

DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

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A Águia [The Eagle], Porto, 1912 - 1932

Initially presented as a “fortnightly illustrated magazine of literature and criticism,” and later, from the second series onwards, as a “monthly magazine of Literature, Art, Science, Philosophy, and Social Criticism,” *A Águia* can be examined from various perspectives, including a historiographical one. In addition to serving as a valuable resource for studying Portuguese artistic and cultural production, particularly in literature, this multidisciplinary publication offers deeper insights into prominent figures in contemporary Portuguese thought, such as Teixeira de Pascoaes, Leonardo Coimbra, and António Sérgio, each of whom interpreted Portugal's past and future in unique ways.

Published between 1 December 1910 and May/June 1932, *A Águia* had five series. The first series, directed by Álvaro Pinto, comprised ten issues (December 1910 – July 1911). The second and most significant series, led by Teixeira de Pascoaes, ran from January 1912 to October 1921, totalling 120 issues. The third series (1922–1927), directed by Leonardo Coimbra, included sixty issues. The fourth series, published between January 1928 and December 1929, consisted of twelve issues and had various directors, including Hernâni Cidade, Leonardo Coimbra, Teixeira Rego, and António Carneiro. A brief fifth series appeared from January to June 1932, with Leonardo Coimbra, Sant'Anna Dionísio, Aarão de Lacerda (from the second issue onwards), and Delfim Santos as directors. This republican-oriented periodical aimed primarily to contribute to the creation of a renewed Portugal. Until July 1911, when it was dedicated to the poet António Nobre, *A Águia*, which had not yet become the organ of the Portuguese Renaissance, set itself apart by publishing previously unpublished Portuguese poetry and prose, as well as literary criticism that helped outline the literary landscape of the period. The magazine's interests extended beyond domestic production, as evidenced by the inclusion of articles on foreign artistic and literary themes throughout the first series' ten issues. In Issue no. 2, for instance, Veiga Simões, Teixeira de Pascoaes, and Sampaio Bruno dedicated texts to the recently deceased Tolstoy. In the following issue, from January 1911, where Miguel de Unamuno began collaborating with the magazine, Sampaio Bruno contributed an essay on the reception of Galileo in Portugal. To illustrate, in the sixth issue, Pascoaes published an article on Victor Hugo, while Reis Machado focused on “Fichte and the German Renaissance.”

Notably, from its very first issue, *A Águia* showed a strong interest in themes related to social justice and popular education. The republican revolution likely rekindled this interest, inspiring hope among the magazine's contributors

for political change that would lead to substantial improvements in living conditions. In the inaugural issue of December 1910, Teixeira de Pascoaes, in a column aptly titled *Justiça Social* [Social Justice], discussed the precarious situation of tenant farmers, while Leonardo Coimbra underscored the social role of education, and Raul Proença examined the social significance of art. In the second issue, Ângelo Vaz reflected on children and the Republic, arguing that the degree of civilisation in a modern society could be measured by the care given to disadvantaged children — an area that republican Portugal was now tasked with developing. In the fifth issue, dated 1 February 1911, Leonardo Coimbra addressed the issue of education, stressing the urgent need to provide the Portuguese people, backward in many respects, with profound spiritual wealth through knowledge. Most contributors to the first series of *A Águia* called for the mobilisation of artists and intellectuals, believing that art could serve as a practical exercise in educating for freedom. Moreover, they saw the promotion of the arts as a strategy for fostering social and national solidarity and cohesion (Norberto Cunha, “A Génese da *Renascença Portuguesa* perante a crise política e moral da I República”, *Crises em Portugal nos século XIX e XX*, p. 160).

When it became the organ of the Portuguese Renaissance movement, *A Águia* increasingly voiced a vision for transforming the country on moral, intellectual, and spiritual levels, alongside material and economic renewal. Central to the Portuguese Renaissance was the sentiment that the Republic lacked “renewing and fruitful content” (Pinharanda Gomes, *A Renascença Portuguesa - Teixeira Rego*, p. 17). At the launch of the second series in January 1912, Pascoaes outlined the direction of the magazine he had come to lead (he would step down in 1917, after which the publication began to decline in substance and content). He emphasised his search for a guiding path for the intellectual energies of the Portuguese people, “to create a new Portugal, or rather to resurrect the Portuguese homeland” (“*Renascença*”, *Águia* II series, Issue 1, January 1912, pp. 1-3). The renewal efforts undertaken by the Portuguese Renaissance were not limited to invigorating periodicals such as *A Águia* or *Vida Portuguesa* (published between 1912 and 1915 under the direction of Jaime Cortesão). Portuguese culture was also promoted among workers, shopkeepers, and other segments of society, not only through extensive editorial efforts, resulting in the publication of nearly three hundred works, but also through popular universities, conferences, and reading sessions held across various regions. At *A Águia*, Teixeira de Pascoaes found an ideal platform to express his nostalgic vision. Characterised by the poet from Amarante as the ‘eternal personality of the race’ and a ‘rebirth through the emotional instinct of the people,’ Saudade — a metaphysical, philosophical, and political concept expressing the Lusitanian soul — sought to regenerate a decaying country, reviving its splendour and fortifying Portuguese identity with the spirit of the Discoveries (*O Espírito Lusitano ou o Saudosismo*, 1912.). Advocating for popular education and social justice while opposing foreign influences perceived as incompatible with the Portuguese ethnic character, Pascoaes campaigned for a national restoration rooted in moral and spiritual values (“Ao Povo Português – A Renascença Portuguesa”, *Vida Portuguesa*, Issue 22, 10/2/1914, pp. 10-12). Pascoaes not only saw the homeland as a spiritual entity but believed that Portugal could only be free by remaining authentically Portuguese, as it had been in the age of the Discoveries, an era marked by the bravery of the Lusitanians. Thus, to recover national identity, he argued for strengthening a connection to origins, reinforcing the teaching of Portuguese history, and cultivating attachment to rural life. In affirming a messianic vision of destiny, he placed faith and will above rational

criteria (Norberto Cunha, “A Génese da *Renascença Portuguesa* perante a crise política e moral da I República”, p. 164). Though Pascoaes played a dominant role in the magazine, other authors associated with the *Renascença* were also devoted to forms of national restoration or renewal. While they did not disregard matters of spirit and soul, they placed greater emphasis on material development. The debate between Pascoaes and António Sérgio, explored through a series of articles published in *A Águia* between October 1912 and July 1914, reveals the coexistence of diverse cultural and civic orientations. This discourse helps to illuminate the historical and philosophical underpinnings of the Portuguese Renaissance and the magazine itself. António Sérgio, who criticised the ‘humanly inexplicable phrases’ and the poetic, even ‘absurd,’ aspects of Pascoaes’ philosophy (“Regeneração e tradição moral e económica”, *Águia*, series II, issue 25, Janeiro 1914, p. 7), approached national issues from a more rationalist perspective. António Sérgio recognised that the root causes of Portugal’s decline were moral, and he agreed that education should be a priority. However, he advocated for scientific and technical education, which he saw as essential for fostering progress. He argued that moral progress depended on economic advancement and on a country’s capacity to industrialise or reform critical sectors like agriculture. Like Raul Proença, another regular contributor to *A Águia*, Sérgio emphasised the urgency of connecting Portuguese society with the modern world and with key developments abroad. A few years later, he continued to stress the necessity of imitating developed nations like England and Germany if the Portuguese wished to combat their cultural isolation and “general ignorance of spirit” (“Alguns capítulos da legislação agrária do Reino Unido que convém conhecer em Portugal”, *Idem*, Issue 88-90, April-June 1919, pp. 148-155). In contrast to Pascoaes (and other key figures of the Portuguese Renaissance, such as Jaime Cortesão), Sérgio believed that the desired national regeneration would not emerge from invoking history or rediscovering the “Lusitanian soul,” as it was not the energies of the past that would energise the present (“Regeneração e tradição, moral e economia”, *Idem*, Issue 25, January 1914, p. 6). Even regarding history education, he opposed the historicism and nationalist prestige prevalent in Portugal, arguing that the past should not be a barrier to progress. Instead, he advocated a historical discipline that would develop critical faculties without veering into apologetics (Sérgio Campos Matos, “A Renascença Portuguesa - consciência histórica e intervenção cívica: 1911-1914”). Other contributors to the magazine, such as the engineer Ezequiel de Campos — also a member of *Seara Nova* [New Harvest] since its founding — shared these views. Ezequiel de Campos even authored *Pela Espanha* [For Spain] published by the Portuguese Renaissance in 1916, with the goal of emphasising that Portugal, lagging in so many respects, had much to learn from Spain, particularly in its approach to labour organisation. To summarise the two seemingly opposing perspectives on Portugal’s rebirth: for Teixeira de Pascoaes, it was vital to awaken popular consciousness to the meaning and value of being Portuguese by immersing it in ancient traditions that celebrated the achievements of the Lusitanian race (while not neglecting the modern European spirit). For more rationalist intellectuals like Proença and António Sérgio, who viewed the *Renascença* movement as synonymous with modernisation through civic education, the priority lay in forming an elite capable of preparing an engaged public opinion. This rationalist perspective saw the adoption of foreign ideas and practices as essential for a renaissance that would begin with economic, political, and social reform, ultimately paving the way for spiritual renewal (*Teixeira de Pascoaes na revista A Águia*, p. 29).



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Despite the diversity of themes, the multidisciplinary approach, and even the ideological disagreements that sometimes distanced contributors, *A Águia* featured a shared perspective on history that, while not universally accepted — as shown by António Sérgio's writings — was embraced by many of the magazine's contributors. Beginning with Jaime Cortesão's essay, *A Renascença e a História Pátria* [The Renaissance and Homeland History], we see an approach that opposed a history of mere facts and dates, instead promoting historical studies as an expression of patriotism. Cortesão, both historian and poet, viewed it as essential to harness the energy and progress brought about by the Republic, which he saw as reviving the "soul of the homeland," and to instil the "Lusitanian Spirit" in primary and secondary education (and even beyond the school setting), thereby contributing to the cultural nationalisation of Portugal. This "Spirit" hearkened back to the Age of Discovery, embodied in the actions of the common people and the heroism of celebrated figures. Influenced by *História da Civilização Ibérica* [History of Iberian Civilisation] (1879) by Oliveira Martins, Cortesão praised the heroic deeds of the Portuguese, lauded the national spirit, and sought to analyse the evolution of the great civilisational traits of the nation, from the period of Expansion to the present state of decline (*Águia*, Issue 9, September 1912). In another article, reinforcing his belief that history should inspire patriotic sentiment, Cortesão again referenced Oliveira Martins, calling him a "genius historian," to emphasise the importance of mysticism, heroism, and personal independence in defining Portuguese nationality ("Da Renascença Portuguesa e seus intuitos", *Idem*, Issue 10, October 1912, p. 122).

During the magazine's most prolific phase, between 1912 and 1916, many authors — such as Jaime Cortesão, Sampaio Bruno, Damião Peres, Raul Proença, João Ameal, Hernâni Cidade, Delfim Santos, and Agostinho da Silva — contributed writings of historiographical interest, although some were only reviews or obituaries. Notably, a variety of documents reflected a shared quest for a heroic past and a rediscovery of collective glory. In the January 1912 issue, António Sérgio, in his piece *A ideação de Oliveira Martins* [The Ideation of Oliveira Martins], celebrated the creative and imaginative qualities of Martins, an author Sérgio knew well and described as a "historian-romanticist." Teófilo Braga's writings appeared in various forms, such as in *Na cela de San Yuste* [In the cell of San Yuste] (Issue 5, May 1912), a short fictional narrative about Charles V reflecting on his past greatness from the solitude of a convent. Other notable pieces include *Renascença. Século XVI* [Renaissance. Sixteenth Century] (Issue 14, January 1913) and *A Revolução de 1640* [The Revolution of 1640] (Issue 41, May 1915). The essay *As grandes épocas sociais têm por síntese uma epopeia* [The Great Social Epochs are Synthesised by an Epic], written in August 1914 by Teófilo Braga, revives an idea dear to the Portuguese Renaissance and present in the earlier works of Cortesão: the notion that there are moments in history when collective action unites around a common aspiration or an ideal that transcends personal interests and conflicts, giving rise to a collective soul whose fullest expression is the epic. Braga's perspective shares an intellectual affinity with Pascoaes, who references *añoranza* — the Galician equivalent of nostalgia or melancholy. Meanwhile, the Catalan Lusitanist Ribera i Rovira, who corresponded with *A Águia* between 1912 and 1919, published two talks: *A Educação dos povos peninsulares* [The Education of the Peninsular Peoples] (1912) and *O Génio peninsular* [The Peninsular Genius] (1914), which were issued by the Portuguese Renaissance. In *A Educação dos povos peninsulares*, published in the magazine in May 1912, Rovira advocated for uniting the three distinct homelands that he identified on the Iberian Peninsula — Castile, Catalonia,



and Portugal — following the Iberianist tradition of Catalonia. His arguments for a future Iberian federation, underpinned by a shared cultural heritage and the notion of a "peninsular genius," were compelling. In Rovira's writings for *A Águia*, the influence of Oliveira Martins, who profoundly shaped Portuguese and Spanish Iberian cultural thought, is apparent. Rovira quoted Martins and praised him as a "high Iberian spirit [who] admirably defined the Castilian soul" ("A Catalunha", *Idem*, Issue 21, September 1913). Another text aligning with the historiographical outlook of *A Águia* is *Os Descobrimentos dos Portugueses e a viagem de Magalhães* [The Portuguese Discoveries and the Voyage of Magellan] by writer and diplomat Alberto de Oliveira. In this work (November 1920), a version of a speech delivered at Santiago de Chile's Municipal Theatre to mark the fourth centenary of Magellan's voyage, Oliveira expresses his interest in the history of civilisation, specifically in tracing the origins of a noble race and celebrating a glorious past filled with heroes. Like many other authors, some mentioned here, Alberto d'Oliveira, imbued with a messianic fervour, argued that no event in the "collective history of Humanity" held greater significance for the "march of civilisation" than the Discoveries undertaken by the "Navigators and Conquerors of the New Race." He describes Iberian heroes, including Christopher Columbus, Albuquerque, Cortez, and St Francis Xavier, as embodying courage, faith, creativity, tenacity, and "genius intuition" (*Idem*, Issue 109-111, January-July 1921).

There are notable affinities among the figures mentioned above. Although often lyrical and literary in his treatment of Iberian themes, such as Iberianism and Iberian relations, Teixeira de Pascoaes, like Ribera i Rovira, invoked an "Iberian Soul" and rejected Castilian centralism. Given his travels to Spain and his correspondence with numerous Spaniards, it is known that he was closely connected with prominent Galician and Catalan intellectuals, as well as authors like Miguel de Unamuno, whom he also referenced in *A Águia* and the book *Por Terras de Espanha e de Portugal* [Through Spain and Portugal] (1911). It is notable that Rovira's ideas resonated with other Portuguese writers, including Alberto de Oliveira. In *Portugal y Galicia, nación, identidad étnica, histórica literaria, filológica y artística* [Portugal and Galicia: Nation, Ethnic Identity, Literary, Philological, and Artistic History] (1911), Rovira highlighted the affinities between Portugal and Galicia, describing these regions as "artificial entities" unified by shared ethnic, philological, and environmental elements. Alberto de Oliveira, who served as Consul in Brazil and advocated for strong relations between Portugal, Brazil, and Spain, argued in *Pombos Correios* [Carrier Pigeons] (1913) that it was impossible to justify why Galicia, "as it ought to be, was not a Portuguese province," on geographical, ethnographic, or historical grounds. He suggested that, as mere "adopted children of Castile," Galicians had their true kinship with the Portuguese (*Pombos Correios*, p. 8). In harmony with Catalan federalists, Teófilo Braga, who wrote an introduction to *Iberisme* (1907) by Ribera i Rovira, expressed in his works a vision that combined a sense of homeland with the ideal of a Peninsular and Latin federal republic. He delineated three distinct historical and ethnic identities on the Iberian Peninsula: Portugal, Castile, and Catalonia. Through this network of connections and influences, it is evident that many of the authors who published in *A Águia* were inspired by an intense interest in the "march of civilisation," a collective ideal, and the rediscovery of Portuguese (and Iberian) grandeur, all with a view to engaging more openly with the wider world. This sense of openness, intended to echo the expanding horizons of the Age of Discoveries, aligns with Fernando Pessoa's concept of a "cosmopolitan nationalism," which he expounded in his *A Águia* essays — *A Nova Poesia Portuguesa Sociologicamente*

Considerada [The New Portuguese Poetry Sociologically Considered] (April 1912) and *A Nova Poesia Portuguesa no seu Aspecto Psicológico* [The New Portuguese Poetry in its Psychological Aspect] (published in three parts in September, November, and December of the same year). Pessoa envisioned a nationalism that would liberate Portugal from cultural subservience to foreign influences while allowing it to attain equal cultural and economic advancement. Considering the interest in Iberian federalism shared by these authors — including Pessoa — it is worth stressing that a central motivation for any Iberianist vision was to end the subservience and dependence of weaker nations on those deemed stronger or wealthier. Pessoa, who critiqued a stagnant country that could not be revitalised without a necessary cultural confrontation for the advancement of civilisation, echoed the aspirations of those who contributed to *A Águia*. Regardless of the approach taken, they envisioned a radiant, independent Portugal, free from crisis and decay.

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