

UNIVERSIDADE DE LISBOA  
FACULDADE DE LETRAS E INSTITUTO DE GEOGRAFIA E ORDENAMENTO TERRITORIAL  
ESCOLA SUPERIOR DE HOTELARIA E TURISMO DO ESTORIL



## **The Marchioness of Alorna at Palácio Marquês de Fronteira: a starting point for discussing literary tourism**

Soraia Filipa Domingues Ferreira

Relatório orientado pela Prof.<sup>a</sup> Doutora Alcinda Pinheiro, especialmente elaborado para a obtenção do grau de mestre em Turismo e Comunicação

Relatório de Estágio

2018



# TABLE OF CONTENTS

Acknowledgements .....	V
List of abbreviations .....	VII
List of figures .....	IX
List of tables .....	XI
Abstract.....	XIII
Resumo .....	XV
Introduction .....	1
1. Defining Literary Tourism – some contributions.....	5
1.1. The question of literary tourism.....	6
1.2. In the United Kingdom – a model.....	16
1.3. In Portugal – an opportunity .....	24
2. Internship at Palácio Marquês de Fronteira.....	31
2.1. Portraying the palace .....	32
2.2. Marquesa de Alorna – a portrait .....	44
2.3. Activities report .....	47
2.4. “Marquesa de Alorna no Palácio Marquês de Fronteira” .....	51
2.5. Added value .....	60
Conclusive Thoughts .....	61
Resources Available .....	62
Palácio Marquês de Fronteira – steps towards a new paradigm .....	64
References .....	69
Appendices .....	77
Appendix 1.1 – Map that accompanies the audio guides. Side A .....	78
Appendix 1.2 – Map that accompanies the audio guides. Side B.....	79



## ACKNOWLEDGEMENTS

Em primeiro lugar, gostaria de agradecer ao Sr. D. José Mascarenhas, Marquês de Fronteira, e à sua família por me terem aberto as portas de sua casa para realizar este estágio.

A todas as pessoas no palácio que me acolheram da melhor maneira e tornaram esta experiência ainda melhor, com um especial obrigado à Cristina Sousa que me acompanhou de perto e esteve sempre disponível para o que fosse preciso.

À professora Vanda Anastácio, orientadora do meu estágio, pela ajuda no projeto principal e por todo o apoio! Uma pessoa incansável que está sempre lá para ajudar no que for necessário.

À minha orientadora, professora Alcinda Pinheiro. Sem a sua orientação e o seu apoio não tinha chegado tão longe. Obrigada por ter sempre acreditado em mim, mesmo quando eu já não pensava possível.

A todos os meus colegas de mestrado que partilharam esta etapa comigo, com especial menção para a Roxa. Estiveste sempre lá para dar aquela pep talk e todas as recomendações de séries e filmes só me motivaram mais para acabar! Muito obrigada e super ansiosa pelo nosso querido mês de Outubro!

Andreia, Clary to my Izzy, o que seria de mim sem ti? Passámos por breakdowns, gastámos imenso dinheiro em comida, mas está feito e não tinha sido o mesmo sem o teu apoio, por isso obrigada!

Joana, obrigada por ouvires os meus rants e por teres sempre uma palavra amiga a dizer. Quando chegar a tua vez estarei aqui para os teus esgotamentos, tal como fizeste comigo.

A todos os meus amigos que foram negligenciados por causa da tese, fui péssima eu sei. Rita, Bárbara, Ricardo, Pereira, Catarina, a partir de agora volto a ser uma amiga decente, obrigada pela paciência. Uma palavra especial para a Rita Miranda, apesar de te conhecer há pouco tempo a tua preocupação e as tuas palavras significaram imenso, obrigada!

A special word to my foreign friends: Theodora, Marina, Sarah, Olivia, thank you for your kind words and encouragement, they mean a lot!

Tiago e Tatiana, não há palavras que cheguem. Tiago, esta tese literalmente não estaria feita se não fosses tu e mesmo estando ocupado arranjaste sempre um tempo para mim, obrigada por estes anos todos e pelo apoio incondicional! Tats, sei que todo este processo foi provavelmente mais difícil para ti do que para qualquer outra pessoa. Quero que saibas que mesmo não estando aqui, nunca senti a tua falta nesse sentido e sempre que foi preciso estiveste lá para me voltar a pôr no caminho certo. A distância só significa algo se deixarmos e esse não foi nem vai ser o caso, nunca.

Por último, obrigada à minha família. Somos todos malucos mas não trocava por nada. À minha madrinha Lena e à minha prima Tina, vocês são umas guerreiras. Tio Henrique e Catarina, obrigada por estarem sempre presentes nos momentos importantes.

Tia Sofia, Ricardo e amores da minha vida, Pedro, Bruna e Rúben, a prima vai estar sempre aqui para tudo! À minha avó chorona, a tua comida torna tudo mais fácil de suportar! Espero que estejas contente pela tua netinha.

Por último um obrigada gigante aos meus pais. Sem vocês nada seria possível por isso tudo o que eu conquistar é metade vosso. Papi, mesmo longe não paraste de me chatear com a tese, obrigada pelo apoio. Mommy linda, obrigada por me aturares, não deve ser fácil. Bruno, obrigada por teres comprado o jogo do Spider Man, vou considerar a minha recompensa depois de terminar o mestrado. Desculpa lá ser a filha preferida, obrigada.

## **LIST OF ABBREVIATIONS**

**ALVA** – Association of Leading Visitor Attractions

**DGPC** – Direção Geral do Património Cultural

**ESHTE** – Escola Superior de Hotelaria e Turismo do Estoril

**FEQ** – Fundação Eça de Queiroz

**FLUL** – Faculdade de Letras da Universidade de Lisboa

**FOLIO** - International Literary Festival of Óbidos

**IGOT** – Instituto de Geografia e Ordenamento de Território

**UCCN** – UNESCO Creative Cities Network

**UK** – United Kingdom

**UNESCO** – United Nations Educational, Scientific and Cultural Organization

**WWOHP** - Wizarding World of Harry Potter





## LIST OF FIGURES

Figure 1 – Camilo Castelo Branco’s house. ....	8
Figure 2 - Mafra Monastery. ....	9
Figure 3 - Lello bookshop. ....	10
Figure 4 – Chaucer’s monument. ....	17
Figure 5 – Abbotsford house. ....	18
Figure 6 – Visitors to the Westminster Abbey in the last decade. ....	20
Figure 7 – Visitors to the Shakespeare Birthplace Trust buildings since their opening. ....	21
Figure 8 – Library terrace at Chawton House. ....	22
Figure 9 – Number of paying visitors since Chawton house opened to the public. ....	23
Figure 10 – Luís de Camões’ grave at Jerónimos Monastery. ....	25
Figure 11 – Visitors to Jerónimo Monastery in the last six years. ....	26
Figure 12 - Visitors to the National Pantheon in the last six years. ....	26
Figure 13 – Visitors to FEQ since 2013. ....	27
Figure 14 – Visitors to Fernando Pessoa’s house in the last decade. ....	27
Figure 15 – Visitors to the Fronteira Palace in the last decade. ....	28
Figure 16 – Façade of the Fronteira Palace ....	32
Figure 17 – Formal garden at Fronteira Palace ....	33
Figure 18 – Kings Gallery in the formal garden.....	34
Figure 19 – Library at Fronteira Palace.....	35
Figure 20 – Battle Room at Fronteira Palace ....	36
Figure 21 – Panel room at Fronteira Palace ....	37
Figure 22 – Juno room at Fronteira Palace.....	38
Figure 23 – Intimate room at Fronteira Palace.....	38
Figure 24 – Liberal Arts Terrace at Fronteira Palace ....	39
Figure 25 – Statues at Fronteira Palace. ....	40
Figure 26 – Statue of Artemis ....	41
Figure 27 – Statue of Hermes.....	41
Figure 28 – Statue of Aphrodite ....	42
Figure 29 – Statue of Zeus.....	42
Figure 30 – Statue of Cronos.....	42
Figure 31 – Marchioness of Alorna’s timetable ....	44
Figure 32 – Painting of Leonor Benedita at Fronteira palace.....	45
Figure 33 – Plan of the second floor of the Fronteira Palace. ....	51
Figure 34 – Painting of D. José Trazimundo by Italian artist Silvagni ....	52
Figure 35 – Leonor Benedita’s family tree.....	54
Figure 36 – Small table.....	54
Figure 37 – Portrait of the Marchioness of Alorna by Pitschman.....	55
Figure 38 – Portrait of the Marchioness of Alorna when she was old.....	55
Figure 39 – Collected works of the Marchioness of Alorna ....	56
Figure 40 – Marchioness of Alorna’s inkwell.....	56
Figure 41 – Painting of Count Oyenhausen by the Marchioness of Alorna.....	57
Figure 42 – Self portrait painted by the Marchioness of Alorna.....	58
Figure 43 – Portrait of Juliana de Almeida e Oyenhausen.....	59



## **LIST OF TABLES**

Table 1 - Types of literary tourism.....	7
Table 2 – SWOT analysis of the Fronteira Palace.....	64



## **ABSTRACT**

Literary tourism has become increasingly popular in the last decades and it shows no sign of slowing down. This report explores what literary tourism entails and the possible reasons for its growth and attractiveness. Additionally, there is a brief survey of the history of this branch of tourism in the United Kingdom, as it continues to be one of its main developers, and a quick review of what is already done in Portugal and what could be improved. On the second part of the report, the activities performed at the Fronteira Palace in Lisbon, as part of the internship, are described, focusing on the main project which was to create a literary tour around the figure of the Marchioness of Alorna. She was an important woman author of the 18<sup>th</sup> century and she lived in the Fronteira Palace for some periods of time, making it the perfect place to develop a tour like this. Lastly, some suggestions are given as to what the future of literary tourism in Portugal could be, focusing on the Fronteira palace as the main developer and the Marchioness of Alorna as the main figure.

**Keywords:** Literary Tourism; Fronteira Palace; Marchioness of Alorna; Literary Tourism in Portugal; Literary Tourism in the UK



## RESUMO

O turismo literário tem crescido a um ritmo consistente nas últimas décadas e não mostra sinais de abrandar. Em Portugal, existem alguns lugares literários desenvolvidos e abertos ao público, mas ainda é um campo onde existe muito por fazer. No Reino Unido, por sua vez, é um ramo do turismo significativo e muito bem explorado, pelo que a região é utilizada como modelo neste relatório de estágio.

No que toca ao estágio, realizado no Palácio Marquês de Fronteira em São Domingos de Benfica, Lisboa, a figura principal é a Marquesa de Alorna. Leonor de Almeida, escritora influente do século XVIII, viveu no palácio durante diferentes períodos de tempo, o que o torna o local indicado para desenvolver turismo literário. Desta forma, o projeto principal do estágio foi desenvolver uma visita literária em torno da Marquesa de Alorna, dando-a a conhecer aos diferentes públicos do palácio.

Este relatório começa então por tentar perceber o que realmente abrange este ramo do turismo, fazendo de imediato uma distinção entre turismo relacionado com autores e relacionado com a própria narrativa. Dentro destas duas categorias, é possível identificar seis tipos de turismo literário, nomeadamente prestar homenagem a um local; lugares importantes na narrativa; áreas de interesse quer para personagens da narrativa, quer para autores; locais que se tornam destinos turísticos devido à literatura; festivais literários e turismo relacionado com livrarias, sendo que estes últimos dois estão mais ligados aos tempos modernos.

De seguida, tenta-se identificar as diferentes razões que podem levar turistas a procurar este tipo de lugares literários, de modo a explicar o aumento da procura neste ramo do turismo. Neste caso, as razões variam dependendo do tipo de local literário em questão, podendo ser racionais ou emocionais. As questões racionais prendem-se muito com a autenticidade da narrativa, isto é, se as ações descritas poderiam realmente ocorrer no “mundo real” ou se existem discrepâncias. Já as questões emocionais prendem-se com o facto das pessoas se identificarem tanto com o mundo fictício que desejam fazer parte dele, desejo este realizado em parte com a sua ida aos locais onde a ação decorre.

Tendo em conta que o Reino Unido é uma das regiões que mais explora o turismo literário, é feita uma pequena análise à evolução do mesmo, de modo a perceber como estes lugares são desenvolvidos. Inicialmente, tratava-se de viagens quase espirituais, já

que as pessoas se deslocavam às campas dos autores para prestar homenagem. Assim, o que começou como simples viagens de cariz espiritual evoluiu de tal maneira que hoje em dia é algo lucrativo. Não esquecendo que o turismo é uma das maiores atividades financeiras da atualidade, é feita uma tentativa de perceber qual o impacto do turismo literário na economia do país. De salientar que este aspeto foi dos mais difíceis de desenvolver, já que não existem muitos dados sobre as atrações literárias.

De seguida, existe um breve resumo do que já é feito em Portugal dentro do campo do turismo literário. Maioritariamente, o que se encontra em Portugal são casas de autores, mas, por norma, estes lugares literários são desenvolvidos por entidades privadas. Utilizando o Reino Unido como modelo, é também possível perceber que medidas Portugal pode vir a aplicar para desenvolver o turismo literário de maneira a atingir o seu potencial máximo, o que passa também por um maior investimento por parte do governo. O lado positivo de ser um ramo do turismo ainda muito pouco explorado em Portugal é que existem muitas oportunidades e muito espaço de manobra para o desenvolver.

A segunda parte do relatório está então relacionada com o estágio curricular desenvolvido no âmbito do mestrado em Turismo e Comunicação, realizado no Palácio Marquês de Fronteira, em Lisboa.

Começa-se com a descrição do Palácio e dos seus jardins, assim como das visitas guiadas que são proporcionadas aos visitantes. São também explicadas todas as atividades lá realizadas, bem como as que tive de desempenhar durante o estágio, como, por exemplo, vender bilhetes para os visitantes ou fazer parte do desenvolvimento dos áudio guias para o jardim. Os eventos culturais foram ótimos exemplos de como se podem desenvolver e, conseqüentemente, publicitar diferentes atividades no palácio.

O projeto principal do estágio foi a realização de uma visita literária centrada à volta da figura da Marquesa de Alorna, pelo que é feito um breve resumo da sua vida, assim como uma descrição detalhada da visita literária. Devido à natureza do palácio, sendo uma casa-museu, e tendo em conta que Leonor viveu lá em diferentes ocasiões, o percurso da visita permite contar a história da sua vida, ilustrada pelos diferentes objetos que lhe pertenceram em tempos. A sua vida preenchida serve também como um fator diferenciador, já que permite inúmeras abordagens ao turismo literário, todas elas diferentes.



Para terminar este capítulo, fala-se um pouco sobre a experiência do estágio e em que medida contribuí para o palácio durante o tempo que lá estive. Uma das principais conclusões é que o estágio foi muito prático e me proporcionou imensas experiências novas, especialmente tendo em conta que me permitiram desenvolver a minha própria visita, sempre com o intuito de a implementar. Quanto à minha contribuição para o palácio, é sempre bom para uma instituição receber estagiários, já que estes vão sempre trazer uma nova perspetiva, algo que tentei proporcionar sempre que surgiu oportunidade para tal.

Finalmente, é feito um apanhado de todos os recursos que existem em Portugal para desenvolver o turismo literário, assim como determinados pontos em que é preciso melhorar bastante, tal como o apoio do estado em iniciativas do género.

Depois da realização da visita literária acerca da Marquesa de Alorna, é possível perceber que o palácio pode assumir um papel mais importante no que toca ao turismo literário. Assim, é feita uma análise SWOT do palácio com o intuito de perceber se tem as condições necessárias para tal projeto. As ideias apresentadas para a expansão deste tipo de turismo no palácio prendem-se todas com a figura da Marquesa, sendo que podem ser desenvolvidos projetos a nível nacional e internacional.

A nível nacional, os projetos seriam de cariz mais educativo, já que o público alvo seria os portugueses, numa tentativa de chamar a atenção para a figura da Marquesa de Alorna e para o próprio Palácio Fronteira. Já os internacionais podem ser divididos em dois aspetos: atrair o público internacional para o palácio ou levá-lo para fora, mas sempre com a figura da Marquesa de Alorna em vista. O primeiro aspeto está relacionado com a importância que Leonor teve noutros países, nomeadamente Inglaterra ou França, e que permite atrair esse público ao palácio. Já o segundo aspeto consiste em proporcionar ao público uma experiência única, seguindo os passos da própria Marquesa pela Europa. Este último tipo de projeto tem em vista um público com um poder de compra superior e, talvez, de uma faixa etária mais avançada, visto que lhe proporciona experiências mais prolongadas.

A breve análise que foi feita neste relatório demonstra sinais encorajadores e positivos para o desenvolvimento deste ramo do turismo. Tal conjectura poria assim o palácio na frente da oferta do turismo literário, já que ainda existe muito por fazer em Portugal e, ao seguir as ideias propostas, o turismo literário seria desenvolvido a uma escala maior do que já existe no país.

**Palavras-chave:** Turismo Literário; Palácio Marquês de Fronteira; Marquesa de Alorna; Turismo Literário em Portugal; Turismo Literário no Reino Unido

# **INTRODUCTION**

This report, entitled “The Marchioness of Alorna at Palácio Marquês de Fronteira: a starting point for discussing literary tourism”, is the follow up of a curricular internship that is part of the master’s degree in Tourism and Communication, provided by the School of Arts and Humanities of the University of Lisbon (FLUL); the Institute of Geography and Spatial Planning (IGOT) and Estoril Higher Institute for Tourism and Hotel Studies (ESHTE) and it follows the Harvard referencing style. The internship had the duration of three months, from January 1<sup>st</sup> until March 31<sup>st</sup>, and it was carried out at Palácio Marquês de Fronteira, henceforth mentioned as the Fronteira Palace. The theme of the internship was literary tourism, linked to the Fronteira Palace through the figure of the Marchioness of Alorna.

Literary tourism, as the name indicates, is a specific branch of tourism pertaining to anything related to literature. In the past years, it has grown immensely, and countries are starting to take advantage of it and exploring their own literary heritage. As Portugal has no shortage of distinguished literary figures and/or places, I chose to work on this topic in the master’s degree as a contribution to the discussion around it and around the possibilities of its development.

The Fronteira palace was the ideal place as it provided me with a connection to the Marchioness of Alorna. Also known as Alcipe, she was a woman author of the 18<sup>th</sup> century and one of the first to write as such. Since her daughter married the sixth Marquis of Fronteira in 1799, these noble houses were merged and in the later part of her life she lived in the palace for some periods of time, making it an ideal place to develop a literary tour about this figure.

The report starts with a definition of literary tourism, making a distinction between author and fiction-related tourism. Within these two, it is possible to identify six other types of literary tourism, two of which are more closely linked with modern times. They are paying homage to a certain location; places of significance in the work of fiction; areas appealing to literary and other figures; literature so popular that the area becomes a destination; literary festivals and bookshop tourism, respectively. Since this branch of tourism has become increasingly popular in the last few years, there are several reasons appointed as to why this might have happened.

Afterwards, there is a small survey of literary tourism in the United Kingdom (UK), showcasing the different stages it went through until today. The UK has been one of the leading countries when it comes to capitalising their literary heritage, so it was important

to include this brief overview as a way of showing how much impact literary tourism can have on a country's economy.

To sum up, the first chapter ends with a succinct analysis of the situation in Portugal. It presents an overview of what the country already does in terms of literary tourism and what other resources it has that could be further developed. This way, in comparison with the UK, it is possible to understand what Portugal can do to achieve similar results in a relatively short period of time.

The following chapter is related to the internship and all the activities performed during that period. Firstly, there is a description of the Fronteira Palace and of the connections which may be established with the Marchioness of Alorna, in order to provide some context that will make it easier to understand the report. Secondly, there is a description of all the activities I participated in and the result of my research, which was a literary tour about the Marchioness of Alorna. Lastly, there is a brief reflection on what the internship meant to me and on how I was able to contribute to the Fronteira Palace.

The final chapter is a reflection on how literary tourism could be improved in Portugal, showcasing the different resources it has. Focusing on the Fronteira Palace, there are some ideas for the development of literary tourism there and a reflexion on what its role might be in the future.



# **1. DEFINING LITERARY TOURISM – SOME CONTRIBUTIONS**

## 1.1. THE QUESTION OF LITERARY TOURISM

Literary tourism has been around for a long time, albeit under different names. In the 18<sup>th</sup> century, it was common to refer to this phenomenon as pilgrimage, as people would travel to author's homes and/or graves to pay their respects (Watson, 2008). Simultaneously, the Grand Tour, a journey the upper class would do throughout Europe, became increasingly popular in the 18<sup>th</sup> and 19<sup>th</sup> centuries. This way, and since the Grand Tour was inspired by and produced different forms of literature, such as journals or guidebooks, it is possible to see how literature and tourism were long connected (Andersen and Robinson, 2002).

Nowadays, the act of visiting a place because of its connection to literature is known as literary tourism. Busby and Klug (2001, p. 319) state that "Tourism then originates when the popularity of a literary depiction or the stature of an individual author is such that people are drawn to visit the places that he/she wrote about or was associated with". However, such a definition does not explain the constant growth this type of tourism has been registering. To better understand its rise in popularity, it is relevant to look deeper into what literary tourism entails.

Hoppen, Brown and Fyall (2014) make a distinction between author-related tourism and fiction-related tourism. The first has obviously to do with places associated with authors, such as their birthplace and/or the house they have lived in, while the latter comprehends locations where the fictional work took place in. While this distinction helps to have a better understanding as to the reasons why people are attracted to these places, it is important to keep in mind that in both cases literature is the core motivation.

Under these two big categories it is possible to find different types of literary tourism. Butler (1986) puts forward four of them (Table 1). The first one has to do with paying an homage to an actual location, allowing people to see the background in which a work has been produced. This mostly relates to authors as people are curious to see either the place of their upbringing or where they have spent most of their lives (it may be just one location or several).



**Table 1 - Types of literary tourism.** Source: Adapted from Busby and Klug (2001); Mintel (2011)

<b>Type</b>	<b>Description</b>
Homage to a location	Mostly related to authors as it refers to their connections to the locations
Places of significance in the work of fiction	Important locations where the action takes place
Areas that are appealing to literary and other figures	In this case it may be either places that mean something within the work of fiction or to the authors themselves
Literature so popular that the area becomes a destination	Usually used for places that become known due to literature like author's countries
<i>Mintel added types</i>	
Literary festival	Usually book fairs, but any type of festival that celebrates literature
Bookshop Tourism	People are interested in local bookshops and/or authors

In Portugal, author's houses are the most common type of literary tourism, especially in the Northern territory. Two examples are the houses of Camilo Castelo Branco (1825-1890) and Eça de Queiroz (1845-1900), two distinguished writers from the 19<sup>th</sup> century, whose work is still studied nowadays (**Figure 1**).



**Figure 1 – Camilo Castelo Branco's house. n.d.**

The second type of literary tourism represents the places of significance in the work of fiction, namely where the action was set. Convento de Mafra (**Figure 2**), Mafra Monastery, for instance, is the setting of the novel *Memorial do Convento* (Saramago, 2011), *Baltasar and Blimunda* in the English translation, by literature Nobel prize winner José Saramago (1922-2010). Coincidentally, October 2018 marks the 20<sup>th</sup> anniversary of Saramago's Nobel prize. To celebrate that, the Portuguese Prime Minister, António Costa, will visit significant places for Saramago, such as Lanzarote and Azinhaga, therefore partaking in what could be called a literary tour (Fundação José Saramago, 2018).

The third one entails areas that are appealing to literary and other figures. In this case it is possible to include either places of significance for a fictional character or for an author, the latter case exemplified by their travel writings. The Marchioness of Alorna could be included in this type of tourism as she has written extensively about her travels.

The fourth type of literary tourism occurs when the literature is so popular that the area itself becomes a tourist destination like places that become known as 'countries', for instance Shakespeare's country. Such a definition might look like an exaggeration as there

is nothing like it in Portugal, but it makes sense considering that were it not for the literature, in this case Shakespearean, the area would likely not be known at all.



**Figure 2 - Mafra Monastery.** Dana Roberts, 2018

More recently, Mintel (2011) acknowledges two more types of literary tourism that have been growing in popularity. Firstly, that of literary festivals, events that have been increasing in number and quality throughout Europe. A good example is the Portuguese Feira do Livro de Lisboa, Lisbon's Book Fair, that has consistently grown over the last

years and is now the biggest it has ever been (Dias Real, 2018). While this is true for the national public, the ideal would be to reach a status that would attract international visitors as well, like the Edinburgh Book Festival. In the 2017 edition, there was a record of 138,681 tickets sold and 250,000 visits. This reach might be explained by the programme, which is built with the international public in mind, and includes authors from 49 countries (Edinburgh International Book Festival, 2017).

Bookshop tourism is the second type of literary tourism that Mintel (2011) identifies, and he describes it as people that look for local bookshops when they travel to find books about that place or written by local authors. Livraria Lello, in Oporto, is a local bookshop that attracts a lot of visitors both because of its connection to author J. K. Rowling and because of its quaintness, as it is a fine example of Art Deco (**Figure 3**).



**Figure 3 - Lello bookshop.** n.d.

Óbidos, in Portugal, represents an interesting case where the main types of literary tourism are the two that were just described. In fact, the city is part of UNESCO's creative cities network in the literary field. According to UNESCO:

Launched in 2004, the UNESCO Creative Cities Network (UCCN) aims to cooperation with and among cities that have recognized creativity as a strategic factor of sustainable development as regards economic, social,

cultural and environmental aspects. (...) The UNESCO Creative Cities Network covers seven creative fields: Crafts and Folk Arts, Design, Film, Gastronomy, Literature, Media Arts, and Music. (UNESCO, 2004)

The idea to apply for this program started being developed in 2011, through a partnership between the municipality and a bookstore, *Ler Devagar*, and their goal was “(...) to involve people and heritage in the development process of a creative territory, in which literature would become the lever for economic and social development” (Centeno, 2016, p. 44).

With that in mind, eleven bookstores opened in restored buildings, such as an old cellar or a church and, in 2015, Óbidos held its first edition of FOLIO – International Literary Festival of Óbidos (Centeno, 2016). All these activities granted the city a place in the Creative Cities Network in 2015, with the main resources being the literary festival and bookshop tourism.

These new types of literary tourism are more modern and in line with today’s demands, which allows us to see just how much literary places have evolved. As noted by Herbert (2001, p.313) “(...) literary places are no longer accidents of history, sites of a writer’s birth or death; they are also social constructions, created, amplified, and promoted to attract visitors”.

Now that it is possible to recognise the different types of literary tourism, one might venture into understanding the motivation behind the demand for them. Why do people purposely seek out places that are directly connected to literature? To answer this question, it might be better to begin by ascertaining which type of literary place is being addressed and only then try to determine the reasons behind this demand.

When it comes to author-related tourism, and more specifically visiting the author’s house, there are several reasons that can be named. Firstly, it may address a sense of nostalgia, the idea that the visitor could use his/her imagination to bring the author temporarily back to life by visiting the place where he/she lived (Andersen and Robinson, 2002; Watson, 2008).

Secondly, even though authors may not have written in their houses, they might still provide the visitors with a tangible connection between the work and the author. “It furthermore offers a real sense of “behind the scenes”, as it is an intimate and authentic

experience to be able to be where the author's pen physically touched the paper" (Hoppen, Brown and Fyall, 2014, p. 41)

This idea of being physically where the author was or wrote is very important. Anne Trubek (cited in Bury, 2013) states that "(...) you see the profound emotional experience that visitors have in being in the room where, for instance, Emily Dickinson wrote. You develop a connection to the author that is physical". While reading a book, all the places in the story, even if they are real, only exist in the reader's imagination. The ability to be in a place that is relevant to the story or, in this case, the place where it was written, only enhances the experience already created by the book. Thus, the proximity that authors' houses provide to the visitors is the link between books and tourism and it certainly helps to explain the appeal of such places.

As for fiction-related tourism, there are two types of reasons for wanting to visit a literary place, namely rational or emotional. However, though it is important to make this distinction to better analyse reader's motives, they are always connected with one another. Looking at Dracula-related tourism, Reijnders (2010, p. 233) states that "While Dracula tourists use rational terms to describe their desire to make concrete comparisons between imagination and reality, they are also driven by an emotional longing for those two worlds to converge".

As it is possible to apprehend from the citation above, the rational side of the visitors is mainly concerned with authenticity. Before further developing this point, it is necessary to expand on the concept. Trilling (1972) points to the museum as the source of the word, specifically:

(...) where persons expert in such matters test whether objects of art are what they appear to be or are claimed to be, and therefore worth the price that is asked for them – or, if this has already been paid, worth the admiration they are being given. (p. 93)

Wang (1999) argues that it is this sense of the word that was extended to tourism. According to Watson & Saunders (cited in Hoppen, Brown and Fyall, 2014, p. 43) "When tourists see places linked to literature, they do so in a comprehensive way in their search

for cultural and literary authenticity, that is, they want the reality of the place as they imagined it”.

The sense of authenticity can be achieved in different ways, one of them being through re-enactment. Dracula fans went to Whitby, a town in which some chapters of the book are set, and they re-enacted a scene to find out how accurate its description was (Reijnders, 2010).

Visitors also get to experience the story in the first person through theme parks. Looking specifically at the Wizarding World of Harry Potter (WWOHP), Waysdorf and Reijnders (2016, p. 7) argue that “Authenticity for these fans is based on the figure of Rowling and her approval of the park”. Another important aspect of the park is the details that match the descriptions in the books:

(...) the amount and specificity of the details in WWOHP were considered crucial to its sense of realism. (...) They [the visitors] coalesced into a sense that this was a realistic depiction of the narrative world, one that held true to the image they had formed from years of familiarity. (Waysdorf and Reijnders, 2016, p. 7).

However, like Wang (1999, p. 351) states “(...) the extension of this museum-linked usage to tourism simplifies the complex nature of authenticity in tourist experiences”. Thus, it is very important to stress that the concept of authenticity used in this report has to do with the narrative. This means that when it is stated that visitors are looking for authenticity, they are searching for what they have read in the book, which does not necessarily correspond to the historical period it is set in.

Hence, there are cases where the literary places are altered to closer resemble the book. This is the case in Prince Edwards Island National Park, in Canada. The house that is now called Green Gables, after Anne of Green Gables (Montgomery, 2015), did belong to the author’s family but it only loosely inspired the house of the protagonist. However, it was only after the house was acquired by the National Park that its gables were painted green. “In this way, the house quickly became a vehicle for the creation of a tourist’s Green Gables: one supporting the myth of place that Montgomery wove into her fiction” (Squire, 1996, p. 124). Although this aspect will not be further developed in this report,

it is important to point out the idea of staged authenticity, as it is a relevant discussion within the tourism industry (see MacCannell, 1973; Redfoot, 1984; Cohen, 1988; Wang, 1999; Pomeroy and White, 2011).

This way, it is possible to assume that one of the rational reasons that inspires visitors to go to literary places is to verify the authenticity of the narrative. Their goal is to try and understand whether the places and/or the actions described in the story are plausible and whether they could really happen in the real world.

As to the emotional reasons, the main one refers to the visitor's desire to belong to the story. "The reader, who is an outsider whilst reading, yearns to capture the non-existent by travelling to the real place featured within fictional works" (Hoppen, Brown and Fyall, 2014, p. 42). While this idea has been previously mentioned, it now ties into the emotional aspect of going to a literary place, the yearning to belong to the story.

Thus, when visitors do go to these literary places, they start by verifying the authenticity of the story, and then proceed by deepening their emotional connection with it. They begin thinking that if the places are real, maybe the story could be too. According to Reijnders (2010, p. 241), the visitors "(...) seem to experience media tourism as an extension of this 'suspension of disbelief' – a tool which allows them to renew and, at least temporarily, extend their belief in the imaginary beyond the confines of the book or film".

The term suspension of disbelief was coined by Samuel Taylor Coleridge, in the 19<sup>th</sup> century. Although he was referring to poetry, the idea was that if a writer could instil "human interest and a semblance of truth" in his/her writings, then the readers would be able to look past the improbability of the story (Coleridge, 1984). This suspension of disbelief is more easily reached through the experience of being where the story took place, something that allows visitors to really feel like they are a part of the fictional world they so badly want to belong to. A participant of the Dracula Tour states:

I get inspired after I see something or I read something... For me, the natural extension is to come to the actual place... to experience and to see it, to breathe it and to taste it, in a way you can't on the pages of a book (...) I didn't want to watch it on a two-dimensional screen or read it in black and white. I wanted to drink it all in". Another one says "It is not so much that you are reading



something, which is a separate thing from you. You can almost imagine yourself being in the novel, a sort of bystander in the novel. (Reijnders, 2010, p. 242).

Thus, it is possible to see how important it is for the visitors to feel close to the story and to live it, as if they were part of it. Again, it must be stressed that even though there is a distinction between rational and emotional reasons, they are connected, and one cannot exist without the other. If a literary place fails to provide the visitors with the authenticity they are looking for, there might not be a ‘suspension of disbelief’ because the experience will not correspond with the image they had in mind.

Literary tourism might still be considered a market niche but the growth it has seen is undeniable. As previously mentioned, there are several types of literary tourism, meaning that it can appeal to and reach different target audiences.

People become so invested in a text that their curiosity goes beyond the pages and so arises the need to visit places that are important to the text and/or to the author. This desire is fuelled by both emotional and rational reasons and if literary places learn to explore people’s wishes, they will be able to attract large crowds.

## 1.2. IN THE UNITED KINGDOM – A MODEL

As previously mentioned, literary tourism has been around for a long time. Anderson and Robinson (2002) trace it back to the time of the Roman Empire, which in turn inspired the tradition of the Grand Tour. However, to fully understand how this type of tourism has evolved, this paper will focus on the UK, as it is one of the countries that takes better advantage of its literary heritage and has been doing so for a long time as well. Not only that, but the Marchioness of Alorna also spent over a decade in the UK, increasing the attractiveness tourism about her may have with that audience. From an economic point of view, they also represent one of Portugal's strategic markets (Turismo de Portugal, 2017, p.60), making it a relevant country to further analyse.

The earliest stages of literary tourism, if it can be called this way, were the visits to author's graves in the 16<sup>th</sup> century. The problem with calling these visits the predecessors of literary tourism is that, at the time, people would go to these places only to pay their respects and the whole commercial side we now associate with the sector was not present at all.

A good example of this is the Poet's Corner, in Westminster Abbey. As Watson (2008) states in her book, the name only started to be used in the 1730s, but the beginning of this corner can be said to have started with Chaucer, when he was buried in the Abbey in 1400 (**Figure 4**). One hundred and fifty years later, his body was moved to a different tomb, but the place was now filled with meaning and the number of poets buried and/or memorialised there kept growing:

Literary worthies were to be gathered here to represent British culture, and the site around Chaucer's grave now began to develop into a national compendium of the greats, an area of the building where writers could receive public honour as servants of the nation no less worthy in their way than soldiers or statesmen. (Watson, 2008, p. 26).

Here it is possible to see how those writers were highly praised by society and how important it was for people to pay their respects. According to Watson (2008, p.28) "The

eighteenth-century visitor to the Abbey was above all engaged in a public act of grateful homage to the heroes (...) who had made Albion great”.



**Figure 4 – Chaucer’s monument.** Dean and Chapter of Westminster, n.d.

Another form of literary tourism was the Grand Tour:

In essence, it was a circuit of Western Europe undertaken by the wealthy, especially from Britain. The principal aims of the tour ranged from education and culture to the pursuit of health and pleasure. The practice of visiting the major cultural centres of Europe, particularly those in Italy and France, developed in the sixteenth century and reached its zenith in the eighteenth century (Andersen and Robinson, 2002).

Much like the visits to the graves, this was an activity that started in the 16<sup>th</sup> century and it did not involve any commercial aspects. It is important to mention the Grand Tour though, because of the way it links travelling with literature, for instance with the emergence of guidebooks, like *The Voyage of Italy* (Lassels, 1686) or *The Grand Tour* (Nugent, 1749). However, the most important aspect was the literary associations it gave

rise to, and that is why, in the beginning of the 19<sup>th</sup> century, there were people going to places where authors had been (Andersen and Robinson, 2002).

This is where there is a shift in perspective. “In the Grand Tour era travel was the motive and literature stemmed from this. At a later period, literature was the motive and travel stemmed from this” (Andersen and Robinson, 2002, p.232). Thus, the end of the 18<sup>th</sup> century/beginning of the 19<sup>th</sup> century represents a time of change:

This period saw the practice of visiting places associated with particular books in order to savour text, place and their interrelations grow into a commercially significant phenomenon, witnessing the rise of William Shakespeare’s Stratford-Upon-Avon, Sir Walter Scott’s Abbotsford, Robert Burns’ Alloway and the Brontë sisters’ Haworth, amongst other flourishing sites of native literary pilgrimage. (Watson, 2008, p. 1)

This was when literary tourism began to develop into what it is today, and it is important to look at two of the examples given above, as they represent relevant literary places that continuously attract visitors. They are Sir Walter Scott’s Abbotsford (**Figure 5**) and Shakespeare’s Stratford-Upon-Avon.



**Figure 5 – Abbotsford house. n.d.**

As Watson (2008, p. 91) states, “Abbotsford is of critical importance in the development of the writer’s house as a place to visit because it is the first house in Britain to have been shown as the site of the writer’s work”. It also presents an interesting perspective as it was the author himself that prepared the house to receive visitors. Nonetheless, authors’ houses have always been and continue to be appealing to the public, as it also happens in Stratford-Upon-Avon.

Stratford-Upon-Avon became known as the birthplace of William Shakespeare and it falls under the category of literary countries. “This notion reached a height of popularity between about the late 1880s and the 1920s, although it finds its inception much earlier with Scott, and is still alive and well today” (Watson, 2008, p. 169).

Even though these so-called countries may also include authors’ houses, their scope is much bigger as they include other points of interest. In Stratford the main buildings are the houses of Shakespeare’s wife, mother and daughter, as well as what is left of the house where he died. Other examples of literary countries include ‘Dickens’ London’, ‘Thackeray-land’, ‘The Brontë country’, and so on.

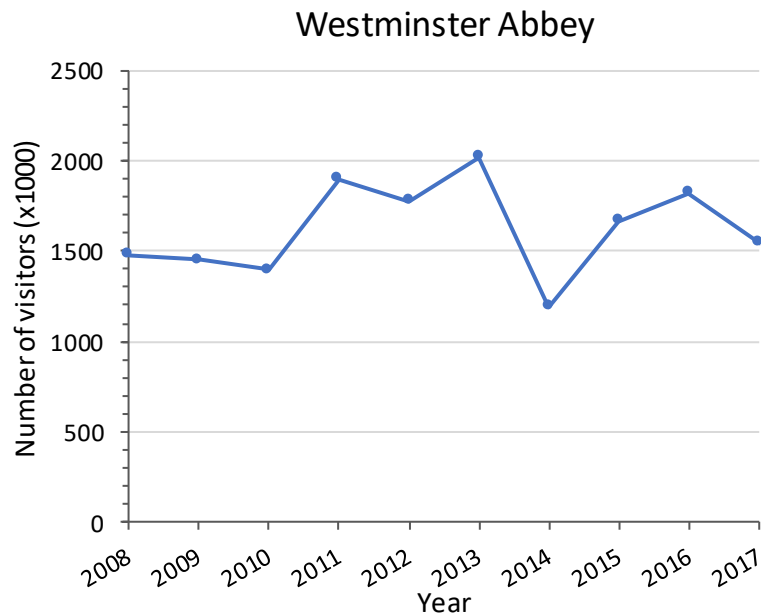
It is important to stress that even though this notion of literary countries only came to fruition in the late 19<sup>th</sup>/ early 20<sup>th</sup> centuries, most of the places were already known and attracted visitors. In Stratford the first souvenirs were available from the 1760s onwards. According to the author:

The touristic impulse to take relics (...) marks the emergence of a new model of tourism driven by a desire on the part of the tourist to construct a more intimate and exclusive relationship with the writer than is supposed to be available through mere reading. (Watson, 2008, p. 34)

This way, and after briefly looking at the evolution of literary tourism, it is possible to see how people wished to connect with authors and/or their work from early on. Because of this demand, these sites had to develop and adapt, and the UK was and continues to be an example to follow, as it simultaneously capitalizes and/or values its literary heritage.

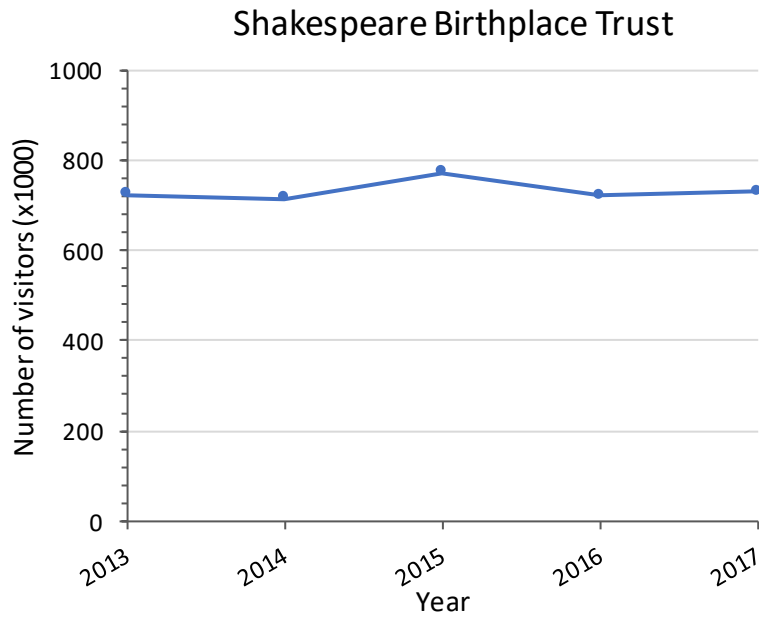
It would be interesting to analyse the numbers these attractions draw in to fully understand how they impact UK’s economy. However, there are several aspects to have

in mind. In the case of Westminster, for instance, it is possible to know how many visitors it had in the last decade (**Figure 6**), but not their motivation. Thus, one can see that after a decline in 2014, the numbers rose again, even though there is no way of knowing how big the impact of the Poet’s Corner is.



**Figure 6 – Visitors to the Westminster Abbey in the last decade.** ALVA, 2018

As for the sites at Stratford-Upon-Avon, the numbers have been constant (**Figure 7**). The peak year was 2015 and there was an increase of visitors in the past year but overall the sites are able to attract a considerable amount of people. According to Woodings (2017) “It’s understood the lure of Shakespeare is worth £600 million to the local economy, brings in ten million visitors, and supports 11,000 jobs in the area”.



**Figure 7 – Visitors to the Shakespeare Birthplace Trust buildings since their opening.** ALVA, 2018

When it comes to Abbotsford, it was not possible to find much data. According to an article from the year of the house’s restoration:

Visitor numbers are double the forecast of the Abbotsford Trust for the period, and adds to the 21,000 people who visited the attraction’s gardens and visitor centre before the historic house reopened. The trust hopes that numbers will rise to around 75,000 by the end of the year, almost matching the 80,000 who visited at the peak of the house’s popularity in the 1970s. (Ward, 2013)

Another article from 2016 states that there was a 12% increase in visitors, but it does not specify the actual numbers (ALVA, 2016). However, it is possible to apprehend that the house is reaching more people, a very good indicator for the future.

The difference in number of visitors between Stratford-Upon-Avon/ Abbotsford and Westminster Abbey may seem big, but one has to consider that the Abbey is not exclusively a literary site and it is better located. Nonetheless, this analysis shows that a literary site can indeed attract a great number of people and positively impact a region’s and, therefore, a country’s economy.

Before ending the chapter, it is relevant to look at another example, this time the Chawton house (**Figure 8**). The Chawton house was inherited by Edward Austen and his sister, Jane Austen, spent quite some time there (Chawton House, n.d.). Jane Austen (1755-1817) was a female writer of the 18<sup>th</sup> century whose works still prevail nowadays. Several aspects make her stand out and worthy of a brief analysis.

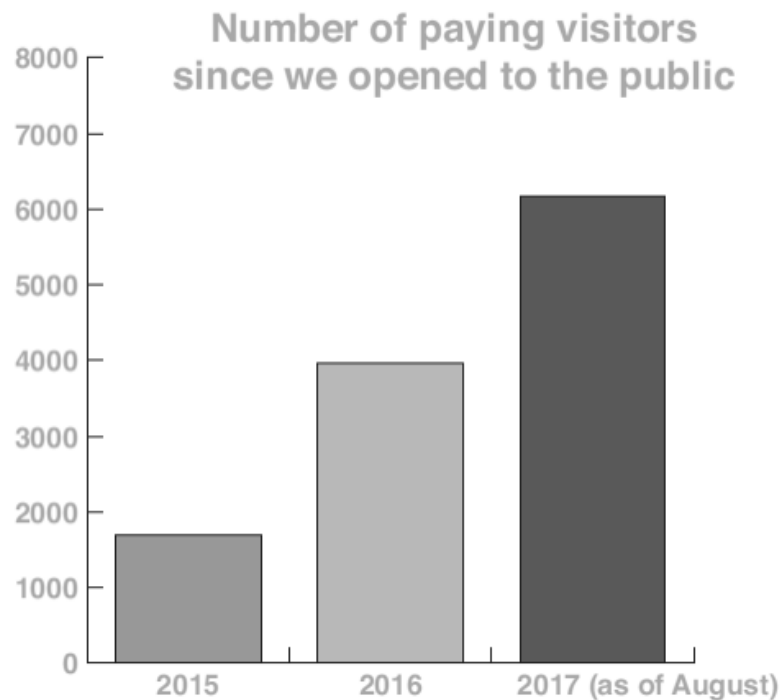


**Figure 8 – Library terrace at Chawton House. n.d.**

Firstly, she was a woman author and 200 years later her books continue to sell and there are adaptations of her works in the most diverse fields. This shows that being a woman does not pose any obstacles when it comes to surviving the test of time.

Secondly, it is important to see that Chawton house already attracts a considerable amount of visitors (**Figure 9**), especially when having into consideration that she did not even live there, as it belonged to her brother. Not only that, but it only opened to the public in 2015. Before that, the only way to visit was by pre-booking a tour, while now everyone has access to the house during opening hours. Bear in mind that these numbers represent the visitors that go inside the house by themselves and does not account for the guided tours.





**Figure 9 – Number of paying visitors since Chawton house opened to the public.** Chawton House, 2017

It is also noteworthy that last year, on the 200<sup>th</sup> anniversary of her death, Jane Austen became the first female writer to feature on a banknote, in this case the new 10 pounds note (Morris, 2017). Besides that, there is a change happening in Britain as “(...) hundreds of women writers of the seventeenth and eighteenth centuries -- written out of the script in the nineteenth -- are reinstated and revalued by scholars around the world. Chawton House Library will play a leading role in this endeavour” (Wheeler, 2001).

As it is possible to conclude, Jane Austen has withstood the test of time and it is still a very popular author. Chawton house, that belonged to her brother, is capable of drawing in a considerable amount of visitors, especially recently, since it has opened to the public in general.

Given the nature of this report, it seemed relevant to analyse Jane Austen separately in order to enhance the role a woman author can have in literary tourism. Additionally, it also shows how developing one female writer can change perspectives and open doors to the study of others, as shown by the work the Chawton House Library does.

### 1.3. IN PORTUGAL – AN OPPORTUNITY

It is safe to state that the success of literary tourism starts with great authors and/or works, as this is the core of the activity and what truly makes people curious enough to go looking beyond the pages. By that premise, the first step to ascertain whether a country could successfully develop this sector is to find if it has enough source material, in this case authors and/or works.

Portugal has no shortage of relevant literary names. Looking at the 16<sup>th</sup> century there is Luís de Camões (1524-1580), considered by many Portugal's greatest poet, whose work *Os Lusíadas* (Camões, 2017), *The Lusiads* in the English translation, tells the story of the discovery of the maritime route to India. Other important names are Camilo Castelo Branco (1825-1890), Eça de Queiroz (1845-1900), Fernando Pessoa (1888-1935) and literature Nobel prize winner José Saramago. Amongst all these men there is a woman that stands out. That is Leonor de Almeida (1750-1839), her pen name being Alcipe, and she was an 18<sup>th</sup> century Portuguese female writer that defied the stereotypes women faced at the time. She left a collection of poems and was highly praised by her contemporaries, such as Bocage (1765-1805) or Alexandre Herculano (1810-1877). Even though these are just the best-known authors, it is possible to see that there is no lack of resources when it comes to literature, and Portugal could capitalize and/or value them.

In the brief survey of literary tourism in the UK it was possible to identify two main types of literary places, namely author's graves and their homes. It would be interesting to see if there are any of those places in Portugal and if so, how they are explored.

When it comes to author's graves, a distinction needs to be made. The UK's example, Westminster Abbey, represents a place where authors are buried and where people go to pay an homage. Even though Portugal also has those places, it is also possible to find graves of people of significance in regular cemeteries. Pertaining to the first example, in Portugal there is Mosteiro dos Jerónimos/ Jerónimos Monastery, and Panteão Nacional/ National Pantheon.

The Monastery was built in the 16<sup>th</sup> century but the constructions only ended in the next century. Then, it served as a royal grave site, as several kings and/or members of the royal family were buried there. The literature interest that may be explored has to do with Luís de Camões, whose grave was put there in the 19<sup>th</sup> century (**Figure 10**), as well as

with Alexandre Herculano and Fernando Pessoa, also buried there (Mosteiro dos Jerónimos, n.d.).



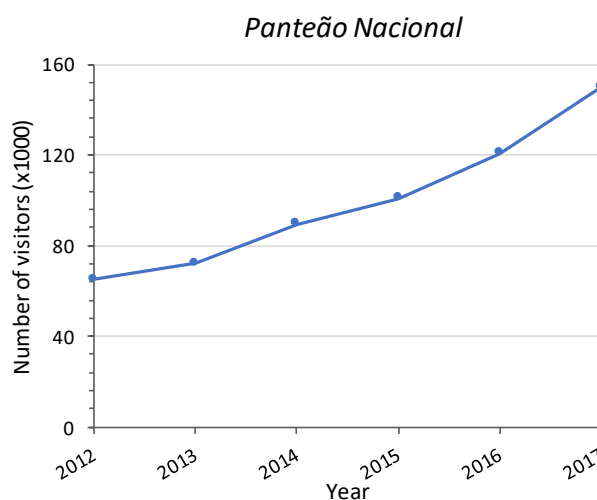
**Figure 10** – Luís de Camões’ grave at Jerónimos Monastery. Soraia Ferreira, 2018a

The National Pantheon was only deemed as such in the 20<sup>th</sup> century, even though the church started being built in the 17<sup>th</sup> century. There, it is possible to find some important writers’ names such as Almeida Garrett (1799-1854), João de Deus (1830-1896) and more recently Sophia de Mello Breyner Andresen (1919-2004) (Panteão Nacional, n.d.). She is part of the Marchioness’s legacy as a woman writer and no other Portuguese female author was the object of a post mortem cult like Sophia.

Like with the UK’s examples, there is a significant difference in number of visitors between the Monastery and the Pantheon (**Figures 11 and 12**). Again, the Monastery is not exclusively related to literature and it is the biggest attraction in Portugal, which explains the high number of visitors. As for the Pantheon, the numbers have been growing consistently, which is a good indicator that it can be further explored.



**Figure 11 - Visitors to Jerónimos Monastery in the last six years. DGPC, n.d.<sup>a</sup>**



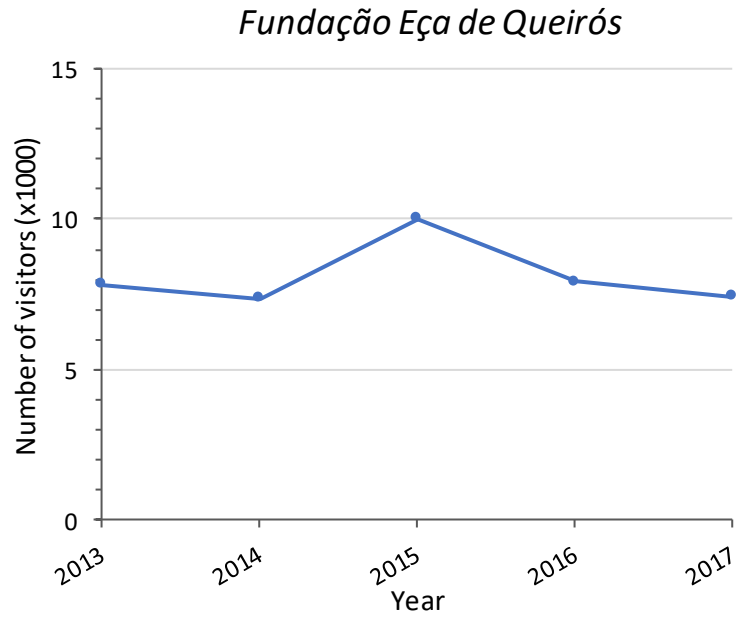
**Figure 11 – Visitors to the National Pantheon in the last six years. DGPC n.d.<sup>a</sup>**

Contrary to these places, it is also possible to find important graves isolated in regular cemeteries. That is the case of Henry Fielding (1707-1754) that is buried in Cemitério dos Ingleses, English Cemetery, in Lisbon. The Marchioness herself is buried in Cemitério dos Prazeres, Prazeres Cemetery.

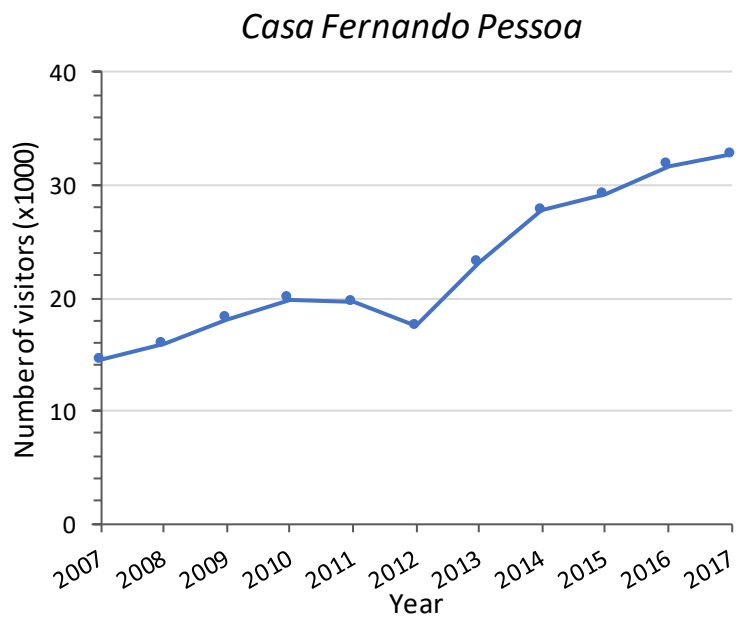
Author's houses are the most common literary places in Portugal. However, they are usually explored by private parties, such as the author's foundations or private tour companies, which suggests that the government has not yet realized their possible impact on economy.

According to the data from Fundação Eça de Queiroz (FEQ), Eça de Queiroz Foundation, since 2013 the house has attracted a considerable number of visitors, the peak being 2015 with 10,000 people participating in the guided tours (**Figure 13**). The other years have tallied around seven thousand people, which is a good sign for the future (Fundação Eça de Queiroz, n.d.).

As for Fernando Pessoa's house the numbers are even higher (**Figure 14**). Since 2012 the house has received a tremendous amount of visitors with numbers rising from 17,000 to nearly 33,000 last year (Casa Fernando Pessoa, 2018). Again, this just shows the potential these places could have if there was a considerable investment in their development and advertising.



**Figure 12 – Visitors to FEQ since 2013.** Fundação Eça de Queiroz, n.d.

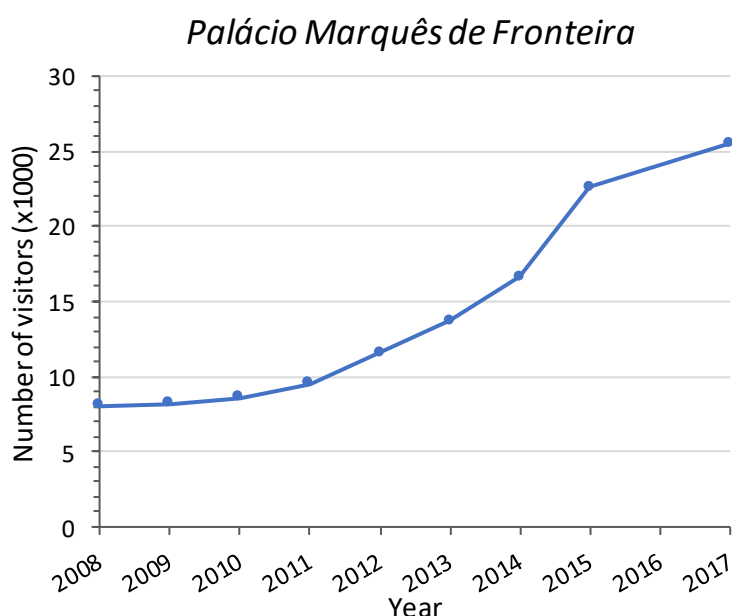


**Figure 13 – Visitors to Fernando Pessoa’s house in the last decade.** Casa Fernando Pessoa, 2018

The Fronteira palace can be included in the category of author’s houses, as the Marchioness lived there for large periods of time, mostly when she had financial difficulties. It is relevant to mention that the circumstances of the palace are very different from the usual author’s houses. That is because the descendants of the Marchioness of

Alorna still live in the house, which makes the balance between the public and private spheres very complicated.

The previous Marquis started the Fronteira and Alorna Foundation in 1987 to receive visitors and, at present, the gardens are open during the day and only a part of the rooms is open to the public, solely in the mornings with guided tours. In spite of these circumstances, the visitor's growth the palace has experienced is truly remarkable (**Figure 15**).



**Figure 14 – Visitors to the Fronteira Palace in the last decade.** Fundação das Casas de Fronteira e Alorna, 2018

From 2014 onwards, the increase in visitors was substantial and it does not show any signs of slowing down. 2016 was a transition year due to price changes. Since the data from that year was not available, I chose not to include it as it does not affect the reading of the graphic.

It is important to stress that, when possible, all the data analysed here is from the last ten years, in an attempt to show the evolution of these sites during the last decade. Several conclusions can be drawn about the numbers and literary tourism in Portugal. Firstly, that most resources can be further developed, especially having into account other countries, like the UK, where they are explored to their maximum capability.

Secondly, the fact that these sites already attract a relevant number of visitors with low funding and advertisement just proves that they could be a lot more successful and have a bigger impact in Portugal's economy if explored more consistently.

Lastly, there needs to be a bigger investment on this area on the government's part. According to their website, the Directorate General of Cultural Heritage (DGPC) makes it their mission to "(...) ensure the management, safeguarding, enhancing, conserving and restoring of assets integrating the country's immovable, movable and intangible cultural heritage (...)" (DGPC, n.d.<sup>b</sup>). Literature falls in the latter category but if one searches for literature in the intangible heritage inventory there are no results. On the one hand, this means literature has been severely overlooked, while on the other hand it also means that there is a lot of room to improve.

To sum up, Portugal has all the resources and tools to successfully develop literary tourism. All it is lacking is an investment by the government and/or stakeholders, not just through funds but through raising awareness as well, as most of the sites are already well organized and ready to receive visitors.





## **2. INTERNSHIP AT PALÁCIO MARQUÊS DE FRONTEIRA**

## 2.1. PORTRAYING THE PALACE

The Fronteira Palace presented itself as an ideal place to develop a project within the field of literary tourism. Alcipe, as it was mentioned earlier, was connected to the family and there are several objects related to her there. This way, it was decided that I would participate in the activities developed there and would, as my main project, organize a guided tour about the Marchioness of Alorna.

The internship described in this report took place at Palácio Marquês de Fronteira, in Benfica (**Figure 16**). The Palace was built in 1670, when João Mascarenhas was given the title of Marquis of Fronteira, and it was used as a summer house. He gained his title due to his military prowess during the Restoration of Independence War, fought against Spain in 1640 (Neves, 2015).



**Figure 15 – Façade of the Fronteira Palace.** Soraia Ferreira, 2018b

In the 18<sup>th</sup> century, after the earthquake of 1755 in Lisbon, the family's main residence in downtown Lisbon was destroyed, and the family moved to the Fronteira Palace, adding a new wing. Since then, it hasn't suffered any significant changes, which

means that most of the original decoration was preserved. In fact, on the inside, visitors can find the original decoration from the 17<sup>th</sup> century and all the stucco work that was added when the family moved there, in the 18<sup>th</sup> century (Monumentos, 1997).

In 1987, the 12<sup>th</sup> Marquis, D. Fernando Mascarenhas, instituted the *Fundação das Casas de Fronteira e Alorna* (Foundation of the Houses of Fronteira and Alorna). It was his decision to open the Fronteira Palace to visitors and since then they are allowed to see some of the rooms inside. The only condition the Marquis set was that the family could still benefit from the house. It was very important to him that visitors could enjoy the house as if it were their own, so he did not want to restrict their movements with barriers and such. However, D. Fernando was aware that this would mean the patrimony could deteriorate faster and so the measures he took were to restrict the number of tours and the number of visitors per tour (Neves, 2015).

Nowadays, the title still belongs to the Mascarenhas family and the 13<sup>th</sup> Marquis, D. José Mascarenhas, still lives in the Palace with his family. They continue to provide guided tours to the inside of the house, as well as access to the gardens during the day.

The gardens are open daily from 9.30 am to 5 pm and the entrance fee just for the gardens is 4 euros. The first area that the visitor finds is the formal garden (**Figure 17**), where there are several tile panels depicting the months of the year, the four different elements, the star signs, among others.



**Figure 16 – Formal garden at Fronteira Palace.** Soraia Ferreira, 2018c

The main feature of this area is the Kings' gallery (**Figure 18**), where there are busts of the Portuguese kings, except for the three Habsburg kings (Philip I, II and III of Portugal) who ruled during the 60 years of Spanish occupation (1580-1640). Underneath this gallery, there is the Knight's Lake, whose walls show several tile panels depicting knights on horseback (Neves, 2015).



**Figure 17 – Kings' Gallery in the formal garden.** Fundação das Casas de Fronteira e Alorna, 2015a

Another feature on the Kings' gallery is the statue representing *Occasio* (Opportunity). The figure stands on top of a globe, symbolizing time that never stops, and it has wings on its feet as opportunity never sits still. Because of that, when it shows up one must grab it by the hair, which is why the statue's hair is represented as going forward. The knife on its hand is meant to cut through the obstacles that may keep someone from seizing the opportunity. This representation is inspired by illustrations in emblems books that circulated Europe in the 16<sup>th</sup> and 17<sup>th</sup> century (Monumentos, 1997).

Moving on, it is possible to find the Garden of Venus, named after a statue of the goddess that stands in a fountain, in the middle of the garden. In the far right, there is a garden Grotto. The decoration on the inside consists of little niches where there are tile panels depicting different bird species. The top half is covered with maritime elements, like shells, a technique called *Embrechado* that has no translation in other languages.

As for the house itself, there are five rooms open to the public and the visits are always guided in order not to disturb the life of the family still living there. The guided

tours take place every morning, two or four of them depending if it is Winter or Summer time, respectively. The languages available for the tours are English, French and Portuguese. The house only closes on Sundays and bank holidays and the entrance fee to the house and gardens is 9 euros.

The tours always start at the entrance where the guide talks a little bit about the story of the palace and of the family, as well as about what people can expect to see on the inside. The first room of the tour is the library (**Figure 19**). Originally a balcony, it was closed when the family moved there in order to gain more living space.

Nowadays it houses around 5,000 books, dating from the 15<sup>th</sup> century until today. (Gomes and Ramalho, 2012). Some pieces of interest are the two globes, one terrestrial and one celestial, based on the descriptions of Thomas Cook; a French *Erard* piano from the 19<sup>th</sup> century with pictures from different Portuguese kings, all with dedications to the family; and the two swords that belonged to the Marchioness's grandsons (Neves, 2015).



**Figure 18 – Library at Fronteira Palace.** Soraia Ferreira, 2018d

The next room is called the Battle room (**Figure 20**) and it is the most important of the house. It is decorated with several panels depicting different Portuguese victories from the Restoration Wars Portugal fought against Spain. The room represents a celebration of the reconquered independence and, ultimately, the Portuguese identity. On the ceiling, the stucco work stands out and there are several allegories depicted, the most important ones being Peace, War and Victory. All around the room it is also possible to see a series of busts, in stucco, that represent the Marquises of Fronteira until the fifth one, as he was the one that moved there in the 18<sup>th</sup> century.



**Figure 19 – Battle Room at Fronteira Palace.** Soraia Ferreira, 2018e

The tour proceeds to the panel room (**Figure 21**), named due to the different tile panels found there. These are the only tiles in the house that are not Portuguese but ordered from the Netherlands in the 17<sup>th</sup> century. The tiles were made by the Amsterdam factory and it was their first large order from abroad. In the ceiling there is a lyre and there are other instruments depicted on the walls, which means the division was originally used as a music room. On the wall, there are also several paintings, some of them portraying the Marchioness's parents.



**Figure 20 – Panel room at Fronteira Palace.** Soraia Ferreira, 2018f

The next two rooms are already part of the wing added to the palace in the 18<sup>th</sup> century and the family still uses them nowadays. The first one is the Juno room (**Figure 22**), whose name comes from the painting on the ceiling that shows that figure. Some pieces of interest in this division are a painting by El Greco, another painting attributed to Pellegrini, depicting the Marchioness' grandchildren, and several pieces of china.

The second one is called the intimate room (**Figure 23**) and it is believed to have been used as a smoker's room because of marks of smoke that can be traced in the ceiling. In this room there are two famous paintings of the Marchioness, as well as two other paintings representing her brother and his family. At present, on the regular tours, the guides just mention her briefly.



Figure 21 – Juno room at Fronteira Palace. Soraia Ferreira, 2018g



Figure 22 – Intimate room at Fronteira Palace. Fundação das Casas de Fronteira e Alorna, 2015b



Lastly, the tour ends outside in the terrace, also called the Liberal Arts Terrace (**Figure 24**). The name stems from the tile panels depicting the different liberal arts: Astronomy, Geometry, Rhetoric, Dialectic, Music and Arithmetic. The exception here is Philosophy that was replaced by Poetry, that has a featured position due to the first Marquis' love for literature. There are also smaller panels that show the different traits a person needed to possess in order to practice the liberal arts, like memory, understanding or will (Neves, 2015).



**Figure 23 – Liberal Arts Terrace at Fronteira Palace.** Soraia Ferreira, 2018h

Other important pieces in the terrace are the statues. On the left side of the poetry panel there is Apollo and on the other side, Marsyas (Figure 25). Those two represent a myth that states that Marsyas challenged Apollo to a music contest to be judged by the Muses. The Muses declared the God the winner, so he had Marsyas flayed and, on the statue, he is holding the satyr's skin. This was a way of saying that no one should challenge the gods.



**Figure 24 – Statues at Fronteira Palace.** Apollo (left) and Marsyas (right). Soraia Ferreira, 2018i

On the opposite wall there are seven statues representing different mythological figures. From left to right, the first one is Artemis, the Roman Diana, Goddess of Hunting and Apollo’s twin sister (**Figure 26**). The statue shows her carrying a bow and she has a moon crescent on her forehead.

The second statue is Hermes, the Roman Mercury, messenger of the Gods (**Figure 27**). He is represented with his winged feet and the caduceus, the staff intertwined with serpents and wings.

Aphrodite, the Roman Venus, Goddess of love and beauty, is the next statue (**Figure 28**). She is represented with a shell, due to her connection with the sea.

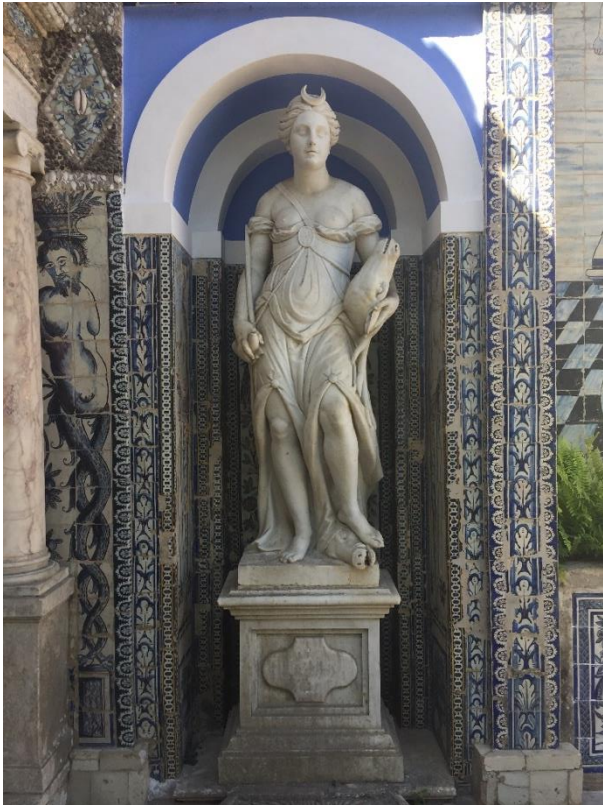


Figure 25 – Statue of Artemis. Soraia Ferreira, 2018j



Figure 26 – Statue of Hermes. Soraia Ferreira, 2018l

The fourth statue depicts Apollo, God of Music and Archery, and so he is holding his lyre but also a bow and a quiver of arrows. Apollo is the only god that is represented twice in the terrace given that he is also present with Marsyas, as explained before.

Zeus (**Figure 29**), the Roman Jupiter, is the supreme ruler of all gods and the next one in the terrace. He is pictured with the thunderbolts, his weapon of choice, as well as a crown, due to his status in the Olympus.

The next statue is Ares, the roman Mars, and he is the God of War. Because of that he is depicted taking his sword out of its sheath.

Lastly, there is Cronos (**Figure 30**), the Roman Saturn. He is the only one that is not a god, but a titan, although he is the father of six of the Olympians. In the statue he is eating a baby, which follows the myth that he ate all his sons, fearing that one of them would overthrow him (Neves, 2015).

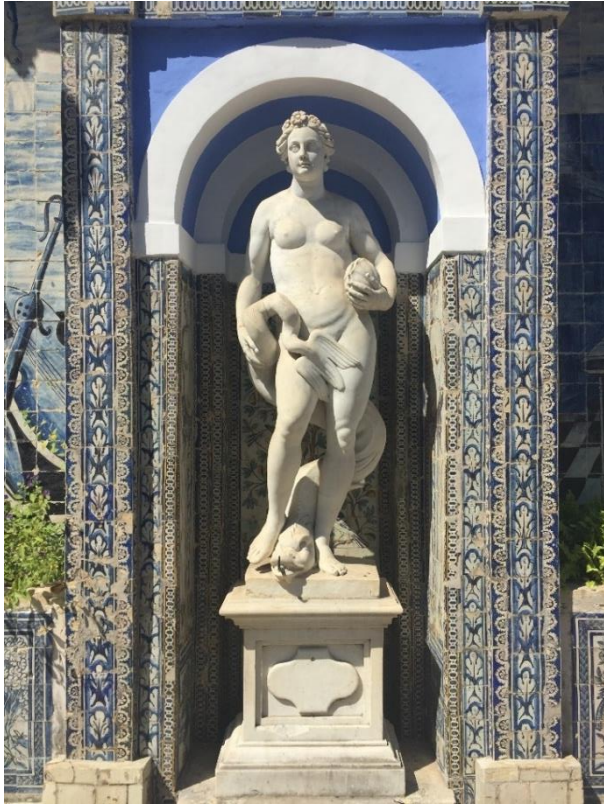


Figure 27 – Statue of Aphrodite. Soraia Ferreira, 2018m



Figure 28 – Statue of Zeus. Soraia Ferreira, 2018n



Figure 29 – Statue of Cronos. Soraia Ferreira, 2018o

At the far end of the terrace there is the Chapel, dating from the 16<sup>th</sup> century. It was already there before the house was built and was later incorporated into the main building. There is a family legend that says that this was where Saint Francis Xavier gave his last mass before departing to India, but there is no way of verifying its truthfulness (Neves, 2015).

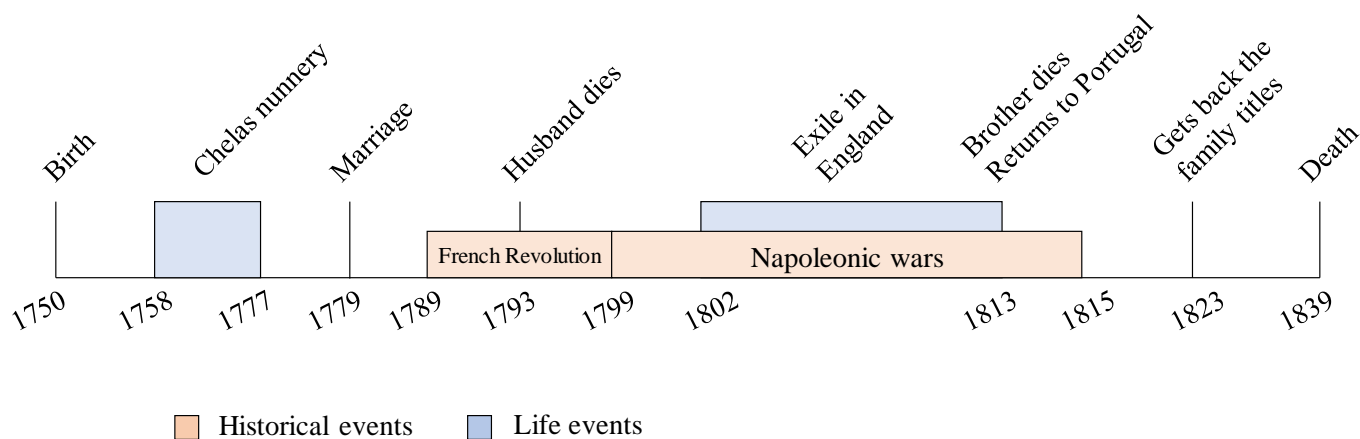
After that, the guide takes the visitors back to the garden, where they can stay until closing hours. That is the basic itinerary of the guided tours, but each guide adds a personal touch to the tours, as there is so much history and so many details that they can choose from.

Besides the regular tours, there are also monthly ones with different themes, for instance about the different representations of mythology that can be found throughout the property. These themed tours are guided for the house and for the gardens and their duration is between 1h-1h30.

This way, even though the family still lives in the house, visitors can still get a glimpse of the history that is kept within the palace's walls.

## 2.2. MARQUESA DE ALORNA – A PORTRAIT

D<sup>a</sup>. Leonor de Almeida Portugal (1750-1839), also known as Alcipe, was the fourth Marchioness of Alorna and a distinguished woman author and “salonnière” of the 18<sup>th</sup> century. As it is possible to see on the timeline below (**Figure 31**), she died at the age of 88, which was very uncommon at the time.



**Figure 30 – Marchioness of Alorna’s timetable.**

When Leonor was eight years old, her grandparents were executed and the whole family was sentenced to confinement. It was 1758 and the Marquis of Pombal accused the Távoras, Leonor’s grandparents, of being involved in the attempted assassination of the king, D. José I., even though the accusations were never proved. This led to her imprisonment, along with her mother and her younger sister, in a monastery in Chelas. They would only leave the monastery nineteen years later, but while in there Leonor kept up her education and became well versed in different areas, such as literature, languages and science.

The family was allowed to receive guests at the monastery’s gates and that is how the future Marchioness managed to establish an important network of relations and kept informed about the society of the time. That is also how her poems started to spread throughout the literary sphere of the time and where she got her pen name, Alcipe, given to her by fellow poet Filinto Elísio (1734-1819).

In 1777, the king D. José I died and his daughter, D. Maria, became the queen. One of her first decisions was to release some political prisoners, Leonor and her family included. After she left the monastery, she married Count Karl von Oyenhausen-Gravenburg and the couple had eight children. After Karl died, Leonor Benedita (**Figure 32**), their oldest daughter, married the sixth Marquis of Fronteira, merging the two noble houses and their titles.



**Figure 31 – Painting of Leonor Benedita at Fronteira palace.** Soraia Ferreira, 2018p

In the beginning of the 19<sup>th</sup> century, due to the Napoleonic wars and the imminent invasion of Portugal, Leonor fled to exile in England and remained there for several years. She returned to Portugal in 1809 but was forced to go back to England as her brother was then considered a traitor because he was leading the Portuguese Legion under Napoleon orders. However, in 1813, when her brother died, Leonor returned to Portugal and made it her cause to clear his name. It took her ten years, but she succeeded, and her brother was rehabilitated. She also recovered the titles that were his and, since his wife and

children had long passed away, she became the fourth Marchioness of Alorna (Anastácio, 2007a).

During the latter part of her life, she often lived in the palace, since the seventh Marquis of Fronteira was then her grandson, D. José Trazimundo. After her son died, in 1822, she lost some of her vigour, only attending some official events, even though she kept paying visits and entertaining intellectuals until, at least, 1834. She died just before turning 89.

It is also important to stress that besides living in England, she also lived in Vienna and in the south of France and travelled throughout Europe (Anastácio, 2007a). For that reason, her circle of influence was reasonably large in countries like France or Austria, having befriended personalities like Madame Stael, Madame de Thun or the empress Maria Theresa. This is significant because it shows just how big of an impact she had on different countries, which can be interesting when developing literary tourism as it allows different approaches, whether national or international.

Considering that she lived in the Fronteira Palace for large periods of time at the end of her life, and that the building was so well preserved throughout the years, it seemed like the perfect place to develop the literary tour about Alcipe. Not to mention that the descendants also kept a lot of documentation about her, and that her grandson left his memoirs in written form.

Additionally, the Marchioness also allows for a feminist approach to be explored. Whether because she was one of the first women to publish as such, or because she inspired the generations after her, this is yet another perspective that can be developed within her figure in literary tourism.

For all these reasons, she was an excellent figure to study and a great way to start thinking of developing what could become a significant branch of tourism in Portugal. It is also important to stress that Alcipe is a female author and the literary tourism that is being practiced in Portugal focuses on male authors, which means that she would represent a shift in perspective and would pave the way for other female authors to be explored.



### 2.3. ACTIVITIES REPORT

The internship started on the 3<sup>rd</sup> of January 2018 and ended on the 31<sup>st</sup> of March 2018. The supervisor was Professor Vanda Anastácio and she was the one that helped me create and organize the tour. The internship was divided into two different stages, one more practical and one more theoretical.

At first, I just observed the kind of activities that are carried away at the Palace. Besides having the house and the gardens open to the public, the Foundation instituted by the previous Marquis organizes a myriad of cultural events like concerts, free courses, conferences, book clubs, among others. The family also rents the house for weddings and other private events.

During this period of time, I participated in a couple of the guided tours to the house with the different guides to see how the visits were organized and to learn more about the palace and the family. Besides the regular tours, I also joined one of the monthly themed tours about mythology, that also included the gardens.

As for the cultural events, they showed me how to organize and publicize them. Firstly, there are two different ways to develop a cultural event. The idea may come from proposals made by someone outside the palace or it can be an event developed by the Foundation itself.

In the first instance, after the person makes the proposal, it has to be approved by the Foundation Cultural Cabinet. After that, a date is set and, if that is the case, the Foundation will advertise the event and take care of the tickets.

On the other hand, if it is an event hosted by the Foundation, their Cultural Cabinet is responsible for creating the program, contacting the people involved, setting a date, advertising and making tickets available.

Within the advertisement phase, there are several stages. Depending on the event, the first thing to do is to find sponsors. In this particular case, because the palace is where the events take place, sponsors are needed to help with the advertisement.

There are some sponsors that always cooperate in disseminating information on cultural events taking place at the palace, like the local Parish (São Domingos de Benfica) and Antena 2, a Portuguese broadcast station. However, if the event is a concert, for instance, and the artists are playing classic German music, a request is sent to institutions

that are related to Germany, like the Goethe Institut and the German embassy, something that is applied to other nationalities as well.

After all the sponsors are gathered, the Foundation will make a press release that will be sent to all the sponsors, in order for them to advertise the event. Besides that, the Foundation also sends this document to its mailing list and advertises the event on its social media, like Facebook.

I also spent some time at the ticket office, learning how to work the register and selling tickets. The interaction with the visitors was really important as it allowed me to better understand the kind of public the palace reaches.

Most visitors are French as they are an audience that actively looks for castles/palaces and historical gardens to visit, not to mention that the palace has the biggest collection of original tiles *in situ*. They really like that the palace provides visits in French and, even though it can be difficult to get there, they always mention that it is a good alternative to the busy centre of Lisbon.

Portuguese people are not that familiar with the palace and they are pleasantly surprised when they find out about it. This unfamiliarity comes from different aspects such as being a private house and, therefore, not being advertised by the Government or due to its hidden location, far from the city centre. Usually, people know of the Palace through friends and family that have visited and recommend it or by hearing about a certain cultural event.

Besides that, there are also a lot of Spanish and Italian visitors as well as a growing number of Russians and visitors from Eastern Europe. The feedback is always very positive, as the palace is not one of the top attractions of the country, and people usually feel like it is a hidden gem.

Additionally, I was also able to follow the development of audio guides from start to finish. As explained before, the visits to the garden are not guided so it made sense to create an audio guide to provide people some information. It was also decided to develop audio guides for deaf people, where instead of someone reading the text, they would have a bigger device with a screen with someone explaining the text in sign language.

The process, even though it was long, was actually quite simple. First, it was necessary to select the several points of interest in the garden that would be included in

the audio guided tour. Once that was done, the descriptive texts were written and reviewed by the Foundation's Cultural Cabinet.

At this point, different companies were contacted in order to understand which types of audio guides there were, and which ones were in line with what the Foundation wanted. Meanwhile, the text was translated to English and French, as those were the main languages to be included in the audio guide, besides Portuguese.

Once the company was selected, the text was sent there in order for them to review it, as there were certain guidelines that needed to be followed, like the length, the adequacy and the clarity of the descriptions. Additionally, someone from the company came to the palace to do the tour, as a way of verifying the accuracy of the information.

Besides the audio guide itself, there was also an accompanying map (see appendices 1.1 and 1.2) to be made, where the visitor would find the blueprint of the gardens, along with the numbers referring to the interest points which are described in the audio guide. For that purpose, different designers were also contacted in order for the Foundation to choose one.

After the final text was reviewed, both by the audio guide company and by native speakers of the other languages, all that was left to do was wait for the installation of the hardware.

The audio guides were later inaugurated with a concert by a deaf group called *Mãos que cantam* (Hands that sing), directed by Maestro Sérgio Peixoto, in order to shine a light on the audio guides for the deaf audience.

The second stage of the internship was more of a research component. First, I needed to know more about the Palace's history, hence taking the guided tours. Besides that, I also read different books about the palace, the most important being the one by José Cassiano Neves (Neves, 2015).

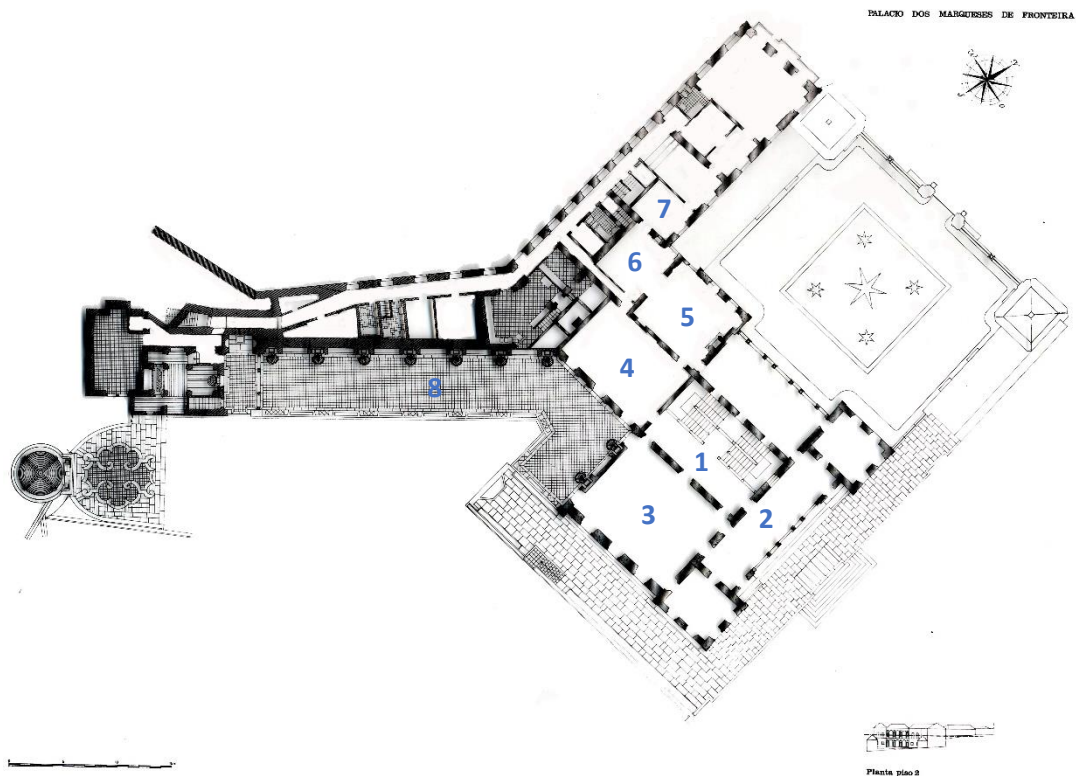
As for the Marchioness of Alorna, since Professor Vanda Anastácio is a specialist on the matter, she provided me with several references in order to get a good understanding of her life and works. The memoirs left by the seventh Marquis of Fronteira, Leonor's grandson, were a crucial source as he witnessed and reported several scenes which took place at the Palace first hand (Barreto, 1926).

After I had acquainted myself with the history of the palace and the Marchioness's biography and works, I did an inventory with all the objects relating to her in the house, in order to organize my tour. I tried to follow the itinerary of the regular tours but focusing on the items related to Leonor de Almeida.

## 2.4. “MARQUESA DE ALORNA NO PALÁCIO MARQUÊS DE FRONTEIRA”

The main project of the internship was to develop a guided tour based on Alcipe. As mentioned before, the first step was to do research, in order to learn more about her and her connection to the palace.

Once that was done, I organized the tour and after Professor Vanda’s approval I did a few trial tours before opening the visit to the public. For the trial tours, I invited some friends, along with my thesis advisor, in order to get some feedback. After a few alterations, the final itinerary was decided, as presented in **Figure 33**, and what follows is a description of the tour.



**Figure 32 – Plan of the second floor of the Fronteira Palace.** Numbers identify the order of the guided tour path. (1) Upstairs hall. (2) Library. (3) Battle Room. (4) Panel Room. (5) Juno Room. (6) Intimate Room. (7) Dining room. (8) Liberal Arts Terrace.

The tour starts at the entrance of the house with a brief explanation of the palace's history. While the tour is focused on Leonor de Almeida, it also presents the visitors with some context about the palace and the family.

It proceeds upstairs (1), where I explain who Alcipe was. Leonor de Almeida was born in 1750 and died in 1839, at the age of 88, almost 89. Her oldest daughter, Leonor Benedita, married the sixth Marquis of Fronteira, and that is how the two houses merged. In the upstairs entrance there is a painting of D. José Trazimundo, the seventh Marquis of Fronteira (**Figure 34**), and the Marchioness's grandson, which is why I start by explaining their relationship.



**Figure 33 – Painting of D. José Trazimundo by Italian artist Silvagni.** Fundação das Casas de Fronteira e Alorna, 2015c

The next room is the library (2), where I talk a bit about her education. At the time, women's book collections were small, and the main theme was usually religion. The Marchioness, on the contrary, had a large collection, with varying themes, and in different

languages, like English, German, Italian and mostly French. She is known as one of the promoters of German culture in Portugal (Ehrhardt, 2003).

It is possible to find books with her signature, as well as her mother's and her daughter's, which suggests that the books might have been passed down between the women of the family. It is known that her collection was much larger, as there are two inventories of her books from different time periods, but she only lived in the Fronteira palace during short periods of time, which is why there are only a few copies in the library.

Next up is the Battle Room (3), where I give a brief account of the panels depicting the Restoration of Independence War. It is also where Alcipe liked to receive guests in the salons she constantly hosted, mostly other intellectuals of the time such as Francisco Freire de Carvalho (1779-1854) or António Feliciano de Castilho (1800-1875) (Anastácio, 2005). Throughout the tour, I thought it would be interesting to recall some episodes described by her grandson, as I felt like they would help visitors understand her personality and complexity. One of those happened when Head of the Lisbon police Pina Manique, who did not like the family at all, accused the Marchioness of starting a secret society. She was so outraged by this accusation that she decided to actually start one that she named the Rose Society and the meetings for that would happen in the Battle room (Barreto, 1926).

In the Panel Room (4) it is possible to find paintings depicting Leonor's parents. As previously explained, after her grandparents were sentenced to death, her mother and her went to the monastery in Chelas and her father was sent to prison in Junqueira. While imprisoned, the family managed to communicate through letters. This is very important because as Leonor's mother was constantly sick, most of the time she would be the one to reply to her father's letters, which made her develop her writing skills from early on.

The next room (5) is named after the Juno figure painted on the ceiling. The main point of interest in this room is a family tree (**Figure 35**) that was custom made for Leonor's oldest daughter, who married the sixth Marquis of Fronteira. According to a family legend, Marie Antoinette gave a small table (**Figure 36**) to the Marchioness of Alorna, during one of her travels through France. Although there is no documentation to support this family myth, Alcipe met Marie Antoinette's mother, Maria Theresa, which means this could be true.



**Figure 34 – Leonor Benedita’s family tree.** Soraia Ferreira, 2018q



**Figure 35 – Small table.** Allegedly given to the Marchioness of Alorna by Marie Antoinette. Soraia Ferreira, 2018r

The intimate room (6) is one of the most important ones in the tour as it has two paintings of Alcipe. One of them was made in Vienna by Joseph Pitschmann and it portrays her when she was young (**Figure 37**). In the other one she appears older, holding a book in her hand (**Figure 38**), which shows that she was not afraid to be seen as a writer in the latter part of her life. The fact that she is depicted as an older woman also shows how proud she was of having lived that long, since women usually preferred to be portrayed as young. Another important item is the first and only edition of all her works that her daughters had made when she passed away (**Figure 39**). Additionally, it is also possible to see a porcelain inkwell she used in the same room (**Figure 40**).





**Figure 36 – Portrait of the Marchioness of Alorna by Pitschman. Fundação das Casas de Fronteira e Alorna, 2015d**



**Figure 37 – Portrait of the Marchioness of Alorna when she was old. Fundação das Casas de Fronteira e Alorna, 2015e**



**Figure 38 – Collected works of the Marchioness of Alorna. Soraia Ferreira, 2018s**



**Figure 39 – Marchioness of Alorna's inkwell. Soraia Ferreira, 2018t**

Besides being a writer, Leonor also painted. Two of her paintings are still in the Fronteira palace and for the purposes of this tour the family kindly allowed me to open a room (7) to the visitors, which is normally closed, in order to showcase them. One of the paintings depicts her husband and was painted after his death, in 1793 (**Figure 41**). He is represented as a military man and in the background, she drew herself, mourning her husband. The other painting is a self-portrait called *Solidão*, Loneliness (**Figure 42**).



**Figure 40 – Painting of Count Oyenhausen by the Marchioness of Alorna. Soraia Ferreira, 2018u**



**Figure 41 – Self portrait painted by the Marchioness of Alorna.** Fundação das Casas de Fronteira e Alorna, 2015f

There is also a small portrait of one of her daughters, Juliana (**Figure 43**), who had also quite a turbulent life. She was married to Count Ega when she was young, in 1800, but then met Count Stroganoff and fell in love with him. The two travelled throughout Europe and she never returned to Portugal, where she would have been received with anger and shame, as she was still married to Count Ega at the time. In 1826, when Count Stroganoff became a widower, Juliana had already lost her husband too and they were finally able to marry, with the royal family's permission.



**Figure 42 – Portrait of Juliana de Almeida e Oyenhausen.** Fundação das Casas de Fronteira e Alorna, 2015g

After that, the visit proceeds to the Liberal Arts terrace (8). Here I explain the several tile panels, as well as the statues that represent different mythological figures. The main panel on the terrace is the one of poetry, which shows how much the first Marquis valued literature. To end the visit, I explain what the visitors can find throughout the garden and ask if they have any questions.

## 2.5. ADDED VALUE

All in all, the internship was very successful. I am glad I had the opportunity to be a part of every step, in order to learn what it is like working on a tourism place.

The main aspect the Fronteira Palace provided me with was experience, as they let me develop my own tour and participate in the different events. At first, I was not expecting to be allowed to do and see so much. Sometimes internships can be quite theoretical, in a sense that the entities will let interns observe the activities developed there, but it stops there. At the palace, on the contrary, they encouraged me to observe and then perform the activities myself, which was very valuable.

As to what I brought to the internship, I would say my youth was my biggest asset, as I could offer my input and present a new perspective. I believe internships are very important because they allow new people to observe their practices. For instance, at the palace, because I have a different standpoint from the people that work there, I was able to provide them with new ideas and ways to better develop their service. It is important for any entity to assess their habits from time to time, especially when working with a closed team, as people may develop ways of working that become dated.

Additionally, the tour I developed is something new that will add to the value of the services provided by the palace to the visitors. Besides that, even though literary tourism about the Marchioness can be developed with the international public in mind, this visit was designed for the national audience, that may (re)discover this literary figure through the tour. It is also important to remember that by attracting people with the literary visit, the palace may also be seen in a different light and reach new types of public.

## **CONCLUSIVE THOUGHTS**

## RESOURCES AVAILABLE

To conclude the report, it seems necessary to round up all the resources Portugal has in order to develop literary tourism, as a way of really seeing what is already done and what needs to be further explored.

Firstly, the most important resource is literature itself and there is no lack of it in Portugal. As it was mentioned earlier, Portugal has a lot of distinguished authors and the ones named previously are just the most renowned ones.

Secondly, in order to develop these literary places infrastructures are needed. Once again, Portugal already has most of them. The most common literary place is the author's house and many of them are already equipped to receive visitors. In this particular aspect, it is important to observe that the North is more developed than the South. That may be because a lot of author's houses are located in the North or, perhaps, because it was necessary to develop tourism in these small areas in order to attract more people and draw them away from the city centres.

Thirdly, it would be promotion and/or advertising, but this is one of the aspects that needs to be improved, especially on the government's part. Most of the author's houses are owned by private parties and therefore developed by them. However, the government should pay more attention to the country's literary heritage and use it to its advantage.

On a special note, all these entities that explore authors' houses value education and they make it a priority to work with schools to educate the young generations on literature. This is very important as it spreads awareness about Portugal's literary heritage while at the same time promotes these literary places.

Another positive aspect is the growth of activities related to the modern types of literary tourism, that is the bookshop tourism and the literary festivals, mainly the latter. The Lisbon book fair was already mentioned, but it is worth stressing that there are a lot more book fairs in other cities, as well as events related to literature, like book signings and/or talks with contemporary authors.

Finally, there is the figure of the Marchioness that can lead the way to a more developed branch of tourism. Currently, there is the tour I created that was instated in the



palace as a monthly visit and there is much more that can be done, both nationally and internationally.

Nationally, even though there is more about her that can be developed, I believe that an important aspect is that it would inspire research and tourism around other woman authors, whether from past centuries or present day. A good example, that also falls in line with the feminism side that can be explored with the Marchioness, is Maria Teresa Horta (1937). Not only is she a descendant of the Marchioness, she is known for being part of The Three Marias, along with Maria Isabel Barreno (1939-2016) and Maria Velho da Costa (1938). Together, they wrote *Novas Cartas Portuguesas* (Barreno, Costa and Horta, 2010), *The Three Marias in English*, a book that helped expose and end the period of dictatorship in Portugal.

When it comes to the international public, as previously discussed, Alcipe's circle of influence was large and it included several countries like the UK, France or Austria. From a business standpoint, the UK and France are part of Portugal's strategic markets while Austria is a growing market, meaning that it has potential to become more significant (Turismo de Portugal, 2017, pp. 60-61). This means that through the Marchioness and literary tourism it is possible to reach different kinds of public and develop this branch of tourism.

## PALÁCIO MARQUÊS DE FRONTEIRA – STEPS TOWARDS A NEW PARADIGM

If there is a place associated with the Marchioness of Alorna, it is the Fronteira Palace and, given its characteristics, there is nowhere better to work on further developing literary tourism.

For starters, and since tourism is ultimately about business, it is important to do a SWOT analysis of the palace (**Table 2**), in order to understand if it has the ability to be a leader for literary tourism in Portugal.

Table 2 – SWOT analysis of the Fronteira Palace

<b>Strengths</b>	<b>Weaknesses</b>
<ul style="list-style-type: none"><li>- Away from the city centre</li><li>- Experienced tour guides</li><li>- Self-promotion capacity</li></ul>	<ul style="list-style-type: none"><li>- Weak social media presence</li><li>- Visitors limitations</li><li>- Hard to reach</li></ul>
<b>Opportunities</b>	<b>Threats</b>
<ul style="list-style-type: none"><li>- Exclusive source material</li><li>- Unique characteristics</li><li>- First to explore literary tourism on a large scale</li></ul>	<ul style="list-style-type: none"><li>- Known as a wedding venue</li><li>- Private</li><li>- More experienced competitors</li></ul>

Starting with the strengths, the first one has to do with its location. Since it is in São Domingos de Benfica, the palace has the ability to draw people away from the overcrowded centre, a positive feedback always received from visitors. Secondly, the real-life tour guides provide communication, knowledge, storytelling and passion, which is very important nowadays, especially considering the existing technology nowadays. Most museums turn towards apps or audio guides that may feel a little too impersonal. This way, there is an interaction between the visitor and the tour guide and since all of them have worked in the palace for a long time, they have a lot to give in terms of knowledge. Not to mention that the tour guides play an important role in sustainable tourism (Hu, 2007), which given the circumstances of the palace is very important in order to preserve the house. Lastly, as it was explained earlier, since the palace already hosts events it has connections with different sponsors and it can self-promote, which would be ideal for literary tourism.

Moving on to the weaknesses, the first one may be the most urgent to deal with, as it is about the weak presence of the palace in social media. It may not look like a very important aspect but today, being active on social media can make quite a difference. Luckily, it is also one of the easiest aspects to fix. Next is the limitations that come with being a private residence, as a single tour guide can only take a maximum of 25 people on a tour. However, as it will be seen later on, literary tourism can actually help as it could potentially take people out of the palace. Finally, here the location represents an issue, as it is a hard place to reach. The options are to take the bus 770 from the closest metro station, Sete Rios; walk from Sete Rios; get a taxi or go by car. The bus only goes past every 30 minutes, which can be a while to wait; the walk takes around 15 minutes, but it may be difficult for older or disabled people and the GPS does not always indicate the right place.

Now, before proceeding to the opportunities, it is important to say that this is a very brief SWOT analysis and it is geared towards the proposition of the palace as a starting point for the development of literary tourism. That is why there are only a few points and all related to that theme.

As for opportunities the most relevant aspect is the exclusive source material the Foundation has about the Marchioness, that guarantees that anything developed there will not be available anywhere else. This also embeds the palace with a sense of authenticity that can work as a differentiating factor. Not only that but the palace presents unique

characteristics as it has not suffered any significant changes since it was built, and everything was very well preserved. Finally, if it were to follow the suggestions present in this report, the palace would be one of the first institutions in the country to develop literary tourism in such a large scale.

Lastly, the threats are closely linked with external aspects that the palace cannot control as much, like its reputation. Due to its private nature, the palace can be rented for weddings, something that it has been doing with an alarmingly frequency. While some may argue that any press is good press, this may mean that people start to associate the palace only with weddings, losing their interest in visiting or, even worse, not knowing they can visit at all. This is a pressing issue, especially when considering that these events can change the visiting hours. Again, being a private residence can be a real threat in the sense that it does not get any funds at all from the state, which can be a deciding factor when trying to develop a project of a big magnitude. Lastly, when it comes to literary tourism, a great disadvantage would be that the competitors are much more experienced. This means that the palace would need someone expert on the matter in order to create a good, sustainable project.

This brief analysis shows that there are a lot of aspects to have into consideration before delving into the literary tourism world. The journey has started with my tour about the Marchioness and she may be the decisive factor when it comes to how to proceed from here. As previously stated, there are different types of literary tourism and in this case that is very important because it allows for different approaches as well.

For a national approach, a good idea might be to create a guided visit that may start at the palace but that would follow other important locations for the Marchioness, such as the monastery where she spent her childhood or her other houses in the south bank of the Tagus river. This idea would also be in line with the country's goals of drawing people out of the centre and fighting seasonality (Turismo de Portugal, 2017, pp. 35).

As for an international approach, several ideas could come to fruition. One of them would be to use the Marchioness to attract people from the countries where she spent some time or was related to in some way, like the UK, France or Austria. A more ambitious project would be to organize a trip throughout Europe following her footsteps, as it is possible to track some of the journeys she did in her time. Bear in mind that this would be targeted to an audience with a higher level of purchasing power, probably older

as well, that would have both the time and the money to spend, as supported by Carvalho, Baptista and Costa (2012) in their analysis of different literary tours.

Whatever approach would have to be thought of with care, and it would have to be well developed in order to work. Even though at present the palace does not get any funds from the state, some of these projects might be suitable for a grant or for a sponsorship by a stakeholder, perhaps.

Looking at the 2027 strategy document made by the Tourism of Portugal, they list a series of areas where they want to evolve and the kind of projects they want to prioritize. These include projects that would showcase Portugal's intangible heritage, where literature is included; projects that cater to specific touristic branches and/or markets, such as literary tourism; and projects that would contribute to major goals like fighting seasonality and drawing people away from the centre, something that the palace could contribute for (Turismo de Portugal, 2017, pp. 55-59).

Overall, literary tourism keeps growing every day and people are much more interested in the experiences it can provide them with. The UK represents the biggest exponential that this branch of tourism can reach, while Portugal is still starting to navigate these waters.

With this report, I hope I was able to provide people with an overview of what is being done but, most importantly, what can be done in the future. These are just some ways in which the Fronteira palace could think about venturing into the world of literary tourism and becoming the leader of the offers in this branch. It may take a while to get there, but the potential it has is tremendous and only the future can tell where it might reach.



## **REFERENCES**

*Abbotsford House*, n.d. Photograph, viewed 29<sup>th</sup> October 2018, <<https://www.scottsabbotsford.com/visit/the-house>>.

ALMEIDA, T., ANASTÁCIO V. and MONTEIRO, N., 2005. *Correspondências – Usos da carta no século XVIII*. Lisboa: Edições Colibri.

ALVA., 2016. *Scottish Borders Railway boosts region's tourism*. [Online] Available at: <http://www.alva.org.uk/details.cfm?p=413&codeid=326871>. [Accessed: 28<sup>th</sup> August 2018].

ALVA, 2018. *Latest Visitors Figures*. [Online] Available at: <http://www.alva.org.uk/details.cfm?p=423>. [Accessed: 28<sup>th</sup> August 2018].

ANASTÁCIO, V., 2005. Cherchez la femme (À propos d'une forme de sociabilité littéraire à Lisbonne à la fin du XVIIIe siècle). *Arquivos do Centro Cultural Português, vol. XLIX subordinado ao tema Sociabilidades intelectuelles XVI-XX siècles*. Paris: Centre Culturel C. Gulbenkian.

ANASTÁCIO, V., 2007a. *Sonetos/ Marquesa de Alorna: introdução, fixação do texto, notas e bibliografia de Vanda Anastácio*. Rio de Janeiro: 7 Letras.

ANASTÁCIO, V., 2007b. *Cartas de Lília e Tirse (1771-1777)*. Lisboa: Edições Colibri.

ANDERSEN, H. C. and ROBINSON, M., 2002. *Literature and Tourism: Essays in the Reading and Writing of Tourism*. USA: Thomson Learning.

BARRENO, M., COSTA, M. and HORTA, M., 2010. *Novas Cartas Portuguesas*. Portugal: Dom Quixote.

BARRETO, D. J. T. M., 1926. *Memórias do Marquês de Fronteira e d'Alorna I-VI*. Coimbra: Imprensa Nacional – Casa da Moeda.

BURY, L., 2013. Visiting writers' houses: who's at home?. *The Guardian*, [Online] 29<sup>th</sup> October. Available at: <https://www.theguardian.com/books/booksblog/2013/oct/29/visiting-writers-homes>. [Accessed: 22nd May 2018].

BUSBY, G. and KLUG, J., 2001. Movie-Induced Tourism: The Challenge of Measurement and Other Issues. *Journal of Vacation Marketing*, vol. 7 (4), pp.316-332.

BUTLER, R., 1986. Literature as an influence in shaping the image of tourist destinations: A review and case study. *Canadian Studies of parks, recreation and foreign lands*. Occasional paper no. 11, pp. 111-132.

*Camilo Castelo Branco's House*, n.d. Photograph, viewed 29<sup>th</sup> October 2018, <<https://www.facebook.com/camilocastelobranco>>.



- CAMÕES, L., 2017. *Os Lusíadas*. Portugal: Porto Editora, S.A.
- CARVALHO, I., BAPTISTA, M. M. and COSTA, C., 2012. Binding culture and tourism through literature: the potential of literary tourism. *International Journal of Hospitality and Tourism*, vol. 2 (2).
- CASA FERNANDO PESSOA, 2018. *Estatísticas*, [E-mail].
- CASTRO, A. *et al.*, 2003. *Alcipe e as Luzes*. Lisboa: Edições Colibri.
- CENTENO, M. J., 2016. Óbidos, literary village: Innovation in the creative industries? *Cultural Management Education in Risk Societies – Towards a Paradigm and Policy Shift?!*. 44-49.
- CHAWTON HOUSE., n.d. *More about the house*. [Online] Available at: <https://chawtonhouse.org/visit/more-about-the-house/>. [Accessed: 20<sup>th</sup> September 2018].
- CHAWTON HOUSE, 2017. *Making a difference: Impact Report 2014-16*. [Online] Available at: <https://chawtonhouse.org/2017/10/making-a-difference-impact-report-2014-16/>. [Accessed: 20<sup>th</sup> September 2018].
- COHEN, E., 1988. Authenticity and commoditization in tourism. *Annals of Tourism Research*, vol. 15 (3), pp. 371-386.
- COLERIDGE, S.T., 1984. *Biographia Literaria*. USA: Princeton University Press.
- DEAN AND CHAPTER OF WESTMINSTER, n.d. *Chaucer's Monument*, photograph, viewed 29<sup>th</sup> October 2018, <<https://www.westminster-abbey.org/pt/abbey-commemorations/commemorations/geoffrey-chaucer/>>.
- DGPC, n.d.a. *Estatísticas* [Online] Available at: <http://www.patrimoniocultural.gov.pt/pt/museus-e-monumentos/dgpc/estatisticas-dgpc/>. [Accessed: 26<sup>th</sup> August 2018].
- DGPC, n.d.b. *Mission* [Online] Available at: <http://www.patrimoniocultural.gov.pt/en/quem-somos/missao/>. [Accessed: 26<sup>th</sup> August 2018].
- DIAS REAL, F., 2018. Feira do Livro: Maior que nunca e com novo horário. *TimeOut*. [Online] 21<sup>st</sup> May. Available at: <https://www.timeout.pt/lisboa/pt/noticias/feira-do-livro-maior-que-nunca-e-com-novo-horario-052118>. [Accessed: 22<sup>nd</sup> May 2018].

EDINBURGH INTERNATIONAL BOOK FESTIVAL, 2017. 2017 annual review. [Online] Available at: <https://www.edbookfest.co.uk/about-us/annual-reviews>. [Accessed: 22<sup>nd</sup> June 2018].

EHRHARDT, M., 2003. As relações germânicas da Marquesa de Alorna. *Alcipe e as Luzes*. Lisboa: Edições Colibri.

EHRHARDT, M., PEREIRA, J., and SOUSA, M., 2003. *Alcipe e a sua época*. Lisboa: Edições Colibri.

FERREIRA, S., 2018a. *Luís de Camões' grave at Jerónimos Monastery*, photograph, (Private collection).

FERREIRA, S., 2018b. *Façade of the Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018c. *Formal Garden at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018d. *Library at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018e. *Battle Room at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018f. *Panel Room at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018g. *Juno Room at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018h. *Liberal Arts Terrace at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018i. *Statues at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018j. *Statue of Artemis*, photograph, (Private collection).

FERREIRA, S., 2018l. *Statue of Hermes*, photograph, (Private collection).

FERREIRA, S., 2018m. *Statue of Aphrodite*, photograph, (Private collection).

FERREIRA, S., 2018n. *Statue of Zeus*, photograph, (Private collection).

FERREIRA, S., 2018o. *Statue of Cronos*, photograph, (Private collection).

FERREIRA, S., 2018p. *Painting of Leonor Benedita at Fronteira Palace*, photograph, (Private collection).

FERREIRA, S., 2018q. *Leonor Benedita's family tree*, photograph, (Private collection).

FERREIRA, S., 2018r. *Small table*, photograph, (Private collection).

FERREIRA, S., 2018s. *Collected works of the Marchioness of Alorna*, photograph, (Private collection).

FERREIRA, S., 2018t. *Marchioness of Alorna's inkwell*, photograph, (Private collection).

FERREIRA, S., 2018u. *Painting of Count Oyenhausen by the Marchioness of Alorna*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2015a. *Kings' Gallery in the formal garden*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2015b. *Intimate Room at Fronteira Palace*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2015c. *Painting of D. José Trazimundo by Italian artist Silvagni*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2015d. *Portrait of the Marchioness of Alorna by Pitschman*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2015e. *Portrait of the Marchioness of Alorna when she was old*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2015f. *Self portrait painted by the Marchioness of Alorna*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2015g. *Portrait of Juliana de Almeida e Oyenhausen*, photograph, (Private collection).

FUNDAÇÃO DAS CASAS DE FRONTEIRA E ALORNA, 2018. *Estatísticas*, [E-mail].

FUNDAÇÃO EÇA DE QUEIROZ., n.d. *Relatórios de gestão, actividades e contas*. [Online] Available at: <https://feq.pt/o-que-e-a-fundacao/documentos-legais/#1480497601637-413e30c2-d85d>. [Accessed: 22<sup>nd</sup> June 2018].

FUNDAÇÃO JOSÉ SARAMAGO, 2018. Programa – 20 Anos do Nobel a José Saramago. *Fundação José Saramago*. [Online] 1<sup>st</sup> October. Available at: <https://www.josesaramago.org/programa-20-anos-do-nobel-a-jose-saramago/>.

[Accessed: 1<sup>st</sup> October 2018].

GOMES, P. and RAMALHO, A. J., 2012. Livros de Fronteira: tornar acessível uma coleção privada ou reflexão acerca da constituição da biblioteca do Palácio Fronteira. *Euphrosyne*, [Online] Available at: <https://www.thefreelibrary.com/Livros+de+Fronteira%3a+tornar+acessivel+uma+colec+cao+privada+ou...-a0382084245>. [Accessed: 24<sup>th</sup> August 2018].

HERBERT, D., 2001. Literary places, tourism and the heritage experience. *Annals of Tourism Research*, vol. 28 (2), pp. 312-333.

HOPPEN, A., BROWN, L. and FYALL, A., 2014. Literary tourism: Opportunities and challenges for the marketing and branding of destinations? *Journal of Destination Marketing & Management*, vol. 3 (1), pp.37-47.

HU, W., 2007. *Tour Guides and Sustainable Development: the case of Hainan, China*. PhD. University of Waterloo. Available at: <https://uwspace.uwaterloo.ca/bitstream/handle/10012/2732/thesis-wei.pdf?sequence=1&isAllowed=y>. [Accessed: 20<sup>th</sup> September 2018].

LASSELS, R., 1686. *The Voyage of Italy*. London.

*Lello Bookshop*, n.d. Photograph, viewed 29<sup>th</sup> October 2018, <<https://www.livrarialello.pt/pt-pt/livraria>>.

*Library Terrace at Chawton House*, n.d. Photograph, viewed 26<sup>th</sup> October 2018, <<https://chawtonhouse.org/visit/more-about-the-garden/>>.

MACCANNELL, D., 1973. Staged Authenticity: Arrangements of Social Space in Tourist Settings. *American Journal of Sociology*, vol. 79 (3), pp. 589-603.

MINTEL, 2011. *Literary tourism – international – September*. London: Mintel International Group.

MONTGOMERY, L., 2015. *Anne of Green Gables*. UK: Penguin Books Ltd.

Monumentos, 1997. *Monumentos*, vol. 7. Lisboa: Direção-Geral de Edifícios e Monumentos Nacionais.

MORRIS, S., 2017. Jane Austen banknote unveiled – with strange choice of quotation. *The Guardian*. [Online] 18<sup>th</sup> July. Available at:

- <https://www.theguardian.com/business/2017/jul/18/jane-austen-banknote-unveiled-with-strange-choice-of-quotation>. [Accessed: 20<sup>th</sup> September 2018].
- MOSTEIRO DOS JERÓNIMOS, n.d. *História*. [Online] Available at: <http://www.mosteirojeronimos.gov.pt/>. [Accessed: 24<sup>th</sup> August 2018].
- NEVES, J. C., 2015. *Jardins e Palácio dos Marqueses de Fronteira*. Portugal: Althum.
- NUGENT, T., 1749. *The Grand Tour*. London.
- PANTEÃO NACIONAL, n.d. [Online] Available at: <http://www.panteaonacional.gov.pt/>. [Accessed: 24<sup>th</sup> August 2018].
- POMERING, A. and WHITE, L., 2011. The portrayal of Indigenous identity in Australian tourism brand advertising: Engendering an image of extraordinary reality or staged authenticity?. *Place Branding and Public Diplomacy*, vol. 7 (3), pp. 165-174.
- REDFOOT, D. L., 1984. Touristic authenticity, touristic angst, and modern reality. *Qualitative Sociology*, vol. 7 (4), pp. 291-309.
- REIJNDERS, S.L., 2010. Stalking the count. Dracula, Fandom and Tourism. *Annals of Tourism Research: a social sciences journal*, vol. 38 (1), pp.231-248.
- ROBERTS, D., 2018. *Maфра Monastery*, photograph, viewed 18<sup>th</sup> September 2018, <[https://www.instagram.com/p/Bn4JS\\_OAQSV/](https://www.instagram.com/p/Bn4JS_OAQSV/)>.
- SARAMAGO, J., 2011. *Memorial do Convento*. Portugal: Editorial Caminho, SA.
- SQUIRE, S. J., 1996. Literary Tourism and Sustainable Tourism: Promoting ‘Anne of Green Gables’ in Prince Edward Island. *Journal of Sustainable Tourism*, vol. 4 (3), pp. 119-134.
- TRILLING, L., 1972. *Sincerity and Authenticity*. Cambridge: Harvard University Press.
- TURISMO DE PORTUGAL I. P., 2017. *Estratégia Turismo 2027*. [pdf] Available at: [http://estrategia.turismodeportugal.pt/sites/default/files/Estrategia\\_Turismo\\_Portugal\\_ET27.pdf](http://estrategia.turismodeportugal.pt/sites/default/files/Estrategia_Turismo_Portugal_ET27.pdf). [Accessed: 20<sup>th</sup> August 2018].
- UNESCO, 2004. *Mission Statement*. [pdf] Available at: [https://en.unesco.org/creative-cities/sites/creative-cities/files/Mission\\_Statement\\_UNESCO\\_Creative\\_Cities\\_Network.pdf](https://en.unesco.org/creative-cities/sites/creative-cities/files/Mission_Statement_UNESCO_Creative_Cities_Network.pdf). [Accessed: 20<sup>th</sup> August 2018].
- WANG, N., 1999. Rethinking Authenticity in Tourism Experience. *Annals of Tourism Research*, vol. 26 (2), pp. 349-370.

WARD, P., 2013. Abbotsford House on 25,000 visits since revamp. *The Scotsman*. [Online] 3<sup>rd</sup> September. Available at: <https://www.scotsman.com/lifestyle/abbotsford-house-on-25-000-visits-since-revamp-1-3072965>. [Accessed: 28<sup>th</sup> August 2018].

WATSON, N. J., 2008. *The Literary Tourist: Readers and Places in Romantic and Victorian Britain*. UK: Palgrave Macmillan.

WAYS DORF, A. and REIJNDERS, S., 2016. Immersion, authenticity and the theme park as social space: Experiencing the Wizarding World of Harry Potter. *International Journal of Cultural Studies*, vol. 21 (2), pp.173-188.

WHEELER, M., 2001. Chawton House Library: Transforming the Literary Landscape. *Early Modern Literary Studies*, vol. 6 (3).

WOODINGS, S., 2017. Shakespeare draws in record visitor numbers. *Stratford-Upon-Avon Herald*. [Online] 8<sup>th</sup> January. Available at: <http://www.stratford-herald.com/64183-shakespeare-draws-record-visitor-numbers.html>. [Accessed: 1<sup>st</sup> June 2018].

## **APPENDICES**

# APPENDIX 1.1 – MAP THAT ACCOMPANIES THE AUDIO GUIDES. SIDE A

## PALÁCIO FRONTEIRA

O Palácio Fronteira é um dos mais belos monumentos lisboetas do século XVII. É uma antiga Quinta de Recreio que ainda se preserva de forma muito próxima do seu desenho original.

Contém a maior coleção de azulejos no seu local de origem, preservada até hoje. Apesar de se tratar de um Monumento Nacional, e de funcionar como museu, o Palácio Fronteira é habitado pelos descendentes de Dom João de Mascarenhas, o 1.º Marquês de Fronteira, que mandou edificar o corpo principal da casa. Esse é um dos encantos desse espaço, que o torna vivo, o humaniza e lhe confere a sua atmosfera tão especial.



# Palácio Fronteira

  
 Município de Cascais  
 e Almada

---

### PALAIS FRONTEIRA

Le Palais Fronteira est un des plus beaux monuments qu'on puisse visiter à Lisbonne. Il abrite la plus large collection d'azulejos préservée in situ jusqu'aujourd'hui. Construit dans les années 1670, ce palais fut la demeure secondaire de la famille Mascarenhas jusqu'au tremblement de terre de Lisbonne. Ce fut seulement en 1755, à la suite de la destruction du palais que les Mascarenhas habitaient en ville, que la famille a déménagé à Benfica.

La trace de cet ancien manoir de plaisir (Quinta de Recreio) a été préservée dans un forme très proche de l'original. A présent, le palais est classé comme monument national, mais il est aussi, encore, la demeure principale des descendants de Dom João de Mascarenhas, le premier Marquis de Fronteira qui l'a fait bâtir au XVIIIème siècle. Ce détail fait partie du charme de l'endroit et contribue à son atmosphère très particulière...

## HORÁRIO DAS VISITAS

Não há visitas aos Domingos e Feriados.  
**Palácio:** O interior do Palácio só é visitável de manhã. Todas as visitas ao interior do Palácio são guiadas.  
**Junho a Setembro:** 2.ª a Sábado às 10h30; 11h00; 11h30 e 12h00.  
**Outubro a Maio:** 2.ª a Sábado às 11h00 e 12h00.

Para visitas de grupo (mais de 10 pessoas) por favor telefonar previamente para 217 782 023.

### JARDINS

**Junho a Setembro:** 2.ª a 6.ª entre as 10h30 -13h00 (última entrada às 12h30) e entre as 14h00 -17h00 (última entrada às 16h30).  
**Sábados** entre as 10h30-13h00 (última entrada às 12h30).  
**Outubro a Maio:** 2.ª a 6.ª entre as 11h00-13h00 e entre as 14h00-17h00 e aos Sábados entre as 11h00-13h00.

### OPENING HOURS

**Closed on Sundays and Bank Holidays.**  
**Palace:** The interior of the palace is only open to visitors in the morning. All visits to the interior of the Palace are guided tours.  
**June-September:** Monday-Saturday 10h30; 11h00; 11h30 and 12h00.  
**October-May:** Monday-Saturday 11h00 and 12h00.

Group visits: for groups of 10 people or more, please call in advance (+351) 217 78 43 99.

### GARDENS

**June-September:** Monday to Friday from 10h30-3h00 (last admittance 12h30) and from 14h00-17h00 (last admittance 16h30). Saturday from 10h30-13h00 (last admittance 12h30).  
**October-May:** Monday to Friday from 11h00 -13h00 (last admittance 12h30) and from 14h00-17h00 (last admittance 16h30).  
**Saturday** from 11h00-13h00 (last admittance 12h30).

### HORAIRES D' OUVERTURE

**Le Palais et les jardins sont fermés les dimanches et les jours fériés.**  
**Palais:** L'intérieur du palais est ouvert uniquement aux visiteurs le matin. Toutes les visites à l'intérieur du palais son guidées.  
**Tous les lundis à 15h00:** promenade thématique aux jardins et intérieur.  
**Du mois de juin jusqu'au mois de septembre:** visites du lundi au samedi à 10h30; 11h00; 11h30 et 12h00.  
**Du mois d' octobre** jusqu'au mois de mai: visites du lundi au samedi à 11h00 et à 12h00.

Pour visites de groupe de plus de 10 personnes, prière de téléphoner auparavant au: (+351) 217 45 99.

### JARDINS

**Du mois de juin jusqu'au mois de septembre:** ouvertis du lundi au vendredi de 10h30-13h00 (dernière admission 12h30) et 14h00-17h00 (dernière admission 16h30). Samedi 10h30-13h00 (dernière admission 12h30).  
**Du mois d' octobre** jusqu'au mois de mai: ouvertis du lundi au vendredi de 11h00-13h00 (dernière admission 12h30) et 14h00-17h00 (dernière admission 16h30). Samedi de 11h00-13h00 (dernière admission 12h30).

**INFO:** [info-cultura@fronteira-almada.pt](mailto:info-cultura@fronteira-almada.pt)



# APPENDIX 1.2 – MAP THAT ACCOMPANIES THE AUDIO GUIDES. SIDE B

