

ITALY

FOR INTERNATIONAL VISITORS



Featured images:

Italy, 1932. ENIT. Sourced at: [Archivio Centro Studi Rsi Salò](#).

Broni, 1938. ENIT. Sourced at: [Harvard College Library](#).

David by Michelangelo. Sourced at: [Pixabay](#).

TOURISM IN transition

During the 1920s and 1930s, **Italy's tourism sector expanded significantly**, driven by the Fascist regime's complex approach to tourism. While the regime promoted the modernization of the industry to boost the economy, it also sought to **reshape Italy's image** by challenging stereotypes and presenting a more **modern and dynamic country**.



ENIT played a key role in this effort, focusing on Italy's modern features such as **transportation and sports facilities**, while deliberately **avoiding direct political messages**. This approach allowed tourism promotion to appeal to a **broad international audience**, especially Americans, and helped Italy maintain its status as a **desirable tourist destination** despite the turbulent political climate.

Featured images:

Italy For Your Leisure, 1939, ENIT. Sourced at: Private collection.

Spend your Holidays in Italy! The Tourists' Paradise!, unknown, ENIT. Sourced at: eBay.

EDITIONS OF 'ITALIA'

A *Italia* 1920

First edition
Italian language

B1 *Italy* 1921

Edition distributed in
London

B2 *Italy* 1921

Edition distributed in New
York

C *Italy*
1923 OR 1924

D *Italy* 1928

Deluxe edition

E1 *Italy* 1930

English edition

E2 *Italy* 1930

Deluxe American edition

F1 *Italy* 1931

English edition

F2 *Italy* 1931

American edition

G *Italy*
1933 OR 1934

H *Italy* 1937

Starting in 1920, ENIT produced tourism materials in **multiple European languages** to promote Italy abroad, distributing most copies for free through banks, hotels, and tourism associations. Its main publication, *Italia*, debuted in **Italian, English, and French**, highlighting traditional attractions to appeal to the public.

Our research uncovered **10 English editions** alongside the **original 1920 Italian version**, listed in the graph on the left.



Featured images:

[Italy, 1928. ENIT. Sourced at: Biblioteca e Archivio Bertarelli - Milano.](#)

Booklet A: 'Italia', 1920



Language adaptation strategies

The text adopts an **impersonal style** typical of travel guidebooks, creating a **neutral yet engaging tone**. It **mixes past and present tenses** to balance historical depth with immediacy. Rhetorical devices like **similes, metaphors, and positive adjectives** enhance its promotional appeal.

Text-image coherence

Black and white drawings illustrate the locations mentioned, reinforcing the text. **Images align with descriptions** but do not add extra context. Their role remains **secondary** to the written content.

General format

Italia A follows a structured format, beginning with an **introduction on Italy's modernization**, emphasizing **transport, hotels, and tourism organizations**. It then presents **key attractions** in a fixed order: climate, art cities, Alps, Ligurian Riviera, lakes, and spas. Southern Italy receives only a brief mention, limited to the Gulf of Naples and Sicily.

Target audience identification

The booklet is primarily aimed at **international tourists**, as shown by the frequent use of terms like "foreigner," "visitor," and "traveller," while "tourist" appears only once. This suggests a **preference for broader descriptors**. Promotional efforts specifically target **northern Europeans**, emphasizing Italy's warm climate.

Cultural adaptation strategies

Minimal context is provided for foreign readers, relying on place-name lists without explanation. This assumes prior knowledge and limits accessibility. The text does not clarify cultural or historical significance for non-Italian audiences.

A 'Italia' travel itinerary

Winter Resorts

Popular winter destinations include the **Alps and Apennines**, offering skiing, snowboarding, and winter sports.

Locations: Resorts such as **Courmayeur**, **Cortina d'Ampezzo** and **Val di Fassa** are ideal for winter activities

Lakes

Picturesque lakes surrounded by mountains, offering activities like boating, fishing, and hiking.

Notable lakes: **Lake Como**, **Lake Garda**, and **Lake Maggiore** are top destinations for their scenic beauty and recreational options

Beach Resorts

Coastal resorts known for their sandy beaches, clear waters, and vibrant summer atmosphere.

Locations: The **Adriatic Coast** (e.g., Rimini) and **Tyrrhenian Coast** (e.g., Viareggio) are well-known for their most renowned beach resorts

Climate

Italy features a variety of climates, generally categorized into Mediterranean along the coast, continental in the north, and alpine in the mountainous regions.

Winter: Cold and snowy in the north; milder in the south.

Summer: Hot in the south; pleasantly warm in the north and coastal areas.



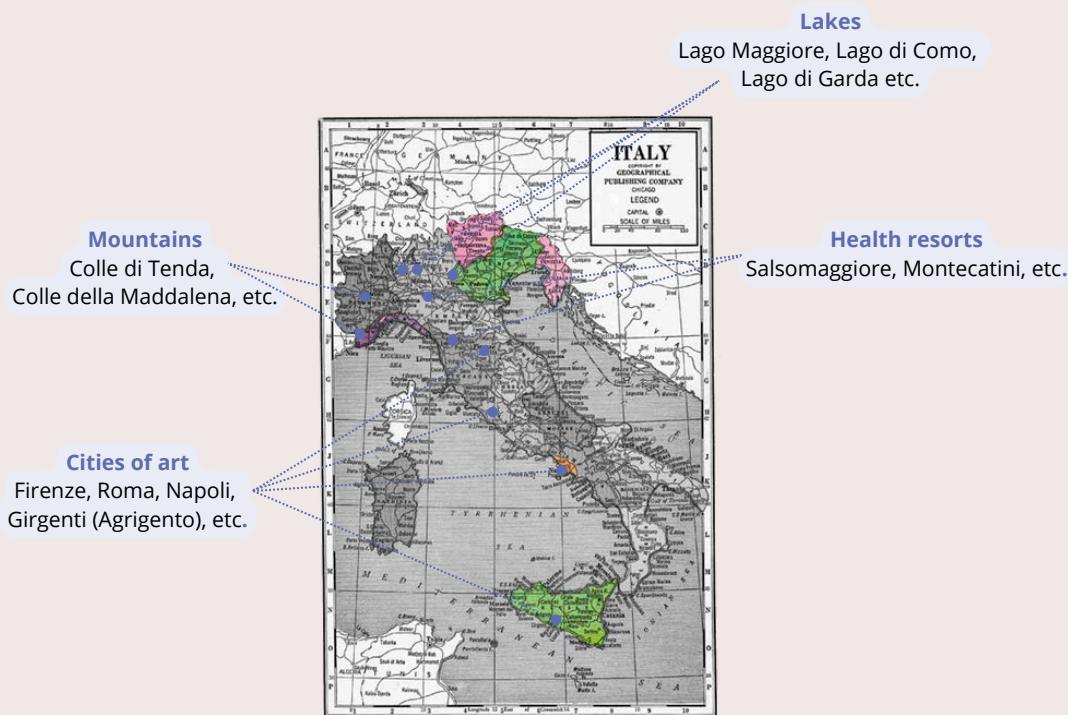
Areas mentioned in the booklet

The Julian Venetia, Tridentine Venetia, the Venetian Lagoon, the Ligurian Riviera, the Gulf of Naples, Sicily.

Featured images:

Pictorial Map of Italy, 1930s, Ernest Dudley Chase, Colortext Publications, Inc. Sourced at: The Old Map Gallery.

B1/B2 'Italy' travel itinerary



Climate



Riviera Ligure, Roma, Napoli, Merano, Abbazia, Sicilia



Stazioni balneari del Tirreno e dell'Adriatico, grandi valli alpine
Venezia Tridentina, Dolomiti, Appennino

Areas mentioned in the booklet

The Julian Venetia, Tridentine Venetia, the Venetian Lagoon, the Ligurian Riviera, the Gulf of Naples, Sicily.

Featured images:

Map of Italy, 1930s. Geographical Publishing Company, Chicago. Sourced at: Etsy.

Booklet D : 'Italy', 1928

General format

Italy D abandons thematic subdivisions in favor of an **itinerary-style structure** covering Italy **from south to north**. However, this layout can be geographically confusing, with regions like the Ligurian Riviera and Amalfi Riviera mentioned together. The deluxe edition also features **full-page color illustrations**, although some inconsistencies exist between images and text.



Language adaptation strategies

The text appears to have been written by a **native English speaker**, Major W. Stormont, making it fluent and accessible to a British audience. It includes **rhetorical questions and an informal, conversational tone** that engages readers directly, breaking away from the previously impersonal style of ENIT's promotions.

Text-image coherence

Despite the high-quality illustrations, there are **notable mismatches** between text and images, such as an image of Lake Maggiore appearing next to a paragraph about Naples. This suggests challenges in aligning the visual and textual elements effectively.



Target audience identification

The target audience is clearly defined as **British tourists**, explicitly referred to as "English visitors." The guide adopts a tone and references familiar to this audience, such as **comparing Naples to Liverpool and contrasting it with Blackpool**, to resonate with British readers.

Cultural adaptation strategies

Cultural adaptation is evident in the use of **familiar British references** to contextualize Italian cities. For instance, Naples is described in terms relatable to British tourists, addressing common misconceptions and reframing the city's image in a way that appeals to their sensibilities.

FROM THE PAGES

From the pages



Naples is a place apart, and misunderstood and maligned by many foreigners who seem to expect a garden city by the sea and ignore the history of the town, and the fact that it is Italy's "Liverpool", not a "Blackpool". It is a fascinating city, teeming with interest, and to enjoy it one must have an enthusiasm for local colour and the picturesque and unusual.



Napoli è un luogo a sé, spesso frainteso e denigrato da molti stranieri che sembrano aspettarsi una città-giardino sul mare, ignorando la storia della città e il fatto che sia la "Liverpool" italiana, e non la sua "Blackpool". È una città affascinante, ricca d'interesse, e per apprezzarla bisogna avere entusiasmo per il colore locale, il pittoresco e l'insolito.



Featured images:

Italy, 1915, Italian State Railways. Sourced from: Oxford Bodleian Libraries.

Italy, 1928, ENIT. Sourced at: Biblioteca e Archivio Bertarelli - Milano.

Booklets E1/E2 : 'Italy', 1930



Cultural adaptation strategies

Italy E1 continues the approach seen in previous editions by using **British cultural references** and addressing misconceptions directly. *Italy* E2 introduces elements intended to resonate with American values, such as **efficiency, modern infrastructure, and progress**. However, it also includes a problematic portrayal of **Italy's colonial efforts**, reflecting the Fascist government's influence and attempting to cast these actions positively for an American audience.

Language adaptation strategies

The language in *Italy* E1 is aligned with British preferences, likely retaining the **fluent and conversational tone** seen in *Italy* D. *Italy* E2 adapts its language to appeal to American readers, prioritizing **clarity and practicality**, with straightforward descriptions of transport options and amenities.

General format

Italy E1 continues to target a **British audience**, while *Italy* E2 introduces a new version specifically labeled as the **"American Edition"**. The E2 edition provides extensive **practical information**, including travel details from New York, the new motorway network, and the first mentions of air transport. Both editions expand on Italy's climate and leisure activities but differ in tone and focus.

Target audience identification

Italy E1 is tailored to a **British audience**, maintaining the focus on familiar references and practical travel information. In contrast, *Italy* E2 explicitly targets **American tourists**, offering detailed logistical information for travel by ship and emphasizing convenience, hospitality, and leisure activities.



Featured images:

[*Italy*, 1928. ENIT. Sourced at: Biblioteca e Archivio Bertarelli - Milano.](#)

["L'Impero italiano nel 1940". *Colonialismo Italiano*. Wikipedia.](#)

FROM THE PAGES

From the pages



*Italy today is a **great sporting nation**. The new generation is alert and enterprising and loves the element of contest. It is a tradition from the days of old when the Romans crowded the Coliseum. The **new Forum for the Olympic Games in Rome**, named after Mussolini, now under construction, will contain sits for 100,000 spectators, tennis courts and other sports equipment.*

*L'Italia di oggi è una **grande nazione sportiva**. La nuova generazione è vigile, intraprendente e adora la competizione. È una tradizione che risale ai tempi antichi, quando i Romani affollavano il Colosseo. Il **nuovo Foro per i Giochi Olimpici di Roma**, intitolato a Mussolini e attualmente in costruzione, avrà 100.000 posti a sedere, campi da tennis e altre attrezzature sportive.*



Featured images:

Rome The Via dell'Impero, 1930s, ENIT. Sourced at: Oxford Bodleian Libraries.

F1/F2 'Italy' travel itinerary

Piedmont, Lombardy, Venetia,
Tridentine Venetia and Julian
Venetia



WHAT IS NEW?

coherent geographical itinerary

practical information and leisure
sections

new areas included

Liguria, Emilia Romagna,
Tuscany, Umbria, Marches and
Abruzzo



Naples, Sicily, **Sardinia**



Featured images:

[Map of Italy, 1930s, Geographical Publishing Company, Chicago. Sourced at: Etsy.](#)

Booklet G: 'Italy', 1933 or 1934

General format

Italy G maintains and refines the geographical itinerary introduced in F1, enhancing the regional layout with more detailed descriptions and the inclusion of previously unmentioned regions like **Calabria and Apulia**. The edition concludes with an extensive appendix of **"Useful Information"** and a section promoting ENIT publications. **Practical travel information**, especially about rail and air transport, is emphasized, presenting a blend of traditional and modern images of Italy.



Language adaptation strategies

The language is described as much more **fluent**, suggesting the involvement of a native English speaker. The tone balances traditional Italian hospitality with a modern, progressive image, avoiding complex ideological references and favoring clear and practical descriptions.

Target audience identification

The target audience is not explicitly defined, but references to sports like golf, polo, fox-hunting, and horse racing imply a **British audience**. The fluent language, possibly refined by a native speaker, also suggests an attempt to appeal to English-speaking tourists.

Cultural adaptation strategies

Cultural adaptation is subtle yet effective. The portrayal of Italian hospitality as "old-fashioned and typically Italian cordiality" appeals to **tourists seeking authenticity**, while the inclusion of familiar British sports creates a sense of cultural familiarity. The edition also **downplays Fascist ideology**, with only brief mentions of regime-associated landmarks and a neutral reference to Italian colonies as "comfortable holiday resorts."

Featured images:

[Map of Italy, 1930s](#), Geographical Publishing Company, Chicago. Sourced at: [Etsy](#).

Booklet H: 'Italy', 1937

General format

Italy H features a **coherent geographical itinerary** from south to north, focusing on cities, landscapes, and artistic elements. It lacks extensive practical information, limiting transport references to a **stylized map of motorway routes**.



Language adaptation strategies

The language is **smoother and more fluent** than in *Italy* F1, using recognizable **tourism-related collocations and clichés** aimed at making the text appealing and easily understandable for English-speaking readers.

Cultural adaptation strategies

Cultural adaptation is cautious, presenting Italy as a **"modern, progressive nation"** with restrained references to Fascism. This approach appears designed to attract English-speaking tourists without overtly endorsing the totalitarian aspects of the regime.



Featured images:

"Piano regolatore delle autostrade 1934", *Skyscraper City*.

Rome The Via dell'Impero, 1930s, ENIT. Sourced at: Oxford Bodleian Libraries.