

## In search of the literary heritage of Cascais

### Em busca do património literário de Cascais

**António Ribeiro**

University of Lisbon, Portugal  
antonioribeiro.pro@gmail.com  
<https://orcid.org/0009-0000-6695-485X>

#### Abstract

Despite the growing investment in literary tourism projects throughout the country in recent years, this offer is still too scattered and disorganised in Portugal, given its acknowledged literary wealth. This scenario led to the creation of the *Cascais Literary Tour*, a project developed as a master's thesis at the School of Arts and Humanities of the University of Lisbon (FLUL), with the decisive support of the Cascais Municipality. Based mainly on documentary research, it was a quest for the local literary heritage that culminated in the birth of a new tourist experience. Today, the *Cascais Literary Tour* can be followed independently, with the help of the material available online or with the free assistance of a guide. The first results showed that the lack of coordination between culture and tourism, highlighted in previous studies on the subject, had extended to the municipal level. Consequently, there is room for improvement in the dialogue. Although the *Cascais Literary Tour* was officially launched at the end of 2019, it has already inspired master's students at the Estoril Higher Institute for Hotel and Tourism Studies (ESHTE). They have added a gastronomic component to the existing route with their *A Taste of Cascais* project, with special gastro-literary events held in 2021, 2022 and 2023. If the recognition of the literary value of a place is based on the importance attached to a lively interpretation of the literary heritage, we can say that this principle has been respected in these initiatives, reinforcing the conviction that it is essential to go beyond the text and give to the literary experience a performative component.

**Keywords:** Literary tourism; literary itineraries; literary heritage; gastronomic tourism; Cascais.

#### Resumo

Apesar da crescente aposta em projetos de turismo literário um pouco por todo o país nos últimos anos, esta oferta é ainda demasiado dispersa e desorganizada em Portugal, dada a sua reconhecida riqueza literária. A partir deste cenário nasceu a *Rota Literária de Cascais*, um projeto desenvolvido como trabalho final de mestrado na Faculdade de Letras da Universidade de Lisboa (FLUL), com o apoio determinante da Câmara Municipal de Cascais. Baseado sobretudo em pesquisa documental, tratou-se de uma busca pelo património literário local que culminou no nascimento de uma nova experiência turística. Hoje, a *Rota Literária de Cascais* pode ser experienciada de forma autónoma, com a ajuda do material disponível online ou com o acompanhamento gratuito de um guia-intérprete. Os primeiros resultados mostraram que a falta de coordenação entre a cultura e o turismo, demonstrada em investigações anteriores sobre o assunto, se estendeu ao nível municipal. Assim sendo, existe margem para melhorar este diálogo. Por outro lado, embora a *Rota Literária de Cascais* tenha sido oficialmente lançada no final de 2019, ela já se revelou uma fonte de inspiração para os estudantes de mestrado da Escola Superior de Hotelaria e Turismo do Estoril (ESHTE), que acrescentaram uma componente gastronómica à rota existente com o projeto *A Taste of Cascais*, com eventos gastro-literários especiais realizados em 2021, 2022 e 2023. Ora se o reconhecimento do valor literário de um lugar assenta na importância atribuída a uma interpretação vívida do património literário, podemos dizer que este princípio tem sido respeitado nas iniciativas citadas, reforçando a convicção de que é essencial ir além do texto e conferir à experiência literária uma componente performativa.

**Palavras-chave:** Turismo literário; itinerários literários; património literário; turismo gastronómico; Cascais.

## 1. Introduction

Despite the growing investment in literary tourism projects throughout the country in recent years, this type of offer is still too scattered and disorganised, given the global potential that Portugal's literary heritage can and should achieve. A country that has produced universally recognised figures such as José Saramago, Fernando Pessoa, Luís Vaz de Camões, Eça de Queiroz and Sophia de Mello Breyner Andersen, among so many other undeniable prodigies of writing, must value its considerable literary heritage. Literary heritage is understood as a cultural landscape based on literary sites associated with, but not limited to, authors and books. It is in a constant state of redefinition, as it also includes places deliberately designed to be associated with literary heritage, such as monuments, literary plaques or literary quotations that decorate the streets (Arcos-Pumarola, 2022: 61).

A quick search of the *Visitportugal* website, the official digital resource for promoting Portugal as a tourist destination, reveals a lack of focus in this area. There is no main or secondary menu dedicated to the country's literary itineraries. Somewhere lost in the sub-menu "Art and Culture", we can find a few articles on the subject, such as *Literary Tours*, *Discover Portugal through Writers*, *Writers' Houses* or *Special Places for Book Lovers*, which offer additional suggestions. However, they are fragmented, poorly developed and lack support or references for those who want to continue their research and/or immediately complete their tourist programme (VisitPortugal, 2024).

If we consult the *Tourism Strategy 2027*, a government document presenting the main strategic guidelines for the tourism sector for the next decade, we find no direct reference to literature or literary tourism. However, the same plan announces that preserving historical, cultural, and identity heritage is one of the central lines of action in valorising territories and communities (Tourism Strategy 2027: 56). Literary tourism aligns with this fundamental objective and is seen as a potentially important tool for its implementation.

During the preparation of the *Tourism Strategy 2027* document, public participation was encouraged, and the opportunity was offered to answer the question: What are the five main challenges for tourism in Portugal over the next ten years? Combating seasonality, valuing heritage and culture, deconcentrating demand, qualifying and valuing human resources, and promoting innovation and entrepreneurship were the most popular responses to this consultation (Tourism Strategy 2027: 19). Literary tourism meets all the main challenges mentioned.

In 2021, the Council of Ministers approved the Action Plan *Reactivate Tourism - Build the Future* as part of the Recovery and Resilience Plan (RRP), which aims to relaunch the tourism sector, both public and private, after the COVID-19 pandemic. This document mentions literary tourism as part of a strategy to promote the offer of differentiated products throughout the country to enhance each territory's specific attraction potential (Reactivate Tourism, 2020).

Municipalities have certainly responded to the recommendations and encouragement of government bodies as new literary tourism projects continue to emerge in Portugal, especially in the 2020s. The *Cascais Literary Tour*, which deserves special attention in this paper, is just one example of this new phenomenon of diversifying the offer.

Elena de Prada, Vice-Director of International Affairs at the Faculty of Business Management and Tourism at the University of Vigo (FCET-UV), states that literary tourism is an open field with unknown potential (Prada *apud* Matos, 2018). In this sense, we need to recognise and explore it (in the best sense) until we understand how to make the most of this tourism niche, in which imagination and knowledge are sometimes enough to build it. The tourist, cultural and/or municipal organisations involved should be fearless in the face of all the uncertainties literary tourism brings.

This paper is the result of an internship at Cascais Municipality between May and October 2019 as part of the Masters in Tourism and Communication from the School of Arts and Humanities of the University of Lisbon (FLUL), the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE) and the Institute of Geography and Spatial Planning (IGOT). During this period, I had the opportunity to develop a literary tourism project entitled *Cascais Literary Tour*. This paper aims to identify the vast literary heritage of Cascais and discuss how this heritage can be vividly interpreted through the route. Structurally, it begins with a brief theoretical framework on literary tourism, followed by a contextualisation of the Portuguese scenario in this field. It then moves on to Cascais, recognising it as a literary destination. Critical information is given to understand the construction of the *Cascais Literary Tour*. Finally, we follow the other forms of interpretation of the literary heritage that have resulted from implementing the *Cascais Literary Tour*.

## **2.From reading to literary tourism**

To introduce the topic of literary tourism, we recall the metaphor of the Argentinian-Canadian writer Alberto Manguel, who tells us that the reader can be seen as a traveller who moves through the pages of books (Manguel, 2017). If the traveller can be defined as an individual who travels to visit destinations other than his or her usual place of residence for a limited and variable period, with the aim of leisure through the development of activities conducive to knowledge and personal enrichment (Brito, 2000: 11), the reader is not far from this description but lacks the physical component of travel and the experience of direct contact that comes from it. Consequently, the reader tries to compensate for this absence by constructing imaginary geographies, *i.e.* spatial representations fabricated through signs and language (Duncan & Gregory, 2002). Literature generates new maps, transforming these “implicit and explicit representations of places into significant places for tourists and, thus, into attractive tourist destinations” (Baleiro & Pereira, 2021: xv).

In Marcel Proust's text, *The Pleasure of Reading* (1905), the French writer emphasises the sense of suffering and disappointment felt by the reader when he closes the book: “We wanted the book to keep going, and, if that were not possible, wanted more information about all of its characters, wanted to learn something further about their lives, to commit ourselves to things that were not alien to the love they had inspired in us” (Proust, [1905] 1997: 24). This is where literary tourism comes in, offering an extension of the narrative and/or its elements, inviting the reader to postpone the costly act of closing the book. As Brown's (2016) observation about visitors to the tombs of Jean-Paul Sartre and Simone de Beauvoir in Paris shows, we can see genuine literary pilgrimages where “visitors were motivated by a desire to feel close, to pay homage and to meditate on the influence of their literary hero or heroine” (Brown, 2016: 173).

As one of the driving forces behind imagination and dreams, the book can transport the reader to another universe, which can be a form of second-hand tourism. Although the destinations and characters are often fictional, there is still a motivation to explore landscapes, to follow in the footsteps of the book's characters or even its authors. Despite the hegemony of digitalisation, the written text retains its ability to provide stimulation and emotional responses to visit and experience a destination (Jenkins & Lund, 2019: xi).

Although readers are guided by the text in the act of reading, they individually construct other meanings and interpretations, thus representing a commercial target with specific and complex needs that are difficult to identify and satisfy. Especially in literary tourism, the search for an author's original intentions and meaning is the basis of literary appreciation and the starting point for literary geographical imagination. Geographical consumption in the reading experience requires a “dialogue between the author, the text, and the readers” (Jiang & Xu, 2016: 499).

Literary tourism can be defined as a “form of cultural tourism that addresses events and places from fictional texts or the authors’ lives. Literary tourism accommodates routes taken by a fictional character or visiting a place associated with a novelist, such as their homes or grave” (Sharma & Hassan, 2019: 133). It is worth noting, however, that the line between literary tourism and media tourism is becoming increasingly blurred as works of fiction are turned into television and film productions (Butler, 2022: 80). Regarding literary routes or itineraries, the form of literary tourism on which this paper focuses, they have the peculiarity of being able to manifest themselves beyond a specific location, without geographical ties. They arise from the individual initiative of the tourist or a concerted plan by local organisations (Carvalho & Baptista, 2015: 59). In the case of the *Cascais Literary Tour*, it emerged from the joint work of a master’s student and the Cascais Municipality. Literary routes or itineraries are very effective tools because they add emotions and feelings to knowledge, thus creating a real experience for the participants. On the other hand, the choice of places and the discourse that links them thematically are key points in achieving an experience that consolidates the participants' individual, social or national identity (Quer, 2022: 75-76).

### **3. A brief overview of literary tourism in Portugal**

Based on the research carried out by Carvalho (2009) on the possible relationship between literary itineraries and the concept of business networks, literary tourism in Portugal is a promising but underdeveloped activity. The focus of literary itineraries tends to be on the cultural sector rather than tourism, which is why the tourism aspect of these itineraries is still little explored, limiting their potential contribution to socio-economic development at the local and regional levels (Carvalho, 2009: 94).

A new study confirmed this deficient panorama years later, which warned about the target audience of existing literary tourism options. According to Carvalho and Baptista (2015), if cultural organisations continue to focus almost exclusively on such products and if they continue to target schoolchildren, this will limit the potential for developing local and regional tourism. An alliance between culture and tourism is recommended because, although the twenty organisations that organise literary itineraries and routes show

openness towards the tourism sector, the link between the two sectors is not yet effective in the cases analysed (Carvalho & Baptista, 2015: 67). Despite this scenario, it is still possible to list several examples of literary itineraries throughout the country. However, the central economic aspect of literary tourism in Portugal is represented by literary festivals, museum houses, and author foundations (Oliveira, 2017).

Within this limited reality, Óbidos occupies a prominent place in the development of national literary tourism. Despite its status as a town, it joined the UNESCO network of Cities of Literature in 2015, becoming a paradigmatic example of using literature and creativity to drive socio-economic progress. This small municipality in the district of Leiria has created its literary heritage by transforming S. Pedro's Church into a library and bookshop and creating a strategic plan to improve the community's access to literature. Finally, it is imperative to highlight the organisation of the Óbidos International Literature Festival (FOLIO), an annual event that has quickly become one of the most important literary events in the country (Óbidos, 2024).

Migueis, Fernandes and Ribeiro (2017) concluded that the local entity has a clear commitment to fulfil a consistent communication strategy to consolidate the identity of the Óbidos brand. According to the research, Óbidos Municipality is firmly committed to communication that goes beyond traditional advertising. Digital communication through websites or online social networks and the creation of content to be disseminated through the media have been favoured by the municipality and the organisation of events as communication tools (Migueis, Fernandes & Ribeiro, 2017: 701). The effectiveness of this concerted strategy, favouring a well-defined digital component, has been demonstrated by the success of the various events organised by the municipality of Óbidos, including literary ones.

Recently, two important municipal literary tourism products have emerged, linked to the writer José Saramago, the 1998 Nobel Prize in Literature winner. The *Elephant's Journey Route*, created in 2021, crosses more than half a dozen municipalities in the Portuguese interior and was created precisely as a way of promoting integration and territorial cohesion in low-density but high-potential areas where tourism is a fundamental activity for diversification and economic growth (Moura *apud* Matos, 2021: 6). A year earlier, the Montemor-o-Novo Municipality inaugurated the *Levantado do Chão Literary Route*. This is a dynamic product that links the municipalities of Lisbon, Montemor-o-Novo and Évora through three thematic routes, divided into two major and three minor routes, covering a total of twenty-six points of interest that interpret the work *Levantado do Chão* by José Saramago. The added value of this project has since been recognised, as it has been announced as one of the ten finalists for the 2023 National Tourism Award, in the Innovative Tourism category.

In addition to several good examples of itineraries recently inaugurated throughout the country, it is worth highlighting the LITESCAPE.PT - *Atlas of Literary Landscapes of Mainland Portugal* developed by the IELT - Institute for the Study of Literature and Tradition. Launched in 2010 by researcher Ana Isabel Queiroz, the initiative aims to use literature to understand the landscape of the national territory and its evolution. Through the continuous reading of literary works, selection of extracts and classification according to a set of geographical and landscape descriptors, an extensive database has been created, available

online, in which all the contributions of the more than 30 people involved in the project continue to be recorded.

#### **4. Cascais as a literary destination**

Given that literary tourism is a variant of cultural tourism, it is essential to highlight the ability of the municipality of Cascais to attract cultural creators over the years. The writers, artists, performers, and intermediate professionals of artistic creation living in the municipality constitute a relatively large and growing contingent, reinforcing the image of a municipality with a population with a level of qualification above the national average (Santos, 2005: 319).

Therefore, there are privileged conditions for strengthening the image of Cascais as a distinctly literary destination, and it is the responsibility of the local authorities to make the most of them by implementing a quantitative and diversified policy in the field of culture. This is because culture ceases to be a mere political ornament and becomes an autonomous and nerve-racking segment in the growth of societies, the strengthening of their identities and the harmony between citizens and the spaces they inhabit and animate (Letria, Rebelo & Tropéano, 2000: 32).

While it is true that even destinations without a literary tradition or heritage can become literary destinations and develop profitable tourism products (Jenkins & Lund, 2019: 183), in the case of Cascais, we are at the opposite end of the spectrum, facing a territory that manages to add a centenary literary heritage of inestimable value. Acknowledging the role of literature in the development of a place, it is urgent to consider this heritage in the context of the development of tourist-cultural consumption from a dichotomous perspective between past and present, in which literature is assumed as a means to understand better the city, its identity, memory and symbolism associated with the *genius loci*, that can contribute to deepening the tourist experience (Henriques & Quinteiro, 2012: 606).

Local writer Júlio Conrado has played a leading role in collecting this local heritage, first in the regional newspaper *A Zona*, with the regular publication of *A nossa terra na literatura contemporânea* (*Our Land in Contemporary Literature*) in 1990. Later, he published *Lugares de Cascais na Literatura* (*Places of Cascais in Literature*) (1995), which received a new, revised and expanded edition in 2001, in which the author presents an exhaustive anthology of texts that mention Cascais. In this work, Júlio Conrado identifies the dominant representations of Cascais in literature, always linked to the images of ephemeral pleasure associated with the city. The very mention of Estoril or Cascais implies a notion of happy mobility: these are places where people come to eat, play, make love, do business, and spend their holidays (Conrado, 2001: 9).

However, certain cases do not follow the usual narrative. The most important examples against this dominant image are by the writers Augusto Abelaira and Mário Dionísio, who replaced the usual joy and light of the territory with praise for the grey. The character in Augusto Abelaira's novel *Enseada Amena* (1966) and Mário Dionísio in his diary *Passageiro Clandestino* (1964) chose Cascais as a refuge for work, never for leisure.

#### **5. Notes on the construction of the Cascais Literary Tour**

The internship at Cascais Municipality took place between May and October 2019, culminating in the official inauguration of the *Cascais Literary Tour*. This was not the first time the municipality had ventured into a literary tourism initiative, a scenario that would eventually influence my choice of host organisation. Following the International Cultural Festival (FIC) in 2016, the Route of Writers in Cascais was created, and the municipality was keen to find a way to revive the initiative and make it more attractive (Route of Writers in Cascais). However, after initial working meetings, it was decided that the best solution would be to create a new literary route that would not replace or replicate the previous *Route of Writers in Cascais* too much. Thus, my principal and exciting task was to create a brand-new literary tourism product under the guidance of Cascais Municipality, which in turn acted as site guardian, “committed to directing and influencing these tourist constructions as much as possible in the name of good history, family loyalty and local fidelity” (Fawcett & Cormack, 2001: 700).

The documentary research was mainly carried out at the Cascais Municipal Library - Casa da Horta, where I had the opportunity to consult all the local archives, looking for references to Cascais in literature. I completed this research at the National Library of Portugal, where most of the catalogue alludes to Cascais. In this exhaustive collection, dozens of authors' names and references to Cascais appeared. However, when analysing all the content collected, there were unmistakable trends about eight authors and their relationship with Cascais. The following sentences detail this information.

(1) Alberto Pimentel: Travel writing was one of his favourite genres, as he enjoyed travelling around Portugal and discovering new traditions and experiences. In one of these publications, entitled *Sem passar a fronteira* (*Without crossing the border*) (1902), the traveller dedicates the second chapter of the book entirely to Cascais, with a collection of various articles and leaflets from periodicals. He describes the bathing season and praises various beaches along the coast, but what stands out is undoubtedly the flattering text he dedicates to the Calçada da Assunção (now Rua Marques Leal Pancada); (2) Almeida Garrett: Cascais was the preferred setting for the forbidden love story between Almeida Garrett and Rosa Infante, the Viscountess of Luz. The two exchanged letters for several years and arranged secret meetings in different parts of the city. In 1853, a year before his death, Garrett published *Folhas Caídas* (*Fallen Leaves*), a series of poems in which this passionate relationship is the central theme, without ever explicitly revealing the identity of his beloved. These include the melancholy poem *Cascais*; (3) Branquinho da Fonseca: In 1942, he took over as curator of the Conde de Castro Guimarães Library-Museum in Cascais, where his invaluable contribution is still remembered. In addition to the renovation process, which brought more books and readers, the then curator created the travelling libraries, an innovative and decisive action to bring the libraries closer to the communities. His extensive poetic oeuvre includes a poem dedicated exclusively to libraries; (4) Eça de Queiroz: Cascais has always been an important holiday destination. At the invitation of his friend, the Count of Arnoso, Eça de Queiroz often stayed at the Casa de S. Bernardo (on the current Avenida Rei Humberto II de Itália), a place where the self-styled “Vencidos da Vida” (Losers of Life), a group of “resigned” intellectuals, including figures such as Ramalho Ortigão, Guerra Junqueiro and the Count of Sabugosa, used to gather. Eça de Queiroz liked to walk along the coast, often on longer journeys than planned, as he wrote in letters to his wife, Emília de Castro; (5) Fernando

Pessoa developed a particular fondness for occasional trips to the Costa do Sol, a tourist destination that began to emerge in the mid-1920s. He would spend his days in Cascais or take the opportunity to visit his sister, who had settled in Estoril. He was a key accomplice in staging the mysterious disappearance of the English astrologer Aleister Crowley in Boca do Inferno. Fernando Pessoa always wanted to move to Cascais permanently and even applied for the post of curator at the Conde de Castro Guimarães Library-Museum but was unsuccessful. In a letter to his only known love, Ofélia Queiroz, the poet of heteronyms, expressed his wish. (6) Maria Amália Vaz de Carvalho: After being widowed by the poet Gonçalves Crespo, she fell into a deep emotional crisis, and Cascais became her favourite refuge. For the fundamental historical contribution she made with the publication of *Vida do Duque de Palmela D. Pedro de Sousa e Holstein (Life of the Duke of Palmela D. Pedro de Sousa e Holstein)* (1898-1903), the Duchess of Palmela finally honoured her with the gift of Vila D. Pedro, a house located at Rua Fernandes Tomás, in Cascais. In her book *Pelo mundo fora (Across the world)* (1896), Maria Amália Vaz de Carvalho recalls the time she spent in the villa with Oliveira Martins, alluding to his friend's failing health; (7) Ramalho Ortigão: Cascais and Ramalho Ortigão go hand in hand when it comes to the beach, whether in *As praias de Portugal: Guia do banhista e do viajante (The beaches of Portugal: A bather's and traveller's guide)* (1876) or in *Banhos de caldas e águas minerais (Broth and mineral waters baths)* (1875), a book about the existence of spas and therapeutic waters in Portuguese territory. Together with his great friend and key figure in the Portuguese language, Eça de Queiroz, he wrote *As Farpas (The splinters)* (1871-82), a series of iconic monthly pamphlets that portrayed Portuguese society in all its aspects, often satirically. In one of these, he expressed great satisfaction with the urban changes announced for the Estoril area; (8) Ruben A. : From an early age, he got used to spending his summer holidays at Chalet Leitão in Cascais. He became a permanent resident at the turn of the 1940s, when he was studying at the University of Lisbon. In the first year of his academic life, on the eve of being called up for military service, Ruben A. made Chalet Leitão a meeting place for his friends and university colleagues, including illustrious figures such as Almada Negreiros, António Duarte and Barata Feyo, among others. At the same time, the house hosted several refugees from the Second World War, who were anxiously waiting in Cascais for the documents that would allow them to leave the European continent (Ribeiro, 2020).

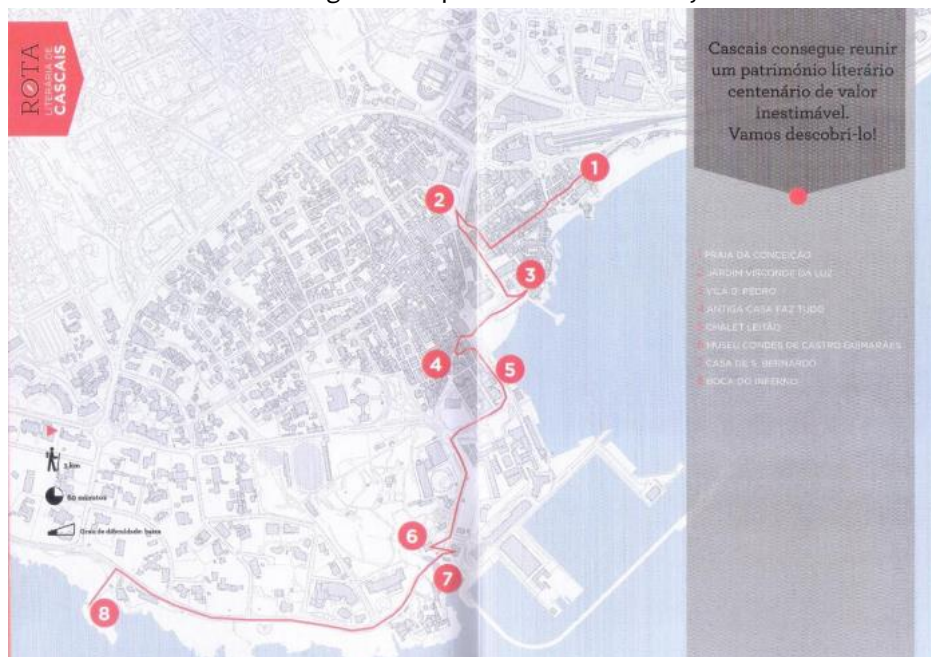
It was agreed with the Cascais Municipality that the *Locals* programme would implement the new Literary Tour, a municipal initiative that, among other things, brings together students from the ESHTe Tourism Information course and encourages their participation in free walking tours of the city. There was, therefore, a clear need to train these volunteers, confirming Smith's (2003: 93) observations in this regard. For this reason, one of my tasks would be to prepare and provide the necessary training for future interpreter guides. I compiled biographical sheets on the authors in question, which could serve as indispensable material for future interpreter guides. Research was again carried out at the National Library of Portugal, with essential additions from the Casa Fernando Pessoa and the Fundação Eça de Queiroz. The former provided an extensive set of references free of charge and checked the content produced, while the latter gave access to its extensive photographic archive.



Once the names of the writers to be included in the route had been decided, it was time to choose the places in Cascais that best represented them, thus beginning the process of structuring the route. Unlike the original *Route of Writers in Cascais*, which focused exclusively on the houses in Cascais where the great creators of Portuguese literature lived, I tried to open the range of possibilities to other spaces. Considering all the information I had worked with; I chose eight places to include in the route. Although the number of places inventoried coincides with the number of authors, this coincidence must be taken as such, as many authors are not limited to just one possible place. On the other hand, some of the places can have more than one author.

This is the final list of the eight places selected, in the order suggested by the route, with the authors associated with them (Figure 1): Praia da Conceição (Ramalho Ortigão, Ruben A. and Alberto Pimentel); Jardim Visconde da Luz (Almeida Garrett); Vila D. Pedro (Maria Amália Vaz de Carvalho); Antiga Casa Faz-Tudo (Alberto Pimentel); Chalet Leitão (Ruben A.); Museu-Biblioteca Condes de Castro Guimarães (Branquinho da Fonseca and Fernando Pessoa); Casa São Bernardo (Eça de Queiroz and Ramalho Ortigão) and Boca do Inferno (Fernando Pessoa). Looking at the location of the points on the city map, they were naturally ordered, with the starting point at one end, near the railway station. Therefore, considering that measuring the quality of itineraries should include not only the quality of the cultural heritage but also the quality of the environment where the itineraries occur (Ilić, J., Lukić, T., Besermenji, S., & Blešić, I., 2021: 94), we can say that the *Cascais Literary Tour* is an itinerary of undeniable value.

Figure 1. Map of the *Cascais Literary Tour*



Source: Cascais Municipality.

The *Cascais Literary Tour* would have an official inauguration exclusively for guests, where I would take on the role of interpreter guide. The Cascais Municipality informed me of the possibility of using the local theatre, the Teatro Experimental de Cascais (TEC), to enrich

the inauguration. Finally, I was given the task of writing and selecting the content to be included in the Literary Tour brochure, which would be printed and made available online on the Cascais Municipality website.

If Carvalho and Baptista's (2015) research concludes that there is a lack of coordination between tourism and cultural organisations regarding national literary tourism, the construction of the *Cascais Literary Tour* reveals similar limiting phenomena, this time within the municipality. For example, the existence of a busy municipal calendar of events has led to the gradual postponement of the route's inauguration date, which was originally scheduled to begin in August (Ribeiro, 2020: 73).

## 6. A living interpretation of the literary heritage

The official inauguration of the *Cascais Literary Tour* took place on the afternoon of 22 October 2019, in the presence of around two dozen guests. Thanks to the agreement between the Cascais Municipality and the Teatro Experimental de Cascais, it was possible to see several scenic moments along the route, punctuated by six students from the Professional Theatre School of Cascais, who brought to life some of the writers and other characters mentioned by the interpreter guide along the route (Figure 2). In one of these moments, the actors stood before an old pastry shop. They invited the group to taste traditional pastry recipes such as *Areias e Joaninhas de Cascais*, adding an important gastronomic element to the experience. Also noteworthy was the presence of the Mobile Library of Cascais at a strategic point along the route, with its doors open to satisfy the curiosity of the guests. In short, the indispensable presence of the Professional Theatre School of Cascais students, the gastronomic moment, and the Mobile Library helped bring the literary heritage to life (Ribeiro, 2020: 73).

Figure 2. The actor who portrayed Fernando Pessoa at the Condes de Castro Guimarães Museum and Library during the inauguration of the *Cascais Literary Tour*.



Source: Cascais Municipality.

The *Cascais Literary Tour* is now available on the Cascais Municipality website, and it is possible to follow the route independently, with the help of the official brochure, or by booking a free tour with the *Locals*, the young and local interpreter guides. By embracing the

technological potential of today's tourist experience, the Cascais Municipality, as a destination organisation, increases its social capital and provides a transfer route for the tacit knowledge hidden in the municipality (Mansfield, 2015: 54).

However, the different ways of interpreting the literary heritage of Cascais did not stop there. Students on the master's degree in Innovation in Culinary Arts and Sciences at the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE) had the idea of adding a gastronomic dimension to the *Cascais Literary Tour*. In partnership with the Cascais Food Lab, an initiative that promotes local gastronomic entrepreneurship, the master's students developed a menu of eight original recipes inspired by the eight authors in the *Cascais Literary Tour*. The project – *A Taste of Cascais* – comprised three events in July 2021, June 2022, and March 2023 (Figure 3). The events began with the *Cascais Literary Tour*, accompanied by an interpreter guide, and enriched by the scenic notes of students from the Professional Theatre School of Cascais, and culminated in a literary dinner at the Casa de Santa Maria, a historic building designed by Raul Lino in 1902. According to the results of the questionnaires filled in by the participants, the whole experience has led to an evident willingness on the part of all the participants to delve deeper into the authors' works and to rediscover the local cultural heritage:

The gastronomic experience established herein also served as a mechanism to uphold local culture and heritage. This encompassed the valuing and reverence of diverse resources, propelling innovation and entrepreneurial pursuits. Notably, local hosts assume a pivotal role as destination ambassadors, leveraging co-creative endeavours to foster sentiments of affinity. Through such cultural co-creation, participants and visitors can immerse themselves within the cultural fabric facilitated by gastronomy. (Pires, M. J., Bonacho, R., Mataloto, C. & Ribeiro, A., 2024: 51).

Figure 3. One of the dishes served in the *Taste of Cascais* gastronomic experience (scallops with pink peaches, sloes and wild strawberries kvass).



Source: Cascais Municipality.

If the recognition of the literary value of a place is based on the importance attached to a lively interpretation of its literary heritage, we can say that this principle has been respected

in the examples cited above, reinforcing the conviction that it is essential to go beyond the text and to give the literary experience a performative component.

The documentary research has shown that Cascais has a significant literary heritage, so we see a unique opportunity to exploit this potential and develop other types of literary tourism products. The existence of the *Route of Writers in Cascais* and the *Cascais Literary Tour* is far from exhausting the universe of possibilities to be explored. On the other hand, the collaboration between different organisations of the municipal diaspora, both in the development of the *Cascais Literary Tour* and later in the *A Taste of Cascais* project, has contributed decisively to the success and enrichment of these initiatives. Promoting these collaborative networks is a phenomenon that is welcomed for the value it adds to the projects and will be encouraged in future municipal initiatives related to literary tourism. Once again, I would like to point out the challenges that can arise when working with municipalities, which, in some cases, have a busy calendar of events and/or a lack of resources, which can affect the expected progress of the project. The *Cascais Literary Tour* was born out of a master's dissertation. However, it did not take long for it to develop into other initiatives and introduce new elements, confirming the positive impact of the work for the municipality of Cascais and the need to continue investing in similar products.

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**ANTÓNIO RIBEIRO** Mestre em Turismo e Comunicação pela Faculdade de Letras da Universidade de Lisboa, formação a partir da qual desenvolveu especial aptidão pela modalidade de turismo literário. Criador do projeto de turismo literário intitulado *Rota Literária de Cascais*, com o apoio da Câmara Municipal de Cascais, posteriormente apresentado no International Tourism Congress (2021), na International Food Design and Food Studies Conference (2022), e na International Conference on Literary & Film Tourism (2024). Estudante do Doutoramento em Discursos: Cultura, História e Sociedade, na Faculdade de Letras da Universidade de Coimbra. Endereço institucional: Faculdade de Letras da Universidade de Lisboa, Alameda da Universidade, 1600-214 - Lisboa.

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