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Title	The Jacobean Grand Tour: Early Stuart Travellers in Europe, Edward Chaney and Timothy Wilks. I.B. Tauris, London (2014)
Author(s)	Carey, Daniel
Publication Date	2017-03-01
Publication Information	Carey, D. (2017). The Jacobean Grand Tour: Early Stuart Travellers in Europe, Edward Chaney and Timothy Wilks. I.B. Tauris, London (2014). <i>Journal of Historical Geography</i> , 56, 140-141. doi: <a href="https://doi.org/10.1016/j.jhg.2017.02.005">https://doi.org/10.1016/j.jhg.2017.02.005</a>
Publisher	Elsevier
Link to publisher's version	<a href="https://doi.org/10.1016/j.jhg.2017.02.005">https://doi.org/10.1016/j.jhg.2017.02.005</a>
Item record	<a href="http://hdl.handle.net/10379/7337">http://hdl.handle.net/10379/7337</a>
DOI	<a href="http://dx.doi.org/10.1016/j.jhg.2017.02.005">http://dx.doi.org/10.1016/j.jhg.2017.02.005</a>

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*The Jacobean Grand Tour: Early Stuart Travellers in Europe*, Edward Chaney and Timothy Wilks. I.B.Tauris, London (2014). 318 pages, £25 hardcover.

In this lively and engaging book, Edward Chaney returns to a theme that has occupied an important group of his publications over the past thirty years—the origins of the Grand Tour and English adventuring across the Continent, especially in the seventeenth century. On this occasion his companion in travel is Timothy Wilks, who has written a number of important works on Prince Henry and his circle, as well as on aristocratic collecting. The combination of this expertise makes for an very well-informed and informative study, focusing in particular on the Continental experience of the eighteen-year-old Viscount Cranborne (William Cecil), only son and heir of Robert Cecil, first Earl of Salisbury, as he made his progress through France (1609) and Northern Italy (1610–11). Given the standing of the young man at the centre of the story, this was no ordinary expedition. In France he enjoyed the tutelage *en route* of Inigo Jones (himself experienced in foreign tours with members of the Manners family)—Cranborne’s observations on antiquities notably drop off after Jones returned to England and Cranborne continued on to Italy. For the journey as a whole he was attended by John (later Sir John) Finet, then a minor but intriguing figure (who sat for no less a portraitist than Tintoretto) and operated ‘amid the tendrils of Jacobean patronage at this intermediate point in his career’ (p. 47), and by the physician Matthew Lister. In Venice he received the ministrations of the outgoing ambassador, Sir Henry Wotton, for twenty-eight days.

The care and attention devoted to reconstructing what Cranborne would have seen is exceptional, focusing above all on art and architecture, and the awakening and education of English taste. One of the most valuable features of the book is the remarkable set of 107 illustrations and eleven colour plates that accompany it. These include sketches by Jones and

examples of his extensive annotations of Palladio's *I Quattro Libri dell'Architettura* (1570), woodcuts and engravings of different scenes (including fortifications that attracted Cranborne's attention), portraits of the central figures, and photographs of a number of remains as they appear today, including obelisks, amphitheatres, and great churches and buildings.

Cranborne kept a journal in French that provides some material and running commentary, indicating both the occasional insights and limitations of the young man as he attempted to respond to his father's well-planned investment in the tour and his expectations for his son (Cranborne spent over £3872 in France from March 1609 to March 1610, according to John Stoye). Salisbury's sense of disappointment is apparent when he commended a (now lost) letter by William Lytton from Italy, which prompted him to remark that 'he had given a thousand pound his sonne could do as much' (quoted on p. 150). The book couples the account of Cranborne with stories of other prominent visitors in the first quarter of the seventeenth century, including sixteen-year-old Sir John Harrington, who outshone Cranborne in the eyes of Venetian authorities; Cranborne's cousin, the wayward Lord Roos (also named William Cecil), who converted to Catholicism; and numerous cameos by figures such as Thomas Coryate, Sir Anthony Sherley, Thomas Howard, 14th Earl of Arundel, and the 2nd Marquess of Hamilton.

The focus of the book is largely on an aristocratic echelon, and the opportunities for educating taste afforded by travel as part of what the authors call 'the long process of re-classicizing Britain via Italy' (p. 187). This was certainly a powerful and new dimension of the Continental tour, although Sir Philip Sidney was in the vanguard in the previous century. The Stuart-era cultivation of these concerns was most richly realised in Arundel's practice (who receives relatively modest attention here). The book also conveys a real feeling for the impact of ancient sites in France, such as the Pont du Garde. Cranborne's tour ended in

Venice and Padua, so the same is not true of Italy. But the authors also point out that Rome was specifically banned in licenses to travel, as well as the Papal States (Cranborne turned down the invitation of the Grand Duke of Tuscany for protection through Ferrara and Bologna).

At the same time, the book does much more than this, providing what amounts to a cultural history of exchanges between the Continent and England (or Britain, if one prefers, in the Stuart age). It is especially helpful in showing the acute territorial conflicts between Catholics and Protestants that affected the tour, the hewing in some cases to Huguenot strongholds by Cranborne (e.g., La Rochelle and Saumur, where he unfortunately failed to meet Philippe du Plessis-Mornay, the governor, who was away), and the threat of conversion by members of the English and Scottish elite. The intermixing of travel and diplomacy also comes through, as does a rather hidden history of women's travel in the period.

In that sense the title of the book is too narrow. In another respect it is too wide. This is not a complete history of Grand Touring in the Jacobean period. The organisation of the book mainly around Cranborne's journey makes France and northern Italy the focus (he cut things short after reaching Padua in 1611, eager to get home, which the authors attribute perhaps a bit harshly to 'neurotic anxiety beyond mere melancholy' (p. 205)) and thus we miss out on expeditions further south, such as those of Arundel and Roos who did go to Rome. William Lithgow, the exuberant Scottish traveller, also visited there on his less-exalted but extensive tour across Europe and beyond as part of his 'Pedestriall Pilgrimage'. Lithgow's time in Spain would have provided a useful contrast with the opening chapter's focus on the journey to extract Prince Charles and the Duke of Buckingham from the country in 1623. To expand the range of attention to travel eastwards, the important late sixteenth-century account in manuscript of the Polish-Lithuanian Commonwealth, well-known but only recently identified as the work of John Peyton the younger by Sebastian Sobecki, is

especially notable since he presented it to James I when the new monarch arrived in London in May 1603. In that respect, the book needs to be read alongside John Stoye's classic survey, which covers the same period (and beyond), *English Travellers Abroad 1604–1667: Their Influence in English Society and Politics* (1952; rev. ed. 1989), missing from the bibliography but cited in the notes.

The great strength of the book is its attention to the fine arts, architecture, and gardening, leaving less scope for attention to travel as an art of political observation in the period. Part of the difficulty is that Cranborne himself disappointed his father's expectation that he would attend to 'the state of the Countries, or any other things that are remarquable eyther concerning the persons of men, theyre authoritie or place of habitacion, the beautie, the antiquitie, strength or situation of Townes' (quoted on p. 149). Cranborne was, as the authors put it, 'tasked with acquiring a strategic sense of Europe' (p. 104), reflected in his attention to fortifications, for example, and his appreciation, anticipated in his father's remark, of the 'beauty of military architecture' (p. 215).

Salisbury's roster of what to observe resonates with the established tradition of offering advice on the art of travel, known as the *ars apodemica*, a form of guidance that extended to questions of moral conduct. Attention to this material would have added a further dimension to the study (one that Chaney explored in an earlier book on a leading exponent of the form, Richard Lassels). The third Earl of Essex—whose continental visit is briefly described here in interesting terms as 'a disdainfully Protestant tour' (p. 213)—was the recipient of two such works of advice in 1607 and 1608, the first by James Cleland and the second in the form of a letter from the redoubtable Joseph Hall, who later famously condemned travel abuses in *Quo Vadis? A Just Censure of Travel* (1617).

The method of the book is rooted in micro-history, with an extensive scrutiny of manuscript sources. At times one wishes that the authors would venture larger

pronouncements on how to understand the cultural meaning of travel experience in the period, particularly in the transitions between chapters that tend to remain closely attached to the narrative of the journey rather than enlarging the context. Nonetheless, this is an important contribution, done with finesse and lightness of touch that demonstrates the power of travel in the early seventeenth century.

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