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ABSTRACTS

“... pelos amores d’huma fermosa pastora ...”: Samuel Usque’s *Consolaçam* and the Question of Modernity (*Eleazar Gutwirth*)

The study delves into the context and perceptions of Samuel Usque’s iconic *Consolação às Tribulações de Israel* (1553), at first available only in Portuguese and not translated for about four centuries. Amid the classic ‘literature of Tribulations’ and the ostensible rise in Jewish historiography in the mid-sixteenth century, it re-centers Usque’s work, interpreting the *Tribulações* in a framework of emergent intellectual modernity. The use of dialogue as a literary device serves here as a diagnostic marker pinpointing a shift in the ‘literature of Tribulations’ – from medieval chronicle-like settings to the stylistics of Renaissance Humanism. The study evokes parallels between the *Tribulações* and the similar modernity of *Shevet Yehuda / Scepter of Yehuda* (1552?), for instance. The *Shevet* exemplifies here a post-Machiavellian attempt at explaining Jewish history in social and economic terms, sometimes approaching *Realpolitik*, rather than in pure terms of Divine Providence. The article tackles issues of exilic Sefardi identity, editorial decisions, typography and design, history of images and history of ideas, geographical concepts, and choice of language (rise of the modern, ‘national’, vernaculars).

The Sunset of Portuguese Tangier (Morocco): Unpublished Damaged ‘Livros paroquiais da Sé de Tânger, 1656–Nov. 1682 (*Batismos, Casamentos & Óbitos*)’ as Archival Complement to Published Data (*Casamentos, 1582–1678 & Reconciliações, 1611–1622*) (*Martin Malcolm Elbl*)

The paper is a precursor to the new *Portuguese Studies Review / Baywolf Press* comprehensive edition of unpublished BNP (Biblioteca Nacional de Portugal) Códices 1573 to 1576 (edition to be released in late summer 2025). It also draws on the large tranche of Tangier parish records (‘Marriages’) already published in Lisbon in 1922. The records are those of the Catholic *Sé de Tânger*, the Cathedral Church (a pre-1471 mosque) of the overseas outpost of Tangier (Morocco). The article focuses on a select chronological slice – 1656 to 1668. Deliberately and explicitly, the sample period straddles the effective loss of Portuguese control over Tangier in January–February 1662 and the early years of English administration (a regime that ended in February 1684). The article lays out and contextualizes the circumstances under which the Diocesan *Sé de Tânger* parish continued to function throughout the entire English period. It also explores, among other related topics, the vexing question of the actual size of Tangier’s Portuguese population in and prior to 1662. In that context, it was logically necessary to revisit issues around the evacuation of Portuguese militia and civilians from Tangier in the spring of 1662, in a broader context of demographic, political, climate (food supply), and social processes affecting towns and regions (e.g. Algarve, Andalusia) along the shores of the Strait of Gibraltar from the 1630s to the 1660s. The article also throws light on patterns of mixed marriages (Portuguese / English) at Tangier after 1662, on the activities of Irish Dominicans, and on ratios of Catholic priests to laity (‘parish staffing ratios’).

Social Networks and Life Courses of Azorean Immigrants in Rio Grande do Sul: 1750–1830 (*Milene dos Anjos and Stéfani Hollmann*)

In the eighteenth century new areas were incorporated into Portuguese America. To occupy and to officially demarcate the territories, the Portuguese Crown encouraged migration from the Atlantic islands of Madeira and the Azores to the south of Brazil. The migrants were not only expected to populate the territory of Rio Grande de São Pedro, they also were responsible for making invest-

ments and boosting the region's economy. The historical sources analyzed in the present study involve Portuguese and Brazilian parish records that make it possible to reconstruct part of the migratory networks in the south of Brazil. Focusing on the life courses of 16 individuals linked to the Azores archipelago who emigrated to Rio Grande do Sul, the article tracks, in context, the individuals' socially sequenced timelines and spatial trajectories, and highlights their attempts to move up the socio-occupational ladder. The study contributes to the current international scientific research on transoceanic migrations, and seeks to expand the analysis of genealogies and kinship networks.

Variações em Torno da Fórmula de Jacinto — Entre o Rousseau de António Sérgio e o “Rousseauismo” d’A Cidade e as Serras, de Eça de Queiroz (*Eurico Albino Gomes Martins Carvalho*)

Even today there persist perceptions of the thought of António Sérgio (1883 – 1969) that confine this prominent philosopher, journalist, sociologist and essayist within rather narrow bounds of strictly classicist framing – in other words, immune to the influences of ‘sensibility’. The present study, however, endeavours to suggest that this is no more than a limited glimpse, a glimpse that in fact ignores the intricacy of a Sérgioian manner of perceiving. What one confronts here is a cultural myth that calls for being deconstructed in order to demonstrate the substance of Sérgio’s humanist discourse. The study leverages, to this effect, both the philosophy of Jean-Jacques Rousseau (1712 – 1778) and the novel *A Cidade e as Serras* by Eça de Queiroz (1845 – 1900).

Olhos de coruja – olhos de gato bravo, de Luís Cardoso: género e relações de poder (*Susete Albino*)

The novel *Olhos de coruja – olhos de gato bravo* presents an intimate capsule of the Timorese worldview. Based on a notion that this worldview is significantly shaped by female perceptions, Cardoso chose a woman’s voice to weave the narrative. The protagonist – and narrator, akin to a spirit or sacred being, outlines in great detail the events that precede and envelop her birth. An aura of mystery surrounds the pregnancy. The stunning size of the child’s eyes resonates with the tradition that “usually, when a girl is born late [in the life of her parents], she either will be a ‘chosen’ one [*i.e.* mystically predestined] or insane.” Indigenous belief systems and Christian proselytism intersect within and around the protagonist / narrator, in terms of constructing what a woman might be and what her role in society is deemed to be. The present article is an exploration of gender and power dynamics anchored in the premise that such an exploration is most usefully conducted with due appreciation for the cultural and political history of Timor Leste and within a framework of indigenous concepts.

But there are no others: Imagens do Eu e do Mundo em Carlos Drummond de Andrade e Emily Dickinson (*Nuno Brito*)

The article seeks to bring into dialogue the poetic creations of Carlos Drummond de Andrade and Emily Dickinson, especially with respect to the intensification of reality, estrangement, and singularization as vital elements inherent to the process of creating images and also with respect to one’s reflection on Poetry as embodied in these two *œuvres*. The article is thus centered around notions such as ‘minimal’, ‘finite’, ‘matter’, and ‘residual’ as repeated presences at different stages of the two authors’ poetic crafting, with a starting point in the perspective of a vision of the ground, inseparable from a particular way of absorbing and perceiving the world, thinking from within – Poetic Creation – and breaking with structured processes of idealization and mythifica-

tion of reality. The study also centers on the balance between conciseness and fluidity, which is similarly vital to both poetics, seeking to explore communicating vessels of dialogues, but also divergences and singularities that weave an authorial complexity so vital and influential for global Contemporary Poetry.

A Girl in Every Port: The Proverbial Expression and Some of Its Manifestations (Francisco Topa)

From cinema to music (e.g. Marco Paulo, Adriana Calcanhotto), passing through the literature of many eras (e.g. Pêro Váz de Caminha, Gil Vicente, Machado de Assis, Luigi Pirandello) the maritime voyage and the sailor are associated with the idea of variety in love, crystallized in the proverbial expression: ‘a love in each port’. The paper reflects on the expression and on some of its manifestations.

Notas sobre os cabo-verdianos em São Tomé e Príncipe: da usura na era colonial à marginalidade no pós-independência (Augusto Nascimento)

In the third quarter of the twentieth century the hard life of Cape Verdians in the islands of São Tomé and Príncipe became a meme of anti-colonial discourse. More recently, the misfortunes of those who remained in São Tomé e Príncipe, trapped amid the ups and down of decolonization and of stunning post-Independence problems became another meme – a meme of civic rifts in Cape Verdian society. On 5 July 2003, among Cape Verdians at the *roça* (plantation) of Agua-Izé, the comment “o sangue parou” [“the blood just congealed”] was deployed to signify the proverbial stagnation or, more accurately, decline of everything. Note that, unlike what one might expect from original anti-colonial literature, the words did not refer *at all* to migration and contract labour, but to life in São Tomé e Príncipe *after* Independence. As time passed, observations regarding the fate of migrant Cape Verdians typically elicited two effects: (a) a warping of historical analysis, yet (b) a less cold or utilitarian approach to those who remained in São Tomé e Príncipe. Still, the more or less well known story of Cape Verdian migrants slipped into heroic simplification. It is not only political decisions that have unexpected consequences. Choices that – based on real or at least hoped-for tiny gains – seemed obvious and rational to the Cape Verdians who renewed their contracts, returned to São Tomé e Príncipe, and remained there after 1975, became fraught with grinding hardship after Independence. Those who originally deemed to have found a new life in São Tomé e Príncipe ended up after 25 April without either the material means or will-power to leave São Tomé e Príncipe, to ‘leave it all behind’ just like they had previously left Cabo Verde.

“O fado fora de portas” ou quand le fado sort de Lisbonne (Bernard Arnal)

The article builds on and expands a series of previous studies of the *fado* by Bernard Arnal. It not only explores the origins of the musical genre, but also its unexpected contemporary flourishing. It presents quantitative and qualitative evidence that a cultural resurgence of the *fado* has become undeniable, unless one perhaps deliberately elects to ignore that which is manifest. From its origins in the working-class districts and the periphery of Lisbon around 1830–1840, the *fado* has in fact enjoyed a steady even though not uniform rise in popularity. A virtual ‘revolution’ then took place in terms of reconfiguring the ‘spaces of *fado*’ – a topic scarcely explored in academic research. This ‘revolution’ produced a qualitative and geographical flourishing that attests an ever deeper entrenchment of the genre. By now, side by side with classical *fadistas* voicing time-honoured Lisbon tropes, a new generation has arisen that articulates local and regional issues. The current burgeoning of regional *fado* styles fits into the broad context of an assimilation of the emotions and

tonalities of *fado* across Portuguese society at large. Spontaneous bottom-up adoption has altered the status of this long-deprecated musical style. The *fado* is also morphing under hybrid influences from varied regional traditions – the *cantorias* of the Azores, the *corridinho* (Algarve, Minho, *etc.*), and even more the *cante alentejano*. It has become obvious that *fado* as ‘music of the people’ (which it truly was ever since its origins) is cross-tied into folklore as such, in a musical ferment that drives and sustains numerous *fadistas*. Those, quite clearly, no longer even remotely deserve to be the target of cultural deprecation. The vibrancy of Portuguese regional identities finds in the *fado* a valuable means of expression that enhances belonging, an always renewed historical and spatial rootedness.

A influência da diáspora açoriana na revitalização das Chamarritas (*Sophie Coquelin*)

Azorean migration, and post-migration mobility between the Archipelago and North America is a phenomenon that extends from the nineteenth century to the present. This enduring interaction led the anthropologist João Leal to assert that the fashioning of Azorean identity is both regional and trans-national. In the same manner as Leal studied such cultural and spatial linkages based on the *Festas do Espírito Santo* (Holy Spirit Festivities), the present article seeks to analyze diasporic influences using *Chamarrita* dances as an analytical point of departure. *Chamarritas* are traditional dances in which one of the dancers functions as a *mandador* who, besides dancing, also calls the choreographed routines enacted by all the dancers. Inspired by the *Contredanse*, the *Chamarritas* feature both geometric formation dance and partner dance. Part of folkloric group repertoires, *Chamarritas* are also performed at standard social events in three of the nine Azorean islands, as well as at certain events held by the Azorean community in North America. Differences are notable, and include the forms of *mandar* in “moda antiga” (Old Style) in America and in “moda nova” (New Style) in the Island of Pico. Euro-Mediterranean anthropological literature often stresses linkages between spatial mobility and a revitalizing of performative practice (music, dance, ritual, celebration, *etc.*). In Portugal, traditional dances performed in non-folkloric settings are rather rare. Nonetheless, when such performances occur, the emigrant as a cultural agent resurges and may play an important active role.

CONTRIBUTORS

SUSETE ALBINO. Professora Auxiliar Convidada da Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa. Investigadora Integrada e Vice-Coordenadora do Grupo de Estudos Transculturais, Literários e Pós-coloniais do CHAM - Centro de Humanidades. Doutora em Estudos Portugueses - Ensino do Português, Mestre em Ensino do Português como Língua Segunda e Estrangeira e Pós-Graduada em Políticas Públicas. Coordenadora/revisora científica e coautora de manuais e de auxiliares de ensino nas áreas do português língua não materna (para fins gerais e específicos) e do conhecimento explícito da língua, publicados pela Porto Editora e pelo Camões, Instituto da Cooperação e da Língua, I. P. Perita, docente e formadora de português língua segunda e língua estrangeira, com experiência em Portugal, na Guiné-Bissau e em Timor-Leste. Orientadora de trabalhos académicos de Licenciatura, Mestrado e Doutoramento.

MILENE DOS ANJOS. Licenciada em História com Mestrado em História (2015) na área de Demografia Histórica, pela Universidade do Minho. Foi bolsista de investigação do CITCEM (Centro de Investigação Transdisciplinar Cultura, Espaço e Memória), onde desenvolveu competências no âmbito da demografia histórica, com a construção de bases de dados que integram o Repositório Genealógico Nacional. Encontra-se a desenvolver o projeto de doutoramento “Padrões de migração nos séculos XVIII e XIX. Famílias em movimento, demografia, economia e sociedade no concelho de Fafe”, na FLUP (Universidade do Porto) e no CITCEM. Beneficia de uma bolsa de doutoramento atribuída pela FCT, financiada pelo orçamento português e pelo orçamento comunitário através do Fundo Social Europeu.

BERNARD ARNAL. Professeur agrégé de géographie en retraite, j’ai exercé cette fonction en classes préparatoires aux grandes écoles à Périgueux (France). J’oriente mes recherches vers les espaces musicaux du monde lusophone et spécialement le *fado* portugais. Mes publications comprennent, entre autres, « Synchrétisme urbain et création musicale, le fado de Lisbonne. Sud-Ouest Européen », *Revue de géographie des universités de Toulouse* (Bordeaux, Perpignan et Pau) 31 (2011) ; « Les victoires du fado, de la stigmatisation à la reconnaissance mondiale », *Latitudes – Cahiers Lusophones* (Revue de la communauté portugaise de France) 43 (2012) ; « La poésie de Lisbonne », *Sud-Ouest Européen* 38 (2014) ; « Le fado de la diaspora portugaise », *Portuguese Studies Review* 26 (2) (2018) ; « Pour une lecture musicale des mutations urbaines: le rôle géographique du fado à Lisbonne », *Portuguese Studies Review* 29 (2) (2021).

NUNO BRITO holds a BA in History at Faculty of Arts of the University of Porto, and an MA (2016) and PhD (Hispanic Languages and Literatures, 2020) from the University of California, Santa Barbara. He was a professor of Portuguese Literature at Universidad Nacional Autónoma de México, and is a Visiting Assistant Professor at the State University of New York at Buffalo. His studies have focused, among other, on the poetics of Carlos Drummond de Andrade and Emily Dickinson, and on Machado de Assis and Almeida Garrett. He has been developing studies on the subject of eroticism in the Portuguese poetry of the twentieth and twenty-first centuries. He has published various books of poetry and a volume of short stories.

EURICO ALBINO GOMES MARTINS CARVALHO has served since 1990 as Professor of Philosophy in the Secondary Cycle (Ensino Secundário). He took his Licencia (1989), MA (2009) and PhD (2018) at the Faculdade de Letras of the Universidade do Porto. He is a member of the “Research Group Aesthetics, Politics and Knowledge” at the Instituto de Filosofia da Univer-

sidade do Porto, and has further developed and published within the ambit of this group his work on the thought of Guy Debord. His publications include for instance “O Quadrado da Modernidade de Guy Debord,” *Aufklärung: Journal of Philosophy* 4 (2) (2017); “O Marxismo Crítico de Guy Debord: uma Revisitação Situacionista de Maio de 1968,” *Aufklärung: Journal of Philosophy* 5 (2) (2018); “A Heterodoxia das « Viagens » de Amorim Costa,” *O Tecto* (2019); “José Mattias de Eça de Queiroz — ou as Reflexões de Um Professor de Filosofia (da Vontade de Saber à Ironia: Um Retrato Oblíquo da Falência do Panlogismo),” *Portuguese Studies Review* 27 (2) (2019); “Será o pós-capitalismo contemporâneo um novo situacionismo?” *Aufklärung: Journal of Philosophy* 7 (1) (2020); “Pêro Vaz de Caminha e a figura da repetição: Uma reavaliação histórico-filosófica da *Carta do Achamento* do Brasil,” *Portuguese Studies Review* 29 (2) (2021).

SOPHIE COQUELIN holds a BA in Ethnomusicology from the Paris-X-Nanterre University (France, 2004) and an MA in “Ethnologie des Arts Vivants” from the Nice Sofia-Antipolis University (France, 2013). She studies the revitalization processes of folk music and dance in Portugal. She is completing her PhD on Human Kinetics with Dance at the Faculty of Human Motricity, University of Lisbon. She was involved in *Terpsicore*, a database project of dance and performing arts in Portugal, in the Pé-de-Xumbo Association, as a cultural producer, and at the Institut Occitan d’Aquitaine, as assistant to the ethnomusicologist Jean-Jacques Casterêt. She has participated in ethnographic recordings in Alentejo, Algarve and the Azores, and on web platforms that promote musical archiving (databases “Ibn Battuta” from La Maison des Cultures du Monde and “Sondaqui” from the Institut Occitan d’Aquitaine). She was a consultant for the film *Sinfonia Imaterial* by Tiago Pereira (edited by INATEL Foundation), and for the performance “Fica no Singelo” by the Dance Company Clara Andermatt.

MARTIN MALCOLM EBL is an Independent Researcher in history and archaeology, Managing Editor for the *Portuguese Studies Review*, Editor for Baywolf Press, and participant in varied public and private research projects. He specializes in medieval, Early Modern, and military history, the history/archaeology of fortifications, maritime and port history, heritage conservation, 3D modelling, palaeography, diachronic reverse mapping (GIS-based) and, as a specific niche, the history and archaeology of Tangier, Morocco. He has also branched off, however, into monastic and ecclesiastical history. His publications include articles in scholarly journals, chapters in collected volumes, site reports, encyclopedia entries, monographs (*Portuguese Tangier (1471–1662)* [2013]), plus edited or co-edited works, including *Money, Markets and Trade in Late Medieval Europe* (2014) and *Encounters in Borderlands: Portugal, Ceuta, and the ‘Other Shore’* (2019). He is finalizing, among other, studies of Lourenço Pires de Távora (1500-1573) (a soldier, politician, ambassador, and Governor of Tangier) and André Provana de Leyni (1511-1592). He has completed a set of chapters, with ample analytical illustrations, for a core project on Hans Khevenhüller (Imperial Ambassador to Spain, 1574–1606), headed by Annemarie Jordan Gschwend. He is also revising assorted studies in Balearic history and Balearic Islands Judaica (mainly Majorcan). These include a synopsis of the medieval Jewish community in Palma de Mallorca, plus editions of unpublished late fourteenth-century Balearic fiscal and mercantile data. He plans to release, shortly, an edition of unpublished sixteenth- and seventeenth-century Portuguese parish registers from Tangier (Morocco) that complement available printed resources.

ELEAZAR GUTWIRTH. Professor (Retired) of Hispanic-Jewish history and culture, Faculty of Humanities, Department of Jewish History, Tel Aviv University (Israel). Eleazar Gutwirth has

focused, fundamentally, on the Late Middle Ages, a period that he has covered extensively. He has studied both broad and detailed aspects of Jewish learning, social and intellectual dynamics, and literature, extending into the sixteenth and seventeenth centuries. A refined critic, he has vivaciously discussed a variety of influential interpretive trends, including the opinions of Caro Baroja, in “Baroja y Pensos: Escritura, reacción y valores familiares”. Among numerous other topics, Prof. Gutwirth has examined the cultural roles played by women both in Iberia and in the Jewish diaspora. Since 2015, he has been a Corresponding Member of the Real Academia Española. The very large body of his distinguished scholarly work, including studies based on material from the Cairo Genizah, can readily be located through various bibliographic consolidator portals, including the RI OPAC (Regesta Imperii – Die Literaturdatenbank zum Mittelalter).

STÉFANI HOLLMANN. Doutoranda em História pela Faculdade de Letras da Universidade do Porto. Possui licenciatura em História pela Universidade Federal do Rio Grande do Sul (2014) e mestrado em História pela Universidade Federal do Rio Grande do Sul (2018). Tem experiência na área de História, com ênfase principalmente nos seguintes temas: traficantes de escravos, Colônia do Sacramento, redes sociais, redes de poder e auto-organizadas, História da América Colonial, Zonas de Fronteira.

AUGUSTO NASCIMENTO obtained his BA in History (1981) from the School of Arts and Humanities of the University of Lisbon, an MA (1992) and PhD (2000) in Sociology from the Faculty of Social Sciences and Humanities of the New University of Lisbon. He has a Habilitation (*Agregação*) (2015) in Contemporary History from the same institution. He has co-edited various books and special issues of scholarly journals. His published works include: *Poderes e quotidiano nas roças de S. Tomé e Príncipe de finais de Oitocentos a meados de Noventaos* (2002); *Órfãos da Raça* (2002); *Desterro e contrato. Moçambicanos a caminho de S. Tomé e Príncipe (anos 1940-1960)* (2002), available in a new English edition (2023) as *Exile and Contract: Journeys of the Mozambicans to S. Tomé and Príncipe (1940 to 1960)*; *O Sul da Diáspora* (2003); *A Misericórdia na viagem das Ilhas* (2003); *Entre o Mundo e as Ilhas* (2005); *O Fim do Caminhu Longi* (2007); *Ciências Sociais em São Tomé e Príncipe: A Independência e o Estado da Arte* (2007); *Vidas de S. Tomé segundo Vozes de Soncente* (2008); *Atlas da Lusofonia. São Tomé e Príncipe* (2008); *Histórias da Ilha do Príncipe* (2010); *Desporto em vez de Política no São Tomé e Príncipe Colonial* (2013); *São Tomé e Príncipe: As Tramas da Política e a Emancipação do Saber Histórico* (2019). His main areas of interest are sport and leisure in Africa and African contemporary political history.

FRANCISCO TOPA is Associate Professor with *Agregação* at the Faculty of Arts and Humanities of the University of Porto and an integrated member of CITCEM. He teaches in the areas of Brazilian Literature and Culture, Textual Criticism, African Literatures and Folk Literatures. Since 2019, he has been responsible for the Agostinho Neto Chair at FLUP and, since 2023, he is head of the Department of Portuguese and Romance Studies.

A Girl in Every Port: The Proverbial Expression and Some of Its Manifestations

Francisco Topa
Universidade do Porto / CIICEM

FOR REASONS THAT ARE NOT immediately clear, there is a more or less widespread and more or less ancient conviction that sailors have a sexual life, if not intense, at least varied, as can be immediately seen in some manifestations of mass culture. In Portugal, for example, Marco Paulo, at the time one of the most successful artists in pop music, released a single in 1990 entitled “Um amor em cada porto” (A Love in Every Port). In Brazil, a decade earlier, in 1981, Marina Lima began singing “Maresia” (Sea Smell), a poem by Antônio Cícero set to music by Paulo Machado that would achieve even greater success after being recorded by Adriana Calcanhotto in 2000. The text poses the two most common questions related to the topic of sailor’s loves: the effect of his departure on his loved ones and the happiness resulting from finding love in each port. The first can be illustrated by this quatrain:

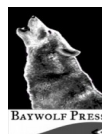
Ah, se eu fosse marinheiro
Era eu quem tinha partido
Mas meu coração ligeiro
Não se teria partido¹

The second question is well highlighted in this excerpt from the poem:

Não buscaria conforto
Nem juntaria dinheiro
Um amor em cada porto
Ah, se eu fosse marinheiro²

¹Translation: “Oh, if I were a sailor / It would be me who had left / But my light heart / Wouldn’t have been broken.”

²Translation: “I wouldn’t seek comfort / I wouldn’t even save money / A love in every port / Oh, if I were a sailor.”



Outside the Portuguese language space, there are at least two films titled *A Girl in Every Port*, and it is not clear whether the title was used because it was an already established proverbial expression or whether the opposite happened, that is, whether it was the films that popularized and consecrated the expression. The first feature film, still silent, is from 1928, a comedy written and directed by Howard Hawks. The second is from 1952, directed by Chester Erskine and starring Groucho Marx, Marie Wilson and William Bendix.

A possible explanation for this characterization of sailors lies in the conditions that, for centuries, surrounded maritime life: women were prevented from going on board, which led to long periods of sexual abstinence, unless homosexual practice was chosen, generally with cabin boys.³ This is the reason that explains one of the first (indirect) references to the theme in Portuguese literature: the *Carta* of Pêro Vaz de Caminha to D. Manuel about the discovery of Brazil. Near the end of the text, the author of the letter writes:

Creio, senhor, que com estes dous degradados, que aqui ficam, ficam mais dous grumetes, que esta noute se saíram desta nau no esquifê, em terra fugidos, os quais não vieram mais. E cremos que ficarão aqui, porque de manhã, prazendo a Deus, fazemos daqui nossa partida.⁴

Although the text does not state it, it is not forced to admit that the cabin boys had chosen to stay in Vera Cruz lands, attracted by the beauty and apparent liberality of the indigenous women, to whom Caminha refers several times enthusiastically:

Ali andavam antre eles três ou quatro moças, bem moças e bem gentis, com cabelos muito pretos (e) compridos pelas espáduas; e suas vergonhas tão altas, tão cerradinhas e tão limpas das cabeleiras que, de as nós muito bem olharmos, não tínhamos nenhuma vergonha.⁵

³See Amândio Jorge Morais Barros, “Vida de marinheiro. Aspectos do quotidiano das gentes de mar nos séculos XV e XVI”, in *Estudos em homenagem a Luís António de Oliveira Ramos* (Porto: FLUP, 2004), 260.

⁴Pêro Vaz de Caminha, “Carta de Pêro Vaz de Caminha para D. Manuel”, in *O descobrimento do Brasil nos textos de 1500 a 1571*, ed. by José Manuel Garcia (Lisbon: Fundação Calouste Gulbenkian, 2000), 34. Translation: “I believe, sir, that with these two deportees, who remain here, there remain two more cabin boys, who this night left this ship in the skiff, fleeing to land, who never came back. And we believe that they will stay here, because in the morning, pleasing God, we make our departure from here.”

But the long period of stay at sea could also generate the opposite effect: the infidelity of the woman left alone. One of the oldest examples in Portuguese literature is *Auto da Índia*, by Gil Vicente, considered the founder of Portuguese theatre. First performed in 1509, the play stars Constança, who maintains a relationship with two lovers during her husband's absence on a trip to India and who, after his return, resumes her marriage as if nothing had happened. Behaviour of this type in a patriarchal society will perhaps be the justification for an old proverb, collected by António Delicado: “Do mar se tira o sal, & da mulher muito mal”⁶.

In the same line goes one of the stories from the most important Brazilian classic: Machado de Assis. I am referring to “Noite de almirante” (Admiral's Night), published in 1884 in the newspaper *Gazeta de Noticias* and collected in the same year in the book *Histórias sem data*. It tells the story of a sailor, Deolindo Venta-Grande, who returned from an instructional trip that lasted three months and who hoped to have an admiral's night (that is, a night of party and love), but who ends up leaving disappointed and forced to lie to his companions: after all, his beloved Genoveva, with whom he had exchanged oaths of fidelity before leaving, was now with a fabric seller. As an explanation, the young woman simply declares, in a “mescla de candura e cinismo, de insolência e simplicidade”:⁷ “Quando jurei, era verdade. Tanto era verdade que eu queria fugir para o sertão. Só Deus sabe se era verdade! Mas vieram outras coisas ... Veio esse moço e eu comecei a gostar dele ...”⁸ Critics have highlighted above all the author's irony and the purpose of showing the fickleness, hypocrisy, and lies that dominate human relationships. Not completely disagreeing with this point of view, I think, however, that

⁵“Carta de Pêro Vaz de Caminha para D. Manuel”, 23. Translation: “There were among them three or four girls, very young and very beautiful, with hair very black (and) long over their shoulders; and their genitals were so tall, so close and so clean of their hair that, even if we looked at them closely, we had no shame at all.”

⁶António Delicado, *Adágios portugueses reduzidos a lugares comuns* (Lisbon: Officina de Domingos Lopes Rosa, 1651), 136. Translation: “Salt is taken from the sea, & from women comes the evil”

⁷Machado de Assis, “Noite de almirante”, in *50 contos de Machado de Assis* (São Paulo: Companhia das Letras, 2007), 292. Translation: “mixture of candour and cynicism, of insolence and simplicity”

⁸Machado de Assis, “Noite de almirante”, 292. Translation: “When I swore, it was true. So much so that I wanted to escape to the interior. Only God knows if it was true! But other things came ... This guy came and I started to like him ...”

the most important issue is another: it is about showing that love is not eternal and that the great decisions made in its name (Deolindo thinks, first, of killing Genoveva and later of committing suicide) are also fleeting. Machado de Assis thus anticipates by more than half a century the “Soneto da fidelidade” (Sonnet of Fidelity) by Vinicius de Moraes—which was published in 1946—, namely the two final verses: “Que não seja imortal, posto que é chama/ Mas que seja infinito enquanto dure.”⁹ More than that: it adopts the female point of view, starring a “little creole” from the suburbs—and the racial issue is important¹⁰—who is able to stop her old boyfriend “só com a ação dos olhos”¹¹. It is therefore weird that feminist criticism has not detected and valued this representation of romantic relationships.

Another classic, this time Italian, which left us an unexpected and stimulating vision of the love lives of sailors was Luigi Pirandello, namely in two short stories: “Richiamo all’obbligo” (Call to Duty), from 1906, and “La morta e la viva” (The Dead and the Living), from 1910. In the first, Paolino Lovico, a teacher who gives private Latin lessons to the son of a sailor, Captain Petella, tries in every way to make him fulfil his marital obligations, citing moral reasons and the pity he feels for the situation of the poor wife. The captain had formed a second family in Naples, with “tre o quattro figli”¹² and, at a time when birth control was not easy and having already a legitimate son, “Non vuole averne altri!”¹³ which is why “Ti combina che nei giorni che sbarca qui, piglia il più piccolo pretesto per attaccar lite con la moglie, e la notte si chiude a dormir solo. Il giorno appresso, riparte, e chi s’è visto s’è visto. Da due anni così!”¹⁴ With the help of his doctor friend Gigi

⁹Vinicius Moraes, *Antologia poética* (Lisbon: Dom Quixote, 2001), 137. Translation: “May it not be immortal, since it is flame / But may it be infinite while it lasts.”

¹⁰We should note that Deolindo’s nickname – ‘Venta-Grande’ – also appears to contain a racial reference, pointing to a black individual or person with black features.

¹¹Machado de Assis, “Noite de almirante”, 292. Translation: “just with the action of her eyes”.

¹²Luigi Pirandello, “Richiamo all’obbligo”, in *Novelle per un anno*, ed. by Sergio Campailla, 2nd ed. (Rome: Newton Compton Editori, 2020), 962. Translation: “three or four children”.

¹³Luigi Pirandello, “Richiamo all’obbligo”, 962. Translation: “He doesn’t want to have any more!”

¹⁴Luigi Pirandello, “Richiamo all’obbligo”, 962. Translation: “Arrange things so that on the days he lands here, he uses the slightest pretext to start a fight with his wife, and at night he ends up alone. The next day, he sets off again, and that’s it. It’s been like this for

Pulejo, the professor provides the sailor's wife with an aphrodisiac intended for her husband and arranges with her a signal to indicate the result of the manoeuvre: if successful, she should lay a handkerchief on the rope. After great expectancy, the surprise (and the professor's joy) couldn't be greater: "vide stesi al cordino, oh Dio, oh Dio, oh Dio, uno ... due ... tre ... quattro ... cinque fazzoletti!"¹⁵

A limited illustration of the proverbial expression in question, this comic short story contains a kind of enigma: we don't understand the real reason why Lovico puts so much effort into "Richiamo all'obbligo" (Call to Duty), since the reasons he gives are little credible. The issue becomes clearer if we take into account the transformation that the text underwent years later, in 1919, when Pirandello converted it into the comedy *L'uomo, la bestia e la virtù* (Man, Beast and Virtue). It is now clear that the professor maintains a loving relationship with Captain Perella's wife and that his insistence that her husband fulfil his marital obligations is due to the fact that she became pregnant ...

In addition to the theme of infidelity and hypocrisy, the story is also interesting for the suggestion, which does not go into depth, of the different nature of the sailor. At one point, in conversation with the professor, Perella declares: "Io voglio aria ... io sono abituato al mare ... e la terra, caro professore, specialmente d'estate, la terra non la posso soffrire ... la casa ... le pareti ... gl'impicci ... le donne."¹⁶

Even more surprising is the other story of the author of Agrigento, "La morta e la viva" (The Dead and the Living), starring the "master" Nino Mo and his two wives, the sisters Filippa and Rosa. The apparent case of bigamy has, in the end, a very simple explanation: Filippa, the first wife, had been declared dead after a shipwreck. It happened that she had been saved by a Russian ship going to New York, where she would spend almost three years interned in a mental hospital. Meanwhile Nino Mo married his sister-in-law, which seemed a natural solution:

two years!"

¹⁵Luigi Pirandello, "Richiamo all'obbligo", 966. Translation: "he saw hanging on the string, oh God, oh God, oh God, one ... two ... three ... four ... five handkerchiefs!"

¹⁶Luigi Pirandello, "Richiamo all'obbligo", 965. Translation: "I want air ... I'm used to the sea ... and the land, dear professor, especially in the summer, I can't stand the land ... the house ... the walls ... the obstacles ... the women."

Perché quelle due mogli erano tra loro sorelle, due sorelle inseparabili, anzi tra loro quasi madre e figlia, avendo sempre la maggiore, Filippa, fatto da madre a Rosa, che anche lui, sposando, aveva dovuto accogliere in casa come una figliola; finché, scomparsa Filippa, dovendo seguitare a vivere insieme con lei e considerando che nessun'altra donna avrebbe potuto far meglio da madre al piccino che quella gli aveva lasciato ancor quasi in fasce, l'aveva sposata, onestamente.¹⁷

The fact that Rosa was four months pregnant made the situation even more complicated. Unrest grips the population of Porto Empedocle, interested in “godersi lo spettacolo d'un uomo che veniva a trovare a terra due mogli; spettacolo tanto più da ridere per essi, quanto più grave e doloroso era per lui l'impaccio.”¹⁸ After having declared to his countrymen “Quello che Dio vorrà! Siamo gente di Dio.”¹⁹ Nino rents a room on the outskirts of the city where he settles his younger wife and son, which provokes the indignation of the people: “Si levò allora per tutto il paese un coro di commiserazioni per quella poveretta così sacrificata, messa così da parte, senz'altro, buttata fuori, sola, in quello stato! ma pensate, in quello stato! con che cuore? e che colpa aveva, la poveretta?”²⁰

During her husband's absences at sea, the sisters lived in the same house. But when he returns for the first time, it is Rosa who stays with him, while Filippa stays in the rented room. Also this time, a little like the story of “O velho, o rapaz e o burro” (The Man, the Boy and the Donkey), the population protests:

¹⁷Luigi Pirandello, “La morta e la viva,” in *Novelle per un anno*, ed. by Sergio Campailla, 2nd ed. (Rome: Newton Compton Editori, 2020), 954. Translation: “Because those two wives were sisters to each other, two inseparable sisters, indeed to each other almost mother and daughter, the eldest, Filippa, always having acted as mother to Rosa, who, upon marrying, he too had had to welcome into the house as a daughter; until, after Filippa's death, having to continue to live together with her and considering that no other woman could have been a better mother to the little one that she had left still almost in swaddling clothes, he married her, honestly.”

¹⁸Luigi Pirandello, “La morta e la viva,” 954. Translation: “enjoying the spectacle of a man who came to find two wives on land; a spectacle that was all the more laughable for them, the more serious and painful the obstacle was for him.”

¹⁹Luigi Pirandello, “La morta e la viva,” 955. Translation: “Whatever God wants! We are God's people.”

²⁰Luigi Pirandello, “La morta e la viva,” 956. Translation: “A chorus of commiserations then arose throughout the town for that poor girl so sacrificed, so cast aside, without a doubt, thrown out, alone, in that state! but think, in that state! with what heart? And what was the poor thing's fault?”

E allora tutto il paese, che prima aveva tanto commiserato il sacrificio della seconda moglie, vedendo ora che non c'era sacrificio per nessuna delle due, s'indignò, s'irritò fieramente della pacata e semplice ragionevolezza di quella soluzione; e molti gridarono allo scandalo. Veramente, dapprima, tutti rimasero come storditi, poi scoppiarono in una gran risata.²¹

The sailor, who only spent two or three days a month on land, was warned by the praetor about the alleged bigamy. But Nino notes that, in the face of the law, he only had one wife, his second, since the other had been declared dead. The problem arises again, however, with the successive birth of children, every five months, placidly registered by Mo with the authorities: “E tornò puntuale, ogni cinque mesi, a fare l'obbligo suo, sicurissimo che Dio gli comandava così.”²²

Portrait of a traditional community and of its contradictions, this is also the story of a deeply religious man, who sees the divine will in everything: “Aveva navigato tutta la vita, profondamente compreso dell'infinita potenza di Dio, da rispettare sempre, in tutte le vicende, con imperturbabile rassegnazione.”²³ Illustrating, with bitter irony, the struggle between faith and reason, between the individual and society, between love and evil, between tranquillity and agitation, the story shows from an unexpected angle that a sailor's loves can be in the same port.

In the same way as “Há mais marés que marinheiros”²⁴, there is also more than “one love in every port” for each sailor. These few examples that we have just seen illustrate well how love, and not just that of sailors, is complex, whatever time and place we consider.

²¹Luigi Pirandello, “La morta e la viva”, 956. Translation: “And then the whole town, which had previously so pitied the second wife's sacrifice, now seeing that there was no sacrifice for either of them, became indignant, fiercely irritated by the calm and simple reasonableness of that solution; and many cried out in scandal. Truly, at first, everyone was stunned, then they burst into great laughter.”

²²Luigi Pirandello, “La morta e la viva”, 957. Translation: “And he returned punctually, every five months, to do his obligation, very sure that God commanded him so.”

²³Luigi Pirandello, “La morta e la viva”, 953. Translation: “He had sailed all his life, deeply understanding the infinite power of God, to always be respected, in all events, with imperturbable resignation.”

²⁴Translation: “There are more tides than sailors”

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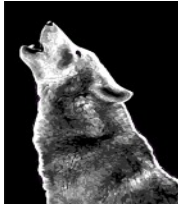
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