

## ABSTRACTS

### **Catarina Correia de Castro, “Mary Wollstonecraft e a sua (Re)Visão de Portugal em *The Analytical Review*”**

In August 1788, the ‘powerful feminist’ Mary Wollstonecraft published a review entitled “Costigan’s *Sketches*”, which focused on one of the most widely known travel accounts written in the seventeenth century: *Sketches of Society and Manners in Portugal*, by Arthur William Costigan (a pseudonym used as a mask by the highly controversial officer James Ferrier). This article aims both to provide the reader with the historical background to the writing of the review and to reveal the work of Wollstonecraft as a journalist. Moreover, it also analyses the image of Portugal conveyed by the author in the periodical *The Analytical Review*, pointing out the interference of Mary Wollstonecraft’s British roots in her stereotyped statements on the Portuguese culture, society and political power.

### **Rogério Miguel Puga, “Ficcionalizar Lisboa como ‘Colônia’ Britânica de Convalescença: a Estética do Sofrimento Feminino em *Mary, A Fiction* (1788), de Mary Wollstonecraft**

At the end of 1775, British radical feminist author Mary Wollstonecraft (1759-1797) travelled to Lisbon to visit her dying friend Fanny (Frances) Blood. Although there are no significant descriptions of the stay in Portugal, three years later, Wollstonecraft became a fiction writer and represented Lisbon in her first novel *Mary: A*

*Fiction* (1788). The Portuguese capital is mainly characterised as a 'colony' of British invalids, a space of illusory freedom marked by the 'aesthetics of (female) suffering and solidarity' which women themselves should resist to through self-education and sensibility/sentimentalism based on reason. This article deals with the representation(s) of Portugal as a popular health tourism destination in the eighteenth century and analyses the country's negative image in Mary's novels, political writings (*A Vindication of the Rights of Men* 1790; *A Vindication of the Rights of Woman* 1792), and a book review of Arthur William Costigan's *Sketches of Society and Manners in Portugal* (*The Analytical Review* 1788)

### **Pedro Redol, "William Beckford e o Mosteiro da Batalha"**

The connection of William Beckford to the monastery of Batalha in Portugal is embodied by his book *Recollections of an Excursion to the Monasteries of Alcobaça and Batalha* on the one hand and the huge architectural undertaking of Fonthill Abbey – of which quite a few traces reached us – on the other. Such a connection is part of a vaster and profounder relationship to Portugal starting with Beckford's arrival in Lisbon in May 1787. This article explores both achievements and their interaction on historical, artistic and literary grounds.

### **John Clarke e José Baptista de Sousa, "A 'Portuguese Garden' in Kensington"**

Created sometime between 1802 and 1812 by the Italian poet Serafino Bonaiuti, the 'Portuguese Garden' at Holland Park, Kensington, represents an important landmark in the third Lord Holland's relations with Portugal and provides tangible evidence of his interest in the country. This later developed into a true sentiment of 'love' and 'affection', to quote his speech to the House of Lords in July 1828. Holland's initial – and indirect – encounter with Portugal

occurred during his first visit to Spain in 1793. The dismissive tone in *Foreign Reminiscences* – “I know little of Portugal or Portuguese that would have the interest of novelty to English readers” – suggests contamination with a widely held Spanish prejudice. It was not until 1804, after his first direct contact with Portugal, that Holland began to revise his opinions, admitting in a letter to his sister, Lady Caroline Fox: “I am safe on Portuguese territory (which by the way is very pretty territory too).” Although Holland was still to say unflattering things about Portugal in the future, this favourable first impression never completely left him and found expression in his ‘Portuguese Garden’. The development of the Garden and its relationship with Holland House and its inhabitants is examined in detail in the course of this article.

**Paula Alexandra Guimarães, “The Rescue of *Lusia* by *Albion*: Representations of Portugal in British Women’s Peninsular War Poetry”**

For long considered as exclusive male preserves, war and military conflict have affected and interested a number of female authors in the nineteenth century. The Peninsular War (1808-14), in particular, is the background of a singular poem by Charlotte E. Tonna, *The Convent Bell* (1819, 1845), about an ill-fated romance between an Irish soldier and a Portuguese nun during the first years of the campaign. Dedicated to Wellington, this Romantic plot “endowed with a strong political and military subtext” (Saglia, 2000: 226) presents an official, male-sanctioned discourse of the conflict, being a (re) presentation of the submissive foreign female figure as the rescued/ dominated territory. But it, furthermore, closely resembles other poetic writings by well-known Romantic female authors, such as those of Felicia Hemans on the Peninsular Wars (*England and Spain* of 1808 and *Domestic Affections* of 1812), who herself had personal, political and artistic interests in Iberian subjects and the representation of women in European history.

## **Gilberto Pereira, “Os Instrumentos de Edward Marmaduke Clarke na Universidade de Coimbra”**

The University of Coimbra (UC) has an important scientific heritage resulting from the gathering of collections over the last three centuries, that served both educational and research purposes in different fields of science. Here I will highlight the collection of scientific instruments made by Edward Marmaduke Clarke (c.1804 Dublin – 1859 London). Although little-known, E. M. Clarke was an entrepreneur scientific instrument maker and dealer, and a persevering promoter of science, both at the Adelaide Gallery and the Royal Panopticon of Science and Art in London. The University of Coimbra has probably the largest collection of scientific instruments originated from his workshop. These instruments are distributed by the collections of Botany, Medicine and Physics, from which the magneto-electric machine named after him, is highlighted. Documents found at the University Archives can help us to identify possible unsigned instruments of his authorship.

## **Miguel Alarcão, “Júlio Dinis Anglófilo? Interrogações, Perplexidades, Desafios”**

Focusing on, as primary sources, *Uma Família Inglesa* (1867-68) and, to a lesser extent, *Os Fidalgos da Casa Mourisca* (1871) – the only one of Júlio Dinis’s four novels hitherto published –, this essay seeks to examine the author’s alleged anglophilia from a globally and overall cultural point of view. In our opinion, this is also the result, at least partly, of two epochal and contextual circumstances: the still rather limited knowledge of the English language, as well as of British culture and civilization, by Portuguese mid-19<sup>th</sup> century society and also the fact that the political and diplomatic relations between Portugal and Britain had not yet been truly affected by the tensions and conflicts regarding geographical and commercial exploration, territorial occupation and colonial settlement leading, after Dinis’s

death (1871), to the Pink-Coloured Map (1886) and the *Ultimatum* (1890).

### **Hazel Robins, “Júlio Dinis’s Picture Postcards of Multi-Cultural Portugal”**

This paper examines Júlio Dinis’s attempts to use his work to write mid-19<sup>th</sup>- century Portugal’s particular heterogeneity as a basis for national identity – in terms both of regional differences, and of the established presence of foreign immigrants on Portuguese soil. Concentrating on the novels *A Morgadinha dos Canaviais* and *Uma Família Inglesa*, I demonstrate how the innovative Realism of Dinis’s descriptions – described by one critic as postcards – is combined with a Romantic awareness of language and narrative’s functioning as definers (and re-definers) of identity categories. Dinis combines these elements to make deliberately problematic presentations of a “reality” that challenges his readers to re-consider their impressions of their nation and to identify with it as a heterogeneous constellation of different – but connected – identities.

### **Teresa Pinto Coelho, “Da Abertura do Canal do Suez ao *Ultimatum*: o Egipto e o Imperialismo Britânico Vistos por Eça de Queirós”**

In November 1869, twenty-three year old Eça de Queirós attended the opening of the Suez Canal in the company of his friend, the Count of Resende. This voyage would play a decisive role in his development both as a person and as a writer. Several critics have pointed out the persistence of the oriental theme in Eça’s fiction. The trip to Egypt, however, cannot be dissociated from his interest in British imperialism, namely in the strategic importance of Egypt in British expansion in the Orient and in Africa, one of the most persistent themes in some of Eça’s best journalistic pages. The relationship between Britain and Egypt is already examined in his travel

notes, *O Egipto. Notas de Viagem*. Together with an 'orientalized' (in the sense ascribed by Edward Said) Egypt, also to be found in Flaubert and other contemporary authors, in this text one is already confronted with Eça's thoughts on complex social and political issues of the time. Taking *O Egipto* as the starting point, this article intends to study a line of continuity which runs through several texts by Eça, such as, for instance: his article for the Oporto newspaper *A Actualidade* (21 December 1877), 'Lord Beaconsfield' and 'Os Ingleses no Egipto', both published in the *Gazeta de Notícias* of Rio de Janeiro, or his article on the British *Ultimatum* of 1890, which came out in the *Revista de Portugal*. It will be seen that among the many readings on Egypt undertaken by Eça throughout his life, readings which are illustrated by some of the books that still remain in his library in 'Tormes' (Fundação Eça de Queirós), his profound knowledge of the British press stands out, as attested by new documentation.

### **Maikon Augusto Delgado, "Watson, Was It You Who Killed the Crime Fiction?"**

The intention of this work is to inquire about the paradigm shift in the horizon of expectations (original concept of Jauss), of the detective genre in literature from the second half of the nineteenth until the early twentieth century. This time period is the interval comprising the genesis of the genre, with the American writer Edgar Allan Poe, and its transformation into the hard-boiled style, whose exponents are the American classics Raymond Chandler and Dashiell Hammett. The discussion will invariably pass by the Scottish author Conan Doyle and the inaugural work of his character Sherlock Holmes, as well as the theoretical and literary production in the detective genre by the Portuguese poet Fernando Pessoa.

**Sara Lepori, “Images of Portugal Between Prestage’s Lines: the Translations of Eça de Queirós’s *O Suave Milagre* and *O Defunto*”**

Translation is neither a mechanical process nor a simple transposition of a work from a language to another. It implies creativity and originality. It is a real work of Art and as all forms of Art, it is based on the construction of images. As translations are formed around images of a foreign country, they can subsequently be seen as instruments for the reinforcement of national stereotypes. Every translation is a decision. It is the translator that will decide which author, which book and thus, which images of a foreign culture to convey. The aim of this article is to show the exploitation of Eça de Queirós’s works by Edgar Prestage. In the English translation of *O Suave Milagre* and *O Defunto*, Prestage re-wrote these two texts, passing them through an “English filter” in order to reach his own purposes. His goal was to represent two different – and misleading – images of Portugal: the Monarchic and the Catholic one. In the Anglo-Portuguese field of studies, this analysis shows how English translations of Portuguese authors have been used as tools to reinforce certain images of Portugal, according to English (pre-) concepts on their allied country.

**António Lopes, “War Abroad and War Within: a British Military Officer’s View of Portugal’s Revolution of 1917”**

General Nathaniel Walter Barnardiston (1858-1919), who had been Assistant Director of Military Training and General Staff Officer (1910-1914) and had commanded the British troops at the capture of Tsingtao, North China, in 1914, was appointed Chief of the British Military Mission to Portugal (1916-19), where he was commissioned to supervise the training of the Portuguese troops for the war in western Front. He wrote reports on the political and military situation of the country and kept a diary where he recorded events and his impressions of the people he met and the parts of the country he visited.

This paper aims to contextualize Barnardiston's mission and to discuss not only his views on Sidónio Pais's coup in December 1917, but also the opinion that he entertained of the Portuguese in general.

### **Ricardo Marques, "Sylvester Rosa Koehler, Antero's Translator. Six Forgotten Translations"**

The translation of six of the most paradigmatic sonnets by Antero de Quental were left to oblivion in a 1920s Ponta Delgada literary magazine. In this article we will analyze the story behind these forgotten translations and compare it to the contemporaneous translation by Edgar Prestage.

### **Maria da Conceição Emiliano Castel-Branco, "Finding Queen Catherine of Braganza: the Emergence of New Perspectives in Anglo-Portuguese Studies in British Historical Novels of the 20th century."**

Caught between two cultures, Queen Catherine of Braganza has been studied by different authors concerning variegated issues such as her biography, iconography, the political alliances and the diplomatic affairs following the Restoration, her marriage and the Anglo-Portuguese Treaties, her image as a woman and queen, her return to Portugal, and her personal involvement in affairs of state both times she was Regent Queen of Portugal. Notwithstanding, specific research focusing her presence in England and especially her image in British literature has often been minimized. Sometimes forgotten and underestimated by historians and writers, Anglo-Portuguese Studies involving the literary representations of Queen Catherine of Braganza have been gradually developed and re-evaluated. Actually, the idea that her years as consort in England did nothing to arouse the interest and attention of British writers is now overcome. Nowadays is feasible to speak of a literary tradition regarding the Anglo-Portuguese life of Catherine of Braganza, definitely significant of



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the relevance of the Infanta of Portugal who became Queen of England. Her seminal presence in the English court may be expressed by the several 20th century historical novels written about her, most of them still unknown and unpublished in Portugal.

### **Reinaldo Francisco Silva, “The Rhetoric of Eugenics and the Portuguese in New England: a Case Study”**

This essay aims at analyzing why the Portuguese communities in New England were repulsed by the study, *Two Portuguese Communities in New England* (1923), written by the criminologist and sociologist of the University of Illinois, Donald R. Taft. The strong reaction by the Portuguese to this study is intriguing for a number of reasons. First, it suggests that the Portuguese in New England were mindful of what the dominant culture was saying or writing about them. And, second, because they had the courage to get together as a group to demonstrate and use the press to express their grievances. This essay will argue that Taft’s study supports the exclusionary rhetoric of Progressive politics of the 1920s, which culminated in the immigration acts of 1917-1924 that all but closed America’s doors to Southern Europeans. Moreover, it voices America’s paranoia about the boundaries of whiteness. More specifically, this article will show that Taft taps from the rhetoric of eugenics, which was deeply ingrained in Anglo-American thought. In addition, Taft’s application of eugenics discourses to the Portuguese supported Progressive politics by formulating an intellectual, scientific basis for this rhetoric of exclusion.

### **Mário Cruz, “Uma Americana em Lisboa: Mary McCarthy ‘traduz’ Portugal (1954)”**

In the winter of 1954, the writer Mary McCarthy spent three months in Portugal, where she wrote three letters, which were published in *The American Reader*, *The New Yorker* and *The Harper’s*

*Magazine*. The purpose of this article, beyond delineating a possible strategy for approaching them, is to whet the curiosity for a reading of these texts, as well as to expose a period during which North America and Europe were different, such differences being quickly diluted due to the emerging spread of North American culture during the post-war era. A defeated Europe and victorious United States had the practical effect of the "death" of Europe as an autonomous culture, and in her letters, Mary McCarthy demonstrates a sensibility towards that tragedy, which we have attempted to expose in this article.

### **Joana Meirim, "Philip Larkin and Alexandre O'Neill's Lowered Expectations"**

This article discusses the literary personalities of Philip Larkin and Alexandre O'Neill, showing how similar they are. Through the comment of poems, interviews, letters, chronicles and critical reviews, their attitudes regarding poetry, the literary scene and post-humous reputation will be analysed. To these poets poetry means plain-speaking rather than hyperbolic diction; they understate the importance of literary career and reputation, and they self-deprecate both in verses and in prose. Donald Davie's famous quote about the "Larkin's poetry of lowered sights and patiently diminished expectations" fits O'Neill's poetic intents, epitomized in the French word *dégonfler*: to relieve the importance of things and of ourselves.

## **PUBLICATION ETHICS AND PUBLICATION MALPRACTICE**

The editor of the journal is responsible for deciding which of the articles submitted to the journal should be published. The editor may be guided by the policies of the journal's editorial board and constrained by such legal requirements as shall then be in force regarding libel, copyright infringement and plagiarism. The editor may confer with other editors or reviewers in making this decision. The editor will at any time evaluate manuscripts for their intellectual content without regard to race, gender, sexual orientation, religious belief, ethnic origin, citizenship, or political philosophy of the authors. The editor and any editorial staff must not disclose any information about a submitted manuscript to anyone other than the corresponding author, reviewers, potential reviewers, other editorial advisers, and the publisher, as appropriate. Unpublished materials disclosed in a submitted manuscript must not be used in an editor's own research without the express written consent of the author.

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The authors should ensure that they have written entirely original works, and if the authors have used the work and/or words of others that this has been appropriately cited or quoted. An author should not in general publish manuscripts describing essentially the same research in more than one journal or primary publication. Submitting the same manuscript to more than one journal concurrently constitutes unethical publishing behavior and is unacceptable. Proper acknowledgment of the work of others must always be given. Authors should cite publications that have been influential in determining the nature of the reported work. Authorship should be limited to those who have made a significant contribution to the conception, design, execution, or interpretation of the reported study. All those who have made significant contributions should be listed as co-authors. Where there are others who have participated in certain substantive aspects of the research project, they should be acknowledged or listed as contributors. The corresponding author should ensure that all appropriate co-authors and no inappropriate co-authors are included on the paper, and that all co-authors have seen and approved the final version of the paper and have agreed to its submission for publication. All authors should disclose in their manuscript any financial or other substantive conflict of interest that might be construed to influence the results or interpretation

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