

KLARA STEPHANIE SZLEZÁK

A Marathon of 135 Chapters and an Epilogue: Reading *Moby-Dick* as Public Performance and Literary Heritage Event

1. (Not) Reading *Moby-Dick*

Herman Melville's 1851 monumental novel *Moby-Dick* occupies a special place in U.S.-American literary history and the popular imagination. Few other literary works have split their audiences so drastically, with initial reviews either praising *Moby-Dick* as a masterpiece or deprecating it as the ramblings of a madman.¹ Likewise, few other literary works have been referenced as profusely in popular culture. Seemingly cursory references to the difficulty or the impossibility of reading *Moby-Dick* abound in American popular culture. To name just two examples: these references range from such diverse cultural media as Jerry Scott and Jim Borgman's comic strip *Zits* (1997-), in which the main character, high school student Jeremy Duncan, is repeatedly depicted as struggling with *Moby-Dick*, for instance, as the English class reading assignment appears as an oversized, whale-shaped backpack weighing heavily on Jeremy's shoulders; to Woody Allen's cinematic oeuvre, in which Leonard Zelig, the eponymous protagonist in *Zelig* (1983), suffers psychologically from the fact that he never read *Moby-Dick* and instead pretends to have done so, thus launching his "career" as an impostor.

In his survey article on "Melville in Popular Culture," the literary scholar M. Thomas Inge calls *Moby-Dick* "the great unread American novel" (696), thus echoing a widespread notion that the novel is hard to read and for this very reason not widely read, at least not in its entirety. The boundaries between actually reading *Moby-Dick* or not have blurred, Inge suggests: "So widely known is the basic plot structure of *Moby-Dick* ... that there

are people who think they have read the novel without having gone near the actual text” (696). The following article takes as its point of departure the mythic quality of *Moby-Dick* as an “unread” novel and places it in the wider context of American literary tourism practices. It investigates *Moby-Dick* not so much in its capacity as a novel “unread” by the individual but rather directs attention to *Moby-Dick* as a piece of literature at the center of a collective act of reading. So-called *Moby-Dick* marathons, 24-hour to multi-day events organized at various locations mostly on the American Atlantic and Pacific coasts,² ultimately turn the novel into a visitor attraction. Unlike more conventional sites and types of literary tourism where the author’s house and biography lure visitors, these marathons are a form of literary tourism in which the text itself figures centrally. At times connected to living history, with a Melville impersonator present, these events, by inviting readers turned visitors to take turns reading the novel publicly, transform *Moby-Dick* into an interactive, participatory literary heritage event.

2. Literary Tourism: Definitions and Delimitations

The intersections between tourism and writing are myriad. For instance, (actual or fictive) travel and tourism³ may be the subject matter of writing. Or, tourism may serve as a stimulus for writing. Another possible scenario is one in which writing, in different ways, inspires tourism – readers may want to follow a path described in a book, or visit the place where a book was written or its author was born, lived, or died. Phenomena relating to this latter case are generally subsumed under the term “literary tourism.” Even though literary tourism is not at all a new phenomenon, it has only recently left behind its status as a marginal form of tourism and has become a widely popular tourist trend. Correspondingly, scholars have taken it up as an object of research only in recent years. In their volume *Key Concepts in Tourist Studies* (2010), Melanie Smith, Nicola MacLeod, and Margaret Hart Robertson define literary tourism in very basic terms as a “tourism activity that is motivated by interest in an author, a literary creation or setting, or the literary heritage of a destination” (108). A plethora of scholarly

publications have illuminated the phenomenon from a variety of angles in the past few years, opening up diachronic and synchronic perspectives and exploring case studies from around the globe (Harris and Lowe; Hendrix; Szlezák; Watson). Among them is the work done by tourism scholars Mike Robinson and Hans Christian Andersen, whose volume *Literature and Tourism* sheds light on “the consumption, production, re-production, commodification, transformation, communication, and distribution of literature for tourism purposes” (2). As Robinson and Andersen explicitly point out: “Commodification of literature takes place in various guises in the contemporary touristic realm, ranging from well-established theme parks and packaged trails of fictionally derived experiences, to the preserved and revered places associated directly with the writer’s creativity, and subtle or less subtle denotations of literary association” (15).

What is striking in the case of the *Moby-Dick* marathons, when set against the backdrop of these definitions and delimitations, is that the relevance of place recedes to the background. While place is certainly not an irrelevant category, as the case studies provided below will show, it is far less central in the case of the marathons than it is in other forms of literary tourism. Here, it is neither the author’s home nor the fictive locale of a literary work that primarily attracts visitors. Rather, it is the novel itself – yet not in the sense of the book as a material artifact displayed as a touristic sight (cf. Robinson and Andersen 14), but in the sense of the book as a text, as the product of a creative act and an active medium of signification. Within the spectrum of Robinson and Andersen’s survey of literary tourist destinations, the marathons can be counted among what the authors refer to as “niche offerings.” They specify: “There are other packaged manifestations of literature that the tourist can access. Literary festivals and events though frequently fashioned for local communities and contemporary writers can draw tourists with programmes of live readings and performances” (26).

The *Moby-Dick* marathons can be classified into this latter subcategory of literary tourism as they also often, but not exclusively, address local communities. In many of the live reading events that attract visitors, it is contemporary authors reading to an audience from their (typically most recent) works. By contrast, in the live readings during the *Moby-*

Dick marathons, the boundary between audience and reciter(s) blurs, and participants take turns reading and listening. It is this focus on performance during the events that shifts other aspects besides place to the center of attention.

David Crouch, among others, has highlighted in his research the significance of practice and performance as categories for analyzing and understanding tourism. Rather than as passive consumers, such an approach views tourists as active subjects in the overall tourism experience, which it recognizes as multi-sensory rather than merely visual. “Furthermore,” Crouch elaborates, “what is done is frequently done in relation to other people, i.e. intersubjectively, and therefore the character of events, experiences, and sites is additionally attributed through what people do in relation to others” (Crouch 88). The factors of activity and participation emphasized by Crouch figure centrally in the *Moby-Dick* marathons as visitors take turns reading the novel out loud. The overall event and experience is thus composed of one’s own performance for others and the “consumption” of other people’s performances. Participants in the *Moby-Dick* reading marathons can therefore be identified as “subjective individual[s] who actively [construct] and [constitute] [their] value of the tourism, or tourist experience,” and are as such the subject of recent debates in tourism studies (Crouch 85).

Another topical issue in tourism studies that can be related to the case of the *Moby-Dick* reading marathons is the affective quality of (active) tourism experiences. According to David Picard, “tourism generates an emotionally heightened social realm that ... distances tourists from their daily routines” (3). Whereas in most examples quoted in the research literature, the trigger for specific emotions is a site, and the sight(s) it offers, in the case of reading marathons the trigger is less likely to be the locale of the readings. A variety of emotions – such as a sense of *communitas* (as expounded in the context of modern-day tourism by Victor and Edith Turner), a sense of achievement, or a spiritual experience derived from the quality of the text itself – may rather be triggered by the participation in a communal event; the encounter and exchange with like-minded *Moby-Dick* enthusiasts; the perhaps long-pursued-goal of finishing reading the novel; or the reflection upon the novel in the process of listening to it in its entirety.

3. The *Moby-Dick* Marathons: Reading the “Unread” Novel as an Event

The reading marathons are not the only format in which *Moby-Dick* manifests itself in the realm of literary tourism. Most prominently, *Moby-Dick* figures as a central constituent of literary tourism at the site where it was written, that is, at Herman Melville’s house Arrowhead at Pittsfield, Massachusetts (Szlezák 217-69). While there are also other places in the American Northeast that claim Herman Melville for their local tourism industry, Pittsfield arguably has a particular standing thanks to the creation of *Moby-Dick* (Szlezák 246-50). The degree to which Herman Melville, the author, and *Moby-Dick*, the novel, conflate in literary tourism at Pittsfield can be gathered from features of tourist marketing such as the website URL, logos on brochures, or, of course, souvenir items (Szlezák 263).

And yet, it may be in the form of the reading marathons that the novel has found the kind of tourism most suited to it. *Moby-Dick* marathons appear as particularly intriguing events since they manage to turn those qualities which may be most challenging about the novel into an asset: its sheer length, its narrative complexity, and its symbolic density. This very challenge that reading *Moby-Dick* signifies to most readers is adequately expressed in the name of the events. Besides the literal reference of the word “marathon” to “a footrace run on an open course usually of 26 miles 385 yards (42.2 kilometers),” in its figurative meaning the word signifies “an endurance contest,” or also “something (as an event, activity, or session) characterized by great length or concentrated effort” (“Marathon”). Like running 42.2 kilometers, reading *Moby-Dick*, thus, is an act that requires endurance and effort; like participation in a marathon, it promises a sense of gratification once completed; and like participation in a marathon, the motivation to do so may be summoned up by doing it in a group.

The participatory nature of the reading marathons, as mentioned above, may well be the most striking feature of the marathons, and it certainly outweighs the significance of space and site. Here, it is neither the author’s home – Melville never resided at any of the events’ locales for an extended period of time – nor the fictive locale – again, the events’ locales figure only briefly, if at all, in the novel – that primarily attracts visitors.

As *Moby-Dick* is quintessentially a novel of the sea, it is little surprising that the most widely visible and visited marathons have thus far taken place along the East and West coasts of the United States. In the following, five such events, two on the West coast and three on the East coast will be explored in more detail: the marathons at San Francisco and San Diego in California, as well as the ones at New York City, Mystic Seaport, Connecticut, and New Bedford, Massachusetts.

3.1 The *Moby-Dick* Marathon Reading at San Francisco

The *Moby-Dick* Marathon Reading at San Francisco (SFMDM) took place on October 24-25, 2015 at the Fort Mason Center for Arts and Culture and “[featured] more than 100 readers and performers bringing the beloved classic to life” (“Reading at San Francisco” n. pag.). The participatory nature of the 24-hour event was underlined by its free admission and the fact that chapters were assigned on a “first come first serve” sign-up basis. The artfully designed logo of the event features the outline of a large white whale, which contains the distinctive skyline of San Francisco, thus linking the Moby-Dick myth with the touristic appeal of the city. In an article titled “A Whale of a Time at ‘Moby-Dick’ Marathon” and published the day after the conclusion of the event, the *San Francisco Chronicle* reported: “For people about to take on the famous whale of a book in one sitting, the group [was] in good spirits” (Bravo n.pag.), thus echoing the notion that reading *Moby-Dick* is anything but a breeze, and by implication, not all about pleasure.

Though the event has not been repeated since in the same format, a three-hour *Moby-Dick* Mini Marathon took place on October 14, 2016 at the Fort Mason Center. As in the previous year, the occasion of the event was to commemorate Melville’s arrival in San Francisco in 1860. Rather than a complete reading of the novel chapter by chapter, the 2016 event featured an “Open Mic Melville,” during which participants were invited to read passages from their favorite Melville stories or poems, brief lectures by experts, as well as the screening of a short documentary film, *Paths that Shine: Nantucket and the Essex*.

3.2 The *Moby-Dick* Marathon Reading at San Diego

Some eight weeks earlier and some eight hundred kilometers south of San Francisco, a *Moby-Dick* reading marathon took place at the Maritime Museum at San Diego from noon on August 01 through the afternoon of August 02, 2015 in commemoration of Herman Melville's birthday ("Marathon Reading" n. pag.). Organized in cooperation with WriteOutLoud, a group of San Diego based actors who offer performances and readings of literary works for live audiences, the event took place aboard the ship *Star of India*, built in 1863 and at present the world's oldest active sailing ship. Both the date of the event on Melville's birthday and the location aboard a mid-nineteenth-century vessel provided a plausible framework for a *Moby-Dick* reading at San Diego, a city that has no particular relation to either the author or the novel.

On their website, the organizers described the event as a "community reading ... open to the public with paid Museum admission" and encouraged the public to join them in "[celebrating] the collective power of the spoken word as this American classic is read aloud..." (ibidem), underlining both the importance of the shared experience and of the literary work. In comparison to the San Francisco marathon, the San Diego marathon manifested conventional traits of the tourism context somewhat more evidently: the event location was a museum and as such a popular and highly visible tourist attraction; participation in the event was not actually free but only possible upon payment of the museum entrance fee; part of the chapter readings was performed by "celebrity readers," highlighting the marathon's event character and appeal for the audience. Further, the fact that "readings in other languages" than English were explicitly welcomed at the San Diego *Moby-Dick* marathon reading (ibidem) allows the assumption that visitors from abroad were expected to be among the audience.

3.3 The *Moby-Dick* Marathon at New York City

Unlike the event sites on the West coast, which played no or only a marginal role in Melville's life, the East coast locations at New York City

and New Bedford in particular have a distinct connection to Melville's biography. It comes thus as no surprise that the events on the West coast are less firmly established and have both been inspired by the marathons on the East coast. The organizers of the San Diego marathon thus refer to Mystic Seaport and New Bedford as places where *Moby-Dick* marathons were held before; likewise, the organizer of the San Francisco marathon "got the idea for a marathon reading of Melville's 1851 story ... after attending similar events on the East Coast" ("A Whale").

The *Moby-Dick* Marathon at New York City (MDMNYC), where Melville was born, died, and resided for many years, was founded as a biennial event in 2012. It is typically held on and around November 14, commemorating the date when the novel was first published in the U.S. in 1851. In 2014,⁵ it ran over three consecutive days, taking place at three different locations – a hotel, a museum, and a bookstore café – on November 14, 2014 from 6pm through 11pm (chapters 1-30), on November 15, 2014 from 10am to 11pm (chapters 31-99), and on November 16, 2014 from 10am to approximately 4pm (*Marathon NYC* n. pag.). The MDMNYC provides not only a selection of photographs of individual readers on its website but also a detailed list of all the 2014 readers, a large number of whom were connected to literature in their capacities as authors, novelists, poets, critics, teachers, or editors. Together with the other readers, they share their fascination for the novel.

In 2015, while the regular biennial event was not scheduled, the MDMNYC collaborated with the Whitney Museum of American Art to host a two-day marathon reading on November 13 and 14, during which "[in] dialogue with Frank Stella's *Moby-Dick* series, artists and writers read Herman Melville's epic novel *Moby-Dick; or, The Whale* in the Whitney's fifth-floor galleries" ("A Marathon" n. pag). With the 2015 marathon taking place at the Whitney, thus being subject to the museum entrance fee, and being read by authors – including Salman Rushdie – artists and curators, rather than being open for sign-ups, this event assigned visitors a more conventionally consuming, recipient, and passive role in the experience of the novel.

3.4 The Annual *Moby-Dick* Marathon at the Museum of America and the Sea at Mystic Seaport

On July 31-August 01, 2017, the 24-hour *Moby-Dick* marathon will be hosted at the Museum of America and the Sea at Mystic Seaport, Connecticut, for the 32nd time, making it the “the longest running marathon-read in the [United States]”. The organizers characterize the annual marathon as “a communal event that relies on visitor participation to keep the words flowing and the pages turning through all 24 hours” (“Moby Dick Marathon” n. pag.). Taking place aboard the mid-nineteenth-century whaler *Charles W. Morgan* in the museum, the event further includes the appearance of a Herman Melville impersonator, the staging of selected chapters from the novel by a professional theatre group, as well as live music.

The marathon at Mystic Seaport puts an explicit focus on visitor participation, doing without celebrity readers or readers who are preselected due to their professional background in literature or publishing. At the same time, this marathon, more so than others, supplements the reading of the novel with a supporting program of living history, theatrical, and musical performances, thus lending the overall event a touch of spectacle.

3.5 The Annual *Moby-Dick* Marathon at the New Bedford Whaling Museum

At the Whaling Museum at New Bedford, Massachusetts, the Annual *Moby-Dick* Marathon took place for the 21st time from January 06 through January 08, 2017, promising its visitors “25 hours of action-packed adventure” (“21st” n. pag.). Its scheduling in early January commemorates the sailing of the whaler *Acushnet*, with Herman Melville on board, from New Bedford in 1841 (“The Annual” n. pag.). At this marathon, the reading of “America’s most iconic novel” (“21st” n. pag.) is the central but far from the only attraction for visitors. By far the most elaborate and varied among the *Moby-Dick* reading marathons, the schedule of the New Bedford event offers such diverse program items as a children’s

mini-marathon, a marathon reading of an abridged version in Portuguese, lectures by Melville scholars, a book signing, as well as culinary events. The New Bedford marathon's official logo shows a large white whale afloat on its back, reading a book that it holds in its fins. The existence of such an official logo and the fact that it was available for purchase as a pin, besides other merchandise, during the event bespeaks the professional (and comparatively commercial) character of the event.

The *Moby-Dick* marathon at the Whaling Museum at New Bedford is a firmly established annual event with a wide visibility that lures visitors from the region and beyond. The ratio of about 150 readers vis-à-vis 110 aspiring readers on the waitlist in 2016 demonstrates the popularity of the marathon; “[what] elevates New Bedford’s *Moby-Dick* Marathon above all others held around the country,” an article published in the *Harvard Magazine* declares, “is the whaling museum itself, which possesses deep collections of exhibitions and materials unparalleled for the task of illuminating a multisensory, multimedia performance of Melville’s classic” (Price n.pag.). At New Bedford, it thus seems, the appeal of the participatory character of the reading marathon fuses particularly smoothly with the specific resources and atmospheric characteristics of the event site.

The New Bedford marathon’s primacy among the *Moby-Dick* reading marathons is evidenced by the research done by David Dowling, who dedicated an entire monograph, his 2010 *Chasing the White Whale*, to the event.⁶ While accurately tracing the origins of the *Moby-Dick* reading marathons to Mystic Seaport (7), Dowling attests New Bedford’s standing “as the best setting for a nonstop reading among Melville aficionados” (9) and underscores that “New Bedford holds a special place in the hearts of dedicated Melvillians” (10) due to its whaling history and the role it played in Melville’s biography.

3.6 Performing Tourism, Performing Readership

Dowling rightfully asserts that *Moby-Dick*’s “habit of mind, which so systematically weds word to thing, thought to fact, is well suited to the marathon reading’s embodied presence, its group synergy of breathed,

lived experience” (189). The sheer number of variants of essentially the same event, a marathon reading of *Moby-Dick*, testifies to this. The novel, and the related event offer participants rich possibilities when it comes to enacting different types of performances and making possible a broad range of individual and collective experiences.

In modern-day (literary) tourism, it is no doubt true that “the fragmentation of tourism specialisms into niche markets entails a proliferation of stages, activities, and identities” (Edensor, “Performing” 61). The diversity of *Moby-Dick* marathon readings – the diverse cities and sites, the diversity of the readers and audiences, as well as of the respective frameworks to the events – are a case in point: they are set in different geographical, infrastructural, and cultural landscapes within the United States; they take place at such diverse places as cultural centers, libraries, history museums, art museums, and aboard a historic vessel; they are framed by scholarly lectures, film screenings, theatrical performances, culinary events, impersonations, or scholarly lectures; all of this does not fail to have an impact on tourist practices.

Tourists have the option of enacting a broad range of performative roles, from conventional ones in which they present the behavior that is expected of them, to improvised and non-conventional ones that probe the limits of what is acceptable (Edensor, “Performing” 78-79). To a considerable degree, these tourist performances are determined by the settings in which they occur and by the other people with whom tourists interact in the process. Participants in the *Moby-Dick* reading marathons simultaneously perform as readers: both as public readers, who come in front of an audience, as well as private readers, who often bring their own copies of the novel and continue a more individual reading process that has started at home or in the classroom. What unites participants in all of the marathon readings, despite the large degree of diversity among them, is this essential insight: “The desire to talk back to Melville is social, not solipsistic” (Dowling 15).

4. Concluding Thoughts: *Moby-Dick* and/as Literary Heritage

In the wake of the Melville revival following the discovery of the *Billy Budd* manuscript in 1919, *Moby-Dick* was unanimously hailed as a masterpiece and milestone in American literary history. The novel's critical acclaim catapulted it onto the syllabi of high school and university English classes in the United States and beyond, and reading *Moby-Dick*, next to being the enthusiasts' pleasure, became a widespread obligation. Melville scholar Elizabeth Schultz has once fittingly described *Moby-Dick* as "the best-known and the least-read American novel" (532). Within the framework of tourism studies, it is thus valid to state that it is the novel's "fame, not so much its textual features ... [that] determine its popularity in a literary tourism context" (Szlezák 267).

Moby-Dick has long become an integral part of American literary heritage, and (literary) heritage tourism, as David Herbert, for instance, has shown, albeit with a focus on literary places, is a steadily growing sector (cf. Herbert). Mike Robinson and Hans Christian Andersen provide some delimitations to help pin down what is meant by literary heritage when they state that "Locating literature as possessing some sort of public legacy, expressed in emotional as well as spatial terms, enables us to talk of a literary heritage" (Robinson and Andersen 26). In the case of *Moby-Dick*, the novel's undisputed public legacy, the idea at the basis of this article, may be more effectively expressed in emotional than in spatial terms. It is true that "[the] writer's home, perhaps, attracts particular attention since that is where the tourist is brought in contact with the artist, the exceptional, creative human being whose talents fascinate and attract" (Robinson and Andersen 31). Yet, the *Moby-Dick* marathons at a variety of locations across the country primarily bring the visitors in contact with the text itself. They thus foster less of a cult of personhood and more of an unmediated and untainted experience of the literary work. The effect of a successful *Moby-Dick* reading marathon on its visitors can be described in such ornate words as the following: "Fast-forward to the early morning. The sun has risen and those stoic palinuruses who have endured for a whole night approach the finale. The monomania of Ahab and Melville has become their own" (Price n.pag.) – the collective reading of a literary text at a literary heritage event such as a marathon can be a deeply emotional, highly personal, and even transformative experience.

In his research on tourism and/as performance, Tim Edensor has argued: “Rather than suggesting that [tourism] is a separate realm in which a particular set of performances take place, it is contended . . . that tourist performances exhibit continuities with enactments in other, non-tourist settings” (“Staging” 323). “Nevertheless,” Edensor continues, “it is argued that particular dimensions of [tourist] performance can be explored according to time and space, social and spatial regulation, and issues of power” (“Staging” 323). The continuities that Edensor sees between everyday performances and tourist performances, in the case of the *Moby-Dick* marathons, manifest in the act of reading, or attempting to read, the novel. And yet, as opposed to reading the novel in the solitary context of the home, participating in the communal act of reading “the great unread American novel” (Inge 696) at the respective event site – no matter how far from home that site may be – is an inherently different performance: firmly rooted in the context of tourism, subject to different temporal, spatial, and social dynamics, and unique to public, collective reading marathons.

Notes

¹ See the selected reviews in the Norton Critical Edition of *Moby-Dick*, edited by Harrison Hayford and Hershel Parker.

² The designations “*Moby-Dick* marathons,” “*Moby-Dick* reading marathons,” and “*Moby-Dick* marathon readings” are used interchangeably, and I will use them interchangeably as well throughout this article.

³ I am aware that the terms “travel” and “tourism” are far from interchangeable, but I will not go into the details of the terminological differentiations at this point for reasons of scope.

⁴ In their influential work on the interrelations between modern-day tourism and medieval pilgrimage, the anthropologists Victor and Edith Turner speak of “an almost sacred, often symbolic, mode of *communitas*” (20) as an experience that tourists are seeking and that is an integral element of the liminality of both pilgrimage and tourism.

⁵ According to the MDMNYC website, which was updated in 2017, there was no event held in 2016. However, I was unable to find out why.

⁶ To summarize Dowling’s book in the present context would exceed the scope of this article; yet, I consider Dowling’s book an indispensable source for anyone interested in *Moby-Dick* reading marathons, and the New Bedford marathon specifically. In his astute analyses, Dowling traces biographical, historical, and literary entanglements of the events as well as participants’ motivations, expectations, and rewards.

Works cited

- "21st Annual *Moby-Dick* Marathon." *New Bedford Whaling Museum*. Web. 05 February 2017. <<https://www.whalingmuseum.org/programs/21st-annual-moby-dick-marathon-2017/>>.
- "The Annual Moby-Dick Marathon." *Discover New England*. Web. 05 February 2017. <<http://www.discovernewengland.org/annual-moby-dick-marathon>>.
- Bravo, Tony. "A Whale at a Time at 'Moby-Dick' Marathon." *San Francisco Chronicle*. 26 October 2015: n. pag. Web. 01 March 2017. <<http://www.sfchronicle.com/books/article/A-whale-of-a-time-at-Moby-Dick-marathon-6591379.php>>.
- Crouch, David. "Tourist Practices and Performances." *A Companion to Tourism*. Ed. Alan A. Lew, C. Michael Hall, and Allan M. Williams. Malden, MA: Blackwell, 2004. 85-95.
- Dowling, David. *Chasing the White Whale: The Moby-Dick Marathon; or, What Melville Means Today*. Iowa City: U of Iowa P, 2010.
- Edensor, Tim. "Performing Tourism, Staging Tourism: (Re)Producing Tourist Space and Practice." *Tourist Studies* 1 (2001): 59-81.
- . "Staging Tourism: Tourists as Performers." *Annals of Tourism Research* 27 (2000): 322-44.
- Harris, Jennifer, and Hilary Iris Lowe, eds. *From Page to Place: American Literary Tourism and the Afterlives of Authors*. Amherst: U of Massachusetts P, 2017.
- Hendrix, Harald, ed. *Writers' Houses and the Making of Memory*. New York: Routledge, 2008.
- Herbert, David T. "Literary Places, Tourism and the Heritage Experience." *Annals of Tourism Research* 28 (2001): 312-33.
- Inge, M. Thomas. "Melville in Popular Culture." *A Companion to Melville Studies*. Ed. John Bryant. New York: Greenwood, 1986. 695-739.
- "Marathon." *Merriam Webster Dictionary*. Web. 03 March 2017. <<https://www.merriam-webster.com/dictionary/marathon>>.
- "*Moby-Dick*: A Marathon Reading." *Whitney Museum of American Art*. Web. 05 February 2017. <<http://whitney.org/Events/MobyDickAMarathonReading>>.
- "Moby-Dick Marathon." *Mystic Seaport. The Museum of America and the Sea*. Web. 01 March 2017. <<https://www.mysticseaport.org/event/moby-dick-marathon/>>.
- Moby-Dick Marathon NYC*. Web. 05 February 2017. <<http://mobydickmarathonnyc.org>>.
- "Moby-Dick Marathon Reading." *Maritime Museum of San Diego*. Web. 05 February 2017. <<https://sdmaritime.org/visit/public-events-seasonal/moby-dick-marathon-reading/>>.
- "The Moby Dick Marathon Reading at San Francisco." *Fort Mason Center for Arts and Culture*. Web. 07 February 2017. <<https://fortmason.org/event/moby-dick-marathon-reading/>>.

- New Bedford Whaling Museum*. Web. 05 February 2017. <<http://www.whalingmuseum.org/>>.
- Picard, David. "Tourism, Awe and Inner Journeys." *Emotion in Motion: Tourism, Affect and Transformation*. Ed. David Picard and Mike Robinson. London: Routledge, 2012. 1-19.
- Price, Evander. "'Going Aboard?' The New Bedford Whaling Museum's *Moby-Dick* Marathon." *Harvard Magazine*. November-December 2016: n.pag. Web. 06 March 2017. <<http://harvardmagazine.com/2016/11/going-abroad>>.
- Robinson, Mike. "Between and Beyond the Pages: Literature-Tourism Relationships." *Literature and Tourism*. Ed. Mike Robinson and Hans Christian Andersen. London: Continuum, 2002. 39-79.
- Robinson, Mike, and Hans Christian Andersen. "Reading Between the Lines: Literature and the Creation of Touristic Spaces." *Literature and Tourism*. Ed. Mike Robinson and Hans Christian Andersen. London: Continuum, 2002. 1-38.
- Schultz, Elizabeth. "Creating Icons: Melville in Visual Media and Popular Culture." *A Companion to Herman Melville*. Ed. Wyn Kelley. Malden, MA: Blackwell, 2006. 532-52.
- Smith, Melanie, Nicola MacLeod, and Margaret Hart Robertson. *Key Concepts in Tourist Studies*. London: Sage, 2010.
- Szlezák, Klara Stephanie. "*Canonized in History*": *Literary Tourism and 19th-Century Writers' Houses in New England*. Heidelberg: Winter, 2015.
- Turner, Victor, and Edith Turner. *Image and Pilgrimage in Christian Culture: Anthropological Perspectives*. New York: Columbia UP, 1978.
- Watson, Nicola J., ed. *Literary Tourism and Nineteenth-Century Culture*. London: Palgrave Macmillan, 2009.
- WriteOutLoud*. Web. 01 March 2017. <<http://writeoutloudsd.com/>>.