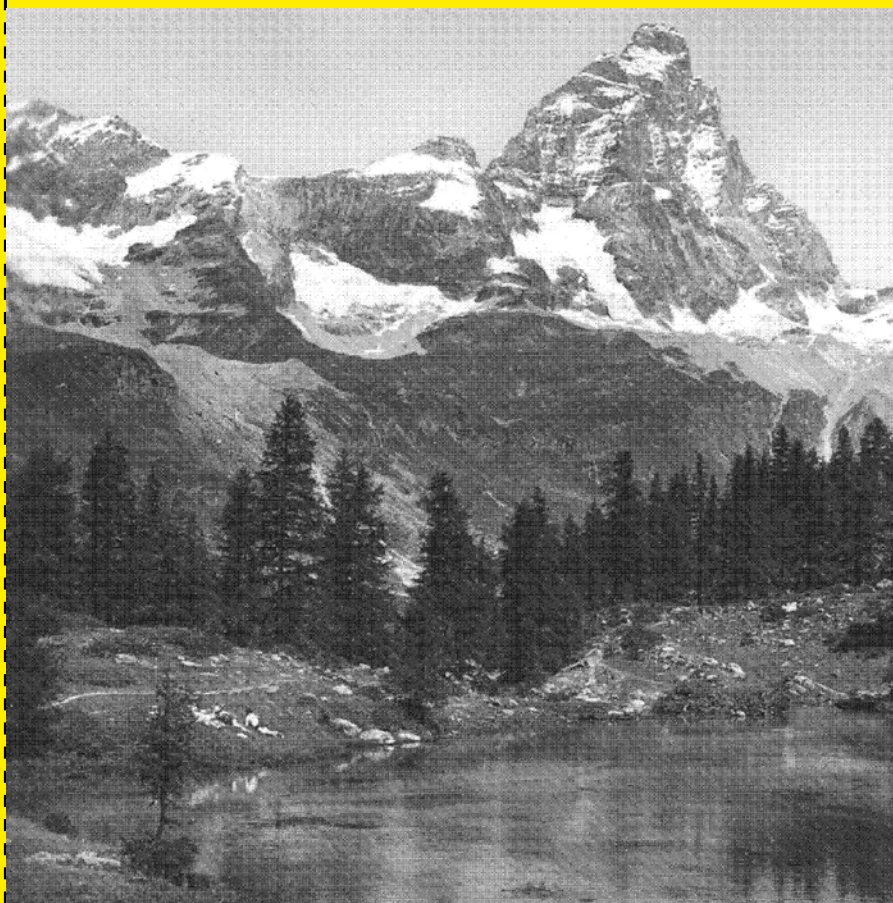




PERUGIA STRANIERI
UNIVERSITY PRESS

LITERARY TOURISM AT HOLIDAY AND ESCAPE DESTINATIONS

edited by Rita Baleiro and Jordi Arcos-Pumarola



TULE 3.

Collana TULE

Centro per il Turismo Letterario
Dipartimento di Lingua, Letteratura e Arti Italiane nel Mondo
Università per Stranieri di Perugia

Direzione: Giovanni Capecchi (Università per Stranieri di Perugia, Italia).

Comitato scientifico: Elena Alexeeva (Università di Voronej, Russia), Lorenzo Bagnoli (Università di Milano-Bicocca, Italia), Rita Salomé Varela Andrade Rodrigues Baleiro (Università dell'Algarve, Portogallo), Rita Capurro (Università di Milano-Bicocca, Italia), Giovanni Capecchi (Università per Stranieri di Perugia, Italia), Yannick Gouchan (Università di Aix-Marseille, Francia), Toni Marino (Università per Stranieri di Perugia, Italia), Matteo M. Pedroni (Università di Losanna, Svizzera), Jordi Arcos-Pumarola (CETT-Università di Barcellona, Spagna), Roberto Ubbidente (Humboldt-Universität zu Berlin, Germania), Walter Zidarič (Università di Nantes, Francia).

Redazione: Roberto Mosenca (Università per Stranieri di Perugia, Italia), Maria Luisa Mura (Università per Stranieri di Perugia, Italia/Università di Aix-Marseille, Francia).

I libri della collana TULE sono vagliati dalla Direzione, dal Comitato scientifico e dalla Redazione, nonché sottoposti a procedura di valutazione effettuata da specialisti esterni per verificarne l'idoneità scientifica alla pubblicazione (double-blind peer review).

Proposte editoriali possono essere indirizzate a: centrotule@unistrapg.it

La collana TULE si avvale della collaborazione dei seguenti partner: Fondazione Cassa di Risparmio di Pistoia e Pescia, Parchi letterari e Uniser Pistoia.



LITERARY TOURISM AT HOLIDAY AND ESCAPE DESTINATIONS

edited by
Rita Baleiro and Jordi Arcos-Pumarola



PERUGIA STRANIERI
UNIVERSITY PRESS

Scientific committee of this book:

Lorenzo Bagnoli (Università di Milano-Bicocca, Italia), Rita Salomé Varela Andrade Rodrigues Baleiro (Università dell'Algarve, Portogallo), Rita Capurro (Università di Milano-Bicocca, Italia), Giovanni Capecchi (Università per Stranieri di Perugia, Italia), Adriana Coelho-Florent (Università di Aix-Marseille, Francia), Yannick Gouchan (Università di Aix-Marseille, Francia), Toni Marino (Università per Stranieri di Perugia, Italia), Iris Llop (Università di Barcellona, Spagna), Matteo M. Pedroni (Università di Losanna, Svizzera), Jordi Arcos-Pumarola (CETT-Università di Barcellona, Spagna), João Rodrigues (Istituto politécnico di Beja, Portogallo), Roberto Ubbidente (Humboldt-Universität zu Berlin, Germania), Walter Zidarič (Università di Nantes, Francia).



Literary Tourism at Holiday and Escape Destinations

© by Perugia Stranieri University Press
Piazza Fortebraccio 4, 06123 Perugia, www.unistrapg.it

Direttore editoriale: Antonello Lamanna

Prima edizione: giugno 2024

Copertina e stampa del volume a cura di Morlacchi Editore in Perugia

Progetto grafico e impaginazione a cura di Roberto Mosena

Libro cartaceo
ISBN: 9788899811235

Pdf/online
ISBN: 9788899811228

<https://doi.org/10.54499/UIDB/04470/2020>

INDEX

Introduction	p. 7
Giovanni Capecchi <i>Carlo Lorenzini's Holidays and Pinocchio-Related Tourism: from Florence and Collodi to Vernante</i>	p. 13
Cristina Trinchero <i>Les randonnées littéraires dans les Alpes : des chemins nouveaux pour des séjours alternatifs à la découverte des mondes de la montagne</i>	p. 25
Roberto Ubbidente <i>In vacanza o in fuga? De Amicis villeggiante tra mare e montagna</i>	p. 35
Onorina Savino <i>L'ospitalità tra letteratura e turismo: la Cervia di Grazia Deledda</i>	p. 49
Laura Balaguer <i>Le tourisme littéraire à Saignon (Luberon, France) : un village qui se replonge dans son « passé argentin » avec Cortázar</i>	p. 59
Alireza Asadi & Saeideh Ghasemi <i>Folk Culture and Literature and Leisure Tourism: a Case Study within Nowruz Traditions</i>	p. 69
Maria Luisa Mura <i>Mare e Sardegna: la costruzione narrativa di una meta immaginaria</i>	p. 79
Veronica Baldassa <i>I luoghi della villeggiatura nel Settecento padovano: le ville di Querini, Cesarotti e Goldoni</i>	p. 93
Rita Baleiro <i>A Place Where Texts Brew: the Foreign Writers Who Shaped the Algarve Tourist and Literary Landscape</i>	p. 107

Marta Salvador-Almela & Jordi Arcos-Pumarola <i>Mallorca, Abierto todo el año: una aproximación al destino balear desde los relatos de viajes</i>	p. 119
Jean-Marc Rivière <i>La maison de Pétrarque à Arquà, ou l'archéologie du tourisme littéraire immersif</i>	p. 133
Valentina Pagnanini <i>«Con gli occhi intenti il viator seguendo»: per vie leopardiane</i>	p. 145
Amedeo Di Francesco <i>Alla ricerca di un altrove particolare: la Venezia ungherese di Éva Bánki</i>	p. 157
Efthymia-Maria Gedeon <i>S'évader à Athènes avec Constantin Cavafy : une approche bibliothérapentique de son premier journal de voyage en Grèce</i>	p. 169
Matteo M. Pedroni <i>Turismo letterario e luoghi di evasione in bicicletta</i>	p. 181
Yannick Gouchan <i>Le poète Attilio Bertolucci à Casarola : entre lieu d'évasion et espace patrimonialisé</i>	p. 193
Beatrice Seligardi <i>Letteratura site specific: morfologia letteraria, pratiche allestitiva e turismo letterario</i>	p. 207
Authors	p. 217
Index of names	p. 223

INTRODUCTION

We have edited this volume as members of the Research Group on Literary Tourism (TULE), and each chapter was double-blind reviewed. This volume aggregates chapters written by nineteen researchers on literary tourism, and it focuses on two critical concepts in tourism studies: holiday and escape. Thus, this book serves as a catalogue of updated research on these constructs and aims to inspire researchers to expand the study of literary tourism.

A holiday destination may be a village, a town, a city, a region, a country, or a site, and the motivations to travel to these destinations may include a wish to explore new places, experience culture, participate in leisure and recreation activities or escape. Escape is the second key concept of this book, and it is often indicated as one of the most predominant tourist motivations.¹ Escape compasses the need to interrupt the flow of daily routine, seek new landscapes, avoid something, or experience a temporary change in individual roles or social structures. The literature on this topic distinguishes between «escaping from [*e.g.*, the self]» and «escaping to [*e.g.*, new locations]»,² and it identifies routine escapes, restorative escapes and dramatic escapes (*e.g.*, as when fleeing a war zone). The desire to escape does not always result from a state of unhappiness. It may also originate in a need fostered by curiosity to experience new landscapes, *i.e.*, new holiday destinations, or it may happen that change is an aim itself. That is why the need for escape is a propeller of various touring shapes, *e.g.*, pilgriming or travelling to visit a particular geographical or cultural attribute. According to Cova and colleagues,³ this array of travelling shapes makes it difficult to make a cohesive and comprehensive theoretical background to describe all the shades of the phenomena.

The chapters presented in this volume elaborate on literary tourism at holiday and escape destinations and clearly illustrate the diversity of shapes this cultural and heritage tourism niche can take.

¹ Cfr. J.L. Crompton, *Motivations for pleasure vacation*, «Annals of Tourism Research», 6(4), 1979, pp. 408-424; S. Cohen, *Searching for escape, authenticity and identity: Experience of “lifestyle travellers”*, in *The Tourism and Leisure Experience: Consumer and Managerial Perspectives*, edited by M. Morgan-P. Lugosi-J.R.B.Ritchie, Channel View Publications, Bristol 2010.

² B. Cova-A. Carù-J. Cayla, *Re-conceptualizing escape in consumer research*, «Qualitative Market Research: An International Journal», 21(4), 2018, pp. 445-464.

³ *Ibidem*.

The first chapter is by Giovanni Capecchi, and it focuses on the Pinocchio-related geography at the places of Carlo Lorenzini (also known as Carlo Collodi), the author of *The Adventures of Pinocchio*: Florence, where he was born and lived most of his life, and Collodi, where he spent most of his summer holidays as a child. Additionally, the chapter presents the results of a questionnaire survey undertaken at Vernante (a Piedmontese village in the Maritime Alps), where one of the most influential illustrators of *Pinocchio*, Attilio Mussino, lived and since 1989, has become the village of the «Pinocchio's uncle», after the painting of several murals dedicated to the puppet. The results of the study reveal that the murals should be a tool to raise Vernante's attractiveness to tourists.

Cristina Trincherio also focuses on three Alpine holiday destinations – Savoie, Vaud and the Aosta Valley – to examine literary trails in the mountain landscape that, in recent years, have contributed to creating and promoting literary tourism destinations in the Alps, thus helping to diminish the risk of overtourism in peak holiday periods. After literary accounts about Alpine landscapes and its communities, the literary trails direct hikers to «must-see» sites while enjoying a shared experience with storytellers, who may be local writers, excursionists or independent holidaymakers.

Still, on Alpine literary tourism destinations, Roberto Ubbidente departs from literary and intertextual fiction and autobiographical information to discuss Edmondo De Amici's holiday experience in Bordighera (Liguria), in Valtourneche (Aosta Valley). In the last section of his chapter, the researcher analyses the so-called writings from Giomein and the depiction of the mountain landscape in the background of the emerging fashion for Alpine tourism in the late nineteenth century in Italy.

Onorina Savino writes the chapter «Between literature and tourism: Grazia Deledda's Cervia», aiming to illustrate the town of Cervia in Emilia-Romagna as a place of literary tourism associated with the Nobel Prize-winning Sardinian writer Grazia Deledda (1871-1936). From the 1920s onwards, this writer chose Cervia to spend the summer months, an experience that shaped her writings and promoted Deledda's tourism in Cervia. Onorina Savino analyses the latter as an example of literary tourism as a tool for urban regeneration and constructing and promoting a plural and open identity.

In the following chapter, Laura Balaguer presents the case of patrimonialisation of literature, initiated in 2021 in Saignon (France), by a group of inhabitants around the Argentine writer Julio Cortázar. The group started by making this writer's presence in Saignon visible to villagers and tourists. Then, they renamed the library after the writer and later created an association, opening it up to the recognition of other notable personalities who lived in the village.

Alireza Asadi and Saeideh Ghasemi analyse the role of folk culture and literature in creating leisure activities that celebrate the Iranian *Nowruz*. The *Nowruz* ceremonies include poetry and hymns, myths, folk literature, traditional costumes, and a myriad of theatrical performances, and they hold the potential to create holiday destinations that attract tourists worldwide.

The following contribution is by Maria Luisa Mura, who reflects on the mechanisms of geo-narrative production in Sardinia, focusing on the intersections between tourist narration and travel literature. The chapter has two aims. The first is to explore the extent to which foreign writers' travel literature has shaped the construction of an authentic and fabulous territorial imagination that influences the processes of reception and canonisation of a local literary paradigm. The second is to assess how contemporary tourism assimilates elements from narrative experiences, encompassing forms, themes, and discursive models. These elements have shaped an archetypal cultural identity, promoting Sardinia as a premier destination for leisure and escapism.

Veronica Baldassa investigates the holiday places of writers in Padua in the 18th-century context. To that end, the author of the chapter focuses on Angelo Querini, Melchiorre Cesarotti, and Carlo Goldoni, whose experiences reveal deep connections with the cultural panorama. Querini's villa in Altichiero was a significant meeting place for the intellectuals and a writing place for Giustiniana Wynne. On the other hand, Cesarotti found a place to rest and retreat from his worldly life and academic commitments: a holiday experience that he portrayed in multiple works.

The following chapter is by Rita Baleiro, and it identifies and examines the experience of foreign writers in the Algarve (Portugal) between the 1950s and the 2010s. These writers chose the Algarve to holiday or escape and, by doing so, shaped the tourist and literary landscape of the most famous Portuguese tourist region.

Marta Salvador-Almela and Jordi Arcos-Pumarola wrote the chapter «*Mallorca, abierto todo el año: An approach to the Balearic destination from travel narratives*». In this research, the authors conducted a content analysis of a travel narrative set on the island of Mallorca to identify the positive and negative attributes of the tourist phenomenon of Mallorca. The results reveal that travel literature is a tool for a critical and close look at the tourism phenomenon.

The chapter by Jean-Marc Rivière examines the site where Petrarch escaped from the painful political vicissitudes of the time: Arquà. In the last five years of his life, the poet lived in this natural setting conducive to walks and poetic reflection. After he died in 1374, his residence and tomb, built in 1380, immediately became a thriving site for literary tourism, where the poet became the symbol of absolute love.

Valentina Pagnanini's contribution to this book focuses on Recanati as an escape destination for Giacomo Leopardi. The chapter's author considers the contemporary travellers on holiday in the village of Recanati, using data obtained from questionnaires and interviews addressed to teachers and adult students of the Scuola Dante Alighieri - Campus L'Infinito in Recanati. Valentina also discusses the research opportunities offered by literary tourism in Leopardian places, focusing on the most recent cultural and educational initiatives.

Amedeo Di Francesco wrote a chapter that examines the latest book by Hungarian author Éva Bánki: *Full Moon in Venice* (2020). The aim is twofold: to illustrate the emotions that arise from evasion tourism, characterised by the continuous encounter of knowledge and discovery, and to interpret a realistic odeporical experience that is simultaneously a journey with books and in books. Di Francesco structured the chapter around four themes: the geophysical precariousness of Venice that becomes a symbol of life's instability; the migratory phenomena that shaped the social and cultural physiognomy of Venice in ancient and modern times; Venice as a place of memory of the Hungarian-Venetian historical and literary relations, and the apocalyptic vision of the lagoon that sinks into the sea and disappears into nothingness as it happened to the magnificence of its ancient Republic.

The following chapter is by Efthymia-Maria Gedeon: «Escape to Athens with Constantine Cavafy: A bibliotherapeutic approach to his first travel diary in Greece». After interpreting the poet's escape experience to Athens, the author of the chapter compares the geographical and cultural past and present of this city and answers the question: how can Cavafy's holiday diary serve as an escape for the author *and* his readers? The author concludes that the tools provided by bibliotherapy allow the exploration of Cavafy's diary and that this process can have a therapeutic effect on the psyche of contemporary readers who wish to cope better with daily life.

Matteo M. Pedroni's contribution focuses on the places of escape in early 20th-century cycling literature: Alfredo Panzini's *La lanterna di Diogene* (1907) and Alfredo Oriani's *Sul pedale* (1902). This sub-genre of travel literature fosters the promotion of the territory and the theoretical reflection on the concept of the literary place. Pedroni identifies four types of literary places in these itineraries that favour a particular and enriching literary tourism experience.

The following chapter is entitled «The poet Attilio Bertolucci at Casarola: Between a place of escape and a heritage site», and Yannick Gouchan authors it. This research aims to discuss the village of Casarola as a literary tourism destination, a place of poetic imagination, a place of escape in the poet's

family past, a place of rest and holiday throughout the poet's life, and a place of vital refuge during the darkest hours of the Second World War.

Beatrice Seligardi is the author of the chapter «Site-specific literature: Literary forms, art exhibitions and literary tourism», which aims to reflect on literary works created in association with specific events, intending to reshape and enhance the tourist imagination of a place (*e.g.*, writings produced in artistic residencies; commissioned literature associated with exhibitions and artistic installations).

We hope this volume contributes to inspiring research on literary tourism at holiday and escape destinations.

R.B. & J.A.-P.

Rita Baleiro

A PLACE WHERE TEXTS BREW: THE FOREIGN WRITERS WHO SHAPED
THE ALGARVE TOURIST AND LITERARY LANDSCAPE

Abstract

This chapter examines foreign writers' escape or holiday travel events to the Algarve (Portugal) between the 1950s and the 2010s to reflect on their experience of this destination. The authors' biography and bibliography were analysed concerning connections to this southern European territory. The findings suggest that the presence of these writers creates literary places and adds literary meaning to the Algarvian landscape.

Keywords: Algarve, foreign writers, literary landscape, literary place.

1. Introduction

Holiday and escape destinations refer to geographical locations that serve as holiday spots and getaways where individuals seek a break from their usual routine. The former are often recreation locations where vacationers find amenities to meet their needs for relaxation and enjoyment of (new) experiences. The latter suggests destinations chosen to disconnect from daily and work-induced stressors. Despite these umbrella motivators, individuals who travel to holiday or escape destinations are not homogenous.¹ Thus, this chapter presents exploratory research about the experience of foreign writers who, between the 1950s and the 2010s, visited the Algarve, one of Europe's most popular tourism destinations, as a holiday or escape destination. This analysis of this time bracket aims to fill a gap in the research, which mainly focuses on earlier periods.² Methodologically, first, we conducted online research using the term «foreign writers Algarve» and explored online newspapers and local libraries. Then, we investigated and delved into the biographies and bibliographies of multiple foreign writers, a time-consuming process that revealed the writers examined in this chapter.

The following section examines the concept of tourism's geographic imaginary as a preamble to analyse the writers' experiences in the Algarve. The third section introduces them, their motivations, and the work produced in

¹ I. Ateljevic-S. Doorne, *Tourism as an escape: Long-term travelers in New Zealand*, «Tourism Analysis», 5 (2-3), 2000, pp. 131-136.

² Cfr. M.F. Mónica, *O olhar do outro: Estrangeiros em Portugal do século XVIII ao século XX*, Relógio d'Água, Lisboa 2020.

the Algarve. The final section outlines the primary considerations of this exploratory research and suggests future research paths.

2. The tourism geographic imaginary

The tourism geographical imaginary does not arise accidentally, and it is prior to the experience of the tourist destination as a place. Geographical tourism imaginaries emerge before visitors travel and play a crucial role in the visitors' destination choice.³ The tourist image of a place is a complex social construct resulting from an interactive relationship between the projected image (*i.e.*, the object created by diverse agents) and the perceived images by the tourists. In this process, multiple sources intervene (*e.g.*, schoolbooks, literary texts, documentaries, films, tourist guides, magazines, friends and other tourists, social media and the Internet).⁴ These last two *media* did not influence the literary writers mentioned in this chapter. Still, it is likely that their writings about the Algarve or written while in the Algarve have fostered geographical imaginaries of this region, as writers and literary representations can be pivotal in defining geographical imaginaries when drawing and depicting tourist destinations.⁵ Literary art and its artists can create places when they name space units and shift the meaning of landscape, a dynamic and subjective concept.⁶ As no space initially exists as a landscape, converting space into a landscape requires the experience of the individual, often mediated by art. An illuminating example of this conversion is the Mafra Monastery, which became a literary place and added literary meaning to Mafra's landscape after its representation in Saramago's *Baltazar and Blimunda*. The conversion of space into a literary landscape may also occur after identifying the places where writers lived or produced their texts. These concepts and processes apply to the foreign writers who chose the Algarve as an escape or holiday destination when their biographies and literary texts add a new layer of meaning that may attract visitors to the region.

The following section presents the cases of five foreign writers who escaped to or holidayed in the Algarve.

³ J-F. Staszak, *The artist and the tourist: Gauguin in Tahiti*, in T. Rakic-J.O. Lester (Eds.), *Travel, tourism and art*, Ashgate, London 2013, pp. 191-206. Quote p. 191.

⁴ E. Marine-Roig, *Identity and authenticity in destination image construction*, «Anatolia», 26(4), 2015, pp. 574-587. <https://doi.org/10.1080/13032917.2015.1040814>

⁵ J-F. Staszak, *The artist and the tourist: Gauguin in Tahiti*, cit.

⁶ D. Cosgrove, *Prospect, perspective and the evolution of the landscape idea*, «Transactions of the Institute of British Geographers», 10 (1), 1985, pp. 45-62.

3. The foreign writers who shaped the Algarve tourist and literary landscape

3.1 Kingsley Amis (1922-1995): The Algarve as a «liminoid», sunny place

Kingsley Amis travelled to the Algarve after winning the Somerset Maugham Award (1955), which allowed young writers to travel to enrich their work. He immediately felt attracted to the Algarve's void of social pretensions he loathed in England.⁷ Besides, Amis was a heavy drinker, and in the Algarve, he drank every afternoon after reaching his morning target of writing five hundred words.⁸ This writer-traveller's behaviour recalls what Urry identifies as a vital aspect of most travels: entering a «liminoid» space, a temporary space where individuals feel unrestrained from the usual social and personal constraints: «[...] This may entail new and exciting forms of sociability and playfulness, including what one might call “temporal play” while on holiday [...]. [...] time-space changes will often have the consequence not merely of heightening distanciation, but also of encouraging anticipation, resistance, opposition, pleasure, autonomy or a sense of deprivation».⁹

Amis wrote, in the Algarve, *I like it here* (1958), set in Portugal.¹⁰ The «here» in the title of this early autobiographical novel is England, and the plot is about going abroad. In the book, Amis's alter ego, Garnet Bowen, is a Welsh literary agent and obscure author who travels to Portugal searching for a reclusive writer, Wulfstan Strether. Bowen accepts the offer, believing Portugal could not be worse than London. In the end, he realised that it could. This effect reflects what Urry called the «heightening distanciation», which allowed Amis to view his country through other lenses and make peace with it.

The following quote is part of Bowen and his publisher's dialogue, and it shows Bowen's bland state of mind and Amis' choices to create an image of Portugal as a sunny and cheap destination where one can drink for a few pennies, still with not many tourists, whose fascist regime is a nonchalant topic. The author's experience in this territory or the image he had created of the destination shaped his concept of Portugal.¹¹

– So I see. Decided where you're going yet?

⁷ J. McDermott, *The old devil with three faces*, «The Guardian», 2006, 19 November. <https://www.theguardian.com/books/2006/nov/19/biography.kingsleyamis>.

⁸ L. Port, *People in a place apart: Insights into adventure, mystery and intriguing personalities throughout the history of the Algarve*, Sílabas & Desafios, Faro 2019.

⁹ J. Urry, *Consuming places*, Sage, London, [1995] 2002, p. 17.

¹⁰ L.C.S. Branco, *Um estudo sobre o discurso dos estrangeiros acerca de Portugal*, «Portuguese Studies Review», 29 (2), 2021, pp. 275-296. Quote p. 275.

¹¹ Cfr. R. Stedman, *Is it really just a social construction? The contribution of the physical environment to sense of place*, «Society & Natural Resources», 16 (8), 2023, pp. 671-685.

– It’s all the same to me, if you know what I mean.

– Mm. Well, why not try Portugal, then? Lots of sun, not overrun with Yanks and British, cheap as hell. And the national poet was put on the skids back in the sixteenth century or whenever it was and there’s been sodall [*siz*] since. That should appeal to you.

– What about the filthy fascist government?

– Ah, get stuffed, what that to you? Give you something to go for in your piece for the New York boys. No, seriously, Garnet, you think it over. Good place, Portugal. An uncle of mine was there a year or two ago and was pissed all the time on about ten bob a day.¹²

Amis surprises the reader by depicting one of the earliest literary tourism experiences when the protagonist visits Henry Fielding’s tomb in Lisbon. In the following excerpt, Bowen wittily reflects on the experience: the noticeable Fielding’s absence, how impolite it would be not to visit the novelist’s tomb, even though Bowen was not a fan, and the anticipated embarrassment if people back home found out about this visit:

[...] Fielding himself would not be in attendance to chat to visitors, but it was a bit disrespectful to him not to seem keen to go and look at his tomb when asked, and he deserved sympathetic treatment for having been dead such a hell of a long time. And he had been a good chap, too. Bowen realised he wanted to go very much. He would keep quiet about it when he got home.¹³

In the Algarve, Amis stayed at Balaia Hotel, in Albufeira, where he wrote a letter to Robert Conquest, one of his best friends:

Dear Bob,

Well, here we are. A bloody good spot too, despite the expected prevalence of Germans. But they’re improving: one of them held a swing door open for me today, after he’d gone through it himself and had no further use for it. I expect, though, a lot of them will have taken a coach trip to Lagos to see the public executions announced in yesterday’s paper. Too bad when they find out it’s the wrong Lagos.¹⁴

Apart from derogatory comments about the German tourists, he seems to enjoy his setting, where he began writing *The Riverside Villas Murder* (1973). For Amis, the Algarve operated as a temporary and sunny place where he found inspiration to write away from everyday responsibilities. However,

¹² K. Amis, *I like it here*, Curley Large Print, Hampton, New Hampshire [1958] 1993, p. 11.

¹³ *Ivi*, p. 244.

¹⁴ K. Amis-Z. Leader, *The letters of Kingsley Amis*, Hyperion, Westport, Connecticut 2001, pp. 737-738.

amidst regular visits to the local bars in the company of his lover, the change of setting was beneficial to stimulate his imagination and engage in the literary and creative process. Like Amis, the next author experienced the Algarve as a creative writing place.

3.2 Len Deighton (b.1929): Writing in the Algarve

Len Deighton is a British author who spent his holidays in a rented cliff-side cottage in Albufeira in the 1960s,¹⁵ where he wrote *Horse under water* (1963) set in this fishing village. The plot involves a sunken WWII Nazi sub lying off the south coast of Portugal and the British intelligence, who sends Harry Palmer on a Royal Navy diving course so that he can participate in the effort to retrieve the items in it. There are rivals in the plot, including a sinister Portuguese aristocrat and a wealthy expat American jazz critic. In chapter 10 of Deighton's book, the reader finds the narrator's landscape description of Albufeira:

The road south from this junction leads only to the fishing town of Albufeira; we turned left and headed past the canning factory. Albufeira is a town built on a ramp. The streets slope steeply uphill, and the sound of low gears engaging is constantly heard. The houses along the top of the ramp have their white backs inset into the top of eighty-foot cliffs. Number 12 Praca Miguel Bombarda is one of the few houses with private steps leading down to the beach. From the large patio at the rear of the house, one can see a couple hundred yards to the west and the other way, perhaps two miles to Cape Santa Maria, where at night, the lighthouse flashes. From the front of the house, the little low window set as deep as a cupboard into the thick stone wall looks across a triangle of cobbled space at a bent tree and an upright lamppost. [...] Ocean sand and water were thrashing together in endless permutations, and somewhere in the depths beyond was the sunken wreck that had brought us here.¹⁶

This spy novel references the local physical geography, the architecture, the local activities (*i.e.*, the canning industry), and the local farmers selling their produce in town: «They sat by little heaps of mauve sweet potatoes, green lemons, cabbages, eggs, brown speckled beans and tomatoes».¹⁷ The inclusion of an Algarvian traditional tale enhances this knowledgeable portrait of the Algarve:

There is a story told of the region, Cunha went on. It tells of a Moorish prince who married a Russian queen. She pined away thinking of her snow-covered northern home, until one February morning she awoke and looked from her window to

¹⁵ Cfr. L. Port, *People*, cit.

¹⁶ L. Deighton, *Horse under water*, Jonathan Cape Publishers, London 1963 [e-book].

¹⁷ *Ibidem*.

see the white blossoms of the almond tree covering our whole land. You would love our Algarve in February.¹⁸

Deighton portrays the Algarve as an exciting place where they found a WWII Nazi submarine, but also peaceful and immaculate, where nature is flawless, and people live off the sea and the land.

3.3 Patrick Swift (1927-1983) and David Wright (1920-1994): The Algarve as a pristine holiday destination for the British

In 1962, the Irish Patrick Swift and his family travelled to the Algarve for their summer holidays.¹⁹ After settling in near Carvoeiro, Swift invited David Wright, his best friend, also a writer and the translator of Chaucer's *Canterbury Tales* into contemporary English prose (1985), to visit this fishing village that vividly resembled the west of Ireland where he was born, with the addition of «[...] wine, olives and sunshine».²⁰ Wright's first visit was in November 1962 and again in the summer of 1963.²¹ To these writers, the Algarve was Robert Southey's Algarve, who, in 1801, wrote: «We descended, and entered the garden and the Paradise: here our troubles and labour were to end; we were out of the wilderness. Milk and honey, indeed, we did not expect in this land of promise, but we expected everything else. [...] here we are in a lovely country, for us a little heaven».²² Although Swift occasionally travelled to other European countries, he lived in the Algarve, where he died in 1983. Wright travelled back and forth to the Algarve and died in England in 1994.

While in the Algarve, Swift and Wright wrote three books aimed at the British audience: *Algarve: A portrait and a guide* (1965), *Minho and North of Portugal: A portrait* (1968) and *Lisbon: A portrait and a guide* (1971). About the Algarve, Wright stated: «The Algarve has always been a place apart, [...] compared with what has happened on the Spanish coast, and in Greece, Portugal as a whole and Algarve in particular is still unspoilt».²³ Accessibility challenges mainly explain the untouched nature of the Algarve in the 1960s, as this region has an extensive range of hills (Serra do Caldeirão) that separates it from the rest of the country. Besides, Faro airport was only inaugurated in 1965, and the Lisbon-Algarve highway in 2002. Consequently, when these writers wrote the

¹⁸ *Ivi*, ch. 17.

¹⁹ S. Recharte, *A Sul, O Cerro e o Mar: O Algarve na obra de David Wright e Patrick Swift*, Masters' Dissertation, Universidade Nova de Lisboa, Lisboa 2020.

²⁰ *PS... Of course*, edited by V.J. O'Mara, Gandon Books, Grandon 1993, p. 75.

²¹ Cfr. S. Recharte, *A Sul*, cit., p. 92.

²² *The life and correspondence of the late Robert Southey*, edited by C.C. Southey, Harper & Brothers Publishers, New York 1855, p. 144.

²³ Cfr. L. Port, *People*, cit.

book about the Algarve, the region was still an undamaged territory of 291000 inhabitants²⁴ where it was possible to avoid the tourist trap, although these authors might inadvertently have contributed to a change, as «[...] literary and artistic figures have played a particularly important role in spreading the idea that visiting wild and remote landscapes is socially desirable and an expression of good taste».²⁵

The «foreword» of *Algarve: A portrait and a guide* defined it as a utilitarian manual that followed the itinerary principle. However, the authors also shared the «[...] aesthetic purpose of combining the guide with various narratives»²⁶ presented from the locals' and the foreigners' perspectives: critical elements in travel literature that contribute to a more immersive reading experience about the Algarve.

The final author examined in this exploratory research is the 1999 Nobel-Prize Winner of Literature, Günter Grass, who visited the Algarve regularly throughout his life, striving to perpetuate the region's pristine holiday and escape landscape he discovered in 1976 when he saw it for the first time.

3.4 Günter Grass (1927-2015): The Algarve as a lasting peaceful retreat

According to Foucault, escaping to care for the self involves art in its multiple shapes and forms of consumption (*e.g.*, reading, writing), as it allows a «change of boundaries» to venture out new thoughts and revisit old ones, to get free, rejuvenate and engage in a relationship with oneself.²⁷ Grass experienced these notions in the Algarve's isolation, where he found the peace often lost in Germany.²⁸ He retreated in the Algarve, focused and worked intensively on new texts, paintings or sculptures, and enjoyed the sun, the countryside, and culinary specialities.²⁹

After years of travelling to southern Portugal, in 1981, Grass bought a house in Estombar, near Lagoa. As the municipality allowed the construction of a golf course close to this house, Grass decided to sell this house and build a self-designed haven (*Casa Rosmano*) surrounded by nature in the foothills of

²⁴ S.P. Brito, *Território e turismo no Algarve*, Colibri, Lisboa 2009, p. 47.

²⁵ Cfr. J. Urry, *Consuming*, cit., p. 213.

²⁶ Cfr. S. Recharte, *A Sul*, cit., p. 95.

²⁷ M. Foucault, *The history of sexuality*, «The use of pleasure», Vol. 2, Trans. R. Hurley, Vintage, New York [1984] 1990, p. 11.

²⁸ L.P. Port, *Gunter Grass found in Algarve a lasting peaceful working retreat*, «Portuguese-American Journal», 14 April 2015. <https://portuguese-american-journal.com/gunter-grass-found-in-algarve-a-lasting-peaceful-working-retreat-by-len-port/>.

²⁹ J.A. Cardoso, *Günter Grass em Portugal, entre o Algarve e Saramago*, «Jornal Público», 13 April 2015. <https://www.publico.pt/2015/04/13/culturaipsilon/noticia/gunter-grass-em-portugal-entre-o-algarve-e-saramago-1692214>.

Monchique (Vale de Eiras), where once was an old and derelict farm where carob and fig trees grew in the wild. Grass spent extended periods there, primarily in spring and autumn, writing, drawing and revising texts. The novelist was particularly fond of the region's warm weather, natural landscape and the local markets in Portimão and Lagos. Therefore, the Algarve daily-life motifs are common in his visual work: the fish on the grill (fig. 1) and the twisted trunks of carob and fig trees. In his writings, the Algarve emerges in small notes, as in the travel diary *From Germany to Germany: Diary 1990*, in which Grass talks about his cooking using local produce.



Fig. 1: G. Grass, *Fisch und Zitronen* in G. Grass-K. Detjen-G. Steid (Eds.), *In der Küche der Künstler*, Steidl Verlag, Göttingen 1997, p. 234.

The Algarve also provided this novelist and poet with new painting and writing materials, such as the ink of squid, cuttlefish or octopus he bought in the local markets. In *Of all that ends*, his last book, Grass publishes short texts and meditations on writing, life and old age. In it, the novelist includes the text «Sepia au naturel», describing the organic process of extracting the ink, highly likely a recurrent practice of his while in southern Portugal:

Again and again the dream where I milk a midsize squid. It's easy underwater, like making love to a daring mermaid who strayed from her flock. / You swim from behind, quite innocently, stay patient, and when the moment is right, attach the pump to the muscular opening of the gland and activate it by pressing a small button. Soon, half forced, half willingly, the squid expels what's normally released as a dark cloud to befog a nearby enemy. / That happened a lot at first, when I was in too great a hurry to harvest the inky brew. Time would go by and still nothing. I would run out

of breath. Surface, then try again. Milking squids, like pleasuring mermaids, takes practice. / Since then black milk stands stored in canning jars, a borrowed metaphor. A soupy extract used for pen and brittle brush drawings alike. Washed they reveal streaks of a slimy substance. / The drawings retain the smell long after, at first fresh, then increasingly pungent; especially on days of high humidity, the squid-ink recalls its origin.³⁰

Another reference to the Algarve is found also in this last book, in the following poem, with intense emotional notes to a lost time.

Complaints of a traveller grown sedentary³¹

Giving up Alpine vistas
was always easy.

Nepal never tempted me. Neuschwanstein
is awful.

I walked the beach alone and with children,
stooping, step by step.

Ah, my Portugal lost, how I miss
your southern coast.

Never again to gaze towards Morocco, the desert,
weary of Europe, smoking my pipe.

Travelling only by finger on maps,
no passport or baggage.

Autumnal pang, because deep in the alder thicket
Red Caps are standing on white legs.

It's hard to let go. Some things are easier,
others give rise to howls of complaint.

He also wrote «From Wednesday to Wednesday», in which there is a subdued allusion to the weekly charter flights to the Algarve and the promises of extending summer and going for long walks, even in November.

³⁰ G. Grass, *Of all that ends*, Houghton Mifflin Harcourt, Boston [2015] 2016, p. 5.

³¹ *Ivi*, p. 33.

from Wednesday to Wednesday³²

the weather can be bought as an extended summer.
Charter flights get you there,
where a pair of shoes
stony hills await.
Cheap and deceptively real
in November
the cicadas are waiting.

In the Algarve, Grass established a vital connection with the São Lourenço Cultural Center (SLCC), property of Marie and Volker Huber in Almancil. At the SLCC, Grass launched many of his books, performed readings and exhibited drawings, paintings and sculptures. When he won the Nobel Prize, he was holding the exhibition *My Century* in this venue. Marie Volker recalls his quiet friendliness, love of storytelling and sense of humour, whereas «[...] in Germany and elsewhere he was a much more confrontational and often stridently outspoken character».³³ After years of a deep connection to the region, in 2012, he stopped travelling to the Algarve due to his poor physical condition. However, Grass was still one of the main sponsors of the Algarve First International Literature Festival.

Grass's emotional and intellectual retreat in the Algarve recalls Virginia Woolf's words when she states, «The notion of travelling on holiday as an escape opportunity where the mind settles and [...] the spirit of peace dwells anywhere, [...] and the mind freed from any contact with facts [...], was at liberty to settle down upon whatever meditation was in harmony with the moment».³⁴ Echoing Woolf's reflection on the reverberations of the travelling act on the mind, Grass's solitude in his regular travels to the Algarve seemed to allow him to tap into his innermost thoughts and experiences, enhancing the authenticity and depth of his writing, as in «Complaints of a traveller grown sedentary».

4. Final considerations

As we stated in the introduction, the Algarve is primarily a holiday tourist destination. However, this was not the only meaning these writers assigned to this place. Despite their diverse backgrounds and circumstances, when these

³² In G. Grass-G. Steid (Eds.), *In der Küche der Künstler*, Steidl Verlag, Göttingen 1997, p. 234, [my translation].

³³ Cfr. L. Port, *Gunter Grass*, cit.

³⁴ V. Woolf, *A room of one's own*, 1929. <https://gutenberg.net.au/ebooks02/0200791.txt>.

writers decided to set off to this region, propelled by a search for escape, literary creativity, quietness, or just bolting daily routines and familiar landscapes, they contributed to a change in this destination's image via their stays in the Algarve and the depictions of the Algarve in their literary texts and personal correspondence. The literary mediations of their experiences in southern Portugal have changed this region's tourism geographic imaginary and contributed to constructing the Algarve literary landscape.

These contributions resulted from travel-induced experiences, although each travel architecture is inevitably diverse. Therefore, if Swift, Wright, and Grass created a more intimate relationship with the region's setting, their sense of place might be more substantial, and it weaved the physical environment, the locals, and social and psychological processes.³⁵ The first two assigned a tourist and cultural meaning to the place. The third ascribed a significant emotional and experiential meaning, which he revealed in poetry and other forms of artistic expression. On the other hand, Amis and Deighton lived in the Algarve for shorter periods, which impacted their perception of the region. Despite this, their travel events propelled their creativity and brewed literary productions. After the effect of «heightening distanciation»³⁶ promoted by travelling abroad, Amis' Algarve escape and work experience revealed to this seemingly nonchalant writer that his country was better than he had thought. This experience illustrates that travelling as an escape may be positive and productive and not just a reflection of «[...] the inability to face facts, the real world».³⁷ Deighton's escape travel experience to the Algarve also proved literarily fruitful and mirrored the author's seemingly genuine interest in observing the locals and their traditions and behaviour to portray his view of the Algarve in his book.

Fussell believed fantasy fructifies best when visitors go to pseudo-places rather than places. In his view, «[p]laces are odd and call for interpretation», whereas «[p]seudo-places entice by their familiarity [and] call for instant recognition».³⁸ In Fussell's view, «The Algarve, in southern Portugal, is a prime pseudo-place, created largely by Temple Fielding, the American author of *Fielding's Travel Guide to Europe* [who in the 1950s] told people what to spend rather than what people should see».³⁹

Namely, Swift and Grass would disagree with this notion of the Algarve as a pseudo-place. For them, the Algarve was a place because it was «a centre of

³⁵ Cfr. R. Stedman, *Is it*, cit., p. 671.

³⁶ Cfr. J. Urry, *Consuming*, cit., p. 17.

³⁷ Y.-F. Tuan, *Escapism*, John Hopkins University Press, Baltimore, 1998, p. 2.

³⁸ P. Fussell, *Abroad: British literary travelling between the Wars*, Oxford University Press, Oxford 1980, p. 43.

³⁹ *Ibidem*.

meaning»⁴⁰ constructed through lived experience with space. They chose to (partially) live in the Algarve after their initial holiday experience, and the region became a place for them, a meaning-based concept whose density of meaning derives from the stability of the experience with the space.⁴¹ However, the same happened with the other writers up to a point. For them, the Algarve started as a «blank space»,⁴² although nuanced by their preconceptions, but sooner or later, their experience in the region turned this blank space into a place after they endowed it with value and meaning. In short, even though these foreign authors' motivations and experiences of the Algarve might have been slightly dissimilar (either more holiday and playfulness-oriented, work-oriented or escape-oriented), they have inevitably assigned meaning and produced meaningful places constructed in the process of literally portraying them or of living in them.

Hence, these writers' experience of the Algarve can assign literary meaning to places and produce literary sites, *e.g.*, the Balaia Hotel, old-town Albufeira, Carvoeiro and Vale das Eiras. In turn, these places hold the potential to embody tourist and literary landscapes grounded in the knowledge of those who encounter them.

Paths of future research after this exploratory study may include the analysis of other non-Portuguese writers in the Algarve from the 1950s onwards, the construction of a map of the foreign writers' places in the Algarve and the study of the influence of these authors' biographies and literary texts in visitors' motivations to travel to the southern-most region of Portugal.

⁴⁰ Y.-F. Tuan, *Space and place: The perspective of experience*, University of Minnesota Press, Minneapolis [1977] 2001, p. 173.

⁴¹ *Ibidem.*

⁴² *Ivi*, p. 6.