



The Grand Tour

Start date	13 May 2016	End date	15 May 2016
Venue	Madingley Hall Madingley Cambridge		
Tutor	Mary Conochie	Course code	1516NRX057

Director of Programmes Emma Jennings

For further information on this course, please contact Clare Kerr, Public Programmes Co-ordinator
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Mary Conochie is a Panel Tutor and Course Director for the University of Cambridge Institute of Continuing Education teaching on the Advanced, Diploma and Certificate courses. She also teaches on the International Summer School Programme for the Institute.

She has an MA by Research in Art History (Distinction) from London University, where she specialised in Renaissance portrayals of the feminine in both saintly and secular images. Her subjects include fifteenth century Italian painting, nineteenth century movements and early twentieth century "isms". She has taught art history at Homerton College and Anglia Ruskin University and art theory at Norwich University College of the Arts and at the University of Hertfordshire. Her approach to art history is thematic, for example, taking Paris and themes relating to the city as a focus for analysing the historical and socio-cultural issues surrounding nineteenth century French painting.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	What is the Grand Tour? The origins of cultural pilgrimage; its zenith in England as the Grand Tour during the eighteenth century; and how it is the precursor to modern tourism.
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	The External Self - How the experience of the Grand Tour is signified in the 'grand style' portraits of the English aristocracy
10:30	Coffee
11:00 – 12:30	The Artist Abroad - The growing trend for English artists to undertake the Grand Tour as part of their artistic practice, with particular reference to British watercolourists.
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Building Italy in England – the impact of the Grand Tour on English Architecture (Guest Lecturer: Dr Sarah Pearson)
18:30	Dinner
20:00 – 21:30	The Classical Revival - The influence of Italian culture and the impact of discoveries at sites including Naples upon English taste.
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Landscapes of Fact - The development of topographical landscapes as souvenirs of places visited exemplified in the <i>veduti</i> paintings of Canaletto and Guardi
10:30	Coffee
11:00 – 12:30	The Great Collectors - Collecting as the purpose of the Tour for the Earl of Arundel, the 5th Earl of Exeter, Walpole and others
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

The aims of this course are to examine various aspects of the Grand Tour:

- Its origins in religious pilgrimage; its importance as an artistic and cultural phenomenon during the 18th century;
- Its particular association with British aristocracy and the development of the 'grand style' in British art
- The significance of Italian architecture on the country houses
- The impact of the patronage of Grand Tourists upon portraiture, landscape painting and the art of collecting.

Content:

One aspect of the course will examine changing artistic practice coincident with the Grand Tour, for example, the iconography of status within portraiture; the development of watercolour by English landscapists; and the evolution of topographical landscapes as 'souvenirs' of trips abroad.

Discussion will focus upon artists including Batoni, Reynolds, Canaletto and English watercolourists such as John Cozens and Francis Towne.

Another aspect of the course will analyse the impact of the Grand Tour upon English architecture, with particular reference to the revival of the Palladian style seen in the work of Burlington, Kent and country houses and the collections of their owners exemplifying the vogue for fill their grand houses with souvenirs acquired during their travels

The main emphasis will be upon painting and changing artistic practice coincident with the Grand Tour and how these were influenced by the classical antique and the Roman *compagna*. These influences become particularly apparent in the iconography of status within portraiture and in the evolution of the British Watercolourists and of topographical landscapes as 'souvenirs' of trips abroad.

Presentation of the course:

The unit will be structured around slides / PowerPoint presentations of the images. Lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and some texts. Class discussion is encouraged.

Outcomes:

As a result of the course, within the constraints of the time available, students should be able to:

- To discuss why the Grand Tour became such a popular pursuit?
- To analyse the influences of the Grand Tour and of the antique upon British art.
- To identify some of the iconography associated with the Grand Tour within contemporary portraiture.
- To describe and compare works by different landscape artists in terms of style and content

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Author	Title	Publisher and date
Redford, B	Venice and the Grand Tour	Yale University Press, 1996
Bohls E, Duncan I	Travel Writing 1700-1830: An Anthology	Oxford University Press, 2005
Chaney E	The Evolution of the Grand Tour: Anglo-Italian Cultural Relations since the Renaissance	Routledge 2000 (revised edition)
Chaney E	The Evolution of English Collecting	Yale University Press, 2003
Trease G	The Grand Tour	Yale University Press, 1991
Buzard James	"The Grand Tour and After (1660-1840)" Essay in The Cambridge Companion to Travel Writing	Cambridge University Press, 2002
Wilton A, Bignamini I	Grand Tour: The Lure of Italy in the 18 th Century	1996
Wilton A	The Great Age of British Watercolours	Prestel, 1993
Barnard, Toby & Clark, Jane Eds	Lord Burlington: architecture and life	Hambleton 1995
Harris, John	The Palladian revival : Lord Burlington, his villa and garden at Chiswick	Yale University Press 1994
Lewis, Douglas	The drawings of Andrea Palladio	Martin & St. Martin 2000
Summerson, John	Architecture in Britain 1530-1830	Penguin 1991
Wittkower, Rudolf	Palladio and English Palladianism	Thames and Hudson 1985
Campbell, Colin	Vitruvius Britannicus : or, The British architect / containing the plans, elevations, and sections of the regular buildings, both publick and private in Great Britain	Dover 2007
Christie, C	The British Country House in the Eighteenth Century	Manchester 2000
Harris, John	The Palladians	London 1981
Lees-Milne James	Earls of creation : five great patrons of eighteenth-century art	London 1986

Tavernor, Robert	Palladio and Palladianism	Thames and Hudson 1991
Cruikshank, Dan & Wyld, Peter	London: the art of Georgian building	London 1977
Harris, John & Snodin, Michael	Sir William Chambers : architect to George III	London 1996
Kondo, Ariyuki	Robert and James Adam, architects of the Age of Enlightenment	London 2012
Robinson, John Martin	James Wyatt (1746-1813) : architect to George III	Yale 2012
Summerson, John	Georgian London	Barrie & Jenkins 1986
Brigstoke, Hugh	The 5th Earl of Exeter as Grand Tourist and Collector	Papers of the British School at Rome Vol. 72, (2004), pp. 331-356
Chaney, Edward Ed.	The Evolution of English Collecting	London 2003
Dutton, Ralph	The English interior, 1500 to 1900	London 1948
Harris, Eileen	The genius of Robert Adam: his interiors	Yale 2001
Mansbridge, Michael	John Nash : a complete catalogue	Phaidon Press 1991

Website addresses

Grand Tour online at Getty Museum
www.getty.edu/art/exhibitions/grand_tour

The Grand Tour: Landscape and Veduta Paintings
www.museum.oglethorpe.edu

18th Rome and the Grand Tour
www.vasi.uoregon.edu/grandtour

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 02 March 2016