Travel was a perennial inspiration for nineteenth-century writers. Think of Pride and Prejudice, Little Dorrit, Aesop's Fables, Middlemarch, Little Women, The Portrait of a Lady, or The Marble Faun. Characters in all of these novels spend transformative time as tourists. Often, the trips in these books parallel journeys their authors had taken. For instance, Louisa May Alcott began writing Little Women after returning from a European tour similar to Amy March's. Henry James, who wrote many novels about European tourists, began his first novel while traveling through Venice and Paris.

Travel, or rather tourists and their disposable income, also inspired other bookmakers. Publishers noticed the tourist market and began to fill it with guidebooks, souvenir albums, and editions of travel memoirs and novels. Tourists in their turn were influenced by the books available to them. They were inspired by fashionable writers; they relied on guidebooks; and they looked back on their journeys with the aid of purchased souvenirs.

Boys Thad Jud's Lazy Away tracks this cycle of influence between printed materials and nineteenth-century tourism, to come to a better understanding of the afterlife of the Grand Tour. The items on display from Rare Book School's collections represent, and therefore illuminate, the stages of a typical journey—the moment of inspiration, the voyage, trips to popular monuments, souvenir shopping, and the nostalgia of the return home.

The Inspiration
No traveler left home without some justification for his or her voyage. Some reasons were traditional: the Grand Tour, a trip through Continental Europe, was a standard element of an eighteenth-century British gentleman's education. Travel accounts in this exhibition suggest what kind of education these gentle- men and their nineteenth-century imitators acquired; these accounts focus on antiquities, economics and sociology, and social engagements. The ruins of the Roman Forum fascinated classicists, while Mount Etna attracted students of geology. Other nineteenth-century voyagers traveled for business, missionary work, or even from medical necessity (some guidebooks in this show describe sea-bathing and spa treatments). But most tourism is finally about pleasure.

No traveler left home without some justification for his or her voyage. Some reasons were traditional: the Grand Tour, a trip through Continental Europe, was a standard element of an eighteenth-century British gentleman's education. Travel accounts in this exhibition suggest what kind of education these gentlemen and their nineteenth-century imitators acquired; these accounts focus on antiquities, economics and sociology, and social engagements. The ruins of the Roman Forum fascinated classicists, while Mount Etna attracted students of geology. Other nineteenth-century voyagers traveled for business, missionary work, or even from medical necessity (some guidebooks in this show describe sea-bathing and spa treatments). But most tourism is finally about pleasure.

The Journey and the Destination
No traveler set off empty-handed. Guidebooks helped tourists navigate strange countries. Phrasebooks include sample questions, showing modern readers what a nineteenth-century tourist might need to ask an innkeeper or cab driver. Light reading fended off the boredom of slow carriage and train rides, and publishers marketed cheap, small-format books specifically to travelers. Many nineteenth-century tourists traveled in search of beauty. One can see this attitude in travel accounts such as Picturesque Promenades in and near Constantinople (London, 1850). "The author claims that in this city, "every view is a picture burning on the site."

With the entire Continent open to them, British and American tourists had to be selective about their travels. Some chose destinations recommended in guidebooks like Baedeker's or Cook's. Some were drawn by special events like famous monuments, souvenir books abounded, ranging broadly in size, style, splendor, and price. (The image of the Reichenbach Falls on the back of this brochure is from a book of Swiss views featured in the exhibition.) Around the middle of the nineteenth century, photographs became commercially available as souvenirs. Tourists could buy photos, books of photos, or even books of printed pictures imitating photos.

Tourists occasionally composed creative responses to their travels. Sometimes, this was as simple as describing a voyage in a letter home. They could create travel albums, or even select photographs to custom-illustrate their own copies of travel novels. When artists went on tour, the responses were more involved: this exhibition includes a case study of artistic responses to the ruins around Mount Vesuvius, centered on Edward Bulwer-Lytton's novel The Last Days of Pompeii.

The Legacy
With the advent of new technologies during the twentieth and twenty-first centuries, the intersections between tourism and print culture have certainly changed. This exhibition closes with a selection of twenty-first-century memoirs collected by UVA students abroad. These tickets, maps, journals, and collages reveal that we continue to rely on printed artifacts. We can print board-game tableaux, reflecting the interest in their settings. Tourists gathered more print material as they traveled. Events and attractions often came with pamphlets and programs: a tourist might pick up a concert program, an opera libretto, a guide to the Tower Menagerie in London. Some even traveled as connoisseurs or collectors, with the express purpose of buying rare books or new paintings.
Theresa Goodman is currently the Assistant Curator at Rare Book School. She is an alumna of the University of Virginia twice over, having received her B.A. in English and French in 2012 and her M.A. in English in 2013. Her master’s thesis focused on E. M. Forster’s treatment of travel artifacts in A Room with a View.

This exhibition is made possible by Rare Book School and The Jefferson Trust, an initiative of the UVA Alumni Association, as part of the “Why Books Matter” Exhibition Series, celebrating Rare Book School’s twentieth anniversary on Grounds.