Mapping Hans Christian Andersen's *A Visit to Portugal*: lived and fictional spaces[i]

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Abstract

This article intends to undertake a multifocal interpretation of Hans Christian Andersen's 1866 travelogue about his journey to Portugal, entitled *A Visit to Portugal*. Based on a quantitative survey of the place names mentioned and a qualitative study of the described landscape characteristics this article maps the lived space (firstspace) intersected with the fictionalized space (secondspace), to enhance what Edward Soja calls the thirdspace, a space where "(…) everything comes together… subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history." (Soja, 1996, p. 56).

Introduction

Hans Christian Andersen was in Portugal from May 6 to August 14, in 1866. He, who was one of the most important travellers of his time, left us the travel narrative *Et Besøg i Portugal i 1866* is a part of Volume 8 of the *Collected Works* (*Samlede Skrifter*) published in 1878, which did not come in a later edition. Before that, however, he wrote in Figaro of 1866 his impressions of Lisbon and Setubal in letters to Robert Watt, published in the numbers 35 and 50 of that newspaper. The parts related to Aveiro and Coimbra were published in *For Romantik og Historie*, by H. P. Holst, in 1868, before they were used in the full account of the voyage. In written letters from Portugal to Denmark, he strictly prohibited their publication, thus showing the intention to write a work about Portugal.

In his journal we find scattered notes collected during the time he stayed in Portugal. Based on this diary and on the travel book *A Visit to Portugal in 1866*, Hans Aage Paludan published a complete study of the stay of the great Danish author in Portugal (Paludan, 1933). In this essay, he frequently emphasizes the contrast between

what Andersen wrote in his diary and what he wrote in *A Visit to Portugal*, thus attempting to demonstrate that everything was not always "idyllic" as the writer puts it.

Why did Andersen decide to visit Portugal? After a number of years with Italy as the main destination for his travels, Andersen needed renewal of the route and of the spirit. He emphasized the longing for new travel experiences. So, the story begins with the acquaintance of two Portuguese in Copenhagen, José and Jorge O'Neill, in his youth when he was an apprentice writer. The meeting took place at the home of Admiral Wulff, where the two brothers were settled to learn Danish. They stayed in Denmark for four years, during which Andersen maintained contact with them, after which the two Portuguese departed for Sweden and returned to Portugal. Some years later, Andersen received the request for a recommendation for Portugal from a countryman who was going to make a trip to the Iberian Peninsula. The storyteller remembered his friendship with Jorge O'Neill, who was then consul of Denmark in Lisbon, and wrote to him and decided to travel to Portugal.

This article intends to undertake a multifocal interpretation of H.C. Andersen's *A Visit to Portugal*. Based upon a quantitative survey of the place names mentioned and a qualitative study of the described landscape characteristics I mapped the 'lived space' (first space) intersected with the fictionalized space, to enhance what Edward Soja calls the "thirdspace", a space where

> (…) everything comes together… subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history. (Soja, 1996, p. 56).

The spatial turn: Geocriticism and Literary Geography

Since the end of the twentieth century, literary and cultural studies have shown a special interest in space and place. The term spatial turn, coined by the American geographer Edward Soja in the late nineties, designates this increased interest in spatiality and geographical methods. This shift in attention from time to space is noticeable in particular in literary theory. According to Soja, until recently, space was neglected in favour of time as parameter of literary analysis. This relevance given to the spatial dimension was interpreted in several ways by the social sciences, some arguing that postmodernity would

be characterized by an inversion of the hierarchy between time and space, others invoking an end of history. It is not that history has been set aside, but there seems to be a decline of a certain historical model. It is important to mention here the very relevant relations that literature has maintained with history and which have demonstrated its pertinence and profound relevance. The relations between these two disciplines have indeed been very productive. In fact, the inscription of human and social phenomena in space has increasingly interested the social sciences and even history. We cannot forget, for example, Fernand Braudel who proposed the term "geohistory" to describe the relations that a society maintains in history and diachrony with space. In addition to the geohistory, another terminology emerged to account for this new methodology. New designations such as geopoetics or geophilology and of course geocriticims seem, in fact, to contain new methodologies and challenges for literary studies.

Geocriticsm, a term coined by the French scholar Bertrand Westphal, is a method of literary analysis that incorporates the study of geographic spaces (Westphal, 2011). Geocriticism considers all writing as a map and the main point is to recognize the real and imaginary places. Westphal argues that space is more important than time and geography more important than history. Central to Westphal's conception of literary criticism is the conviction that it is only by emphasizing the referential force of literature that we can understand the essential function of true literary creation. "The referentiality of fiction allows it to point to a recognizable place, real or imaginary or a bit of both at once, while also transforming that place, making it part of a fictional world" (Westphal, 2011). So far in the study and analysis of literature concerning the issue of space, most of the spatial analyses were based on the individual point of view. This point of view is generally the point of the view of the narrator who can be both a real and a fictional one. Westphal (2011) argues that:

> "this is an ego-centered analysis. Since discourse on space is made to serve the discourse on the writer, who becomes the ultimate object of critical attention. Because the image of a story or the places described whether real or imaginary are born in the mind of the writer." (p. 211)

A Geocritical approach tends to put place at the center of discussion and in this way the special referent is the basis for analysis, not the author and his or her work. So, one is "free to employ a methodology that allows the space to be seen from a new angle, an

angle that residues the entire field" (Westphal, 2011, p. 3). By taking a Geocritical perspective we opt for plural points of view, which are located at a crossroads of distinct representations. We focus on a place which is touched by different points of view and through these points of view the identity of a place will be related for us.

The general purpose of Geocriticism is to perceive the real and fictional spaces that we are dealing with through our life. Westphal believes that all writings can be regarded as a kind of cartography in a way that most of the realistic maps are unable to depict. In this way, through reading a fiction and focusing on the fictional places in a narrative one can understand real places. A typical geocritical study would focus on a single place e.g. Paris and then look at as many textual representations of that place as possible, putting the emphasis on the referential relationship between those texts and the place in question.

Robert T. Tally, one of the adherents in Geocriticism and translator of Westphal's work, has tried to bring an emphasis to place, space and mapping in literary and cultural studies. Drawing from Westphal's theory of Geocriticism, Tally introduces the concept of "literary cartography" and argues that by using it a writer maps the social spaces of his or her world; a geocriticist would read these maps, drawing particular attention to the spatial practices involved in literature. Mapping and spatial analysis applied to literature have been a long-lasting research field for both authors, with Tally conceiving the author as a mapmaker and the critic as a map-reader (Tally, 2011).

The mapping of literary spaces has become a customary practice (Piatti et al., 2009; Piatti and Hurni, 2011) enhanced by the digital world and the role of mapping in people's everyday life. This new trend was recently surveyed in a collection of contributions edited by David Cooper, Christopher Donaldson and Patricia Murrieta Flores, *Literary Mapping in the Digital Age* (2016). As Sara Luchetta has pointed out:

> Literary mappings create a space where the geography of the text is questioned, and where literary space emerges in new ways, informing different perspectives on the actual world. The literary mapping practice involves the wider field of literary cartography in a multidisciplinary exploration of the connections between maps and literary works. As an interdisciplinary and protean field, literary cartography has held many meanings and continues to develop new ones, depending on the stance that informs its emergence and materialization. (Luchetta, 2018, p. 6)

The core questions in the field of literary cartography can be easily identified as: How to actually map literature and to what purpose? In order to find some provisional answers, the following analysis is explicitly dedicated to the mapping of literature for scientific purposes.

H.C. Andersen's *A Visit to Portugal*: the lived space

With the contributions of Geocriticism in mind, this article draws on Edward W. Soja's concept of a thirdspace (1996), arguing for real and imagined spaces to be brought together. In his concept of space, Soja turns to ideas of the French sociologist Henri Lefebvre, in whose model of space the separation of physical from mental space is set aside. On this basis, Soja identifies the perspectives of physical space alone (Soja's firstspace) and mental space alone (Soja's secondspace) as illusory truncations, for in either case is the other or necessarily complementary aspect included. For Soja, space must be understood as simultaneously real and imagined (Soja's thirdspace), for it always represents a link between physical, geographical spaces and mental, cultural constructions of space.

Based upon Soja's concept of thirdspace, this article proposes a geocritical approach to the travel narrative *A Visit to Portugal.* It will try (1) to highlight space and places visited by the author (the lived spaces, the 'firstspace' according to Soja), (2) to enhance the fictional spaces, 'secondspace,' (3) to compare lived and fictional spaces in order to distinguish what is real and/or filtered by the imagination to (4) finally pinpoint the 'thirdspace,' an intersection of lived with fictional space. In order to do so, the following methodology was used: a discourse analysis, followed by a quantitative survey of the toponyms mentioned by Andersen in his *A Visit to Portugal in 1866* that we used to map the lived space. After which a filter was applied to enhance all the literary references used by Andersen to identify the fictional spaces. This methodology allowed us to design the literary cartography that visualizes the lived space as it is represented by Andersen in his visit to Portugal.

In 1866, Hans Christian Andersen began a three-month visit to Portugal, led by the Danish consul, Jorge O'Neill. It was in Copenhagen that Andersen got to know Jorge O'Neill, whose father was the Portuguese Consul in Denmark. At the age of 61, Andersen came to Portugal to visit Jorge O'Neill, who lived in Quinta do Pinheiro on the outskirts of Lisbon. During his visit, Andersen went to Coimbra, fell in love with Sintra and, under

the pretext of a working visit of the diplomat to Aveiro, Andersen included this city and the "Ria"[ii] in his itinerary.

What can we learn from the design of a literary cartography of H.C Andersen's *A Visit to Portugal*? The first map shows us Europe in 1866, and the route travelled by Andersen. Of course, what we can immediately notice from the interpretation of this route is that it takes place before the Austro-Prussian war or seven weeks war, fought by the German confederation and the Austrian Empire, between the 14 of June and the 23 of August. From Denmark, Andersen takes the train and travels through "Germany, Holland and Belgium" (Andersen, 1870, p. 228) and arrives in Paris, where he stays for a month, then taking the train to Bordeaux, from where he should sail to Lisbon, on board a steamer heading to Rio de Janeiro.

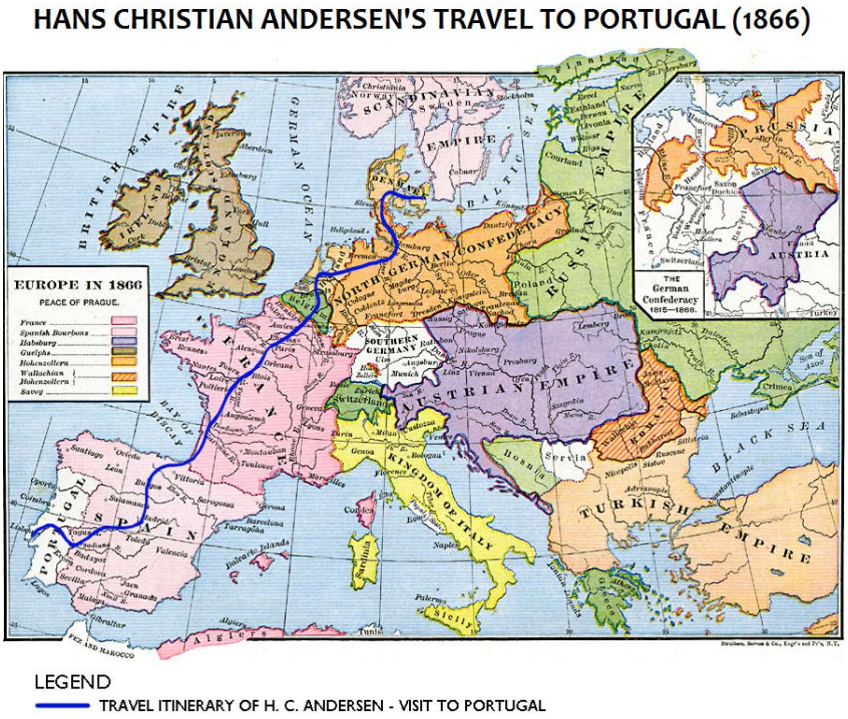

Fig. 1

But when he arrives at Bordeaux the climate conditions and the stormy sea discouraged him, and he decided to take the railroad that crosses San Sebastian, Burgos until arriving at Madrid. As he explains "now there was no interruption with the train" (ibid., p. 229) as when he last travelled from Paris to Madrid.

In Madrid he decides to travel to Portugal using the stagecoach. In *A Visit to Portugal*, Andersen displays a full account of the evolution of the railroad construction in the Iberian Peninsula. In 1866, Spain had already built a large part of the railroad, but

the connection between the two countries was delayed, since Portugal used the European rail gauge and Spain the Iberian one. Portugal had to change to the Iberian, and the railroad between Lisbon and Madrid was finally inaugurated in 1866, connecting Portugal to the rest of Europe: “The railroad between Madrid and the Spanish frontier was finished, save a short distance. The king of Portugal had lately passed over it, but it was not opened to private use, and would not be until the Paris Exposition.” (Andersen, 1870, p. 231). It is important to highlight that Andersen had visited Spain four years earlier, from September 6 until December 22, describing nearly all the most important towns.

Nevertheless, Andersen decided not to take the train from Madrid to Badajoz. As we can verify in the second map, that represents the evolution of the Spanish railroad, in 1866 there was already a rail connecting Madrid to Badajoz, but a short part of the railroad, between Alcazer de S. Juan-Manzanares and Badajoz, was not yet concluded. And of course, this route was longer than the one of the stagecoach, which passed by Talavera de la Reina and Cáceres, and that would finally become the track covered by the second connection from Madrid to Lisbon, opened to the public in 1881.

On the advice of the Portuguese ambassador in Madrid, Marquês de Soveral, he decides to take the stagecoach. In Portugal, he crosses Alentejo, passing Elvas and Abrantes. At Entroncamento station, he then takes the train that will take him to Lisbon.

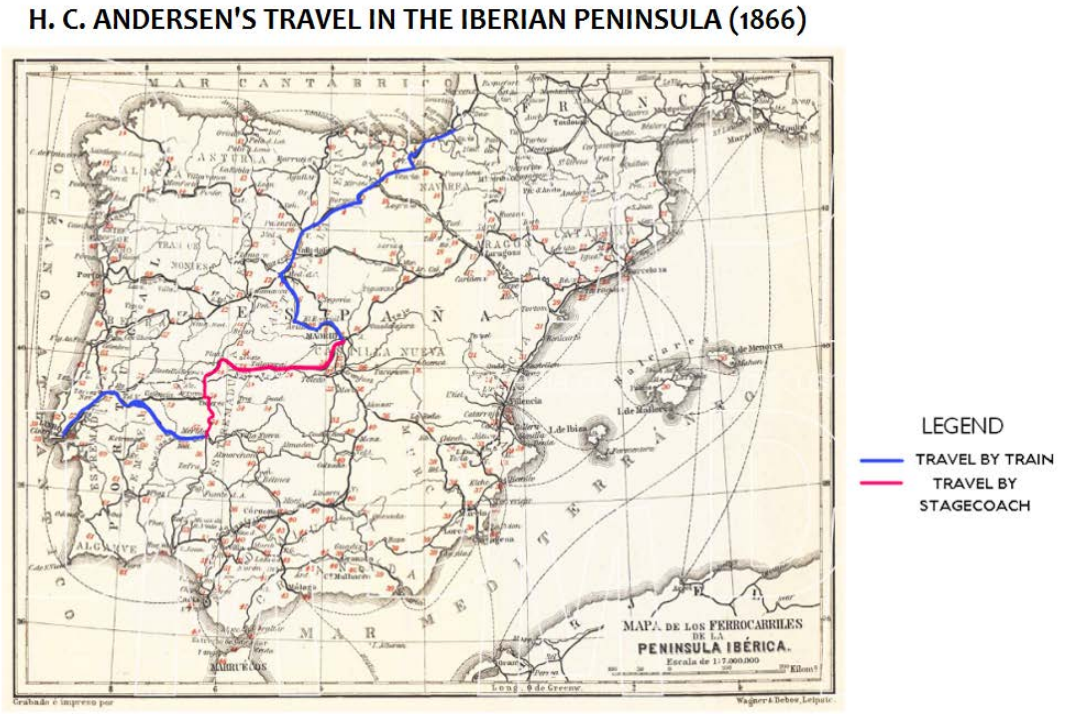

Fig. 2

He arrived at Lisbon on a rainy Sunday and everything was closed. He decided to rest in the hotel Durand, but the hotel was all booked and he could just rest on a chair. He then compelled to take a carriage to the O'Neills house – Quinta do Pinheiro – located about 5 kilometers from the city centre, "half a mile out from Lisbon, at the country place" (Andersen, 1870, p. 237).

In Lisbon (Fig.3), Andersen mentions especially the city Centre. He was deeply impressed by the Aqueduto das Águas Livres, he visits Antónjo Feliciano de Castilho, the ultra-romantic Portuguese poet, and D. Fernando, the king's father, in Palácio das Necessidades, and describes the most famous squares – Praça do Comércio, Praça D. Pedro IV, Praça Camões - where the statue of the most famous Portuguese poet was to be built. He also mentions in his walks the streets that lead to Rio Tejo – Rua do Alecrim, Rua do Ouro - and the two cemeteries, located within the city limits.

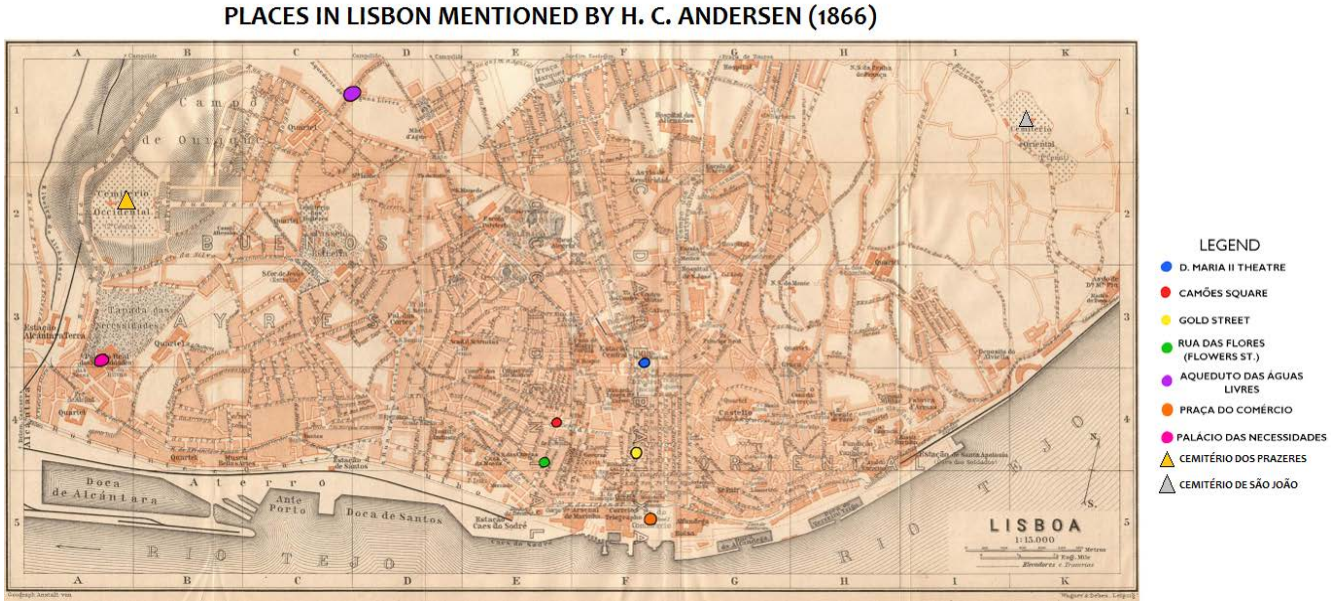

Fig. 3

Quinta do Pinheiro, the O'Neill house, which now hosts the embassy of USA, was situated just after the Circunvalação Street – a sort of city limit – in the Alcantara valley, where the Portuguese aristocrats came to live after the 1755 earthquake. The Laranjeira Street, that still exists, lead to a rural Lisbon, where the landscape was dominated by Paços (Palaces) and Quintas (Manor houses). Quinta do Pinheiro was one of those houses.

The O'Neills had several aristocrat neighbours and their Quinta was surrounded by other Quintas, as Quinta das Laranjeiras or the Palace of the Count of Farrobo. This Palace building is today the headquarters of the Ministry of Science, Technology and Higher Education; a large part of the Quinta's gardens belong, since 1905, to the Lisbon Zoo; Andersen describes it as follows: "very near Pinero's, in the valley, out toward the highroad lay a villa near a considerable park, which belonged to the sons of a rich banker" (Andersen, 1870, p. 241). The other country houses that surrounded the O'Neill houses are Quinta das Mil Flores, which is now the Brazil's Embassy.

The rural Lisbon described by Andersen, with "luxuriant gardens", "the peasantry, man and women, on their donkeys, creaking heavily loaded wagons and screaming beggars near the road" is now very different. Laranjeiras street is now a central artery of Lisbon's commercial, political and touristic life.

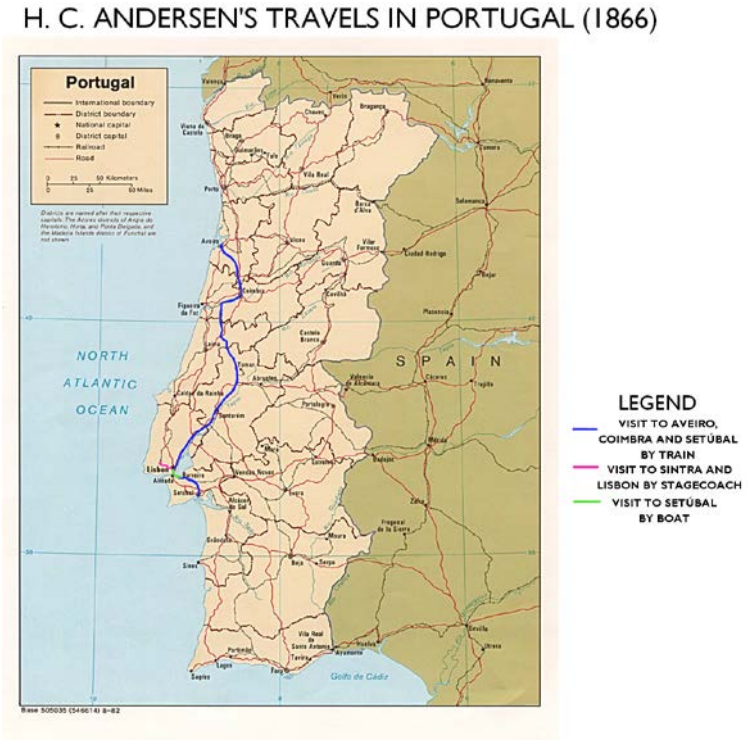

Fig. 4

H. C. Andersen's *A Visit to Portugal*: the fictional space

Obviously, the lived space is overall filtered by an imagined space, a space rhetorically constructed by the author's readings, by his imagination, by perceptions, by humours and/or culture. That´s why the fictional space, the 'secondspace,' overlaps the lived and real space (the 'firstspace') and we can read descriptions of Spain overwhelmed by

imagination or perception, by the author's readings or by fictional or historic characters and writers that were either born in that space, like Pizarro or Cervantes, or that fictionally belong to that place like the Cid or Don Quijote.

The fictionalization of space is also rendered by the feelings raised by Lisbon. The descriptions he had read (probably in 18th century English travel narratives) do not correspond to the impression and to Andersen's expectations. When confronted with real space, lived and fictional spaces seem to create a thirdspace, where everything comes together, real and imagined spaces:

> After all the descriptions I had read of Lisbon, I knew that I had formed a certain impression of this city, but how different it appeared before me in reality, - how light, how handsome! I was obliged to exclaim, where are the dirty streets that I have read about, the thrown-out carcasses, the wild dogs, and pitiful figures from the African settlements, who with white beards upon black skins, filled with disgusting diseases, here should roam around? I saw nothing of all this, and when I spoke about it, they told me that it belonged to a time thirty years ago (Andersen, 1870, p. 247).

The most common rhetorical strategies used to convey space and place are of course analogies, metaphors and comparisons to other places and spaces that readers can more easily recognize.

In Portugal, Andersen travels from Quinta dos Pinheiros to Lisbon's city center by stagecoach, complaining about the long distances and the exorbitant fees of the carriages. He describes Quinta dos Pinheiros as an "old somewhat dilapidated two-storey country-house, with rose coloured walls, green painted doors and window casement, as most of Lisbon's old houses" (Andersen, 1870, p. 239). His depiction of Palácio das Laranjeiras also makes him use a literary analogy, that the romantic public widely knows: "I could not help thinking of Walter Scott's descriptions of the castle garden at Kenilworth, where the Earl of Leicester visits Amy Robsart" (ibid., p. 241).

He visits Setubal, taking a steamer from Lisbon to the Southside of Rio Tejo, where he again takes the railroad to Setubal. And finally he visits Aveiro and Coimbra, taking the North line train.

> In Aveiro he finds himself in a Portuguese Holland, swampy and flat with dug canals, but Holland's luxuriance and freshness is wanting. In old times the country was fertile and good, but little by little, as the sand choked the mouth of the river Vouga, the whole stretch

> of land for miles around soon became changed into swamp and morass, thus rendering it the most unhealthy part of the country. In the year 1801 a canal was commenced, which was completed in 1808. This drained off the water; the country again became healthy and habitable. The canal was continued up to the city, which is divided by the river Vouga in two parts. (pp. 271-272)

The sombre impression caused by Aveiro only fades when Andersen observes those whom he says are the first beautiful faces of women in Portugal, albeit damaged by heavy clothing, dirt and poverty.

> The many women we met and passed were closely wrapped up and looked half frozen in their large cloaks; yet, strange to say, I saw here the first beautiful faces I had seen in Portugal, the woman beauty thrown out by the dark costume as from a background. Even the young girls wore the same heavy coat as the old women; it hung down to their naked, dirty feet. The hat was of black felt with a very broad brim; upon this head-piece they placed the large basket wherein they deposited the traveller's trunk and valise, which they thus carried to the hotel. In spite of the heavy burden, they were merry, and chattered with both mouth and eyes. (p. 272)

But it is the watery and foggy landscape of the Ria de Aveiro that deserves Andersen's longest and most melancholic paragraphs about his brief stay:

> The flat land, the many tug-boats, Aveiro itself, and the sandy shore of the river, recalled our western coasts in the North; the gray atmosphere, and thick mists which enveloped the whole landscape, contributed to make us believe ourselves up in the North, instead of in the warm, sunny Portugal. While we entered the mists descended, raw and humid. (…) It was just bed-time; we saw a marshy river bottom, but no running water; the long, low water-conduit showed us its wet walls. (…) The city has been called the Portuguese Venice; but nothing here, save the gondola-shaped tug-boat, reminds one of the city of the Adriatic. With my fellow travellers I trotted about in the narrow, gay little street. The appearance of any strangers was quite an occurrence, arousing the attention of the youngest, and they stared from doors and balconies after us three foreigners. The town itself presented nothing extraordinary; the guide mentioned, however, as a curiosity, the place of the Archbishop's residence [perhaps the *Largo do Rossio*], and brought us there to a sort of public garden, from which at our visit next day, while the sun forced its ray through the fog, we could perceive the ships out by the river's mouth. (p. 272)

On the contrary, Coimbra is perceived as the most interesting city of the itinerary and Andersen was deeply impressed by its beauty, combining in his description the lived and real space with literary remembrances of Faust or Theophrastus:

> The city rose as the loveliest flower in the whole bouquet. Coimbra rests upon the mountain side, one street higher than the other. The streets are narrow, crooked, and rise continually. High stone steps lead through homely buildings from one lane up and out into another. Shops and bookstores are there in abundance. One meets students everywhere. (...) Their dress is picturesque, reminding us of Faust and Theophrastus. (pp. 273-274)

The romantic landscape of the cloister Santa Cruz, with its desolate and lonely look, also fascinates him as well as students' happiness. But the most impressive description is rendered by the tragic story of King Don Pedro and Inez de Castro at Quinta das Lágrimas, another space where reality meets fiction and literary recollections are enhanced with Camões verses:

> In Quinta das Lágrimas, as the garden surrounding the building is called, where she was murdered, gushes the fountain where Inez and Don Pedro so often sat under the tall cypresses (…) The tree fell in a storm, the fountain itself will one day cease to murmur, but the verses about Inez in Camoen's *Lusiads* will never die. They stand engraved on a marble tablet by the yet living fountain, and say, but in sounding words and melodious rhythm, that which we have not power to render: "Mondego's daughter wept long, remembering the tears which here were shed; they flowed into the clear spring of the fountain, and gave the spring a name which yet remains: Love's felicity. She found it here. Seest thou how fresh the spring bubbles where it bedews the flowers? The spring is tears, and its name is love's felicity." (pp. 275-276).

Andersen acknowledges that Coimbra's charm is probably conveyed by the hybridity of spatiality as theorized by Soja, where real, imagined spaces and literary memories combine: "Coimbra is a place where one must stay, not only a few days but several weeks, live together with the students, be out in the free, charming nature, abandon one's self to solitude, and allow the recollections to call up images through tradition and song from its past history" (Andersen, 1870, p. 277). However, "the most charming and most celebrated

part of Portugal is undoubtedly Sintra." In 1866, there was still no railway connection between Lisbon and Sintra and one had to either take an omnibus, a carriage, a horse or a donkey. But Sintra's historic individuality is its literary heritage that makes it a legendary reference in Portuguese culture, fascinated Andersen. In this small village he recalls Byron, who called Sintra "the new paradise" and the Portuguese romantic writer Almeida Garrett, who stated that in Sintra "spring has its throne". In Sintra, Andersen felt really at home. The O'Neills' country house, where he stayed, reminded him of Denmark:

> It was as if I entered into a Danish wilderness. I could but think upon the heights at Silkeborg; I bent under heavy foliage resembling birch and pine. The water rippled cool and clear in the rich grass where bloomed the forgot-me-not. I saw the Danish white clover, the blooming elder, and the convolvulus. "Here am I in the charming Denmark", said José. (…) It is said that each nation finds in Sintra a portion of father-land; I found Denmark here (Andersen, 1870, p. 279).

Conclusion

During his stay in Portugal, Andersen was inspired and wrote some of his tales. On June 3, he stated in his diary that he began working on a short story which became "The Porter's Son". In Setubal he reads Lamartine, but "does not feel like doing anything." On June 26, he began to write the tale about "The Toad" ('Skrubtudsen') and feels tormented by the heat, noting that between ten and four o'clock in Portugal, it is impossible to work. He is interested in the donkey who is constantly walking around the water well, blindfolded in the middle of the beautiful landscape, and writes to Mrs. Melchior that he has started "little by little talking to him", recording in the diary that he plans to take the time to write a tale, which he never did.

In a letter, Andersen briefly comments on his literary activities in Portugal. In Quinta do Pinheiro, he says he started a narrative that was almost complete, so this must be "The Porter's Son," and he had in Setúbal collected impressions and material for two new stories that were outlined. These "sketches that can be worked at home" are "The Diamond and the Frog's Head," namely 'Skrubtudsen' and 'Kløverblomster' (The Clover Flower), which did not come to an end. To this production he adds two or three small poems, including "Danske Poeter i Bouquet" (Danish Poets in a Bouquet), an old version of the one that came to be published in the 12th volume of the *Collected Works* in 1879, with the note "To a friend in Portugal, familiar with Danish poetry."

In the notes to the short stories published in the Complete Works of 1868, Andersen states that ‘Skrubtudsen’ was composed during his stay in Setubal in the summer of 1866. In the 12th volume of the *Collected Works*, one can also read a small poem entitled "In Setúbal" which was dedicated to Ms. O'Neill (translated to French), written with deep compassion for the recent loss of her daughter.

Two other places in Portugal have triggered the imagination of Hans Christian Andersen. First Troy, with its sandy beaches, buried ruins in the water and salt-laden ships, is mentioned in *A Visit in Portugal in 1866*, where it states that the stones that serve as ballast to the boats coming from distant points of the globe would be by themselves subject for a short story, also commenting on a letter to Mrs. Melchior: "Troy is a matter for a whole tale, but where there is none!" And Coimbra. Impressed by the romantic academic life of Coimbra, Andersen soon thinks of a “novel about two students from Coimbra, one living for study, another for fun, riding, singing and dating girls, enjoying life,” but unfortunately, he never wrote them.

The moment of departure arrives. "George O'Neill spoke and smiled; I was heavy-hearted; should we ever meet again? Never more should I visit this beautiful distant land, where I felt myself well and at home.” (Andersen, 1870, p. 284). The modern transatlantic, which Andersen describes in detail, begins his torment: "The floor seemed to lift itself under my feet; through the windows I soon saw only the high clear sea. Then it seemed to me as if we plunged deep down into the billows, and these rolled over us like huge waterfalls” (ibid., p. 285). An immense anguish invades him at night, when he remembers the tragic death of his friend Henriette Wulff, in the same sea. But suddenly the splendour and grandeur of the sea and the anguish of death are revealed to him. "The danger was no more nor less than before, but I ceased to think upon it; the fancy took a new direction, and my thought became devotion” (ibid., p. 286). Andersen is then in another state of mind: a new and interesting world which, with its own life, meets the diverse destinies of the passengers, changes him. More accustomed to the sea, he ventures down to the cabin for the first time. On the fifth day of boarding, he sees the lighthouse off the Gironde in the distance: Hours later he disembarks in a small steamer that takes him to the pier of Bordeaux. A carriage waits for him to drive him to the hotel, where he is recognized: “The voyage was ended, Portugal and Spain were far behind me. I was in France and in a few days in Denmark.” (p. 289) On September 9, in fact, he returned to Copenhagen.

Travel narratives pay a special attention to space. They seem to range from objectivity to subjectivity, from referentiality to imagination, creating a 'thirdspace,' which combines real descriptions with imagined, perceived and fictional spaces. It is this 'thirdspace' that we all recognize, and that becomes the matrix of the cultural references that we link to spaces. Spaces described in travel literature are real palimpsests, layered texts of multiple author's perceptions and sometimes contradictory feelings. These spaces often become "lieux de mémoire", appropriated and explored by new models of cultural and literary tourism. In Portugal, Andersen's travel narrative and his descriptions of Sintra and Coimbra have inspired literary routes, promoted by private tourist agents or organized by local municipalities, following the footsteps of the Danish writer. This appropriation of space by literary tourism seems to materialize the concept of "thirdspace" that we share with Tim Cresswell: "thirdspace is practiced and lived rather than simply being material (conceived) or mental (perceived)" (Cresswell, 2004, p. 38).

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[i] This article has not been peer reviewed.

[ii] Ria de Aveiro is a lagoon in Portugal. It is located on the Atlantic coast of Portugal.