

# CULTURAL AND SENSORIAL TRIPS THROUGH PORTUGUESE WINEGROWING REGIONS

Ana Lavrador<sup>1</sup> and Ana Tavares<sup>2</sup>

1- Research member of the e-Geo and collaborator of the IELT, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, Avenida de Berna, 26, 1069–061 Lisboa, Portugal.

2- Research member of the IELT(collaborator), Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, Avenida de Berna, 26, 1069–061 Lisboa, Portugal.

1- lavrador2@gmail.com; 2- anatav28@gmail.com

## ABSTRACT

This paper aims to improve a tourism experience in the Douro Demarcated Region, centred in the Miguel Torga master piece, the *Vindima (The Grape Harvest)*, published in 1945. This experience concerns an example of touristic proposal integrated in a future Literary Guide to the Portuguese winegrowing regions. This project is originated in the "Atlas of the Literary Landscapes of Continental Portugal" (ALLCP). This is an interdisciplinary research Project that fits the *ecocriticism* framework. As methodological procedures, the use of a GIS is a key element to the geographical referencing of the literary landscapes. The Continental Portugal landscapes represented in the literary excerpts are registered in a data basis, for which are associated geographical descriptors, with three main applications: education, promotion and territorial management. In the future a Website could be useful in the preparation of literary tours in the winegrowing regions.

**Key-words:** literature, landscape, database, tourism, itineraries.

## RESUMO

Este artigo pretende descrever uma experiência turística na Região Demarcada do Douro, a partir da obra-prima de Miguel Torga, *Vindima*, de 1945. Trata-se duma proposta turística a ser integrada num futuro Guia Literário das regiões vitivinícolas portuguesas. O que fundamenta esta proposta de investigação aplicada é o Projecto "Atlas das Paisagens Literárias de Portugal Continental" (APLPC), um projecto interdisciplinar centrado no *ecocriticismo*. A metodologia adoptada inclui a georeferenciação dos excertos literários relativos às paisagens que são registados numa Base de Dados, à qual estão associados descritores geográficos. Da sua aplicação destaca-se: o domínio educativo, a promoção e o ordenamento e planeamento do território. Está prevista a construção de um Website útil na preparação de itinerários turísticos, nomeadamente, nas regiões vitivinícolas.

**Palavras-chave:** literatura, paisagem, Base de Dados, turismo, itinerários.

## INTRODUCTION

The wine trip presented in this paper respects a literary touring in the Douro Demarcated Region (Portugal), a remarkable national value, classified as World Cultural Heritage (UNESCO, 2001). The landscape uniqueness and diversity, as well as the quality of the

wines (both strategic tourism products in Portugal), are represented in many literary texts of important authors, in particular by the pencil of the great writer of the 20th century, Miguel Torga, born in S. Martinho de Anta (Douro). The literary excerpts are selected from the "Atlas of the Literary Landscapes of Portugal Continental" (ALLPC) Project, started in June 2010 and be coordinated by the IELT, FCSH, in Lisbon.

Our proposal pretends to give a contribution to establish a Literary Guide to the Portuguese winegrowing regions that facilitates the interpretation of the landscapes and offers new experiences to publics that look for cultural tourism and to put it available in a database useful to local stakeholders. The idea is to offer the opportunity of creating a product tailor-made concerning: a) time - the structure of the itinerary should be flexible due to the time that the visitor has at his disposal; b) target - offer a differentiated and organized trip able to meet the diverse tourist demands; c) particular requirements - motivations of individuals or specific routes. Emerging needs are to create original content offerings with unique experiences and distinct from competitors (information about landscape heritage, experiences inside the vineyards, etc.).

Specifically, we present a trip aiming to achieve a cultural, environmental and sensorial experience and to offer pleasant moments inside the vineyards. During this modeling trip, the visitors can relive the same type of experiences and emotions presented in the author texts. We pretend a dialogue between epochs and individuals showing landscape changing's and people reactions, and a sensitization to the environmental and cultural values of the Douro Region.

## **THEORETICAL AND METHODOLOGICAL PROCEDURES**

The starting point is the "Atlas of the Literary Landscapes of Portugal Continental" (ALLPC) Project, were represented literary excerpts, from the nineteenth and twentieth centuries, focused in Portuguese landscapes. Its main framework is the *ecocriticism* (Rueckert, W. 1978), also known as *geocriticism*, *green cultural studies*, *environmental literary criticism*, or *ecopoetics* (Hölderlin, Heidegger, Wallace Stevens, or Tchouang-tseu) where the literature and the environment are picked from an interdisciplinary point of view and where all sciences, philosophy and arts are invited to come together to analyze the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis (Buell, L., 1999). Through the *ecocriticism* it is defended that it exists' a dialectic between space-literature-space, resulting from the real changing the representation makes in the space represented. In fact, it exists two perceptions of the space - one of the individual, other of the author – that enriches the experience of the space, giving a Historical regard that allow a comparative and comprehensive reading of the spaces - places and landscapes - important to recognize natural and cultural values, its role in the region development and management.

The readers involves students, graduate students and academics in Humanities and Environmental Sciences, there being assumed three levels of collaboration :a) the "readers", those who intervene only in the compilation of literary excerpts and their classification; b) the "researchers", who contribute to the compilation process, supervise the readings and are responsible for *ecocritical* analysis; c) the "web designers", involved in the implementation and maintenance of the data basis and the interactive website of the literary landscapes. The website will allow searching the literary excerpts using a map of Portugal Continental.

The ALLPC Project also aims to make the cartography of the spaces mentioned in the writers' descriptions, accepting the writer as a mapmaker (Tally, R., 2008). In fact, each literary work takes place somewhere, along a scale of localization that ranges from the completely imaginary to the realistically rendered, highly recognizable and easily placed

(Piatti & Hurni, 2006). In this Project, the Territorial Unity Statistical, NUT III is the chosen scale to the literary registers (Figure 1).

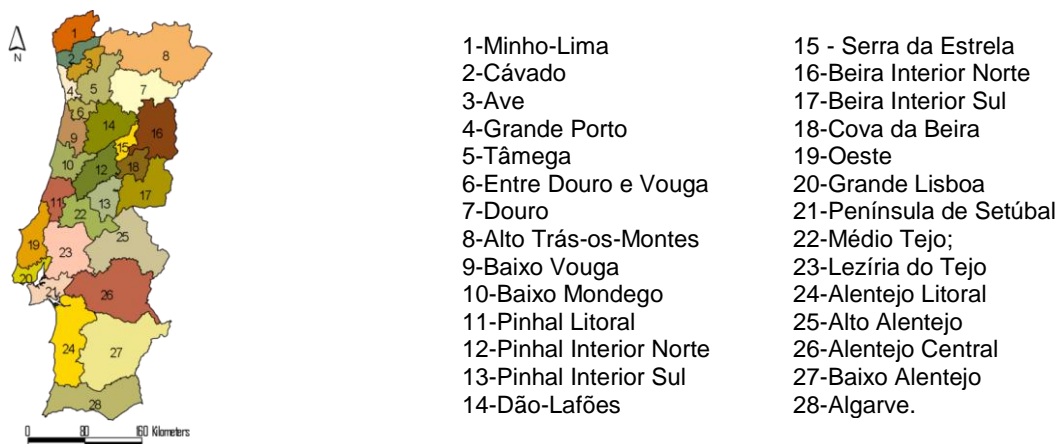


Fig. 1 - NUTS III of Portugal Continental

At this moment, the databases contains texts ranging from local to regional with appropriate thematic, spatial, temporal and geographic attributes (“metadata”). The first step is quantitative, since for each model region several hundred texts are registered and precise queries can be directed to the database, using the “metadata” to put the questions (Figure 2). In the future, the website could be useful in the preparation of literary tours in the winegrowing regions, as well as being an important didactical framework in the research of landscapes values and singularities, a toolbar for stakeholders involved in the wine or tourism marketing, or public interested in the wines and gastronomy consumption.

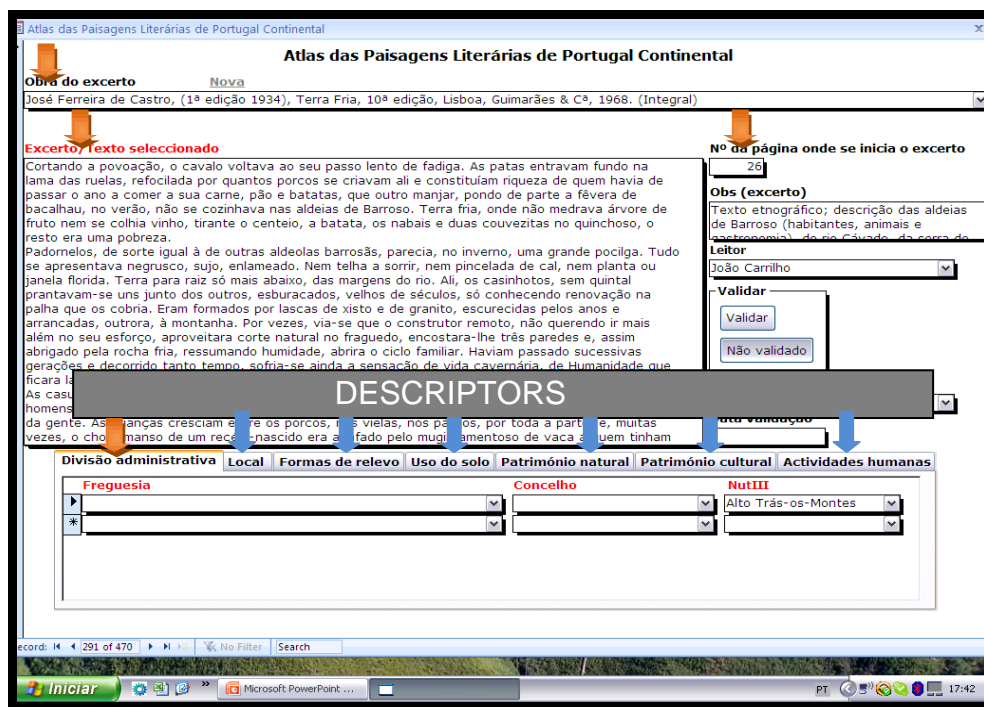


Fig. 2 - A page of the databases containing a literary excerpt

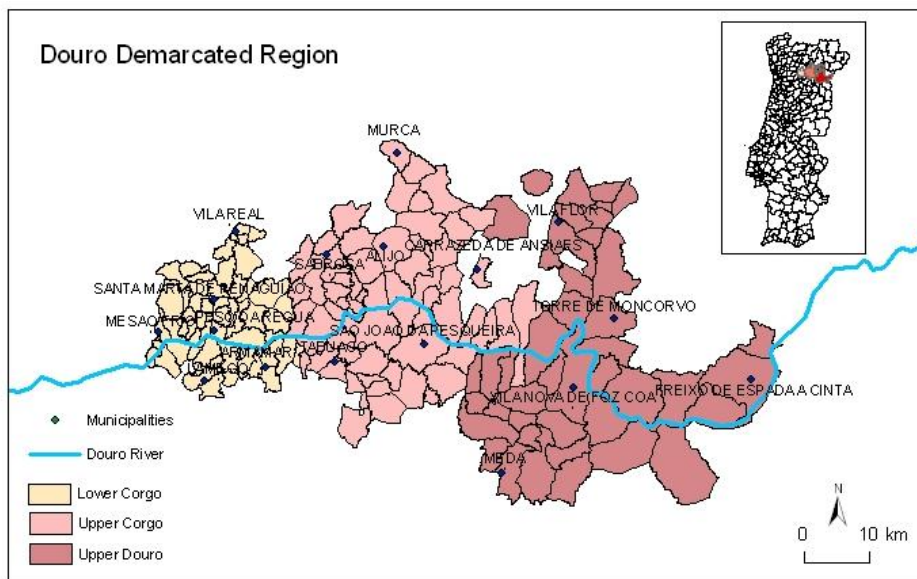
Thinking in the tourism itineraries, and admitting being important in the globalized world to create specific offers to particular tourism demands, the literature is able to generate new and interesting tourism products (ex. literary tourism rides explored through mapping a single text or using several texts and/or writers). The literary texts open new perspectives, without limitations, to the space appropriation – imaginary realms, invented cities, countries, continents – or re-naming, re-modeling or overlaying the existing ones (Piatti, B. 2006). But the literature promotes also limitations, as difficulties in map paths and routes of fictional characters through fictional space, or blanks left out in the literary descriptions (how a personage actually leaves point X and arrives at point Y), obliging to choose directions perhaps out of the writer imagination. This situation should be clarified to the tourists interested in experiment a literary route. Wherever the selection tacked to the ride, it is important to know well the territory and understand the proposal of the specific tourist demand. That means to do a landscape diagnosis combining: a) material issues, as economical, historical and natural heritage values; b) immaterial issues, like oral traditions, ethnographical tools, heraldic' symbols, pictorial and literary representations. By other side, some criteria should be adopted like coherence, territorial contiguity and the definition of existing or desirable cooperation models between tourism businesses and officials. In order to map the itineraries is necessary to deform the non-linear literary routs to use GIS technology map. Another problem lies in the constant “zooming effect” of literature. It could be reduced with the use of different scales of base. Finally, it is always needed a careful reading and preparation of the texts to be mapped.

In the case of Douro region, the development of tourism is still far from those of wine production (Lavrador Silva, 2008), though the multifunctionality is defended by the CE rural politics (ex. European Landscape Convention, CE 2000) and rural projects (ex. LEADER). In fact, the rural tourism may contribute to sustainable destination development, guaranteeing visitor satisfaction, quality of life for host communities and conservation of natural, cultural and social resources (Bramwell & Lane, 1993; Simões, 2003). By other size, the potential of rural tourism as a development tool depends on the quality and “critical mass” of a region’s attractions, tourism services and facilities (Sharpley 2002), recently in implementation in Douro region (PIOT-AVD, 2001). Also important is the way these resources are managed, integrated into an overall appealing rural tourism destination (Sharpley 2005; Costa 1996; Breda *et al* 2006; Saxena *et al* 2007) and the way this global product is competitively promoted and made available to the most interested (and interesting) market segments (Cai 2002; Kastenholz 2004). Add to this considerations, Walmsley (2003) suggests that the rural space should be commoditised as a symbolic setting for a post-modern ‘lifestyle-oriented tourism industry’, in order to provide experiences that are sought by the post-modern tourist. From a strategic marketing point of view, several authors (Ilbery, B., Saxena, G. and Kneafsey, M. 2007; Carmichael, B.A. 2005) suggest “experience” as a new framework in tourism development, than the assumption of “literary experiences”, be intentionally designed and “produced” (staged) to create value, have thereby competitive advantages. Accordingly, an “experienced-centred tourism strategy” would present a key to success of a destination, where “the tourist enters into a multifaceted interaction with the actors and the setting of a narrative staged by the local community”, which may serve as the “locus for multiple experience settings” (Stamboulis & Skayannis p.38-40), targeting a heterogeneous rural tourist market (Silva, 2007). Summarizing, the literary itineraries could be an overall appealing rural tourism experience that is simultaneously in line with the community’s sense of identity and makes the best use of existing resources.

## **A LITERARY EXPERIENCE DURING A HARVEST IN THE DOURO REGION**

Our experience drives from the master piece novel called *Vindima (The Grape Harvest)*,

published in 1945, written by Miguel Torga<sup>1</sup>, pseudonym of Adolfo Correia da Rocha (1907/1995). This realistic novel shows the life of both, workers and owners during the harvest season. The main scenes are developed in two “quintas” of the Douro Valley (Sabrosa): Junceda and Cavadinha. In the novel, the author refers many other “quintas” - the most important settlement form in the Douro Demarcated Region - and producers (important foreigner families or companies), today still existing: Diez Hermanos (Quinta do Noval); Smith; Cosen; Andersen, Kopke, (Quinta de S. Luiz) Roop, Sandeman (Quinta do Seixo, Quinta do Vale Meão), Croft (Quinta da Roeda), De Laforce, Calem (Quinta da Foz); Roncão (Quinta da Levandeira do Roncão, company Agri-Roncão), Rodo (today having a partnership with a Viniculture and Enology Professional School, in Régua), Canal, Boavista, Crasto and Sagrado, mainly in Upper Corgo, but also in the other sub-regions of the DDR (Figure 3).



Source: Lavrador-Silva and Bianchi-Aguiar, 2006

**Fig. 3 – Location of the Douro Demarcated Region**

In the novel, the author separates and details living experiences during the harvest season (September): those of the owners of the “quintas” and those of the workers. Attending the firsts, the hunting, the hiking, contemplation of the view from the belvederes, the parties with regional dishes and wines are the most frequent activities. Considering the seconds, at that time, the workers (men, women and children) came by feet, in groups (“rogas”) from the surrounding villages in the mountains, to the Douro Valley in order to help in several tasks linked to the wine production: grape harvest, made by women and children and its hard transportation by feet along the steep slopes and the grape press in the huge granite mills, both by men. During this period, those workers sleep together in tiny storehouses (“cardenhos”), where female and children are separated from men. The hard work is usually balanced with songs and dancing, using musical instruments made by themselves, at the end of each day. Both points of view are able to promote interesting touristic experiences, as we try to show in this proposal to be improved by a “quinta” of the Douro during the harvest:

<sup>1</sup> Miguel Torga wrote poetry, short stories, theater and a 16 volume diary, being several times nominated for the Nobel Prize of Literature, from 1960 to 1994.

## 1. To wake up inside the sea of vines

Early in the morning, the group of tourists should be cared to a place high in the hills, from where it could be seen the landscape and the Douro River or a tributary, so the tourists could have a description of the landscape, both regional and local scales. The idea is to give an opportunity to learn more about the DDR history and landscape construction, resulting of a successful and unique relationship between very difficult environmental conditions, due to the poverty of the soils and the scarcity of water managed on extremely steep slopes, and a flourishing economic activity based on the hard work of man. It is also the result of the efficiency of the institutional organization and management dedicated to wine quality, initiated with the first existing historical demarcation<sup>2</sup>. The work done by producers, shippers, and official entities that ruled and managed “Porto” wine production to our days, created a unique vine-growing landscape, rich in history and greatness. The inscription of Alto Douro Wine Region Landscape in the World Heritage List came with the recognition of its value both as “universal and outstanding value” and “evolutionary and living cultural landscape” (UNESCO, 2001)<sup>3</sup>. It should also be make some advises, namely the fact the Douro cultural landscape is nowadays threatened by the new mechanized terracing systems and the expansion of the production area (inside DDR the 25.000ha, at late 1970’s became more than 40.000ha, IVDP, 2001, and it continues increasing, IVV, 2010). The management strategies to the preservation and development of Douro Region must combine the desirable success of wine producers, with the implementation of landscape values within the territorial and local policies. That means implementing an integrative landscape planning, witch is only possible through the combined work of those who handle with territorial management: producers, cultural and tourist entities, local politicians, technicians, others.

The author gives a adjusted and beautiful description of the DDR (250.000 ha, of which approximately 48.000 are planted with vines), showing characteristic landscape values and the Douro River as the main unifying element of the Region and the area were the traditional vineyard landscape embodies the most significant group of the best-preserved assets (Figure 4).



**Fig. 4 – The Douro River the main unifying Douro landmark**

After this presentation, the guide should ask attention to the diversity and integrity of the landscape values, as the different vine cultivation and border systems (terraces<sup>4</sup>, *patamares*<sup>5</sup>, “high systems”, vines consociated with the olives), ecological elements (*mortórios*<sup>6</sup> and the coppices), the work going on in the parcels (bunches pick, the type

<sup>2</sup> The first Demarcation to fortified wine, Porto wine, began in 1756 (250 years ago), under the Marquis of Pombal. The boundaries of the demarcation area are the same as at the beginning of the 20th century. In 1986 a dry wine with the appellation of origin “Douro” was produced exactly in the same area.

<sup>3</sup> The Alto Douro Wine Region included in the World Heritage List (UNESCO, 2001).

<sup>4</sup> Horizontal platforms with schist stone retaining walls with one or two rows of vines.

<sup>5</sup> Modern mechanised platforms without retaining walls.

<sup>6</sup> Ancient vine parcels destructed to the phyloxera plague, today cover with shrubs and other Mediterranean plants.

and size of the baskets, varieties by parcel, others). Also important is to notice symbolic attributes as familiarity, harmony and mystery the tourist could experiment with that landscape (Figure 5).



**Fig. 5 – Landmarks of the Douro Demarcated Region**

Finally, it arrives the reading moment, sustained in texts concerning the grape harvest represented by the author. It could be asked a comparison with the same work in the present, motivating a small debate, focusing changes in the landscape resulting of the harvest (aspect of the vines, colours, textures, etc.).

«Desde o amanhecer, mal as perdizes começaram a cacarejar pelos socalcos, que toda a Cavadinha era uma dobadoira. As mulheres cortavam, as crianças despejavam as cestas cheias, os homens erguiam sobre as trouxas os vindimeiros, e o som cavo do bombo ia arfando pelas valeiras fora o repenicado do harmónio e o tlintim dos ferrinhos. O sol erguera-se congestionado, e mordida a pele como um sinapismo. Suava tudo. E quem não tinha as molas dos rins bem oleadas, ou se via pela primeira vez ajoujado com quatro arrobas às costas, vivia a eternidade num segundo, crucificante, dura e sem esperança. Mas o feitor gritava. E as raparigas dobravam-se de novo sobre os bardos, e os rapazes desenhavam as pernas como podiam. [...] Aquela amargura queimava pelo menos tanto como o sol. Infelizmente a vida era a vida, e a fila indiana continuou a descer graus, a galgar paredes, a saltar valados, hipnotizada pela melodia que ia à frente, a guiar o esforço até a o lagar.» (p.17, *Vindima*)

«O sol, a pino, lambia os bagos de alvaralhão, besuntava-se de melaço, e escorria em calda pelas cepas abaixo. As lajes de xisto reluziam como brasas pela encosta acima. Ao fundo, o Doiro, morno, pesado, cor de tijolo, lembrava a água de uma grande barrela que alguém fizesse lá para as bandas do Pocinho (p.21, *Vindima*)»

«No retalho da encosta vindimada o luar avolumava a tristeza das videiras sem uvas. As vides erguiam para o céu a varas vazias, desfolhadas, como num protesto. A terra pisada e babada de sumo tinha também um ar violado e descomposto. Ao lado do talhão que se seguia, inteiro, túmido e fechado, quase todo o bastardo com bagos unidos e perfumados, o que ficara colhido parecia um bocado maldito do mundo por onde a desgraça passara. À medida que as navalhas avançavam, as vinhas iam perdendo a graça, a força e a virgindade. E com esta desolação morria também um pouco a alegria dos vindimadores, que chegavam da Montanha sem sono, a cantar e a dançar, e que agora dormiam como lajes» (p.37, *Vindima*)

“As soon as the partridges began cackling through the ledge at dawn, all of Cavadinha became a stir. The women cut, the children emptied their full baskets, the men placed theirs over the bundles of clothes, and the hollow sound of the big drum would palpitate throughout the dingles with the chiming of the harmonium and the tinkling of the triangles. The sun had risen furiously and bit the skin as a sinapism. Everything sweated. And whoever didn't have their haunches nice and oily, or whoever was overloaded with four arrobas on their backs for the first time, would live a tormented, hard and hopeless eternity in one second. But, the farm bailiff shouted. And the girls once again bended over the trellis, and the boys disentangled their legs as they could. [...] That bitterness burnt as much as the sun. Unfortunately, life was life and the Indian file continued down the stairs, climbing over walls, jumping over hedges, hypnotized by the melody ahead, guiding their effort to the wine press.” (p. 17, *The Grape Harvest*)

“The sun, at its peak, licked the grapes of the Alvaralhão variety, smeared itself with molasses, and trickled as syrup down the grapevines. The schist flagstone sparkled up the hillside. At the end was the Douro, warm, heavy, brick-colored, reminding you of a great washing day, like the ones over in Pocinho.” (p.21, *The Grape Harvest*)

“The moonlight increased the sadness of the grapeless vines on the harvested hillside. The grapevines rose up to the sky with empty sticks, leafless, as if in protest. The trampled earth, dribbled with juice, had an air of profanity and disorder. Next to the plot that followed, which was whole, tumid and closed, almost all of the bastardo grapes had been joined and perfumed. What had been gathered seemed a bit like the cursed earth, a passing of disgrace. As the knives advanced the grapevines would lose their grace, strength and virginity. And with this desolation, a bit of happiness from the vintagers would die as they arrived at the Mountain, sleepless, singing and dancing, and now sleeping like flagstones.” (p. 37, *The Grape Harvest*)

## 2. Experience of grape harvest inside the vineyard and typical meal outside

«Pouco depois a sineta tocou, e uma alegria visceral agitou e pacificou a manada. Os homens desceram dos ombros os vindimeiros a escorrer, as mulheres endireitaram as costas quebradas, as crianças rodearam sôfregas a comida, e todos trataram de reparar as energias perdidas» (p.18).

«As raparigas entrançam vides e fazem arcos, os homens formados de um lado e de outro da alameda, erguem os cestos vazios, os do toque estrondam a valer, deitam-se foguetes... vinho à descrição. À noite, baile, claro... Encostados ao moirões dos bardos e das ramadas, ou deitados pelo chão num descanso mais largo e mais franco, os trabalhadores ouviam o programa com os olhos desiludidos postos na sardinha e na broa. Certamente que toda a festa é uma festa, mormente enquadrada num cenário de sol, de folhas e de frutos maduros. Mas os membros não tinham ainda encontrado a renúncia inteira. Estavam apenas na primeira estação da via sacra, no ponto em que as vergastadas doem dobrado. Além disso, apesar de a triste comida que comiam ser da tradição, o estômago renunciava de boamente ao aconchego de um apresigo mais substancial» (p.18, *Vindima*)

"Shortly after the call bell rang and a visceral happiness agitated and pacified the crowd. The men took the dripping baskets from their shoulders, the women straightened their broken backs, the children surrounded the food voraciously and everyone tried to recover the energy lost." (p. 18, *The Grape Harvest*)

"The girls braid the grapevines and make arches, the men fashioned on both sides of the alameda, lift the empty baskets. Those who played really roared, fireworks were set off... plenty of wine for everyone. At night, dancing of course... Leaning on the stakes of the trellis and branches, or lying on the floor in a long and frank rest, the workers heard the program with disillusioned eyes as they gazed at the sardine lying on the corn bread. Surely, the entire feast is a treat, mainly fitting into a scene of sun, leaves and ripe fruit. But the members had not found the entire renunciation yet. They were merely on the first stop of the Via Sacra, at the stage where the first whip strokes hurt double. Besides that, even though the sad food they ate was a part of tradition, the stomach willingly renounced more substantial comfort." (p. 18, *The Grape Harvest*)

## 3. A learning session inside the cellar

The tourists can have a general explanation about the working in the vines at the different seasons of the year. This explanation should be illustrated by a documentary or a video session.

«Soturna e brumosamente, o instinto dos homens evocava ancestrais fadigas na surribe e na poda, na escava e na levanta, na enxofra e na desfolha, no sulfato e na redra, num rememorar subterrâneo e dorido de todos os passos do calvário onde a própria vida tinha de vez em quando a sua crucificação.» (p.58, *Vindima*).

"Sullen and misty, the men's instinct evoked ancestral fatigue in the scarifying and pruning, in the digging and lifting, in the sulfuration and defoliation, in the sulphate and second dressing of vines, in a subterranean and painful recollection of all the steps on the Calvary where life itself often had its own crucifixion." (p. 58, *The Grape Harvest*)

**Armhole** - armhole stir-land with the goal of reduces the land near the trunk of the strains.

**Empa** - bending the rod to its mooring at the wire, held at the time of pruning, with the aim of controlling the breaking of the buds

**Grafting** – consiste na implantação da videira, em determinados bacelos resistentes e devidamente certificados, em função do solo e da casta, sistema de condução e objectivos da produção.

**Digs** – operations traditionally conducted in October / November is the rut in the ground along the rows of vines, on both sides of the vine, or in open pits (boilers), around the stumps.

**Pruning** – annual operation, very demanding on manpower, held during the period of vegetative rest. Can be severe when trying to reduce the tax benefit of green grape quality, or reduced, when it intends to increase production volume.

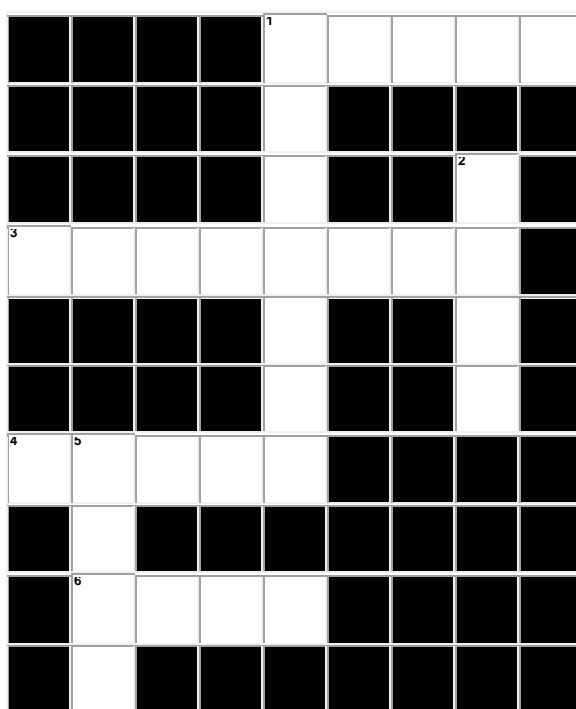
**Redra** – weeding the soil surface in order to suppress weeds and conserve moisture of the earth. Take place in late spring or early summer.



**Surriba and stone removal**– viticulture task implying the soil mobilization until 1m deep, in order to a better vine roots development. In the past, it was an extremely hard task, made by hand, and particularly difficult climate conditions, as it occurs under very hot summer temperatures.

After the video visualization the tourists can be challenged to a crossword exercise about the technical information received (Fig.6).

### CROSSWORDS



#### Horizontal

- 1 Autumn operation that involves the opening of furrows along the foot of the vine
- 3 Deployment of resistant vine rooted and certificated
- 4 Eliminate weeds from the soil surface and conserve moisture of the earth. It takes place in late spring or early summer
- 6 Operation annual thinning of vines held during the dormant plan for strengthening

#### Vertical

- 1 Mobilization deep soil for better root development
- 2 Tillage along the path of the bards
- 5 Bend the rod to its mooring in the wire, held at the time of pruning, with the aim of controlling the breaking of the buds

Along the afternoon the tourists accordingly to their interests can develop creative workshops related to the lived experience at the vineyard, individual or in group, “Bacchus imaginations”:

- a) Creative writing: a tale, a journalistic text, poems, sensitive impressions, others;
- b) Painting or crafts with materials picked in the vines;
- c) Photography in open air

At the end of the afternoon, to close the activity, the tourists may share their works with the group.

#### **4. A typical dinner in the “Quinta” with music, dance and lecture of thematic poetry about the wine**

Following the literary excerpts it should be prepared a party atmosphere attending, as possible, every detail, namely: little poems of the universal literature about wine could be positioned in each place at the table, as an invitation to a reading session; selection of regional dishes and its comparison with the meal mentioned by Miguel Torga; the dining room decor should include regional handcrafts (baskets and garlands of flowers); the dinner moment should include folk music with a local group.

«No retalho da encosta vindimada o luar avolumava a tristeza das videiras sem uvas. As vides erguiam para o céu as varas vazias, desfolhadas, como num protesto. A terra pisada e babada de sumo tinha também violado e descomposto. Ao lado do talhão que se seguia, inteiro, túmido e fechado, quase todo de bastardo com bagos unidos e perfumados, o que ficara colhido parecia um bocado maldito do mundo por onde a desgraça passara. À medida que as navalhas avançavam, as vinhas iam perdendo a graça, a força e a virgindade.» (p.37-38, *Vindima*)

«As raparigas entrançam vides e fazem arcos, os homens formados de um lado e de outro da alameda, erguem os cestos vazios, os do toque estrondam a valer, deitam-se foguetes... vinho à descrição. À noite, baile, claro...

Encostados ao moirões dos bardos e das ramadas, ou deitados pelo chão num descanso mais largo e mais franco, os trabalhadores ouviam o programa com os olhos desiludidos postos na sardinha e na broa. Certamente que toda a festa é uma festa, mormente enquadrada num cenário de sol, de folhas e de frutos maduros. Mas os membros não tinham ainda encontrado a renúncia inteira. Estavam apenas na primeira estação da via sacra, no ponto em que as vergastadas doem dobrado. Além disso, apesar de a triste comida que comiam ser da tradição, o estômago renunciava de boamente ao aconchego de um apresigo mais substancial» (p.18, *Vindima*).

“The moonlight increased the sadness of the grapeless vines on the harvested hillside. The grapevines rose up to the sky with empty sticks, leafless, as if in protest. The trampled earth, dribbled with juice, had an air of profanity and disorder. Next to the plot that followed, which was whole, tumid and closed, almost all of the *bastardo* grapes had been joined and perfumed. What had been gathered seemed a bit like the cursed earth, a passing of disgrace. As the knives advanced the grapevines would lose their grace, strength and virginity. And with this desolation, a bit of happiness from the vintagers would die as they arrived at the Mountain, sleepless, singing and dancing, and now sleeping like flagstones.” (p. 37-38, *The Grape Harvest*).

“The girls braid the grapevines and make arches, the men fashioned on both sides of the alameda, lift the empty baskets.

Those who played really roared, fireworks were set off... plenty of wine for everyone. At night, dancing of course...

Leaning on the stakes of the trellis and branches, or lying on the floor in a long and frank rest, the workers heard the program with disillusioned eyes as they gazed at the sardine lying on the corn bread. Surely, the entire feast is a treat, mainly fitting into a scene of sun, leaves and ripe fruit. But the members had not found the entire renunciation yet. They were merely on the first stop of the Via Sacra, at the stage where the first whip strokes hurt double. Besides that, even though the sad food they ate was a part of tradition, the stomach willingly renounced more substantial comfort.” (p. 18, *The Grape Harvest*).

## 5. Sleeping experience in a “quinta” or “cardanho”

«Depois do esforço da tarde e do caldo de feijões da ceia, a quinta adormeceu por inteiro.» (p.37, *Vindima*)  
«Pela telha vã do cabanal o luar entrava como por um ralo. E no lençol de palha centeia, estendidos ao deus dará, os corpos iam-se desenhando, jovens e fortes alguns, velhos e mirrados outros, com pormenores escancarados – uma perna, um braço, um seio, um sexo, até.» (p.38, *Vindima*).

“After the afternoon effort and the bean broth for supper, the entire *quinta* [homestead] fell asleep.” (p. 37, *The Grape Harvest*)

“The moonlight entered through the shed’s vain tiles as if through a grille. And bodies could be drawn in a blanket of rye hay, stretching out to god. Some were young and strong, while others were old and dried up with manifest details – a leg, an arm, a breast, and even a sex.” (p. 38, *The Grape Harvest*)

## 6- Second day adventures (option)

### 6.1- Hunting experience

The hunters are invited to talk about their experience in comparison with the description of the author. It should be given some additional information about local species from the fauna and flora.

«Entretanto, na Mantelinha Alberto caçava. O primeiro bando de perdizes roncou, e tirou-lhes duas. No meio do silêncio contido, que a cada momento ameaçava romper-se, o cão parado, a espingarda em meia pontaria, os pés fincados no chão mas tensos como molas, uma gota misteriosa caiu no copo e fê-lo transbordar. Dezoito asas rumorosas ergueram-se do carqueijal, o Nilo saltou, os tiros partiram e resultou daquela explosão de força o aniquilamento inevitável de dois seres. Tudo certo e perfeito. O catastrófico, o absurdo, for a continuação da inércia. A verdadeira morte seria a vida parada, cada respiração a encolher-se, cautelosa. Assim é que o caçador se sentiria criminoso, o perdigueiro fera, as perdizes vítimas. Mas quando todos se decidiram e apareceram corajosamente à clara luz do sol, a negrura da luta abriu-se num relâmpago, e o resto do bando levou consigo, alado o triunfo dos vencedores. A boca do cão, amorosa e leve, aqueceu então a agonia das moribundas que, suspensas pouco depois no cinto de Alberto, lembravam mais símbolos sagrados da eterna lei dos embates, do que presas de um lobisomem esfaimado.

Seguiram-se horas de procura afincada, de passos ora sorrateiros, ora vasculhadores, de pedras roladas pelas encostas – pequenas avalanches aterradoras –, de imitações toscas do bater de asas, de ilusões e desilusões do perdigueiro, desorientado pelo vento e pelo desejo. Alegre e aberta, sem sombras do retesamento de há pouco, a natureza guardava no seio, não escondidas mas confundidas com os acidentes, as sete triunfadoras. O caçador calculara-lhes a revoada, a distância do voo, e marcara-lhes o sítio ideal do pouso, por detrás de um penedo protector, na costeira virada a sul, atapetada de rosmaninho. Se os bichos seguissem a lógica das ciências humanas, seria assim: transposto o ribeiro e rodeado o esteval, tê-las-ia infalivelmente, outra vez à mercê da sua manha. Puro engano. Uma sabedoria que não vinha nos livros ensinara-lhes outro caminho, outra encosta, outro rosmaninho e outro penedo. E Alberto alagava-se em suor a tentar descobrir esse secreto rumo que não aprendera. (p.76-77, *Vindima*)

“Meanwhile, Albert hunted in the Mantelinha. The first flock of partridges groaned, and he took two of them. In the middle of the contained silence, which threatened to break at each moment, the motionless dog, the half-aimed shot-gun, the feet standing still on the floor as tense as springs, a mysterious drip fell in the glass and made it spill over. Eighteen loud wings rose from Carqueijal, the Nile jumped, the shots left and the result from that explosion of strength was the inevitable annihilation of two beings. Everything was right and perfect. The catastrophic, the absurd, was the continuation of inertia. True death would be a motionless life, with each breath shrinking, cautious. This is how the hunter felt as a criminal, the wild setter, and the victimized partridges. But when everyone decided and courageously appeared at the light of day, the blackness of the struggle opened into a thunderbolt, and the rest of the flock took with them the winged triumph of the winners. The dog’s mouth, loving and light, warmed the agony of the dying, which shortly after were suspended on Albert’s belt. This was more reminiscent of sacred symbols from the eternal law of collision than of prey of a starving werewolf.

Tenacious hours of searching followed with cunning steps that looked through rocks rolled up on the hillsides – small terrifying avalanches –, rough imitations of flapping wings, of the setter’s illusions and disillusion, disoriented by wind and desire. Happy and open, without the shadows of the previous tension, nature shielded the seven victors in its bosom, which were not hidden but had been confused with the accidents. The hunter had calculated their flight back, the distance of the flight, and had marked the ideal area to land, placed behind a protective cliff, on the south-facing coast, carpeted with rosemary. If animals followed the logic of the human sciences it would be like this: past the streamlet and the surrounding rock roses, he would have infallibly had them again at the mercy of his morning. It was a pure mistake. Knowledge that did not come from books had taught them another path, another hillside, another field of rosemary and another cliff. And Albert flooded in sweat while trying to discover the secret bearing he had not yet learned.” (p. 76-77, *The Grape Harvest*).

## 6.2 Field trip to “São Leonardo de Galafura” belveder and excursion in the Douro River.

In the morning, the tourists are invited to visit the beautiful panorama of the place and read some poems and prose texts about the Douros’ landscape. This experience could begin with the reading of the beautiful poem of Miguel Torga named “São Leonardo de Galafura”.

In the afternoon, it will be offered a boat trip along the Douro River, with wine tasting and regional food.

<p>S. Leonardo de Galafura</p> <p>À proa dum navio de penedos, A navegar num doce mar de mosto, Capitão no seu posto De comando, S. Leonardo vai sulcando As ondas Da eternidade, Sem pressa de chegar ao seu destino. Ancorado e feliz no cais humano, É num antecipado desengano Que ruma em direcção ao cais divino.</p> <p>Lá não terá socalcos Nem vinhedos Na menina dos olhos deslumbrados; Doiros desaguados Serão charcos de luz Envelhecida; Rasos, todos os montes Deixarão prolongar os horizontes Até onde se extinga a cor da vida.</p> <p>Por isso, é devagar que se aproxima Da bem-aventurança. É lentamente que o rabelo avança Debaixo dos seus pés de marinheiro. E cada hora a mais que gasta no caminho É um sorvo a mais de cheiro A terra e a rosmarinho!</p> <p>Miguel Torga, <i>Diário IX</i></p>
---

<p>St. Leonardo of Galafura</p> <p>At the prow of a ship made of cliffs, Navigating through a sweet sea of must, The Captain at his command post as St. Leonardo crosses The waves Of eternity, With no rush to reach his destiny. Anchored and happy in the human pier, It is with an anticipated disillusion That he steers in the direction of the pier of the divine.</p> <p>There will be no terrace Nor extensive vineyards there In the girl with the dazzled eyes; The dried Douro Will be bogs of light Aged; Flat, all of the hills Will lengthen the horizon Until the color of life extinguishes itself.</p> <p>Hence, it is slowly that you approach The beatitude The plough advances laggardly Under its mariner feet. And each extra hour spent on the way Is an extra sipping of scent Earth and rosemary!</p> <p>Miguel Torga, <i>Diário IX</i></p>
---

## CONCLUSION

Our proposal pretends to create an innovative tourism product in order to satisfy both cultural and environmental demand from the rural tourists. In the trip here proposed, the tourist can enjoy an experience in a “quinta”, in the case during the grape harvest, guided by the plume of the great writer Miguel Torga. The tourist can profit of a huge range of knowledge, including: landscape interpretation, heritage values, history and geography. The tourists can experiment the wine regions by a different perspective, combining traditional issues like wine tasting and regional gastronomy with sensorial experiences as well as discovering new literary texts.

## REFERENCES

- Bramwell and Lane, B. (1993). Sustainable Tourism: an evolving global approach, *Journal of Sustainable Tourism*, Vol. 1 (1), pp 1-12
- Breda, Z; Costa, R. and Costa, C. (2006). Do Clusters and Networks Make Small Places Beautiful? The Case of Caramulo (Portugal) in Lazzeretti, L. and Petrillo, C. ed. *Tourism Local Systems and Networking*, Advances in Tourism Management Series, Oxford: Elsevier, pp. 67-82
- Buell, L., 1999. The Ecocritical Insurgency, *New Literary History* – Vol. 30 (3), 1999, pp. 699-712
- Cai, L. (2002). Cooperative Branding for Rural Destinations, *Annals of Tourism Research*, Vol. 29(3), pp. 720-742.
- Carmichael, B.A. (2005). Understanding the Wine Tourism Experience for Winery Visitors in the Niagara Region, Ontario, *Canada Tourism Geographies*, Vol. 7 (2), pp. 185-204
- CE, 2000. *Convenção Europeia da Paisagem*, Actas do Conselho da Europa, Estrasburgo.
- Costa, C.M.M. (1996) Towards the improvement of the efficiency and effectiveness of tourism planning and development at the regional level – Planning and Networks, The Case of Portugal, PhD Thesis, University of Surrey, Guilford
- Ilbery, B., Saxena, G. and Kneafsey, M. (2007). Exploring Tourists and Gatekeepers' Attitudes Towards Integrated Rural Tourism in the England-Wales Border Region, *Tourism Geographies*, Vol. 9 (4) , pp. 441 - 468
- Kastenholz, E., (2004) «Management of Demand» as a tool in sustainable tourist destination development. *Journal of Sustainable Tourism*, Vol. 12 (5), pp. 388 – 408.
- Lavrador da Silva, A.L. (2008). Paisagens de Baco: Identidade, Mercado e Desenvolvimento, Estudo de Percepção e de Representação aplicado às Regiões Demarcadas: Vinhos Verdes, Douro, Dão, Bairrada e Alentejo, Universidade de Évora, Portugal.
- Piatti, B. & Hurni, L., 2006, *A Literary Atlas of Europe*, [http://www.literaturatlas.eu/downloads/Piatti\\_ICC07.pdf](http://www.literaturatlas.eu/downloads/Piatti_ICC07.pdf)
- PIOT-ADV, Bianchi-de-Aguiar, F. (coord.), 2001. Relatório da Candidatura do Alto Douro Vinhateiro a Património Mundial, *Plano Intermunicipal de Ordenamento do Território do Alto Douro Vinhateiro* (PIOT-ADV), Universidade de Trás-os-Montes e Alto Douro, UTAD e IVDP, Porto.
- Robert T. Tally, 2008. *Literary Cartography: Space, Representation, and Narrative* <http://ecommons.txstate.edu/cgi/viewcontent.cgi>
- Rueckert, W. 1978. Literature and Ecology: An Experiment in Ecocriticism, *Iowa Review* 9.1 (1978): 71-86
- Sharpley, R. (2002) Rural tourism and the challenge of tourism diversification, *Tourism Management*, Vol. 23 (3), pp.233-44.
- Sharpley, R. (2005) Managing the countryside for tourism: a governance perspective in Ed. Lesley Pender, Richard Sharpley, *The Management of Tourism*, Sage Publications, pp 175-186
- Saxena, G.; Clark, G.; Oliver, T. and Ilbery, B. (2007). Conceptualizing Integrated Rural Tourism *Tourism Geographies*, Vol. 9 (4), pp 347 – 370
- Silva, Luís (2007). "A procura do turismo em espaço rural", *Etnográfica* nº 11(1), Maio de 2007, pp. 141-163.
- Simões, O. (2003). Turismo em espaços rurais e naturais: um ponto de partida, *Turismo em Espaços Rurais e Naturais*, TERN, 15-24.
- Stamboulis, Y. and Skayannis P. (2003). Innovation strategies and technology for. experience-based tourism. *Tourism Management*, Vol. 24(1), pp. 35-43
- Walmsley, D. J. (2003). Rural tourism: a case of lifestyle-led opportunities, *Australian Geographer*, Vol. 34: 61-72