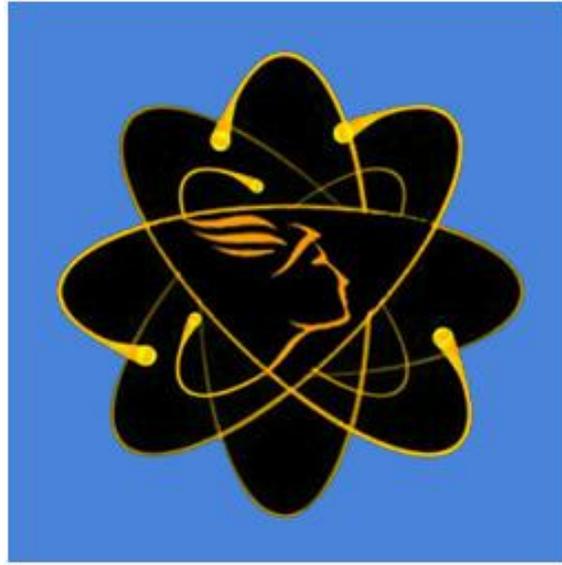


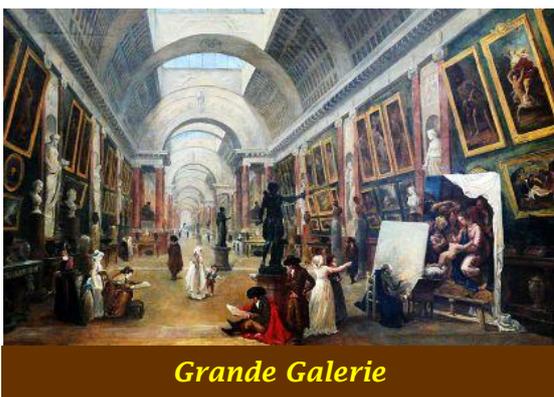
European Civilisation



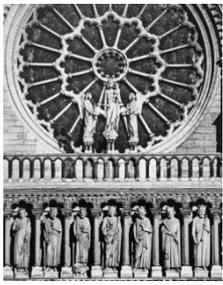
The Grand Tour ©

First Edition

During the past centuries there was an arousing opportunity that could lure the young to an enduring and philosophically laced odyssey — dedicated to highlight attributes of the European Civilisation — subsumed within a determined geography. The Grand Tour was a journey for every budding intellectual. Due to its financial commitment, however, it was predominantly undertaken by gentlemen of means as an additional scholastic process that also accentuated aspects of travelling abroad. An important accolade for those who were to achieve success in later life. Although not all benefited from the experience, it was broadly satisfactory for most. Protestant northern Europeans participated, later joined by north and south Americans. British participants, however, proved to be the most enthusiastic.



The Grand Tour's first destination was Paris, where a number of fine art collections could be viewed. In this respect, Louvre—originally built as a fortress—was prominent. The first exhibition of the renowned Paris Salon was held in its Grande Galerie. The city's architectural styles included the Tuileries Palace and the Palais-Royal. King's Library, the Bibliothèque Nationale, also generated interest.



The Medieval Period's arts and architecture – predating the Renaissance – can at times be outlined within specific European – wide geographies. Gothic or earlier developments later classified as Romanesque, for example, fall into this category. In contrast, the developments of this period gathered only limited interest during the Grand Tour, as that period was not in focus. Nevertheless, within this category, it is apt to mention Notre- Dame of Paris – the most revered construction of the city – was and remains an outstanding example of Gothic architecture. The illustration is a detail from the cathedral's exterior architectural ornamentations.

St. Peter's Basilica in the Vatican is a prominent example of Renaissance architecture. It was primarily designed by Donato Bramante, Michelangelo, Carlo Maderno and Gian Lorenzo Bernini.

The illustration is Michelangelo's project of 1558, Bibliothèque Nationale, Paris.



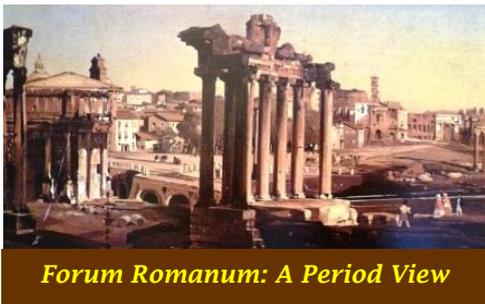
Rome's Pantheon

Thereafter, the Tour's route brought the voyagers to the Italian provinces of the Renaissance. Arts and antiquities of the region were breathtaking. Among numerous coordinates Florence/ Firenze in Tuscany was the core of interest, supported by Siena situated immediately to the south and Venice/Venezia, with its amazing network of canals and bridges, situated further north. Subsequently, the journey



Vatican's Old Interior

advanced southwards and Rome was reached. The magnificent city projected its dual aspects of eminence prominently. Firstly, as the former apex of a superior European Imperium — the Forum Romanum.



Forum Romanum: A Period View

Secondly, as a noted spiritual hub of the Christian world — the Vatican. The land of Classical Greece was the final destination, where marvels of Athens could be viewed at the Acropolis. Only the resolute few ventured so far south and beyond, as that country had been inflicted by a non-European incarceration for a considerable period.



View of Florence



Venice: The Ascension Day by Canaletto



Florence: The Enhanced Uffizi Gallery



Appian Way: The Queen of All Roads



The Image of Constantine's Arch



The Well Preserved Trajan's Markets



Athens: The Pantheon

The tradition's era spanned primarily from the last quarter of the Seventeenth to the first four decades of the Nineteenth Century. The journey – mostly through difficult carriageways – required stamina, as its trying endurance could span a few months or perhaps up to several years, often accompanied by guides and tutors. Passing through certain prominent aspects of the European Civilisation's strata, bestowed with noteworthy intramural aspects, was most certainly an experience of a lifetime.

Unfortunately, however, the Grand Tour's momentum was curtailed significantly during the first two decades of the Nineteenth Century. Napoleonic wars were the primary cause. Thereafter, it was advertised commercially by tour operators as a relatively rapid railway based endeavour. The deep-rooted link with the highlighted topography faded. The original binding spirit as a formative allure was lost permanently. Nevertheless, it remained a popular reference for the well-read traveller.



Acropolis: Porch of the Caryatides

The scholastic journey's epoch essentially accentuated only certain aspects of the Civilisation. An overall account will, of course, require a broadly encompassed composition, incorporating the prior as well as subsequent developments categorically. Thus, additionally, consolidating its *status quo* global geography as well as defining the current Cultural Frontiers of Europe accordingly. [Frontiers of Europe: Union of Cultures within a Civilisation](#). In a rapidly changing world such a concise and systematically structured definition may be looked upon as reasonably condign. Nevertheless, it is obvious to all that the subject in question possesses monumental interdisciplinary dimensions. Consequently, a minimalist approach can highlight primarily a set of well known fundamentals.