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## THE MEMORY OF PORTUGAL REGISTERED IN THE LUSÍADAS (1572) AS A POLITICAL- IDEOLOGICAL RESOURCE FOR THE LEGITIMATION OF THE FIRST PORTUGUESE REPUBLIC: AESTHETIC- LITERARY ASPECTS IN THE CONSTRUCTION OF IDENTITY

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**Abstract:** The writer Luís Vaz de Camões used some archetypes in his thinking, such as the Sea and Messianism, the question of the warrior people whose mission was to take faith and the empire to other lands, expansionist nationalism, exalting warlike and historical facts in the records literary epics that established themselves as the hypertrophied image in the Portuguese collective identity: the incessant search for an irrecoverable past, lost in the golden times of the past, as taught by Eduardo Lourenço in *Psicanálise mítica do Destino Português*. The idea is based on the premise that *Os Lusíadas* (1572) are the greatest builder of the mythogenic and poetic architecture of Portuguese nationality and, therefore, unifying the collective identity of the Portuguese. We find aspects of patriotism rooted in the work, the dedication to D. Sebastião and the influence of Camões' thought, which rescues the history of Portugal in order to understand the identity reconstruction proposed by the Portuguese *Renascença Portuense* and the ideological use of Camões by republicans with notably political purposes. We demonstrate, through the imagery-textual records of Portuguese magazines from the Tercentenary of Camões and Discourse Analysis, the discursive and historical processes used to achieve their political objectives and establish the first Portuguese republic in 1910.

**Keywords:** Camões. Identity. Memory.

## INTRODUCTION

This article addresses some important issues for the construction of Portuguese identity, in which Camões, "personalizing" the homeland, as Eduardo Lourenço wrote in *O Labirinto da Saudade* (2013), collaborated to its construction. It is based on Camonology that we understand how, centuries after the publication of the Lusitanian epic, the *Renascença Portuguesa Portuense*, a

movement that emerged in 1912 in the city of Porto with a nationalist perspective, linked to neo-Garrettism and messianic sebastianism, and people like Teófilo Braga, linked to federalist republicanism, turned their eyes to Camões in order to use his imagery to rebuild Portuguese identity and plan a different political path for Portugal. It was Teófilo Braga who, after the proclamation of the Republic on October 5, 1910 on the balcony of the Council Chambers in Lisbon, set up a provisional government that administered the country until the ratification of the 1911 Constitution.

The voices, present in *Os Lusíadas* (1572), a work of art that has the strong presence of the expansionist question, the relationship of the self with the other (Portugal in relation to the "Moors", Portugal in relation to the Spaniards), in which there is in the *Velho do Restelo* a dialogic recovery of the ideology present in the founding of the country and in its attempt to differentiate itself from the neighboring country, in its self-assertion, is not very different from the fuss of the role of Teófilo Braga, Teixeira de Pascoaes and many others at the end of the century XIX and beginning of the XX century. The issue of expansion and colonies, "portugality" or "lusitanity", aspects of the country's internationalization and dissemination of its ideas, economy, religion. This was all represented in the "national poem", written by Camões, as Camões literature has the characteristic of crossing the centuries and being reviewed.

Within the context of the time, Camões' patriotism safeguarded that minimum of lucidity – which was perhaps the maximum that could be safeguarded at the time – without which it would seem, despite all his poetic gifts, ridiculous or hateful. Camões glorifies and exalts in the illustrious Lusitanian breast values or attitudes that he believes universally valid and praises the Portuguese insofar as they are, in his eyes, their incarnation. Although hyperbolic and

lacking in the generalized prejudices of the time, this glorification had in its favor – and has in our memory of it – the fact that it sustained an effective relationship with the deed and the general sense of it in the common Western conscience. Lusitanian bluster, which Spanish authors ridiculed so much, has an obvious translation in *Os Lusíadas*, but no less evident was a type of individual and collective existence capable of justifying it in part. Historically, the hypertrophy of national sentiment, such as *Os Lusíadas* configured it, will only become serious and pathological as, or at times, when the distance between our solar hour and the decayed reality that prolongs it becomes accentuated. (LOURENÇO, 2013, p. 153-54)

We selected some images from important media of the time and brought the speeches of important names such as Guilherme d’Azevedo, Eça de Queirós, Oliveira Martins and José Miguel Sardica for the critical basis of our analysis.

## DEVELOPMENT

We started our analysis through a pictorial representation that condenses Camonian semantics.

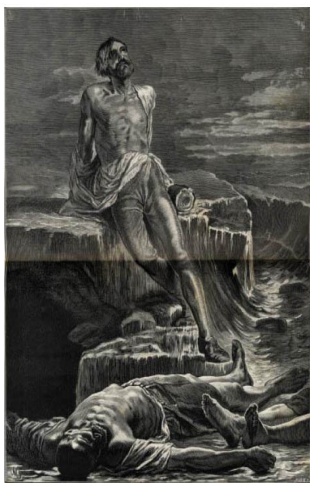


Figure 1: Camões saving "Os Lusíadas" from the shipwreck.

Source: "O OCIDENTE", Supplement to n. 59, 1880, p. 96.

The image above, which is entitled Camões saving The *Lusíadas* from shipwreck, is a drawing by Manuel de Macedo, scribe from Occidente, based on a photograph of Slingeneyer’s painting. That is, it is an artistic intervention, which rescues and reinterprets the essence of a foreign look from the perspective of a Portuguese. The iconic episode of the shipwreck is reported for the first time in a publication dated 1735, by Bernardo Gomes de Brito, entitled *Historia tragico-maritima*: in which the shipwrecks suffered by the nations of Portugal are written chronologically, after it was put into practice the navigation of India.

Our analysis reveals a prominent position of this image in the edition that is reproduced, as it uses practically the entire page. The historical rescue of the shipwreck, which happened to the ship the poet was on the coast of Africa, is the motto of this art, which dialogues with Camões verses, which we transcribe below:

This one will receive, placid and mild,  
 In your lap the corner that wet  
 It comes from the sad and miserable  
 shipwreck,  
 From the tempestuous lows escaped,  
 From famines, from great dangers, when  
 Will the unjust command be executed  
 In the one whose resounding lyre  
 It will be more busy than blissful.  
 (CAMÕES, 1980, p. 634)

Here is an excellent example of dialogic construction of identity, carried out by O Occidente, as we perceive the interdependence between the painting by Slingeneyer, the drawing by Manuel de Macedo, the epic poetry written by Camões and the historical record. All these voices, composing an exalting meaning of the Portuguese ethos at the service of the republicans.

The painting has a sense of depth, which brings the sea to the background with all the related semantic load, which takes us back to those archetypes of Portuguese tradition, which will be reiterated in Pessoa. The sea is part of the Portuguese ethos and it gives meaning to Saudade, both the one traditionally found in Garrett, for example, and the one that reminds us of physical distance, that is, the saudade of Lusitanian soil.

He is a very rich symbol of the Portuguese ethos, very well used by Camões. The epic takes place both at sea and on land, but it is precisely at sea where the sailors will face their greatest challenge: the giant Adamastor. The main meanings are the voyage across the ocean and the victory over the personification of the Cape of Storms. Within Camões worldview, Adamastor represents the opponent in epic figuration (the Velho do Restelo is a human opposition, his is divine), grandiose and that challenges the courage of the Portuguese, predicting the tragic-maritime history of the ships.

The ocean in the image under analysis opens a path of water through which the bodies of dead sailors are deposited. On a higher plane is the poet with the manuscripts beside him, alive, looking at the sky. The torn garment denotes the battle against the fury of the raging sea, and the open chest affronts the superior power, which was not able to slay him; this way, he defeated him, just as the Portuguese did, he is a “superior man” in relation to the others, who succumbed. Metaphorically, by saving the manuscripts of *Os Lusíadas* in that fateful shipwreck, Camões saves “the Lusitanian soul”, succeeding where others have failed.



Figure 2: Monument to Camões.

Source: Wikimedia.

The Monument to Camões, illustrated above, was created by the sculptor Victor Bastos. It was built with public funds and designed from 1860 onwards, being inaugurated in 1867 in the presence of King D. Luís and his father D. Fernando, king consort, and placed in Praça de Luís de Camões in Lisbon, better known as Largo from Camões. The Monument paves the way for the commemorations of the Tercentenary of the poet's death, conceived by Teófilo Braga with the support of Antero de Quental, Oliveira Martins, João de Deus and Ramalho Ortigão, whose intention was to promote national history by reflecting, under the ideology of the homeland, its ethical values and historical heroes.

In the civic procession, not only did a great trend towards rebirth and a great symptom of latent vitality manifest: beautiful artistic dispositions, excellent individual dedication was manifested. The people may still not be quite sure who Camões is, however, the new notion has entered their minds that modern work has idols as worthy of respect, at least, as those of the old dogmas, and above all much more comprehensive – and in much better



condition. From this point of view, the civic procession is one of the most profoundly revolutionary events that has taken place in Portugal. (WEST, 1880, p. 102)

The statue is made of bronze and is 4 meters high. It was placed on an octagonal white marble pedestal, measuring 7.5 meters in height. Around it there are 8 lioz stone statues, much smaller than Camões, with 2.4 meters high each, representing the great names of Portuguese culture and letters, they are the living spectators of greatness: Fernão Lopes, Azurara, João de Barros, Castanheda, Pedro Nunes; and the decadence of the homeland: Quevedo, Corte-Real and Sá de Menezes.

This is precisely the object that is in the illustration that we analyze in sequence:



Figure 3: Camões grateful to the Tricentennial Commission.

Source: "O Penacho", June, 1880, p. 76-77.

This composition well portrays the idea that the organizers of the event wanted to promote the figure of Camões as a representative of the Portuguese spirit: to bring to themselves the laurels of the victory won by the ingenuity of yesteryear. We observed the statue of Camões descending from the marble pedestal in a position of gratitude to a group of people that, in this case, was the Tricentennial Commission.

This is followed by a composite portrait presentation of the Executive Commission of the press and the artists who outlined

the triumphal cars of the civic procession, namely: Teófilo Braga, Ramalho Ortigão, Eduardo Coelho, Luciano Cordeiro, Rodrigues da Costa, Jaime Batalha Reis, Magalhães Lima, Rodrigo Pequito, Silva Porto, José Luiz Monteiro, Simões d'Almeida, JM Ferreira Junior, Luiz A. Thomazini, Columbano Bordalo Pinheiro. José Luiz Monteiro outlined the press car; José Maria Pereira for Commerce and Industry; Simões d'Almeida for Art; the landscaper Silva Porto was responsible for the War car; Thomazini made the 16th-century Galleon and the Colônias carriage, the painter Columbano Bordalo; Luciano Cordeiro, who was the Perpetual Secretary of the Geography Society and a journalist for "O Comércio de Lisboa", was the one who started the festivity.



Figure 4: The Executive Committee of the Press and the artists who outlined the triumphal cars of the civic procession.

Source: "O OCIDENTE", 3rd Year, Vol. III, nº 63, 1st Aug 1880, p. 128.

However, the event in honor of Camões did not have just one perspective. We observed, when studying the periodicals of the period, that antagonistic voices existed and criticized the nostalgic look, they diverged from the

Camonian legacy as Teófilo Braga's group preached, demonstrating, this way, that there was more than one project of nation in progress, besides this one, who emerged victorious.

Camões had a life of misfortunes. He suffered many injustices, being arrested for contempt and aggression, went to war, was in Africa, where he probably lost an eye, led a modest life and recognition only came in 1572, when he received an annual tense worth just 15 thousand réis.

About this fact, the poetess Sophia de Mello Breyner Andresen, one of the most important female celebrities of Portuguese poetry in the 20th century, wrote:

You will go to Paço. You will ask that you hold it

Get paid on the agreed date

This country kills you slowly

Country you called and does not answer

Country that you name and is not born

In your doom they conjured

Slander, lovelessness, burning envy

And always the enemies abounded

To whom dared his being wholly

And those you invoked did not see you

Because they were bent and bent

For the patience whose hand of gray

Had erased the eyes on your face

You will go to the palace, you will go patiently

Because they don't ask you for a song but for patience

This country kills you slowly

(Available at <<http://www.escritas.org/pt/t/2148/camoes-ea-tenca>>. Accessed on 19 April 2023).



Figure 5: Camões... Catita.

Source: "O SORVETE", à Camões, nº 107, 3rd year, 1880.

The image of the periodical "O Sorvete", one of the most successful humorous newspapers of the time, whose author is the caricaturist Sebastião Sanhudo, is ironic, because the Camões of the caricature brings with it a representation of nobility, which he did not have, expressing the following thought: "If it were valid today... It would be a dandy – judging by the noise of the parties". Janota means one who gives a lot of importance to appearance, dressing extravagantly. Something whose content is concealed in relation to appearance. The importance of Camões' epic work is diminished by its propagandistic use. It is, therefore, a good-humored critique of the writer's republican outfit.

Even though the Centenario festivities had no other advantages and represented other affirmations, they affirmed at least the following: the uselessness of the powers constituted in the face of private initiative. It can be boldly argued that the great civic parade on the 10th of June was organized by the state, the state, in the same way as it happens with the state of S. Jorge, would still be walking wrapped up with him through

those streets, asking the residents of Rua Augusta were told about the Industry car and letting the Colonies car completely go astray – as is happening with the colonies themselves. (WEST, 1880, p. 102).

There was more than one idea of nation in Portugal at that time. Not everyone shared this view that the republicans expressed. Guilherme d’Azevedo, columnist for the magazine *O Occidente*, used, in the passage above, an image of the civic march to criticize the Portuguese policy in relation to the colonies, bringing the floats closer to the colonized countries.

The conduct of the Portuguese economy was out of control, analogous to the *Carro das Colônias*. As we have seen, Azevedo’s position, in relation to State policy and the Government itself, is oppositional. So is that of the famous historian Oliveira Martins, who defended democratic republicanism and was against the Monarchy at that time.

Oliveira’s vision about Camões also deconstructs the sublime, apothotic and almost unattainable imagery of the vate, constructed by those who want to use it as a tool to hide reality. He does not deny the importance of Camões for the Portuguese nation, on the contrary, he reaffirms it. However, the way he sees the Poet’s relationship with the king and the guiding motives are the differentials. The crudest image of royalty, what it represented without flourishes to the people.

The poet who thus named the king arrived in Lisbon, as we have said, on his return from the East, in the year of the great plague. He came poor, sad, aching from the lashes of misfortune. He saw through his eyes the dislocation of the Portuguese empire. India, where he had lived, was “a dark cluster of confusion; it was Babylonia, where evil is refined, good is damned”. More he could there, that the honor, the tyranny. The cycle of exploits ended, the dead heroes had no descendants. The nation’s history had

extended, for the poet, overseas; and since the Portuguese had mounted the Cape, Portugal had shifted its penates to the East. Now, convinced of India’s irremediable rage, returning to the kingdom, it was time to see if a new source of heroic actions could continue the old story and restore the lost fortune. (WEST, 1880, p. 98)

Such words were written in a commemorative edition of the author’s Tercentenary, which undoubtedly sails against the celebratory tide of the festivity.

The myth of Sebastianism was being born and Camões had an important contribution to its construction. The vate, in the service of D. Sebastião, preached the “desperate adventure” of a nation in search of itself: the exaltation of nationality and the value of being Portuguese are not gratuitous, they are an attempt to rescue the homeland, which was on the brink of collapse. Putting makeup on reality was a need that both the king and the Poet clearly understood.

The king’s undertaking in Africa, as is a well-known and historic fact, ended up in ruins. The boy king died and his body was never found. Camões, in the same way, was ruined: he saw the hopes of rebuilding his homeland fall to the ground and the “prophetic” realization of the words of his most scathing creation, the *Velho do Restelo*: “to what new disasters do you determine to lead these kingdoms and these people?” (CAMÕES, 1980, p. 97)

This harsh and critical view of Portuguese history is precisely the opposite of the image in “*A Salvação dos Lusíadas*”, which reveals the escapism and heroism attributed to Camões. The soldier-poet is the only one standing, all the other people have succumbed, killed by the wild waters of the ocean. At his side, a roll of paper, which represents *Os Lusíadas*.

At the time of the Tercentenary, at the end of the 19th century, a modest group of intellectuals, in which Eça de Queirós stood

out, aimed to transform society and politics, showing people reality, thus building a conscious mentality, less escapist and more democratic and egalitarian. History called these young people the “Lisbon intelligentsia”. (SARDICA, 2009, p. 18)

Sardica writes in his study entitled *Journalism and the Portuguese intelligentsia at the end of the Constitutional Monarchy*, published by the "Universidade Católica de Lisboa" in 2009:

In the last decades of the 19th century and in the first years of the 20th century, the press became the means par excellence for the socio-cultural reorganization of the nation, and journalists the great builders, interpreters and spokespersons of this new Portugal awakened to a greater civic awareness, more demanding participation and a renewed desire for cultural Europeanization. Consequently, this was also the time when journalism was most modernized – in style, content and even graphics –, reaching a volume of print runs, sales and influence in social life and in policy-making centers that would last until the end of the First Republic, and which remains unmatched to this day. (SARDICA, 2009, p. 18)

In partnership with Ramalho Ortigão, Eça printed a realistic and forceful dialogue, which would soon give him the reputation of a respected theorist and intellectual writer, when the texts of "As Farpas" were made public.

This is the situation. An important part of the Nation has completely lost faith (rightly or wrongly) in parliamentarism, and in the governmental or bureaucratic classes that embody it; and tends, by an impulse that irresistibly works on him, to replace them with something else, which he has not yet defined well for himself. What could that other thing be? What solutions are there? // On the one hand, the Republic cannot fail to disturb the spirit of all patriots. She would be confusion, anarchy, bankruptcy. Furthermore (it is urgently patriotic to

speak frankly) the Republic among us is not a question of internal policy, but of foreign policy. An insurrectionary movement in Lisbon, triumphant or semi-triumphant, would the next day be an intervention army marching on us from the monarchical frontier of Spain. And if Spain, by the death of the innocent little child who is king, were to become a conservative republic - a parallel movement in Portugal, supported by her and crowned with success, would be the end of our autonomy, our own civilization, our nationality, our history, our our language, of everything that is as dear to us as life itself, and why, for centuries, we have shed blood and treasures. // On the other hand, a «revolution made from above», a concentration of strength in the Crown (which many superior spirits, who clearly see it, presents itself as our salvation), a concentration that, supported by the most intelligent and most pure power of the conservative classes, proceed with the great reforms that the public conscience calls for, would not be understood by the Nation hopelessly impregnated with liberalism and which in this concentration of force would only see a restoration of absolutism and personal power. (QUEIROS, 1890, p. 541)

We clearly perceive that Eça de Queirós is not in favor of the implantation of the Republic, as he fears an even greater worsening of the situation in Portugal, since, from his perspective, the issue would not be the internal policy, but the external one. His objective and lucid vision of the situation in Portugal also does not agree with the idea of “a revolution made from above”, imposed, since liberalism, which was strong among the Portuguese, would not accept such an undertaking from the Crown.



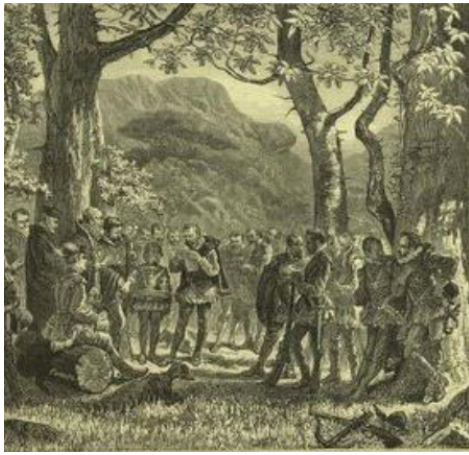


Figure 6: Camões reading the “Lusiadas” to D. Sebastião in Penha Verde in Cintra.

Source: "O OCCIDENTE", Supplement to number: 59, 1880, p. 92.

The composition by Manoel de Macedo, Camões reading *Os Lusíadas* a D. Sebastião in Penha Verde in Cintra, at the same time that it makes “a historical rescue” by recording the episode, serves to create in the popular imagination the importance of this event and insinuates a proximity of the poet to the king.

Macedo builds the scene, placing Camões in front of the boy king, reciting to him and his court the verses of the newly written epic. They are centered on the canvas and, around them, the nobles accompanying the meeting. In several of their expressions, we perceive that they are absorbed in the epic songs that echo in the environment, uttered by the voice of the author himself, as can be seen in the man behind the tree where D. Sebastião is, whose hand, which holds his chin, authorizes us this deduction; in the one who, seated, looks directly at Camões and in the two who are talking on the right side, in an apparent inquiry about the story, which they are listening there.

The image illustrates an excerpt from the text by Almeida Garrett. Despite not explicitly stating the ideological complicity between them directly, it makes a connection, when we interpret it in a way that relates the painting to

the poetry and the chronicle, offering us this interpretative possibility.

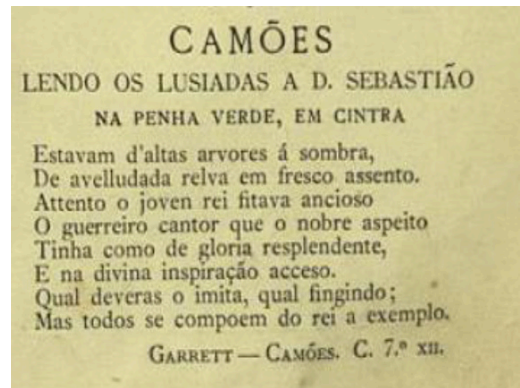


Figure 7: Verses by Garrett.

Source: “O OCCIDENTE”, Supplement to n. 59, 1880, p. 91.

The historian writes:

(...) The mystical enthusiasm was in Camões, however, the need for action of a strong temperament, and not the madness of a painful imagination. Coming from the same frame of mind, Loyola arrived at vision, Cervantes at common sense and Camões, neither saint nor sceptic, at the doctrine of positive action: // You don’t learn, Sir, in fantasy // Dreaming, imagining or studying // Otherwise I sell, treat and fight. Such was the state of mind of the poet and the king, when fortune approached each other. In both the same thought; in both the same idea, to resolve the dismal crisis in which they saw the kingdom. Camões and D. Sebastião listened to each other, understood each other. The mad rapture of the latter expressed in a reckless, wild way the thought of the former. Both looked at history: and in front of the gnawed corpse of the overseas empire, they appealed to the African politics he had forgotten, drawing inspiration from the heroic traditions of the nation. One sang them in his poem. The other went in person to see the tombs of his grandparents, and to venerate, deeply, the person of D. João II, whose corpse he ordered to be raised from the tomb, standing up, sword in hand. (“O OCCIDENTE”, Supplement to n. 59, 1880, p. 98)

Thinking about the composition based on the number of people present (and who these people are), the way many of them behave, which we have already shown, is not just a matter of banality or coincidence: Camões is, through his singing, “communicating” the importance of the war to the king and, with that, being his “accomplice” – the point that Oliveira Martins pinpoints in his chronicle, whose excerpt is mentioned above.

There is basis for this interpretation. We know that *Os Lusíadas* (1572) follows the structure of the epic, positively perceiving the innovations that the writer introduced. Let us pay attention to the structure of the epic work, in which the poet addresses the boy king directly. Evidently, there is an entire epic exhortatory structure in the Dedication and a rigid norm to follow, but a small observation would be appropriate here, in order to explain what interests us at the moment, which is the point of view of Oliveira Martins. We managed to understand it when reading the verses, as Camões puts the king in charge of renewing the memory of the Portuguese past, through the metonymic figures of his two grandfathers:

In you, if it comes, from the Olympic abode,  
Of the two grandfathers, the souls here famous;  
Oh, in golden angelic peace,  
Another, for bloody battles.  
In you they hope to see themselves renewed  
His memory and valiant works;  
And there is room for you, at the end of your age,  
In the temple of supreme eternity  
(CAMÕES, 1980, p. 83).

Note that Camões really incites the boy king to war, as he goes beyond a simple compliment, by placing in the – real – enemy of Portugal (the “gentile barbarian”), a fear

that did not exist:

“In you the eyes have the cold Moor,  
In whom he sees his figured exercise;  
Just to see you, the gentile barbarian  
It shows the neck to the already inclined yoke;  
(CAMÕES, 1980, p. 82)  
And while I sing these and I cannot sing to you,  
Sublime king, I dare not do so much,  
Take the reins of your kingdom,  
Thou shalt give matter to unheard of song:  
Is is started to feel the heavy weight  
(May the whole world be astonished)  
Of armies and singular deeds  
From Africa the lands and from the East the seas.  
(CAMÕES, 1980, p. 82)

Camões anticipates a future glory, thus bringing something not yet materialized closer, a merely desired reality to a fact seen as imminent: “and get used to being invoked” (CAMÕES, 1980, p. 98, 1980). We perceive that the historian’s reading is plausible and, under the present analysis, it is valid.

## FINAL CONSIDERATIONS

We verified, through the analysis of the images in this article, the use of Camões as an expression of reality and as an instrument of construction and deconstruction widely used in the late 19th and early 20th centuries. The idea spread mainly through new journalism, which, taken to the population by the press, played the role that *Os Lusíadas* played in the 16th century: spreading a nationalist ideology to build the Portuguese ethos. Those new “Velhos do Restelo”, critical and realistic in relation to the economy and politics, shouted to the navigators, official representatives of the Government, warning them. Both

democratic republicans and monarchists socialized in Proudhonian ideas wanted changes and both criticized politicians and the decadence of the nation, using the press. The Camões images, sometimes used for the purpose of masking reality, sometimes as a semantic counterpoint to demonstrate reality, were part of this story.

Eça de Queirós knew that spirits were drawn into the struggle for power. His insight is extraordinary. His analytical capacity impresses us when observing reality and political-ideological movements. Guilherme d'Azevedo, in the pages of "O Occidente", had realized that the presence of the Army was dangerous at the Tercentenary Commemorations and that the Republic, at least as a possibility, would come through a military coup. It didn't happen in 1910, it was in 1926. In the same way, when realizing this rapprochement between the Republican Party and military force, the writer of "A Cidade" and "As Serras" (1901) acted as a true oracle.

(...) Now the indisputable fact (and which it would be unpatriotic to disguise) is that the Republican Party seeks to attract the army; and that, forced to defend itself, the constituted regime appeals in turn to the loyal support of the army, certainly unshakable in its loyalty. // But due to the simple fact that the army is the essential force on which the constituted regime relies, and which the party of revolution relies on, it fatally takes on an unexpected preponderance in our political destinies. Everything seems to depend on him, and therefore he becomes everything. Just as in England, and by the way in France, the ballot paper is everything, and the propaganda of the parties is ardently exercised over it, so among us the moment seems to be drawn when the sword of the army will be everything, and on it, and on it alone, will concentrate the action and influence of those who legitimately own, or what they subversively intend, power. // This, if we are not mistaken, may matter in

the near future in the advent of militarism. The optimists will say (and say) that the army in Portugal will never leave its due submission to the civil power. Therefore, we suppose. But a system of political action must never be based on optimism, on the hypothetical perfection of men and things, and on phrases. The army is not composed of abstract entities, and impersonal as principles: it is composed of men of flesh and blood, susceptible to all human weaknesses and temptations. Now, as soon as a class feels that it alone is the only force, and that everything gravitates around it, it can, even in spite of itself, and by the irresistible impulse of its own force, be led to want to dominate everything, and make it prevail, as above all, his class interest. He can even do it out of a noble patriotic illusion, considering that, since everything around him is weak and impotent, and is dying from that impotence and that weakness, in the predominance of his strength lies the salvation of the fatherland. (QUEIROS, 1890, p. 540)

The project of nation, which came with the civilizing idea, historically registered and made explicit in the images that we analyze in this article, was linked to Republicanism, which, using the Tricentennial of Camões (mainly due to the articulations of Teófilo Braga) and the inherent civic aura that emanated from him, leveraged his majority position in relation to the imperialists, finding in the population and in sectors of the bourgeoisie, what was necessary to overthrow the king. Braga himself became the commander of the executive of the Portuguese Republic on October 5, 1910, heading the Provisional Government, which would have as its first elected president, Manuel José de Arriaga Brum da Silveira e Peyrelongue, on August 24, 1911, the year in which Portugal received its Republican Constitution. Arriaga will be succeeded again by Teófilo Braga on May 29, 1915.

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