

Portugal in the First World War: visual representations of Self and Other in the press

In 1917, Portugal joined the First World War and given the historical, political and cultural issues involved, it was one of the main subjects covered by the national press at the time. Yet, magazines and newspapers differed on how they envisioned the event: while some took the intervention as a pretext to present the country as a magnificent nation, worthy of standing next to the greatest European powers at the beginning of the 20th century, others looked at it as a tragic incident, since it was harshly shaping global history and worsening the already unstable situation of the country (Instituto de História Contemporânea, 2015; Coronel Luís Albuquerque in Deusdado, 2020; “Luta inglória” in Biblioteca Nacional de Portugal, 2018: 43-48).

In truth, such a contrasting perspective mirrored the divergent opinions of the Portuguese society about the military intervention in the Great War and it is relevant that, at the time, the press played a crucial role in educating people about any event, for Portugal was a very poor nation and only a small portion of the population could read. For instance, it was common that, in daily communitarian occasions – at the bar, at the church, at pharmacies or groceries stores –, people would usually gather specifically to learn about what was happening in the country and abroad (Antónia Almeida in Deusdado, 2020). Hence, the daily panorama of the battlefields, where young Portuguese soldiers were settled, ought to have been considered not only a major issue in social discussions at the time, but also a predominant subject to reproduce in the newsrooms.

The press was (and still is) crucial in fostering the public opinion either for or against an event. At the beginning of that century, photographs were very important at such respect, given that they constituted the only element which could be ‘read’ by all citizens – i.e., not just by the few literate, but by the great majority of the illiterate as well.¹ We could consider, then, that the readability of the War through images ultimately symbolized what the well-known idiom ‘a picture is worth a thousand words’ intends to mean: what the social masses acknowledged about the conflict and the military position in the War resulted essentially from what they were given to ‘see’ through the visual representations published in (and by) the national press. Therefore,

¹ For more information about the Portuguese illiteracy rates between 1900-1930, see Lúcio & Marques (n.d.), 10-11.

we need to ask: according to what was published and visually presented, how exactly could two sets of readers have ‘read’ the Portuguese participation in the conflict differently? In particular, in what concerns the sense of national identity: can we identify a straight relationship between the specific political position of the newsrooms and the prevalence of either the representation of the Self or of the Other (or of ethnocentrism or alterity), based-only on the photographs that accompanied the journalistic written reports about the War?

This is the perspective that will serve as starting point of this study. To find an answer to my questions, I propose to compare a pro-War magazine, *Portugal na Guerra*, with another not manifestly political, *Ilustração Portuguesa*, both published in Portugal in 1917, when the Portuguese Army participated in the First World War. They are different in their politics, discourse and receivers. For instance, on Paris-based *Portugal na Guerra*’s June 1st, 1917 edition, it is clear that it upheld the interventionist view, when it states as its mission: ‘to record the Portuguese military intervention in the biggest conflict mankind has ever known’ and also ‘to boost the national spirit through the glorious example of its counterparts’ [my translation]. To this we need to add that it was commonly known at the time that its editor-in-chief, Augusto Pina, had been instructed by the Portuguese government to reinforce the Democratic Party’s project of political propaganda. Among other sources, the ‘puppet role’ attributed to Augusto Pina can be consulted in the humoristic article “Pina, o propagandista”, published on the Portuguese newspaper *O Século Cómico* (see Hemeroteca Digital, December 10th, 1917, p. 24). Furthermore, the government’s main concern was to promote an image of national greatness, while enclosing all the negative circumstances. Thus, the fact that all the photographs published in the magazine were taken by a single photographer, Arnaldo Garcez,² who worked exclusively for the Portuguese Army while it was settled in France, does not seem disconnected from such an aim. On the contrary, altogether, these several factors look correlated in the interventionist positioning of the magazine in the War context.

The other illustrated magazine chosen, *Ilustração Portuguesa*, was, in turn, a weekly magazine mostly dedicated to literature, arts and culture, in general, as well as

² Arnaldo Garcez is considered a precursor of photojournalism in Portugal. His work during the First World War was of extremely importance, since he was working as an insider, i.e., as part of the national army. He had privileged access to CEP’s actions and maneuvers while combating – and living – in the Western Front, in France (see Vicente, 2000).

to main social, domestic events. Its aim was to record the most relevant happenings taking place in the Portuguese society, mainly by means of photographs and journalistic reportage. In contrast to *Portugal na Guerra*, it was a non-interventionist publication aimed to the general public which presented a colloquial discourse. Hence, it was not directly submitted to propaganda strategies, despite the necessary subjection to the regular press censorship measures (*vide infra*).

In this article, the analysis will focus on the editions of June and December, since *Portugal na Guerra* was only published during the second half of 1917.³ The choice of the first and the last months of that period suits my aim of developing a diachronically-based approach, so that I could see whether there were (or not) changes in the way both magazines reported the event while the War was evolving. The specific editions that I will analyze are the following: from *Portugal na Guerra*, June 1 and 15, plus the December edition; from *Ilustração Portuguesa*, June 4, 11, 18 and 25; December 3, 10, 17, 24 and 31. They were all consulted on the Portuguese archive Hemeroteca Municipal de Lisboa, in a digital format (see Hemeroteca Digital, n.d.).

The photographs will be divided in the following categories: (i) direct effects of the war: suffering, death and destruction; (ii) the people involved: soldiers, officers and heads of state; (iii) the journey to France: departure and arrival; and (iv) contingent realities. Notwithstanding, and in order to respect the mandatory concision of a scientific article, I will consider in the content analysis only the most representative of each category, regarding the stated aims of this research.

I must explain that, when presenting my perspective over the object of study, I will associate all representations of alterity to the notion of the Other, and I will be considering as manifestations of ethnocentrism all the visual portrays mostly concerned with the promotion of the Self. Finally, I will also be interested in understanding how ritualization, as a prominent characteristic of the Army, was transmitted in the photographs and what such a representation might say about feelings of belonging – to the country and to the Allied cause, thus, about national identity.

³ On its front cover, *Portugal na Guerra* was presented as a biweekly illustrated magazine. However, that periodicity was only verified only in June and in October of that year; in July and in August, the magazine was not published; and in September, November and December it published just one edition.

1. A brief historical background

In 1917, when the Portuguese Expeditionary Corps – in Portuguese, *Corpo Expedicionário Português* (CEP) – was sent to France to fight alongside the Allies, Portugal was going through a social and political crisis characterized by situations which went from hunger to permanent social disorder (see Duffy, 2009; Jones, 2014; Francisco George in Deusdado, 2020). The Democratic Party led by Afonso Costa, who was the Prime Minister during most part of the conflict, believed that the Portuguese intervention would raise a sense of patriotism which would ultimately benefit the regime, for it would boost the national morale (RTP2, 2014). Yet, there was a direct consequence of such a politically motivated action over the press: its subjection to a regime of censorship prior to publication, so that any possible undermining of the party's ideological cause could be prevented (Rui Tavares, José Manuel Sobral & Antónia Almeida in Deusdado, 2020). This is to say that, just as it happened with the editorial decisions of what (and what not) to write, the selection of photographs was not entirely unbiased, particularly not on the media directly supported by Costa's government.

On April 9, 1916, when Germany declared war to Portugal, following the seizing of German and Austrian ships anchored on the Portuguese coast, the country officially became a belligerent nation and the first to manifestly defend the Allies' cause (Fraga, 2000; Oliveira, 2014; *Revista Militar*, 2016). However, the Portuguese Army was utterly unprepared: the Great Powers were industrialized nations whilst CEP was essentially a group of young men from small, humble, rural communities, who had rather rudimentary fighting techniques and materials, and who were mostly used to dry weather conditions, especially those found in Africa (Instituto de História Contemporânea, 2015; Eça, 1922: 8-9). The Minister of War at the time, Major Norton de Matos, provided intensive training at home⁴ and, once in France, soldiers received training, uniforms and artillery from the British army; still, they were not prepared for the trench warfare, the marshy terrains nor the wet and cold weather conditions they encountered (RTP2, 2014). This we can perceive, for instance, by reading the following report, produced by a Portuguese officer in the aftermath of that global conflict:

⁴ Such a preparation would become known as 'Milagre de Tancos' ('the miracle of Tancos'), given that it was the best preparation they could possibly get before going to the War.

The officer went around the trench, making sure all soldiers were on their feet, leaning against the wall, guns pointing towards no man's land, eyes wildly, trying to penetrate the murky darkness, while immersed in the eternal damp. The soldiers were watchful. The officer called them by muttering their numbers; they answered. When he reached number 42, he was standing with his eyes open, with the shotgun hold close. However, he did not answer the call. '42! 42!' The officer shook him up: '42!' His body was stiff; he had perished from the cold [my translation] (Eça, 1922: 10-11).⁵

All in all, Portugal's intervention in the European front only worsened the internal crisis: the already difficult economic situation – characterized by low national production and a considerable dependency on both foreign countries and the national colonies – was exacerbated by the financial burden brought by the War effort, not to mention the tremendous human and material costs incurred. Consequently, it contributed, step by step, to the end of a vulnerable first Portuguese republic (Instituto de História Contemporânea, 2015).

2. The research map

Cultural anthropological paradigms such as alterity-ethnocentrism plus the ritualization of human life seem applicable to this study, namely Christoph Wulf's claim that 'people create images of themselves in all cultures and historical periods', which they need 'to communicate about themselves and to understand themselves' (2017a: 1). To Wulf, even though human images are always simplifications, '[they] are extremely effective' in the sense that they allow people to comprehend the world (*ibid.*). In his perspective, vision is closely associated to knowledge, thus the relevancy of visual semiotics within human cultures. Indeed, by looking to a picture, we can go much deeper: we can see emotions, cultural peculiarities, historical contexts, as well as personal, social and institutional identities. Therefore, images support effective cultural and historical learning by means of mimetic processes, ultimately promoting a silent kind of knowledge (2017b: 2; 2017c: 9; 2017d: 4). Moreover, visual contacts with a certain reality might suggest a sense of belonging: who sees the portrayal of the event can feel somehow part of it. In such a case, the effectiveness of the visual representation is enhanced (2017c: 15).

⁵ Original version, in Portuguese: 'O official percorre a trincheira; verifica estarem todos os soldados nos seus postos, encostados ao parapeito, de arma estendida em direcção á terra de ninguem, com os olhos esgazeados procurando penetrar a treva caliginosa, empapada na eterna humidade. Estão todos; o official chama-os baixinho pelos numeros; respondem. Chegado ao 42, este lá está de olhos abertos, com a espingarda bem segura; não responde, porém, á chamada. 42! 42! O official sacode-o: 42! Estava inteiriçado; tinha morrido de frio.' [*sic.*]

3. Content analysis

3.1. Direct effects of the war: suffering, death and destruction

Looking to the several editions of *Ilustração Portuguesa*, it is noticeable that, in general, the magazine presented many realistic images of the World War. For example, picture 1 is a portrayal of mutual help, manifested in the act of carrying the wounded. The facial expressions show concern, as well as despair, disturbance and disorientation. The way I see it, this is as a visual representation of violence, particularly of suffering and death. That is also shown on pictures 2 and 3, yet, in a different scenario: how soldiers dealt with casualties. Their body language suggests both grief and respect towards those who died, suggested by their act of taking care of their mates' graves. Ultimately, we can recognize a sense of compassion, understandable especially if we have in mind that, in a context of war, anyone serving the army was equally in danger of dying. Therefore, what is most representative in all three images is a sense of alterity, thus, of the Other.

In turn, during the first month it was published (June 1917) and in the last edition available (December 1917), the magazine *Portugal na Guerra* just presented two pictures of suffering – and even these were very mild. Compared to those described above, on picture 4 there is only one wounded person and the background is rather 'relaxed' for a war context. It is also a very ritualistic scene: the military personnel present a serious upright demeanor while transporting the wounded person – an expected behavior from a member of an institution such as the Army (see Bourdieu, 1982: 59-63). Moreover, those represented on picture 5 are not incapacitated nor need to be carried. Hence, we can say that, compared to *Ilustração Portuguesa*, human suffering was only relatively portrayed on *Portugal na Guerra*, having stand out, in this latter magazine, ritualization rather than daily events on the battlefield.

As far as destruction is concerned, again, we can find major differences between the two magazines. In *Ilustração Portuguesa*, there is a much more concrete perspective of the catastrophic dimension of the War, since the photographs presented a broader view of the different kinds of damages involved. Taking picture 6 as an example, humans seem very tiny among the wreckage, not just physically, but also emotionally: the immense material destruction highlights the powerlessness of the individuals in the scene. And next to the wounded lying on flat surfaces, soldiers seem uncertain about

what to do, simply looking around and waiting. All in all, their body language manifests an unequal power relation between artillery and men.

A similar view is perceivable on picture 7: on the one hand, the officer shows great powerlessness – he is looking down and has one hand in his pocket, while examining the wreckages; on the other hand, the scenario is quite representative of the magnitude of the artillery – few things are still standing. In both pictures, violence lies behind what is visually represented, but there is something more: the church in the background also suggests a sense of hope (or faith, if we read it from a religious point of view). Indeed, it is perceivable a transcendent dimension, which implies recovery, perseverance, belief in the commitment to fight an enemy in the name of the country (or coalition).

Portugal na Guerra showed little material destruction. On picture 8, the focus seems to be much more on the individuals rather than on the destructive character of the war context – and the individual representation, once again, corresponds to a commonly accepted and known image of the Army. Furthermore, we cannot also say that picture 9 is a disturbing, violent image of the War. Overall, destruction is only shown through brief flashes of something which had happened near Portuguese military positions.

Taking the several editions of this magazine into account, I detected the predominance of a very sanitized account of the war experience: above all, there are no significant signs of despair, impotence or helplessness – human responses to manifest violence which one would expect in any context of war. On the contrary, *Portugal na Guerra* mostly published representations of what we may consider as organized peacefulness, i.e., even though there is no manifest human suffering, the represented facts only existed because a violent conflict was at stage.

3.2. *The people involved: soldiers, officers and heads of state*

Another aspect that distinguishes both magazines has to do with how the people involved were represented. *Ilustração Portuguesa* gave special importance to soldiers, dedicating entire pages to them with separate, individual images of those who were serving the country at the time. This is shown, for instance, on picture 10, referring to low-rank militaries, as well as on picture 11, regarding the upper ranks.

In contrast, ordinary soldiers were not part of *Portugal na Guerra*'s editorial choices; only officers of CEP (and of the Allies) were portrayed in this magazine, as shown on pictures 12 and 13.

In both magazines, though, it is perceivable in most of the visual representations of the Portuguese Army pre-determined gestures, therefore, rituals (Bourdieu, 1982: 62-63). On picture 14, for example, that is evident in the officers' seating arrangement: the hands (of those standing) on the shoulders (of those sat down) is a ritual in official photographs such as those. Still, it is in *Portugal na Guerra* that the ritualization is all the more identifiable, bulging the idea of the Army as one of the most powerful institutions in the society (see picture 15).

It is also in *Portugal na Guerra* that the images of heads of state prevail. In fact, on each of its front covers (including of the editions not contemplated in this analysis) there is a large picture of a king, a president or a Prime Minister, from either Portugal or an Allied country (see, for instance, picture 16). This magazine also published several photographs of important personalities at the time: famous writers and philosophers, such as Jean Finot, Henri Lavedan or Philéas Lebesgue, who were labeled 'Portugal's friends' (as on picture 17). In both cases, the portraits were made through a large, official picture showing ritualized body language. In the end, such an editorial strategy seems to have resulted in a highlight of the Portuguese intervention in the World War, for what stands out is the support given by (or the ideological affinity to) major foreign intellectual and political figures. Ultimately, through such choices, the reader is led to understand the country's participation in the conflict as a noble international action. Therefore, the sense of alterity – which we could attribute to the representation of other nations in the photographs, as well as to the emphasis on the friendly relation existing between them and Portugal – seems only artificial, as they essentially serve to enhance the nation's image, thus, the Self. Thus, as I read it, the Self is praised through the Other – and this is ultimately an ethnocentric perspective.

3.3. The journey to France: departure and arrival

Whatever the context, departures are always moments of crucial importance, both for those who leave and for those who stay, as they represent extremely emotional situations. This is especially true in a context of war, given that no one can ever guarantee that the departee will return safe (or will return at all). Facial expressions and

body positions are particularly important when we wish to analyze visual representations such as these. Picture 18, for example, published in *Ilustração Portuguesa*, clearly evidences concern: the officers look worried and are in a relatively slouched standing position, as if anxiety has made them somehow ‘forget’ the military formal posture. Plus, their hands are either grasping something or clenched, as if they were looking for some support to their emotions. All in all, we may read the translatability of this picture as another example of human suffering, this time at an emotional level. In turn, picture 19, published in that magazine as well, presents a much cheerful environment: soldiers have their hands in their pockets, in a relaxed posture, and their arms around their loved ones, manifesting fellowship and emotional bonds. In a cultural anthropological perspective, the behavior of those who stay towards those who are leaving can be interpreted as a sign of alterity. The ‘cozy’ atmosphere promoted while recreating a family occasion – evident in the lunch box and in the generalized good mood – also contributes to this idea. Regarding *Portugal na Guerra*, the only parallel we could find with those two portrays is the picture of a woman distributing chestnuts immediately before boarding (picture 20). Still, emotionally speaking, it is a quite ‘neutral’ scene: there are no signs of either anxiety or good humor. Alterity, nonetheless, is manifested on the gift.

When we look at photographs of the Portuguese Army’s arrival in France, the feeling of uncertainty arises again. *Ilustração Portuguesa* acknowledged two different stages: first, the immediate landing, a moment particularly focused on the institutional ritual of playing the national hymn (shown on picture 21), as well as on the official photograph of senior officers (picture 22); second, the arrival at their initial military headquarters, where facial expressions reveal apprehension about their stay in the welcoming country (picture 23).

On picture 24, we can distinguish different emotions between those who have just arrived (the Portuguese, in the foreground) and those who were already in France (members of the French and of the British armies, in the background). The former look insecure, as suggested by the soldiers’ hands and by the fact that many of them are looking down and/or upset (namely, the soldier on the extreme right). In contrast, the latter are calmly observing. Picture 25, published on the same page, expresses that same uneasiness, this time among the upper ranks of CEP. We may say that the officers’ body

language – hands in the pockets, legs spread, both torso and knees slightly bent – reveal uncertainty about the Portuguese Army’s mission in France.

Pictures 26, 27 and 28, again, seem to reinforce our perception upon the interventionist character of *Portugal na Guerra*, as they represent ordinary moments after landing, without signs of emotional disturbance of any kind. Indeed, the images present a more generalized perspective, i.e., a focus on the group rather than on the individual, thus, in contrast to what we have just seen in *Ilustração Portuguesa*. In my opinion, such editorial preferences seem to go along with the portray of a dignified Self, almost invincible, formed by a unified (ideological) strength, irrespectively of its (humanized) elements.

3.4. *Contingent realities*

Along with the entire pages of photographs of Portuguese soldiers, officers, battlefields and specific, ritualized military circumstances, *Ilustração Portuguesa* also acknowledged other important, meaningful realities in the Great War. Some of these were directly connected to CEP’s intervention, such as reports of the war fought in Africa (see picture 29); others regarded particular situations and circumstances in the global conflict, like the participation of women in the War. . Indeed, compared to *Portugal na Guerra*, *Ilustração Portuguesa* definitely gave a stronger highlight to contingent realities such as these, sometimes right on its front cover (as in picture 30) – an option that shows how relevant they were in the eyes of that newsroom.

Solidarity was another relevant reality during the conflict. It did not have a place on the editions of *Portugal na Guerra*; just on those published by *Ilustração Portuguesa*. In the latter, I found pictures of several actions that took place on behalf of the Portuguese Army: for instance, the initiative of sending outer garments to the troops settled in France (picture 31); the fund-raising actions undertaken by the so-called ‘War Godmothers’ to help the victims of the conflict (picture 32); or the party organized by a Portuguese community in Australia enhancing CEP’s efforts in Europe (picture 33). Ultimately, all these visual representations mainly symbolize alterity, even if violence is what urged the people involved to express solidarity to those in need.

Finally, it is quite interesting to see that both magazines showed a tendency for publishing pictures of the Portuguese Army during leisure time activities. We can take it as a strategy of letting the public acknowledging that their loved ones did not forget

what they had left behind, not only in terms of mental images, but in what regards material things as well – as noticeable on picture 34, which shows the mandolin, very particular to the Portuguese culture; or on picture 35, where the soldier in the front row is carrying a bottle of Port; or on picture 36, where the garments alone tell us that they were celebrating Dia da Espiga, a national festival which occurs in certain parts of the country on Ascension Day.

The portrays of leisure moments found in *Portugal na Guerra* focused (once again) on the ‘good side’ of the War. They fundamentally ought to have served the purpose of informing readers that soldiers were doing ‘well’, i.e., that besides the honor of serving their country, and aside from the inherent danger, CEP’s members had the opportunity to spend some time together and to rest (as presented on pictures 37 and 38). In general, it is predominant a sense of normality, as if soldiers were ‘just’ physically away from home.

4. Conclusion

This analysis of visual representations of the Portuguese intervention in the First World War leads me to the following conclusions:

(i) The readers of the two magazines ‘read’ the participation of their army in the First World War from different perspectives: one clearly interventionist and dedicated to glorifying the Portuguese government’s ideological cause – *Portugal na Guerra* – and another ‘realistic’, in the sense that it did not show signs of being neither pro nor against the intervention, having conveyed diversified information about the event instead – *Ilustração Portuguesa*;

(ii) It was *Ilustração Portuguesa* which best represented alterity through pictures, while ethnocentrism was especially evident in *Portugal na Guerra*’s. Indeed, in the former I found a significant number of representations of everyday circumstances (either positive or negative), symbols of the Portuguese culture, portrays centered on the human person rather than on the institutions, and signs of symbolic transgression, noticeable on pictures of the military in moments of anxiety, uncertainty and apprehension. On the contrary, the latter put its focus exclusively on CEP’s mission and members, fundamentally conveying the idea of both the Portuguese government and the Army as authoritarian powers, through self-appraisal and an enhancement of the

country's international recognition. In turn, the coverage of the War, in itself, was rather narrowed;

(iii) In what regards the sense of national identity, I believe that those who 'read' the War through the pages of *Ilustração Portuguesa* not only probably felt connected to their soldiers throughout the conflict, but were also most likely led feeling that the military had been sent to a devastating scenario. Consequently, the sense of belonging might have been rather significant among this community of readers. In turn, from *Portugal na Guerra's* images, national identity seems to have been conveyed as part of a whole ideological conceptualization, in which every individual was redundant before the military – and political – cause. That is to say that while, among *Ilustração Portuguesa's* readers, to be Portuguese was to be solidary with the major effort that was being done in the several fronts against the enemy, among *Portugal na Guerra's* it meant to be part of a glorious political plan which would put Portugal at the same level of the most powerful nations at the time.

In sum, I believe that this study allowed to confirm that 'a picture is worth a thousand words', for it was noticeable that the visual representations in the press, alone, 'told' much about what was happening with the troops abroad. Moreover, they transported a prevalence of either alterity or ethnocentrism in the newsrooms, depending on the kind of publication and the established ideology. Therefore, based on this historical content analysis, I not only agree, but also reinforce Christoph Wulf's claim that images support effective cultural and historical learning, ultimately promoting a silent kind of knowledge – in this case, in what regards the public notion of national identity.

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 - (2017c), “Production of body knowledge in mimetic processes”.
 - (2017d), “Unknowing and silent knowledge as challenge. Iconic, performative, material perspectives”.

List of figures



PICTURE 1 Wounded soldiers' transportation in an Allied background position in France where CEP was fighting (*Ilustração Portuguesa*, June 4, 1917, p. 449).



PICTURE 2 A cemetery in the War context (1) (*Ilustração Portuguesa*, June 11, 1917, p. 472).



PICTURE 3 A cemetery in the War context (2) (*Ilustração Portuguesa*, June 11, 1917, p. 472).



PICTURE 4 The Portuguese Army's health services (*Portugal na Guerra*, December 1917, p. 10).



PICTURE 5 Wounded militaries in the War context (*Portugal na Guerra*, December 1917, p. 10).



PICTURE 6 Wounded soldiers on what was left of a train in the Western Front (*Ilustração Portuguesa*, June 18, 1917, p. 490).



PICTURE 7 An officer observing what is left of Hervilly Church, in France, after a German strike (*Ilustração Portuguesa*, June 11, 1917, p. 471).



PICTURE 8 Material destruction near Portuguese military positions, in France (1) (*Portugal na Guerra*, December 1917, p. 16).



PICTURE 9 Material destruction near Portuguese military positions, in France (2) (*Portugal na Guerra*, June 15, 1917, p. 14).



PICTURE 10 Low-rank members of CEP who were fighting in France (*Ilustração Portuguesa*, December 31, 1917, p. 526).

As nossas tropas em França











Ainda não se distribuíram em Portugal quaisquer fotografias da secção fotografica do exercito portuguez, como se facilitam para exposições e para publicidade as dos exercitos inglez, francez e belga. Todos os paizes aliados se esforçam, como um dos melhores meios de propaganda, em divulgar os as-

pto das suas tropas em campanha, do seu material de guerra, em suma de tudo quanto pode dar idéa do seu poder e do seu esforço militar, justificando ao mesmo tempo a despeza que fazem com esse serviço, despeza que tambem está fazendo Portugal, e não pequena, não se logrando vêr nada

Capitão Luiz Pereira da Mota, illustre comandante da Sociedade de Instrução Militar Preparatória de Coimbra, atualmente em França.



sargentos do cumbulo sumonivel — sentados, da esquerda para a direita: Armando Pires das Neves, Antonio E. Vieira Ingles, Americo B. da Gama Higa, José Danião de Carvalho, Humberto Barçino Porto e Manuel A. H. d'Oliveira e Costa. Em pé, da esquerda para a direita: João Antonio Fidalgo, Joaquim Portuguese da Silva, Costadio de Matos D. Jorge, José da Costa Namora e José J. do Anazar Bastos.

que a justifique. Vale a *Ilustração Portuguesa* e ao publico, que n'ela procura ansioso clichês das nossas tropas expedicionarias, o conseguirmol-os por outros meios e a calivante lembrança d'os que nos vão en-

505

PICTURE 11 Some upper ranks of CEP (*Ilustração Portuguesa*, June 25, 1917, p. 505).



PICTURE 12 Major Norton de Matos, the Portuguese Minister of War (*Portugal na Guerra*, June 1, 1917, p. 4).



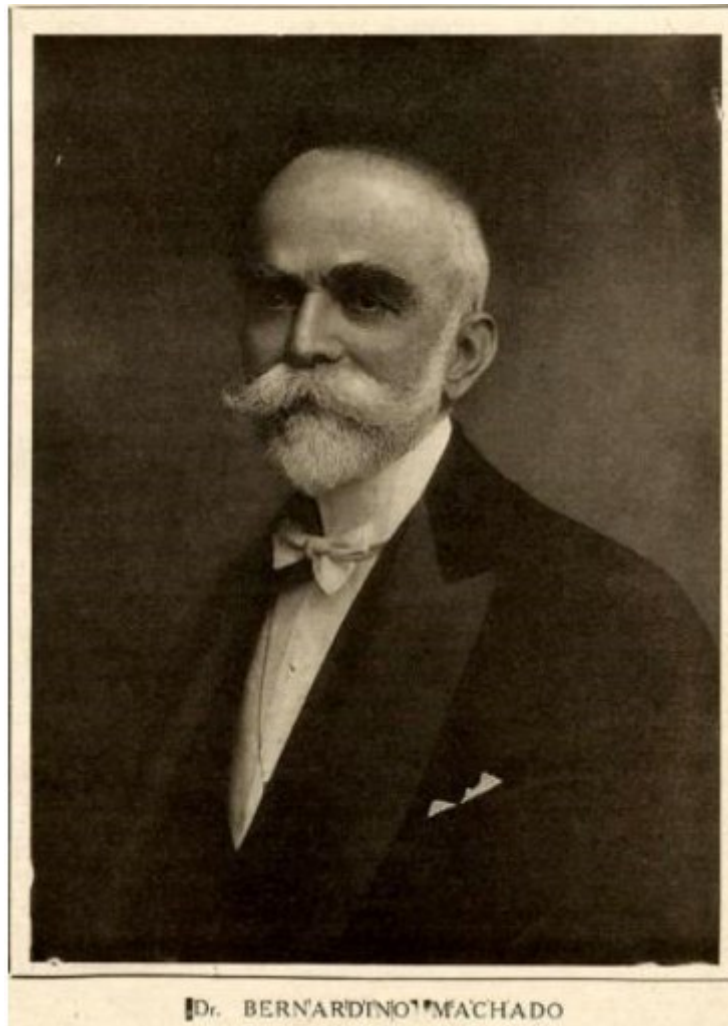
PICTURE 13 General Fernando Tamagnini, the Commander-in-chief of CEP (*Portugal na Guerra*, June 1, 1917, p. 5).



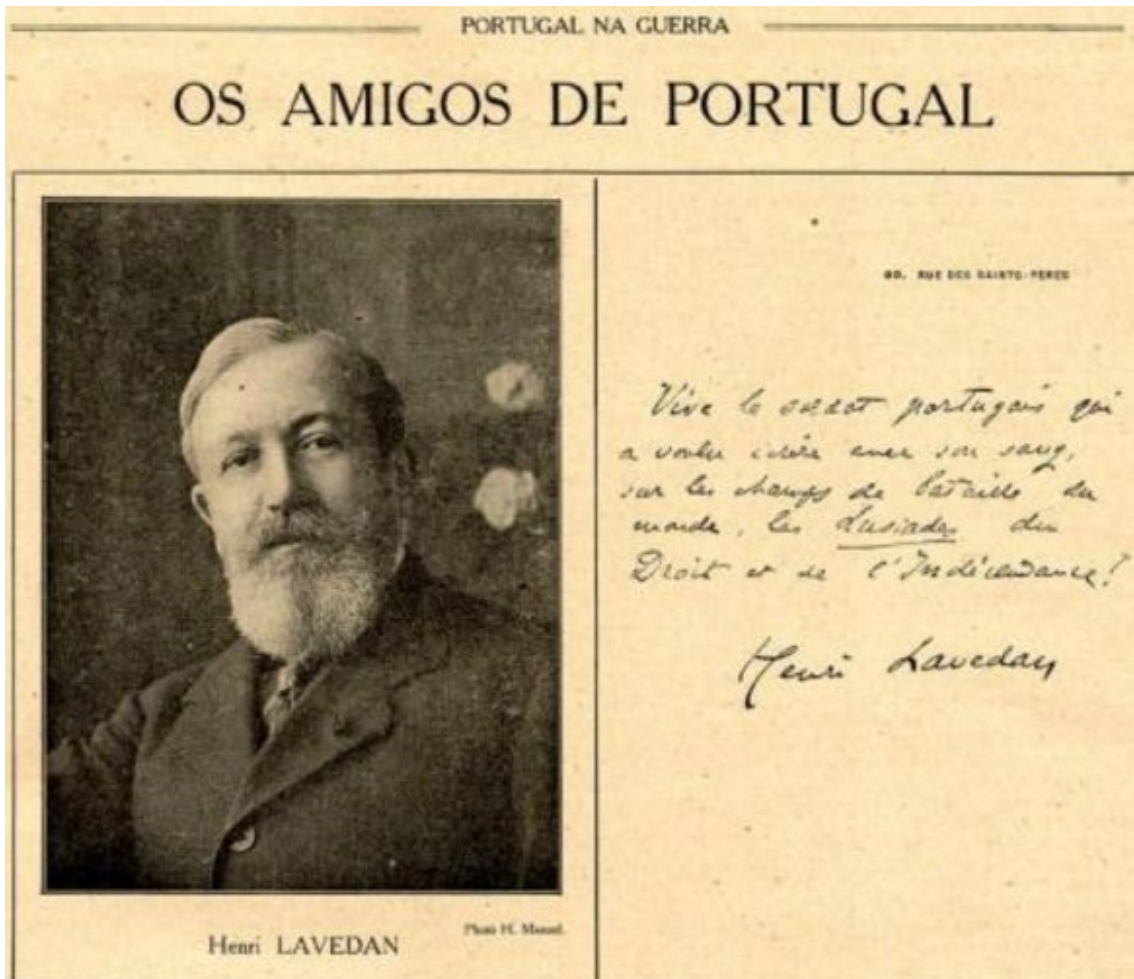
PICTURE 14 Portuguese sergeants and health personnel (*Ilustração Portuguesa*, June 18, 1917, p. 496).



PICTURE 15 The Portuguese military staff (*Portugal na Guerra*, December 1917, p. 5).



PICTURE 16 The Portuguese President, Bernardino Machado (*Portugal na Guerra*, June 1, 1917, p. 1).



PICTURE 17 One of 'Portugal's friends' ('Os amigos de Portugal'), the French writer Henri Lavedan (*Portugal na Guerra*, June 15, 1917, p. 3).



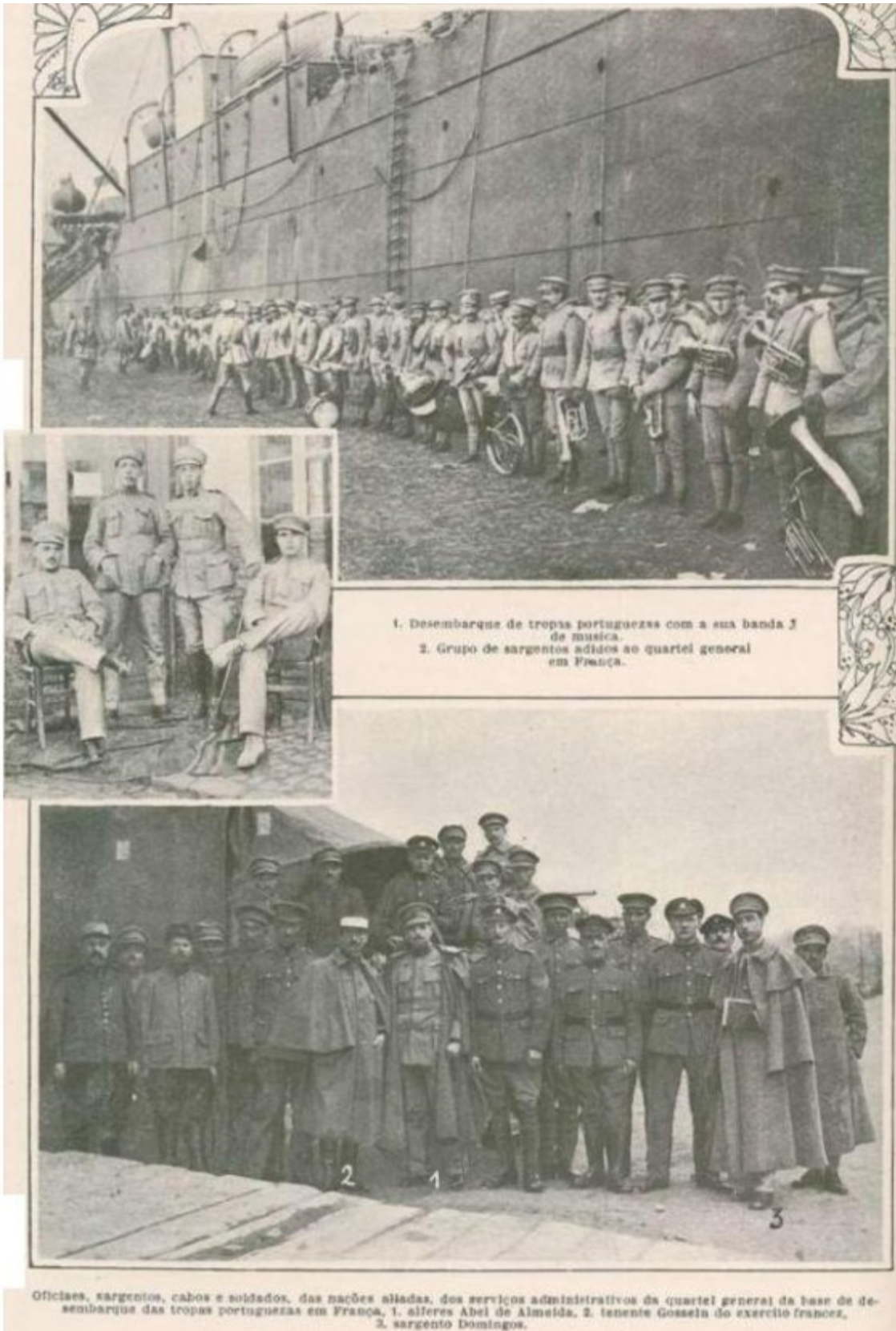
PICTURE 18 Members of CEP at the moment of their departure to France (*Ilustração Portuguesa*, June 4, 1917, p. 442).



PICTURE 19 Families, friends and militaries gathered before departure (*Ilustração Portuguesa*, June 4, 1917, p. 443).



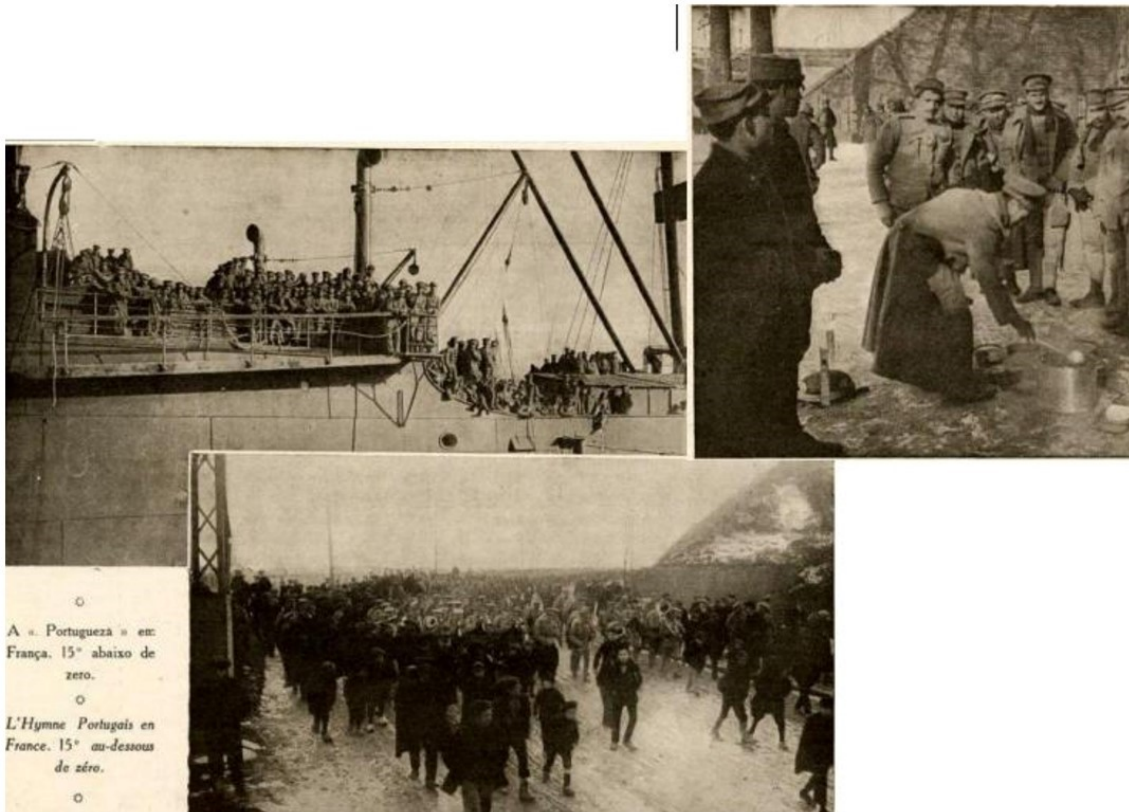
PICTURE 20 The recreation of a traditional ceremony at a departure moment (*Portugal na Guerra*, June 1, 1917, p. 16).



PICTURES 21, 22 AND 23 (Top) The arrival of the Portuguese troops in France; (middle) A group of Portuguese sergeants in France; (bottom) The Allied and the Portuguese upper ranks gathered at the arrival in France (*Ilustração Portuguesa*, June 4, 1917, p. 444).



PICTURES 24 AND 25 Low (*top*) and upper ranks (*bottom*) of CEP waiting after arriving in France (*Ilustração Portuguesa*, June 18, 1917, p. 493).



PICTURES 26, 27 AND 28 The Portuguese militaries' arrival in France: last moments on board (*middle*), first meal under the French cold weather (*top, right*), and performing the national hymn (*bottom, left*) (*Portugal na Guerra*, June 1, 1917, p. 16).

EM TERRAS DE AFRICA



O arrojado e distinto oficial, major sr. João Batista Cardoso, comandante em chefe das tropas que operam nas regiões de Selva e Amboim.

No acampamento de Goba, fronteira da Suazilândia:—Concluído a palhota do comandante militar, major sr. Quaresma.

(«Cliché» do distinto amador sr. Peres Favo).

Tem sido enorme o esforço do exercito portuguez nos nossos dominios africanos. Depois da expulsão dos alemães que pretendiam apoderar-se de parte do nosso patrimonio, ficou a semente da revolta dos indigenas, lançada pelos nossos inimigos e que a todo o transe os valentes soldados portuguezes tratam de destruir, acabando com os discolos e levando o socego tão necessario para o trabalho dos nossos irmãos de além-mar. A coluna acampada em Goba, Africa Ocidental, tem conseguido esses beneficos fins.



Oficiaes no acampamento de Goba:—Da esquerda para a direita: capitão medico sr. Fernandes; capitães srs. Cruz e Ribeiro; major sr. Quaresma, comandante militar e do batalhão; capitães srs. Aguiar e Lobo.

(«Cliché» do distinto amador sr. Peres Favo).

PICTURE 29 One of several pages dedicated to the Portuguese military intervention in African fronts (*Ilustração Portuguesa*, December 3, 1917, p. 451).



A Sr.^a D. Eugénia Manuel (Atalaia), gentil dama da Cruz Vermelha Portuguesa, que se encontra em França prestando valiosos serviços.
(«Cliché» do Saldão-Artel).

II SÉRIE—N.º 616 Lisboa, 10 de Dezembro de 1917

Ilustração Portuguesa

PORTUGAL, COLÓNIAS PORTUGUEZAS E HESPAÑA

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PICTURE 30 Eugénia Manuel, a female member of the Portuguese Red Cross (*Ilustração Portuguesa*, December 10, front cover).

Agasalhos para os nossos soldados



A distinta atriz sr.^{ta} D. Maria Matos + e seu esposo o sr. Mendonça de Carvalho, empresários do Ginasio, acompanhados de todas as atrizes do mesmo teatro que andam empenhadas em fazer os agasalhos para os nossos soldados, vendo-se sentada no chão a gentil menina Maria Helena, filha dos dois grandes artistas. «Clichê» do distinto fotografo J. Fernandes).

JINTERESSANTE e gentilissimo o gesto da empresa do teatro do Ginasio em prol da obra de *O Seculo*, na sua campanha a favor dos soldados mobilizados. Maria Matos, a eminente atriz, *doublée* de um coração de mulher, de mãe e de esposa amantissimas, n'um rasgo de altruismo que a enobrece mais ainda e melhor faz avultar o seu grande nome de artista, secundada por seu marido, o distintissimo ator Mendonça de Carvalho, solicitou das atrizes, suas colaboradoras no elegante teatro, o seu auxilio para uma idéa que tem tanto de simpatica, como de humanitaria e patriótica. Ouvida com aprazimento, desde então o grupo feminino da sua companhia tem, nas horas vagas, trabalhado afincadamente na manufatura de *cache-cols*, cuja primeira remessa acaba de ser entregue ao *Seculo*, a fim de seguir para França.

O nobilissimo exemplo das senhoras artistas do Ginasio se tem tido, como o havemos registado, muitas imitadoras, carece que se espalhe mais ainda, para que os nossos soldados sintam bem nas trincheiras, nas zonas

frias onde permanecem e onde lutam e pelem pela Patria, que corações de senhoras batem por eles e mãos de patricias trabalham para si.

A *Ilustração Portuguesa*, querendo prestar a sua homenagem aos dois illustres artistas-emprezarios e ás galantes atrizes suas escrituradas, publica o grupo das mesmas, não só porque o seu gesto calará fundo na alma de todos os portuguezes, como também porque ele representa um grande, um enorme exemplo a seguir.



PICTURE 31 An action promoted by the famous Portuguese actress Maria Matos and others on behalf of the militaries fighting under France's cold weather conditions (*Ilustração Portuguesa*, December 10, 1917, p. 466).

do gracioso, com que as ofereciam, e o olhar meigo, com que esperavam a resposta, dominavam os mais renitentes. As suas cestinhas esvasiavam-se de flôres e enchiam-se de moedas prata e de nickel.

E que flôres! O importante florista de Lisboa sr. Fernando Sanches, que todo o mundo elegante conhece pelo seu estabelecimento da Rua do Carmo, onde ha sempre as mais apuradas e soberbas variedades de flôres, concorreu gentilmente



te este ano com infinita profusão d'elas dos seus viveiros. Os srs. Moreira da Silva, os afamados horticultores portuenses, com cuja preciosa colaboração o «Seculo» levou ávante a sua iniciativa, e aos quaes se deve o brilho da festa do ano passado, tambem este ano trouxeram vagonos de lindas flôres, tendo de lutar com as demoras prejudiciaes dos transportes do caminho de ferro por causa da crise de carvão.

E o que não tem rendido a flôr este ano em favor das victimas da guerra e dos seus orfãos? Um dia se havia de ver o que, no fundo, tinha de bela realidade papavel, a lenda da conversão das rosas em ouro!



1. No primeiro plano da esquerda para a direita as sr.ªs D. Ermelinda Moreira da Silva, D. Ana de Carvalho e Silva, D. Avelina Moreira da Silva e D. Alzira Rodrigues Costa, proprietaria da Quinta de Perosinho, onde os srs. Moreira da Silva tem os seus vastos viveiros. No segundo plano os srs. Albano e Joaquim Moreira da Silva.—2. Barraca do «Comite Anglo-Franco Belga» onde a venda da flor e dos brindes se fez com estrema distincção e produziu uma consideravel receita. N'ela se viam madame Dueschner, esposa do ministro de Franca, madame Le Ghalt, esposa do ministro da Belgica, madame Birch, esposa do ministro da America, madame Romberg-Nisar, mrs. Marsden e Ennor, madame de Montillo, mrs. Rendell, madame Possou, mrs. Morgan, mrs. Russel, miss Manden, miss Girard, miss Dactjford, mademoiselle Le Ghalt, madames Pernot, Toussiat e mademoiselle Dargent.—3. Barraca das «Madrinhas de Guerras», onde a provisão de flôres era admiravel, fornecidas pela sr.ª condessa de Burnay, sendo a venda organizada de uma forma encantadora pelas sr.ªs D. Sofia Burnay de Melo Breyner, illustre presidente, e marquez de Castelo Melhor, acompanhadas de suas gentilissimas filhas, de madame Hartzar Cabral e outras damas da nossa aristocracia.

PICTURE 32 Fund-raising actions taking place in Portugal by some female members of local elites (Ilustração Portuguesa, June 11, 1917, p. 465).

PORTUGAL NA AUSTRALIA

Devemos estas fotografias á amabilidade do distinto 3.º maquinista, sr. Condé Trindade, do vapor ex-alemão «Cunene», de regresso da Austrália, onde os seus officiaes e tripulantes tiveram a inefagavel surpresa de encontrar na florescente cidade de Brisbane uma festa organizada em favor dos soldados que se batem na Europa pela civilização do



Um grupo de senhoras de Brisbane vestidas de avental e lenço verde e encarnado.



2. Officiaes do vapor *Cunene*: Sentados da esquerda para a direita, os srs.: 2.º maquinista Guilherme Martins, comandante A. Benevenuto dos Santos, 1.º praticante Vitor da Silva Ribeiro. Em pé: da esquerda para a direita, os srs.: 3.º maquinista Condé Trindade, 1.º maquinista Artur Diogo d'Oliveira e o praticante Manuel de Sá. — 3. Tres das australianas que mais entusiasticamente tomaram na festa. — 4. Grupo tirado na occasião de se inaugurar a barraca portugueza em que as senhoras de Brisbane tão carinhosas se mostraram para com os officiaes e tripulantes do *Cunene*.

mundo inteiro. N'essa festa havia um pavilhão ou barraca com o nome de Portugal! Não se calcula o efeito magico produzido por essa palavra no coração d'esses portuguezes, tão longe da Patria, e que foram os pri-

meiros, por iniciativa do seu illustre comandante sr. Benevenuto dos Santos, a arvorar all uma bandeira republicana, imprimindo uma nova vida e animação ao pavilhão de Portugal.

PICTURE 33 A Portuguese tent at a social festivity in Brisbane, Australia (*Ilustração Portuguesa*, December 10, 1917, p. 480).



PICTURE 34 A group of Portuguese militaries in France, playing traditional instruments such as the mandolin (*Ilustração Portuguesa*, June 11, 1917, p. 479).



PICTURE 35 Low ranks gathered in a leisure time moment (*Ilustração Portuguesa*, June 11, 1917, p. 495).



PICTURE 36 The celebration of Dia da Espiga (*Ilustração Portuguesa*, June 18, 1917, p. 496).



PICTURE 37 A moment of relax between both high and low ranks of CEP (*Portugal na Guerra*, June 15, 1917, p. 13).



PICTURE 38 Troops resting after the so-called 'baptism of fire' (*Portugal na Guerra*, June 1, 1917, p. 16).