

ABSTRACTS

Jorge Bastos da Silva, “The Reception of Milton’s Work in Portugal – Some Contributions (II)”

The present article focuses on four topics relevant to the reception of the work of John Milton in Portuguese literary culture: (a) an essay by José Maria de Andrade Ferreira on the nineteenth-century novelist, Júlio Dinis, that emphasizes the similarity between the latter’s critical fortune and Milton’s; (b) the references to Milton made by the same Júlio Dinis; (c) the television programmes scripted and presented by David Mourão-Ferreira on a wide gamut of poets; and (d) a volume on Milton published by Mondadori in Italy that was translated and adapted for the Portuguese reading public by the scholar Irene de Albuquerque in 1972.

Keywords: John Milton, Anglo-Portuguese Studies, translation, criticism, religion.

Maria Zulmira Castanheira, “The 1755 Lisbon Earthquake in the British Gothic Imagination: A Reading of *The Nun of Miserecordia* (1807), by Sophia Frances”

Published in 1807, when the Gothic novel was enjoying great popularity, *The Nun of Miserecordia; or, The Eve of All Saints*, by Sophia Frances (most likely a pseudonym), is a very good example of how the genre had, by then, crystallised around formulas that were so

recurrent and conventional that they became the target of criticism and parody. Women contributed greatly to this success, both as consumers and authors of a type of fiction that explored mystery, terror and horror through action-packed narratives, often marked by prolonged scenes of suspense and many kinds of calamities. This is precisely the case with *The Nun of Miserecordia; or, The Eve of All Saints*, a 1,050-page novel whose action starts in eighteenth-century Lisbon and is driven by a Portuguese nun's desire for revenge. This choice of setting and the fact that the author introduced the 1755 Lisbon Earthquake into her work, exploring the Gothic potential of such a great catastrophe, make the novel interesting for Anglo-Portuguese Studies and the mapping of references to Portugal in British literature. This paper analyses the representation of the 1755 Lisbon Earthquake in Sophia Frances's novel and the parallels that can be drawn, in metaphorical terms, between the destruction caused by that natural disaster and the vengeful plans of the Nun of Misericórdia. By choosing the setting of the Portuguese capital reduced to ruins, with all its melodramatic overtones and sensationalist horror, as the backdrop for the revolt of a woman who, like others in Gothic fiction, reacts with a destructive spirit of revenge to the abuse she feels she has suffered, the author shows that the terrible 1755 Lisbon Earthquake, fifty years later, was still echoing in the British imagination and persisting in historical memory.

Keywords: Lisbon Earthquake, British Gothic fiction, women.

Isabel Oliveira, "Particular Ways of Seeing: British Women in Portugal at the Beginning of the 19th Century"

This article aims to analyze two female British travellers' perspectives on Portugal, having as its main objective the discussion of whether those female travelers might present different perspectives from their British male counterparts, thus avoiding prejudiced views as was usual in British male travel writing about Portugal.

Keywords: British women travel writing, British male travel writing, Portugal.

Rogério Miguel Puga, “What’s in a title?’: Elizabeth Barrett Browning’s *Sonnets from the Portuguese* (1850) as Pseudotranslation [of Camões’ Poems] and Pseudo-Anglo-Portuguese Anthology

In 1850, the poet Elizabeth Barrett Browning (*née* Moulton-Barrett, 1806-1861) published, in her anthology *Poems*, the series of sonnets entitled “Sonnets from the Portuguese”, which would later be published in a single volume. The series’ title suggests the exercise of an Anglo-Portuguese pseudotranslation, a fictional device that I analyze in this article, alongside the ‘anthologization’ of Portuguese poems supposedly translated by Browning. The sonnets were fictionally attributed to the ‘Portuguese’ Catarina (loved by Camões) to whom Browning had previously attributed a voice and amorous agency in her famous poem “Catarina to Camoens”, and therefore I also analyze the cult of Camões’ sonnets in England, especially after the publication of the anthology edited and translated by Lord Langford, *Poems from the Portuguese of Luis de Camoens* (1803).

Keywords: Elizabeth Browning, sonnets, pseudotranslation, Camões.

Gabriela Gândara Terenas, “Visual Perceptions and Written Impressions of the First World War at the Time of Portuguese Modernism: Anglo-Portuguese Military Intervention”

The first conflict on a world-wide scale broke out just as the Modernist Movement in Portugal was taking its first steps. Britain’s resistance towards Portuguese participation in the War, and the exacerbated positions of those in favour and those against it, were reflected in both illustrations and articles published in the periodical press of the day, as well as in later accounts written by the members of the Portuguese Expeditionary Force (CEP). In certain cases, these written and visual narratives deconstructed stereotypes, whilst in others new cultural imago-types of British allies were created. This article attempts to compare and contrast such deconstructions appearing in memoirs,

with visual perceptions and written impressions of the conflict, published in the periodicals of the time. For the purpose of this paper, two, amongst them, have been selected: *A Águia*, in which Fernando Pessoa made his literary debut and to which several of the collaborators of *Orpheu*, the emblematic journal of Portuguese Modernism, also contributed; and *Ilustração Portuguesa*, an important record of Portuguese life in the first quarter of the twentieth century, in which Stuart Carvalhais was one of most distinguished contributors.

Keywords: World War I, Modernism, Anglo-Portuguese relations, Visual Culture, Journalism

Gonçalo Santos Dias, “Notes on the the English Sonnets by a Portuguese Poet: 35 Sonnets by Fernando Pessoa”

Published in 1918, *35 Sonnets* by Fernando Pessoa is a literary example of the intricate relationship between the author and the English language as well as English literature and culture. The article revisits Pessoa’s sonnets while exploring the writing process, its content, the formal structures employed and its reception by both the English and Portuguese public. Despite facing criticism for their archaic style, Pessoa’s sonnets significantly influenced his Portuguese poetry. Pessoa’s English writings, though initially undervalued, are now recognised for their intricate stylistic complexities, reflecting his deep engagement with English literary traditions, mainly Shakespeare and John Milton.

Keywords: Fernando Pessoa, sonnets, Shakespeare, English poetry, reception.

Márcia Lemos, “On How Imagination Can Bring Sustainability to Facts: *Finnegans Wake* and *História do Cerco de Lisboa* Revisited”

This paper aims to contribute to a comparative reading of Joyce’s *Finnegans Wake* and Saramago’s *História do Cerco de Lisboa*, two paradigmatic examples of fictional texts that interrogate the crystallization

of history and address the preservation of our collective memory. This analysis adopts, as a theoretical lens, the concept of “cultural sustainability”, as defined by Aleida Assmann in “The future of cultural heritage and its challenges” (*Cultural Sustainability: Perspectives from the Humanities and Social Sciences*, 2019).

Keywords: History, fiction, cultural sustainability, collective memory.

Ana Rita Pereira Brettes, “Unveiling Identity and Otherness in War Exile: An Anglo-Portuguese Perspective”

The pivotal role played by Portugal during World War II is greatly narrated in Neill Lochery’s (1965-) *Lisbon: War in the Shadows of the City of Light, 1939-1945* (2011). The brilliant Scottish author on the modern history of Europe has a vast oeuvre that offers the Portuguese readers the opportunity to reflect on their identity and discover the writer’s insight on Portuguese culture and society. This article mainly focuses on Lochery’s first book about Portugal, *Lisbon* (2011), most specifically on the portrayal of the passage of war exiles in the Portuguese capital during WWII, and aims to answer to the following questions: what are the dynamics developed between the British Self and the Portuguese Other? How do imagotypes contribute to feeding or deconstructing the imbalance of powers? What is the image of the Portuguese conveyed by a contemporary British historian? And, finally, how does the construction of Otherness contribute to the perception of identity?

Keywords: Neill Lochery, Lisbon, imagotypes, World War II, exiles.

David Evans, “Madeira, the ‘dagos’ and the Other Winston Churchill”

Any visitor to Madeira quickly becomes aware of Sir Winston Churchill’s association with the island. The British statesman made a much-publicised visit in 1950, less than a year after Portugal became a founder member of NATO, much to the chagrin of those in the

democratic opposition to the Salazar regime who had hoped that the nations which had emerged victorious from the war against fascism would help to bring about a peaceful transition to democracy. Few islanders are aware, however, that another Winston Churchill – an American novelist who was, at one time, even more famous than the politician, chose the island as a setting for his first short story. This article revisits the literary career of the now-forgotten author whose work is still confused with that of his celebrated namesake.

Keywords: Madeira, Churchill(s), dagos, American literature.