

The Alto Douro Landscape and Vineries: World Heritage with Literary and Artistic Potential

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Abstract:

The Douro, the river that lends its name to a region, and deemed a *cultural landscape of universal value* by UNESCO in 2001, has long since been as a source of inspiration for writers, filmmakers and artists. With this article, with some of the most important contemporary intellectuals as our company, we seek to voyage through this fictional environment, which welcomed many such *cultured travellers* that toured here and all contributing in one way or another to this region attaining its universal heritage status.

Taking the river Douro as our guide, we set out on this journey with a brief description of the Alto Douro Wine region and the reasons justifying its candidacy. We then advance with a reflection on the relation between this *landscape*, Literature, Arts and Tourism. We then subsequently summarise some of the literary promotional initiatives implemented in the period since the region received its UNESCO recognition and correspondingly presenting some of the national and international 19th and 20th centuries intellectuals that might, through their works, motivate a journey through these lands. Between what remains and what changes, we close with some final considerations as to the great tourism potential of this region.

Keywords: Alto Douro Wine Region; Douro Landscape; Literature and Arts

Resumo:

O Douro, rio que dá nome a uma região, considerada *paisagem cultural de valor universal* pela UNESCO em 2001, foi fonte inspiradora para escritores, cineastas, pintores. Com este artigo, tomando por companhia alguns dos nossos mais importantes intelectuais contemporâneos, pretendemos viajar através desse espaço ficcional, a que não foram alheios muitos *viajantes cultos* que o cruzaram, contribuindo todos eles, de alguma forma, para elevar esta região a património universal.

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Tomando como guia o rio Douro, iniciaremos este percurso com uma breve apresentação da região do Alto Douro Vinhateiro e razões da sua candidatura. Seguidamente, faremos uma reflexão sobre a relação entre *paisagem*, Literatura, Artes e Turismo após o que, sumarizando algumas das iniciativas de promoção literária levadas a cabo desde o ano de atribuição desta classificação, apresentaremos alguns intelectuais, nacionais e estrangeiros, dos séculos XIX e XX, que nos poderão motivar, através das suas obras, a partir em demanda destas terras. Entre o que permanece e o que muda, terminaremos tecendo algumas reflexões finais sobre a grande potencialidade de exploração turística desta região.

Palavras-chave: Alto Douro Vinhateiro; Paisagem Duriense; Literatura e Artes

Resumen:

El Duero, río que da nombre a una región considerada *paisaje cultural de valor universal* por la UNESCO en 2001, fue fuente de inspiración para escritores, cineastas, pintores. Con este artículo, en compañía de algunos de nuestros más importantes intelectuales contemporáneos, pretendemos viajar a través de ese espacio ficcional ante el que no permanecieron ajenos muchos *viajeros cultos* que lo cruzaron. Contribuyendo todos ellos de alguna forma a elevar esta región a patrimonio universal.

Tomando como guía el río Duero, iniciaremos este recorrido con una breve presentación de la región del Alto Duero Vinatero y las razones de su candidatura. Seguidamente haremos una reflexión sobre la relación entre *paisaje*, Literatura, artes y Turismo. Tras lo cual, -resumiendo algunas de las iniciativas de promoción literaria llevadas a cabo desde el año de atribución de esta clasificación-, presentaremos a algunos intelectuales, nacionales y extranjeros, de los siglos XIX e XX. Quienes podrán motivarnos, a través de sus obras, a salir en busca de estas tierras.

Entre lo que permanece y lo que cambia, terminaremos tejiendo algunas reflexiones finales sobre el gran potencial de explotación turística de esta región.

Palabras Clave: Alto Duero Vinatero; Paisaje Duriense; Literatura y Artes

1. Introduction – The Douro and Alto Douro Vinhateiro regions

Just as travel guides influence specific spatial practices (of tourism), the tourism development plans and the subsequent developments favour certain spatial practices that result from specific ways of perceiving the landscape.¹⁰

(João Sarmento, 2004: 340)

The source of the river Douro lies at 2080 metres in altitude, up in the Serra de Urbión mountains (Sória, Castela-a-Velha, Spain) and flows down to the Atlantic Ocean alongside the city of Oporto (Portugal) over a route spanning some 850km in length¹¹. For the Alto Douro Vinhateiro landscape to rank as world cultural and natural heritage, this necessarily first involved meeting the criteria defined by UNESCO for this status and covering both the ecological and biological characteristics endowing its natural beauty (as regards, the international and national routes of the river Douro and its respective tributaries, amongst other aspects), and the aesthetic component established by its vineyards¹², within the framework of the Pombaline Era Demarcation (*the world's first institutional model for the organisation and control of a wine producing region* (Aguiar, 2002), hence, this represents the longest established regulated wine production region worldwide.

The first demarcations came upon the orders of the Marquis of Pombal (between 1757 and 1761) and were followed by others expanding the original scope, the “Marian demarcations” before subsequent demarcations during the reign of King Carlos (1907) and the classification of wine producing plots of land by Álvaro Moreira da Fonseca (1932-1980), already under the Estado Novo regime. The Demarcated (and regulated) Region of Douro is now almost 300 years old and currently divided up into three zones: Baixo-Corgo, Cima-Corgo and Douro Superior. The Region classified by UNESCO spans the councils of Mesão Frio, Peso da Régua, Santa Marta de Penaguião, Vila Real, Alijó, Sabrosa, Murça, Carrazeda de Ansiães, Torre de Moncorvo, Lamego, Armamar, Tabuaço, S. João da Pesqueira and Vila Nova de Foz Côa¹³. Vila Nova de Gaia

¹⁰ With the exception of Saramago's and Schultz's english quotations, all the other were made by us.

¹¹ 112 km of border are shared with Spain and designated Douro International, following which there is a 213km distance before the river reaches its mouth at Foz.

¹² Wine was cultivated here under Roman rule and later, in the 12th century, during the period of Reconquest by the monks of Cister. In the second half of the 17th century, the production and export of Port began before getting strengthened by the Treaty of Methuen in 1703, celebrated between Portugal and England, and by the trading post that the English would set up in the city of Oporto (alongside the Douro river mouth).

¹³ Vide on this issue, Bianchi de Aguiar (2002) and Roteiros Turísticos do Património Mundial no Norte de Portugal, Douro Vinhateiro e Vale do Côa (2012).

(the city located in front of the city of Oporto) was the site where port would be matured in cellars and almost exclusively transported here by the famous rabelo vessels through to the building of a railway connection¹⁴ in the 19th century.

Beyond the historical nature of the wine region demarcation, highlights among the distinctive heritage features also include “terraces” (traditionally with schist walls but currently with new means of supporting the vines) and the “interchange of cultures” stretching back millennia (from Pre-History to contemporary days). Bianchi de Aguiar (*ibidem*: 146-147) summarises the other justifications presented in the application that, resulting from a multidisciplinary study project, provided clear evidence for a total area spanning some 250,000 hectares of “the exceptional character of the Alto Douro Vinhateiro within the context of the entire hydrographic basin of the Douro/Duero”. As regards the proposed area, which covers some 24,600 hectares¹⁵ (thus representing around 10% of the demarcated region) and that extends all “along the banks of the river Douro and its tributaries, in particular the Varosa, Corgo, Távora, Torto and Pinhão rivers” (*ibidem*: 145), the following aspects are especially worth highlighting:

The unique character of the relationship between Man and Nature in a situation of scarcity and the adversity of the natural elements – water, soil and the steeply sloping banks; the dimension of wisdom in the relationship resulting from deep knowledge about the Mediterranean cultures and their adaptation to scarcity and the diversity of the natural elements where vines provide the crop of excellence in association with olive and almond trees. A significant example of a landscape illustrating various periods of human history. Bearing witness to the different modes of organising the vines in the respective historical periods that have evolved in function of the emergence of new technology while maintaining a strong identity and reflecting the knowledge, technical customs and the traditional rituals and beliefs of the local populations (...) The diversity and richness of its architectural vernacular (ibidem: 146).

¹⁴ To provide but one example, Régua Railway Station, which serves this historical port wine city, was built in 1879 (*Caminhos-de-Ferro- Portugueses*, 2006: 31). The Douro line, which departs from S. Bento station, in Oporto, ends in Barca d’Alva (a station on the border with Spain closed in 1988).

¹⁵ We would note however that the Alto Douro region covers 36,000 hectares of steep slopes in total and is considered the most significant in Europe as regards steeply sloping wine making regions (Bianchi de Aguiar, *ibidem*).

We would also stress the different dimensions taken into consideration in the justification of this application as they also draw upon the literature and the artistic works that portray the Douro River in general, and the Douro region in particular¹⁶, and that also ensure this region gets associated with events relevant to European and world culture and history (as is, for example, the case with the period of the French invasions at the beginning of the 19th century).

2. The Landscape, the Literature, the Arts and the Places of Tourism

The discourses (...) that highlight the intact character of regions may be studied from diverse perspectives. The dominant representations have emerged above all from the exterior and contributing towards the construction of another space. Nevertheless, this intact and unpolluted character needs to be broken down. Presently, these (...) regions (West Cork and the Azores) bear few resemblances, in physical, social, economic or political terms with that which they were centuries ago or even just one or two decades back. (...) These landscapes stated and publicised as natural are in fact human and cultural landscapes, worked and lived. (Sarmiento, ibidem: 259-260).

Before turning our attentions to the Alto Douro Vinhateiro landscape as perceived by the intellectuals who described it, we would like to first provide a few considerations that may aid in grasping the importance of Literature and Art to the construction of places of tourism. The former, recalling that the term and concept of *landscape*, that initially emerged in the 16th century (Buescu, 1990), and took root and underwent consolidation in the period from late 18th century over the course of the 19th century “as a privileged place for approaching the question of «representation» and the «world» (*idem, ibidem: 18*), and the ways in which certain “personalities” interrelate with “nature/landscape” (*ibidem: 19*). The nationalisms of the 19th century, emergent and convergent with the Romantic Movement, consolidated the European nation-states “artificial” to a greater or lesser extent. These political spaces would end up circumscribing and bringing about the consolidation of those cultural spaces deemed relevant.

¹⁶ Vide the study by Pinto da Costa (1977) as regards the local Alto Douro community; its traditions, habits and customs; its official (Catholic) and marginal religions (blending with other beliefs, myths and rites drawing upon the profane); the tasks and labours involved in wine production (that consists of both the vine growing, the “agricultural nature”, which takes place exclusively in the Alto Douro, and the “wine making”, already “industrial”, which finds its “final and decisive phase in the warehouses of Vila Nova de Gaia”, already beyond the scope of the demarcated region), in the first three decades of the 20th century. Another important study to the knowledge on this tourism region was made by Sousa e Pereira (1988).

Whether Naturalism/Realism is deemed a scientific art (Hobsbawam, 1988: 392) in Literature or in Art, the way in which the Author/creator represents the *world* and interrelates with a specific *landscape* has ever since been a constant presence. In the literary landscape, through literary description while the artistic landscape gets approached by pictorial, photographic and later cinematographic descriptions.

The second such consideration stems from the relationship between Literature and Tourism highlighting the role this plays in “promoting tourism”. In times when there were no photographs, cameras or mobile phones, we would here recall the important role played by literature as a driver of tourism destinations. As Florence Deprest states, the poem *Die Alpen* by Hallier, published, translated and widely circulated as from its original publication in 1732, and which undergoes “at least ten editions between 1749 and 1772”¹⁷, was what brought the Alps into fashion and even before the publication of *Nouvelle Héloïse* by Jean Jacques Rousseau, in 1760. The author also refers to how the Enlightenment period, the century of the *philosophes*, also correspondingly provided “an entire social, ideological and aesthetic context that favoured the invention of the Alpine mountain” (Deprest, 2004: 94- 95).

The landmark is thus an *inventio*, a fundamental *construto* of culture as these and other mountains in Europe and the rest of the world were normally only crossed by traders, were inhospitable places, home to rural populations, in the majority illiterate, dedicated to agriculture or raising animal stock. And, in this way, courtesy of the philosophers, writers and artists of the 18th and 19th centuries, western culture advanced with the “aesthetic consecration of nature”, which enables us to grasp, with the current resurgence of Aesthetic, “the possible foundation of a new philosophy of nature, capable of integrating the aesthetic dimension or uniting the scientific vision with the aesthetical vision of nature at some higher level (...) for a new relationship between Man and Nature in which aesthetics are not considered a luxury but rather an essential component to a good life (...)” (Santos, 2001: 173-174). In these principles, we perhaps perceive the consecration of the matrix to a substantial proportion of that constituting Rural and Nature Tourism, the mountain.

Furthermore, we should not overlook how, simultaneously and paradoxically, from the second half of the 18th century onwards, the Industrial Revolution brought about “the systematic practice of the landscape as a place-in-the-world, as a hypothesis for immanence (...that) emerges from confronting the awareness that the landscape also gets lost (...) This awareness of the precarious character of Nature, its historicity (human in overall terms) integrates into the

¹⁷ A. Roger, cit. Deprest, 1997: 95.

notion of landscape and in some way or other its most varied manifestations” (Buescu, 2012: 11). Many of these philosophic assumptions, to a greater or lesser extent dissimulated, have broadly been carried over into the current concerns displayed by sustainable tourism. In relation to the authors cited above, with their literary or artistic works potentially suggesting tourist itineraries, their descriptions equally reflect everything of the most human and real that these landscapes contain, specifically the humble lifestyles of their populations. Alternatively expressed, the *paisagem literária* (literary landscape) “constituted one of the most interesting manifestations of the historical nature of place as well as how such reflects and configures the human relationship with that imagined as transcendent. The landscape is one way of demonstrating how place falls very far short of any confinement to an idyllic vision of its respective components (...) its aesthetic foundations (and hence historical-cultural), as a concept, forms part of this same nature (...) A landscape is never restricted to «being there». This thereby constitutes a *happening* that the subject constructs in history” (Buescu, 1990: 9).

In “Learning to go out”, Deprest furthermore explains regarding the role played by the intellectuals and the contribution towards the diffusion of tourism that “that was not so much about the legislation for paid holiday periods but rather the centuries old work of the cultural elites to disseminate models of spatial practice that do not belong to the quotidian, which enabled the development of tourism. This phase of learning provides an explanation for the difference in the legislation (1936 for France) and the actual start-up of tourism phenomena in the 1950s and 1960s beyond the fact that World War II took place in between this period” (*ibidem*: 19)¹⁸.

Whilst not fully in agreement with the author, given we also place emphasis on the role of the political framework and the trade union movements in fostering culture and the learning reflected in tourism travel as she herself does elsewhere reference (*ibidem*: 16-19), we did not wish to fail to emphasise this point regarding the role of intellectuals in spreading the taste for travelling and even the right to travel across all social levels whenever possible. We should also not forget how the author of *Nouvelle Heloise* is also the author of the *Social Contract*, a fundamental foundation stone of European and world democracy.

Furthermore, as regards Rousseau and the rural bucolic portrayal of *Nouvelle Heloise*, we would finally highlight that the term *landscape* subsequently recalls the famous city-country dichotomy, a “theme of fascination for the European imaginary that crystalised around the

¹⁸ In the case of Portugal, holiday pay was granted in the wake of the 25th April 1974 revolution. Portugal had hitherto been essentially only a tourism receptor country. Cuts in holiday pay or its non-payment clearly jeopardises the domestic tourism of any country.

concept of civilisation" (Machado, 2001: 34), that would suffuse European Literature and the Arts of the final decades of the 19th century and would echo in Portugal through the *Generation of 70* and Eça de Queirós as its great precursor. In his work, *The City and the Mountains*, with its peasant backdrop scenario unfurled exactly in Santa Cruz do Douro (the famous Quinta de Tormes, in the Queirós imaginary, today the Eça de Queirós Foundation, which is dedicated both to cultural diffusion and to Rural Tourism), Eça had already expressed his doubts as regards the concept of *civilisation*, in analogy with other authors and "expressing at each step of the way a profound disillusionment and an infinite tedium towards the great civilisations of the great metropolises, especially as regards Paris" (*ibidem*: 38-39).

The city is of interest here because although while we are primarily dedicated to the Douro landscape of steeply sloping vineyards, in this article, even if only briefly, we also refer to the landscapes of the Douro in the place where they mingle with the Atlantic: the city of Oporto and its river mouth. Indeed, the city gets widely referenced (both the city and its river) by artists and poets. To provide but one example, we would point to the anthology *Ao Porto, Colectânea de Poesia sobre o Porto* (2001).

We would recall here some of the reflections and concepts because we thereby encounter the matrixes of Western thinking on the mission undertaken by UNESCO World Heritage in seeking to ensure all countries around the world sign up to its 1972 Convention in the sense of guaranteeing that they thus protect their natural and cultural heritage across all of its different facets: landscapes, biological, geological, architectural, artistic, literature, tangible and intangible.

3. Some Literary Tourism promotion projects implemented in the North of Portugal and in the Alto Douro Vinhateiro region

The spatial practices structure and construct places (...) Duffy (1997...) suggesting that the paths followed by artists in their «search for views» not only identify with but also favour those paths taken by tourists. (João Sarmento, 2004: 340)

While the interest in the House-Museums of writers (or other intellectuals), the cemeteries where they are buried, literary places and site have always been the objective of curiosity and worship, we also know of their rising importance within the scope of literature related tourism

phenomena as from the 17th century onwards but especially as from the 1980s (Watson, 2006; Robinson, 2007; Hendrix, 2012 and Leitão, 2012).

Despite some pioneering projects (as is the case of the House-Museum of Guerra Junqueiro, in Oporto, or the House of José Régio, in Portalegre), this interest in Literary Tourism arrived in Portugal primarily since the beginning of this century, a time when both the Centro Regional Directorate of Culture and the Norte General Directorate of Culture began developing Literary Tourism related projects. In the case of the latter, in the specific case of the *Travel With...* project that established itineraries dedicated to writers such as Aquilino Ribeiro, Miguel Torga, José Régio, Eça de Queirós, Guerra Junqueiro, Teixeira de Pascoaes, Trindade Coelho and Ferreira de Castro. The books published within the scope of this *Literary Suitcase* functioned almost as route guides for those who know the works of these authors as they refer to their respective “places of inspiration” and “literary typography”, in addition to conveying gastronomic and other information associated with their works and their host regions. These works also included maps of the cities and regions, indications for tourism offices, etcetera. (Leitão, 2012 and 2016).

More recently (2013), the Norte General Directorate of Culture relaunched the *Travel with... The Paths of Literature* projects, reissuing some of the works by the aforementioned authors, especially Eça de Queirós and Aquilino Ribeiro, but stripping them of the tourism literature mentioned above that, from our perspective, was a step backwards for Literary Tourism. However, this strengthened the role of the *Writers of the North*, including in this initiative the Cupertino Miranda Foundation and the writers-painters Cruzeiro Seixas and Mário Cesariny (Leitão, 2016).

Within the scope of the most recent Literature dedicated initiatives, susceptible to promoting Literary Tourism in the Douro region, we encounter references to the project “The Douro on the Paths of Literature”, an initiative also staged by the Norte Regional Directorate of Culture. This correspondingly announced that the aforementioned project, which spans writers of the 19th and 20th centuries,

takes as its central theme the literary heritage of the Douro region, in particular that which has been created by multiple writers, with prominent positions in the history of Portuguese Literature, who had their birth roots and lives in the Alto Douro Vinhateiro region (...) Thus, a series of seven documentaries was produced in the DVD format and all dedicated to Douro writers (...) Thus, the following writers were included: Miguel Torga, João de Araújo Correia, Aquilino Ribeiro, Guerra Junqueiro, Trindade Coelho, Pina de Moraes and Domingos Monteiro (...) With the goal of capitalising on the work undertaken during the production of these

*documentaries based upon the photographic, iconographic and documental materials gathered, seven bibliographic exhibitions were produced respectively alluding to each one of the panels (...) The exhibitions themselves are made up of a total of 147 panels (...).*¹⁹

According to the information provided, we also learn that this project then toured the municipal libraries of the northern regions including S. João da Pesqueira as well as its exhibition in the “Monuments of the Douro”, such as the Monastery of Tibães. The project also extended to non-Douro writers but who had nevertheless written about the Douro, such as Alves Redol.



Figures 1 and 2. Panoramic view of Douro Wine Region.

Source: <http://www.dourovalley.eu/en/>

We would cite these initiatives as among the means of deepening the involvement of cultural and local government institutions and ongoing in the North of Portugal (which does not always

¹⁹ <http://www.portodosmuseus.pt/redirect-teste/direccao-regional-da-cultura-do-norte/> (consulted on: 26.01.2016).

prove the case in the Centro and Sul regions with the exception of the recent 2015 Folio Festival in the town of Óbidos (Leitão, 2016)) in the affirmation of Literary Tourism, especially in the Alto Douro Vinhateiro region as well as a means of discovering some of the most illustrious 19th and 20th centuries Portuguese writers connected to its northern region.

However, not only are there these projects that reference the national writers and have most contributed to launching the image of this region. Despite Literature mixing the real with the imaginary, we would interestingly point to the extent that, in order to understand just how the populations on the two banks of this beautiful river actually lived over the course of the 20th century, there are many researchers who have made recourse not only to the agricultural or ethnographic technical records, all of great interest to the lives of the vine growers, or even the records of traders, but rather the fictional pages containing descriptions of the practically inhuman hardships of the labours involved in the agriculture and the transport of grapes and other products via the rabelo boats, making up the daily lives not only of the men but also the women and children in this region (indeed, the exploitation of male labour, as well as female and child, became a *leit motive*, both fictional and real, mentioned above all by the writers of Neo-Realism, prior to the revolution in 1974). Pinto da Costa, in his important anthropological study on this region, referenced encountering the need to consult the works such as those by “Campos Monteiro, Pina de Morais, Miguel Torga, Araújo Correia, Alves Redol, Domingues Monteiro, Guedes de Amorim and José Aguilár” (*ibidem*: 19) in order to be able to study the way of life then prevailing.

3. 1. The Literature: the vision of some national writers

Among the works either referring or dedicated to this region, written in the middle of the last century by Portuguese authors, we would like to highlight one that provides a fairly poetic description of the characteristics already mentioned about this place. This came against the background of Spanish and Portuguese (Miranda do Douro, Picote and Bemposta) dams having tamed the formerly raging torrents of the river. The work is entitled *Portugal*, first published in 1950, and might serve as a literary itinerary as it spans the country from north to south. Within, the Transmontano who was born “In S. Martinho²⁰, the first land in the Douro and hence of a vine growing patronage” (Torga, 1945:13), Adolfo Coelho da Rocha (1907-1995) a doctor who

²⁰ This refers to S. Martinho da Anta, in the council of Sabrosa, one of those incorporated into the UNESCO heritage area.

adopted the pseudonym of Miguel Torga²¹, knowing the importance of the river, a pillar for the entire region, affirms as regards the "Doiro":

Beginning in Miranda (do Douro) and ending in Foz (in Oporto), this calvary (...) Doiro, region and river, is certainly the most serious reality that we have. No other of our rivers flow at such a heavy rate, encountering the most embedded obstacles, most arduously struggling along all the route (...) In summer, the heat of a furnace bakes the schist and transforms the current into a hallucination of moving lava; in winter, even the eyes of the vines weep with the cold. Beauty it does not lack whatever the season (...) (1993: 45-47).

The work had been preceded by the author's first novel, published in 1945, *Vindima*, in homage to the Douro landscape and its peoples, who went through troubled and impoverished lives, in the midst of an unfair society, a description that contrasts with the idyllic, natural and human scenarios and landscapes that contemporary tourism hands down to us. Torga evokes the River Douro (and its tributaries), the Douro estates/vineyards, recalling some of the most resounding names in the 19th century construction of the Port empire, including Antónia Adelaide Ferreira and the Baron of Forrester (also known for his cartographic contribution to this region). He conveys a clear image of the landscape and the work of vineyard labourers both before and after the harvesting. As he states:

The great grape must festival is about to begin. And the pilgrims flock in from afar, drawn in by the wave of vine shoots (...) From early dawn (...) women harvest the grapes, the children empty the full baskets, the men hoist them up onto their shoulders (...) Until nightfall. But along the steep and yellowish slopes along the entire length of the Douro, on terraces held up by a succession of walls and parallels, the grape harvesting continues. Flocks of women, here and then (...) knots of men bearing their burdens aloft as they head to the depths of the grape presses (...) doubled up in sweat under the weight (...) In the profile of the harvested slope, the moonlight throws into emphasis the sadness of the vines without their grapes. The vines reach for the heavens with their stripped branches as if in some protest (...) (Torga, 1945: 15, 19, 39, 190-191).

²¹ Among the other dedicated to the Alto Douro region, such as some of the pages from his *Diaries* (16 Volumes), or the *Stories of the Mountain* (1987), especially that entitled "The Grape Harvest".

João de Araújo Correia (1899 - 1985), a doctor and writer, born in Peso da Régua, where he lived and died, dedicated much of his work to the Alto Douro region. From among his works (short stories and novels, some best sellers in their time), we would highlight his chronicles in which allusions to the town and its surrounding parishes almost invariably make an appearance.

In *Portugal Pequeno (Small Country, 1977)*, for example, reflections commonly dwell upon the problems faced in local populations' lives, stressing the importance of revitalising the railway line, "The Express" that set off from S. Bento (Oporto) and ran through Régua (and vice-versa), but that contrary to what the name might suggest, really made its very slow way over a three hour period, as well as defending the introduction of "Buses", for the "proletarians" who "live in Peso, in Corgo, in Moledo and in Rodo" (1977: 81). As regards the "most wonderful excursion that you make" by car, "From Régua to Pinhão", he criticises how the road had "degenerated into a rural thoroughfare", and how "the Reguenses, slaves of football or the café", should at least make "on Sundays, at least once per each season, that very rich excursion" (*ibidem*: 117), affirming, as regards the landscape: "That stretch of road, that runs from Régua to Pinhão, in sight of our river, views a noble proportion of our vineyard country", where visitors may enjoy this "slice of bleak choreography", the "efforts expended on maintaining this land" as well as spotting the "line of estates (...) venerable", the "first chapter in any poem or novel about Port" (*ibidem*: 117-118).

Despite the temporal distance separating us from Araújo Correia, we cannot but evoke how this writer, beyond his love for his homeland, strives to draw attention to the problems afflicting the country, for example, abandoning the maintenance of many secondary roads and railway lines that serve not only the daily lives of their inhabitants but also national and international tourism in place of strictly tourism based products. In this latter case, there is currently a tourism train running from Régua to Pocinho pulled by a historical steam powered engine dating to the early 20th century with wooden carriages (*Comboios de Portugal, 2011*) alongside the tourism cruises along the Douro valley and through the UNESCO registered zones. Furthermore, as regards the regional train today plying the Douro line, we may still describe it as belonging to the times of the "Express" (in his 1957 written chronicle) described by Correia.

Another of the authors interconnected with this heritage, even while the contents of her work step beyond the essentially regionalist character, is Agustina Bessa-Luís (Vila Meã, Amarante, 1922 – Oporto). In her novel *Vale Abraão*, she begins her fictional narrative as follows:

The demarcated region of the Douro, that occupies almost the totality of its right bank, at least proves that the solar rays have an effect on the business of Men and determines their addresses (...). However, there is on the curve that feeds

the river and its gritty rock bluff, on leaving Régua, a river valley that still produces the scented vines that extend off in the direction of the city of Lamego (...) This is Vale Abraão, with its estates and presses that seem to deepen memories of Moorish transit, which would bring from Granada the goods from the Orient and, perhaps, the tastes for the citrus groves (...) Almançor was once a resident in Lamego and wrote there a history of the campaign with his allies, the Mozarab counts (Bessa-Luís, 2014: 5).

The *Voyager through the low lands* (in his case, born in Ribatejo) José Saramago (1922-2010) equally focuses his attentions on this region in the literary itinerary he set out for the country, *Journey in Portugal* (first edition in Portuguese, 1981). He begins his tour in international Douro²², in Miranda do Douro. Remaining close to the dorsal spine that is the river (and its tributaries), he sets out a series of considerations regarding the UNESCO demarcated regions and its landscape heritage along with those who have worked these lands down through centuries, in addition to the built heritage distinguishing this region as is the case with the 18th century manor houses:

Here, between Vila Real and Peso da Régua, the art of terracing reaches its peak of perfection. It's a permanent, on-going process (...) Seen from a distance, men and women appear as dwarves, natural inhabitants of the kingdom of Lilliput, and fiercely mistrustful of the mountains they seek to tame (...) The best thing, the one sure way he couldn't possibly lose out, was to go up to Fontanelas and higher still among the farmsteads, gaze out over the terraced vineyards, see the river far below him, pausing with a great sense of peace in his soul before the minutely quartered vineyards – Nasoni's rustic grandsons, descendants of the blessed architect who came to these lands (...). (Saramago, 2002: 44)

3.2. The Literature: the vision of some international writers

Within the scope of the international authors referring to the river Douro and praising its landscapes in the first half of the 20th century, we would highlight the Spanish writer Miguel de Unamuno (1864-1936). He is one of the leading Spanish writers and not only displayed an interest in Portugal and reading and/or maintaining relations with some of its own writers, but

²² Currently, there is a *Rota do Douro Ibérico do Património Mundial*, which brings together ten World Heritage sites located in the Norte region of Portugal and the Castilla-Léon region over the border in Spain.

also travelled throughout the country and publicised the voyages he made through articles in the Spanish press.

His first visit to Portugal, in 1906, took in Oporto. Among others, in this city he would write one of the poems dedicated to Portugal entitled: "En una ciudad extranjera" (Unamuno in Marcos de Diós, *ibidem*: 77-82). In 1910, on route to the same city, he wrote: "A bordo del «Romney rumbo a Oporto»" (*idem, ibidem*: 85-90). Between 1928 and 1930, he wrote three versions of his poem "Durium-Duero-Douro", where he refers to locations in the Spanish and Portuguese Douros. From the first version of this poem, we here transcribe the following lines:

(...) Tormes, Águeda, mi Duero (...) / ya Douro cojes al Tâmega (...) /
abrevando pardos campos (...) / Barca d'Alva del abrazo / del Águeda con el Duero, /
Douro que bordando viñas / vas a la mar prisionero. / En la Foz de Oporto sueña / con
el Urbión altanero (...) (Unamuno in Marcos de Diós, 1985: 93).

In 1949, *The Selective Traveller in Portugal* was published in Britain before going on later to get an American publication. Fairly recently translated into Portuguese under the title *Duas Inglesas em Portugal* (2008), the English ladies referenced in the Portuguese title are the writers Ann Bridge and Susan Lowndes, who toured the country in the summer of 1947 in a car they rented along with a driver (Vicente, 2008: 8-9). The book proved an enormous success at the time and became one of the guidebooks to mainland Portugal. Ann arrived in Lisbon in 1939, and immediately set off to discover Portugal. In a letter to Susan, she tells about her tourist experience in Alto Douro:

I've just returned from a marvellous week in the river Douro, seeing how you do the entire grape harvesting process. I myself trod the grapes, wearing a bathing costume to feel just what it was like (Bridge, cit. Vicente, ibidem: 5).

Many of these enthusiastic impressions do not always come across in such a way in *Selective Traveller*, with its writing more contained even while not in the merely denotative language typical of current guidebooks. While they do not overlook the landscapes, the Douro region is presented through observations more (as in the case of the built heritage such as the churches and manor houses) or less favourable (in the case of the accommodation available at that time). By their side, we may enter into this territory:

In the direction of the North, setting off from Lamego, the road descends, approximates the Douro, over a big, modern bridge in Régua, where the Country of Wine begins (...) (Bridge and Lowndes: 243).

In turn, veteran American travel journalist Patricia Schultz (?- ?), in her work *1,000 Places to See Before you Die*, refers as follows to "Porto and the Douro Valley":

There's magic in the air – or the rocks – in the upper Douro River Valley, where the vintners conjure wine from the stony river banks. The vineyards that cling to towering cliffs above the golden river that snakes along a deep gorge are tended by hand because tractors can't negotiate the steep incline. Yet out of the (...) landscape comes one of the world's sweetest and richest wine – port (...). The port wine grown in the upper Douro comes downriver to Porto, the country's second largest city, to mature (Schultz: 2011: 244-245).

4. The Arts

Despite the UNESCO classified region spanning only the aforementioned councils, the entire extent of the landscape running alongside the river Douro, from its source to its mouth, has elicited the inspiration of multiple authors and expressed through different literary and artistic works, given the beauty, sparse and bleak, to a greater or lesser extent, beauty of the lands adjoining the river and its tributaries. After all, the Douro has been flowing since the beginning of time.... However, not always has painting captured these landscapes and the ways of life that best define them with photography instead successfully attaining this goal from the mid-19th century onwards (for example the photographer to the Royal Household Emílio Biel, the industrialist who set up the country's first hydroelectric plant in Rio Corgo), which has subsequently also proven the case with literature and cinema through into this century. As stated above, in relation to the Alps of the 17th century and afterwards, we continue to believe that the reasons primarily stem from changes in the mentalities and living conditions with the very means of communications, such as the railways, coming to revolutionise ancestral practices and facilitate access to such localities.

4.1 Painting

If the *voyager* Saramago experienced, during his *Voyage*, difficulties in expressing the colours of the Alto Douro and their associated landscapes through writing, this task would certainly be no easier in the case of painting even while the vine growing and wine making activities have triggered the attentions of artists.

In the *corpus* chosen for this pictorial research, we selected some of the most renowned Portuguese landscape painters (featuring the customs, mountains and fields, whether or not cultivated, with or without cattle; locations whether by the river or by the sea, with vessels and fishermen, beaches with bathers), who were dedicated not only to the painting of landscapes but also produced commissions (such as historical facts, portraits, etc.) from the mid-19th century through to the first decades of the 20th century, painters who experienced the “Grupo do Leão” and Naturalism²³ periods, some with impressionist characteristics as well as those working as the 20th century dawned within the context of Decadentism-Symbolism. As specifically regards the

20th century itself, we also drew upon some of the painters that span the Neo-Realist phase, which formally began in the 1930s.

Without wishing to overlook any artist, we here specifically refer to António Carvalho da Silva/Silva Porto²⁴, João Marques de Oliveira²⁵, António Ramalho²⁶; Henrique Pousão (painter, sculptor)²⁷, Aurélia de Sousa²⁸, António Carneiro²⁹, Joaquim Lopes³⁰ and Dominguez Alvarez³¹

²³ Vide, to this end, “The Leão Group” and “The first Naturalist Generation” (França, 1990: 23-67).

²⁴ Born in Oporto in 1850, he passed away in Lisbon in 1893. He studied at the Oporto Academy of Fine Arts. He was invited to teach at the Academy of Lisbon as master of landscape painting. He was a member of the *Grupo do Leão* alongside José Malhoa, António Ramalho, João Vaz, Cesário Verde, Columbano and Bordalo Pinheiro (França, 1990: 23-45)

²⁵ Born in Oporto in 1853 and passing away in this same city in 1927. He studied at the Oporto Academy (França, *idem*, *ibidem*).

²⁶ Born in 1859, in Vale Moreira, in the parish of Barqueiros, in Mesão Frio council, “his father was the owner of a rabelo boat, the majority activity in this region economically dominated by wine production activities” and where the majority of inhabitants lived in poverty (Markl, 2004:11); in Oporto, he took up residence on Rua Formosa; fled to Lisbon in 1874-1875 before entering the School of Fine Arts in Lisbon; and between 1905-1909 painting the Noble staircase in Palácio da Bolsa, Oporto; in 1916, he died in Figueira da Foz. *He painted two universes, those who work and those out strolling* (ibidem: 47) (Vide Rodrigues, 2004)

²⁷ Born in Vila Viçosa in 1859, son of a magistrate; in 1872, he enrolled in the Oporto Academy of Fine Arts; in 1880, alongside fellow artists, he founded the Portuense Artistic Centre; he died in Vila Viçosa in 1884. (Vide Silva, 2004)

²⁸ Born in Valparaíso in 1866; daughter of an Oporto man who emigrated to Chile and a Chilean mother, she arrived in Oporto at the age of 3 with her numerous family occupying the Quinta da China estate, on the right bank of the Douro, just outside the city of Oporto after 1869; between 1893-1896, she attended the Oporto Academy of Fine Arts; she died on the aforementioned estate in 1922. (Vide Castro, 2004)

²⁹ Born in 1872 in Amarante, a city bathed by the river Tâmega, a tributary to the river Douro; he came from a poor family; in 1879, he was left an orphan and interned in an asylum; in 1884, he is a student of the Oporto Academy of Fine

(still connected to Portuguese/Galician and Spanish Naturalism). We thus chose those artists interrelated with Oporto or its adjoining regions, whether through birth, period of residence, study or employment. We also include all of those with international experiences whether in France, Italy or Spain. Some came from extremely humble backgrounds, such as António Ramalho (born in one of the councils later gaining Unesco recognition, that is Mesão Frio) or António Carneiro, whose career did not prevent him from chasing his artistic dreams. This also includes Aurélia de Sousa, who, while not having financial issues, did encounter some of the difficulties inherent to a period not yet populated by female intellectuals.

In common, within the research that we undertook, it would nevertheless seem that no artist allowed themselves to be taken by surprise by the landscapes and working practices surrounding the vine growing and wine making activities of the Alto Douro even while, in accordance with that stipulated by Naturalism-Realism and the end-of-century Symbolism, depicting the city of Oporto and its surroundings, for example, Henrique Pousão - "Rustic House in Campanhã" (1880), or "Landscape of Oporto (1880), with this latter work portraying a bull-cart transporting grapes; the river Douro – as António Carneiro, "Calm Port – The River Douro at Ancede" (1927); or depicting the more tranquil landscapes in a more impressionist style as is the case with Aurélia de Sousa ("On the Veranda" (s.d.), "View of the Douro" (s.d.), "Landscape, On the Banks of the Douro" (s.d.), "Landscape" and "River Douro" (s.d.).

In relation to the absence of landscape works of vine and wine producing activities, this perhaps derives from what Andrade refers to in his article "On this Douro downwards": "We then discovered that the Douro of the highlands (for example Sebadelhe, in Vila Nova de Foz Côa) was, through to the middle of the last century, a land of corn sowers and reapers (...) prior to having been colonised by vine culture. And we grasped how the stretches of river show significantly different geographies to those after having been redesigned following the installation of dams" (2009: 7).

In keeping with this, we encounter Almeida Moreira stating in 1935 as regards the landscape of these cornfields and the mountain heights of "Lands of Sebadelhe" (1923) (belonging to the

Arts; in 1918, he became a full time teacher at that Academy; in 1925, he opens an *atelier* on Rua Barros Lima (now Rua António Carneiro), in Oporto; he died in this city in 1930.

³⁰ Born in Vilar do Paraíso (Vila Nova de Gaia), in 1883 and dying in Oporto in 1956. He was a student of Teixeira Lopes, José de Brito and Marques de Oliveira. Painter, designer and watercolourist, he painted everything from landscapes to portraits. He was a Professor at the Oporto School of Fine Arts. As is the case with these other artists, he has works in various national museums (Soares dos Reis, do Douro, Grão Vasco...) (Silva, 2012). (Vide *Catálogo* 2006)

³¹ Born in 1906 in Oporto, son of an employed tradesman and a Galician mother; in 1926, he became a student at the Oporto School of Fine Arts; in 1942, he was a guest professor at the Oporto based Infante D. Henrique industrial school; in 1942, he died at his father's home at no. 770 at Rua da Vigorosa, Oporto. (Vide Couto, 2005)

aforementioned council of Foz Côa) painted by Joaquim Lopes, in a letter to this artist: "I went through Sebadelhe (...) Now, I admire still deeper your painting after having toured all of that landscape from Pinhão to São João da Pesqueira and from there to Vila Nova de Foz Côa, taking in Sebadelhe on the way! Your work is very impressive and that I already admired greatly even without having gone through all those mountains" (Moreira, cit. Silva, 2012: 65). Indeed, confirming this change in agricultural landscape (in the transition from cereals to vines), which reflects in the different mutations these places have undergone, courtesy of human action on the landscape, far from dampening the tourism interest in the work of art or the specific landscape, paradoxically may serve to boost a more creative type of tourism in which the duly informed tourist may imagine another landscape distinctively different to that under contemplation.

Dominguez Alvarez painted, in a disturbing fashion, the city of Oporto, with its streets and taverns ("Door of a House" (s.d.), "Santo Ildefonso", (s.d.) , "Adega do Galo" (1930), "Tavern" (s.d.), "Russian Tavern" (1929), "View from the Clérigos" (1932), and alongside riverside ("Landscape with River and Rocks" (s. d.) and agricultural scenes, with the latter without either any river or people working the land. The exception in relation to this vine related theme would seem to be the painter of customs and habits, with Silva Porto a pioneer of Naturalism in Portugal, José Malhoa³². The author of "Fado" and "On Route to the Pilgrimage Festival" at the end of the 19th century painted "The Grape Harvest", a work depicting rural activities even while not knowing either which location is under portrayal or where the painting itself actually is.

Another of the artists who, like Malhoa, was not born in Oporto but who "promoted" the Douro region was Falcão Trigo (Lisbon, 1879 - Lisbon, 1956), with his work "Our Lady of Salto", painted in Rio Sousa, a tributary on the right bank of the river Douro. In this place, there is a Chapel dedicated to Our Lady of Salto about whom there is a legend interrelated with the miracle that she is said to have made. In the following generations, we also come across Lima de Freitas³³ who, in his Neo-Realist phase, illustrated the work *Blood Grape Harvest* (1949), the third volume in the *Port-Wine Cycle* by Alves Redol (1911-1996), which also includes the works *Closed Horizon* (1949) and *The Men and the Shadows* (1953)³⁴.

³² José Vital Branco Malhoa was born in 1855 in Caldas da Rainha and died in Figueiró dos Vinhos in 1933. He studied at the Royal Academy of Fine Arts in Lisbon. (Vide França, 1985)

³³ José Lima de Freitas was born in Setúbal in 1927 and died in Lisbon in 1998. He was an illustrator and opted in a first phase for Neo-Realism before later work demonstrated his Surrealism influences.

³⁴ In our research on grape harvesting in the region, we also unsuccessfully revisited the Chiado Museum's (2000) retrospective catalogue of the great landscape painter from Lisbon, João Cristino da Silva (1829-1877), who was in Oporto in 1865 for the *International Exposition* in Palácio de Cristal.

Of the catalogues that we surveyed, there were references to three retrospective exhibitions, among others, of the artist Júlio Pomar³⁵, in keeping with the period the artist was associated with Neo-Realism, the 1940s and 1950s, specifically: *Pomar, Autobiography* (2004); *Júlio Pomar and the Neo-Realist Experience* (2008); *Júlio Pomar, Works from the Millenium BCP Collection* (2015); with the latter two containing some references to the paintings/murals done for the Batalha Cinema between 1946-1947. In the 2008 catalogue, in his “Study for the Batalha Cinema fresco” (1st version, 1946: 94), there are clear references to vine related activities, including men carrying the baskets of harvested grapes.

4.2. The Cinema of Manoel de Oliveira

Aware of the importance of artistic works to candidacies to world heritage, we should correspondingly incorporate the contributions made by the Seventh Art. Inevitably included among the elites of cinema is the Portuguese filmmaker Manoel de Oliveira (1908-2015), with his entire career at the national and the international level involving the exporting of images of Oporto, his city of birth, and the landscapes of the river Douro out to the American or broader European worlds.

In 1993, he filmed *Vale Abraão*, based on the similarly named novel by Agustina Bessa-Luís (1991)³⁶ about the Douro. Set on the Quinta da Pacheca estate, amidst the vine covered slopes of the Douro, the painter Graça Morais affirmed as regards the film: “I marvel at the landscapes of the Douro. A film that is the exaltation of life and death” (JN 2008: 7). In turn, the writer Amadeu Baptista dedicated to the director and his film the poem “Manoel de Oliveira. On a sequence from *Vale Abrão*” (2001: 215). This film was shown at the FOLIO Festival (2015), in Óbidos.

³⁵ Júlio Pomar (Lisboa, 1926 -). In 1947, Cinema Batalha, in Oporto, was inaugurated with its largest fresco unfinished given that Pomar was under arrest. Following a hostile campaign, the mural paintings (the mural stretched over 100 square metres), commissioned from Pomar, were removed in 1948 on the orders of the Estado Novo regime (1926/1933 - 1968/1974). In 1946, he was sacked by the Oporto School of Fine Arts for having participated in student protests against the Salazar dictatorship (2014: 84-86).

³⁶ As Almeida states: “Of the 32 full length feature films that make up his catalogue, a half find their origins in literary works. However, like no other writer, he cultivated the proximity he established with Agustina-Bessa-Luís. In total, this novel writer made her mark on seven films, including *Francisca* (1981), *Vale Abraão* and *The Convent*.” (JN Almeida, 2008: 12)

5. Final Reflections

In the 1940s, as regards the external communications of the region and the role of the train, Alves Redol recalled: "Another life has arrived in the Douro. There are travelling traders, prostitutes, thieves, technicians and tourists, a totally different humanity. Those who were living there feel oppressed as if they had had their homes invaded and wished to expel them (...) In came all the vices (...) Shares and companies arrived along with the bank. In came Usury and Letters. Getting off the train came Sealed Paper and the Tax Inspector" (Redol, cit. Pinto da Costa, *ibidem*: 47)³⁷. Almost immutable in its flows, despite the dams and dikes, the Douro continues unstoppably to form part of one of the phenomena of *longa duration* that Braudel told us about, resisting any and all mutations to human tastes and fashions.

However, nothing prevents, and this is here our goal, dynamically boosting the tourism of this region through taking as our point of departure the literary texts alongside references to the artists, especially the pictorial. These may trigger the motives and interests in visiting the other tourism infrastructures such as the museums, in particular the Soares dos Reis Museum, in Oporto or the Museum of the Douro, in Peso da Régua. Hence, tourism agencies might develop literary tourism itineraries that not only present the region from the vineyard and wines point of view but also include the reading (in Portuguese or in other languages) to tourists (national and international) of extracts from the authors and their works such as, and for example, those referenced above. The guides, specialised in tourism information, who frequently accompany trips by coach and minibus parties, would have to develop these skills in terms of knowing how to interact with the literary texts, works of art and films that form part of the cultural heritage of a country, its surrounding environment in this and in other geographic contexts. On the cruise ships or the tourist trains might also serve as venues to convey this means of looking at the landscape. As is widely known, there are already literary and artistic circuits and itineraries (in urban and rural zones) incorporating visits to the House-Museums of writers and artists that have had their lives influenced by the surroundings or places that they refer to in their works.

Through safeguarding such heritage emerges the value of difference, a stance in the battle against the ever advancing homogenisation. The attention paid to history and to the tangible and intangible heritage, as factors enhancing the tourist experience, testify to this and ranging from the restoration of water mills to historic city centres, Minho and Mediterranean gastronomy through to Fado and Alentejan Cante. Similarly, the landscape and nature have

³⁷ Alves Redol (1911 - 1969), in his period known as the *Port-Wine Cycle*, dedicated three novels to Oporto, to the Douro, and to Alto Douro and harvesting the grapes: *Closed Horizon*, *The Men and the Shadows* and *Grape Blood Harvest*.

become increasingly valued in attempts to ensure their preservation within the framework of the struggle to halt the environmental and human risks that may lead to their break-up.

Without a doubt, this region, alongside other areas, including the surrounding cities and towns, given the richness of its landscapes, features great potential for tourism development correspondingly also reflected and confirmed by some of the already diverse initiatives that have already taken place with some referenced over the course of this article in addition to others associated with the Arts (with the Rupestrian ancestral art of Foz Coa as its flagship landmark). They are nevertheless all potential sites for the attentions of artistic and literary itineraries. These would come alongside gastronomic itineraries (there are “menus” that are described and proposed in the very works of writers), religious (also referenced in works by the aforementioned authors such as Torga; with a guide to the religious heritage already in publication *Douro Religioso*, Pereira, 2011); or the built and intangible heritage (broadly described/registered in many of the works of these writers and painters). As tourism should not be molecular in structure, these all constitute contributions that may be drawn upon to collectively continue the development of tourism in Alto Douro Vinhateiro and in Portugal.

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