

Books That Take Us Lands Away

Tourism and Print Culture in the Nineteenth Century

A RARE BOOK SCHOOL EXHIBITION CURATED BY THERESA GOODMAN



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The Stettinius Gallery of Alderman Library · University of Virginia
13 March 2013 through 28 February 2014

Book Arts Press · CHARLOTTESVILLE, VIRGINIA · 2013

Preface

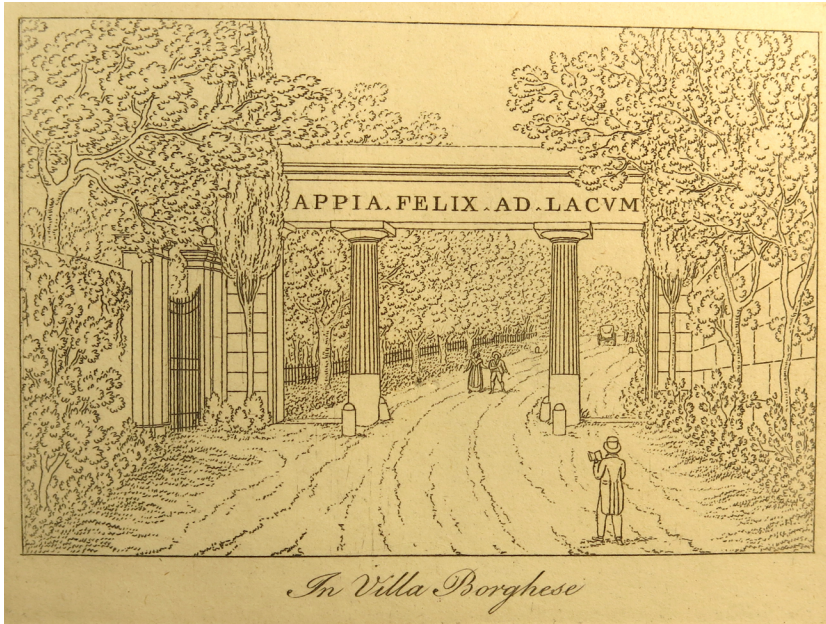


FIGURE 1. A tourist in the Villa Borghese gardens in Rome consults his guidebook. From Cipriani, Gio. Batt., eng. *Degli edifici antichi e moderni di Roma*. Rome: 1817. No. 68.

Thomas Jefferson once wrote, “I cannot live without books.” Today, perhaps more than ever before, books and other forms of recorded texts are of great cultural consequence for us all. Their fate is widely discussed in the public press, by libraries and universities, and by companies of various kinds—from publishing firms to Apple Inc. Their future shape will depend, in great part, on the desires, initiatives, and imagination of the present generation.

Material texts have always played a central role in the life of the University. Anyone who has visited UVA’s Rotunda may recall that the principal room of Jefferson’s architectural masterpiece was once filled with books. Jefferson, an Enlightenment bookman, leveraged his understanding of architecture and books to build a “temple of knowledge” and a center of learning “based on the illimitable freedom of the human mind.” Today, the University is indeed renowned for its scholarship, one of its great strengths being its resources for the study of books as physical objects. It is home to *Studies in Bibliography* (one of the preeminent journals in its field), the Albert and Shirley Small Special Collections Library (which also counts among its rich holdings the world-famous collections of Clifton Waller Barrett [1901–1991] and Tracy W. McGregor [1869–1936]), and Rare Book School (RBS), which annually attracts expert bibliographers and book historians from throughout the world.

Rare Book School’s founding director, Terry Belanger, said on many an occasion, “We cannot deprive the future of the past.” When Belanger brought Rare Book School from Columbia University to UVA in 1992, he for many years supervised a student-run exhibition program in the Rotunda of the University. The “Why Books Matter” Exhibition Series has allowed Rare Book School, under the current leadership of RBS Director Michael F. Suarez, S.J., and its joint sponsor, The Jefferson Trust (an initiative of the UVA Alumni Association), to build upon this important work. Through the present exhibition series, we have put the past into the hands of the future—that is, into the hands of UVA students who seek to understand the past through the rich evidence that printed artifacts afford.

The present exhibition, “Books That Take Us Lands Away,” curated by Theresa Goodman (CLAS ’12; GSAS ’13) during her study at the University,

celebrates RBS's twentieth anniversary on Grounds. The exhibition draws on the rich teaching collections of Rare Book School. The objects described within this catalogue were all selected and researched with great care by Ms Goodman, and constitute a narrative that reveals the nuanced relationships between nineteenth-century travelers and the printed objects that inspired, guided, and commemorated their voyages. As Ms Goodman shows, our travels from home are inextricably and indelibly tied to printed artifacts, and to the communities that produce and circulate them.

I hope that you find this exhibition both a pleasant and educational journey.

BARBARA HERITAGE
Assistant Director & Curator of Collections
Rare Book School

RARE BOOK SCHOOL at the University of Virginia provides innovative and outstanding educational opportunities to study the history, care, and uses of written, printed, and digital materials. Through the hands-on, intensive examination and analysis of textual artifacts in seminar-style classes taught by an international faculty of distinguished scholars and professionals, Rare Book School fosters the knowledge and expertise essential to the responsible stewardship of the historical archive in all its richness and pluriformity. Promoting a spirit of learning and intellectual generosity, Rare Book School builds and enriches relationships among booksellers, collectors, conservators, educators, librarians, and other individuals from around the globe to create a community equipped to advance historically informed understandings of our cultural heritage.

Introduction

I had, in designing this exhibition, a double remit.

1. The show was part of a series of Rare Book School exhibitions and events titled "Why Books Matter." My task was to articulate my opinion on that question. I wanted to demonstrate ways to investigate books as physical objects, and to inform my audience about the unique contributions printed matter can make to the historical record.
2. The exhibition was in a gallery directly outside the McGregor Room, one of UVA's most popular study spaces. I had to make my show appeal to UVA undergraduates.

I decided to focus on travel. I was interested in the afterlife of that great eighteenth-century tradition, the Grand Tour. I discovered that Rare Book School possesses a wide array of books, photographs, and ephemera relating to nineteenth-century tourism, primarily in Western Europe. This exhibition displays the most interesting books I stumbled across during my research.

Books and travel turned out to be a natural combination. Travel was, of course, a perennial inspiration for nineteenth-century writers. Think of *Pride and Prejudice*, *Little Dorrit*, *Aurora Leigh*, *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 resemble 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 several novels about European tourists, began his first novel while traveling through Venice and Paris.

Tourism also influenced the commercial side of book production. Publishers and printers were deeply inspired by tourists—and by their disposable income. The nineteenth century saw a deluge of guidebooks, travel editions of popular literature, and printed souvenir trinkets, as print culture shaped itself to tourist markets.

Tourists were influenced in their turn by the books available to them. All but the most independent travelers depended on guidebooks, read popular travel narratives, and purchased souvenirs. Tourist culture depended on

print culture. This cycle of influence meant that books and ephemera, such as those described in this catalogue, can reveal a great deal about the tourist experience.

I attempted to reflect that experience by designing the exhibition to parallel the stages of a typical nineteenth-century journey: the moment of inspiration, the voyage, trips to popular monuments, souvenir shopping, and the nostalgia of the return home. The first group of books, titled “Leaving Home,” outlines different motivations for travel, from education to convalescence, by presenting travel memoirs, student guides to museums, and so on. The second selection of items, “Travelers Real and Fictional,” presents a few of the many celebrated literary travelers, from Elizabeth Barrett Browning to Don Juan. The third, “On the Road,” concentrates on transportation, with depictions of rail and carriage travel. “Destinations and Diversions,” the fourth group, is concerned with just that: where people went, and what they did when they arrived—wander, shop, attend a concert, go to the zoo.... The fifth, “Aides-mémoire,” presents a few examples of the wide variety of souvenirs, from albums of views to marked-up guidebooks. Finally, “Up to the Present” uses a group of more recent objects to explore how tourism both has and has not changed in the twentieth and twenty-first centuries.

As I put the finishing touches on the final sections, I began to perceive that sometimes the selection or creation of souvenirs could itself be considered an act of curation. Tourists, like exhibition curators, select objects to tell a story. For example, one popular up-market souvenir was a customized copy of a novel about Italy, illustrated with personally selected photographs. Letters and sketchbooks also involved deliberate decisions about how journeys should be represented. Meanwhile, even prepared souvenir albums imitated the eclecticism of a personal photograph album, without the effort of assembling an album from scratch.

We expect artifacts to represent experience in the same way today. Photo albums posted on Facebook, with their captions and tags, are perhaps even more self-consciously curated than a collection of postcards. Even if the substrates of some of our souvenirs have changed, the task we set them is the same. We depend on these enduring objects—whether they are printed images or digital photographs—to preserve the stories of our transient experiences. They reinforce our own memories, and they communicate a sense of our journeys to our friends. (Most photo albums, after all, are meant to be

shared.) The plenitude of print souvenirs available indicates that we believe they continue to record and transmit personal histories.

Many books in this exhibition are not souvenirs, but they perform a similar function on a broader scale. Books and ephemera carry the stories of human experience. They jog our cultural memory, and they communicate our past to an audience who knows how to look at them.

I hope that the books in this exhibition communicate something to you about the world of the people who created and used them.

Books That Take Us Lands Away



FIGURE 2. "Temple of Minerva Medica." From Wright, Edward. *Some observations made in travelling through France, Italy, &c.* Volume I. London: Printed for Tho. Ward and E. Wicksteed, 1730. No. 11.

1. Elliot, Frances. *Pictures of old Rome*. Leipzig: Bernhard Tauchnitz, 1882.
2. Kingsley, Charles. *Hypatia: or, new foes with an old face*. Leipzig: Bernhard Tauchnitz, 1857.
3. Gsell, Jules. *Unteritalien und Sizilien in neuer bearbeitung*. Leipzig und Wien: Bibliographisches Institut, 1909.
4. Verne, Jules. *The tour of the world in eighty days*. New York: John W. Lovell Company, ca 1890.
5. Bacon, Edwin M. *Walks and rides in the country round about Boston*. Boston and New York: Published for the Appalachian Mountain Club by Houghton, Mifflin and Company, 1897.
6. *Parisian photogravures reproduced from the great modern paintings of the Paris Salon with biographical and descriptive text*. Boston: Estes and Lauriat, 1892.
7. Baedeker, Karl. *The Rhine from Rotterdam to Constance*. Leipzig: Karl Baedeker, 1906.
8. Albumen print: unidentified bust. N.p., ca 1860–70.
9. Albumen print: "Spring." N.p., ca 1860–70.
10. "Chepstow Castle, from the Wye." Stereoscopic view with albumen prints. England, ca 1860.

The display of books and photographs in the first case of this exhibition provide an overview of the types of items on display throughout this show. These include novels and travel narratives that convinced travelers to leave the comfort of their homes. There are examples of the books tourists relied on to entertain them on trains or to guide them through new cities. There are also souvenirs: programs, photographs, albums, journals, and ephemera. They are the objects created and handled by real people, and they can reveal and illustrate the realities of the past.

I. LEAVING HOME

This selection of books reveals different motivations for travel. The first objects reflect the general nature of the Grand Tour, an eighteenth-century tradition by which rich, young, British men were sent to the Continent to “sow their wild oats” and to learn something about the world. Travel accounts in this exhibition suggest what kind of education these gentlemen and their nineteenth-century imitators acquired: these books focus on antiquities, economics, sociology, and social engagements.

At the end of the eighteenth century and the beginning of the nineteenth, the traditional model underwent a slight shift. The French Revolution and the Napoleonic Wars prevented many tourists from traveling the Continent. A new interest in tourism within Britain coincided with the development of the Romantic movement, and the picturesque tour became popular.

Travel to the Continent became feasible again after the wars ended in 1815, and the traditional places visited on the Grand Tour became destinations for a wider range of tourists. But other nineteenth-century voyagers had different reasons to travel. Some left home for the business of empire, or to fulfill vocations as missionaries. Invalids sought cures in spas and mountain air, until towns like Bath, Vichy, and Rosenlaur became social destinations as well as convalescent retreats. Meanwhile, students and scholars continued to travel, studying and analyzing everything from works of art and classical ruins to corn prices and volcanoes.

THE GRAND TOUR

11. Wright, Edward. *Some observations made in travelling through France, Italy, &c.* Volume I. London: Printed for Tho. Ward and E. Wicksteed, 1730.

Much nineteenth-century tourism grew out of the eighteenth-century tradition of the Grand Tour, an educational journey through mainland Europe. Edward Wright's account of his tour reveals his interests: he takes notes on the art and classical ruins of Italy, with a separate index for antiquities. One illustration (FIGURE 2) depicts ruins of the temple of Minerva Medica from the front; the next page depicts the ruins from the back. The illustrations are bound back-to-back, in an attempt to evoke a 360-degree view of the temple.

12. Galt, John. *Letters from the Levant; containing views of the state of society, manners, opinions, and commerce, in Greece, and several principal islands of the Archipelago.* London: Printed for T. Cadell and W. Davies, 1813.

This account is a collection of letters written and sent by the author, John Galt, while on tour. Galt is less interested than Wright in art and antiquities. Instead, his letters take up contemporary sociological and economic topics: corn prices, snake taming, church hierarchies, and more.

13. Moore, John. *A view of society and manners in France, Switzerland and Germany: with anecdotes relating to some eminent characters.* Paris: Printed by J. Smith at the English Press, 1803.

For many, the Grand Tour was an important opportunity to acquire social polish. John Moore describes his experiences with the eighteenth-century glitterati: hunting with the Prince of Lichtenstein, discussing literature with ladies in Germany, and even dining with Voltaire.

14. *Le voyageur françois, ou la connaissance de l'ancien et du nouveau monde.* Volume I. Paris: Vincent, 1765.

Though the “Grand Tour” was an English term and tradition, travel in the same mode was not limited to the British. This French memoir describes a voyage similar to Galt's through the Levant: Greece, Turkey, and even Egypt.

15. Sterne, Laurence. *A sentimental journey through France and Italy: to which are added the letters to Eliza.* Paris: P. and F. Didot, 1800.

This fictional travelogue, first published in 1768, rejects an educational approach to travel writing, in favor of personal anecdotes and a comedic, “sentimental” style. Yorick, the main character, describes his own adventures, rather than monuments or national politics. In one episode, for instance, he is nearly imprisoned in the Bastille because he forgot to bring his passport with him to France.

IN SEARCH OF BEAUTY

16. Gilpin, William. *Observations, on several parts of England, particularly the mountains and lakes of Cumberland and Westmoreland, relative chiefly to picturesque beauty, made in the year 1772.* London: Printed for T. Cadell and W. Davies, 1808.

William Gilpin wrote several theoretical essays on the picturesque, as well as books on travel. This title is both a treatise on sublime beauty and aesthetics, and a guide to the Lake District. Gilpin encouraged travelers to find, sketch, and analyze natural scenes that had the aesthetic quality of a work of art. He wrote of the Ulleswater Lake, for instance, that he “had seen nothing so beautifully sublime, so correctly picturesque.”

17. Pertusier, Charles. *Picturesque promenades in and near Constantinople, and on the waters of the Bosphorus*. London: Printed for Sir Richard Phillips and Co., 1820.

Many who ventured beyond Great Britain still hunted for sublime scenery. This book of “Picturesque Promenades” in Constantinople claims that the beauties of the city “excite sentimental feelings, where every view is a picture bursting on the sight.” It adds that the historical and mythical associations of the city and landscape enriched the viewer’s imaginative pleasures.

18. Rowlandson, Thomas. *Second tour of Doctor Syntax, in search of the picturesque, a poem, in eight monthly numbers*. Nos. 7–8. London: R. Ackermann, 1820.

The picturesque tour inspired enthusiasm, but also some mockery. This poem relates the difficulties of Dr. Syntax, a traveler “in search of the picturesque.” In one scene, Dr. Syntax attempts to sketch a sublime view, but is interrupted by a swarm of bees. The poem was so popular that the author wrote sequels; these two numbers are from Doctor Syntax’s second tour.

BUSINESS OR PLEASURE?

19. Sterne, Laurence. *A sentimental journey*. Philadelphia: Henry Altemus, ca 1896.

Sterne’s *Sentimental Journey* suggests one popular amusement for male tourists. The novel’s narrator repeatedly finds himself in awkward situations with women. In the final scene, he is obliged to share a room in an inn with a noble lady and her maid. Sterne ends the story mid-sentence, leading the reader to imagine what ensued during a long night.

20. Letters from a young French woman to Dr. John C. Faber. RBS MS 390. Paris, 1848–9.

These letters are from a French woman, Caroline, to her American lover, who had apparently abandoned her and her child in Paris during a flu epidemic. In one letter, Caroline writes in French: “It has been a long time, my beloved, since I received a letter from you. [...] My heart is sad and discouraged.”

21. *The Illustrated London News for the Week Ending Saturday, April 16, 1853*. London: 1853.

Some travelers in the nineteenth century voyaged for business, rather than for pleasure. The business of empire—the development of a rail system in India—is front-page news in this illustrated London newspaper. The construction was supervised by British engineers, but most of the workers were Indian.

22. Philo-Sinensis. *Notices on Chinese Grammar. Part I. Orthography and Etymology*. Batavia: Printed at the Mission Press, 1842.

Others traveled as missionaries to more exotic areas. This handbook of Chinese grammar was printed at the Mission Press in Batavia, the Dutch name for their colony in Jakarta, Indonesia.

CONVALESCENCE

23. Assegond, Albert. *Manuel hygiénique et thérapeutique des bains de mer, contenant l’exposé des précautions qu’on doit prendre...* Bruxelles: H. Dumont, 1835.

Travel was obligatory for some medical treatments, such as sea-bathing, a method of calmly dipping oneself into the ocean. This book on sea-bathing suggests that ocean air has a beneficial effect on patients, giving them “energetic circulation” and “strong color.”

24. Granville, Augustus Bozzi. *The spas of Germany*. London: Henry Colburn, 1837.

This book on German spas offers historical information, a scientific analysis of the springs, personal observations, and practical advice for the traveler, including a summary of the costs of different travel routes. It also includes illustrations of notable spas and spa activities, such as people drinking mineral-rich spring water at the Ragozi spa (FIGURE 3). The Ragozi water was believed to be a treatment for various stomach complaints (and hangovers). The author writes that it tasted “sharp, strongly saline, and acidulous.”

25. Dikenmann, R. “Les Bains de Rosenloui” and “Vue du Glacier de Rosenloui, dessiné à son pied.” From *Souvenir de Berne et ses environs*. Zurich: R. Dikenmann, ca 1852.

Not every visitor to a spa was ill. The sulfurous baths at Rosenloui were prescribed for invalids, but the gorgeous scenery of the Swiss Alps and the Rosenloui Glacier also attracted more energetic visitors. These hand-colored aquatints depict the notable scenery around Rosenloui, and the image of the glacier (FIGURE 4) includes a handful of tiny tourists climbing it.

26. “The German Gambling Spas.” *Harper’s New Monthly Magazine*. New York: Harper & Brothers, June 1872.

The author of this article in *Harper’s Monthly* questions the medical validity of most spa treatments. He categorizes spa-goers into five groups: invalids, travelers, “seekers after rest,” “followers of fashion,” and gamblers—the latter being the focus of this article, which is illustrated with pictures of splendid gambling saloons.



FIGURE 3. “Ragozi at Kissingen.” Granville, Augustus Bozzi. *The spas of Germany*. London: Henry Colburn, 1837. No. 24.



FIGURE 4. “Vue du Glacier de Rosenloui, dessiné à son pied.” From *Souvenir de Berne et ses environs*. Zurich: R. Dikenmann, ca 1852. No. 25.

27. Scott, Walter. *St. Ronan's Well*. Edinburgh: Archibald Constable and Co., and London: Hurst, Robinson, and Co., 1824.

With such a reputation, it is hardly surprising that spa life should be the inspiration for a novel or two. Sir Walter Scott dramatized the fashionable life of a spa town in his novel *St. Ronan's Well*. It was assumed that Scott's fictional spa was modeled on the Scottish town Innerleithen, which quickly became more famous for its literary associations than its restorative powers.

STUDYING ABROAD

28. Monaco, Domenico. *The principal objects of art in the National Museum of Naples*. Naples: Vincenzo Morano, 1877.

This book of engravings was available to travelers visiting the museum to study classical art. The preface supplies technical details about the museum's collections. In the case of one classical statue, it explains which of the figure's limbs were missing when the statue was rediscovered, and what artist replaced them. The introduction is written in English, but the captions to the illustrations (printed separately) are in French, suggesting that they could accompany prefaces in other languages for travelers from other countries.

29. de Sommières, Col. L.C. Vialla. *Travels in Montenegro; containing a topographical, picturesque, and statistical account of that hitherto undescribed country*. London: Printed for Sir Richard Phillips and Co., 1820.

Some tourists had a sociological bent. This “topographical, picturesque, and statistical account” of a voyage to Montenegro features illustrations of traditional Montenegrin clothing and rituals, such as a fishing festival.

30. Gourbillon, M. *Travels in Sicily and to Mount Etna, in 1819*. London: Printed for Sir Richard Phillips and Co., 1820.

This traveler, Joseph Antoine de Gourbillon, was an amateur geologist as well as a classicist: his account of a voyage to Sicily and Mount Etna is accompanied by diagrams of volcanic craters, notes on ancient ruins, and copies of inscriptions.

31. T. Maccius Plautus. Fleckeisen, Alfred, ed. *T. Macci Plavti comoediae*. Lipsiae: B.G. Teubneri, 1876.

32. Homer. Dindorf, Guilielmus, ed. *Homeri Ilias*. Lipsiae: B.G. Teubneri, 1857.

These books are from the German publishing house B.G. Teubner, which produced some of the most authoritative nineteenth-century editions of Greek and Latin authors. This edition of Plautus's plays is entirely in Latin (except for the German ads), and it was therefore accessible to any advanced classical scholar. The copy of the *Iliad* is in ancient Greek, but the prefaces are in Latin. These copies are small and highly portable.

II. TRAVELERS FICTIONAL AND REAL

Famous personalities set tourism trends. The books grouped here introduce a handful of traveling literary celebrities and their works. The following editions demonstrate how a general interest in travel influenced the presentation of these authors' books, while other sources point to interest in the literary travelers themselves.

Literary characters could also be model travelers. Several books in this section demonstrate the appeal of fictional tourists. Reading about journeys was, perhaps, a cheap alternative to traveling oneself. Overall, travel accounts both real and fictional help show us what encouraged travelers to leave home.

TRAVELING CELEBRITIES

33. Perine, G. E., eng. "Lord Byron." Steel engraving. From Bryant, William C., ed. *A new library of poetry and song*. New York: Fords, Howard, and Halbert, 1877.

Many Romantic poets were notable travelers. Lord Byron traveled through the Mediterranean on a version of the Grand Tour from 1809 to 1811. He lived abroad in Switzerland, Italy, and Greece, sometimes with other writers such as the Shelleys, from 1816 until his death in 1824.

34. Brockeden, W. *Finden's landscape & portrait illustrations to the life and works of Lord Byron*. Volume I. London: Published by John Murray and sold by C. Tilt, 1833.

This book offers "landscape and portrait illustrations" to accompany Byron's biography. The editor evidently felt that understanding Byron's travels was requisite for understanding his poetry. The poem that made him famous was, after all, *Childe Harold's Pilgrimage*—a narrative of a European journey.

35. Ruskin, John. *Val d'Arno. Ten lectures on the Tuscan art directly antecedent to the Florentine Year of Victories*. London: George Allen, 1890.

John Ruskin wrote popular criticism on Italian art, thereby influencing many tourists. *Val d'Arno* is a series of lectures Ruskin gave at Oxford on the subject. This copy was bound in cream-colored parchment and stamped with delicate designs in gold. This style was known at the time as "Florentine vellum," because it was associated with souvenir books bound in Italy.

36. Ruskin, John. *Mornings in Florence*. Leipzig: Bernhard Tauchnitz, 1907.

Mornings in Florence outlines a day-by-day itinerary for an art lover touring Florence. In E. M. Forster's novel *A Room with a View*, one character bemoans the loss of her guide

because she can no longer find the tomb "that was really beautiful, the one that had been most praised by Mr. Ruskin."

37. Hawthorne, Nathaniel. *Passages from the French and Italian note-books of Nathaniel Hawthorne*. Boston: James R. Osgood and Company, 1872.

38. Twain, Mark. *The innocents abroad, or the new pilgrim's progress*. American Hartford, Conn.: Publishing Company, 1870.

39. Irving, Washington. *The sketch book*. Leipzig: Berhard Tauchnitz, 1843.

Many popular novelists also wrote accounts of their European travels. Nathaniel Hawthorne stuck to France and Italy, in the fashion of the classic Grand Tour, but Mark Twain ventured as far as the Holy Land. Washington Irving's book mixed travel essays on Westminster Abbey and Stratford-upon-Avon with famous stories like "Rip van Winkle."

40. "English Singing-Birds in Florence." *Scribner's Monthly, an Illustrated Magazine for the People*. Volume 4. J. G. Holland, ed. New York: Scribner & Co., 1872.

In the 1860s and 1870s, a community of expatriate English writers coalesced in Florence. This article in *Scribner's Monthly* speculates about these celebrities, discussing Robert and Elizabeth Barrett Browning, Walter Savage Landor, and the Trollope family. It hazards guesses about how the writers' works were influenced by their sojourns in Italy.

FICTIONAL JOURNEYS

41. Lord Byron. *Childe Harold's pilgrimage: a romaunt*. Troy, N.Y.: Nims and Knight, 1892.

This deluxe edition of *Childe Harold's Pilgrimage* is illustrated like a travelogue, with views of the landmarks that Byron described in the poem. For example, Byron commemorates Drachenfels, a castle on the Rhine, with a short lyric segment; this edition accompanies the lyric with a full-page illustration.

42. Hawthorne, Nathaniel. *The marble faun or the romance of Monte Beni*. Boston and New York: Houghton, Mifflin and Company, 1890.

43. Hawthorne, Nathaniel. *The marble faun, or the romance of Monte Beni*. Boston and New York: Houghton, Mifflin and Company, 1899.

Nathaniel Hawthorne's 1860 novel about American artists in Rome included descriptions of Italian landmarks. These two editions, from 1890 and 1899, include illustrations to complement such descriptions. They turn the novel into a quasi-guidebook—a marketing ploy that the publisher apparently found profitable for at least a decade.

44. Abbott, Jacob. *Rollo in Scotland*. New York: John R. Anderson, ca 1875.

45. Abbott, Jacob. *Rollo in Naples*. New York: Hurst & Company, ca 1890.

Travel stories were an easy way of sneaking educational content into a child's reading material. This series followed the journeys of a twelve-year-old boy named Rollo. While traveling with his uncle, he accumulates a number of informational tidbits about European history.

46. Optic, Oliver. *Shamrock and thistle; or, young America in Ireland and Scotland*. Boston: Lee and Shepard, 1868.

The *Young America Abroad* series by Oliver Optic presents itself as a series of "travel and adventure." *Shamrock and Thistle* features American boys who run away during a school trip to Scotland. They are caught and punished, but only after several exciting, mildly informative escapades.

III. ON THE ROAD

A variety of transportation options were available in the nineteenth century, all with their own associated risks and pleasures. The books and ephemera here hint at the possibilities: panic on a dangerous road, or delight in a beautiful vista. Apart from these excitements, travel was dull. Light reading fended off the boredom of slow carriage and train rides, so publishers began to market cheap, small-format books specifically to tourists.

SETTING OUT

47. Doyle, Richard. *The foreign tour of Messrs Brown, Jones, and Robinson: being the history of what they saw, and did, in Belgium, Germany, Switzerland, & Italy*. London: Bradbury & Evans, 1854.

Early in the nineteenth century, journey over land was accomplished in carriages—even over extreme terrain like the Alps, where a trip by *diligence*, or stage-coach, could be a hair-raising experience. This cartoon account of a voyage, originally from *Punch*, presents a suggestive, if hyperbolic, illustration of a passage through the mountains (FIGURE 5).

48. Baedeker, Karl, publ. *The traveller's manual of conversation in four languages, English, French, German, Italian*. Leipzig: Karl Baedeker, 1881.

Doyle's account is a comedy, but this phrasebook suggests that it may be based in reality. In its section on transportation, the book offers translations for such phrases as: "Is it very steep?"; "Is it necessary to get out of the carriage?"; and "The coachman is drunk."



FIGURE 5.
"Descent of the St. Gothard." From Doyle, Richard. *The foreign tour of Messrs Brown, Jones, and Robinson: being the history of what they saw, and did, in Belgium, Germany, Switzerland, & Italy*. London: Bradbury & Evans, 1854. No. 47.

49. "Music on the Wave: Steamer Empire State." U.S., 1882.

The USS Empire State carried travelers over the Great Lakes for over forty years, from 1862 to 1906. This program, for a week of onboard concerts by the ship's military band, suggests the kind of the entertainment available when traveling by water.

50. *Itinéraire des bateaux à vapeur de Paris au Havre; avec une description statistique et anecdotique des bords de la Seine*. Paris: Ernest Bourdin, ca 1840.

This handy traveler's guide is a river map, rather than a road map: it outlines routes for traveling from Normandy to Paris by water. It also contains anecdotes about sights along the riverbanks, and the final pages feature advertisements about specific steamboats going from Le Havre to London and Liverpool.

51. Nordhoff, Charles. "California. I.—How to go there, and what to see by the way." *Harper's New Monthly Magazine* Volume XLIV. New York: Harper & Brothers, 1872.

During the nineteenth century, railroads sprang up across every country. This *Harper's* article shows that travel by train could be spectacular. One illustration (FIGURE 6) shows a railroad pass through the crags of the Sierra Mountains; another depicts travelers sitting in the train's observation car.

READING IN TRANSIT

52. Burns, Robert. *The poetical works of Robert Burns*. London: Thomas Nelson & Sons, 1902.

This book was printed on "India paper"—a thin, lightweight paper used for highly portable books. Books on India paper were handy for long voyages because they took up little space: this very slim volume contains 790 pages. This particular copy has a gift inscription:

Miss Elizabeth Buss
Sept 28 – 03 –
A little souvenir of the trip I wish
she might have helped us to enjoy –
J. D. O.

53. Besant, Walter and Rice, James. *'Twas in Trafalgar's Bay and other stories*. London: Chatto & Windus, 1909.

54. Trollope, T.A. *Lindisfarn Chase*. London: Ward, Lock and Co., 1884.

These books are "yellowbacks"—cheaply produced novels with paper-covered bindings, sold at British railway stations for two shillings. Like a modern paperback, a yellowback had to be eye-catching in order to sell. They were usually covered in yellow paper with a printed design; the pink paper on *Lindisfarn Chase* (FIGURE 7A) is unusual, but the melodramatic picture is typical. The books were sold to travelers, and the advertisements were designed accordingly, as the back of *'Twas in Trafalgar's Bay* (FIGURE 7B) indicates.

55. Lamb, Charles. *Essays of Elia, to which are added letters, and Rosamund, a tale*. Paris: Baudry's European Library, 1835.

This book of essays was printed and sold in Paris to English travelers. At the bottom of the title-page is a list of booksellers who had it in stock, including the *Librairie des Etrangers*—the "Foreigner's Bookstore"—and the French and English Library.



FIGURE 6. "Rounding Cape Horn." From Nordhoff, Charles. "California. I.—How to go there, and what to see by the way." *Harper's New Monthly Magazine* Volume XLIV. New York: Harper & Brothers, 1872. No. 51.

56. Pemberton, Max. *The garden of swords*. Leipzig: Bernahrd Tauchnitz, 1899.

Tauchnitz was a German publishing firm based in Leipzig that produced cheap, portable editions of British and American authors. The texts were protected by copyright in the UK and the US, but not in Continental Europe. A notice at the bottom of this book's cover warns that while it was for sale in Leipzig and Paris, it should not be brought into England. (Of course, British tourists brought their purchases home anyway.)

IV. DESTINATIONS AND DIVERSIONS

Tourists often chose destinations based on the decisive recommendations in guidebooks, which covered a range of places and interests (with varying levels of detail). Some guidebooks were standard brands, identifiable and reliable; some were individual and distinctive. Tourists also began to organize their journeys around the settings of their favorite books, seeking out the locations described in novels and poems.* This gave them a comfortable angle of approach to a foreign country.

Less literary tourists could attend a variety of attractions, picking up pamphlets, programs, and ephemera along the way. Typical destinations included monuments, concerts, and zoos. The nineteenth century also saw the advent of world fairs, starting with the London Great Exhibition in 1851. A group of items here explore the 1889 *Exposition Universelle*, or Universal Exposition, in Paris. Meanwhile, connoisseurs and collectors hunted not for remarkable events, but remarkable objects, works of art, or even rare books.

MAPS AND GUIDEBOOKS

57. Baedeker, Karl. *Paris and its environs with routes from London to Paris*. Leipsic: Karl Baedeker, 1900.

58. Baedeker, Karl. *Schweden, Norwegen: die Reiserouen durch Danemark nebst Island und Spitzbergen*. Leipzig: Verlag von Karl Baedeker, 1914.

59. Baedeker, Karl. *Egypt*. Leipsic: Karl Baedeker, 1902.

These three titles are all guidebooks printed by the Baedeker publishing house. For a time, the name "Baedeker" and the distinctive red covers were almost synonymous with the idea of a guidebook. Guides to dozens of different places were issued, in a variety of European

*For more information on this trend, see Watson, Nicola. *The literary tourist: readers and places in Romantic & Victorian Britain*. Basingstoke, Hampshire and New York: Palgrave Macmillan, 2006.



FIGURE 7A. Trollope, T.A. *Lindisfarn Chase*. London: Ward, Lock and Co., 1884. No. 54.

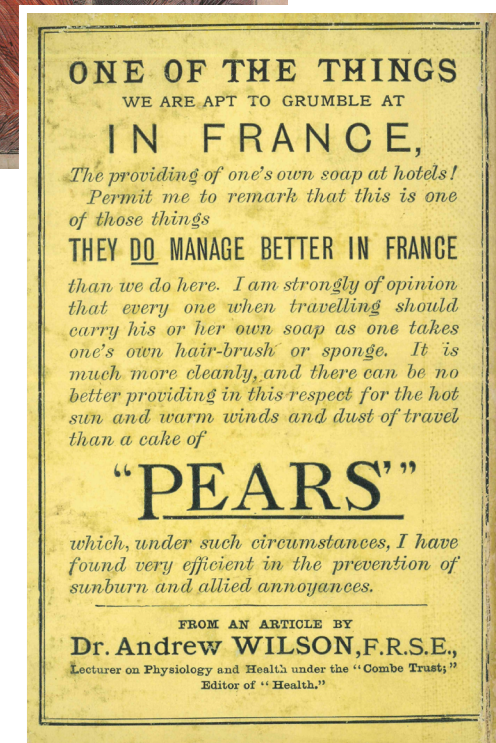


FIGURE 7B. Besant, Walker and James Rice. *'Twas in Trafalgar's Bay and other stories*. London: Chatto & Windus, 1909. No. 53.

languages. The books included information on everything from museums to cab fares to history: the guide to Paris includes a historical map of the Louvre, in color. Baedeker went into business in 1827, and the guides were popular vade mecums until the publisher was bought out by another German firm in 1997.

60. Testard, J. Alph., del. *Le guide de Paris monumental*. Paris: Bès & Dubreuil, 1878.

Baedekers were dense with information. This map of Paris, on the other hand, is more beautiful than informative. It magnifies the most important monuments so the viewer could more easily see what there is to see. Despite the map's beauty, it was meant for heavy use: it folds to a size small enough to be carried in a pocket, and has a cardboard cover for extra durability. A detail from the map is reproduced as the background image on the front cover of this brochure.

61. Nibby, A. *Itinéraire de Rome et de ses environs*. Rome: Louis Nicoletti, 1834.

This French guide, written by an archaeologist, focuses on ancient architecture and ruins. It was published in Rome for French tourists, and includes a chronology of popes and famous artists. There are also two engraved maps, one depicting modern Rome, the other the ancient city. The book would not have been as useful for a lost tourist as it might have been for a student who already had a street map.

62. *Tape indicator map of London*. London: C. Smith & Son, ca 1880.

This book features only a fold-out map of the city, a street index, and an address list of tourist attractions. It includes less historical information than many other guides, but it is light and portable.

63. *The ambulator: or, a pocket companion in a tour round London, within the circuit of twenty-five miles....* London: Printed for Scatcherd and Letterman, and R. Phillips, 1807.

This guide to walking tours around London has only one map, but it does include several pictures of the houses one might visit. It also offers extensive information on the history of the houses, villages, and other nearby monuments—and directions for reaching them by stagecoach.

LITERARY TOURISM

64. Rousseau, Jean-Jacques. *Julie, ou la nouvelle Héloïse: Lettres de deux amants, habitans d'une petite ville au pied des Alpes*. Amsterdam: Marc Michel Rey, 1761.

In the eighteenth century, Rousseau's best-selling novel *Julie, ou la nouvelle Héloïse* inspired highly emotional reactions from its readers. The original title of the book, as seen

in this early edition, emphasized the setting: translated, it reads "Letters of two lovers, inhabitants of a little village at the foot of the Alps." Many fans were driven to tour the Alps, looking for places and landmarks described in the novel.

65. Scott, Sir Walter. *The lady of the lake*. London: T. Nelson and Sons, 1859.

Sir Walter Scott's novels also inspired literary tourism. This edition of *The Lady of the Lake* is illustrated not with tableaux of the characters in action, but with landscape views of the story's real locations in Scotland. The publisher, Thomas Nelson, also printed many souvenir viewbooks. Those views, and the illustrations in this edition, are instantly identifiable because of their distinctive coloring; see no. 92 and figure 14, below, for an example of what is now known as a "Nelson print."

66. Blackmore, Richard. *Lorna Doone: a romance of Exmoor*. Philadelphia: Porter & Coates, ca 1900.

Richard Blackmore drew on the history, scenery, and dialects of the Exmoor region in southwest Britain for his 1869 novel *Lorna Doone*. The subsequent tourism in Exmoor was so influential that sites were renamed: this later edition includes an illustration of "Doone Valley," formerly Badgworthy Valley.

67. Brontë, Charlotte. *Jane Eyre*. New York and London: Harper & Brothers, 1899.

Literary tourists became so eager that they began to seek real-world locations for imaginary sites. This edition of *Jane Eyre* is illustrated with photographs of places like the Rydings, the home of one of Brontë's friends. Brontë's biographers believed that this house was the model for the fictional Thornfield Hall.

DIVERSIONS

68. Cipriani, Gio. Batt., eng. *Degli edifici antichi e moderni di Roma*. Rome: 1817.

The nineteenth century was the era of the *flâneur*, and this souvenir viewbook of Rome includes a nod to the meandering tourist. The view of the Villa Borghese Gardens (FIGURE 1) depicts a gentleman with an open guidebook standing in the foreground.

69. Maggioni, Manfredo, ed. *Il Don Giovanni, a lyric comedy, in two acts, the music by Mozart, the libretto edited and translated by Manfredo Maggioni*. London: T. Brettell, 1849.

Concerts, theatre, and the opera were popular tourist attractions. This booklet contains the libretto and program for *Don Giovanni* as performed at Covent Garden by the Royal Italian Opera. The names of the performers have been corrected by pasting slips of paper down over the old names: the cast changed, but the publishers didn't want to print new copies of the entire libretto.

70. Grove, P.V. *Kjøbenhavn*. Kjøbenhavn: “Nutidens” Forlag, 1879.

This Copenhagen guidebook devotes an entire page to a picture of a pavilion at Tivoli Gardens, a tourist attraction similar to modern theme parks. Founded in 1843, Tivoli offered restaurants, flower gardens, musical performances, fireworks, and even roller coasters. The park was originally named “Tivoli and Vauxhall,” after the popular Vauxhall Gardens in London. However, Vauxhall, like most other nineteenth-century pleasure gardens, has since closed—while Tivoli is still open, attracting over four million visitors in 2012. The park is an international attraction, but this guidebook is in Danish, and designed for local visitors.

71. *The Tower Menagerie: comprising the natural history of the animals contained in that establishment; with anecdotes of their characters and history*. London: Printed for Robert Jennings, 1829.

This companion to the Tower Menagerie in London offers general information about the exotic species there, as well as stories about each individual animal’s life history and personality. The author of the introduction states that the illustrations were drawn with great care, since every purchaser could easily compare them to the original animals.

GREAT EXHIBITIONS

72. *L’Exposition Universelle de 1889*. Paris: Albert Hautecoeur, ca 1889.

1889 was the centennial of the fall of the Bastille, and France put on a grand show for this anniversary. The *Exposition Universelle* lasted six months, and attracted thirty-two million visitors from around the world. This souvenir book of photographs depicts some of the highlights of the show, including the Eiffel Tower, the Machinery Hall, and the railroad that circled through the pavilions.

73. Baudouin, M. Eugène, ill. “Le Champs de Mars, vu de la nacelle du ballon captif Lachambre.” *L’Exposition de Paris de 1889* no. 77 (8 February 1890). Paris.

A wide variety of printed items documented the fair, including this newsletter, published at regular intervals. This issue (FIGURE 9) shows the Eiffel Tower, which was constructed specifically for the event.

74. “Façade du Pavillon Chinois du Champs de Mars.” *L’Exposition de Paris de 1889* no. 59 (7 December 1889). Paris.

The *Exposition* served as an impetus for travel, but also as a surrogate for longer journeys. The illustration on this issue (FIGURE 10) displays visitors of multiple nationalities entering the Chinese Pavilion. Some other pavilions allowed tourists to pretend to travel back in time: the Grecian pavilion featured a diorama of ancient Greek potters.

75. Walton, William. *Chefs-d’œuvre de l’Exposition Universelle de Paris, 1889*. Philadelphia: George Barrie; and Paris: Barrie Frères, 1889.

Two printers from Philadelphia and Paris teamed up to produce a series of portfolios containing reproductions of art displayed at the Exposition. The series was marketed as an “Edition de Luxe.” The influence of travel was visible in some of the art on display. For example, one Spanish painting is a view of Venice.

CONNOISSEURSHIP

76. Lafenestre, Georges. *Le Salon de 1889*. Paris: Goupil et Cie, 1889.

77. Hustin, A. *Salon de 1892*. Paris: Ludovic Baschet, 1892.

Paris was the site of the Salon, a yearly exhibition of France’s best art (as chosen by the Société des Artistes Français). An enthusiastic student might come home with one of these books, which compile reproductions of the paintings and profiles of the artists featured in the exhibition. An art collector, on the other hand, would probably return with one of the paintings.

78. Dibdin, Thomas Frognall. *A bibliographical antiquarian and picturesque tour in France and Germany*. London: Robert Jennings and John Major, 1829.

Thomas Dibdin wrote multiple accounts of his “bibliographical” tours of Europe, during which he visited libraries and bookshops. The illustrations in these volumes demonstrate his interests: the frontispiece to the second volume (FIGURE 8A) is based on an illumination in a French manuscript. In volume one, Dibdin reproduces the printer’s device of Morin (FIGURE 8B), one of the earliest printers in Rouen, to accompany a chapter on the city’s early typography.

FIGURES 8A & 8B. From Dibdin, Thomas Frognall. *A bibliographical antiquarian and picturesque tour in France and Germany*. London: Robert Jennings and John Major, 1829. No. 78.



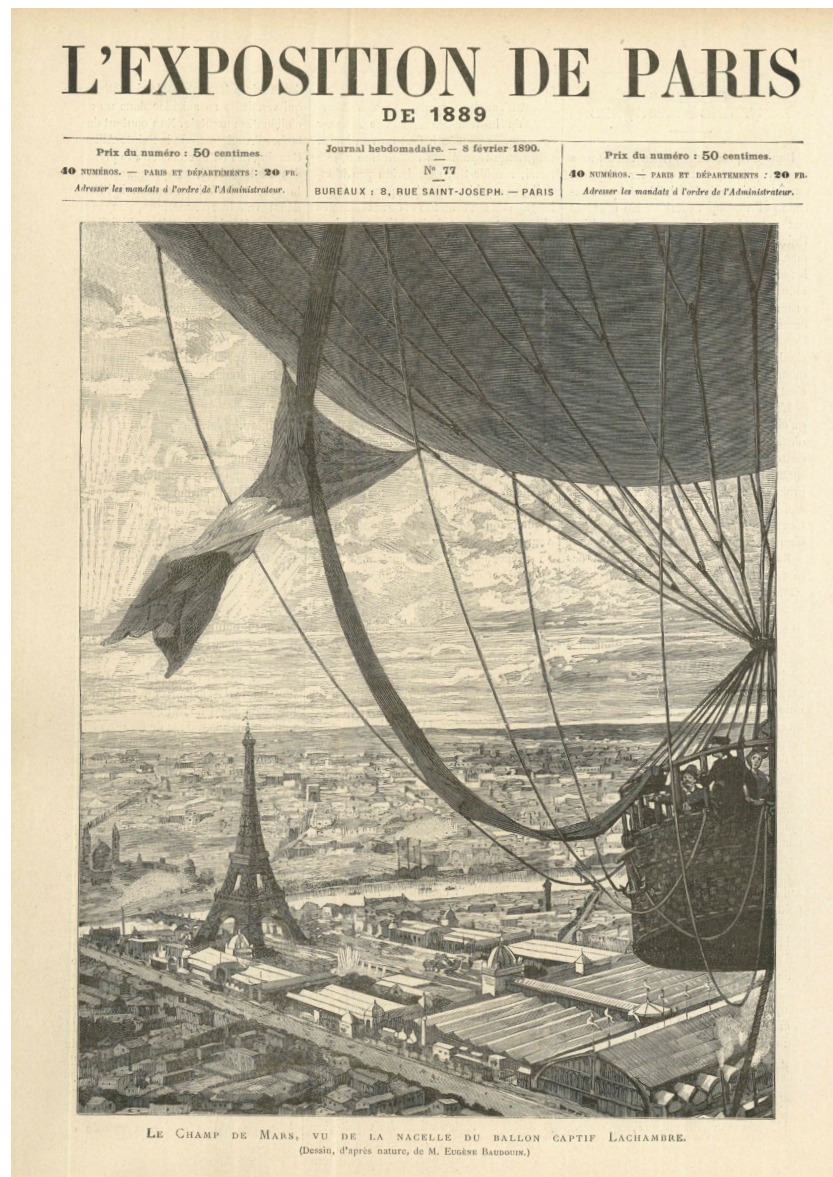


FIGURE 9. Baudouin, M. Eugène, ill. "Le Champs de Mars, vu de la nacelle du ballon captif Lachambre." *L'Exposition de Paris de 1889* no. 77 (8 February 1890). Paris. No. 73.



FIGURE 10. "Façade du Pavillon Chinois du Champs de Mars." *L'Exposition de Paris de 1889* no. 59 (7 December 1889). Paris. No. 74.

79. Burger, W. *Trésors d'art exposés à Manchester en 1857*. Paris: V^eJules Renouard, 1857.

In 1857, Manchester hosted a massive exhibition of British-owned works of art, many of which were then shown publicly for the first time. Over a million people visited, from several countries. This guide to the exhibition was written by a French art critic. The owner of this particular copy might have been a Reynolds collector: he or she wrote notes on Reynolds paintings on the front free endpaper and tucked in a newspaper clipping about a Reynolds auction at Christie's.

80. Hardmeyer, J. *Die Malerische Ausschmückung des Rathauses zu Schwyz ausgeführt von Ferdinand Wagner*. Zurich: Verlag des Art. Institut Orell Füssli, 1891.

An art student might have been interested in this souvenir booklet from Schwyz, Switzerland. It focuses on the paintings by Ferdinand Wagner that decorate the Schwyz City Hall, and includes enlargements of details from the paintings as well as descriptive text.

V. AIDES-MÉMOIRE

Nineteenth-century tourists, not having iPhones or video cameras, could record their experiences in journals and sketchbooks. A variety of picture albums and viewbooks were available, ranging broadly in size, style, splendor, and price. Around the middle of the nineteenth century, photographs became commercially available as souvenirs. Tourists could soon buy individual photos, books of photos, or even books of printed pictures imitating photos. The most creative travelers constructed their own records and interpretations of what they saw. This exhibition includes a case study of artistic responses to the ruins around Mount Vesuvius.

KEEPING A RECORD

81. Doyle, Richard. *The foreign tour of Messrs Brown, Jones, and Robinson: being the history of what they saw, and did, in Belgium, Germany, Switzerland, & Italy*. London: Bradbury & Evans, 1854.

From the Grand Tour through the nineteenth century, sketching as one traveled was a traditional way of keeping a record. Its popularity led to a certain amount of ridicule. This collection of cartoons from *Punch* spoofs a voyage through northern Europe, and presents several imaginary pages from a character's sketchbook.

82. Baedeker, Karl. *Belgium and Holland including the Grand-Duchy of Luxembourg*. Leipzig: Karl Baedeker, 1910.

The owner of this book has marked it multiple times, either while planning for a trip or taking one. He corrects some information, indicating that the second train station listed for Ghent is actually the main station. Elsewhere, he writes down the names of hotels and restaurants, checks off destinations, and underlines a comment on the number of mosquitoes in Amsterdam.

83. *Our own family album & register for photos and autographs, with 200 reproductions from rare old engravings*. London: Randle, Percy & Company, Ltd., ca 1895.

This album is partly a prepared souvenir, and partly a do-it-yourself project. Most of the book is taken up with engravings and photographs of famous paintings and monuments, but several pages have blank space for family photographs and records.

SOUVENIRS AND TROPHIES

84. Eliot, George. *Romola*. Leipzig: Bernhard Tauchnitz, 1863.

Tourists in Italy could create a personalized souvenir by choosing photographs and having them inserted into a book of their choice. This copy of George Eliot's *Romola* contains a tipped-in photograph of Giotto's Campanile facing the description of that monument in the text. Other popular selections for "extra-illustration" included Hawthorne's *The Marble Faun*, Macaulay's *Lays of Ancient Rome*, and Dante's *Inferno*.

85. Howells, William D. *Venetian life*. Leipzig: Bernhard Tauchnitz, 1883.

Customers buying extra-illustrated books could also choose personalized covers. Many of the examples from this period are bound in white parchment and stamped in gold (FIGURE 11), a style sometimes called "Florentine vellum." These books were obviously status objects, designed to attract attention and display their owners' affluence.

86. *Album of the Giant's Causeway north of Ireland*. Dublin: W. Lawrence, ca 1860.

Printed picture albums like this one (FIGURE 12) were popular souvenirs for the slightly less affluent. This book consists of a long piece of paper in an accordion fold, printed only on one side to keep production costs low. The illustrations were drawn to imitate the appearance of photographs.



FIGURE 11. Eliot, George. *Romola*. Leipzig: Bernhard Tauchnitz, 1863. No. 84.

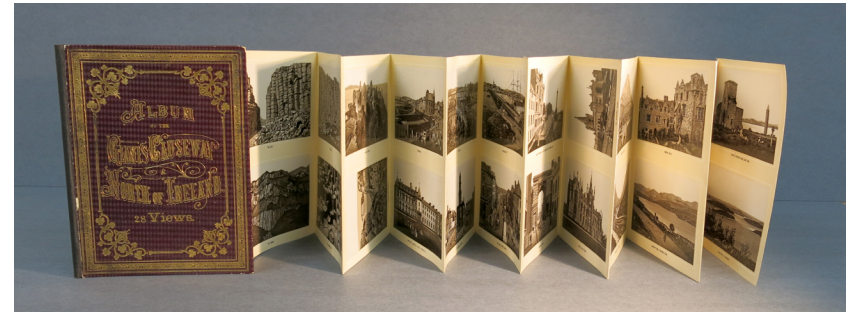


FIGURE 12. *Album of the Giant's Causeway north of Ireland*. Dublin: W. Lawrence, ca 1860. No. 86.

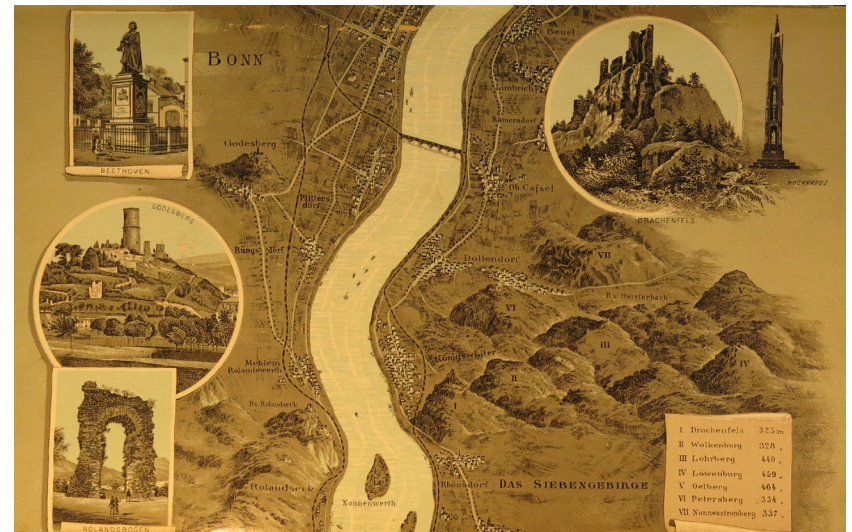


FIGURE 13. Detail from *Rhein-Panorama von Mainz bis Cöln*. Eisenach: Wilhelm Schütz, ca 1883. No. 87.

87. Rhein-Panorama von Mainz bis Cöln. Eisenach: Wilhelm Schütz, ca 1883.

This is the interior of a particularly elaborate prepared souvenir album (FIGURE 13) that shows the Rhine between Cöln and Mainz. The river became an increasingly popular tourist site, as a result of a movement now known as “Rhine Romanticism” or Rheinromantik. In this album, illustrations of buildings and tourist spots are superimposed over an elegant map of the river, in imitation of a collage. The artist has even drawn some of the superimposed illustrations so that they appear to be peeling up at the edges.

88. *Erläutner Text zum Rhein-Panorama von Mainz bis Cöln*. Eisenach: Wilhelm Schütz, ca 1883.

This small booklet accompanied the *Rhein-Panorama*. It is printed in three languages: German, English, and French. The page that introduces the English texts also advertises other souvenir albums from the same publisher.

PICTURES AND PRINTS

89. Aquaroni, Antonio, illus. *Viaggio pittoresco di Roma*. Rome: Prezzo Franchi Venti, 1826.

The preface to this “book of reminiscences” states that the illustrations were drawn directly from the originals—unlike other contemporary illustrations, which were apparently copied from engravings and might be inaccurate. The scenes often include tourists standing in front of the Trevi Fountain or exploring the ruins of the Roman Forum. These figures might have made the images seem more realistic, evoking the crowds around popular tourist spots.

90. Baxter, George, eng. “Lugano.” From *The pictorial album; or, cabinet of paintings for the year 1837*. London: Chapman & Hall, 1837.

Color pictures were difficult to print, since each color had to be printed separately with different ink. This print, based on a painting of the Swiss city Lugano, was printed by George Baxter. In the 1830s, Baxter invented a method that combined two different print processes, relief and intaglio. The elegant result resembled an oil painting, but since multiple copies could be printed, it was far cheaper.

91. Dikenmann, R. “Vue de Staubbach à Lauterbrunnen” and “Reichenbach: chute supérieure.” From *Souvenir de Berne et ses environs*. Zurich: R. Dikenmann, ca 1852.

These Swiss views were not printed in color. Instead, the basic design was printed in black, and the color was added by hand to every copy printed. After seeing the Reichenbach Falls, Arthur Conan Doyle chose this location as the setting for Sherlock Holmes’ final fight with Professor Moriarty.

92. Nelson, Thomas. “Grasmere from the Road Round Loughrigg Fell” and “Head of Windermere.” From *The English lakes: Nelson’s hand-books for tourists*. London: Thomas Nelson and Sons, 1859.

It was expensive to print an image in full colors, partly because it took a great deal of time to print each color individually. These two cheap lake views (FIGURE 15) were printed using only three colors of ink: dark purple, light blue, and pale yellow ink. The result is not very realistic.

93. Nelson, Thomas. “Duddingstone from the Queen’s Drive” and “Edinburgh from Arthur’s Seat.” From *Edinburgh and its neighbourhood*. London: Thomas Nelson and Sons, ca 1870.

The vivid color in these prints (FIGURE 16) was achieved by using several different ink colors in a process called chromolithography. Printing with multiple inks was tricky, but chromolithography was more affordable than hand-coloring for mass-produced souvenir prints like these.

PHOTOGRAPHS

94. Albumen print. “Paris instantané.” Paris: 1860s.

Photographs became available as souvenirs during the second half of the nineteenth century. This souvenir (FIGURE 14) is literally a snapshot: it captures a busy moment in a Parisian street, the way only a photograph could.

95. Howitt, William and Mary. *Ruined abbeys and castles of Great Britain*. London: A. W. Bennett, 1862.

This book about British ruins is illustrated with small photographs of the abbeys and castles discussed in its text. The publisher advertised the photographs as a source of increased accuracy: he writes in the introduction that his readers will be “not amused with pleasant fictions, but presented with realities.”



FIGURE 14. Albumen print. “Paris instantané.” Paris: 1860s. No. 94.



FIGURE 15. Nelson, Thomas. "Grasmere from the Road Round Loughrigg Fell." From *The English lakes: Nelson's hand-books for tourists*. London: Thomas Nelson and Sons, 1859. No. 92.



FIGURE 16. Nelson, Thomas. "Edinburgh from Arthur's Seat." From *Edinburgh and its neighbourhood*. London: Thomas Nelson and Sons, ca 1870. No. 93.

96. Baedeker, K. *Paris and environs with routes from London to Paris*. Leipzig: Karl Baedeker, 1888.

Pasted into the front cover of this guidebook to Paris is an advertisement for Albert Hautecoeur, a photograph seller. Hautecoeur sold "photographs, engravings, views of all countries (in all sizes mounted & unmounted), portraits of all the celebrities, albums for portraits & scraps, guide books, stationary," and stereoscopes. He also published a book of souvenir photographs for the 1889 *Exposition Universelle* (see no. 72, above). The advertisement is in both French and English, appealing to a multi-national tourist audience.

97. Vivian, A. C. *Album of Oxford photographs, containing 20 views, printed by the permanent collotype process*. Oxford: ca 1890.

These views of Oxford are printed images derived from photographs. Early photographs could fade rapidly; this album advertises the fact that the images in it were "printed by the permanent collotype process."

98. England, William, photog. "The Mother, by Raffaele Monti." Stereo card with albumen prints. From "Cabinet Stereo Cards of Statuary after Eminent European Sculptors." England: 1872-3.

99. "Castle Sooneck, on the Rhine, Germany" and "People of Norway." Halftone stereo cards. *The little chronicle series of stereoscopic views*. Chicago: The Little Chronicle Publishing Company, ca 1900.

The quest for realistic images went as far as attempts at images in three dimensions. These are stereo cards or stereo views, designed for use in a stereoscope (a device rather like a Viewmaster). When viewed through the device, the two photographs on each card appear to merge into a single image in three dimensions.

THE LAST DAYS OF POMPEII: A CASE STUDY

100. Bulwer-Lytton, Edward. *The last days of Pompeii*. Boston: Estes and Lauriat, 1891.

When Edward Bulwer-Lytton toured the ruins of Pompeii, he was inspired to recreate the volcanic eruption in a novel. One artistic response leads to another: this deluxe edition of the books is illustrated with views of Pompeii, both as it looked in the late nineteenth century, and as the anonymous illustrator imagined it appeared before the volcanic eruption.

101. Bulwer-Lytton, Edward. *The last days of Pompeii*. Leipzig: Bernhard Tauchnitz, 1879.

The Last Days of Pompeii was eventually sold as a souvenir in Florence. A customer has personalized this copy with photographs of Pompeiian ruins and reconstructed Pompeiian interiors. In customizing copies, travelers could reflect their own tastes and experiences.

VI. UP TO THE PRESENT

With the advent of new technologies, both tourism and print culture have changed. But the twentieth and twenty-first century items that close this exhibition point to areas of continuity. We travel for many of the same reasons: pleasure, beauty, business, education. We can print boarding passes at home, but we continue to accumulate tickets and ephemera. Our phones have GPS and translation apps, but we rely on guidebooks when our phones lose service. We can snap digital photos and upload them to Facebook from our hotel rooms, but we still put together scrapbooks and collages of ephemera, and we still buy postcards to send home.

TRAVEL TODAY

102. de Francisci, Alfonso. *Guide with reconstructions: Pompeii-Herculaneum and the Villa Jovis, Capri, past and present*. Rome: Vision, 1964.

The desire to recreate the past stays with us today. These guides to Pompeii have photos (FIGURE 18) with movable overslips showing imaginary reconstructions of the city. One can compare the ruin of the House of the Faun with a depiction of the way it might have appeared two thousand years ago.

103. Storm van Leeuwen-Klerk de Reus, Wyndeline and Daniel Storm van Leeuwen. Photo album. The Netherlands, 1949.

This scrapbook was created by a Dutch couple traveling through France. They have pasted in photographs, postcards, tickets, and other pieces of ephemera. They have also tucked in various bought souvenirs, such as a printed picture of Mont St. Michel, probably purchased from a gift shop. They could take their own photographs, but they still purchased views of famous scenes, just like those printed by Thomas Nelson or George Baxter in the nineteenth century.

104. Maret, Russell. *Mediaeval in Padua*. New York City, 2008.

In the twenty-first century, book artist Russell Maret took a walking tour of Padua, studying and photographing medieval inscriptions. He took a 1913 Baedeker as his guide. This account, which he wrote, designed, and printed, is both a scholarly work on Gothic letterforms and a personal memoir of his journey.

Opposite: FIGURE 17. Detail from a collage of ephemera. Created ca 2012. From the collection of Zachary Stone. No. 107.

UVA ABROAD

105. Parking ticket. Delaware State Parks, ca 2005. From the collection of Olivia Kiers.
106. Metro ticket. Paris, ca 2011. From the collection of Olivia Kiers.
107. Collage of ephemera. Created ca 2012. From the collection of Zachary Stone.
108. Travel journal. Europe and U.S.A., 2007. From the collection of Zachary Stone.
109. Train ticket. London, 2011. From the collection of Sarah Storti.
110. Three bus tickets. Greece, 2011. From the collection of Sarah Storti.
111. Pappageos, George. *Say it in Greek*. New York: Dover Publications, ca 2011. From the collection of Sarah Storti.
112. *Plan pocket—Lyon*. France: Blay Foldex, ca 2011. From the collection of Theresa Goodman.

All the items in this case come from the personal souvenir collections of UVA students and alumni. They reveal the ways in which we still depend upon printed material as we travel: on bus and train and parking tickets, on phrasebooks, on pocket-sized maps. The care with which students preserved these items proves that we still associate our memories of travel with material texts and artifacts, such as this lovingly constructed collage (FIGURE 17). We still rely, inevitably if not exclusively, on print and paper. The objects in our personal souvenir collections preserve the stories and memories of our tours.





FIGURE 18. From de Francisci, Alfonso. *Guide with reconstructions: Pompeii-Herculaneum and the Villa Jovis, Capri, past and present*. Rome: Vision, 1964. No. 102.

For Further Reading

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Acknowledgments

Rare Book School is grateful to The Jefferson Trust (an initiative of the UVA Alumni Association) for its generous support of our program. We are likewise indebted to University Librarian Karin Wittenborg, to Director of Humanities and Social Sciences Services Anne Houston, and to their staff for hosting our exhibition in the Stettinius Gallery of Alderman Library, and for helping us promote it to the University and its visitors. We thank UVA students Sarah Storti and Zachary Stone and UVA alumna Olivia Kiers (CLAS '12) for loaning the memorabilia featured in the last case of the show.

This exhibition was inspired and guided in part by Linden Kent Memorial Professor Karen Chase, of UVA's Department of English. While planning the program for the 2013 Interdisciplinary Nineteenth-Century Studies (INCS) conference, to be held in Charlottesville, Professor Chase suggested that a Rare Book School exhibition might complement the meeting's theme, "Leisure, Enjoyment, and Fun." We were delighted to have the opportunity to share our collections with the many scholars who travelled to Charlottesville for this conference.

Theresa Goodman wishes to extend her deepest thanks to Maggie Goodman, Helen Benet-Goodman, Carey Goodman, Roger Williams, and most especially Barbara Heritage, without whose stalwart support this project would not have been possible.

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