

## Shmanners 405: The Grand Tour Part 2

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[theme music plays]

**Travis:** Hello, internet! I'm your husband host, Travis McElroy.

**Teresa:** And I'm your wife host, Teresa McElroy.

**Travis:** And you're listening to Shmanners.

**Teresa:** It's extraordinary etiquette...

**Travis:** For ordinary occasions! Hello, my dove.

**Teresa:** Hello, dear.

**Travis:** You didn't like that one? You didn't like that tone?

**Teresa:** I mean, you know. Just throwin' it right back at'cha.

**Travis:** I was just trying to get kind of a, like, "Oh, and you're listening to Shmanners. Yeah, you've got it."

**Teresa:** A little DJ action in there?

**Travis:** Little bit, yeah. Maybe a little, like, more like VJ, I think. VJ. I was going for, like, a—

**Teresa:** Ohh, a VJ. Is it because the kids—

**Travis:** [simultaneously] That's not a thing anymore.

**Teresa:** —don't know what DJs are?

**Travis:** I don't know if they know what VJs are, baby!

**Teresa:** Oh!

**Travis:** I don't think MTV has VJs anymore. Video DJs. I don't...

**Teresa:** No. Probably not.

**Travis:** Do people still make music videos?

**Teresa:** Yeah. They do. You can get 'em on—

**Travis:** They do. But they go on YouTube, right?

**Teresa:** YouTube, yeah, Vevo. Music videos.

**Travis:** [sighs] And so we'll never have Pop-Up Video again.

**Teresa:** I mean, you can make a video in the style of Pop-Up Video.

**Travis:** I need to look and see—oh my god. This is completely off topic.

**Teresa:** [laughs]

**Travis:** But I feel like I need to research some Taylor Swift Pop-Up Videos. Because I feel like there's so much in every video. And I just feel really out of touch when it comes to Taylor Swift.

**Teresa:** Hmm. I get that.

**Travis:** I don't know how in touch I need to be with Taylor Swift as a 40-year-old man, but I don't think I'm there.

**Teresa:** As in touch as you want to be.

**Travis:** Oh, that's beautiful, babe. Alright! So, we're picking up where we left off.

**Teresa:** Yes.

**Travis:** This is Grand Tours, part *deux*.

**Teresa:** Mm-hmm.

**Travis:** Two.

**Teresa:** Yes.

**Travis:** Second.

**Teresa:** Yes.

**Travis:** I-I, since we'll be in Italy.

**Teresa:** Ahhh.

**Travis:** Ahhh.

**Teresa:** To refresh everyone's memory, a Grand Tour was an educational rite of passage, most often taken by aristocratic British youth. From the 17—

**Travis:** Men.

**Teresa:** Yes. Men.

**Travis:** Important to note.

**Teresa:** From the 17th to the 19th century, it was customary that these young men, usually in their early 20's, would be accompanied by a teacher or a family member as they embarked on a, quote, "Grand Tour" in which they would cross the English channel to travel down France and Italy with the goal of making it all the way to the cultural epicenter of Rome.

**Travis:** Now, hold on. I—maybe I just missed it. Which would be... not in character for me. I'm usually 100% locked in, paying attention.

**Teresa:** Mm-hmm.

**Travis:** I di—I might have missed the family member or teacher part.

**Teresa:** Um—

**Travis:** 'Cause I was picturing as just like, "Okay, okay. Bye-ee!" and then—

**Teresa:** You think that these men would travel alone?

**Travis:** No, I assumed they would take a [[pronounces the T]] valet. Perhaps a bag man. Perhaps a servant. But I did not picture a chaperone.

**Teresa:** Mmm.

**Travis:** That seems, once again, like something, uh, that women would have to do. And that young boys would be like, go! Now, except for the carry-man who carried you over the hill. The mountain.

**Teresa:** The mountain.

**Travis:** I think if I was a carry-man and somebody was like, "Can you carry me over that hill?"

I'd be like, "Now, come on. I'll carry you over Everest or whatever. I get that. That one's big. You can't walk over that hill? Come on, dude. We'll do it together. Let's go."

**Teresa:** I think that although the probably intended purpose was "My teacher or my family member," it was probably like, "My cousin and I, we're gonna hold each other accountable' type deal. Probably.

**Travis:** Yeah, I assumed it was, like, an uncle. You know? Fun uncle. A funcle would go with you.

**Teresa:** A funcle, yeah.

**Travis:** A funcle pop would go with you. And they would, like, be like, "Oh yeah, I'll take care of the boy! [lowers voice] Come on."

**Teresa:** [laughs] Yeah.

**Travis:** "Come with me."

**Teresa:** I think that's more what it is.

**Travis:** Okay. So we've made it to Italy. We went to... uh, we left probably from London.

**Teresa:** But first I have one more thing.

**Travis:** Oh?

**Teresa:** We talked a lot last time about what this was supposed to be for, right?

**Travis:** Uh-huh.

**Teresa:** And I think that anyone—

**Travis:** To make you more worldly.

**Teresa:** Yeah. Anyone who's ever gone on any kind of educational tour, trip or whatever, class trip to DC, or study abroad to China or whatever it is, right? You know... that you gonna be getting into some trouble. Right?

**Travis:** You study hard so you play hard.

**Teresa:** That's it. So I don't think that anyone was under the delusion that this was all just for learning. Right?

**Travis:** Yeah, no. I mean—

**Teresa:** But I think that there were people who were under the delusion that they were just gonna have a little bit of fun, and most of the time they would also be learning. But... no. They would not. No learning.

**Travis:** [crosstalk] Yes, I think that the misconception wasn't that it would be all learning, but perhaps the misconception would be there would be some learning.

**Teresa:** Yes. [laughs]

**Travis:** Yeah. So they left from London.

**Teresa:** Yes.

**Travis:** Went down to Dover. Caught a ship.

**Teresa:** Yes, mm-hmm.

**Travis:** Went and made it to... Paris.

**Teresa:** Mm-hmm.

**Travis:** Went from Paris down through the French countryside.

**Teresa:** Mm-hmm.

**Travis:** Um, and then they got into the boot. The European boot.

**Teresa:** Well, first they had to cross the Swiss Alps.

**Travis:** Oh, right. They had a man carry them over.

**Teresa:** Right. Because there was a very well-established route around.

**Travis:** But that was for cowards.

**Teresa:** [crosstalk] Was for cowards. [laughs]

**Travis:** And so you had to be a brave boy that was carried by a large man.

**Teresa:** And face all the wolves.

**Travis:** And had your large man face the wolves. And then—okay, but listen. The image I just conjured in my head is the Beast from Beauty and Beast and if he was like, "[gruff voice] Hop on my back, Travis."

**Teresa:** [laughs]

**Travis:** "I'll fight the wolves for you. Come on." I'd be like, "Yeah, man! Let's do it!"

**Teresa:** Or... Belle standing on the side going, "But we could just go around where there's no wolves."

**Travis:** I think that Belle hits a wolf or two with a torch, too.

**Teresa:** No, that's true.

**Travis:** I would like to travel with the two of them.

**Teresa:** Okay.

**Travis:** Right? I'll be on Beast's back getting a piggyback ride. Belle will be in front with a torch being like, "I got you, boo." And I'm like, "Let's go! This is my new mom and dad." Anyway. [wheeze-laughs] That was a weird look into my psyche. So.

**Teresa:** [laughs]

**Travis:** We've made it to the European boot.

**Teresa:** Yes.

**Travis:** We're... in Rome now?

**Teresa:** Well, before we start on that, again, another shout out to Mary McGillivray on YouTube who outlines a lot of this on their series. So—and not only talks about it but actually traveled the path. And so the videos provide you with incredible historical information. Also, very nice, dry and hilarious wit. So check out their content.

So, once we get to Italian soil, right? There are a couple of things, right? This is the last leg of the trip. So—

**Travis:** 'Cause it's on a boot.

**Teresa:** Ha. So everybody is a little travel weary, okay?

**Travis:** Probably more the carry-man, though.

**Teresa:** Certainly.

**Travis:** The carry-man is probably more weary than the brave boy.

**Teresa:** Yes, I think you're right.

**Travis:** Though I bet brave party boy complains more.

**Teresa:** Yes.

**Travis:** I don't think carry-man gets to complain. Although I would love to see that while carry-man carries brave party boy. And carry-man's just like, "Are you kidding me!? Are you ki—can we switch? Just for, like, ten minutes?"

**Teresa:** First stop before Rome is Venice.

**Travis:** Ah. Venice.

**Teresa:** Yeah.

**Travis:** I've never been there, but I have been to the Venetian in, uh—

**Teresa:** Okay.

**Travis:** —in Las Vegas.

**Teresa:** Mm-hmm, mm-hmm.



**Travis:** I assume one-for-one.

**Teresa:** No.

**Travis:** Okay.

**Teresa:** Edward Gibbon wrote of the picturesque city in 1765, saying:

"Of all the towns in Italy, I am the least satisfied with Venice. [laughs quietly] Old and ill-built houses, stinking ditches, dignified with the pompous denomination of canals, a fine bridge spoiled by two rows of houses on it, and a large square decorated with the worst architecture I have ever yet saw."

**Travis:** Now, here's the thing. If you're listening to this in Venice, first of all, hi, whoa! That's wild! Second of all, sorry. Because I have heard, especially... I mean, maybe it's better now. I don't know. But, like, for a while it was like, "Yeah, man. Listen. Um, it's a cool concept for a city, right? Like, we don't have roads we have, uh, canals."

But it's a lot of stinky water. And the city is slowly sinking. Welcome!

**Teresa:** So here's the thing. I was a lifeguard for a very long time. And then I know about water is it is constantly trying to destroy whatever vessel it is in or going through.

**Travis:** Yeah, man. Look at the Grand Canyon.

**Teresa:** Yeah. That's the thing about pools. They are just money pits. Because the corrosion—even without the, uh, the chemicals, right? We're just talking regular water.

**Travis:** [simultaneously] Erosion. Yeah.

**Teresa:** Like I said, is constantly trying to destroy its own vessel.

**Travis:** That's why Scrooge McDuck filled his bath—filled his pool with money. He made a literal money pit... because it was safer.

**Teresa:** [laughs] And so I do understand just the—probably the degradation of the city. Is that the right word?

**Travis:** De... degradation? De—sure.

**Teresa:** It probably is in need of constant repair, and you can't constantly repair an entire city.

**Teresa:** Yeah, but also, it's maybe one of the most shining examples of the human being's tendency to be like, "Oh, I shouldn't live there? Watch me!" [laughs]

**Teresa:** Yeah. Anyways, so the square that he's talking about is a very famous square, Piazza San Marco, or St. Mark's Square, which is on the eastern end of St. Mark's Basilica there.

Um, and it is always heralded as one of the most, like, must-see places in Venice, because the world pretty much agrees that it's a beautiful place. And this dude is like, "Well, there isn't a statue of a British man on a horse, so I don't like it." [laughs]

**Travis:** It's nice to know... that there is a constant in the universe of critics who want to be like, "Oh, everybody likes it? Not me, then!"

**Teresa:** [laughs] Yeah. Being defined as the person who doesn't like the thing that everyone else likes.

**Travis:** Yeah. I'm glad that's not just because of Twitter. I'm glad that that has always been.

**Teresa:** [laughs] So not only that, right? We've talked a little bit about this with France where people kind of are like, "Ew, we hate it, but we go there anyway."

**Travis:** Hmm.

**Teresa:** The thing that has been written about these Grand Tours the most in Italy was the ladies.

**Travis:** Sure.

**Teresa:** And not just, like—okay. Sexy times with the ladies, definitely one of the things that is talked about. But it's the power that women of that time in that city actually were allowed to have, right? So we're talking about, um, if you are a British lady of this time, you're basically property, right? Because you get transferred from your father's kind of, like, property to your husband's. You're not allowed to hold property. You know, you are basically at the whims of everyone around you and you don't really have any kind of autonomy. Right?

**Travis:** Yes.

**Teresa:** But a number of Grand Tourists arriving in Venice at this time suffered extreme culture shock when they saw how Venetian and Genovese women conducted themselves outside of the home.

**Travis:** Like people?

**Teresa:** Like people!

**Travis:** Whoaaa!

**Teresa:** Italy at this time was not feminist at any, like, stretch of the imagination. But there was a very common practice of women conducting affairs out in the open with men that were not their husbands.

**Travis:** Not affair—like, they weren't ha—they weren't—

**Teresa:** No, no, no, no, no. No. Not that kind of affairs.

**Travis:** Okay.

**Teresa:** Daily life, conducting daily life and running errands and doing things.

**Travis:** We—hey, English. We need to be better about one word for each thing.

**Teresa:** [laughs] so, uh, young men were often employed by ladies of the house, and they actually had a title. They were known as *cicisbei*. *Cicisbei*.

**Travis:** Okay.

**Teresa:** And their duties, at least according to an 18th century writer, were to receive her ladyship's daily instruction, run up and down the town upon her errands, carry compliments and how-do-you-dos, and execute her commands with the most religious exactitude.

**Travis:** Hmm. So it didn't become a game of Venetian telephone.

**Teresa:** Ha ha, no.

**Travis:** Okay. So that way if I said, like, "Tell him I said hi, and don't forget to get some roses on the way back." You wouldn't run and be like, "I—I gave him roses and I got high on the way back." Right? Like, they got it.

**Teresa:** Right. They got it.

**Travis:** Right, okay.

**Teresa:** They got it. There were also some romantic...

**Travis:** Dalliances.

**Teresa:** ... dalliances among this. And that was also considered part of the job, right? To keep thy—thy lady happy. Do what she tells you to do. Right?

**Travis:** Okay. But it wasn't just—you weren't just home-based, right? So it wasn't just like, now you're here, and you're a servant here, and maybe you

get, like, two hours off a week to go to church, and then you're back dusting and cleaning. This was like, you're going out into the city to do work.

**Teresa:** It was kind of like personal assistant.

**Travis:** Okay.

**Teresa:** Right? Other duties as assigned type deal.

**Travis:** Okay.

**Teresa:** And the husbands of these Italian women knew about this. This was sanctioned by the husbands. Um, and actively encouraged. So, like, it was the idea that these Italian women had a lot of stuff to get done. They couldn't get it done all by themselves. Here is a manservant. Do with him what you will.

**Travis:** To get what you need.

**Teresa:** To get what you need done.

**Travis:** Uh-huh. I bet that the English were fully supportive of this and not judgmental at all.

**Teresa:** Uh... no.

**Travis:** Aw, man.

**Teresa:** They definitely did not like this. Um, Venetian women were allowed to make a clause in their marriage contract that they would be allowed to keep one or several of these servants—

**Travis:** [simultaneously] Lovers.

**Teresa:** Yes.

**Travis:** Okay.

**Teresa:** During their marriage. Which, I mean, is actually, like, rooted in practicality. Because it was very dangerous in the streets at this time. So, in the 17th and—

**Travis:** You might fall in the canal!

**Teresa:** Sure. And other things.

**Travis:** Oh, okay.

**Teresa:** And 18th centuries. Italian women weren't really encouraged or allowed, really, to leave their properties, but they still had to conduct the business of taking care of the home, right? Not only did they need someone to be able to take care of the things that they needed, the men at this time also needed work, because at this time the generational wealth of a family was passed only to the eldest son. So if you had more sons, those sons needed jobs.

**Travis:** Yeah. And I guess it also—I don't know if you know this, but I'm no anthropologist. But I also would imagine that being a city built on canals, um, agriculture, right? If you think about... the before times, like we're talking, what, 17th to 19th century, a lot of the work for men that wasn't, like, business related, right? That wasn't, like, ooh, you've been apprenticed and now you take over this shop or whatever, was agricultural-based. You were farming, you were taking care of animals, you were doing whatever.

But in Venice, right? It wasn't like there was a lot of farming to be done in the city, right? It wasn't like you could have a farm. Unless it was a fish farm, I guess.

**Teresa:** Maybe.

**Travis:** Okay. And so... you need to be able to to employ those people.

**Teresa:** Yeah. Um, so like you said, this was perfectly legal in Italy, but the Brits were horrified. The idea of, like, what if our women came here in saw what this women do.

**Travis:** Can you imagine?

**Teresa:** Would they be empowered—

**Travis:** [sarcastic gasp]

**Teresa:** —to exercise any sort of freedom, romantic or otherwise?

**Travis:** *Zut alors.*

**Teresa:** Um, so here is one tourist's regaling of this practice.

"I'm apt to think that our northern husbands would knit their brows and be a little uneasy if their wives assumed half of the liberty that the Genoveses look up as they are right. Our ladies have had the pleasure hitherto to think themselves privileged in England, but it's well if some of our female travelers don't hereafter bring home contraband notions and help stir up a matrimonial war in the nation, to the disturbance of many of His Majesty's good subjects. And to prevent this disorder, I would have every wife who travels abroad be obliged to renew her original act of allegiance and duty to her husband as soon as she ever lands in Dover or any other part of the Kingdom."

**Travis:** I'll tell you what's wild about that: all of it. But what's...

**Teresa:** [laughs]

**Travis:** The transparency of the statement. Right? That there's no couch—it's literally saying, like, "Right now women think that they have a lot of privilege here. But god bless, man. If they get over there and realize how bad they actually have it here, ugh. There's gonna be heck to pay. So let's just—"

Like, they're not hiding—they're not like, "Oh, if they went there, the sinning, uh, their morality would [unintelligible]—"

Just straight up, like, "We can't let them know [wheezes] that there is more freedom to be had. So whatever you do, just don't let them find out about this idea. Ugh, eww. Can you imagine."

Speaking of trips... let's take a trip... to a word from another Max Fun show.

**Teresa:** [laughs] Okay. We got there.

[theme music plays]

[music plays]

**Manolo:** Hey, when you listen to podcasts, it really just comes down to whether or not you like the sound of everyone's voices. My voice is one of the sounds you'll hear on the podcast Dr. Gameshow. And this is the voice of cohost and fearless leader, Jo Firestone.

**Jo:** This is a podcast where we play games submitted by listeners, and we play them with callers over Zoom we've never spoken to in our lives. So that is basically the concept of the show. Pretty chill.

**Manolo:** So take it or leave it, bucko. And here's what some of the listeners have to say.

**Speaker 3:** It's funny, wholesome, and it never fails to make me smile.

**Speaker 4:** I just started listening and I'm already binging it. I haven't laughed this hard in ages. I wish I'd discovered it sooner.

**Manolo:** You can find Dr. Gameshow on [Maximumfun.org](http://Maximumfun.org).

[music and ad end]

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[music and ad end]

**Travis:** Okay. So... we're in Italy. Women have freedom. Gross.

**Teresa:** Right.

**Travis:** And men are running about doing stuff for women. Gross.

**Teresa:** [laughs]

**Travis:** There's canals? Gross. What else?

**Teresa:** Well, like you said, canals. There's lots of wine. There's—

**Travis:** Women, and song.

**Teresa:** Women and song, yes. There was a thriving market of adult entertainment, and it was very successful. And so, many travelers considered it one of the main tourist attractions of the city.

The British writer and pioneer of the Grand Tour was a man named Thomas Coryat. Coryat. There it is. And he had to say this of the many ladies of Venice:

"There were 2000 courtesans in a city where many are esteemed to be so loose that they open their quiver to every arrow."

**Travis:** Okay. Listen. Good turn of phrase. Judgmental, judgmental, judgmental.

**Teresa:** Yes. Yes. It is rooted in truth. There were many people who fell in love with Italian women and, you know, we have a few of their stories. It would seem that these Italian women knew exactly what they were doing, right? And they would milk their English bows for every cent.

**Travis:** Sure! Get that bag! You know what I mean?

**Teresa:** Yes.

**Travis:** Listen. If these men are gonna come in to your city and party like it's, uh, 1899—

**Teresa:** [laughs]

**Travis:** —right? And sit there and be judgmental of you, milk those saps for every cent. Every tuppence, or whatever they were using at this point. Yeah! Get that bag.

**Teresa:** For example, the brother of the Earl of Chesterfield was so enthralled with a woman he met in Venice that after his Grand Tour, he went back to be with her. So he did his Grand Tour, he came back to England, gathered up all his goods, went back to Italy to be with this lady. Um, and it was written of him, quote, "One of the fourth Earl of Chesterfield's brothers

spent a great deal of money on a Venetian woman whom he thought in love with him."

**Travis:** Hmm. Gotta get, get, get, get that paper.

**Teresa:** And then let's talk a little bit about Lord Byron.

**Travis:** Ugh.

**Teresa:** Yeah, that guy.

**Travis:** Do we have to?

**Teresa:** A little bit!

**Travis:** The original vampire?

**Teresa:** He wrote—

**Travis:** That's true.

**Teresa:** Yeah. It's true.

**Travis:** Well, not the original vampire. But when you think of Dracula now, right? And we see this, like, lordly, like, ooh, hello, very, uh, intense and charming and, uh, creepy in an overt way. It's based on Lord Byron.

**Teresa:** He wrote to his mother that he had fallen obsessively, head over heels in love with the wife of his landlord in Italy.

**Travis:** Okay.

**Teresa:** And he wrote to his mom saying he had "Fallen in love with a very pretty Venetian of two-and-twenty with great black eyes. She is married, and so am I." Right?

**Travis:** Uh-huh.

**Teresa:** So he pleaded with his mom, I guess... [laughs quietly] to bless this union? I don't know exactly what he thought she was gonna do.

**Travis:** Sick, man! [laughs]

**Teresa:** [laughs] Uh, his wife?

**Travis:** Apparently I say "sick" too much, by the way.

**Teresa:** Oh, really?

**Travis:** And now, like, sometimes Dot will show me, like, a picture that she worked on at school and I'll be like, "Oh, that's really good!" And she'll go, "Sometimes you say sick?"

**Teresa:** [laughs]

**Travis:** And I'm like, "Oh, do you want me to say sick?" And she's like, "Yeah." I'm like—and then she'll show me the picture again. I go, "Sick!" And she's like, "Yes."

**Teresa:** [laughs] His wife was not happy about it.

**Travis:** Yeah!

**Teresa:** Yeah.

**Travis:** Yeah! I—though I imagine being Lord Byron's wife, you weren't happy about a lot of things.

**Teresa:** Lady Anne Byron, mother of Ada Lovelace.

**Travis:** Yeah. Wasn't happy about a lot of things.

**Teresa:** Yeah.

**Travis:** Except her cool daughter. From what I understand, her daughter ruled.

**Teresa:** Super cool.

**Travis:** We've talked about Lord Byron though, right? And, like, he was bad.

**Teresa:** He was not—not a good dude.

**Travis:** Not a good dude. Especially not a good husband.

**Teresa:** So, it goes without saying, but I'm gonna say it.

**Travis:** Oh!

**Teresa:** That one of the fears that parents had sending their children on this Grand Tour—I mean, children. Their men, man-children?

**Travis:** Yeah, let's be honest. Not yet an adult. Maybe never, in the way that this society sounded like. They're grown—they're grown children.

**Teresa:** They're grown—grown children. [laughs]

**Travis:** They're tall children. They would send their tall children.

**Teresa:** That they might bring, quote, "a souvenir back." Like an STI. Or a gold-digging Italian wife.

**Travis:** Uh-huh. Listen. All things considered, I think there would probably be worse things for these people to do.

**Teresa:** I think you're right. Okay. We have finally made it to the last stop of our tour.

**Travis:** The Vatican.

**Teresa:** Rome. Yes. The great—

**Travis:** Oh. Well, I was close [crosstalk].

**Teresa:** The Holy Grail of the Holy Grails. The city of Rome.

**Travis:** Yeah. And it ends with arm-wrestling the pope. And if you win—

**Teresa:** [laughs] No.

**Travis:** —you get to go home. But if you lose... you're locked in the catacombs.

**Teresa:** There doesn't really seem to be a—any kind of, like, glowing review of any of these places. And you would think that people would be like, "Ah, finally! The last stop. We made it to Rome! What a beautiful—" No. There's none of that. Because the—according to an 18th century visitor, the British felt that, quote, "The population of Rome is one quarter priests, one quarter statues, and one quarter people who do nothing." What's the last—

**Travis:** [simultaneously] That's only three quarter—yeah.

**Teresa:** I know. What's the last one? I don't know. [laughs]

**Travis:** Cool dudes.

**Teresa:** Us tourists.

**Travis:** Yeah.

**Teresa:** And that—that's the thing, right? The last quarter probably was tourists. And that's one of the things that the British at this time really complained about.

**Travis:** Other tourists?

**Teresa:** Other tourists.

**Travis:** To be fair—

**Teresa:** At the place that they were being tourists.

**Travis:** Most of the time, when I go on vacation to places, my biggest complaints are there's other people here too.

**Teresa:** Yes.

**Travis:** Okay.

**Teresa:** Yes, that's true. That's true.

**Travis:** Like, go to Disney World and figure out, like, what's the thing you most complain about? Hint: it's not Mickey Mouse.

**Teresa:** [laughs] So, here's the thing, right? If you're gonna write about the thing that you hate the most about a city, you—I really feel like writing about the other people who are going there is not something that is really becoming, right?

**Travis:** Now, let me posit this.

**Teresa:** Okay.

**Travis:** Maybe it's the same kind of phenomenon that we have now with, like, online reviews for things.

**Teresa:** Hmm.

**Travis:** Of like, the only accounts we're getting are from the people who are like, "I need to write down and complain." And all the people who had a great time and were nice were just telling people like, "Yeah, it was great. I loved it. You gotta go."

And so when we get the complaints that are like, "The other people are terrible." It's like, well, if everyone you go you get into fights with everyone else, is it possible...

**Teresa:** [laughs]

**Travis:** ... that you're the problem. It's you. See, I am in touch with Taylor Swift.

**Teresa:** You are. Right there. In 1871, English writer Augustus Hare wrote: "Nothing could be more depressing to those who really value Rome—" of course 'cause he's doing it right, right?

**Travis:** Mm-hmm.

**Teresa:** "... than to meet Englishmen hunting in couples through the Vatican galleries, one looking for the number of the statue in the guidebook and the other not finding it."

**Travis:** Okay. So the biggest problem you have with Rome is people trying to enjoy a museum? Like, come on, man! Like, to be like, oh, I wrote that down. Whatever the ancient equivalent of pressing send is. Publishing? [laughs]

**Teresa:** [laughs]

**Travis:** That you're like—that you're like, "I don't sound like jerk here. They're the jerk. Trying to find a painting? What a jerk!"

**Teresa:** It really just sounds like that the people—like you said, they went everywhere. And the thing that they could not escape was themselves.

**Travis:** Right.

**Teresa:** Just seeing the reflection of themselves in every other person.

**Travis:** Well, isn't that it, right? You're watching two people have a good time somewhere and you're like, "This makes me mad to watch these two people be happy." And then you don't go step two which is, "Huh. Why is that?"

**Teresa:** [laughs] "Why is that?"



**Travis:** "I wonder why it makes me upset to see other people being happy? Could it be—no, no. Stop. It's their fault."

**Teresa:** Here is the wildest part about visiting Rome at this time period as part of the Grand Tour.

**Travis:** Okay.

**Teresa:** Here is the favorite thing of all Englishmen to do at this time.

**Travis:** Okay.

**Teresa:** Measure everything.

**Travis:** What?

**Teresa:** They measured every column, every arch, every statue they came across—

**Travis:** To see if they could fit it in their bag and take it home? [laughs]

**Teresa:** No. [laughs] They measured it with a quadrant, which was like a double ruler, right? That you could measure at 90 degree angles.

**Travis:** Yeah.

**Teresa:** And a measuring tape. And once they had the measurement of whatever monument, whatever struck their fancy, their favorite thing to do was compare notes with other travelers who had also measured the same monuments and get into drunken arguments as to who was more accurate!

**Travis:** Man. Wh—the world sucked without smartphones and stuff, huh?

**Teresa:** Yeah. Sure did. And we know this because this was the thing that they wrote home about. Every single measurement of every single monument. They wrote it down and sent it back home.

**Travis:** Do you think that this was like the 1800's equivalent of, like, everybody taking the same picture, like they're holding up the Leaning Tower of Pisa, right? And it's like, "Yeah, but I got the better angle. Uh, but if you look at my—hmm, but mine really looks like it."

**Teresa:** Hmm.

**Travis:** Hmm.

**Teresa:** Hmm. And then, like you said, shopping.

**Travis:** Oh yeah.

**Teresa:** They had to buy stuff to bring home.

**Travis:** Yeah!

**Teresa:** Of course.

**Travis:** Well, especially in the 1800s when we're talking about maximalism in the home, right? Where you couldn't have empty space.

**Teresa:** Of course not.

**Travis:** So you had to fill your drawing rooms or whatever with kitsch from every single place that you went so you could say like, "Ooh, I got that when I was there, and there, and there."

Except the wild thing is, if it was so common probably people people were like, "Yeah, man. I have that too. Oh, you got that? Oh, I got that. Yeah, I took that too."

**Teresa:** Well, one of the things that everybody got was a portrait. You would get a portrait of yourself standing in front of the thing that you liked the most. So, like—

**Travis:** A souvenir portrait.

**Teresa:** A souvenir portrait. So you would stand in front of the Colosseum, or maybe they would paint you in front of, like, a desk with, like, 15 globes around you, or something like that, right?

**Travis:** I would want to be painted in front of the Colosseum, but I want to make it look, you know, big head, tiny body. I'm on a surfboard fighting a lion or whatever.

**Teresa:** Mm-hmm, mm-hmm.

**Travis:** In front of the Colosseum. Caricature is what I want.

**Teresa:** Yes, that's it.

**Travis:** I want a caricature of myself?

**Teresa:** That's it.

**Travis:** Okay. I'm on a rocket ship.

**Teresa:** There was a very famous businessman portrait artists, Batoni, who was known to be very, very kind to his subjects.

**Travis:** Hmm.

**Teresa:** Making them look attractive—

**Travis:** Well, you would have to be, right?

**Teresa:** —and noble, with bright eyes and clear complexions.

**Travis:** I doubt very much you would have a lengthy career in that business if you were like, "Yeah, so I painted you sweaty and gross, like you are. That'll be 500 dollars."

**Teresa:** He was very good at taking a couple sketches and then filling in several portraits to be shipped either back to London, or you could ship it

directly to a relative in the way of like, "Here's what I'm doing! Look at all this cool stuff I got!"

**Travis:** [crosstalk] It's like a snapshot.

**Teresa:** A little bit.

**Travis:** It took me forever—and maybe this is true. But from watching and cartoons and stuff growing up as a kid and, like, everything, I truly believed that any time someone got their portrait painted, they had to stand there the entire time.

**Teresa:** That is what they make you think.

**Travis:** Yeah, right? You never see someone do, like, a quick line sketch or whatever or just like a quick charcoal and they're like, "Okay, great. You don't have to stand here for three weeks while I paint this. I'm gonna go away and do it."

I just always imagined it was like, every day we're gonna stand here from 8 AM to 8 PM while I work on this thing. No bathroom break or whatever. Like, maybe that did happen or, like, a model would sit while they did it. But I don't think that that was, like, every single time you would just stand there while they did the whole painting.

**Teresa:** Yeah. Yeah.

**Travis:** Okay.

**Teresa:** The things we believe, huh?

**Travis:** Well, there's a lot.

**Teresa:** [laughs] We've come to the end, like I said, of the tour.

**Travis:** But how do we get home?!

**Teresa:** [laughs] Uh, and the Grand Tour itself ended shortly thereafter, because in the 1800s, Americans began joining the tradition of the Grand Tour. We talked a little bit about this.

**Travis:** [simultaneously] Gross. Ruined it!

**Teresa:** And especially to Rome. This—they—sometimes they went straight to Rome. They did not stop at any other place. They went to Rome.

**Travis:** I don't know if you know this, but men think about Rome a lot.

**Teresa:** Hmm, I have heard of this.

**Travis:** Yeah.

**Teresa:** Um, and so it was—it was actually a very common practice towards the end. It's actually mentioned in *Gone with the Wind*. There is a character that makes a comment that doesn't think his mother will give him and his brother the money for a Grand Tour, and the brother replies, "What is there to see in Europe? I bet those foreigners can't show us a thing we haven't got right here in Georgia."

**Travis:** Hmm.

**Teresa:** Yeah.

**Travis:** Well... okay.

**Teresa:** The British met this with great displeasure. And then they said—

**Travis:** Yeah! As—as they seem to have done everything related to this tour.

**Teresa:** [laughs]

**Travis:** "I hated this, and now I'm even angry that I can't do it anymore." It's that thing of like, "Oh, that restaurant? Food was terrible, and such small portions." You know?

**Teresa:** Yeah. So, once everybody started to be able to do it, the Americans and [gasps] women... once people started, like, everyone's doing it, so now it's not cool anymore.

**Travis:** Yeah.

**Teresa:** But they did have their portraits, their French wardrobes, and their Italian wives come back with them [laughs] to London. You know, to talk about what an awesome job they did. And once the Industrial Revolution kicked in, the idea of going on a Grand Tour as a coming of age practice pretty much went away. We didn't need it any more. There wasn't time.

**Travis:** I have to imagine especially—and we've talked about—I think we talked about this last episode—but once you started to get railroad system is a thing, and then eventually, like, cars and everything. Probably the hassle of the journey—if a big part of it was "We go over the mountain and fight wolves 'cause it's a very manly thing to do," if it was like, well, now we can just sit on a train and just get there, it's like, okay, cool, man.

**Teresa:** Yeah. Um, but you know, the Grand Tour could be described as the original gap year, right? And so—

**Travis:** Or gap four years.

**Teresa:** The Brits—[laughs quietly]—the Brits laid the groundwork for educational travel.

**Travis:** Hypothetically, yes.

**Teresa:** I think. Hypothetically.

**Travis:** [simultaneously] Yeah, mm-hmm.

**Teresa:** So thanks, thanks to them for that.

**Travis:** Eh, okay. Yeah. Thanks? Question mark. How about that?

**Teresa:** [laughs] Okay.

**Travis:** Hey, everybody! Make sure you head over to [mcelroy.family](http://mcelroy.family). That's our website. Where you will find all the information related to upcoming tours, appearances. If you're listening to this on Friday, then we have some—we're doing stuff at C2E2 this weekend. You can find that schedule there on the website.

Um, and also if you don't follow The McElroy Family on Instagram, we post a lot of information there. McElroy Family also has a YouTube channel. I have a Twitch channel if that's your kind of thing. [Twitch.tv/thetravismcelroy](https://www.twitch.tv/thetravismcelroy). Make sure to head over to [mcelroymerch.com](http://mcelroymerch.com) for all your merch needs.

Wanna say thank you to our researcher, Alexx, without whom we could not make this show. Thank you to our editor, Rachel, without whom we could not make this show. And thank you to you for listening. We could make the show without you, but it would be so lonely.

**Teresa:** We don't want to.

**Travis:** So empty. So hollow. So hollow. In the void.

**Teresa:** [laughs]

**Travis:** So thank you for listening. What else, Teresa?

**Teresa:** We always thank Brent "brentalfloss" Black for writing our theme music, which is available as a ringtone where those are found. Also, thank you to Bruja Betty Pinup Photography for the cover picture of our fan-run Facebook group, Shmanners Fanners. If you love to give and get excellent advice from other fans, go ahead and join that group today.

Also, we are always taking topic suggestions, questions, idioms, howdidos. Send those to [shmannerscast@gmail.com](mailto:shmannerscast@gmail.com), and say hi to Alexx, because she reads every one.

**Travis:** And that's gonna do it for us, so join us again next week.

**Teresa:** No RSVP required!

**Travis:** You've been listening to Shmanners...

**Teresa:** Manners, shmanners. Get it.

[theme music plays]

[chord]

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