

ABSTRACTS

1. Alarcão, Miguel, “‘Essa palavra saudade’: para uma poética anglo-portuguesa”

In the course of the 2nd edition of the international literary programme “Disquiet Lisbon” (1st-13th July 2012), jointly organized by the American publishing house Dzanc Books and the Portuguese *Centro Nacional de Cultura*, we took part in the discussion pannel “Anglophone Travel Writing on Lisbon, 18th-20th centuries”, held at the Faculty of Social and Human Sciences, New University of Lisbon. During the following debate, an unexpected interest of our audience in the definition or characterization of *saudade* became patent to us all; hence the idea to explore the alleged exclusiveness and untranslatability of Portuguese *saudade* as an immaterial galaxy of feelings and emotions, through comparing two sonnets: Luís de Camões’s “Alma minha gentil, que te partiste” and Christina Rossetti’s “Remember”.

2. Puga, Rogério Miguel, “Subverter o Outro Católico: Estratégias de Representação e o ‘Efeito do Real’ no Panfleto Anti-Católico *The Anatomy of the English Nunnery at Lisbon in Portugal* (1622), de Thomas Robinson”

In early modern England, Catholic conspirators and villains were central figures and stock characters in narratives and ideological fantasies as obstacles to and underminers of the country’s progress and peace. Therefore negative representations and fears of the Catholic menace are part of English culture whether or not they are accurate. Thomas Robinson’s anti-Catholic pamphlet *The Anatomy of the English Nunnery at Lisbon in Portugal: Dissected and Laid Open by one that Was Sometime a Younger Brother of the Convent* (1622) fictionalises the

Brigidine community that fled from England during the Reformation and established in Lisbon in 1594. This study analyses the rhetoric and literary devices – such as metaphors, comparisons, descriptions, the ‘reality effect’, and enumeration – the stereotypes and *topoi* used to subvert the convent as a Catholic institution and fictionalise its male and female residents as immoral and highly sexualised.

3. Castel-Branco, Maria da Conceição Emiliano, “As Comemorações, a Poesia e as Artes do Espectáculo por Ocasião do 350º Aniversário da Entrada em Londres da Rainha D. Catarina de Bragança pelo Rio Tamisa”

The study of two different issues concerning the presence of the Portuguese Princess Catherine of Braganza as Queen of England got intertwined, thus contributing to a deeper knowledge of a period in which the cultural ties between Portugal and England were straightened. The first point is directly connected to the recent celebration of the 350º anniversary of the arrival in London of Queen Catherine, consort of Charles II, and her first introduction to the people of London, a moment recorded as *Aqua Triumphalis*, a royal river pageant which took upon the river Thames 10,000 vessels in 1662. The arts and the poetry performed that day brought to mind a second point, such as the existing literary texts in English referring to the Queen of England, which I had the opportunity to gather some years ago in an Anthology – *Antologia de Poemas Ingleses sobre D. Catarina de Bragança* – an annexed volume to my PhD thesis in 2005. This was the beginning of an investigation which is still in progress. In fact, contrarily to what some investigators have affirmed and written there are reasons to emphasize the literary tradition connected to the passage of Queen Catherine of Braganza through the English Court, in the light of the eyes of poets and authors of the nation that received her as Queen. The Anthology is intended to be a pioneering contribution in the field of Anglo-Portuguese Studies, bringing together for the first time 17th century poems in English in which the dominant idea is the literary image of Queen Catherine of Braganza. Thus, a body of poetic texts which were dispersed – many of them unpublished in Portugal or

known in England only in their first 17th century edition – are easily accessible.

4. Major, Daniela, “A Intervenção do Marechal Beresford em Portugal – 1815-1820”

William Beresford became Marshal of Portugal following the Napoleonic invasion of the Iberian Peninsula. He fought alongside the Duke of Wellington and was responsible for the organization and leadership of the Portuguese Army, participating in battles such as Albuera, Buçaco and Salamanca. This article attempts to explore his role in Portuguese politics between the years of 1815 and 1820 and aims to offer a new interpretation on this character by trying to reassess his importance in the context of 19th century Anglo-Portuguese relations.

5. Pereira, Teresa, “The Peninsular War Revisited in the Portuguese Press: Images of Britain from the *Ultimatum* to the Republic”

Adopting an Anglo-Portuguese perspective, this paper will deal with the revisitations of the Peninsular War published throughout the year of 1890 and during the first centenary of the Napoleonic Invasions, in one of the most widely-read periodicals of the time, *O Ocidente*. This analysis of the image of Britain as portrayed in the Portuguese periodical press between 1890 and 1910 is based on a critical examination of two distinct groups of articles on the Peninsular War. Due to the temporal gap between them and of the political, social and economic context in which they were written and published, the texts offer contrasting images of Britain, revealing that they are, first and foremost, cultural artefacts which possess a propagandistic dimension.

6. Monteiro, George, “A Tale of Two Classics: Nineteenth-Century American Translations of Eça de Queirós and Júlio Dinis”

Two major Portuguese novels of the nineteenth-century were published in the United States in English-language

translations: Eça de Queirós's *O Primo Basílio* and Júlio Dinis's *Os Fidalgos da Casa Mourisca*. Published in 1889 in Boston by the famed publisher Ticknor and Fields, Eça's novel was re-titled *Dragon's Teeth* but without the author's name on the title-page (the preface attributes the novel to Eça). The translation is by Mary J. Serrano. Dinis's novel was also published in Boston but by a different publisher. *The Fidalgos of the Casa Mourisca*, translated by Roxana L. Dabney, appeared in 1891. It was issued by the publisher D. Lothrop.

Both novels were widely promoted and, in the main, fairly well-received, though the failure of the D. Lothrop firm almost immediately upon the publication of *Fidalgos* cut short its promotion and availability. *Dragon's Teeth*, which was also brought out in London, managed a second edition. Oswald Crawford's review of the British imprint in *The Academy* on July 13, 1889 is reproduced in an appendix.

7. Ramos, Paulo Oliveira, "A Society of Antiquaries of London, Portugal e a Protecção do Património"

In April 1896 the Society of Antiquaries of London decided to inquire, through British Ambassadors and Ministers accredited to the various courts of Europe, on the legislation about protection of ancient monuments, on the composition of the authorities charged with the supervision of ancient buildings, and on the number of monuments subject to protection in those countries. A year later, the *Proceedings* of the Society published a short summary of the state of affairs in each country, Portugal being the only exception, as no answer had been received. Throughout this research, we have been able to trace that there was indeed a Portuguese reply, which had been written down on 15 July 1896 by José Leite de Vasconcelos. Unfortunately, it was never sent to London, where they awaited it.

8. Bello, Maria do Rosário Lupi e Miguel Alarcão, "Roy Campbell (1901-1957): The Life, Times and Opinions of a South African 'Cowboer'"

1957, besides Queen Elizabeth II's state visit to Por-

tugal, would witness both the publication of *Portugal* and Roy Campbell's untimely and tragic death, in a car accident near Setúbal. By that time, Roy had already developed an evident empathy with our country and its people, customs and traditions, besides attaining a considerable grasp of Portuguese language and literature, which enabled him to translate Camões (c.1524-1580), Bocage (1765-1805), Eça de Queirós (1845-1900) and fellow countryman Fernando Pessoa (1888-1935).

It was Roy Campbell's vivid imagination, backed by the depth of his literary knowledge, which led to his profound feelings for Portuguese literature, history and culture. It is of course true that some of his opinions might today be considered excessive or at least controversial, but it is also fair to point out that Roy Campbell displays an incredible amount of detailed information on a very wide range of subjects. Apart from political considerations or aesthetic comments about his work as poet, translator and passionate lover of Lusitanian history and culture, he was undoubtedly a man of energy, creativity and taste for life, treasuring his own personal freedom above all and always eager to know and love everything and everyone he met.

9. Gago, Dora, "Olhares 'cinematográficos' sobre Nova Iorque: a 'Big Apple' de Rodrigues Miguéis"

In this article we will discuss how the New York City is represented in the work of José Rodrigues Miguéis, particularly in the short story "Beleza Orgulhosa" (presented in the book *Onde a noite se Acaba*), "Bowery 64" and "O conto feliz de Natal que não escrevi".

Thus, we will analyze the importance and the construction of cinematographic descriptions, configured with images and metaphors, as well as the establishment of diegetic and semantic relationships that enable the capture of several actions, similar to film sequences.

In short, we will try to understand how the visual elements, present in the words of this writer to describe New York City, show his deep humanism and, at the same time, are a vehicle to the image of the "other", through the placement of a process of alterity.

10. Dias, Maria Manuela Rocher Vieira, “Para a imagem de Lodge em Portugal: o contributo das traduções”

Taking as its point of departure the analysis of both the image a given author wishes to project and the one conveyed to the reader through a translated work, this article attempts to understand and analyse the reasons behind the image of David Lodge held by Portuguese readers. Focusing on the influence that the “other” culture (British) exerts over the target reader (Portuguese), the article will take into account not only the translated edition of his campus novel *Deaf Sentence*, but also Lodge’s earlier and later novels.