

Research Article

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Literary Tourist Guides as a Form of New Literary History. A Popular Genre in the Field of Professional Literary Knowledge

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Abstract: Literary historiography is not indifferent to phenomena that are of key importance to contemporary culture and the humanities, including tourism and travel writing/travel studies. By trying to incorporate the ways a contemporary person experiences the world, literary history uses narrative strategies that are typical of current travel discourse—e. g. of a tourist guide. A tourist guide is an applied genre and also a cultural representation of the literary past of a city or region. The central category for literary tourist guides is space and mobility (rather than timelines and other figures important in a grand literary history). Space functions here as the subject of narration and as the basic principle that orders the material. In that context, the form of a tourist guide is a way of presenting the literary past, remembering the history of the city and its literary works, the lives of writers. Adapting a tourist guidebook for the needs of literary history results from the fact that everyday practices, such as travel and walking, influence professional forms of knowledge. This article shows how academic knowledge (here: literary history) can be learned and popularised by means of a non-academic genre (here: literary tourist guides).

Keywords: literary historiography, mobility, city space, travel writing, literary tourism

Nowadays, literary history does not need to be studied in a library at a table surrounded by shelves of books; instead, it can also be learnt by performative forms of representing the literary past. I am trying to imagine students of literary studies following literary trails and experiencing the historico-literary space of a city. I am also considering how a book lover could benefit from walking through the city on literary paths or how an accidental tourist without any previous literary knowledge could learn literary history with the help of a literary tourist guide. All these users may be holding guidebooks in their hands or using an interactive, electronic literary map to discover the literary history of a city, a district, province or natural region. Can we envisage an educational scenario that replaces or even supplements the traditional way of studying the literary past by new, non-academic forms of discourse? Or is it a possible mode of popularising literary knowledge for non-specialists—a genre that makes a connection between literary history and popular culture? Is a literary tourist guide able to combine historical knowledge with the experience of a place, or with simple entertainment? Could we replace a traditional, modern way of writing literary historiography, usually represented in textbooks in the form of literary history, with a narration about literary past based on the rhetoric of a walk?

The crisis of modern literary history (see for example, Arac 1995, Gumbrecht 2008, Hutcheon 2002, Janion 1973, Lyotard 1979, Perkins 1992, Wellek 1973), the collapse of the grand narratives and the changing perception of literary studies as a discipline (identified as a *cultural turn*) had led the literary historiography to the present moment when traditional forms of narration of the literary past (*grand literary history*) are

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being replaced with new ones, 'Grand literary history' is a form of academic discourse which is traditionally considered "a mix of biography, bibliography, history of literary forms, aesthetic evaluation, political and social history, and history of ideas" (Walas 15). Since the 1970s, grand literary history, as a kind of grand narrative (Lyotard 1979) has come in for criticism. In The Fall of Literary History (1973) René Wellek pointed out that literary history had lost its authority because of (1) too much concentration on factualism, (2) lack of specification, which results in incorporating literary history into general history, and (3) its attempts to explain the literary process as a set of cause-and-effect relationships between literary works and the biography of the author or politics. Literary history is still criticised today for its objectivising, generalising perspective, its condensing, totalising and thus exclusionary tendencies. Its intellectual credibility is called into question because of its constituent properties, such as historicity, chronology, implicit stress on causeand-effect and the fact that it covers a wide spectrum of the literary past. Even the ethical credibility of grand literary history has been questioned.

The privileged position of grand literary history is undermined by the search of new possibilities of representing the literary past. Currently, the genres used to depict the literary history include not only the traditional forms of academic historical discourse, such as encyclopaedias, catalogues or essays but also genres borrowed from other fields of knowledge, such as diaries, fictionalised essays, dialogues or interviews. Literary history is also expressed in the form of multimedia, performance projects (e.g. museums, websites) or sometimes in the form of genres of a practical and functional nature, such as tourist guidebooks. After all, literary historiography is not indifferent to phenomena of key importance to contemporary culture, including tourism and travel writing/travel studies. One constantly evolving way of travelling is literary tourism, which makes use of literary guidebooks. Literary tourism is an activity motivated or inspired by the works and biographies of writers or by places which are marked as literary. This includes, inter alia: travel to places described in literary texts, travel to places where literary texts were written or which are associated with an author, travel to libraries or places with book collections, travel to bookshops or places where literary tourists gather, travel to literary festivals and events, including events promoting books (see Croy 119-21).

Indeed, by trying to incorporate the ways in which a contemporary person experiences the world, literary history uses narrative strategies that are typical of contemporary travel discourse. Adapting a tourist guidebook for the needs of literary historiography results from the fact that everyday practices have an influence on professional forms of knowledge. I am assuming that scholars of literary history might employ a literary guidebook, adapting it to their own needs, and bending the genre-specific functions of a literary guidebook to suit the overall goal, which consists in depicting the literary past. Borrowing a form of a guidebook from the field of functional writing does not only mean technically incorporating generic features, but it also means that any generic elements to be applied are integrated with premises typical of the poetics of space, locality and movement. This essay aims to analyse literary tourist guidebooks which can be considered as a form of literary historiography. I focus on cases in which a historico-literary perspective is adopted, focusing on a series of literary events. My range of interests includes guidebooks which present regional/local literary history and are therefore an alternative to totalising, generalising grand narratives like grand literary history.

A literary guidebook, or "a book including information on the history and geography of a particular region, with maps, [...] practical travel and accommodation tips, etc." (Szymczak 974), which in this context functions as a kind of literary historiography, preserves its pragmatic purpose as an applied book. However, its cognitive goal is strictly profiled—to acquaint the user with the literary past of a place. In a literary tourist guide, certain elements of space are described because they are related to literary history. The informative and practical material is selected according to this criterion and usually reduced to the bare minimum. The authors of literary guides prefer to show the literary context of a place, rather than to instruct the reader about ticket prices or opening hours (e.g. Peter Loew would describe a beautiful view from Prisoner Tower in Gdańsk or inform us that it is the scene of action in Günter Grass's The Tin Drum rather than devote an extensive section to practical knowledge, Loew 36-37). By combining these elements, a tourist guidebook is a popular means of conveying knowledge: it is handy when going sightseeing, during a literary walk or when preparing a tour. For this reason, it might be read in detail or just skimmed over before the actual tourist walk.

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Map instead of Axis

Literary history in the form of a literary guidebook only incidentally uses a linear axis of time; events are told on a spatial basis. Individual literary facts are put on a geographical grid, indexed by place, and only secondarily organised by time, subject and intertextual connections. In this way, literary history is multi-dimensional and multi-layered, and at the same time, it functions as a narrative and thematic map. Traditional grand literary history principle of presenting the literary past in the national, linear, chronological form is replaced in literary tourist guide by the local orders, maps, regional, and geographical typographies (see also *new regionalism*, *spacial turn* in literary history).

A city plan or regional map is almost always included in a literary tourist guide. It supplements the text, refers to selected geographical points that are important to the narration, and locates them within the elements that are not featured or do not coincide with the proposed presentation. Meaningful locations are marked on an originally neutral historico-literary map. In this way, the egalitarian grid of meridians and parallels receives a non-geographic meaning. Space is hierarchised according to its (literary) history and is actualised with reference to historico-literary connotations. Locations marked on the map may be the sites of real events (places where writers were born, lived, went to school, worked, died, published their works, where artistic groupings functioned, etc.) or may be named as such only as a pretext for referring to unreal, fictional areas, areas which may have been sources of inspiration or prototypes for the elements of the world represented in the works. In the described space, the line between reality and imagination is blurred. There is a feedback loop between space and literature—places that inspire literary works are subsequently influenced by literary depictions, and geography is perceived from the angle of its textual descriptions.

In this way, a literary guidebook combines the referentially marked literary past of a place with the fictional, imaginative past. The phrase *literary past*—despite being broad-ranging and imprecise—accurately embraces the diversified material published in it. The material is heterogenic—both with reference to literary forms and literary genres and to the fictive or non-fictive status of individual texts. The term *literary place* is interpreted as "both those places associated with writers in their real lives and those which provided settings for their novels" (Herbert 1995, 33).

The dominant structures—i.e. narrative maps within a literary guidebook that functions as literary history—include (1) the description of a walk (i.e. an extensive narrative on a literary trail for tourists within a planned itinerary) and (2) an alphabetical or thematic enumeration of places (which may take different forms, such as an atlas, a catalogue, or an encyclopaedia).

Description of a Walk (1)

Let us have a closer look at these narrative cases. A walk through the literary past of cities and regions can be found, *inter alia*, in such books as the above-mentioned *Gdańsk*. *Przewodnik literacki* [*Gdańsk*. *A Literary Guidebook*] by Peter O. Loew and in *Przewodnik literacki po Krakowie i województwie małopolskim* [*A Literary Guidebook to Cracow and Lesser Poland Voivodeship*] by Ewa Zamorska-Przyłuska. These works offer walking routes and tourist trails which are based on the topography of the place, whereas the literary subject-matter of the routes results secondarily from the topographic specificity of a given area and from the functions that individual parts of the city have in the social and economic system. A walk planned in this way becomes an element of spatial literary history.

The order in which locations are presented is non-literary, as it depends on the spatial arrangement of the given geographical area. In its basic form, a literary tourist guide follows the pattern typical of a geographical guidebook. However, it includes only places marked as *literary*, and pragmatic information (data on means of transport, telephone numbers, restaurants, prices, opening hours of museums, etc.) is reduced to the bare minimum. Sections on the political, urban and biographical past are determined in accordance with literary history and supplemented with such knowledge.

Loew depicts eight literary trails through Gdańsk (e.g. Main City I: Merchants, Counsellors, Seamen—From High Gate to Motława; Main City II: Narrow Streets, Narrow Churches—From Fish Market to Coal Market;

Townsmen, Knights and the Astronomer; Old Town, Castle and Osiek, Wrzeszcz. A District of Poets; Rilke Strolls in the Park; Oskar Baths in the Sea; Oliwa and the Beach). For each walk, the routes are described as they would be in a tourist guidebook—"you should pay attention to..." (50); "maybe you could have a seat? there is much more to be told..." (51); "let's listen to...," "we will encounter him again in this book..." (55) and so are their respective historical monuments, locations, and objects:

Several houses further on, house no. 20: until the 20th century there stood one of Gdańsk's leading bookshops—whose owner was Léon Saunier. You should pay attention to houses no. 28 (called "Adam and Eve") and no. 29, which have impressive, Mannerist facades, Building no. 35 was built in 1569 and is called "The Lion's Castle" (Löwenschloss)—just look at its portal and you'll understand why. Building no. 38 is where collector Lesser Gieldieński (Gieldzinski) used to live. His numerous Judaica pieces can now be seen in the Jewish Museum in New York.

Długa Street turns into Long Market (Langer Markt). This is undoubtedly one of the most stunning places in Central Europe, which has provoked travellers to many different comparisons. In 1909, American travel writer Robert Haven Schauffler wrote... (50)

Individual places are characterised by their historic role, their functions and, above all, their literary connotations. Enumerations of neighbouring locations make it possible for tourists to locate themselves in space, whereas concise references to visual perception ("Just look at the portal and you will understand") encourage direct exploration, experiencing the surroundings with their own senses. The repertoire of evaluative terms related to space concerns not only aesthetic aspects but, above all, the literary implications of a given place ("This is certainly one of the most impressive places...").

How to travel around and explore the city is suggested by an expert in the geography and history of Gdańsk. He advises readers how to travel in the space he describes, naming its individual elements, drawing their attention to particular places. He also makes himself visible by addressing the reader directly, a technique that, supplemented by the introduction and conclusion which are uncharacteristic of a guidebook, softens the conventional genre-specific narration and makes his "expert" knowledge more straightforward. This quality is also achieved by the frequent use of first-person plural narration ("we"). The introduction and afterword give the narrative a personalised tone. Loew's story of Gdańsk is full of fragments borrowed from texts by other authors. For instance, the description of Długa Street and Long Market (Langer Markt) ends on an excerpt from a travel book by Robert Haven Schauffler:

when I was relishing the beauty of Long Market with my eyes half-shut, the three vaults of the Artus Court melted to form a Loggia dei Lanzi, the compact pointed mass of the Town Hall became a Palazzo Vecchio, in my eyes Neptune's Fountain took on a sizable form; the air was pierced every now and then by a swarm of circling pigeons, and a sort of a huge truncated tower showed faintly from afar—then I whispered the word « Giotto ." (50)

Literary fragments, autobiographical reports, and excerpts from prose and poetry with reference to Gdańsk's locations all supplement the main narrative; thus they become the predominant element of the text. Loew quotes passages on places such as Artus Court, the Fish Market, Neptune's Fountain, Oliwa and Wrzeszcz. By doing so, he creates catalogues of texts on Gdańsk, its historical monuments and individual districts. Due to these borrowings, the narrative has different perspectives—it covers a variety of subjects and is multi-temporal. The works chosen here represent various national literatures—mainly Polish and German, but there are also references to French and English writings, from the first written accounts of Gdańsk to the latest publications on the city. Owing to the abundance of quotations, the text of the guidebook suggests different models of space perception and shows emotionally and aesthetically varied reactions to the surroundings (depending on the historical moment, the current condition of the city, and the literary convention adapted in a particular fragment). A literary tourist guidebook offers neither pragmatic tips nor an objective narrative on the places that a tourist must visit in a particular city. Instead, it offers a mosaic of information and literary texts that have been arranged by an expert into a spatial literary history. This literary history is multilingual because it is not restricted by the categories of grand literary history—literary history as a grand narration—such as one language and one state territory connoted by it (which is often nation-specific, etc.).

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A fundamental element of literary historiography in the form of a literary tourist guidebook is place. I use 'place/space' here to refer to regions or named localities. There are some literary guides for countries, such as an atlas or Oberhauser and Kahrs 2009, but these take a different form, more like a catalogue. The kind of place I have in mind can be of various dimensions—a house, a street, a district, a church, a monument, etc. They evoke the literary events that have occurred against their background, and they may be somewhere where writers were born, worked, lived, stayed, or were inspired by. Spatial descriptions provide information on the way individual works were created, as well as biographical anecdotes and locations important to the plot of a fiction. One of Gdańsk's walking routes suggested by Loew leads through Wrzeszcz—a district of poets, as the author calls it (274-311). From the angle of the literary past, a single building—the seat of the Regional Directorate of Polish State Railways—turns out to be important to the narrative:

In the years 1920-1924, this building was the workplace of an outstanding expressionist poet, writer and playwright, Stanisław Przybyszewski. The times of his frantic youth in Berlin in the 1890s were long gone. There he had been a sensational colourful member of the local group of bohemian artists and had written two of his most famous works, both of them in German: *Totenmesse* (Mass for the dead, Polish: *Requiem aeternam*) and *De profundis*. Upon his return to Poland, in order to earn a living, he accepted a position as a clerk for the Regional Directorate of Polish State Railways in Gdańsk. He was in charge of the library, did some translations and analysed the press. However, he did not like his job very much. (276)

Literary history is seen from the micro-perspective of the city or, as in the above-quoted fragment, from the micro-perspective of a district or even a building. The entry on Przybyszewski is an extensive biographical description which explains why the poet was associated with this particular building. The train of thought concerning Przybyszewski's presence in Gdańsk is followed by information on a physical object—"Next to the writer's former office, in room 251 on the first floor, there is now a commemorative plaque on the wall..." (Loew 277). From the point of view of literary history in the form of a tourist guidebook, there is a fundamental relation between the materialism of present space and its past.

A guidebook's narrative is more than just the description of a route to be taken in a particular city or a literary walk suggested by some literary fragments. In her preface to *Przewodnik literacki po Krakowie i województwie małopolskim* [A Literary Guide to Cracow and Lesser Poland Voivodeship], Ewa Zamorska-Przyłuska points out the space-creating role of literature. She refers to a fragment from a novel by Konwicki in which there is the description of a non-existent intersection of two Cracow streets—"a non-existent literary address"—as she calls it (10). Przyłuska writes of

a random walk in Cracow—a walk of miscellaneous associations, leading to more or less important places, without any strict regard for hierarchies or chronologies. Each of us has their own literary map of the world and their own literary city plans—for this reason, each of us walks their own streets—however, in the real world, they are all the same streets. (11)

The readers of a literary tourist guide discover the referentially marked literary past of a place. Also, they become familiar with a wide range of historico-literary references that are purely imaginary and fictional. Furthermore, real space is presented by generically varied texts: literary, non-literary, fictional or even mixed or hybrid. In a guidebook, a city's real and imaginative spaces are intertwined with each other. The intermingling of the fictional and non-fictional, present and past, real and virtual elements of the tour creates a unique experience. A traveller expects from a journey some remains of the past in a space, a material basis for the literary experience, rooted in reality framing for the knowledge about a writer, literary works and place. A tourist looks forward to the strategies of authenticating his knowledge and experience (Stiebel 2004, 32-34). This need results in a problem of the status of an experiencing object. The experience of a visited place is not just the act of perception of a landscape or a city, but it is mediated by the fiction of literary works or the history of a writer. Also, the imagination of a tourist is shaping an exploring space. Thus, a traveller's experience does not just combine those elements, but reinvents past, reconciles past and present, memory and myth (Herbert 2001, 314-318), even re-enact the history in the present (see Dray 1995). A distinction between reality and fiction of visited literary places is not evident.

Places acquire meanings from imaginative worlds, but these meanings and the emotions they engender are real to the beholder. Stories excite interest, feelings and involvement, and landscapes can be related to their narratives. Literary places can be "created" with these fictional worlds in mind and tourists may be less concerned with distinctions between fiction and reality than with what stirs their imaginations and raises their interests. As already suggested, there is a strong supposition that real and imagined worlds fuse in the minds of the respondents. (Herbert 2001, 318).

The concrete, material space, rather than the abstract time, might be a better means for the tourist to connect to the literary history, and to actually learn it. The guided tourist performs literary history; he re-enacts literary history, the literary past actually becomes his own literary experience, situated within a specific space, though across multiple times (see the distinction between the temporal and spatial order in literary historiography).

A visitor should not be convinced of the status of the space they are experiencing. By reading a guidebook and observing the materiality of a city the tourist combines the past and the present, the reality and virtuality of the place they are encountering. The text of a guidebook allows one to enter those two dimensions simultaneously; the real space is mediated by related fictional books or a writer's biography. Loew uses rhetorical tools to help the reader to imagine more than s/he can see, hear or feel. He encourages the visitor: "Let us stop for a moment Let us close our eyes—do we still hear the noise of today? Or will we hear something that existed yesterday, earlier, in the past?" (137). Loew also exploits the play between past and present, reality and virtuality for the formal frames of his guidebook. In one chapter, Welcome to Gdańsk-routes to the city, he quotes literary fragments that represent the arrival of a writer, diarist or literary hero in the city on a horse, in a cart, a train, a steamer or on foot. He combines these narrations, testimonies, products of the imagination with specific types of conveyance for each time period or social group. At the end of the guidebook, in the conclusions to the suggested literary walks (the called *Partings*), he writes about famous literary characters who had to move out of the city, to say goodbye to Gdańsk (Oskar from Günter Grass's The Tin Drum or Hanemann from Stefan Chwin's Hanemann). It is one form of the intricate construction of the book and also the opportunity for the reader to identify his/her feelings and affects at the end of a trip with somebody else, who has experienced the same place and condition.

The semantic fields of walking and learning overlap and their metaphorical meanings are widely exploited. However, in the case of a literary guidebook, walking and getting to know to go beyond the use of metaphors. By taking steps, the tourist executes one of a set of possible literary paths and gets to know only those they choose from many possible literary histories. An act of walking creates/realises a city space. A similar analogy between moving and city space compared to language and speech act is observed by Michel de Certeau (129-132). Taking a walk is a kind of spatial statement. A guidebook offers a walk to literary places which gain their meaning only when seen from a micro-historical perspective. Literary history, told by the tourist guide, is a kind of synecdoche, which means that the tourist extrapolates the image of literary places visited or a whole literary history of the city. The information hierarchy of grand literary history is suspended here, and events and other information are mentioned because of the context of the place, rather than for the sake of a greater whole—the grandeur of grand literary history. Instead, they gain importance from local or regional literary history. They fit into the puzzle of the Cracow streets, filling the literary map. Almost any text might be included here. For instance, in the chapter on Cracow's main square, Zamorska-Przyłuska chooses a fragment from the memoirs of Alfred Döblin referring to a famous painting that can be seen in the Gallery of 19th-century Polish Art, which helps her talk about the museum:

One of the best-known exhibits is Frenzy of Exultations, an 1894 painting by Władysław Podkowiński, which riveted Alfred Döblin's attention: 'In the main square, I can see the powdered looks of Polish women wearing light-coloured stockings, their sharp-featured, provoking faces, their full shapes. They are close although they go past me at a distance of three to five metres; they filter through me in the air and seem carried by the sunshine. I can recall a painting in Sukiennice, a female nude. The head is displeasing, but the body is unusually aptly rendered. Her left leg is extended backwards like an animal's extremity. The horse's skin is unique and it is a noble breed. Such images thrust themselves at you everywhere in these streets. (Zamorska-Przyłuska 32-33)

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While showing the reader around The Streets of the Old Town (From Szewska Street to Pijarska Street, Świetego Jana Street, From Świetego Tomasza Street to Sienna Street, etc.), Zamorska-Przyłuska, like Loew, offers a wide range of literary entries and quotations referring to related locations. The pace of the narrative on the literary past of these place imitates the rhythm of a tourist's walk. By reconstructing the route from the guidebook, the reader performatively enters the text, and at the same time enters the past which can be found in it. In this way, the literary walk through historic places turns out to be a way of performing literary history. The reader/tourist reconstructs the script of literary and tourist behaviour suggested by the text. They follow the genre's suggestions—by paying attention to the designated objects, focusing on elements of the surroundings which are referred to or described, admiring the sights and discerning the signs of time, devastation or damage, and above all by perceiving the surrounding space as a place where literary history happens. By using instructions and recommendations concerning tourist behaviour to be imitated, literary history on a tourist trail becomes a kind of implementation of a living history, a history that is recreated and performed. This means that by following the route and visiting the places mentioned in the guidebook, the reader reconstructs or constructs the history, which is understood as a kind of narration of the past; they may either follow the path recommended by the author of the guidebook or mark out their own path. As a script for tourist behaviour, a guidebook guides the tourist's action, which is not only a form of sightseeing but also discovering signs of the past. On the other hand, the tourist may experience this literary history during their leisure time, and it also makes a difference whether they are travelling alone, with one or two friends or in a group of strangers. Such differences affect the process of learning. The reader perceives the city and its literary history differently in the context of pleasure, study or entertainment.

The reader makes use of the educational dimension of a guidebook by reading the historical information, testimonies, fragments of poetry or prose included in it. They adapt to the patterns of experience which are projected by the genre. This is possible due to the inclusion of literary fragments, topographical descriptions, historical characterisations, photographs and figures. The reader's reactions to the perceived space are doubly mediated—by the text they are reading and by the history depicted in it. The place of historical events in this space is experienced from the angle of the literary past. Such experiencing literary history results from the opportunity that a literary guidebook gives—literary history is deep-rooted in a specific material space. History is no longer a discourse or a narrative, as it regains its material dimension. In this way, a literary tourist trail becomes a space where literary history is performed.

Enumeration of Places (2) and the Activity of a Reader

The performative aspect plays a similarly important role in another, previously mentioned, way of constructing a literary guidebook, i.e. alphabetical enumeration, which is frequently additionally arranged in a hierarchy of districts or other smaller geographical areas. This model can be found in publications such as *Poznań*. *A literary guidebook* (Cieliczko 2012), *A Literary Guidebook to Warsaw* (Cieliczko 2005) and *The Świętokrzyskie Province Literary Trail* (Hołubowska 2007), which are available in digital and hard-copy versions.

There are no specific walking routes to be found. To create their own itinerary, the reader must combine the places marked on a map and listed in the alphabetical index. This is a sort of encyclopaedic list or textbook in the form of hypertext. For this reason, the places are only put in their context, the phenomena are space-related, but it is the reader who has to make associations or extend the reading experience. They transplant the elements to a new narrative and reconfigure the shape of the guidebook by selecting specific locations. The enumeration may include a series of geographical places or a list of writers who mentioned that area in their literary works or had family or professional connections to it. Such a literary map mainly has a material form—individual entries (writers/places) are enumerated on it.

A tourist literary guidebook which is based on enumeration does not provide a specific walking route; on the contrary, it allows the reader latitude in visiting places. It does not arrange places by their geographical proximity but in relation to a larger area (city, region). Space constitutes a framework, and this principle is followed when selecting literary events, which are arranged by the originally neutral alphabetical order. However, in a specific context, this results in deconstructing the geographical map, which needs to be reassembled because of the non-geographic, alphabetical order.

The analysis of two literary tourist guide forms—description of a walk and enumeration of places illustrate two models of sightseeing. The first is that of a person, tourist or researcher, who moves around with a text as a reference, whereas the other model represents the text of a guide which leads a person, a follower, to some significant places—the text moves the person. The text of a literary tourist guide could be in fact read linearly, but this is neither required nor necessary. In this context, I imagine a reader who is walking with a guide and thoroughly respects all the book's recommendations for choosing a trail, also considering that those paths are usually based on the interest of the locations and their surroundings. By following the text step by step, the reader experiences a city and endows the materiality of buildings, streets, parks with a literary meaning, based on literary knowledge. On the other hand, it is also possible not to read a literary tourist guide according to the linear order, and to use the enclosed maps or indexes, as well as different sources of prior knowledge about writers or books. In this case, the reader can first independently decide which place to visit and then read a guide selectively, as a repetition or completion of their studies. In this way, the guidebook would create the literary image of a city or a person fills the locations with the literary content. Therefore, the reader's performative engagement in perceived objects, like space and literary past, results from the construction of a guidebook and its discourse. The performativity also affects the reader's cognitive process, e.g., learning the literary history or exploring a place. A sight-seeing and studying guidebook affect a transfer of knowledge. A tourist gets to know or uncovers some facts about the city and historical, cultural or social details located in visiting places. A reader has the possibility to learn some issues by solving tasks in real-life situations, instead of just studying a book. According to the theory of situated learning (see Lave 1990) the context of perceived knowledge has an impact on remembering and learning (i.e. knowledge localisation or people activities and their community practices).

Conclusion: Guidebooks as Literary History

The study of guidebooks shows that contemporary literary historiography tends to combine popular and scholarly discourses. Literary history in the form of a literary guidebook for travellers (to a city or a region) reconfigures the elements of functional genres by adapting them to the needs of a narrative made by literary scholars. This results in a spatial model of literary history. Space becomes the principle of configuring the history of individual works, the circumstances in which the texts were created, and the author's biography. Because the events are ordered by the principle of space, a timeline is no longer needed to conceptualise the past: events are put not on a linear timeline but on a map. Temporal order—fundamental to traditional literary history—is replaced by spatial order.

Furthermore, the order of the narrative is motivated by the character of this functional writing, i.e. a guidebook—a kind of walk with an educational flavour. Literary history is no longer the academic prerogative of experts, as it combines professional knowledge and ways of bringing it into general use. Although there are certain advantages to this model of literary history, it contains difficulties in its format. First of all, the reader acquaints themselves only fragmentarily with a literary past. Generally, the visitor gets nothing more than basic biographical data on the writers or information about the scene where an element of plot has taken place. Nowadays, a literary history is no longer the domain of biography of writers and their works (the life and work model), so the view of literature suggested by literary tourist guide is purely selective and impoverished in the range of facts, sometimes strictly connected to local anecdotes, promoted as a kind of pop culture. The reason for this is that the story contained in the guide is subordinated to the form of literary paths in order to help the reader experience the materiality of the city context. A literary tourist guide or literary walk never gives reader the complex, detailed view they would get from reading works of literature. Rather it suggests a kind of wide literary panorama composed of individual points from the past, points which are, moreover, limited to a single city or area. Nevertheless, despite these disadvantages, the literary tourist guide may motivate the follower, accidental tourist, regular reader or even non-reader, just as much as or the literary researcher, to experience the literary past, and finally—by another route than

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the traditional study of literary history—may connect them to the literary world or encourage them to read literature.

A literary tourist guidebook is a form that combines the fields of commercialism, entertainment and knowledge. It does not give the whole literary history of a city or region; it does not aim to. It offers a literary history which can be experienced in fragments—quotations of texts, single places, parts of stories. Its narration does not have to be causal and rational. A literary tourist guide gives us the opportunity to see and feel the literary history in specific literary places.

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