 MZA, Brno, G 169, cart. 394, fol. 60. As far as I know, the pictures did not survive.

at the spa promenade.⁴³ Spa cures were usually three weeks long and Irma travelled with him, although she was recorded as a private person. Besides the spa stays, there were trips made for financial or social reasons, the related families were often visited during their summer séjours in Moravia. In 1893 the visit to Prussia and Saxony was made due to family reasons, in 1902 he spent the whole summer travelling around the Moravian chateaus of the related noble houses: Belcredi, Dubsy, Mensdorff-Pouilly, Salm, Mitrowitz, Kinsky.⁴⁴ For understandable reasons, Irma did not travel with Emanuel that year.

Even though these stays and visits resemble the classic circulation of an aristocrat engaged in politics and administration of his estates, they differ from the circulations of the House of Clary-Aldringen Mathieu Magne described.⁴⁵ They are also very different from the journeys connected with the visits of all aristocratic peers his contemporary Count Leopold II. Berchtold conducted,⁴⁶ or from the adventurous oversea journeys of Count Erwein Dubsy.⁴⁷ Emanuel Collalto lived up neither to the circulation model, to the grand-tour model or the leisure pursuit of the monied classes. There were more reasons for it. Firstly, Emanuel Josef Collalto did not engage in policy, the administration of his estates was largely correspondent, through his caretakers and cus-

43 *Prager Abendblatt*, 12. 6. 1896, p. 3; *Sport und Salon*, 23. 6. 1906, p. 4; Liste der angekommenen und abgereisten P. T. Kurgäste in Carlsbad im Jahre 1902, 1907.

44 V. FLESAR, *Kořeny věků*, p. 546–547.

45 Matthieu MAGNE, *À Teplitz et dans le monde. Les Clary-Aldringen: une maison princière dans l'Europe des Habsbourg au temps des revolutions*, Comue 2017, p. 347–470.

46 Lucie PEŠLOVÁ – Veronika SYSLOVÁ, *Rodina hraběte Leopolda II. Berchtolda na cestách*, Praha 2018.

47 Filim SUCHOMEL – Marclea SUCHOMELOVÁ, *Námořní deník Erwina Dubského: Sbírka albuminových fotografií ze 70. let 19. století z Japonska*, Praha 2006 and F. SUCHOMEL, *Obeplutí světa s korvetou Erzherzog Friedrich 1874–1876: Cestovatelské vzpomínky císařsko-královského námořního důstojníka Erwina hraběte Dubského*, Praha 2022. Also: Christian D'ELVERT, *Geschichte der Grafen Dubsy von Třebomyslic*, in: *Schriften der historischstatistischen Section der k.k. mähr. schles. Gesellschaft des Ackerbaues, der Natur-und Landeskund*, Brünn 1853, and finally: Michal KONEČNÝ, *Zámek Lysice*, Kroměříž 2014, p. 125–127.

todians. His visits to the country estates, therefore, were not seasonal and lacked a general pattern. Secondly, the social engagements were irregular, as far as his archive shows, Prince Collalto did not attend the regular social events, balls and audiences with any regularity, sometimes he took part in meetings of the associations and societies he financed, but these were rare occurrences.

A travelogue of the Abyssinian journey

However, some of the journeys he conducted resemble the travelling style of his aristocratic contemporaries. Prince Collalto's hunting trip to African Abyssinia (today Ethiopia) made in 1908 looks just like the trips of Franz Kinsky, Heinrich Lichtenstein and Johann Pálffy, who visited Egypt, Sudan or Kenya to enjoy the winter hunting season there.⁴⁸ Unlike the other journeys, his African trip – made together with Rudolf Salm-Reifferscheidt (1866–1919), an experienced African traveller – is well documented in Prince Collalto's travelogue kept between 16th December 1907 and 8th April 1908.⁴⁹ Salm had a photographer at his service, therefore the whole journey is also documented photographically, the Moravian Land Museum in Brno (MZM) has two Abyssinian photo albums of Rudolf Salm in its library.⁵⁰ The journey's purpose was hunting, yet the travelogue pays a lot of attention to the local tribes, animals and countryside. Its style is simple and far from being an elaborated essayistic piece of art. It is a simple but informative log kept day by day, a record of the hunted pieces and of the events the tour brought. The reason for keeping the travelogue is easy: the Abyssinian journey was not touristic; it was a lifetime journey that Emanuel was never to repeat and that he therefore wanted to remember.

48 See Markéta SLABOVÁ, *Hic sunt leones. Lovecké výpravy na černý kontinent*, in: Valburga Vavřinová – Jan Županič – Katarína Bányászová et al., *Volný čas objektivem šlechty*, Praha 2016, p. 40–62.

49 MZA Brno, G 169, cart. 393, inv. n. 245.

50 Moravian Land Museum in Brno, Zoological Section Library. I. n. 1571 and 1572 sign. III-58/1 and III-58/2.

Since this princely hunting trip was elaborated in a different text,⁵¹ only a short sum-up follows. Then 51-year-old Prince Collalto set out on the journey on 22nd of December in Naples, on the deck of the liner *Rhenania*. On the 26th of December, he arrived in Port Said, where he visited the de-Lesseps monument pointing towards the Suez Canal. On the 2nd of January 1908, the liner with the travellers arrived in Djibouti, where they took the first-class compartment train ride to Dire Dawa. The journey to the west, which started on the 9th, meant no comfort, but a lot of activity. Prince Emanuel slept in a tent; his days were full of hunts which soon bore fruit. In Hursu (Urso) the expedition shot two gazelles, one dik-dik and a kudu, but jackals, Soemmerring's Gazelles, baboons, antelopes and even crocodiles and oryx were to see. Once 500 bullets a day were shot, therefore, there was enough meat to eat but also enough trophies to carry. The trip continued to Erer, Tulu and through Ogfalé to the river Awash (Hawash).⁵² Besides hunting, the Danakil (Afar) people were met, and the Galla tribes (which called themselves Oromo – the sons of men) performed their ritual dances and helped the expedition with the hunted animals, which the preparator was not able to handle himself anymore. The expedition returned from the Awash River in its footsteps. On the 12th of March, they were back in Erer, which they had left on 18th of January. The final part of their journey to Dire Dawa was a five-hour horse ride, which ended in Grand Hotel Continental. Back to Djibouti, the expedition arrived on 23rd March 1908. The boat journey back to Europe was interrupted in Port Said in order to undertake the excursion to Cairo and the pyramids in Giza and Sakkara. Prince Collalto also spent some time in the local British Club. From Cairo, he did not return to Port Said but went to Alexandria instead, where he took the liner *Cleopatra* to the Austrian port in Trieste (Triest).

Collalto and Salm travelled to Abyssinia together with the German commercial agent Arnold Holtz, whose aim was to present a German car to the emperor Menelik in his capital Addis Ababa. The present was

51 See: J. KOUMAR, „Krajina opálených lidí“. Habešská cesta Emanuela Collalta e San Salvatore v roku 1908, *Historia* 18, 3/2019, p. 26–32.

52 MZA Brno, G 169, cart. 393, inv. n. 245, fol. 24. The entry from 3rd February 1908.

an attempt to gain the exclusive concession to run the car connection between Dire Dawa – then the terminus of the French railway from Djibouti – and Addis Ababa.⁵³ After his return to Germany, Holtz wrote a book about his journey and published it the same year in Berlin,⁵⁴ but the target was not met, and the concession was not gained. Prince Collalto mentions Holtz several times, but only as a tripmate, even in his travelogue he was not very interested in policy and Holtz's intentions.

Prince Emanuel Collalto's Tourism

Aside from these journeys, there are trips in Prince Emanuel's life which cannot be called travelling, but which – as this text argues – belong to the same behaviour we observe in much less wealthy and socially lower-ranked people of the second half of the 19th century. These trips were short and superficial, made for pure enjoyment without any deeper intentions, Jean-Didier Urbain would call them “mauvais voyage” (bad travelling).⁵⁵ Even though in the starting age of tourism in the second half of the 19th century the borders between aristocrats travelling and tourism may be blurred, I suggest that these trips can hardly be compared to the leisure pursuit of the rich classes, let alone to the aristocratic circulation. On some journeys, his family situation made Prince Collalto an average tourist who travelled for travelling, did not follow any higher ambitions, and whose tourism satisfied his need to escape not only the places, but also the circulation model followed by his peers. The speed and superficiality of his tourism is one of the distinguishing features. He did not aim to live at places for some time but to stay there only. The atmosphere was not learned, it was experienced from the first impressions, which could also easily be captured in the watercolour paintings that remained in Prince Emanuel's possession.

However, there are few features which distinguish these touristic journeys from the middle-class tourism of the age. Firstly, a higher tra-

53 *Evening Star*, May 21, 1908, p. 11.

54 Arnold HOLTZ, *Im Auto zu Kaiser Menelik*, Berlin 1980.

55 J. D. URBAIN, *L'Idiot du voyage*, p. 111–112.

velling standard must be mentioned. Emanuel Collalto usually travelled by the first-class train compartments, rented a villa to stay in, or he had a first-class apartment in the noble hotels. While the middle-class and bourgeoisie did not usually consider opulent spending a necessary part of their journeys, the aristocratic standard was in comfort and representation. Secondly, Prince Emanuel was a keen amateur botanist, art lover and hunter; therefore his tourism was influenced by his hobbies. He was concerned with the alpine flora and hunting options. However, no deeper insight into the botany can be observed in his behaviour. Unlike the scientific interests of Archduke Ludwig Salvator, whose journeys around the Balearic and Aeolian Islands resulted in book publications,⁵⁶ Prince Collalto's journeys were aimed only at a superficial entertainment. It can be said his hobbies were not developed, but consumed. He also often bought paintings and drawings by the local artists on his journeys. In his possession, there could be found paintings by Anton Paul Heilmann,⁵⁷ such as his *View of Ragusa* (dated 1899), *Ruine of Freistein an der Thaya* (dated 1906), three *Views of Salzburg* (dated 1902 and 1908) or the *View of Zell am See* (dated 1902). Heilmann's aquarelles captivated Emanuel's artistic senses so much, that he later had all his Moravian castles and the Viennese palace painted by him. But in his Heiligenstadt villa, there were also eight aquarelles by Ettore Franz Roesler depicting motives from Rome, together with *Ruine at Taormina* by Franz Leo Ruben.⁵⁸

56 For more about the Archduke's life and scientific work see Eva GREGOROVIČOVÁ, *Z historie habsburské linie v Toskánsku. Ludvík Salvator Toskánský, vědec a cestovatel*, Praha 2020.

57 Heilmann was working for Prince Emanuel repeatedly. In 1909 he painted his Chateau in Uherčice (Ungaschitz) with watercolour and pen, the same technique was used for the painting of his new villa in Heiligenstadt (this watercolour painting sized 45x74 cm appeared on Artnet auction in 2002 under the name *Barockes Stöckl in einem Landschaftsgarten*. Both men were also connected by tourism, Heilmann was a keen alpinist and among his artworks, a lot of alpine landscapes can be found.

58 All the mentioned paintings appeared in the Auction Catalogue in 1928 when Emanuel's widows sold the villa and its art objects. See C. J. WAWRA, *Versteigerung der Gemälde, Skulpturen, Möbel, Dekorationsgegenstände usw. aus dem Besitz der Frau Irma Collalto*, Wien 1928. Of course, there were not only

The destinations were numerous, and it is unlikely that all of them are documented. The Chronicle of the Flesars written by Emanuel's stepbrother documents his trips to Croatia (1891) where he visited Dubrovnik and Ljubljana. In May 1895 he visited the Ethnographic Exhibition in Prague. In 1900 he took a summer trip around Hungary together with his stepbrother Maurizio and with the future heir, the grand-nephew Manfredo. During that trip, Debrecen, Pécs and Raab were visited. Frequent were the visits of Trieste with its port and Italy was also on the princely itinerary. In 1909 the car was used for the first time for travelling to Genoa, Rome, Venezia and Naples.⁵⁹ However, we do not know much about these trips, the only information which allows us to sort them into the category of tourism instead of journeys is the fact they were only 20 days long, too many places were visited during that short time and most of them were never visited again.

Chronologically, the first well-documented tourist activity of Prince Emanuel Collalto is his membership in the Brno (Brünn) section of Österreichischer Touristen-Club (ÖTC). The club was established in Vienna in 1869 by Gustav Jäger, it was the second oldest tourist organisation in Austria and found its protector in the person of Archduke Carl Ludwig. The Brno section was established in 1881 and besides Emanuel, its first members were Johan II. from Lichtenstein and his brother Karl Rudolf.⁶⁰ The activities of the politically moderate club were of both romantic and practical nature, soon they started with touristic-path marking around Brno and in Moravian Karst; there were also plans to build its own alpine chalet.⁶¹ Emanuel Collalto paid the membership sum of 10 gulden for three years, however, his main interest in the club activities can be dated to 1882, when together with Adolf Ripka, the president of the Brno Club-Section, he visited Moravian Karst and took part in the lecture given by professor Makowski about his trip to Swit-

paintings from Prince Collalto's journeys. In the big salon, right above the sofa, there was Carl Schwenninger's Concert in a golden frame.

59 V. FLESAR, *Kořeny věků*, p. 564–565.

60 Jan ČERNOHLÁVEK et al., *Babí lom*, Brno 2009, p. 89.

61 *100 Jahre Österreichischer Touristenklub 1869–1969. Festschrift anlässlich des hundertjährigen Bestandes*, Wien 1969, p. 7 and 23.

zerland.⁶² For Emanuel, it was not an unknown country. In 1880 he and Irma made a touristic journey to Brieg, Pontresina and Pallanza and finished it in Locarno, in 1882 the Alps attracted his attention once again.

But the tourist trips were not aimed only at the natural-beauty hunts and places of interest. Some of them also fit into princely cultural interests. That was the nature of the trip to Bayreuth to see Wagner's Parsifal. Wagner's music resonated through Europe in the second half of the 19th century and Bayreuth – with its brand new *Festspielhaus* built with the great difficulties thanks to the generosity of Bavarian King Louis II – was to become its sanctuary. The premiere of Parsifal in the summer of 1882 was, therefore, a big occasion, in which all the high society wanted to take part. Emanuel Collalto expressed interest in buying tickets by a letter written to Bayreuth's Wagner Verein by his Viennese office on 25th May 1882,⁶³ but the tickets for the first three performances on the 26th, 28th and 30th July were already sold out, he also did not intend to sit in the general auditorium but demanded the Princely Loge instead. This must have been due to the fact he did not know the Bayreuth theatre yet. With its 1 344 seats organized in a fan-shaped amphitheatre, the theatre was built to multiply the experience of Wagner's music, the best places for seeing and hearing, therefore, were not the nine Royal Boxes placed at the back of the hall, but the seats in the centre of rows four to eight.⁶⁴ 14 performances of Parsifal were offered to Prince Collalto for the price of 30 marks for a seat or 50 marks⁶⁵ if the Princely Loge were chosen, out of which the performance given on 20th August was chosen and two seats from 10th to 15th row were demanded.

No letter or diary entry tells us how Emanuel Collalto liked or disliked the performance, but the opera conclusion generally left the audi-

62 MZA Brno, G 169, cart. 391, fol. 805.

63 MZA Brno, G 169, carton 391, fol. 763–767.

64 Albert LAVIGNAC, *The Music Dramas of Richard Wagner and His Festival Theatre in Bayreuth*, Honolulu 2005, p. 63.

65 MZA Brno, G 169, carton 391, fol. 767.

ence in tears, speechless and overwhelmed.⁶⁶ The character of Parsifal reminded people of Louis II of Bavaria, the one “whose simplicity enables him to attain great goodness and wisdom”.⁶⁷ However, the opera did not turn Emanuel into an admirer of Wagner’s music. Unlike his cousin Albert Apponyi, who was deeply touched by the opera’s philosophy and message,⁶⁸ Emanuel – as far as the documents show – never visited Bayreuth again nor did he manifest any interest in Wagner’s music in the future. His Parsifal trip was, therefore, purely touristic: it was a short run for a fleeting feeling of seeing (not knowing!) what seemed to be a big cultural occasion.

The Alps

The same cannot be said about Prince Emanuel’s love for mountains. In 1883 an extensive trip was made which started in a classical aristocratic summer resort Nice but continued to many more destinations. Emanuel and Irma arrived in Nice and its Hotel Grande Bretagne on the 13th of July 1883 and despite the very cold weather on the day of their arrival,⁶⁹ they spent a few days in Riviera. Already on 17th July Emanuel telegraphed for money and post to be sent to Genua, where he stayed till 24th July and telegraphed again for 3 000 francs for his expenditures.⁷⁰ But the week was not spent in Genua at all, even though the money and letters were supposed to be sent there, the trips to Monaco and Monte Carlo were made, with stays in Menton and Nice again. The tempo of the trips was really quick, the destinations were definitely seen in a tou-

66 Roger SCRUTON, *Wagner’s Parsifal: The Music of Redemption*, London 2020, e-pub, p. 72.

67 Christopher McIntosh, *The Swan King. Ludwig II. of Bavaria*, New York 2012, p. 78.

68 He took part in its Bayreuth performances quite often and as he himself said: “From performance to performance, from year to year, right up till the present day, this wonderful work has enchanted me more and more.” (Albert APPONYI, *The Memoires of Count Apponyi*, Safety Harbor 2001, p. 102).

69 MZA Brno, G 169, carton 391, fol. 943.

70 *Ibid.*, fol. 945.

ristic manner (the above-mentioned *mauvais voyage*) and in early August the tempo continued with the Swiss leg of the tour.⁷¹ Two days between 18th and 20th August were spent in picturesque Interlaken (canton Bern) from where Emanuel and Irma together with one servant aimed south to Zermatt (canton Wallis). There, under Matterhorn, they stayed the whole week during which the trips to surrounding peaks and alpine meadows were made. With only a year-old Baedeker guide-book of Switzerland in hand and with the hired certified tourist guide for eight francs a day Prince and his lady were going through Zermatt, climbed up to the steep meadows, where he could practise his botanical hobby.⁷² The trip continued on the 28th of August to Pontresina. The upcoming week till 6th September was spent by visiting the glaciers, also a trip to a cold and rainy Sankt Moritz was made. The end of the trip was not as slow, on 6th September Prince Emanuel and Irma could be found in Tirano, three days later in Bormio and on 10th September in Merano. On the 11th of September, the whole trip finished in Innsbruck and Vienna.

However, this big Swiss tour of 1883 was not enough. Prince Collalto fell in love with the Alps, the nature of the raw countryside enchanted him, what he also liked was the loneliness, his romantic nature also appreciated the beauty of mountain sceneries. He did not spend only summers there, but he enjoyed the winters too. In November 1886, he rented Villa Radetzky in Merano, where he could connect his spa séjour with the stay in Alpine nature. But the place, where he decided to spend his séjours more permanently since 1885, was Meggen, a small town placed within a view of Luzern. Luzern Lake (Vierwaldstätter See) offered a magnificent view known from Schiller's *William Tell*, which Emanuel had in his Viennese library. The capital of the canton with

71 The following journey is documented by the telegrams in MZA Brno, G 169, cart. 391, fol. 939–949.

72 One of the important parts of the Collalto Library in Moravian Land Archive up till now is *Flora Danica*. Prince Emanuel's interest in buying the newly published parts together with the older and earlier published volumes of the whole extensive work can be documented by letters with the Danish botanist Johan Lange from Copenhagen (MZA Brno, G 169, cart 391, fol. 596 nn).

almost 18 000 inhabitants⁷³ offered a lot of sights, a well-known Capel-lebrücke and the view of the mountaintops of Pilatus, Kerns and Sachseln. The steamboats could be used to travel around and to see the picturesque city. Meggen was placed on the promontory prominent for the steamboat passengers by the pinnacle villa Rippertschwand,⁷⁴ which Emanuel hired. It offered a magnificent view of the lake and mountains, but it was in a quiet neighbourhood, where the couple could easily escape the unwanted attention, at the same time it was opulent enough to suit Prince Collalto's status.

In 1886, he spent the whole summer and autumn in Meggen, the bills sent by a horse trader E. Müller from Luzern show horses, landau carriage and equipage rented repeatedly from June till late October.⁷⁵ In Kněžice chateau, the photography in a white passe-partout frame, in which Villa Rippertschwand was recorded by C. Hirshbrunner, survived and got to the ownership of the Czech National Heritage Institute (NPU).⁷⁶ Since the chateau was Prince Emanuel's favourite one, the photography shows he had some feelings for the villa, which he rented repeatedly, the picture must have represented good memories.

Besides the social visits to Luzern churches and local society, the clearly touristic trips to the near mountains and meadows were often made. Emanuel's repeated temporary stays in Meggen were also reflected in paintings he later kept in his Viennese villa. Three landscapes depicting the alpine sceneries by Ernst Hodel senior were bought, all dated between 1897–1898.⁷⁷ The trips to Switzerland are documented again in 1892 and 1904,⁷⁸ even though the exact itinerary and places of residence are not known. The preserved bills cannot document whether the same villa was rented those years, but it is highly probable.

73 Karl BAEDEKER, *Switzerland and the Adjacent Portions of Italy, Savoy and the Tyrol*, London 1881, p. 98.

74 *Ibid.*, p. 101.

75 MZA Brno, G 169, cart. 392, fol. 418–425.

76 NPÚ Telč, Svoz Kněžice JR12970ab.

77 C. J. WAWRA, *Versteigerung der Gemälde*.

78 V. FLESAR, *Kořeny věků*, p. 529 and 550–551.

Conclusion

This text wanted to show the difference between travelling and tourism using the example of a 19th century aristocrat. Since the distinction between these two activities is uneasy and might be somewhat blurred, it followed James Buzzard's description of an aesthetically superior authentic traveller and a conventional, dull-witted tourist⁷⁹ and Jean-Didier Urbain's differentiation between the traveller as an adventurous unknown places discoverer and a superficial tourist or *l'aveugle en voyage* (the blind traveller), often compared to the heard of animals.⁸⁰ Emanuel Collalto conducted no educative Grand Tour in his youth, he might have considered this habit old-fashioned and outdated. His tourism was an activity different from the classic aristocratic circulation, even though, to a certain level, he still kept the travelling habits of his forefathers and circulated between his Viennese houses, Paris and Moravian estates. But he also conducted the purely touristic journey, in which he simply escaped from his usual life and society and travelled quickly, blindly.

In Emanuel Collalto's journeys, there can be found an element which may be added as a distinguishing feature to Buzzard's and Urbain's differentiation between mere travelling and tourism. Prince Emanuel's tourism satisfied his need to escape the high society, his family and probably even more. While in his travelling to Paris or his country seats he was not separated from his class and life, but when he became a tourist he seemed to seek this separation from his peers (not from his comfort, though). On his touristic journey, he became a monied man with no social obligations. They did not cease to exist, but Emanuel's stays in the particular resorts were too short for their occupants to call him to their compliance. The stays did not enable him to really learn the places he visited as a tourist; he only experienced them in a fleeting manner.

79 J. BUZZARD, *The Beaten Track*, Chapter 2.

80 J. D. URBAIN, *L'Idiot du voyage*, p. 111–112.

It might be argued that it is tricky to look for a general pattern of the aristocratic tourism in the behaviour of the 4th Prince Collalto e San Salvatore, since he withdrew into private life due to his morganatic marriage and unfavourable family situation. Such an objection is definitely right, instead of promoting an evolutionary development from aristocratic travelling to tourism, this text wanted to be an example of what aristocratic tourism in the second half of the 19th century might have looked like and what motives might have led to it. A reader of prince Emanuel's documents must find it striking, how much his travelling differs from the journeys of the previous generation of aristocrats and how much it differs from his contemporaries. While Prince Karl Gustav Hohenlohe in his letters from the Italian army campaign in 1820 describes the places he visited, the prices and people of Trieste, the melancholy of Venice or Palazzo del Te in Mantua and provides the reader with his impressions and experiences,⁸¹ the preserved letters of Prince Emanuel say none of that. Such differences can surely be assigned to the subjective element influencing the lives of the particular aristocrats. It is true that within the high society of the late 19th century it is possible to find examples of the similar tourist pattern as Emanuel Collalto demonstrates. However, while Prince Emanuel spoke in formal Hochdeutsch, wrote only in Kurrent and required all the due respect, he did not take much interest in policy and social affairs of his times. Due to his family situation, he sought some escape in travelling for travelling. We can say he partly kept the habit of the aristocratic circulation, but he also stepped beyond it. No matter what the reasons for Prince Collalto's tourism were, it looked very much like the mass tourist journeys Thomas Cook organized in England,⁸² with some amount of humour it can even be described as the "mass-tourism for

81 MZA Brno, G 204 Family Archive of the Blankensteins, cart. 30, inv. n. 163. French letters of Prince Hohenlohe to his wife Frederique, fol. 13–15 (Trieste), fol. 20–22 for Venice and fol. 47–48 (Mantua). His German-written notes from Italian Campaign were also described by Marie MACKOVÁ, *Itálie očima evropského aristokrata v rakouské armádě*, in: Zdeněk Hojda – Markéta Ottlová – Roman Prahel (eds.), *Naše Itálie. Stará a mladá Itálie v české kultuře 19. století*, Praha 2012, p. 65–78.

82 Tim YOUNGS (ed.), *Cambridge Companion to Travel Writing*, p. 47–48.

one". Therefore, if we look for examples of an adventurous traveller and a superficial tourist, Erwein Dubsky with his voyage around the world can be taken as an example of the previous⁸³ and Emanuel Collalto – at least partly – as an example of the latter.

83 See Christian D'ELVERT, *Geschichte der Grafen Dubsky*, and also F. SUCHOMEL, *Obeplutí světa s korvetou Erzherzog Friedrich*.

Tourism of Aristocracy in the Second Half of the 19th Century. The Case of Emanuel Collalto e San Salvatore

SUMMARY

This text deals with the travelling activities of a single 19th century aristocrat, Prince Emanuel Collalto e San Salvatore (1854–1952). It distinguishes mere travelling from tourism, which is defined as “bad travelling” or as “travelling for travelling”. While mass tourism is an activity that develops significantly in the second half of the 19th century, the travelling of aristocracy, that is circulation between their Viennese houses, high-class summer resorts and their estates in the country had been the general pattern of their movement for centuries. Based on James Buzzard’s and Jean-Didier Urbain’s distinctions, Emanuel Collalto’s touristic activities are separated from the classical aristocratic journeys and stays. In the beginning, Prince Emanuel’s life and family situation are described. He was the only son of his parents, his father died when Emanuel was just eight years old and when he came of age he fell in love with a non-aristocratic girl. Their relationship turned out to be permanent and prevented Prince Emanuel from living up to the ideal behaviour of a man of his rank. It also led to a reduction in his contact with the wider family and influenced his way of travelling. In general, Prince Collalto tried to escape the society, his wider family and also Vienna. In his travelling activities he partly followed the general pattern of aristocratic circulation with some personal differences given by his family situation. His country séjours were short and more numerous, he rarely visited Italian properties of the family and permanently rented a flat and a villa in Paris, where he spent some parts of the year. His visits to Moravian estates and Viennese residences are then described. From his travel activities, in which he did not stand out from his class, the hunting trip to Abyssinia in the winter of 1908 is also mentioned as well as the travelogue Prince Collalto kept writing. The tourist

activities follow. Prince Emanuel's activities in the tourist clubs are first mentioned, the journeys which are clearly touristic are given space and his love for the Alps, which lead to repeated stays in Meggen near Luzern in Switzerland, is described. In the conclusion, Emanuel Collalto's tourist activities are set in the context of other aristocrats' travelling and his case is suggested to be an example of an aristocratic tourist, as opposed to an aristocratic traveller.