

Rethinking the Grand Tour: Questioning Cultures of Eighteenth-Century Travel
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Paper Abstracts

Rosemary Sweet: Why is the Grand Tour always about men?

Abstract: Pompeo Batoni's portraits have left an unforgettable image of red-coated British masculinity appropriating the cultural legacy of antiquity which continue to define wider perceptions of the eighteenth-century Grand Tour. Yet it is often forgotten that Batoni also painted the portraits of a number of women – and children – who accompanied these gentlemen on their European tour. Women travelers may have been unusual in the earlier part of the eighteenth century but by the time that the French Revolution broke out they were ubiquitous within the British community of travellers. Nonetheless much of the literature that has been written on the Grand Tour as a cultural institution proceeds from the premise that it was a formative experience in the construction of elite masculine identity; how then do we accommodate the experience of women within the concept of the 'Grand Tour'? Drawing particularly on unpublished diaries and correspondence, this paper will highlight the importance of incorporating female testimony in our analysis of the Grand Tour and consider the extent to which prevailing gender norms constrained the experience of travel.

Matthew Grenby: Juvenile Tourists: Children and their Tour Books, 1740-1840

Abstract: Many of those who embarked on the classic Grand Tour were young. Some were certainly children. But in fact, in Britain, an alternative culture of children's tourism was also developing. Young people were becoming increasingly engaged with domestic antiquarianism, with the appreciation of British art and architecture, and with the pleasures of landscape and natural heritage. This was reflected, and perhaps in some part caused, by the literature being published especially for children. It was reflected also in museums established in schools, and societies, clubs and events set up to cater for young people. This paper will present the beginning of some research into these children's tourism, and investigate the origins and development of a distinct but overlooked genre of early children's literature, the 'tour book'.

Simon Bainbridge: To 'scale some mountain high': Reaching the summit on the domestic tour

Abstract: This paper will explore a surprisingly under-examined element of the domestic tour as it developed in the late eighteenth and early nineteenth centuries, the ascent to a mountain summit. While accounts of the picturesque tour have generally characterized it as interested in low-level views, the ascent to the summit became an increasingly important part of the tourist experience, offering what Dr John Brown in his *A Description of the Lake at Keswick* described as 'a new scene of astonishment' and providing opportunity for reflection on themes of moral and physical elevation. Drawing comparison with the development of mountaineering in the Alps, this paper will trace the growth of this tourist culture of ascent in Britain, looking at early instances of summit experience in the writings of Thomas Pennant and Joseph Craddock. It will show that the activity of ascent became particularly focused on Skiddaw, Snowdon and Ben Lomond and discuss the infrastructure of accommodation and guiding that evolved to support the increasingly fashionable activity of mountain

climbing. It will argue that by the end of the eighteenth-century the summit ascent was fully established as a commodified experience and that, though practised by both men and women, it was defined along gendered lines.

Sarah Goldsmith: Animals, Servants and Masculinities: Writing about Danger on the Grand Tour

Abstract: The scholarship surrounding the Grand Tour has often queried the precise role of danger within its culture. In drawing upon published and unpublished material, this paper will consider how danger formed an important platform through which young Grand Tourists explored, expressed or even rejected their claims to elite masculinity identities and leadership.

Servants and animals played a prominent role within this discourse. In 1729, Lord John Hervey reportedly laughed at his servant John's pleadings during a storm at sea, while in the 1770s Lord Herbert and his circle celebrated the braveries of his trusty servant, Laurent the Bold. John Holroyd, later 1st Earl of Sheffield, was relieved when his dog, Lady Mary, survived a tumble down an Alpine precipice in 1764, whereas the 'rape of poor Tory', Horace Walpole's spaniel, who was killed by a wolf while crossing Mount Cenis in 1739, remains one of the more colourful examples of the dangers inherent to Continental travel.

Servants and animals could form a convenient 'other', upon which unacceptable emotions, such as fear and panic, were placed. Equally, they could also become an extension of the self, through which the potentially fatal outcomes of danger were vividly imagined. This paper will explore the various ways in which elite male Grand Tourists utilized the presence of their servants and animals in writing about their encounters with danger, and how this supported (or hindered) their claims to the masculine identities they desired to present.

Amy Milka: Strangers, Conspirators, and Englishwomen: Revolution Tourists and Satire in the early 1790s

Abstract: During the 1790s, many English observers wrote home about their experiences of revolutionary Paris. While some, like Arthur Young and Dr Rigby, experienced the French Revolution as part of an extended programme of travel, others flocked to Paris specifically to observe and participate in the events that were unfolding. Alongside personal interest in French politics, commentators like Helen Maria Williams expressed the objective of transmitting a "truthful" account of Parisian events to a misinformed readership at home. The Bastille, the Hôtel de Ville, and the Assemblée Nationale became stops on a tour of revolutionary Paris, spectacles to be patriotically consumed and duly recorded.

While recent scholarship has focused on female travel writers and their experiences in revolutionary France, less attention has been paid to the way "revolution tourists" were perceived in France. Foreign friends to the revolution were welcomed in 1789-90, but by 1793, and the passage of the Law of Suspects, to be English and in Paris was to be persona non grata. This paper will consider French representations of tourists (particularly women) in Paris in the 1790s. Focusing on a counter-revolutionary pamphlet by monarchist writer Pierre Victor Malouet, entitled *The Journey and Conspiracy of Two Strangers*, it considers the ways that the trappings and discourse of the English tourist quickly became unpalatable to the French consciousness, even before the outbreak of war in February 1793. While traditional Grand Tourists avoided Paris, formerly a hub of upper class polite sociability, I ask what kind of person was curious enough to venture where, as Williams' friends unreliably

informed her, “every town is the scene of a massacre; [...] every street is blackened with a gallows, and every highway deluged with blood”?

Elodie Duché: Grand tourists and captivity during the Napoleonic Wars: Their networks, societies and writings

Abstract: In 1827, after rising to the rank of post-captain in the Royal Navy, Donat Henchy O’Brien and his wife embarked on a Grand Tour with the intention of visiting Verdun, a French town where he had been detained as a prisoner of war on parole during the Napoleonic Wars. There he met other former British detainees, some of whom had been captured as civilian ‘détenus’ with their families whilst travelling on the Continent in 1803 and had decided to stay in the town after their release in 1814. Such war tourism and appropriation of sites of captivity, not only by former captives and but also by other peregrinators, has been neglected in the existing literature. Yet, this Napoleonic experience of captivity and above all, I would argue, its aftermath provide a unique insight into the transnational networks, society and writings of travellers experiencing war during the period.

Drawing on manuscript and published ego-documents, along with visual and material culture, this paper intends to explore the interlacing of tourism, war and captivity during the first half of the nineteenth century. Through an initial case study on the captive Grand Tourists of the 2nd Prairial decree, I will focus on the emergence of a problematic historical category in formation, that of the civilian ‘détenu’ in a total war. This will lead me to consider how the presence of civilian travellers amongst captives altered the experience of military captivity through the reproduction of habitus abroad. The focus will be placed on how existing financial and cosmopolitan networks (particularly through the travellers’ banker Perrégaux) enabled British parole detainees to develop connections and patterns of sociability bridging the civil-military divide at the depot. Secondly, I will emphasize how past travelling experiences coloured their perception and interactions with their captors, which nuances the truism of colliding French and British identities forged on a religious dissonance. Ultimately, I will reflect on the aftermath of detention and life-writing, which constituted an integral part of the captive experience. Considering in unison the literary and visual components of what the detainees termed ‘the Captive Muse’ – a figure inspired by tropes of travel writing and the Bildungsroman – along with the touristic practices around depots after 1814, will further suggest the interlacing of captivity and tourism during the period.