



**Arquivo Pitoresco [Picturesque Archive],** Lisbon, 1857-1868

Created within a specific historical context and covering key subjects in mid-19th century Portugal, *Arquivo Pitoresco* (AP) stands as a significant record of periodical press from that era. Published weekly by Tipografia de Castro, Irmão e Cia in Lisbon, AP was distributed on Sundays and, in some ways, continued the project initiated by Portugal's first literary and illustrated press of the 19th century, *O Panorama* [The Panorama]—a prominent publication conceived by Alexandre Herculano. AP was followed by another influential project, the *Revista Universal Lisbonense* [Universal Lisbon Magazine] (1841-1853). Although considered secondary in importance, AP maintained a regular circulation longer than its predecessor. *O Panorama*, often viewed as the benchmark of Romanticism in Portugal, ran from 1837 to 1844, with brief revivals until its definitive closure in 1868. In contrast, AP circulated continuously for eleven years, with each issue comprising eight pages and a consistent cover price. Costing 2000 réis for an annual subscription in Lisbon and 2200 réis in other regions (including overseas and abroad), AP achieved notable success, rivalling the readership of Herculano's *Panorama* at its peak, with print runs approaching 5,000 copies. José de Torres served as the main editor during AP's first year and part of the second, after which Francisco Pereira de Almeida took over and completed the second volume. Following them were Francisco Augusto Nogueira da Silva, António Feliciano de Castilho, António da Silva Túlio, Inácio de Vilhena Barbosa, and Pedro Wenceslau de Brito Aranha (the latter two from the ninth volume onwards). Together with other contributors, they maintained AP's goal of combining imagery and text to make the newspaper's content both "useful and pleasant." Other frequent contributors included Alberto Osório de Vasconcellos, António José de Figueiredo, António Lopes Mendes, António Pedro Lopes de Mendonça, Innocencio Francisco da Silva, José Felix Nogueira, and Luís Augusto Rebello da Silva.

The frequent comparison with *O Panorama*, which emerged two decades earlier, is no coincidence. Many of the authors contributing to AP were also associated with *O Panorama*. Moreover, as AP was recognised for its literary merit and the dedication of Portuguese intellectuals of the time, it continued in the spirit of the new ideas and opportunities sparked by the liberal revolution— an impulse that *O Panorama* had earlier embodied, despite setbacks due to censorship imposed on the Portuguese press. Broadly speaking, such restrictions affected the 1820s and 1830s until the passing of the Press Law in 1834, which coincided with the end of absolutism. Understanding the political backdrop that spurred the rise of literary journals sheds light on the editorial character of



AP. Unlike opinion journalism, publications like AP and *O Panorama* focused more on the spread of knowledge and educational content. Notably, *O Panorama* emerged as part of a civic organisation known as the *Sociedade Propagadora de Conhecimentos Úteis* [Society for the Propagation of Useful Knowledge]. In the early 19th century, external influences— such as the French invasions and the ideas brought back by returning Portuguese exiles (especially from England and France) after 1820— were pivotal in shaping the press. Figures like Herculano and Almeida Garrett epitomised this trend. However, beginning in the late 1830s, significant reforms allowed a more centralised state to engage with intellectuals who wished to influence the emerging social model. This trend is evident in the pages of AP.

AP's editorial mission, outlined in its first prologue as a "Portuguese newspaper for Portuguese people" (AP, 1857, p. 1), reflected a keen interest in the colonies in Africa and Asia and, especially, in Brazil. Here, language served as a unifying tool, but it was far from the only resource available for fostering this connection. The inaugural issue of AP opened with an engraving of the entrance to the port of Rio de Janeiro, setting the tone for the publication's core aims. Like *O Panorama*, AP made a strong commitment to visual content, establishing illustrations as a defining feature of the weekly. While not pioneers in integrating images into this genre, these periodicals gave visual elements a significant role throughout AP's entire collection, particularly through wood engravings, which were widely utilised. These engravings featured prominently in nearly every main section, not merely as decorative elements but as complementary or even introductory tools to the written content. For example, the first issue included a biographical article on Alexandre Herculano, accompanied by an engraving of the biographer himself. The "travel memories" section, a recurring feature over the years, often showcased images of cities described by the authors. In the twelfth issue of AP, Andrade-Ferreira commented in his article, *Jornalismo literário em Portugal* [Literary Journalism in Portugal], that "it is these newspapers that Portugal most needs, because in this way, without intimidating the popular mind, it is both possible and pleasant to guide readers to the sources of our history and to the most basic notions of the moral sciences, making accessible and appealing what had been previously inaccessible in diffuse compendiums" (AP, 1857, p. 93).

This pedagogical mission, embedded in the very structure of the weekly, was evident in both the articles and the specific sections established within AP. As highlighted in Andrade-Ferreira's text, the 19th century saw frequent discussions on the role of this medium of communication. The distinct functions of books and newspapers, along with their educational potential, were closely analysed. This is why the civic and patriotic commitment to educating the population remained a guiding principle for AP. In an article from AP's second year, Nogueira da Silva observed that the newspaper had emerged as an alternative form of education for those who could not afford books due to financial limitations (AP, 1858, pp. 154-155). During its eleven-year run—especially in its early years—AP enjoyed positive reception for its publications on the history and customs of the colonies, other European nations, the Americas, and distant regions such as Indonesia, Australia, and Japan. Numerous articles on the fauna and flora of each continent appeared in its pages. Alongside these, there were texts comparing ancient and modern concepts; for example, the first issue included an analysis of a poem by Ovid. Biographical comparisons drew parallels between ancient Roman generals (the Caesars) and modern French Bonapartes, inspired by Plutarch's approach, and



excerpts from moral works by Plutarch and other ancient authors also featured prominently. This dialogue between ancient and modern ideas is noteworthy, as it highlights the complex issues that occupied 19th-century thinkers. The editors of AP emphasised clarity of purpose. An 1858 article, titled *Os filósofos antigos, a moral e os tempos modernos* [Ancient Philosophers, Morality, and Modern Times], drew a distinction between past moral instruction delivered orally and the role of the press in fulfilling this function in the 19th century. The effectiveness of ancient orators was seen as more impactful, particularly given that a large portion of society still lacked basic reading skills (AP, 1858, pp. 180-181). This preference for rhetorical clarity reveals an enduring dialogue with the past. However, understanding the distinctly political charge that rhetoric carried for both ancient and modern audiences is essential. This challenge was evident in the frequent underlining of the newspaper's objectives, intended to keep its mission in focus. António Feliciano de Castilho summarised AP's primary goals as "amusement and variety" (AP 1859, pp. 281-283). Repeatedly, it had to be emphasised that AP did not cover political issues. It is worth noting that the magazine's educational foundation aligned with the context of consolidating liberal society, which, at the time, relied on building a solid national identity rooted in Portuguese cultural and historical elements. These guidelines reveal insights into the public environment of the Regeneration era and its engagement with the past.

In the century when AP was produced, no project assumed a more political tone than the grand national identity constructions characteristic of modernity. The prologue published in the first issue of 1860 offers an illuminating perspective on AP's mission in Portugal. During this phase, the editors clarified their objectives: "(...) to nationalise this newspaper even further, not only with Portuguese portraits, monuments, buildings, landscapes, products, and cultural types, published through wood engravings by our own artists, but also by recounting the deeds and actions of our ancestors, their customs and traditions" (AP, 1860, pp. 1-2). As part of this "second phase," as the editors described it, AP remained committed to moral and religious content. Additionally, AP was now formally integrated as an educational tool in schools and other institutions, transitioning from a general aim to an explicit purpose. Education now encompassed literacy initiatives for the broader population and promoted the Portuguese language.

An important point to highlight is that, through this movement, history— previously presented through lengthy monographs, pamphlet novels, ancient excerpts, and various other writings— began to adopt a more structured and formative character. In the same prologue, the editors stated that, rather than current topics, studies of the past were best suited for educating young readers. Accordingly, AP introduced sections dedicated to "national antiquities" and "mother tongue studies." Without abandoning its earlier formats, AP now featured articles on the monuments and historical buildings of Lisbon and other cities more prominently. The defence of the Portuguese language manifested, for example, in strong criticisms of French influence, which, following years of occupation and France's key role in modernising the press, led to a series of negative reviews about "Gallicisms." Heritage, legends, religious traditions, literature, and studies of events central to defining the national character— such as the Iberian Union and the Restoration of 1640— began to captivate the AP's contributors. The meticulous pursuit of "ignored, vanished, or distorted" truths in archives also became a focal point of interest (AP, 1861, p. 2). It is important to highlight that prominent historians, including Alexandre Herculano and Camilo Castelo Branco, contributed articles to the magazine, which was led by editors deeply invested in historical scholarship, such as Inácio de Vilhena Barbosa,



António da Silva Túlio, and Luís Augusto Rebello da Silva. Many of these editors and contributors were members of the *Academia Real das Ciências* [Royal Academy of Sciences] in Lisbon. Even those better known for their work in journalism or theatre, like António Pedro Lopes de Mendonça, often contributed historical writings. During AP's early years, notable articles appeared, such as *Curiosidades históricas: acerca dos preços em Portugal nos séculos XV e XVI* [Historical Curiosities: On Prices in Portugal in the 15th and 16th Centuries] (AP, 1857, p. 342) and *Filipe II e a nobreza portuguesa durante as suas pretensões ao trono de Portugal (apontamento de um livro inédito)* [Philip II and the Portuguese Nobility During His Claims to the Throne of Portugal (Notes from an Unpublished Book)] (AP, 1858, pp. 50-67-98). Other significant contributions included José de Torres's reflections on the reign of Pedro II at the end of the 17th century (AP, 1858, p. 319) and, later, José Maria Latino Coelho's article, *Ciência na Idade Média e as enciclopédias desse tempo* [Science in the Middle Ages and the encyclopaedias of that time] (AP, 1864, p. 143). These are just a few examples of the wide variety of cases recorded in the journal's collection.

References to the Madrépora Society, founded by Portuguese nationals living in Rio de Janeiro, became frequent in successive issues of AP. This association became a primary source of funding and support, helping to distribute the magazine to its members. Much like *O Panorama*, which grew during its affiliation with the Sociedade Propagadora de Conhecimentos Úteis (its sponsor until 1844), AP enjoyed its peak circulation and influence when the Madrépora Society took on responsibility for purchasing a significant portion of its print run and distributing it to educational institutions across Portugal, its overseas territories, and Brazil. This collaboration was particularly significant as Portugal was undergoing industrialisation, and associations like Madrépora, supporting the state's educational objectives, reflected the era's modernising forces. The ties with Brazil, evident from AP's very first issue, continued to deepen through the support of influential figures associated with Madrépora. This intricate network connecting the royal government (which also distributed some copies of AP to schools), industrial and literary associations, the colonies, and Brazil offers key insights into the mid-19th century's literate circles and their multifaceted roles. Even before Madrépora's involvement, AP had already published articles showcasing the various branches of industry in Portugal and abroad. Under Madrépora's influence, however, coverage expanded systematically to include topics like nautical companies, railways, water supply, meteorology, and other scientific developments. This content was often paired with translated biographical pieces on figures like Lord Byron (by the English writer M. Macaulay), Rousseau, Spinoza, and Adam Smith, as well as numerous historical documents. During these years, the number of illustrations in AP also increased, reaching 140 prints by 1862. With the death of António Emílio Machado Reis, one of Madrépora's founding members, the magazine's growth prospects were abruptly halted. A note at the end of one of the 1868 editions announced the magazine's closure, citing the debts of the Rio de Janeiro-based company. This interplay of promoting contemporary advancements while simultaneously upholding the past as a model of national regeneration offers a revealing look at the historical perspectives that emerged in this period of prolific publishing and evolving conceptions of time.

# DICIONÁRIO DE HISTORIADORES PORTUGUESES

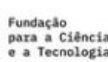
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