

In Search of Art
The English Grand Tour

25 April to 19 September 1999

Main Exhibition Gallery

Department of Rare Books and Special Collections

Princeton University Library

In Search of Art: The English Grand Tour

This exhibition in Main Gallery of Firestone Library, *In Search of Art: The English Grand Tour*, tells the story of the Grand Tour with original art and beautifully illustrated rare books in the library collections of Princeton University. The idea of travel as a means of personal enlightenment first emerged in 18th-century England, where a journey abroad was eventually regarded as a cultural necessity, as the culmination of a young gentleman's education. English travelers generally headed toward Italy by way of France and Switzerland, seeking the classical landscapes and artistic treasures of Rome, Naples, Florence, and Venice as their ultimate destination, the crowning experience of the Grand Tour. Many great artists and writers passed that way, and learned new tastes which helped to bring about the stylistic revolution known as the Classical Revival. Examples of their work will be shown in original editions along with travel guides, souvenirs, satirical prints, and landscape views printed in aquatint and other innovative printmaking processes.

Curated by Dale Roylance / 1999

The following pages are transcriptions of the labels prepared by Nora Lin.

“Sir, a man who has
not been to Italy is
always conscious of an
inferiority....”

Samuel Johnson

The idea of travel as personal enlightenment first took hold in early eighteenth-century England, and quickly became a cultural necessity as the culmination of every young gentleman's education. The ultimate travel destination was Italy, by way of France and Switzerland, with the classical landscape and art of Rome, Naples, Florence, and Venice as the crowning cultural experience of what became known as "The Grand Tour."

LASSELS' VOYAGE

The first use of the “Grand Tour” as a phrase appears in one of the earliest of English travel guides, Richard Lassels’ *The Voyage of Italy*, first published in Paris in 1670. Lassels was one of the most important formulators of the Grand Tour and stressed the advantages, away from home, of young lords learning the intellectual, social, ethical, and political realities of the world. He talks of “this great booke, the world” and the importance of acquiring those personal attributes required of the true cosmopolitan gentleman.

Richard Lassels, *The Voyage of Italy*. London, 1686. Rare Books. Gift of Bernard Kilgore.

THE EARLY “GRAND TOURISTS”

John Evelyn (1620–1706), in addition to his famous diary and wide achievements, was among the earliest of the “Grand Tourists.” He left Oxford in November of 1643 for London to begin the first of his many trips to Italy and the Continent. The route he followed would become the classic path of the Grand Tour: London to Dover; Calais to Paris; then over the Alps to Rome and Venice.

Contemporary with Evelyn, and among the earliest of travel guides to this noble adventure, was *Coryats Crudities*, first printed in London in 1611. The engraved plate shown suggests that the Grand Tour was often the coming of age of young gentlemen in terms of erotic as well as cultural enlightenment, for the illustration is of Emiliama, a famed courtesan of Venice.

Coryate further notes: “As for the number of these Venetian *Courtezans* it is very great, for it is thought there are ... at the least twenty thousand, whereof many are esteemed so loose, that they are said to open their quivers to every arrow....”

Robert Nanteuil, Portrait of John Evelyn, engraving. Paris, ca. 1643. Graphic Arts Collection. Gift of John Gordon.

Thomas Coryate, *Coryats crudities hastily gobled up in five moneths' trauell in France, Sauoy, Italy....* London, 1611. Rare Books. Gift of J. Monroe Thorington, Class of 1915.

THE VOYAGE OF ITALY

Another early traveller was Joseph Addison (1672–1719), who wrote of his travels on the Grand Tour in an aptly titled *The Voyage of Italy*, published in London in 1705. Written in a far more familiar travel diary style than the Coryate book of 1611, Addison reveals the enlightened, eighteenth-century view. On the Grand Tour a tutor, known as the “bearleader,” accompanied young gents and acted as both guide and tutor. Addison was the bearleader for two such young English lords, George Dashwood and Edward Wortley Montague. Among his observations in *The Voyage of Italy* is that in Rome “there are more statues in it than there are men in most other cities....”

Joseph Addison, *The Voyage of Italy*. London, 1705. Rare Books. Gift of Bernard Kilgore.

NEW COLOR PLATE BOOKS OF TRAVEL

A significant graphic arts improvement at this time was the discovery of aquatint engraving for the making of prints. Introduced in England by watercolor artist Paul Sandby (1725–1809), the process involved coating the copperplate to be used for engraving with a fine layer of resin dust, heating the plate to adhere the resin particles, then etching the plate in acid. Inked and printed, the result is a beautiful area of grey tone. The artist could then control this tonality with painted areas of “stopout” varnish. When finished, the print has the wonderful effect of watercolor in shaded washes of tone. Aquatint quickly became the illustration technique of choice, and when hand colored the prints were spectacular to eyes familiar only with the old line-engraved illustration. Named after the medium already hugely favored in England, watercolor, aquatint soon became the ideal graphic technique for the printed rendering of landscape, city views, and the newly recognized scenery of travel. Aquatint engraving, whether printed in color or hand colored, became for the century to follow the printing art most definitive of the golden age of English color plate books.

David Cox (1783–1859), Color plates in aquatint from *A treatise on landscape painting and effect in watercolor from the first rudiments to the finished picture...* London, 1813. Graphic Arts Collection.

LONDON IN AQUATINT

The cities of the world would become a favorite genre of aquatint. London itself would be among the earliest cities to be portrayed in the new process. The clean neoclassical lines of the new Georgian style lent itself very well to the sharply delineative tones possible with aquatint. The artist of this very early aquatint color plate book of London was Thomas Malton (1742–1793). As a scenery designer for the London Opera and author of a treatise on perspective, Malton was well trained to be a skilled artist of topographical views.

Thomas Malton, *A Picturesque Tour of London and Westminster*. London, 1792. Lent by Leonard L. Milberg, Class of 1953.

A NEW LOOK FOR ENGLISH PRINTING

The increasing lure of travel coincided with dramatic changes in the printing arts in the eighteenth century. Earlier printed books, including those on travel, were drab graphic specimens, badly inked on poor paper, and had extremely few pictures. Suddenly, all this changed in mid-century, when English printers such as John Baskerville and John Pine gave unprecedented attention to the beauty and craftsmanship of the printing arts. Improved hand-made papers, new “classical” typefaces, and extremely fine printing impression gave books of this period a new quality and dignity appropriate to this age of enlightenment and return to classical values.

Horace, *Opera*, engraved throughout by John Pine. London, 1733. Rare Books.

Vergil, *Opera*. Birmingham: John Baskerville, 1757. Graphic Arts Collection. Gift of Archibald Alexander, Class of 1928.

RUDOLPH ACKERMANN & *THE MICROCOSM OF LONDON*

The new color plate books in aquatint would soon embody all the graces and foibles of life in the Regency period. The main publisher and purveyor of fine picture books was a new German resident of London, Rudolph Ackermann (1764–1834). His first publishing *tour de force* was a three-volume picture book of London combining the art and wit of three Ackermann discoveries: artist Augustus Pugin (1762–1832), author William Combe (1741–1823), and caricaturist Thomas Rowlandson (1756–1827). Combe wrote the text, while Pugin delineated in aquatint all the major attractions of London, from the Royal Academy to the “Royal Cockpit.” Rowlandson then etched into the plates the sprawling citizenry of eighteenth-century London: rich and poor, ugly and handsome, old and young. Entitled *The Microcosm of London*, the work is a masterpiece of book illustration, full of vitality, wit, and sharp observation.

William Combe, *The Microcosm of London*. London: R. Ackermann, 1808–1810. Lent by Leonard L. Milberg, Class of 1953.

THE REPOSITORY OF ARTS

Rudolph Ackermann became famous in London not only for his beautiful new books and prints, but also for his print shop, “The Repository of Arts,” at 101 The Strand. This elegant gallery and shop (as well as library, studio, and private school for the visual arts) influenced Regency taste and culture to the extent that it even had its own art journal (also called *The Repository of Arts*), which was published quarterly from 1809 to 1829.

Full of fascinating reviews, articles, criticism, and gossip, the *Repository* also included aquatint color plates illustrating fashion, architecture, travel scenery, and decorative arts in profusion. Invaluable as an illustrated document of its time, the *Repository* is especially enhanced by many plates with tipped-in swatches of actual fabrics and samples of the best in new watercolor and drawing papers—all directly available from the Ackermann shop.

The Repository of Arts, selected articles and color plates. London, 1809–1829. Graphic Arts Collection.

TRAVELLING ARTISTS

Travel on the route of the Grand Tour became in the late eighteenth century a world of discovery, not only for the English nobility but for aspiring artists as well. The watercolor and aquatint landscapes of both England and the Continent quickly became central to English art of the time, and the special province of several family generations of artist-printmakers, among them the Maltons, the Howells, and the Daniells. Thomas Daniell (1749–1840) and his sons were brilliant printmakers in aquatint and created some of the finest topographical views ever made, from views of London and a remarkable eight-volume voyage encompassing all of Great Britain, to later travel landscapes throughout British India.

William Daniell, *A Voyage Round Great Britain*. London, 1814–1825. Lent by Leonard L. Milberg, Class of 1953.

“AT HOME AND ABROAD”

Rowlandson took particular delight in cartooning the erotic opportunities possible when young blades were away from home. Here in double caricature he contrasts humdrum life at home with some of the spicier indulgences available on the Continent.

Gambling and erotic dalliance did not amuse Tobias Smollett (1721–1771). After travelling from Scotland to France and Italy in 1762–1765 (where he met Lawrence Sterne), Smollett wrote in his *Travels through France and Italy*: “I have seen in various parts of Italy, a number of raw [English] boys ... one engages in play with an infamous gamester, and is stripped perhaps in the first partie; another is poxed and pillaged by an antiquated cantatrice....”

Thomas Rowlandson, “At Home and Abroad,” “Abroad and at Home,” hand-colored etchings. London, 1807. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

Tobias Smollett, *Travels through France and Italy...* London, 1766. 2 v. Rare Books. Gift of David Allan Reed, Class of 1900.

TRAVEL LAMPOONED

Among Ackermann's specialties was the introduction and promotion of the satirical art of caricature. *The Microcosm of London* had introduced with great success the biting satire of Rowlandson's etchings and the clever writings of William Combe. Another great popular success by the Combe and Rowlandson team was published by Ackermann in 1812 as *The Tour of Dr. Syntax in Search of the Picturesque*. This was a broad lampoon of both the Grand Tour and the excessive zeal of artists in search of the "picturesque" in nature. It was followed by a sequel, *Dr. Syntax in Search of the Grotesque*, which is full of the troubles and misadventures possible on a trip to Paris.

William Combe, *The Tour of Dr. Syntax in Search of the Picturesque*. London, 1812. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

William Combe, *Dr. Syntax in Paris; or, A Tour in Search of the Grotesque....* London, 1820. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

FROM LONDON TO PARIS

All travellers between London and Paris, whether by eighteenth-century stage-coach, nineteenth-century ship, twentieth-century airplane (or in recent years by Chunnel train), must observe the many dramatic contrasts of two very independent countries and their differing cultural attitudes.

Thomas Rowlandson, who lived many years in Paris before settling in London, brilliantly satirized this difference as well as the frequent miseries of the trip in the eighteenth century. Here are three of his folio caricatures showing the “stages” of travel between London, Dover, Calais, and Paris.

Thomas Rowlandson, “English Travel or the first stage from Dover,” colored etching. London, 1792. Graphic Arts Collection.

Thomas Rowlandson, “French Travelling or the first stage from Calais,” colored etching. London, 1792. Graphic Arts Collection.

Thomas Rowlandson, “La Place Victoire à Paris,” colored etching. London, 1792. Graphic Arts Collection.

THE MISERIES OF TRAVEL

Slow, dangerous, and difficult, eighteenth-century travel was a challenge. Rowlandson journeyed frequently between London and Paris and knew the troubles of travel well. He did many serious drawings and prints of shipwrecks, but he also delighted in making caricatures of the little miseries of a long trip, from packing suitcases to overcrowded coaches.

Thomas Rowlandson, Two shipwreck scenes, pen and watercolor drawings, n.d. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

Thomas Rowlandson, Stagecoach scene, pen and watercolor drawing, n.d. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

Thomas Rowlandson, "Miseries of Travelling," hand-colored etching. London, 1807. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

Thomas Rowlandson, "Miseries of Human Life," hand-colored etching. London, 1806. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

SOUR GRAPES IN ITALY

Samuel Sharp travelled to Italy in 1765–1766 and was so disgruntled with the trip that he wrote a book condemning almost all things Italian: “The kitchen tables were filthy, the wine was bad ... the streets swarmed with monks, beggars, and bedraggled paupers; cooks, postillions, and innkeepers were incompetent extortioners, and even the climate was insupportable....” Another unhappy English traveller was John Atkinson, who illustrated a series of “groans” about the many miseries of human life. “Groan 8” describes the “harassing jumble” of stage coach inns. A charming pair of prints, “To London” and “From Dover,” by Atkinson reveals that he was really a homebody, overjoyed to be back in England.

Samuel Sharp, *Letters from Italy...* London, 1766. Rare Books.

John Atkinson, *The Miseries of Human Life, by One of the Wretched*. London, 1807. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

John Atkinson, “From Dover” and “To London,” two hand-colored etchings with letterpress. London, 1810. Graphic Arts Collection.

OVER THE ALPS

Among the great pleasures, rather than miseries, of eighteenth-century travel was the aesthetic pursuit and discovery of the “sublime” as well as the “picturesque” in nature. The passage from France to Italy over the Alps was to be for many writers and artists a truly sublime, if arduous, experience.

A Swiss artist and color print maker, Gabriel Lory (1763–1840), almost forgotten today, did some of the most beautiful color prints of Alpine scenery. His mastery of the full-color aquatint process is well seen in this view of the Swiss *Mer de Glace* summit.

Gabriel Lory, *Mer de Glace*, color-printed aquatint. Geneva, August, 1781. Graphic Arts Collection. Gift of J. Monroe Thorington, Class of 1915.

NEW SOUVENIR TRAVEL VIEWS

Eighteenth-century travel generated a new special genre of popular prints for use in a newly invented optical viewing device known as the zograscope, or *Vue d'Optique*. Many thousands of crudely colored engravings were made at this time of almost every scenogenic place and town of the world, from Philadelphia to St. Petersburg. These prints were placed on a table beneath this device and reflected through a tilted mirror and lens. The prints, reflected and magnified, became vivid pictorial souvenirs of the travel experience, perfect to show off to friends on a rainy day at home.

Another curious optical device developed in the eighteenth century was a smoked reflecting glass called the “Claude Glass” which was used by travelling artists to imitate the pictorial effects of a favorite artist of the time, Claude Lorraine. By copying the reduced and tinted image in the glass, the artist could create the “picturesque” pastoral atmosphere so admired in Claude’s landscapes. The Arcadian landscapes of Poussin and Claude found particular favor as the eighteenth century rediscovered the classical world of the past.

Vue d'Optique optical apparatus with an Alpine view. Augsburg, 1775. Graphic Arts Collection.

Portable “Claude Glass” shown reflecting a Claude painting. Graphic Arts Collection.

GOETHE IN ROME

One of the most important, enthusiastic, and influential of the early Grand Tourists to Rome was not English but German. Johann Wolfgang von Goethe (1749–1832) travelled to Italy in 1786 and later wrote in his *Italienische Reise*: “Were I not impelled by the German spirit and desire to learn and do rather than admire, I would stay on ... in this school of light hearted and happy life...” Goethe still fondly remembered this “light hearted and happy life” in Rome in his 1789 book on the Roman Carnival.

Johann Wolfgang von Goethe, *Das Römische Carneval*. Weimar, 1789. Rare Books. Gift of Benno Elkan.

JOHANN WINCKELMANN

Another German tourist, Johann Winckelmann (1717–1768), would happily follow Goethe’s suggestion, remaining in Italy for most of his life. Impassioned by the classical image, Winckelmann became an expert in classical archaeology. He was appointed librarian to the great collector of the time, Cardinal Albani, and then became Superintendent of Antiquities in Rome. Winckelmann wrote, among his many works, *The History of Ancient Art*, published in 1764. The first scholarly book of its kind, it led to the recognition of Winckelmann as “the father of modern art history.”

The closest of Winckelmann’s German friends in Rome was Anton Raphael Mengs (1728–1779). Mengs, who became the best known of German neoclassical painters, met Winckelmann in Rome in 1755. The two were soon among the most ardent champions of classical revival in Europe. In his portrait of Winckelmann, Mengs portrays his friend glancing up at the artist from his reading of Homer’s *Iliad*.

Anton Raphael Mengs, *Portrait of Johann Winckelmann*. Oil painting in the Metropolitan Museum of Art, New York City (color xerox).

Johann Winckelmann, *Histoire de l’Art chez les Anciens*. Paris, 1802–1803. Firestone Library.

GIBBON'S HISTORY OF ROME

While in Rome on his Grand Tour of Italy from 1763 to 1765, Edward Gibbon (1737–1794) recorded his initial flash of inspiration to write *The History of the Decline and Fall of the Roman Empire*: “It was at Rome on the 15th of October 1764 as I sat musing amidst the ruins of the capitol, while the barefoot friars were singing vespers in the Temple of Jupiter, that the idea of writing the decline and fall of the city first started to my mind....”

For over ten years, Gibbon went on to write in six volumes the most ambitious and distinguished historical work in English literature. A young brother of King George III revealed his arrogance, and ignorance, in a famous remark to Gibbon: “Another damned thick book! Always scribble, scribble, scribble, scribble! Eh! Mr. Gibbon?”

Edward Gibbon, *The History of the Decline and Fall of the Roman Empire*. London, 1776–1788. 6 v. Rare Books.

PIRANESI'S ROME

The well-read traveller to Rome would have many preconceptions of the Eternal City on his mind from reading Gibbon and Winckelmann, but for visual expectations nothing could rival the imagery of over one thousand magnificent views of Rome conceived and engraved throughout his lifetime by Giovanni Battista Piranesi (1720–1778).

Vedute, or souvenir views, such as these of Piranesi's Rome, were the most pervasive—and very persuasive—images of travel to Rome in the eighteenth century. When engraved on copper, they could be printed in editions of thousands of copies. Piranesi was an artist and printmaker of feverish imagination and prodigious energy, creating some 2,000 plates and 29 folio volumes of extraordinary prints, nearly all of the grand architecture of imperial Rome.

Giovanni Battista Piranesi, *Le Antichità Romane*, v. 1. Rome, 1756. Rare Books.

PIRANESI'S ROME

The Piranesi-like oil painting above is a strangely reversed image of one of the artist's many fantastic, even feverish, visions of "the grandeur that was Rome." This dream-like vision, which turns classical order and proportion into wild invention, was to become obsessive with Piranesi, culminating in his final great series of prints, the *Carceri*, or "Prisons." The progress from measured control to monumental dreamscape may be observed in contrasting the change from the early precise analysis of the classic Doric, Ionic, and Corinthian orders seen in the engraving on the left, to the fantastic prison scene from the *Carceri* shown on the right. The late *Carceri* prints have had great appeal to literary writers on art, from Melville to Huxley, and to modern artists, from the Cubists to our own day.

Giovanni Battista Piranesi, "The classical orders," engraving from *Le Antichità Romane*. Rome, 1756.
Rare Books.

[Above] Anonymous oil painting of the Piranesi scene shown just below it, but reversed in composition. Gift from the estate of Jean Labatut.

Giovanni Battista Piranesi, Imaginary view of Rome, engraving from *Le Antichità Romane*. Rome, 1756.
Rare Books.

Giovanni Battista Piranesi, Prison scene, engraving from *Carceri d' Invenzione*, Rome. Rare Books.

PANNINI'S ROME

This imaginary picture gallery of ancient Roman architecture and statuary is the ultimate picture postcard of Rome. Painted by Giovanni Paolo Pannini (1691–1765) for a wealthy patron who wanted a truly grand souvenir, it is a *tour de force* of visual collage. The views seem opposites in scale and mood to the *vedute* of Piranesi. Instead, Pannini presents a visual anthology in one grand oil painting of many of the sites of ancient Rome, including the Pantheon, the Colosseum, Trajan's column, the Laocoön, and the Farnese Hercules, among much else.

Giovanni Pannini, *Ancient Rome*. Rome, 1757. Oil painting in the Metropolitan Museum of Art, New York City (color xerox).

PIRANESI'S ROME

The double-page engraved titles of volumes 2 and 3 of Piranesi's *Le Antichità Romane* display the artist as the most visionary of classical archaeologists. Imaginative and fascinating in all their myriad detail, these two “restored” views of the great Roman Appian Way have all the overwhelming effect of the modern canyons of New York City, but embellished with classical finials and endless ornament. The scruffy figures so typical of Piranesi engravings even suggest Gotham's own homeless of today.

Giovanni Battista Piranesi, *Le Antichità Romane*, v. 2 and 3. Rome, 1756. Rare Books.

GRAND TOURIST PORTRAITS

Gibbon was the great historian of Rome, Piranesi the consummate delineator of its ruins. The reigning portrait painter of Rome, however, was an Italian artist, Pompeo Batoni (1708–1787), who excelled as the one artist in Rome suited to create masterful portraits of young English aristocrats on their Grand Tour visits to Rome. There are some 150 full-length paintings of elegant young English lords by Batoni. Nearly all follow a Batoni pattern of a highly polished eighteenth-century fashion plate in oils with *milord* standing *contraposto*, like a living statue against a Roman backdrop. The classical fragments seen in the foreground reappear in several of the portraits and appear to be well considered stage props in the Batoni studio.

Rowlandson saw “my lord Anglaise” a bit differently—dandified, foolish, and easily taken in by Italian dealers in fake antiques.

Pompeo Batoni, *Four English Lords in Rome* (color xerox).

Thomas Rowlandson, “Italian Picture Dealers Humbugging My Lord Anglaise,” hand-colored etching. London, 1819. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

GRAND TOURIST PORTRAITS IN MARBLE

The English sculptor Joseph Nollekens (1737–1823) travelled to Rome in 1760. There, after years of little success, Nollekens revived the great ancient Roman tradition of portrait busts, but with English Grand Tour visitors as his subjects. David Garrick and Lawrence Sterne posed for him while in Rome. Nollekens also became adept at the restoration and collecting of antiquities, despite his reputation as uncultured and ill informed. His later social reputation suffered even more with the publication of an unflattering biography by J. T. Smith, *Nollekens and His Times*, published in London in 1824. Rowlandson's caricature of Nollekens as an eighteenth-century Pygmalion at work is far more sympathetic to the old man.

Thomas Rowlandson, *Caricature of Nollekens*, colored etching, London, 1790. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

Joseph Nollekens, Lawrence Sterne portrait bust. Rome, ca. 1760. Original marble in the Metropolitan Museum of Art, New York City (color xerox).

J. T. Smith, *Nollekens and His Times*, London, 1824. Firestone Library.

ROBERT ADAM

Born in Scotland, Robert Adam (1728–1792) would become the most influential English architect of the eighteenth century. By age 26, the young Adam had travelled to Italy and Greece, where from 1754 to 1758 he absorbed the inspiration of the still existing remains of the classical world. In 1757, a research expedition to Dalmatia resulted in Adam's remarkable illustrated folio, *The Ruins of the Palace of Diocletian at Spalatro*. Published in London in 1758, the book established Adams' fame as an authority on the art and architecture of the classical past and helped launch his extraordinary career as premier architect of English Neoclassicism. His decorative style was reinforced by several followers, including the artists shown here: Giovanni Cipriani (1727–1785) and George Richardson (1736–1813?).

Giovanni Cipriani, *Cherubic Workers in the Decorative Arts*. Etching on silk. London, 1807. Graphic Arts Collection.

George Willison, portrait of Robert Adam holding the bound portfolio of his drawings for the Palace of Diocletian (color xerox).

George Richardson, *A Collection of Ornaments*. London, 1816. Graphic Arts Collection.

NEOCLASSICISM & THE “ADAM STYLE”

Robert Adam, from about 1755 to 1850, managed to revolutionize taste world-wide in architecture and decoration. By 1762 he had become Royal architect to King George III and had established a new, highly sophisticated, and elegant neoclassicism in place of the previous austere Palladian style. The neoclassic style swept across England, then both Europe and America, to become French Empire, English Georgian, and American Federal styles in art and architecture. The many great English country houses built in the neoclassic style by Adam include Harwood (1758–1771), Syon (1760–1765), and Kenwood (1767–1769). All display Adam’s masterful attention to classical detail, and often display the owner’s classical statuary, brought back as grand souvenirs of the Grand Tour.

Robert Adam, *Designs for Vases and Foliage, from the Antique*. London, 1760. Marquand Art Library.

Two classic Adam interiors may be seen installed at art museums near Princeton: the Drawing Room from Lansdowne House, now permanently displayed in the Philadelphia Art Museum, and the Dining Room from Pembroke House, at the Metropolitan Museum of Art in New York City (color xerox prints).

ADAM & PIRANESI

Piranesi, the great delineator of Rome, had a notoriously difficult personality and few friends. Robert Adam, however, met and befriended the temperamental Piranesi. A classical medal engraved by Piranesi has the profile image of the two side by side. Adam admired greatly Piranesi's achievements in archaeology and art, but had his own private reservations, calling him "a most changeable, interesting madman."

Piranesi, on his part, included a dedication memorial to Adam in the foldout engraving of the Roman "Field of Mars" seen here. Piranesi also designed and engraved a memorable bookplate for the library of an English lord. As a small, quiet still life, the bookplate is striking in its quiet contrast to the usual Piranesi.

Giovanni Battista Piranesi, *Le Antichità Romane*, v. 4. Rome, 1756. Rare Books.

Giovanni Battista Piranesi, bookplate for the Earl of Aylesford, Parkington Warwick. Rome, ca. 1790. Graphic Arts Bookplate Collection.

NAPLES, HERCULANEUM, & POMPEII

Not too far from Rome was one of the most beguiling attractions of the Grand Tour, the city of Naples. This city was also near the excavations of the ancient cities of Herculaneum and Pompeii, buried since 79 a.d. and full of the classical antiquities so prized by the English visitors.

A revealing evocation of Naples and nearby Herculaneum and Pompeii is to be found in one of Rudolph Ackermann's lesser known but most delightful color plate books. In it are illustrated in color aquatint some of the first to be discovered ancient Greek paintings from Herculaneum and the recovered ruins of Pompeii. Other attractions of Naples are introduced on the book's opening pages by its illustrator, Thomas Rowlandson. Mount Vesuvius and the Bay of Naples are framed in Greek vase-painting fashion on the title page, while the facing frontispiece might well be the celebrated Emma Hamilton gazing fondly at a young Lord Nelson.

Lewis Engelbach, *Naples and the Campagna Felice...* London, 1815. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

EMMA HAMILTON

The humbly born Amy Lyon grew up to become the celebrated beauty Emma Hart (1765–1815). Her good looks attracted a young English lord, Charles Greville. Greville, however, was debt ridden and a real cad, eighteenth-century style. Greville passed Emma on to his rich uncle, Sir William Hamilton, in return for payment of his debts. Hamilton, who loved beauty in all its forms, was delighted and soon made Emma Lady Hamilton.

Emma's beauty attracted lovers and artists alike. Two of the most famous artists of the period, George Romney (1734–1802) and Angelica Kauffmann (1741–1807) painted her repeatedly. Through such admiration, and her frequent dance performances of classical tableaux, Emma became one of the top attractions of Naples. Famous visitors loved what they saw. Goethe wrote, "... the old knight [Hamilton] idolises her and is enthusiastic about everything she does. In her he has found all the antiquities, all the profiles of Sicilian coins, even the Apollo Belvedere." And Horace Walpole observed, "Sir William has actually married his gallery of statues."

George Romney, Self-portrait with one of his many oil portraits of Emma (color xerox).

Angelica Kauffmann, Self-portrait with engraved portrait of Emma as the poetic muse (a profile cameo of Hamilton may be seen on her belt buckle) (color xerox).

NAPLES & VESUVIUS

While eighteenth-century Rome was splendidly portrayed in engraved line by Piranesi, another approach to drawing would become intimately associated with Naples. These were the vividly colored souvenir *vedute* in *gouache* that caught very well both the intense blues of the Bay of Naples and the fiery reds of Vesuvius in eruption. A Neapolitan artist named Nicolino Calyo (1799–1884) did a great number of these characteristic souvenir views, followed by countless imitators of the style.

Nearly all of the many Neapolitan views done in Calyo's manner of richly pigmented watercolor include Vesuvius smoking on the horizon; the best of them show the volcano in spectacular eruption. Also seen here is a view of the Palazzo Sesta (lower left), home and art gallery of Sir William Hamilton.

Style of Nicolino Calyo, The Bay of Naples, the Naples waterfront, The Royal Palace of Sesta, and Vesuvius in Eruption. Paintings in *gouache*. Naples, ca. 1800. Graphic Arts Collection.

SIR WILLIAM HAMILTON

The presence of Sir William Hamilton and Lady Hamilton as the English ambassador and his wife at Naples helped establish the city as a main destination on the Grand Tour. Hamilton (1730–1803) was an extraordinary individual whose achievements have sometimes been overshadowed by the Emma and Lord Nelson affair. But Hamilton was among the great early English collectors of classical antiquities and was an early expert on volcanic activities and mineralogy as well. Both subjects were published in monumental books by Lord Hamilton: his collection of Greek (“Etruscan”) vase paintings in a sumptuous folio (seen displayed in the case across the gallery), and vulcanology and mineralogy in his richly produced folio of *Campi Phlegraei* (Fields of Fire), seen here with the beautifully hand-colored plates by Pietro Fabris (1756–1779).

Style of Nicolino Calyo, *Collection des eruptions du Mont Vesuvie à Naples arrivées depuis 1631 jusqu’ au 1813*. Album of *gouache* drawings. Naples, ca. 1820. General Manuscripts Collection.

Sir William Hamilton, *Campi Phlegraei. Observations on the two Sicilies ... being an account of the great eruption of Mount Vesuvius in the month of August, 1779*. Naples, 1776–1779. Lent by Leonard L. Milberg, Class of 1953.

PIETRO FABRIS

The gentility of British aristocrats on the Grand Tour and in the English resident colony in Naples was well observed by the Anglo-Italian artist Pietro Fabris in his view of a concert party at the home of Lord Fontrose in Naples. The young Mozart is among the players, and ancient Greek vases line the wall shelves. The artist portrayed himself in the left foreground corner, and neoclassic pictures cover the walls. Fabris was an English expatriate artist who accompanied Lord Hamilton on his more than twenty ascents of the volcano and was the illustrator of Hamilton's extraordinary book on Vesuvius, the *Campi Phlegraei* (Fields of Fire).

Pietro Fabris, *Salon of Lord Fontrose*, oil painting in the Naples Museum (color xerox).

DAVID ALLAN

The Scottish painter David Allan (1744–1796) spent ten years in Italy, where he found constant occupation as a recorder of Italian scenery, portraits, and scenes of daily life. Settling in Naples in 1767, he met and befriended Lord Hamilton, who described him as “one of the greatest geniuses I have ever met up with; he is indefatigable.” Among his drawings were a series of the street scenes of Italy, including this etching of a Neapolitan dance. As usual with scenes of Naples, Vesuvius is smoking away on the horizon.

David Allan, *Neapolitan Dance*. Etching printed in brown ink. Graphic Arts Collection.

HORATIO NELSON

England's most famous naval hero, Viscount Horatio Nelson (1758–1805), is part of the Hamilton story. In 1798 Admiral Nelson led his men and ships against the French in a decisive victory at the Battle of the Nile. This great victory for Nelson inspired many contemporary prints, including a jubilant shipboard scene by Rowlandson of Nelson (seen with his wounds from other battles—a lost arm and eye) and his men celebrating their decisive victory.

In Naples following the Battle of the Nile, Horatio met Emma, fell in love, and returned to London with Lord and Lady Hamilton in 1801. The same year Emma bore him a daughter, Horatia.

In 1805 Nelson was killed in the Battle of Trafalgar. The landmark column in Trafalgar Square in London still honors his memory.

Thomas Rowlandson, *Admiral Nelson Recreating with his Brave Tars after the Glorious Battle of the Nile...* Hand-colored etching. London, 1798. Graphic Arts Collection.

HAMILTON LAMPOONED

The love affair between the beautiful Emma and the young hero Lord Nelson left the cuckolded Lord Hamilton an easy target for caricature. Both Thomas Rowlandson and James Gillray show an aged Hamilton fascinated by Egyptian and other antiquities but oblivious to the lovemaking of Emma and Nelson. Gillray (in the caricature on the right) retells the story in the small framed pictures on the wall, with their references to Cleopatra, Mark Antony, and Vesuvius. Both cartoonists betray considerable naïveté as to what the antiques really looked like.

Thomas Rowlandson, *Nelson, Emma, and the aging Lord Hamilton amid antiquities*. Hand-colored etching. London, ca. 1810. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

James Gillray, “*A Cognocenti contemplating ye Beauties of ye Antique.*” Hand-colored etching. London, 1801. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

THE PORTLAND VASE

At the time of Pope Urban VII (1623–1644), a funerary urn of the 1st century b.c. was unearthed in Rome. A beautiful example of antique Roman cameo glass, the exciting find was placed in the library of the Barberini Palace. It was sold by the Barberini family in 1782 to Sir William Hamilton, who sold it to the Duchess of Portland in London. The Duchess had her own exotic museum, seen here in an early engraving with the Portland Vase amid natural history specimens. On loan to the British Museum in the early nineteenth century, the vase was smashed by a madman. Skillfully restored, it resides today as one of the treasures of the British Museum.

The reproduction of the Portland Vase made by Wedgwood in 1789 has become almost more famous than the original. The replica, in Wedgwood jasper ware, displays white cameo relief in the finest detail on the black background, capturing all the beauty of the original.

Burney-Grignon, *The Portland Museum*, engraving. London, 1786. Graphic Arts Collection.

The Portland Vase in jasper ware reproduction. London, 1789. Princeton University Art Museum.

WEDGEWOOD & FLAXMAN

Hamilton's great folio catalogue of his collection of Greek vase paintings had enormous influence on the fast-growing neoclassical design as a prevailing taste throughout Europe. England's greatest potter, Josiah Wedgwood (1730–1795) adopted motifs from the Hamilton vases for his own immensely successful porcelain ware, and Wedgwood's favorite designer, John Flaxman (1755–1826), was inspired by Hamilton to develop his own style in the manner of the ancient Greek vase painters. Flaxman had his own Grand Tour of Italy from 1787 to 1794, where he practiced both sculpture and drawing. But it was his neoclassical book illustration in the manner of Greek vase painting that won him international fame and long-lived popularity. His line drawings for Homer's *Iliad*, weak as they seem to our eyes in comparison to the solid Greek red-figure or black-figure originals, were still helping to sell the book in Boston as late as 1883.

Aeschylus, *Works*. Glasgow: Andreas Foulis, 1795. Rare Books. Gift of Mr. and Mrs. Glanville Downey.

Homer, *Iliad*. Boston, 1883. Rare Books, Metzdorf Collection.

SIR WILLIAM HAMILTON AS COLLECTOR

One of the ultimate destinations for most Grand Tour travellers in Italy was the British Embassy in Naples. The great attraction was not only the beauty of the place, with Vesuvius and the recently excavated Herculaneum and Pompeii nearby, but their countryman host, Sir William Hamilton, British envoy to Naples. Hamilton achieved fame throughout Europe as a connoisseur of beauty, made manifest in his discovery and zealous collecting of ancient Greek vase paintings. Hamilton's collecting would become a lifelong passion. By 1771 he had formed an astonishing collection for that time, of 730 Greek (wrongly called "Etruscan" by Hamilton) vases, 600 bronzes, and some 6000 coins and ivories. The vases he published from 1767 to 1796 in one of the most lavish art books ever produced. This copy was presented to Marquand Art Library by Jacques Cartier, the New York jeweller, after his visit to the Princeton campus and Art Museum in 1921.

P. F. Hugues, Baron d'Hancarville, *Greek and Roman Antiquities*. Naples, 1767–1770. 2 v. Marquand Art Library. Gift of Jacques Cartier.

IN SEARCH OF ANCIENT GREECE

Greece was not part of the traditional Grand Tour, but the first serious archaeological study of Grecian ruins was due to a group of Grand Tour veterans who called themselves the “Society of Dilettanti.” These distinguished gentlemen were enlightened aristocrats, wealthy, and full of enthusiasm for classical studies. They found and sponsored a young English architect, James Stuart (1713–1788) to head a research expedition to Greece to study its remaining ruins. Known as “Athenian” Stuart, the young architect and his travelling companion Nicholas Revett (1728–1804) spent two years in Athens making drawings and measurements of the Parthenon and its surrounding ruins. Returning home in 1755, they published their findings in two path-finding works, *The Antiquities of Athens*, in 1762, and *Ionian Antiquities* in 1769, under the generous patronage of the “Society of Dilettanti.”

James Stuart and Nicholas Revett, *Ionian Antiquities*. London, 1769. Rare Books.

VENICE OBSERVED

Of all the cities of the Grand Tour, Venice has had the most extraordinary representation in art. As early as 1486 this glorious city of canals was sharply delineated in a remarkable travel book known as “Breydenbach’s Peregrinations.” As part of this rare and important book a foldout panorama of the city of Venice extends nearly six feet in length. It is the first accurately detailed, eyewitness view of any city, and the first foldout plate to appear in a book.

Bernhard von Breydenbach, *Peregrinatio in Terram Sanctam*. Mainz: Erhard Reuwich, 1486. Robert H. Taylor Collection.

JOSEPH SMITH, ART MERCHANT OF VENICE

In 1700 Joseph Smith (ca. 1682–1770), merchant banker and future British Consul in Venice, left London to settle in Venice. There, like Sir William Hamilton in Naples, he discovered a lifetime collecting passion for the city’s art. His first collecting in Venice was of rare books and drawings. His library would be later sold to King George III, and this in turn became the early core of today’s British Library. He also collected Venetian old master paintings and sponsored the printing of an elaborate folio of *chiaroscuro* woodcut reproductions of Venetian master works. These 24 boldly executed color woodcuts (two examples are displayed above) were the work of another Englishman living in Venice, John Baptist Jackson (ca. 1700–ca. 1770) and printed as a limited edition by Joseph Smith’s own private press in Venice, The Pasquali Press.

John Baptist Jackson, *Titiani Vecelli, Pauli Galiarii, Jacobi Robusti, et Jacobi de Ponte, Opera Selectiora a Joanne Baptista Jackson, Anglo. Ligno Coelata et Coloribus Adumbrata*. Venice: J. B. Pasquali, 1745. Title page and three plates in *chiaroscuro* woodcut. Graphic Arts Collection.

ART MUSEUMS & THE GRAND TOUR

The art museum as a public institution had its origin during the Grand Tour's "Age of Enlightenment." The idealistic concept of systematic collecting of art works had many precedents, but it was the zealous classical pursuits of several artists, ambassadors, and aristocratic Grand Tourists that led to the creation of today's leading European museums. In England, the British Museum was founded in 1759, and by 1772 its classical holdings had been greatly enriched by Sir William Hamilton's collection of Greek vases. Equally significant to the British Museum was the acquisition, in 1805, of the Greek and Roman statuary collection formed by the Grand Tour connoisseur Charles Townley (1737–1805). His home in London was a museum of antiquity in its own right, and highly fashionable.

Richard Cosway, "Entrance hall to Charles Townley's London Townhouse," watercolor. London, ca. 1793 (color xerox).

Johann Zoffany, "Charles Townley in his Gallery." Oil painting in the Royal Collection. London, 1781–1783 (color xerox).

THE UFFIZI GALLERY

In Italy, the must-see destination for all art-minded Grand Tourists was Florence and its great temple of art, the Uffizi Gallery. The inner tabernacle of that temple was the “Tribuna,” a special room where the most important paintings in the gallery were hung. The celebrated painting by Johann Zoffany (1733–1810) shows in fantastic detail nearly all the English cognoscenti of art of the day as well as an array of the most famous paintings and statuary of the Uffizi. Art and art lovers merge as never before in this profusely worked painting, made for English Queen Charlotte in 1772.

For less grand tourists to Florence, the making of souvenir views, such as this line engraving of the exterior of the Uffizi by Giuseppe Zocchi, and cameo plaster casts, like these of Uffizi art works, became flourishing tourist trades during the late eighteenth century.

Johann Zoffany, “The Tribuna of the Uffizi.” London, 1772 (color xerox).

Giuseppe Zocchi, *Veduta degli Uffizi....* Rome, 1776. Modern restrike. Lent by Jean Cootes.

JOHN BULL & ITALIAN OPERA

Thomas Rowlandson, as usual, manages to have the last word in his caricatures of nearly everything in English cultural affairs. He even shows the effect of an emasculated singer on one down-to-earth listener—an unstifled yawn. *Castrati* were male sopranos and the strange matinee idols of eighteenth-century opera. Castrated as young boys to preserve their fine soprano voices, several *castrati*, most notably “Farinelli,” became international opera stars of the eighteenth century.

Thomas Rowlandson, “John Bull at the Italian Opera,” colored etching. London, 1808. Graphic Arts Collection. Gift of Dickson Q. Brown, Class of 1895.

Jacopo Amigoni, Group portrait of Castellini and Farinelli (at center). Oil painting, ca. 1750 (color xerox).

MUSIC HISTORY– DR. BURNEY’S GRAND TOUR

Dr. Charles Burney (1726–1814) took his Grand Tour to Italy in 1770. A little like Gibbon writing the history of Rome, or Winckelmann revealing the history of classical art, Burney discovered the great richness of Italy in terms of the history and development of music. He, too, would write a multi-volume history, which he called *A General History of Music* and published from 1776 to 1789. Burney also wrote of his travel experiences, which included meeting Sir William Hamilton (he found rewarding material on ancient Greek musical instruments depicted on Hamilton’s vases), of his visits to the great opera houses, and of meeting such opera celebrities as the *castrato* Farinelli.

Charles Burney, *A General History of Music*. 4 v. London, 1776–1789. Rare Books.

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James Stuart and Nicholas Revett, *Ionian Antiquities*. London, 1769. Rare Books.

NEOCLASSICISM & THE “ADAM STYLE”

Robert Adam, from about 1755 to 1850, managed to revolutionize taste worldwide in architecture and decoration. By 1762 he had become Royal architect to King George III and had established a new, highly sophisticated, and elegant neoclassicism in place of the previous austere Palladian style. The neoclassic style swept across England, Europe, and America to become French Empire, English Georgian, and American Federal styles in art and architecture. The many great English country houses built in the neoclassic style by Adam include Harwood (1758–1771), Syon (1760–1765), and Kenwood (1767–1769). All display Adam’s masterful attention to classical detail, and often display the owner’s classical statuary, brought back as grand souvenirs of the Grand Tour.

Two classic Adam interiors may be seen installed at art museums near Princeton: the Drawing Room from Lansdowne House, now permanently displayed in the Philadelphia Art Museum, and the Dining Room from Pembroke House at the Metropolitan Museum of Art in New York City. (color xerox prints)

VENICE OBSERVED

Of all the cities of the Grand Tour, Venice has had the most extraordinary representation in art. As early as 1486 this glorious city of canals was sharply delineated in a remarkable travel book known as “Breydenbach’s Peregrinations.” As part of this rare and important book a foldout panorama of the city of Venice extends nearly six feet in length. It is also the first accurately detailed, eyewitness view of any city. The view includes many of the same monuments and buildings still seen in the eighteenth century. Young Goethe, on his Grand Tour in 1786, was enraptured with the canals, writing, “As I floated down the lagoons the sunshine brought out the local colors with dazzling brilliance and the shades everywhere so luminous that comparatively they in their turn might serve as lights....” But Gibbon, naturally prejudiced in favor of Rome, wrote of Venice in 1746: “Old and generally ill-built houses, ruined pictures, and stinking ditches dignified with the pompous denomination of canals....”

Bernhard von Breydenbach, *Peregrinatio in Terram Sanctam*. Mainz: Erhard Reuwich, 1486. Robert H. Taylor Collection.

JOSEPH SMITH, ART MERCHANT OF VENICE

In 1700 Joseph Smith (ca. 1674–1770), merchant banker and future British Consul in Venice, left London to settle in Venice. There, like Sir William Hamilton in Naples, he developed a lifetime collecting passion for his adopted city's art. First collecting rare books and drawings, Smith accumulated a very fine library which would be later sold in England to King George III. The book collection in turn became the early core of today's British Library, just as Hamilton's antiquities collection had so enriched the British Museum. The unstoppable Smith also collected Venetian old master paintings and sponsored the printing of an elaborate folio of *chiaroscuro* woodcut reproductions of Venetian master works. These 24 boldly executed color woodcuts (two examples are displayed here) were the work of another Englishman living in Venice, John Baptist Jackson (ca. 1700–ca. 1770) and printed as a highly limited edition by Joseph Smith's own private press in Venice, The Pasquali Press.

John Baptist Jackson, *Opera selectiora, a Joanne Baptiste Jackson, Anglo. Ligno Coelata et Coloribus Adumbrata*. Title page and three plates in *chiaroscuro* woodcut. Graphic Arts Collection.

JOSEPH SMITH & CANALETTO

Beyond his extensive collecting of Venetian printing and painting, Smith's art activities embraced being patron of promising young Venetian artists. His greatest discovery was Antonio Canal, or Canaletto (1697–1768). As collector and astute “Merchant of Venice” (Walpole's snide nickname for him), Smith soon acquired nearly all of the young Canaletto's earliest, most extraordinary *vedute* paintings of Venice. This group of master works, like the Jackson portfolio, was also reproduced in an album of prints. Entitled *Prospectus Magni Canalis Venetiarum*, the frontispiece includes the only known portrait of Canaletto alongside a self portrait by the engraver, Antonio Visentini (1688–1782). The title page mentions that all the Canaletto paintings of the book are in the home of “Joseph Smith, Englishman,” and one of the plates even shows Joseph Smith's private palazzo (the third palace from the right on the canal).

Antonio Visentini, *Prospectus Magni Canalis Venetiarum*. Venice, 1742 (color xerox).

OPERA & THE GRAND TOUR

Another important cultural legacy adopted by the English on their Grand Tour was Italian opera. Each of the centers of the Grand Tour were centers of Grand Opera as well, and Italian opera houses built at this time include Naples' *Teatro de San Carlo* (1737), the *Teatro Regio* in Turin (1740), *La Scala* in Milan (1778), and *La Fenice* in Venice (1792). English visitors to these opulent new opera houses must have also been awestruck by their first glimpses of the truly splendid scenery created by an Italian dynasty of stage designers, the Galli-Bibienas. As John Evelyn on his Grand Tour recorded: "This night ... we went to the Opera [where we saw] scenes painted and contrived with no less art of perspective, and machines for flying in the air, and other wonderful notions. Taken together it is one of the most magnificent and expensive diversions the wit of man can invent."

Pietro Olivero, *Teatro Regio*, Turin. Original oil painting. Turin, 1741 (color xerox).

Giuseppe Bibiena (1696–1757), perspective view of a hall with staircase. Pen-and-ink wash drawing. The Albert M. Friend, Jr., Collection of Eighteenth-Century Theater Drawings. Theater Collection.

CITY LIFE

Dining in Paris *à la* Rowlandson shows a *Table d'Hote* of hungry travellers with very little elbow room or table manners. Another crowded caricature, a Parisian street scene by Francis Maret, shows a motley crowd of *musards*, or street people. A sedate English pair, soberly dressed, make their way through the more flamboyant French sidewalk types. The caricature's greatest interest, however, is in the background depiction of *Marinet Marchand d'Estampes* at 124 *de la Rue du Coq*, a highly popular French Print Shop catering to the craze for caricature prints in London and Paris.

Thomas Rowlandson,

Francis Maret, *Les Musards de la Rue du Coq à Paris*. Colored etching, ca. 1805. Graphic Arts Collection.

THE ELGIN MARBLES

The slow archaeological recognition of the artistic importance of the Acropolis and the Parthenon; the despoiling of those monuments and partial removal to England in 1801 by Thomas Bruce, seventh Earl of Elgin (1766–1841); and the still waging battle as to their true ownership make one of the great suspense stories in the history of museums and their search for art.

The English art experts of this time were themselves divided regarding the importance of the Elgin Marbles. The Society of Dilettanti and Payne Knight, a famous collector and arbiter of classical taste in London, denounced the sculptures as workshop copies, but Benjamin West, Henri Fuselli, Benjamin Robert Haydon, and other artists of the Royal Academy considered them true masterpieces by Phidias dating to the 50s b.c.

Benjamin Robert Haydon, *Comparaison des Chevaux de Venise ... et la tête du Cheval d'Elgin du Parthenon*. London, 1818. Rare Books.

THE BEST OF GRECIAN ART – IN ENGLAND

Lord Byron was outraged at what he considered Greece's unfair loss. He expressed his feelings in *Childe Harold*, while John Keats composed two sonnets on their beauty in the British Museum. Influenced by John Flaxman and the Royal Academy, the House of Commons finally voted in 1816 to purchase the great collection for the British Museum for the mere sum of £35,000.

Today, the Elgin Marbles are the glory of the British Museum, beautifully displayed for all to see and safe from erosion, vandalism, and air pollution.

They are a fitting climax to the century-long search for antique art by countless English Grand Tourists and three art-obsessed British ambassadors: Sir William Hamilton, Consul Joseph Smith, and the controversial Lord Elgin.

C. P. Harding, *Lord Elgin in Greece*. Pen and ink drawing, ca. 1800 (xerox).

Nicholas Yalouris, *Classical Greece, The Sculpture of the Parthenon (The Elgin Marbles)*. Photographs by F. L. Kenett. London, 1960. Lent by Dale Roylance.

FORGOTTEN SOUVENIRS

In addition to the *vedute* prints—the brightly colored engraved views of cities visited—the Grand Tour offered another very popular type of travel souvenir, the now nearly forgotten cameos, or engraved gems of the eighteenth century. Such objects of *vertu* originated in Greek and Roman times as seals but later became prized objects of jewelry. The taste for these engraved antique gems was revived in the eighteenth century as part of the classical revival and later reproduced as miniature plaster casts, known as “sulphers.” Mounted in fake book bindings, these plaster cameos are not the box of nougat candy they might appear to be at first glance, but a minutely detailed cabinet of neoclassic knowledge and art.

Vue d’Optique vedute. Hand-colored, hold-to-light engravings of Venice. Augsburg, ca. 1850. Graphic Arts Collection.

Liberotti Impronte, Storia dell’Arte. Multi-volume set of plaster cast cameos. Rome, ca. 1820. The Scheide Library.

Paoletti Impronte, Storia Romana. Multi-volume set of plaster cameos, with their original furniture cabinet. Numismatics Collection.