

**Sara Reis da Silva**

Institute of Education, University of Minho, Braga, Portugal  
sara\_silva@ie.uminho.pt

## A Selection of Relevant Portuguese Children's Literature Published in the Period of World War I

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The systemic singularities of children's literature seem to have determined the relative inconsistency of critical approaches based on historiography, where the “nodal points” are mainly of a temporal, topographical, institutional and figurative nature. One of the historical periods whose “historiographical reading” of literary outlines is incomplete and unsystematised corresponds to the timeframe between the beginning and the end of World War I. We will revisit some Portuguese authors and their works: *O Navio dos Brinquedos* [The Toy Ship] (1914) by António Sérgio, *Era uma Vez* [Once Upon a Time] (1916) by Maria Sofia Santo Tirso, and the “Polichinelo” [Punchinello] series (1918–1921) by Emília de Sousa Costa, published between 1914 and 1918, in an attempt to elucidate their technical singularities, and their most relevant ideothematic lines. Falling under the category of First Republic literature, these texts betray aesthetic sensibilities and very different ideologies, showing what was written for children and what young readers read in wartime.

**Keywords:** Portuguese children's literature, World War I, literary history

In his invaluable essay *La littérature, pour quoi faire?* [What's the Point of Literature?], Antoine Compagnon links literary history with philology, highlighting that both are dedicated “to works in respect of what they have that is unique and distinctive, unchanging and circumstantial (a text, an author) or, at most, serial (a movement, a school)”<sup>1</sup> (2010: 13). He claims that these two disciplines explain literature in the context of their respective interests. His proposal is clearly based on a gathering of “dilemmas”, alluding to this compilation as being, in his opinion, “crucial to the well-being of literary studies” (17). Indeed, it is ultimately a positioning in line with theoretical and methodological paradigms rooted in the interdependency of the four disciplines

<sup>1</sup> English translations are by the author, unless otherwise stated.

that are linked together in literary studies – theory, critique, history, and comparative literature – a combination suggested, for example, by Darío Villanueva (1994, 2004).<sup>2</sup> In fact, as affirmed by Aguiar e Silva, for example, literature as a “*semiotic system*, as an *institution*, as a *process of producing and reading* texts constitutes part of the historical phenomenology of human societies and their cultures” (Silva <sup>8</sup>1990: 403). In the domain of both theoretical knowledge and historical knowledge, the literary field claims the construction of a “literary periodisation”, that is, an identification, definition and characterisation of “phenomena of *homeostasis* and *homeorhesis*, of *continuity* and *change* in literature as a semiotic system, as an institution, as a process of producing and receiving texts and, obviously, as a textual *corpus*” (ibid.). In fact, the crossing of the theoretical domains enunciated and the study of the historical processes that determine the conformation of the literary system allow a recognition of the singularities of literature, of its “nodal points” (Cunha 2011). In fact, the concept of “nodal points”, or fundamental points where different cultures meet, understood by Cunha, from the formulation of Valdés (2002), is subdivided into four types: temporal (key dates, central events), topographic (cultural centres, such as cities that greatly influence culture and literature), institutional (such as schools and academies) and figurative (the poet as prophet, etc.) (Cunha 2011: 300).

Contrary to what has been seen in the field of so-called institutionalised or canonical literature, due to which literary periodisation gained importance, accepted as one of the “models of intelligibility of the literary process” (Silva <sup>8</sup>1990: 404), the systemic particularities of children's literature (Shavit 2003, Weinreich 2000) seem to have determined a relative desertification or inconsistency of the critical approach applied in the area of historiography, ignoring, as a general rule, its temporal, topographical, institutional and figurative “nodal points” (Cunha 2011).

In the specific case of Portuguese literature, which has in children its potentially extratextual recipient, even though there are some approaches that seek to account for the most relevant milestones of its historical development (Lemos 1972, Pires 1983, Rocha 1984/2001, Gomes 1997), these studies are still incomplete and further research is necessary, taking into account essentially the notion of temporal nodal points. An example of a period when “historiographical reading” still needs to be systemised and detailed is the period between the beginning (1914) and end (1918) of World War I.

This study, primarily diachronic, revisits some authors and their works published in Portugal, specifically in the period in question, coinciding with a part of the First Republic (1910–1926), the golden age of Portuguese children's literature (Gomes 1997), in an attempt to clarify technical-expressive particularities, as well as the most significant ideological or thematic lines and trends that set the authors/their works apart.

<sup>2</sup> This perspective is called upon by Roig Rechou in the introduction of *História da Literatura Infantil e Juvenil Galega* (2015).

Following bibliographic directories<sup>3</sup> and approaches already compiled by Natércia Rocha (1984/2001, 1987) and José António Gomes (1997), for instance. We have selected a limited, but exemplary, compilation of volumes as a textual *corpus*, although, whenever considered pertinent, other titles are mentioned: *O Navio dos Brinquedos* [The Toy Ship] (1914) by António Sérgio, *Era uma Vez* [Once Upon a Time] (1916) by Maria Sofia de Santo Tirso, and the “Polichinelo” [Punchinello] series (1918–1921) by Emília de Sousa Costa. Mobilising the notion of “nodal points”, specifically temporal nodal points, we will adopt an analytical methodology, as well as an evaluation based on the specific contents of *Theory, Critique, History and Comparative Literature* (Darío Villanueva 1994, 2004). The analyses follow the chronology of the publications.

## Revisiting and analysing selected works

### *O Navio dos Brinquedos (1914)*<sup>4</sup> by António Sérgio

As the most widely published and well-known figure of the three that we intend to revisit, being a member of a group of canonical authors<sup>5</sup> who gave importance to children’s literature during the 20<sup>th</sup> century, António Sérgio (1883–1969) divided his activity across several areas, from essays to pedagogy, cooperativism, politics, history, criticism and literary art. His love for writing that focuses primarily on the younger ones led to publishing titles that include *Na Terra e no Mar* [On Land and on Sea] (1924), illustrated by Raquel (Roque) Gameiro (1889–1970), *Os Conselheiros do Califa* [The Caliph’s Advisors] (1927), illustrated by Mãmia Roque Gameiro (1901–1996), and *Os Dez Anõezinhos da Tia Verde Água* [Aunt Green Water’s Ten Little Dwarves] (1945), with illustrations by Milly Possoz (1889–1968).

Regarding the volumes mentioned, *O Navio dos Brinquedos* is a work included in the Biblioteca da Renascença Portuguesa [Library of Portuguese Renaissance] and printed in 1914, in the same year *Cantigas do Povo para às Escolas* [People’s Songs for Schools] was published by Jaime Cortesão (1884–1960),<sup>6</sup> one of António Sérgio’s companions in the Seara Nova group. *O Navio dos Brinquedos* is the first book by Sérgio that was specifically intended for young readers. It is a story, apparently based on the following episode that seems actually to have taken place: during the war, an American boy heard about European children, the sons and daughters of soldiers, who, among other things, did not have toys to play with. So he decided, with the help of other American children, for some toys to be collected, put on a ship, and then on a train to be sent to Italy.

<sup>3</sup> In this regard, we highlight the completion of an important survey by Raquel Patriarca (2012) during her research/doctorate in History: *O Livro Infantojuvenil em Portugal entre 1870 e 1940 – uma Perspetiva Histórica*.

<sup>4</sup> This work is available in pdf format at: <<https://drive.google.com/file/d/0B3aUDDhZdqF9OUR5VzNuTXN0NDA/edit?pli=1>> (accessed 5 April 2018).

<sup>5</sup> This group of great Portuguese writers include, for example: Aquilino Ribeiro, Maria Lamas, Raul Brandão, António Botto and Jaime Cortesão.

<sup>6</sup> Within the context of this study, it is important to mention that Jaime Cortesão participated voluntarily, as a medical captain in World War I, during which he was seriously wounded.

*O Navio dos Brinquedos* demonstrates a set of particularities arising from its own context<sup>7</sup> of writing, in this case, and particularly explicitly, from the *incipit* of the story (Sérgio 1914: 3–4):

A few days ago, the *Toy Ship* arrived in Italy.

Imagine a big steamship, full of toys and little outfits that the boys and girls from the United States of America send to the children of soldiers who are in the war. Don't you think the story is beautiful? And don't you want to know how it happened? And from whom and what land came so many toys, in such large quantities that it filled a big, very big ship, powered by steam and made out of iron?

So here is the real story: [...]

A very short story of only fifteen pages, its roots in empirical or factual evidence are evident from the opening line all the way to its outcome (14–15):

Everyone really liked what the American children did.

But why were they able to gather so many toys and a big steamship, and after filling the steamship with toys and sending it out to sea with its captain and sailors, to distribute the gifts to the children of soldiers who are in the war?

Because American people are hardworking, organised and like to help one another. So, Portuguese children should also be hardworking, orderly, and friendly, so that one day when they are grown up, they can have children who are able to do what the American children did, so that Portugal can be like that strong, hardworking, organised country, the land that Columbus discovered a long time ago, and from where the *Toy Ship* came to Italy this year.

This is, therefore, a text that is praised for its clear moralising premise, focusing on educational and/or didactic and instructional objectives,<sup>8</sup> written in a constant pedagogical tone. Added to the ideological discourse, embodied in an unabated apology of the American people, is a tribute to values like solidarity, humanism or work, for example to a civic ideal, and implicitly to the child as a being who can be mobilised and who can mobilise adults for a cause. The child acts, has a will and demonstrates a spirit of mutual assistance (9):

An American boy heard that the war would certainly last until the end of the year. He then started to think to himself if that really happened, the children of soldiers who are away at war would not have anyone who would give them toys for Christmas this year.

Added to the technical and compositional strategies, like the embedded narrative, are expressive mechanisms such as direct interpellation<sup>9</sup> of the reader, enumeration,

<sup>7</sup> In addition to *De Como Portugal Foi Chamado à Guerra* [How Portugal Was Called to War] by Ana de Castro Osório (1918), a work which we have already had the opportunity to analyse in detail in another place (in a presentation, as yet unpublished, at the Portuguese-Gallic-French Congress of Children's and Youth Literature) in December 2014, *O Navio dos Brinquedos* represents one of the few works where the war, specifically World War I, is recreated.

<sup>8</sup> Take, for instance, the following textual segments: "When Columbus arrived in America, there were only savages there; but later the Spanish, French and English went there. [...] Now, the master of the land is the one who ploughs and sows, not the one who walks through it and says: 'this is mine'. So, it was the English who became the owners of the land" (Sérgio 1914: 6–7).

<sup>9</sup> "And do you know what land that is, that you can only [sic] reach by sea? It's America, the part of the world where the United States of America is, where the *Toy Ship* came from" (Sérgio 1914: 5).

adjectivisation or even lexical simplicity among other aspects that truly distinguish the literary discourse of António Sérgio in *O Navio dos Brinquedos*.

The specific nature of the potential recipient of the work also seems to dictate the inclusion of several illustrative details, small images signed by Vasco Lopes de Mendonça (1883–1963), which recreate elements such as a fish, a girl in a hood, a stick horse, a building, and others, especially that of a ship, shown on the cover of the book, which is reintroduced almost at the end of the story. All the images are monochromatic, fine line drawings characterised by simplicity and restraint that throughout the work – with a “beautiful presentation” (Rego 1983: 14) – capture the essential details of the narrative, giving particular importance to the child figure and the ship itself, which appears in close-up on the cover, docked and with a line of toys coming out of it and heading towards land, a visual representation that suggests movement/action and, to a certain extent, freedom.

### **Era Uma Vez... Contos para Crianças (1916) by Maria Sofia de Santo Tirso**

Diametrically opposed to what was said regarding the author of *O Navio dos Brinquedos*, the biobibliographical profile of Maria Sofia de Santo Tirso is very diffuse. Besides the inability to determine her dates of birth and death, there are other pieces of information missing regarding her curriculum vitae.<sup>10</sup>

From her literary production and a more or less limited set of titles, it is important to highlight one that, being the most published, was sent to print, according to the cataloguing of the National Library of Portugal, in precisely the same year as the establishment of the First Republic: *A Boneca Cor-de-Rosa* [The Pink Doll].<sup>11</sup> This small book, with the latest edition dated 1981,<sup>12</sup> also has a preface by Maria Amália Vaz de Carvalho (1847–1921) and, as stated by Esther de Lemos, it distinguishes itself “in that time period primarily for its extraordinary explosions of fantasy and ironic beauty, daring to mix the everyday with the phantasmagorical” (1973: 471), which would later be continued in some texts by Olavo d’Eça Leal (1908–1976) and Virgínia de Castro e Almeida (1874–1945), who continued “in a certain way, the irreverent, disconcerting and ironic spirit of M. Sofia de Santo Tirso” (ibid.).

This is what we also see in *Era Uma Vez... Contos para Crianças* [Once Upon the Time... Tales for Children] (1916), a work that appeared during the period under consideration. Consisting of two tales, “O Arco de Amaryllis” [Amaryllis’s Arch] and “Era uma Vez...” [Once Upon the Time...], the book includes a prologue entitled “Uma Carta às Mães” [A Letter to Mothers] written by Maria Amália Vaz de Carvalho. In the first short story, the main character plays different games, alone or together with some personified objects (a statue, for example) or fantasy figures, like gnomes, skates

<sup>10</sup> We know she was the daughter of the 1<sup>st</sup> Viscount of Santo Thyrsó (Barreto 2002; cf *Clássicos da literatura infanto-juvenil portuguesa* 2015).

<sup>11</sup> Pires (1983) records 1916 as the date of the first edition of this work. Rocha, clarifying that the work in question “compiles 16 tales in a style where freshness and humour stand out” (1984/2001: 66), places it in 1924 and Gomes (1997) in 1927.

<sup>12</sup> By the now-defunct Porto publisher A Regra do Jogo.

in the moonlight and on the rooftops, plays hide and seek, etc. It is a playful plot which represents a special childhood mainly lived outside, in the park, for example. The second short story is a special fairy tale, about a king and his three daughters: Guiomar, known for her wisdom, Violante, the democratic princess, and Thalís, the most beautiful. Violante runs away, because she dreams of a new country and she wants to find it. Meanwhile, she finds a charming prince, on a horse, who understands her. And they live happily ever after.

The highly positive preface by Maria Amália Vaz de Carvalho highlights the imaginative character and fantasy world of children, reflected in their games, implicitly defending the adaptation of tales by Maria Sofia de Santo Tirso to the young reader – “tales of pure imagination” (Carvalho 1916: 8). Almost at the end of this prologue, Maria Amália Vaz de Carvalho alludes to the worldwide military conflict, saying (*ibid.*):

At this time of universal tragedy when so many are crying, may children at least imagine, laugh and dream. [...] Tomorrow appears to us shrouded in blood and tears. May their eyes see, while they can, horizons of blue and gold, enchanted princesses who are happier than the sad princesses of today, blue birds who chirp softly, luminous figures that spread happiness and peace around them.

In the first tale, “O Arco de Amaryllis”, the discourse introduces the child and notes the narrator’s involvement, thus presenting the possibility of the child-reader joining in a relatively simple story, yet one marked by ups and downs or surprising moments (Santo Tirso 1916: 9):

Amaryllis was a very pretty girl with very blue eyes and very blond hair in ringlets. I still remember when we played together. When we played *semana*,<sup>13</sup> I would almost always win, but when we played the nail game, she would win.

As a narrative dominated by fantasy,<sup>14</sup> it also displays some technical-compositional particularities, specifically in the organisation of narrative sequences, the use of the technique of embedding, as well as the treatment of the temporal category, in the sense that we see, for example, the use of flashback. Her style, often visual, displays a lightness and colloquialism that are unusual in children’s literature of the time (10):

On the eve of coming to Estoril, Amaryllis was in the São Pedro de Alcantara Park in Lisbon, playing grown-ups. (...) // Then she got tired of playing grown-ups and went to play five little stones, so that when it was time to go home, she forgot her hoop [...].

The second tale, “Era uma vez”, also marked by fantasy, as we have already suggested, shows clear influences of the traditional oral narrative, revisiting, for example, paradigmatic spaces – like the forest or the castle – in addition to the common typology of characters. This is a more or less “conventional” story, where we see a king and his three daughters interacting (22–26):

<sup>13</sup> Translator’s note: literally, “week”. A traditional game of which there is no English equivalent.

<sup>14</sup> Take, for instance, the following textual segments: “Suddenly she noticed something she had never seen before; little men, very tiny, dressed in silver satin, skating in the moonlight” (Santo Tirso, 1916: 12); “[...] went to the toy room, took her skates out of the closet [...]. [...] and started to skate in the moonlight. [...] // She skated on rooftops and on electric tram wires, taking the shortest route to São Pedro de Alcantara” (13).

This king, as is right and convenient in all true fairy tales, had three daughters: the first as charming as the moon, the second as lovely as the stars, the third as beautiful as the sun. Their names were Guiomar, Violante and Thalís.

Guiomar was known for her wisdom. Wise men and professors came from the four corners of the world – at that time, the world was not yet round – just to hear her speak about Mythology, Metaphysics, Aesthetics, Psychology, and other things that are hard to say (that’s why I write them with a big letter). [...] The youngest princess [Thalís] was famous for her beauty and vivaciousness. [...] The second princess, called Violante, was not as smart as Guiomar, nor as beautiful as Thalís. [...] She was, as you can see, a tall, ungainly and democratic princess – but that’s ok.

The plot itself – specifically, for example, regarding the middle princess, Violante, running away, her enchantment and, in the end (a happy one), her love for a prince on a white horse who marries her – corresponds, in fact, to the fairy-tale model. Let us reread the *explicit* in the tale (40):

Together they crossed fertile valleys and together they went through rainforests, always following along the banks of the river that went by the capital of the kingdom of King Guido.

The tale ended and, riding on their moon-coloured horse, they went to the place where princes and princesses in fairy tales go at the end of the story.

The illustrations in the book, signed by Marjorie Dartford,<sup>15</sup> although subdued and small in the case of the first tale, but more prevalent in the second (where at times they take up a full page), despite everything, lead to something of visual parsimony, even though they already display the use of polychromy.

### ***The “Polichinelo” series (1918–1921) by Emília de Sousa Costa***

While there is a notable scarcity of studies, either academic or for purposes of dissemination, on the literary production of Emília Sousa Costa (1877-1959), as already pointed out by Rocha (1987)<sup>16</sup> or Nogueira (2013), a focus on her writing especially directed towards young readers is truly worthy of attention.

If we, in this brief study, have opted to restrict ourselves to the “Polichinelo” series, we cannot neglect to make a brief reference to the fact that this author, besides having organised the collections “Biblioteca Infantil” [Children’s Library], edited by Livraria Clássica Editora, and “Biblioteca dos Pequeninos” [The Little Ones’ Library] of the Empresa Nacional de Publicidade, produced more than thirty titles, if we include originals such as *O Rouxinol e o Grilo* [The Nightingale and the Cricket] (192?), *Contos do Joãozinho* [Tales of Little Johnny] (1928), *Joanito Africanista* [Joanito Africanista]

<sup>15</sup> Beside the inability to find any reference to the dates of birth and death of this illustrator, we could not identify any other work illustrated by her.

<sup>16</sup> Take, for instance, the following question: “Para quando os estudos devidos às obras de Ana de Castro Osório, Virgínia de Castro e Almeida, Emília de Sousa Costa ou Augusto de Santa Rita?” [For when studies were dedicated to the works of Ana de Castro Osório, Emília de Sousa Costa or Augusto de Santa Rita?] (Rocha 1987: 14).

(1932)<sup>17</sup> or *História da Feialinda* [The Tale of Feialinda] (1942), versions of traditional tales in particular, examples being from the Brothers Grimm, such as *Coisas do Arco da Velha* [Old Arch Tales] (1916), legends (*Lendas de Portugal* [Legends of Portugal], 1935, for instance) or others such as *Histórias Maravilhosas: Extraídas das “Mil e uma Noites”* [Wonderful Stories: Taken from “Thousand and One Nights”] (1923), and various pedagogical and moralising texts, such as *Primeiras Lições: Contos Infantis* [First Lessons: Children's Stories] (1914) and *Memórias da Lili* [Lili's Memories] (1916).<sup>18</sup>

The title of the “Polichinelo” series, in a modest edition composed of three small volumes – *Polichinelo em Lisboa* [Punchinello in Lisbon] (1918a), *Polichinelo em Trás-Os-Montes* [Punchinello in Trás-os-Montes Province] (1918b) and *Polichinelo no Minho* [Punchinello in Minho Province] (1921)<sup>19</sup> – is inspired by the famous figure of Pinocchio by Carlo Collodi and by his classic work, translated<sup>20</sup> by none other than Emília de Sousa Costa herself.

In *Polichinelo em Lisboa*, we accompany the protagonist on a leisurely tour of the Portuguese capital, including its museums, monuments and even the zoo. The praising of Portugal is constant: “[...] everywhere you go, they smile at you, the mild climate, the rare natural beauties, a good, generous and intelligent people, although poorly educated and not refined at all” (Costa 1918a: 19). Nevertheless, some criticism does not go unnoticed (32):

Exchanging ideas with the old professor, they both agreed that, in fact, Portugal, almost unknown abroad and even in the country itself, has remarkable things and they concluded by finding the failure of the Portuguese to make an effort to make it known to be inexplicable or criminal.

The discourse is lively – “Long live beautiful Portugal!” (43) – and light, punctuated by frequent dialogues in short phrases.

The same is seen in *Polichinelo em Trás-Os-Montes*, both from the ideothematic

<sup>17</sup> In regard to this work, it is important to recall the following view of José António Gomes: “This author [...] will end up expressing values that will converge with the conservative and nationalist ideology of some works coming out of full-blown Salazarism. Note one case, *Joanito Africanista*, from 1932, a completed example of a narrative marked by racist stereotypes, within the framework of the colonialist vision of the time” (1997: 27).

<sup>18</sup> See the section “Despedida” [Farewell] of this volume, a paratext that openly reflects the author's purposes: “I firmly believe that, following the examples of Lili, you will be educated and good children. // Goodness is a complement of education. // Goodness and education form an indivisible, homogeneous whole. [...] Well then, my dear little friends: So that your *reading* in the great book of life is profitable, begin by learning the best way to live with your family, with your fellow beings” (Costa 1916: 163).

<sup>19</sup> We will not make detailed references to this last volume, given that it was published after the period we have set out to consider.

<sup>20</sup> We believe that Emília de Sousa Costa would have been the first translator of *The Adventures of Pinocchio* (1883) by Carlo Collodi (1826–1890). Note that, in 1915, this author signed a version of *Aventuras de Polichinelo*, published then by Livraria Clássica Editora. By 1923, this work already had three editions. The comparison of the table of contents of this volume with the table of contents of the original Italian edition leads to the conclusion that it is the same work.



point of view, as well as in regard to the language and style. In this volume, together with the comic dialogues and various humorous episodes, there are many informative notes of a cultural, ethnographic and gastronomic nature, evidenced by references to sculptor Teixeira Lopes, poets and/or writers João de Lemos, Manoel Duarte de Almeida, and Camilo Castelo Branco, besides visits to historical places, such as the ruins of the house of the Dukes of Bragança, or (re)visits to many locations in the regions, such as Vinhais, Vimioso, Macedo de Cavaleiros and Mogadouro.

In fact, in these adventure narratives, which are relatively long,<sup>21</sup> marked by humour and a discourse that is moderately lively and familiar, the author does not refrain from expressing various warnings and censures of certain behaviour, as well as a multiplicity of (in)formative notes on writers, monuments, landscapes, Portuguese traditions, among others, by which she materialises her strong didactical intention.

In closing this short treatment of the writing of Emília de Sousa Costa, we agree with Carlos Nogueira when he states (2013: 175):

The large number of titles directed towards children and youth, some of which had various editions, allows us to believe that Emília de Sousa Costa was well received by her readers. But it seems perfectly logical to us that several of her works would have had a success as great or greater among adult readers.

## Final considerations

Belonging to the literature of the First Republic, the analysed works reveal relatively distinct aesthetic sensibilities and ideologies, allowing us to understand what was written for children and what the children would end up reading<sup>22</sup> in the time of war or immediately after war. In fact, there were what Justino Magalhães understands as “reading-books” (Magalhães 2011) or school textbooks drummed home to the Portuguese as required reading, never losing sight of the ideal that “to read is to instruct oneself” (18). But, on the “periphery” of the formal/school context, it is possible to note the existence of “children’s literature”, to which A.H. de Oliveira Marques (1991) refers *en passant*, only saying that it was an addition to toys, games, songs and riddles, omitting any reference to titles and/or authors.

António Sérgio, Maria Sofia de Santo Tirso, and Emília de Sousa Costa, due to the seriousness with which they dedicated themselves to writing for children, evidenced in their works which, at the time of their first edition, as we have sought to attest, were marked by innovation and originality, must be seen as “nodal points”. As we have tried to clarify, these texts have to be understood as important temporal “nodal points” in the history of Portuguese children’s literature insofar as they were born in a specific historical context, at a key date (World War I), and integrate a literary production destined for children readers that was still ostensibly grim. The aesthetic potentialities of each of the texts analysed, as well as their reception at the date of publication, allow us to place them in the Portuguese literary canon. In fact, these three authors contributed

<sup>21</sup> *Polichinelo em Lisboa* has 88 pages and *Polichinelo em Trás-Os-Montes* 92.

<sup>22</sup> Evidently a minority.

greatly to the shaping of a recognised or canonical Portuguese children's literature, both in the wake of other names who, in the history of literature, are equally worthy of note in the first three decades of the 20<sup>th</sup> century, such as João da Motta Prego (1859–1931)<sup>23</sup> and his wife, Virgínia de Castro e Almeida (1974–1945),<sup>24</sup> or Afonso Lopes Vieira (1878–1946)<sup>25</sup> – and preceding a series of others who would affirm their place in the literary universe in question, such as Ana de Castro Osório (1872–1935),<sup>26</sup> Irene Lisboa (1892–1958),<sup>27</sup> António Botto (1897–1959),<sup>28</sup> Aquilino Ribeiro (1885–1963),<sup>29</sup> Carlos Selvagem (1890–1973),<sup>30</sup> Maria Lamas (1893–1983),<sup>31</sup> to mention only a few.

In conclusion, in approaching the selected textual *corpus*, detailing it chronologically, as literature is the product of a certain time and certain social and cultural change, and seeking to collate information that is scattered and/or difficult to access,<sup>32</sup> completing/updating the already existing systematisations, we hope to have contributed to a (needed) consolidation of literary historiography, specifically in regard to Portuguese children's literature. In fact, more research has to be done, for example on literature published and read in other historical periods, and one author worthy of study is certainly Estado Novo (1933–1974), or on literature of the time of the Salazar dictatorship and its children's literature. The preparation and dissemination of this kind of research may open the way, we believe, to an appropriate structuring of literary education, which will have repercussions on reader training/mediation, based on the correct historical understanding of literature, since, as Gomes states (2012: 12):

[...] it is not possible to promote reading without a knowledge of literary history, of the past and current paths, [...]. Neither is it possible to mediate reading [...] without a minimum knowledge of the diachronic panorama of this literary and artistic creation, which enables the relativisation of quick judgements on the present and its supposed innovations, and the evaluation of the setbacks that, at times, are found in it.

<sup>23</sup> In 1909 he published *A Horta do Tomé* [Tomé's Garden], and in 1912 *Os Netos do Nicolau* [Nicolas's Grandchildren].

<sup>24</sup> In 1907, she published, for example, *Céu Aberto* [Clear Sky] and *Em Pleno Azul* [In Full Blue].

<sup>25</sup> In 1911 he published *Animais Nossos Amigos* [Animals Our Friends] and in 1912 *Bartolomeu Marinheiro* [The Sailor Bartholomew] and *Canto Infantil* [Children's Songs].

<sup>26</sup> This author's work, *Viagens Aventurosas de Felícia e Felizardo no Pólo Norte* [Felicia and Felizardo's Adventures on the North Pole], was published in 1922, and in 1927 *Viagens Aventurosas de Felícia e Felizardo ao Brasil* [Felicia and Felizardo's Adventurous Journey to Brazil].

<sup>27</sup> In 1926 this author published *13 Contarelos* [13 Short Stories].

<sup>28</sup> In 1931 this author published *O Livro das Crianças* [The Children's Book] and in 1933 *O Meu Amor Pequeno* [My Little Love].

<sup>29</sup> In 1924, the work that would become one of the most important classics of Portuguese children's literature, *Romance da Raposa* [Fox's Romance], was sent to the press.

<sup>30</sup> In 1925, the works *Papagaio Real* [A Real Parrot] and *Bonecos Falantes* [Talking Dolls] came out.

<sup>31</sup> In 1931, *As Aventuras dos Cinco Irmãozinhos* [The Adventures of Five Little Brothers] was published, in 1933 *A Montanha Maravilhosa* [The Wonderful Mountain], in 1934 *A Estrela do Norte* [The Northern Star], and in 1935 *Os Brincos de Cerejas* [The Earrings of Cherries].

<sup>32</sup> This is why we have opted to include a large number of textual segments from the works analysed, thereby allowing them to be read by those who have more difficulty in gaining access to them.

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### Sara Reis da Silva

Institut za odgoj i obrazovanje, Sveučilište u Minhu, Braga, Portugal  
 Institut für Bildung und Erziehung, Universität Minho, Braga, Portugal

### Izbor relevantne portugalske dječje književnosti objavljene tijekom Prvoga svjetskoga rata

Sustavne posebnosti dječje književnosti kao da su odredile relativnu nedosljednost kritičkih pristupa temeljenih na historiografiji, gdje su „čvorišne točke“ uglavnom vremenske, topografske, institucionalne i figurativne prirode. Jedno od povijesnih razdoblja čije je „historiografsko čitanje“ književnih obrisu nepotpuno i nesustavno odnosi se na vremenski okvir Prvoga svjetskoga rata. Osvrnut ćemo se na određene portugalske pisce i njihova djela objavljena između 1914. i 1918., konkretno na *O Navio dos Brinquedos* [Brod igračaka] (1914) Antónija Sérgija, *Era uma Vez* [Jednom davno] (1916) Marie Sofije Santo Tirso, te nakladnički niz „Polichinelo“ [Pulčinel] (1918. – 1921.) Emílije de Sousa Costa, kako bismo razjasnili njihove izražajne posebnosti i najvažnija ideotematska obilježja. Iako navedeni tekstovi pripadaju književnosti Prve Republike, odaju razne estetske senzibilitete i izrazito različite ideologije, pokazujući što se u ratno doba pisalo za djecu i što su mladi čitatelji čitali.

**Gljučne riječi:** portugalska dječja književnost, Prvi svjetski rat, povijest književnosti

### Auswahl relevanter portugiesischer Kinder- und Jugendliteratur aus der Zeit des Ersten Weltkriegs

Die systemischen Besonderheiten der Kinder- und Jugendliteratur scheinen die relative Unstimmigkeit der auf Historiographie basierenden kritischen Ansätze bestimmt zu haben, wobei die „Schwingungsknoten“ meist temporaler, topographischer, institutioneller und figurativer Natur sind. Eine solche geschichtliche Periode deren „historiographische Lesart“ der literarischen Umrisse unvollständig und unsystematisch ist, entspricht dem Zeitraum vom Beginn bis zum Ende des Ersten Weltkriegs. Wir werden bestimmte

portugiesische Autoren und deren Werke, die zwischen 1914 und 1918 herausgegeben wurden, wiederaufgreifen und zwar: *O Navio dos Brinquedos* [Das Spielzeugschiff] (1914) von António Sérgio, *Era uma Vez* [Es war einmal] (1916) von Maria Sofia Santo Tirso, sowie die Bände „Polichinelo“ [Pulcinello] (1918 – 1921) von Emília de Sousa Costa, um die Besonderheiten in deren Ausdrucksweise, sowie deren wichtigste ideologisch-thematischen Eigenschaften zu klären. Auch wenn die hier genannten Texte der Literatur der Ersten Republik gehören, lassen sich darin bestimmte ästhetische Sensibilitäten und sich stark unterscheidende Ideologien erkennen, woraus ersichtlich wird, was in der Kriegszeit für Kinder geschrieben wurde und was junge Leser gelesen haben.

**Schlüsselwörter:** portugiesische Kinder- und Jugendliteratur, Erster Weltkrieg, Literaturgeschichte