TRANSFER. Reception Studies ISSN: 2451-3334

Uniwersytet Jana Długosza w Częstochowie

vol. 9 (2024): 301–314

https://doi.org/10.16926/trs.2024.09.01

Received: 23.02.2024
Accepted: 20.05.2024

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Travels with Masterpieces. Reception of Literary Works in Nineteenth-Century Travel Writing

Abstract: Reading and travelling were two of the very important human experiences in the first half of the nineteenth century. The connection is very close because literature serves as a source of knowledge about how each traveller should behave and emotionally react to the surrounding world and how they should respond to the adventures that may happen while travelling. Nineteenth-century travel accounts are filled with quotations from literary texts of various kinds. This can be observed in travel-writing texts created by well-educated authors and in tourist guides intended for the average tourist. The aim of this article is to analyse selected examples of why and how literary masterpieces were used in nineteenth-century travel writing.

Keywords: travel writing, guides, tourist's gaze, literature, reception.

Reading was a very special type of experience in the first half of the nineteenth century. It was regarded not only as an intellectual or aesthetic experience, but also – or even above all – as an existential one. For Romantic writers, reading virtually became a synonymous with life. What they painfully perceived was a dissonance between reality and literature, but when forced to choose, they tried to find their real "I" among the pages of great master-

pieces and not in the surrounding world.[1] Literature provides one with potential ways to unravel the concealed phenomena of the universe imperceptible to the senses; it also enables readers to escape the often disappointing reality, moving them to a brand-new world inspired by the stories described by writers.[2]

Travelling was an activity equally important to reading – not only in the age of Romanticism but throughout the entire nineteenth century.[3] Travel appears to be essentially distinct from reading as it should be primarily rooted in direct experience and gaining knowledge about the world through personal contact rather than through a text. It offers a kind of cognition grounded in empiricism, not based on a theory that can be learned from books. However, the connection between reading and travelling is much closer than one may think. This is so not only because nineteenth-century travellers hit the road already equipped with certain "read-in-books" knowledge about the places they were going to. The connection is also so close because it is literature that serves as a source of knowledge about how each traveller should behave and emotionally react to the world around and how they should respond to the adventures that may happen while travelling. Yet, each tourist in the nineteenth century, especially a Romantic one, dreamt about experiencing exactly the same feelings and adventures as those of the characters described in books; therefore, they aimed at discovering the type of sensitivity that was the most desirable in the epoch as the one most frequently presented in literary works.[4]

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1 Marta Piwińska, *Złe wychowanie. Fragmenty romantycznej biografii* [Bad Parenting. Fragments of a Romantic Biography] (Warszawa: PIW, 1981), 71.

2 Maria Janion, "Marzący: jest tam, gdzie go nie ma, a nie ma go tu, gdzie jest" [Dreaming: It Is There Where It Is not, and It Is not Here Where It Is], in *Prace wybrane, tom 3* [Selected Works, Vol. 3] (Kraków: Universitas, 2001), 185–221.

3 This was determined by many factors: the Grand Tour tradition, which is still vivid and continued – with minor changes – by the elites; the introduction of railway journeys, see: Wolfgang Schivelbusch, *The Railway Journey: The Industrialisation of Time and Space in the Nineteenth Century* (Oakland: University of California Press, 2014) and the first travel agency, which lead to the popularisation and democratisation of travelling, slowly transforming it into (mass) tourism, see: Dominik Ziarkowski, *Przewodniki turystyczne i ich znaczenie dla popularyzacji ustaleń polskiej historiografii artystycznej do końca XIX wieku* [Tourist Guides and Their Importance for Popularising the Results of Polish Art Historiography up to the End of the 19th Century] (Kraków: Wydawnictwo Księgarnia Akademicka, 2021). Finally, political events caused large-scale migrations and it must be remembered that even the most extreme exile experience did not always exclude the perspective of a traveller, see: Stanisław Burkot, *Polskie podróżopisarstwo romantyczne* [Polish Romantic Travel Writing] (Warszawa: PWN, 1988).

4 As Christopher W. Thompson observes, "[…] one should accept that like all travellers, Romantics naturally wished to see the highlights of each country and failed, like every tourist,

Nineteenth-century travel accounts are filled with quotations from literary texts and various kinds of allusions to the act of reading. This can be observed in travel-writing texts created by well-educated authors and addressed to educated readers as well as in tourist guides intended for an average tourist.[5] The authors refer not only to the literary works that represent the places they visited, but also, more generally, to the literature they loved. Even if the literary works in question did not contain descriptions of any tourist experience, they were used to create a desired emotional attitude that was necessary for the reader to respond appropriately to the monuments or landscapes described. Obviously, literary works used in such a way lost their original meaning – they were fragmented because the tension between the quoted passage and the situation of a traveller quoting it was more important than the connection between the quoted words and the original meaning. This resulted in a specific parallel interpretation of many European masterpieces of nineteenth-century travel writing, where many literary works – or at least parts of them – gained new and, to some extent, alternative interpretations. In this article I would like to focus on selected examples of such "other lives of masterpieces" that are recorded in nineteenth-century travel accounts.

Author-travellers often quote texts in foreign languages to create local colour. Therefore, one can, for example, rightfully assume that memories from Italy will be adorned with quotations from Petrarch's poems and an account from Portugal will include quotations from *Os Lusíadas* by Camões. Referring to the text in a foreign language – even if the probability that the reader speaks this language is as low as it must have been in the case of Portuguese in 19th century Europe – mirrors one of the most characteristic features of travelling: constant movement between different places and cultures, but also languages.[6] Introducing "local" literary works in their original languages creates a text that not only describes the tourist experience, but also imitates it.

Quotations and literary allusions are often used to enrich imaging and make the place that is being described to a reader seem familiar. William Beckford used this strategy in his work *Italy With Sketches of Spain and Portugal.* Referring to his stay in Venice, the author notes:

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to have a unique experience," Christopher W. Thompson, *French Romantic Travel Writing. Chateaubriand to Nerval* (Oxford, New York: Oxford University Press, 2012), 70.

5 Barbara Schaff, "John Murray's 'Handbooks to Italy': Making Tourism Literary," in *Literary Tourism and Nineteenth-Century Culture*, ed. Nicola Watson (London: Palgrave Macmillan, 2009), 106.

6 *Travel Narratives in Translation 1750–1830: Nationalism, Ideology, Gender*, eds. Alison Martin, and Susan Pickford (New York: Routledge, 2012), 1–2.

> In the evening I rowed out as usual
> "On the clear hyaline, the glassy sea",
> To observe the effect of sunset on the tufted gardens of the Guideca, and to contemplate the distant Euganean hills, once the happiest region of Italy, where wandering nations enjoyed the simplicity of a pastoral life….[7]

It seems that the line from Milton's *Paradise Lost* is quoted here with a purely aesthetic aim: to enrich the presentation of the landscape admired by the rowing man. It draws the reader's attention to the water surface that appears as the mirror glass, which actually forms an important element of Romantic landscape creation. Importantly, this line is originally a part of the description of God's creation of the Earth. In the original text, however, this small line is not privileged; instead, it seems to be only one of the elements emphasising the greatness of God's mighty gesture.

The reason why Beckford decided to quote this particular line might have been that this was the only one which somehow matched the essentially different situation that he wanted to present. Nonetheless, thanks to this quotation, the author's delight as a tourist with the image of Venice becomes more sublime. It is regarded as something more than just visiting Venice while describing it as an act of creation; instead of providing a mere imitation, it has a touch of creative originality. While not explicitly stated, this literary strategy transforms the act of describing the world in a travel account into creative reimagining rather than a plain imitation of reality.

In a very similar way, Beckford uses a quotation from Milton's *Il Penseroso,* which appears when he describes his meeting with a woman in an Italian province. She makes a great impression on the traveller: "Her look was more human, and she seemed of a superior race to the inhabitants of the surrounding valleys".[8] While reporting their conversation, the author comments:

> All the while I spoke she looked at me with such a melancholy earnestness that I asked the cause, and began again to imagine myself in some fatal habitation,
> Where more is meant than meets the ear….[9]

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[7] William Beckford, *Italy with Sketches of Spain and Portugal, vol. 1* (London: Richard Benteley, 1834), 136. Beckford's book was published in the nineteenth century, but it contains letters and memories from a journey that took place in the eighteenth century. I have decided to analyse this example here as I believe it emphasises the connection between the Enlightenment's tradition of the Grand Tour and its Romantic continuation. Though the nineteenth century brought about new conditions, motivations, and types of travel (which have already been mentioned), the great cultural voyage was still popular at that time, and the importance of the act of reading and literary references in travel-writing texts is a visible sign of the continuation of this phenomenon.

[8] Beckford, *Italy With Sketches of Spain and Portugal*, 264.

[9] Beckford, *Italy With Sketches of Spain and Portugal*, 265–266.

This quotation is justified by the subject matter – the unusual aura that the woman unfolds is associated with the melancholy depicted in Milton's poem. Similarly to the previous example, this quotation is meant to describe the travel experiences in a way that goes beyond simple imitation, account, or report. Instead, it creates an image of places and people that bears visible traces of the author's own sensitivity and erudition, and literature is an essential element of the image in question. First, it serves as a source of inspiration, facilitating communication with the reader by providing useful clichés. Second, it gives credibility to the author's vision by proving it is not a subjective, purely individual creation, but a part of a broadly accepted "behaviour score".[10]

In *Journal of a Few Months Residence in Portugal and Glimpses of the South of Spain*, Dorothy Wordsworth Quillinan quotes a longer fragment of her father William Wordsworth's poem:

> Having to cross the river d'Ave, we rather overshot our mark, and having thus missed the proper passage, we were obliged to take to a narrow stone footway by a mill (stepping-stones, as the Cumbrians would say) —
>
> "Stone matched with stone
> In studied symmetry, with interspace
> For the clear waters to pursue their race
> Without restraint."
>
> A nightingale in some copse on the bank was singing gallantly, as if he took the quavering of the water-wheel for a challenge. It was necessary to dismount here, and lead our horses carefully over. Mr. — had done so with his, and had returned for mine. J—'s white horse was committed to the care of Mr. H—, who had not guided him three steps before be contrived to let him slip into the river. What a splash and consternation! Mr. H— however, at some risk of being pulled in overhead and ears himself, fished the horse out again without damage. We heard so many nightingales along this pleasant water, that we called it Nightingale River, which was almost a translation of its real name, Rio d'Ave (Bird River).[11]

The river crossing described here also includes contemplation of this scene's special setting. It contains both the admiration for the songs of the nightingales and the already mentioned fragment of the Romantic poem. That short text concludes with a philosophical reflection on time that goes by so quickly ("Thinking how fast time runs, life's end how near!"), but such reflection is missing in the account of the journey. However, the art of description re-

[10] Jacek Kolbuszewski, "Górskie przewodniki (Uwagi o współczesności i tradycji gatunku)" [Mountain Guides (Notes on the Modernity and Tradition of the Genre)], *Litteraria*, vol. 13, (1981): 145–144.

[11] Dorothy Wordsworth, *Journal of a Few Months Residence in Portugal and Glimpses of the South of Spain, vol. 1* (London: Edward Moxon, 1847), 189–190.

vealed in the original poem is effectively used by Dorothy Wordsworth. Stepping Stones is a picturesque property located by the River Duddon in the Lake District. The short fragment quoted above describes only the stone path, where each block fits tightly with another, which also happens to be a characteristic feature of the path that Dorothy and her companions used in Portugal while crossing the Rio d'Ave. However, in referring to the famous Romantic poem, which contributes to the literary "mythology" of the Lake District, the author achieves yet another goal: the fragment of the Portuguese landscape is placed on the imaginative Romantic map of Europe.[12] The imagination-based map, overlaid on to the physical map of the continent, is a mental construct created thanks to combining and completing the real landscape with cultural content provided by literature. This is precisely the process that we can observe in the passage quoted from Dorothy Wordsworth's journal.

All these examples share the same feature: they are based on a certain reduction. Well-known works of European literature appear in travel-writing texts as a constellation of quotes – arbitrarily decontextualised fragments – to serve purely pragmatic purposes such as enriching imagery, creating a specific mood, or simply making the narrative more interesting. However, the overall context, although it becomes faded due to different strategies, such as missing attribution of the quotes, is not completely eliminated. One must remember that intertextual interaction in this case includes literary masterpieces, and it seems wise to assume that the works themselves as well as their authorship were well known – or at least recognizable – to the readers of the first half of the nineteenth century. Words of the important Others that became part of a traveller's own narrative[13] prove that the traveller met all the expectations important in their epoch as described by the greatest old and contemporary masters. It was irrelevant that the works cited did not concern the places that had been visited; what the authors in fact referred to was not a particular description of a specific place but the very pattern of creating a poetic description or a model reaction to the phenomena of the world. This concept combines repetition and originality: by repeating the best European examples and feeling exactly what the most famous Europeans authors had felt, the travellers created their own and – at least to a certain extent – individual visions of the places they visited.

[12] See: Edward W. Said, *Orientalism* (New York: Pantheon Books, 1978).

[13] Which may be yet another argument for placing the "intertextual turn" in the age of Romanticism, see: Stanisław Balbus, *Między stylami* [Between the Styles] (Kraków: Universitas, 1996), 160.

The strategy analysed here lasted longer than Romanticism itself as it was extremely popular throughout the entire nineteenth century. Moreover, since the Romantics read the texts of all their predecessors, while the following generations read mainly the Romantics,[14] it is not surprising that references to Romantic literature often held a special position in travel-writing texts in the second half of the nineteenth century as well. The strategy of referring to different works of literature is even more visible in travel accounts from distant or less known countries, situated off the beaten track and therefore deprived of their own literary "mythology". The authors of such accounts tended to refer to famous literary works which did not describe the places they visited and used them effectively to create their own visions of a certain place in the world, inscribing it into the imaginary map. For example, in the book *Travel and Talk 1885-93-95. My Hundred Thousand Miles of Travel Through America, Canada, Australia, New Zealand, Tasmania, Ceylon and the Paradise of the Pacific*, H. R. Haweis notices:

> You can call the ocean 'Pacific' or 'Atlantic', one ends with 'antic' and the other rhymes with 'sick', and there is precious little on the score of comfort to choose between them, with the exception of air, and the Pacific air is incomparably soft and mild, but as for the tropics and a sea of glass, 'a painted ship upon a painted ocean', and that sort of thing, it exists chiefly in the pages of the 'Ancient Mariner'.[15]

Passages describing sea journeys were conventional elements of all travel-writing texts in the nineteenth century and they appeared whenever it was justified by the route. The sea landscape was also extremely popular among author-travellers, and it was often created on the basis of popular literary clichés. In the fragment quoted above, the author – not without a sense of humor – refers to the associations evoked by the ending of the word "Pacific" and the rhyme with the word "Atlantic." What summarises these associations and the reflections on the mild Pacific air is a quotation from *The Rime of the Ancient Mariner.* The way this quotation is introduced and interpreted requires a commentary. "A painted ship upon a painted ocean" contradicts the "real" sea landscape. The last sentence of the passage quoted above recalls the already mentioned meaningful contradiction between literary images and the reality experienced while travelling. In this example, these two spheres are clearly separated: what exists in literature cannot be confirmed

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[14] I paraphrase here the words of Marta Piwińska, who notices that the Romantics used to read classical writers, while the generations that came after them only referred to the Romantics, see: Piwińska, *Złe wychowanie. Fragmenty romantycznej biografii*, 69.

[15] Hugh Reginald Haweis, *Travel and Talk 1885-93-95. My Hundred Thousand Miles of Travel through America, Canada, Australia, New Zealand, Tasmania, Celyon and the Paradise of the Pacific, vol. 2* (London: Chatto&Windus, 1897), 79.

by exact perception. Paraphrasing Haweis, one may say that "a painted ship upon a painted ocean" is not a ship that sails across any existing sea or ocaen. However, in the famous Coleridge ballad, this line has a completely different meaning. The epithet "painted" is given to the ship and the ocean only because they are motionless.[16] The horrifying calmness of the sea that immobilised the ship is part of the punishment to the sailor who has committed a terrible crime: he killed an albatross. Thus, it is a sinister line as it reveals the petrifying truth about the cursed journey whose story is presented in Coleridge's ballad. Although the line is deprived of its original context and combined with a completely new one, by referring to the famous ballad, Haweis places his own text among the works of maritime literature and manages to add "his ocean" to the imaginary map of the world.

Many interesting examples of how great Romantic literature can be used by travel-writing authors are found in Adolf Pawiński's study *Portugalia. Listy z podróży* [Portugal: Letters From a Journey]. The Polish author consciously alludes to the texts that originally referred to completely different parts of Europe in order to depict the Portuguese landscape. While admiring the panorama of Lisbon, he recalls a passage from Zygmunt Krasiński's poem *Przedświt*:

> Nabijaną światłem drogą
> Łódka moja zwolna płynie.
> Jakże lubo, jakże błogo
> Na szafirów tych głębinie!
> Za jeziora przezroczami
> Majaczeją wzgórza, skały,
> I ty ze mną, i my sami
> I tak piękny świat ten cały![17]
>
> [My boat slowly sails a way
> Which is filled with light.
> How great, how serene it is
> To float on the sapphire wave!
> Behind the lake's transparency
> Hills and rocks loom,
> And you are with me, we are alone
> And the whole world is so beautiful]

The landscape described by Krasiński has nothing to do with Lisbon or with Portugal either. It was inspired by the beauty of Lake Como in Italy and its subject is far more sophisticated than a simple attempt to create an artistic

[16] Samuel Taylor Coleridge, "The Rime of the Ancient Mariner," in *English Romantic Poets*, ed. Jonathan Bate (New York–London–Toronto: Alfred A. Knopf, 2022), 229.

[17] Zygmunt Krasiński, *Przedświt*, lines 89–96; English transl. by M.B.

representation of nature. It combines reminiscences of Krasiński's love affair with Delfina Potocka on the one hand and the messianic concept on the other. However, all these important senses do not appear in Pawiński's interpretation, as the only reason why he recalls the poem is that he seems to be seduced by how Krasiński creates the space which stretches between heaven and earth, entangled in the subtle game of mirror images. It is easy to notice that the panorama of Lisbon is very different from the image created by Krasiński in his poem. However, it is not the resemblance of the views that matters, but the approach towards the landscape which Pawiński seems to share with the Romantic poet. It must be added that Pawiński, who generally loved Portugal, was not impressed by its capital city. He did not particularly enjoy either its narrow streets or the remains of the Arabic architecture and buildings à la Pombal. The only view that he admired was a panoramic one: the city observed from a distance enabled the creation of a picture that followed Romantic rules. One reason why Pawiński was able to recognize and interpret Lisbon's panorama as beautiful could be his glorious with Romantic clichés and his ability to use them effectively.[18]

In his *Letters*, Pawiński also refers to Lord Byron's famous work *Childe Harold's Pilgrimage*. It was probably the most important nineteenth-century literary work that shaped Portugal's – and, above all, Sintra's – reputation in the eyes of various foreign travellers. Byron adored Sintra and compared it to the Garden of Eden, establishing a virtually obligatory way for his many followers to regard and describe Sintra. Pawiński remains faithful to this tradition:

> Wyręczę się tu krótkiemi, ale pięknemi słowy Byrona, który w Child Haroldzie opiewał pełną krasy i wdzięku Cintrę, nazywając ją sławnym edenem. Pamiętam początek:
>
> Lo! Cintra's intervene Eden intervenes,
> In variegated maze of mount and glen.
> Ah me! What hand can pencil guide or pen,
> To follow half on which the eye dilates.
>
> Czyjaż ręka, powtórzę z poetą, mogłaby kierować penzlem lub piórem, aby iść w ślad za wzrokiem, oczarowanym na każdym kroku?
>
> [I will make use of a brief and beautiful description by Byron, who in *Childe Harold's Pilgrimage* praises the beautiful and graceful Sintra, calling it a famous Eden. I remember the beginning:

[18] I write more about the way in which Pawiński uses Krasiński's "Przedświt" in my chapter "Krasiński w Portugalii," in *Krasiński: żywioły kultury, żywioły natury. Studia* [Krasiński: Elements of Culture, Elements of Nature. Studies], eds. Małgorzata Burzka-Janik, and Jarosław Ławski (Białystok: Temida 2, 2019), 355–363.

> Lo! Cintra's glorious Eden intervenes,
> In variegated maze of mount and glen.
> Ah me! What hand can pencil guide or pen,
> To follow half on which the eye dilates.
>
> Whose hand, let me repeat after the poet, could guide a paintbrush or a pen to follow the eye delighted at every turn?][19]

This passage reveals not only the admiration of Sintra's beauty, but also the feeling of inconsistency between its literary (artistic) representation and the view itself. Thus, the important Romantic dilemma of inexpressibility reappears here too; after all, as Mickiewicz notices, language lies to the voice and the voice lies to thought[20]. In this case, however, the dilemma assumes a "tourist" version, posing the following question: does an appropriate description of the world experienced while travelling exist at all? Author-travellers seem to solve this problem by referring to the literary clichés that enable them to perceive and then describe places and landscapes in a certain, widely accepted and desired way. In the example analysed above, Pawiński does not even use Byron's text to create his own in a similar manner. He goes one step further and replaces his own description with the quotation excerpted from *Childe Harold's Pilgrimage*.[21]

As has already been mentioned, literary works were also often quoted in tourist guides to enrich information concerning different places recommended for a visit, and to make readers familiar with the appropriate "behaviour score". In the nineteenth century, the information found in tourist guides was not limited to the practical issues necessary for organising a trip; they also contained many literary quotations. A case in point is, for instance, *A Handbook for Travellers in Greece* published by John Murray. In the introduction, while discussing the history of Greece, the author introduces information about Klephts. They are presented as the bulwark of freedom, insurgents who defend the good cause, because

> to be a Klepht in Greece under the old Turkish régime was no more considered a disgrace than to be a pirate in the days of Homer, to be an outlaw in the time of

[19] Adolf Pawiński, *Portugalia*, 195.

[20] Zofia Mitosek, "Język kłamie? Raz jeszcze o Mickiewiczu" [Does Language Lie? Once More about Mickiewicz], in Zofia Mitosek, *Mimesis. Zjawisko i problem* [Mimesis. The Phenomenon and the Problem] (Warszawa: Wydawnictwo Naukowe PWN, 1997), 209.

[21] I discuss this example, albeit with a slightly different conclusion, in my chapter "Polak w podróży. Adolfa Pawińskiego opisanie Portugalii" [A Pole on the Move. Adolf Pawiński's Description of Portugal], in Magdalena Bąk, and Lidia Romaniszyn-Ziomek, *"Gdzie ziemia się kończy, a morze zaczyna". Szkice polsko-portugalskie* ["Where the Land Ends and the Sea Begins". Polish-Portuguese Sketches] (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2016), 111–112.

> Robin Hood or a 'gentleman-cateran' in the Highlands of Scotland a hundred and fifty years ago.[22]

Greeks eagerly fighting for freedom are presented as heroes, which should not be surprising if one remembers the Romantic sublimation of their efforts.[23] To emphasize their noble nature, as well as to strengthen the parallel between their tragic fate and the fate of noble renegades – so popular and respected in the literature of the epoch – Walter Scott's *The Lady of the Lake* is recalled:

> Pent in the fortress of the North,
> Think'st thou we will not sally forth
> To spoil the spoiler as we may,
> And from the robber rend the prey?[24]

These lines are originally a part of a speech given by the leader of the Scottish highlanders, who reveals his pride and his need for independence. Though they refer to completely different circumstances and are spoken in an entirely different setting, their meaning seems universal. Referring to *The Lady of the Lake* is a way to help readers, especially English ones, understand the intricacies of Greek history and interpret them according to Romantic patterns.

There are many more examples of using quotations from and allusions to literature in nineteenth-century travel writing, and surveying all of them is beyond the scope of this article. Still, even the few examples analysed here reveal certain general tendencies. First, quoting fragments of literary works in travel-writing texts displays the tension between personal experience and erudition – in other words, between knowledge gained through a direct act of cognition and knowledge resulting from reading.[25] Literary works – often well-known masterpieces forming a specific literary canon of the epoch – were quoted as short passages or recalled in pieces. The process of their fragmentation was usually accompanied by a certain reduction: ideas less useful for travellers were omitted. For instance, the location of the scenes recalled or details of the plot might turn out unimportant. The reason why a particular quotation was used could be its general idea about the fate of humanity or a visible pattern of creating an artistic representation of a landscape. Literature was recalled in travel-writing texts in a more utilitarian sense: there was no intention to interpret it in depth; instead, it served as an

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[22] *A Handbook for Trvallers in Greece* (London: John Murray, 1854), 29.

[23] Maria Kalinowska, *Grecja romantyków. Studia nad obrazem Grecji w literaturze romantycznej* [Greece of the Romantics. Studies on the Image of Greece in Romantic Literature] (Toruń: Wydawnictwo UMK, 1994).

[24] *A Handbook for Travellers in Greece*, 30.

[25] Anna Wieczorkiewicz, *Apetyt turysty. O doświadczaniu świata w podróży* [Tourist Appetite. On Experiencing the World While Travelling] (Kraków: Universitas, 2008), 257–318.

inspiration for improving descriptive skills in order to "translate" the phenomena experienced while travelling into a text. This is why certain literary works were received in an alternative way in the nineteenth century. On the one hand, their privileged position as masterpieces was confirmed. On the other hand, this type of "use" enabled readers to discover the elements that traditional or critical reading failed to notice or regarded as less important.[26] Owing to such a reading, *Paradise Lost* can reveal its landscape-forming potential, while *The Rime of the Ancient Mariner* might be regarded as a poem emphasising a hiatus between the world and its artistic representation.

Tracing the literary incrustations in travel-writing texts is a fascinating task as it helps one understand the importance of reading and travelling both in the culture and the everyday life of the nineteenth century. Textual representation – and interpretation – of the world is not merely an addition to existing reality but forms its essence. Experience that matters must be written down, yet that would not be possible without previous readings. The abundance of travel-writing texts in the nineteenth century seems to confirm the inseparable bond between experiencing and writing. Moreover, the fact that quotations of literary texts were used so often by author-travellers seems to acknowledge that the act of reading was essential for shaping the skills of perceiving and interpreting the world and its phenomena encountered during voyages.

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[26] The reception of literary works in travel accounts might also confirm the general character of this type of writing, whose immanent feature is appreciation of the element that used to be underestimated, shifting to the centre what used to occupy the periphery, see: Julia Kuehn, and Paul Smethurst, "Introduction," in *New Directions in Travel Writing Studies*, eds. Julia Kuehn, and Paul Smethurst (Basingstoke: Palgrave Macmillan, 2015), 1.

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Podróże z arcydziełami. Recepcja literatury pięknej w dziewiętnastowiecznych relacjach z podróży

Abstrakt: W pierwszej połowie XIX wieku czytanie i podróżowanie należały do najbardziej istotnych ludzkich doświadczeń. Związek pomiędzy nimi był tak ścisły także dlatego, że to właśnie literatura dostarczała w tym czasie informacji na temat, jak podróżny powinien się zachowywać i jak powinien emocjonalnie reagować na otaczający go świat i przygody, które mogą go spotkać w drodze. Dziewiętnastowieczne relacje z podróży są przepełnione cytatami z różnego rodzaju tekstów literackich. Dotyczy to zarówno relacji spisywanych przez wykształcone elity, jak i przewodników adresowanych do przeciętnego turysty. Celem niniejszego artykułu jest przeanalizowanie wybranych przypadków użycia arcydzieł literackich w dziewiętnastowiecznych relacjach z podróży oraz określenie powodów i sposobów ich wykorzystania.
Słowa kluczowe: podróżopisarstwo, przewodniki, spojrzenie turysty, literatura, recepcja.

Reisen mit den Meisterwerken. Die Rezeption der schöngeistigen Literatur in Reiseberichten des 19. Jahrhunderts

Abstract: In der ersten Hälfte des 19. Jahrhunderts gehörten Lesen und Reisen zu den wichtigsten menschlichen Erfahrungen. Ihre Verbindung ist so eng, weil die Literatur dieser Zeit auch darüber informierte, wie man sich als Reisender zu verhalten hatte und wie man emotional auf die jeweilige Umgebung und die Abenteuer, die man unterwegs erlebte, reagieren sollte. Die Reiseberichte aus dem 19. Jahrhundert sind voll von Zitaten aus unterschiedlichen literarischen Texten. Dies gilt sowohl für Berichte, die von gebildeten Eliten verfasst wurden, als auch für Reiseführer, die sich an durchschnittliche Touristen richteten. Das Ziel dieses Artikels ist es, ein paar Fälle der Verwendung literarischer Meisterwerke in Reiseberichten des 19. Jahrhunderts zu analysieren, um die Gründe und Methoden ihres Einsatzes aufzuzeigen.
Schlüsselwörter: Reiseberichte, Reiseführer, Touristenperspektive, Literatur, Rezeption.